

Encyclopaedia of Jain Studies

Vol. I

Jaina Art & Architecture



ARSHWANATH VIDYAPEETH
2010

About the Volume

Volume I entitled *Jaina Art and Architecture* has been written by Prof. M. N. P. Tiwari, Prof. Kamal Giri and Prof. Harihar Singh. It is divided into three parts. Part I written by Prof. Harihar Singh gives a detailed account of Jaina buildings available in the forms of stupa, rock-cut caves and temples, and structural temples spread throughout the country. Besides, it discusses the architectural materials contained in the Jaina canonical texts as they copiously make reference to both the religious and secular buildings.

Part II authored by Prof. Tiwari discusses the sculptures of the Tirthankaras and their Yakshas and Yakshis, other Jaina gods and goddesses, Bahubali, and such sculptural manifestations as Samavasarana, Sammeta Sikhara, Nandisvaradvipa, Astamangalaka etc. in the light of the available textual references. In the treatment of the subject the author has taken into account not only the chronological perspective but also the aesthetic and iconographic standpoint.

Part III written by Prof. Kamal Giri deals with Jaina paintings available in mural and miniature forms. The writer has discussed at length the wall paintings of Ellora, Sittannavasal and Tiruparuttikunram. Under the miniature paintings the authoress has discussed illustrated palm-leaf and paper manuscripts of important Jaina texts, Patalis and Patācitrās in chronological order.

The work is fully illustrated and has glossary of technical terms and detailed bibliography. Important Jaina texts, Patalis and Patācitrās in chronological order.

The entire work is fully illustrated and has glossary of technical terms and detailed bibliography.

ENCYCLOPAEDIA OF JAINA STUDIES

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Vol. II

*Ethics and Moral Code : its
Modern Relevance*

Vol. III

History of Jainism

Vol. IV.

Language and Literature

Vol. V

Science & Technology

Vol. VI

Philosophy & Psychology

Vol. VII.

Religious Practices

Encyclopaedia of Jaina Studies

Vol. - I

Jaina Art & Architecture

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Dedicated to
Late Lala Harjas Rai Jain



Late Lala Harjas Rai Jain

(13.06.1896 - 18.06.1986)

LALA HARJAS RAI JAIN

Late Lala Harjas Raiji was a visionary and a man of principles who had a clean and transparent public life of the highest order. He was one of the founders of Parshwanath Vidyapeeth, a research institute for Jaina studies.

Parshwanath Vidyapeeth is a living monument of his selfless services and dedication to Jaina studies. All his life as an Honorary Secretary of this august institution, he performed his duties by head and heart. He dedicated both his time and money to build up this institute of Jainological Research. Lala Harjas Raiji developed deep interest in Jaina literature and felt an urgent need for research and translation of works not only in Jaina philosophy and religion, but also in all the branches of Jinistic literature comprising science, geography, astronomy, art and architecture, the occult and religious practices, philosophy, management, political and social science and history which for the major part are composed in various ancient Indian languages such as Prakrit, Pali, Sanskrit, Apabhramsha, Ardhamagadhi, Kannad, Gujarati etc.

Lala Harjas Raiji, known for his integrity and dedication, both in public and private life, was compassionate, calm and composed with clear goals. He was a pious person with true devotion, never one to compromise his principles.

In the words of his very close and intimate friend Late Shri Sardari Lal Khanna, "Harjas Rai was a man of forbearance, gentle, soft-spoken and heedful in nature. He was never aggressive but at the same time he was not prepared to lose sight of his objectives or his values". His sobriety, affable manners and cheerful disposition always attracted people, not only of the Jaina community, his friends and relatives but also of those who came in his contact. In short he was the personification of all virtues.

What was planted as a seedling and nurtured so lovingly by him has today grown to be a tree that has become a Global name and a centre of higher studies in Jainology and Indic Studies. Parshwanath Vidyapeeth continues to be nurtured by his family till date, now in the third generation with the same dedication and selfless zeal to the cause.

This Volume of Jaina Art and Architecture is hence dedicated to the great soul that was Lala Harjas Raiji, who devoted his full life for this noble cause.

"Tvadiyam vastu Govindam tubhyameva samarpaye"

(We dedicate to you - all that was received from you)

EDITORIAL

The Jaina tradition is one of the oldest and richest traditions of the world. Through the ages it has preserved many of its original doctrinal characteristics. The Jaina thinkers have contributed in every branch of knowledge from the earliest time but unfortunately it is not well recognized, as there is no source for ready reference. At present, there is an awakening of interest world over in the study of Jaina philosophy, religion, theology, psychology, history, art, culture and sciences. A constant flow of publications on these subjects through research in modern languages is the great need of the day. Keeping in view the same Parshwanath Vidyapeeth, which has research publications of more than 156 to its credit, decided to take a mammoth project of preparation of Encyclopaedia of Jaina Studies.

Aims & Objectives

The primary aim in bringing forth this Encyclopaedia of Jaina Studies is to present a complete picture of the Jaina religion with its various aspects and dimensions in a possible manner so that it could satisfy the curiosity of layman as well as necessities of a scholar. The work will cover Jaina spirituality, religious culture besides covering Jaina contributions to literature, sciences, art and architecture, Jaina rites, ceremonies, festivals and customs. It will explain each Jaina school and movement in the proper perspective along with scholarly interpretations and observations. The aim is also to discuss each and every concept in its historical perspective.

This Encyclopaedia of Jaina Studies is to cover the following subject areas :

Art & Architecture

Temples, stūpa, caves, pillars, Jaina iconography, Jaina deities and their iconographical characteristics, paintings and Jaina antiquities in foreign museums.

Ethics and Moral Code : its Modern Relevance

Moral standards of Jainas, postulates of Jaina morality, determinism and free will, threefold path of liberation, code of conduct of monks and householders, transgressions of Jaina code of conduct, Jaina theory of punishment, and Jaina doctrine of passions and avarations.

History of Jainism

From prehistoric times onwards, brief life-sketches of selected Tirthankaras and other torchbearers, history of the development of Jaina sects, literary, social and political history of Jainas, prominent Jaina monks and nuns, kings and devotees, Jainism through the ages till modern times both in India and abroad and Jaina holy places.

Language and Literature

Prakrit and its dialects, Jaina Canonical works and their commentaries in Prakrit and Sanskrit, Jaina philosophical and religious works, Jaina narrative literature in different languages, technical literature, Jaina literature in modern Indian and Western languages, Apabhraṃśa literature, doctoral dissertations, and Jaina journals, catalogues, etc.

Science & Technology

Cosmology, geography, mathematics, physical sciences, life sciences, technical sciences, environmental sciences, food and medical sciences.

Philosophy & Psychology

Basic assumptions, ontology, metaphysics, epistemology, philosophy of karma and omniscience, Jaina psychology, theism and atheism, bondage and liberation.

Religious Practices

Concept of five Paragons (*Pañca Paramēsthins*) and Formmakers (Tīrthaṅkaras), austerities, Jaina Yoga and Meditation and other spiritual practices, six essentials for the monks and householders, Jaina way of worship, its various forms and objects, rituals, festivals, ceremonies, *Saṁśakāras*, *Mantra* and *Tantra* in Jainism, *Sanllekhanā*, and evolution of pure consciousness.

The Organization and people behind the Project

A memorial to Pujya Acharya Sohanlalji Maharaj was set up in 1937 as "Parshwanath Vidyashram" (presently known as Parshwanath Vidyapeeth) at Varanasi. During 73 years of its working, the Institute has done commendable work in teaching, research and publications in the field of Jaina studies. The Institute is recognized by Banaras Hindu University, Varanasi, for Ph. D. Degree and till date 61 scholars have been awarded Ph.D. Degree.

In this noble effort the Institute has been fortunate to receive the guidance of distinguished and well known scholars like Pt. Sukhlalji Sanghvi, Acharya Narendra Devaji, Dr. Vasudeva Sharan Agrawala, Pt. Becharadas Doshi and Padmabhushan Pt. Dalsukh Malvania. Further, the Institute has received the blessings, patronage and inspiration of many Ācāryas, Sādhus and Sādhvīs.

The Team of Encyclopaedia of Jaina Studies

Parshwanath Vidyapeeth has engaged many scholars of repute to this prestigious project which is first of its kind. Led by Prof. Sagarmal Jain, Chief Editor, Shri Indrabhooti Barar, Chief Coordinator and Dr. Shriprakash Pandey, Asstt. Director, Parshwanath Vidyapeeth, the team consists of the following selected experts from all over India.

Prof. Maheshwari Prasad, Prof. Maruti Nandan Prasad Tiwari, Prof. Kamal Giri, Prof. Harihar Singh, Prof. Nand Lal Jain, Prof. Ratan Chand Jain, Prof. Raman Bhai C. Shah, Prof. S. S. Lishk, Prof. Raj Kumar Jain, Prof. Jyotirmitra, Dr. Arun Pratap Singh, Dr. Ashok Kumar Singh and Dr. Shriprakash Pandey. Out of these thirteen scholars, four have left this world. We pay our sincere tribute to Prof. Nand Lal Jain, Prof. S. S. Lishk, Prof. Jyotirmitra and Prof. Raman Bhai C. Shah whose sudden demise was a great loss for us as well as this project.

Volume I of this mega project entitled Jaina Art and Architecture has been written by Prof. M. N. P. Tiwari, Prof. Kamal Giri and Prof. Harihar Singh. It is divided into three parts. Part I which has been written by Prof. Harihar Singh gives a detailed account of Jaina buildings available in the forms of stūpa, rock-cut caves and temples, and structural temples spread throughout the length and breadth of the country. Besides, it discusses the architectural materials contained in the Jaina canonical texts as they copiously make reference to both the religious and secular buildings. To facilitate the readers Prof. Singh has given first region-wise and then site-wise description of Jaina edifices with their approximate date.

Part II authored by Prof. Tiwari discusses in detail the sculptures of the Tirthankaras and their Yakṣas and Yakṣīs, other Jaina gods and goddesses, Bāhubalī, and such sculptural manifestations as Samavasaraṇa, Sammeta Śikhara, Nandīśvaradvīpa, Aṣṭamaṅgalaka etc. in the light of the available textual references. In the treatment of the subject the author has taken into account not only the chronological perspective but also the aesthetic and iconographic standpoint.

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The entire work is fully enriched with halftone illustrations and line drawings and has glossary of technical terms and detailed bibliography.

We express our sincere thanks and gratitude to all the three authors as well as editors for their full cooperation in the completion of this volume.

The 1st Volume of Encyclopedia of Jaina Studies has been sponsored by *Harjas Rai Jain Public Charitable Trust*, Faridabad. We extend our hearty thanks to the Trustees.

We are very thankful to Shri B. N. Jain, Ex-President, Shri Romesh C. Barar, President, Shri Indrabhoote Barar, Secretary, Managing Committee, Parshwanath Vidyapeeth and Chief Coordinator of this project and Prof. S. L. Jain, Director of the Institute, for extending their full support and arranging infrastructure for the completion of this volume.

Our thanks are also due to Dr. Shriprakash Pandey, Asst. Director, Parshwanath Vidyapeeth and one of the editors of the Volume on Jaina Philosophy & Psychology for his dedication towards the project and hard work to get this volume published.

We are thankful to Shri Sunil Kumar, Add-vision and Shri Vimal Chand Mishra for composing the text methodically.

We thank to Jauhari Printers Pvt. Ltd., Varanasi for fine printing of this volume.

Sagarmal Jain

PREFACE

The present volume is a study of Jaina art and architecture from the earliest time to the thirteenth century A.D., but in regard to Jaina painting it goes even beyond this time bracket since the bulk of material available to us is posterior to this date. It is of late that the world of scholars started recognising Jaina contributions to Indian art and architecture and wrote some handsome volumes on them. But the materials so far published are scattered and brief and hence it is very hard for the readers to have a complete picture of the subject at one place. Another point worthy of note is that the earlier works do not contain an elaborate glossary of required technical terms to facilitate not only the common readers but also to the researchers to comprehend the contents fairly well. Therefore, the entire material on Jaina art and architecture has been collected and collated in a chronological order, or in a thematic order wherever necessary, in one volume.

This encyclopaedic work is divided into three parts - architecture, sculpture and iconography, and painting and treats the entire contents into 23 chapters and 12 appendices.

Part I is on architecture and consists of six chapters dealing virtually with all types of secular and religious buildings the Jainas have either raised out of love and devotion to their faith or made reference to them in their literature.

Chapter I is introductory and aims at giving a brief outline of architectural development of Jaina monuments during the period under review. It also deals with various other aspects which would hopefully prove to be useful for the comprehension of Jaina edifices.

Chapter II gives a detailed account of different types of secular and religious buildings that are described in the Jaina canonical texts. We know a lot about the religious buildings but this chapter is significant because it throws welcome light on the secular buildings.

Chapter III discusses the ruined Jaina stūpa of Mathura which is the lone Jaina stūpa so far known to us in concrete form. Here, an attempt has been made to restore the past glory of this stūpa by piecing together all the evidences for the mode of its construction and decoration and also by making a comparative study of the Jaina stupa with its Buddhist counterpart. A special attention has been rendered to its railing which is fully decorated with varieties of full-blown lotus flowers on account of which it has been rightly called Padmavaravedikā, a name given to this type of railing in the Jaina texts only.

Chapter IV gives a state-wise description of rock-cut Jaina caves excavated throughout the country both in the cut-in and cut-out forms as we find with regard to Brahmanical excavations. The history of Jaina cave architecture begins with the dwelling caves at Rajgir in the third century B.C. and it continues in this form at Udayagiri-Khandagiri, Pabhosa and Junagadh. But when it reaches the soil of the Deccan and South India it takes the form of shrines which were produced at Ankai-Tankai even as late as the twelfth century A.D. All these Jaina caves have been described in their entirety so that one can make an estimate of Jaina share of rock-cut architecture which is second only to the Buddhist.

Chapters V and VI deal with structural Jaina temples of North and South India respectively in the same pattern as we notice in case of rock-cut architecture. The structural temples which constitute a major part of

this volume are the latest development of Indian architecture beginning from the 5th-6th century A.D. Here, we have made an extensive survey of all the intact Jaina temples and described them in an intelligible manner with a good number of line drawings pertaining to plan and elevation. In describing the temples an extensive use of Sanskrit technical terms contained in the Indian architectural texts for indicating different components of temples has been made because the English alternatives do not always carry the exact meaning of the Sanskrit words. The Jaina temples are not very different from the Brahmanical ones in the general plan and design but the compartments like *mukhamandapa* and *devakulikās* in the Jaina temples of Western India are exclusively Jaina features. Another point worth mentioning is that many Jaina temples are stupendous in size and very rich in decoration and bear precise dates of their foundation. The Mahāvīra temple at Osian, the Vimalavasahī and Lūṇavasahī at Abu, the Jaina temple at Jhalrapatan, Mahāvīra temple at Kumbhariya, Neminātha temple and Vastupālavihāra at Gīrmar, Meguti temple at Aihole, Akkana-basadi at Śravaṇabelagola, the Great Jaina temple at Lakkundi, Pārśvanātha temple at Halebid, the Jaina temple at Belgaum etc. are some such temples which are precisely dated by inscriptional evidences. These dated temples provide us definite clues not only for ascertaining the relative chronology of both the Jaina and non-Jaina temples but also for tracing the evolution of their style in a particular region.

Part II deals with Jaina Sculpture and Iconography in seven chapters and six appendices. It brings out important aspects of the renderings of the Jinas and their Śāsanadevatās (Yakṣas and Yakṣīs) and other Jaina gods and goddesses such as Mahāvidyās, Lakṣmī, Sarasvatī, Brahmasānti and Kapardī Yakṣas, Aṣṭadīkṣpālas, Navagrahas, Śāntidevī, Vijaya-Vijayanta-Jayanta-Aparājita, Nine-Nāradas, Eleven-Rudras, Kāmadevas, Gaṇipitaka-Yakṣarāja and Tribhuvana-Svāminī. Besides, other important sculptural manifestations like those of Bāhubali and Bharata Muni, Jaina-Āyagapata, Samavasaraṇa, Aṣṭamaṅgala, Nandīśvara-dvīpa, Sammeta-Śikhara and Pañca-Meru, Mānastambha and Parents of the Jinas are also discussed to make the study complete. The study is based on the corroborative and analytical study of both the textual and sculptural data with comparative and aesthetic assessment thereof.

Chapter VII of Volume is an Introduction which gives background of Jaina Sculptures and Iconography by way of succinct mention of the patronage, pantheon and landmarks of the Jaina sculptures of North and South India. Some observations on art and aesthetics have also been made as it is alleged that the Jaina art is monotonous and merely spiritual in content and expression.

Chapter VIII deals at length with the iconography of each of the 24 Jinas or Tirthaṅkaras on the basis of texts and images. The iconographic features and formulations are outlined with suitable explanations for particular association. In tracing the development of the images of each of the 24 Jinas their iconography and regional features have been discussed on the basis of the data procured from important Jaina sites of Śvetāmbara and Digambara traditions of North and South India. Examples from different important museums of India and abroad are also included.

Chapter IX discusses Yakṣas and Yakṣīs (Śāsanadevatās) shown invariably with the Jinas. While Vitarāgī Jinas represent the highest moral and ethical values of truth, non-violence, austerity, renunciation and non-acquisition, the Yakṣas and Yakṣīs, shown in close association with the Jinas from Gupta period and gradually occupying independent status to enjoy veneration, were as per texts capable of fulfilling worldly aspirations of the worshippers and removing the sorrow and pangs caused by *grahas*, *bhūtas* and *piśācas*. It also takes note of the process of interaction between the Brahmanical and Jaina cults in so far as the iconography of Yakṣas and Yakṣīs is concerned.

Chapter X deals with sixteen Mahāvīdyās who were important Jaina Goddesses of Tantric impact and whose iconography is enunciated both in Śvetāmbara and Digambara texts. However, their renderings were confined mainly to the Śvetāmbara Jaina sites of Osian, Delvada, Kumbharia, Taranga etc.

Chapter XI deals with some other important Jaina gods and goddesses such as Sarasvatī, Lakṣmī or Śrīdevī, Gaṇeśa, Brahmaśānti Yakṣa, Kapardī Yakṣa, Kṣetrapāla, Harinaigameśī or Naigameśa, Aṣṭadīpālas, Navagrahas, Dikkumārīs, Śāntīdevī, Pratihāras, Vijaya-Vijayanta-Jayanta-Aparājita, Nine-Nāradas, Eleven-Rudras, Kāmadevas, Gaṇipīṭaka-Yakṣaraja and Tribhuvan-Svāminī.

Chapter XII deals with the images of Bāhubalī, Bharata Muni and Jivantasvāmī. Bāhubalī and Bharata Muni were two sons of Rṣabhanatha and were accorded veneration on account of their rigorous austerity and renunciation. As a consequence of this their images, particularly of Bāhubalī, were carved in abundance. Jivantasvāmī image represents Mahāvīra prior to his renunciation. He is shown in art as standing in *kāyotsarga-mudrā* with royal ornaments. This concept was subsequently extended to several other Jinas also.

Chapter XIII pertains to some important artistic and iconographic manifestations, namely Jaina Āyāgaṇa, Samavasaraṇa, Aṣṭamaṅgala, Nandīśvara-Dvīpa, Sammeta-Śikhara and Pañca-Meru, Mānastambha and Parents of Jinas.

The first five Appendices deal with the names of the original texts along with their dates and authorship, list of important Jaina sites with their dates, and tables showing the iconography of Jinas, Yakṣa-Yakṣī and Mahāvīdyās. A map of important Jaina sites is in the form of Appendix VI. These will make the whole discussion more understandable in terms of time, space and details.

Part III deals with Jaina paintings in ten chapters and six appendices. It begins with Chapter XIV which is introductory giving an outline of Jaina miniature paintings from the 11th century A.D. to early 18th century. Here, it has been tried to show that it were the murals of Ellora (Indra Sabhā) and Ajanta which inspired the artists of the Jaina miniature paintings to produce illustrated manuscripts first in palm-leaf and then in paper. It also discusses the history of Jaina miniature painting in a chronological order so that the readers might comprehend its stylistic development.

Chapter XV is on *Ādipurāṇa* which describes the cosmic cycle of the life of Tīrthaṅkara Rṣabhanātha, his ten former births and the life of Cakravartin Bharata. The painted paper manuscripts of *Ādipurāṇa* datable to 15th-16th century A.D. illustrate different stories narrated in the text.

Chapter XVI deals with *Kalpasūtra* which is taken to be the most revered book by the Śvetāmbaras. The text consists of three parts – *Jinacarita* (lives of Jinas), *Sthavīrāvalī* (succession of pontiffs) and *Sadhu-sāmācārī* (rules for monks at the time of Paryuṣaṇa) – and all these, particularly the lives of Mahāvīra, Pārśvanātha, Ariṣṭanemi and Rṣabhanātha under *Jinacarita*, have been discussed in reference to their illustrations.

Chapter XVII is related with *Kālakācāryakathā* which is a Śvetāmbara legend pertaining to the life of monk Kālaka. This text is generally treated as an integral part of *Kalpasūtra*. During the 13th century A.D. the *Kālakācāryakathā* and the *Kalpasūtra* were transcribed even as hyphenated texts. Both these texts were embellished with illustrations from A.D. 1250 to 1555. The illustrations of the text represent different episodes from the life of monk Kālaka.

Chapter XVIII deals with *Uttarādhyāyanasūtra*, a text commendable for describing in 36 chapters the various duties of Jaina monks. The manuscripts of this text belong to 15th-16th century A.D. and the scenes illustrated therein show only some minor changes in different manuscripts. We have discussed here the different chapters of the text in the light of their illustrations.

Chapter XIX is on *Yaśodharacarita* which imparts religious instructions through stories interwoven with the life of king Yaśodhara. The stories are carefully illustrated in the manuscripts of the text in prominent colours like red, indigo blue, yellow, white etc. but the illustrations lack the landscape. The illustrated manuscripts range in date from 15th century A.D. to 18th century.

Chapter XX exclusively discusses the wall paintings available in Jaina edifices of Ellora, Sittannavasala, Kuṇḍavī Jinālaya and Tiruparuttikunram. The murals of the Indra Sabhā at Ellora depict maximum number of human figures. These have been discussed in detail with reference to their placement, subject and colour, comparing also with those of other caves there. The paintings in the Jaina cave at Sittannavasala are the earliest examples of frescoes and their technique is similar to those of Ajanta and Bagh. The wall paintings in Kuṇḍavī Jinālaya at Tirumalai depict Samavasaraṇa of Neminātha and is of less artistic merit but its importance lies in that. It shows angular treatment of nose and chin and also the protrusion of farther eye into space. The art of wall painting was encouraged at the time of Vijayanagar rulers in the 15th century A.D. at Tiruparuttikunram. As a result, a number of Jaina temples were endowed with the representation of the life and birth of Tīrthaṅkaras.

Chapter XXI deals with Paṭalī (wooden book-covers for palm-leaf and paper manuscripts) which bears paintings not only of flora and fauna but also of scenes of historical importance, Jaina Ācaryas, Tīrthaṅkaras, mothers of Jinas, Śālākāpuruṣas, Mahavidyās etc.

Chapter XXIV discusses *Paṭa-citras* (cloth painting) which are available in the form of painted scrolls, banners etc. They are of two types – Tantric and Non-Tantric. The Tantric *Paṭa-citras* show *yantras*, *mantras*, symbols, syllables and images of deities, while the Non-Tantric ones consist of pictures with religious contents. The Jambūdvīpa-*paṭa*, Vidyā-*paṭa*, Sūrimantra-*paṭa* and Tīrtha-*paṭa* are some examples of *Paṭa-citra*.

Chapter XXIII deals with Samavasaraṇa which is a celestial assembly hall raised by gods for the first sermon of a Jina. It has been represented not only in wall and miniature paintings but also in sculptural form. We have discussed it in detail with regard to its structure, shape and representation of figures of gods, goddesses, human beings and animals who assembled to witness this occasion.

The six Appendices entitled *Citta-sabhā* (Picture Gallery) and *Citta-kamma* (Art of painting), life of Tīrthaṅkaras, Painting and Jaina canonical literature, Jñāna-bhaṇḍāra, Bhaṭṭāraka (Administrative head of the Jaina religious establishment) and Tāḍa (Palmyra Tree) would further elaborate the subject.

The scheme of writing this volume on **Jaina Art and Architecture** was chalked out about a decade ago by the dignitaries of the Parshwanath Vidyapeeth of Varanasi and the work was entrusted to us. We are happy that this difficult task has ultimately been completed and the book will soon go in the hands of the readers. For its completion and all sorts of help and cooperation we offer our sincere thanks and gritudes to Prof. Sagarmal Jain, Chief Editor of this volume, Shri Indrabhooti Barar, Secretary, Prof. Sudarshan Lal Jain, Director, Dr. Shriprakash Pandey, Asst. Director, Shri Om Prakash Singh, Librarian, and other staff of the Vidyapeeth. We are deeply indebted to all those authors whose sources have been utilised in writing this Volume. We shall fail in our duty if we do not place on record our indebtedness to individuals and institutions whose illustrations have been reproduced and acknowledged. We also thank Shri Sunil Kumar and Shri Vimal Chandra Mishra for composing and scanning the manuscript and photographs.

Mahavira Jayanti
28th March, 2010

M.N.P. Tiwari
Kamal Giri
Harihar Singh

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Text Figs. 47 - 49, 55-58, 65-76, 102, 103, 106, 107, 113, 115-119.

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3. Bharat Kala Bhavan, B.H.U., Varanasi : Pls. 246, 250, 251, 257, 291-293.
4. Moti Chandra and Karl Khandalavala, 'New Documents of Indian Paintings' : Pls. 258, 287.
5. W.N. Brown, 'Manuscript Illustrations of the Uttarādhyayanasūtra' : Pls. 262-282.
6. P. Pal, 'Jaina Art and Architecture' : Pls. 254, 288-290.
7. Archaeological Survey of India, New Delhi : Figs. 1 - 44, 59-64, 77-80, 88-96, 100, 101, 104, 114, 121.
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PART I—ARCHITECTURE

By Prof. Harihar Singh

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Jaina Architecture

By

Prof. Harihar Singh

CHAPTER I

INTRODUCTION

The term architecture called Vāstuvidyā (Prakrit Vāthuvijjā) in Indian tradition means the art and science of building. This connotation applies only to the visual and material aspect of the building and not to the conceptual one, though it is for the latter that the Indian buildings, particularly the religious ones, are justly famous. Indeed, the Indian religious buildings, including also the Jaina, are not only a material record of the Indian people but also a cultural record of their thought, belief, cult-worship and material life.

The term "Jaina Architecture" was first used by James Fergusson in his famous treatise entitled *History of Indian and Eastern Architecture* (London, 1876) in order to distinguish it from the "Buddhist Architecture" as the two are almost contemporaneous and their religious buildings, in many respects, closely resemble to each other. The present nomenclature of "Jaina Architecture" was, however, not adopted in the later works on the subject. This is obvious from the *Indian Architecture* of Percy Brown (Bombay, 1949) which deals with the whole of ancient Indian architecture under the Buddhist and Hindu periods only, although Brahmanism, Buddhism and Jainism, the three principal religions of India, flourished side by side and the followers of each of these sects raised buildings in accordance with their own religious requirements, following of course a common code of prescriptions contained in the Vāstuśāstras and the Dharmaśāstras. It is hard to say why the modern scholars of ancient Indian architecture had not used the above terminology for Jaina buildings after Fergusson. This was due probably to the fact that, except for the enshrined image, there is nothing Jaina, Buddhist or Brahmanical in Indian architecture. But in the latter half of the 20th century some such works as the *Studies in Jaina art* (Varanasi, 1955), *Aspects of Jaina Art and Architecture* (Ahmedabad, 1975), *Jaina*

Art and Architecture (New Delhi, 1975) etc. were published with an exclusively Jaina title, suggesting that the Jainas, like other sects, ought to be recognized by their own name in the field of art and architecture as well. As a result of this it has now become a general trend to call the various traditions by their respective names, so that their contribution to different aspects of Indian history and culture can be properly estimated. In the present Volume of the *Encyclopaedia of Jaina Studies* also the above title of Jaina Art and Architecture has been upheld.

The architectural data available in the Jaina texts (see next Chapter) and the innumerable Jaina buildings located throughout the country may be divided into two broad groups & secular and religious. The secular buildings consist of dwelling houses which, in old days, were made of wattle-and-daub and hence could not outlive the ravages of time. These were perhaps the houses of the common people raised mostly in the villages. Besides these buildings, there were fortified towns and palatial buildings which were built in somewhat durable material for the elite class. All these buildings are not represented by the actual examples but by the literary references preserved in the Jaina texts. A glimpse of the thatched cottages and the rampart embellished with battlements may, however, be had from the relief carvings found in the Jaina caves at Udayagiri-Khandagiri (Orissa).

The Jaina religious buildings consist of stūpa, rock-cut monastery and shrine, and structural temple. All of these buildings, barring the dwelling caves, enshrine an image of some or the other of the 24 Tīrthaṅkaras. Since the Jainas consider the Tīrthaṅkaras to be the most exalted Beings on the earth, they worship them alone. This does not, however, mean that the Jainas do not have a pantheon of their own, but the

divine figures in Jaina shrines have always been kept in a subordinate position because they are regarded to be inferior to the Tirthaṅkaras.

The stūpa is a visible symbol of the Great Beings like the Tirthaṅkaras who once existed and whose relics were enshrined in it. It is thus a sacred monument being worshipped by the Jainas. There is plenty of information about stūpa in the Jaina texts, but at present we know of only one Jaina stūpa, the others were probably destroyed during the course of time. The lone Jaina stūpa, that too in a very ruinous condition, is located at Kaṅkali Tīlā (Mathura); its architecture has been discussed in detail in the Chapter on Jaina Stūpa Architecture of this Volume.

The rock-cut caves, which form the subject matter of Chapter IV, consist of both the monastery and the shrine and are represented by about 150 examples ranging in date from the 3rd century B.C. to the 15th century A.D. The caves were primarily excavated for the Jaina recluses to live in and do the penance as evident from the dwelling caves hewn at Rajgir, Udayagiri-Khandagiri, Junagadh etc., but later when the image-worship became popular and the construction of structural temples came in vogue, a good number of rock-cut shrines with Tirthaṅkara images were executed at Udayagiri (M.P.), Ellora, Aihole, Badami, Sittannavasal, Ankai-Tankai etc. in the similar fashion as was being done in the contemporary structural temples. These caves fulfilled the requirement of both the monastery and the shrine.

Now, we come to the structural temples which are incorporated in Chapters V and VI and show the latest form of architectural development of the Jaina religious buildings. They are largest in number and are located at almost all the places where the Jaina community lives or has lived. The exigency of structural temples was primarily felt in the plains where the bulk of population lived, but owing to the absence of rocky hills the rock-cut temples could not be executed there.

From the architectural point of view also, the erection of structural temples was advantageous because they might be raised at any place of the choice of the builder, only that the latter had to compile the required building materials at the chosen site. Another advantage was that there was full scope for alteration and renovation. This is why the Jainas and the followers of other sects preferred to erect structural temples in durable materials like baked bricks and stone from the 6th century A.D. or even from the earlier time.

The Jaina shrine (Jinālaya) was, and now is, raised housing a Jina (Tirthaṅkara) image for worship. In the actual monument a dark glooming chamber (*garbhagrha*) with Jina figure has been made for worshipping and a hall (*maṇḍapa*) to perform the other religious works. While the interior of the *garbhagrha* is left quite plain, the exterior and the whole of attached *maṇḍapa* or *maṇḍapas* are usually embellished with divine figures and a variety of decorative patterns. The statuary and decorative elements, which bequeath us a plethora of information about the religious and material life of the contemporary period, are believed to have been displayed to protect the monument from the evil spirits because the plain surface is considered to be ugly and inauspicious in Indian tradition.

The Jaina shrines were not only a place of worship but also a place where the Jaina ascetics used to stay during the rainy season. After four months stay at a place during rainy season the Jaina ascetics have been enjoined to wander from place to place to preach Jaina tenets to the people and collect alms necessary for their sustenance. But about the 5th-6th century A.D. some Jaina monks used to stay for a longer duration of time in the Jaina monasteries and temples. In the beginning they stayed therein just to read and write Jaina texts, but later they made them their permanent abode. As a result, the Caityavāsa tradition belonging to both the Śvetāmbara and Digambara sects came into existence. Owing to their permanent settlement the Jaina ascetics

of this tradition became lethargic and increased their belongings. Some of the Caityavāsins (monks living in the temples) grew so influential that they got non-Caityavāsins ousted from the capital city of Anahillapātaka (modern Patan in Gujarat) during the time of the Cāpa ruler Vanarāja who ruled from about A.D. 745. Though there was a marked decline in the general ethics of the Caityavāsins (Śvetāmbara) and the Bhaṭṭārakas (Digambara), their permanent living in the Jain shrines proved very fruitful for the foundation of many Jain Bhaṇḍāras (Libraries) within the premises of the temples. It was indeed at these centres of learning that thousands of Jain texts were written after the 9th-10th century A.D. On account of its usefulness, such libraries were also established at other places with a good number of Jain texts. Prior to the installation of the printing press, the copying and distribution of various texts were made from these places. The Jain Bhaṇḍāras housed in the Jain temples at Jaipur, Jaisalmer, Patan, Cambay, Kolhapur, Moodabidri etc. exist to this day with a good collection of handwritten manuscripts.

The Jain caves are located at places where there are rocky hills. These places lie far from the residential areas and, except for a few places, are not reckoned among the religious centres of the Jains. The Jain stūpa and structural temples, on the other hand, are generally situated amidst the Jain localities or at the sacred Jain spots. After the 6th century A.D. when the temple-building got a momentum, a large number of Jain holy places (*tīrthakṣetras*) associated with the life of the Tīrthaṅkaras and other Jain ascetics were spotted and temples in honour of the Tīrthaṅkaras were raised there. Some of these places, e.g. Śatruñjaya in Gujarat, have such a large concentration of Jain temples that they have developed into a temple-city.

In the construction of Jain religious buildings various kinds of building materials have been used. Prior to the Mauryan period, the buildings were mostly made of wood, bamboo and straw. Burnt bricks were also used, but they were employed more frequently later

than earlier. The use of stone as a building material started from the Mauryan period in the 4th-3rd century B.C. This is evident from the remains of a palatial building at Pāṭaliputra (Patna, Bihar), monolithic pillars, stūpa, and rock-cut Jain caves at Rajgir (Bihar). In the Jain stūpa of Mathura we find both burnt bricks and stone; rocky hills were a quarry for Jain caves; and sandstone formed the basic building material of the structural temples. In the construction of Jain temples different shades of sandstone have been used. This was due indeed to the fact that what shade and quality of stone was locally available was used in the construction of Jain temples. Since sandstone was available in plenty throughout the country and was very tractable, it came to be used as the most common building material. Side by side sandstone, white marble in Rajasthan and Gujarat, soapstone in Karnataka and granite in Tamil Nadu were also used.

Wood has always been an important building material as it was easily available, it had the advantage of reducing the weight without affecting the strength of the structure, and was amenable to elaborate carvings not possible in brick or stone. The only limitation with wood is its perishable nature. It was employed in doors, windows, pillars, beams, brackets and railings. Teak wood was the first choice of the artist as it would last long and its oil content might preserve nails from rust. The railing of the Jain stūpa of Mathura is also worked out on the pattern of woodcraft. Many medieval Jain temples and houses in Gujarat and Rajasthan were made of wood, bearing a wealth of carvings, because this region was comparatively drier than other parts of the country and the heat resistant quality of wood made the living very comfortable. Wooden beams may still be seen in the Ajitanātha temple at Taranga (Gujarat) built in A.D. 1164. Here they have been used to strengthen the domical ceiling in the upper storey of the *gūḍhamandapa* (closed hall in front of sanctum).

If we enlist all the Jain buildings mentioned in the Jain texts and the modern works on the subject,

the number would not be in hundreds but in thousands, in spite of the fact that a large number of them were destroyed during the course of time. It is, therefore, worthwhile enumerating those factors which were responsible for their spoliation. The first and foremost is the natural one caused by earthquake, torrential rainfall etc. The second is foreign and continental invasions led by the bigoted Muslims who not only destroyed the religious Jaina buildings but also plundered them ruthlessly and converted them into mosques. Sometimes, the Muslims purposely dismantled the Jaina shrines to procure building materials for the construction of their mosques and tombs. The third is the internal disturbance caused by religious rivalry. Take for instance the case of the Solankī king Ajayapāla who being a staunch Śaiva persecuted the Jainas and destroyed their temples. The fourth is the philanthropic outlook of the Jainas who, out of zeal for preservation, have so inadvertently repaired and altered their religious buildings that their originality has considerably been marred. This is due to the fact that in Jaina tradition to build or rebuild a temple or to place an image therein was considered to be a highly meritorious act since it would secure them benefits here and hereafter. However repaired the Jaina buildings are, the Jainas must be commended for their philanthropic attitude for preserving monuments, because it was the result of this that the Jaina buildings are well-preserved to this day, retaining of course many restorations and alterations.

In the description of Jaina buildings the original Sanskrit and Prakrit words have been used to denote the various components of the building. This has to be done because the English synonyms of Indian words do not always carry the appropriate meaning. For clarification, however, a glossary has been appended at the end of the Volume.

All the Jaina buildings of the period under reference are indigenous in their origins and development and bear no testimony of foreign influence, notwithstanding

the fact that India had to face many outside inroads led from time to time by the Persians, Greeks, Śakas, Pahlavas, Kuṣāṇas, Hūṇas and the Muslims. The reason behind this was that, except for the Muslims, all of these tribes completely merged in the Indian society and adopted the latter's customs and beliefs. The Muslims, on the other hand, always maintained their independent entity and forcibly spread Islam in the subcontinent treating Indians as infidels because of the latter being idolaters. In the field of architecture also, the Muslims introduced a building style of their own consisting of mosque and tomb, which were built on the principle of true arch and dome. Although such buildings as these started making their appearance with the foundation of the Muslim rule in northern India in c. A.D. 1200 as exemplified by the Aḍḥāi-dīna-kā-Jhoprā at Ajmer (Rajsthan) which is nothing but a Jaina temple converted into a mosque, the construction of Jaina temples was continued without any modification in the indigenous style, and it is only after the 13th century A.D. that the Islamic traits such as arch, dome, merlon etc. are seen in the Jaina temples.

In the construction of Jaina temples well-dressed and finely jointed ashlar of various shapes and sizes have been used for the facing and rough-dressed stones for the hearting. The courses are laid dry one upon the other and kept in position by their weight and balance. The different courses of the wall up to the top of the plinth are splayed out by offsetting to counteract the lateral thrust, while the perpendicular walls are made solid or accommodate balconied windows and stone trellis with an overhanging cornice. The roofing is worked out by horizontal arch and dome and not by vertical arch of radiating voussoirs which was prevalent in the Roman and Western architecture. The simplest mode of roofing a small square space supported by four pillars is merely to run a stone beam from each pillar and cover the intermediate opening by a plain stone slab. In the second stage when the square space is

increased, the opening is covered by 5, 9 or 13 stones by cutting off the corners. In the third stage when the square space is increased as much as to be hardly covered by this process, then a dome of circular courses and central pendant is devised with its load supported on twelve pillars, four standing at the four corners and eight, two on each side, at the intermediate points. To bring the vertical pressure of the dome over the pillars, figure struts and cusped and corbelled arches are also employed. The spire or *śikhara*, whether curvilinear or pyramidal, over the square base of the cubical walls, is composed of horizontal square courses receding as they ascend and is capped at the top by a massive circular coping stone and vase. This method of roofing is called *kadalikākaraṇavidhi* (corbelling method) in ancient Indian architecture. The advantage of the horizontal mode of roofing is this that it does not have the defect of lateral thrust, while the vertical arches do suffer from it and to counteract it such expedients as buttresses and pinnacles have to be made. This is why the Jaina temples raised as they are in the indigenous tradition stand to this day in good condition.

The dates of the Jaina buildings are primarily fixed on the basis of inscription engraved on some or the other part of the Jaina edifice. The inscriptions being a contemporary document help us more than one way in the dating. Firstly, if an inscription has a date in Vikrama, Śaka or Vīra era which is current even to this day, the concerned Jaina building is assigned a precise date. Secondly, if it does not contain the date, the palaeography of the inscription helps us in ascertaining the date since we notice a continuous change and development in ancient Indian script. Thirdly, if the inscription has a reference to some known historical fact, then also the related building is assignable a nearly accurate date. In absence of the inscriptional evidence the style of the building is our only guide to ascertain its date. In fixing the relative date based on stylistic features we take note of the provenance of the building, the building material, the disposition and decoration of various parts on the

plane of plan and elevation, the mode of construction, the buildings contemporary to the Jaina buildings, and the various sculptures and decorative patterns.

Even though the Jainas have a rich heritage of their art and religion, they did not ever cross the boundaries of the subcontinent. As a result, no Jaina temple prior to Indian independence is to be seen outside the country. But recently many Jaina families have migrated to the European and American countries and got some Jaina temples built there.

The history of Jaina architecture begins with a couple of dwelling caves excavated at Rajgir during the Mauryan rule in the 3rd century B.C. This is followed by a small cave at Pabhosa, by a series of ornate caves at Udayagiri-Khandagiri and by a group of plain caves at Junagadh. These are also dwelling caves and were excavated from B.C. 200 to A.D. 200. During this period a Jaina stūpa of great artistic merit was built at Mathura; later the same was repaired also. What is remarkable of these Jaina buildings is that they do not have the Jina images; it were the epigraphical records which prove their Jaina affiliation. But the later repaired stūpa at Mathura certainly has a large number of Jina images and many stone slabs with auspicious Jaina symbols. Similarly, a large number of Jina images and the images of their Yakṣas and Yakṣīs were carved in the Khandagiri caves during the early medieval period.

As we enter the classical phase of Indian history which is roughly dated from the 4th century A.D. to the end of the 6th century A.D., the work of excavating Jaina cave, e.g. the Jaina cave at Udayagiri (M.P.), is continued but it now contains Jina images for worship. Another significant development of this period is that structural temples make their appearance, housing a Jina figure in the sanctum. We know of as many as five kinds of structural temples having been made during this period (S.K. Saraswati, in *The Classical Age*, Bombay, 1954, p. 501). One of these is circular or cylindrical. Fortunately, a ruined Jaina temple of this variety still exists at Rajgir.

From the 7th century A.D. to the end of the 13th century A.D. which is reckoned to be the last phase of the history of ancient India, the work of excavating caves was abandoned in northern India and new sites like Ellora, Dharashiv, Ankai-Tankai etc. in Maharashtra, Badami and Aihole in Karnataka, and Vilappakkam, Sittannavasal etc. in Tamil Nadu, all located in southern India, were patronised with rock-cut architecture. Some of these sites like Ellora etc. are adorned with beautiful Jaina caves. At Ellora some monolithic Jaina temples imitating the style of the structural temples were also executed. The architectural development of this long period, however, is to be particularly seen in the structural Jaina temples which manifested in a number of regional styles.

The Jaina buildings are so numerous and varied that it is very difficult to describe them all in one Volume. Secondly, the majority of Jaina temples of the

medieval and modern periods have not yet been properly studied and documented, and all that is published is very sketchy. We have, therefore, discussed here the Jaina buildings erected up to the 13th century A.D. only, those of the later period will be incorporated in the next Volume of this series.

The Jaina buildings are described here in the chronological order. But where there are more than one building, all the Jaina buildings of that site are taken together putting only the earliest one in the general chronological order, the others follow the chronological sequence at the site. This is followed in case of Jaina temples only. As regards the rock-cut Jaina caves, they are described in the same order as they are numbered today. In order to have a glimpse of the architectural development of the style in the various regions, the Jaina buildings are grouped State-wise and then described site-wise within that State.



CHAPTER II

ARCHITECTURAL DATA IN THE JAINA CANONS

The Jaina canons, like the Buddhist and Brahmanical ones, adequately deal with different aspects of ancient Indian architecture. They have ascribed *vatthuvijjā* as the art of building and *vaḍḍhai*, the architect. The man having the qualification for testing a building-site was known as *vatthupādhaga*. For building a new house, it has been said that after examining and levelling the ground the land rings (*uṇḍiyāo*) were cast on different places fit for different constituents of the building. Then the ground was dug, the foundation laid, a well pressed and a platform of brick-masonry raised (J.C. Jain, *Life in Ancient India as Depicted in Jaina Canons*, Bombay, 1947, pp. 187-88).

The Jaina canons have information about both the secular and religious buildings. If we set aside the architectural materials of the Indus Valley Civilization which are undoubtedly secular in nature, almost all the known structural and rock-cut buildings of ancient India are religious edifices built as abodes of gods, exalted persons like the Jina and the Buddha or seers and saints, or erected to fulfil some religious need. They consist of *stūpa* (*caitya*), *vihara* (monastery) and *Jinālaya* (Jina shrine). Of these the *stūpa* has been described in detail in the Jaina texts, but the other two find very sporadic reference in them, although they were built in large number throughout the country. This is, however, not the case with the secular architecture. The Jaina canons indeed describe many varieties of secular buildings, but the information about their shape, size and mode of construction is very scanty and the technical terms by which they are referred to are not always self-explanatory.

SECULAR ARCHITECTURE

The secular buildings were mostly built for residential purposes in the towns and villages. They range from a cottage house to a palatial building provided

with fortification, garden, lake etc. They have been discussed here under the following headings.

Village Planning (*Grāma-sanniveśa*) — The *Bṛhatkalpasūtrabhāṣya*, which copiously deals with ancient Indian villages and their planning, enumerates ten types of villages : (1) a village planned in a circle with a well at the centre (*uttāna-mallakākāra*), (2) a circular village with a temple or tree at the centre (*avaṇmukha*), (3) a village having the shape of a half circle (*khaṇḍa*), (4) a variant of the first being called *uttanaka-khaṇḍa-malla saṁsthita*, (5) a variant of the second being called *avaṇmukha samputaka*, (6) a village planned along the boundary wall with parallel rows of trees planted in the east and the sides, (7) avenue type of village (*paṭalika*), (8) a village with trees planted at the four corners (*rucaka*), (9) a village having uneven ground ringed with trees (*valabhī*), and (10) a village having triangular shape (*kāśyapa*). The text also gives other criterion for the classification of villages. Thus, a village with distant surroundings was known as *maḍamba*, a cow-herds' village was called *ghoṣa*, a mining village was named *ākara*, and a village where the farmers or traders having their business elsewhere kept their earnings for safety was called *saṁvāha*. Each village had its own boundaries, but the limit of a village was also decided by the distance the cattle went for grazing or a wood-cutter went to fetch his wood. The plough-lands (*kheta*) of the village were enclosed with a mud-wall (*dhuli-prākāra*). Every fair-sized village had its own *bhaṇḍa-śālā* and *paṇṭa-śālā* where the potters made and sold their earthen works; a *kamma-śālā* where the village-smith did his work; and *āgamana-gṛha* where guests were provided with food and shelter. Every village also had a *sabhāgṛha* (assembly hall) of *devakula* (shrine) in the centre of the village. The villages had

various types of granaries — *catuḥśālā*, *avaparaka*, *koṣṭhaka*, *koṣṭhapalla* etc. The most common type was made by piling straw rings on the floor and by plastering the outer and inner surfaces with mud and cowdung. Another type was made of bamboo and straw, but it was raised on a platform (*mañca*) supported on bamboo posts (see, A. Ray, *Villages, Towns and Secular Buildings in Ancient India*, Calcutta, 1957, pp. 28-29).

Town Planning (*Nagara-sanniveśa*) — The *Rāyapaseṇīyasutta* gives an elaborate description of the town-planning in the account of the city of Āmalakappā where Tīrthaṅkara Mahāvīra had once stayed. It describes that the town was surrounded by a high, wide and deep moat (*khāta* and *phaliḥā*). The *khāta* was wider above and narrower below, while the *phaliḥā* had perpendicular sides throughout. Probably, the *khāta* was filled up with slippery materials like linseed etc. and the *phaliḥā* simply with water. The town was enclosed on the inner side of the moat by a curved rampart (*pāgāra*) resembling a bow. The rampart had a pronounced batter the proportion of which at the base, middle and top was 1½ : ¼. It was thus of the tapering type resembling a cow-tail (*gopuccha*). The rampart's top was embellished with circular battlements (*kaviśīsa*), each measuring in proportion of one in length, half in thickness and a little more than one in height. The battlements were painted in black, blue, red, yellow and white colours. The rampart was provided with high gateways (*dāra-gopura*) on all sides and had bastions (*aṭṭalaya*) for watchmen. The gateways had double heavy door-leaves (*jamalakavāḍa*) provided with such appliances as discs (*cakka*), clubs (*gaya*), maces (*bhāsurīḍi*), barriers (*oroḥa*) and war-machines (*sayagghi*), and strongly fitted with traverse bars (*phaliḥa*) and bolts (*imḍakīla*). Expert carpenters were employed to make the doorways almost impregnable. The royal road (*rāyamagga*) connecting the town with the fort (*durga*) was made in such a way that one could not easily approach the fort. The roads of the town crossed one another forming junctions of

three, four and more roads, resembling thus the thorny fruit of *trapanataus* (*siṃghāḍaga-tiya-caukka-caccara*). The town was adorned with beautiful *caityas* (*āyaravaṃta-ccēiya*), attractive brothels (*juaivisiṭṭhasanniviṭṭhabahulā*), pleasure gardens (*ārāmaujjāṇa*), wells (*agaḍa*), tanks (*talāga*), lakes (*dīhiya*), ponds (*vāppi*) and beautiful shops (*paṇyapaṇa.....surammā*) (see H. Singh, 'Architectural Data in the *Rāyapaseṇya*', *Bhāratī*, No. 17, pp. 173-80).

Palace (*Prāsāda-vinyāsa*) — The *Rāyapaseṇīya* bequeaths us a fine description of palace architecture in the account of the Vimāna of the heavenly god Sūryābhadeva. The Vimāna-palace is said to have been erected on hundreds of well-planted pillars embellished with graceful figures of Śālabhañjikās (women standing with distended boughs). The pillars were surmounted by capitals bearing hovering figures of Vidyādhara in pairs. The walls of the palace were adorned with figures of fabulous animals (*ihāmiya*), bull (*usabha*), horse (*turaga*), man (*nara*), crocodile (*magara*), deer (*ruru*), lion (*sarabha*), yak (*camara*) and elephant (*kumjara*), motifs of wild creepers (*vaṇalayā*) and lotus creepers (*paumalayā*), and similar numerous decorative figures (*ruvagasahassakaliya*). The palace was approached from three sides by three stairways (*tišovāṇa*), each consisting of landing (*ṇimma*), pedestal (*paṭṭhāṇa*), upright posts (*khaṃbha*), planks (*phalaga*), cross-bars (*sūri*), bonds (*saṃdhi*), base (*avalambāṇa*) and coping (*avalambāṇa-bāha*). In front of each stairway was a beautiful *torāṇa*-gateway decorated with eight auspicious Jaina symbols (*soṭṭhiya*, *sirivaccha*, *ṇandiyāvatta*, *vaddhamāṇaga*, *bhaddāsaṇa*, *kalasa*, *maccha* and *dappaṇa*), fly-whisk (*cāmarajjhaya*), and pendants of umbrella, flag, bell and varieties of lotuses. The floor of the palace was quite smooth and was paved with jewels and precious stones.

In the centre of the palace was a Theatre Hall (*picchāgharamaṇḍava*) supported on pillars and bearing decorative motifs recounted above. Its roof (*sihara*) was adorned with bells and flags and had finials (*thūbhiya*)

on the top, while the ceiling (*ulloya*) was adorned with lotus creepers. In the central part of the hall was a stage (*akkhāḍaga*) with a throne (*siṁhāsana*). Around the throne, in different quarters, were placed chairs for courtiers, queens, members of the three Assembly Halls – inner assembly (*abhīmtaraparisā*), middle assembly (*majjhimaparisā*) and outer assembly (*bahiraparisā*)—, seven commanders-in-chief and personal body-guards.

The doors (*dāra*) of the palace consisted of landing (*ṇimma*), pedestal (*paṭṭhāṇa*), pillars (*khaṁbha*), floor (*koṭṭimatala*), threshold (*cluya*), bolt (*imḍakīla*), doorjambs (*peḍhyā*), lintel (*uttaramga*), doorplanks (*sūi*), joints (*samḍhi*), sockets (*samuggayā*), wooden traverse bar behind door-leaves (*aggalā*), sockets for doorpins (*aggalapāsāya*) and hinges (*avattanaḍhyā*). The closely fitted heavy doors were provided with shutting stile (*uttarapāsaga*) and had on their leaves 256 bosses (*bhittiguliyā*) placed on bed-steads (*gomaṇasiyāṭṭiyā*). The doors were embellished with figures of fabulous animals (*vālarūvaga*) and graceful figures of Śālabhañjikās in playful attitudes. “The Śālabhañjikās were standing in various graceful poses and were well-supported (on couchant figures) and beautifully ornamented, wearing garments of various colours, garlands of various designs and double coiled head-dress, having slim waist, round prominent breasts, eyes with red corners and black curly hair, standing under Aśoka trees and holding their distended boughs, stealing the heart of gods as it were with their rolling glances, and teasing as it were with the play of their eyes.” (V.S. Agrawala, *Indian Art*, Varanasi, 1965, p. 224). In the description of doors the *Rāyapaseṇiya* gives some more architectural terms such as elevation (*usseha*), lattices (*jālapaṁjara*), large posts (*vaṁsaga*), traverse beams (*paḍivaṁsaga*), upright smaller posts fixed in the ground (*bhomā*), side walls (*pakkha*), bamboos for side walls (*pakkhavāha*), cross-beams (*vaṁsa*), ribbings (*vaṁsakavelluya*), panels (*paṭṭiyā*), screen walls (*ohāḍaṇī*), thatched layers above the ribbings (*uvaripuṁchaṇī*), ceiling (*chayaṇa*) and peaks (*kūḍa*).

The spaces on either side of the doors were filled with rows of sandalwood pitchers, festoons of pearls, necklaces, *gavākṣa* motif and small tinklers, and incense-pots (*dhūvaghāḍa*) suspended from hooked ivory nails (*nāgaḍamṭa* or *gajadāṁṭa*) socketed into the walls.

The *torana* of the gateways was decorated with pendants of red lotus (*pauma-hatthaga*); graceful figures of usual Śālabhañjikā; ivory nails with usual festoons; pairs of horses (*hayasaṁghāḍa*), elephants (*gaya*), *kiṁnara* (a mongrel with the body of a human being and the head of a horse), *kiṁpurisa* (a mongrel with the body of a horse and the head of a human being), tritons (*mahoraga*), heavenly musicians (*gaṁdhavva*) and pairs of bulls (*usabhasaṁghāḍa*), arranged in a row having their faces in one direction (*paṁkti*), placed face to face (*vīhi*) or displayed embracing each other (*mihūṇa*); varieties of rhizomes pertaining to *nāgalayā*, *asogalayā*, *campagalayā*, *cūyalayā*, *vaṇalayā*, *vāsaṁtiyalayā*, *aimuttayalayā*, *kumḍalayā* and *sāmalayā*; motifs of *sovatthiya*, *caṁḍanakaḷasa*, spouted water vessel (*bhīmḡāra*) and mirror (*āyaṁsa*); large circular dishes (*nābhithāla*) full of rice, circular tubs (*pāia*) full of water and green fruits, caskets full of unguents (*supaiṭṭha bhaṁḍa*), *nāgaḍamṭas* with hanging *vāyakaṛagas* (fragrant pots) covered with cloths of variegated colours, and boxes full of jewels (*rayaṇakaṛaga*); faces of horse, elephant, *nara*, *kiṁnara*, *kiṁpurisa*, *mahoraga*, *gaṁdhavva*, and bull; baskets full of flowers (*puppha*), garlands (*malla*), fragrant powders (*cuṇṇa*), scents (*gaṁḍha*), garments (*vattha*), ornaments (*ābharaṇa*), mustard seeds (*siddhattha*) and brooms (*lomahattha*); things like throne (*siṁhāsana*), umbrella (*chatta*) and flywhisk (*cāmara*); and ten kinds of cosmetic caskets full of oil (*tella*), leaf (*patta*), bark (*coyaga*), *tagara* (*tabernaemountana coronaria*), cardamom (*elā*), yellow orpiment (*hariyāla*), sulphate of mercury (*hiṁgulaya*), red arsenic (*maṇosilā*) and collyrium (*aṁjaṇa*).

The palace was provided with gardens (*vaṇa*), lawns (*bhūmibhāga*), ponds (*vāvī*), tanks (*sara*) and wells (*bila*). The gardens consisted of *asoga*, *sattavaṇṇa*,

carṇpaga and *cūya* (mango) trees. The lawns were studded with numerous precious stones and grasses. The ponds were of various shapes and sizes. There were four types of ponds – (1) *vavī* (square), (2) *pukkharīṇī* (circular), (3) *dihī* (rectangular) and (4) *guṃjalyā* (a pond having irregular sides). The tanks and wells were made in rows (*sarapaṃkti* and *bilapaṃkti*). The water pools had four corners; their banks were made of stones (*pāsāṇa*) and had even surface (*samatīra*); their floor (*tala*) was covered with sand (*valuya*); they were deep and were filled up with cold water (*gumbhīrasīyajala*); their bathing places were well-furnished (*titthayasubaddha*); there was a fine arrangement of landing and ascending (*suhoyārasuuttara*); they were provided with a high coping on the top (*paḍalapaccoyaḍa*); their terrace was handsome and pleasant (*acchāosaphāo rayayāmaya-kūlāo*); and they were surrounded by a railing decorated with lotus rhizome (*paumavaraveiyā*). They were approached by three stairways (*tisovaṇa*). In between the water pools were different types of water pavilions known as *dagamaṇḍava*, *dagamaṇcaga*, *dagamālaya* and *dagapāsāya*.

The palace had different types of houses called reception house (*acchanaghara*), theatre house (*picchanaghara*), bathing house (*majjanaghara*), dressing house (*pasāhanaghara*), inner house (*gabbhaghara*), sleeping house (*mohanaghara*), *sālaghara* (open house), latticed house (*jālaghara*), house decorated with paintings (*cittaghara*), music house (*gaṇḍhavvaghara*), mirror house (*ayaṇsaghara*) and some such houses as *āliyaghara*, *maliyaghara*, *kayalighara*, *layāghara* and *kusumaghara*, named after different plants. Similarly, there were different types of thatched cottages known as *jāimaṇḍava*, *jūhiyāmaṇḍava*, *malliyāmaṇḍava*, *ṇavamāliyāmaṇḍava*, *vāsaṃtiyāmaṇḍava*, *dahivāsuyamaṇḍava*, *sūralliyamaṇḍava*, *tambolīmaṇḍava*, *muddiyāmaṇḍava*, *nāgalayāmaṇḍava*, *aimuttayalayāmaṇḍava*, *apphoyāmaṇḍava* and *maulayāmaṇḍava*.

The palace was provided with a secretarial building (*uvagāriyālaya*) surrounded by a railing which consisted

of *ṇimma*, *paiṭṭhāṇa*, *khaṃbha*, *phalaya*, *kalevarasaṃghāḍa* (pair of figures), *rūva* (motif), *rūvasaṃghāḍa* (pair of motifs), *pakkha*, *pakkhabaha*, *vaṇsa*, *vaṇsakavelluya*, *paṭṭiyā*, *ohāḍaṇī*, *uvaripumchāṇa* and *acchāyaṇa*. It was decorated with garlands of golden necklaces (*hemajāla*), *gavākṣa* motif (*gavākṣhajāla*), small bells (*khiṃkhiṇijāla*), bells (*ghaṃṭājāla*), pearls (*muttājāla*), jewels (*maṇijāla*), golden ornaments (*kaṇagajāla*) and red lotus (*paumajāla*), punctuated with golden pendants, and embellished with pairs of figures of horse, bull etc. This handsome railing was known as *paumavaraveiyā* (*padmavaravcdikā*) since “on its several parts (*dese dese*), in several places (*tahim tahim*), on the rails (*veiyā*), on the stairway balustrades (*veiyābāha*), on rail planks (*veiyāphalaya*), in between two rails on the uprights (*veiyāpuḍam̐tara*), on the uprights (*khaṃbha*), on their copings (*khaṃbhasīsa*), in between two pillars (*khaṃbhapuḍam̐tara*), on crossbars (*sūī*), in between crossbar sockets (*sūīmukha*), on the sides of crossbar (*sūīphalaya*), on the spaces of the side pillars (*pakkhapuḍam̐tara*) were carved such kinds of lotuses as blue lotus (*uppala*), red lotus (*pauma*), lily (*kumuya*), *ṇalina*, *subhaga*, *sogaṇḍhiya* (perfumed lotus), white lotus (*pum̐darīya*), *sayavatta* and *sahassavatta*” (Singh, H., *op. cit.*, pp. 175-79; V.S. Agrawala, *Indian Art*, pp. 221-22).

Other Buildings – From the *Rāyapaseṇiya* we know the names of several other buildings known as *kūḍāgārasālā* (building with peaked top having finials), *mūlapāsāya* (main palace surrounded by other palaces), *suhammāsabhā* (assembly hall of Indra) confronted by a *muhamam̐ḍava*, a *pecchāghara* and a *thūbha* (stūpa), *paharaṇakosa* (armoury), *Siddhāyatana* (an eternal shrine), *abhiṣegasabhā* (hall of religious ceremonies), *alaṃkārasabhā* (hall of dress and ornaments) and *vavasāyasabhā* (office or library) (Singh, *op. cit.*, pp. 179-80).

The *Ṇayadhammakahā* (1.7) gives an account of the sleeping chamber (*varagharaya*) of a queen which consisted of an outer courtyard (*caukaṭṭha*), an assembly

hall polished (*ghaṭṭha-maṭṭha*) and well-set with pillars adorned with Śālabhañjikā figures, latticed windows (*jāla*), moonstone at the foot of the stairway (*addhacaṇḍa*), projecting ledges (*ñijjūha*), and a room on the roof (*caṇḍasāliya*). Its exterior was white-washed (*dhūmiya*), the interior was decorated with paintings (*cittakamma*), the floor was studded with semi-precious stones (*maṇi*), and the ceiling had a painted canopy (*ulloyacittiya*) decorated with lotus flowers and creepers (*paumalayā*). Its doorways were beautifully adorned with auspicious golden pitchers, lotus flowers and necklaces of pearls and jewels.

The Jaina canons also make mention of *sīyahara* (cold-house) which was used in summer, *bhūmihara* (subterranean house), and of such halls as *vagharapasālā* (wedding hall), *aṭṭapasālā* (hall for gymnastic exercises), *phāṇamaṇḍava* (bath-room), *uvaṭṭhāpasālā* (attendance hall) and *posahasālā* (fasting hall) (see, J.C. Jain, *Life in Ancient India as Depicted in Jaina Canons*, pp. 189-90)

RELIGIOUS ARCHITECTURE

There are three types of religious buildings, viz. stupa (*caitya*), *layaṇa* (cave) and Jinalaya (Jina shrine). Of these the stupa has been copiously dealt with in the Jaina canons, but the other two are rarely mentioned therein, probably because the early Jaina caves were excavated just for the stay of Jaina monks, while the later ones as well as the Jaina shrines, a place where the Jaina monks used to stay and do worship, being posterior to the time of the redaction of the Jaina canons find no mention of them.

Stūpa – The stūpa, Prakrit *thūbha* and Hindi *thūhā*, was a mound of earth raised on the cremation ground after collecting the bone relics of a deceased person to commemorate his *nirvāṇa* or death. It was also known as *caitya* because it was piled up on the site of the funeral pyre (*citā*). There was a practice also to mark the spot of cremation by planting a tree there. The association of *caitya* with tree (*vrkṣa*) was termed *caitya-vrkṣa*. But the *caitya-vrkṣa* was not confined to the

cremation ground only. Tree-worship was, and still is, in vogue in India and the tree like Pīpala was considered sacred for worship. All the Jaina Tīrthaṅkaras are, in fact, known to have attained their omniscience under a certain tree, and hence the trees of their association are worshipful. This is exemplified in the relief carvings of the rock-cut Jaina caves at Udayagiri-Khandagiri (Orissa). Similarly, an edifice housing a *caitya* (stūpa) is called *caityagrha*, a type of shrine which the Buddhists embraced the most. The original tumulus (*aṇḍa*) of earth served as a core for later encasing, first by baked bricks and then by stone with or without a ground railing (*vedika*) and gateways (*toranadvāra*), replacing probably the original wooden ones.

The literary reference to stūpa goes back to the time of the *Rgveda* (7.2.1) where the flaming pile of Agni's light is spoken of as a stūpa, but the actual monument of Brahmanical affiliation is still wanting, probably it was abandoned long back and the evidences were eroded away by the lapse of time.

On having been asked by his chief disciple Ānanda, the Tathāgata Buddha enjoined to raise stūpa on the remains of the Tathāgata as was being done in case of the Cakravartin King. The stūpas, according to the Buddhist tradition, were of three kinds— (1) Śārīrika (bodily relic), (2) Uddeśika (stūpas erected for the sake of the Buddha) and (3) Pāribhogika (stūpas erected over the articles of Buddha's personal use, e.g. Bodhimaṇḍa, begging bowl etc.). Apart from these, there were made votive stupas just as an object of worship. The Buddhist texts like *Mahāvamsa* also contains a vivid account about the construction of a stupa. Thus, it seems almost mandatory for the Buddhists to erect stūpa and worship it.

As regards the Jaina tradition, the *Ācāraṅga* (12.1.3.3.) which is taken to be the earliest Jaina canonical text by the Śvetāmbaras speaks of *caityakṛta-vrkṣa* and *caityakṛta-stūpa*, meaning a tree planted on the spot of the funeral pyre and a stūpa raised on the

cremation ground respectively. At another place (2.2.3.116) it enjoins on a Jaina monk not to ease himself or pass urine on the sites of funeral *caityas* or funeral stūpas (*mṛtakacaityesu* or *mṛtakastūpikāsu*), simply because it was a relic sanctuary demarcating a sacred spot. The Jaina canons also make reference to different *daivatacaityas* which were generally located on the outskirts of a village or town, and Tirthaṅkara Mahāvīra is often reported to have stayed in them during his wanderings. The *daivatacaityas* were actually a shrine of the Vyantara class of deities like Yakṣa etc. In the *Vipākasūtra* (34) we indeed find the term Yakṣāyatana for this type of shrine. The Pūrṇabhadra-*caitya* of the *Aupapātikasūtra* (2) named after the Yakṣa Pūrṇabhadra was one such shrine to the north-east of the city of Campā where Mahāvīra had stayed.

The Jaina canons like *Bhagavatisūtra* (20.9.684) also make mention of an Arihanta (Tirthaṅkara) *caitya* to be worshipped at Nandīśvaradvīpa. The Arihanta-*caityas* were probably the Jina-āyatanas or Siddhāyatanas a detailed description of which comes down to us from the *Sthānāṅga* (4.2.307), a text compiled during the first few centuries of the Christian era. There we are told that in the central part of the Nandīśvaradvīpa (a land of delight for the gods paying homage to the Tirthaṅkaras there) are four Añjana mountains in the four directions. On the top of each of these mountains is a Jina shrine having four doors. In front of each door is a *mukhamaṇḍapa* and in front of each *mukhamaṇḍapa* is a *prekṣāgrha* (theatre). In front of each *prekṣāgrha* is a *caitya*-stūpa on *maṇipīṭhikā* (jewelled platform). In front of each *caitya*-stūpa is a *maṇipīṭhikā* with four Jina images seated in *padmāsana* and then follow a *caityavṛkṣa*, a staff with flags, a lotus lake and a garden respectively. This is obviously an account of a heavenly shrine whose counterpart cannot be traced on the earth.

The Jaina stūpa, like the Buddhist, was erected on the cremation site after collecting the bone relics of a Tirthaṅkara (*Jambūdvīpaprajñāpti*, 2.33). The Jaina texts also make reference to stūpa-worship. Thus,

according to the *Āvaśyakacūṛṇi* (Ratlam, 1919, p. 567), a stupa of Tirthaṅkara Munisuvrata was being worshipped at Vaishali. But no archaeological evidence of this stūpa has so far come down to us. Jinaprabhasūri, a Śvetāmbara Jaina monk, describes in his *Vividhatīrthakalpa* (Mathurāpurīkalpa), a text of the 14th century A.D., that there was a stupa of Suparśvanātha at Mathura, made of gold and jewels and erected by a goddess in one night when a controversy arose with the Buddhists and others about its ownership. Once Tirthaṅkara Pārśvanātha came to Mathura and preached Jaina tenets to the people there. After his departure the local goddess asked the inhabitants of Mathura to protect the priceless stūpa by encasing it with bricks and install in its front a stone image of Pārśvanātha to establish its Jaina claim. And it was done. The Digambara texts also give an account of this stūpa. In the *Brhatkathakośa* of Hariṣeṇa (A.D. 932), Story No. 12, it is said that there were built five Jaina stūpas by the gods during a controversy with the Buddhists. The *Yaśastilakacampū* (6.17-18) of Somadevasūri gives a similar account but speaks of only one Devanirmita-stūpa of Mathura (see, U.P. Shah, *Studies in Jaina Art*, pp. 62-63). This stūpa has been identified with the ruined Jaina stūpa at Kaṅkālī Ṭilā, Mathura (U.P.). An inscription of the 2nd century A.D. engraved on the pedestal of a Jina image found at Kaṅkālī Ṭilā also makes mention of the Devanirmita-stūpa (*Epigraphia Indica*, Vol. II, No. 20). This stūpa was called Devanirmita-stūpa because it was so old that people would not have known its age during the historical period and hence attributed its erection to gods (Devanirmita). This is a solitary Jaina stūpa so far known to us. Its architectural details will be discussed in the Chapter entitled Jaina Stūpa Architecture.

Layana – There are two types of religious buildings in ancient India. One of these is structural and the other, rock-cut. The *layana* belongs to the rock-cut architecture. If we leave aside over 50 Jaina caves excavated in the fort-hill of Gwalior in the 15th century A.D., there are still nearly 90 Jaina excavations located throughout the

country and ranging in date from the 3rd century B.C. to the 12th century A.D.

The rock-cut caves are of two types—monastery and shrine. These two were called *vihāra* (monastery) and *caityagrha* (an apsidal building housing a stūpa) in the Buddhist tradition and were made side by side at almost all the Buddhist sites possessing rock-cut caves. The Jainas, however, excavated only the monasteries from the 3rd century B.C. to the 4th century A.D. and shrines or both afterwards but no *caityagrha* during the entire period of time.

It is very surprising that the Jaina canons, which speak so high of stūpa, are quite silent about these excavations. Their non-representation was due probably to the fact that the Jaina caves, particularly the early ones, were mostly dwelling caves and hence unworthy of being mentioned because the Jaina recluses are not allowed to stay in such houses which are specially made for their residence. As regards the later Jaina caves, they are like the shrines and were built later than the time of the redaction of Jaina canons. In the *Aṇuyogadāra* (*sutta* 99) also the *layaṇa* is mentioned as a resort of ascetics. This is evident from this that Dharasena, who was the last Ācārya to have partial knowledge of the original Jaina canons, lived in the Candraguphā at Girinagara (Junagadh, Gujarat) which has been presently identified with the semi-circular cave at Girnar.

Jinālaya – In the Jaina tradition the temples, which stand latest among the religious buildings of ancient India, are called Jinālaya, Jinabhavana, Basadi, Basti, Vihāra etc. It is a building housing an image of Jina for worship. In the beginning it was both rock-cut and structural, but subsequently it fully remained structural. Its exigency was particularly felt in the plains where the bulk of population lived, but due to the absence of rocky hills the rock-cut shrines could not be made there. Secondly, from the time of the Imperial Guptas when the structural temples in durable materials

like stone made their appearance in the 5th century A.D., the Jaina monks used to live in the temples (Caityavāsin). Thirdly, there was no scope for alteration in the rock-cut buildings. As a result, structural temples were preferred to rock-cut from the 7th century A.D. The change over from rock-cut to structural buildings proved to be so useful that almost all the temples, big and small, of this as well as later period were made structural.

The lineaments of Jaina temples are the same as we notice in case of Brahmanical shrines, consisting thus of a sanctum enshrining a Jina image and a *maṇḍapa* or *maṇḍapas* to be used for other religious purposes. In ornamentation the temples of the two sects hardly make any difference.

We have a stock description of Jaina shrine in the context of Siddhāyatana (an eternal shrine) in the *Jivājīvābhigama* (3.2.137) and *Rāyapascṇiya* (177-79). According to these texts, it consisted of a shrine provided with three entrance doors, each topped by *vedikā* motif, *toraṇa* and Śālabhañjikā figures. It had beautiful pillars adorned with varieties of figures and ornaments. In front of each entrance was a *mukhamaṇḍapa* (portico) decorated with *aṣṭamaṅgalaka* symbols. In front of each *mukhamaṇḍapa* was a *prekṣāgrha* (assembly hall) followed in its turn by a *caitya*-stūpa perched on a jewelled platform. On four sides of each stūpa were Jina figures seated in *padmāsana* on a jewelled seat. In front of each stūpa was a flag of god Indra and then a water reservoir. Inside the shrine was a jewelled platform carrying a Devacchandaka with 108 figures of Jinas. It seems that a Jaina temple consisted of a sanctum, an entrance porch and an assembly hall. This arrangement of plan of the Jaina temple tallies well with that of the Gupta temples, but the account of decorative elements belongs to the Kuṣāṇa age and sometimes to the age of the Bharhut and Sanchi stūpas (U.P. Shah, *Studies in Jaina Art*, pp. 57-58).



CHAPTER III

JAINA STŪPA ARCHITECTURE

The stupa is a sepulchral monument raised as a mark of respect to the deceased person. In India the disposal of the dead body of a deceased person is performed by cremation, immersion or burial. The stupa-building is connected with the rite of cremation as there was a practice of raising a mound of earth called stūpa over the bone relics collected at the site of cremation. Being piled up on the funeral pyre (*citā*) it is also known as *caitya*. This earthly mound formed the core for later encasing, first by baked bricks and then by stone with or without a ground railing having gateways in the four cardinal directions.

The literary account with regard to stūpa architecture has been discussed at length in Chapter II of this Volume and hence it is useless to recount it again, but such portions as are necessary will certainly be alluded to for elucidation.

The stūpa-building was an old practice adopted by all the three principal sects (Brahmanical, Buddhist and Jaina) of India, but later it remained associated mainly with the Buddhists. This is clearly reflected from the fact that all the known examples of stūpa, barring the one reported from Kaṅkalī Tīlā, are Buddhist. The information about an old tradition for building a stūpa comes from the Buddhist text itself. Indeed, the *Mahāparinibbānasutta* says that the Tathāgata Buddha asked his chief disciple Anand to raise a stūpa for Him in the same way as was being done for the remains of a Cakravartin King. This evidently shows that there was an ancient practice to build a stūpa even prior to the time of the Buddha who died at the age of 80 years in c. B.C. 486. Fortunately, we have a literary reference in Jaina tradition to show the erection of a Jaina stūpa at Mathura during the time of the 23rd Tīrthaṅkara Pārśvanātha who is said to have flourished in the 8th century B.C. This Jaina stupa is presently identified

with that located at Kaṅkalī Tīlā, Mathura district (U.P.). This is the lone Jaina stūpa known so far.

The Jaina Stūpa of Mathura

According to the *Bṛhatkathākośa* of Hariṣeṇa, there were five Jaina stūpas at Mathura. These stūpas are known to have been repaired some time later. It is also known that there was a Jaina sect called Pañcastūpanvaya at Mathura and Jinasena, the author of the *Jayadhavalā*, claims to have belonged to this lineage. The Pahārapura Copper Plate of A.D. 478 makes mention of Pañcastūpanikāya as well. But Jinaprabhasūri in his *Vividhatīrthakalpa* and Somadeva in his *Yaśastilakacampu* refer to only one Devanirmitta stupa at Mathura. This Jaina stupa, according to Jinaprabha, was originally built in honour of the 7th Tīrthaṅkara Supārśvanātha and was repaired during the time of the 23rd Tīrthaṅkara Pārśvanātha. At the time of repair an image of Pārśvanātha was also installed in front of the stūpa since there arose a controversy with the Buddhists regarding the ownership of the stūpa (see, U.P. Shah, *Studies in Jaina Art*, pp. 62-63).

The antiquity of the Jaina stūpa of Mathura, according to the literary account, thus goes at least to the time of Pārśvanātha, but the archaeological materials recovered from Kaṅkalī Tīlā and now preserved in Mathura, Lucknow and other museums hardly go beyond the 2nd century B.C. The reason behind this is that the stūpa had been renovated more than once and consequently the materials available belong to different strata of time. It appears that the original stūpa at Kaṅkalī Tīlā was made of earth; later it was converted into a brick stūpa; and in the third stage it was transformed into a stone stūpa together with the addition of a large stone railing and four gateways in the four directions with a good deal of carvings. The archaeological excavations carried out at Kaṅkalī Tīlā have indeed revealed a large number

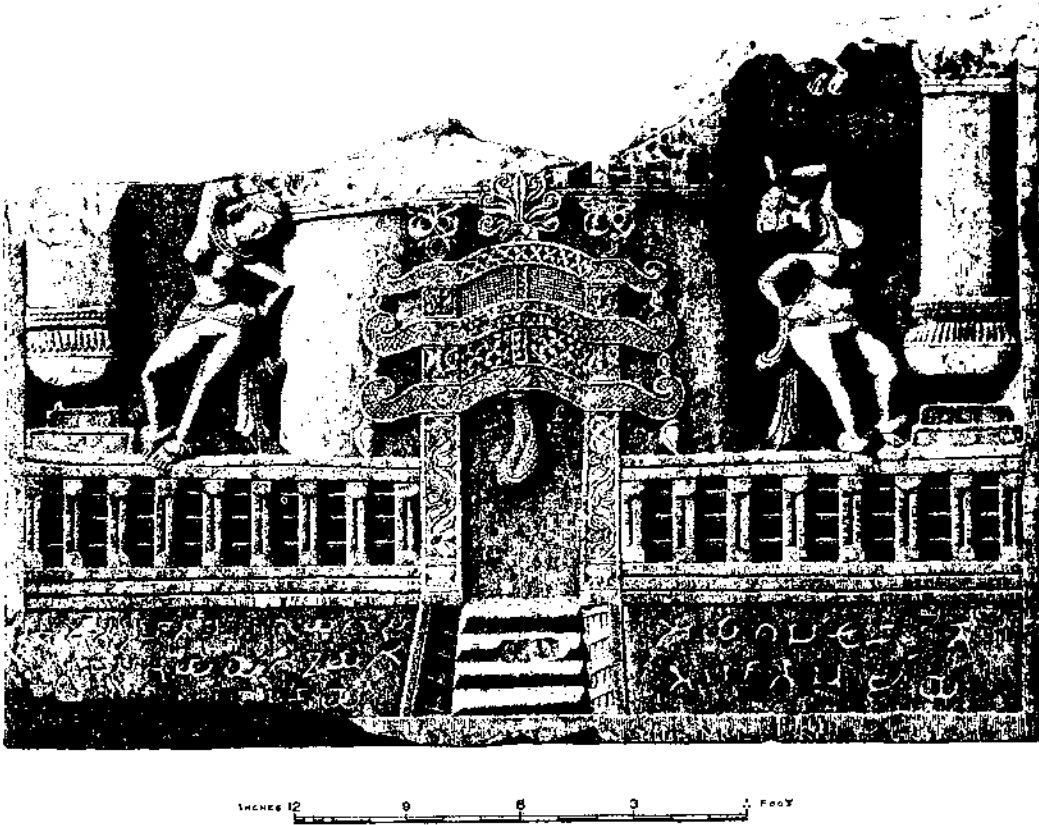


Fig. 3. Āyāgapaṭa of Śivayaśā showing a Jaina Stūpa, Kaṅkāli Tīlā, Mathura.



Fig. 2. Reverse of Torāṇa-beam representing a procession scene.



Fig. 1. Obverse of Torāṇa-beam representing the worship of Jaina Stūpa, Kaṅkāli Tīlā, Mathura.

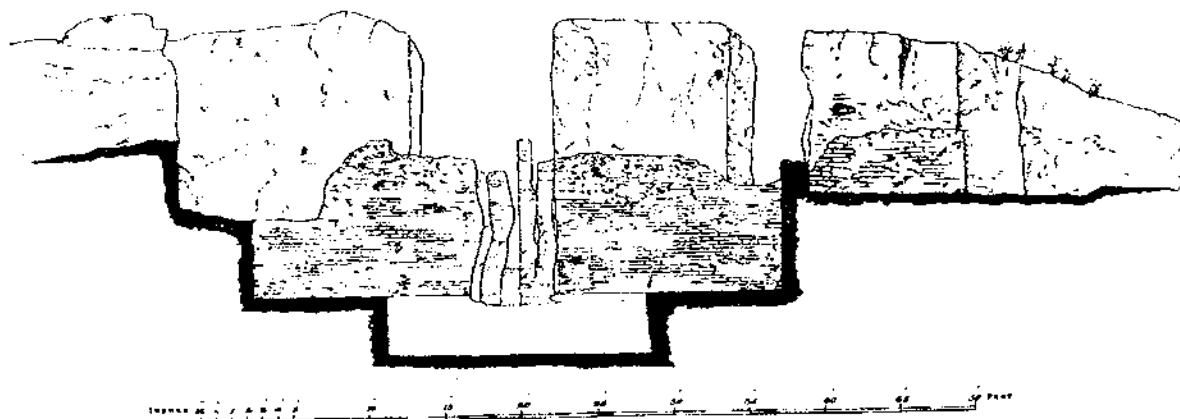


Fig. 5. Cross-section of Jaina Stūpa, Kaṅkāli Tīlā, Mathura.

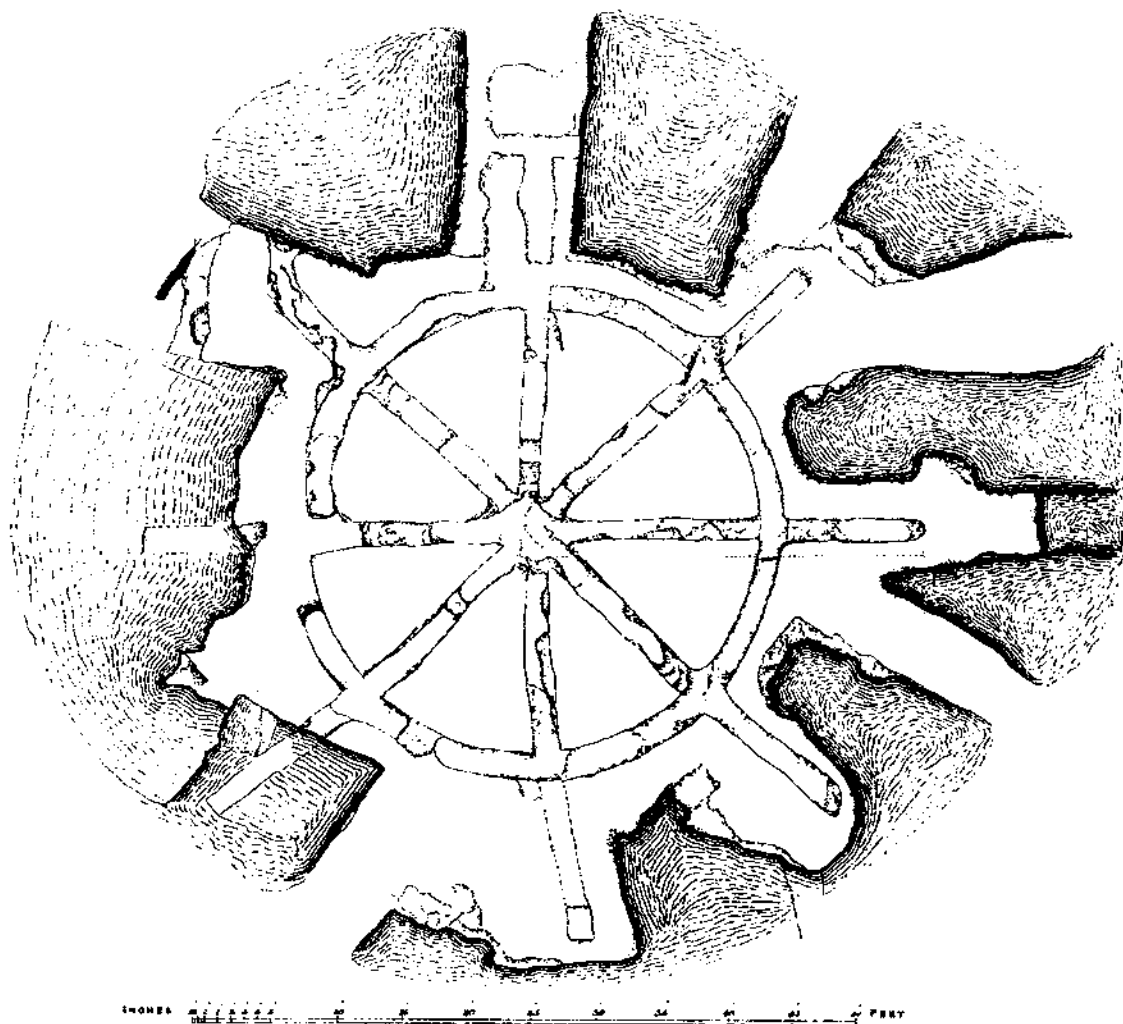


Fig. 4. Plan of Jaina Stūpa, Kaṅkāli Tīlā, Mathura.

of sculptures and architectural pieces which positively belonged to two stūpas, one built in the 2nd century B.C. and the other in the 1st century A.D. The stūpas can also be classified by the form and design of their railings. While the railing pillars (Fig. 6) of the early stūpa (2nd century B.C.) are octagonal in section and carry decoration of several varieties of lotus flowers, those of the later stūpa (1st century A.D.) are square in section and bear divine and human figures on the front face and two full and two half lotus medallions on the back (Fig. 8). The purpose of erecting a new stūpa or repairing the old one was to establish the Jaina claim on the site which had been challenged by the Buddhists for the simple reason that the old Jaina stūpa, which was intact at that time, had no image of Jina to prove its Jaina affiliation. This exigency of Jina statuary was completely removed in the new stūpa of the 1st century A.D.

The *aṇḍa* (dome) of the stūpa probably dates from the 2nd century B.C. and is made of baked bricks. On plan it measures 62 ft. in diameter and thus it was only slightly smaller than the contemporary Buddhist stupa located at Bharhut (M.P.). In its construction different sizes of bricks have been used. Some were about 15 inches square and 6 inches thick, while others were long and comparatively narrow. The smallest bricks were about 7 inches broad and 2 inches thick. It is difficult to make out the exact shape of the dome from its plan and section (Figs. 4 and 5) published by V.A. Smith in his monograph entitled *The Jaina Stupa and Other Antiquities of Mathurā*. However, from the carving of a miniature stūpa (Fig. 1) appearing on the architrave of a gateway it seems that the dome of early stūpa belonging to the 2nd century B.C. was hemispherical in shape and decreased in diameter towards the elongated top. The body of the *aṇḍa* was adorned with two railings and the diameter of *aṇḍa* was reduced at the level of each of these railings. The top of the *aṇḍa* was levelled to make a *harmikā* (mansion of god) enclosed by a railing. The *harmikā* is the most sacred spot of the stūpa as it was here that the casket containing relics was

preserved. In the centre of the *harmikā* was inserted an upright post with umbrella from the rim of which suspended streamers and garlands. The stūpa also had a ground railing to fence the *pradakṣiṇapatha*. The stūpa was being worshipped not only by human beings but also by semi-divine beings who have actually been represented in the above panel.

It is hard to say if the two railings appearing on the *aṇḍa* had any architectural purpose or they were just carved as decorative motif, because there was no arrangement of stairway to reach the berm of each railing. But since the stairway is found present in the contemporary Buddhist stūpas of Sanchi, Raisen district (M.P.), it may have been constructed in the Jaina stūpa as well. In the Loṇaśobhikā slab (Smith, Pl. CIII) of the 1st century A.D. the stairway is indeed present to reach the terrace of the stūpa.

The internal structure of the Jaina stūpa was not entirely made up of bricks or clay but it was a mixed one, a device commonly used in the Kuṣāṇa age in North India and in the Sātavāhana and Ikṣvāku periods in the South. Here it consists of two concentric circular walls and eight cross-walls emanating as radii from a central circular wall, while the spaces between the cross-walls were filled up with clay (Fig. 4). The cross-walls were elevated to such heights as required to maintain the circulatory of the dome. The advantage of this device was that it minimised the use of brick-masonry.

The archaeological excavation at Kaṅkāli Tīlā has unearthed numerous carved *āyāgapāṭas* the actual purpose of which has not yet been known. Probably, they were installed as votive slabs around the *aṇḍa* of the stūpa so that people might pay their homage to them. This is evident from the fact that they bear figure of Jina, auspicious Jaina symbols, and the relief of stūpa.

On the ground the early stūpa was surrounded by a stone railing (*vedikā*) with four gateways (*toraṇa*) pierced into it in the four cardinal directions. Enclosing an open space for circumambulation the railing consists of upright posts (*stambha*), three crossbars (*sūci*) between

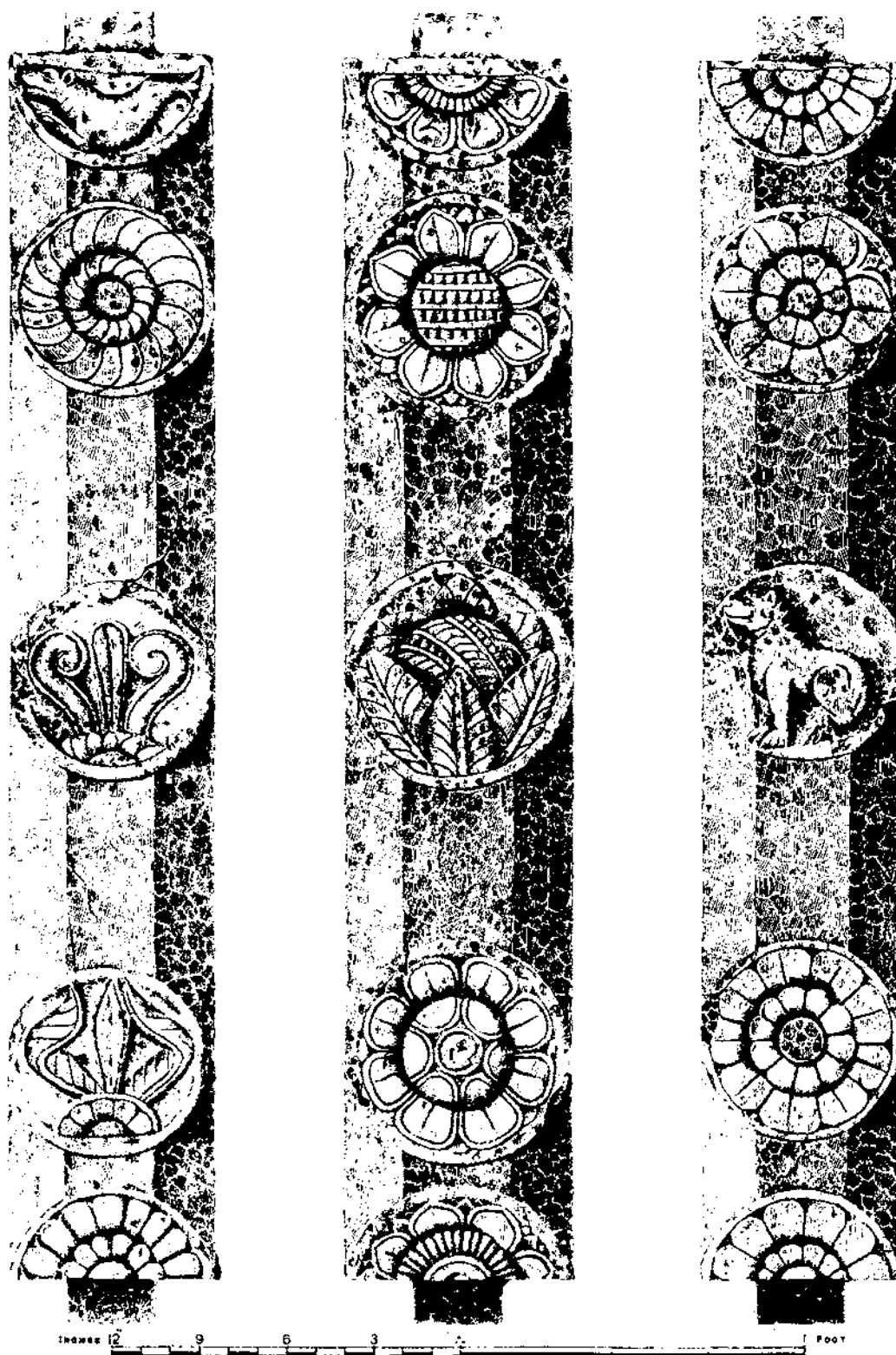


Fig. 6. Details of Railing Pillars of Jain Stūpa, Kaṅkāli Tīlā, Mathura.

each pair of posts, and coping stone (*uṣṇīṣa*). The different members of the railing are bonded together by the tenon-and-socket method, a device adopted from the woodcraft. The lower part of the posts was fixed into the ground, their visible portion has been made octagonal by bevelling the corners, and their top has been treated as a tenon inserted into the socket made on the flat underside surface of the coping stones. The three crossbars resemble the bulbous pillows and are separated from one another by narrow spaces. The two ends of the cross-bars are inserted into the lenticular sockets made on the narrow lateral sides of the posts. The coping stones are square and flat below and circular above. The underside of the coping stones has sockets at regular intervals for receiving the tops of the posts. About the distribution of pillars we have an important piece of information in the *Rayapaseṇīyasutta* (126) which says that there were sixteen pillars on each side of the gateways, making thus a total of sixty-four pillars for the entire railing, a number which has exactly been found in the railing of the Buddhist stūpa at Bharhut.

The ground railing of the early stūpa is elaborately carved with numerous ornaments in low relief. The upright posts, at the outer and inner faces, carry three lotus medallions in the middle and one half each below and above (Fig. 6). The crossbars also depict lotus medallions on both the faces (Fig. 7). All these medallions show several varieties of lotus flowers and other decorative designs. The most instructive of these is a high-tailed fabulous animal the body of which is of fish and the head is made of an animal. The fish-tailed animals are elephant, crocodile, winged lion, wolf, eagle etc. Another decoration worth noticing is of winged animal representing lion, antelope, wolf, goat or crocodile. A good number of medallions evince auspicious symbols like stūpa, *śrīvatsa*, tree in railing (*caitya-vṛkṣa*), wish-fulfilling creeper (*kalpalata*), *triratna*, *cakra* (wheel), winged conch-shell (*śaṅkha*) and begging bowl placed on a raised pedestal, living animals such as wolf, deer, bull, elephant, lion and goat, birds,

mythical animals having head of a boar or human being and body of a lion and reversely the head of a lion and the body of a bird, and such decorative designs as honey-suckle, flower bouquet, etc. But above all these decorations there are several varieties of six-, eight-, ten-, twelve- and sixteen-petaled (in rare case in odd numbers) lotus flowers consisting of one or two rows of petals and a central pistil. In some cases the lotus is stylized; in some other cases the inner row of petals is differently treated. The coping stones bear a number of floral and animal decorations. At one place it shows bells and buds tied to a beaded band above and honey-suckle with tiger and boar (or some other animals like rhinoceros, goat, bull, deer etc.) below (Fig. 9). At another place fine lotus rhizome makes its appearance below and usual bells and buds above. Since the entire railing shows an enrichment of lotus flowers and creepers, it has been rightly called *Padmavaravedikā*, a term applied for this type of railing in the *Rāyapaseṇīyasutta* (see, *supra*, p. 10).

Of the *torāṇa*-gateway of the early stūpa, only some pillars and a lintel have survived. The pillars have octagonal plain shaft; their capital consists of an inverted carved pitcher surmounted by winged figures of seated lions. The lintel, which formed the lowest architrave of the gateway, represents carvings on the central part of its obverse, reverse and soffit (Figs. 1 and 2). The obverse shows a three-tiered hemispherical stūpa worked out in decreasing diameter towards the elongated top. Each tier is ornamented with a railing design which consists of the usual members of posts, crossbars and copings. The semi-circular dome has a *harmikā* on its top. The *harmikā* is denoted by a square railing and a pillar surmounted by an umbrella carrying suspended streamers and garlands. The stūpa is being worshipped by two Suparnas (man-headed birds) and five Kinnaras (man-headed horses). One of the former offers a garland and the other as well as three Kinnaras brings a basket of flowers; the remaining two Kinnaras hold broom of fly-whisk. The stūpa is flanked on each side by a tree

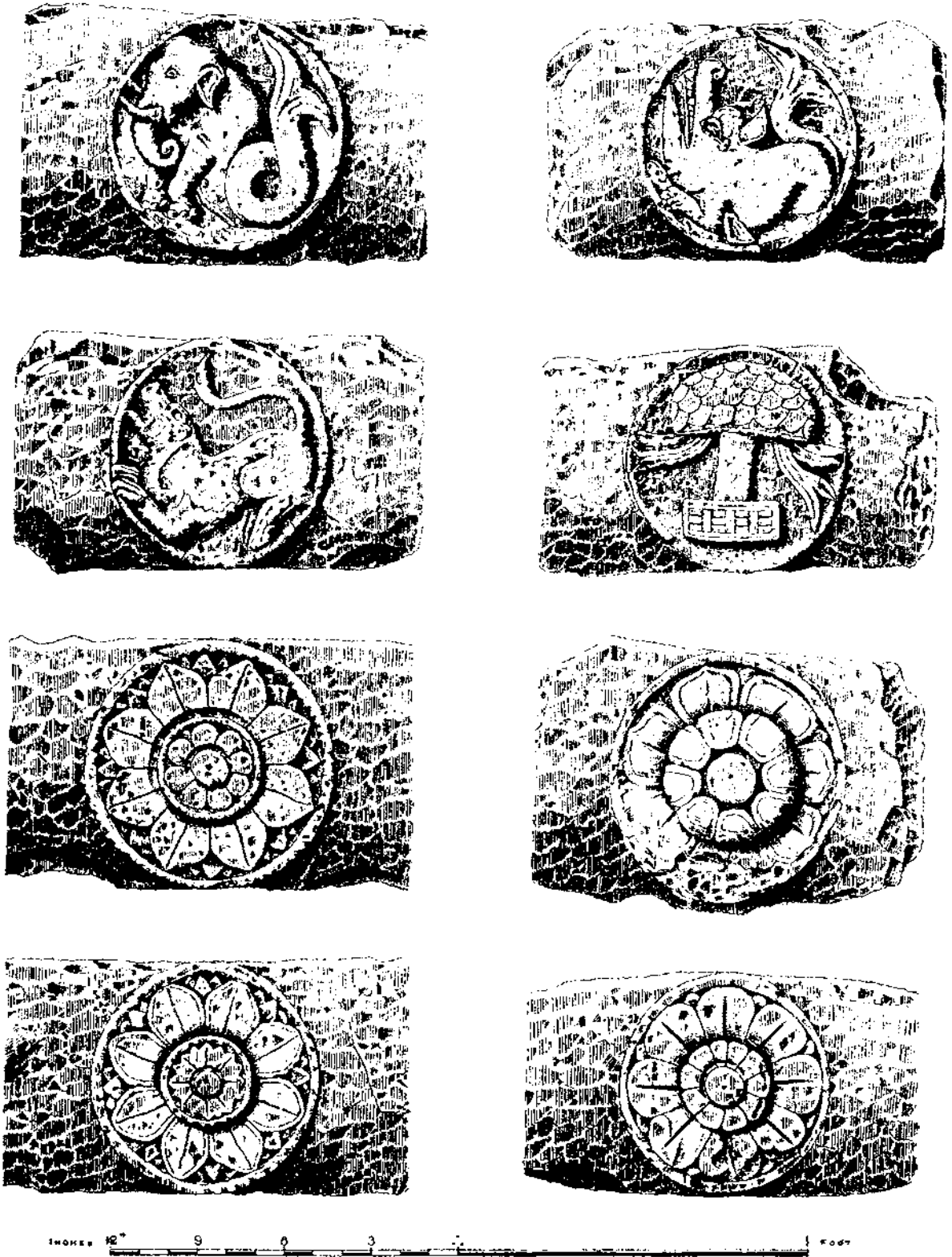


Fig. 7. Details of Railing Cross-bars of Jaina Stūpa, Kaṅkālī Tīlā, Mathura.

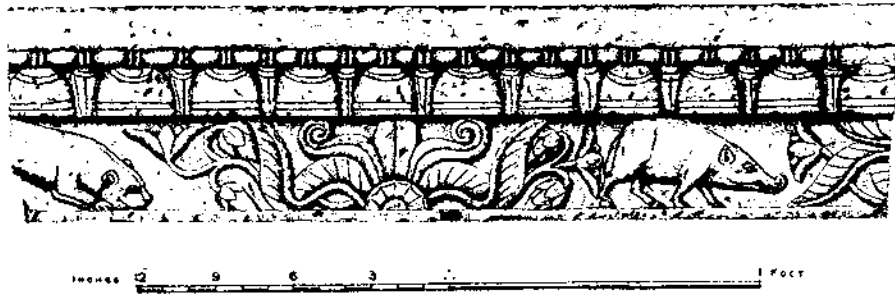


Fig. 9. Details of Railing Coping-stone of Jaina Stūpa, Kaṅkāli Tīlā, Mathura.

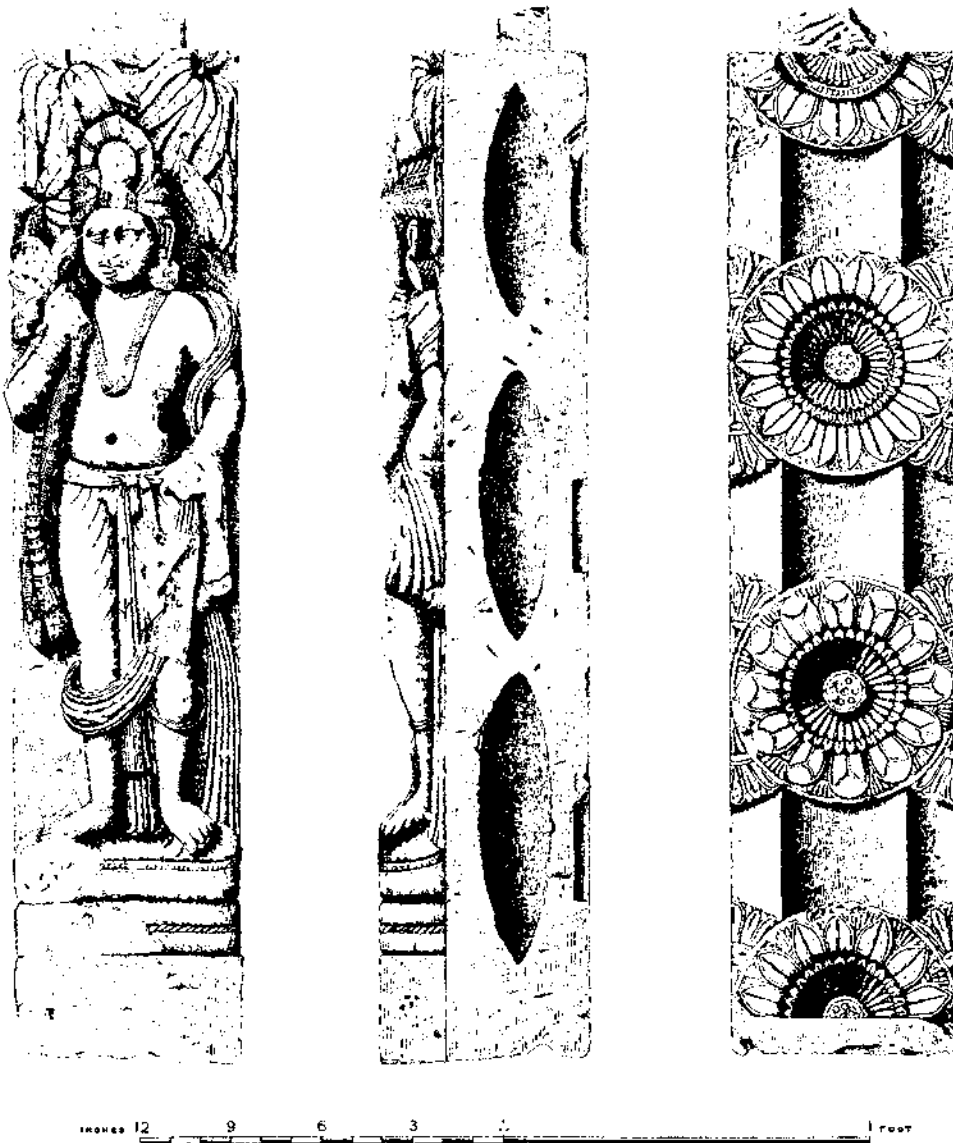


Fig. 8. Details of Railing Pillars of Jaina Stūpa, Kaṅkāli Tīlā, Mathura.

with the Suparna seated on or hovering above its bending branches nearest to the stūpa. Behind the scene are some more trees. The reverse depicts a procession of three horsemen, an elephant with two riders, two pedestrians, and a covered bullock-cart filled with males and females; possibly they are going to worship the stūpa represented on the obverse. In the centre of the soffit is carved a full-blown lotus flower.

The later stūpa, which was probably built in the 1st century A.D. when the region around Mathura came under the aegis of the Kuṣāṇa rulers, shows some change and advancement. This is evident from the *āyāgapāṭa* (tablet of homage) of Loṇaśobhikā datable to this time. From the carving of this tablet it appears that the stūpa was built on a high terrace surrounded by a railing with high gateway approachable from the ground by a stairway, also provided with railing. The hemispherical dome (*aṇḍa*) was comparatively short and was perched on an elongated lofty drum provided with two railings. The *aṇḍa* had a *harmikā* with railing and umbrella on its top.

The railing of the later stūpa is very similar to the early one, but it is lower in height and the front face of its upright posts is differently treated. Here the front face is square in section and is boldly relieved with a male or female figure standing under a tree. Of the five pillars displayed by Smith (Pls. LX-LXIV) four are occupied by women and one by man. The women stand on crouching grotesque dwarfs or on a carved pedestal and wear anklet, loin-girdle, necklace, earring, armband and a series of bangles. They are shown holding sword, braiding hair with garlands, standing at ease with the right hand resting on the waist, or showing shyness for nudity. All these female figures have been wrought with utmost care, stand in handsome poses, and look perfect on aesthetic plane. Except for the loin-girdle they are quite naked, probably to emphasize their femininity. The male (Fig. 8) seems to be a royal person wearing a *dhōti*, shawl, beaded garland, heavy *kuṇḍala*

and crown. The trees under which these figures stand are in each case of a distinct type. The back face of the posts is three-faceted and depicts two lotus medallions in the middle and one half each below and above. These medallions are beautifully carved and show different varieties of lotuses.

The *torāṇa*-gateway of the later stūpa as evident from the Loṇaśobhikā *āyāgapāṭa* as well as from the *āyāgapāṭa* of Śivayaśā (Fig. 3) consists of three architraves put across two tall pillars and separated from one another by square blocks of stones placed right above the pillars. The gateway was probably reinforced by a series of small balusters inserted between the architraves and by two bracket figures of Śālabhañjikās emerging from the upper section of the pillars and tenoned into the underside of the lower architrave. In the Śivayaśā *āyāgapāṭa* the ends of the three architraves are incurved like the tail of a crocodile. The upper architrave has a honey-suckle pattern carrying Dharmacakra, now broken off, in the middle and a *triratna* symbol representing right perception (*samyak-darśana*), right knowledge (*samyak-jñāna*) and right conduct (*samyak-cāritra*), which are considered to be the true path of liberation in Jainism, on each side of it, while the lower carries a heavy wreath suspending from it. The various parts of the gateway have been put together, without any cementing material and iron clamp, on the principle of weight and balance as is found in the contemporary Buddhist stūpas of Bharhut and Sanchi. The entire gateway bears a wealth of carvings.

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CHAPTER IV

ROCK-CUT JAINA ARCHITECTURE

Jainism, like Buddhism, being a monastic religion enjoins on its followers to lead a life of mendicants for the attainment of liberation from the transmigration of rebirth. These mendicants lived on alms and used to stay in the natural caverns or in such abodes which lay far from the residential areas. Such abodes as these suited them well for meditation and other religious practices. In the beginning these caverns and some such hermitages as Yakṣāyatanas sufficed their needs, but when the mendicants increased in number, the caves were excavated as well in the rocky hills for their retreats. Subsequently, the caves were also adorned with figure sculptures and decorative patterns.

We know at present of about 150 Jain caves that were hewn from time to time in different parts of the country. Architecturally, they may be divided into two groups – monastery and shrine, the former being the dwelling caves made for the Jain recluses to live in and do the penance, and the latter the religious sanctuaries containing the Jina images for worship. All the early Jain caves that are so far known to us are monastic resorts since they do not possess Jina images, and if they have them at all, *e.g.* the Khandagiri caves in Orissa, the images of such caves were carved later than the excavation of the caves, while all the later caves the excavation of which began from the early 5th century A.D. have been worked out like temples, fulfilling both the residential and religious needs.

The history of the rock-cut Jain caves, if we leave aside the natural caverns, begins from the age of the Mauryas who united nearly the whole of India into one great kingdom and extended their support to all the religious sects including also the Jain. This is evidently known from two Jain caves at Rajgir (Bihar) which are contemporaneous with the Ājivaka caves at

Barabar and Nagarjuni excavated by emperor Aśoka and his grandson Daśaratha in the 3rd century B.C. It was perhaps Samprati, another grandson of Aśoka, who inspired the Jain excavation at Rajgir because the Jain texts speak as high of him as the Buddhist do of Aśoka. From the end of the Mauryan rule to the rise of the Imperial Guptas (c. 200 B.C.-300 A.D.) the northern part of India was chiefly governed by the Śuṅgas and the Kuṣāṇas, while the southern part was ruled by the Sātavāhanas and the Ikṣvākus. This period envisages a political turmoil caused by the external and internal inroads, but the building activity went on unabated during the entire period of time. Another point worthy of note at this time is that Jainism spread from its epicenter in Bihar to other parts of the country. This is apparently known from the provenance of Jain caves hewn during this period. Thus a cave small in size was excavated at Pabhosa (U.P.) for the residence of Jain monks. In the twin hills of Udayagiri-Khandagiri (Orissa) the Cedi king Khāravela and his royalty excavated as many as 33 dwelling caves for the Jain monks. Such a long series of Jain caves was excavated neither earlier nor later. In a hill at Junagadh, a group of fifteen Jain caves was excavated during the times of the Kṣatrapas.

During the Gupta-Vākāṭaka age (c. 300-600 A.D.) the country emerged as a strong political and economic power; there was peace and tranquility in the kingdom; and the kings had very liberal outlook towards all the religious sects of the period. Under the impact of such a healthy atmosphere therefore we naturally find an upsurge in all the branches of knowledge. In the field of art and architecture this is visualized in the form of structural temples. The image-worship, which had since been prohibited inside the rock-cut caves, was

allowed at this time by all the sects. This is clearly evident from the excavation of a Jaina cave at Udayagiri (M.P.) housing an image of Tirthaṅkara Pārśvanātha.

After the decline and extinction of the Imperial Guptas the country disintegrated into a number of big and small principalities the rulers of which often fought for the supremacy and expansion of their power, but none of them succeeded and ultimately they were defeated and their kingdoms assimilated by the Muslim conquerors in the 12th-13th century A.D. During this long period of Indian history, only the temples, whether rock-cut or structural, of various shapes and sizes were produced. The period was actually dominated by the Brahmanical caves and temples, but at the same time it also witnessed a fervent state of Jainism as the latter enjoyed the royal patronage of some of the Rāṣṭrakūṭa kings of the Deccan, early Calukya kings of Vātāpi, and the Pallavas of Kāñcī. This is apparently known from the presence of some beautiful Jaina caves at Ellora, Ankai-Tankai etc. in Maharashtra, Badami and Aihole in Karnataka, and Sittannavasal etc. in Tamil Nadu. The rock-cut sculptures at Dhank in Gujarat and the famous colossal of Bāhubali at Śravaṇabelagola also belong to this period. While the followers of other sects almost abandoned the excavation work after the 10th century A.D., the Jainas continued it up to the 12th-13th century A.D. and excavated some ornate Jaina caves at Ankai-Tankai in the fashion of the contemporary structural temples. The Jainas appear to have great liking for rock-cut caves and sculptures as they resumed the excavation work after a gap of nearly 250 years and got many Jaina caves and colossuses made on all sides of the hilly fort of Gwalior in the 15th century A.D.

With this short background we now proceed to give an account of the Jaina caves located in various States.

BIHAR

RAJGIR

Rajgir or Rajagrih in Nalanda district of Bihar is an old city. It was the capital of Magadha Janapada. Rajgir is also the name of a hill there with two Jaina

caves known as Son Bhandar or Golden Treasury (Figs. 10-11; Pl. 1). These caves are very similar to the Mauryan caves at Barabar and Nagarjuni and, like the latter, are laid out parallel to the rock.

The larger of these two caves is very similar on plan to the Karna Chopar cave at Barabar, measuring 34 ft. by 17 ft. Its walls are plain but polished to the height of 6 ft. 9 inches and thence rise to 11 ft. 6 inches in the centre of a slightly pointed arch. The cave has a doorway with sloping jambs towards the right end and a window about three feet square at the left. This is the earliest example of window in the excavated caves in India. Outside the cave is a verandah 8 ft. deep and extending at right end beyond the cave, so that the window would remain opened. The verandah has gone as it was made of wood, but its existence is well detected from the mortises in the rock which once received the ends of the wooden rafters of the verandah.

The other Son Bhandar cave, which lies just 30 ft. from the larger cave, is similar in all respects to the larger one, but it measures only 22 ft. by 17 ft. Its roof has almost fallen in and a mortise exists to show that it had a wooden verandah similar to that in the larger cave.

On the facade of the larger cave is an inscription of the 4th century A.D., saying that Ācārya Vairadeva consecrated Arhat images in these caves, but the images do not exist now. This apparently shows that these caves were in possession of the Jainas at least up to this date.

Probably, the Son Bhadar caves were excavated as abodes for Jaina monks by the Maurya king Samprati in the 3rd century B.C. as Aśoka and his grandson Daśaratha did for Ājīvakas at Barabar and Nagarjuni, and the wooden verandah was added when the Arhat images were installed in the 4th century A.D.

UTTAR PRADESH

PABHOSA

Pabhosa is a hilly village 32 miles south-west of Allahabad city in Uttar Pradesh. In the quartzite rock of the hill is executed a small Jaina cave measuring

9 ft. deep by $7\frac{1}{2}$ ft. wide and $3\frac{1}{4}$ ft. high. It has a very low doorway ($2\frac{1}{4}$ ft. by $1\frac{3}{4}$ ft.), so much so that one kneels into it. On one side of the door are two small windows. Inside, to the left, is a rock-cut bench (9 ft. by $1\frac{3}{4}$ ft. by $1\frac{1}{4}$ ft.) for the sitting of Jaina monks. The ceiling of the cave is semi-circular in the middle and flat on the two sides. There are two inscriptions according to which this cave was excavated by Āṣāḍhasena of Ahicchatra for the Arhats of the Kāśyapagotra to which scion the 24th Tīrthaṅkara Mahāvīra also belonged. On the basis of the palaeography of these inscriptions this cave is datable to the 1st century A.D.

ORISSA

UDAYAGIRI AND KHANDAGIRI

Udayagiri and Khandagiri in Puri district of Orissa are twin hills rising abruptly amidst a wide expanse of arid laterite soil and separated from each other by a narrow gorge through which passes a modern road leading to Bhubaneswar. They lie just four miles north-west of Bhubaneswar and six miles from the ancient capital of Śīsupālagadhā.

There are eighteen caves in the Udayagiri hill and fifteen in the higher Khandagiri, all belonging to the Jaina sect and excavated in the coarse-grained sandstone of varied texture and colour. The stone here being of soft variety, the caves have fallen an easy prey not only to the inclemencies of weather but also to human beings who have quarried them for building material without heeding for their cultural importance. Almost all the caves have local names suffixed by *gumphā* (local word for cave), but here the caves of each hill have been described in regular numbers retaining of course their current local names.

These caves have been excavated by the Cedi king Khāravela and his queen and relatives in the 1st century B.C. for the abodes of Jaina monks, so that they could go on begging rounds and do penance in these hermitages. Surprisingly, none of these caves may be designated as shrine, though in the contemporary

Buddhist caves of western India, both the shrine and monastery (*caityagṛha* and *vihāra*) are found side by side. Probably, the shrine was structural; fortunately, the remains of an apsidal shrine have actually been found above the natural cavern of Hathīgumphā. In the 11th-12th century A.D., however, some caves of the Khandagiri hill were converted into shrines by carving Jina images therein, by removing the partition walls between the inner cells and the front verandah, and by deepening the floor level, so that they might be more accommodative. Since there is no river flowing by the side of the caves, a few water reservoirs were also cut into the rock of both the hills to hold rain-water.

These monastic retreats are not laid out on a preconceived plan but at different heights following the configuration of rock and connected, wherever necessary, by rock-cut steps. To lessen the load over the caves the excavation is usually done near the top of the ledge, because the rock is of the brittle variety. The caves of Udayagiri are large and better preserved, those of Khandagiri are small and sustain alterations.

Ordinarily, the caves consist of one to four rectangular cells preceded by a common verandah. The cells in some caves are also wrought on the lateral sides. In rare case the cell has no verandah. Some of the larger caves, *i.e.* Rānīgumphā, are two-storeyed. The upper storey has not been made right above the lower one, but it recedes back leaving an open space on the fore part either to relieve the lower storey of the load of the upper one or to provide space for a common gathering. The Rānīgumphā and a few others have a quadrangular court as well.

The cells are quite plain and their partition walls thin. The number of doors varies from one to four, according to the size of the cells. The jambs of the doors sometimes incline inwards. The doorframes have holes for hinges at the threshold and lintel for receiving wooden doors. Their ceilings are often arched and convex. They do not have niches for keeping necessary articles.

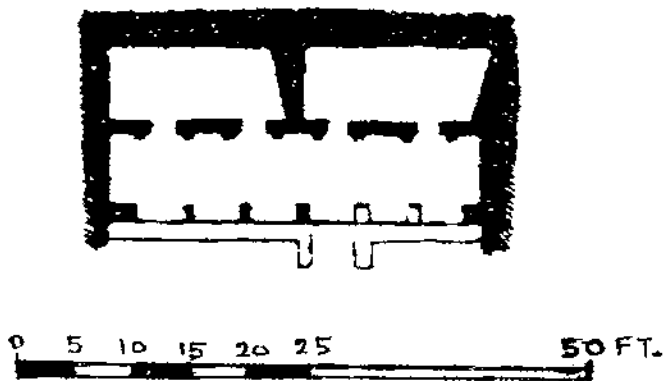


Fig. 12. Plan of Anantagumphā, Khandagiri.

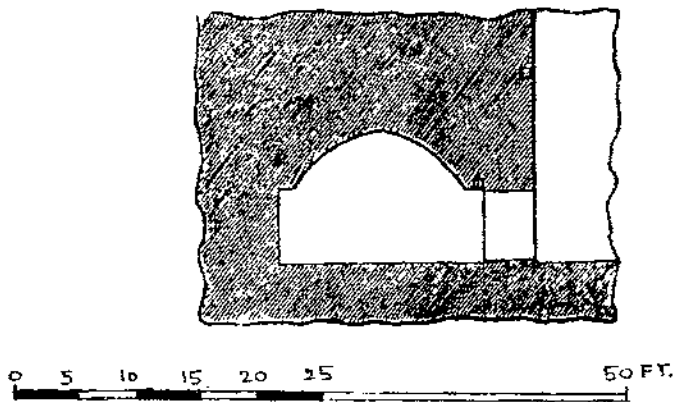


Fig. 11. Section of Son Bhandar Cave, Rajgir.

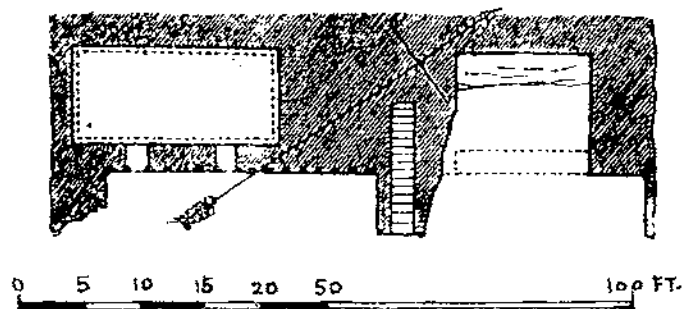


Fig. 10. Plan of Son Bhandar Caves, Rajgir.

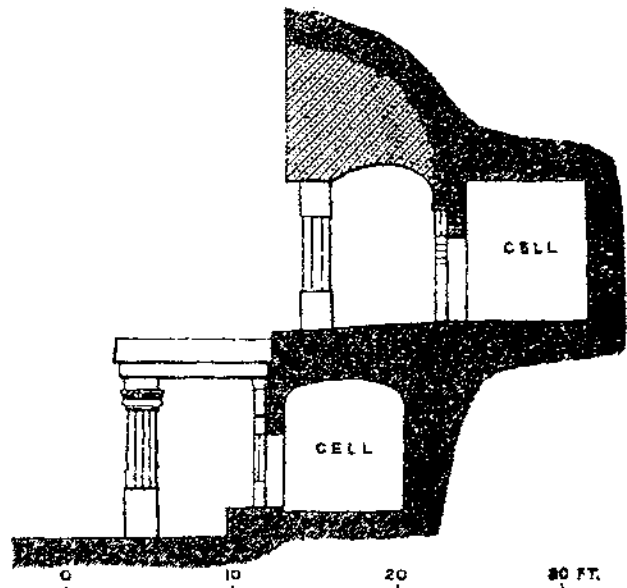


Fig. 15. Section of Rānīgumphā, Udayagiri.

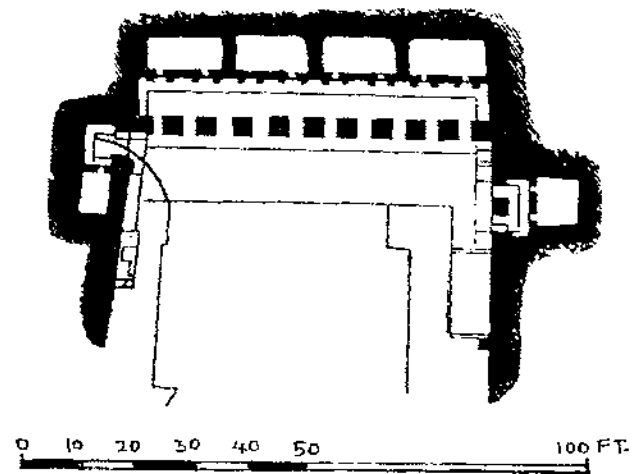


Fig. 14. Plan of Upper Storey, Rānīgumphā, Udayagiri.

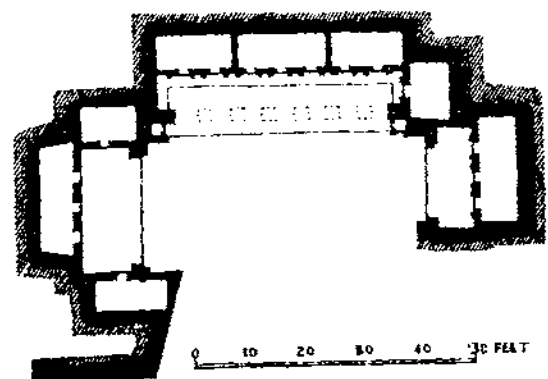


Fig. 13. Plan of Lower Storey, Rānīgumphā, Udayagiri.

The Jaina recluses being known for their rigorous asceticism and extreme mortification, these caves provide little amenities to them. The height of most of the caves, including even the larger ones, does not allow a man to stand erect. Some of the caves are so narrow that one cannot even stretch oneself. The floor of the cells has a sloping rise at the rear end, serving of course the purpose of a pillow. The doors of the cells are invariably small; some doors being so small that one crawls into them. These cells were actually meant for Jaina monks to sit or lie and do penance.

The verandah, which is laid out on a floor lower than the cells, has a row of pillars and pilasters on the front and a plain or ornate wall at the back. Its roof projects outwardly in the form of incurved eave-cornice to ward off rain-water. It has rock benches to sit on and shelves to keep articles of bare necessity. The columns are generally square below and above and octagonal in the middle, and are surmounted by cut-out brackets, often ornamented with animal figures. The square facets of the columns touching the narrow octagonal section are rounded off and their small corners so formed are bevelled. On the front facets of the wall pilasters stand the figures of boldly relieved sentries holding spears.

The back walls of the verandah have plain and square pilasters flanking the doorways. The capitals of the pilasters are very ornamental. From the capitals emerge semi-circular *torana*-arch forming an ornament over the door. The arches are relieved with varied creepers issuing from the mouth of animals and crowned in the centre by a *śrivatsa* or *triratna* symbol, or made pointed. The circular space formed by the arch is often filled with various sculptures and decorative motifs, while the outside spaces between the arches are covered with various scenes selected from popular folk lore and contemporary life. Below the scenes is a decoration of railing (*vedikā*) consisting of two or three crossbars supported below by the bracket figures of diminutive *ganas*, *Yakṣas* and *Yakṣīs*.

UDAYAGIRI CAVES

The Caves on the Udayagiri hill are approached by flights of steps and an ancient ramp rising gradually from the foot of the hill and reaching the high terrace in front of Cave 14 (*Hāthigumphā*). On reaching the lowest terrace one comes across the Cave 1.

Cave 1 (*Rānigumphā*) – This is the largest and most interesting cave on the Udayagiri-Khandagiri hills. It is a two-storeyed excavation (Figs. 13-15; Pl. 2) with a courtyard enclosed on three sides by dwelling cells, the fourth side providing the entrance. The upper storey does not exactly rest over the lower one but recedes back to form an open terrace in the front. The cave is known not as for its architecture as for sculptures which are badly damaged due to the collapse of the pillared verandah of the lower storey of the main wing.

The right wing of the lower storey consists of a single cell with three entrance doors and a pillared verandah with a bench at the rear end. The terminal pilasters carry two sentries holding spear in the right hand and a sheathed sword hanging from the left shoulder. The capitals of the pilasters are adorned with elephant and horse figures. The pillars have disappeared except for the stepped bases and ornate capitals bearing figures of bulls and lions. The verandah has a shelf on each side. The pilasters flanking the entrance doors show figures of bull, winged lion etc. on their corbels. From the corbels emerge *torana*-arches which are adorned with honey-suckle design or creepers. The flat walls above the railing pattern are relieved with four scenes representing an adoring human couple with two attendants, a royal person with his two queens (with folded hands) and two female attendants, a female dancer with musicians, and a man (with folded hands) accompanied by a boy and two females carrying a tray of offerings respectively.

The left wing of the lower storey has three cells on three sides of the verandah with usual doors (three in the rear cell and one in each side cell) and pilasters. The pillars have completely gone and the figures of

sentries are weather-worn.

The rear or main wing of the lower storey has four cells, three on the back side of the verandah and the fourth on the right side. The roof of the 50 ft. long verandah and its six pillars have gone. The central rear cell has three doors and the side ones have two each, while the remainder has only one doorway. The doors, pilasters and arches are ornate like those in the right wing. The railings connecting the arches are supported by the bracket figures of Yakṣas and Yakṣīs and the spaces above them are filled with nine scenes representing probably the victorious campaign of king Khāravela.

At the two corners formed by the sides of the three wings of the lower storey are two small rooms; on the outer walls of both of these is a scene of the capture of elephants by monkeys and the turning of a monkey into an ascetic.

The upper storey consists of a 63 ft. long verandah and six cells of which four are excavated in the rear wing and one each in the left and right wings. Though the upper storey is better preserved, the front portion of the verandah together with seven of the nine pillars has disappeared.

All the four cells in the rear wing of the upper storey have two doors each, flanked by two pilasters with a *torāṇa*-arch. The capitals of the pilasters are formed by a set of two winged addorsed animals like horse, bull, lion, elephant etc. The arches are relieved with flowers, lotus, creepers, and animals chased by boys, and are crowned by *śrīvatsa*, *nandipada*, snake and lotus symbols. The spaces between the arches above the railing pattern depict nine scenes of hovering Vidyādhara, three mad elephants attacking a panicky crowd, the rape of a woman, the first meeting of Duṣyanta with Śakuntalā (Pl. 3), dance and music, a scene having obliterated, three amorous couples enjoying drinks, a scene having damaged, and a hovering Vidyādhara respectively. The guard on the terminal

pilaster on the right is pot-bellied and stands on a lion, and that on the left mounting a bull is damaged.

The cell in the right wing of the upper storey has benched verandah with one pillar and two pilasters. The guard on the left pilaster is clad in schythian dress and carries a sheathed sword, and that on the corresponding right side is in Indian garb, also carrying a sheathed sword.

The cell in the left wing of the upper storey is not in front of the benched verandah but lies to its left; it is lighted by a small window. Its own verandah is narrow and has two pilasters only.

Cave 2 (Bājāgharagumphā) – It consists of two independent cells with their own verandahs, each having one pillar and two pilasters. The front wall of the left cell, the bench and the left pilaster of its verandah are gone. The capital of the extant pilaster is adorned with a pair of bird-headed animals. The capital of the pillar has two pairs of animals of which one is winged.

The front wall of the right cell and the pillar of its verandah are also gone. The intact pilasters have elephant brackets.

Cave 3 (Chotā Hāthigumphā) – It is a small cave without verandah. It has a single door and a low ceiling. The facade is very rich in sculptures. It shows six vigorous elephants heading towards the pointed arch executed over the door; the arch is decorated with lotus flowers and plants. On the extreme right is a mango tree. Below the elephants, on each side, is a three-barred railing with uprights carved with half medallions. The pilasters flanking the doorway are surmounted by winged animal capitals. There is a short inscription, now worn out.

Cave 4 (Alkāpurigumphā) – It consists of two caves one over the other, each having a spacious cell and a verandah. The ceiling of each cell is convex. The partition wall between the cell and verandah of the lower cave being removed and the floors having dug down for stone, it presents a very bare appearance. The

extant pilaster of the verandah carries on its top a pair of winged galloping horses.

The upper cave is approached by a flight of rock-cut steps. Of the two restored pillars of the benched verandah the capitals are intact. The inner bracket in one capital is what looks like a royal elephant with attending ones, that in the other has a lion holding a prey in its mouth; the side brackets are relieved with pairs of winged animals with the head of a bird or human being. The pilaster on left shows on its top a man carrying a woman and that on right has an elephant entwined by a serpent. The cell has three entrance doors.

Cave 5 (Jayāvijayāgumphā) – It consists of two cells with a common verandah supported on two pilasters and a modern pillar. The front face of the left pilaster shows a standing male figure, now damaged, on the shaft and a lion on the capital, and that of the right depicts a female fondling a parrot perched on her flingers and a Śālabhañjikā respectively. Each cell has a single door with pilasters surmounted by winged animals. The arches over the doors are decorated with lotuses or creepers. The space between the arches depicts, above the three-barred railing, a sacred tree in square railing which is being worshipped on either side by a human couple.

Cave 6 (Panasagumphā) – The cave is so named because there is a *panasa* (*Artocarpus integrifolia*) tree in the front. Owing to large scale quarrying it is now open on the front.

Cave 7 (Ṭhākurañigumphā) – It has two storeys one above the other, each comprising of a cell and a benched verandah. The lower cell is comparatively spacious and high and has convex ceiling. The verandah has an usual pillar with a pair of winged animals on the inner bracket of the capital. The tops of the pillar and pilasters are adorned with addorsed crocodiles and winged animals, some being bird-headed.

The upper cell is a smaller one; its verandah has no pillar.

Cave 8 (Pātālapurīgumphā) – It consists of four cells, two at the back and one on each side of the benched verandah. The roof of the verandah is supported by two pillars (originally three) and two pilasters. The tops of the pillars are adorned with crude figures of winged animals standing back to back. One extant bracket of the capital depicts an armed man fighting a lion. The cells are high enough to stand erect. Their ceiling is arched and the facade is left plain.

Cave 9 (Mañcapurī and Svargapurī) – It consists of two storeys, the lower called Mañcapurī and the upper, Svargapurī. The Mañcapurī has four cells in two wings, three in the main wing at the back and one on the right side of the benched verandah. The ceilings of the back cells are slightly arched. The four guards occupying the front face of the pilasters in two wings are carved in high relief and carry a long sheathed sword. The four pillars have been restored. Their outer brackets are all gone; the inner ones are relieved with a pair of cavaliers or a figure of woman. All the doorways are flanked by pilasters having *ghaṭa*-base and animal capitals. The arches over the doors are adorned with floral pattern; in one case it shows animals and chasing boys in alternate folds of creepers. The arches are crowned by *śrīvatsa* or *triratna*. The space above the two-barred railing connecting the arches of the second and third doorways is relieved with an unidentified Jaina symbol being worshipped by a group of six votaries of which one with turreted crown looks like a king. The scene is witnessed by the Sun god and Vidyādhara as well. The spaces between the other arches depict three-barred railing only. There is an inscription recording the dedication of the cave by king Kūdepaśīrī or Vakradeva whose relation with Khāravela is not known. The right wing of the cave has a single cell preceded by a verandah with two pilasters and a pillar, all devoid of carvings.

The Svargapurī does not rest immediately above the Mañcapurī but is recessed back to form an open

terrace on the front, reached by a ramp. It consists of a long cell with three doorways at the back, a smaller one with single door on the side and a common benched verandah in the front, the last one having collapsed. The pilasters flanking the doors carry winged animals (horse and deer being identified) on their tops and the arches surmounting them are decorated with creepers issuing from the mouths of *makaras*. The arches are connected by the representation of roof supported on bracket figures and crowned by finials. There is an inscription recording the dedication of the cave by the chief queen of king Khāravēla. The terrace is fenced on the front by a three-barred ornate railing.

Cave 10 (Gaṇeśagumphā) – The cave is named after Gaṇeśa whose image is carved on the back wall of the right cell. It consists of two cells with low ceiling and a benched verandah. There were five pillars in the verandah of which two on right side were probably knocked off to provide more space in front of the right cell. At the time of alteration two detached elephants, each holding the branches of a mango tree over a lotus, were probably added on two sides of the approach to this cell. The pilaster carries a figure of guard holding spear on the front face and a recumbent bull on the bracket. The pillar brackets are relieved with male or female figures holding flowers, spouted vessel, tray etc. The lower portion of the back wall of the verandah is carved with railing pattern.

Each cell has two doorways with sloping jambs. The pilasters flanking the doors have a stepped base and carry addorsed figures of deer, bull, horse and lion on the capitals. The arches over the doors are carved with lotuses or creepers emerging from the mouths of *makaras* and crowned by *śrīvatsa* or *triratna*. The lower ends of the arches are connected by three-barred railing borne by pot-bellied squatting male and female figures. The spaces at two places above the railing are filled with a rape scene of a woman (similar to that in cave 1) and a scene depicting the storey of Udayana and Vāsavadattā.

The remaining spaces have the representation of barrel-vaulted roof crowned by finials against the background of railing supported by squatting figures. The floors of the cells are raised in the rear end. The left cell has a crude late representation of Jina figure. The right cell has an inscription of the 8th-9th century A.D. recording the name of physician Bhīmaṭa and engraved in the reign of the Bhauma king Śāntikara.

Cave 11 (Jambheśvaragumphā) – It consists of a low cell with two plain doorways preceded by a benched verandah with two pilasters and a pillar. There is an inscription saying that it was the cave of Nākiya, wife of Mahāmada.

Cave 12 (Bāghagumphā) – The cave is so called because its front resembles the head of a tiger (*bagha*). The expanded upper jaw with a row of formidable teeth forms the roof of the verandah, while the gullet has the entrance door to the inner cell. The door with sloping jambs is flanked by two pilasters having a *ghaṭa*-base on stepped pedestal and a pair of crouching elephants on the capital. The arch over the door is pointed at the top and has a railing decoration on each side. At one place in the ceiling of the verandah is a representation of lizard. An inscription in the cave says that it was the cave of the town-judge Sabhūti.

Cave 13 (Sarpagumphā) – The cave was called Sarpagumphā on account of the three-hooded serpent carved on the facade of the narrow verandah excavated in front of a small cell with a doorway with jambs sloping inwards at a considerable angle. It has an inscription stating that the cave was a gift of Kamma and Halakhiṇā.

Cave 14 (Hāthīgumphā) – This is a natural cavern. The cave is not known for its architecture but for the famous inscription of king Kharavela carved on the rock above the cavern.

Cave 15 (Dhanagharagumphā) – It consists of a long cell with low ceiling and three doorways, and a benched verandah with two pillars and two pilasters.

The left pilaster depicts a guard standing with a long staff on the front face and an elephant on the corbel. The other corbels of the pillars and pilasters, including also those flanking the doorways, are relieved with floral patterns or animal figures. The arches surmounting the doors are plain and the spaces between them are filled with barrel-shaped roofs supported by bracket figures and crowned by two-barred railing.

Cave 16 (Haridāsagumphā) – The cave is called after the name of *sādhu* (saint) Haridāsa who lived there some time in the 19th century. It consists of a spacious high cell with a slightly curved ceiling and three doorways, and a benched verandah with two pilasters and a pillar, all devoid of carvings. An inscription carved on the facade of the cave says that it was a gift of Cūlakama and Koṭhājī.

Cave 17 (Jagannāthagumphā) – The cave is so called because it had a late drawing, now non-existent, of that god on the inner wall. It has a spacious cell, longest in the Udayagiri hill, with four doorways and a benched verandah with three pillars and two pilasters, the central pillar being multi-faceted. The tops of the pillars and pilasters are adorned with seated addorsed deer, hybrid winged figure with the tail of a *makara* and the head of a single-horned animal, another with the body of an animal and the forepart of a bird, *purnaghata*, fish, bird and flowers. Their inner brackets are lost; the four outer intact brackets carry a seated *gaṇa* supporting the roof, a Vidyādhara holding a tray of flowers, winged Kinnara holding a garland, and a standing *gaṇa* supporting the roof.

Cave 18 (Rasuigumphā) – The present name was given due to its conversion into a kitchen room when the painted figure of Jagannatha in Cave 17 was in worship. It consists of a small cell and a narrow verandah, the latter being quite plain, devoid even of a pillar.

KHANDAGIRI CAVES

From Cave 17 of the Udayagiri hill one comes down to the main road by a flight of steps and thence

goes up to Cave 1 of the Khandagiri hill by a rocky track. The first two caves at Khandagiri are called Tatovāgumphā as they have the figures of parrots (*tatovā*) on the arches of their doorways.

Cave 1 (Tatovāgumphā No. 1) – It consists of a low cell with two doorways and a benched verandah with a pillar and two pilasters. The front face of the pilasters carries two sentries armed with sword. The inner bracket of the pillar is carved with lotus etc. The verandah has a shelf on each side wall.

Each doorway is flanked by two pilasters, each having a pair of addorsed bull or lion on the capital. From the capitals spring the semi-circular arches adorned with creepers or lotuses alternating with honey-suckles, both issuing from the mouth of *makaras*. On two sides of the arches are carved the figures of parrots. The spaces between the arches and the end walls are filled with barrel-vaulted roofs supported on bracket figures and crowned by a row of finials carved against the background of the railing pattern. There is a short inscription saying that it was the cave of Kusuma of Pādamulika.

Cave 2 (Tatovāgumphā No. 2) – This cave is similar on plan to the preceding one, but it is larger in size and more elaborate in decoration. The cell has a high and curved ceiling and is entered by three doorways, each ornamented with two pilasters and a *torana*-arch. The pilasters have a *ghata*-base on stepped pedestal; their shaft is square below and octagonal above; and the capital consists of an inverted lotus, square abacus and a pair of spirited lions, elephants or bulls. The three arches are decorated with honey-suckles, lotuses and vines respectively, have doves and parrots on either side of the two arches and a pair of deer in the remaining one; they are crowned by *nandipada*. The arches have the carving of rafter ends on their underside. The semi-circular spaces inside the arches are filled with a honey-suckle in the middle arch and a garland with lotus and lotus-buds in the side ones. The arches are connected by a railing motif followed above by a

device of barrel-vaulted roof with finials flanked by a lion on one end and by an elephant on the other.

The roof of the verandah is supported by two pilasters and two lately restored pillars. The columns have cut-out brackets adorned with lotus-and-honey-suckle, figures of dancers and musicians, and a female holding a tray of flowers and a lotus stalk.

The back wall of the cell retains some letters of the Brāhmī script of the 1st century B.C.

Cave 3 (Anantagumphā) – The cave is named after the figures of twin serpents (*ananta*) carved on the door-arches. It consists of a long cell (24½ ft. by 7 ft.) with four doorways, a benched verandah (27 ft. by 7 ft.) with three pillars and two pilasters, and an open court (Fig. 12; Pl. 4). The cell has a convex ceiling and is high enough for a man to stand erect. On the back wall of the cell is represented a *nandipada* on a stepped pedestal flanked on each side by *triratna*, *śrīvatsa* and *svastika* symbols, the first two being also placed on stepped pedestal. Subsequently, an unfinished Jina image was carved on the right side below the symbols.

The pilasters flanking the four doorways are very ornamental. They have *ghaṭa*-base on stepped pedestal; their shaft depicts bead-and-reel, lozenge, spiral flutings with bead-and-reel or flowers in vertical rows between half lotus medallions below and above; and the capital consists of an inverted lotus, square abacus and animal figures like bull, lion etc. The four arches over the doorways are decorated with rosettes in garland loops, frieze with boys chasing animals, again a frieze of boys and animals, and a row of geese holding lotus stalk in their beaks respectively. The arches are crowned by a *śrīvatsa* or *nandipada*. The underside of the arches are relieved with rafter ends.

The semi-circular spaces inside the arches above the lintel are filled with four different representations—a royal elephant attended by two smaller ones, a turbaned personage with two female *cauri*-bearers in a chariot drawn by four spirited horses (probably Sun god with

his two wives), Gaṇalakṣmī, and a sacred tree in square railing (Pl. 5) being worshipped by man and woman. In the spaces between the arches are hovering Vidyādhara coming out of pillared halls to shower flowers on the objects of worship in the arches. Above these is the representation of railing interrupted at places by battlements and lotuses.

The two pilasters of the verandah carry elephant figures on the inner brackets and cavaliers on the outer ones, but the front facets of their shaft are left uncarved. The inner brackets of three pillars have each two women with folded hands and their outer brackets show pot-bellied demonic *gaṇas*.

The cave has an inscription saying that it was the cave of the monks of Dohada.

Cave 4 (Tentuligumphā) – The cave is named after a tamarind (*tentulī*) tree which once stood near it. It consists of a small cell with two doorways, and a benched verandah with a pillar and two unfinished pilasters. The pilasters flanking the doorways have *ghaṭa*-base on stepped pedestal; their square shaft is ribbed in the middle; and the capital consists of an inverted lotus, square abacus and couchant elephant or lion. The arches over the doors are plain but pointed at the top. The inner bracket of the pillar shows a woman holding lotus buds in both hands and the outer one depicts a walking elephant.

Cave 5 (Khaṇḍagirigumphā) – It is from the cracks (*khaṇḍa*) that the cave is called Khaṇḍagirigumphā. From the cave a modern stairway descends to the main road. It has two plain cells one above the other, both sadly damaged.

Cave 6 (Dhyānagumphā) – This cave of meditation (*dhyāna*) originally consisted of a cell and a verandah with two pillars, but it has now turned into a spacious room with the deliberate removal of the partition wall and also due to the fall of two pillars. The sloping caves above the architrave have four handle-like perforations.

Cave 7 (Navamunigumphā) – The cave is so called because it has a group of nine (*nava*) Tīrthaṅkara (*muni*) figures. Originally, it consisted of two cells and a common verandah with two pillars, but subsequently it was converted into a spacious sanctuary by removing the front and interior partition walls, deepening the floor level, and carving the Tīrthaṅkara figures. It has four handle-like perforations in the eave-cornice. The cave has five inscriptions one of which, carved on the inner side of the architrave of the verandah, mentions that it was the work (alteration work) of Śubhacandra, disciple of Kulacandra of Deśigaṇa, carried out in the 18th regnal year of Udyotakeśarī of the Somavarṃśi dynasty ruling in Orissa in the 11th century A.D.

On the back wall of the right cell are carved in high relief seven images of seated Tīrthaṅkaras (R̥ṣabha, Ajita, Sambhava, Abhinandana, Vāsūpajya, Pārśva and Nemi) with their respective cognizances. Below them are the *lalitāsana* figures of their Śāsanadevīs (Cakreśvarī, Rohiṇī, Prajñapti, Vajraśṛṅkhalā, Gāndhārī, Padmāvatī and Ambikā) carved in medium relief with their respective mounts. On the left end of the goddesses is also represented an image of Gaṇeśa. On the right wall are two figures of R̥ṣabha and Pārśva, both seated cross-legged on a lotus flanked by *caurī*-bearers; their bull and snake mounts are also represented. On the left wall is depicted a small seated figure of Candraprabha; below the seat is his moon cognizance.

Cave 8 (Bārabhujiḡumphā) – The cave is called Bārabhuji (twelve-armed) from the presence of two such images on the side walls of the verandah. Originally, it consisted of a cell with convex ceiling and three doorways, and a benched verandah with two pillars and two pilasters, but later on it was converted into a long sanctuary by removing the partition wall and by deepening the floor level. Two pillars are also the restored ones, but the brackets of their capitals carved with lotus-and-honeysuckle are original. The verandah has a shelf in the left wall and an eave projecting over

the architrave.

On the three walls of the cell are carved altogether twenty-five figures of Tīrthaṅkaras (Pārśvanātha appearing twice) with their respective cognizances and Śāsanadevīs - (1) R̥ṣabha (bull, Cakreśvarī), (2) Ajita (elephant, Rohiṇī), (3) Sambhava (horse, Prajñapti), (4) Abhinandana (monkey, Vajraśṛṅkhalā), (5) Sumati (curlew, Puruṣadattā), (6) Padmaprabha (lotus, Manovegā), (7) Supārśva (*svastika*, Kālī), (8) Candraprabha (moon, Jvalāmālīnī), (9) Suvidhi (alligator, Mahākālī), (10) Śītala (*śrīvatsa*, Mānavī), (11) Śreyāṃsa (rhinoceros, Gaurī), (12) Vāsūpajya (buffalo, Gāndhārī), (13) Vimala (boar, Vairoṭyā), (14) Ananta (falcon, Anantamatī), (15) Dharma (thunderbolt, Mānasī), (16) Śānti (deer, Mahāmānasī), (17) Kunthu (goat, Jayā), (18) Ara (*nandyāvarta*, Tāra), (19) Malli (pitcher, Aparājita), (20) Munisuvrata (tortoise, Bahurūpiṇī), (21) Nami (blue lotus, Cāmuṇḍā), (22) Nemi (conch-shell, Ambikā), (23) Pārśva (snake, Padmāvatī) and (24) Mahāvīra (lion, Siddhāyikā). All the Tīrthaṅkara figures are seated cross-legged under the trees, have triple umbrella over the heads, and are flanked on either side by a *caurī*-bearer. Except for Pārśvanātha, each of these figures has a halo round the head. Below them, in separate compartments, are their Śāsanadevīs seated in *lalitāsana* with their respective mounts, but Mahāmānasī is seated cross-legged and Bahurūpiṇī is shown lying. The central or 25th figure on the back wall is of Pārśvanātha (the chief lord in the series) represented in *kāyotsarga* posture with a seven-hooded cobra-canopy. This image is larger in size and is flanked on either side by a seated *nāga* and a *caurī*-bearer.

The left wall of the verandah depicts a twelve-armed image of Cakreśvarī seated in *lalitāsana* on double-petalled lotus with her Garuḍa mount, and the corresponding right wall has a figure of Rohiṇī, also twelve-armed and seated in the same pose, with her bull mount.

Cave 9 (Trīśūlagumphā) – It originally consisted

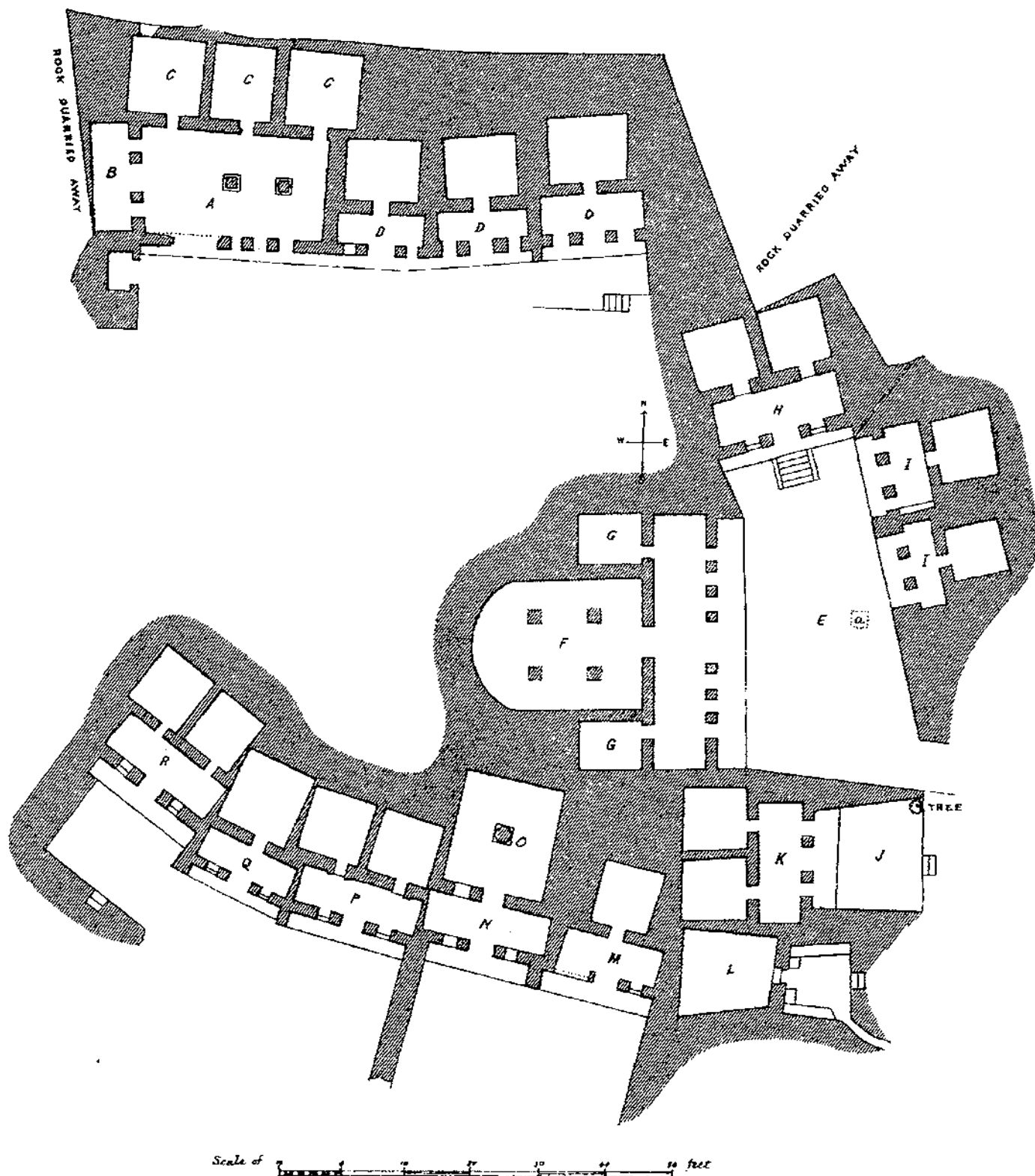


Fig. 16. Plan of Jain Caves, Junagadh.

of a dwelling cell with three doorways and a verandah having two pillars and two pilasters, with two shelves on either end, but later on it was converted into a sanctuary by removing the walls between the doorways and by lowering the floor-level. On the three walls of the cell are carved 24 robeless figures of Tīrthaṅkaras of crude workmanship dating not earlier than the 15th century A.D. Eight of these, viz. Rṣabha, Ajita, Śītaḷa, Pārśva, Vāsupūjya, Vimala, Śreyāṁśa and Mahāvira, appear to be more important as they are standing in *kāyotsarga* pose and are larger than the seated ones. All of them are attended upon by two *cauri*-bearers.

At the rear end of the cell are three chlorite images of Rṣabhanātha installed on a masonry altar. These images did not originally belong to this cave but were transferred there from elsewhere. Stylistically, they seem to belong to the 11th-12th century A.D.

Cave 10 – This cave has been completely destroyed by large-scale quarrying. Only three relief figures, two of Rṣabha and one of Ambikā, are now intact on the back wall of the cell. Both the figures of Rṣabha stand robeless in *kāyotsarga* pose on a lotus and have a triple umbrella over the head. The figure of Ambikā is a fine piece of work. It stands in three-flexured posture under a mango-tree with a boy near her right palm and her lion mount below the seat.

Cave 11 (Lalāṭendukeśarigumphā) – Like the preceding cave it has also been destroyed by quarrying. Originally, it consisted of two cells with a common pillared verandah. On the back and left walls of the left cell are carved two figures of Rṣabhanātha and three of Pārśvanātha, all standing in *kāyotsarga* posture with usual paraphernalia. The right cell has two figures of Pārśvanātha and one of Rṣabhanātha in the same posture. In addition, it has an inscription of the Somavamśi king Udyotakeśari recording the restoration of a decayed step-well (probably the Ākāśagaṅgā near the cave) and decayed temples on the Kumāra hill (Khandagiri), and also setting up of twenty-four Tīrthaṅkaras there.

Caves 12-15 – The Cave 12 consists of two cells with the floor having raised at the rear end. The Cave 13 consists of two long cells and a benched pillared verandah, all in ruins. The Cave 14 is a long dwelling cell open in front. Its roof is supported by a modern masonry pillar. The Cave 15, also open in front, consists of a small cell with raised floor at the rear end.

GUJARAT

JUNAGADH

Four miles east of the district town of Junagadh (Gujarat) is the famous Girnar hill where three of the five *kalyāṇakas* (auspicious events), viz. *dīkṣā* (initiation), *kevalajñāna* (attainment of omniscience), and *mokṣa* (liberation), of the 22nd Tīrthaṅkara Neminātha are known to have taken place. It has a group of 15 Jaina caves located within the walls of Bāvā Pyārā Maṭha or Monastery. The caves (Fig. 16) are arranged in three rows; the upper and lower rows of caves lay nearly parallel in east-west line and face south, and the third row of caves, at the eastern ends of the other two, faces mostly the east. They were excavated for the residence of Jaina monks. This is evident from this that Dharaśenācārya, who taught Jaina tenets to Puṣpadanta and Bhūtabali, the authors of the famous Digambara Jaina text entitled *Śatkhandāgam*, lived in one of these caves.

The upper or north row of four caves runs east-west and consists of a large cave at the west end and three smaller ones in a line at the east. The larger cave has a hall measuring 28 ft. by 16 ft. with two (originally three) plain square pillars in a line supporting the roof. At the west end of the hall is a chamber (17 ft. by 6 ft.) screened off by two plain square pillars and two pilasters, while at the back or north side are three cells, each about 11 ft. square. The front portion of the hall is partly destroyed, but it still has three square pillars with chamfered necks. On the facade is a fragment of *caitya-gavākṣa* ornament carved in low relief. The three smaller caves consist each of a verandah (13 to 16 ft.

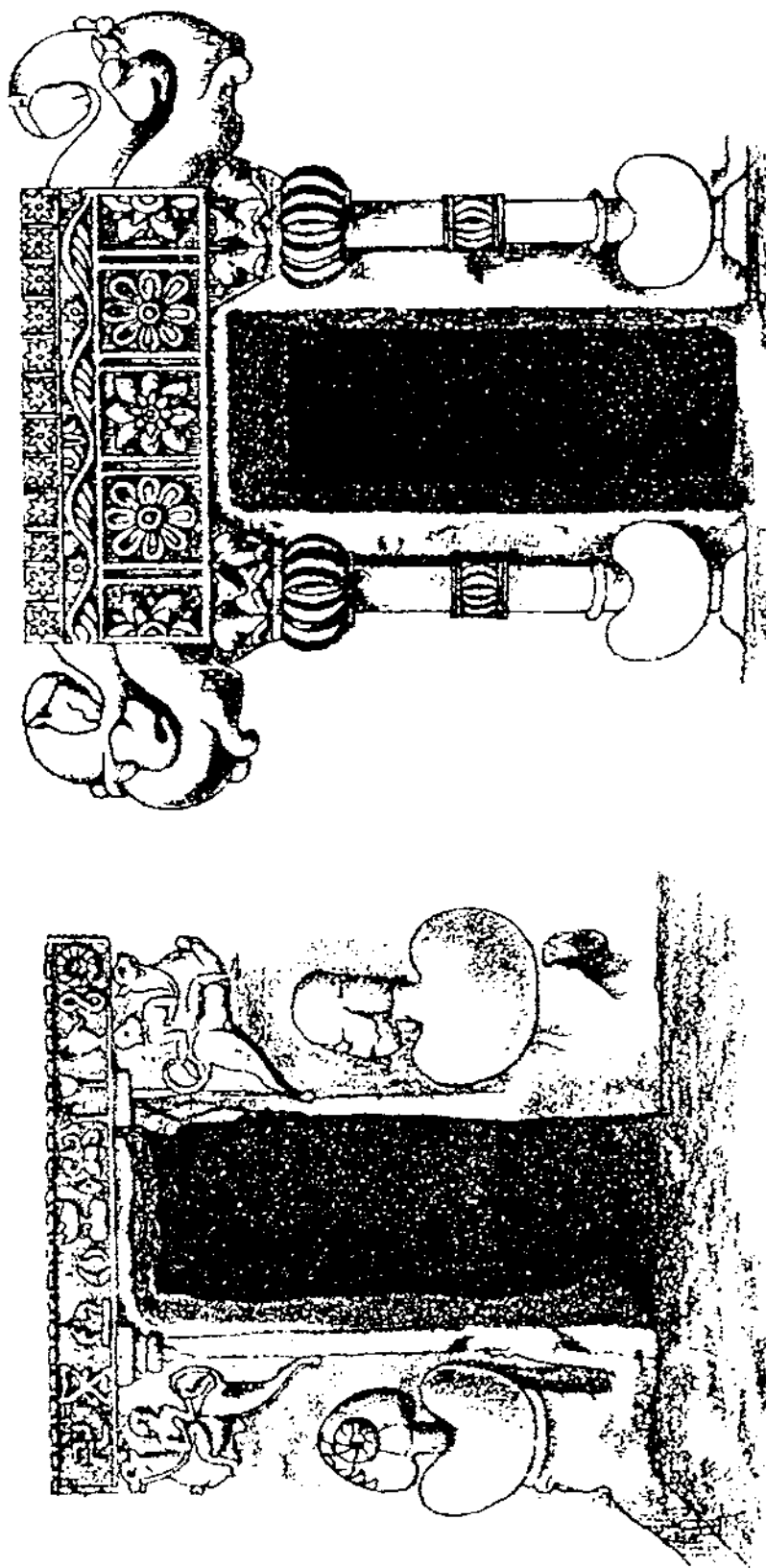


Fig. 18. Doorway of a Jaina Cave (K), Junagadh.

Fig. 17. Doorway of a Jaina Cave (K), Junagadh.

long by 4 ½ to 5 ½ ft. wide) with two pillars in the front and a cell at the back.

The lower or south row of five caves runs west-north-west. Each of these caves consists of a verandah with two pillars and two windows in the front and one or two square cells at the back. The second cell from the east end is larger in size and contains an octagonal pillar in the centre of the floor supporting the roof.

The third or east row of six caves runs almost in north-south direction. In the central part is a 50 ft. long open court with a verandah (39 ft. long by nearly 8 ft. wide) on the west. The verandah has a row of six square pillars, each with a strut of *śārdūla* supporting the projecting caves. At each end wall of the verandah is also carved a *śārdūla* in low relief. The facade of the verandah is adorned with crude *caitya-gavākṣas*. In its back wall are three doors, the central one leading into a large apsidal room measuring 20 ft. wide and 26 ft. deep to the extremity of the apse at the back. It has a flat roof supported by four square pillars. It is probably this apsidal cave (Candraguphā) where Dharasena resided. This we know from Virasenācārya who wrote a Dhavalā commentary on the *Śaṭkhaṇḍāgama* in the 8th-9th century A.D. The other two doors in the back wall of the verandah lead into small rooms excavated on two sides of the apsidal chamber.

At the north end of the court, at a higher level, is another cave approached by a stair of five steps. It consists of a verandah (19 ft. 7 inches by 6 ft. 10 inches) with two square pillars and two windows in the front and two rooms (each about 9 ¾ ft. square) at the back. On the east side of the court are two cells, each with a small verandah supported by two square pillars in the front, and the commencement of the third one. In the court just in front of these caves was found a loose inscription of Jayadāmana's grandson, Rudrasimha I (A.D. 103-118), which makes mention of men who attained perfect knowledge (*kevalajñāna*) and were free from old age and death (*jarāmaraṇa*).

These are purely Jaina technical terms and show the association of Jainas with these caves.

Outside the court to the south is a cave with a small sunk area in the front, verandah with two square pillars in the middle, and two cells (K) at the back. On the door (Fig. 18) of one cell are executed two circular pillarettes inserted into a vase and surmounted by a cogged abacus and lion capital; the lintel is decorated with floral patterns and carries two *śārdūlas* at the ends. The door (Fig. 17) of the other cell has full vase on both sides at the base and two horse-riders as bracket figures supporting the lintel above. On the lintel are carved eleven auspicious Jaina symbols of which *svastika*, *sthāpanā*, pair of fish, *śrīvatsa*, full-vase, *nandyāvarta*, lotus, and mirror could be identified.

To the south of the last cave is another small cave with a bench round the small outer court and a cell inside. The door of the cell has an arch over it.

The rock in which these caves are executed slopes down considerably to the south so that the roofs of the south row are beneath the level of the floors of the upper row of caves. All of these caves are plain and without any architectural pretension. They seem to have been excavated just for the residence of Jaina recluses.

These caves appear to have been excavated in the 1st-2nd century A.D.

MADHYA PRADESH

UDAYAGIRI

Udayagiri is the name of a hill on the other side of the river Betwa, lying nearly three miles north-west of the district town of Vidisha (M.P.). It has a group of twenty caves of which Cave 20 on the eastern end is Jaina (Pl. 6) excavated in sandstone. This is the largest cave at Udayagiri measuring 50 ft. by 16 ft. It has five niches with Jina figures seated in *dhyānamudrā*, but they are very much mutilated now. One of these is a graceful figure of Tīrthaṅkara Pārśvanātha sitting on a lion-throne with wheel symbol carved in its centre. He has a cobra canopy and triple

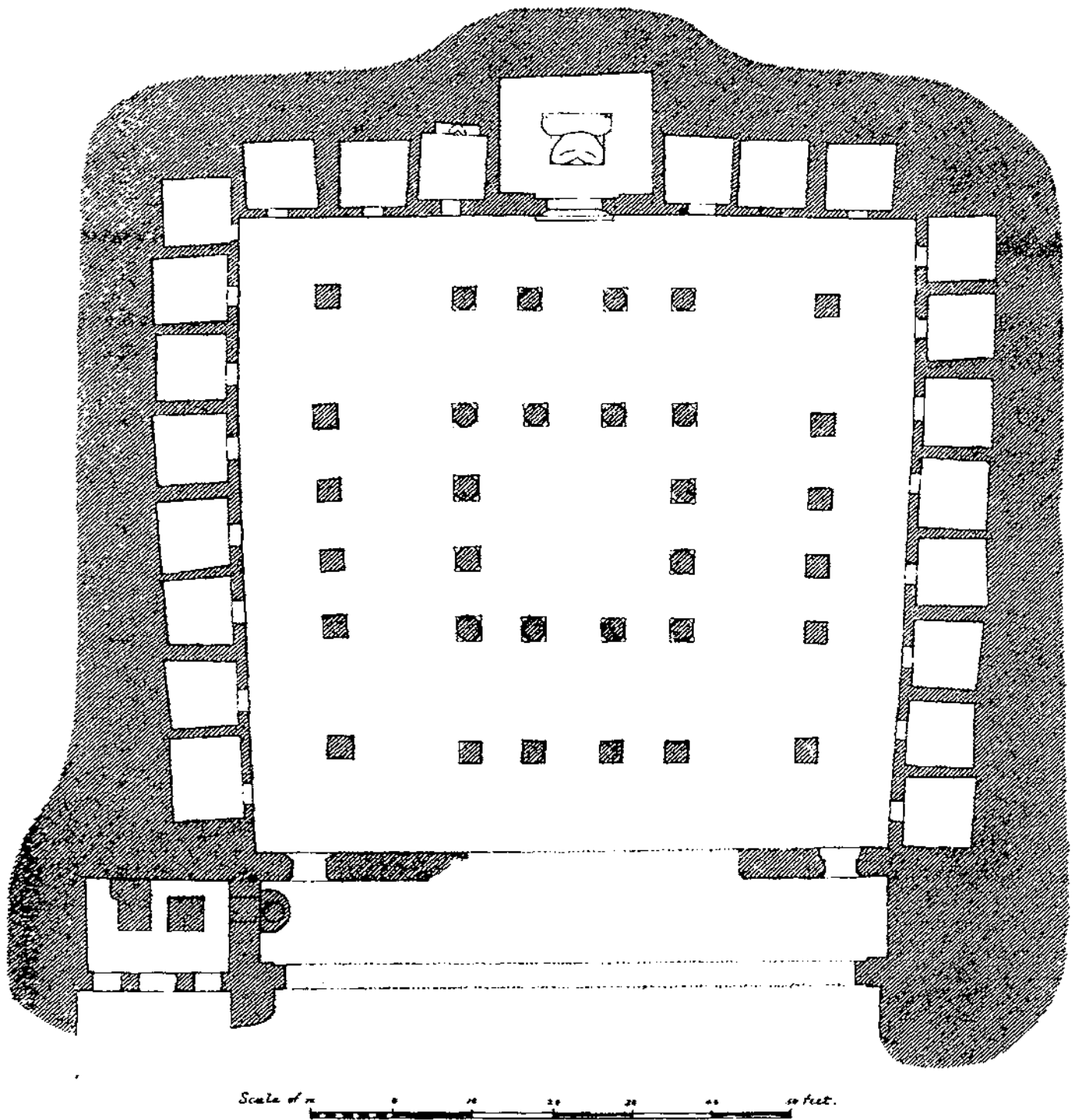


Fig. 19. Plan of Cave 2, Dharashiv.

umbrella over the head and is accompanied by two attendants and other accessory figures. According to an inscription engraved upon the image and dated in the Gupta era 106 (A.D. 426), this image of Pārśvanātha was consecrated by Jaina Ācārya Goṣarma of Kurudeśa.

MAHARASHTRA

DHARASHIV

Dharashiv is a small town lying about twelve miles north-east of Usmanabad district headquarters in Maharashtra. About two miles north-east of the town are seven Jaina caves divided into two groups by a natural ravine. Four of these are excavated in the north side of the ravine and the other three on the opposite side. They are excavated in a soft conglomerate rock and consequently are greatly dilapidated through its decay. The literary account preserved in the *Karakaṇḍacariu*, written in Apabhraṁśa by Kanakāmara in the 11th century A.D., reveals that they were handsome caves.

Cave 1 from the west end is a small unfinished cave.

Cave 2 is a large handsome cave (Fig. 19) consisting of a verandah in the front, a hall surrounded by twenty-two cells in the middle, and a shrine in the central part at the back. The verandah, now damaged, measures 76 ft. long by 10 ft. 4 inches wide and is supported by six massive square pillars and two pilasters with richly carved bracket capitals. Above the columns is a frieze sculptured with Jina figures and *caitya-gavākṣa* ornament.

The hall inside measures 82 ft. deep, from 79 ft. to 85 ft. wide and 12 ft. high and is entered from the verandah by five doors. Its roof is supported by thirty-two pillars arranged in a square of twenty and an inner square of twelve pillars. The pillars are square in section and carry bracket capitals bearing floriated ornaments. Four pillars in front of the shrine, however, have round shafts and cushion type capitals. Of the twenty-two cells round the hall, eight are excavated on left, eight on right and six at the back. Each cell is almost 9 ft square

and has its door almost in the middle. Similar arrangement of cells for the residence of monks is also found in the Buddhist monasteries of western India, and it were perhaps the latter that inspired the Jainas for such an undertaking.

The shrine measures 19 ft. 3 inches by 15 ft. by 13 ft. and contains an image of Pārśvanātha seated on an ornate throne in *dhyānamudra* and canopied overhead by a seven-hooded cobra, each with a small crown. The image is carved in the round, providing thus an ambulatory around it.

Like the Indra Sabhā at Ellora, the cave has an open court in the front, which has collapsed now. On the left of the entrance is a water-cistern.

Cave 3, also a monastery for the residence of Jaina monks, follows the general plan of the preceding cave consisting thus of a verandah, hall and shrine. The verandah is supported by six plain octagonal pillars and has an unfinished cell in the right end, with a large block of rock in the middle of it. The hall measures 59 ft. square by 11 ft. 3 inches high and has five entrance doors. Its flat roof is supported by twenty square pillars (two on each lateral side being round) arranged in a square with six on each side. The cells round the hall are twelve in number. The shrine at the back is just a copy of that in Cave 2.

Cave 4 consists of a hall and a shrine and is in a very miserable condition. The hall is 28 ft. deep by 26 ½ ft. wide and has four pillars in the middle and four cells in the wall, but all the pillars are broken, only the capitals are hanging from the roof. The shrine has been broken through into the cell on the right of it.

Cave 5, which belongs to the second group of Jaina caves at Dharashiv, consists of three compartments, each of no interest.

Cave 6 in this group consists of a verandah supported by plain square pillars with wavy-bracket capitals, a hall with two cells and five entrance doors, and a shrine.

Cave 7 has a verandah and a hall, the latter having eleven entrance doors with figures of animals etc. on their lintel.

All these caves at Dharashiv seem to have been excavated in the 7th century A.D.

ELLORA

It is situated about twelve miles east of the district town of Aurangabad in Maharashtra. It has the largest and most varied group of cave temples belonging to the Buddhist, Hindu and Jaina sects. The caves are excavated in the scarp of a large plateau running north-south for over a mile. It were the Buddhists who first arrived here and excavated twelve caves in the southern end. The Hindus followed next and excavated seventeen caves in the middle part of the hill. The Jains were the last occupants at Ellora; they excavated five caves (Nos. 30-34) in the northern end of the hill during the Rāṣṭrakūṭa period. In the Jaina tradition the northern spur of Jaina caves is called Cāraṇādri, i.e. the hills of sages. To the east of the main Jaina group is an unfinished monolithic Jaina shrine called Choṭā Kailāśa, and to the north-west is a rectangular hall shrine, also incomplete.

Choṭā Kailāśa (Cave 30) – It is an imitation of the Great Kailāsanātha Temple (Cave 16) at Ellora, but on a much smaller scale. The whole temple has been wrought on a mass of rock left in a pit (130 ft. by 80 ft.) hewn out of the rock. This west-facing temple consists of a *tritala vamāna* (three-storeyed sanctum), *antarāla*, and *gūḍhamanḍapa* with entrance porches on the front and lateral sides. It is entered from the west through an unfinished small *pratolī* (gateway) attached with an enclosing wall having battlements.

The basement and wall of the *dvi-aṅga vimāna* (for lineaments of south Indian temples see Chapter VI) comprising *bhadra* and *karṇa* are not worked out, the upper storeys with their applied *hāra* are short, and the *grīvā* (neck) and *śikhara* (spire) are missing. The southern portion of the superstructure, however, is

worked out (Pl. 7). Here the *prastara-hāra* of the lower storey is made up of *kapota*, a rectangular fillet underlined with joist-ends, recess, projecting band, recess and *kapota* with triangular blocks, and is left plain; so also is the central *pañjara-koṣṭha* (instead of *bhadraśālā*) except that it is topped by a bold *kīrttimukha* spewing festoons. The second storey is somewhat ornate. The *prastara*-wall of its *karṇa* offset shows a well-shaped pitcher at the corner and seated Vidyādhara couples in niches on the sides, the *kapota* of the *prastara* is decorated with *nāsī-gavākṣas* (*caitya*-window), the mouldings above the *kapota* are plain, and the *kūṭas* of the *hāra* are ornamented with *nāsī-gavākṣas*. The *bhadra* offset displays a large *pañjara-koṣṭha* borne by Vidyādhara appearing at the lower ends. The facade of the *koṣṭha* is bordered by pearl festoons and is flanked by uprising creepers. Inside the *koṣṭha* is a series of struts. The wall of the third storey shows *vyāla* figures at the corners and Yakaśais and divine couples on the sides, while its *hāra* has *karṇakūṭas* with *nāsī-koṣṭhas*. On the front side of the superstructure is a *śukanāsa* with large *nāsī-koṣṭha* flanked by Nidhi figures and bordered by pearl festoons. Inside the *koṣṭha* is a framed figure of Jina seated in meditative posture on a lion-throne.

The interior of the *vimāna-garbhagrha* the floor of which is higher than that of the *gūḍhamanḍapa* is approached from the latter by a flight of four steps. The stairway is stepped up by a moonstone and is flanked on each side by a crouching elephant. Its *pañcaśākhā* (five jambs) doorway consists of *ratna* (diamond), Gandharava (heavenly musicians), *stambha* (pillar), *vallī* (creepers) and depressed outer *khalvaśākhā*. The door-lintel shows a string of *kūṭas*. Inside the sanctum is a fine rock-cut image of Jina sitting in meditation on a lion-throne and accompanied by male *caurī*-bearers. On the north wall is carved an eight-armed seated figure of Cakreśvari, suggesting that the temple was dedicated to Ādinātha.

The *antarāla* shows two ornate pilasters and a

two-fold *torana*-arch emerging from the mouth of a crocodile treated as corbel and supported by a female bracket figure. In the centre of the meeting point of the folds is a figure of seated Jina. The pilasters have plain base and capital. The lower part of their shaft is square and plain, while the upper part successively shows a standing Jina on the inner face and males on the sides with corners bearing flutes, a band of pearl festoons punctuated with figures of Gandharvas, diamond-and-bead band, and *nāsīs* with lotuses on the fluted *laṣuna*. The double *padma* (cyma recta) of the capital is also fluted, but the cushion-shaped bulbous *kumbha* is plain.

The *gūḍhamaṇḍapa* (about 36 ft. square) is also *dvi-aṅga* on plan with shallow *salilāntaras* (recesses) containing *pañjara-koṣṭhas* in between. The lower part of the wall is largely incomplete, but that of the upper portion on the south side is almost finished. Here the *karnas* show flying Vidyādhara couples having one of their two hands raised up in adoration, while the *pañjara-koṣṭhas* contain seated Yakṣa or Yakṣī in the cavity and Vidyādhara on the upper flanks. The tetragonal wall pilasters are plain, but the roll-brackets of their capital depict vine creepers. The *prastara* consists of plain beam, a frieze of *bhūtas*, a *kapota* with floral, animal or Gandharva head in corner *nāsīs* and creepers in between them, and a plain *prati-kanṭha*. The *hāra*, wherever available, shows *bhadraśālās*, *karnakūṭas* and *pañjara-koṣṭhas*, all uncarved. The roof shows a raised circular platform but is not carved with lotus umbrella, though present in the great Kailāśa temple.

In the interior, the *gūḍhamaṇḍapa* shows sixteen pillars in four lines of four each with corresponding pilasters. The pillars are of three different orders. The four central pillars are of the square variety with corners chamfered into three angles. Their base consists of a narrow plinth course, inverted cyma recta, torus and inverted cyma. Below, the shaft is plain and above, it shows an ornamental vertical band suspending from

pearl-festoons on each face. Above this occurs a diamond-and-bead band and then comes sloping plain shoulder course (vase-shaped *laṣuna*) of the shaft. The capital has double *padma* (cyma recta) and a bulbous abacus surmounted by roll-brackets. The four corner pillars are of the mixed circular order. The remaining eight pillars standing on the main axis are of the mixed octagonal order. Their base is like that of the central pillars. The lower section of the shaft is square with stereotyped *ghaṭapallava* on the upper part, while the upper section is octagonal bearing decorative bands of festoons, carved diamonds and beads, and small *nāsīs* at the basal part of a *kalaśa*. The capital, also octagonal, is of the usual type, but the cushion is adorned with a diamond-and-bead band. The corbels above the capital are either wavy (*taraṅga-potikā*) or have carved central band (*citra-potikā*). The cross-beams and ceilings are flat and uncarved. The wall of the *gūḍhamaṇḍapa* bears images of the seated Jinas and standing Pārśvanātha, totalling fourteen in all.

Each of the three entrance porches of the *gūḍhamaṇḍapa* consists of two dwarf pillars and two pilasters and is roofed by an uncarved flat ceiling. Their *adhiṣṭhāna* and the *kakṣāsana* above are only blocked out, but the pillars, pilasters and doorway are finished. The pillars are very similar to those of the *antarāla*. The *triśākhā* doorway consists of *ratna*, Vidyādhara (in couple) and *stambha*, and is surmounted on the lintel by a *hara* of three *śālās* with two *pañjaras* in between. The doorway in the west as well as south porch is flanked on either side by a *dvārapāla* (door guardian) placed sideways. The *dvārapālas* are absent in the north porch. The front porch is flanked in the west wall of the *gūḍhamaṇḍapa* by eight-armed images of dancing Indras (Saudharmendra and Iśānendra).

The *pratoli* (or small *gopura*) has a plain doorframe and is roofed over by a curved cave-cornice and *śālā-sikhara* carrying a figure of lion on either end at the top and ornate *nāsīs* in the central and side faces.

There is a small cave, opposite the southern entrance porch, in the south wall of the courtyard. It shows two dwarf pillars in the front, carrying *kapota* form of cave and a long *śālā-śikhara* borne by Vidyadharas. The pillars are plain and square below; then they turn octagonal bearing a stripe of garland loops and a band of diamonds and beads; and lastly comes a circular *kalaśa* or *laśuna* with vertical flutes. Their capital, circular in section, consists of double *padma* with carvings of petals, bulbous *kumbha* with diamond-and-bead band, *padma*, *phalaka* (square abacus) and flattened curved brackets. Inside are two similar pillars with two-fold crude *torana*-arch. In the flat ceiling is relieved a large lotus flower with two rows of petals and a central bud.

Since this cave-temple is an imitation of the Great Kailāśa Temple (A.D. 756-773) at Ellora, it may have been executed a generation later after the Kailāśa, probably in the early 9th century A.D. This date is applicable to the main temple only, the southern cave seems to have been excavated a little later.

Cave 30 A – Near the Choṭa Kailāśa, to the north-west, is an unfinished rectangular excavation consisting of *garbhagṛha*, *maṇḍapa* enclosed on the front by a parapet wall, and an entrance porch, also enclosed by a parapet wall (Pl. 8). The porch, so also the *maṇḍapa*, stands on a very low plinth of plain *upana* and *jagatī* mouldings. The parapet wall consists of *vedikā*, *asanapaṭṭa* and *kakṣāsana*, all elaborately carved. The *vedikā* shows elongated *stūpa* motifs between pilasters. From the *vedikā* and plinth project out eight elephants bearing the eave of the *āsanapaṭṭa* on their back. The *āsanapaṭṭa* resembles a plain *kapota* underlined with a band of half lotus flowers. The *kakṣāsana* of the porch shows *pūrṇaḡhaṭas* between pairs of segmented pilasters and is topped by a band of scrolls; the same in the *maṇḍapa* is constricted like a coping depicting four-petalled flowers in sunk niches of stepped diamonds. The parapet wall of the porch support four dwarf pillars

carrying a large curved eave-cornice on architraves spanned across them and an unfinished *prastara-hara* with varied sculptures and aedicules. The eave-cornice carries flying figures of Gandharvas and Vidyādhara and decoration of creepers on the upper side and of rafters on the underside. The dwarf pillars are carved and fluted and show *ghaṭapallava*, constricted *kalaśa* or *laśuna*, double *padma*, bulbous abacus with a decorative band, and *citra-potikā* borne by atlantes. The inner wall of the porch has been reinforced by uncarved square pilasters.

The *maṇḍapa* is incomplete. Some of its pillars, however, are worked out. One of these is thin, plain and square with recessed corners; the other is massive and carefully chiselled. The latter pillar has a square moulded base; the shaft shows a square plain section below, fine *ghaṭapallava* in the middle and fluted *kalaśa* above; and the capital, also fluted, displays double *padma*, *kumbha* and flattened curved corbel. The central ceiling of the *maṇḍapa* shows in high relief a full-blown lotus flower with two rows of petals and a central pistil. This lotus ceiling is superior to that found in the Great Kailāśa Temple there. On a wall of the *maṇḍapa* is a standing image of Jina. Stylistically, this cave is datable to the late 8th or early 9th century A.D.

Cave 31 – This is a small rectangular cave facing south. It consists of a sanctum and a hall with a row of four pillars dividing it into a front and a rear *maṇḍapa*. The front *maṇḍapa* is enclosed on its fore part by an ornate parapet wall with entrance opening at the centre. On the parapet wall stand carved dwarf pillars of circular and square order, supporting the outer ledge of the cave. The inner wall of the parapet shows an amorous couple and a shrine model of the Drāviḍa style. At the east wall of the front *maṇḍapa* is a panel containing a standing image of Pārśvanatha with a seven-hooded cobra canopy. On his left is another panel showing Mahāvīra in *padmāsana* and *dhyānamudra*. On the corresponding west wall stands Bāhubalī entwined

with creepers. Inside the sanctum, on the back wall, is carved an image of Mahāvīra sitting in *dhyānamudrā*.

Cave 32 (Indra Sabhā) – It is not a single cave but a group of Jain caves excavated in two storeys (figs. 20-21). It has a rectangular courtyard (56 ft. by 48 ft.) in the front, which is entered from the south through a small *gopura* made at the centre of a low *prākāra*-wall bearing plain battlements (Pl. 9). In the centre of the court and facing the *gopura* is a monolithic Sarvatobhadra-vimāna (four-faced shrine) approached from the front as well as rear side by a flight of about nine steps. In the fore court, to the right of the *vimāna*, is a free-standing pillar or Manastambha (27 feet 4 inches high) and in the corresponding left side is a large elephant carved in the round.

The pillar with corners chamfered into three angles stands on a moulded pedestal made up of *jagatī*, inverted *padma*, *tripaṭṭa kumuda*, usual *padma* and *prati*. The shaft is square below with a sculptured niche on each face; then it turns into an octagonal and sixteen-sided sections with a recessed *padma* between and a scroll band on the top; and lastly comes a circular fluted *kalaśa*. The fluted capital consists of triple *padma*, bulbous *ghaṭa* with a scroll band, *pālī* and circular abacus supporting a quadruple of Yakṣa.

The Sarvatobhadra-vimāna (Pl. 10) is *dvi-aṅga* on plan consisting of *bhadra* and *kaṇṇa*. Its *adhiṣṭhāna* consists of tall *jagatī*, inverted *padma*, *tripaṭṭa kumuda*, *kaṇṭha* with floral diamonds, and *kapota* decorated with *nāsīs*. The wall has openings in all the four directions with a short pillared porch in front of each. The pillars have a square moulded base; their shaft shows square, octagonal, sixteen-sided and circular sections; and the capital consists of double *padma*, bulbous *kumbha* and curved corbel. All these pillars are plain. The *kumbha* supports brackets of *vyāla* and lion figures. The wall cantoned at corners by square plain pilasters is shaded by a large *kapota* bearing enrichment of creepers on the upper side and of rafters on the soffit. Above the

kapota comes a band of *makaras* and square-shaped flowers. Each corner above the decorative band is occupied by a small *kūṭa* with *nāsīs* and *stūpi*, while the cardinal space on each face is occupied by a large, fine *pañjara-nāsī* sheltering a *kāyotsarga* Jinā. Each *pañjara-nāsī* is borne by two Vidyādhara appearing at corners. Above this comes the second storey (*tala*) carrying *pañjara-nāsīs* (not the *kūṭas*) with seated Jinas, a band of *vyālas* and elephants above the *kapota*, and *bhūtas* (goblins) blowing conch-shell at the corners. The *vedī*, *grīva* and *śikhara* are octagonal and perfectly worked out. The *vedī* is plain, the *grīvā* has small *koṣṭhas*, and the *śikhara* carries tiny *vimāna* models. The *stūpi* has disappeared. Behind each door is an antechamber with a flat ceiling. The ceiling in the south chamber is carved with a beautiful lotus flower having two rows of petals and a central pistil. In the centre of the shrine is a Samavasaraṇa panel with Jina on each of the four faces.

On the west side of the court, opposite the Sarvatobhadra-vimāna, is a cave with two pillars in front and four inside. In the central compartment of its south wall is a large standing image of Pārśvanatha and in the corresponding north wall is that of Bāhubali. At the back is a shrine containing a seated image of Mahāvīra with attendant figures. Outside the shrine, but flanking the door, are Sarvānubhūti and Ambikā mounting elephant and lion respectively. Adjoining this cave, at the end of the court, is a small cave with two attractive images of Sarvānubhūti and Ambikā. On the corresponding east side also are two caves, but they do not have pillars. The one opposite the Sarvatobhadra-vimāna is quite plain, while the other towards the northern end has a shrine with hall containing four Jina images.

Outside the court, on the east, is a cave or hall with two pillars in front and two more at the back. On the north wall of the hall is depicted the temptation scene of Pārśvanatha and on that of south the asceticism

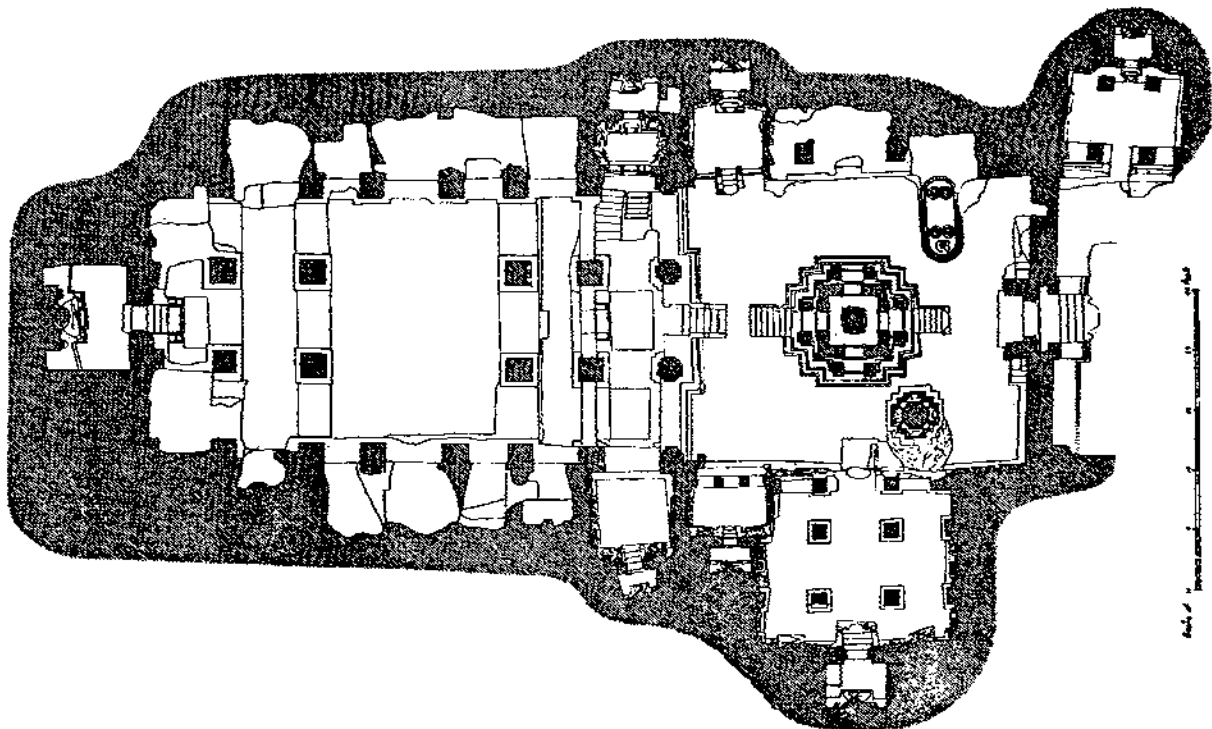


Fig. 20. Plan of Lower Storey, Indra Sabha, Ellora.

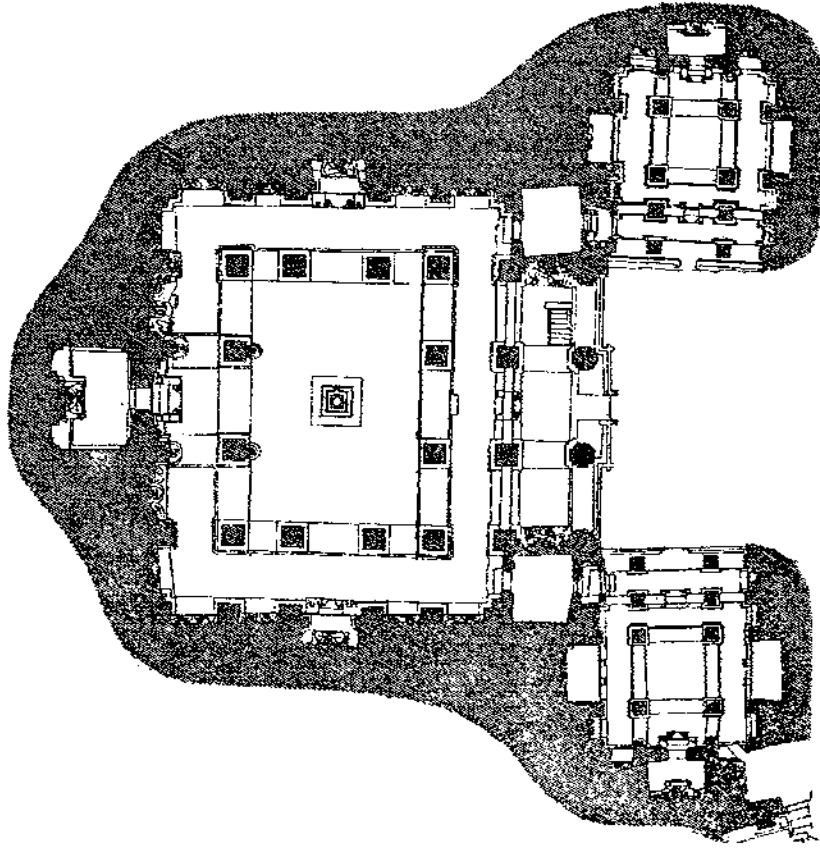


Fig. 21. Plan of Upper Storey, Indra Sabha, Ellora.

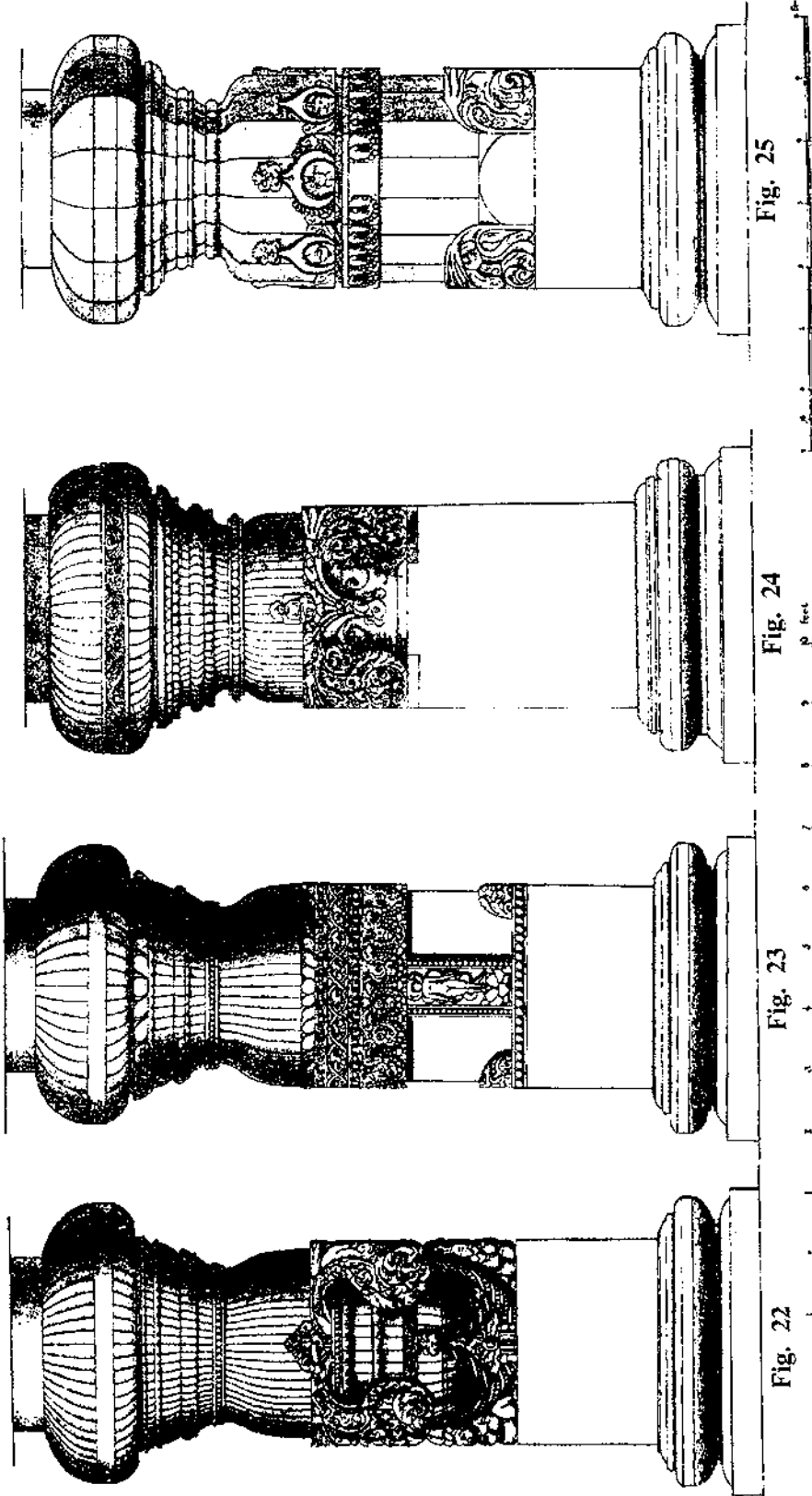


Fig. 25. Pillar in Verandah, Upper Storey, Indra Sabhā, Ellora.

Figs. 22-24. Pillars in Central Hall, Upper Storey, Indra Sabhā, Ellora.

(*tapas*) of Bāhubalī. At the back wall of the hall is a shrine having a seated image of Mahāvīra; Sarvānubhūti and Ambikā flank the door.

Behind the court are two verandahs (each screened by two pillars and two pilasters), a twelve-pillared incomplete hall, a vestibule with two pillars, and a shrine with an image of Mahāvīra seated in *dhyānamudrā*. At the west end of the front verandah, which is approached from the court by a staircase, is a cave with hall and shrine. The hall has usual figures of Pārśvanātha and Bāhubalī but has no pillars, while the shrine contains an image of Mahāvīra seated in *dhyānamudrā*, with Sarvānubhūti and Ambikā flanking the door. The two pilasters at the west end of the front verandah carry two colossuses of Śāntinātha with an inscription of the 8th-9th century A.D. saying that they were made by Sohila. A cave with similar set of sculptures has also been excavated at the east end of the front verandah. Near the east cave is a stone stair which leads to the verandah of the upper storey.

The upper storey consists of a verandah, a hall, a shrine and two caves flanking the court. The verandah (54 ft. by 10 ft.) shows two square dwarf pillars (with recessed corners and ornate shaft) and two pilasters on a parapet wall on the front, and two mixed varieties of pillars (with square base, sixteen-sided ornate shaft and plain capital, Fig. 25) and two pilasters with a low partition wall between on the back. At either end of the verandah is a 14 ½ ft. high image, Sarvānubhūti in the west and Ambikā in the east, sitting with their attendants under the banyan and mango trees respectively. The parapet consists of *vedikā*, *āsana-paṭṭa* and *kakṣāsana*. The *vedikā* is decorated with fore parts of elephants and pilasters, the *āsanapaṭṭa* is treated as a plain *ūrdhva-padma*, and the *kakṣāsana* is adorned with *pūrṇa-ghaṭas* between pairs of segmented pillarettes. The verandah is shaded above by a rocky ledge bearing carvings on their facade.

The great hall (78 ft. by 55 ft.) behind the verandah

shows twelve beautiful pillars in a rectangular framework, dividing the entire area into a central nave and surrounding aisle. The wall enclosing the aisle has carved pilasters in alignment with the pillars, and the bays formed by them are occupied by Jina figures. In the central bay on each side is a seated image of Mahāvīra with attendants, while the other bays contain each a pair of seated Jinas. The two extreme bays of the back wall and the two pilasters flanking the shrine carry each a standing Jina; the two intermediary bays have images of Pārśvanātha and Bāhubalī respectively. The image of Bāhubalī is the best at Ellora.

The twelve pillars of the hall are of three different orders. The four corner pillars are square in section; their base consists of *jagatī*, inverted *padma*, *tripaṭṭa* *kumuda* and usual *padma*; the shaft has plain cube, a belt with standing Jina on each face, a belt with two decorative bands of garlands and scrolls, and fluted *kalaśa*; and the fluted capital shows double *padma*, bulbous *ghaṭa* and flattened round corbel (Fig. 23). The four central pillars in front and back rows are identical to the corner ones, but their fluted *kalaśa* and capital are round in shape and the two middle belts are replaced by a large cube bearing decoration of excellent fluted *ghaṭapallava* on each face (Fig. 22; Pl. 11). The four central pillars on the lateral sides are similar to the preceding ones, but the three-fourth square section of the shaft is left plain and one-fourth top section is decorated with stylised *ghaṭapallava* with a seated Jina on each face (Fig. 24). In the central part of the nave is a quadruple of Jina, now sadly damaged, and in the ceiling above it is carved a large lotus. The ceilings of the hall retain a good deal of paintings.

The *catuśśākhā* door of the shrine, which is stepped up from a moonstone, consists of *ratna*, *stambha*, *Jina* and *Vidyādhari* respectively. The two outer *śākhās* and *ratnaśākhā* are also extended over the door-lintel, but the space between the tops of the *stambhaśākhās* is filled with a sculptural panel representing seated and

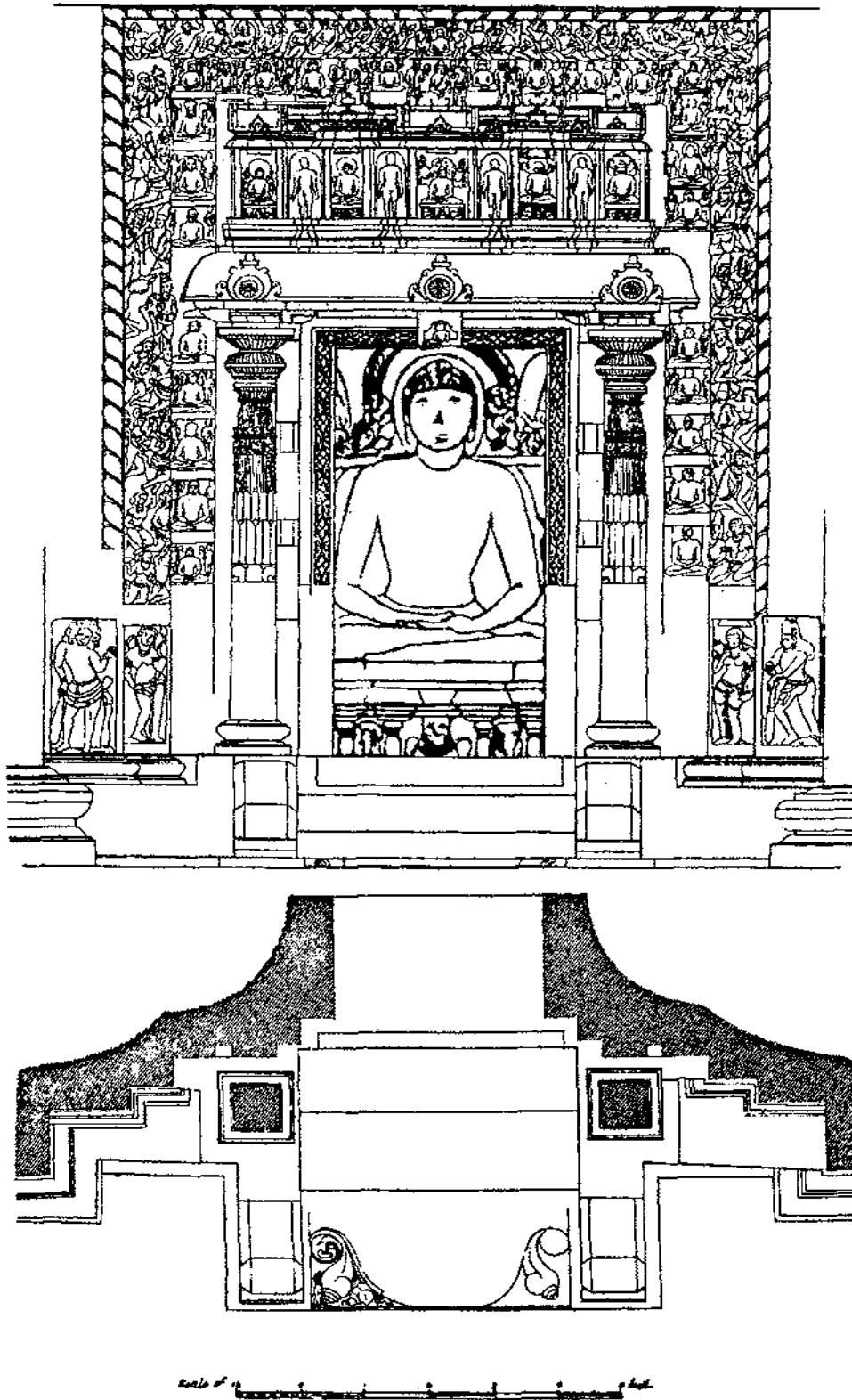


Fig. 26. Shrine Doorway, Upper Storey, Indra Sabhā, Ellora.

standing Jinas (Fig. 26). On the lower part of the *śākhās* stand *dvarapālas*. Inside the shrine is an image of Mahāvīra seated in *dhyānamudrā*.

Behind the colossuses of the verandah, but entered from the side aisles of the hall, is a small cell which provides access to the caves on each side of the court. From each cell a few steps lead down to a smaller cell carved all round with Jina figures. The smaller cell opens up in a verandah which has two pillars in front and two on the behind with corresponding pilasters, standing on a low parapet wall. At the south end of the verandah of the east cave is an image of Ambikā facing the entrance and at the right or north side of the entrance is that of Sarvānubhūti. Behind the verandah is a four-pillared hall (25 ft. by 23 ½ ft.) with a standing image of Pārśvanātha in the central panel on the left and of Bahubalī in that of right, while the smaller panels between the pilasters contain seated images of Mahāvīra. On the back wall of the shrine is an image of Mahāvīra seated in *dhyānamudrā*, and on the pilasters flanking the shrine door stand nude *dvarapālas*.

The cave on the west side of the court is almost identical in plan, design and sculptural setup to that on the east, but its entrance door has a four-armed image of female divinity on one side and of an eight-armed Sarasvatī on the other. Besides, its facade is very ornamental. Its lower storey in the centre shows a vertical panel representing fighting scene, religious discourse and seated Pārśvanātha. The parapet wall enclosing the verandah of the upper storey shows alternate elephants and *vyālas* on the *vedikā*, *pūrṇaghaṭas* on the *kakṣāsana* and an amorous couple in the central part. The entablature above the pillars of the upper storey, shows a heavy curved eave-cornice with Vidyādhara and other figures on the facade, and a sculptural panel showing Jinas in projecting niches and goddesses in alternate recesses. In the centre of the panel is a large *śālā-śikhara* representing Jina in *kaṇṭha* and Pārśvanātha in the *lalāṭanāṣī*.

This cave seems to have been excavated in the first quarter of the 9th century A.D.

Cave 33 (Jagannātha Sabhā) – It lies to the west of the Indra Sabhā and has been excavated so close to the latter that the west wall of its upper storey has been broken through into a cell on the east side of the upper storey of the Jagannātha Sabhā. It is also a two-storeyed cave (Figs. 27-28) with a square open court (38 ft. by 38 ft.) in the front, but the screen wall and monolithic shrine, if present, have now disappeared. On the west side of the court is a cave with verandah, hall and a central shrine with one more on either end. The verandah, opened on the front and screened by two heavy square pillars and two pilasters on the back, has an image of Sarvānubhūti at the south end and of Ambikā at the north. The hall (27 ft. square and 12 ft. high) shows four massive pillars supporting a flat ceiling carved with an eight-petalled fine lotus flower (Pl. 13). The pillars have a square moulded base of *jagati*, inverted *padma* and *paṭṭika*, the last two being clasped on each face by a plain triangular boss. The shaft is square below, sixteen-sided in the middle and octagonal above, with a sixteen-faceted constricted *laśuna* (vase). The square section is plain below and has a stylised *ghaṭapallava* above. The sixteen-sided section is unadorned. The octagonal section bears a band of garland loops with *gana* figures, a band of diamonds and beads, and a *paṭṭikā* with eight ornate *nāṣīs* occupying alternate facets of the *laśuna*. The capital, also faceted, consists of double *padma*, *phalaka* with diamond-band and flattened round corbel. The two central panels of the hall shelter a standing image of Pārśvanātha in the left wall and that of Bahubalī in the right, while other panels and pilasters carry some other Jinas. In the back wall of the hall is a shrine (9 ½ ft. by 8 ½ ft. and about 9 ft. high) with an image of Mahāvīra seated in *dhyānamudrā*. Opposite to this cave, on the other side of the court, is a small cave with usual figures but without pillars.

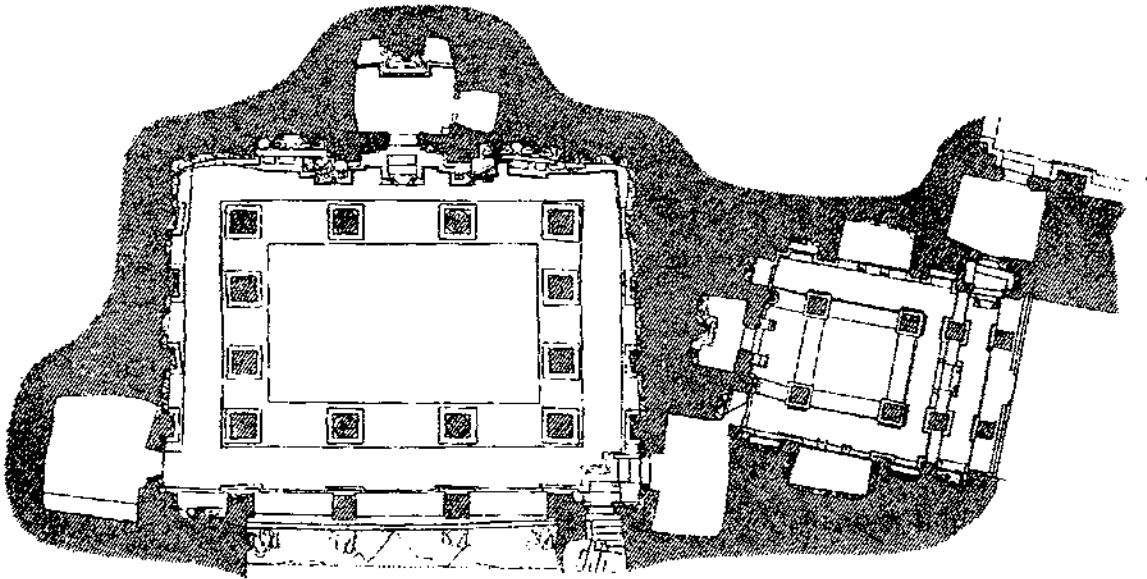
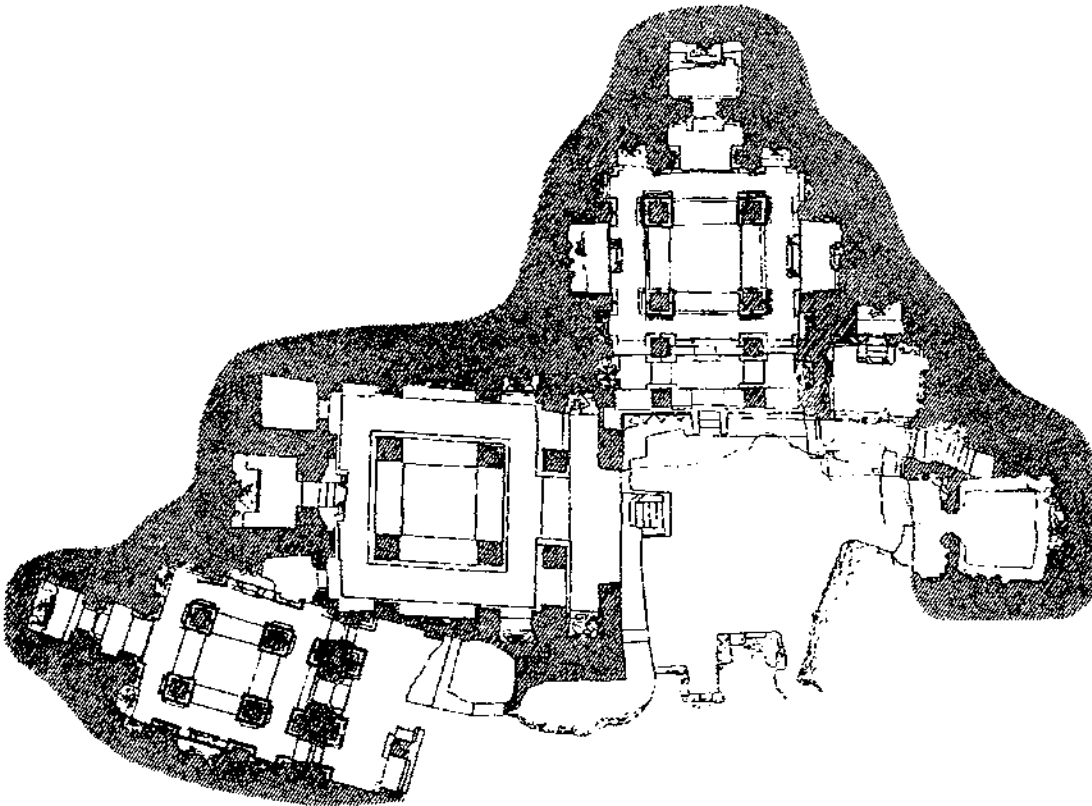


Fig. 28. Plan of Upper Storey, Jagannātha Sabhā, Ellora.



Scale of 1" = 10' 0"

Fig. 27. Plan of Lower Storey, Jagannātha Sabhā, Ellora.

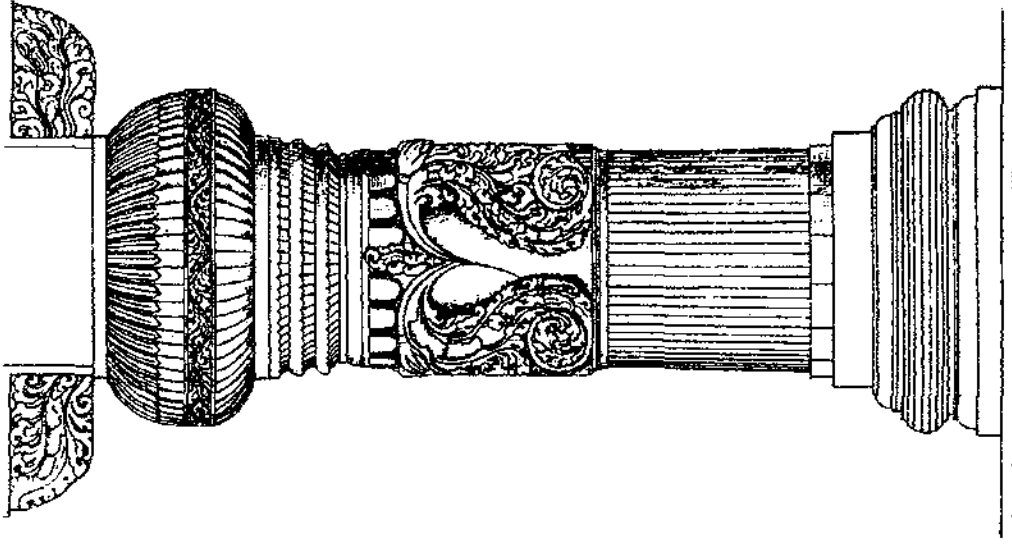


Fig. 31. Pillar in main Hall, Upper Storey, Jagannātha Sabhā, Ellora.

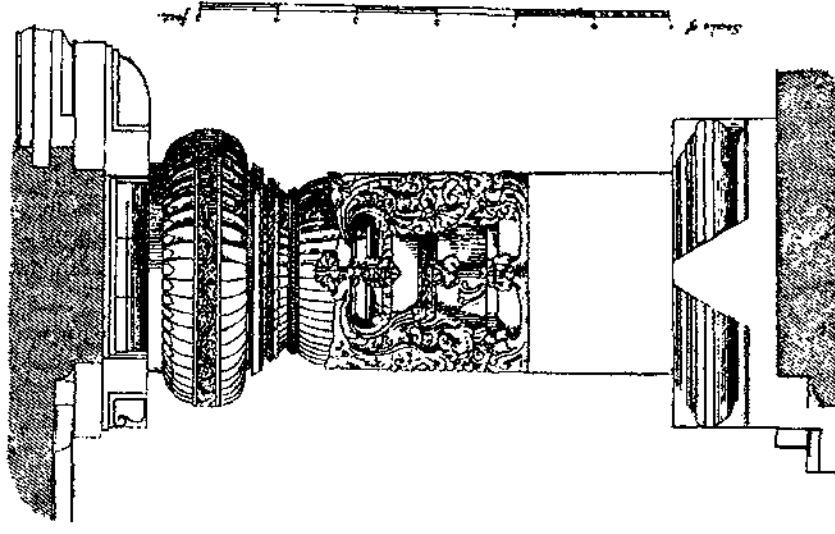


Fig. 30. Pillar in Hall of main Cave, Lower Storey, Jagannātha Sabhā, Ellora.

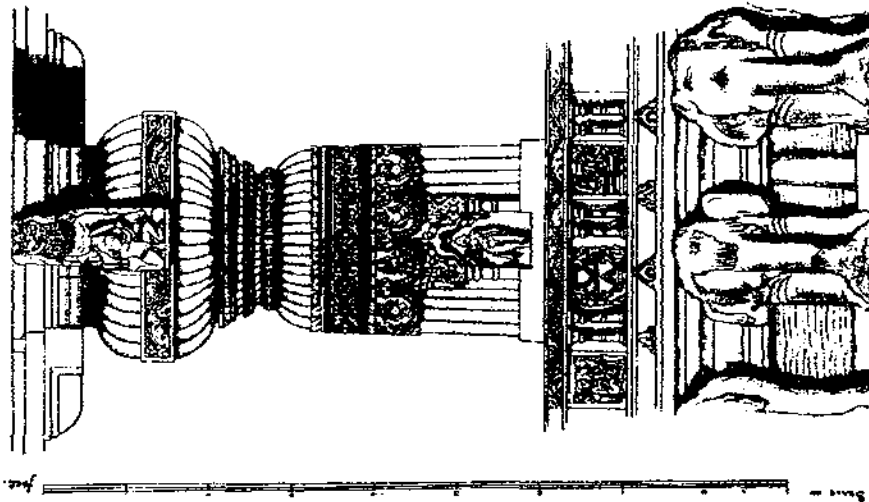


Fig. 29. Kakṣāsana Pillar, Lower Storey, Jagannātha Sabhā, Ellora.

The cave at the back of the court and facing south consists of a verandah, hall (24 ft. square and about 14 ft. high), vestibule and shrine (9 ft. by 7 ft. and about 11 ft. high). The verandah shows two square pillars on the parapet wall in front and two more on a low partition wall separating the verandah from the hall at the back. The parapet wall, which has been finished only on the left of the entrance, carries elephant heads on the *vedikā* and *pūrṇaghaṭas* on the *kakṣāsana*. In the west and east ends of the verandah are the images of Sarvānubhūti and Ambikā sitting under trees with attendants, all very sharply cut. The parapet pillars are square in section and consist of only shaft and capital. The shaft is plain below and fluted above, the latter showing a figure in niche on each face of the fluted square section, a band of jewelled and floral festoons with *gana* figures, carved diamond-band and short *laṣuna*. The capital shows double *padma*, bulbous *ghaṭa* with a scroll band, and round corbel (Fig. 29). The other two pillars of the verandah are similar to those seen in the west cave of the court, but the base is absent here and the capital takes the shape of bulbous *ghaṭa* with jewelled band.

The hall of this cave shows four square massive pillars in the slightly raised nave and ornate pilasters at the peripheral wall. The nave pillars have a plain moulded base of *jagati*, inverted *padma*, *kumuda* and *padma*, all clasped by a flat triangular boss. The shaft is square and plain below; above, it shows a beautiful *ghaṭapallava* and a short fluted *laṣuna*. The fluted round capital has double *padma*, bulbous *ghaṭa* with a scroll band and round corbel (Fig. 30). The wall has the usual standing figures of Pārśvanātha and Bāhubalī with attendant figures in the two central niches and seated Jinas in the other six between the pilasters.

The vestibule is entered through a fine *toraṇa*-arch. The shrine contains a figure of Mahāvīra seated in *dhyānamudrā* on the throne.

To the east of this cave is another cave, also

facing south. It has a seated figure of Mahāvīra in the shrine and two usual standing figures of Pārśvanātha and Bāhubalī in the astylar hall. On the east side of this cave is a stairway which leads to the upper storey of the Jagannātha Sabhā.

The upper storey consists of a large twelve-pillared oblong hall (57 ft. by 44 ft. and about 14 ft. high) with corresponding pilasters and a shrine carved in the back wall. The hall, divided into a central nave and surrounding aisle by a score of twelve pillars, is enclosed on the front by a low parapet wall with two pillars and two pilasters. The four corner pillars of the hall have a square moulded base of *jagati*, inverted *padma*, fluted *kumuda* and inverted *padma*; the two-third lower shaft is square and plain below and the one-third upper part is treated as circular fluted *laṣuna* above, the latter carrying four cones adorned with floriated creepers and extended up from the square shaft. The circular fluted capital consists of triple *padma*, flattened bulbous *ghaṭa* decorated with scroll-band, and a round corbel with median scroll-band. The base and capital of the central pillars are similar to the corner ones but the shaft is circular here and shows a narrow faceted section, a large fluted section, four very attractive and elaborate foliages, and constricted *laṣuna* decorated with pearl and floral festoons (Fig. 31; Pl. 12). The walls of the hall carry a large number of sculptures of Mahāvīra and Pārśvanātha, and its ceiling has remains of paintings. On either side of the shrine is a pair of standing Jinas followed in their turn by Sarvānubhūti on left flank and Ambikā on right. The door of the shrine shows fine *padma*-, Vidyādhari-, and Jina-*śākhās*. On the lower part of the *śākhās* stand the river goddesses Gaṅgā and Yamunā with their *makara* and *kacchapa* (tortoise) mounts on proper right and left respectively. Inside the shrine is a Jina seated in meditation on a lion throne with triple umbrella.

The two parapet pillars are similar to the corner pillars of the hall with this difference that the base is

absent here. The outer face of the parapet consists of ornate *vedika* and *kakṣāsana*. The *vedikā* shows a large elephant head at either end and in front of each pillar, and smaller figures of human beings in the central division and of animals in the two side divisions. The *kakṣāsana* carries *pūrnaghaṭas* between pairs of small colonnettes; the body of the *ghaṭas* is carved with human or other figures. The facade of the rock drip above has been carved with *gaṇas* and other sculptures that are now much weather-worn, while its soffit bears decorations of ribs and circular bosses and is supported by bracket figures emerging from the pillar capitals.

The front aisle of the hall of the upper storey has a cell on each end. The cell on east end leads through a hole into the west wing of the Indra Sabhā.

This cave was excavated in the 9th century A.D.

Cave 34 – It lies close to the Jagannātha Sabhā and has been excavated to the west side of the court of the latter. It consists of a verandah, a hall (20½ ft. wide by 22 ft. deep and about 10 ft. high), an *antarāla* and a shrine. The right side wall of the hall has been cut into a cell of the west wing of the Jagannātha Sabhā.

The verandah, which had two pillars and two pilasters, is gone. At the back it has two pilasters, a central door leading to the hall, and two side windows. The hall has four square short pillars and corresponding pilasters. The pillars have a square moulded base with triangular flat boss on each face. Below, their shaft is square with a plain section and a pair of foliated creeper on each face, and above, it is sixteen-sided with jewelled and floral festoons, a band of carved diamonds, and eight *nāsīs*. The faceted round capital consists of double *padma*, flattened bulbous *ghaṭa* with a band of diamonds, and round corbel. The hall has usual standing images of Parśvanātha and Bāhubalī in the central niches, pairs of seated Jinas in other niches, and Sarvānubhūti and Ambikā, also seated, flanking the entrance to shrine containing an image of Mahāvīra seated in *dhyānamudrā*.

This cave is datable in the 9th century A.D.

PATNA

Patna is an old village, now deserted, near the Buddhist site of Pitalkhora in Khandesh district of Maharashtra. On the east side of the village is a hill with two Jaina excavations known as Sitā Nahāni and Nāgārjuna Koṭhari.

Sitā Nahāni – It is a very irregular unfinished cave consisting of a verandah and a hall. The verandah is 28 ft. long and has two rudely blocked out pillars. The hall measures about 24 ft. by 13 ft. and has two rough pillars near the middle of it.

Nāgārjuna Koṭhari – It is also an irregular cave (Fig. 38) following the general plan of the Sitā Nahāni, but it has a good number of sculptures. Its verandah is 18 ft. long by 6 ft. to 4 ft. wide and is supported in front by two pillars, one square and the other rhomboidal. At the left or south end of the verandah is a small cell with a bench along the back wall.

The hall is about 20 ft. long by 14 ft. deep with two irregular pillars in the middle. At the base of the left pillar is Sarvānubhūti sitting on an uncarved mass of rock, and at that of the right is Ambikā seated with a child under a tree laden with birds, fruits and foliage. On the back wall of the hall is an image of Jina seated cross-legged on a lotus seat. The back of the seat is carved with two elephants' heads, two standing Jinas, two *cauri*-bearers, *makaras*, Vidyādhara etc. Over the central figure of the Jina is a triple umbrella with foliage hanging down. The south wall near the back bears a life-size standing Jina with nimbus, triple umbrella and small attendant figures. There are three empty niches in the north wall, one such niche in the south and a small irregular cell in the back wall near the south end.

Stylistically, these caves at Patna were probably excavated in the 9th or 10th century A.D.

ANKAI-TANKAI

Lying four or five miles south of Manmad Railway Station in Maharashtra, Ankai and Tankai are the names of two hills connected by a short ridge. The western

hill is called Ankai and has three Brahmanical caves. To its north-east is the Tankai hill which has a group of seven Jaina caves with rich sculptures, now much defaced. These Jaina caves had been excavated in the 11th-12th century A.D.

Cave 1 – This is a two-storeyed Jaina cave (Figs. 32-34). The lower storey (ground floor) consists of a rectangular verandah with two pillars and two pilasters in front, a four-pillared square hall with a cell excavated deep into the left wall, and a shrine, also square, at the back. The pillars of the verandah are very ornamental and bear a *dvārapāla* like figure at the base of each, facing each other. Between the pillar and pilaster, on either side, is low a parapet wall having decorative designs on the outer face. A *navasākhā* door (Fig. 42) leads from the verandah to the hall and is adorned with diamonds alternating with beads, floral scrolls, Mālādharas, *apsarases*, three *lalitāsana* divinities with two attendants each (*stambhaśākhā*), *vyālas*, foliated creepers, floral scrolls, and diamond-and-bead band bordered by *bakula* flowers respectively. Similar strings of *bakula* flowers also flank the second *śākhā* counted from inner side. The lower part of doorframe, on each side, is occupied by a *dvārapāla* with eight female attendants. The door-lintel, which continues the decorative designs of the three inner jambs, depicts a seated Jina on the crest and divine figures, in lieu of Mālādharas, above them. The door is canopied by three full and two quarter-sized *kapota* cornices with deep recesses in between them and pairs of geese on their facade. Above the cornice is a sculptural panel representing five seated Jinas in projecting niches and *śārdūlas* in alternate recesses. This type of ornamental doorframe may also be seen in the contemporary structural temples of the region.

The four pillars of the hall are also richly carved; the brackets of the pillar capitals are carried by four-armed *bhāraputrakas*. The central ceiling enclosed by thin flat architraves shows a large lotus flower with

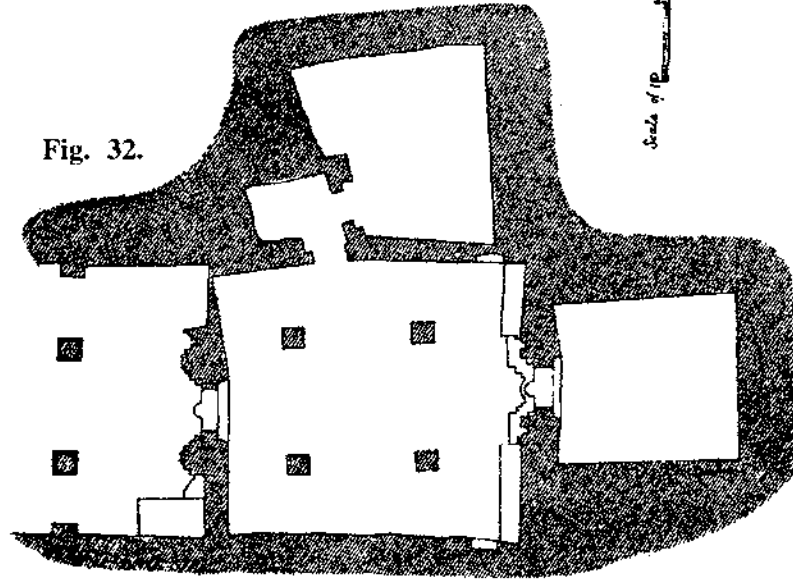
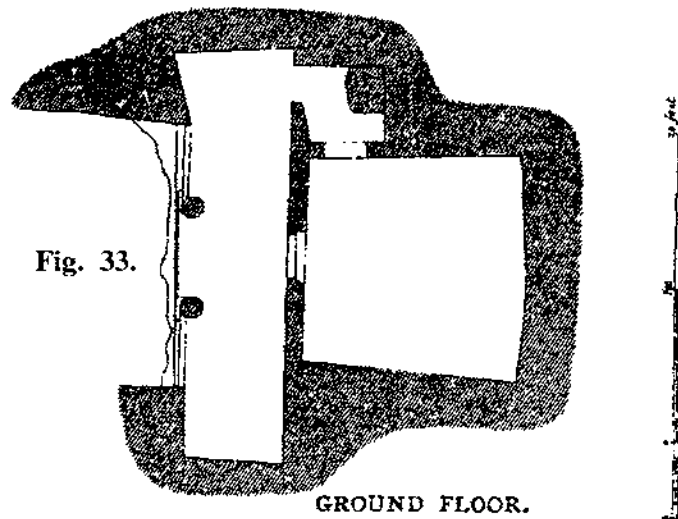
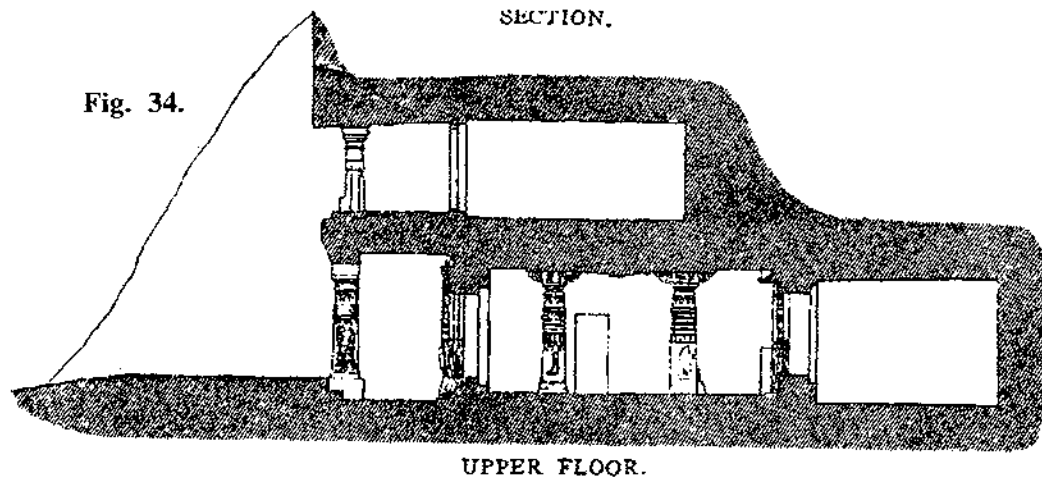
three concentric rows of petals and a pistil.

The doorway of the shrine is but an imitation of that of the entrance door. There is nothing inside the shrine.

The upper storey (upper floor) consists of only verandah and hall. The verandah has two pillars with low parapet at both ends which are similar to those found in the lower storey; but they are not so richly carved. The hall inside is quite plain.

Cave 2 – This is also a two-storeyed cave (Figs. 35-37; Pl. 15) similar to cave 1, but here the verandahs are shut by perforated screen wall with an entrance, and a vestibule has been added in front of the shrine. The verandah of the lower storey measures 26 ft. wide, 12 ft. deep and 9½ ft. high and has a large figure of Sarvānubhūti seated on couchant elephant at the west or left wall and of Ambikā mounting a lion at the east, both carved out of separate blocks of stone and set into a niche cut out to receive them. The doorway of the hall is of the *pañcaśākhā* variety and is elaborately carved with floral scrolls, Gandharvas, ornate *stambha*, foliated scrolls and *vyālas* respectively. On the lower part of the door, on each side, is a *dvārapāla* with four attendants; the lintel depicts a seated Jina on the dedicatory block and miniatures of five Nāgara *śikhara*s above it. The hall, about 25 ft. square, has four ornate pillars supporting a flat ceiling carved with a large lotus. The vestibule is small and plain and has two carved pilasters at the entrance. The shrine doorway is also plain; it only has a pair of pilasters on each side and a Jina figure on the crest of the lintel. The interior of the shrine is about 13 ft. square and contains only a seat for the image with a high back rounded at the top.

A rocky stair from the right end of the lower verandah leads to the verandah of the upper storey, which has a screen wall with a plain door in the front. The screen wall is pierced with small square holes to admit light. At either end of the facade of the screen wall is a figure of full-sized lion carved in high relief.



Figs. 32-34. Plans and Section of Jaina Cave 1, Ankai-Tankai.

The door leads to a narrow balcony which is damaged now. The hall and its entrance door are incomplete, but the excavation of some parts shows that it was intended to be about 20 ft. square with four pillars.

The shrine is about 9 ft. by 6 ft. and has only a seat against the back wall for the receipt of the image.

Cave 3 – It is (Fig. 40) like the lower storey of Cave 1 but has a perforated screen wall in the front, now much weather-worn, and a vestibule preceding the shrine. Its verandah measures 25 ft. by 9 ft. and has a life-sized image of Sarvānubhūti at the left wall and of Ambikā at the right, both seated on their respective mounts with attendant figures and set up between two pilasters crowned by *makara-toraṇa* arch. The mango-tree associated with Ambikā is represented here by six conventionalized sprays hanging at equal distance under the arch.

The hall, which is entered from the verandah by a doorway with only a moderate amount of carvings, measures 25 ft. long by 21 ft. deep and has usual arrangement of four square pillars with a fine ceiling (Pl. 16). The pillars have a square moulded base with an uncarved triangular boss on each face. Their shaft is plain and square below; then it turns into faceted circular and square sections respectively, the last one decorated with scrolls and *kīrtimukhas*; and lastly comes an uncarved *kalaśa*. The capital consists of a *karṇaka* like *ghaṭa*, round abacus and corbels of *bhāraputrakas*. The architraves across the pillars are thin and flat. The flat ceiling is boldly relieved with four concentric rows of lotus petals and a central pistil. The first and fourth (innermost) rows consist of twenty-four and sixteen plain petals respectively. The second row consists of twenty-four petals, each occupied by some divine figure, singly or with a companion, and mounted on animal or bird. The third row contains sixteen petals, each carved with a figure of dancer or musician. The whole lotus is enclosed by an octagonal border carved with diamonds and beads; outside this, in one corner, is a single male

figure standing on one foot, and the other three have each a larger figure dancing or making music, with two smaller ones (Fig. 41).

The back wall of the hall, on each side of the vestibule, has about a life-sized, standing, robeless figure of Śāntinātha on left and of Pārśvanātha on right, both set into an ornamental niche with their accompaniments. The shrine door is incomplete as its two jambs alone have been worked out. The shrine inside measures 12 ft. square and has a seat for the image in the middle of it. Behind the seat to the right is a hole into a small room containing a Jina figure transferred there during the time of Muslim iconoclasm.

Cave 4 – It has a verandah in front, hall in the middle and shrine at the back (Fig. 39). The verandah measuring 30 ft. by 8 ft. has two massive plain square pillars and two pilasters in front and a low bench on either end. The entrance door of the hall is similar to that of Cave 1, but here it is more ornate. The hall is 24 ft. long and 18 ft. deep; its roof is supported by two pillars across the middle, one pilaster in alignment with them on each side wall, two corresponding pilasters on the front as well as the back, and a quarter one at each corner. The corbels of the columns are adorned with scrolls instead of *bhāraputrakas*. A low bench has been wrought along the back wall, which serves as a step to the shrine door. The shrine has only a seat with an incomplete arched recess at the back. On a pillar of the verandah is an inscription of the 11th-12th century A.D., which is also the date of these excavations at Tankai.

Caves 5-7 – These caves are smaller and much damaged and have doors similar to those found in Caves 1 and 2. In the shrine of one of these is a figure of Jina seated in *dhyānamudrā* on lion-throne with triple umbrella above.

CHAMAR

The Chamar hill lies a few miles north of Nasik town in Maharashtra. The hill contains two Jaina caves

SECTION OF JAINA CAVE NO. II.

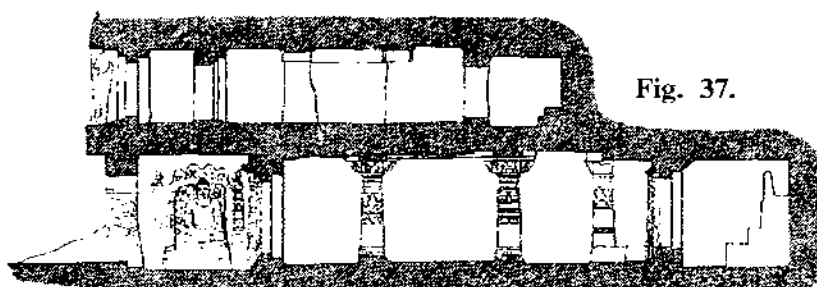


Fig. 37.

PLAN OF UPPER STOREY OF CAVE II.

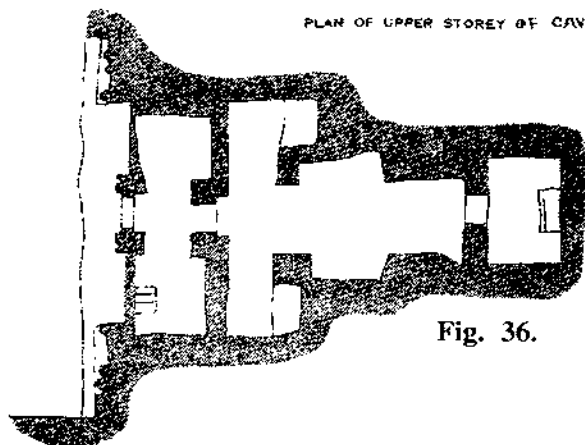


Fig. 36.

PLAN OF GROUND FLOOR OF CAVE II.

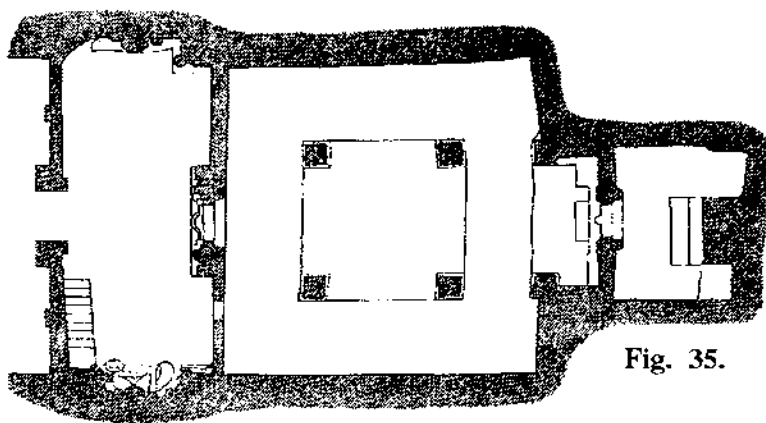


Fig. 35.

Scale to Figs 1-3.



Figs. 35-37. Plans and Section of Jaina Cave 2, Ankai-Tankai.

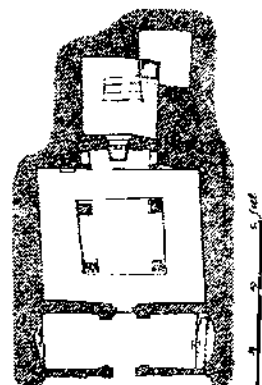


Fig. 40. Plan of Jaina Cave 3, Ankai-Tankai.

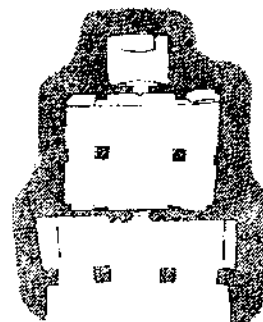


Fig. 39. Plan of Jaina Cave 4, Ankai-Tankai.

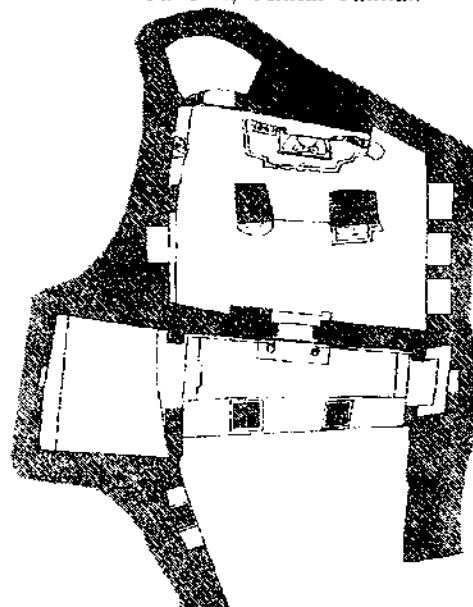


Fig. 38. Plan of Nāgārjuna Koṭharī, Patna.

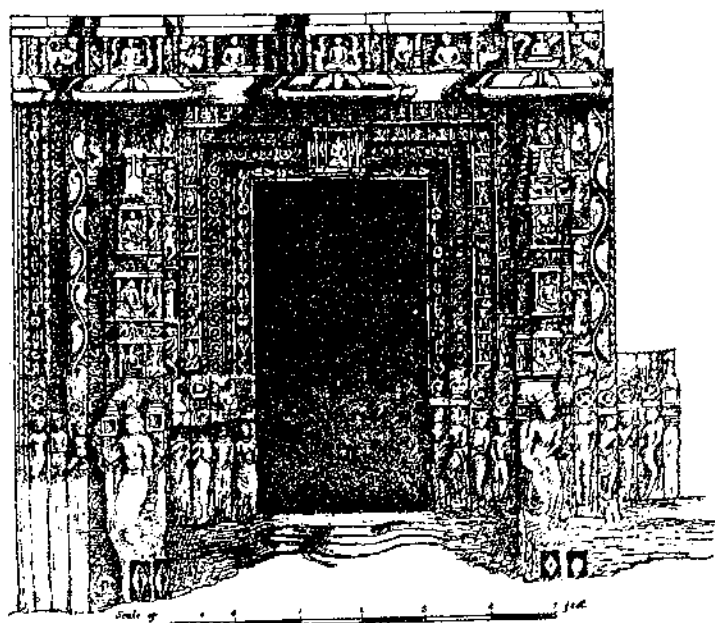


Fig. 42. Hall Doorway. Lower Storey, Jaina Cave 1, Ankai-Tankai.

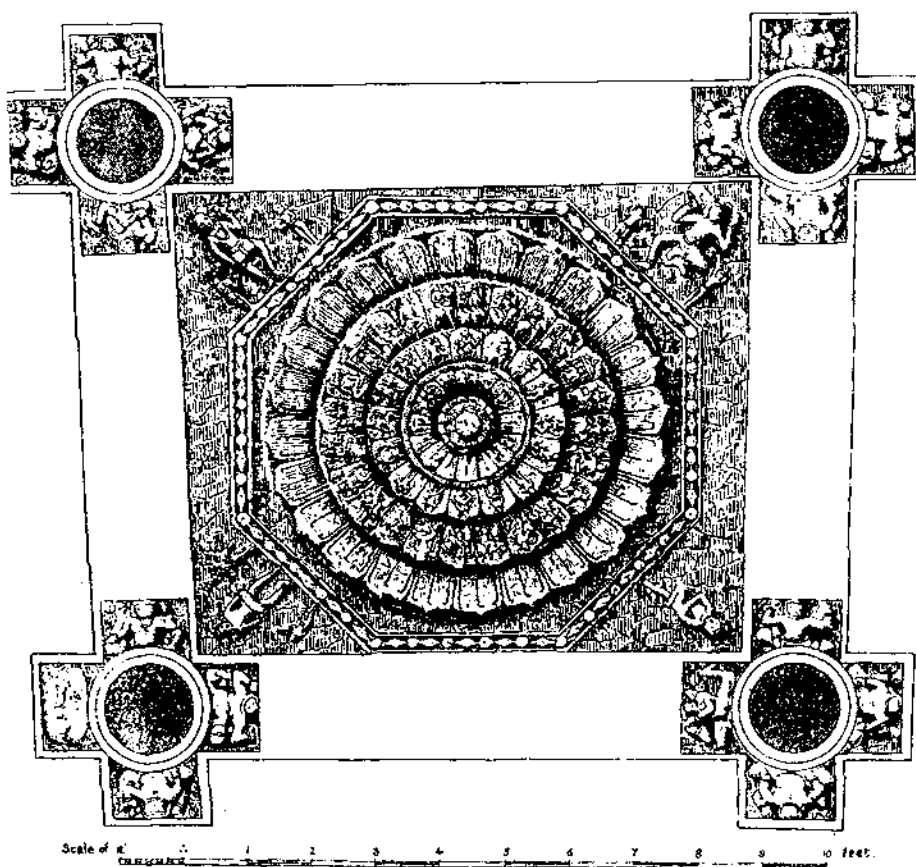


Fig. 41. Hall Ceiling of Jaina Cave 3, Ankai-Tankai.

facing the roadside which passes not far from the foot of the hill. They are excavated in a coarse porous rock and probably belong to the 11th or 12th century A.D. They have a good deal of crude figures of seated or standing Jinas with usual images of Sarvānubhūti and Ambikā. The wall of one of these caves also carries a small image of Jina seated on a lion-throne with attendant figures, two other small Jinas on either side of his head, and nineteen more in the sculptural border around, making 24 in all. Beside the caves is a large open excavation with a colossal bust shaded by snake-hood. The image was no doubt intended for Pārśvanātha but was left unfinished.

BHAMER

Bhamer is a village lying thirty miles west of Dhulia in Maharashtra. Beside the village are two hills with a plain dwelling cave in one of them, and two cellars and a large cave in the other. The larger cave consists of a 74 ft. long verandah with an unfinished cell at the left end and three juxtaposed halls, each entered from the verandah by its own door. Each hall measures about 24 ft. by 20 ft. and has four square pillars and corresponding pilasters supporting the roof. On the walls are many crude sculptures of Pārśvanātha and other Jinas, but they are much defaced due to the decay of the coarse rock.

These caves seem to be contemporaneous with those at Chamar.

ANJANERI

At Anjaneri, 14 miles from Nasik district headquarters in Maharashtra, is a hill with an ornate Jain cave excavated in A.D. 1288. It consists of a hall, vestibule and shrine. The hall is enclosed on the front by a low parapet wall with pillars supporting the cave. It has grille-windows, ornate ceilings, and carved pillars and doorways. Inside the shrine is a mutilated figure of Jina.

CHANDOR

Chandor is a village lying 30 miles north-east of the district town of Nasik (Maharashtra). There is a

small cave supported upon rough square pillars. Inside the cave is an image of Jina Candraprabha. The cave was probably excavated in the 13th century A.D.

KARNATAKA

BADAMI

There are four caves at Badami, the capital town of Early Cālukyas. Three of these are Brahmanical and one, Cave 4, is Jain. The Jain cave (Fig. 44) is the smallest in the series and has been excavated at the east end of the scarp. After an ascent of seven steps one finds himself in a long rectangular open portico with an overhanging rocky roof having curved profile in the front. The soffit of the roof is carved with ribs, a pattern copied from the wooden rafters, while in its central part is an image of Kubera.

Behind the portico is a verandah measuring 31 ft. by 6 ft. and confronted by four square pillars and two pilasters. The pillars, the intercolumniation between the central pillars of which is greater than that in the side ones, stand on a plain base; their shaft shows enrichments of lotus, amorous couple, scroll, *makara* etc. in circular medallions on the four faces, jewelled and floral festoons, a band of diamonds, and a fluted *laśuna*; and the capital consists of double *padma*, bulbous *ghaṭa* and round corbel. The *laśuna* supports bracket figures of *śārdūlas*. The beams spanned across the columns are plain, but the ceilings at some places are relieved with figures of Vidyādhara. The walls carry 7 ft. 6 inches high standing image of Pārśvanātha on left and of Bāhubali on right.

At the back of the verandah is a hall (25½ ft. long by 16 ft. deep) with two pillars and two pilasters that shut it off from the verandah. The pillars are similar to those of the verandah, but the lower part of the shaft bears standing figures of the Jinas. On each lateral side of the hall is a rectangular cell screened off by two pillars and two pilasters. The walls of the hall have a large number of sculptures of the Tīrthaṅkaras (Pl. 17).

From the hall an ascent of four steps leads into the shrine carved deep into the rear rock. The stair is

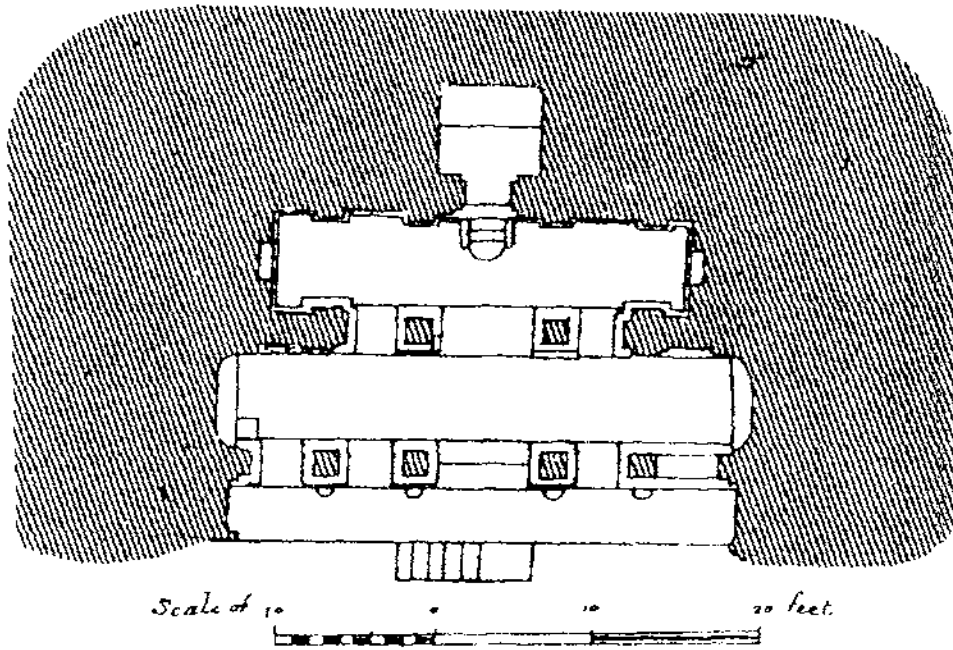


Fig. 44. Plan of Jaina Cave, Badami.

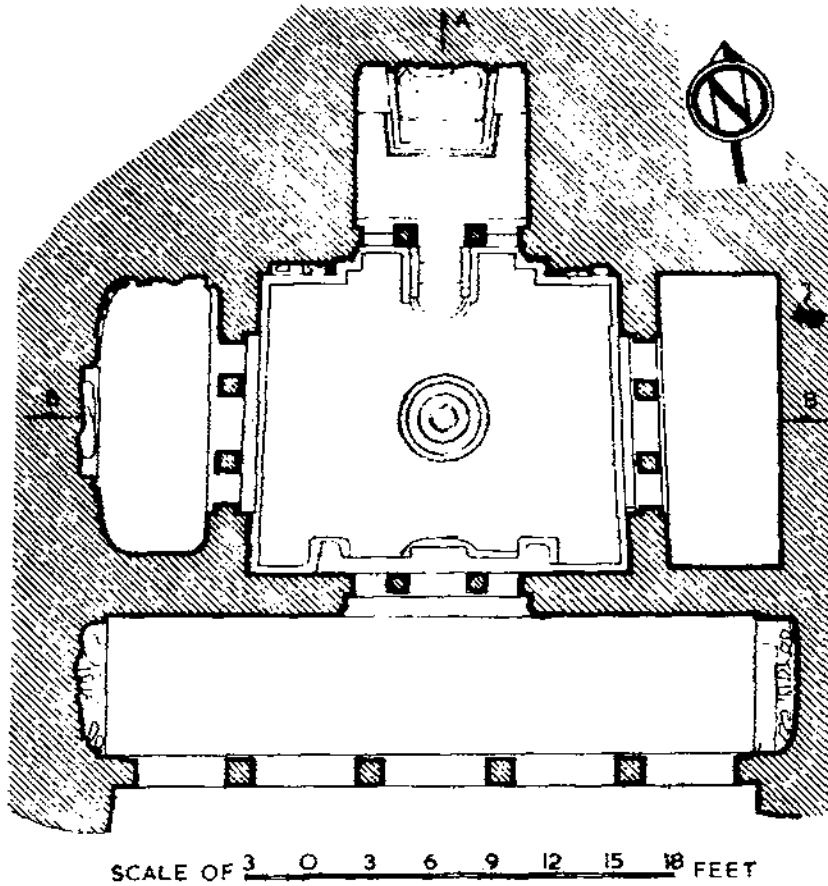


Fig. 43. Plan of Jaina Cave 4, Aihole.

stepped up from a moonstone. The *pañcaśākhā* doorway of the shrine is ornate. Besides other ornaments it shows *dvārapālas* on the lower section of the doorjambs and miniature shrines sheltering Jinas on the lintel. Inside the shrine is an image of Mahāvīra sitting on lion-throne against the back wall, with *caurī*-bearer, *śārdūla* and *makara*'s head on either side.

This cave seems to have been excavated in the 7th century A.D.

AIHOLE

There are only two caves at Aihole. One of these is Jaina and the other Brahmanical. The Jaina cave (Fig. 43) at Aihole, which is larger than that at Badami and faces south-south-west, has a verandah in the front, hall in the middle and shrine at the back. The verandah, about 32 ft. long and 7½ ft. deep, is supported in front by four square plain pillars and has decorations of *makaras*, frets and flowers in the roof. The wall on left depicts an alto-relievo figure of Pārśvanātha standing under the five-hooded cobra-canopy with Padmāvati standing with umbrella on his right and Dharaṇendra sitting with folded hands on the left, and that on right shows a standing image of Bāhubalī with Brāhmī and Sundarī, his two sisters.

The entrance to the hall from the verandah is 8 ft. wide divided up into three apertures by two pillars. The hall measures 15 ft. by 17 ft. 8 inches and has a chapel (14 ft. by 5 ft.) on each side screened off by two pillars in front of each. The central ceiling (Pl. 14) of the hall depicts a large lotus flower at the centre, four smaller ones at the corners, and decorations of *makaras*, fishes, flowers and *caitya*-windows with human heads in the intervening spaces. The chapel to the left of the hall carries at its back wall an image of Mahāvīra sitting on a lion-throne with *caurī*-bearers and devotees, while that on the right is empty.

The shrine at the back, about 8 ft. 3 inches square, is approached by a flight of three steps and its entrance, like that to the hall, is divided into three apertures by

two pillars. The wall on either flank of the entrance carries a figure of *dvārapāla* with a male or female dwarf. The pillars stand on a square plain base; their shaft shows a short octagonal section, a long fluted one, usual octagonal section and faceted *kalaśa* or *laśuna*; and the faceted capital is composed of *padma*, *ghaṭa* and bevelled corbel. Inside the shrine, at the back wall, is an image Mahāvīra sitting on a lion-throne with *caurī*-bearers and worshippers.

This cave was probably excavated in the early part of the 8th century A.D.

MELKOTE

Melkote is situated near Mysore in Karnataka. It has two Jaina caves excavated one above the other in the scarp overlooking a valley between two hills of granite rock. They do not present any outstanding architectural feature and are devoid of sculptures. They were probably excavated in the 8th-9th century A.D.

TAMIL NADU

VILAPPAKKAM

Vilappakkam is situated in the North Arcot district of Tamil Nadu. There is a large unfinished Jaina cave going by the name of Pañcapāṇḍava and excavated in granite rock in the time of the Pallava king Mahendravarman (c. A.D. 580-630). This is a nine feet high rectangular cave of *maṇḍapa*-type with two rows of six pillars and two pilasters each, dividing the entire interior into a front *mukhamāṇḍapa* and a narrow rear *ardhamāṇḍapa* (half the size of *maṇḍapa*). All the pillars are square throughout and do not possess an octagonal section between the square sections, though this is an essential feature of the Pallava pillars of this period. The corbels of the pillars are incomplete and a few of them that have been worked out are round in shape. The cave is shaded by a rocky ledge of plane cornice having one foot width. On six feet height from the cornice is a water chute and on four feet height from the latter is a shallow niche carved in the central part of the facade. The niche contains an image of Tīrthaṅkara

in low relief. The floor of the cave, which has a slope of three inches from the back to the front, is four feet high from the ground and had no approach of stairway, due of course to its being incomplete, but two stairs are now built on two ends. The inner roof of the cave is flat and uncarved. In the back wall are seven rectangular niches between the columns. Each niche, now vacant, measures 5 ½ ft. by 2 ½ ft. and 1 ft. deep, is slightly projected into the *ardhamanḍapa*, and is carved three feet above the floor. According to K.R. Srinivasan (see, *Cave Temples of the Pallavas*), the cave primarily belonged to Śaiva sect and was excavated in the closing years of Mahendravarman I, but later it was occupied by the Jains. But the presence of a Jina figure atop the cave and the complete absence of Śaiva evidence hardly leave any doubt for its being a Jaina cave.

PECCIPARAI

Pecciparai is situated near Kadayanallur village in Tirunelveli district of Tamil Nadu. It has a Jaina cave on the higher slope of the hill, consisting of two unfinished shrines facing each other across the two ends of a common hall. The shrines have doorframe and well-formed cornices. Inside the shrines are some incomplete figures, but the carving of cobrahood (for Pārśvanātha) definitely shows the Jaina affiliation of the cave. The back wall of the hall has been left plain, probably for a niche-figure. The facade of the cave has a cornice carved with nail-heads.

SITTANNAVASAL

The Arivar Kovil cave-temple at Sittannavasal in the Tiruchirapalli district of Tamil Nadu is excavated on the eastern face of the rock. There also is a natural cavern with beds and an old Tamil-Barāhmī inscription. Sittannavasal is especially famous for its wall paintings some of which are still preserved in the cave. These are the earliest known remains of Jaina paintings in India.

The cave at Sittannavasal consists of a square shrine at the back, a transverse rectangular *ardhamanḍapa* in the middle and a structural *mukhamanḍapa* in the

front. The shrine is 10 ft. square and 7 ½ ft. high and is entered through a doorway (5 ½ ft. by 2 ½ ft.) approachable from the *ardhamanḍapa* by a stairway having *vyāla* banister. On the inner walls of the shrine are carved three images in high relief, Mahavīra appearing on the west or back side, Ādinātha on the north and an Ācārya or Arhat on the south. This is apparent from the carving of triple umbrella over the head of the Tīrthaṅkara images and a single parasol over the Arhat. The flat ceiling of the shrine is carved with a Dharmacakra.

The *ardhamanḍapa* measures 22 ½ ft. by 7 ½ ft. by 8 ½ ft. and has two massive square pillars and two pilasters on the front. The columns are square below and above and octagonal in the middle, have horizontally fluted roll-corbels, and bear adornment of lotus medallions on the square faces of their shaft. Across the columns are plain beams with flexed cornice. The lateral walls of the *ardhamanḍapa* have sculptured niches. The niche on south contains a figure of Pārśvanātha with a five-hooded cobra canopy and that on the north has a figure of Jaina teacher seated in *dhyānamudrā* with an umbrella over the head. That the figure on north is of a Jaina teacher is clearly evident from an inscription on a nearby pillar mentioning him as *tīruvāsiriyan*, i.e. the venerable teacher. The entire surface of the walls, ceiling, pillars etc. are richly painted in the tradition of wall paintings of Ajanta. Unfortunately, they are badly damaged, but what remains shows the grandeur of Jaina paintings in the whole of South India. The notable among these are the Samavasaraṇa scene, the Puṣkara-lake with lotus, geese, fish etc., the royal couple and some figures of dancers (for details see Chapter on Paintings of this Volume).

The *mukhamanḍapa* is an open pillared hall added to preserve the main cave during the reign of the Pāṇḍya king Avanipaṣekhara Śrī Vallabha (c. A.D. 815-862). The main cave, however, was excavated in the 8th century A.D.

ARMAMALAI

Armamalai is situated in the North Arcot district of Tamil Nadu. It has a large natural cavern converted later by brick masonry walls into three shrines standing in a line and containing fragments of paintings belonging to the Gaṅgas of Talkād (c. A.D. 900-100). From the debris of the cave have been recovered two stone sculptures of the *dvārapālas* carved in low relief, two slabs with lotus carving, and broken pieces of stone pilasters. The two *dvārapālas* possibly guarded the larger central shrine dedicated to Tīrthāṅkara, while the smaller lateral shrines housed his Yakṣa and Yakṣī.

The paintings are represented in the ceiling of the cavern and on the plastered surface of the partition walls. In one scene, as in Sittannvasal cave paintings, are shown lotus flowers, elephants, fish etc. in the waters of a pond. In another scene only the portrait figure of a royal personage has survived. Other fragments depict riding couples, geese etc. One such couple is identifiable with Dikpāla Agni riding a ram with his consort and another with Dikpāla Yama mounting a buffalo with his consort.

VALLIMALAI

At Vallimalai in North Arcot district of Tamil Nadu are some natural caverns with sculptures of Jinas and attendant figures relieved on the rock faces. The Jinas mostly represent Mahāvīra, Pārśvanātha and Bāhubali, while the attendant figures are identifiable with Sarvānubhūti and Ambikā. Besides, there are Vidyā-dharas and *caurī*-bearers shown on either side above the shoulders of the Jinas. But the most exquisite sculpture is a portrait of some lady standing in graceful posture. These sculptures seem to have been carved in the 10th century A.D., when this area came under the sway of the Gaṅgas of Talkād.

KERALA

TIRUCCARANATTUMALAI

It is situated near Chitalar in the Kanyakumari district of Kerala. There is a natural cavern formed by

overhanging rock with relief carvings on one side. Of the reliefs the most important are the images of Pārśvanātha and Padmāvatī, both standing with cobra-canopy over the head. To the left of these are six small seated Jinas in two lines of three each. To the left of this panel is the central niche which contains an image of Mahāvīra seated in *dhyānamudrā* with two attendants and two Vidyā-dharas. To his left is a small niche with a beautiful figure of Ambikā standing in three-flexured posture with two children and her lion mount. Above these panels are nine small seated Jinas in a single row. These are inscribed votive images carved by the visitors hailing from distant places.

The cavern has an inscription of Āy king Vikramāditya Varaguṇa (c. A.D. 885 - 925), recording a gift of some gold ornaments to the Bhaṭṭariyār of Tiruccaranattumalai. The sculptures of the cavern also appear to have belonged to the 9th century A.D.

The cavern has now been converted into a Bhagavatī shrine.

KALLIL

It is situated near Perumbavur in the Ernakulam district of Kerala. It has a rock-shrine, now converted into a Bhagavatī shrine. On the facade of the cavern is carved an unfinished seated figure of Mahāvīra. The back wall, now obscured by the walls of the Bhagavatī shrine, also carries a figure of Mahāvīra with two *caurī*-bearers and a triple umbrella over the head. The cavern looks contemporaneous with that at Tiruccaranattumalai.

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CHAPTER V

JAINA TEMPLE ARCHITECTURE : NORTH INDIA

The Jaina temple is generally called *Jinālaya* or *vihāra* in North India and *basadi* or *basti* in South. The Jainas had not evolved their own style of temple architecture but followed what was prevalent in the Brahmanical tradition. The temple in Brahmanical tradition is a symbol of the universe conceived in terms of human body. The names of various limbs of human body from its foot to the crown of the head, viz. feet, legs, thighs, chest, shoulder, neck and head, are actually applied to different parts of the temple. As the body becomes lifeless without the inhabitant soul, so the temple is useless for worship if the life-ceremony (*prāṇapratiṣṭhā*) of the principal image (Tirthaṅkara in case of Jaina temple and a deity in that of Brahmanical temple) is not performed in the sanctum. To perform the rituals and other ceremonial works the sanctum is provided with other compartments.

The sanctum is always a dark chamber enclosed by solid walls and its interior is dimly lit by flickering flames of a lamp. This suggests that the divine spirit or immortal soul installed in the sanctum is illuminating the enveloped universe. If the sanctum is a microcosm, the whole temple is a macrocosm of the universe inhabited by gods, demi-gods, human beings, and birds and animals represented on the facade of the temple. Hence the temple is meritorious not only to the visitor but also to its builder.

The construction of temples, mostly structural, began from the age of the Imperial Guptas. Before that, the religious needs of the people were generally fulfilled by the stūpas and *caityagṛhas*, both structural and rock-cut. During the Gupta period we notice different types of temples which took their forms from the already existent buildings. But as we pass on the next period when, after the death of Harṣa of Kannauj in about A.D. 647, the Gurjara Pratihāras of Kannauj, the Pālas of

Bengal and the Rāṣṭrakūṭas of the Deccan were fighting among themselves for the paramountcy of their power, we find new architectural trends in the contemporary Jaina temples of central and western India located at Osian, Pithaora, Deogadh, Gyaraspur etc., and earlier in the Meguti temple at Aihole. After these three powers went off the scene, a large number of strong dynasties came to power and carved out their independent principalities. In spite of wars among themselves and the Muslim onslaughts from outside, the architectural activities continued to flourish in full swing and a large number of both big and small temples were produced in every nook and cranny of the country, bearing of course local trends and mannerism. This was the period when regional idioms became fully established and we can even trace their evolution in a particular region itself. After the downfall of the indigenous rule at the end of the 12th century A.D. in North India and 13th century A.D. in South India, the country passed in the hands of the Muslim rulers, but the architectural activities went on unabated with usual fervour following purely the indigenous traits.

The Jaina temples of India may be divided into two broad groups of North and South, with the Vindhya mountain as the dividing line. Each group has a large number of Jaina temples bearing their own traits. Before the description of temples it is worthwhile to give a brief outline of the politico-cultural background of the contemporary period and the general architectural features of temples, so that one can gain an insight into the subject.

The actual examples of Jaina temples of the period under review hail from Bihar, Bengal, Uttar Pradesh, Madhya Pradesh, Chhattisgarh, Rajasthan and Gujarat, probably these regions were the main concentration of Jaina population during this period. The Jaina temples

are built of various shades of locally available sandstone or marble or schist and bear testimony of repairs and alterations, particularly those in the private possession. Compared to those of the South, the temples of North India have suffered more in the hands of the Muslim iconoclasts, but enough remains to show the rich heritage of the Jains.

Historical Background

The Gurjara Pratihāras of Kānyakubja (c.A.D. 730-1000) – The Pratihāras were an important power of North India after the Imperial Guptas. They founded a kingdom near Jodhpur in Rajasthan in about the mid-sixth century A.D. Haricandra, the founder of the dynasty, was a Brāhmaṇa, well-versed in the *Śāstras*. The Pratihāras came into prominence when Nāgabhaṭa I (c. A.D. 730-756) defeated the Arabs of Sindh. The next important ruler was Vatsarāja (c. A.D. 772-794) as he defeated the lord of Gauḍa (probably Dharmapāla) and made Indrāyudha of Kannauj accept his vassalage, but he was badly routed and forced to retreat into the desert of Rajasthan by the Rāṣṭrakūṭa king Dhruva of Mānyakhṇa. When Dhruva returned to the Deccan, Dharmapāla took advantage of the situation and installed Cakrāyudha in place of Indrāyudha on the throne of Kannauj. Vatsarāja prominently figures in the Jaina literature. His name also occurs in an inscription found in the Mahāvīra temple at Osian built at this time. The Mālādevī temple at Gyaraspur and the Mahāvīra temple at Varman were also built about this time.

Vatsarāja was succeeded by his son Nāgabhaṭa II (c. A.D. 794-833) who retrieved the situation by routing both Dharmapāla and Cakrāyudha and shifted his capital to Kānyakubja (Kannauj district, U.P.). But his imperial ambition was curbed by Rāṣṭrakūṭa Govinda III. Nāgāvaloka (Nāgabhaṭa II), according to the Jaina texts, became a Jaina, went on pilgrimage to holy Jaina sites and built temples to the Jinas. This shows high position of Jainism in the kingdom. That Jainism was well received in the State is also substantiated by two extant Jaina temples (Nos. 12 and 15) at Deogadh.

Nāgabhaṭa was succeeded by his son Rāmabhadra and the latter by his son Bhoja (c. A.D. 836-892). After consolidating his position at home, which has been disturbed during the short reign of Rāmabhadra, Bhoja measured his strength with the Pāla king Devapāla of Bengal, Rāṣṭrakūṭa Dhruva of the Laṭa branch and Kalacuri Kokkalla of Dāhala, but sustained defeats at the hands of each. Later, however, he defeated the Pāla king Nārāyaṇapāla and Rāṣṭrakūṭa Kṛṣṇa II, brought Gujarat and Saurashtra under the sphere of his influence, and annexed east Punjab. Thus he became a paramount ruler of North India and stood as a bulwark against the Muslim aggression. Bhoja himself was a devotee of Bhagavatī, but Jainism flourished well in his kingdom. This is evident from two Jaina temples at Phithaora and Rajorgadh built about this time.

Bhoja was succeeded by his son Mahendrapāla (c. A.D. 892-908) who extended his empire in the east by annexing Magadh and North Bengal. After Mahendrapāla there was perhaps a war for succession between Bhoja II and Mahīpāla, the sons of Mahendrapāla, and Mahīpāla (c. A.D. 912-930) ultimately succeeded in occupying the throne. The poet Rājasekhara, who graced the courts of both Mahendrapāla and Mahīpāla, credits the latter with the conquest of “Muralas, Mekalas, Kalingas, Keralas, Kulūtas, Kuntalas and Ramathas”, covering almost the whole of India. This obviously is a poetic stunt, but there is no doubt that he retained the vast North Indian empire he inherited. The Pratihāra rulers after Mahīpāla were too weak to withstand the mounting pressure of the Rāṣṭrakūṭas, the Candellas and the Muslims and, at last, in the first quarter of the 11th century A.D. the Pratihāra empire vanished. Jainism continued to flourish during this period as is evident from a Jaina temple at Banpur and another at Rajorgadh. A doorway added to Temple No. 12 at Deogadh, dated in A.D. 994, was also built at this time.

The Kacchapaghāṭas of Dubkund – There are three branches of the Kacchapaghāṭas ruling from Gwalior, Dubkund and Narwar respectively. The first

known king of the Kacchapaghāta branch of Dubkund, a town 76 miles north-west of Gwalior, was Arjuna who slew the Pratīhāra king Rājyapāla of Kannauj as a feudatory of Candella Vidyādhara. His son and successor Abhimanyu was an ally of Paramāra Bhoja (c. A.D. 1010-1055) of Dhārā. Abhimanyu was succeeded by his son Vijayapāla, and the latter by his son Vikramasimha whose known date is A.D. 1088. It was perhaps in the reign of Abhimanyu that the Śāntinātha temple at Jhālrapāṭaṇa (Jhalawar district, M.P.) was built.

The Kalacuris of Ratanpur – Of many branches of the Kalacuris the one ruling at Ratanpur, sixteen miles north of Bilaspur (Chhattisgarh), was an offshoot of the renowned Kalacuri dynasty of Tripuri (Jabalpur, M.P.). The house of Ratanpur was founded by Kalingarāja in the early 11th century A.D. He was succeeded by his son Kamalarāja, and the latter by his son Ratanarāja who founded the city of Ratanpur. Ratanarāja was followed by his son Prthivīdeva who is known to have been ruling in A.D. 1079. All these rulers acknowledged the sovereignty of the Kalacuris of Tripuri. But the next ruler, Jājalladeva I, became independent about A.D. 1114. His reign was eventful, and he established the power and prestige of the kingdom by scoring a number of victories. After him seven more kings ruled at Ratanpur. The last of these was Pratāpamalla whose reign ended in A.D. 1218.

We know little of Jainism in the Kalacuri kingdom of Ratanpur, but the presence of a Jaina temple at Aranga (Raipur district, Chhattisgarh) indicates that people certainly adhered to Jainism there.

The Candellas of Khajuraho – The Candellas were an aboriginal tribe of Bhars and Gonds that came to power at Khajuraho (Chhatarpur district, M.P.) in the beginning of the 9th century A.D. Nannuka, the first ruling king at Khajuraho, and five others following him in order of succession were vassal chiefs of the Pratīhāras of Kannauj. The seventh Candella king was Yaśovarman (c. A.D. 925-950) who defied the authority of the Pratīhāras to become independent. He built a magnificent

temple of Viṣṇu at Khajuraho, identifiable with the famous Lakṣmaṇa temple.

Yaśovarman was succeeded by his son Dhaṅga (c. A.D. 950-1002) who threw off the yoke of the Pratīhāras and consolidated his empire by extensive conquests. His kingdom extended from Gwalior in the west to Vidisha in the east and Kāśī (Varanasi) in the north to the Narmada in the south. From the time of Dhaṅga Śaivism became a dominant religion in the Candella kingdom. Side by side, Jainism also flourished, particularly among the merchant class. This is clearly reflected from the construction of two fine Jaina temples, the Pārśvanātha and the Ghaṇṭai, at Khajuraho at this time.

Dhaṅga was succeeded by his son Gaṇḍa (c. A.D. 1003-1017), and the latter by his son Vidyādhara (c. A.D. 1018-1029) who raised the Candella power to its zenith. Vidyādhara was followed in succession by Vijayapāla (c. A.D. 1030-1050), Devavarman (c. A.D. 1050-1060) and Kīrtivarman (c. A.D. 1060-1100), during whose reigns the Candella power gradually declined, but the building activity at Khajuraho was continued as is attested to by the extant Ādinātha temple and a few Brahmanical temples.

The Cāhamānas of Śākambharī – The Cāhamānas were a ruling class of Rajasthan with Śākambharī, modern Sambhar in Jaipur, as the capital city. Their territory was also known as Sapādalakṣa. They started their political career as feudatories of the Imperial Pratīhāras of Kannauj. The dynasty was founded by Vāsudeva. The thirteenth king from him was Vākpatirāja who ruled in the first quarter of the 10th century A.D. He had four sons – Simharāja, Vindhyaarāja, Vatsarāja and Lakṣmaṇarāja. Simharāja began his independent rule at Śākambharī in the middle of the 10th century A.D. and assumed the title of Mahārājādhirāja, while his brother Lakṣmaṇarāja founded a kingdom at Naḍḍula, modern Nadol in Jodhpur. Simharāja was succeeded by his son Vighararāja II who was a very powerful king and

defeated Caulukya Mūlarāja I of Anahillapāṭaka and Bārappa of Lāṭa. His son and successor, Durlabharāja II, invaded the territory of Lakṣamaṇarāja's grandson Mahendra of Naḍḍula. In the end of the 10th century A.D. the Cāhamāna territory of Śākambharī extended at least from Sikar in the north to Ajmer in the south and Jaipur in the east to Jodhpur in the west. After Durlabharāja II seventeen more kings ruled at Śākambharī. The twelfth in order of succession was Arjorāja (c. A.D. 1130-1150) who paved the path that got its maximum length in the time of Vigharāja IV (c. A.D. 1150-1164) and Prthvirāja III (c. A.D. 1178-1192).

The Cāhamānas were the worshippers of Śiva; goddess Āśāpurī was their tutelary deity. They also have liberal attitude towards Jainism. This is evident from the fact that Arjorāja granted land for the construction of a Jaina temple at Ajmer. That Jainism flourished in the kingdom is attested to not only by two extant Jaina temples at Lodravā and Phalodhi but also by the stray finds of numerous Jina images belonging to both the Śvetāmbara and Digambara sects.

The Cāhamānas of Naḍḍula – Lakṣamaṇarāja, the founder of the Naḍḍula branch of the Cāhamānas, ruled a territory which touched the boundaries of the Cāhamānas of Śākambharī in the north and north-east, the Rāṣtrakūṭas of Hastikuṇḍī in the south, the country of Vasantagadh in the south-west, and the Guhils of Medapāṭa in the south-east. His son and successor Sobhita won a victory over Paramāra Dharaṇīvarāha of Candrāvati, but his son and successor Balirāja suffered a defeat at the hands of Paramāra Muñja. Balirāja was succeeded by his uncle Vighrapāla and the latter by his son Mahendra sometime before A.D. 997. During Mahendra's reign the Cāhamānas of Śākambharī overran the kingdom of Naḍḍula, and Mahendra had to take shelter in the court of Rāṣtrakūṭa Dhavala of Hastikuṇḍī. He, however, regained his kingdom within a short time. After Mahendra fifteen more kings ruled at Nadol up to the end of the 12th century A.D.; they were sometime

at loss and sometime at gain in the contemporary political scenario.

Vaiṣṇavism as well as Śaivism was prevalent in the Cāhamāna kingdom of Nadol. Jainism, particularly Śvetāmbara, has also been in a flourishing condition. This is gleaned from the remains of several Jaina temples built or rebuilt at Nadol, Nadlai, Sadri and Sewadi between the 10th and 12th centuries A.D. or even beyond that.

The Guhils of Medapāṭa – The Guhils or Guhilots of Medapāṭa (Mewar) founded a kingdom at Udaipur (Rajasthan) in the 10th century A.D. with Āghāṭa as their capital city. They trace their progeny to Guhadatṭa, who was probably a Nāgara Brahmana of Ānandapura (Vadnagar, Gujarat) and migrated to Medapāṭa sometime in the latter half of the 6th century A.D. A long line of Guhil kings is known to have ruled after him, possibly as vassal chiefs of the Imperial Pratīhāras or Rāṣtrakūṭas. Bhartṛpaṭṭa II was the first king to assume the title of Mahārājādhirāja which signifies his independent position. This he claims in his own inscription of A.D. 943. He was succeeded by his son Allāṭa who was a powerful king as he killed Pratīhāra Devapāla in A.D. 954. During his reign Āghāṭa became an important centre of trade frequented by the merchants of Karnāṭa, Lāṭa and Madhyadeśa. Allāṭa was followed, one after the other, by Naravāhana, Śalivāhana and Śaktikumāra. In the time of Śaktikumāra, Paramara Muñja sacked Āghāṭa. As a result, the Guhil king temporarily sought refuge in the court of the Rāṣtrakūṭas of Hastikuṇḍī. He, however, ruled upto the close of the 10th century A.D.

During the reigns of the Guhil kings both the Śvetāmbara and Digambara sects flourished, in spite of their religious rivalry. This is well demonstrated by the presence of a Digambara Jaina temple built to Pārśvanātha at Nagada and two Śvetāmbara Jaina temples dedicated to Mahāvīra at Āghāṭa and Ghaṇṇarāva.

The Cāpotkaṭas of Anahillapāṭaka and Vardhamānapura (c. A.D. 750-950) – There are two

branches of the Cāpotkaṭas, one ruling at Aṇahillapāṭaka (modern Patan) and the other at Vardhamānapura (modern Wadhwan), both in Gujarat. We know of eight Cāpotkaṭa rulers of Aṇahillapāṭaka of whom Vanarāja was the first and Bhūbhaṭa the last. Not much is known about their political career, but this is known for certain that Bhūbhaṭa was killed and his kingdom occupied by the Caulukya king Mūlarāja I in A.D. 941. The main religion of the kingdom was Śaivism. Jainism also flourished as Vanarāja himself built the Pañcāsara Pārśvanātha temple in his newly founded capital of Aṇahillapāṭaka. The main portion of the Ādinātha temple at Vadnagar also belongs to this period.

The Cāpotkaṭa family of Vardhamānapura has seven rulers in order of succession. The first of these was Mahāvarāha and the last, Dharaṇivarāha. Mūlarāja also occupied Vardhamānapura in A.D. 951 by ousting Dharaṇivarāha. During the reigns of these rulers Jainism seems to have flourished in the kingdom. This is evident from the *Harivaṃśapurāṇa* which makes mention of two Jaina temples at Vardhamānapura which do not exist now.

The Caulukyas of Aṇahillapāṭaka (c. A.D. 950-1300) – The Caulukyas, popularly known as Solankis, were a powerful dynasty of Gujarat with Aṇahillapāṭaka as their capital city. Mūlarāja I (c. A.D. 941-996) founded the Caulukya rule at Aṇahillapāṭaka by killing Cāpotkaṭa Bhūbhaṭa in A.D. 941. He extended his empire in the west and south by defeating Dharaṇivarāha of Vardhamānapura, Lākhā of Kutch, and Bārappa of Lāṭa. He was succeeded by his son Cāmuṇḍarāja (c. A.D. 996-1009) and the latter by his sons Vallabharāja and Durlabharāja (c. A.D. 1009-1023), who kept the empire intact left by Mūlarāja. Śaivism continued to hold its grounds at Aṇahillapāṭaka during this period as well, but Jainism (Śvetāmbara) also enjoyed the royal patronage as Mūlarāja founded a Jaina temple in the capital and Durlabharāja built a monastery there. But they do not survive today. The only extant Jaina temple of this period stands at Than.

Durlabharāja was succeeded by Bhīma I (c. A.D. 1023-1065) who had to face a disastrous inroad of Mahmūd of Ghaznī. He ousted his feudatory Paramāra Dhandhuka of Abu and appointed Vimāla as the governor of that province. He joined hands with Kalacuri Lakṣmikaṇa and attacked Paramāra Bhoja of Dhārā; in the battle that ensued Paramāra Bhoja died. During the reign of Bhīma the Caulukyas grew in power and prosperity, and Jainism enjoyed the patronage of the nobility as well. This is evident from the famous Ādinātha temple built by Vimāla at Abu. Another beautiful temple, dedicated to Mahāvīra, was built at Kumbharia. Probably, the Saṃbhavanātha temple at Taranga was also built during his reign.

Bhīma I was followed by his son Kaṇa (c. A.D. 1065-1093) who ably maintained the kingdom. He married Mayaṇallādevī, the daughter of the Kadamba king of Goa. Jainism continued to flourish at this time. This is evident from a beautiful temple of Śāntinātha built at Kumbharia.

Kaṇa was succeeded by his son Jayasīṃha (c. A.D. 1093-1143). He was the most powerful king of the dynasty. He led successful campaigns in all the directions and had friendly relations with the Cāhamānas of Śākambharī, the Kalacuris of Dāhala and the Gāhaḍavālas of Kannauj. During his time the Caulukya power reached its climax and the state of Jainism was very high. This is clearly demonstrated by the presence of four magnificent Jaina temples, viz. the Pārśvanātha and the Neminātha temples at Kumbharia, the Neminātha temple at Girnar and the Jaina temple at Sejakpur.

Jayasīṃha was succeeded by Kumārāpāla (c. A.D. 1143-1172). He fought a successful battle against Cāhamāna Arjorāja of Śākambharī, annexed Mālavā by killing its ruler Paramāra Ballāla, defeated Kalacuri Gayakaṇa of Dāhala, and included Konkan by killing its ruler Mallikārjuna. His empire stretched from Chitor in the north to the Tapti in the south and Bhilsa in the east to Saurashtra and Kutch in the west. He was a Śaiva in the early days of his life, but later he turned

a Jaina by the influence of Ācārya Hemacandra. Kumārāpāla was the greatest supporter of Śvetāmbara Jainism in Gujarat and took all measures for its spread and development. His zeal for Jainism is clearly evident from his founding of the Ajitanātha temple at Taranga which is a grand royal erection. His ministers also patronised Jainism by erecting temples. Thus, Prthvīpāla added *maṇḍapa* to the Ādinātha temple at Abu and Vāgbhaṭa replaced the old shrine of Ādinātha at Śatruñjaya by a grand new one. The Jaina temple at Bhadreswar and the Bāvanadhvaṇa Jinālaya at Sarotra were also built at this time.

Kumārāpāla was succeeded by his son Ajayapāla (c. A.D. 1172-1175) and the latter by his son Mūlarāja II (c. A.D. 1175-1178). Ajayapāla was a bigoted Śaiva and hence no Jaina temple could be erected at this time.

Mūlarāja II was succeeded by his minor younger brother Bhīma II (c. A.D. 1178-1241). Taking advantage of his teenage the vassal chiefs tried to become independent. At this predicament the Vāghelas came to the rescue of the throne and, with the assistance of the two brother ministers, Vastupāla and Tejapāla, ably maintained the kingdom left by Kumārāpāla. Bhīma also protected the kingdom from the attacks of Hoysala Ballāla II of Dorasamudra, Yādava Bhīllama of Devagiri, Cāhamāna Prthvīrāja III of Śākambharī, Paramāra Subhaṭavarman of Malwa, and Iltutmish. During the early part of Bhīma's reign the political condition of the country was not conducive to building activity, but when peace and tranquility returned, active support was rendered to Jainism by erecting such magnificent temples as the Lūṇavasahī at Abu and the Vastupālavihāra at Gīmar. The Sambhavanātha temple at Kumbharia was also built at this time.

Bhīma II was succeeded by Tribhuvanapāla who ruled for a very short term. After Tribhuvanapāla the rein of power passed into the hands of the Vāghelas who ruled at Aṇahillapāṭaka till the end of the 13th century A.D. During the time of the Vāghelas the power and prestige of Aṇahillapāṭaka gradually declined and,

at last, in the time of Kaṇha, it passed into the hands of the Muslims, but Jainism continued to enjoy the favour of the people. This is well reflected from two extant Jaina temples located at Kanthkot and Miani.

The Paramāras of Candrāvati – They were a branch of the Paramāras of Dhārā (Mālavā) and ruled from Candrāvati which lay at the foot of Mt. Abu in Rajasthan. The first king of this lineage was Sindhurāja, possibly the brother of Siyaka I of the main Mālava line; he ruled as vassal of the Pratihāras in the latter half of the 9th century A.D. Sindhurāja was followed in succession by Utpalarāja, Aranyarāja and Kṛṣṇarāja, the last one having ruled in A.D. 997. Kṛṣṇarāja was succeeded by Dharaṇivarāha who suffered a defeat at the hands of Caulukya Mūlarāja I of Aṇahillapāṭaka between A.D. 987 and 995. Sometime before A.D. 1031 Dhandhuka, grandson of Dharaṇivarāha, threw off the overlordship of Caulukya Bhīma I and became independent, but he was suppressed to the tutelage position by Vimala, the founder of the Vimalavasahī at Abu. From that time till the end of the 13th century A.D. Abu remained a part of the Caulukya dominion.

Though the dominant religion in the area surrounding Candrāvati was Śaivism, the Śvetāmbara Jainism too was effective there. This is apparent not only from a number of Jaina texts written by Śvetāmbara friars but also by the foundation of Jaina temples at Candrāvati, Bhīllamāla, Jābālipura and Satyapura. The extant Jaina temples at Ghanerav, Nandia, Nana, Pali, Mungthala and Jhadoli also are indicative of the same.

The Paramāras of Mālavā – They are an important ruling class of central India. Their capital was Dhārā, modern Dhar in Madhya Pradesh. The first king of the dynasty was Upendra who started his political career as a vassal of the Rāṣṭrakūṭa king Govinda III in the 9th century A.D. The next four kings also avowed to the Rāṣṭrakūṭas. But the sixth ruler, Siyaka II (c. A.D. 945-972), became independent and ruled a kingdom extending from Jhalawar in the north to the Tapti in the south and Bhilsa in the east to the Sabarmati in

the west. Muñja (c. A.D. 973-996) and Sindhurāja (c. A.D. 996-1010) further strengthened the Paramāra power, and Bhoja (c. A.D. 1010-1055) rose it to imperial status. After Bhoja the Paramāra power gradually declined and shortly after A.D. 1143 the whole of Mālavā was included in the Caulukya kingdom of Kumārapāla (c. A.D. 1143-1172). But in the seventh decade of the 12th century A.D. Vindhavarman, the 7th ruler after Bhoja, recovered Mālavā from Caulukya Mūlarāja II. Shortly after A.D. 1193 Vindhavarman's son Subhavarman penetrated deep into the Caulukya kingdom and plundered a large number of Jaina temples at Dabhoi and Cambay. He ruled nearly up to A.D. 1210 and was followed one after the other by eight kings, the last of whom, Mahlakadeva, was killed by a general of Allāuddīn in A.D. 1305 and Mālavā was included in the Muslim empire.

Śaivism was very dominant in the Paramāra kingdom. Jainism also flourished as the Jaina writers like Dhanapāla etc. graced the Paramāra court, but no Jaina foundation prior to Bhoja has come down to us from the main land. But when Mālavā was assimilated in the Caulukya dominion by Kumārapāla, Jainism was well received in the kingdom. This is apparent from two Jaina temples at Un, which lie in the heart of the Paramāra empire, following the Solankī style of Gujarat.

Architectural Features

The Jaina temples of North India, like their Brahmanical counterparts, primarily consist on plan of a square sanctum and an entrance porch, both covered by a flat roof (Jaina temples at Kundalpur, Damoh district, M.P.). Subsequently, an ambulatory was built round the sanctum, and an *antarāla*, *gūḍhamandapa* and *mukhamandapa* were added before the sanctum (e.g. Ajitanātha temple at Taranga). In the Māladevī temple at Gyaspur, the Pārśvanātha temple at Khajuraho and the Ādinātha temple at Nadlai, the sanctum and *gūḍhamandapa* are built in one enclosing wall. In the larger conception a *raṅgamandapa* has been added before the *mukhamandapa* and a series of 24, 52 or 72

devakulikās with one or two rows of pillars surround the whole temple complex. Externally, the *devakulikās* provide an outer enclosing wall to the temple-complex and, internally, their pillared corridor gives a covered path for circumambulation (e.g. Vimalavasahī at Abu). Where there is an arrangement of *devakulikās*, the temple is generally entered from the front through a porch or *balaṇaka*. The sanctum has only one doorway, but in the Jaina temple at Banpur (Lalitpur district, U.P.) it has four doorways on the four sides, making it a Sarvatobhadra-prāsāda (four-faced shrine), a type of temple which became more popular in the medieval period (e.g. at Ranakpur and Śātruṅjaya).

The sanctum and its various *maṇḍapas* (Figs. 45-46) are laid out in one axial line directly on the ground or stand on a *jagatī*-platform from the rear end (e.g. Jaina temples at Khajuraho, M.P., and Kumbharia, Gujarat). The *jagatī* at Khajuraho provides an open perambulation round the temple, but where it is surrounded by *devakulikās* we find a covered ambulatory. The sanctum as well as *gūḍhamandapa* is square internally, but its exterior walls on each side are either straight (Jaina temples at Kundalpur and Than) or broken into offsets from two to five (from *dvi-aṅga* to *pañcāṅga*, in other words, from *triratha* to *navaratha*) which have been carried upwards from the base to the top of the spire, which is curvilinear on the sanctum and pyramidal on the *gūḍhamandapa*. It is the curvilinear spire, i.e. *śikhara*, which forms the main cognizance of North Indian temples.

In *dvi-aṅga* plan (having two offsets) it shows *bhadra* (cardinal) and *karna* (corner) offsets. It is *triratha* if counted diagonally. The *bhadra* is always larger in size and has only small projection, while the *karna* is equilateral and has prominent projection. In *tri-aṅga* (or *pañcaratha*) plan a *pratiratha* of the size of *karna* is inserted between the *bhadra* and *karna*; in *caturāṅga* (*saptaratha*) plan a *pratibhadra*, smaller than the *pratiratha*, is inserted between the *bhadra* and *pratiratha*; and in *pañcāṅga* (*navaratha*) plan a *pratikarna* of the

size of *pratibhadra* is inserted between the *karna* and *pratiratha*. Between the offsets are *salilāntara*-recesses and the *salilāntaras* in developed temples are generally reinforced by minor *koṇikās* (corners).

Like the plan, the elevation of Jaina temples also has distinctive features. The *jagatī*, wherever present, has been made solid with straight and plain sides. The temple stands on a *pīṭha* (socle) which is made up of a series of splayed out moulded courses bearing varied ornaments or left plain. The *pīṭha* supports the *maṇḍovara*-wall (Fig. 49) which is divided into three sections – the lower is *vedībandha* (podium), the middle is *jaṅghā* (wall-proper), and the upper is *varaṇḍikā* (entablature). The *vedībandha* is composed of a set of five mouldings of *khura*, *kumbha*, *kalaśa*, *antarapaṭṭa* and *kapota*, which are either plain or decorated with figure-sculptures and other decorative patterns. The *jaṅghā*, which is the main attraction of the wall, is generally studded with fine figures of Dikpālas on the *karnas* and of Jaina divinities and *apsarases* on the rest. The *varaṇḍikā* consists of a few moulded courses and an eave-cornice. The *jaṅghā*-wall on each *bhadra* has a sunken niche for an image of Jina.

Where the temple has an inner ambulatory, the *bhadra* offset above the *pīṭha* is treated differently. Here it shows a short wall made up of *rājasenaka*, *vedikā*, *āsanapaṭṭa* and *kakṣāsana*, all very richly carved. The *āsanapaṭṭa* supports pillars that carry architraves with projecting eaves. Between the pillars are fitted perforated stone grilles to admit light to the inner ambulatory.

Above the perpendicular walls comes the curvilinear *śikhara* of which three varieties at least are known – *ekāṇḍaka*, *anekāṇḍaka* (Fig. 50) and *bhūmija*. The *ekāṇḍaka* is mono-spined *śikhara* with vertical bands bearing lattice of *caitya-gavākṣas*. It may be seen in the Ādinātha temple at Khajuraho and in a few other temples. The *anekāṇḍaka* is a multi-turreted *śikhara* appearing in the Pārśvanātha temple at Khajuraho and at many other places. The *bhūmija śikhara* is composed of four spines with a mesh of *caitya-gavākṣas* on the

central offsets, and vertical bands of pillarettes with horizontal rows of shrine-models in the quadrants. The *bhūmija* mode of *śikhara* has been very popular in the temples of the upper Deccan, but it is rarely found in the Jaina temples of North India. So far only two examples, one at Arang (Raipur district, M.P.) and the other at Sewadi (Pali district, Rajasthan), are known. The various offsets of the *śikhara* terminate at the flat *skandha* part surmounted by *grivā*, *āmalaka*, *candrikā*, *kalaśa* and *bījapūraka*. A flag-staff is also installed. A *śukanāsa*, lodged over the *antarāla*, leans upon the front facade of the *śikhara*, with niched figure on the front face and a figure of lion at the top. The whole of the *śikhara* is enmeshed with *caitya-gavākṣas*.

A water-chute in the form of crocodile (*makara-praṇāla*) is inserted on one side of the sanctum *pīṭha* to drain out oblation water.

The sanctum is entered through an ornate doorway from the *antarāla*. Inside is worshipped an image of the Jina. The doorframe of the sanctum as well as the *maṇḍapas* and *devakulikās* is ornate displaying one *śākha* (jamb) to seven *śākhas*. The doorsill often shows a square or semi-circular carved block in the centre, a *kīrttimukha* on each side of it and a sculptured niche on either extremity. The door-lintel continues the decorative bands of the jambs and depicts Jina as *lalāṭabimbha* (crest image). On the lower section of the jambs stand images of door guardians, Jaina goddesses or river goddesses (Gaṅgā and Yamunā), with attendant figures. The doorway is stepped up from a *candraśilā* (moonstone).

The *antarāla* is a buffer wall formed by the front offset of the sanctum and the rear offset of the *gūḍhamāṇḍapa*. It is roofed by a *śukanāsa*, has its own ceiling, and carries two niches in the inner walls. But the *antarāla* in the Jaina temples at Khajuraho, Gyaraspur, Osian etc. is in the form of a porch built in front of the sanctum.

The *gūḍhamāṇḍapa*, which is a closed hall somewhat larger than the sanctum, is similar on plan

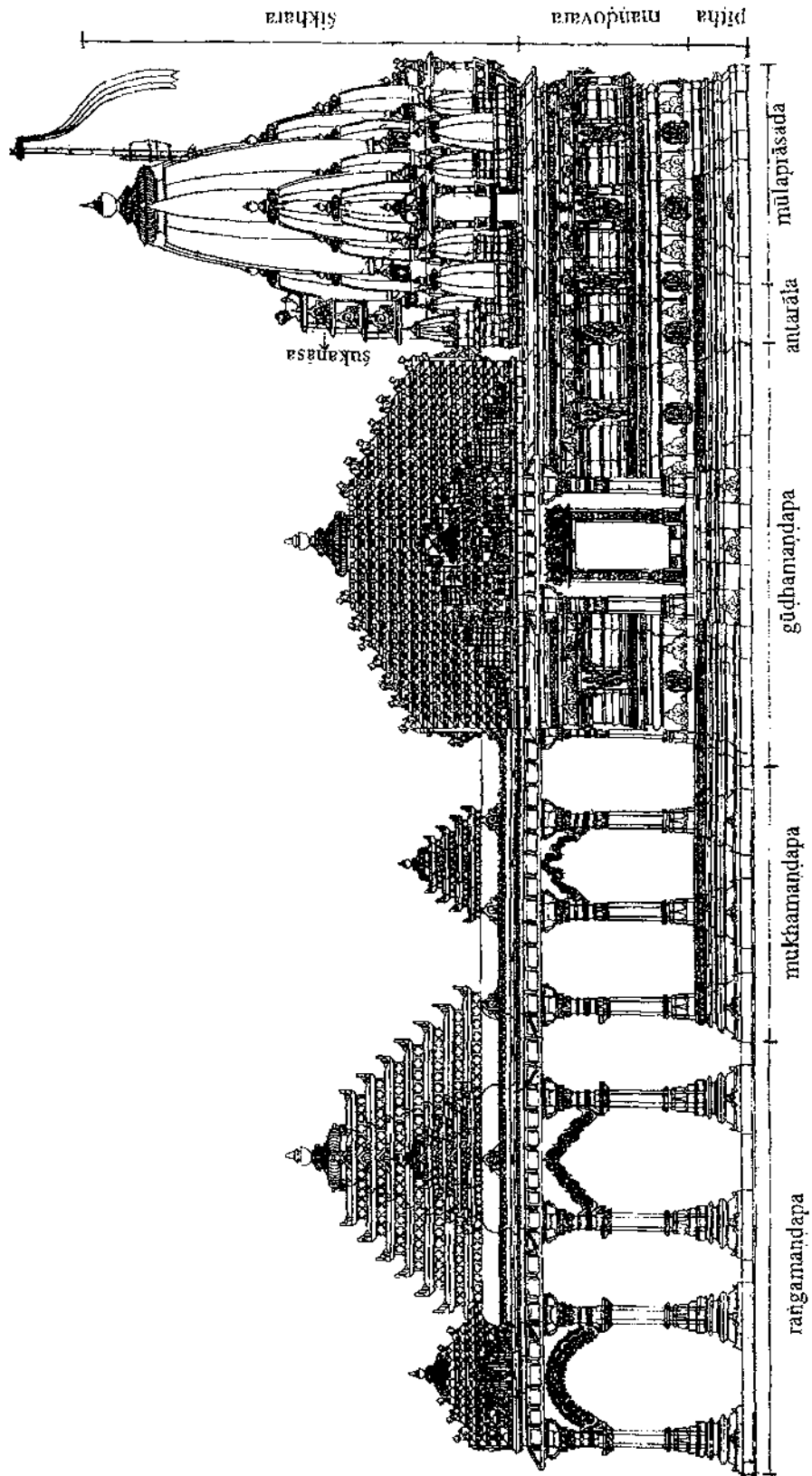


Fig. 45. Elevation of Jaina Temple.

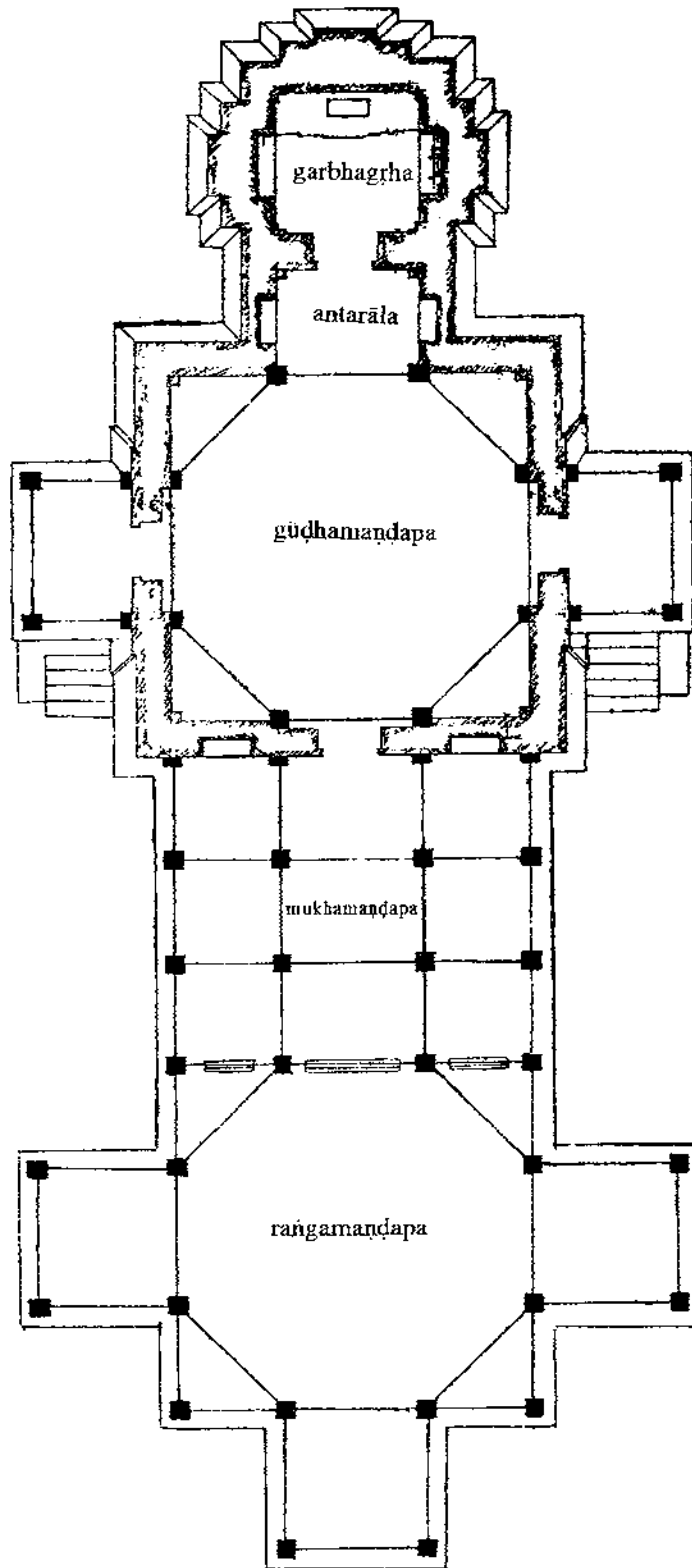


Fig. 46. Plan of Jaina Temple.

and elevation to the sanctum, but it is generally entered by three doorways and has a bell or pyramidal roof. In the interior it usually shows an octagonal arrangement of eight columns carrying a domical ceiling on massive architraves put across them. The dome is formed by a set of diminishing circular courses and a pendant hanging down in the centre. The dome is strengthened by some bracket figures stretched across the courses. The four basal corners are generally filled with bold *kīrtimukhas*. The doorframes of the *gūḍhamanḍapa* are comparatively more ornate. In some temples the interior walls have sculptured niches. The *gūḍhamanḍapa* in some early temples of Madhya Pradesh and Rajasthan, e.g. Pārśvanātha temple at Khajuraho, Malādevī temple at Gyaraspur, Mahāvīra temple at Osian etc., however, shows a square bay of four pillars in the interior, with a carved flat or shallow ceiling.

The *mukhamanḍapa* is a pillared portico built in front of the *gūḍhamanḍapa* of the Jaina temples of Gujarat and Rajasthan only. It rests on a *pīṭha* which is but an extension of that of the *gūḍhamanḍapa*, and is sometimes enclosed on the two lateral sides by a short wall of *vedikā-kakṣāsana* to sit on (e.g. Lūṇavasahī at Abu). The *mukhamanḍapa* has one or three stairways to land up from the front and is divided into three, six or nine bays by beautifully carved pillars. Each bay has a fine ceiling. There are two ornamental *khattakas* (niches) flanking the door of the *gūḍhamanḍapa*.

The *raṅgamanḍapa*, built on a lower floor level, is an open pillared hall covered by a large domical ceiling with beautiful bracket figures and a fine central pendant. Where there is an arrangement of *devakulikas*, the *raṅgamanḍapa* is attached to them by pillared porticoes. The *raṅgamanḍapa* is the chief attraction of Jaina temples of Gujarat and Rajasthan.

The *devakulikas* are small shrines with one or two arcade of pillars for circumambulation round the temple. They are laid out almost on the same floor level as that of the main temple-complex, and are approached from the courtyard and the *raṅgamanḍapa* by a flight

of three or four steps executed all around. They have their own doors and are dedicated to one or the other of the twenty-four Jinas. In front of each *devakulikā* is one or two bays with ceilings. Sometimes, the partition walls are not built between them (e.g. Neminatha temple at Kumbharia) and hence the pedestal supporting Jina images runs throughout. On the exterior they have offsetted walls and carry flat roof or *śikhara* of their own.

The *balāṇaka* is an entrance *manḍapa* either open or closed on the front, while the *nāḷamanḍapa* is an open hall built over a stairway that leads from the ground and opens up in the *raṅgamanḍapa*. The *nāḷamanḍapa* is enclosed by a *vedikā-kakṣāsana* wall on the front and the rear. It is through *nāḷamanḍapa* that light admits to the interior of the *raṅgamanḍapa*. The *nāḷamanḍapa* is also a resting hall for the visitors.

The Jaina temples, particularly those of Gujarat and Rajasthan, are justly famous for their varieties of pillars and ceilings. The ceilings are available in so many shapes and sizes as to be hardly met with elsewhere in India. Therefore, a brief outline of pillars and ceilings is given here to comprehend them.

The pillars are square or octagonal in form and consist of pedestal, base, shaft and capital. The pedestal is not an essential member; its presence depends upon the need and choice of the architect. It is made of some moulded courses. The shaft of the square pillars in early Jaina temples has *ghaṭapallava* base and top, with other ornate bands between, while that of the octagonal pillars is plain or decorated with varied ornaments. In either case the capital has plain or ribbed round abacus surmounted by atlantes of *bhāraputrakas* or roll-brackets. The octagonal pillars in later temples have an octagonal base of moulded courses; their shaft is octagonal below, sixteen-sided in the middle and circular above, the last one generally clasped by a band of *grāsamukhas* spewing festoons. The square pillars generally have their corners cut off; their base is square and moulded; the shaft is square, octagonal, sixteen-sided and circular

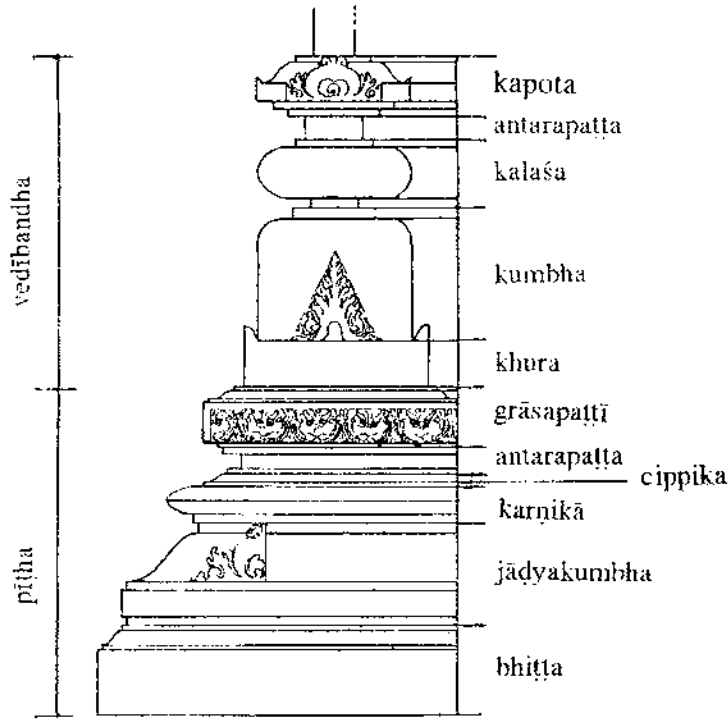


Fig. 48. Pīṭha and vedībāṇḍha of Ādinātha Temple, Ahad.

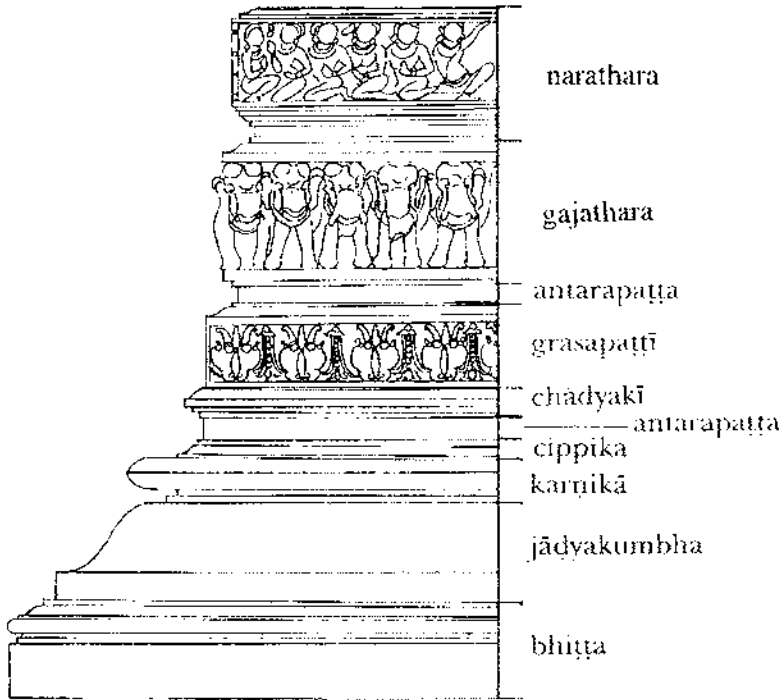


Fig. 47. Pīṭha of Neminātha Temple, Kumbharia.

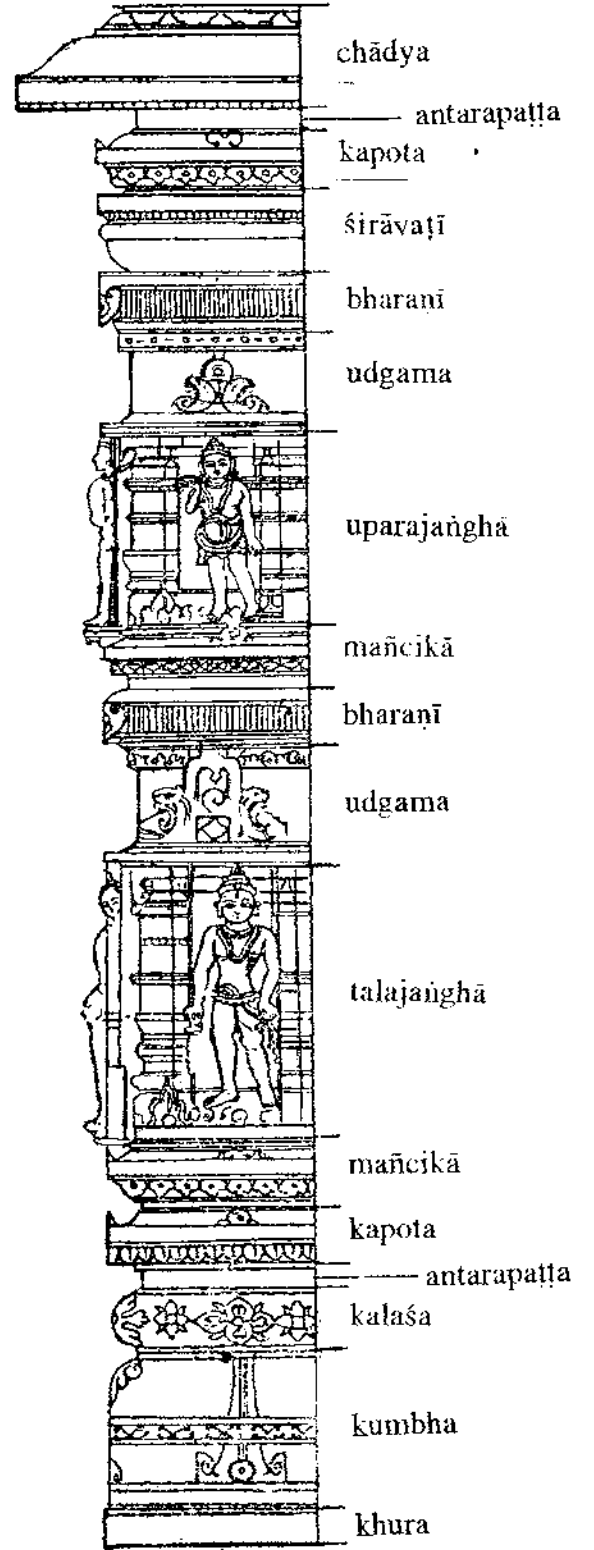


Fig. 49. Maṇḍovara of Jaina Temple.

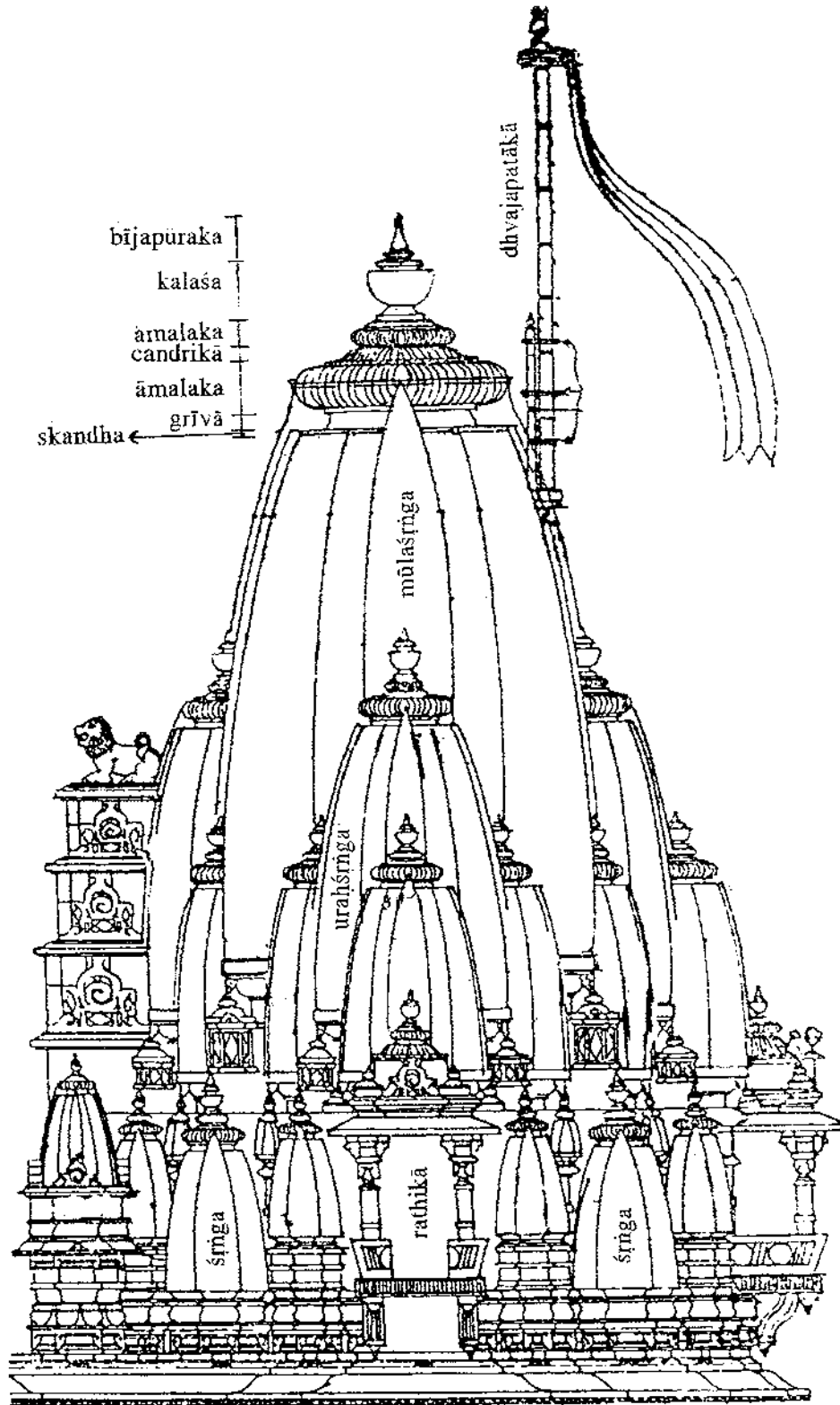


Fig. 50. Śikhara of Jain Temple.

in upward sequence, the last one and the capital are like those of the octagonal order. The various sections of the shaft in square order are carved with figural sculptures. The pilasters follow the pattern of the pillars. The architraves spanned across the columns are plain or decorated with two or three ornamental bands of scrolls, diamonds and figure sculptures. Attic pillars are also used to raise the height of the roof.

The ceilings are of various shapes and sizes. The simplest form is *samatala* (flat) with plain or ornate surface. In the second type they are made by cutting off the corners. Here also the triangular surfaces so formed in each course and the square central stone are plain or decorated with various ornaments. In the third variety the ceilings are formed by foiling the cusps, both in the receding and projecting order. In the receding order it is hollowed out and in the projecting order it looks like a pendant. By the combination and permutation of these many new types are formed. There is yet another variety which covers a larger space. The ceiling of this variety is like a dome formed by an octagonal, a sixteen-sided and many circular courses. The courses recede in as they go up and the small hole so formed on the top has been finally closed up by a stone having the shape of a pendant or scooped out with a foil. To reinforce the dome many bracket figures are employed across the courses. The bracket figures emerge from square blocks of carved stones inserted into one of the lower courses and tenoned into the upper course. The courses are generally decorated with figural, floral and geometrical patterns, but the most commonly used devices are *gajatālu* (coffer) and *kola* (cusp). It is with the combination of *kola* and *gajatālu* that all the big and small ceilings have been worked out. Each of the four basal corners of the dome contains a bold *kīrttimukha*, elephant, Jaina divinity etc.

In the construction of stone temples the courses are laid dry one upon the other and kept in position by their weight and balance. The roof is worked out

not by vertical arch of radiating voussoirs but by horizontal arch of diminishing courses. In the stone temples well-dressed and finely jointed ashlar have been used for the facing and rough-dressed stones for the hearting.

The Jaina temples have some individual features. The *mukhamāṇḍapa*, *balāṇaka*, *nālamāṇḍapa* and *devakulikās* are exclusively Jaina features and are found in the Jaina temples of Gujarat and Rajasthan only. The construction of a *hastīśālā* with portrait figures of the donor and his family is a characteristic of the Vimalavasahī and Lūṇavasahī at Abu. Apart from the Jina images, the Jainas worship the Samavasaraṇa, Mt. Meru, Mt. Aṣṭāpada and Nandiśvaradvīpa. No temple or a group of temples has so many varieties of ceilings as we find in Jaina temples of Abu.

The above enumerated features are more or less present throughout in the Jaina temples of North India with regional variations conditioned by local idioms and requirements. The history of Jaina temple architecture in North India begins with Jaina temples at Kundalpur built not earlier than the 8th century A.D. Stylistically, they follow the Gupta temples in having a square sanctum and an entrance porch covered with flat roof. In the next two centuries the regional features become fully established. This is exemplified, for instance, in the Jaina temples at Deogadh in U.P., Khajuraho (Pārśvanātha temple) and Gyaraspur in M.P., Osian and Ghanerav in Rajasthan, and Vadnagar in Gujarat. The style reaches its full maturity in the 11th century at Khajuraho, but in Gujarat and Rajasthan the consummation is noticed in the 12th-13th century A.D. when the Ajitanātha temple at Taranga (Gujarat) and the Lūṇavasahī at Abu (Rajasthan), for example, were built. After this, decline starts in the temple style. This is clearly seen in the Mahāvīra temple at Kanthkot (Gujarat).

Now we proceed to describe the temples of different States.

BIHAR

Bihar, which consisted of three old Janapadas of Vriji, Aṅga and Magadha, was perhaps the most fertile land for Jainism since it had the grace of being the birth-place of three Tīrthaṅkaras, viz. Vāsupūjya (Campāpurī), Munisuvrata (Rājagṛha) and Mahāvīra (Kuṇḍagrāma), and the nirvāṇa-place of 22 Tīrthaṅkaras, the exception being that of Ādinātha (Aṣṭāpada) and Neminātha (Girnar). Mahāvīra spent most of his time in Bihar and preached Jain tenets to the people there. During the age of the Nandas and Mauryas (4th-3rd century B.C.) Bihar became an important centre of Jainism as one of the Nanda kings took away a Jina image from Kaliṅga. Candragupta Maurya turned a Jaina during the last days of his reign and migrated to South India alongwith Jainācārya Bhadrabāhu when a dreadful famine occurred in Magadha. Aśoka had liberal outlook towards Nirgranthas, and Samprati, the grandson of Aśoka, was a devout Jaina. This is also supported by two Jaina caves excavated during this period at Rajgir and by two Jina images recovered from Lohanipur, Dist. Patna. Colour to this is also lent by the fact that the First Jaina Council to compile Jaina canons was convened at Pāṭaliputra (Patna) after the end of the famine.

The history of Jainism in Bihar after the fall of the Mauryas to the rise of the Imperial Guptas is shrouded in darkness. But soon afterwards we come across a hoard of 18 Jaina bronze images recovered from Chausa, Bhojpur district, and a Jaina temple at Rajgir. All these range in date from the 3rd century A.D. to the close of the 6th century A.D. and bespeak of the prevalence of Jainism in Bihar. Hiuen Tsang also noted the presence of Nirgranthas at Rajgir in the 7th century A.D. Jainism seems to be in a flourishing condition in Bihar down to the close of the 13th century A.D. This is evident from a hoard of 29 Jaina bronzes (12th-13th century A.D.) recovered in A.D. 1974 from Aluara, Dhanbad district, and many Jaina images now preserved in different museums and private collections. But it is a pity that no

Jaina temples from about the 7th century A.D. to the 13th century A.D. have come down to us, probably they were destroyed during the course of Muslim inroads.

RAJGIR

Rajgir, ancient Rājagṛha, lies to the south-east of the capital town of Patna in Bihar. It is a holy Jaina place since Munisuvrata, the 20th Tīrthaṅkara, was born here and Mahāvīra, the 24th Tīrthaṅkara, spent many rainy seasons at Rajgir. It is also the name of a hill which consists of seven ranges of Vaibhāra, Vipula, Ratna, Chāṭhā, Śaila, Udaya and Sonā, each being adorned with a modern Jaina shrine. On the Vaibhāra we also encounter with an ancient Jaina temple which has been fully exposed and repaired.

Jaina Temple – This old Jaina temple at Vaibhāra consists of an east-facing central cylindrical chamber and a surrounding court with a row of cells all around. The central chamber and the cells have wall-niches to contain images. Most of these images have gone now, and of those that exist only the following are worth mentioning.

The niche in the central chamber contains a figure of Jina seated in *dhyānamudrā*. To the left of this image is a figure of Ṛṣabhanātha, also seated in *dhyānamudrā*. The image bears an inscription which belongs to the 8th century A.D. and records the pious gift of Vasantanandin. There is also a mutilated figure of Ṛṣabhanātha with an inscription recording the pious gift of Thiroka. The cells round the central chamber contain some loose images of Pārśvanātha, Mahāvīra and Sambhavanātha. Adjoining the east wall of the central chamber, on a lower level, is a room containing images of Neminātha and Mahāvīra, the latter also having an inscription of about the 5th century A.D.

The old Jaina temple at Vaibhāra hill is datable to the 5th-6th century A.D. This is corroborated not only by the inscriptions on the images but also by the statement of the Chinese pilgrim Hiuen Tsang (7th century A.D.) that in his time naked ascetics (Nirgranthas) frequented the place in great numbers.

WEST BENGAL

West Bengal came into contact with Jainism as early as the time of Mahāvīra as we learn from the *Ācārāṅga* that when he travelled in Lāḍha (west Bengal), many natives attacked and abused him and made dogs run at him. This apparently shows that he was not favourably received there. In the 3rd century B.C. Godāsa, a disciple of Bhadrabāhu who was a contemporary of Candragupta Maurya, founded Godāsagaṇa school which later on split into four branches three of which, viz. Tāmraliptika, Koṭīvarsiya and Puṇḍravardhaniya, belonged to Bengal, the first associated with southern Bengal and the last two with northern Bengal. The presence of Jainism during the age of the Imperial Guptas is attested to by a copper plate inscription of A.D. 478-79 which was recovered during excavations at Pahārapura, Rajshahi district, Bangladesh. It records the endowment of lands for the maintenance of the Jaina monastery of Vaṭa-Gohālī founded by Guhanandin of the Pañcastūpa section of Kāśī (Varanasi). Jainism was in a flourishing state in northern, southern and eastern Bengal in the 7th century A.D. This is explicitly known from the account of Hiuen Tsang that the Nirgranthas were very numerous in Puṇḍravardhana and Samatata (south-east Bengal). From about the 8th century A.D. to the end of the 12th century A.D. Jainism seems to be in a waning condition in Bengal since we do not have reference to the Jainas and Jainism in the Pāla and Sena inscriptions. But, surprisingly enough, most of the Jaina images and temples found at Harmashra, Bahulara, Kendua, Barkola, Paresanath, Ambikanagar, Chitgiri, Chiyada, Deulbhira, Gaukul, Dharapat etc. in Bankura district, Pakbira, Budhapur, Suisa, Palma, Balarampur, Chara, Sanka, Para, Senera, Jhalda, Deoli etc. in Purulia district, and Deuliya, Puchra etc. in Burdwan district belong to this period, although they are in a very mutilated condition and many Jaina temples have been converted even into Brahmanical shrines. During the latter part of the aforesaid period the naked Nirgranthas were probably assimilated in the Avadhūta

sect of Bengal and it was only after a few centuries that Jainism was revived in Bengal by the Jaina immigrants of western India, particularly Mewar and Bikaner, who came here to do business in the 17th-18th century A.D. and built Jaina temples, chiefly in white marble, at Berhampur, Azimganj and Kolkata. This is clearly evident from the temple style itself. While the early temples of Bengal are built in the Orissan style, those of the later period are executed in the western Indian style.

Architectural Features – The Jaina temples of Bengal do not have their independent style but follow the architectural traits of the Orissan temples. Therefore, in the description of Jaina temples of this region we have used the architectural terms that are currently prevalent in Orissa.

On plan the Jaina temples of Bengal consist of a sanctum (*rekḥādeul*), an *antarāla* and a *maṇḍapa* (assembly hall) with or without a porch. Unfortunately, all the known Jaina temples of the region are survived only by their sanctum which is laid out on a *triratha* or *pañcaratha* plan. When *triratha*, the ratio of cardinal (*rāhā*) and corner (*kaṇika* or *karna*) offsets is usually 1.5 : 1, while the ratio of cardinal, corner and intermediary (*anuratha*) offsets in the *pañcaratha* sanctum is 3 : 2 : 1. In elevation the sanctum is divided into four parts, viz. *piṣṭa* (plinth), *bāḍa* (vertical wall), *gaṇḍi* (curvilinear tower or *śikhara*) and *mastaka* (crowning members of the *śikhara*). While the *mastaka* is circular in section, the *bāḍa* and *gaṇḍi* are square. Further, the *bāḍa* is divided into three (*pābhāga*, *jaṅghā* and *varaṇḍa*) or five (*pābhāga*, *talajaṅghā*, *bāndhanā*, *uparajaṅghā* and *varaṇḍa*) sections. The *pābhāga* consists of such mouldings as *khurā*, *kumbha* and *paṭā*. The *jaṅghā* is always plain, but each cardinal offset (*rāhāpaga*) usually contains a sculptured niche resembling a miniature shrine. The corner offsets of the *jaṅghā* occasionally carry tall and slender pilasters on their two planes. The *bāndhanā*, a medial band between two *jaṅghās*, consists of some thin mouldings. The *varaṇḍa*

is of two types. In one variety it consists of two *khurās* with *kāṇṭi* (recess) between, and in the other it has *khurā*, *paṭā* and *kāṇṭi*. The *śikhara* in both the *triratha* and *pañcaratha* form is curvilinear with or without its division into *bhūmi-āmalakas*. The curvature of the *śikhara*, in some instances, is not emphatic in the lower part, it rather rises almost perpendicularly with a pronounced curve at the top. The *mastaka* above the flattened *vedī* (platform) shows *bekī* (neck), a large *āmalaka* and *kalaśa*, the last one as well as the emblem of the enshrined image in each shrine having disappeared. The sanctum is entered through a corbelled triangular passageway, occasionally lodged over by a *śukanāsa* crowned by a lion figure.

The interior of the sanctum contains two ceilings – *garbhamuda* and *ratnamuda*. The *garbhamuda* is the lowermost ceiling of the sanctuary, while the *ratnamuda* is the topmost ceiling supporting the crowning members of the *śikhara*. Inside the sanctum is installed a Jina image which in most cases is missing.

With this preliminary note we now proceed to describe the Jaina temples merely of the following sites since they have some remains of the Jaina temples intact at the site.

PAKBIRA

Pakbira, a small village in the Purulia district, has many Jaina temples and sculptures, but they are all very mutilated, some being merely a heap of mound. They were already in ruinous condition when Beglar saw them in 1872-73. At present, three stone temples and a large brick temple alone have survived.

Of the three stone temples the two facing north are *triratha* on plan and elevation. Their *pābhāga* consists of *khurā*, *kumbha*, two *khurās* clasped face to face, and *khurā* (see J.D. Beglar, *Archaeological Survey of India Report*, vol. VIII, pl. xv). The *jaṅghā* with faceted *rathas* is plain, but each of the central *rathas* has an emptied niche treated like miniature shrine. There is a faceted and segmented pilaster between the central and corner *rathas*. The *varaṇḍa* consists of a *khurā* and

a *kāṇṭi*. The *śikhara* is curvilinear and is crowned above its *bekī* by an *āmalaka* and *kalaśa*. The sanctum has a corbelled doorway and two ceilings, the *garbhamuda* put up immediately above the *garbhagṛha* (sanctum) and the *ratnamuda* acting as a lid on the *śikhara* to support the crowning members. The enshrined image in each shrine is missing. From the presence of many pillars at the site it seems that there was a pillared *maṇḍapa* in front of the sanctum.

The third stone temple faces east and is identical on plan and elevation to the preceding stone temples, but it is comparatively more dilapidated.

The sanctum of the brick temple is *pañcaratha* on plan and has a *tryaṅga-bāḍa* surmounted by curvilinear *śikhara*. The *bāḍa* has a moulded *pābhāga*, plain *jaṅghā* and a two-coursed *varaṇḍa* with a recess between. The *śikhara* rises almost in a straight line and has a pronounced curve towards the top. The crowning members of the *śikhara* have gone. The temple is entered through a corbelled doorway and faces east. There is no object of worship inside. The bricks are all set in mud; the exterior and interior are plastered and plain.

The stone temples were probably built in the 10th century A.D., while the brick temple was built somewhat later, probably in the 11th century A.D.

DEULIYA

At Deuliya in Burdwan district is a deserted Jaina temple made of bricks and plastered with stucco. Its sanctum, which alone has survived, is *pañcaratha* on plan and shows a *pañcāṅga-bāḍa* (five-divisioned wall) of *pābhāga* (now embedded in the earth), *talajaṅghā*, narrow *bāndhanā*, *uparajaṅghā* and *varaṇḍa*, all having been left plain. The *varaṇḍa* is of special interest here as it consists of a series of oversailing square courses instead of the usual moulded courses, making thus a deep wide recess between the wall and the *śikhara*. The ponderous *śikhara* is divided into several stages of *bhūmi-āmalakas* and bears an enrichment of scroll and *caitya-gavākṣa* pattern. The crowning members of the *śikhara* have tumbled down. The temple has a triangular

door-opening on the front. On stylistic grounds the temple may be placed in the 10th century A.D.

From Deuliya has also been procured a miniature shrine which is now housed in the Asutosh Museum of Indian Art. It is a square block of stone with four Jina images on its four faces and a tiered *śikhara* crowned by a heavy *āmalaka*.

PARESANATH

At Paresanath in Bankura district is a temple of Pārśvanātha built of sandstone. Of the temple, only the plinth has survived. The enshrined image of Pārśvanātha, which was found intact on its plinth, is mutilated. The temple is assignable to the 10th-11th century A.D.

AMBIKANAGAR

Ambikanagar, a village in the Bankura district, is situated on the confluence of the Kamisāvātī and the Kumari. The village seems to have been named after Ambikā (Jaina goddess) whose image is still being worshipped in the village temple as a Brahmanical goddess. In the village is a stone Jaina temple (Figs. 51-52) of which the sanctum alone has survived. The sanctum is *triratha* on plan and has a *tryaṅga-bāḍa* (three-divisioned wall) consisting of *pābhāga*, *jaṅghā* and *varaṇḍa*. The *pābhāga*, standing on a narrow flat course of *kharaśilā*, consists of *khurā*, *kumbha*, *kāṇṭi* and *paṭā*, the last one adorned with heart-shaped foliages. The *jaṅghā* is quite plain, but the basal and apical parts of its offsets are made up of *khurā* and *paṭā*, the latter being adorned with usual foliages. Besides, the *jaṅghā* has a projecting sunken niche on each of its central offsets for harbouring images that do not exist now. The *varaṇḍa*, which separates the wall from the *śikhara*, consists of two *khurās* with a recess between. Of the *śikhara*, only five courses are intact. The sanctum is entered from the east through a corbelled doorway. Inside the sanctum at present is a Śivaliṅga which was installed during the later occupation of the temple by the Śaivas. This is evident from an image of Rṣabhanātha which was originally installed therein, but it now lies by the side of the Liṅga.

A water-chute to drain out oblation water of the enshrined image has been inserted in the third moulding of the plinth on the north side.

The above image of Rṣabhanātha is robeless, and stands in the *kāyotsarga* posture on a double-petalled lotus placed on a pedestal which carries his bull cognizance in the centre and a devotee and a crouching lion on either side. He wears a *jaṭājūṭa* (locks of hair above the head) with curls falling down on the sides of the head and over the shoulders. He is accompanied on each side by an attendant and has a multi-tiered umbrella over his head, flanked by a hovering couple of Vidyādhara bearing garlands. Over the umbrella are two pairs of hands playing on cymbals. On the two edges of the slab are small figures of 24 *kāyotsarga* Jinās arranged one above the other in two rows of six pairs each. The rectangular slab is slightly rounded on the top. Behind the head of the principal image is a small plain halo with a branch of tree projecting from its either side. The back of the throne consists of two beaded posts supporting a cross-bar adorned with circular plaques. The image is of fine workmanship and its drooping eyelids and serene countenance show a perfect expression of spirituality.

The temple was probably built in the 11th century A.D.

DEOLI

At Deoli, a village in the Purulia district, stands a ruined Jaina temple (Fig. 54) of the *pañcāyatana* variety. The temple was already in the ruinous condition when Beglar reported it in 1872-73 (*Archaeological Survey of India Report*, edited by A. Cunningham, Vol. VIII, pp. 189-90) and the condition has further deteriorated since that time. The temple is built of coarse-grained sandstone and faces north. It was once a fine and large temple and had four subsidiary shrines at the four corners and a principal one in the centre, but at present only two subshrines located in the south-west and north-east corners and the central shrine stand there in dilapidated condition. The central shrine, according to Beglar, consisted of a



Fig. 52. South-east view of R̥sabhanātha Temple, Ambikanagar.

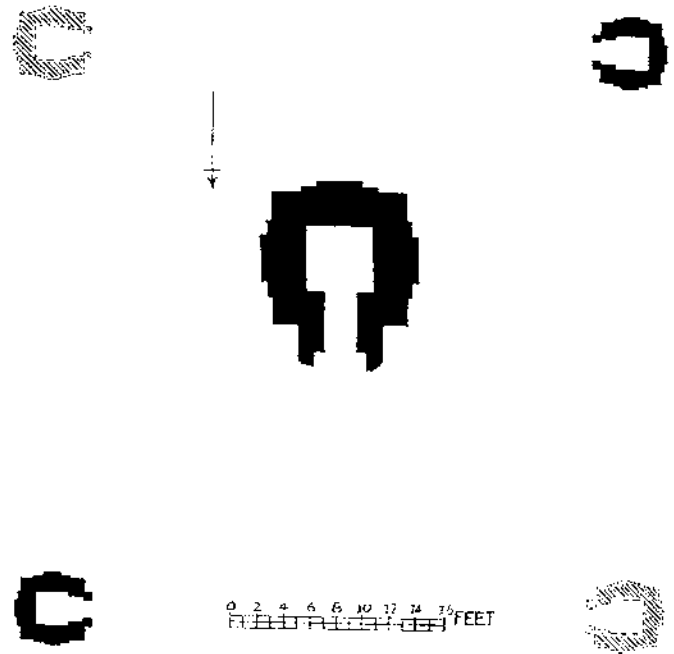


Fig. 54. Plan of Śāntinātha Temple, Deoli.

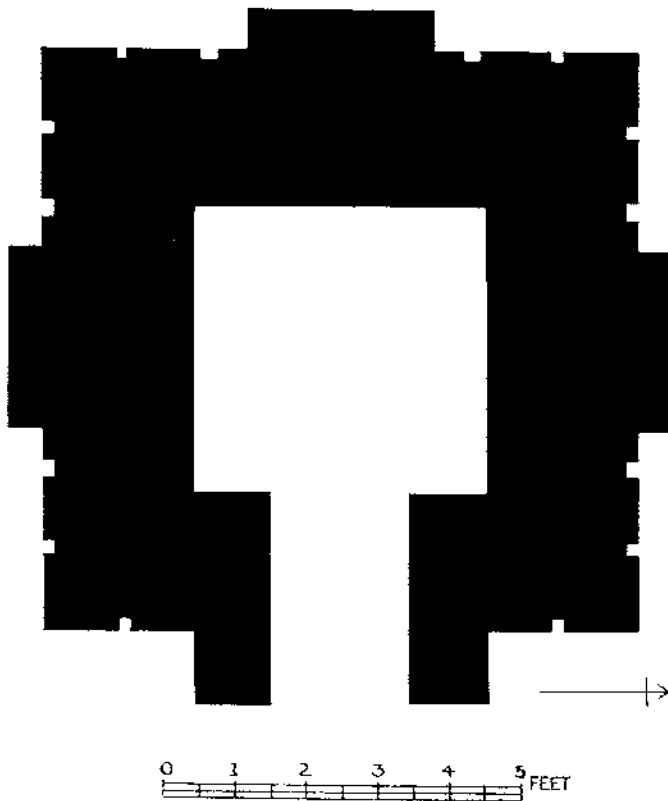


Fig. 51. Plan of R̥sabhanātha Temple, Ambikanagar.

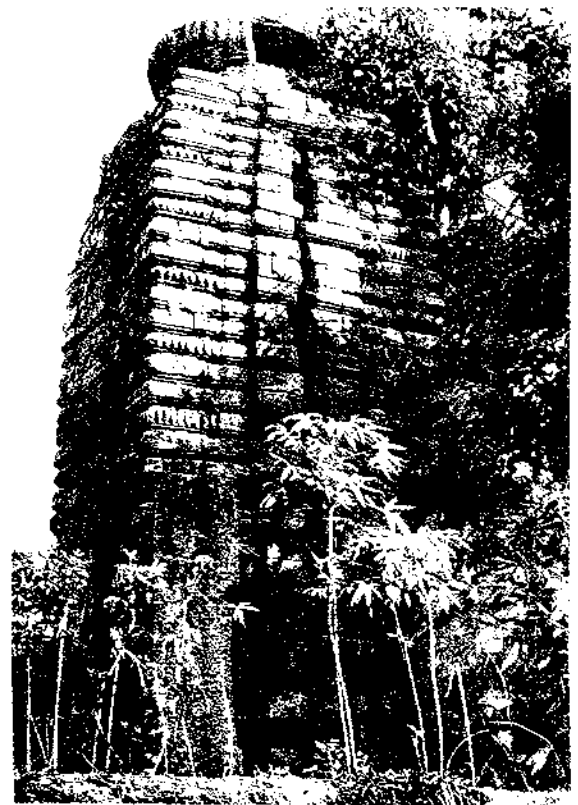


Fig. 53. View of gurbhagrha of Jaina Temple, Charra.

sanctum, an *antarāla*, a *jagamohana* (hall), an *ardhamandapa* and probably a portico, but the last three are now reduced to a heap of debris. What is discernible of the central shrine shows that its sanctum is *pañcaratha* on plan and has three-divisioned wall comprising of *pābhāga*, *janghā* and *varaṇḍa*. The *pābhāga* consists of a square plain moulding; the *janghā* is severely plain except for an emptied niche on the central offset; and the *varaṇḍa* consists of a *khurā*, *paṭā* and *kāñṭi*. The *śikhara* is convex in profile and is shorn of its crowning members. The *garbhamuda* of the sanctum is intact but the *ratnamuda* is missing. The *antarāla* connecting the sanctum on the one side and the *jagamohana* on the other is covered by a corbelled vault. The temple was dedicated to Śāntinātha whose image with his deer cognizance had actually been noticed by Beglar.

The two corner shrines are each *pañcaratha* on plan and has a three-divisioned plain wall. The *śikhara* is tall and curvilinear and is crowned by an *āmalaka*, now damaged.

Stylistically, the temple is datable to the 11th century A.D.

CHARA

At Chara in Purulia district stood, according to the local tradition, many Jaina temples the sanctum (Fig. 53) of one of which may still be seen there. About 21 ft. high and facing east the sanctum in stone is *triratha* on plan and has a *tryaṅga-bāḍa* of *pābhāga*, *janghā* and *varaṇḍa*. The *pābhāga* consists of three mouldings of *khurā*, *kumbha* and *khurā*, the *janghā* is plain, and the *varaṇḍa* consists of two *khurās* with a recess between. The *śikhara* is tall and curvilinear and is divided into six stages of *bhūmi-āmalakas*. Of the crowning members of the *śikhara*, only the *grīvā* and *āmalaka* are intact. Stylistically, the temple bears close resemblance to the Śāntinātha temple at Deoli and hence datable to the 11th century A.D.

HARMASHRA

Harmashra, a village in the Bankura district, has a Jaina temple built of laterite and facing east. It

consists of a sanctum and a porch, the latter having gone but for its foundation. The sanctum rising to a height of 21 ft. 6 inches is identical on plan and elevation to that at Chara, but its *varaṇḍa* consists of *khurā*, *paṭā* and *kāñṭi*, the *śikhara* is not marked by *bhūmi-āmalakas*, and it has a corbelled passageway. Besides, the sanctum has been rendered a *pañcaratha* appearance by producing sub-*rathas* on two sides of the central offset. The temple was probably built in the 11th century A.D.

DEULBHIRA

Deulbhira, a village in the Bankura district, has a sanctum of mutilated Jaina temple, built of laterite and facing east. On plan it is *triratha*, but a *pañcaratha* effect has been produced by introducing sub-*rathas* on two sides of the central offset. The edges of the cardinal and corner offsets are indented. The *bāḍa* is *tri-āṅga* showing a square dado in the *pābhāga*, a plain *janghā* with an emptied niche on the central offset, and a three-coursed *varaṇḍa* of *khurā*, *paṭā* and *kāñṭi*. The *śikhara* is curvilinear and is not marked by *bhūmi-āmalakas*. The crowning members of the *śikhara* above the *grīvā* have disappeared. On the front side of the sanctum is a corbelled passageway below and a two-tiered gable-*sukanāsa* surmounted by a lion above. The temple was probably built in the 11th century A.D.

UTTAR PRADESH

After Bihar it is Uttar Pradesh which seems to be most sacred for the Jainas as 18 of the 24 Tīrthaṅkaras such as Ṛṣabhanātha, Neminātha, Pārśvanātha etc. were born in this State at the following 11 places – Ayodhyā, Śrāvastī, Kausāmbī, Vārāṇasī, Candrapura, Bhadrāpura, Sīmhapura, Kāmpilya, Ratnapura, Hastināpura and Saurīpura. Tīrthaṅkara Mahāvīra had also stayed at some of these places during his preaching tour. Historically, however, the antiquity of Jainism in U.P. goes to the time of Pārśvanātha (8th century B.C.) when an old Jaina stūpa was repaired at Mathura. In Vīra era 840 (A.D. 313) a Jaina Council to compile Jaina canons was convened at Mathura as well. But the

archaeological materials available at the Jaina stūpa-site of Kaṅkāli Tīlā, Mathura, are assignable not earlier than the 2nd century B.C. From this time onward Mathura became an important centre of Jainism and it enjoyed that position down to the time of Akbar (A.D. 1556-1605) since Rājamalla writes in his *Jambūsvāmīcarita* that there were 515 stūpas at Mathura. Jainism also grew in other parts of the State from about the 5th century A.D. to the 12th century A.D. as evident from a large number of Jaina images recovered from many places and now preserved in the museums of Allahabad, Lucknow, Sarnath and Bharata Kālā Bhawan (B.H.U.). That Jainism was in flourishing state is also demonstrated by a Jaina temple at Banpur and by a group of Jaina temples at Deogadh. But, except for these, no other site in the State has Jaina temples of the period under reference, probably they were ruthlessly plundered and destroyed by the Muslim iconoclasts, for the plains of North India were worst-hit by the Muslim attacks.

DEOGADH

Deogadh, a small village on the right bank of the Betwa, is situated in the Lalitpur district of Uttar Pradesh. It is only seven miles south-west of Jakhlaun on the Bhopal Jhansi Railway line. To the east of the village is a hilly fort with a group of thirty-one Jaina temples that have undergone repairs from time to time. In the restoration work the old materials have been reused, and consequently one may come across both the old and new materials in a temple. They are built of locally available reddish sandstone and mostly date from the 8th century A.D. to the 12th century A.D. All these Jaina temples belong to the Digambara Jaina sect. Below is given a brief account of these temples.

Temple 1 – Originally, it probably was an open *maṇḍapa* with twenty pillars bearing the flat roof, but now it has only eight *ghaṭapallava* pillars in two rows of four each. The *maṇḍapa* rests on a high platform of well-dressed stones and houses some carved slabs.

Temple 2 – It originally seems to have consisted of a small sanctum and an open *maṇḍapa* with sixteen

pillars arranged in four lines of four each, but now the *maṇḍapa* has been closed on the outer sides by dressed stones, and a screen wall with aperture is built in the second row of pillars from the rear side, dividing thus the entire space into a front verandah and a rear *maṇḍapa*. The pillars of the front row have gone. The doorway of the sanctum is plain. There is a four-pillared pavilion of the medieval period on the roof.

Temple 3 – This north-facing temple is a double shrine with two rectangular sancta, two closed halls and a common verandah. The temple stands on a low platform and has thirty-five pillars arranged in five rows of seven each. The different chambers are formed by solid walls put up between the pillars. The doorways are plain. The temple consisted of two storeys, but its upper storeys have disappeared.

Temple 4 – This south-facing temple stands on a low *pīṭha* and consists of a square closed hall and a porch, with a pavilion above. The hall has four pillars in the nave and twelve pilasters on the periphery. The doorway is ornate but damaged. The porch is restored and its two pillars bear inscriptions of A.D. 1150 and A.D. 1167 respectively.

Temple 5 – This is a four-faced shrine housing a Sahasrakūṭa panel under a restored curvilinear tower. The temple is laid out in the centre of a low platform, leaving an open space for circumambulation. It has a moulded *pīṭha* of *bhīṭṭa*, *jāḍyakumbha*, *karṇikā*, *kumuda* and a plain *paṭṭikā*. The *catuśśākhā* doorframe on east and west is very ornamental, the eastern one also bearing an inscription of A.D. 1063. The other two are sham doorways.

Temple 6 – This is a small temple with no architectural merit. It consists of a square sanctum roofed by a *śikhara*, and a porch with two pillars and two pilasters carrying a flat roof. The doorway is plain.

Temple 7 – This is a four-pillared open pavilion built on a platform and housing slabs of *caraṇapādukās*, two of which are dated in A.D. 1636 and 1638. In the ceiling is shown a full-blown lotus with four rows of

petals. The pavilion is a modern erection from old materials.

Temple 8 – This oblong structure facing east consists of three rooms with a common verandah supported by four pillars. Each room has a plain doorway. In the interior are housed many sculptures.

Temple 9 – It consists of a small sanctum and a *maṇḍapa* and faces east. The sanctum has an ornate doorway with fine figures of Gaṅgā and Yamunā. Inside are now kept twelve stone slabs carved with various sculptures. The *maṇḍapa*, the front portion of which has disappeared, has now been converted into a verandah with two pillars keeping intact the two side walls.

Temple 10 – This is a four-pillared open pavilion built on a low platform and housing three four-faced pillars, each bearing figures of Jinās, monks, nuns and lay-followers.

Temple 11 – Like Temple 3, this temple is also a two-storeyed structure with the upper storey being fully intact. The lower storey consists of a small cella, a pillared *maṇḍapa* and a verandah. It stands on a moulded *pīṭha* made up of *bhīṭa*, *jāḍyakumbha*, *kumuda*, *antarapaṭṭa* and *grāsapaṭṭī*. The walls are flat and carry vertical decorative bands on the two-third upper part. Inside, the verandah shows a row of four *ghaṭapallava* pillars, the *maṇḍapa* displays four pillars in the nave and twelve pilasters on the periphery, and the cella with plain doorway now houses three Jina images, one of which bears a date of A.D. 1048. The doorframe of the *maṇḍapa* is richly carved. The temple faces north.

The upper storey, which is landed up from the lower one by a flight of steps built in the north-east corner of the *maṇḍapa*, is identical in plan and disposition to the lower storey, but its verandah on the two lateral sides is enclosed by a short wall of *vedikā*, *āsanapaṭṭa* and *kakṣāsana* with crude decorations on the outer faces. The roof is flat. The cella has five Jina images one of which is made of white marble.

Temple 12 – This west-facing temple (Fig. 55; Pl. 18) is the largest Jaina structure at Deogadh. It is

rectangular on plan and consists of a sanctum and a walled vestibule, the whole enclosed by a covered ambulatory and screen wall with entrance doorways on all the four sides. Outside this, on the front, is a pillared assembly hall built during recent years from the old materials. In the east corner of this hall are two old pillars which originally formed part of the entrance porch.

The *adhiṣṭhāna* of the outer enclosing walls, the lower portion of which has been concealed by subsequent flooring, is composed of *kumbha*, minor *kapota*, *paṭṭikā* decorated with scrolls, broad *antarapaṭṭa* adorned with grooved half diamonds, and *kapota* decorated with *caitya-gavākṣa* pattern. Above the *kapota* is a course of alternate plain blocks and roughly moulded *kumbhakas* (vases) supporting latticed windows and square pillars of the *jaṅghā*-wall respectively. Each window rests on a blind balustrade decorated with diamonds in niches and canopied by *kapota*, is inset with a sculptured niche, surmounted by tall *udgama*-pediment, between vertical trellis of perforated squares of wavy line, and is capped by a *kapota* underlined with two rows of small rafter ends in alternate set-up. The trellis are surmounted by beaded garland loops and buds. The niches contain inscribed images of Jaina Yakṣas, often with their respective Jinās. The wall pillars have *ghaṭapallava* base and capital, ornamented shaft depicting *grāsamukhas* or half lotuses with suspended bells and ribbons, and palmette brackets. Above the *kapota*-and-bracket course of the *jaṅghā* may be seen a string of big rafter ends adorned with various ornaments, a *kapota*, a recessed course with smaller rafter ends, and a corrugated eave-cornice bearing saw-tooth pattern on the front face. Above the cornice is a broad recess decorated with a stripe of grooved half diamonds between two rows of floral half diamonds, and then follow a ribbed awning and a plain parapet.

The sanctum is *tri-aṅga* with solid walls and has simple moulded basement and plain wall. The enclosing screen wall has *triśākhā* doorframes opposite the cardinal offsets of the sanctum. The ceilings of the sanctum and

the ambulatory are flat and uncarved. The *pañcaratha śikhara* of the sanctum, as it looks from outside, rises above the terrace from a moulded base consisting of a *paṭṭikā* decorated with garland loops and buds, a string of ornate rafter ends between two *kapotas*, and a recessed course with a string of smaller rafter ends. The central and flanking offsets of the *śikhara* are enmeshed with *caitya-gavākṣa* pattern, while the corner offsets are marked by nine *bhūmi-āmalakas*, each consisting of two-tiered *kapota* with addorsed *caitya-gavākṣa*, spirelet and *kapota*. The crowning members of the *śikhara* above the *āmalaka* are modern restoration. The *śikhara* shows elegant proportion and pleasing curvature.

The *śukanāsa*, which rises to the fifth *bhūmi* of the *śikhara*, is very massive and elaborate. It consists of two storeys and a gable of three diminishing stages, crowned by a circular *gavākṣa* containing a figure of seated Jina. The two storeys are each marked on the sides by a stage of *bhūmi-āmalaka*. In the central part of the lower storey is an open window flanked on each side by a pair of standing Jinas. The window is surmounted on the upper storey by a tall *udgama*-pediment, while the Jinas are canopied by niched pediments containing diamonds.

The *garbhagṛha* doorway (Pls. 19-20) is very ornate. It consists of seven jambs decorated with diamonds, flowers (*bakula*), *apsarases*, *mithunas*, *apsarases*, rampant *vyālas* and creepers respectively. On the lower part of the jambs stand some beautiful female figures, now sadly damaged. The lintel continues the decoration of two inner jambs, but above that it has four friezes of which the lowermost displays Vidyādhara, the second Navagraha, the third alternate standing and seated Jinas (the prominent among these being Ādinātha and Ajitanātha, who appear on the upper and lower *lalāṭas*), and the uppermost the sixteen objects seen in dream by the Jina mother at the time of conception. At the terminal ends of the lintel are four seated goddesses one of which is identified with Cakreśvarī and another with Sarasvatī. The doorsill has

a *mandāraka* flanked on each side by a group of dancers and musicians, lion attacking an elephant and a seated goddess. As apparent from an inscription, the doorway has been added in A.D. 994, replacing of course the original old one.

The temple is dedicated to Śāntinātha whose standing colossal image (17 ft. 3 inches high) is installed in the sanctum.

On stylistic grounds and on the basis of the palaeography of the short labels on the images, the temple is placed in the end of the 8th century A.D.

Temple 13 – This is a small structure adjacent to the north wall of the *maṇḍapa* of Temple 12. It consists of an east-west oblong hall with an entrance on the north and a sanctum on the shorter west side, both containing sculptures of seated and standing Jinas.

Temple 14 – This west-facing temple consists of an oblong north-south sanctum with two doorways and a verandah with a row of six pillars. Inside the sanctum are some Jina images. Its south-east portion is attached to the back wall of Temple 13 and the western end to the north wall of the *maṇḍapa* of Temple 12.

Temple 15 – This west-facing temple is perhaps the oldest structure at the site. It is *dvi-aṅga* on plan consisting of *bhadra* and *kārṇa* (Fig. 56), and has three shrines on three sides of a common square assembly hall entered through a rectangular porch from the west. The three shrines, of which the central shrine (eastern) is slightly smaller than those on the north and south, are walled at the back with shallow niches on the *bhadrās* of their outside faces. The roof of each shrine is lost and the wall rebuilt, but it almost still retains its original form.

The temple does not stand on a moulded *pīṭha* but on a *vedībādhā* which consists above the *bhīṭṭa* of a *khura*, *kumbha*, *kalaśa*, *kapota* decorated with *caitya-gavākṣas*, and a plain *paṭṭikā*. The *janghā*-wall is plain but for shallow sculptured niches surmounted by tall *udgama*-pediments on two faces of the *kārṇas* and on the lateral sides of the entrance porch. The *janghā* is topped by a decorative band which has survived

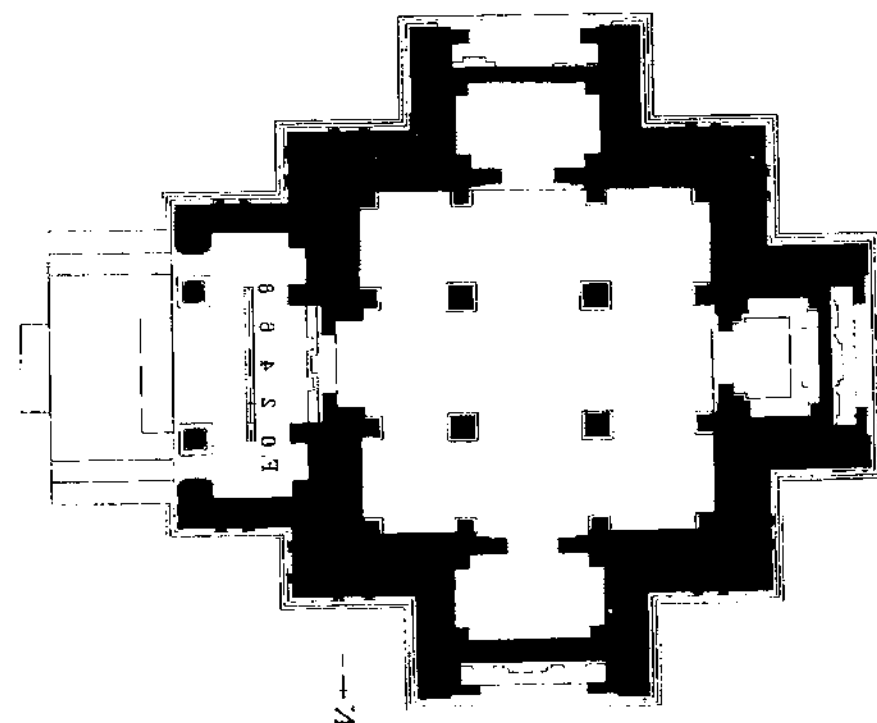


Fig. 56. Plan of Jain Temple No. 15, Deogadh.

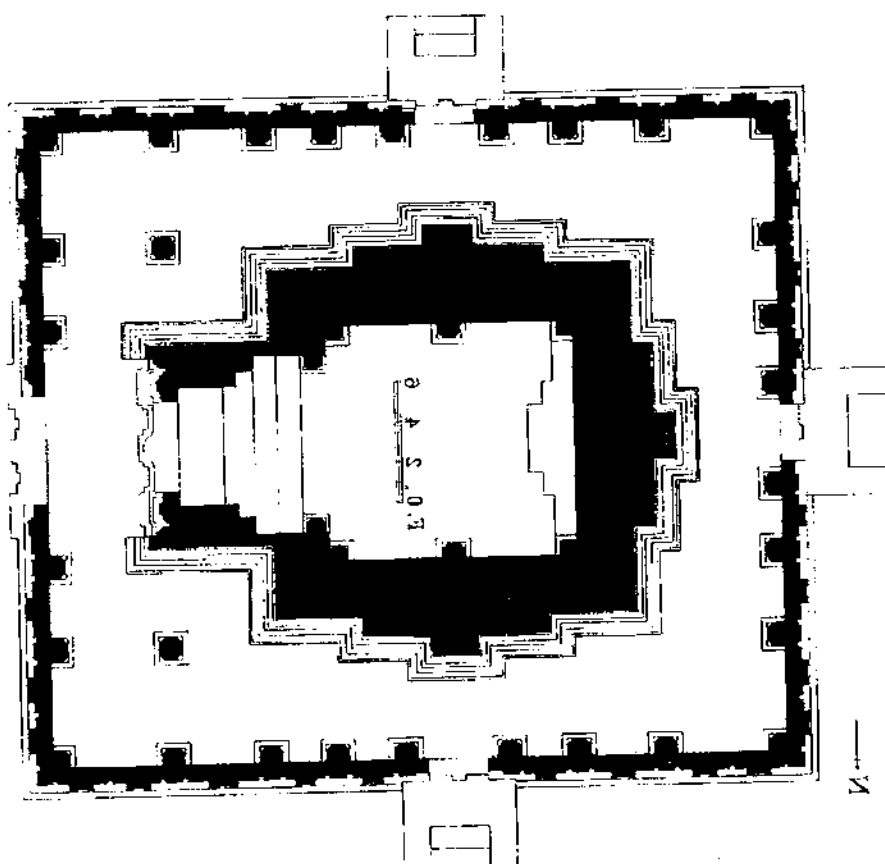


Fig. 55. Plan of Jain Temple No. 12, Deogadh.

at some places only. The whole of the upper part, including the overhanging cornice, short parapet and the *chatri*-pavilion on the roof, is modern. The three large-sized outside shallow niches, which at once remind us of similar ones found in the Daśavatāra temple there, have each a *triśākhā* doorframe with Gaṅgā-Yamunā figures at the base. Each niche contains images of a seated Jina between two standing ones.

The entrance porch shows two widely-spaced pillars and two pilasters in the front and four pilasters aligned with them at the back. They are all of the square order and are well-carved. Their moulded base is composed of *khura*, *kumbha*, *kalaśa* and *paṭṭikā*, and carries sculptured niches on the four faces; the fluted shaft, with suspended bells in alternate flutes, rests on gorgeous *ghaṭapallava* and is also surmounted by a fine *ghaṭapallava* capital bearing palmette-brackets.

The doorway of the assembly hall consists of four jambs of *patra*, *naga*, *rūpa* and *padma* adorned with scrolls, snakes in thin band, Jinas and lotus petals in bevelled surround respectively. The door-lintel continues the decorative bands of all the four jambs and has a seated Jina on the *lalāṭa*. The lower part of the doorjambs is occupied by standing images of Gaṅgā and Yamunā with attendant figures. The doorsill shows a semicircular projection carved with lotus scrolls in the centre, a *grāsamukha* or *mithuna* on each side of it, and a gladiator fighting a lion on either extremity.

The interior of the assembly hall shows four pillars in the square central nave and twelve pilasters on the periphery, all of the square variety. The base of the pillars is similar to that of the porch but shows a *caitya-gavākṣa* ornament instead of the sculptured niche; the shaft is plain below and carries decorations of *grāsamukha* or half lotus, *ghaṭapallava*, fluted vase and a square block with foliate swirls above; and the capital has two cushion-shaped square *āmalakas* surmounted by roll-brackets. The pilasters are similar to the pillars, but the shaft shows lotus medallions with a short octagonal section.

The doorframes of the three inner shrines are plain and simple. In the east shrine is installed an excellent image of Jina seated on a lion throne; he is canopied overhead by a three-tiered parasol and *caitya*-tree flanked on each side by a couple of Mālādhara and a lustrating elephant. The image is framed between two ornate square pilasters with a *caurī*-bearer on each side and a *makara-toraṇa* joining them above.

On stylistic grounds the temple is placed in the third quarter of the 8th century A.D.

Temple 16 – This west-facing temple consists of an oblong *maṇḍapa* and an entrance porch with a pavilion above. The *maṇḍapa* shows a row of four pillars in the middle and fourteen pilasters on the periphery. The doorway is ornate. Inside the *maṇḍapa* are eight seated and sixteen standing images of Jinas and a sculpture of goddess Ambikā.

Temple 17 – This temple with westerly orientation consists of a square *maṇḍapa* and a verandah with four pillars. The *maṇḍapa* has four pillars in the nave and twelve pilasters on the periphery. The doorframe is plain. It contains twenty-two standing and seated Jina figures.

Temple 18 – This south-facing temple consists of a small sanctum, *maṇḍapa*, verandah, and later built low terrace with two free-standing carved pillars. The temple stands on a moulded *pīṭha*; its walls are flat and plain; and there is a *śikhara* over the sanctum and a flat roof on the *maṇḍapa*.

The verandah has a row of four *ghaṭapallava* pillars and seven Jina images. The door of the *maṇḍapa* is very ornate. The *maṇḍapa* has four pillars in the nave and twelve pilasters on the periphery; there are eleven seated and eight standing Jina sculptures. The doorway of the sanctum is low but ornate and bears fine figures of Gaṅgā and Yamunā. Inside the sanctum is installed a large image of standing Jina.

Temple 19 – It consists of an oblong *maṇḍapa* and a verandah and faces south, both standing on a very low *pīṭha*. The flat roof of the verandah rests on

four pillars and four pilasters. The *maṇḍapa* has undecorated flat wall and a pavilion on its flat roof. The doorway of the *maṇḍapa* is ornate and bears figures of Gaṅgā, Yamunā, Jinas, Bāhubalī and Bharata. Inside, it shows four pillars in the nave and twelve pilasters on the periphery. At the rear wall of the *maṇḍapa* is a long carved pedestal supporting a seated Jina in the middle and double-Jina images on either side.

Temple 20 – This south-facing temple originally consisted of a sanctum and a square *maṇḍapa*, both having a plain wall and flat roof. The *maṇḍapa* is entered through an ornate doorway bearing figures of Jinas, Gaṅgā-Yamunā etc. In the interior it shows four pillars in the nave and twelve pilasters on the periphery; there are fourteen standing and thirteen seated images of Jinas. The doorframe of the sanctum is sparsely decorated. Inside the sanctum are three seated and two standing Jina figures.

Temple 21 – It consists of a central *maṇḍapa* and two rooms facing each other on its two sides. There is a mutilated, standing Jina figure in the *maṇḍapa*, one seated and seven standing Jinas in the west room and eight images in the east one.

Temple 22 – This south-facing temple consists of a sanctum and a porch with two pillars and two pilasters. The wall has carved pilasters. There is a modern cupola over the sanctum. The doorway is sparsely carved. Inside are three seated Jina figures.

Temple 23 – This south-facing temple has a sanctum with modern cupola above and a porch in the front, both standing on a raised platform. The doorway of the sanctum is decorated. Inside are three standing and one seated Jina figures, besides a sculpture of Āmbikā.

Temple 24 – This flat-roofed temple consists of a sanctum and a porch and faces south. The doorway of the sanctum is ornate bearing figures of Jinas, Gaṅgā-Yamunā and other decorations. Inside are three images of seated Jinas, one of standing Jina and a panel depicting Yakṣa Dharaṇendra and Yakṣī Padmāvatī.

Temple 25 – It consists of a sanctum and a porch and faces east. The sanctum is roofed by a *śikhara*; its doorframe is plain. Inside are two seated and three standing Jina figures.

Temple 26 – This east-facing temple has an oblong *maṇḍapa* with two pillars and ten pilasters and is preceded by a verandah with two pillars and side walls. The doorway of the *maṇḍapa* is sparsely decorated and carries a figure of Supārśvanātha on the *lalāṭa*. Inside the *maṇḍapa* are some fine images. One of these is of Yakṣa Dharaṇendra; another is identifiable with Yakṣī Padmāvatī.

Temple 27 – This east-facing temple consists of a sanctum with pyramidal *śikhara* of later date and a closed *maṇḍapa*. The doorway of the *maṇḍapa* is carved. On the door-lintel is a seated image of Neminātha occupying the central space, Pārśvanātha and Supārśvanātha appearing on the two flanks. Inside the sanctum is a Jina-cauvīsī panel.

Temple 28 – This temple consists of a *pañcaratha* sanctum, an *antarāla* and an entrance porch and faces south. The sanctum being rectangular on plan the *ratha*-offsets are asymmetrical. The low *pīṭha*, perpendicular wall and the *pañcaratha śikhara* with *āmalaka* are unadorned, but the *śukanāsa* lodged over the *antarāla* harbours on its front facade a seated Jina flanked on either side by a standing one. The *pañcaśākhā* entrance door is very ornate, but that of the sanctum is simple. Inside the sanctum, the floor of which is lower than that of the *antarāla*, are five images of standing Jinas and two of sitting Jinas.

Temple 29 – This temple with westerly orientation consists of a single cella housing a slab of Jina-cauvīsī dated A.D. 1144.

Temple 30 – This west-facing temple consists of a *maṇḍapa* with two pillars and ten pilasters, and a verandah with four pillars the intercolumniation between the central pillars of which is greater than that in the side ones. The entrance door is carved; the lintel carries the Jina figures. Inside are twelve stone slabs without Jina-

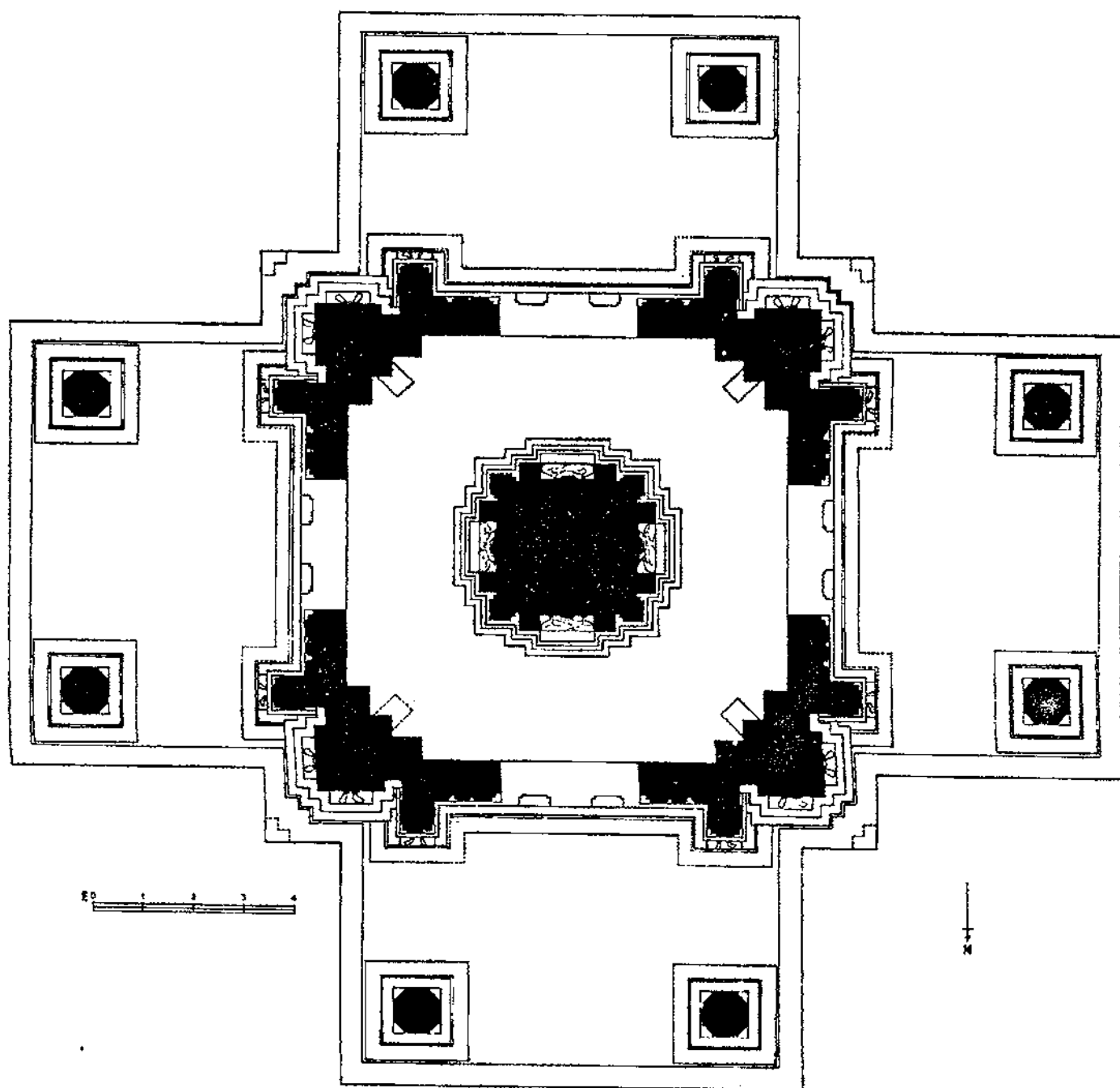


Fig. 57. Plan of Jaina Temple, Banpur.

figures, besides a figure of Jina mother lying on cot.

Temple 31 – This south-facing temple is a small structure with sanctum and verandah. The *pañcaśākhā* doorframe of the sanctum is very ornamental and bears figures of Gaṅgā-Yamunā on the lower section of the jambs and a figure of Neminātha on the *lalāṭa*. Inside is a large image of Neminātha seated in meditative posture.

Mānastambha – The Mānastambhas (Pl. 21), also called Kīrtistambhas (pillar of glory), are the free-standing ornamental pillars installed on a pedestal in the front or the side of the temple. There are in all nineteen Mānastambhas at Deogadh. They range in height from about 5 ft. to 16 ft. Their basal part is square bearing figures of Jaina gods and goddesses on the four faces. The shaft is square, faceted, fluted or circular, often decorated with chain-and-bells that issue from the mouth of the *kīrtimukhas*. They are rarely clasped by decorative bands. The four faces of the square shaft of some pillars are carved with a series of small Jina figures in horizontal row. At the top of the pillar is a four-faced block of stone which generally carries Jina figures on the three faces and a figure of Jaina Ācārya on the fourth. Three of these pillars bear inscriptions of A.D. 1051, 1059 and 1072 respectively.

BANPUR

Banpur is situated twenty miles east of the district headquarters of Lalitpur in Uttar Pradesh. It has a four-faced (Sarvatobhadra) Jaina temple consisting of a square sanctum and four rectangular entrance porches (Fig. 57), one on each side. The *garbhagrha* is *dvi-aṅga* on plan consisting of *bhadra* and *karṇa*, the former having the doorway and the latter the solid wall. The temple stands on a low *jagatī*.

The sanctum rises direct from a *vedībhandha* which is made up of a *jaḍyakumbha* decorated with lotus leaves, *khura*, *kumbha*, *kalāśa*, *antarapatta*, *kapota* adorned with *caitya-gavākṣas*, and a *paṭṭikā*. The *jaṅghā* on four *karṇas* carries handsome figures of four-armed Dikpālas, two appearing on each *karṇa*. Each Dikpāla stands on a projected console and is canopied overhead

by a ribbed awning and a tall *udgama*-pediment. The *varaṇḍikā* above the *jaṅghā* shows a *paṭṭikā* decorated with interlacing garlands, a *kapota*, *chādyakī*, a stripe of rafter ends adorned with floral design, and *kapota*. The *triratha śikhara* is of the *anekāṇḍaka* class, covered with a lattice of *caitya-gavākṣas*. The *śikhara* is divided into twelve stages of *bhūmi-āmalakas* of which only four are intact, the rest including even the large *āmalaka* at the top are arbitrarily restored during later times. On the lower part of the *śikhara*, on each of the four faces, is a *triratha śukanāsa* crowned by a series of prominent *caitya-gavākṣas*. On the central facet of the *śukanāsa* is a sunken niche containing a figure of seated Jina flanked by attendant figures, while the side ones harbour seated or standing divine-figures.

Each of the four doorways of the sanctum consists of three ornamented jambs, the first showing a serpentine body with adoring *nāga* bust, the second adorned with scrolls, and the third treated as square pilaster. On the lower section of the jambs stand the river-goddesses, Gaṅgā on proper right and Yamunā on proper left. The door-lintel depicts a large seated Jina on the *lalāṭa*, flanked on each side by an elephant and a Yaksī. Above the lintel is a sculptural panel showing a smaller seated Jina flanked by either the Navagrahas or Vidyādhara-couples. The doorsill has an ornate *mandāraka* in the centre, an Udadhikumāra on each side of it and a lion attacking an elephant on either end.

Inside the sanctum is enshrined an impressive multi-storeyed Sahasrakūṭa bearing 1008 figures of Jinas with Ṛṣabhanātha as *mūlanāyaka*.

Each porch consists of two pillars and two pilasters, supporting a flat roof rebuilt in later times. The pillars have a moulded base above the *padma*-pedestal of inverted cyma recta carved with lotus leaves; their octagonal shaft, with a *ghaṭapallava* below and above, is adorned on each cardinal facet with a long chain-and-bell issuing from the mouth of a *grāsa*; and the capital consists of a square abacus surmounted by four-armed curved brackets. The pilasters are similar to the

pillars, but their square shaft has recessed corners, bears a vertical band of creepers emerging from *grāsamukha* on each facet, and Indra and Upendra as door-guardians on the lower section of the front facet.

Stylistically, this temple is assignable to the early 10th century A.D.

MADHYA PRADESH

Madhya Pradesh as its name itself suggests is the heart land of India, and till November 2000 it was surrounded on all sides by the bordering States of the Indian territory. Owing to its precarious situation thus it had to always bear the brunt of various alien powers, but the cultural activity went on without any hindrance in every field of art and letters. This is also true of Jaina art as we learn from the Jaina works like the *Vasudevahiṇḍī* (5th century A.D.), *Āvaśyakacūṛṇī* and *Niśīthacūṛṇī* (7th century A.D.) that a sandalwood image of Jivantasvāmī (probably a portrait-image of Mahāvīra before renunciation as it stands in meditation wearing a crown and other ornaments) was carried away by king Pradyota of Avantī (Ujjain) from Vītabhayapattana in Sindhu-Sauvira region after depositing its exact wooden copy there and installed it at Vidisha for worship. The wooden image too, according to Hemacandra, was brought to Anahillapāṭaka and installed in a new shrine by king Kumārapāla in the 12th century A.D. But the archaeological testimony available at the moment only takes us to the time of the Imperial Guptas. This is evident from three Jina images of the time of Rāmagupta (c. A.D. 370) and a Jaina cave of the time of Kumāragupta (A.D. 425), the former found at Durjanpur and the latter excavated in the Udayagiri hill, both located in the Vidisha district of Madhya Pradesh. Although a Jaina temple of the Gupta period is still a desideratum in Madhya Pradesh, we have a group of Jaina shrines at Kundalpur which continue the architectural tradition of the early Gupta temples, but they are not datable prior to the 8th century A.D. During the 9th-10th century A.D. when the region was governed by the Pratihāras of Kannauj, Jainism, according to the

Jaina *Prabandhas*, enjoyed the royal patronage of king Āma who is identified with Pratihāra Nāgabhaṭa II (died in A.D. 883). The presence of Jainism during this period is also proved by two Jaina temples standing at Pithaora and Gyaraspur. From A.D. 1000 to 1300 Madhya Pradesh was ruled by four powerful dynasties of the Candellas in the north, Kacchapaghāṭas in the middle, Kalacuris in the east, and the Paramāras in the south and west. Although the rulers of these dynasties were votaries of Brahmanism, they had liberal attitude towards Jainism since an influential section of the population of their respective kingdoms consisting of merchants, bankers and officials was Jaina. This is also evident from the existence of some beautiful temples at Khajuraho and Un.

KUNDALPUR

Kundalpur, Damoh district (M.P.), has been so named because there is a low hill of the form of a *kuṇḍala* (earring). On the hill is a group of about 50 Jaina temples, while in the valley is a shrine of Mahāvīra called Barc Bābā since it has a large image of Mahāvīra. Most of these Jaina temples are modern erections, but some are built in the style of the early Gupta temples consisting thus on plan of a square sanctum and an entrance porch, both having a low moulded plinth, flat and plain wall, and flat roof. The roof of the porch rests on two heavy square pillars that have *ghaṭapallava* base, plain shaft and curved bracket-capital. Their doorframes are also plain. Stylistically, these temples are datable to a period not earlier than the 8th century A.D.

PITHAORA

At Pithaora, Satna district (M.P.), is a small Jaina shrine known as Patiān Dāī, built of plain ashlar. The temple is in ruinous condition, its sanctum alone having survived. It stands on a very low plinth; its uncarved flat walls are having two fillet-type mouldings, one in the middle and the other at the top; and its roof is flat with short cornice. The doorframe of the sanctum, which bears carvings, is of the *triśākhā* variety. The

inner jamb is plain. The middle jamb is in the form of *stambhaśākhā* carved with stencilled scrolls and flanked on each side by a band of *bakula* flowers. The outer jamb is treated as *padma* incised with lotus petals. On the lower part of jambs is a beautiful three-flexured standing figure of river-goddess Gaṅgā on proper right and Yamunā on proper left, each accompanied on the outer side by a *dvārapāla* holding club and serpent. The doorsill depicts a full-blown half-lotus in the centre and a figure of dwarf on either end. The door-lintel continues the decorative bands of the *śākhās*, but they are interrupted by three niched figures of seated Jinās, one in the middle and one on each side. The overdoor is ornate as it carries three decorative bands of scroll, saw-tooth pattern, and carved diamonds alternating with beads.

The temple of Patīān Dāī once had an elaborately carved image of the Jaina goddess Ambikā which is now housed in the Allahabad Museum. The goddess having all of her four arms broken off stands on a *pañcaratha* carved pedestal. She wears rich jewellery and a *karaṇḍa-mukuta* and has a halo of stellate lotus flower. Above her head was carved the foliage of a mango tree which are now gone. She has two youths as attendant figures. Below the feet of the attendants are two devotees flanked by four standing goddesses, two having been labelled as Prajñapti and Vajraśṛṅkhālā. Below these goddesses are tiny figures of Aṣṭagrahas. The accompanying pilasters and the lintel depict other Jaina goddesses, all labelled. The top of the stele represents a seated figure of Neminātha in the centre and a seated and a standing Jina on each side. The sculpture has been assigned to the 11th century A.D. (Pramod Chandra, *Stone Sculptures in the Allahabad Museum*, Poona, 1971, p. 162, No. 470).

The temple is datable to c. A.D. 900.

GYARASPUR

Gyaraspur is situated twenty-four miles north-east of the district town of Vidisha in Madhya Pradesh. It is a picturesque site with a Jaina temple standing on

the slope of a hill and going by the name of Mālādevī. The temple-site seems to have some association with a Jaina saint who possibly lived there and performed penances, and it was on account of this that a Jaina temple was erected there to make it a sanctified place. The temple is partly rock-cut and partly structural and stands on a large terrace cut out of the hill side. In fact, it has been carefully nestled against a natural crevice and its north-western rock-cut portions adjusted to the structural parts. This east-facing temple is built of sandstone and is in a dilapidated condition.

The temple (Fig. 58; Pls. 22-23) is a *sāndhāra* rectangular structure consisting of sanctum with an inner ambulatory, *antarāla* and a *maṇḍapa*, the whole enclosed by a common solid wall with an entrance porch on the shorter east side. Internally, the solid running wall is straight and uncarved. Externally, its sides have been indented into large projections alternating with smaller ones, separated by narrow recesses. There are thus three large and three small projections on the south face, two small ones on the east, and only a small projection on the west and two big and two small projections on the north due to the presence of natural ledge; each projection is broken into five planes. The larger projections have each a balconied window on the *janghā*-wall and a niche on the basement, while each of the smaller projections carries two niches, one on the wall and the other on the basement at the same level as that below the balcony. But the niches in the north-west corner of the sanctum were never built as the wall is here consisted of the rocky ledge of the hill. The balconied windows are fitted with stone grilles that admit only faint light into the interior.

The exterior wall of the sanctum is *dvi-aṅga* consisting of *bhadra* and *karna*, each broken into five planes. The basement above the terrace consists of *khura*, tall *kumbha*, *kalaśa* and *kapota*. The *kalaśa* is replaced by *tulāpīṭha* (a string of rafter ends) on the *bhadras*, decorated with floriated *vyālas* and *kīrttimukhas*. The *kapota* shows adornments of *caitya-gavākṣas* on the

upper section and two minor *tulāpīṭhas* underneath, the lower decorated with lotus buds. The basement niches, which are taller on the larger projections, are each capped by a three-tiered pediment of *caitya-gavākṣas* and are mostly empty now, but from the fragmentary remains of images in some niches it appears that they originally had the multi-armed figures of Jaina goddesses. The wall niches occurring on the smaller projections are each crowned by a tall pediment decorated with a lattice of *caitya-gavākṣas*. These niches and the recesses carry multi-armed figures of Jaina Yakṣas and Yakṣīs identifiable with Dharaṇendra, Padmavatī etc. The balconied windows of the wall, which are almost decorative, consists of a blind balustrade (*vedikā* or *rājasenaka*), projected broad band, *āsanapaṭṭa* and *kakṣāsana*. The balustrade is decorated with two rows of framed niches alternating with recesses relieved with chequer pattern. The projected band is adorned with foliate scrolls and has two tiny *tulāpīṭhas* underneath, the lower adorned with lotus buds. The *āsanapaṭṭa* is decorated with scrolls and surmounted by a frieze of lotus petals. The *kakṣāsana* shows vertical stripes of lotus scrolls alternated by three shafts of beaded pattern. The roof of the balcony is carried by two ornate short pillars resting on the *āsanapaṭṭa*. The pillars support lintel and architrave, each decorated with chequer pattern and a frieze of *kirttimukhas* and crowned by a magnificent pediment of three-tiered large *caitya-gavākṣa*. The wall is surmounted by an usual *kapota* and a recessed course decorated with half diamonds.

The *navāṇḍaka* (nine turrets) *śikhara* of the sanctum is *pañcaratha* marked by seven stages of *bhūmi-āmalakas*, and is clustered around by two rows of *karnaśṛṅgas* (two over each *karna* offset) and by eight rows of small *rathikās* divided into two groups of five and three by an usual *kapota* and ribbed awning over each *bhadra*. The offsets of the *śikhara* extend well above the shoulder course, almost touching the large crowning *āmalaka*. The whole of the *śikhara* is enmeshed with a lattice of *caitya-gavākṣas*. The front facade of the *śikhara*

shows a *śukanāsa* which has lost its crowning figure of lion. The roofs alongwith internal ceilings of the *antarāla*, *maṇḍapa* and entrance porch have all badly damaged, but from what has survived it appears that they were composed of a series of horizontal tiers adorned with *caitya-gavākṣas* alternating with recessed courses decorated with diamonds. The front roof between the two eastern balcony-projections shows on proper right a niche containing a figure of eight-armed Cakreśvarī with two female attendants, flanked by two more niches harbouring seated Jina and Ambikā respectively. The roof on the corresponding left side has an exact replica of what we have just noticed.

The entrance porch is rectangular on plan consisting of four ornate pillars supporting a ceiling decorated with an oval-shaped quatrefoil *kola* with a circular one at the centre (Pl. 24). All the four pillars are alike and stand on a square moulded base with a male or female figure in a niche on each face, represented as dancing, or carrying musical instruments or umbrella. The shaft is square below and above showing a pot-and-foliage in high relief, while its middle tall section displays sixteen-sided fluting decorated on some facets with chain-and-bells suspended from a *grāsapaṭṭī*. Above this occur a flattened circular cushion with four circular projections, a square block decorated with *kirttimukhas* below and scrolls above, a flat circular cogged disc, and a square block adorned with foliage. The capital consists of two square cushions of ribbed pattern and four-armed curved brackets with adoring *nāgas* between them. The pillars support lintel and architrave decorated with four alternate bands of miniature *rathikās* and chequer pattern.

The *maṇḍapa* is entered through a large and elaborate *pañcaśākhā* doorway consisting of *patravallī* (scrolls), *nāgapāśa* (entwined snakes), *mithuna*, *stambha*, and a jamb forming the bevelled surround of the doorway and embellished with *patravallī*. At the base of jambs stand the river-goddesses Gaṅgā on proper right and Yamunā on proper left, with two female attendants and

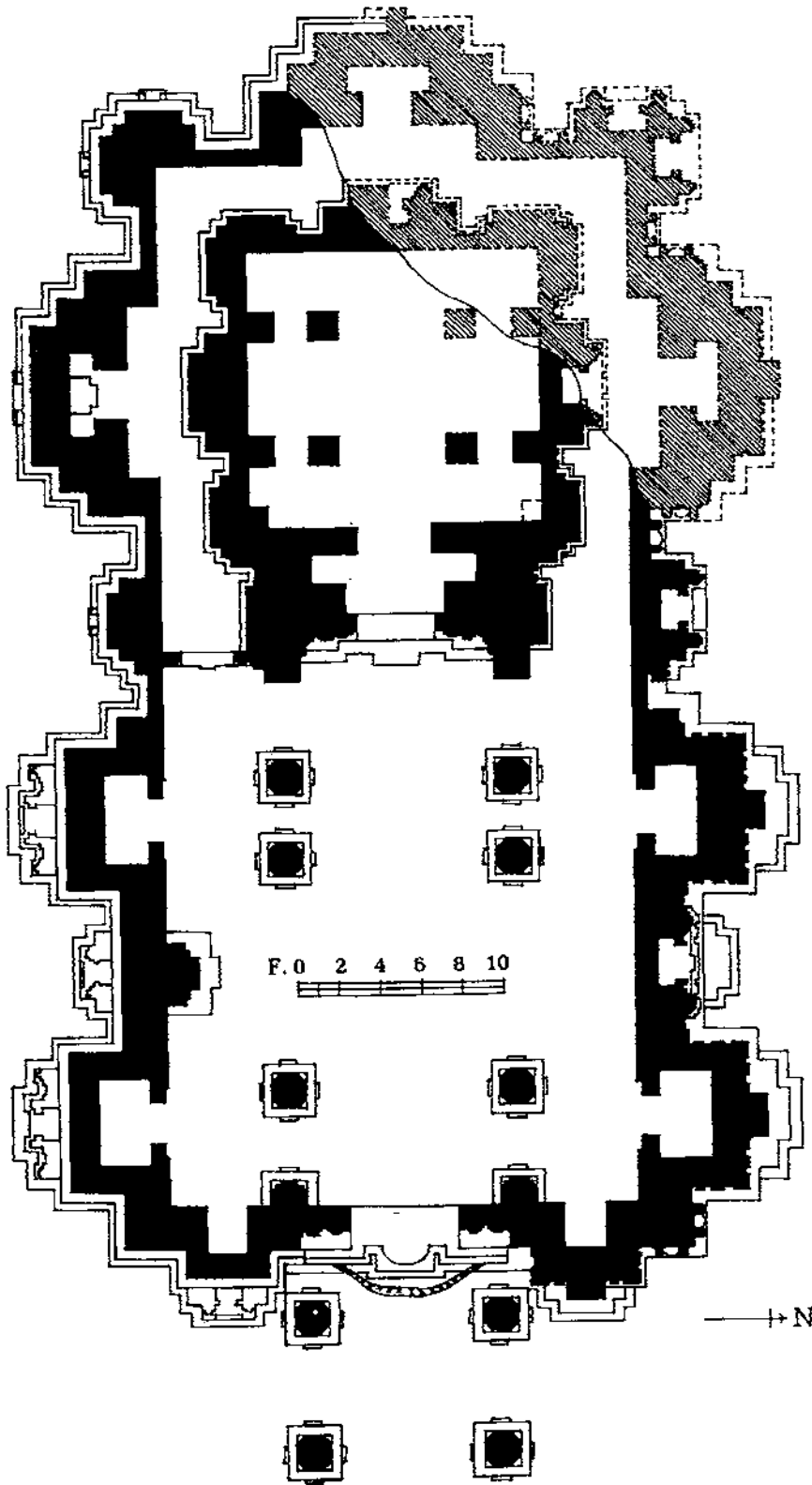


Fig. 58. Plan of Mālādevī Temple, Gyāraspur.

a pair of *dvārapālas*. The inner face of the jamb is carved with two Udadhikumāras (water divinities) riding on crocodiles. The doorsill shows a large central projection carved with lotus stalks entwining paired Kinnaras, elephants representing Diggajas, a pair of devotees and large sejant lion. The door-lintel shows a figure of Cakreśvarī on the *lalāṭa* and two registers of small *rathikās*.

The interior of the *maṇḍapa* has plain walls and shows two longitudinal rows of four pillars each, forming a square large bay at the centre and a small rectangular one on the front and the back. The pillars are similar to those of the entrance porch. The lintel and architrave are decorated with a band of chequer pattern, two rows of tiny *rathikās*, and a frieze of triangular leaves. The central ceiling is composed of four circular courses of *kolās*; the one in the front bay is identical to that of the entrance porch (Pl. 24); and the ceiling in the back bay is flat and decorated with two rows of small square panels depicting Vidyādhara couples, while its central part is carved with *kola*.

The wall of *garbhagrha* (sanctum sanctorum) is also *dvi-aṅga* and shows a *rathikā* on each *bhadra* and *kaṇa*, and on the lateral wall enclosing the *antarāla* in front of sanctum. The south *bhadra*-niche contains a seated figure of Jina, and one *kaṇa*-niche that of Cakreśvarī. The ambulatory is entered on each side by a doorway of three jambs decorated with *patravallī* (an abstract form of *naga*), *patravallī* and bevelled lotus. The basal part of jambs shows a river-goddess flanked by a *pratihāra* (door-keeper). The door-lintel in the southern doorway shows a figure of Garuḍa (mount of Cakreśvarī) on the *lalāṭa*, and the architrave surmounting it has four registers of *rathikās* crowned by *udgama* pediments, the lowermost depicting eleven figures of standing Jinas with two female devotees, the second having figures of four Jinas, and the upper two left vacant, but the *rathikās* in the northern doorway harbour Saptamātrikās (Cāmuṇḍā, Indrāṇī, Vārāhī, Vaiṣṇavī, Kaumārī, Māheśvarī and Brahmāṇī) with Gaṇeśa and

Vīrabhadra.

The *garbhagrha* doorway is similar to that of the *maṇḍapa*, but it carries figures of human, bird, Vidyādhara, *Suparṇa-mithunas*, *nāga-mithunas*, an elephant and an acrobat fighting a lion on the outer jamb, Sarasvatī and Vidyādevī on two ends of the lintel, and eight standing robeless Jinas on the architrave.

Inside the sanctum are only three pillars and six plain pilasters on the east and south sides as the three-fourth rock-ceiling in the north-west is securely supported on the walls of the sanctum. The *mūlanāyaka* image is missing; instead, there is a medieval image of Jina installed on a high pedestal.

On the grounds of style and the palaeography of inscriptions engraved as labels below Jaina Yakṣas and Yakṣīs, the temple is datable to c. A.D. 850-875.

KHAJURAH

Khajuraho is situated about 29 miles east of Chhatarpur district headquarters in Madhya Pradesh. It has now become an important tourist place linked both by airways and roadways. It is almost midway between Satna and Harpalpur Railheads connected by good metalled road. The region around Khajuraho is well covered with trees and shrubs and watered by tanks. Geologically, it forms a part of the Vindhyan range which provides fine-grained sandstone of various shades, used largely in the construction of the temples of Khajuraho.

Khajuraho had never been a religious or political centre before the 9th century A.D. It first came into importance when the Candellas (c. A.D. 850-1200) of Jejākabhukti made it their religious capital by adorning it with beautiful temples, tanks and gardens. According to the local tradition, the Candellas built eighty-five temples at Khajuraho. Of these, twenty-five temples still stand in various stages of preservation, while the remaining ones may be traced in the ruins that have now turned into mounds. Topographically, the extant temples are divisible into four groups, viz. Western, Eastern, South-eastern and Southern. The Western Group

shows the main concentration of Khajuraho temples like the Brahmanical Kandariā Mahādeva etc. and has on its southern flank remains of three old tanks. One of these tanks, now known as Nisoi Tāl, shows on its embankment the remains of a ruined shrine with its architectural fragments and sculptures identifiable with Pārśvanātha, Ambikā, Jaina teachers etc. The Eastern Group reveals no remains of Jaina affiliation. The Southern Group possesses a ruined Jaina shrine with a large image of Jina. The South-eastern Group exclusively consists of Jaina temples including the Ghaṇṭai and a group of Jaina temples enclosed by a modern wall. This group has four old temples and many new ones built partly with old material and enshrining mostly old images. The Pārśvanātha temple among these is the largest and best preserved. Immediately to its north is the old temple of Ādinātha. In the north-east corner of the Pārśvanātha is a small temple, which seems to have been one of the subsidiary shrines of Pārśvanātha, the other three being irretrievably lost. There is yet another temple called the Śāntinātha which enshrines a colossal image of Ādinātha dated A.D. 1027. The Śāntinātha temple, which is the main shrine of modern worship, has been thoroughly renovated and has a rectangular enclosure of shrine-cells, a typical feature of the early medieval Jaina temples. The Ghaṇṭai temple is located in the nearby village of Khajuraho and is in a very ruinous condition. Below is given a brief account of the Pārśvanātha, Ādinātha and Ghaṇṭai temples as they alone retain old structures.

Pārśvanātha Temple – It is oblong on plan (Figs. 59-60; Pl. 25) with an axial projection on each of the two shorter sides. The projection on the east is occupied by the entrance porch, while that on the west contains a shrine attached to the back wall of the sanctum which is a very unique feature. The temple consists of a sanctum, *antarāla* and *mahāmaṇḍapa* provided with a doorway from the *ardhamāṇḍapa* (porch). All the three compartments have a common ambulatory enclosed by a solid wall which is relieved internally by

pilasters and externally by three sculptural bands and twelve perforated windows admitting diffused light into the ambulatory. It is very surprising that this temple does not possess balconied windows which are a characteristic feature of the temples of Khajurāho.

Though the temple is oblong up to the wall, its sides are indented to produce a *navaratha* (nine offsets) sanctum and a *pañcaratha* (five offsets) *mahāmaṇḍapa*. This is wrought by a series of projections separated by recesses. The projections being continuous in disposition one larger central offset (*bhadra*) is formed on the longer side of each compartment and one smaller offset on either side of the central projection of the shorter side.

The temple stands on a four feet high *jagatī*, the original mouldings of which are all lost. On the *jagatī* rests the *pīṭha* which consists of a plain *bhīṭa*, *jādyakumbha* decorated with *caitya-gavākṣas*, *karnikā* bearing a band of *gagāraḥas* (frill like ornament) below, *paṭṭikā* decorated with heart-shaped flowers and a band of *gagāraḥas* below, *antarapaṭṭa* adorned with diamonds, and *kapota* decorated with *caitya-gavākṣas* above and *gagāraḥas* below. The *vedibandha* above the *pīṭha* shows *khura*, *kumbha*, *kalaśa*, *antarapaṭṭa* decorated with *caitya-gavākṣas* above and rafter ends below, and a projecting *paṭṭikā* decorated with stencilled scrolls. The *janghā*-wall shows three rows of fine sculptures, each being smaller than the one below; they are separated from one another by two ornamental bands. The lower row carries standing figures of gods, goddesses and *apsarases* on the projections and *vyālas* in the recesses. The middle shows divine couples on the projections as well as the recesses. The third or top row shows Vidyādhara couples, ascetic couples and single Vidyādhara, both on projections and recesses. The divine figures of Brahmanical affinity are identifiable with Śiva, Śiva-Pārvatī, Viṣṇu, Lakṣmī-Nārāyaṇa, Kṛṣṇa, Balarāma, Sītā-Rāma, Paraśurāma, Kāma-Ratī, Brahmā, Kubera, Śaṅkha-puruṣa and eight Dikpālas. Besides these there are figures of seated Jina, standing Padmaprabha and four-armed standing Jaina goddesses, each with two

Jina figures, all confined to the niches. Of all the figures, only the eight Dikpālas are correctly represented in their respective positions, the others do not have any order. The Śaiva and Vaiṣṇava deities are shown almost in an equal preponderance. The top row of *jaṅghā* sculptures is crowned by a square *bharaṇī* of arris and cyma recta, and two usual *kapotas*.

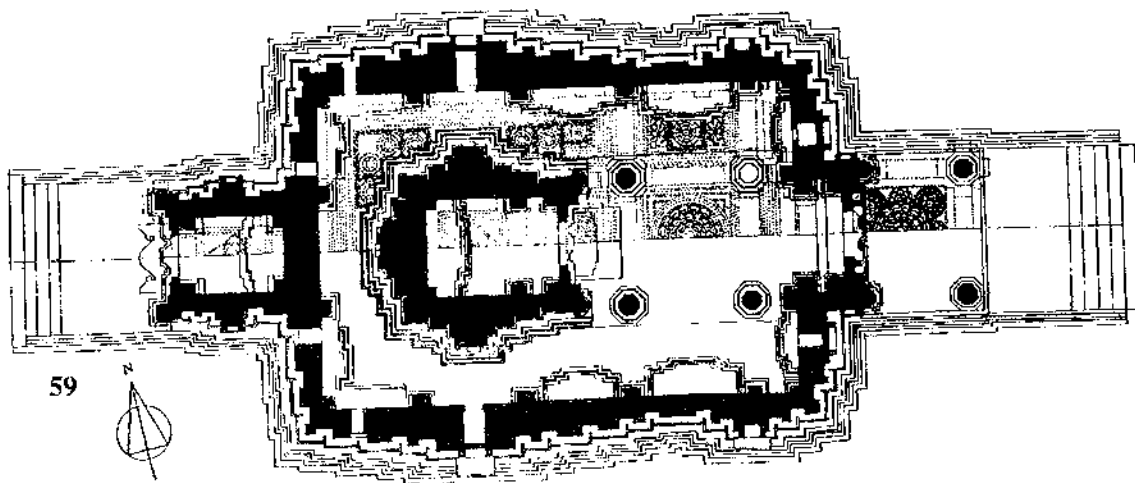
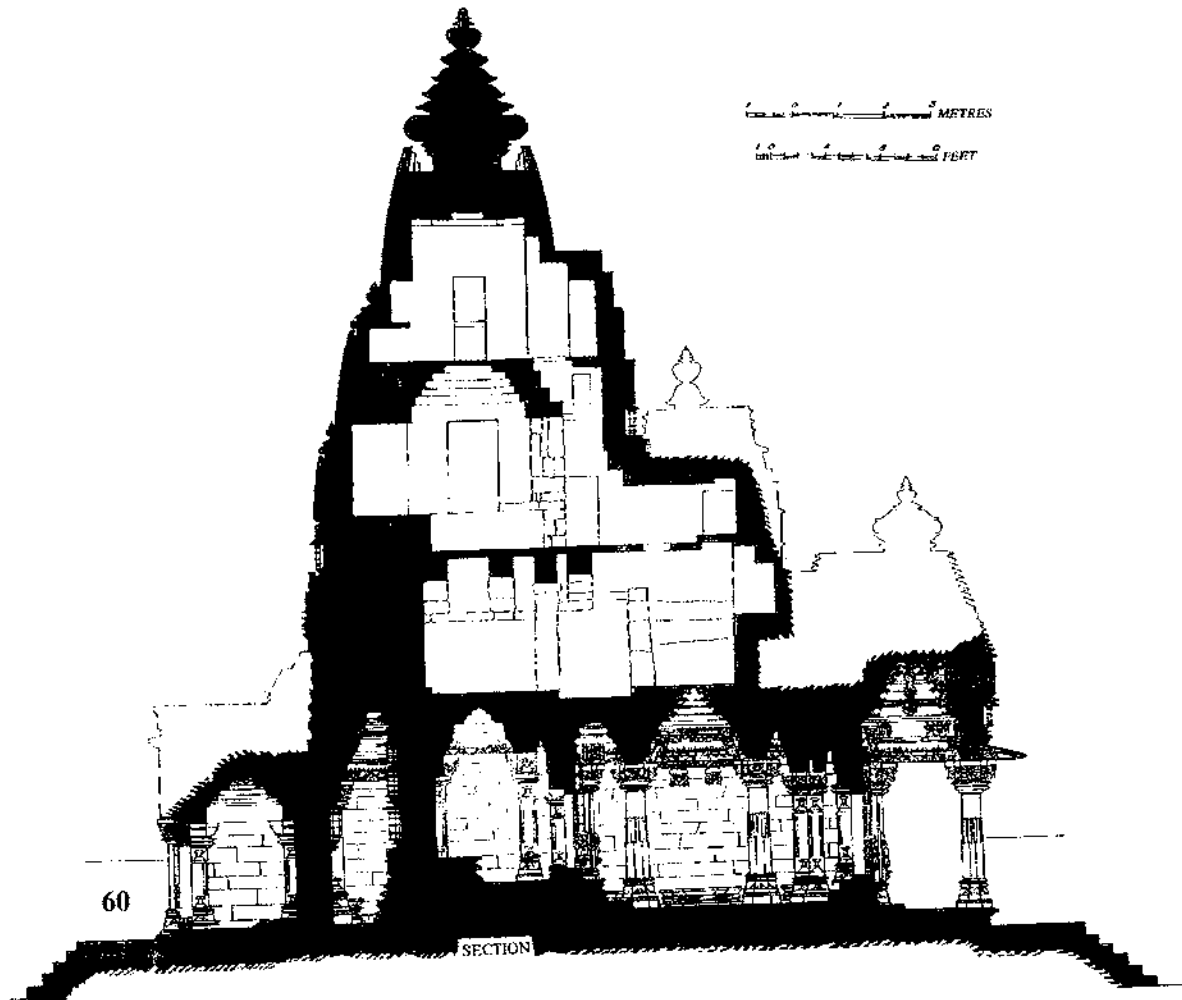
The *śikhara* of the sanctum starts with a series of miniature *śikharas* (turrets) with pyramidal roof over the projections, but the central projection on the north and south shows a series of three *udgama*-pediments of *caitya-gavākṣa* ornament in ascending order; the same in the *mahāmaṇḍapa* which continues the vertical lineaments of the sanctum up to the bottom row of *karṇaśṛṅgas* (turrets on corner offsets), however, carries only one pediment. The lower pediment shows on its each flank a miniature pyramidal tower and two minor tiers of pediments, all occupying the spaces formed by the recesses; the middle pediment is flanked on either side by two *karṇaśṛṅgas*; and the upper pediment carries three *karṇaśṛṅgas* on each flank, of which the central *śṛṅga* is taller than the side ones. Below the level of the upper *karṇaśṛṅgas* we notice a series of niches encircling the roof and containing figures of bearded teachers and disciples. Above the top pediment occurs the central row of niches surmounted by a prominent awning, and beyond this rises the *saptaratha* central tower marked by eleven *bhūmī-āmalakas* and carrying two *uraḥ-śṛṅgas* (turrets leaning upon central offset) on each facade. The lower *uraḥ-śṛṅga* is smaller than the upper one and starts from the same level as the higher one. The upper *uraḥ-śṛṅga* also carries a *karṇaśṛṅga* on each flank. All the offsets of the spire are enmeshed with *caitya-gavākṣas*. The central offsets go beyond the shoulder course which is surmounted above the *grīvā* by a large *āmalaka*, three *candrikās*, smaller *āmalaka*, *kalaśa*, *candrikā* with two rims and *bijapūraka*.

On the front facade of the spire is a restored *śukanāsa* with a figure of spirited lion. Of the roof of the *mahāmaṇḍapa* only three ascending series of

miniature *śikharas* have survived, the remaining portions are all restored. Originally, it had a bell-roof.

The entrance porch, which is approached from the front by a modern staircase, stands on a *pīṭha* which is but a continuum of the sanctum up to the *kapota*, but above that it has a frieze of elephants flanked by *mahāvats* (driver) and couples. The porch consists of two pillars and two pilasters and is covered by a pyramidal roof of which a continuous series of niches containing divine couples and six lions are original, the rest is a modern restoration. The pillars stand on an octagonal base of four moulded courses. The base rests on an octagonal pedestal carved with lotus petals. The plain shaft is octagonal below, sixteen-sided in the middle and circular above. The capital has a circular abacus of plain torus and cyma recta surmounted by four-armed *bhūta*-brackets with a snake figure in between on each corner. The pilasters are like the pillars but carry a figure of *dvārapala* below and a band of stencilled or interlacing scrolls throughout above. The brackets of the capital support lintel decorated with stencilled scrolls, *grāsapaṭṭī* and triangular frills. On the lintel rests architrave adorned with projecting *kīrttimukhas* which carry sockets on their underside for receiving Śālabhaṅjika brackets supported on snake figures. The architrave is surmounted by a frieze of *makara-toraṇa* consisting of five loops in the centre and male and female attendants on the sides. The *toraṇa*-arch rests on projecting *kīrttimukhas* and is preserved only on the east side. The frieze is surmounted by a cornice adorned with stencilled scrolls. The cornice supports a square ceiling decorated with a large circular flower of three-tiered *kola* in the centre and four smaller ones of two-tiered *kola* in the four corners. Each flower carries a pendant of pinecone. The pendant in the central flower is also provided with a large staminal tube adorned with *kīrttimukhas*, snakes, and chains issuing from the mouth of *kīrttimukhas* and terminating in a pair of flying Vidyādhara.

The doorway of the *mahāmaṇḍapa*, which is



Figs. 59-60. Plan and section of Pārśvanātha Temple, Khajuraho.

stepped in from a moonstone flanked by conch-shell, consists of seven jambs (*saptaśākhā*) of *ratna* (diamond-and-bead), *gaṇa* (musicians), *vyāla*, *stambha*, *vyāla*, *gaṇa* and a *śākha* forming the bevelled surround of the doorway. The last *śākhā* is decorated with wavy scrolls and is flanked by a frieze of *mithunas*. The decorations of the first two jambs are also carried up on the lintel, but above that it depicts a bold figure of Cakreśvarī as *lalāṭabirūba* in the centre and a figure of seated Yakṣī on each end, while the spaces in between them are filled with standing figures of Navagrahas. The overdoor over the bevelled surround of the doorway shows a frieze of seated Jinas with devotees. The frieze is surmounted by a cornice decorated with heart-shaped stencilled scrolls and a band of divine couples.

The interior of the *mahāmaṇḍapa* is ventilated by the entrance door and twelve perforated windows set upon the *bhādras*. Its solid wall is reinforced by sixteen almost plain pilasters. The pilasters support carved beams surmounted by three successive courses of ornate cornices. The top cornice supports the rectangular ceilings of the three bays enclosing the *mahāmaṇḍapa*. The two lateral ceilings are similar and flat and shows a large lotus flower in the middle and an oval-shaped cusped flower on the two sides. The running wall of the *mahāmaṇḍapa* enclosing the ambulatory passage of the sanctum, however, carries two more architraves at the top. These architraves and the interior wall of the sanctum support flat ceilings relieved with lotus flowers.

The square central bay of the *mahāmaṇḍapa* is laid out on a floor which is slightly raised from the lateral sides and runs from the entrance doorway to the doorway of the sanctum. It consists of four pillars and a ceiling carried by them on a square frame of carved architraves and cornice. The pillars are exactly similar to those of the entrance porch. The ceiling is square but converted into a circle by cutting off the corners. The inner face of the circle is decorated with stencilled scrolls, while each of its four corners has a socket for receiving the usual Śālabhañjikā bracket resting on the snake figure

between the *bhūta*-brackets of the pillar capital. The ceiling proper shows a flower made up of four courses of sixteen-foil larger, sixteen-foil smaller, eight-foil and circular *colas*. The *antarāla* pilasters flanking the sanctum doorway are similar to those flanking the *mahāmaṇḍapa* doorway, but the inner *bhūta*-brackets here show the image of Sarasvatī on one side and Lakṣmī on the other. The *bhūta*-brackets carry a lintel decorated with half diamonds and triangular frills. The lintel is surmounted by a cornice adorned with stencilled scrolls and *grāsapaṭṭikā*. The cornice supports a *kola* course and a flat rectangular ceiling relieved with three lotus flowers.

The *pañcaśākhā* doorway of the sanctum consists of *patra* (scroll), *gaṇa*, *stambha* decorated with frieze of *mithunas*, *gaṇa*, and a *śākhā* forming the bevelled surround of the doorway and decorated with wavy scrolls in bold relief. The door-lintel, which continues the decorations of the two inner jambs, shows three projecting niches with Navagrahas in between them. The central niche contains a figure of seated Jina and each of the end niches shelters a standing Jina. The lintel is surmounted by a frieze of seated Jinas with attendant figures. At the base of the doorway surround stands a four-armed *dvārapāla* seen by the Diggaja (an elephant to guard four or eight cardinal points). The doorsill shows a lotus stalk with two pairs of ascetics and two pairs of Vidyādevīs on the central projection and four water divinities on two sides, each carrying a water jar and seated on *kari-makara* (mythical animal with trunk of an elephant and body of a crocodile).

The *garbhagrha* is *pañcaratha* on plan and elevation. Its *adhiṣṭhāna* has two series of mouldings, the lower comprising a plain *paṭṭikā*, *karṇikā*, *jādyakumbha* decorated with *caitya-gavākṣas*, *karṇikā* and *grāsapaṭṭī*, and the upper consisting of *khura*, *kumbha*, *kalaśa*, and *antarapaṭṭa* decorated with *caitya-gavākṣas* above and *gagārakas* below. The *adhiṣṭhāna* coincides with the top of the *khura* rather than the *grāsapaṭṭī*. The *janghā*-wall repeats the three rows of sculptures of the outer facade and then shows two *karṇakas*, *kapota*, broad fillet

decorated with stencilled scrolls, deep fillet, and a projecting fillet adorned with *caitya-gavākṣas*. It is above this that one end of the ceilings of the ambulatory rests.

The inner wall of the *garbhagrha* is reinforced by four pilasters which have a plain plinth, ornate base, plain shaft with pot-and-foliage member below and above, and a plain capital with *bhūta*-brackets. The brackets support a lintel carved with half diamonds fringed by perforated squares and triangular frills. The lintel is surmounted by a cornice decorated with scrolls, two friezes of lotus petals and a band of diamonds-and-rosettes. The cornice supports a ceiling made up of two intersecting squares, with a depiction of *kirtimukha* at each corner.

Inside the sanctum is installed an image of Pārśvanātha made of polished black stone and dated in A.D. 1860, but the pedestal and ornate *parikara* (frame) made of buff stone are old. The pedestal shows a figure of bull, the cognizance of Rṣabhanātha, to whom the temple must have been originally dedicated. The temple was probably built about A.D. 950.

Ādinātha Temple — It originally consisted of a sanctum, *antarāla*, *maṇḍapa* and *ardhamāṇḍapa*, the last two being replaced now by an ugly modern entrance chamber. The temple (Figs. 61-62; Pl. 26) is *saptaratha* on plan and elevation with an additional projection on each central offset (*bhadra*). Between the offsets (*rathas*) are recesses which are not carried down in the *pīṭha*. The temple faces east.

The temple stands on a high terrace the original mouldings of which are all lost. The *pīṭha* consists of a series of eight mouldings which slope out and grip the terrace firmly. The mouldings include a plain *bhīṭa*, another *bhīṭa* decorated with diamonds, plain *jādyakumbha*, a projecting course adorned with rosettes, a course with circular top decorated with beaded band and lotus petals, again *jādyakumbha* embellished with minor *caitya-gavākṣas*, *karnikā* decorated with *gagāraḥas* below, and *grāsapaṭṭī* bearing a frieze of rosettes below. On the north is a *makara-praṇāla* inserted into the

grāsapaṭṭī for the discharge of oblation water from the sanctum. Above the *pīṭha* is *vedibandha* which consists of *khura*, *kumbha* adorned with diamonds in niches, *kalaśa*, *kapota* decorated with *caitya-gavākṣas* above and *gagāraḥas* below, and a projecting fillet decorated with alternate diamonds and rosettes and a stripe of *gagāraḥas* below.

The *jaṅghā*-wall shows three rows of sculptures of which the upper row is smaller in size. The two lower rows carry standing figures of four-armed gods and goddesses alternating with *apsarases* on projections and *vyālas* in recesses, while the top row has figures of Vidyādhara on projections and Vidyādhara couples in recesses as carrying garlands or playing on musical instruments or brandishing weapons. The north and south facades of the *antarāla* and three *bhadrās* of the sanctum show each four niches of which the lowest occurs on the *kumbha* of the *vedibandha* and the upper three on the level of the three sculptural bands of the *jaṅghā*. The uppermost niches are each a replica of the balconied window and the three lower niches contain images of Jaina deities. The images of the lower row represent eight Dikpālas in their respective positions on the corner offsets, and the middle row depicts bull-faced Aṣṭavasus surmounting the Dikpālas. The *kumbha* niches on the *bhadrās* contain images of Bhairava, Ambikā and Cakreśvarī, while the *jaṅghā* niches pertain to those of Jaina Yakṣīs Padmāvatī, Cāmuṇḍā, Kālī, Cakreśvarī, Anantamati, Mahāmānasī, Gaurī, Puruṣadattā, Mānasī, Manovegā and the like. The sculptural bands of the *jaṅghā* are separated from one another by a *grāsapaṭṭī* surmounted by a band of circular rosettes. Above the top row of sculptures is a pillar-capital like member of *bharanī* which consists of *gagāraḥas*, *āmalaka* and ribbed *padma* (cyma recta). Above this come two *kapotas*, each decorated with *caitya-gavākṣas* and then follows a prominent recess which separates the wall from the *śikhara*.

The *ekāṇḍaka śikhara* is *saptaratha* on plan and is divided into sixteen stages by fifteen *bhūmi-āmalakas*,

each being capped by a *kapota* adorned with *caitya-gavākṣas*. The offsets of the *śikhara* terminate at the shoulder course, but the central offsets are extended to the neck surmounted by a large *āmalaka*, two *candrikas*, smaller *āmalaka*, *candrikā* and *kalaśa*. All the offsets are covered with a lattice of minute *caitya-gavākṣas*.

The roof of the *antarāla*, which leans in the form of *śukanāsa* upon the front facade of the *śikhara*, shows a superposed series of three niches crowned by a three-tiered *udgama*-pediment flanked on each side by a miniature pyramidal roof. Above this rises the gabled roof (*śālā-śikhara*) made up of three diminishing rows of *caitya*-arches, the two lower ones of which are damaged while the trefoil intact upper arch contains a *kīrtimukha* emitting three chains, the central one terminating into a bell and the side ones going into the mouth of crocodiles. The central foil of the upper arch is also flanked on each side by a figure of rearing *vyāla* and is crowned above by a figure of lion pouncing on elephant. The central niche of the *śukanāsa* on the front side contains a four-armed standing image of Yakṣī Ambikā and the six flanking niches shelter figures of attendant gods and goddesses, while its lateral sides carry each five niches with divine figures.

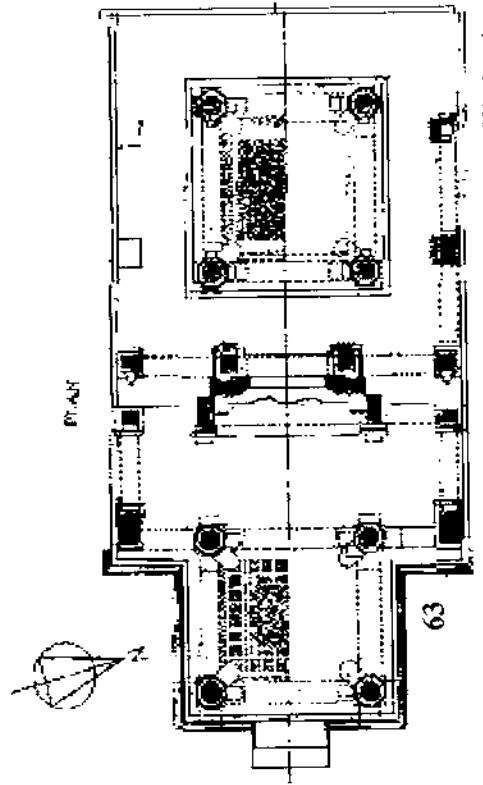
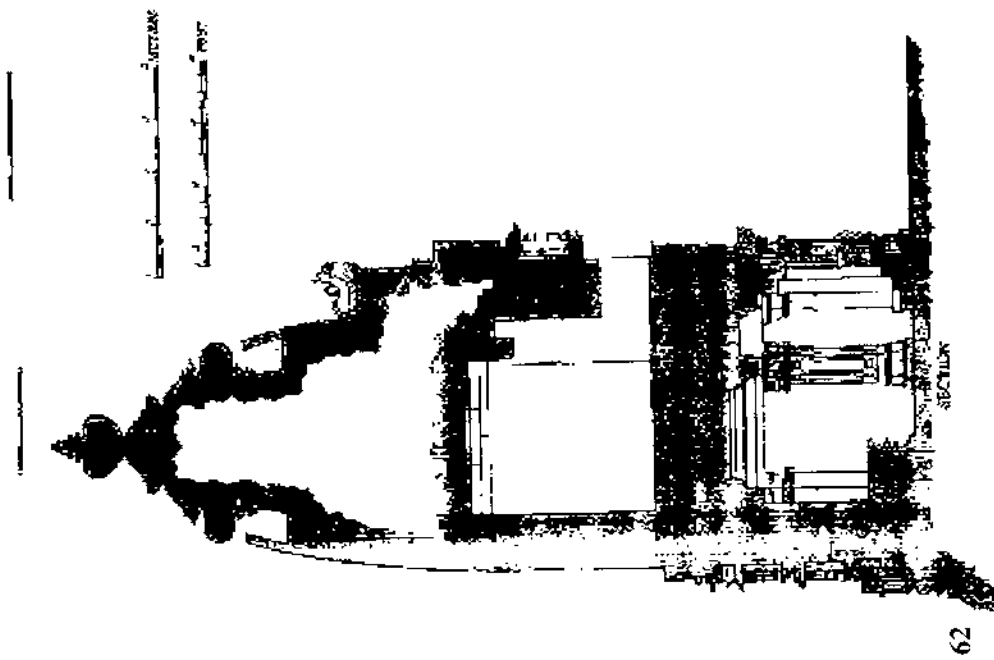
The doorway of the sanctum consists of seven jambs of *patra* (scrolls), *gaṇa* (musicians and dancers), *stambha*, *gaṇa*, *śrīvatsa* alternating with rosettes, a jamb forming the bevelled surround of the doorway and decorated with scrolls issuing from the mouth of a *vyāla* below, and *puṣpa* decorated with circular rosettes. Each of the two *stambhaśākhās* depicts four figures of Jaina Yakṣis. The base of the doorway shows Gaṅgā on proper right and Yamunā on proper left, both accompanied by female attendants, besides *dvārapālas* occurring on the doorway surround and the pilasters flanking the doorway. The door-lintel, which continues the decoration of the innermost jamb, shows in niches a seated figure of Cakreśvarī in the centre, a standing goddess on each side of her, and a seated figure of Ambikā on her right end and of Padmāvatī on her left

end. The doorsill shows fine lotus scrolls on square central projection flanked by female attendants, four water-gods carrying water pot and riding on *karimakara* on their two sides, and sculptured niches on either end. The pilasters flanking the sanctum doorway are profusely ornamented and support a lintel adorned with sixteen objects of dream seen by the Jina mother at the time of conception, circular rosettes alternating with diamonds, *grāsapaṭṭikā* and a beaded band. The superstructure above the lintel is lost.

The interior of the sanctum shows a square compartment at the back and a rectangular short one on the front demarcated by two *bhadraka* pilasters, besides quarter ones of similar variety at the four corners. The corner pilasters are almost plain but the two central pilasters carry pot-and-foilage ornament on the lower and upper sections of the shaft and are surmounted by *bhūta*-brackets. On the pilasters rest plain lintel and cornice supporting flat ceilings. The ceiling in the rectangular compartment is plain and that in the square one is carved with a large lotus flower comprising four rows of petals. That the temple was dedicated to Ādinātha is well attested to by the image of his Yakṣī Cakreśvarī carved on the dedicatory block of the lintel of the sanctum doorway.

The temple was probably built in the latter half of the 11th century A.D.

Ghaṇṭai Temple – It lies on the southern extremity of the Khajuraho village and about two furlongs north-east of the Jaina group (Figs. 63-64; Pl. 27). It is on account of the chain-and-bell (*ghaṇṭā*) motif occurring prominently on its tall pillars that the temple is locally called Ghaṇṭai. The temple faces east and is a fragmentary structure resembling the Pārśvanātha temple in general plan and design, but it is grander in conception and larger in dimension. The sanctum and the *antarāla*, the two important constituents of the temple plan, together with the enclosing walls, have all gone, and all that has survived are the remains of an *ardhamanḍapa* and a *mahāmanḍapa*. Of the enclosing wall a few supporting



Figs. 61-62. Plan and section of Ādinātha Temple, Khajuraho.

Figs. 63-64. Plan and section of Ghantai Temple, Khajuraho.

pilasters have survived which are severely plain in comparison to the ornate pillars of the *maṇḍapas*. Like all other Jaina temples at Khajuraho, the Ghaṇṭai also belongs to the Digambara sect as it has sixteen auspicious Jaina symbols, as against the fourteen in the Śvetāmbara tradition, represented on the door-lintel. Besides, numerous robeless Jina images were found in and around the temple. One of these is a fragmentary image of Ādinātha bearing an inscription dated A.D. 1085, which is now preserved in the Museum of Khajuraho.

Of the *jagati*-terrace nothing is known, probably it is hidden in the debris. The *piṭha* shows above the ground two plain *bhiṭṭas*, a *jāḍyakumbha* decorated with minor *caitya-gavākṣas*, *karṇikā*, deep fillet decorated with diamonds, and projected fillet adorned with heart-shaped stencilled flowers.

The *ardhamaṇḍapa* consists of an almost square bay of four pillars supporting a flat but ornate ceiling. The pillars stand on an octagonal pedestal and base, the former decorated with rosettes, scrolls and lotus petals, and the latter carrying mouldings of *khura* and *kumbha*, the latter decorated with *caitya-gavākṣas*. The shaft is octagonal below, sixteen-sided in the middle and circular above. The sixteen-sided section is surmounted by an octagonal stripe decorated with *kīrttimukhas* spewing interlocking garland loops enclosing Vidyādhara and surmounted by a string of pendants. It also has a lampstand projection with a *bhūta*-figure on its soffit. The circular section shows at intervals four decorative bands. The lowest of these is circular and most elaborate; it is ornamented with large garland loops and long chain-and-bells flanked by garlands or streamers and suspended from the mouth of *kīrttimukhas*, and alternating with lotus stalks or chain-and-bells flanked by garlands. The loops of garlands enclose Vidyādhara, ascetics, *mithunas*, and *vyālas*. The second is octagonal and carries smaller loops of garlands emerging from the mouth of *kīrttimukhas* with a pair of *vyālas* in each loop. The third is circular and is decorated with rosettes or minute

triangles. From this band also project out four smaller *bhūta*-brackets which support the struts of the *apsarases*. The fourth consists of two octagonal belts, the lower showing garland loops enclosing half lotus flowers and the upper, the circular rosettes. The capital has a ribbed round abacus of arris and cyma recta, surmounted by *bhūta*-brackets with adoring snakes in between. All the *bhūtas* carry sockets in their bellies for the reception of *apsarā*-struts. The brackets carry architraves with three fasciae, the lower two decorated with lotus scrolls and the upper left plain. The architraves are surmounted by a frieze of processional scenes. Above the frieze rests the ornate flat ceiling divided into two concentric rectangular rows of panels and one square central panel. The outer row of rectangular panels carry figures of dancers and musicians flanked by couples, and the inner the stencilled scrolls. The square central panel depicts three courses of twelve-foil, eight-foil and quatrefoil mutilated *colas*.

The *ardhamaṇḍapa* leads to the *mahāmaṇḍapa* which, unlike the Parśvanātha temple, has on its front a vestibule of three bays with plain ceilings. The central bay, which is larger than the side ones, is formed by two rear pillars of the *ardhamaṇḍapa* and two pilasters flanking the *mahāmaṇḍapa* doorway. The pilasters have carved pedestal and base and show on the lower part of their shaft two-armed *dvārapālas* facing each other and a conventional pot-and-foilage above. The shaft carries an attic pillar surmounted by a plain abacus of arris and cyma recta and a curved bracket with volute pattern. The brackets support a lintel embellished with stencilled scrolls and *grāsapaṭṭikā*. The pilasters in the side bays are quite plain.

The doorway of the *mahāmaṇḍapa* consists of seven jambs of *puṣpa* (rosettes), *vyāla*, *gaṇa* (musicians and dancers), *stambha* decorated *mithunas*, *gaṇa*, *vyāla*, and a jamb (forming the bevelled surround of the doorway) decorated with scrolls and a frieze of musicians and dancers. The lintel, which continues the decorative bands of the first-three jambs, is divided into two

registers. The lower register depicts in niches a seated image of eight-armed Cakreśvari in the centre and a seated Jina figure on either end, while the intervening space on her right is filled with figures of Navagrahas and that on her left with bull-faced Aṣṭavasus. The upper register shows sixteen auspicious symbols – 1. Airāvata elephant, 2. bull, 3. rampant lion, 4. Sṛidevī, 5. garland enclosing a *kīrtīmukha*, 6. full moon with an hare in the centre, 7. Sun-god, 8. a pair of fish, 9. a pair of jar, 10. celestial lake, 11. agitated sea, 12. lion throne, 13. Vimāna, 14. *nāga* couple, 15. heap of jewels, and 16. seated Agni with flames issuing from his shoulder – seen in dream by Jina's mother at the time of conception. The lower part of the door jambs shows Gaṅgā on proper right and Yamunā on proper left, both accompanied by female *caurī*-bearers. The river goddesses appear on the inner jambs, while the central and outer ones on each side are occupied by two *dvārapālas*. The doorsill shows lotus scrolls on the central projection, a two-armed figure of Sarasvatī on each side of it, and three water divinities, riding on *karimakara* and holding water pot, on either end. Below the river goddesses occur *gajaśārdūlas* and below the *dvārapālas* are scenes of dance and music.

The central square bay of the *mahāmaṇḍapa* consists of four ornate pillars and a ceiling supported by them on a square frame of architraves. The pillars are very similar to those of the *ardhamāṇḍapa*. The architraves here also are divided into three fasciae, the lower decorated with intersecting garland loops, the middle adorned with triangles, and the upper left plain. The ceiling is flat and shows a large lotus flower with four rows of petals in the centre. The flower is displayed in a square compartment bordered by three decorative bands of scrolls, rosettes and scrolls.

On sculptural and architectural grounds the temple is datable to the end of the 10th century A.D.

UN

Un is a holy Jaina place in the Khargon district of Madhya Pradesh. In the northern extremity of Un

is a Jaina temple which is called Caubārā Derā II by the local people. The temple is located in the heart of the Mālavā region.

Caubārā Derā II – Built of sandstone and facing north the temple is laid out on a high natural ground. It consists of a sanctum, *antarāla*, *gūḍhamāṇḍapa* with lateral entrance porches, *mukhamāṇḍapa* and an entrance porch. The entire temple is in a very ruinous condition.

The sanctum is *tri-aṅga* on plan comprising *bhadra*, *pratiratha* and *karna*, the *bhadra* having five planes and the other two, three planes each. Between the *aṅgas* are recesses reinforced by *koṇikās*, each chamfered into three corners. The *pīṭha* of the sanctum consists of a plain *bhiṭṭa*, short *khura-kumbha* decorated with carved half diamonds, minor torus, *ratnapaṭṭa*, *jādyakumbha* carrying two decorative bands of lotus petals and diamonds on the lower section, *karṇikā*, *grāsapaṭṭī*, *gajathara* and *narathara*. The *vedibandha* of the *jaṅghā*-wall consists of five usual courses of *khura*, tall *kumbha*, *kalaśa*, *antarapaṭṭa* and *kapota*. The *kumbha* is very ornate as it shows seated figures of Yakṣīs and Vidyādevīs in niches on the central facets, diamond-and-head on the lower section, a narrow plain band on the upper section and stencilled foliage on the shoulder. The *kapota* is also ornate as it depicts *caitya-gavākṣas* above and *gagāarakas* below. The *jaṅghā*, borne by *mañcikā* with circular pendants underneath, is adorned with a row of standing framed figures of Dikpālas on the *karṇas*, Jaina divinities (now missing) in sunk niches on the *bhadrās*, and Jaina divinities and *apsarases* on the *pratirathas*. The *jaṅghā* figures are crowned by *udgama*-pediments. Above the pediment occur the round *bharaṇī* with foliage clasps, *kapota* and ribbed awning. The superstructure of the sanctum as well as other compartments has disappeared.

The doorway of the sanctum is similar to that of the *gūḍhamāṇḍapa* to be described below. The interior of the sanctum measuring eight feet square shows four plain octagonal pilasters supporting a plain corbelled ceiling. The enshrined image of Śāntinātha dated in

A.D. 1185, which is also the date of the temple, has now been preserved in the Indore Museum, but its pedestal may still be seen there.

The *gudhamaṇḍapa* follows the horizontal lineaments of the sanctum; it is entered from the front through the *mukhamaṇḍapa* and from each of the lateral sides by a porch made up of two ornate octagonal pillars and two pilasters supporting a ceiling of *kola* courses. Each of the three doorways consists of five jambs represented by foliate scrolls, abraded and unidentified, *stambha*, diamond-and-rosettes, and lotus scrolls respectively. The door-lintel shows Jina figure on the *lalāṭa* and the overdoor fine figures of Jaina Yakṣīs (Pl. 28).

The *mukhamaṇḍapa* consists of four pillars and four pilasters forming three bays in all. In front of the central bay is the entrance porch formed by two pillars. All the pillars are ornate and belong to octagonal order. Each bay contains an ornate ceiling.

The temple is datable to the 12th century A.D.

Gvāleśvara Temple – There is another Jaina temple at Un called Gvāleśvara which is similar on plan to the Caubārā Derā II. Though the temple is much restored, its *śikhara* of the Nāgara variety can still be seen.

Both the temples at Un represent a mixed variety of the Paramāra and Śolaṅkī styles.

CHHATTISGARH

Chhattisgarh comprises almost of the same region which was known as Dakṣiṇa Kośala or Mahākośala in ancient times. After the Imperial Guptas this region was ruled between the 6th and 8th centuries A.D. by three dynasties of Śarabhapurīyas, Pāṇḍuvarṃśīs (Somavarṃśīs) and Nalas. During this period there were erected many Śaiva, Vaiṣṇava and Buddhist temples. The most notable of these is the Lakṣmaṇa temple at Sirpur (Raipur district), but no evidence of Jaina affiliation from this period has come down to us. The region probably continued to enjoy the sway of the Somavarṃśīs until the latter were ousted from there by Kalingarāja, a remote descendant of Kokalla I, the founder of the Kalacuri dynasty of Tripuri, in the early 11th century

A.D. From Kalingarāja began the Ratanpur (Bilaspur district) branch of the Kalacuris which ruled in this part of the country at least up to A.D. 1218. During the Kalacuri period Jainism was certainly embraced by the people since a Jaina temple of this period stands to this day at Arang (Raipur district).

ARANG

The Jaina temple at Arang known as Bhāṇḍa Devala (Pl. 29) is built of sandstone and faces west. It is a Bhūmija temple located in the farthest east. The temple is in a very dilapidated condition preserving only the sanctum and the constricted vestibule, with no remains of *maṇḍapa* and entrance porch. Though the *śikhara* of the sanctum is visible up to the finial, its west face with *śukanāsa* and doorway and much of its north-east and south-east faces are lost and restored in plain plaster.

The sanctum is stellate on plan with six offsets on the *bhadrās* and six sets of two *kūṭa-stambhas* each on the *karnās*, all displayed from bottom to top with recesses in between them. The *pīṭha* of the sanctum, which rests on a *kharaśīla*, is high and elaborate, consisting of a tall *bhīṭa* decorated with scrolls, *gajathara*, *aśvathara*, *narathara*, ornate *jādyakumbha*, broad *karnikā* and *grasapaṭṭī*. The *vedibandha* of the wall is composed of ornate mouldings of *khura*, *kumbha*, *kalaśa* decorated with diamond-and-bead band, a *paṭṭikā* adorned with diamonds alternating with rosettes, and a *paṭṭikā* embellished with scrolls. The *kumbha* carries figures of Jaina gods and goddesses in niches on the central part, and is divided into two halves by a plain median band, the lower depicting chequer pattern and the upper left plain. The *jaṅghā*, supported by a *mañcikā* underlined with a frieze of *gagāraḥas*, is enriched with two rows of sculptures separated by a torus on the *kūṭa-stambhas* and by the cornice of the lower sculptured niche on the *bhadrās*. The main faces of all the six *bhadrās* show niches containing seated Jaina divinities, Yakṣīs and Vidyādevīs in the lower row and Yakṣas in the upper, all flanked by figures of *apsarases*. The *kūṭa-stambhas* carry in both the rows the figures of

gods, goddesses and *apsaras*. The figures of the lower row are surmounted by a figural band and those of the upper row by a series of three successive mouldings and a *vyālapaṭṭikā*. While the *bhadra*-niches in the lower row are capped by a simple cornice, those in the upper row are surmounted by *udgama*-pediments. All the recesses are adorned with erotic couples, *vyālas*, *apsaras* and miscellaneous scenes. The *jaṅghā* is shaded by a heavy ribbed cave-cornice.

The *śikhara* of the sanctum begins with a series of three mouldings of which the upper and lower are plain, while the middle is adorned with a row of geese. Each of the six *bhadrās* carries mainly the *latā* (latticed spine of the *caitya-gavākṣas*) with a niche sheltering a Yakṣī or Vidyādevī on the lower part and two or three rows of figure sculptures on the upper. The *kūṭa-stambhas* carry five storeys of two miniature *śikharas* each.

The interior of the sanctum, which has a lower floor level and is reached by a flight of three steps, enshrines standing, robeless, triple Jinas (Pl. 30) of polished black basalt, identified as Śāntinātha, Kunthunātha and Aranātha by their cognizances. Compared to the fine wall sculptures of the Kalacuri style of the 11th century A.D., the enshrined Jina images are stiff and hence later by a century or two. This Bhūmija Jaina temple has been produced indeed in the regional Kalacuri style of the late 11th century A.D.

RAJASTHAN

According to an inscription of A.D. 1277 found in the Mahāvīra temple at Bhinmal and another one of A.D. 1369 in a Jaina temple at Munghala, Mahāvīra had visited these places in Rajasthan. But these being very late records, we cannot give much credence to them as Mahāvīra is not known to have gone beyond Kausāmbī, Allahabad district (U.P.), during his preaching tour. Of the period ranging from about B.C. 300 to A.D. 600 we have no specimen of Jaina vestiges in Rajasthan, although Mathura to its north and Valabhī (Gujarat) to the south were flourishing centres of Jainism

at this time. This is well demonstrated from the fact that three Jaina councils to compile Jaina canons were convened during this period at Mathura (Second Council) and Valabhī (Third and Fourth Councils). Support to this is also lent by a large number of Jaina bronze images recovered from Valabhī and Akota near Baroda. While the Fourth Council gave the present shape to the Śvetāmbara Jaina canons, the Jaina bronzes exhibited for the first time the Śvetāmbara form of Jina images. These evidences clearly show the strong position of Śvetāmbara Jainism in this part of the country.

As we treat in the 7th century A.D., we come across some bronze images of the Jina (one precisely dated in A.D. 687) from Vasantgad, Sirohi district, which are shown wearing a *dhotī* as lower garment. This obviously shows the popularity of Śvetāmbara Jainism in Rajasthan. During the 8th-10th century A.D. Rajasthan was under the sway of the Gurjara Pratihāras of Kannauj who had great respects for the Jainas and Jainism. Nāgabhaṭa II even turned a Jaina and patronised Jainism by going on Jaina pilgrimage and by erecting temples to the Jinas. The presence of Jainism is also evident from three extant Jaina temples located at Osian, Varman and Rajorgadh.

From about the 10th century A.D. to the close of the 13th century A.D. Rajasthan was ruled by the Cāhamānas of Śākambharī (Jaipur) and Nāḍola (Jodhpur), the Guhils of Medapāṭa (Udaipur), the Paramāras of Candrāvātī (Abu) and the Caulukyas of Aṇahillapāṭaka (Patan, Gujarat). These powers often fought against one and another for their supremacy and territorial gains and they also had to resist the Muslim inroads from time to time, but the building activity went on unabated as evident from a large number of Jaina as well as Brahmanical temples raised during this period. This could have been possible because the ruling chiefs of these dynasties had very liberal attitude towards Jainism, the kings like Caulukya Kumārapala and Cāhamāna Aśvarāja (of Nāḍola) accepted Jaina religion, a large section of the population was Jaina, the Jainas

were rich merchants and had philanthropic outlook, and many Jains occupied key positions in the court of the ruling chiefs. Of the two sects, Digambara and Śvetāmbara, the latter predominated the scene and, except for a Digambara Jaina temple at Nagda, all the known extant Jaina temples of this period located at Lodrava, Phalodhi, Nadol, Nadlai, Sadri, Sewadi, Ahar, Abu, Nandia, Nana, Pali, Munghala, Jhalrapatan and Jhalodi indeed belong to the Śvetāmbara sect.

OSIAN

Osian, ancient Ukeśa, is situated in north-north-west of the district town of Jodhpur in Rajasthan. It is an old town owning a group of thirteen temples of the Pratihāra age. This is thus the largest group of temples of that age at one place in western India. The place is well-known for the Jains and Jainism since it is the native place of Ukeśavāla (Osavāla) Jaina community and Ukeśavālagaccha of the Śvetāmbara Jaina Church. Of all the Jaina temples at Osian the Mahāvīra temple is the oldest one. Built of sandstone and facing north this Jaina temple as it now stands is not a work of one period but of several periods retaining of course old remains alongwith later renovations and additions.

Mahāvīra Temple – The temple complex, standing on a large *jagatī* and entered through a two-storeyed *nālamanḍapa* from the north, consists of a sanctum enclosed by an ambulatory, an *antarāla*, a *gūḍhamanḍapa*, and a *mukhamanḍapa* provided with a porch (Fig. 65). At some distance in front of the porch is a gateway and in the open spaces between them on each lateral side is a pair of *devakulikās*, while on either side and the back side of the sanctum runs a cloistered corridor. Another *devakulikā* is attached to the east wall of the *nālamanḍapa*. The temple is surrounded by a compound wall which has entrances on the east and west as well, the eastern one having a double porch. The outer wall of the *jagatī* on the east has been reset and carries some decorative bands and mouldings.

The sanctum is *tri-aṅga* on plan and shows three

divisions in the elevation, viz. *pīṭha*, wall and *śikhara* (Pls. 31 and 33). The *pīṭha* consists of four bold mouldings of *kumbha* like *bhiṭṭa*, wide recessed fillet decorated with heavy swirls of scrolls, *kapota* adorned with *caitya-gavākṣas* interspersed with half lotuses, and a broad *paṭṭikā* embellished with acanthus like scrolls. The *vedibandha* of the wall shows *khura*, *kumbha*, *kalaśa* and *kapota*, the last decorated with *caitya-gavākṣas* above and a frieze of lotus buds in suspension below. The *kumbha* on the *karṇas* is inset with sculptured niches. The *janḡhā*-wall carries standing figures of two-armed Dikpālas (Indra, Agni, Yama and Nirṛti) on bifacial two *karṇas* in framed niches, each topped by three-tiered *udgama*-pediment. Above the *pīṭha* the *janḡhā* prominently projects out on the three *bhadras* and shows screen wall fitted between the square vase-and-foilage pillars. The screen wall is composed of *rājasanaka* decorated with perforated stepped diamonds and grooves, *vedikā* enriched with vine creepers alternating with vase-and-foilage pillarettes, *āsanapaṭṭa* with rooflets, and stone grilles cut out with squares, stepped diamonds, floral and figural ornaments. The screen wall is shaded by an overhanging corrugated eave-cornice. The wall above this shows a band of half lotuses alternated by grooved half diamonds. The *varaṇḍikā* atop the *janḡhā* consists of two usual *kapotas* with an intervening *antarapaṭṭa* decorated with palmettes.

The *pañcaratha śikhara* of the sanctum is of the *anekāṇḍaka* class with its central tower marked by six *bhūmi-āmalakas*. The *śikhara* shows three *uraḥ-śṛṅgas* and a projected balcony over each *bhadra*, two *śṛṅgas* over each *karṇa*, two quarter *śṛṅgas* flanking the uppermost *uraḥ-śṛṅga*, one *śṛṅga* over each *pratiratha*, and two small *śṛṅgas* flanking the balcony. The crowning members comprising two *āmalakas* with an intervening *candrikā*, *kalaśa* and *bijapūraka* are all modern. The front facade of the *śikhara* carries a *śukanāsa* with crowning lion. The whole of the *śikhara* is covered with a lattice of minute *caitya-gavākṣas*. The *śikhara* is heavily repaired from old and new materials, and its

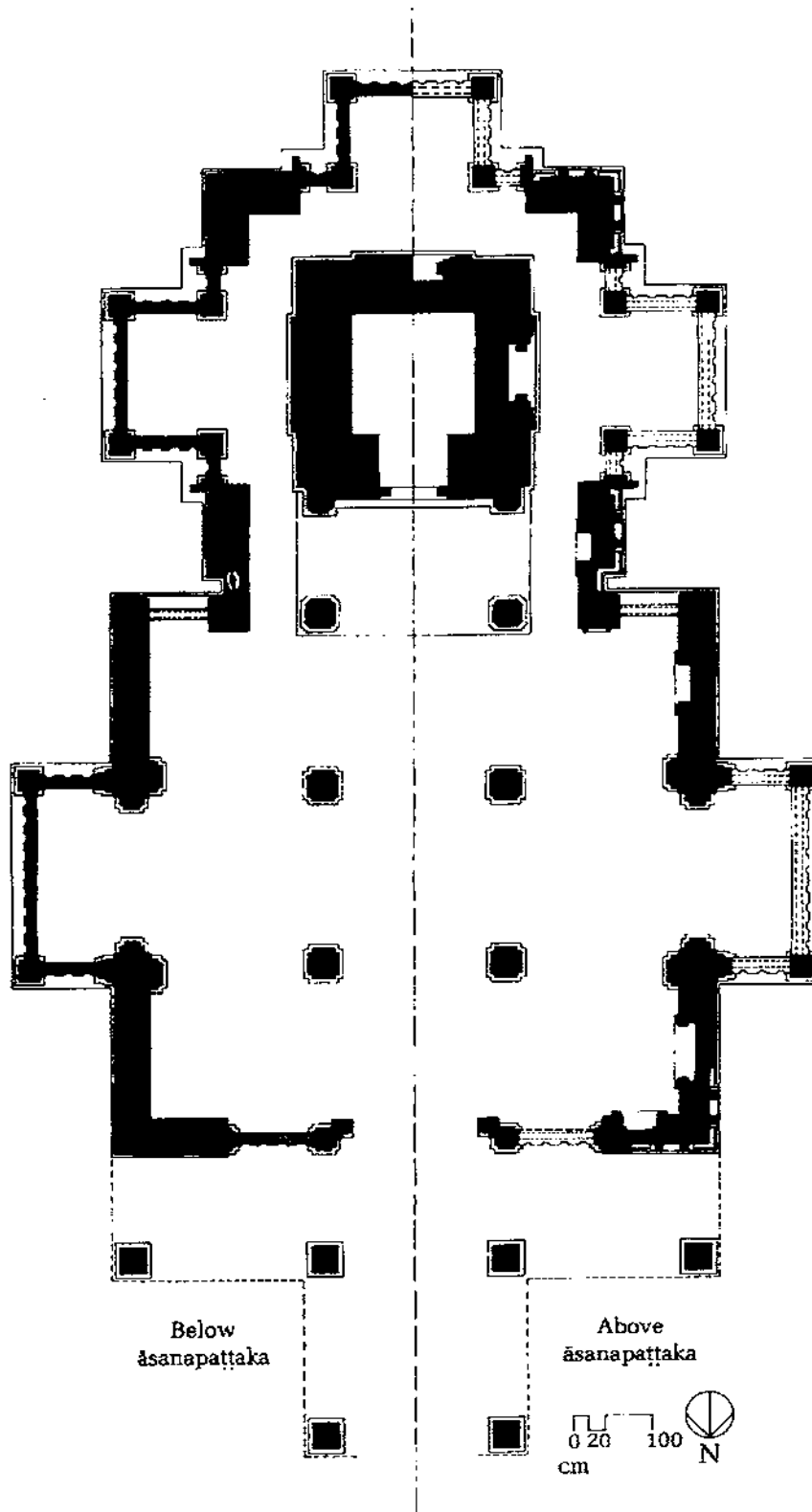


Fig. 65. Plan of Mahāvira Temple, Osian.

projected balconies and many *śṛṅgas* are datable even to the 15th century A.D.

The inner cella of the sanctum is also *tri-aṅga* with an emptied niche on each *bhadra*. The doorframe, the two flanking pilasters and the *antarāla* ceiling have recently been concealed by painting and glass inlay.

The exterior wall of the *antarāla* following the vertical sequence of the sanctum shows a figure of Dikpāla Īśāna on the east wall and that of Varuṇa on the west. Above its *varaṇḍikā* is a large figure of Prāsādaputra, an early appearance of that feature which gained much popularity after the 14th century A.D. The interior wall of the *antarāla* contains two niches that are vacant now.

The *gūḍhamanḍapa* is *dvi-aṅga* on plan and shares its *pīṭha* and wall with the sanctum, but the *jaṅghā* images on the north-west *karṇa* are identifiable with Apraticakrā and Vidyādevī Acchuptā, and those on the north-east with Dharaṇendra Yakṣa and Vidyādevī Nirvāṇi. The rear *karṇas* of the *jaṅghā*, which formerly had sunk niches on the south faces, have now door openings. The *gūḍhamanḍapa* is covered by a fine variety of three-tiered pyramidal roof. Above the *varaṇḍikā* it begins with a recessed fillet adorned with figures of heavenly dancers and musicians, *apsarases*, warriors etc., and shaded by a ribbed awning. Above this comes another fillet decorated with chequer pattern. Then follows the first tier of the roof showing a graceful *śṛṅga* immediately above the *varaṇḍikā* on four *karṇas* and a gable like *rathikā*, topped by three-coursed pediment of bold *caitya-gavākṣas*, sheltering *ṛṣis* (ascetics), on two *bhadrās*. The *rathikā* is flanked on each side by a small *śṛṅga* on the front level and by half pediment at the level of the corner *śṛṅgas*. The second tier, which is separated from the lower one by a chequer band, shows *pharṇsakūṭas* (miniature square shrine with pyramidal roof) sheltering *apsarases* on the four corners and usual pediments with seated Jinās in between them. The third tier is separated from the second by *ratnapaṭṭa* (diamond-band) and carries single pediment with Jina

figure in each cardinal direction. On the top of the roof is a plain recessed fillet and a flat shoulder course surmounted by a large bell, *āmalaka* and *kalaśa*.

The doorway of the *gūḍhamanḍapa* is of the *tri-śākhā* variety consisting of *patravallī* (scroll), *nāga* (square flowers clasping thin bands of *nāga*), and *padma* (lotus petals). At the base of the door stands a female carrying water pot. She is sheltered by a lotus leave with an adoring *nāga* above. The door-lintel depicts a figure of Garuḍa holding *nāga* tails on the dedicatory block. The overdoor shows two decorative bands below and a frieze of figure sculptures with seated Pārśvanātha in projected central niche above. The two ornate flanking pilasters carry standing figures of Gaṅgā and Yamunā above their brackets.

The interior of the square *gūḍhamanḍapa* shows two longitudinal row of three pillars each and two ornate pilasters on two corners of each *bhadra*. Four of these pillars stand in the central nave and two demarcate the *antarāla*. The pillars and pilasters are adorned with *ghaṭapallava*, *nāgapāśa* (entwined snakes) and *grāsamukhas*. A figural belt runs along the upper end of the enclosing wall. The central ceiling is made up of archaic *koḷas*. The inner wall of the *gūḍhamanḍapa* contains ten sunk niches. Eight of these are vacant, while two in the south wall shelter Dikpālas Kubera and Vāyu, thus completing the sequence of eight if they are counted with six of the outer wall.

The *mukhamanḍapa* is confronted by a row of four pillars with two more forming the porch in the front. All the pillars are of the square order, standing on a square but plain moulded base. Their shaft shows fine *ghaṭapallava* below and above with intervening sixteen-sided fluted shaft. Below the upper *ghaṭapallava* in some pillars is a broad figural belt surmounted by a *grāsapaṭṭī*. The upper *ghaṭapallava* is followed by a torus carved with creepers, octagonal belt clasped by foliage, and volute pattern. The capital has a ribbed square abacus of torus and cyma recta, surmounted by roll-brackets. The space between the *mukhamanḍapa*

pillars and the wall of the *gūḍhamandapa* is covered by a series of large, curved circular rafters with central *gagarakas* and terminal *nāga* busts. The *mukhamandapa* has a two-tiered pyramidal roof with *karṇa-śṛṅgas* and basal sculptural panels, topped by fine *udgama* pediments and sheltering figures of Jaina goddesses. The *mukhamandapa* is shaded by a corrugated eave-cornice.

The square porch also has a two-tiered roof but is surmounted by a bell. Above the eave-cornice it shows a *śṛṅga* at each corner and a sculptured niche topped by triple *udgama* on each face. The ceiling (Pl. 32) consists of one octagonal and two circular courses. The octagonal course shows figure sculptures on the inner face and a *kīrtimukha* at each corner on the underside. The second depicts an eight-foil *kola* fringed by a band of creepers. The third is a large circular *kola* with sixteen radial rafters set up in two rings and terminating at each level in *nāga* busts.

The gorgeous gateway consists of two enriched square pillars supporting a graceful triangular *torana* on a carved architrave. The *torana* accommodates within its triangular frame addorsed figures of Jinas flanked on each side by a peacock turning its head to the back. A remarkable feature of the gateway is this that it carries standing images of Jivantasvāmī on the lower square section of the pillar shaft. The gateway is securely dated in A.D. 1018 by an inscription carved on the architrave.

The four *devakulikās* are exactly alike, differing only in matter of details. Each *devakulikā* consists of a *tri-aṅga* sanctum, *antarāla* and porch. Their *pīṭha* shows a complete set of mouldings, viz. *kharaśīlā* (foundation cap), *jāḍyakumbha*, *karṇikā*, *grāsapaṭṭī*, *chādyakī* (hood), *gajathara* and *narathara*, all very neatly worked out. The *vedībāndha* of the wall shows usual five mouldings of *khura*, *kumbha* inset with sculptured niches, *kalaśa*, *antarapaṭṭa* and *kapota*. The *jaṅghā*-wall carries standing figures of Dīkṣālas on the *karṇas*, *apsarases* on the *pratirathas* and recesses, Jivantasvāmī on the *antarāla* and seated Jinas on the *bhadrās*. Above

the *jaṅghā* occur *bharanī* with foliage clasps, *antarapaṭṭa* decorated with stepped diamonds, *kapota* decorated with *caitya-gavākṣas*, and ribbed eave-cornice. The *śikhara* of the sanctum in each case is *pañcaratha* and *ekāṇḍaka* crowned by *āmalaka*, *candrikā*, *kalaśa* and *bijapūraka* and bearing lattice ornament of *caitya-gavākṣas*, while the porch has a bell-roof with three *rathikās* containing Jina figures. Each porch consists of two *ghaṭapallava* pillars and two pilasters, supporting a *kola*-form of ceiling on a square frame of architraves overshadowed by corrugated awning. The doorframe consists of three jambs (*triśākhā*) or five jambs (*pañcaśākhā*). In the *triśākhā* variety it shows *patra* (scrolls), *stambha* decorated with figures of Jaina goddesses, and a jamb adorned with lotus leaves. The lintel depicts a figure of Jina in the centre as well as in either end and Vidyādevīs in between. In the *pañcaśākhā* doorframe it shows *patra*, *rūpa*, *rūpastambha*, *rūpa* and *patra*. The *rūpastambha* carries figures of Vidyādevīs, each accompanied by two attendant figures occupying the *rūpaśākhās*.

The cloistered corridor behind the main temple shows about eight pillars of the *ghaṭapallava* order on the southern side and a *devakulikā* with *śikhara* on east as well as west.

The *nālamaṇḍapa* is a large rectangular hall built over the stairway and two flanking subterranean chambers. It is semi-open on the interior south side fenced by sloping seat-back. It shows twenty-six pillars in four rows. Eight of these form an octagon in the centre and support a large domical ceiling on an octagonal frame of architraves decorated with diamond and double volute pattern. The dome is composed of ten diminishing courses and an apical stone with staminal tube. The first course is sixteen-sided. The second is circular treated as *karṇadardarikā*. The third is decorated with figure sculptures. The next three consist of *gajatālus* and the last four show *kolās*. There are sixteen bracket figures of *apsarases* thrown against the three *gajatālus*. In the north wall of the hall is a niche having an inscription recording the renovation of this hall by one Jindaka

in A.D. 959. There are other niches also but of no consequence.

The *devakulika* attached to the east wall of the *nālamaṇḍapa* and opening into it stands on a *pīṭha* showing above the *kharaśilā* a *bhīṭa*, *chādyakī*, *jādyakumbha*, *karṇika*, and a *paṭṭikā* adorned with scrolls. The *vedībandha* of its wall consists of five usual members but the *kumbha* is adorned with half lotuses and half diamonds. The *janghā*-wall carries images of Dikpalas on the *karṇas*, seated Jinas on the *bhadrās*, *apsarases* on the *pratirathas* and *vyalas* in the recesses. The exterior wall of the *antarāla* shows a standing figure of Sarasvatī on both the east and west sides. Above the *janghā* occur an *antarapaṭṭa* adorned with stepped diamonds and a *kapota*. The *pañcaratha ekāṇḍaka śikhara* bearing a lattice of *caitya-gavākṣas* has a triple *udgama*-pediment at its base on each side.

The bifacial porch located in the eastern extremity of the *nālamaṇḍapa* opens up with a pair of carved pillars both in the inner and outer side. Each porch also has a ceiling carved with full-blown lotus flower.

The date of the temple has been controversial for quite a long time. This is simply because the temple has been incessantly repaired. However, what looks tangible is that the *jagatī*, bifacial porch, *nālamaṇḍapa*, the main temple complex (barring the sanctum *śikhara*) and the southern cloistered corridor were built at one time, i.e. when the Pratihara king Vatsarāja (A.D. 783-792) ruled the country according to Jindaka's inscription. Jindaka repaired the *nālamaṇḍapa*. The *devakulikā* attached to the *nālamaṇḍapa* was built a little later. The *torāṇa*-gateway was set up in A.D. 1018. About this time the *śikhara* of the main sanctum was also built. At last, the six *devakulikās* (two pairs of them on the front and two at the back of the compound) were added by the end of the 11th century A.D.

VARMAN

Varman, ancient Brahmapa, lies to the western extremity of Mt. Abu in Sirohi district of Rajasthan. The village of Varmāṇa was an important seat of

Śvetāmbara monks of Brahmanagaccha. It has a small temple of Mahāvira which belongs to this sect. The temple has heavily suffered from repeated renovations as well as damages.

Mahāvira Temple – The temple originally consisted of a sanctum, *gūḍhamaṇḍapa*, possibly *mukhamaṇḍapa*, and some *devakulikās* with colonnaded corridor. The *devakulikās* have disappeared and the basement of the corridor, which could be seen on the north and east sides some time back, has now been destroyed by recent renovations. The eastern corridor is reported to have possessed two flat ceilings, one carved with an image of Ambikā and the other with that of Gajalakṣmī. Probably, it was a Caturvīṃśatī-jinalaya, a shrine with twenty-four *devakulikās*, and if so it would be the earliest temple to have this feature. The *gūḍhamaṇḍapa* is of no consequence as it is a product of later addition and restoration. At present, it has only fragmentary remains of the original temple which may be seen particularly in the basement, pillars and lintel.

The *pīṭha* of the sanctum is short and plain consisting of *bhīṭa*, *jādyakumbha* and *paṭṭikā*. The *vedībandha* of the wall shows *khura*, *kumbha*, *kalaśa*, *antarapaṭṭa* and *kapota*, but that of the *gūḍhamaṇḍapa* has no *kalaśa* and a medial *kapota* occurs on the wall. The pillars of the corridor are of the square order, with corners chamfered into three angles. Their shaft is elegantly carved with scrolls in medallions, *patravallī*, *ghaṭapallava* and volute pattern, and they are surmounted by atlantes brackets. In another variety the *ghaṭapallava* is absent. These pillars have close resemblance with those of the Hindu Brahmapasvāmī temple there. A lintel fragment depicting Jina figures may have belonged to the original doorway of the sanctum, as the present doorframe is datable to the late 10th or early 11th century A.D.

Stylistically, the older parts of the temple are datable to c. A.D. 750-775 and the *devakulikā* pillars, a century later.

RAJORGADH

Rajorgadh (Pāranagara), medieval Rājyapura, is situated in the Alwar district of Rajasthan. It was the seat of a feudatory branch of the Gurjara Pratihāras ruling in the 10th century A.D. There are in all fourteen temples in various stages of preservation. Of these the temple No. 9 in stone is Jaina with westerly orientation.

Temple 9 – It consists of a *tri-aṅga* sanctum and a hall. The shrine is surrounded by four corner shrines and the hall by two lateral shrines. The temple stands on an undecorated low *pīṭha*. The *vedībādhā* of the wall is tall but plain. The wall above and the *śikhara* have gone. The shrine is dedicated to Jina Śāntinātha whose colossal image, some 16 ft. 9 inches high, still stands in the ruined sanctum. It was built by Sarvadeva, a disciple of Ācārya Sūrasena of the Dharkaṭa community, at the instance of prince Pulindra.

In the ruined hall the bases of the nave columns stand on a slightly raised platform.

Compared to that of the main shrine, the *pīṭha* of the subsidiary shrines is richly ornamented. The *pīṭha* of the four corner shrines shows a tall plain *bhīṭa*, *jāḍyakumbha* beautifully adorned with lotus petals, *kumuda*, *antarapaṭṭa* decorated with chequer pattern, *grāsapaṭṭī*, *gajathara* and *narathara*.

The two lateral shrines have four pillars each for supporting the roof, now gone. On the top of the *pīṭha* of each shrine is a platform which was probably intended to support Nandiśvaradvīpa, Sahasrakūṭa, Aṣṭāpada or Samavasaraṇa. A fragment of fine ceiling recovered from near the site shows four robeless Jaina monks bearing *gocchaka*-broom instead of peacock-feather broom, suggesting that the temple did not belong to the Dīgambara sect but to the Bōṭika or Accla-Kṣapaṇaka sect.

Stylistically, the temple may be placed in the first quarter of the 10th century A.D.

GHANERAV

Ghanerav is a Jaina pilgrimage centre located in the Pali district of Rajasthan. To the east-south-east of

the town, at a distance of four miles, is an old temple of Mahāvīra built of sandstone and facing the north.

Mahāvīra Temple – It (Fig. 66; Pl. 34) consists of a sanctum enclosed by an ambulatory, *antarāla*, *gūḍhamanḍapa*, *mukhamanḍapa* preceded by a porch and *raṅgamanḍapa*, the last one surrounded by twenty-four *devakulikās*. The whole of the temple-complex stands on a low platform supporting on its top a *prākāra*-wall starting from the point where the *devakulikās* end.

The sanctum is *dvi-aṅga* on plan consisting of *karna* and prominent *bhadra*; between the *aṅgas* are *salilāntara*-recesses. The three *bhadrās* of the sanctum are equilateral and have balconied projections above the *vedībādhā*, while the *karnas* are broken into three planes each. The balconies support screen walls which are made up of fine stone grilles that admit faint light to the interior. The *gūḍhamanḍapa*, though square, is of the size of the sanctum (28 ft. 6 inches wide) and corresponds to the latter in having *bhadra* projections and elevational lineaments.

In elevation the sanctum shows three traditional divisions of *pīṭha*, wall and *śikhara*. The *pīṭha* of the sanctum as well as the *gūḍhamanḍapa* consists of two *bhīṭas*, *jāḍyakumbha*, *kumuda*, *antarapaṭṭa* and a *paṭṭikā*, all being well-shaped but undecorated, barring the *jāḍyakumbha* which is decorated with *caitya-gavākṣa* pattern. The *bhadra* projections of the *pīṭha* carry sculptured niches which, commencing from the east face of the *gūḍhamanḍapa* and running clockwise, contain images of Padmāvatī, Cakreśvarī, Brahmaśānti, Nirvāṇī and Gomukha. The *vedībādhā* of the wall consists of five bold mouldings of *khura*, *kumbha*, *kalaśa*, *antarapaṭṭa* and *kapota*, the last being adorned with *caitya-gavākṣa* pattern. The *janṅhā*-wall above carries boldly carved images of two-armed Dīkṣāpālas on the *karnas* (four on the bifacial *karnas* of the sanctum, two on the *antarāla* walls and two on the front *karnas* of the *gūḍhamanḍapa*), each standing in a framed niche borne by a *bhāraputraka*-atlantes, and powerful *vyālas* on *gajamuṇḍa* brackets in the *salilāntaras*. Above each *vyāla* is a Gandharva,

Vidyadhara or Apsara. The temple also carries the ninth and tenth Dikpālas (Brahmā and Ananta), a rare representation, on the two *mukhamāṇḍapa* pilasters adjoining the two *karṇas* of the *gūḍhamāṇḍapa*.

The *bhadra*-balconies above the *vedibandha* in both the sanctum and *gūḍhamāṇḍapa* (Fig. 67) are composed of a *rājasenaka* depicting figure sculptures in panels, *vedikā* adorned with alternate vase-and-foliage pilasters and vertical scroll bands, a complex course of *āsanapaṭṭa* embellished with two decorative bands of *gagāra*kas and lotus petals below and *caitya-gavākṣas* above, and *kakṣāsana* carved with flamboyant, beautiful figural motifs and vegetal creepers. Above this comes the screen wall formed by dwarf pillars and stone grilles, beautifully carved with rampant *vyālas* and geometrical patterns and carrying at the top an elaborate composition of dance and music under a festooned arch. The *varaṇḍikā* consists of deep fillet, corrugated eave and *kapota*. The curvilinear tower of the sanctum and the bell-roof of the *gūḍhamāṇḍapa* are modern erection.

The *gūḍhamāṇḍapa* is entered through an ornate doorway from the *mukhamāṇḍapa*. The doorway consists of six jambs of *patra*, *rūpa*, *rūpastambha*, *rūpa*, *padma* and *ratna* decorated with undulating creepers, *vyālas* and *apsarases*, two-armed Jaina Yakṣis and Vidyādevīs, *vyālas* and *apsarases*, lotus leaves, and diamonds respectively. The lintel continues the three inner decorative bands of the jambs and has a seated figure of Pārśvanātha on the *lalāṭa* and Navagrahas above. The pilasters flanking the door carry standing figures of Gaṅgā and Yamunā on the lower section of the shaft.

The interior of the *gūḍhamāṇḍapa* shows an octagonal arrangement of eight mixed variety of pillars supporting a large but ornate domical ceiling (Pl. 35) on an octagonal frame of carved architraves. The ceiling is composed of ten circular courses. The first is *karnadardarikā* embellished with lotus petals. The second shows *grāsamukhas* alternating with beaded tassels issuing from their mouth. The third is *rūpakāñṭha* bearing a row of dwarf figures. The fourth, fifth and sixth are

gajatalus, each having a series of bold, curved, circular rafters terminating in *nāga* busts. The seventh is an eight-foil *kola*. The eighth is *karnadardarikā* similar to the first course. The ninth is a quatrefoil *kola*. The tenth is circular *kola* with a staminal tube clasped by one row of petals. From the third course project out eight elephant brackets supporting struts of charming figures of *apsarases* or Nāyikās tenoned into the lowermost course of *kola*. The inner walls of the *gūḍhamāṇḍapa* are reinforced by *bhadraka* pilasters, and between the pilasters are small niches crowned by *udgama*-pediments.

The inner cella of the sanctum is also *dvi-aṅga* on plan and has a *vedibandha* base and three emptied niches on the cardinal offsets. Its doorway is very similar to that of the *gūḍhamāṇḍapa*. However, here the lintel shows seated Jinas in panels and standing Jinas in countersunk recesses; above the lintel is a *makara-torana* with Śaṅkhapala (a hovering male blowing conch) below the loops and Vidyadharas flanking him. The doorsill, which is intact here, shows a flat *mandāraka* with floral motif in the centre, a *kīrtimukha* on each side of it, and Vidyadevi in panel on either extremity.

The *mukhamāṇḍapa* shares its *pīṭha* with the *gūḍhamāṇḍapa*, but above that it has a broad recessed fillet adorned with figures of Vidyādevīs and Gandharvas, besides a large figure of Kumbhāpuruṣa on the north and south sides. The *mukhamāṇḍapa* is divided into three bays by a row of transversely placed four pillars and four pilasters. The square porch in front of the central bay is formed by two additional pillars. The porch also accommodates the staircase which is guarded by two Indras placed in two projecting niches built on two sides. All these columns are of the square order with corners chamfered into three angles. They have a moulded base; their shaft is plain below and ornamental above; and they have a two-tiered abacus crowned by roll-brackets. Each bay contains a very ornate ceiling. The ceiling in the front porch is lenticular in shape comprising six receding tiers of eight-foil larger *kola*, sixteen-foil small and medium *kola*, twelve-foil big and

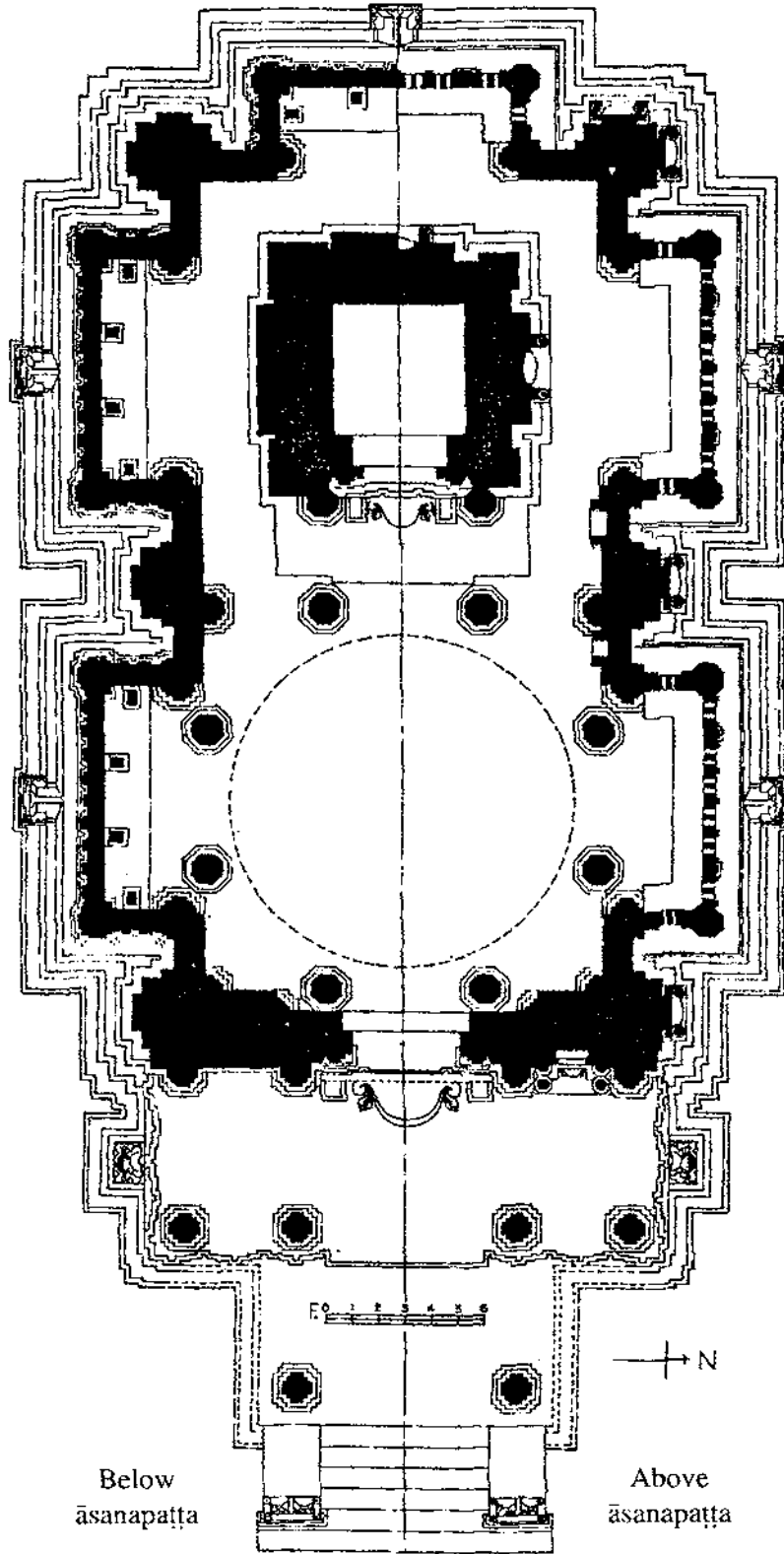


Fig. 66. Plan of Mahāvira Temple, Ghanerav.

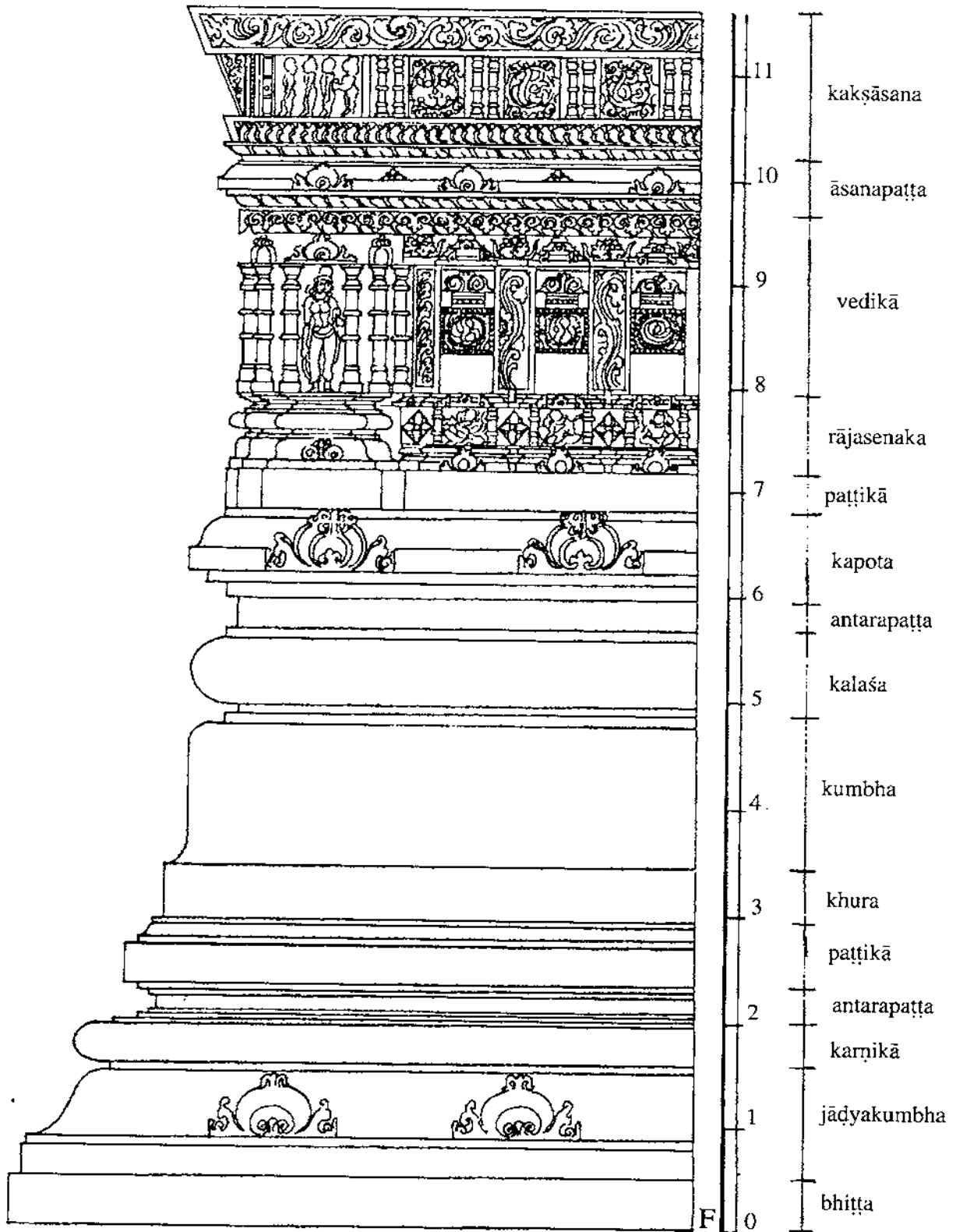


Fig. 67. Wall of *gūḍhamandapa*, Mahāvira Temple, Ghanerav.

small *kola*, eight-foil *kola*, large circular *kola* and a smaller circular *kola*. In the centre of the last one is inserted a small pendant of flower. A somewhat similar ceiling may be seen in the Mālādevī temple at Gyaraspur.

The ceiling in the central bay of the *mukhamanḍapa* is square and flat and displays three concentric circular bands in a square frame bordered by rectangular panels. The outer circular band depicts *vyālas* with riders, the middle shows the figures of dancers, and the central is damaged. The square frame is decorated with creepers; a *kīrtimukha* appears at each of the four corners. The rectangular panels are decorated with lotus scrolls of big and small sizes, bearing figures of dancers, musicians and acrobats.

The two ceilings in the flanking bays of the *mukhamanḍapa* are rectangular and alike, each having a grid of three lenticular flowers in diagonal framework. Each of the two lateral flowers consists of three receding tiers of eight-foil, quatrefoil and circular *kolas* with flower bud in the centre. The central flower is similar to the lateral ones but has an additional tier comprising twelve-foil *kola*. What is remarkable here is that the first tier on the soffit forms a continuous chain of cusps.

Inside the *mukhamanḍapa*, on either side of the *gūḍhamanḍapa* doorway, is an ornamental *khattaka*-niche supported by *bhāraputrakas* and crowned by deeply cut *udgama*-pediment.

The *raṅgamanḍapa* is of no interest. The *devakulikās* are featureless, except for those in north-eastern wing as they carry figures of Vidyādevīs, Dikpālas and *vyālas* on the walls.

On stylistic grounds the temple is datable to the mid-10th century A.D.

PALI

Pali, a district town in Rajasthan, was the native place of the Pallivāla-gaccha of the Śvetāmbara sect. It has four extant temples in the town of which the Navalakhā Pārśvanātha is a Jaina shrine originally dedicated to Mahāvīra since it has been referred to as “Viranātha Mahācaitya” and “Mahāvīra-caitya” in

the inscriptions of A.D. 1122 and 1145. The originality of the temple has been heavily marred by stucco coating and gaudy paints during recent years.

Navalakhā Pārśvanātha Temple – The temple (Fig. 68) consists of a sanctum, *gūḍhamanḍapa*, and a *raṅgamanḍapa* surrounded by a series of *devakulikās*. The *raṅgamanḍapa*, the *śikhara* of the sanctum and the surrounding *devakulikās* were added or replaced in A.D. 1629 when the originally enshrined image of Mahāvīra was replaced by that of Pārśvanātha.

The sanctum (Fig. 69) is *tri-aṅga* with a broad *bhadra*, thin *pratiratha*, and a *karṇa* half the size of *bhadra*. Between the *aṅgas* are *salilāntaras*. The *pīṭha* consists of a *bhiṭṭa*, *jādyakumbha*, *kumuda*, *antarapaṭṭa* and *paṭṭikā*, all plain and recently replaced by a modern version of old mouldings. The *vedibandha* of the wall has only four members, viz. *khura*, *kumbha*, *kalaśa* and *kapota*. The *kumbha* bears interesting decorations of half lotus on the *karṇas*, pair of geese or Kinnaras on the *pratirathas* and two-tiered plain *sūrasenaka* on the *bhadras*. The *kapota* has enrichment of *caitya-gavākṣa* and half diamond on the *karṇas* and *bhadras* and of only *caitya-gavākṣa* on the *pratirathas*. The *jaṅghā* of the wall carries emptied niches on the *bhadras*, standing Jina with a pair of Mālādhara above and Surasundarī on the outer flank of the *pratirathas*, and Dikpālas on the *karṇas*. The *salilāntaras* contain figures of *simhavyālas* and *gajavyālas*; above each *vyāla* is a large *grāsamukha*. Above the *jaṅghā* is a simple *varaṇḍikā* with two usual *kapotas* and a curved awning. The *bhadra*-niche is crowned by a pediment with seated Jina.

The doorframe of the sanctum, though painted, is old. It is of the *saptaśākhā* variety consisting of *patra*, *vyāla*, Gandharva, *stambha* with Jina-mothers in panels, Gandharva, *vyāla* and Mālādhara respectively.

The *gūḍhamanḍapa* has a straight and featureless exterior. Inside, it shows an octagonal arrangement of eight large, fluted *ghaṭapallava* pillars supporting a later built large domical ceiling. The *raṅgamanḍapa* is

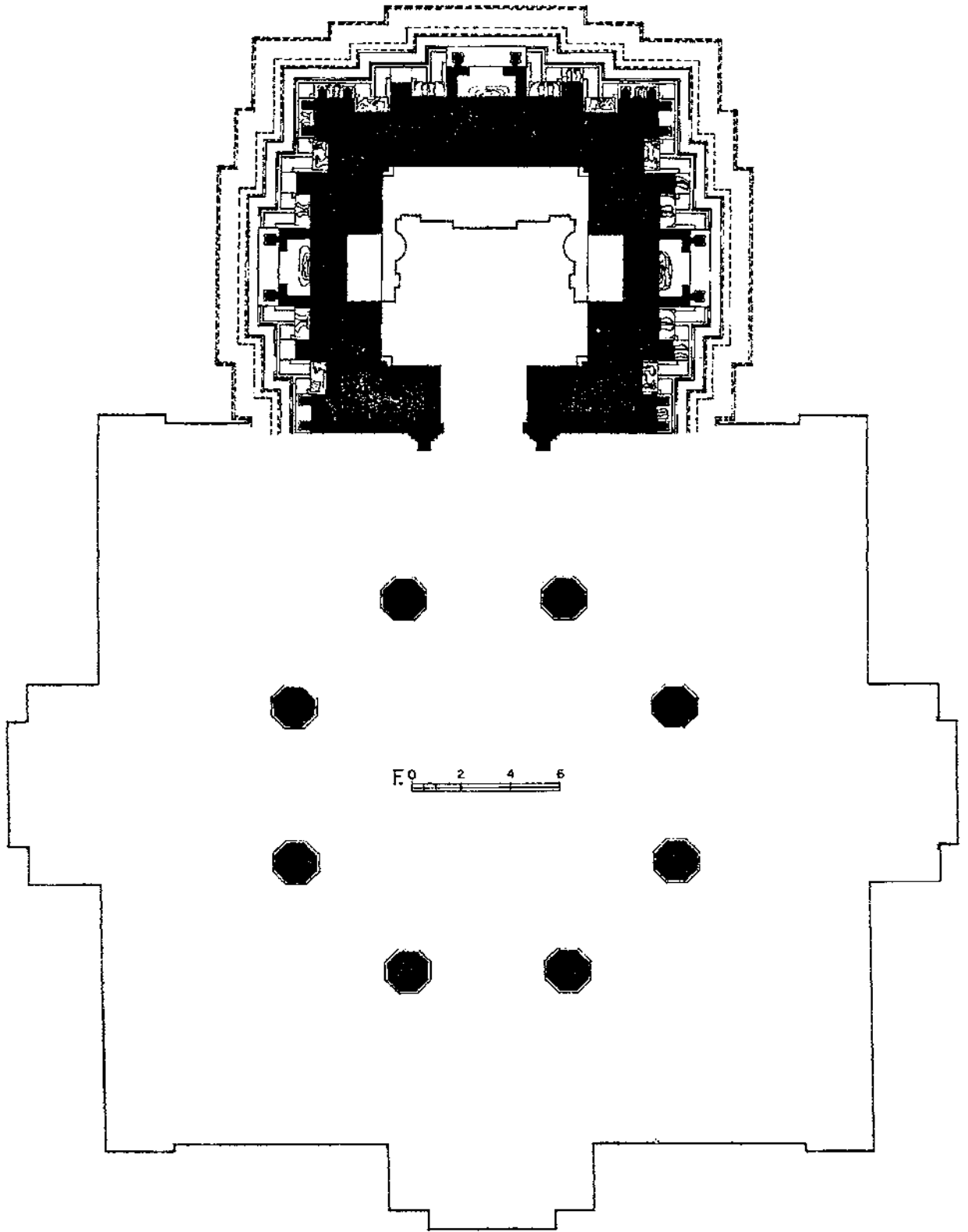


Fig. 68. Plan of Navalakhā Pārśvanātha Temple, Pali.

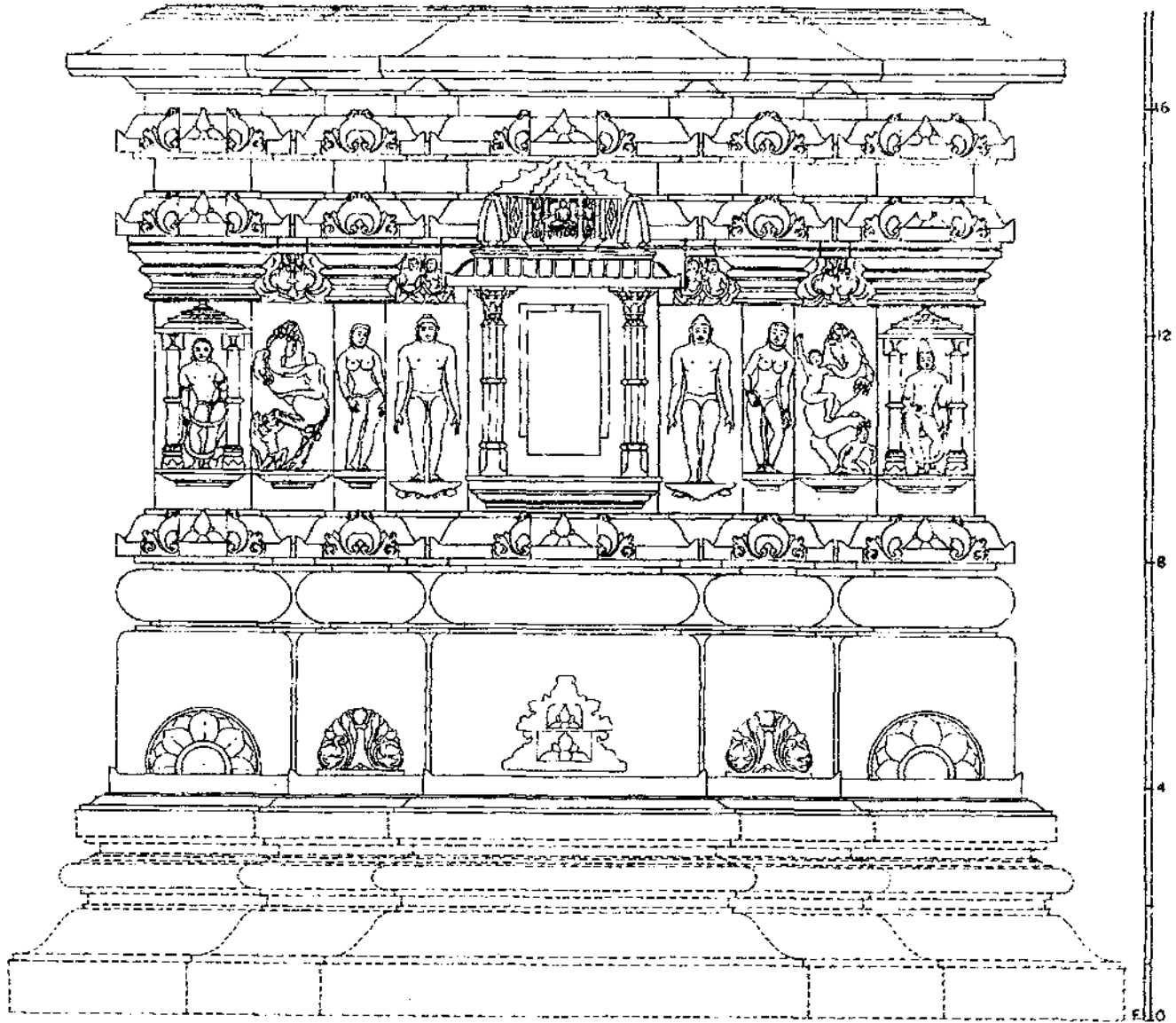


Fig. 69. Wall of sanctum, Navalakhā Pārśvanātha Temple, Pali.

uninteresting.

As regards the date, the temple was probably built in the mid-10th century A.D.

LODRAVA

Lodravā, the capital of the Bhaṭṭis in the medieval period, lies a few miles north-west of Jaisalmer in Rajasthan. It had an old Jaina temple which was abandoned by the Jainas after its spoliation by the Muslim invaders. In the 15th century and subsequently in the 17th century the temple was restored and since then it is in worship.

This east-facing temple (Fig. 70) consists of a sanctum enclosed by an ambulatory, a *gūḍhamaṇḍapa* and a porch, and measures 73 ft. by 40 ft. in all. The sanctum and the *gūḍhamaṇḍapa* have an equal width; they also are *tri-aṅga* on plan consisting of *bhadra*, *pratiratha* and *karna*; the *aṅgas* are broken into three or five planes; and the *bhadras* have balconied windows.

The restored exterior *pīṭha* of the sanctum is built up in two series. The lower *pīṭha* is higher and consists of a *bhiṭṭa*, *khura*, *kumbha* decorated with *caitya-gavākṣas*, *kalaśa*, narrow *antarapaṭṭa*, thin *kapota* bearing decoration of half diamond-and-*gavākṣa* and a *paṭṭikā* adorned with floral scrolls. The shorter upper *pīṭha* is made up of such mouldings as *jāḍyakumbha* ornamented with *caitya-gavākṣas*, *kumuda*, *antarapaṭṭa* carved with *kuñjarākṣas* and usual *kapota*, the last three being thin. The *vedikā*, *āsanapaṭṭa* and the sloping grilles applied throughout the building seem to belong to the Mughal period. The original wall enclosing the ambulatory passage was rather thick and had figure sculptures.

The inner *garbhagrha*, also *tri-aṅga* on plan, stands with a porch on a moulded *pīṭha* consisting of a small *bhiṭṭa*, *jāḍyakumbha* adorned with lotus leaves, *kumuda*, *antarapaṭṭa* embellished with *kuñjarākṣas*, thin *kapota* and *grāsapaṭṭī*. The *vedibandha* above the *pīṭha* has the usual five mouldings of *khura*, *kumbha*, *kalaśa*, *antarapaṭṭa* and *kapota* having plain surface, sculptured niches, uncarved surface, *kuñjarākṣas* and *gavākṣas* respectively. The *mañcikā* and the *jaṅghā* have been

retouched possibly in the Mughal period. The *jaṅghā* is divided into two plain registers by a floral median band and is topped by a band of saw-tooth pattern. The *udgama*, square *bharanī* with foliage clasps, two *kapotas* with intervening *ratna-paṭṭikā* and eave, though retouched, seem to be original. The *śikhara* is a late medieval erection. The doorframe of the *garbhagrha* consists of seven jambs represented by *patra*, *rūpa*, *rūpastambha*, *rūpa*, *mālā*, *khalvaśākhā* adorned with lotus petals, and a thin *vyālaśākhā* respectively. The doorsill has a circular *mandāraka* in the centre and a projecting *grāsa* on its each side. The lintel carrying Jina figures is of late medieval period.

The porch in front of the *garbhagrha* consists of two ornate pillars and two *bhadra* pilasters, supporting a carved ceiling. The pillars have a moulded base of *khura*, *kumbha* adorned with half lotuses, *kalaśa*, *antarapaṭṭa* and *kapota*; their shaft successively shows a plain cubical section, a narrow octagonal part decorated with half lotuses, a circular fluted section adorned with chain-and-bells and serpents, fine *ghaṭapallava*, a square belt decorated with creepers, and an octagonal section embellished with a jewelled band and *grāsapaṭṭī*; and the capital has a circular ribbed *bharanī* surmounted by four-armed double-roll brackets and square blocks carved with diamonds. The pilasters have simplified decoration.

The interior of the *gūḍhamaṇḍapa* shows an octagonal arrangement of eight pillars in the central nave and twelve pilasters of late date in the surrounding aisle. The nave pillars support a large carved domical ceiling of the 15th century A.D. The pillars correspond to those of the porch but here they are taller; the *kumbha* bears flamboyant pattern in semi-circles and the brackets of the capitals are borne by *bhāraputrakas*. The architraves spanned across the pillars show a full-blown lotus with two rows of petals in the centre of their underside, while their side face depicts a figure of *grāsa* spewing creepers in the lower fascia and palm-leaves in the upper. The aisle ceilings also belong to

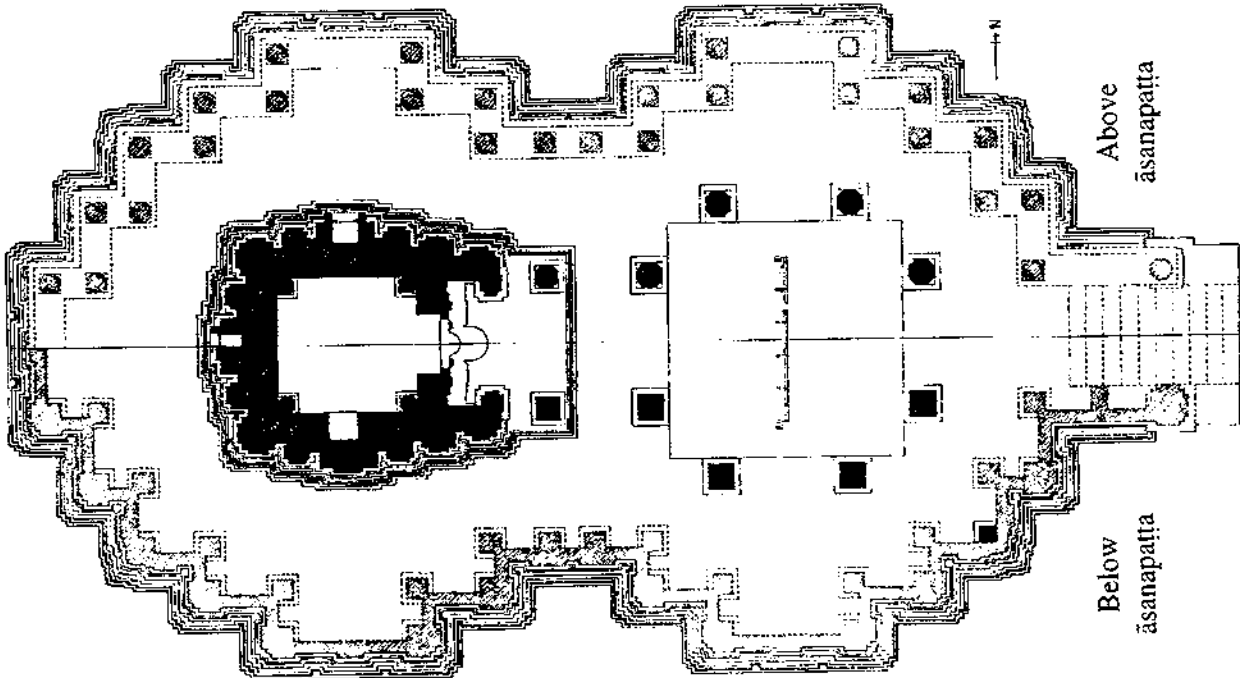


Fig. 70. Plan of Jain Temple, Lodrava.

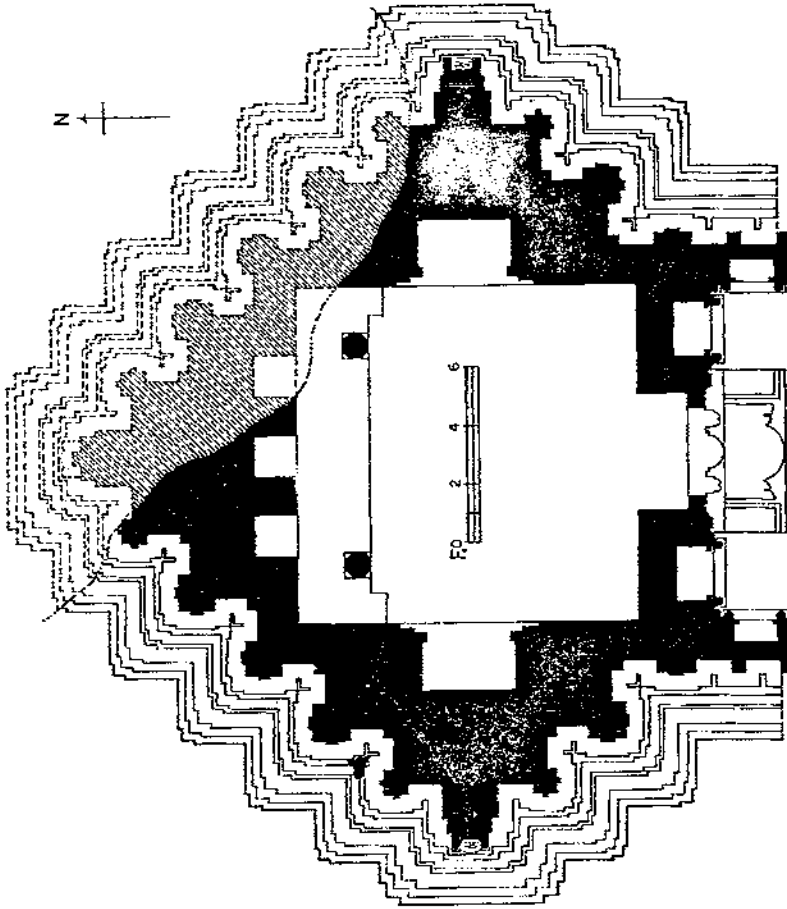


Fig. 71. Plan of sanctum of Aloka Pārśvanātha Temple, Nagada.

the 15th century.

The four corner shrines whereby it has become a *pañcāyatana* temple are a later addition. Similarly, the gateway in front of the temple has 15th century *toraṇa*-arch over the 11th century pillars (Pl. 37).

On stylistic grounds this temple is placed in the third quarter of the 10th century A.D.

NAGADA

Nagada, medieval Nāgadraha (snake-lake), is situated in the Udaipur district of Rajasthan. To the north-east of the Nāgadraha lake is a hillock with a Jaina temple of Aloka Pārśvanātha built of sandstone and facing south. Owing to the interference of the hillock the north-east portion of the sanctum could not be worked out as was also the case with the Mālādevī temple at Gyaraspur.

Aloka Pārśvanātha Temple – It consists of a sanctum (Fig. 71; Pl. 38), an *antarāla* and a *raṅgamaṇḍapa*, the last one being a 16th century replacement of whatever the structure may or may not have been. The sanctum is *caturāṅga* on plan comprising a narrow *bhadra*, thin *pratibhadra* and equilateral *pratiratha* and *karna*, each being broken into three planes. Between the *aṅgas* are *salilāntaras*.

The *pīṭha* of the sanctum consists of a *bhīṭa*, *jāḍyakumbha* bearing a single *caitya-gavākṣa* motif at all the *aṅgas* except the *bhadrās* where a pair of half *caitya-gavākṣas* flank the central half carved diamond, an incipient *karṇikā*, *antarapaṭṭa* and a plain *paṭṭikā*. The *vedibandha* has the usual five mouldings of *khura*, *kumbha*, *kalaśa*, *antarapaṭṭa* and *kapota*, all being plain but for the *kapota* which has *caitya-gavākṣa* ornament. The *janghā*, divided into two halves by a *grāsapaṭṭī*, is plain excepting the *bhadrās* where a shallow niche with an *udgama*-pediment contains a seated figure of Pārśvanātha, proclaiming that the temple was dedicated to him. Above the *janghā* is a square fluted *bharaṇī* followed in its turn by a *kapota* adorned with *caitya-gavākṣas* and a curved ribbed eave-cornice. The *bharaṇī* at the *bhadrās* is replaced by a figural belt bearing

seated Jina figures with worshippers.

The *śikhara* of the sanctum is of the *anekāṇḍaka* class showing three *śṛṅgas* along the *bhadra* offset and one, two and three *śṛṅgas* over the following offsets respectively. The central tower of the *śikhara* is crowned by a large *āmalaka*, *candrikā*, *kalaśa* and *bījapūraka*. At the base of the *śikhara*, on each *bhadra*, is a framed panel harbouring a standing, robeless figure of Pārśvanātha with attendants. This again shows that the temple was dedicated to Pārśvanātha and that it was of Digambara affiliation, a fact also confirmed by the literary tradition. The whole of the *śikhara* is covered by a fine lattice of *caitya-gavākṣas*.

According to the *Śāsanacatuśśikā*, a Sanskrit text written by Madanakīrtti in the 13th century A.D., the temple was dedicated to Pārśva who was worshipped as Hari (Viṣṇu) by the Vaiṣṇavas, Buddha by the Buddhists, and Śūli (Śiva) by the Māheśvaris in order to cure leprosy. At present, the sanctuary does not possess the enshrined image nor the pedestal on which it was installed, but there is little doubt that it originally had an amorphous or rock-cut image or symbol of Pārśvanātha.

Stylistically, the temple is placed in the last quarter of the 10th century A.D.

NADLAI

Nadlai, old Naḍḍulaḍāgikā, was a twin of Nadol, the capital city of the Cāhamānas who branched off from the main line of the Cāhamānas of Śākambharī (Jaipur), some time in the middle of the 10th century A.D. It is situated in the Pali district of Rajasthan. Nadlai is a picturesque town with craggy hills and valleys and is adorned with six Jaina temples nestled beside the main hill. The earliest and largest of these is the Ādinātha temple which was originally dedicated to Mahāvira as evident from inscriptions found in the temple. The temple seems to have been built in great haste as attested to by its featureless walls, slipshod chiselling, stunted pillars and awkward articulation of its different parts.

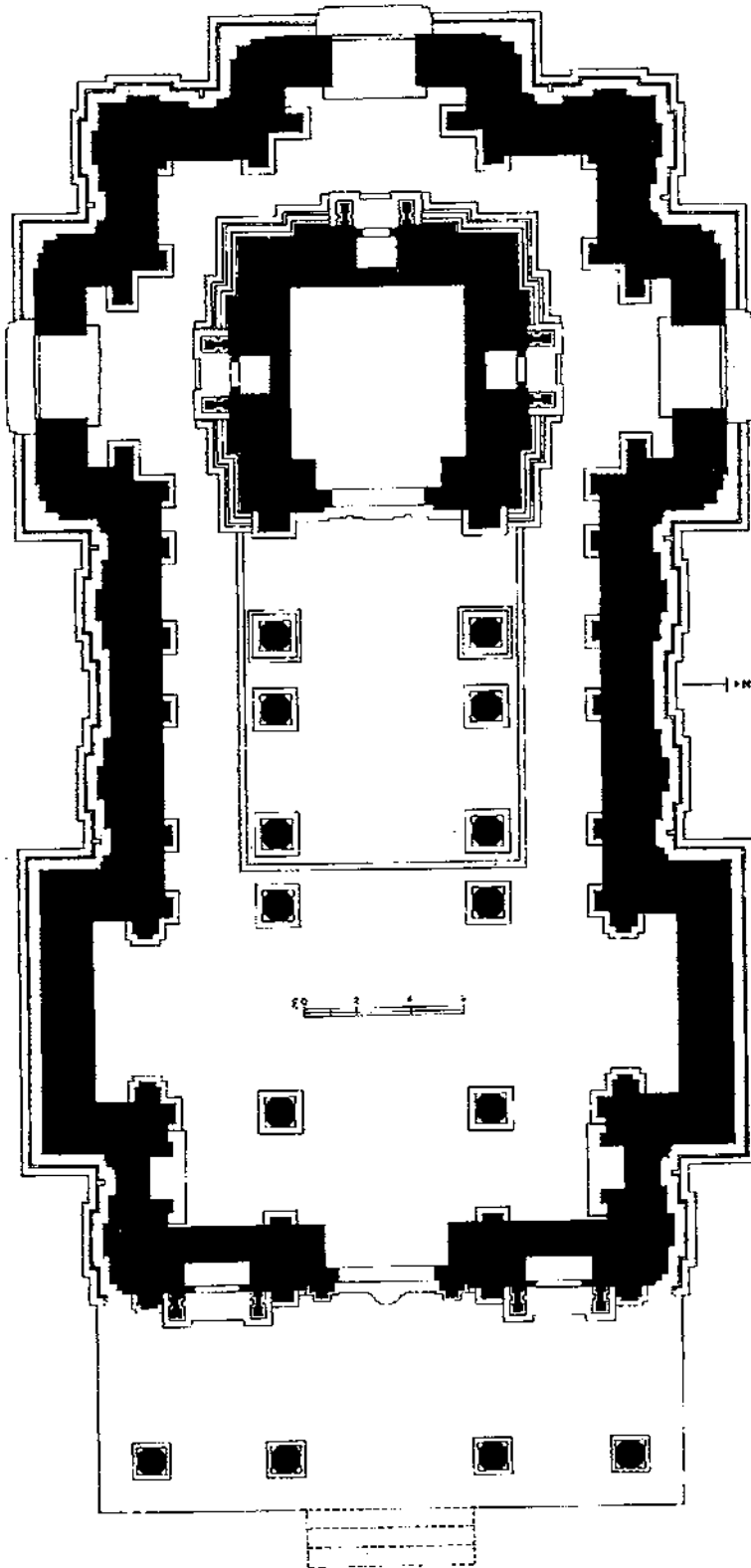


Fig. 72. Plan of Ādinātha Temple, Nadlai.

Ādinātha Temple – On plan the Ādinātha temple (Fig. 72) consists of a sanctum enclosed by an ambulatory, *gūḍhamanḍapa*, *mukhamanḍapa*, *raṅghamanḍapa* and the surrounding *devakulikās*, the last two being erected possibly in A.D. 1541 when the temple was extensively repaired. Its elevation directly starts with the *vedibandha* of the wall as the *pīṭha* in the present temple and in the majority of other contemporary temples of this region is conspicuous by its absence. The *vedibandha*, which appears to be least disturbed, consists of the usual five courses of *khura*, *kumbha*, *kalaśa*, *anatarapaṭṭa* and *kapota* of which the *kumbha* is decorated with half diamonds and lotuses. The wall is plain but topped by a band of bold lotuses; the entire wall is heavily repaired. The doorframe of the sanctum shows figures of Yakṣa Sarvānubhūti and Yakṣī Ambikā on the sill portion, while its upper part has been restored. The *śikhara* of the sanctum is later built.

The *gūḍhamanḍapa* continues the lineaments of the sanctum but does not show the balconied windows on its central offsets. The interior shows double row of columns of which the four in the central bay are of the *ghaṭapallava* order. There is a niche with a small black image of the Jina which seems to be an original one.

The *mukhamanḍapa* shows one row of four *ghaṭapallava* pillars which are now concealed by thick coat of extravagant colours. These pillars as well as those in the *gūḍhamanḍapa* are short and slender.

On the basis of the style coupled with epigraphical and literary references the older portions of this temple may be dated in the end of the 10th century A.D.

Other Jaina Temples – The temples next to Ādinātha at Nadlai and built possibly a generation later are those of Neminātha atop the southern hill and of Pārśvanātha on the opposite hill. The Neminātha temple with its sanctum and *gūḍhamanḍapa* is plain and simple and has an *ekāṇḍaka śikhara* over the sanctum. To its *gūḍhamanḍapa* is attached a *devakulikā*, also surmounted

by an *ekāṇḍaka śikhara*. The Pārśvanātha temple seems stylistically to be contemporaneous with the Sun temple at Modhera (A.D. 1027), but it has no figural decorations on the walls. At short distance to the south of the last is a temple of Śāntinātha built in the late 11th century A.D. Its *pīṭha* is a developed one but the wall does not carry the images except on the *kumbha*. The temple has been extensively repaired. The remaining two Jaina temples are built later and are of no interest.

NADOL

Nadol, medieval Naḍḍula, situated in the Pali district of Rajasthan, was the capital of a branch line of the Cāhamānas of Śākambharī (Jaipur) from the middle of the 10th century A.D. From this period onward Jainism considerably prospered in this area. This is evident not only by the patronage rendered to Jainism by the Cāhamāna rulers of Nadol but also by erecting temples to Neminātha, Śāntinātha and Padmaprabha that stand to this day in various stages of preservation. The earliest of these is the Neminātha temple followed by the other two.

Neminātha Temple – Built of sandstone and facing north this temple consists of a sanctum, *gūḍhamanḍapa*, *mukhamanḍapa*, twenty-four surrounding *devakulikās* and a *balāṇaka* (entrance hall), the whole standing on a platform which is old and original, but the temple proper is a replacement of the 11th century as evident from the plain *pīṭha* and wall mouldings (Pl. 39) and the minute lattice ornament of the multi-turreted *pañcaratha śikhara*. In the later construction, however, the old fragments bearing the figures of Dikpālas and *vyālas* have been reused. The basal *rathikās* of the *śikhara* also contain original images of Cakreśvarī on south and Nirvāṇī on west. The *gūḍhamanḍapa* also carries undecorated mouldings and plain walls as noticed in case of the sanctum; its interior is of no interest. The *mukhamanḍapa* too is of no consequence. The *devakulikās* have completely disappeared. The *balāṇaka* is old but uncarved.

Śāntinātha Temple – This Jaina temple with

easterly orientation seems to have been constructed in the middle of the 11th century A.D. The temple has been rebuilt in the haphazard manner, possibly in the 17th century A.D. The *bhadra*-niches of the *tri-aṅga* sanctum are vacant, but the *karṇas* carry, surprisingly enough, female forms of Dikpālas. On the *pratirathas* may be seen the figures of Vidyādevīs. The *gūḍhamanḍapa* is plain.

Padmaprabha Temple – This Jaina temple is built of white sandstone and faces north. It is the largest Jaina temple of that age in the whole of Rajasthan. The Padmaprabha temple consists of a sanctum, *gūḍhamanḍapa* with lateral entrance porches, *mukhamanḍapa*, surrounding *devakulikās* and a *balāṇaka*, the last three being of little interest. Similarly, the *śikhara* of the sanctum is a 17th century erection, and the roof of the *gūḍhamanḍapa* is lost beyond recognition.

The sanctum of the Padmaprabha temple is *tri-aṅga* on plan consisting of *bhadra*, *pratiratha* and *karṇa*, the *bhadra* being broken into seven planes and the other two into five planes each. Between the three offsets are recessed *salilāntaras* which have been reinforced by minor projecting *koṇikās*, each broken into three planes. The *pīṭha* of the sanctum is composed of a broad *bhiṭṭa*, a small *bhiṭṭa*, *jāḍyakumbha*, *karṇikā*, *antarapaṭṭa*, *cippikā*, *grāsapaṭṭi*, *gajathara* and *narathara*. The *vedibandha* of the wall consists of *khura*, *kumbha* carrying figures of *lalitāsana* goddesses in niches, *kalaśa*, *antarapaṭṭa*, and *kapota* embellished with *udgama* pattern. The *jaṅghā*-wall, supported by a *mañcikā* with circular pendants underneath, shows Jina figures in sunk niches on the *bhadras*, Dikpālas on the *karṇas* and *apsarases* on the *pratirathas*. The figures of the *jaṅghā* stand between two segmented circular pilasters on a console carved with lotus stalks and are surmounted by *udgama*-pediments with squatted monkeys on the corners. The bifacial *koṇikās* are adorned with elongated half diamonds engraved with flamboyant pattern. Above the *jaṅghā* occurs a circular *bharanī* with foliage clasps, and then it is followed by *kapota*, *antarapaṭṭa* and ribbed eave-cornice.

The *gūḍhamanḍapa*, which is slightly wider than

the sanctum, repeats the wall lineaments of the sanctum, but the *karṇas* carry deep sunk niches, a feature very unusual in the temples of this period. These *karṇa*-niches shelter figures of Vidyādevīs of whom Vajrāṅkuśī, Vajraśṛṅkhalā and Rohiṇī may still be seen. If we look at the size and embellishment of the temple, we shall find that some royal personage may have been instrumental in its creation.

Judging from the style of the temple it appears that this temple was probably built in the third quarter of the 11th century A.D.

NANA

Nana is situated in the Pali district of Rajasthan. It has an old Jaina temple of Mahāvīra in sandstone of the time of the Paramāras of Candrāvati.

Mahāvīra Temple – This east-facing temple is rectangular on plan (Fig. 73) with a *sāndhāra* sanctum and a four-pillared *gūḍhamanḍapa*, both enclosed by a common solid wall having entrance from the later built *mukhamanḍapa*. It seems that originally the temple was surrounded by a *prākāra*-wall with simple gateway on the east as well as west. Subsequently, some *devakulikās* were also added.

The *pīṭha* of the temple is plain and short and consists of *bhiṭṭa*, *jāḍyakumbha* and *paṭṭikā*. The *vedibandha* of the wall is also plain but tall with five traditional mouldings of *khura*, *kumbha*, *kalaśa*, *antarapaṭṭa* and *kapota*. The *jaṅghā*-wall is solid and plain; the three *bhadras*, however, have screen openings. The *pañcaratha ekāṇḍaka śikhara* (Pl. 36) with its crowning members like *āmalaka* etc. is divided into eight stages of *bhūmi-āmalakas* and bears a lattice of minute *caitya-gavākṣas*. The *śikhara* seems to have been replaced in the 12th or 13th century A.D., but the staggered series of *gavākṣa*-pediments over the *gūḍhamanḍapa* look original, although they are thoroughly plastered and white-washed.

The interior of the *garbhagrha* is square and plain but has three small niches, now vacant, on the outer faces. The doorframe is so thoroughly painted that it

is very hard to make out any thing.

The four pillars of the *gūḍhamanḍapa* are of the mixed variety. The *mukhamanḍapa* has been added in the 12th or 13th century A.D. and is of no interest, but the moonstone in front of the *gūḍhamanḍapa* doorway is old. The *devakulikās* preceded by a cloistered corridor also retain some old pieces in the form of some pillars, pilasters, wall decoration and *vedikā* wallings.

The original parts of the temple are datable to the last quarter of the 10th century A.D.

NANDIA

Nandia is an old village of the name of Nandigrāma to the south-east of the district headquarters of Sirohi in Rajasthan. It has an old Jaina temple of Mahāvira built of sandstone and facing east. The entire temple is savagely stucco-coated and white-washed and sustains many alternations and additions.

Mahāvira Temple – It (Fig. 74) consists of a sanctum, *gūḍhamanḍapa*, *mukhamanḍapa* and *raṅgamanḍapa*, the whole being surrounded by a series of 52 *devakulikās* with a cloistered corridor. The *raṅgamanḍapa* is plain and was added about A.D. 1145. The *devakulikās* are even later and were added in the 15th century A.D.

The sanctum is *tri-aṅga* on plan with *bhadra*, thin *pratiratha* and *karna*, separated from one another by wide and deep *salilāntaras*. The *pīṭha* is plain and low and consists of two *bhittas* and a short *jāḍyakumbha*. The *vedibandha* of the wall, also plain, is made up of five usual mouldings of *khura*, *kumbha*, *kalaśa*, *antarapaṭṭa* and *kapota*. The *jaṅghā* is quite plain. The west *bhadra*-niche of the *jaṅghā* is empty; those of north and south were opened up during recent renovations for admitting light to the interior of the sanctum. The sanctum is covered by an *ekāṇḍaka śikhara* with a sculptured niche at the base on each *bhadra*. The niche is surmounted by a pediment of fine *sūrasenas*. The doorway of the *garbhagṛha* is of the *dviśākhā* variety decorated with creepers and lotus petals respectively and bearing Gaṅgā-Yamunā figures at the bottom.

The *gūḍhamanḍapa* is rectangular on plan and is not attached to the sanctum by an *antarāla* which is very unusual feature. It follows the lineaments of its *pīṭha* and wall with the sanctum but is roofed by a bell-roof made up of receding tiers, each studded with *āmalakas*, but those in the cardinal directions have bells. Its doorframe is of the *triśākhā* variety with decorations of creeper, lotus petals and creepers, and carrying figures of door-keepers, *nāga* and Gaṅgā-Yamunā at the lower end. In the interior it shows four pillars of the mixed variety at the nave and six faceted pilasters at the periphery. The ceiling is of no interest, but the architraves supporting it are finely carved.

The *mukhamanḍapa* consists of three bays formed by two pillars and six pilasters arranged in two rows of four each. In front of the central bay is a porch formed by two additional pillars and accommodating the staircase. The pillars are of the mixed order and the pilasters are of the faceted class. The *mukhamanḍapa* is walled up on lateral sides, with a broad niche on the outer face. Like the *gūḍhamanḍapa*, the *mukhamanḍapa* is also plain but for the architraves depicting undulating scrolls and *grāsapaṭṭī*.

Stylistically, the temple is datable to the third quarter of the 10th century A.D.

AHAD

Ahad, ancient Āghaṭa, is an old but now deserted town in the Udaipur district of Rajasthan. There are five Jaina temples of which only the Kesariyājī (Ādinātha) temple is of some importance, though it has been heavily renovated in the 11th and 15th-16th centuries A.D. This north-facing Jaina temple is situated on the eastern outskirts of the town.

Ādinātha Temple – It stands on a high *jagati* with a lately transported small Brahmanical shrine near the north-west corner. Two other subsidiary *devakulikās* (also Brahmanical) belonging to the 11th century A.D. are transplanted on the left and right sides of the late medieval storeyed *balāṇaka* of the Ādinātha temple. The doorframe of the temple also is a later replacement of

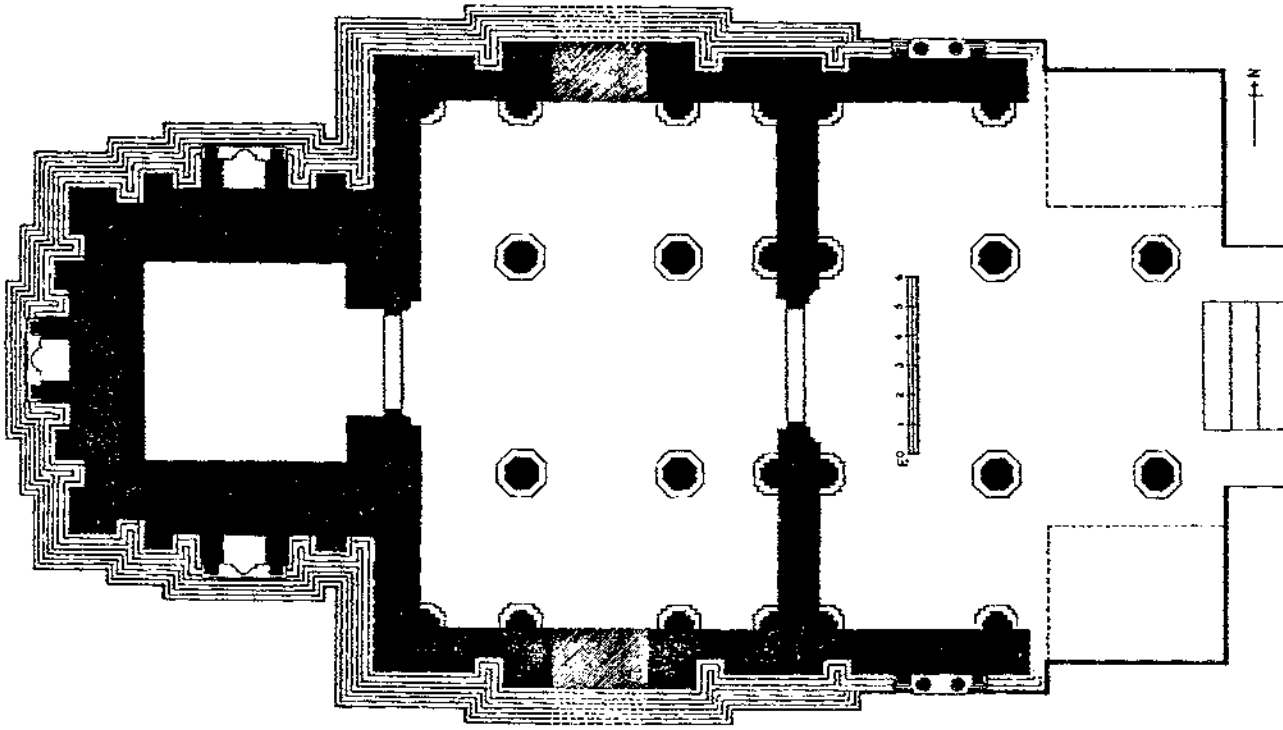


Fig. 74. Plan of Mahāvīra Temple, Nandia.

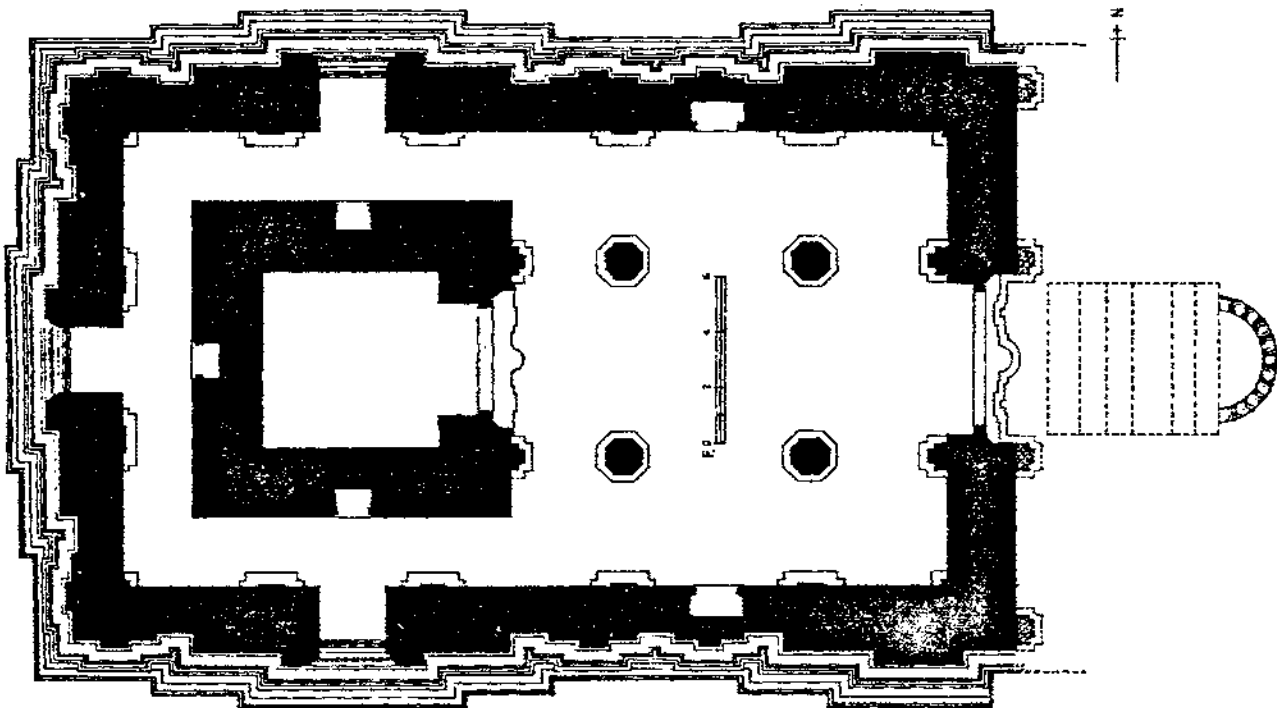


Fig. 73. Plan of Mahāvīra Temple, Nana.

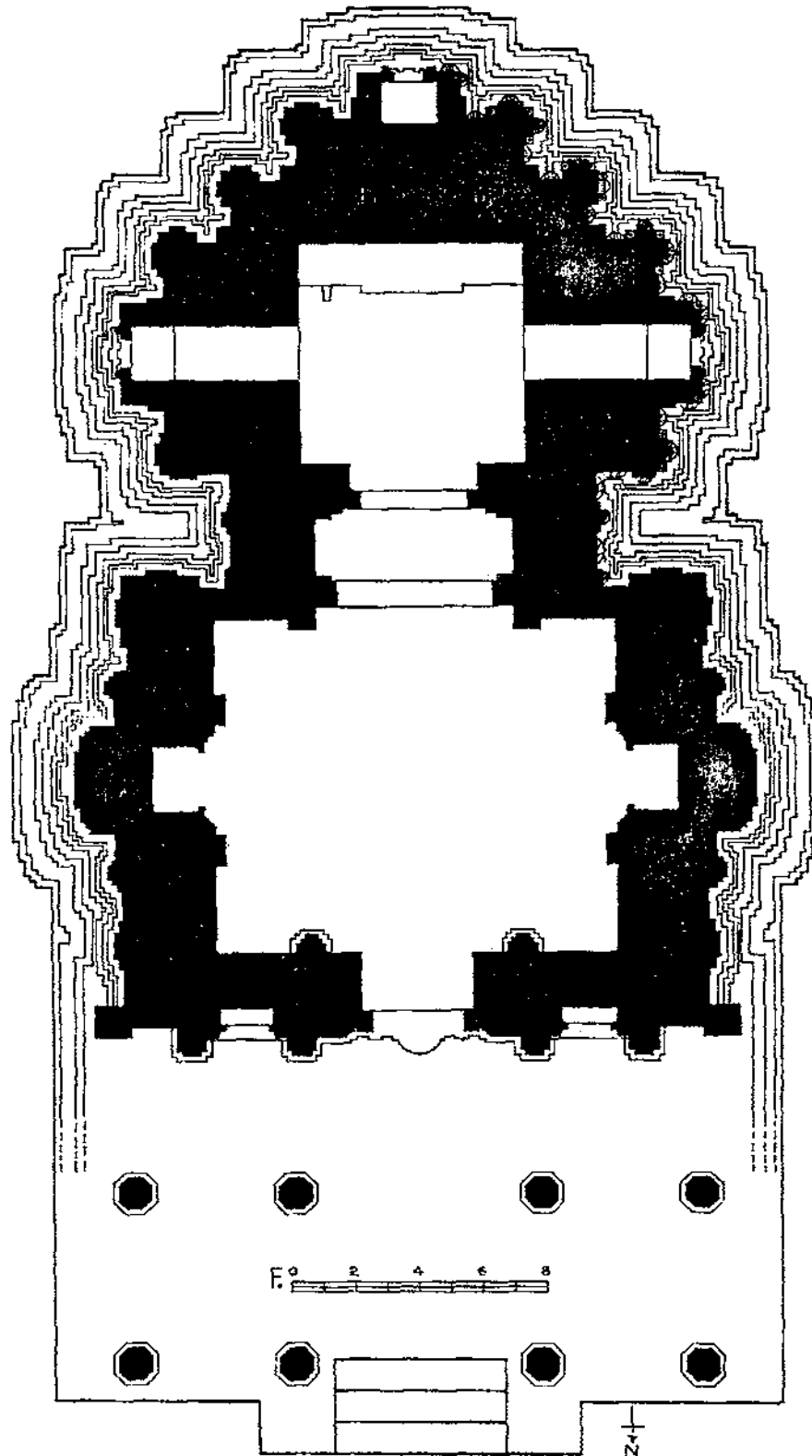


Fig. 75. Plan of Ādinātha Temple, Ahad.

the original one.

The temple (Fig. 75) consists of a sanctum, *antarāla*, *gūḍhamanḍapa*, *mukhamanḍapa* and a lately added *raṅgamanḍapa*. The sanctum is *tri-aṅga* on plan with *bhadra*, *pratiratha* and *karna*, each broken into three planes. The *pīṭha* (Fig. 48) consists of a *bhīṭa*, *cippikā*, *jādyakumbha*, *karnikā* and *grāsapaṭṭī*. The *vedibandha* includes *khura*, *kumbha* bearing indented half diamonds on the *karnas* and *pratirathas* and small niches containing figures of Jaina goddesses on the *bhadras*. The *jaṅghā* carries graceful figures of Dikpālas (Pl. 40) on the two faces of the *karnas* and of *apsaras* on the *pratirathas*, all standing within tall and narrow frame topped *udgama*-pediments, while the *salilāntaras* formed between the *aṅgas* have *vyāla* figures. The *jaṅghā* on each *bhadra* has a beautiful sunken niche with an elegant grille-pattern on each side. The Jina images of the *bhadra*-niches are missing. Above the *jaṅghā* is a unique and very handsome panel with seated Jinas flanked by standing ones, and then follows a square *bharanī* replaced at the *bhadra* by a band of flying Vidyādhars. The *varaṇḍikā* consists of two successive *kapotas*. The *śikhara* (Pl. 41) with some old remains is of the late 15th or even later period. Inside the sanctum is an image of Ādinātha of the late medieval period (the temple originally dedicated to Mahāvīra), but the frame is original belonging to the 10th century A.D.

The *gūḍhamanḍapa*, which is attached to the sanctum by the *antarāla* walls, is square on plan with *bhadra*, thin *pratiratha* and *karna* and shares its *pīṭha* and *vedibandha* with those of the sanctum, but here the *kumbha* at *karnas* also bears sculptured niches. The *jaṅghā* is studded with beautiful sculptures but is rebuilt at some late date.

The *mukhamanḍapa* is rectangular on plan with six mixed order of pillars disposed in two lines of four each. The pillars and the flat ceilings are all undecorated.

The *raṅgamanḍapa*, which has been added in the 15th century, is simple and uninteresting.

Stylistically, this temple is placed in c. A.D. 1000.

SEWADI

Mahāvīra Temple — Sewadi, ancient Śamipāti, is situated in the Pali district of Rajasthan. Perhaps, it became known after the erection of the present Jaina temple there. The temple (Fig. 76) is built of sandstone and bricks and faces east. This is a Bhūmija temple which is rare in this part of the country but very popular in the Deccan.

The temple consists of a sanctum, *antarāla*, *gūḍhamanḍapa*, *mukhamanḍapa* and *raṅgamanḍapa*, the whole surrounded by a row of *devakulikās*. The sanctum is *tri-aṅga* on plan consisting of *bhadra*, *pratiratha* and *karna*, each broken into three planes. The *karna* and *pratiratha* are equilateral and of the same proportions. Between the *aṅgas* are *salilāntaras*. The *gūḍhamanḍapa* is articulated at the frontal *karna* of the sanctum.

In elevation it shows three usual components, viz. *pīṭha*, wall (Pl. 43) and *śikhara*. The *pīṭha* shows four mouldings of *bhīṭa*, *jādyakumbha* decorated with *caitya-gavākṣas*, *karnikā* and *paṭṭikā*. The *vedibandha* of the wall has five bold courses of *khura*, *kumbha* adorned with alternate half lotuses and half diamonds, *kalaśa*, *antarapaṭṭa*, and *kapota* decorated with *caitya-gavākṣa* device. The *jaṅghā*-wall is quite plain and is surmounted by a plain band, *kapota* similar to that seen in the *pīṭha*, *antarapaṭṭa* and an eave. The *bhadra* projections of the *jaṅghā* have emptied sculptured niches surmounted by two-tiered *udgama*-pediment. The *śikhara* of the sanctum, made of bricks and plastered up, is *pañcaratha* and belongs to the Bhūmija class. It shows four *latās* (spines) with large *caitya-gavākṣa* at the base on each side and six storeys of three turrets each in each quadrant. On the front spine is lodged a three-storeyed plain *śukanāsa*. The *śikhara* (Pl. 42) is crowned above the neck by an *āmalaka*, *kalaśa* and *bījapūraka*. Like the wall the *śikhara* is also very plain. This Bhūmija *śikhara* is remarkable in that it has no carvings and displays only six storeys in elevation. Actually, it has been produced as a typical Rajasthani temple under the local influence.

The *gūḍhamanḍapa*, though nearly square and larger

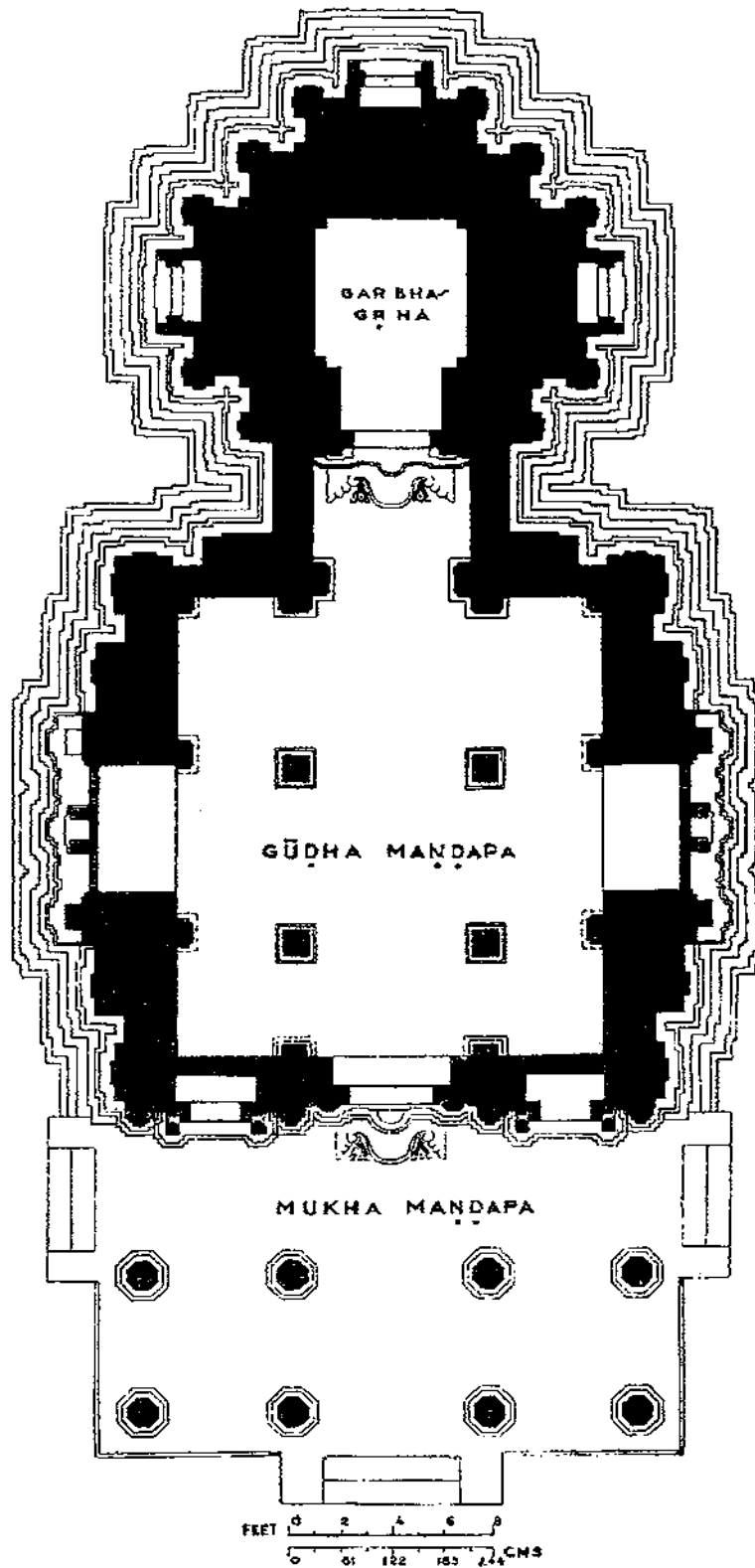


Fig. 76. Plan of Mahāvīra Temple, Sewadi.

in size, is also *tri-aṅga* and shares its *pīṭha* and wall lineaments with the sanctum, but the *jaṅghā* carries exquisitely carved two-armed standing figures of Jīvantasvāmī on the *bhadra* and Vidyādevī Vairotyā and Pārśva Yakṣa on the two *kaṇṭhas* of the south face, and Jina Mahāvīra and Yakṣī Cakreśvarī and Brahṃa Yakṣa on the corresponding offsets of the north face. The *bhadra* wall above the *pīṭha* is also treated differently. Here it shows *rājascnaka* decorated with seated figure sculptures, *vedikā* carrying standing figure sculptures in niches, *āsanapaṭṭa* projecting over the niched sculptures, and screen wall of perforated stone grilles fitted between the two square pilasters and accommodating the *jaṅghā* images of Jīvantasvāmī and Mahāvīra. The superstructure of the *gūḍhamaṇḍapa* has disappeared.

The *gūḍhamaṇḍapa* is entered from the *mukhamaṇḍapa* by a *triśākhā* doorway of *patra* (creepers), *rūpastambha* decorated with elegant figures of Yakṣīs and Vidyādevīs, and *patra* (lotus leaves). At the base of the doorjambs stand *dvārapālas*. The door-lintel shows a figure of Jina Mahāvīra in the centre and goat-faced Naigameṣa and two goddesses on either side. In front of the door is a moonstone. The inner wall of the *gūḍhamaṇḍapa* is quite plain, but the four square central pillars and the architraves running across them are ornate. The ceilings are flat and uncarved.

The *antarāla* is constricted and of no consequence.

The sanctum is entered through a *triśākhā* doorway which is very similar to that of the *gūḍhamaṇḍapa*. The inner wall of the sanctum is plain, with a projecting angle at each corner.

The *mukhamaṇḍapa*, which is laid out on a lower floor level, is landed up from the front as well as lateral sides by a flight of three steps and shows two rows of four pillars each and a row of four pilasters, forming thus six bays in all. All the columns are of the octagonal order. They have a moulded base; their shaft is octagonal below and polygonal and circular above; and the capital has a two-coursed round abacus surmounted by

roll-brackets. Though the pillars carry very little ornamentation, the presence of geese in pairs on the base is noteworthy as it also occurs in many 10th century temples of Rajasthan. All the *mukhamaṇḍapa* ceilings are plain, but the two *khattakas* (niches) flanking the doorway of the *gūḍhamaṇḍapa* are elegantly carved.

The *raṅgamaṇḍapa* is a 15th century addition. The *devakulikās* were built into two phases. The front and the lateral rows of *devakulikās* up to the *mukhamaṇḍapa* seem to have been contemporaneous with the main temple, and the back row of *devakulikās* and those of the remaining lateral sides were probably added in the late 11th century A.D. It thus appears that originally the temple was a Caturviṃsatījinalaya (24 shrine-cells) and later it was converted, as it now stands, into a Bāvanajinalaya (52 shrine-cells).

On stylistic grounds the temple is assigned a date in c. A.D. 1000-25.

ABU (DILWARA)

This is a sacred hill of the Jains lying eighteen miles north-west of Abu Road Railway Station in the Sirohi district of Rajasthan. It forms a part of the Aravalli rising 5650 ft. above the sea level and is the highest point between the Himalayas and the Nilgiris. On the top of the hill is a long plateau adorned with mountain peaks and hamlets. One such hamlet is called Dilwara which, lying one and a half miles from Mt. Abu, has a group of five Jaina temples of white marble called Vimalavasahī, Lūnavasahī, Pittalahara Kharataravasahī and Mahāvīra temples. Of these only the first two come under the purview of this Volume.

Vimalavasahī – The temple of Ādinātha (Fig. 77), popularly known as Vimalavasahī, consists of a sanctum, *gūḍhamaṇḍapa*, *mukhamaṇḍapa* and *raṅgamaṇḍapa*, the whole standing in an oblong courtyard (128 ft. by 75 ft. inside) surrounded by fifty-two *devakulikās* with a colonnaded corridor. Outside this and in the same axis as the sanctum and its three compartments are an entrance hall and a portrait gallery called *hastīśālā*. The temple is laid out in the east-west direction with its

face on the east.

The sanctum is *tri-āṅga* on plan, the *bhadra* offset being the longest and the *pratiratha* the shortest. An offset flanked by recesses separates the sanctum from the *gūḍhamanḍapa*. In elevation it shows five usual divisions. The *pīṭha* consists of four courses of *bhīṭa*, *jādyakumbha*, *karnikā*, and *paṭṭikā* and is plain. The *vedibandha* consists of five usual courses of *khura*, *kumbha* inset with half diamonds, *kalaśa*, *antarapaṭṭa*, and *kapota* adorned with *caitya-gavākṣas*. The *janghā*-wall, divided into two halves by a plain median band, is also plain but each cardinal offset carries a projecting niche with an image of Jina seated in meditation. The *varaṇḍikā* consists of two usual *kapotas*. The pyramidal roof, instead of curvilinear *śikhara*, of the sanctum is composed of nine horizontal tiers and has a fluted bell with *kalaśa* and *bijapūraka* on the top. At the base of the roof are sculptured niches containing images of standing Jinas. The whole of the exterior is now plastered up with white lime. The *dvi-śākhā* door of the sanctum consists of *patra* (scroll) and *stambha* (pillar). The door-still shows a semi-circular projection with stemmed lotus in the centre, a *kīrttimukha* on each side of it, and diamonds on either end. The door-lintel continues the scroll-band of the jamb and has a Jina figure on the crest. In front of the door is a fine moonstone. Inside the sanctum is a *pañcatīrthī* (an image with five Jina images) image of Ādinātha installed in A.D. 1322 when the temple had been repaired. In the sanctum is also placed a statue of Hiravijayasūri dated in A.D. 1604. The narrow wall between the sanctum and the *gūḍhamanḍapa* contains two niches with images of Jina.

The exterior of the *gūḍhamanḍapa* is similar to that of the sanctum, but it is *dvi-āṅga* on plan and is entered through an ornate porch from the lateral sides as well. Each of the lateral porches is square on plan and rests on a *pīṭha* which is but the continuum of the *mukhamanḍapa*. It is reached from the courtyard by a flight of four steps cut across the *pīṭha*. It consists of two ornate pillars and two five-faceted pilasters and has

a domical ceiling made up of one octagonal and six circular courses, all having been carved. Each of the three entrance doors, of which the front door is well preserved, consists of six jambs of *patra*, *rūpa*, again *rūpa*, *rūpastambha*, *rūpa* and again *rūpa*. The lower part of jambs is occupied by a four-armed standing goddess with two *caurī*-bearers and a female carrying water pot, while the part above successively shows five images of *lalitāsana* goddesses, each accompanied by four female attendants. The doorsill shows four moulded courses on the lower section, while its upper section displays a semi-circular projection with stemmed lotus in the centre, a *kīrttimukha* on each side of it and a niche containing an image of Sarvānubhūti on extreme right and that of Ambikā on extreme left. The lintel is divided into two registers. The lower register shows *ghaṭapallava* atop the jambs, while the space in between them is filled with the scroll-band of the inner jamb and a row of hovering figures of Mālādharas facing the crest image which represents a goddess mounting a lion. The upper register carries four images of goddesses and one image of Pārśvanātha (central), each accompanied by the attendant figures.

The interior of the square *gūḍhamanḍapa* shows an arrangement of eight ornate pilasters supporting a simple dome on an octagonal frame of carved architraves. There are two standing images of Pārśvanātha dated in A.D. 1351 and five images of lay-worshippers dated in A.D. 1341.

The *mukhamanḍapa* in front of the *gūḍhamanḍapa* is divided into nine bays by ten pillars and two pilasters of its own and four rear pillars of the *raṅgamanḍapa*, all arranged in four lines of four each. It is landed up from the *raṅgamanḍapa* by three stairways, each flanked by walking elephants and having been stepped up by a moonstone. Its *pīṭha* on the lateral sides is moulded with five courses of *bhīṭa* decorated with diamonds, deep fillet adorned with diamonds, projected narrow band, *grāsapaṭṭī* and *narathara*. The *pīṭha* below each pillar has been turned into a *pañcaratha* projection,

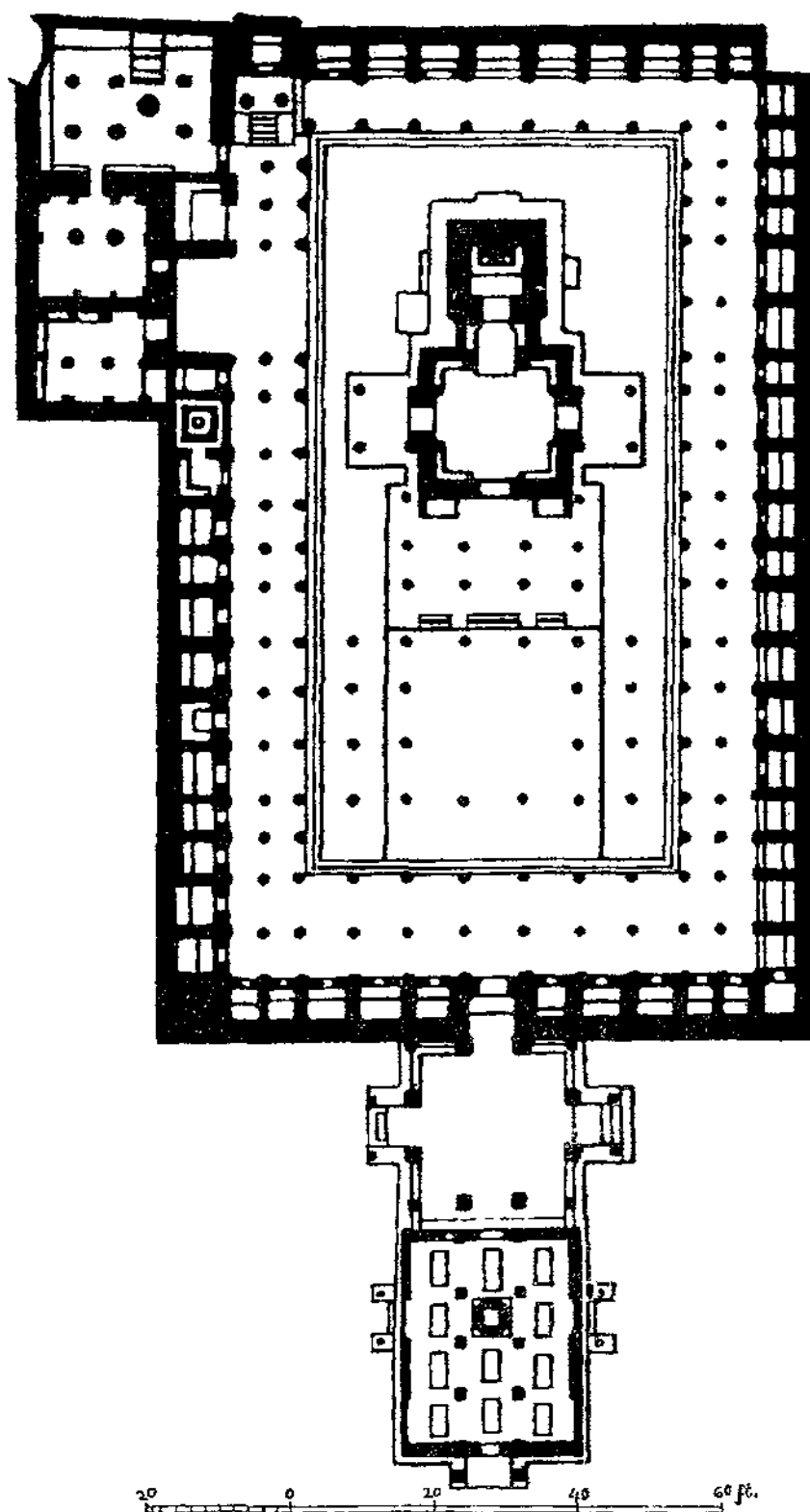


Fig. 77. Plan of Vimalavasahī, Abu.

gradually splayed out below. Of the ten pillars eight are of the square order and two are octagonal. The square pillars with cut off corners have a square moulded base. Their shaft is square below carrying standing figures of gods and goddesses, and then it turns into an octagonal section adorned with eight *lalitāsana* figures of goddesses, sixteen-sided section decorated with sixteen figures of lay-worshippers, and circular section adorned with two or three decorative bands of acanthus leaves, chain-and-bells, and *kirttimukhas* spewing festoons that are held in position below by a band of diamonds and beads. Their capital consists of a double-round abacus of arris and cyma recta and a four-armed double-roll bracket. The two octagonal pillars have similar moulded base and capital as we notice in case of the square pillars, but the shaft is octagonal below, sixteen-sided in the middle and circular on the top, the last two sections bearing eight and sixteen figures of *lalitāsana* goddesses respectively. The five-faceted pilasters correspond in ornamentation to the square pillars but carry a *ghaṭapallava* below the capital. The architraves depict two decorative bands of lotus scrolls and diamonds on the inner face and a lotus medallion in the centre of their underside. Each bay of the *mukhamandapa* contains a very ornamental ceiling. One of these ceilings displays in diagonal framework four projecting *lūmās* (pendants) in the four corners, one projecting *lūmā* in the centre, and some half and smaller ones on the sides, all having the shape of serrated diamond. Another ceiling shows in diagonal setting four depressed *lūmās* in the four corners, one projecting *lūmā* in the centre and four quarter ones at the four ends of the corners, all resembling a serrated diamond. Six ceilings are domical in shape, each consisting of a series of ornamental courses and a fine pendant. The remaining one ceiling is flat (*samatala*) having been relieved with an elegant creeper. There are two ornamental *khattakas* flanking the *gūḍhamandapa* door containing an image of Ādinātha sitting in meditation.

The *raṅgamaṇḍapa* (Pl. 44) is laid out on a platform

which is slightly raised from the floor level of the courtyard. It shows an arrangement of twelve square pillars along the four sides of a square nave with a large but shallow domical ceiling (Pl. 45) supported on an octagonal frame of architraves running across the attic pillars placed over the ground pillars. The pillars and architraves are similar to those seen in the *mukhamandapa* but the lower band of architraves is replaced here by a sculptural band. To bring the vertical pressure of the dome over the pillars there are thrown cusped *torana*-arches between the pillars. Each arch emerges from the side brackets of the ground pillar capitals and meets in the centre of the soffit of the architraves. The ornate dome, 25ft. in diameter and 30 ft. in height from floor to the apex, is composed of eleven circular courses and a long circular pendant. The first course is carved with figures of elephants. The second is *kaṇṇadardarikā*. The third is adorned with figures of *lalitāsana* goddesses. The fourth is *gajatālu*. The fifth is decorated with figures of dancers, musicians and warriors. The sixth is *gajatālu*. The seventh depicts figures of horse-riders. The eighth consists of thirty-two-foil *kola*. The ninth pertains to twenty-eight-foil *kola*. The tenth is embellished with a series of two-armed images of Cakreśvarī and Vajraśṛṅkhālā with female *caurī*-bearers. The eleventh is carved with a row of twelve *lūmās* and a figural band of male pitcher-bearers. From the third course project out sixteen square brackets of Vidyādhara carrying sixteen long bracket figures of Vidyādevī tenoned into the eighth *kola* course. The pendant consists of two courses of eight-foil and six-foil *kolas* and a long staminal tube clasped by a figural band and one row of petals. The four basal corners of the dome accommodate images of Ambikā (south-west), Brahmaśāntī (north-west), Kapardī (south-east) and Sarvānubhūti (north-east) with attendant figures.

The *raṅgamaṇḍapa* is attached to the *devakulikās* by three bays on the front and by six bays on each lateral side. The six bays on the lateral sides are formed by a row of four octagonal pillars standing on the floor

of the courtyard. Each bay contains an ornate ceiling. Most of the ceilings in the lateral bays are domical in shape, but in two instances it is almost flat having been boldly relieved with a graceful image of Gajalakṣmī or Sarasvatī. The figure of Sarasvatī is also attended upon by Śutradhāras Kelā and Loyāṇa, probably the chief architects of the temple. The central ceiling on the front side shows relief carvings of the fight between Bharata and Bāhubalī, the two sons of Ādinātha, while each of the two ceilings flanking it displays eight projecting stellate *lūmās* encircling a larger one of the same variety (Pl. 46). This is one of the best ceilings of this temple.

The *devakulikās* are landed up from the courtyard by a flight of three steps cut across the wide platform on which they are perched. They are screened by a single row of pillars on the back side and by a double row of pillars on the other three sides. The pillars along with pilasters flanking the doors of the *devakulikās* form thus one or two bays before each *devakulikā*. All the pillars and five-faceted pilasters are of the usual octagonal order. Their doors consist of a single jamb or four jambs and are very ornamental. Each bay possesses an ornate ceiling. Except for those displayed from Cell Nos. 18 to 22, all the bays have old ceilings of various forms and designs so much so that no two ceilings are of alike nature. Each *devakulikā* has a Jina worshipped as central image, generally installed during repairs of the temple. The *devakulikās* are shaded towards the courtyard by a corrugated eave-cornice.

The entrance hall with domed roof is a 19th century erection. It has no architectural pretension.

The *hastīśālā* is a rectangular walled structure with its flat roof supported by six pillars. It is entered from all the four sides through a small porch. Inside the *hastīśālā* is an equestrian effigy of Minister Vimalasāha, the donor of the temple. Behind him is a Samavasaraṇa panel of A.D. 1155. Besides, there are ten large elephants adorned with howdah, chains and bells, and trappings. Seven of these were installed by Pṛthvīpāla in A.D.

1151 and three by his son Dhanapāla in A.D. 1180.

The temple is said to have been constructed in A.D. 1031 by Vimalasāha after spending eighteen crore and fifty three lakhs. This may be true in so far as the main complex of the temple is concerned, but its *raṅgamaṇḍapa* and *devakulikās* are definitely known from the *Prabandhas* to have been added by Pṛthvīpāla in the latter half of the 12th century A.D.

Lūṇavasahī — The temple of Neminātha (Fig. 78), popularly known as Lūṇavasahī, follows the general plan and elevation of the Vimalavasahī, but the entrance hall is absent here and the *hastīśālā* has been built on the back replacing all the *devakulikās* of the rear side.

The *tri-aṅga* sanctum is separated from the *gūḍhamaṇḍapa* simply by a recess. Its *pīṭha* consists of two *kharaśilās*, an inverted cyma recta, *bhīṭṭa*, *jāḍyakumbha*, *karṇikā*, *cippikā* and *paṭṭikā*. The *vedībāndha* and wall are similar to those of the Vimalavasahī. The *varaṇḍikā* consists of *kapota* and ribbed awning. The pyramidal roof consists of eight receding courses and is crowned by an *āmalaka*, *candrikā*, *kalaśa* and *bijapūraka*. The four ridges of the roof carry bells with figures of rampant lions and a sculptured niche at each basal end. Its single-*śākhā* door depicts foliate scrolls and a female carrying water pot at the base. The doorsill shows some moulded courses on the lower part and usual lotus stem, *kīrttimukhas* and diamonds on the upper. The door-lintel continues the scroll-band of the jamb and depicts a Jina figure on the dedicatory block. In front of the door is also noticed a moonstone. Inside the sanctum is a black-stone image of Neminātha on a pedestal of white marble. The inner wall between the sanctum and *gūḍhamaṇḍapa* has two niches with images of Mahāvīra and Śāntinātha. The whole of the exterior here also is coated with white lime.

The *dvi-aṅga* *gūḍhamaṇḍapa* follows the horizontal lineaments of the sanctum but has a fluted bell on the apex. The exterior wall here also is coated with white lime but the two lateral porches retain their original form. Each porch (Pl. 47) is square on plan and is

reached from the courtyard by a flight of five steps cut across the moulded *pīṭha*. It consists of two pillars and two pilasters standing on a low parapet wall enclosing it and is roofed by a dome carried by them on a square frame of architraves. The *pīṭha* consists of nine courses of plain *bhīṭa*, a *bhīṭa* decorated with half diamonds, *karṇikā*, *khura*, *kumbha* bearing decorations of half diamonds on the body and foliage on the shoulder, *kalaśa* adorned with beaded garlands and rosettes, *antarapaṭṭa* inset with stepped diamonds, *grāsapaṭṭi* and *kapota*. The parapet wall consists of a *mañcikā* decorated with *caitya-gavākṣas*, a short *vedikā* in the form of half opened lotus, *āsanapaṭṭa* treated as *mañcikā*, and *kakṣāsana* adorned with flamboyant pattern and lotus petal-and-bud ornament. The pillars consist of only shaft and capital. The shaft in the south porch is heptagonal, divided into six horizontal belts, each decorated with miniature shrines, while that in the north is octagonal below, sixteen-sided in the middle and circular above, bearing decorations of rooflets, lotus petal-and-bud and *kīrttimukhas* spewing festoons respectively. The five-faceted pilasters are heavily decorated with floral patterns. The capital consists of a two-coursed round abacus of arris and cyma recta and a four-armed double-roll bracket with foliage. The architraves are adorned with two decorative bands of lotus scrolls and diamonds. The dome in the south porch consists of an octagonal and six circular courses. The octagonal course depicts diamonds on the inner face and a *kīrttimukha* at each corner on the underside. The second is decorated with a band of *kīrttimukhas*. Each of the remaining courses is adorned with lotus petal-and-bud device. The apical stone depicts a full-blown lotus flower. The domical ceiling in the north porch is like that of its southern counterpart, but here the second course is treated like an arris and the seventh pertains to eight whorls of four-fold (trefoil + one-foil) *kola*. The doorframe is similar to that seen in the sanctum, but here the female pitcher-bearers are replaced by door-keepers, and diamonds on sill are substituted

for sculptured niches. The front door of the *gūḍhamaṇḍapa* is more ornate. It consists of three jambs of *rūpa*, *rūpastambha* and *rūpa*, all having been rounded off by vertical flutings and diapers. The doorsill is similar to that of the lateral porches, but the lintel depicts five miniature shrines, the central having a Jina figure and the others, the images of goddesses.

The interior of the *gūḍhamaṇḍapa* displays an octagonal arrangement of eight pilasters carrying a domical ceiling on an octagonal frame of architraves. The pilasters have a moulded base; their shaft is octagonal below, sixteen-sided in the middle and circular on the top, the last being clasped below by a band of geese; and the capital has a short abacus of cyma recta crowned by roll or atlantes brackets. The architraves are similar to those seen in the lateral porches. The dome is composed of ten courses, the first being sixteen-sided and the rest circular. The first is decorated with diamonds, the second with half lotuses, and the rest are plain but for the fourth course which is adorned with lotus petal-and-bud device. The *gūḍhamaṇḍapa* contains many images of Jinas and an image of Rājimatī, the wife of Neminātha to whom the temple is dedicated.

The *mukhamaṇḍapa* stands on a *pīṭha* and is enclosed on the lateral sides by a low wall, both being a continuum of the lateral porches. It is landed up from the *raṅgamaṇḍapa* by three staircases of six steps each. Each stairway is stepped up from a moonstone. On either side of the central staircase is a sunken niche with a figure of doorkeeper. Like that of the Vimalavasahī it is also divided into nine bays by twelve columns of its own and four of the *raṅgamaṇḍapa*. The four central pillars are of the octagonal order with moulded base, elaborate shaft and double-roll bracket capital. Below, the shaft is octagonal carrying sculptures of eight female dancers on the lower part and eight *lulitasana* goddesses on the upper, while above, it is clasped by four decorative bands of acanthus, half lotus, Mālādhara and *kīrttimukhas*. The other six pillars stand on the parapet wall and consist of only shaft and capital,

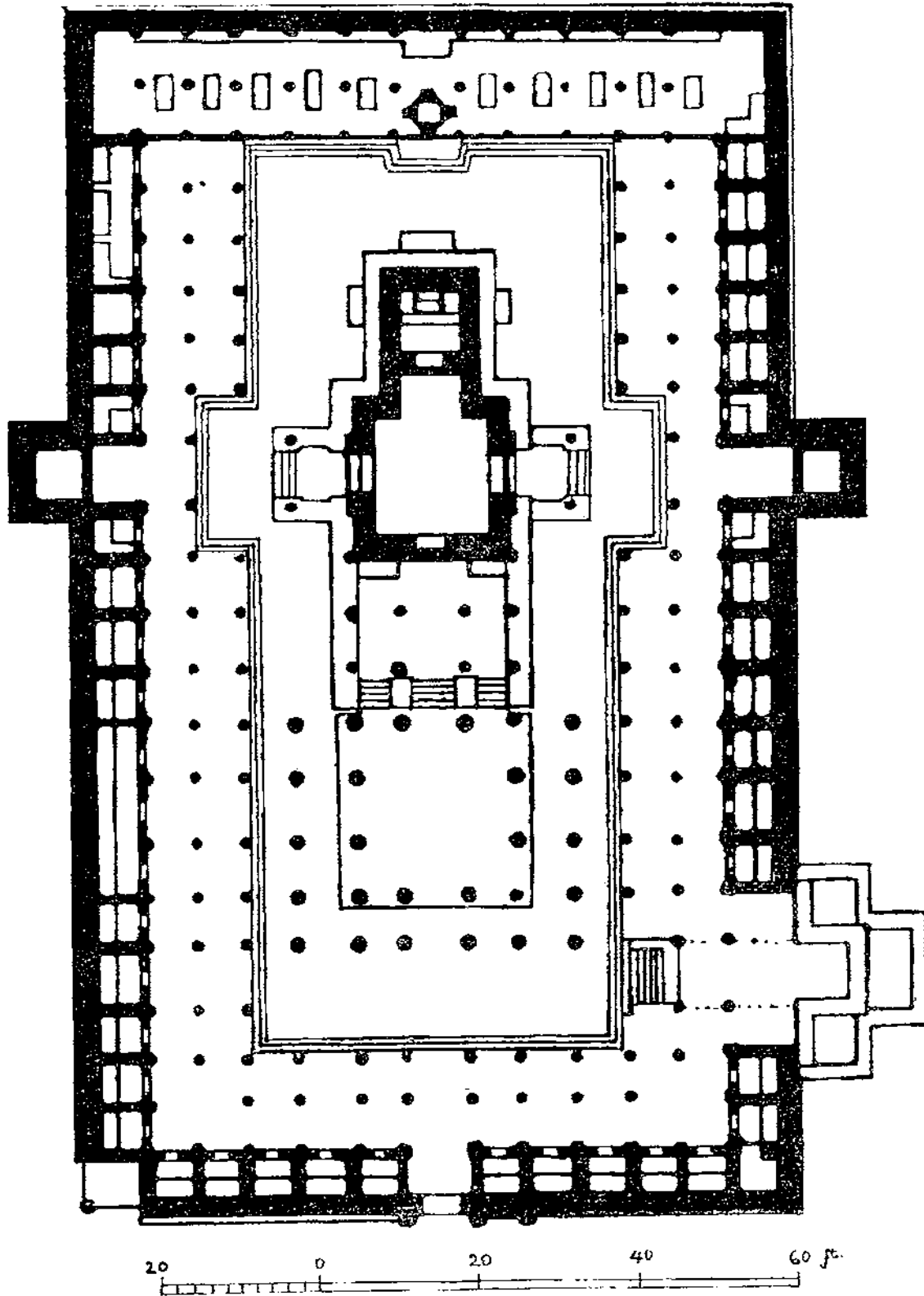


Fig. 78. Plan of Lūṇavasahī, Abu.

the latter being similar to that just described, but the ornamentation of the shaft differs. The shaft of two pillars is circular with vertical flutings; the same in other two is octagonal below, sixteen-sided in the middle and circular on the top, the last being surmounted by a band of *kīrttimukhas* emitting beaded strands; and that of the remaining two pillars is square below, octagonal in the middle and circular above, each carrying some moulded courses and decorative ornaments. Each bay of the *mukhamanḍapa* contains a highly ornamental ceiling. The ceiling in the central bay depicts thirty, twenty-two and fourteen *lūmās* on three successive courses and a pendant with four oversailing courses of twenty-four-, sixteen-, eight- and quatre-foil *kolas*. This ceiling is marvellous for the disposition of *lūmās*. Six bays contain domical ceilings with varieties of ornaments. The ceiling in one bay displays in diagonal framework four depressed *lūmās* in the four corners, one in the centre, four half *lūmās* in the four cardinal points and four quarter ones at the end of the four corners, all resembling a serrated diamond. This is one of the best ceilings of the diagonal variety. The remaining ceiling depicts eighty-four small *lūmās* in twelve lines of seven each, each consisting of a quatrefoil and a circular *kola* with a flower on tip. The two gorgeous *khattakas* (Pl. 48) with their base, wall and spire have been wrought almost in a diagonal setting with diaper work. The *khattaka* on right contains an image of Śāntinātha, and that on left that of Sambhavanātha, both sitting in meditation. The *khattakas* are a marvellous piece of art.

The *raṅgamanḍapa* (Pl. 49) displays twelve very ornate pillars along the four sides of a slightly raised square platform adorned on the sides with a band of diamonds. Eight of these pillars support a highly ornate domical ceiling on an octagonal frame of architraves. Two of the twelve pillars are of the square order with cut off corners. Their base consists of five moulded courses. The shaft is square below, octagonal in the middle and circular above. The square section carries framed figures of four-armed standing goddesses; the

octagonal section bears eight figures of *lalitāsana* goddesses below and an eight-petalled lotus flower above; and the circular section shows saw-tooth band below and a band of *kīrttimukhas* emitting festoons above. The capital consists of round abacus of arris and cyma recta and a four-armed double-roll bracket. Six pillars are hexagonal in section with their angles deeply cut from base to the abacus. Their base and capital are similar to the preceding ones, but the shaft is elaborately carved. The remaining four pillars are almost round in section and carry deep vertical flutings and angular surfaces, which have been carried up to the top of the shaft. Their base and capital are similar to those just described. All the twelve pillars are provided with ornate attic pillars supporting architraves that are adorned with two bands of lotus scrolls and diamonds respectively. From the side brackets of the capitals of the ground pillars emerge various forms of *toraṇa*-arches which meet in the underside of the architraves, while other brackets support struts of Śālabhañjikās tenoned into the brackets of attic pillars.

The dome (Pl. 50) of the *raṅgamanḍapa*, 19 ft. in diameter, is composed of ten circular courses and a very attractive circular pendant. The inner face of the first course displays *kapota*, deep fillet carved with diamonds and a figural band, while its four underside corners depict an image of god or *lūmā*. The second is carved with figures of ascetics. The third is *karṇadardarikā*. The fourth is inset with seventy-two Jina figures. The next three are fine *gajatālus*. The eighth is made up of sixteen whorls of nine-fold (five-foil + trefoil + one-foil) *kola*. The ninth depicts twenty-four *lūmās*. The tenth consists of twenty-four-foil *kola*. From the fourth course project out sixteen square bracket figures of six-armed Vidyādhara supporting sixteen bracket figures of handsome Vidyādevīs tenoned into the eighth *kola* course. The pendant is made up of seven oversailing but diminishing courses of thirty-two-foil *kola* each and a staminal tube clasped by two rows of petals and a band of dancers and musicians. The dome is so splendid

that it is very hard to render a graphic picture of it. This is one of the best ceilings of the domical order.

On the front and lateral sides the *raṅgamaṇḍapa* is attached to the *devakulikās* by a pillared portico of six bays formed by a row of four pillars. Two of these pillars are of the square order and the rest belong to octagonal order, all provided with attic system and having been well wrought. Of the six ceilings in the west or front portico three are relieved with jasmine flowers, one consists of an ornate dome and two depict a big lotus flower or bud. Three of the six ceilings in the north portico are domical in shape and consist of ornate circular and octagonal courses, while the other three depict a mono-form *kola*, lotus petal-and-bud ornament in reverse order, and a series of twenty-six *lūmās* respectively. Two of the six ceilings in the south portico are domical consisting of four or six ornamental courses and a circular pendant. One ceiling is flat and depicts on its flat surface twelve-foil larger, twelve-foil smaller and six-foil pointed *kolas* in three concentric circles. This is one of the best ceilings of this temple. Another flat ceiling shows in five concentric squares sixteen *lūmās* in bold relief on the outer square and birth-rites of Lord Kṛṣṇa on the inner ones. This is one of the finest ceilings in so far as the *lūmās* are concerned. In one ceiling nine *lūmās* are shown in three lines of three each, each consisting of a quatrefoil *kola*. The remaining ceiling is also flat and displays in four concentric squares varied forms of *kola*.

The *devakulikās*, forty-eight in number, are screened by two rows of pillars forming thus two bays in front of each cell, but those near the *gūḍhamaṇḍapa* being recessed back are confronted with one row of pillars only. All the pillars are of simple octagonal order with moulded base, three-sectioned shaft and roll-bracket capital. The five-faceted pilasters are like the pillars. The architraves carried by the columns are similar to those of the *raṅgamaṇḍapa*. Their doors consist of one or two jambs, both decorated with lotus scrolls, but in one instance (*devakulikā* No. 12) the outer jamb is

treated like an ornate column. The sill and lintel of doors are similar to those of the sanctum. All the bays contain ornate ceilings representing varieties of *lūmās*, figural, floral, and geometrical patterns, auspicious events of the life of Neminātha, and large-sized images of Jaina goddesses. The cells are dedicated to Jinās whose images were generally installed during subsequent repairs of the temple. The *devakulikās* are shaded towards the courtyard by a corrugated eave-cornice. Above the cornice are inserted many foliated gargoyles.

The *hastīśālā* is a rectangular hall occupying the entire space of the back side. Its flat roof is borne by two rows of eleven pillars each. All the pillars are of the octagonal order, resembling those of the *devakulikās*. Between the front row of pillars are fitted perforated grilles cut up with geometrical and floral designs. The *hastīśālā* has three entrance doors, one in the centre and one on each end. In the centre of the hall is a magnificent image of Ādinātha seated on a *navaratha* pedestal. In front of him is a *triratha* Meru tower completed in three storeys, each accommodating a Jina image on each of its four faces. On two sides of the tower are ten gigantic elephants with driver and its lord, each being carved in the round with metallic finish. The back wall of the *hastīśālā* carries ten sculptural panels containing portrait sculptures of Jaina teachers, Tejapāla and other members of his family.

The temple is known to have been constructed by Minister Tejapāla in A.D. 1231 for the spiritual merits of his wife Anupamādevī and son Lāvaṇyasinha, spending twelve crore fifty lakhs. The architect of the temple was Śobhanadeva who was a great artist of his time.

JHALRAPATAN

Jhalrapatan is an old town situated in the Jhalawar district of Rajasthan. In the town is a Jaina temple dedicated to Śāntinātha. It is built of sandstone and faces east. The temple consists of a sanctum, *antarāla*, *gūḍhamaṇḍapa* and an entrance porch. Of these the sanctum and *antarāla* are original, but the other two

have been rebuilt during subsequent period.

The sanctum is *tri-aṅga* on plan consisting of *bhadra*, *pratiratha* and *karṇa*, the *bhadra* and *karṇa* carry three facets each, while the *pratiratha* is unfaceted and smaller to *karṇa*. Between the *aṅgas* are recesses which end at the lowermost course of the *vedibandha*.

The *pīṭha* of the sanctum as well as *antarāla* consists above the *bhiṭṭa* of *jādyakumbha* decorated with minor *caitya-gavākṣas*, *karṇikā* and *grāsapaṭṭī*. The *vedibandha* of the wall shows ornate *khura*, tall *kumbha* decorated with niches containing images of Jaina divinities or large carved diamonds with median band of diamonds, *kalaśa*, and *kapota* adorned with *caitya-gavākṣas* and *gagārakas*. The *jaṅghā*-wall shows two rows of standing figures separated by a median band of *grāsamukhas*. The lower row, which is larger than the upper one, carries in niches the figures of *kāyotsarga* Jinas with flanking *apsarases* on the *bhadrās*, *Dikpālas* on the *karṇas*, and Jaina Yakṣas, Yakṣīs and Vidyādevīs on the *pratirathas*, while the recesses shelter figures of *vyālas*. The upper row shows seated Jinas in niches flanked by *apsarases* on the *bhadrās* and Jaina divinities and *apsarases* on the other offsets, while the recesses display human couples. Above the *jaṅghā* is a square *bharanī* with foliage clasps. The *varaṇḍikā* consists of a deep fillet decorated with triangular leaves, *kapota*, deep fillet adorned with chequer pattern, *kapota* and deep fillet carved with stepped diamonds.

The *śikhara* of the sanctum shows a *pañcarātha* central tower marked by eleven *bhūmi-āmalakas*, and *urah-śrīga* surmounting a sculptured *rathikā* at its base on each side, a big *śrīga* over each *karṇa* and a small *śrīga* over each *pratiratha*. The *rathas* terminate at the *skandha* but the *bhadra* goes beyond this course. The *śikhara* is crowned by a large *āmalaka*, *candrikā*, small *āmalaka* and a series of later *kalaśas*. All the *śrīgas* are surmounted by *āmalaka*, *candrikā*, *kalaśa* and *bijapūraka*. The entire *śikhara* is enmeshed with *caitya-gavākṣas*. The *śikhara* is excellent in proportion and fine in finish. The roof of the *antarāla* shows three *śrīgas*

in a row over two rows of sculptured niches.

The temple was built by Pipā Śāha in A.D. 1046 and its consecration was performed by Bhāvadevasūri.

JHADOLI

Jhadoli, ancient Jhāḍavali, is a village in the Sirohi district of Rajasthan. In the village is a temple of Jina Śāntinātha consisting of a sanctum, *gūḍhamanḍapa*, *mukhamanḍapa* of six bays, *raṅgamanḍapa*, entrance porch with a *manḍapa* above and a row of forty-six niches (now empty), instead of *devakulikās*, surrounding the temple. The walls of the sanctum and *gūḍhamanḍapa* are made of black stone. The sanctum is surmounted by a *śikhara*. Inside the sanctum is an image of Ādinātha which was installed in A.D. 1576. This is known from an inscription engraved upon the pedestal of the enshrined image, but originally the temple was built in honour of Jina Śāntinātha whose dedication is well affirmed by the *Tirthamālā* of poet Meha written in A.D. 1443. The doorframe of the *gūḍhamanḍapa* is ornate. In the *mukhamanḍapa* are two ornamental niches, each containing a standing image of Jina. The *raṅgamanḍapa* shows twelve massive pillars in the nave with fine *torana*-arches in between them, which remind us of those seen in the Jaina temples at Dilwara (Mt. Abu). From an inscription carved in the left niche of the *mukhamanḍapa* it is known that in A.D. 1196 the *manḍapa* of the temple was repaired and the *mukhamanḍapa* added. The temple, however, would have been constructed about a century earlier than this date.

SADRI

Sadri is a small town enroute to Ranakpur in Pali district of Rajasthan. In the town is a small temple of Pārśvanātha built of white sandstone and facing the north. The temple (Pl. 51) consists of a sanctum, *gūḍhamanḍapa*, *mukhamanḍapa*, *raṅgamanḍapa* and surrounding *devakulikās*. The *mukhamanḍapa* reveals nothing special, the *raṅgamanḍapa* is of the 15th century style, and the *devakulikās* have been recently replaced by the new ones. This temple is almost a smaller replica

of the Padmaprabha temple at Nadol and was built in the late 11th century A.D.

The sanctum is *tri-aṅga* on plan with usual *bhadra*, *pratiratha* and *karṇa*, the *bhadra* broken into seven planes and the other two into five planes each. Between the *aṅgas* are recesses which are not carried down to the *pīṭha* but end in the lowermost course of the wall itself. The *pīṭha* consists of two *bhīṭas* with an intervening *kumuda*, *jādyakumbha* with *udgama* containing diamond on each *bhadra*, *karṇikā*, narrow deep fillet adorned with stepped diamonds, *cippikā*, minor projected fillet and a *grāsapaṭṭī*. In the last course a *makara-praṇāla* has been inserted on the east to discharge oblation water of the enshrined image. The *vedibandha* of the wall consists of *khura*, *kumbha*, *kalaśa*, *antarapaṭṭa* embellished with diamonds, and *kapota* decorated with *udgama* pattern. The *kumbha* carries sculptured niches on the central planes and half diamonds, carved with flamboyant device, on the other ones. The *jaṅghā*-wall shows framed figures of Dikpālas on the *karṇas* and *apsarases* on the others. Above this the wall shows a round *bharaṇī* clasped by drooping foliage, *kapota*, *antarapaṭṭa*, and ribbed cave-cornice. The *śikhara* of the sanctum, which starts with a *bharaṇī* course, is of the *anekāṇḍaka* class. Its composition shows a *pañcaratha* central tower marked by seven stages of *bhūmi-āmalakas*, three successive *uraḥ-śṛṅgas* and a *rathikā* with an image of Vidyādevī along each *bhadra*, a *śṛṅga* and a miniature shrine-model over each *pratiratha*, two *śṛṅgas* over each *karṇa*, and a quarter *śṛṅga* leaning upon either side of the uppermost *uraḥ-śṛṅga*. The *śikhara* is crowned above the neck member by a large *āmalaka*, *candrikā*, a smaller *āmalaka*, *kalaśa* and *bijapūraka*, and is covered with a lattice of *caitya-gavākṣas*. The *śikhara* is an excellent piece of work revealing perfect proportion and fine decoration.

The *gūḍhamaṇḍapa*, which exactly follows the vertical and horizontal lineaments of the sanctum, is also perfectly wrought, but unfortunately its superstructure has disappeared. Like that of the

Padmaprabha temple at Nadol, its *jaṅghā*-wall, at all the *karṇas*, carries sunk niches containing figures of Yakṣīs and Vidyādevīs. The Vidyādevīs also appear on the *pratirathas*, while the *apsarases* and Dikpālas occupy the secondary positions. The *bhadra* niches are empty now.

PHALODHI

Pārśvanātha Temple – Phalodhi, ancient Phalavardhikā, is a holy Jaina site in Marwar (Rajasthan). There is a Jaina temple dedicated to Pārśvanātha and built in c. A.D. 1147. The temple was destroyed by the Muslim invaders and later repaired by the Jainas. However, one may still notice old remains in its sanctum, *antarāla* and *gūḍhamaṇḍapa*. Of these the sanctum is of particular interest. It is *tri-aṅga* on plan and elevation. It has a moulded *pīṭha* and *vedibandha*, plain *jaṅghā* with median band and *bhadra*-niches, ribbed cave-cornice, and *anekāṇḍaka śikhara* with a lattice of *caitya-gavākṣas*. The central tower of the *śikhara* is divided into seven stages of *bhūmi-āmalakas* and has two *āmalakas*, *kalaśa* and *bijapūraka* as crowning members. At the base of the *śikhara*, in each cardinal direction, is a framed niche. A *raṅgamaṇḍapa* with domed roof is also built.

MUNGTHALA

Mungthala, ancient Muṇḍasthala, is a small village in the Sirohi district of Rajasthan. There is a large ruined Jaina temple consisting of a sanctum, *gūḍhamaṇḍapa*, *mukhamaṇḍapa* of six bays, *raṅgamaṇḍapa*, entrance porch, and twenty-four *devakulikās* with a colonnaded corridor. The sanctum has a *śikhara* and ornate doorway. The *mukhamaṇḍapa* and *raṅgamaṇḍapa* are made of white marble and have ornamental pillars, *torana*-arches and ceilings. The *mukhamaṇḍapa* also contains two ornate niches. The temple was built in A.D. 1160.

GUJARAT

The antiquity of Jainism in Gujarat is traceable to the time of the first Tirthaṅkara Ṛṣabhanātha since he is known to have delivered a sermon at Śatruñjaya.

Three of the five Kalyāṇakas of the 22nd Tīrthaṅkara Neminātha, viz. renunciation, omniscience and liberation, had taken place at Girnar. During the historical period the first wave of Jainism probably passed over Gujarat in the 4th century B.C. when Bhadrabāhu visited Girnar during his migration from Magadha to the south. The Mauryan king Samprati was a great patron of Jainism. He tried to spread Jainism in Gujarat by every means at his disposal. Jainism was in flourishing state from about the 1st century B.C. to the beginning of the rule of the Imperial Guptas in A.D. 319. This is clearly demonstrated by the facts that Jainācārya Kālaka taught Jaina tenets to the people of Broach, a group of monastic caves were excavated at Junagadh, and the Third Jaina Council to compile Jaina canons was convened at Valabhī, Bhavnagar district, by Nāgārjuna. During the Gupta period (A.D. 319 to A.D. 600) Valabhī became an important centre of Jainism since the Fourth Jaina Council under the chairmanship of Devardhigaṇi Kṣamāśramaṇa was held there in A.D. 453 and the Jaina canons (*Ācārāṅga* etc.) acceptable to the Śvetāmbaras were reduced to writing. The existence of Jainism at this time is also proved by a group of Jaina bronzes discovered at Akota, Baroda district, which are all of Śvetāmbara affiliation. Jainism continued to flourish under the Maitrakas of Valabhī in the 7th-8th century A.D. This is known not only by a group of Śvetāmbara Jaina bronzes recovered from Valabhī but also by the fact that Mallavādin, a great Jaina dialectician, and the author of the *Nayacakra*, induced the Buddhists to leave the country after their defeat in a religious debate at Valabhī. The Gurjara Pratīhāras had a liberal attitude towards Jainism. The Pratīhāra king Nāgabhaṭṭa II, according to the *Prabhāvākaraṇa*, even accepted the Jaina religion and as a token of his love for Jainism built Jaina temples at Modhera and Aṇahillapāṭaka and went on pilgrimage to Śatruñjaya and Girnar. But unfortunately these Jaina temples do not exist now.

During the time of the Cāpas or Cāpotkaṭas, who ruled in Gujarat in the 9th-10th century A.D., Jainism

received great encouragement and established its firm foothold in Gujarat. The Cāpa ruler Vanarāja accepted Devacandrasūri as his religious preceptor and built the temple of Pañcāsara Pārśvanātha in his newly founded capital at Aṇahillapāṭaka. His zeal for Jainism may also be seen in that he entitled the Caityavāsins (monks residing in temples) to prevent the non-Caityavāsins from residing in the capital.

Jainism (Śvetāmbara) sees its heyday in Gujarat during the Caulukya-Vāghela period (c. A.D. 950-1300). Though the rulers of these dynasties were Śaiva, they had great respect for the Jainas and extended their full cooperation and patronage for the upliftment of Jainism. This was due largely to the influence of Devacandrasūri and his disciple Hemacandrasūri. While Devacandrasūri got the Digambaras ousted from Gujarat after defeating them in a debate, Hemacandrasūri got certain basic principles of Jaina doctrines promulgated after converting king Kumārāpāla to Jainism. The popularity of Jainism is also indicated by the fact that a large section of the population was Jaina and Vimalaśāha, Pṛthvīpāla, Sajjana, Vastupāla, Tejapāla etc. were ministers in the Caulukya court. Under these favourable conditions thus there were erected a large number of Jaina temples of which those built at Vadnagar, Than, Kumbharia, Girnar, Śatruñjaya, Taranga, Bhadreśvara, Miani and Kanthkot stand to this day and evince the grandeur of the Jainas and Jainism.

VADNAGAR

It is an old town beside the Vadnagar Railway Station in the Mehsana district of Gujarat. In the 7th century A.D. it had been visited by the Chinese traveller Hiuen Tsang. During the Caulukya period it became an important centre of the Nāgara Brāhmaṇas. Kumārāpāla built a rampart for their protection, the remains of which may still be seen there. In the centre of the town are two Jaina temples going by the name of Ādinātha and Mahāvīra. They are made of reddish sandstone and face the east.

Ādinātha Temple – It consists of a sanctum,

gūḍhamaṇḍapa with lateral entrance porches and *mukhamaṇḍapa*, the whole standing on a terrace reached by a flight of steps from the front. At present, a gateway has been built at the entry point. The terrace beside the gateway supports two shrine-cells facing the temple which once probably had the images of Yakṣa and Yakṣī of Ādinātha. Its *pīṭha* and *vedibandha* and the two shrine-cells are original, the rest including even the whole of *mukhamaṇḍapa* are either rebuilt or added later.

The sanctum (Pl. 52) is *tri-aṅga* on plan, consisting of *bhadra*, *pratiratha* and *karṇa*, the first being the longest and the last the shortest. Between the *karṇas* and *pratirathas* are recesses which have not been carried down to the *pīṭha*. In elevation it shows five traditional divisions. The *pīṭha* consists of three moulded courses of a short *jādyakumbha*, an *antarapaṭṭa* and a *grāsapaṭṭī*, the first showing the ornament of *caitya-gavākṣas* and the last, the *kīrttimukhas* spewing pearl festoons tied in loops. The *vedibandha* consists of five usual courses of *khura* bearing a stripe of diamond-shaped rosettes on the lower section, *kumbha*, *kalaśa*, *antarapaṭṭa* decorated with stepped diamonds, and *kapota* carrying ornaments of lotus petals on the lower part and of *caitya-gavākṣas* on the upper. Supported by a *mañcikā* the *jaṅghā*-wall is marked at regular intervals by a fillet decorated with half diamonds, narrow projected band, a band of *kīrttimukhas*, narrow projected band and a band of geese. The last in its turn is successively followed by a *kapota*, plain stepped pediment, square *bharaṇī* clasped by foliage and a decorative band of stencilled leaves. The *varaṇḍikā*, separated from the wall by a deep fillet, consists of a *kapota* and a ribbed eave-cornice. The *jaṅghā* on each *bhadra* carries a sunken niche containing an image of four-armed standing male divinity. The spire, if counted from the rear side, shows a *pañcaratha* central tower divided into nine stages of *bhūmi-āmalakas*, twenty-four smaller turrets and twelve shrine models clustering around it, and a framed figure of four-armed *lalitsana* goddess at the

base of each cardinal offset, identifiable with Cakreśvarī (south), Vairoṭyā (west) and Acchuptā (north). The various offsets of the spire terminate at the *skandha* decorated with diamonds, but the cardinal offsets have been extended to the *grīvā* in the form of human head crowned by *āmalaka* with fillet, fluted *candrikā*, smaller *āmalaka*, *kalaśa* and *bijapūraka*. The whole of the spire is plain and does not bear lattice of *caitya-gavākṣas*. The doorframe of the sanctum is modern and the enshrined image of Ādinātha seems to be a late one, but its original door is now preserved in the subterranean cella beneath the sanctum, containing an image of Pārśvanātha. This door consists of four jambs of *patra*, *rūpa*, *rūpastambha* and *rūpa*. The *patraśākhā* is adorned with scrolls and has a female figure carrying water pot at the base. Each *rūpastambha* displays a female standing with water vessel below and four two-armed *lalitāsana* goddesses above, and is topped by two-coursed ribbed, round abacus of lotus and cyma recta. The *rūpaśākhās* carry figures of female dancers and musicians, two accompanying each goddess of the *rūpastambha*. The door-lintel continues the decorative elements of the two inner jambs, but above them it shows a sculptural panel representing five images of *padmāsana* Jinas in projecting niches and four of *kāyotsarga* Jinas in alternate recesses. The door has been painted recently, vanishing thus its original form.

Articulated at the frontal *karṇa* of the sanctum the *gūḍhamaṇḍapa* is intact with only two rear buttresses with their *pīṭha*, wall and two miniatures *śikhara*s which are but the continuum of the sanctum, while the remaining portions including the domed roof and lateral entrance porches and the entire pillared portico of six bays have been so inadvertently repaired and painted that it is very hard to differentiate between the old and new structures. Inside the *gūḍhamaṇḍapa* are now preserved two standing images in white marble of Jinas unearthed from the nearby debris during recent years. Both are alike in form and dated in A.D. 1255.

The two shrine-cells facing the temple are each

tri-aṅga on plan and have three horizontal divisions across the elevation. The *pīṭha* consists of a *bhīṭṭa*, a short *jādyakumbha* decorated with *caitya-gavākṣa* pattern and a plain fillet. The *vedibandha* has five courses of *khura*, *kumbha* bearing *caitya-gavākṣa* pattern on the central offsets, *kalaśa*, *antarapaṭṭa* adorned with stepped diamonds, and *kapota* decorated with *caitya-gavākṣa* device. The *janṅhā*-wall is plain but for sculptured niches on the central offsets and a *grāsapaṭṭī* on the top. The two niches in the southern cell contain four-armed images of Cakreśvarī (south) and Ambikā (east), and those in the northern cell accommodate Brahmaśanti (east) and a mutilated unidentified figure (north).

As regards the date of the temple as it now stands, it is not a work of one period but has gone under repairs more than once. The *pīṭha*, *vedibandha* and *catuṣśākhā* doorframe of the sanctum and the two shrine-cells were probably built in the 10th century A.D. and the other parts in the 15th century or even later.

Mahāvira Temple – It consists of a sanctum, *gūḍhamaṇḍapa*, *mukhamaṇḍapa* and *raṅgamaṇḍapa*, the whole surrounded by a series of fifty-one *devakulikās*. Like the Ādinātha temple it also has heavily suffered from restoration work; and its floor having been raised during restoration, the *pīṭha* has almost embedded in the ground.

The sanctum is *tri-aṅga* on plan, the *karṇa* being broken into five planes, and the *bhadra* and the *pratiratha* into three planes each with minor projected corners between. Of the *pīṭha* only *jādyakumbha* and fillet are exposed. The *vedibandha* of the wall shows *khura*, *kumbha* decorated with stylised half diamonds, *kalaśa*, *antarapaṭṭa* adorned with diamonds and dentils, and *kapota* decorated with *caitya-gavākṣa* pattern. The *janṅhā*-wall, supported by a *mañcikā*, is divided into two halves by a band of garland loops and surmounted by a band of *kīrttimukhas* alternating with stylised tassels. The *janṅhā* of each *bhadra* carries a sunk niche that is vacant now. The *varaṇḍikā* consists of a *kapota* and a ribbed awning. The sanctum is crowned by an *anekāṇḍaka*

śikhara. At present, the *garbhagṛha* is enclosed by an inner ambulatory, but originally it would not have contained it because there is no provision for ventilation in the outer wall. Inside the sanctum is worshipped an image of Mahāvīra sitting in meditation.

The *gūḍhamaṇḍapa* is a square pillared hall with front and lateral entrances. It continues the *pīṭha* and wall lineaments of the sanctum and is covered by nine ornate ceilings. Three of these ceilings are domical, while the other six are made by cutting off the corners, comprising three tiers of nine stones each, depicting *kīrttimukha* on each triangular stone and a lotus flower on the central stone. The domical ceilings are composed of five or six courses, the first being octagonal and the rest circular. The octagonal course shows decorations of half lotuses on the inner face and a *kīrttimukha* at each corner on the underside. The second is *karṇadardarikā*. The third is decorated with a band of geese or diamonds. The fourth consists of *gajatālu*. The fifth has an eight-foil *kola*. Where there are six courses, one more course of *gajatālu* has been added immediately after the fourth course. From the centre of each domical ceiling hangs down a pendant made up of quatrefoil or eight-foil *kola*.

The *mukhamaṇḍapa* is divided into six bays and is approached from the *raṅgamaṇḍapa* by one step only. The *raṅgamaṇḍapa* is entered through an entrance porch from the front and is covered by a domed roof. Internally, both these chambers have been fully painted, concealing thus their original form.

It is very difficult to assign a perfect date to this temple, because it is a conglomeration of different periods. Its walls appear to belong to 12th-13th century A.D., whereas the spire and some other parts belong to the 15th century A.D.

THAN

Than is situated about one and a half miles north of Than Railway Station in the Surendranagar district of Gujarat. It is a Hindu site sacred to Trinetreśvara Mahādeva whose temple has been built and is still in

worship there. But except for two small Jaina temples located very close to each other on an independent hillock, nothing Jaina is available there. Of these two Jaina temples one has completely gone and the other is in a very ruinous condition. Its sanctum (Pl. 53) alone has survived. The temple is built of sandstone and faces north.

From the remains of a few foundation layers it appears that originally it had a porch in the front. About seven feet high the sanctum is square on plan and is made up of hewn blocks of rectangular ashlar. Its cubical wall has no *ratha*-projections. In elevation it shows five divisions. The *pīṭha* consists of two *bhīṭa* courses. The *vedībāṇḍha* has four courses of *khura*, *kumbha* decorated with crude half diamonds, *kalaśa*, and *kapota* adorned with *caitya-gavākṣa* pattern. The *jaṅghā* is plain; the small cornice is ribbed. The *śikhara* is pyramidal made up of three receding tiers of inverted cyma recta like mouldings bearing an ornament consisting of rosette-marked half diamond between two half *caitya-gavākṣas*. At present, the upper tier and the crowning members have gone. The single-*śākhā* door is sharply relieved with foliate scrolls. Its sill shows a square projection carved with an inverted crescent in the centre and a *kīrttimukha* spewing creepers on its either side. At the base of the jamb stands a female carrying water pot. The door-lintel continues the decoration of the *śākhā* but is interrupted in the centre by the tutelary image of Jina sitting in meditative posture.

The interior shows four pilasters at the four corners and a ceiling carried by them on a square frame of plain architraves. Each of the four pilasters has a square moulded base of *khura*, *kumbha* and *kalaśa*; their shaft is plain; and the capital consists of cushion-shaped abacus and roll-brackets. The ceiling is made by cutting off the corners comprising three tiers of nine stones, the central stone being carved with a full-blown crude lotus flower with two rows of petals. In the south wall is a small emptied niche. The temple seems to have

been built in honour of Jaina goddess Ambikā whose mutilated image may still be seen outside the sanctum there.

The temple has been bewildering scholars for its date simply because it bears certain features such as pyramidal roof etc. which suggest it a date some where in the 7th-8th century A.D., but from the presence of such features as crude half diamond on the *kumbha* of the *pīṭha*, a heavy ribbed cave-cornice between the walls and *śikhara*, and the projecting *kīrttimukhas* on the doorsill it appears that it was built around A.D. 1000.

TARANGA

Taranga is a sacred hill of the Jainas lying three miles away from Taranga Railway Station in Mehsana district of Gujarat. Its holy character is evident from the fact that a large number of Jaina monks are known to have performed penance there. During the historical period the site first came into possession of the Buddhists who under the patronage of Pratīhāra Vatsarāja built a shrine to goddess Tārā there. Subsequently, the site was occupied by the Digambaras who still hold possession of the Sambhavanātha temple standing behind the famous Ajitanātha temple built by the Caulukya king Kumārāpāla (c. A.D. 1143-72).

Sambhavanātha Temple – This Digambara Jaina temple (Pl. 54) at Taranga is situated in another compound behind the famous Ajitanātha temple of the Śvetāmbara sect and is older than the latter. It consists of a sanctum, *gūḍhamāṇḍapa* and *mukhamāṇḍapa* and faces east.

The sanctum is *tri-aṅga* on plan consisting of *bhadra*, *pratiratha* and *karṇa*, the *bhadra* being the widest, the *karṇa* half the size of the *bhadra* and the *pratiratha* half that of the *karṇa*. The frontal *pratiratha* has been turned into a buffer wall to separate the sanctum from the *gūḍhamāṇḍapa*. In elevation it shows *pīṭha*, *vedībāṇḍha*, *jaṅghā*, *varaṇḍikā* and *śikhara*. The *pīṭha*, of which the *bhīṭa* is now imbedded in the floor, consists of a *jāḍyakumbha* decorated with lotus leaves, *karṇikā*, *antarapaṭṭa* adorned with *kuñjarākṣas*, *chādyakī*

like *kapota* decorated with *gagārakas*, and a *grāsapaṭṭī*. The *vedibandha* shows *khura*, *kumbha* having decorations of half diamonds on the *karṇa* and *pratiratha* and of *udgama* on the *bhadra*, *kalaśa*, *antarapaṭṭa* and *kapota*, the last two being similar but wider to those of the *pīṭha*. The *jaṅghā*, divided into two halves by a *grāsapaṭṭī* and also surmounted by a similar band, is plain, but each of the *bhadra* offsets carries a framed niche containing an image of seated Jina with attendant figures. Above the *jaṅghā* is an usual *kapota* followed in its turn by an *antarapaṭṭa* and a ribbed eave-cornice. The *pañcaratha śikhara* rises above the eaves from a deep fillet carved with stepped diamonds and belongs to the *ekāṇḍaka* class. The curvature of the *śikhara* along the four *karṇas* is divided into nine stages of *bhūmi-āmalakas* and is pleasant, while the lattice of *caitya-gavākṣas* on the *bhadrās* and *pratirathas* is very delicately worked out. The various offsets of the *śikhara* terminate at the *skandha* which has been restored during recent years, but the *bhadra* offsets go beyond that and then it is crowned above the *grīvā* by an *āmalaka*, *candrikā*, smaller *āmalaka*, *kalaśa* and *bījapūraka*, the last three as well as the *dhvajapatākā* are modern. On the front facade of the *śikhara* is a two-tiered *śukanāsa* lodged over the buffer wall. The lateral sides of the *śukanāsa* have framed niches that contain figures of goddesses or Surasundarīs.

The *gūḍhamaṇḍapa*, slightly larger than the sanctum, is also *tri-aṅga* on plan and elevation but is roofed by a fine *saṁvaraṇā* which is an ensemble of the apical *mūlaghaṇṭā* with *kalaśa* and *bījapūraka*, a row of three descending *uraḥghaṇṭās* in each cardinal direction, and five rows of *ghaṇṭās* and *ghaṇṭikās* on the five tiers of its diagonally executed four quadrants. All the *ghaṇṭās* are fluted, and those of the cardinal directions and of the basal *karṇas* are also crowned by *kalaśa* and *bījapūraka*. The *ghaṇṭās* and *ghaṇṭikās* are wrought like *kakṣakūṭas*, each made up of a wall of *vedikā* and *kakṣāsana* and a rooflet of small bells with *udgamas* between and a big bell placed on its top. At

the base of each *bhadra* is a framed *rathikā* containing a divine figure with attendants. The interior of the *gūḍhamaṇḍapa* is featureless, but its domical ceiling is a carved one displaying two courses of *gajatālus* and three courses of eight-foil, quatrefoil and circular *kolas*. The edges between the courses are adorned with thin bands of lotus petals and diamonds.

The *mukhamaṇḍapa* consists of six bays and is so thoroughly repaired that its originality is completely vanished. The same is the condition of the doorframes of the *gūḍhamaṇḍapa* and the sanctum.

This is a small but beautiful Jaina temple erected probably in the first quarter of the 11th century A.D.

Ajitanātha Temple – Made of whitish sandstone and facing east, this temple (Fig. 79) is the loftiest Jaina temple of Gujarat measuring 150 ft. long, 100 ft. wide and 117 ft. high. It consists of a sanctum with an inner ambulatory for perambulation, a *gūḍhamaṇḍapa* with lateral entrance porches and a *mukhamaṇḍapa*, the whole standing in the centre of an oblong courtyard approachable from the front by a gateway with wide staircase. The temple (Pls. 55-56) is a double storeyed structure, the lower seen but from within and the upper pertaining to a secret storey landed up from the interior of the *gūḍhamaṇḍapa* by a wooden ladder. The temple has been thoroughly repaired and retouched during recent years.

The sanctum is *caturaṅga* on plan consisting of *bhadra*, *pratibhadra*, *pratiratha* and *karṇa*, each broken into several planes. The *bhadra* is the widest offset; the *karṇa* and *pratiratha* are equilateral and have the same proportion; and the *pratibhadra* is half the size of the *karṇa*. Between the offsets are *salilāntaras* and the *salilāntaras* between the *karṇas* and *pratirathas* contain minor projecting *koṇikās*. The frontal *karṇa* and *pratiratha* of the sanctum and the rear *karṇa* of the *gūḍhamaṇḍapa* are transmuted into a wide buffer wall between the two compartments.

In elevation it shows *pīṭha*, *vedibandha*, *jaṅghā*, *varaṇḍikā* (Fig. 80) and *śikhara*. The *pīṭha* is low and

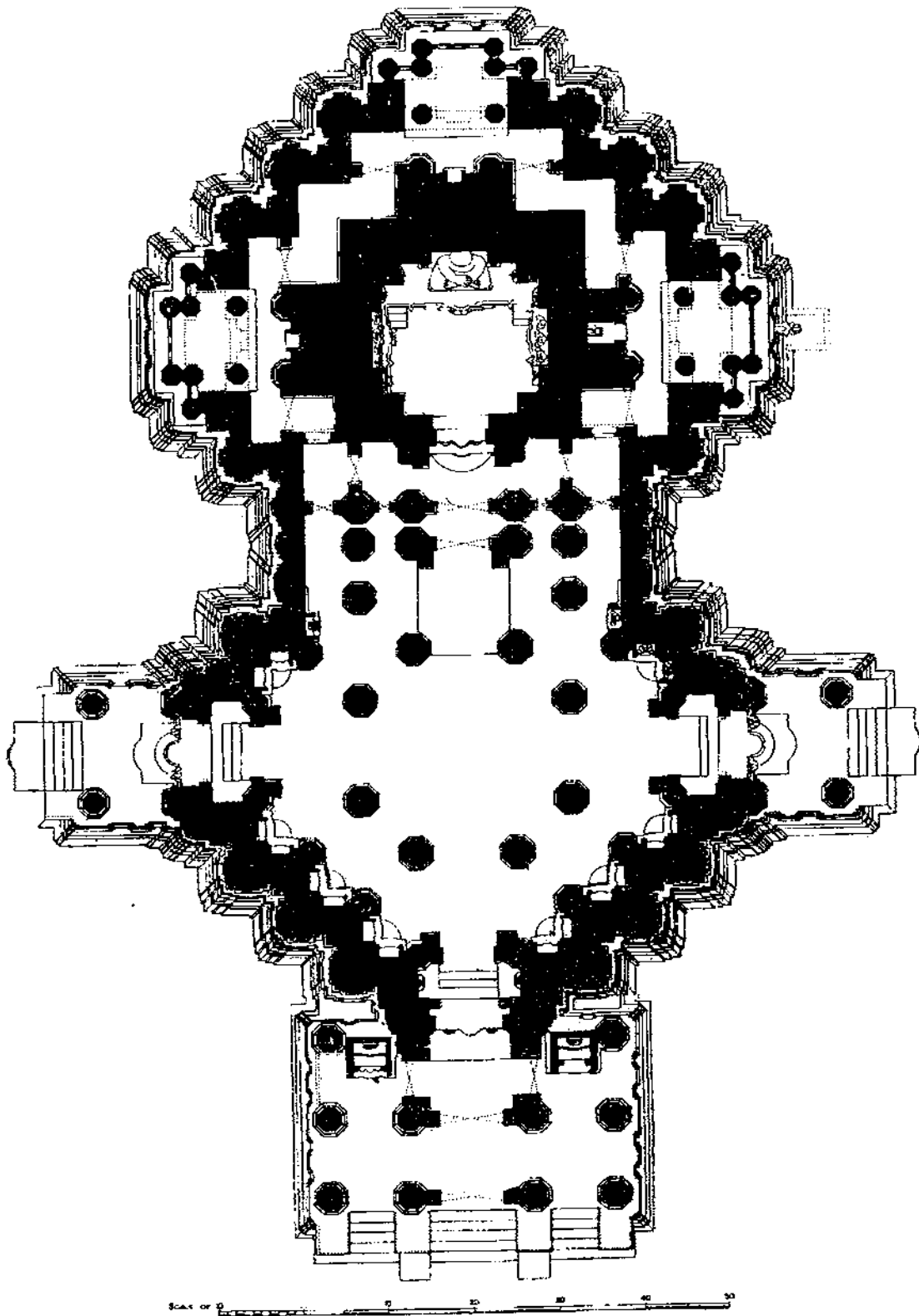


Fig. 79. Plan of Ajitanātha Temple, Taranga.

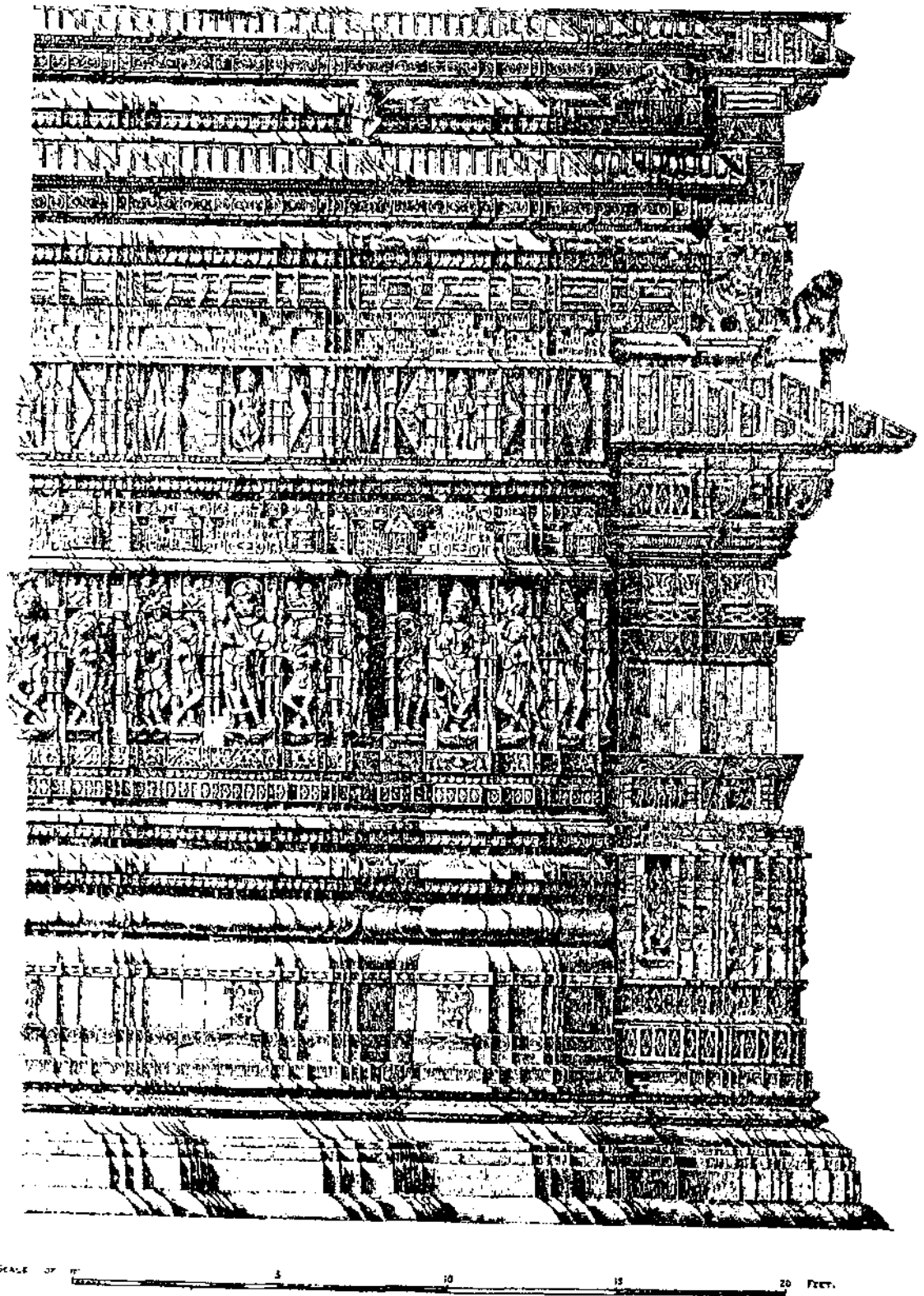


Fig. 80. Wall sculptures of Ajitanātha Temple, Taranga.

consists of nine courses (some being minor) of two *bhīṭas* (the lower showing flamboyant pattern and the upper half lotuses), a *kumuda*, *paṭṭikā*, *jāḍyakumbha*, *karṇikā*, *antarapaṭṭa* decorated with stepped diamonds, *chādyakī* adorned with *caitya-gavākṣas*, and a *grāsapaṭṭī*. The *vedibandha* is comparatively high and consists of seven courses of *khura* decorated with lotus scrolls or *caitya-gavākṣa* pattern, *kumbha* bearing decorations of half diamonds or figures of Jaina goddesses on the body and bead-and-diamond band on the shoulder, *kalaśa*, *antarapaṭṭa* decorated with stepped diamonds, *kapota* embellished with *udgama* pattern, *mañcikā* decorated with *caitya-gavākṣas*, and a *paṭṭikā* adorned with floral diamonds. Pierced into the upper three mouldings of the *pīṭha* on the north is a large, beautiful *makara-praṇāla*.

The *jaṅghā* is divided into two registers, the lower being wider than the upper. Supported by a figural band of dancers and musicians, warriors and fighters, teacher and disciples, *mīthuna* scenes etc., the lower wall carries standing images of four-armed Dikpālas on the corner offsets and eight-armed dancing Yakṣīs and Vidyādevīs on the *pratirathas* and *pratibhadras*. Each deity is attended upon by two gayful *apsarases* and is surmounted by a fine *udgama* pediment. The *apsarases* also appear on the *koṇikās*. Above each *apsarā* is represented an amorous couple. The upper wall, supported by a *mañcikā* with circular pendants underneath, carries four-armed standing images of Dikpālas and Yakṣas on the corner offsets and Yakṣīs and Vidyādevīs on the *pratirathas*. Each image is flanked on either side by a large elongated half diamond incised with flamboyant pattern. Similar diamonds also appear on the *koṇikās* and *pratibhadras*, but here they are full and hollowed out. Above the upper *jaṅghā* comes a square *bharaṇī* clasped by drooping foliage. The *varaṇḍikā* is divided into two sections, each consisting of a *kapota*, a fillet decorated with lotus scrolls and a ribbed awning carrying on the corners of the offsets the figures of Vidyādhara carved in the round and holding knife.

Each *bhadra* above the *pīṭha* is differently treated in the sanctum. Here it shows two balconied windows one above the other, the lower being wider than the upper. The lower balcony is *triratha* on plan and shows recesses between the offsets. In elevation it displays a broad *paṭṭikā* decorated with floral diamonds, *rājasenaka* adorned with diamond-and-double volute pattern, *vedikā* carrying figures of gods and goddesses on the offsets and various decorative patterns in the counter sunk recesses, an *āsanapaṭṭa* with projecting bell-rooflets and *udgama*-pediments over the offsets and *kīrtimukhas* over the recesses, and a *kaṣāsana* with three decorative bands of flamboyant pattern, figures of varied nature in roundels, and foliate scrolls. The *āsanapaṭṭa* supports eight octagonal ornate pillars with carved architraves put across them in the interior. Between the pillars are set up perforated stone grilles of geometrical pattern through which diffused light enters the inner ambulatory. The balcony window is shaded by an overhanging corrugated eave-cornice followed above by a *kapota*. The eave-cornice at corners supports elephants carved in the round and emerging from the *kapota*. The balcony in the interior has a rectangular flat ceiling divided up into three panels, the side ones depicting lotus medallions and the central panel, a stylised lotus. The upper balcony is very similar to the lower one but is covered by a bell-roof. It is through this balcony window that the interior of the upper storey is lighted.

The huge *anekāṇḍaka śikhara* over the sanctum rises from a base made up of recessed fillet, arris and *mañcikā*, and is composed of a *saptaratha* central *śikhara* marked by eleven *bhūmi-āmalakas* and carrying 148 big and small *śṛṅgas* of various form and design, if it is to be counted from the rear side. The offsets of the central tower terminate at the *skandha* indicated by a diamond-band, but the cardinal offsets extend to the *grīvā* which is crowned by a large *āmalaka*, *candrikā*, a smaller *āmalaka*, *kalaśa* and *bijapūraka*. A figure carrying banner may also be seen on the west facade. On the *skandha* are stationed sculptures of Jaina monks

carved in the round and seated in ease. At the base of the *śikhara*, in each cardinal point, is a framed figure of eight-armed dancing goddess (one identifiable with Sarasvatī). The whole of the *śikhara* shows a lattice of fine but minute and complicated *caitya-gavākṣa* pattern. The front facade of the *śikhara* shows only one central *śṛṅga*, the others being replaced by a *śukanāsa* lodged over the buffer wall. The *śukanāsa* is made up of three graded balconied windows, each having a bell-roof with rampant lion. Two of these are blind, while the lower is open admitting diffused light to the interior of the upper storey. These windows carry dancing images of eight-armed Jaina goddesses on their side and front walls.

The interior of the sanctum shows a *dvi-aṅga garbhagṛha* with an ambulatory around it. The ambulatory passage has been narrowed by reinforcing piers and arches during restorations. The exterior solid walls of the *garbhagṛha* have a recessed bench on each face, while the front wall provides the entrance door concealed from view by piers and arches. Inside the *garbhagṛha* is a colossal seated figure of Ajitanātha of late date of A.D. 1422. Besides, there are two small images of Ajitanātha of A.D. 1247-48, two standing images of Jinas of A.D. 1297 and several others of late date.

The *gūḍhamaṇḍapa* attached diagonally to the sanctum is also *caturāṅga* on plan and follows the vertical lineaments of the latter including even the bottom row of *śṛṅgas*, but above that it is covered by a bell roof of nineteen tiers studded with alternate small and big bells and topped at the apex by a large bell which consists of a cogged bell, *āmalaka*, *kalaśa* and *bijapūraka*. The bells in the cardinal directions gradually become larger at their ascent and are crowned by rampant lions. This type of gradation of bells is singular in the temples of Gujarat. Two lateral entrance porches of the *gūḍhamaṇḍapa* are alike. Each porch is approached from the courtyard by a flight of eleven steps cut across the *pīṭha* and consists of two tall, massive, octagonal pillars with architraves put across them and a flat

ceiling relieved with sixteen full-blown lotus flowers disposed in four lines of four each. The base of the pillars consists of six ornate courses of *khura*, *kumbha*, *kalaśa*, *antarapaṭṭa*, *kapota* and *grāsapaṭṭi*. Their shaft is octagonal at the base, sixteen-sided in the middle and circular on the top, the last one clasped by three decorative bands of garland loops and foliage, diamonds and beads, and *kirttimukhas* alternated by tassels. The capital consists of a double-coursed round abacus of arris and cyma recta, and a four-armed double-roll bracket. The architraves are divided into three fasciae, the lower carrying ornament of foliate scrolls, the middle intersecting garlands and the upper floral diamonds. In the centre of their underside is a lotus medallion. The *saptaśākhā* door consists of *patra*, *ratna*, again *ratna*, *stambha*, *ratna*, again *ratna*, and *padma* decorated with lotus petals respectively. The lower part of the *stambhaśākhā* is occupied by a figure of door-keeper, while the upper part shows some decorative bands and moulded courses. The doorsill, the central part of which has been concealed by marble encasing, shows a sculptured niche on either end. The door-lintel continues the decorations of three inner jambs but is interrupted in the centre by the tutelary image of Jina and surmounted by a projecting eave-cornice the intrados of which is incised with lotus petals. The overdoor shows nine projecting niches containing images of standing goddesses. The front door of the closed hall is very similar to the one just described but is partly concealed by two later built piers and an arch of Muslim style.

The interior of the *gūḍhamaṇḍapa* shows an octagonal arrangement of eight pillars in the nave and twelve attached pillars and two independent pillars in the surrounding diagonal aisle. Behind the last two pillars, which are standing towards the sanctum, are four others symmetrically arranged. Close behind the last four pillars stand other four connecting the screen that shuts off the sanctum. All these pillars are similar to those noticed in the porch, but here the side brackets of the capital are treated as crocodile heads. The nave

pillars are provided with attic pillars having bracket figures of *apsarases* thrown between the two capitals. The *apsarases* are making dance and music or are busy in some other pursuits. The nave is covered by a large domical ceiling (Pl. 57) supported on an octagonal frame of usual architraves. The dome is composed of one sixteen-sided and nine circular courses and has a circular pendant. The sixteen-sided first course is decorated with half lotuses. The second is *karṇadardarikā*. The third is adorned with chequer pattern. The next three are *gajatālu*. Three other successive courses consist each of sixteen-foil receding *kolas*. The last course carries sixteen small pendants of quatre-foil *kola* each. The pendant consists of two courses of sixteen-foil *kola* each and a modern chandelier. From the third course project out sixteen square brackets of Vidyādhara, each supporting a fine bracket figure of *apsarā* tenoned into the lowermost *kola*. The wall spaces between the attached pillars are filled up with sculptured niches. Most of these niches are empty now; some contain images of Jinas and Ācāryas. In one niche there is probably an equestrian image of king Kumārapāla, the donor of the temple. The surrounding aisle is also covered with six ornate ceiling courses. The dome in the upper storey, now plastered up with white lime, is strengthened by wooden cross-bars.

The *mukhamandapa*, which is approached from the front by three stairways, is divided into six bays by ten pillars and two *stambhaśākhas* arranged in three lines of four each. The pillars and their architraves are similar to those found in the porch of the *gūḍhamandapa*. Of the six ceilings three in the front row are *samatala* depicting nine or twelve full-blown lotus flowers. Two ceilings in the two rear corners are domical, each consisting of an octagonal and four circular courses. The octagonal course depicts lotus scrolls, while the circular courses consist of *karṇadardarikā*, *gajatālu*, *rūpapattikā* showing teacher and disciples, and sixteen-foil *kola* respectively. From the centre of the dome hangs down a pendant made up of an eight-foil larger, eight-

foil smaller and quatre-foil *kolas* with a staminal tube clasped by two rows of petals. The ceiling near the *gūḍhamandapa* door is also domical, but it consists of only four courses, the first showing human figures carrying water pot and the others comprising *karṇadardarikā* decorated with lotus petals and buds, *gajatālu* and again *gajatālu* respectively. The central pendant is composed of sixteen-foil, eight-foil larger, eight-foil smaller and quatre-foil *kolas* and a staminal tube clasped by two rows of petals. On either side of the entrance door is an ornamental emptied niche of white marble added by Vastupāla in A.D. 1227. The *mukhamandapa* is shaded by corrugated eave-cornice. Above the eaves is a roll moulding pierced with four water spouts.

This magnificent temple is a royal erection built by the Caulukya king Kumārapāla in c. A.D. 1168.

KUMBHARIA

It is situated about fourteen miles south-east of Abu Railway Station and one and a half miles from the famous Hindu site of Ambāji in the Banaskantha district of Gujarat. In old days it was known as Ārāsana, i.e. the place known for white marble, but it is not actually known when the present name of Kumbharia came in vogue. Probably, it was named after some Rājaputa king named Kumbhā in the late medieval period. There is a group of five Jaina temples, all built of white marble and laid out on the gentle slope of a peak of the Ārāsura hills with their face on the north. They were constructed from the 11th to the 13th century A.D. when the region was under the aegis of the Caulukyas of Aṇahillapātaka. The temple of Mahāvīra at Kumbharia is the earliest one followed by Śāntinātha, Pārśvanātha, Neminātha and Sambhavanātha.

Mahāvīra Temple – It (Fig. 81) consists of a sanctum, *gūḍhamandapa*, *mukhamandapa*, *raṅgamaṇḍapa* surrounded on three sides by a series of twenty-two *devakulikās* and a *balāpaka* (entrance hall), the whole standing on a high plain *jagatī*. The temple is entered through a small porch from the front (Pl. 58) and the

lateral sides. The front porch opens up in the *balāṇaka*, while the lateral ones are aligned with their counterparts in the *gūḍhamanḍapa*. The exterior walls of the *devakulikās* up to their termination at the lateral entrances serve as an outer enclosing wall for the temple, while the remaining part of the *jagatī* is surrounded by a simple wall ensuring thus an outer ambulatory to the temple.

The sanctum is *tri-aṅga* on plan consisting of *bhadra*, *pratiratha* and *karṇa*, the last one broken into three planes. Between the *aṅgas* are *śilāntaras*, and the *salilāntaras* between the *karṇas* and *pratirathas* contain *koṇikās*. In elevation it shows five usual divisions. The *pīṭha* consists of four courses of *bhiṭṭa*, *jādyakumbha*, *karṇikā* and *paṭṭikā* and is plain, but for the *jādyakumbha* which carries on each *bhadra* a half diamond flanked by half *caitya-gavākṣas*. The *vedibandha* carries five courses of *khura*, *kumbha* adorned with half diamonds, *kalaśa*, *antarapaṭṭa*, and *kapota* decorated with *caitya-gavākṣas*. The *jaṅghā*, divided into two registers by a *grāsapaṭṭī*, is plain but for the projecting sculptured niches (now empty) on the *bhadrās*. A *grāsapaṭṭī* also surmounts the upper register of the *jaṅghā*. The *varaṇḍikā* is composed of a narrow plain band, an aris, *ūrdhva-padma*, *kapota* of the type of the *pīṭha* and ribbed eave-cornice. Pierced into the *khura* on the west is a *makara-praṇāla*. The *śikhara* (Pl. 60) is of the *anekāṇḍaka* variety clustered with twenty-one *śṛṅgas*. The central tower is marked by five *bhūmi-āmalakas* and crowned above the narrow *grīvā* by a large *āmalaka*, *candrikā*, a smaller *āmalaka*, *candrikā*, *kalaśa* and *bijapūraka*. Between the *śṛṅgas* are shown elephant trunks and square shrine models of the hall variety. The whole of the spire is covered with a lattice of fine *caitya-gavākṣas*. At the base of the *śikhara* in each cardinal point is a framed figure of seated Jina flanked by a pair of standing ones. The figures on east, however, are missing. The *śikhara* is squat and heavy.

The *triśākhā* doorframe of the sanctum consists of *patra*, *stambha* and *padma*, and has on its basal part a standing Jina with two female attendants, the one on inner side carrying a water pot. The doorsill has a semi-

circular projection carved with lotus stem in the centre, a *kīrttimukha* on each side of it, and floral diamonds on either end. The door-lintel depicts a figure of Jina in the centre as well as on either end, while the spaces in between them are filled up with hovering figures of Mālādharas and six images of two-armed Sarasvatī, Cakreśvari, Vajraṅkusī, Vairoṭyā, Ambikā and Vajraśṛṅkhālā. In front of the door is a fine moonstone. Inside the sanctum is installed a framed figure of Mahāvīra sitting in meditative posture. The image is a late one dated in A.D. 1618 but the pedestal on which it stands is original as it bears an inscription of A.D. 1061 the date when the temple was actually built. Against the east and west walls of the *garbhagṛha* are placed seated images of Śarvānubhūti and Ambikā which appear contemporary to the temple.

The *gūḍhamanḍapa* closely follows the horizontal and vertical lineaments of the sanctum, but its offsets are broader and it is roofed by a pyramidal superstructure studded with seven rows of fluted bells alternating with smaller ones (Figs. 82-83). At the top is a large bell with a partly preserved *kalaśa*, and in the cardinal directions are somewhat smaller bells with rampant lions. At the base of the roof, in each cardinal point, is a sculptured niche with fine pediment decorated with *caitya-gavākṣa* pattern.

The *gūḍhamanḍapa* is entered through a small porch from each of the lateral sides by a flight of three or four steps. The porch, connected with the outer entrance by a colonnaded corridor, consists of two octagonal pillars and two five-faceted pilasters, has an uncarved flat ceiling and is shaded by a corrugated eave-cornice. The single-*śākhā* door is provided with moonstone and is plain. The front door of the *gūḍhamanḍapa* on the other hand is very ornate. It is of the *pañcaśākhā* variety consisting of *patra* (scroll), *rūpa* (figure sculptures), *rūpastambha* (pillar with figure sculptures), again *rūpa* and *bāhyaśākhā* (outer jamb) decorated with two narrow bands of creepers and diamond-and-beads. The lower part of jambs is occupied

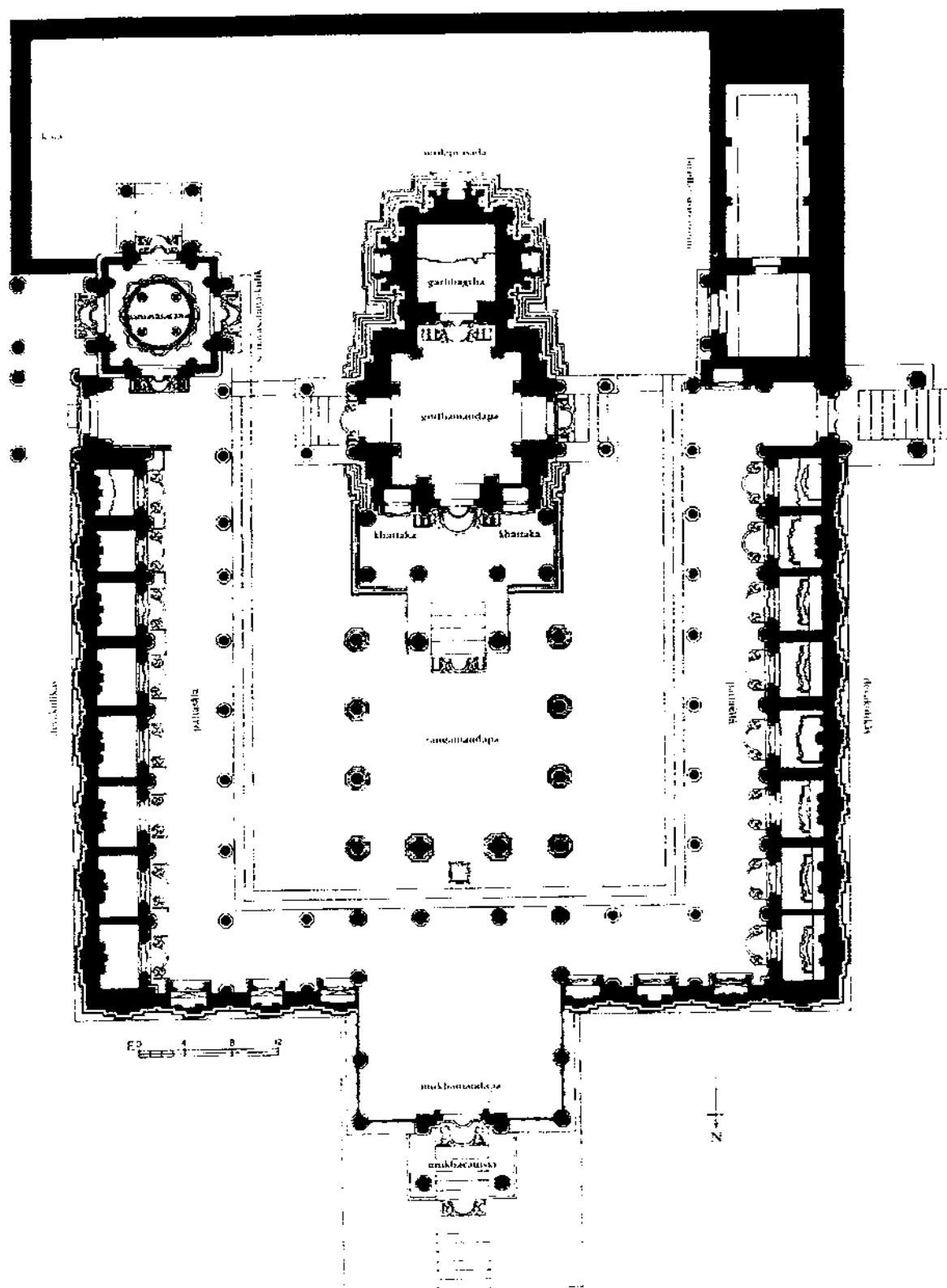
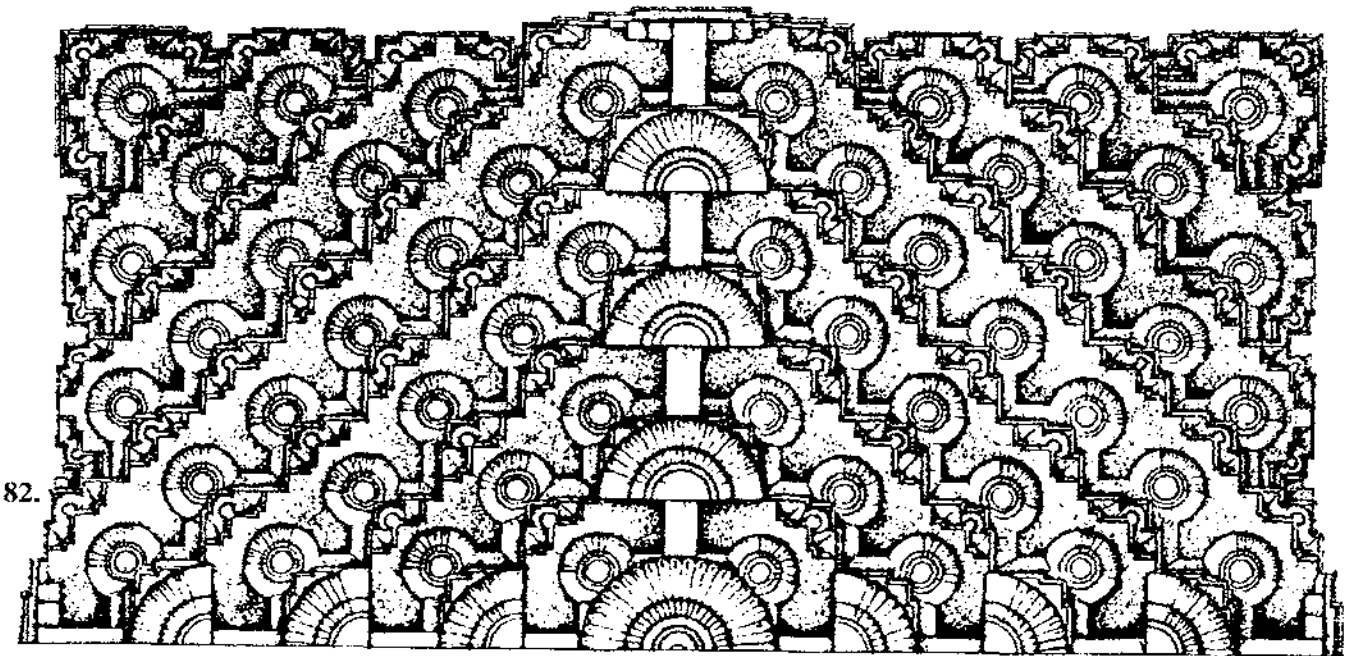
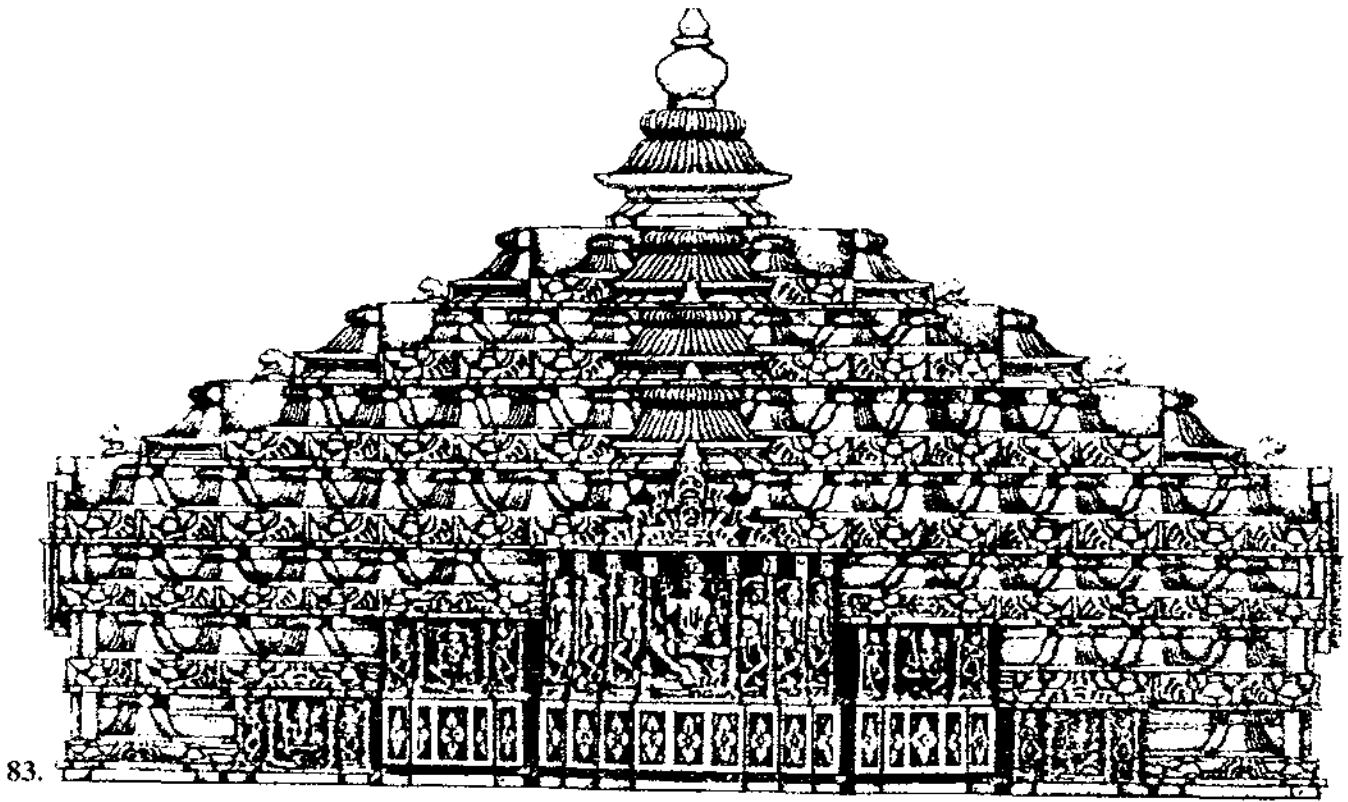


Fig. 81. Plan of Mahāvīra Temple, Kumbharia.



Figs. 82-83. Plan and elevation of bell-roof, *gūḍhamanḍapa*, Mahāvīra Temple, Kumbharia.

by a framed figure of four-armed standing goddess Acchuptā on proper right and Vairoṭyā on proper left, attended upon by two female figures carrying water pot or fly-whisk. Similarly, the portion above this is occupied by three *lalitāsana* goddesses, each with two female attendants. The doorsill is divided into two horizontal belts, the lower having moulded courses and the upper conforming to that seen in the sanctum, but the diamond on either end is replaced by a sculptured niche sheltering Sarvānubhūti on proper right and Ambikā on proper left. The door-lintel is also divided into two belts, the lower showing scroll-band of the *patra-śākhā* and a row of hovering figures of Mālādharas, both being interrupted in the centre by the tutelary image of an unidentified male divinity, and the upper depicting child Vardhamāna in the lap of her mother Trīśalā in the centre, Naigameṣa and two seated goddesses on her right and a Yakṣa and two seated goddesses on her left.

The interior of the *gūḍhamanḍapa* shows an octagonal arrangement of eight simple and plain pilasters supporting a domical ceiling on an octagonal frame of plain architraves. The dome is composed of seven circular courses pertaining to *karnadardarikā*, *grāsapaṭṭī*, *padma*, *gajatālu*, again *gajatālu*, eight-foil *kola* and quatrefoil *kola* scooped out with a circular *kola*. From the lower course of the dome project out eight square blocks of stone carved with figures of hovering Vidyādharas which originally supported eight bracket figures tenoned into the sixth course. The south wall shelters two images of *kāyotsarga* Jinas dated in A.D. 1061.

The *mukhamanḍapa* consists of four bays; three bays are formed across the axial line by six octagonal pillars and two five-faceted pilasters (flanking the *gūḍhamanḍapa* doorway) arranged in two lines of four each and one, projecting into the *raṅgamanḍapa*, is formed by two very ornate square pillars. It is landed up from the *raṅgamanḍapa* by a flight of four steps cut into the *pīṭha* of the projecting bay. The *pīṭha* of the *mukhamanḍapa* consists of seven ornamental

mouldings of two *bhīṭṭas*, *jāḍyakumbha*, *karnikā*, *antarapaṭṭa*, *chādyakī* decorated with *caitya-gavākṣa* pattern and *grāsapaṭṭī*, all polished. But the same of the projecting bay is treated like an ornate balustrade consisting of a *bhīṭṭa*, *rājasnaka* decorated with diamond-and-double volute pattern, *vedikā* inset with richly carved upright posts alternating with recessed slabs, and an *āsanapaṭṭa* adorned with alternate rooflets and *kirtimukhas*. The *vedikā* on each side also carries two sculptured niches sheltering Cakreśvarī and Nirvāṇī on the east and Ambikā and Sarasvatī on the west. All the columns and ceilings supported by them on carved frame of architraves are highly ornamental. The ceiling in the projecting bay displays five projecting square *lūmās* (pendants) in diagonal framework. Similarly, the ceiling near the *gūḍhamanḍapa* door shows five depressed square *lūmās*. These two are counted among the finest ceilings of India. The other two ceilings depict each a depressed circular *lūmā* of eight-foil, quatrefoil and circular *colas*. Two *raṅgamanḍapa* ceilings located on two lateral sides of the projecting bay are just the reverse of the preceding ones consisting each of eight-foil and quatrefoil *colas* and a staminal tube with two rows of petals. There are two ornate but empty niches (*khattakas*) on two sides of the *gūḍhamanḍapa* door. Between the pillars in each lateral bay is a handsome cusped *torana*-arch.

The *raṅgamanḍapa* is laid out on the floor of the *jagati* and shows ten tall ornate pillars which, together with two pillars of the projecting bay of the *mukhamanḍapa*, are so arranged as to form a square central nave and two side aisles. Two of these pillars belong to the square order and are very ornate, while the remaining ones are octagonal and less ornate. Eight pillars, two central pillars on each side which originally carried an undulant *torana*-arch, form an octagon with architraves spanned across them and support a shallow but beautiful domical ceiling with a fine central pendant. The architraves are divided into two fasciae, the lower depicting lotus creepers and the upper lozenges; in the

centre of their soffit is a fine lotus. The dome (Pl. 59) consists of eight circular courses representing *kīrttimukhas*, *kaṇḍadardarikā*, seated goddesses (two on the north and south sides being Gajalakṣmī), *gajatālu*, thirty-two, twenty-eight, twenty-four and twenty-foil *kolas* respectively, the first being single-lobed and the other three seven-lobed (3+3+1). The *padmaśilā*-pendant is composed of twenty-, twelve-, eight- and quatre-foil oversailing *kolas* and a staminal tube clasped by two rows of petals. From the third course of the dome project out sixteen bracket figures of four-armed hovering Vidyādhara and Naigameṣa (at two places only) supporting a square block of stone carved with diamonds. The four basal corners of the nave left out by the formation of the dome are each filled with a large *kīrttimukha*, while the narrow soffits on north and south are filled with nicely executed creepers. As we enter the *raṅgamaṇḍapa* from the front, there is a symbolical representation, possibly of Padmasarovara, on its floor. Each of the side-aisles is divided into seven rectangular bays, each having a fine *samatala* ceiling. Fourteen in number these ceilings show Pañcakalyāṇaka scenes (descent from heaven, birth, initiation, enlightenment and death) of Śāntinātha, Mahāvīra and Ṛṣabhanātha, parents of twenty-four past, present and future Tīrthaṅkaras, Caturvidhasaṅgha (laymen, laywomen, monks and nuns), figures in boxes, etc.

The *devakulikās*, of which eight each flank on east and west and six align on the front in the form of niches, are laid out on a floor higher than the *raṅgamaṇḍapa* and are approachable from the latter by a flight of three steps made along the entire length of their platform. They are confronted by a cloistered corridor of one row of octagonal pillars carrying plain lantern ceilings. The corridor is shaded towards the *raṅgamaṇḍapa* by an overhanging corrugated eave-cornice. Provided with moonstone the doorframe of each *devakulikā* consists of one jamb decorated with alternate beads and diamonds, but two *devakulikās* have double jambs, the additional being decorated with scrolls.

On the lower part of the jamb stands a female carrying water pot. The doorsill shows an inverted crescent with foliage in the centre and a small lotus medallion on either side. The door-lintel continues the decoration of the jamb and depicts Jina as crest image. The *devakulikās* are dedicated to various Tīrthaṅkaras the images of whom have mostly gone.

The *balāṇaka* is a square pillared hall jutting out from the outer enclosing wall of the *devakulikās*. It is laid out on the same floor level as do the *devakulikās* and is enclosed on the outer side by a screen wall of perforated stone grilles fitted between the pillars. The screens are cut up with various geometrical patterns and auspicious symbols. It is roofed by a plain and simple dome consisting of ten circular courses carried by twelve octagonal plain pillars. The *balāṇaka* contains a stone plaque representing the story of Aśvābodhasamalikā-vihārātīrtha which originally was kept in the Neminātha temple.

Immediately to the south of the outer eastern entrance is a four-faced *devakulikā* housing a Śamavasaraṇa plaque made of yellow marble.

Śāntinātha Temple – It lies at a little distance in the north-west of the Mahāvīra temple. On plan it closely follows the Mahāvīra temple but the *balāṇaka* is absent here, and the niches on the front of the *raṅgamaṇḍapa* are eight in number and are screened by double arcade of pillars (Fig. 84). From the presence of eight niches and sixteen shrine-cells this temple has become a Caturvīṃsatījinalaya, i.e. a Jaina temple with twenty-four subsidiary shrines.

The *tri-aṅga* sanctum displays constricted offsets and stands on a low yet plain *pīṭha* consisting of two *bhīṭṭas*, *jāḍyakumbha*, *kaṇṇikā* and *paṭṭikā*. The *vedībāṇḍha* is also plain consisting of five usual courses. The *jaṅghā*, divided into two registers by a plain median band, is plain but for projecting sculptured niches on the cardinal offsets. The niches are not empty here but contain images of Jinas sitting in meditative posture. The *varaṇḍika* consists of two *kapotas* and a ribbed eave-cornice. The *anekāṇḍaka pañcaratha śikhara* (Pl. 62)

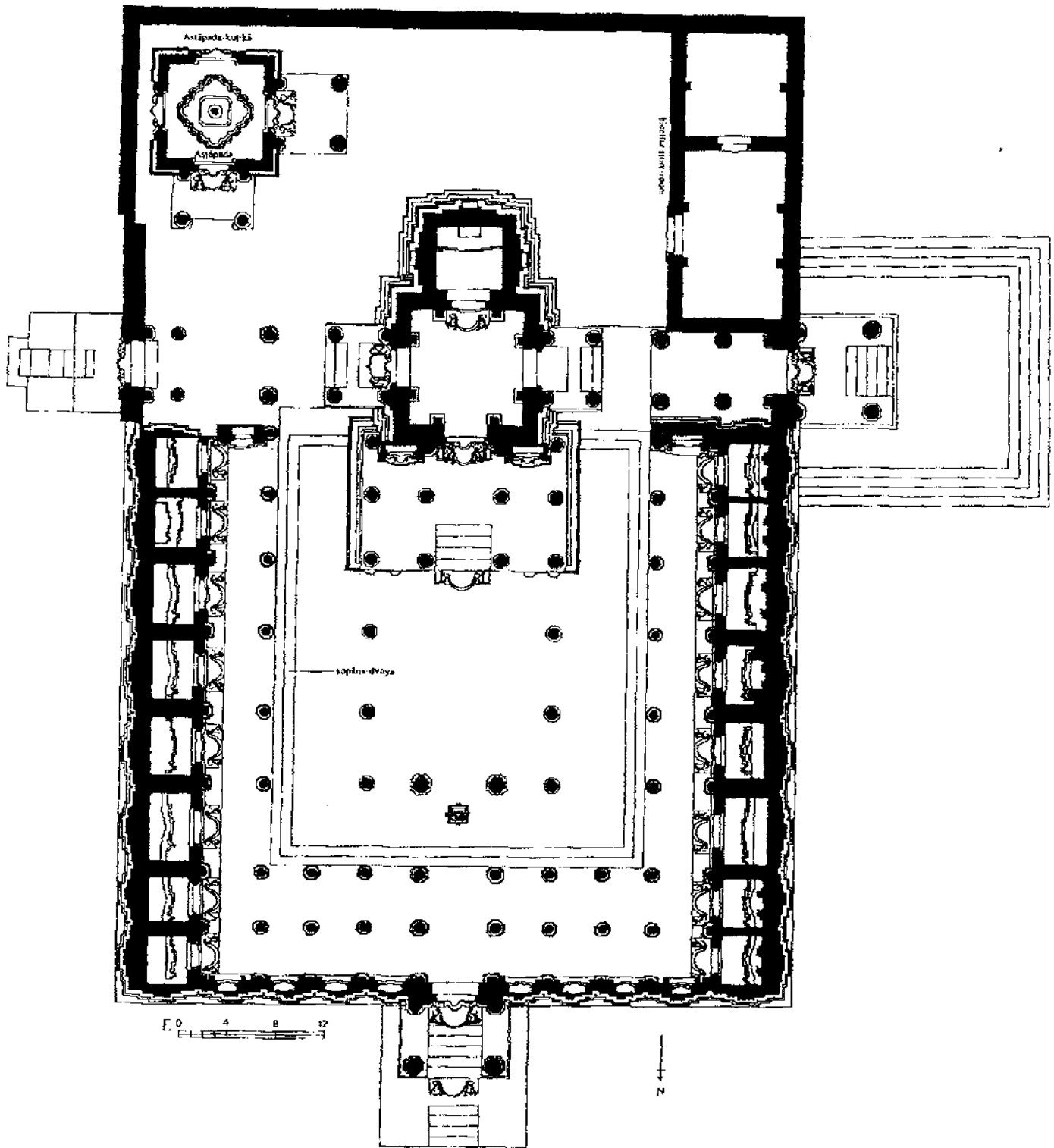


Fig. 84. Plan of Śāntinātha Temple, Kumbharia.

is tall, shows twenty one *śṛṅgas* in all, and is marked on the central tower by seven *bhūmi-āmalakas*. The entire *śikhara* is covered with a fretwork of complicated *caitya-gavākṣas*. The different offsets of the *śikhara* terminate at the *skandha*, but the central offsets extend to the *grīvā* crowned by a large *āmalaka* clasped by plain band, a *candrikā*, smaller *āmalaka*, *kalaśa* and *bījapūraka*. Between the *śṛṅgas* here also are placed forepart of elephants (*gajamuṇḍa*). The three niches at the base of the *śikhara* contain images of four-armed seated Jaina goddesses of which two are identifiable with Cakreśvarī (E) and Ambikā (W). The *dvīsākhā* door of the sanctum consists of fine *patra* and thin *ratna*. The doorsill shows a square projection bearing stemmed lotus in an inverted crescent in the centre, a female with water pot and a *kīrttimukha* on each side of it, and two females with one of their hands raised in adoration on either extremity. At the base of the inner doorjamb stand graceful figures of river goddesses, Gaṅgā on proper right and Yamunā on proper left, both carrying water pot. This is a rare representation of river goddesses in the Jaina temples of Gujarat. The door-lintel continues the decorative bands of the jambs and has a Jina as crest figure. Inside the sanctum is installed an image of Śāntinātha sitting in meditative posture. The image does not appear to be contemporaneous with the temple.

Articulated at the frontal *karṇa* of the sanctum the *gūḍhamanḍapa* shows only *bhadra* and *karṇa*. It shares its *pīṭha* and wall with the sanctum and has a pyramidal roof studded with unfluted bells of very poor workmanship. On the top of the roof is a large bell with *kalaśa* and *bījapūraka*. The two lateral porches consist each of two octagonal pillars and two five-faceted pilasters and have a ceiling made by cutting off the corners. Their single-*śākhā* door is decorated with foliate scrolls. The front or northern door of the *gūḍhamanḍapa* is of the *triśākhā* variety consisting of *patra*, *padma* and broader *patra*. At the base of the jambs stands a female carrying water pot. The door-lintel

continues the decorations of the jambs and shows a Jina as crest image. The overdoor depicts eight auspicious Jaina symbols which are rarely found at this place in the Jaina temples of Gujarat. The interior of the *gūḍhamanḍapa* shows an octagonal arrangement of eight pilasters supporting a domical ceiling on an octagonal frame of plain architraves. The dome is composed of six circular courses, the first four being *padma* (cyma recta) and the last two consisting of an eight-foil and a quatrefoil *kolas*. The dome is closed up by a circular *kola*.

The *mukhamanḍapa* (Pl. 61) is rectangular on plan and consists of six bays formed by ten pillars and two pilasters arranged in three lines of four each. It is approached from the *raṅgamanḍapa* by a flight of five steps cut into the central bay. Its *pīṭha* on two lateral sides here also is polished; it consists of eight courses of two *bhīṭas*, *karṇikā*, *paṭṭikā*, *jādyakumbha*, broad *karṇikā*, *antarapaṭṭa* decorated with diamonds, projecting band and *grāsapaṭṭī*, while the whole of the same on the front side is treated like an ornamental balustrade which is similar to that seen in the Mahāvīra temple, but the two *vedikā*-niches on proper right shelter Śarvānubhūti and Acchuptā and the same on proper left Nīrvāṇī and Yakṣa Brahmaśānti. All the four pillars in the front row are of square order and very rich in decoration. Similarly, the two five-faceted pilasters flanking the *gūḍhamanḍapa* door are highly ornamental. The remaining six pillars belong to octagonal variety and are less ornate. The architraves running across them bear two decorative bands of lotus scrolls and diamonds. Each bay contains an ornate ceiling. Two of these ceilings (south-east and south-west) are square on plan and consists each of four circular courses and a short circular pendant of eight-foil pointed *kola* with staminal tube clasped by three rows of petals. The first course shows a *kīrttimukha*-band on the inner face and a Kinnara couple at each corner on the underside, while the other three are made up of *karṇadardarikā*, eight-foil larger and eight-foil smaller *kolas* respectively. Two

ceilings in the north-west and north-east corners are slightly rectangular on plan, but their space is reduced to a square by a framework of stone slabs decorated with human couple, dancers and musicians, Kinnara, goose, elephant, crocodile etc. Each ceiling consists of three circular courses and a circular pendant made up of eight-foil *kola* and a staminal tube clasped by two rows of petals. The first course depicts garland loops on the inner face and a pair of confronting elephants on each corner, the second is *karnadardarikā* and the third is *gajatālu*. Square on plan the ceiling just above the staircase consists of three circular courses and a large pendant of *padmaśilā*. The inner face of the first course shows a band of jasmin flowers, while its underside on four corners bears images of Rohiṇī, Sarasvatī, Cakreśvarī and Vairoṭyā, all four-armed and seated in *lalitāsana*. The second is *karnadardarikā* and the third is decorated with geese. The pendant is composed of twelve-, eight-, six- and quatre-foil pointed *kolas* with a flower bud on the tip. The ceiling near the *gūḍhamanḍapa* door is similar to the preceding one, but it is shorter in size and shows images of Dikpālas (Agni, Kubera, Yama and Nirṛti) on the four corners. The two ornamental niches flanking the *gūḍhamanḍapa* front door here also are empty.

The *raṅgamanḍapa* shows eight ornate pillars which, together with four pillars of the *mukhamanḍapa*, form a slightly rectangular central nave and two side aisles. Six of these pillars are of the octagonal order and two central pillars on the front belong to square variety. To give an additional height to the roof they are provided with attic pillars. Eight of these pillars, i.e. two central pillars on each side, form an octagon and support a big domical ceiling on an octagonal frame of architraves decorated with two ornamental bands of lotus scrolls and creepers, and a lotus medallion in the centre of their underside. In order to strengthen the dome a beautiful cusped arch has been inserted between the central pair of pillars on each side. The dome (Pl. 63) consists of eight circular courses and a circular

pendant. The first course is decorated with figures of Jaina goddesses alternating with rosettes. The second is *karnadardarikā*. The third is adorned with lozenge-shaped flowers. The fourth is *gajatālu*. The remaining four courses consist of twenty-eight-foil, twenty-four-foil, twenty four-lobed-foil and sixteen four-lobed-foil of *kolas* respectively. The pendant consists of twelve-, eight- and quatre-foil *kolas* with a long staminal tube clasped by a band of dancers and musicians. From the third course project out sixteen bracket figures of Vidyādhara. At each of the basal corners is shown a large *kīrttimukha* in high relief. The broader soffits left out at the north and south ends depict very fine and large creepers.

Each of the side aisles of the *raṅgamanḍapa* is divided into seven bays, six of which on each side have fine *samataḷa* ceilings. The carvings of these ceilings include Pañcakalyāṇaka scenes of Ādinātha, Śāntinātha, Neminātha, Pārśvanātha and Mahāvīra, Samavasaraṇa scene, a complete set of sixteen four-armed *lalitāsana* Vidyādevīs with Pārśvanātha as central figure, figures of dancers, musicians, animals, horse-riders, elephants with drivers etc. One of the ceilings on the west also depicts Gomukha and Cakreśvarī, the Yakṣa and Yakṣī of Rṣabhanātha to whom this temple originally was dedicated. Here the *raṅgamanḍapa* floor on the north end bears a rotating *svastika* symbol.

The *devakulikās* with single or double arcade of pillars have each a single-*śākhā* door adorned with scrolls or diamonds and beads. The doorsill shows an inverted crescent with foliage in the centre and a lotus medallion on each side of it. At the base of the jamb is a female carrying water vessel. The door-lintel depicts a Jina as crest image. All the pillars are of simple octagonal order and the pilasters flanking the doors are five-faceted. Each bay carries a ceiling formed by cutting off the corners. The central stone in each ceiling depicts a full-blown lotus flower. The *devakulikās* towards the *raṅgamanḍapa* are shaded by an overhanging cave-cornice. They are dedicated to Tīrthaṅkaras whose

images have mostly been taken away.

The three entrance porches, the eastern one of which has gone, consist each of two octagonal plain pillars and two pilasters and carry a flat or domical plain ceiling. The single-*śākhā* door is adorned with foliate scrolls. At the base of the jamb stands a female carrying water pot, but the same in the northern porch has images of Gaṅgā and Yamunā as we notice in the sanctum door of this temple.

There is a four-faced chapel in the south-east corner of the court which shelters Mt. Aṣṭāpada dated in A.D. 1209.

The temple of Śāntinātha has a close kinship to the Mahāvīra temple both in form and decoration, but it also shows some change and advancement and hence posterior in date to the latter. Since the Mahāvīra temple was built in about A.D. 1061, this temple may have been built about two decades later in about A.D. 1081. Colour to this is also lent by some inscriptions of this date found in the temple.

Pārśvanātha Temple – It closely lies to the east of the Mahāvīra temple. It is larger than the temples of Mahāvīra and Śāntinātha and is laid out on a taller *jagatī*. On plan (Fig. 85) it closely corresponds to the Mahāvīra temple, but in place of entrance hall it has a *nālamaṇḍapa* built over the entrance porch (Pl. 64) and a stairway leading up from the latter to the *raṅgamaṇḍapa*. Besides, it has nine *devakulikās* on either side, six niches on the front have been worked out as *devakulikās*, and the lateral entrance is to be found only on the west.

The *pīṭha* of the *tri-aṅga* sanctum consists of four plain courses. The *vedibandha* of the wall has the usual five courses. The wall divided into two belts by a plain band is plain except for the projecting sculptured niches (now empty) on the central offsets. The *varaṇḍikā* over the wall is made up of a *kapota* and a ribbed awning. The featureless *śikhara* with 93 turrets and crowning members is a later erection. The door of the sanctum consists of two jambs, one bearing scroll pattern and

the other, diamonds and beads. On the door-lintel is a Jina as *lalāṭabirūba*. Inside the sanctum is installed an image of Pārśvanātha sitting in meditative posture on a moulded pedestal. The image is a late one belonging to the 16th century A.D.

The *gūḍhamaṇḍapa*, which is wider than the sanctum, shares its *pīṭha* and wall with the sanctum and is covered by a roof now plastered up. It has entrances on the north and west only. The western entrance is led through a small porch with single-*śākhā* door adorned with foliate scrolls. The northern door is, however, very ornate and consists of five jambs showing scrolls, female attendants, four-armed Jaina goddesses, female attendants and diamonds-and-beads respectively. The lower part of door carries Vidyadevīs with female attendants. The door-lintel depicts on its *lalāṭa* an image of Padmāvatī, the Yakṣī of Pārśvanātha, flanked on each side by Mālādharas; above this are shown Vidyādevīs in panels and *apsarases* and Gandharvas in counter sunk panels; and then occur fourteen objects of dream seen by the Jina mother during her conception. The doorsill shows delicately carved semi-circular *mandāraka* flanked by a pair of *kīrttimukhas*. There is a fine moonstone in front of the doorsill. The interior of the *gūḍhamaṇḍapa* shows the usual arrangement of eight pilasters carrying a dome of seven circular courses of *kaṇḍādarikā*, *ratna*, three successive *gajatālus*, eight-foil *kola* and quatrefoil *kola*. A circular *kola* closed up the dome. Its seven intact Vidyādhara brackets once probably supported Nāyikā figures. There are two big images of Ajitanātha and Śāntinātha dated in A.D. 1119.

The *mukhamaṇḍapa* is similar to that seen in the Mahāvīra temple, displaying ornamental *pīṭha*, same set of pillars and pilasters, and two fine sculptured niches, but, surprisingly enough, the ceilings are flat and uncarved, probably the original ceilings, having been damaged, were replaced during renovations.

The disposition of *raṅgamaṇḍapa* is also similar to that of the Mahāvīra temple, but it is spacious and well proportioned, and its pillars are stout and tall and

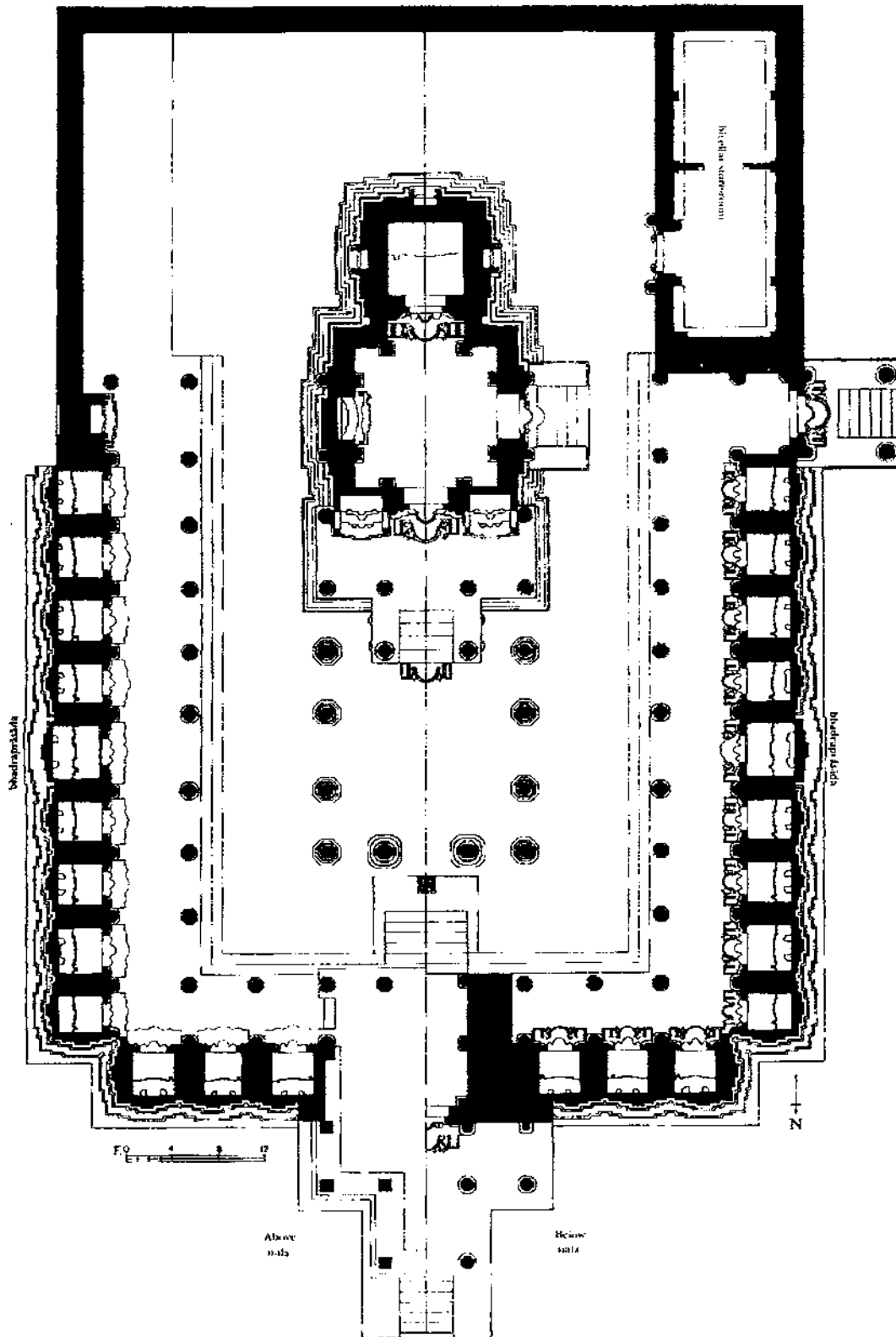


Fig. 85. Plan of Pārśvanātha Temple, Kumbharia.

are provided with attic system. The architraves across the pillars depict only a *kīrttimukha* in the centre of the lower fascia and flat diamonds in the upper. Similarly, the domical ceiling (Pl. 65) is not shallow as it consists of ten circular courses, the first six displaying *kīrttimukhas*, *kaṇṇadardarikā*, *ratnapaṭṭa*, *gajatālu*, *rūpapāṭṭa* showing a figure of Jina mother with laymen and laywomen and *gajatālu*, each of the next three being four-lobed *kola* and the last, a mono-*kola*. The pendant hanging down in the centre of the dome consists of three *kola* courses and has a longer staminal tube with two rows of petals. The dome has been reinforced by sixteen brackets figures (now gone) emerging from the square blocks of Vidyādhara brackets inserted in the third course and once tenoned into the seventh course. Each of the basal corners of the dome shows usual *kīrttimukha* carved in bold relief. On the floor of the *raṅgamaṇḍapa* on the northern end here also is represented a rotating *svastika* symbol. Each of the side aisles is divided into seven bays, six having uncarved flat ceilings and one carrying a domical ceiling of seven circular courses. The space between the dome and *nālamaṇḍapa* is covered by three plain *samatala* ceilings.

The *devakulikās*, twenty four in number, are all symmetrical but for the central cell on each of the lateral sides. Their cloistered corridor displays one row of octagonal pillars. The pillars are tall and ornate and are overshadowed by a ribbed eave-cornice, unlike the corrugated one employed in the earlier temples. The pilasters flanking the doors of the cells, the architraves spanned across the columns and the ceilings supported by them are all ornate. The ceiling in front of each cell is domical consisting of four courses, the first being octagonal and the rest, circular. All the twelve ceilings in the east wing show incision of lotus petals on the four courses and a full-blown lotus flower on the key-stone. The same in the west wing displays figural and floral patterns and a small pendant hanging down from their centre. Each *devakulikā* has a single-*śākhā* door decorated with foliate scrolls. At the base of the jamb

stands a door-guardian with female attendants. On the door-lintel appears a four-armed goddess rather than the usual Jina figure. The central *devakulikā* in either wing, i.e. the fifth from the southern end, is larger than the others and displays very ornate exterior and interior. Their *tri-aṅga* exterior walls depict images of the Dikpālas in their correct positions on the corner offsets and those of Jaina goddesses on the remaining ones. They are also roofed by a *śikhara* enmeshed with fine *caitya-gavākṣas*. In the interior the two central *devakulikās* show very ornate square pillars and five-faceted pilasters and have a fine ceiling of the domical order. Their doors are also richly carved. All the *devakulikās* are dedicated to Tīrthaṅkaras the enshrined images of whom are mostly gone. As is found in the earlier temples, the passage between the lateral doors of the *gūḍhamaṇḍapa* and the outer entrances is covered by a pillared corridor with flat or domical ceilings.

The northern entrance porch shows an arrangement of six pillars and four pilasters to form four bays, three running east-west across the axial line and one jutting out from the central bay. It rests on a low terrace which is approached from the ground by a flight of seven steps. The pillars are of the octagonal order and the ceilings carried by them are flat and plain. The entrance door whence a stairway leads to the floor of the *raṅgamaṇḍapa* is of the single-*śākhā* variety adorned with foliate scrolls. To ward off rainwater the porch is overshadowed by an overhanging corrugated eave-cornice.

The western entrance porch is square on plan and is landed up by a double flight of steps. It shows two pillars and two pilasters and is roofed by a plain flat ceiling.

The *nālamaṇḍapa*, built right above the northern porch and the stairway of seven steps, is a square pillared hall with an additional square bay towards the north end. It is laid out on a floor higher than the corridor and is approachable from the latter by two small steps. On the exterior as well as on the southern

end in the interior it is enclosed by a low parapet wall with sloping seat-back. On the outer face of the seat-back are represented figures of amorous couples, Māladharas, geese, monkey, elephant etc. in roundels. This low opening wall not only provides sufficient light and air to the interior but also seats for resting the visitors. In the interior the *nālamaṇḍapa* shows eight dwarf pillars on the seat of the sloping seat-back, four octagonal massive pillars along the southern side and two pilasters flanking the *devakulikās*. Eight of these columns are so arranged as to form an octagon and support a domical ceiling with a short pendant. The dome consists of nine circular courses, all incised with lotus petals. As against a bold *kīrttimukha* on each of the four basal corners, it shows two elephants lustrating a lotus plant.

Stylistically, this temple shows some change and advancement on the Mahāvira and Śāntinātha temples and has close resemblance with a little later built temple of Neminātha at this site. Since the Neminātha temple is known to have been completed about A.D. 1136, this temple may have been built somewhat earlier, probably about A.D. 1100. This date also fits in well with the dates of the inscriptions found in the temple. The earliest of these inscriptions is dated in A.D. 1104, but the temple may have been built a little earlier than this date.

Neminātha Temple – It lies at a little distance to the south-west of the Mahāvira temple. The general arrangement of its plan (Fig. 86) is similar to the Pārśvanātha temple consisting thus of a sanctum, *gūḍhamaṇḍapa*, *mukhamaṇḍapa*, *raṅgamaṇḍapa* enclosed by ten *devakulikās* on the front and eight on each lateral side, and a *nālamaṇḍapa*, but it is larger in size and by virtue of its central situation it is most sacred temple of Kumbharia. The temple is entered only from the north through a partly rebuilt square porch approached from the ground by double flight of steps. From the porch a stairway of eleven steps leads up to the floor of the *raṅgamaṇḍapa*. The temple complex stands on a fairly lofty but unadorned *jagatī*.

The sanctum is *tri-aṅga* on plan consisting of *bhadra*, *pratiratha* and *karna*, each indented into five or seven planes. Between the offsets are *salilāntaras*, each of which accommodates a minor projecting *koṇikā*. The frontal *karna* and *pratiratha* form a buffer wall between the *gūḍhamaṇḍapa* and the sanctum.

In elevation the sanctum (Pl. 66) shows all the five divisions, viz. *pīṭha*, *vedibandha*, *jaṅghā*, *varaṇḍikā* and *śikhara*. The *pīṭha* (Fig. 47) is high and very elaborate and consists of *bhīṭa* (now imbedded), *jāḍyakumbha*, *karnikā*, *antarapaṭṭa*, *chādyakī* decorated with *caitya-gavākṣa* device, *grāsapaṭṭī*, *gajathara* and *narathara*. The *narathara* displays figures of dancers and musicians, warriors and fighters, amorous couples, teacher and disciples, etc. The *vedibandha* shows five usual members of *khura*, *kumbha*, *kalaśa*, *antarapaṭṭa* and *kapota*, but ornamentally they are very rich carrying figures of Jaina goddesses on *kumbha* and diamonds on *antarapaṭṭa*. There is a fine *makara-praṇāla* on the east. The wall, supported by a *mañcikā* (*kapota* like moulding with circular pendants underneath), carries four-armed images of Dikpālas in their correct position on the *karnas* and of Vidyādevīs and Yakṣīs on the *pratirathas*. Framed between two circular pillarettes and topped by a two-coursed stepped pediment of *caitya-gavākṣa* motif, each figure stands in an elegant posture on a console decorated with lotus leaves. On two faces of the *koṇkās* appear charming figures of *apsarases* making dance or music, securing her lower garment which is being carried down by a dwarf rode on her thigh, or stripping her lower garment to show nudity. Above each *apsarā* is also seen an amorous couple. The wall on each *bhadra* shows a projecting sculptured niche crowned by a ribbed eave-cornice and an ornamental pediment, but the harbouring image in each is missing. Above the statutory band comes a round *bharaṇī* of aris-cum-cyma recta clasped by drooping foliage. The cornice above the wall consists of a *kapota* and a ribbed awning. The whole of the multi-turreted *śikhara*, built of bricks and coated with plaster, seems to be a very late erection. The sanctum door is modern.

Inside the sanctum is a colossus of Neminātha of A.D. 1618 seated in meditation on a high pedestal. Behind the sanctum and supported by the southern compound wall is a large *torana*-frame which once may have been with the original cult image in the sanctuary.

The *gūḍhamanḍapa* with its plain wall, roof and interior pilasters carrying painted domical ceiling is a restored and later one but for a few basal mouldings of the *pīṭha*. It has an entrance only on the north; its doorframe is very large and was redone recently. Inside are some interesting images. Two of these are colossuses of standing Pārśvanātha and Supārśvanātha dated in A.D. 1157. Another pair of standing Jinās dated in A.D. 1257 flank the sanctum doorframe. There is also a stone panel representing 170 images of seated Jinās and dated in A.D. 1253.

The *mukhamanḍapa*, landed up from the *raṅgamanḍapa* by three staircases, each provided with a moonstone, has plain and unmoulded *pīṭha* and is divided into ten bays by eight pillars and four pilasters of its own and six pillars (three on each side) of the *raṅgamanḍapa* arranged in three lines of six each. All the pillars and pilasters are of the square order and are heavily enriched with figure sculptures. The architraves running across them are decorated with two bands of lotus scrolls and diamonds respectively. Four of the ten ceilings on two sides are made by cutting off the corners and are plain but for the central stone which is adorned with lotus flower. The remaining six ceilings are ornate and circular, but they cannot compete those seen in the *mukhamanḍapa* of the Mahāvīra and Śāntinātha temples. Each of these consists of an octagonal and three circular courses and a short pendant. The octagonal course is decorated with *kīrttimukhas*, diamonds, geese, lotus scrolls or half lotuses, and the rest are treated as stencilled *ūrdhva-padmas* or *karṇadardarikā*, *gajatālu* and four-lobed *kola*. The two *khattakas* flanking the door of the *gūḍhamanḍapa* are empty now. There are two additional *khattakas*. The one in the south-east corner shelters a stone plaque of Nandiśvaradvīpa dated in

A.D. 1266 and the corresponding one on the south-west an image of Ambikā, the Yakṣī of Neminātha, datable to late 13th century A.D. The lateral sides on the east and west are walled up by blind screens carved with geometrical, floral and faunal patterns.

The *raṅgamanḍapa* is a two-storeyed structure of twenty pillars. Eight of these, together with four pillars of the *mukhamanḍapa*, form a square central nave, and six are colonnaded in a row on its each lateral side. The upper storey is demarcated by a *kakṣāsana* wall supported on the nave and *mukhamanḍapa* pillars and extended as far as the door of *gūḍhamanḍapa* on the one end and *nāḷamanḍapa* on the other. The spaces between the roof and the *kakṣāsana* being open, the interior of the *raṅgamanḍapa* has become highly ventilated. The nave pillars are of square order with corners chamfered into five angles and correspond to the ornate *mukhamanḍapa* pillars with this difference that they are taller and massive and have a moulded pedestal below the base. Six lateral pillars also belong to square order, but they carry very little ornamentation. The remaining six pillars standing on two sides of the *mukhamanḍapa* are octagonal and less ornamental. The architraves over the pillars are similar to those found in the *mukhamanḍapa*, but the diamond-band on those surrounding the nave is replaced by a frieze of figure sculptures. The *kakṣāsana* wall consists of an *āsanapaṭṭa* and a *kakṣāsana*, the former decorated with flamboyant pattern and the latter with three decorative bands of *kīrttimukhas*, figures in roundels and foliate scrolls respectively. The nave is covered by a large but impressive domical ceiling raised up by attic pillars with ornate architraves put across them. The domical ceiling (Pl. 67) consists of nine circular courses and a circular *padmaśilā*. The courses show *ardhapadma*, *karṇadardarikā*, *rūpakaṇṭha*, *gajatālu*, *rūpapaṭṭikā* depicting Pañcakalyāṇakas, *gajatālu* and three successive *kolas* of four-lobed each respectively. From the third course project out sixteen square brackets of Vidyādhara and Naigameṣa (at two places only). The *padmaśilā*,

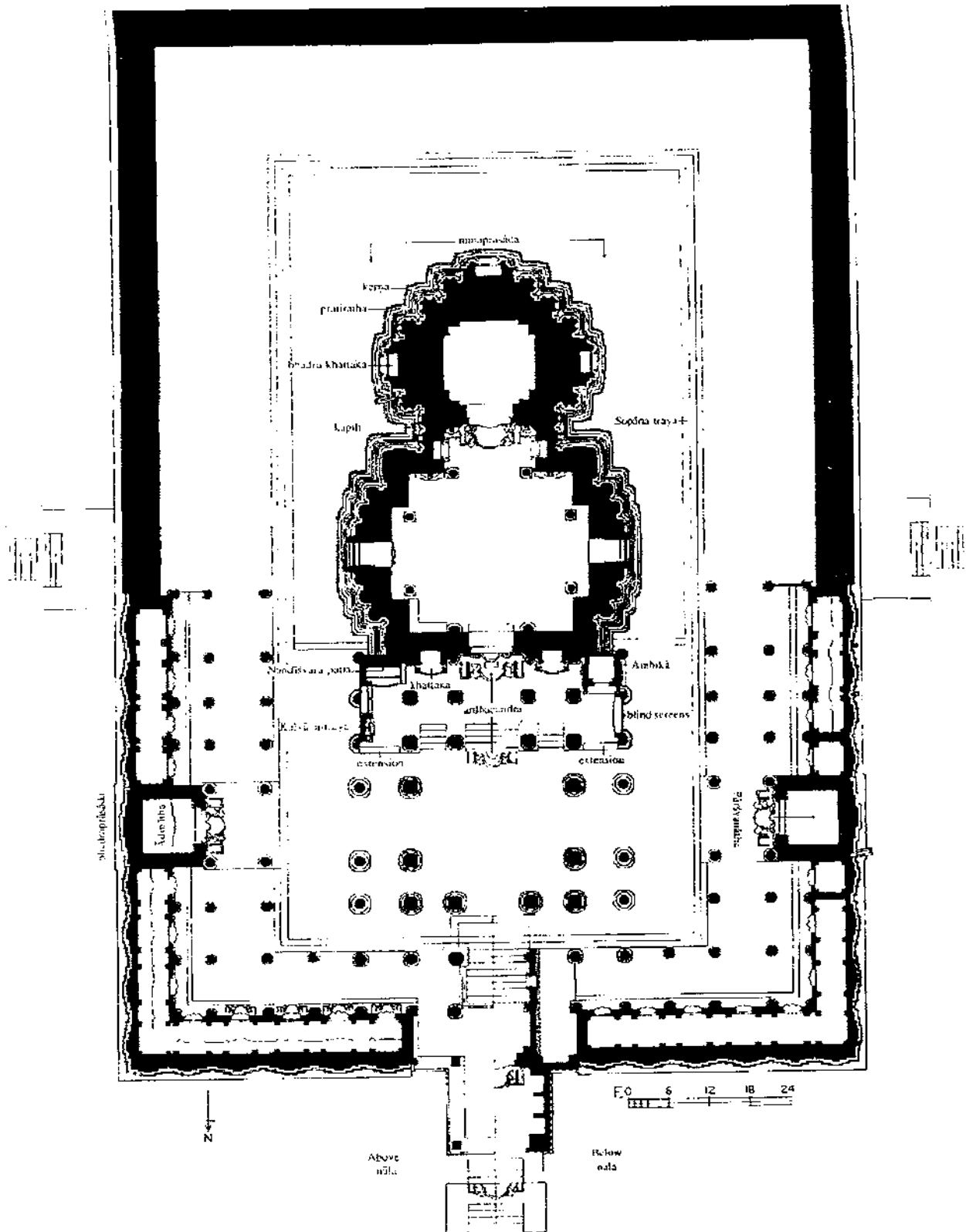


Fig. 86. Plan of Neminātha Temple, Kumbharia.

built on the principle of co-radial regression, consists of six courses of sixteen-foil *kola* each and one course of eight-foil *kola*. Each of the basal corners depicts a *kīrttimukha* in alto-relievo. The entire ceiling was painted during restoration in the 17th century A.D. Except for four, all other ceilings of the *raṅgamaṇḍapa* are flat and uncarved. One flat ceiling in the west wing, however, is carved with an oval-shaped lotus flower. Two ceilings in front of the central *devakulikā* (15th from south) are domical, each now plastered up with lime. The one over the opening on north is also domical, but it is rectangular on plan and its space is reduced to a square by a frame of four rectangular slabs bearing decorations of intersecting garlands on the inner face and four lotus medallions on each of the two shorter undersides. The dome consists of four courses and a circular *padmaśilā* of eight-foil *kola*. The first course of the dome is octagonal showing a band of geese on the inner face and two elephants lustrating a lotus plant on the soffit on its each corner. The other three show *karṇadardarikā*, *gajatālu* and four-lobed *kola*.

The *devakulikās* are laid out on a platform built all around the temple and provided with three or four steps for landing. Each *devakulikā* is approached from the platform by two small steps. The central *devakulikā* on each side (the fifth from south) is larger in size and is approached from the *raṅgamaṇḍapa* by two steps only. The *devakulikās* are screened by one arcade of pillars on the front and by a double colonnade on the lateral sides. Except for two terminal pillars near *nālamaṇḍapa* which are square and ornate, all the pillars are of the octagonal order and less ornate. The five-faceted pilasters flanking their doors, however, are more ornate. Each bay contains an uncarved flat ceiling. Barring those of the two central *devakulikās*, the door of each cell consists of two jambs decorated with foliate scrolls and broad creepers respectively. At the basal part of jambs on either side stands a female divinity with female attendants, one carrying a pitcher. The usually wrought sill carries an image of Sarvānubhūti on extreme

right and of Ambikā on extreme left. The door-lintel depicts a Jina as crest image. The *devakulikās* have no partition walls and the enshrined images have all gone, but the moulded pedestal, which is *saptaratha* in each *devakulikā* and runs without break from one end to the other, is well preserved. The exterior wall of each *devakulikā* is also *tri-aṅga* and shows three horizontal divisions on the wall, but the portion above that is in the form of parapet provided with battlements, all modern and plastered up. The southern-most cell in the west wing also carries an *anekāṇḍaka śikhara* with its central tower divided into five stages of *bhūmi-āmalakas* and crowned by two *āmalakas*, a *kalaśa* and *bijapūraka*. The *śikhara* is wholly covered with a lattice of delicately carved *caitya-gavākṣa* pattern. The two central *devakulikās* are relatively more ornate as they have a door of four ornate jambs, their ceilings are domical with incisions of lotus petals, and they carry an uncarved *śikhara*. The exterior wall of the central *devakulikā* on the west also shows images of Dikpālas on the corner offsets and Jaina goddesses on the other. Inside the central *devakulikā* on the east is a colossal seated image of Ādinātha dated in A.D. 1618 and that in the west is of Pārśvanātha, also perhaps of late date.

The entrance porch consists of two pillars and two pilasters and carries a lantern ceiling made by cutting off the corners. It is enclosed on two sides by a short balustraded wall and approached from the ground by a double flight of steps.

The *nālamaṇḍapa* built over the entrance porch and a stair of five steps leading up from the porch to the floor of the *raṅgamaṇḍapa* is a square pillared hall, if the bay right above the porch is excluded. It is laid out on a floor higher than that of the *devakulikās* and is approachable from the latter by a lone step. On the exterior it is enclosed by a short balustraded wall consisting of a *rājasenaka* decorated with diamonds, a *vedikā* inset with alternate upright posts and recessed slabs, all richly carved, an *āsanapaṭṭa* and a *kakṣāsana*, the last two carrying similar decorations as are found

on those of the *raṅgamaṇḍapa*. The *kakṣāsana* is also built along the southern side of its interior. The *nālamaṇḍapa* is divided into seven bays by eight pillars and four pilasters and is shaded by an overhanging eave-cornice. The pillars, pilasters and architraves closely conform to those seen in the *mukhamaṇḍapa* and *devakulikās*. Of the seven ceilings four are flat and uncarved and the other three are domical with very little carving. Between the dwarf pillars at extreme north bay of the *nālamaṇḍapa* is a fine wavy *toraṇa*-arch.

The main temple, according to the *Prabandhas*, was constructed about A.D. 1134 and its consecration was performed by Devasuri in S. 1193 (A.D. 1136), while most of the *devakulikās*, as known from the inscriptions, were added somewhat later.

Sambhavanātha Temple – It lies farthest west of the Mahāvīra temple. It consists of a sanctum, a *gūḍhamaṇḍapa* with lateral entrance porches and a *raṅgamaṇḍapa*, the whole perched on a *jagatī* supporting a boundary wall having projections against the lateral porches of the *gūḍhamaṇḍapa* (Fig. 87; Pl. 68). The temple is entered only from the north through a porch approachable from the ground by a flight of ten steps.

The sanctum is *tri-aṅga* on plan, the central offset broken into five and the others into three planes each. Between the offsets are set up *salilāntaras*. The frontal *karṇa* and *pratiratha* are transmuted into a buffer wall which separates the sanctum from the *gūḍhamaṇḍapa*.

In elevation the sanctum shows *pīṭha*, *vedibandha*, *jaṅghā*, *varaṇḍikā* and *śikhara*. The *pīṭha* consists of four courses of *bhīṭṭa*, *jāḍyakumbha*, *karṇikā* and *paṭṭikā* and is plain. The *vedibandha* comprising five usual mouldings of *khura*, *kumbha*, *kalaśa*, *antarapaṭṭa* and *kapota* is also plain but for the *kumbha* which carries images of Jaina goddesses or decoration of half diamonds. The *jaṅghā*, supported by a *mañcikā*, is divided into two registers by a plain medial band and is plain too, but each cardinal offset shows a projecting sculptured niche (now empty) surmounted by a two-coursed pediment of *caitya-gavākṣa* pattern. The

varaṇḍikā consists of a deep fillet, *mañcikā*, *kapota* and a ribbed awning. There is a *makara-praṇāla* pierced into *khura* on the east.

The *pañcaratha anekāṇḍaka śikhara* of forty-one *śṛṅgas* is marked on its central tower by seven *bhūmi-āmalakas*. The different offsets of the *śikhara* terminate at the *skandha* but the central offsets extend to the *grīvā* crowned above by a large *āmalaka* clasped by diamond-and-bead band, a *candrikā*, a smaller *āmalaka*, *kalaśa* and *bijapūraka*. The spaces between the turrets are occupied by elephant trunks. At the base of the *śikhara* in the cardinal points are framed figures of Vajrāṅkuṣī (E), Cakreśvarī (S) and Sarasvatī (W). The whole of the *śikhara* is adorned with minute *caitya-gavākṣas*. The front facade of the *śikhara* carries a blind balconied window lodged over the buffer wall. The window has a pyramidal roof with lion springing from the *śikhara*. The doorframe of the sanctum consists of two jambs, the inner decorated with scrolls and the outer treated as pilaster. The sill shows a semi-circular projection carved with lotus stem in the centre, a *kīrtimukha* on each side of it, and a sculptured niche sheltering Sarvānubhūti on extreme right and Ambikā on extreme left. The door-lintel continues the decorative bands of the jambs but is interrupted in the centre by the tutelary image of Jina. In front of the door is a moonstone also. Inside the sanctum is installed an image of Sambhavanātha seated in meditative posture on a moulded pedestal showing a figure of Lakṣmi in the middle on the front. The enshrined image appears to be a late one but the pedestal is old. The buffer wall in the interior contains two sunk niches on two sides. The one on east is empty but that on the west shelters a human couple standing with folded hands against a fine *parikara*. Probably they were the donors of the temple.

The *gūḍhamaṇḍapa* is *dvi-aṅga* on plan consisting thus of *bhadra* and *karṇa* offsets, each broken into three planes. It shares its *pīṭha* and wall with the sanctum but the portion above that is now plastered up with lime.

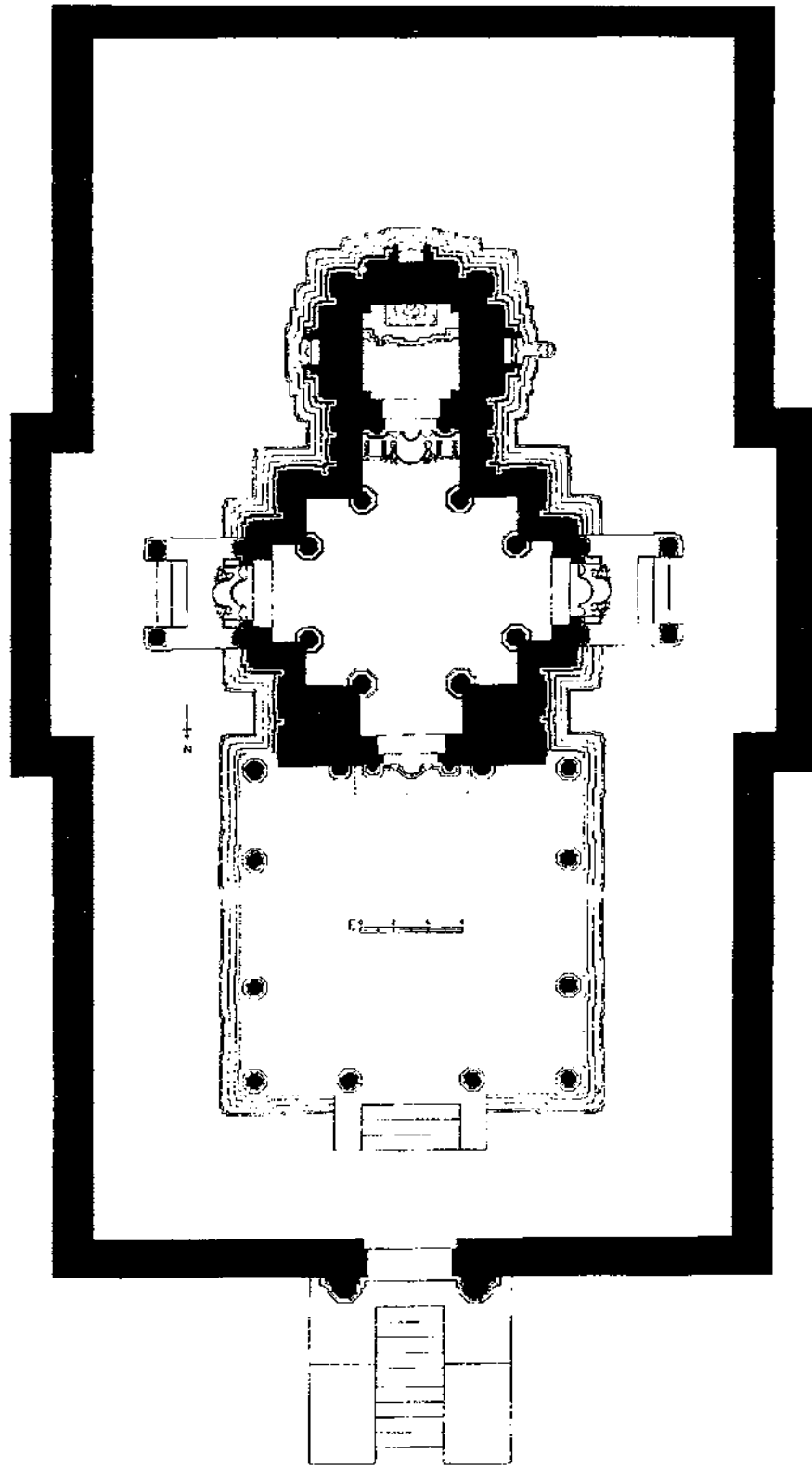


Fig. 87. Plan of Sambhavanatha Temple, Kumbharia.

Each of the lateral porches, landed up from the courtyard by a flight of three steps, consists of two simple octagonal pillars and two five-faceted pilasters and is roofed by a domical ceiling supported on a square frame of carved architraves. The ceiling is composed of one octagonal and four circular courses, the first depicting a goose-band and the other three, lotus petals. The ceiling slab shows a lotus medallion. The door is similar to that seen in the sanctum. But the *dvi-śākhā* door on the north consists of *patra* and *stambha*, the latter carrying vertical flutings and divided at intervals into many horizontal ornate bands. The lower part of jambs is occupied by a figure of door-keeper with female attendants holding fly-whisk, and the overdoor is represented with nine miniature shrines sheltering Jaina goddesses, but the central shrine has a Jina figure. The interior of the *gūḍhamandapa* shows an arrangement of eight pilasters supporting a domical ceiling on an octagonal frame of architraves. The pilasters and architraves are similar to those found in the porches. The dome is composed of seven circular courses, the first showing the decoration of diamonds and the others, the incision of lotus petals. The wall between the pilasters contains twelve sunk niches, each surmounted by a pediment, but the images installed therein have mostly gone. In two niches a seven-hooded cobra canopy is preserved, indicating that originally they possessed images of Pārśvanātha. In another niche is an image of Jina Vāsupūjya of late 13th century A.D.

The *raṅgamaṇḍapa* is a square, opened, pillared hall laid out on a *pīṭha* which is but a continuum of the sanctum. It shows an arrangement of ten pillars along the three sides and two pilasters flanking the door of the *gūḍhamandapa*. The pillars are octagonal and simple and the architraves supported by them are plain. The five-faceted pilasters are, however, very ornate. They have a moulded base, ornate shaft bearing figures of goddesses, and *ghaṭapallava* capital. The dome is composed of eleven circular courses; the first is decorated with half diamonds and the others are left plain. The

ceiling slab shows a lotus flower with bud.

The temple has close kinship with the Lūṇavasahī at Abu in having projections in the enclosing wall, a row of miniature shrine models on the overdoor, portrait sculptures of the donors, diapered doorjambs and pilasters, and slender form and angular modelling of the sculptures. Since the Lūṇavasahī is securely dated in A.D. 1231, the present temple may also have been built about the same time and a date somewhere in the mid 13th century A.D. is quite justifiable.

GIRNAR

Girnar is a hill lying four miles east of the district headquarters of Junagadh in Gujarat. It has been regarded as a sacred place by both the Hindus and the Jains from very ancient times. To the Jains, however, it had greater significance as three of the five Kalyāṇakas (five auspicious events in the life of a Tīrthaṅkara), i.e. initiation (*dīkṣā*), enlightenment (*kevalajñāna*) and liberation (*mokṣa*), of Neminātha occurred here. During the historical period it came into importance when the Mauryan king Candragupta built a dam there and Aśoka made canals to it. This water reservoir had so much importance that many subsequent rulers paid due attention for its maintenance. From the Caulukya period it started developing into a temple city. All credit for this goes to the Jains who constructed some beautiful Jaina temples (Pl. 69) on one of its hill-tops, which is reached after an ascent of nearly 2000 steps and covering a distance of about a mile. At present, there are about sixteen Jaina temples of which only the Neminātha shrine and the Vastupālavihāra come under the purview of this Volume.

Neminātha Temple – Built of black basalt and facing west, this temple (Fig. 88) consists of a *śāndhāra* sanctum, a *gūḍhamandapa* with lateral entrance porches and a rectangular hall terminating at the west end in a balcony window which almost overhangs the nearly perpendicular scarp of the hill. The temple stands in an oblong courtyard (190 ft. by 130 ft.) surrounded by seventy one *devakulikās* confronted with a colonnaded

corridor. The temple is entered from all except the west sides; the side entrances are co-axially arranged with the lateral doors of the *gūḍhamandapa*. The temple has been extensively renovated subsequently.

The sanctum (Pl. 70) is *tri-aṅga* on plan with *bhadra*, *pratiratha* and *karṇa*, each broken into three planes. Between the *aṅgas* are *salilāntaras* and the *salilāntaras* between the *karṇas* and *pratirathas* contain minor projected corners which are not carried down to the *pīṭha*. In elevation it shows five usual divisions. The *pīṭha* consists of six courses of two plain *bhīṭas*, *jaḍyakumbha*, *karṇikā*, *cippikā* adorned with *caitya-gavākṣa* ornament, and a plain *paṭṭikā*. The *vedibandha* displays *khura*, *kumbha* bearing half diamonds incised with flamboyant pattern, *kalaśa*, *antarapaṭṭa*, and *kapota* decorated with *udgama* pattern. The *jaṅghā*, supported by a *mañcikā*, is divided into two halves by a plain median band and is short and featureless. It is crowned by two-coursed stepped pediments carrying squatted monkeys at corners of the offsets. The *jaṅghā* is followed above by a *paṭṭikā* decorated with floral diamonds. The *varaṇḍikā* is made up of *kapota* and ribbed eave-cornice. Each *bhadra* above the *pīṭha* is treated like a balcony window. Its short wall shows a *rājasenaka*, *vedikā*, *āsanapaṭṭa* and *kakṣāsana*, all being plain but for the *āsanapaṭṭa* which projects with rooflets over the offsets and recedes with *kirtimukhas* over the alternate recesses of the *vedikā*. The *āsanapaṭṭa* in the interior carries two plain squat pillars supporting a corrugated eave-cornice overhanging the plain architraves placed across the pillars. The space between the pillars is filled with perforated stone grilles through which diffused light enters the inner ambulatory. Pierced into the *rājasenaka* of the balcony on the north is a crude *makara-praṇāla*.

The *pañcaratha* squat *śikhara* of the sanctum shows a central tower marked by nine *bhūmi-āmalakas* and forty-eight *śṛṅgas* with elephant trunks and vanished *śṛṅgas* in between them. The various offsets of the central tower terminate at the *skandha*, but the cardinal ones extend to the *grīvā* crowned by a large *āmalaka*,

candrikā, a smaller *āmalaka*, *kalaśa* and *bijapūraka*. On the east facade of the *śikhara* is a male figure holding the flag-staff. There are three sculptured niches at the base of the *śikhara*, each crowned by three-tiered, stepped, plain pediment. The niches contain four-armed sitting images of Vairoṭyā (S), Cakreśvarī (E) and Mānasī (N) accompanied by female *caurī*-bearers. On the front facade of the *śikhara* is a blind window with triple stepped pediment crowned by figures of elephants and lions.

The *pñcaśākhā* doorframe of the sanctum consists of *patra*, *rūpa*, *rupastambha*, *rūpa* and *padma* decorated by lotus scrolls, female attendants, Jaina goddesses, female attendants and lotus petals respectively. On the lower part of jambs stands a door-keeper with female *caurī*-bearers. The sill shows a semi-circular projection in the centre and a sculptured niche sheltering Sarvānubhūti on proper right and Ambikā on proper left. The door-lintel shows a *ghaṭapallava* capital over the jambs on either end, while the intervening space is filled with the scroll-band brought from the inner jamb and a row of hovering Mālādhara facing the Jina figure of the *lalāta*. The overdoor depicts five images of goddesses with female attendants. A similar door may be seen at the outer northern entrance. The ambulatory around the sanctum is roofed by three *gajatālu* courses. The inner wall of the sanctum carries an emptied niche crowned by a ribbed awning and an elegant *udgama*-pediment. Inside the sanctum is a large seated image of Neminātha carved out of black stone.

The *gūḍhamandapa*, articulated diagonally at the frontal *pratiratha* of the sanctum, is similar on plan and elevation to the sanctum, but it is larger in size and is covered by a bell-roof studded with twelve rows of bells alternating with twelve rows of *kūṭas* (square shrine-models). On the top is a large bell made up of an inverted flat bowl, *āmalaka*, *kalaśa* and *bijapūraka*. At the base of the roof, in each cardinal point, is a niche containing an image of seated goddess with four female *caurī*-bearers and two male attendants. Each of

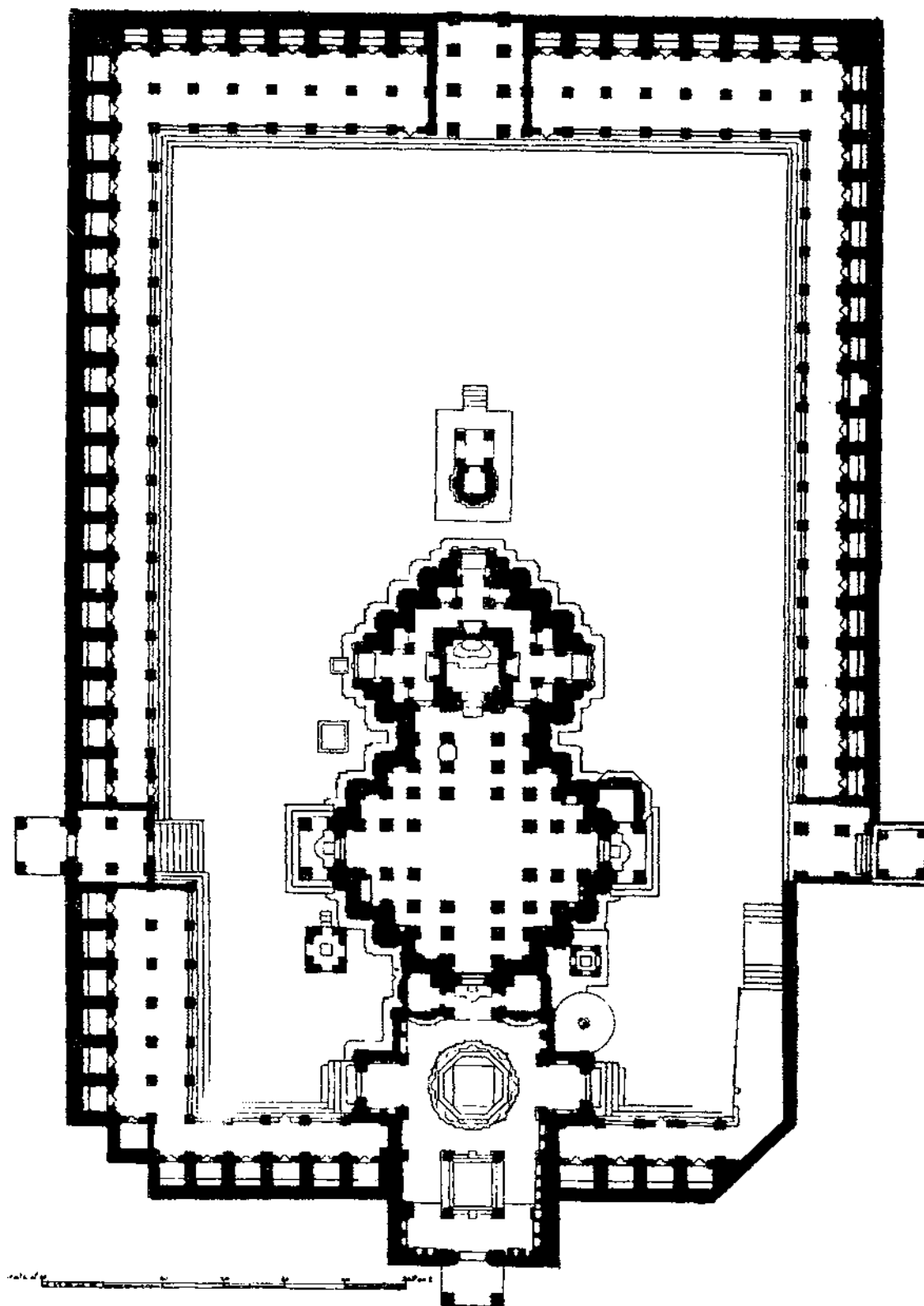


Fig. 88. Plan of Neminātha Temple, Girnar.

the lateral entrance porches consists of two square pillars and two pilasters and has a flat roof with corrugated awning. Between the pillars is a seven-cusped fine *torana*-arch. The single-*śākhā* door is decorated with lotus scrolls. At the base of the jamb stands a female carrying water pot. The *gūḍhamandapa* is also entered from the front (west side) through the rectangular hall. Here also a similar *torana* - arch is stretched between the rear pair of pillars of the hall.

The interior of the *gūḍhamandapa*, measuring 41.7 ft. by 44.7 ft. from door to door, is cruciform in plan having sixteen pillars in four groups of four each in the four cardinal directions, one pillar at each of the four corners, and two pillars towards a screen wall that shuts off the sanctum. Besides, there are sixteen pilasters attached at the corners of the wall. Eight central pillars on four sides are arranged in an octagon dividing thus the entire area into a central nave and surrounding aisle. The nave pillars have attic pillars to support a domical ceiling on an octagonal frame of architraves. The pillars have a square base; their shaft is square at the base, sixteen-sided in the middle and circular on the top; and their capital consists of a double-coursed round abacus of arris and cyma recta and a four- or five-armed roll- and *makara*-brackets. The architraves bear three ornamental bands of creepers, lotus petals with circular pendants, and diamonds in volutes. In the centre of their underside is a lotus medallion. The attic pillars have a square base, circular shaft and an usual capital with this difference that the *makara*-brackets are replaced here by roll-brackets. From the side *makara*-brackets of the lower pillar capitals emerge cusped *torana*-arch meeting in the centre of the underside of the architraves, while the other brackets support struts of charming figures of *apsarases* and *śardūlas*. The domical ceiling (Pl. 72), which commences from a carved square block of stone placed over each column of the octagon, is composed of nine circular courses of *karṇadarkarikā*. a *rūpapattā* decorated with figures of dancers, horse-riders and elephants with drivers, three successive *gajatālu*s, and four successive courses of

sixteen-, twelve-, eight- and quatre-foil *kolas*. The dome is closed up by a circular *kola*. From the second course project out sixteen square brackets of Vidyadharas supporting struts of *apsarases* tenoned into the lowermost *kola* course. The surrounding aisle is roofed by two *gajatālu* courses.

The rectangular hall (38 ft. by 21 ft.) houses two raised platforms depicting feet in pair, probably of Gaṇadharas. The hall seems to be a later creation, probably removing the *mukhamandapa*.

The *devakulikās* stand on a wide platform which is approached from the courtyard by a flight of three steps made all around. They are screened in the front by a single or double row of square pillars and have pilasters flanking the doors. The floor of the colonnaded corridor is paved now with tessellated marble and the ceilings are made by cutting off the corners. The cells are overshadowed by a corrugated eave-cornice. Each cell contains a marble image of Jina seated in meditation.

The literary texts like the *Raivatagirikalpa* etc. reveal that the main temple was built by Sajjana, the Caulukya governor of Saurashtra, in A.D. 1128, while the *devakulikās* were added by Ṭhākura Sāvadeva and Jasahada in A.D. 1159.

Vastupālavihāra – It lies to the east of the Neminātha temple on a little higher scarp of the hill. It is a triple temple (Fig. 89) with its three shrines opening into a closed hall entered from the front, i.e. west. The shrine on the east has an additional hall on its front. The temple is built of yellowish sandstone which is not locally available but had been brought from some distance place. It has been so inadvertently repaired that all its original character has vanished. When I visited the shrine in 1970, its exterior had been coated with white lime or broken China wares, while its interior parts had been covered with lime-coating, marble-encasing or paintings.

The eastern shrine (Pl. 71), which appears to be the main shrine, consists of a sanctum and a pillared hall. The sanctum is *tri-aṅga* on plan with *bhadra*,

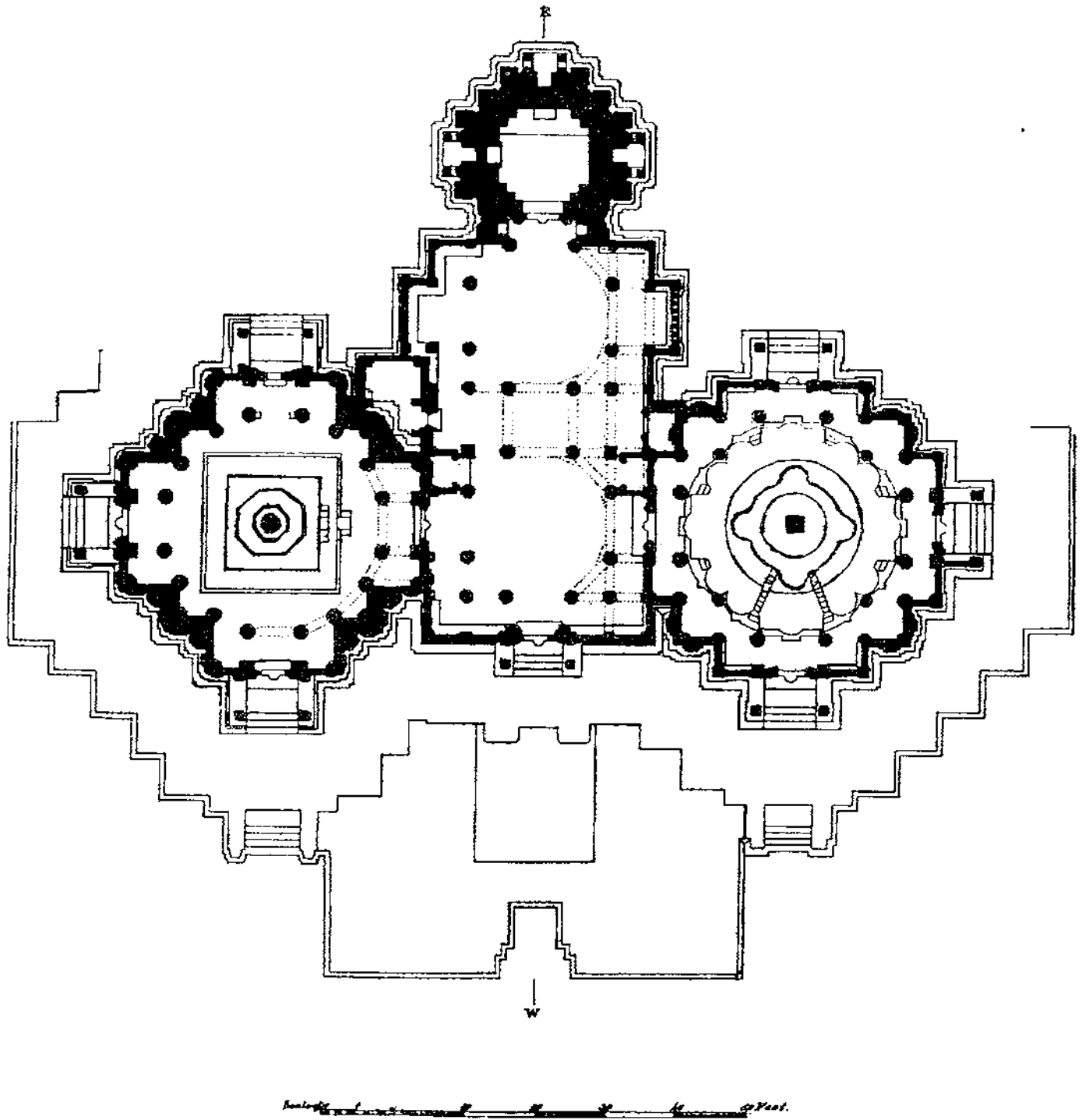


Fig. 89. Plan of Vastupālavihāra, Girnar.

pratiratha and *karna*, each broken into five planes up to the *pīṭha* and into three planes above that. Between the *aṅgas* are *salilāntaras* and the *salilāntaras* between the *karna*s and *pratirathas* are reinforced with minor projecting corners. In elevation it shows five traditional divisions. The *pīṭha* consists of two *bhīṭas*, *jādyakumbha*, *cippikā*, *grāsapaṭṭī* and a *paṭṭikā* decorated with diamonds. The *vedībāndha* consists of *khura*, *kumbha* carrying figure sculptures on the body and foliage on the shoulder, *kalaśa* adorned with beaded garlands and rosettes, *antarapaṭṭa*, and *kapota* bearing ornament of *caitya-gavākṣas*. The *janghā*, supported by a *mañcikā* with circular pendants underneath, carries standing figure sculptures. The *janghā* sculptures are surmounted by *udgama*-pediments which oversect a *kīrttimukha*-band. Above the *janghā* is a round *bharaṇī* clasped by drooping foliage. The *varaṇḍikā* consists of two *kapotas* and a ribbed eave-cornice. The *bhadra* above the *pīṭha* is differently treated. Here it shows a sunken niche enclosed by balustrade. Each niche, now empty, is *triratha* on plan and is surmounted by corrugated awning and sculptured pediment. Horizontally, the balustraded wall shows a fillet decorated with half lotuses, *rājasenaka* adorned with diamond-and-double volute pattern, *vedika* inset with alternate posts and recesses carrying decorations of figure sculptures and scrolls or creepers respectively, *āsanapaṭṭa* having rooflets projected over each figure and *kīrttimukhas* receded over each recess, and *kakṣāsana* carrying three ornamental bands of flamboyant pattern, medallions framed by segmented pilasters, and foliate scrolls.

The *anekāṇḍaka śikhara* of the east shrine shows a *pañcaratha* central tower marked by nine *bhūmi-āmalakas*, forty-four subsidiary *śṛṅgas* clustering around it and a sculptured niche at its base on each cardinal offset. The various offsets of the *śikhara* terminate at the *skandha*, but the central offsets go to the *grīvā* crowned by a large *āmalaka*, *candrikā*, a smaller *āmalaka*, *kalaśa* and *bijapūraka*. The niches contain images of *lalitasana* goddesses with attendant figures.

The *catuśśākhā* doorframe of the sanctum consists of *patra* (scrolls), *haṁsa*, *stambha* bearing figures of geese in pair at regular intervals and *haṁsa*, separated from one another by strings of *bakula* (*mimusops elengi*) flowers. On the lower part of the *stambhaśākhā* stands a four-armed goddess. The sill is divided into two registers. The lower has four moulded courses and the upper shows a semi-circular projection carved with lotus in the centre, a *kīrttimukha* on each side of it, and a niche containing a figure of Yakṣa on extreme right and of Yakṣī on extreme left. The door-lintel is also divided into two registers. The lower shows a *ghaṭapallava* capital atop the jambs and two decorative bands of scrolls and geese in between them, while the *lalāṭa* is occupied by a Jina figure. The upper register depicts images of five goddesses in projecting niches and diamonds in alternate recesses.

Originally, the shrine was dedicated to Ādinātha, but at present an image in black stone of Pārśvanātha is worshipped in the sanctum.

Articulated at the frontal *karna* of the east shrine is a square pillared hall having projections on two sides. It shares its *pīṭha* with the sanctum but is enclosed above by a short balustraded wall made up of ornate *rājasenaka*, *vedikā* and *āsanapaṭṭa*. On the *āsanapaṭṭa* stand pillars that support two eave-cornices with intervening decorative bands. The lower eave is of the corrugated variety, while the upper one is wrought in double curves. The hall is covered by a bell-roof which, in the interior, is supported by ten pillars, eight arranged in an octagon. All the ten pillars are of the octagonal order, but those resting on the *āsanapaṭṭa* have a square base, octagonal and circular shaft, and round abacus with four-armed, double-roll bracket-capital.

The central hall in front of the above hall is also square with its roof supported by two square and ten octagonal pillars. The pillars are so arranged as to form a square nave in the centre and an aisle on each side. There is no partition wall between the two halls. On the front or west side it is enclosed by a balustraded wall

which is similar to that seen in the east shrine. The nave is covered by a domed roof, while the four corners are covered by bell-roof having a fine ceiling in the interior (Pl. 73). The hall is entered from the west through a porch which is landed up by a flight of four steps cut across its moulded *pīṭha*. The porch consists of two pillars and two pilasters and is covered by a bell-roof of the hall with gable end. The gable represents an image of goddess Cakreśvarī in a five-cusped arch issuing from the mouth of a crocodile shown on either end.

Each of the two lateral shrines is in the form of a pillared hall the central area of which is almost filled with a monument of solid masonry. The monument in the north shrine has a square base and is called Aṣṭāpada, the fabled Mt. Meru or Sumeru, while that in the south shrine is circular on plan and is named Sammeta Śikhara, Mt. Pārśvanātha in Bihar. Measuring 386 ft. from door to door each shrine is *dvi-aṅga* on plan consisting of *bhadra* and *karṇa*, each broken into seven planes. Its *pīṭha* and wall are similar to those seen in the east shrine but is entered from all except the inner side through a porch of two pillars and two pilasters supporting a bell-roof. Rectangular on plan each porch is enclosed by a short balustraded wall and has an ornate ceiling completed in four courses. The first course is square inside depicting diamonds on the inner face and full-blown lotus flowers on the underside of its two shorter rectangular sides. The second is octagonal representing a row of geese on the inner face and a *kīrtimukha* at each corner on the underside. The third is circular consisting of *karṇadardarikā*. The fourth is a large circular slab with its flat surface relieved with a full-blown lotus flower having three rows of petals and a central pistil. The doorframe of the porch is very similar to that of the east shrine, but here the *stambhaśākhā* carries a figure of door-keeper on its lower part. On the overdoor of the porches are six inscriptions, all bearing a common date of A.D. 1231.

Internally, the domed roof of the north shrine is supported on sixteen octagonal pillars, while that of the

south shrine rests on twelve pillars, all arranged in a circle. The mountain in each shrine rises in four tiers of diminishing width, almost to the roof, and crowned by a quadruple of Jina with a canopy over the head. There is a stairway to reach the upper tiers for worshipping the Jina. The mountain and pillars in the north shrine are wholly covered with white lime, but the same in the south is exposed and well preserved. Here, each tier shows some moulded courses on the lower section and decorative bands on the upper. Its pillars have a moulded base; their shaft is octagonal below, sixteen-sided in the middle and circular above, the last being crowned by a band of *kīrtimukhas* spewing chains that are held in position by a band of diamonds and beads; and the capital consists of double-coursed, round abacus of arris and cyma recta and two successive courses of four-armed square or double-roll brackets.

The temple is securely dated in A.D. 1231 by inscriptions engraved on its doors. The inscriptions also inform us that the temple was built by Vastupāla for the increase of merits of his own and his wives Lalitādevī and Sokhu.

SEJAKPUR

This is an old village situated about fourteen miles south-west of Sayla Railway Station in Surendranagar district of Gujarat. There are three temples, one Jaina and two Hindu. One of the Hindu temples is called Navalakhā (nine lakhs), the name justly given to this beautiful temple, and it is because of this very temple that the village is widely known. The Jaina temple, though small yet equally beautiful, is a neglected one so much so that during recent years the temple was wholly destroyed and its stones carried away by the villagers. At present, only its photographic record is available.

Jaina Temple — This Jaina temple (Fig. 90) consists of a sanctum, *antarāla*, *gūḍhamaṇḍapa* and *raṅgamaṇḍapa*. The sanctum is *tri-aṅga* on plan, the *bhadra* being broken into seven planes and the *karṇa*

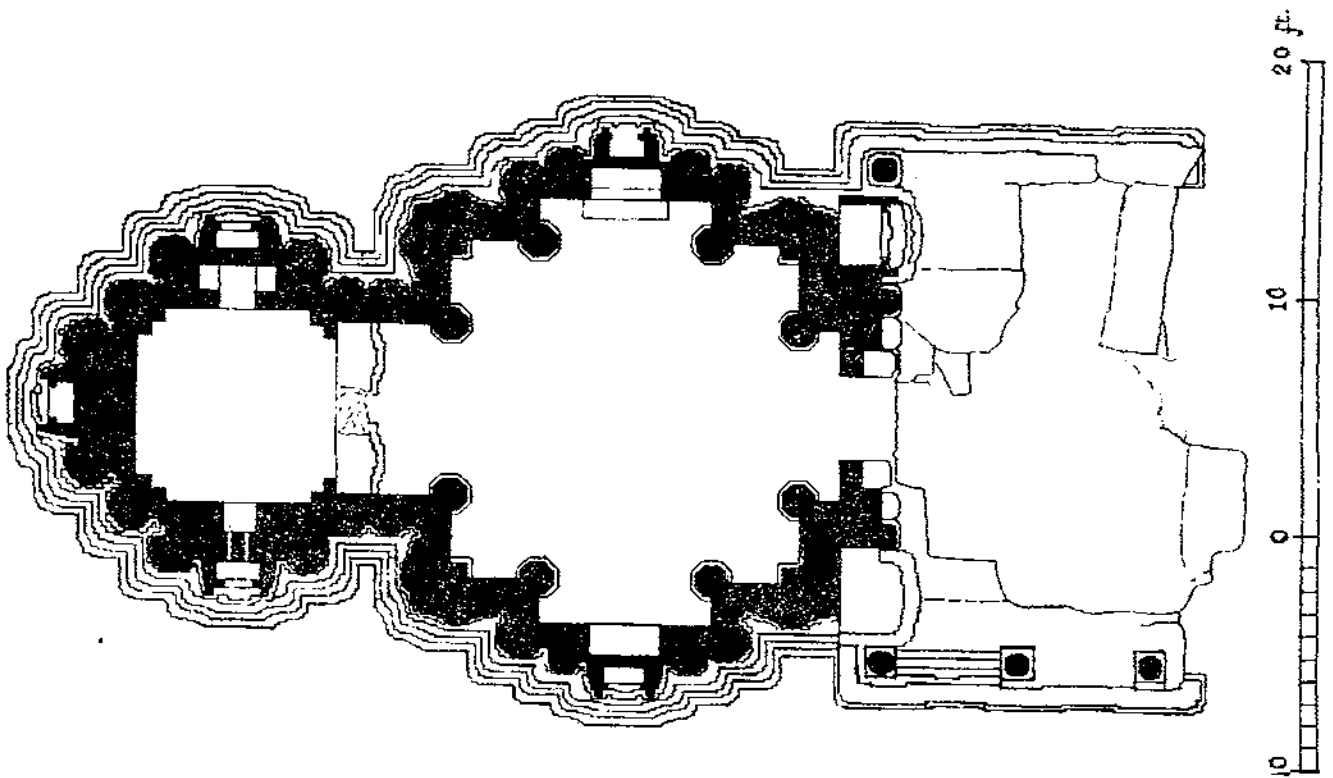


Fig. 90. Plan of Jain Temple, Sejakpur.

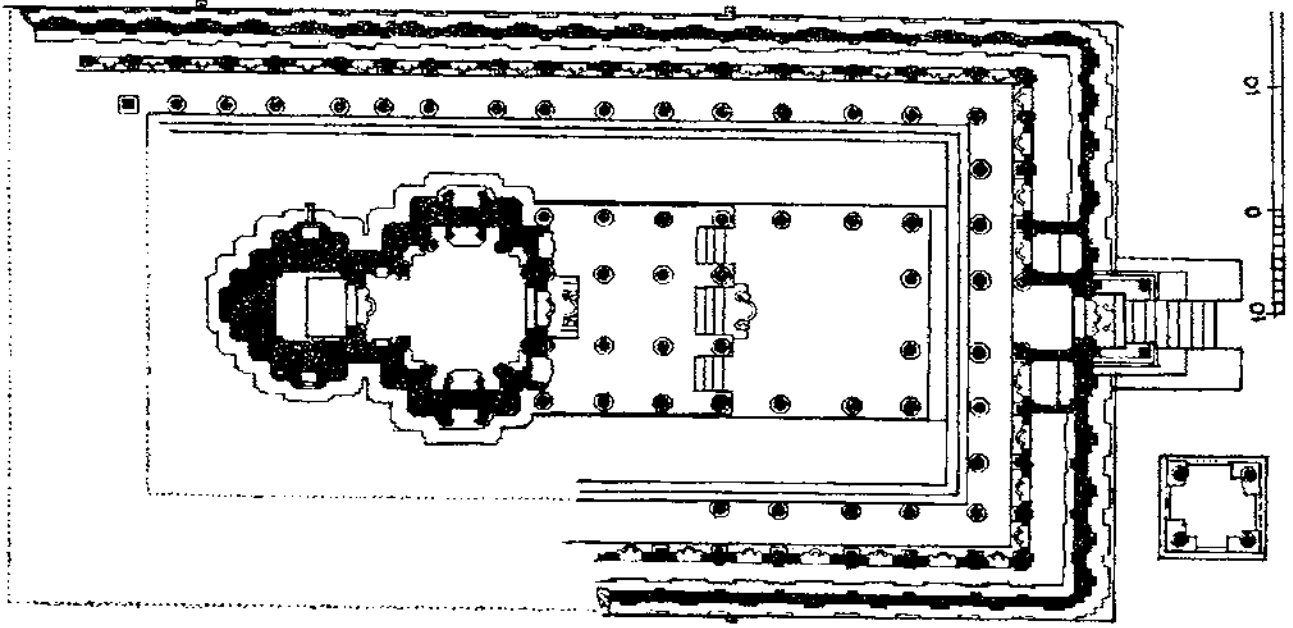


Fig. 91. Plan of Bāvanadhvaja Jinālaya, Sarotra.

and *pratiratha* into five planes each. Between the *aṅgas* are *salilāntaras* and the *salilāntaras* between the offsets contain minor projected corners. The *karna* and *pratiratha* are equilateral and of the same proportion, while the *bhadrās* are comparatively wider. Two offsets on each side on the front are transmuted in a buffer wall to form *antarāla* that separates the *gūḍhamanḍapa* from the sanctum.

In elevation the sanctum shows *pīṭha*, *vedibandha*, *jaṅghā*, *varaṇḍikā* and *śikhara*. The *pīṭha* consists of five courses of two *bhittas* (the lower being plain and the upper decorated with half-diamonds), *jāḍyakumbha* incised with lotus leaves, *karnikā* and *grāsapaṭṭī*. The *vedibandha* is made up of five usual courses of *khura*, *kumbha* bearing figure sculptures on the body and foliage on the shoulder, *kalaśa* embellished with beaded garland and rosette design, *antarapaṭṭa*, and *kapota* decorated with *caitya-gavākṣa* pattern. The *jaṅghā*, supported by a *mañcikā*, carries standing figure sculptures, each topped by a pediment of *caitya-gavākṣa*. Above the wall comes a recessed fillet and a round *bharanī* clasped by drooping foliage. The *varaṇḍikā* consists of two *kapotas* and a ribbed awning. The *śikhara* is of the *anekāṇḍaka* class and shows a lattice of *caitya-gavākṣas*. At the base of the *śikhara*, in cardinal directions, are framed figure sculptures. The enshrined image inside the sanctum was not found when the temple was first surveyed.

The *gūḍhamanḍapa* is *caturaṅga* on plan with their corners indented into several planes. It shares its *pīṭha* and wall with the sanctum but the portion above that has collapsed. The interior shows an octagonal arrangement of eight octagonal pillars attached at eight angles of the wall. These form a square nave with projecting angle at each of the four corners; to this a long aisle is added on each side. By this device the intercolumniation between the corner pillars is less than that on the sides. The pillars and architraves are elaborately carved.

The *mukhamanḍapa* is rectangular on plan,

probably divided into six bays by ten square pillars and two pilasters arranged in three lines of four each. The columns and architraves here also are richly carved. On each side of the entrance to the *gūḍhamanḍapa* is a large niche facing front.

On plan and elevation its sanctum has close resemblance with the Neminātha temple at Kumbhariā, but in architectural and ornamental details it shows some advancement on the latter and seems to be a contemporary of the Rudramahālaya at Siddhapur built by Caulukya king Siddharāja in c. A.D. 1140. The general form and design of this temple also establish its contemporaneity with the Navalakhā at the same site which was also built about the same time. Therefore, this Jaina temple may have been erected some time in the second quarter of the 12th century A.D.

ŚATRUŃJAYA

Śatruṅjaya, near Palitana in Gujarat, is one of the holiest hills of the Jainas. From the foot of the hill a pathway set up with steps leads to the top of the hill which consists of two ridges with a shallow valley between. The ridges (nearly 1140 ft. east-west in length) and the valley are adorned with numerous Jaina temples (Pl. 74) of the Śvetāmbara sect. They are built at different periods of time and surrounded by battlemented walls fitted for defence. The temples again are divided into separate enclosures called *ṭuṅkas*, each containing one principal shrine with varying number of smaller ones. Each of these *ṭuṅkas* is protected by strong gates and walls. There are in all seven *ṭuṅkas* (Naraśi Keśavaji, Caumukha or Kharataravasahī, Chīpāvasahī, Sākaravasahī, Ujamabāīvasahī, Hemābhāīvasahī and Premābhāīvasahī) on the northern summit, two (Motīśāha and Bālābhāīvasahī) in the valley, and two (Vimalavasahī and Ādiśvara) on the southern summit. Of all the shrines standing in the various *ṭuṅkas* at Śatruṅjaya, only the Ādinātha shrine in the Adinatha *ṭuṅka* comes under our reference.

Ādinātha Temple – The enclosure of Ādinātha is the most sacred spot on this hill. The principal shrine

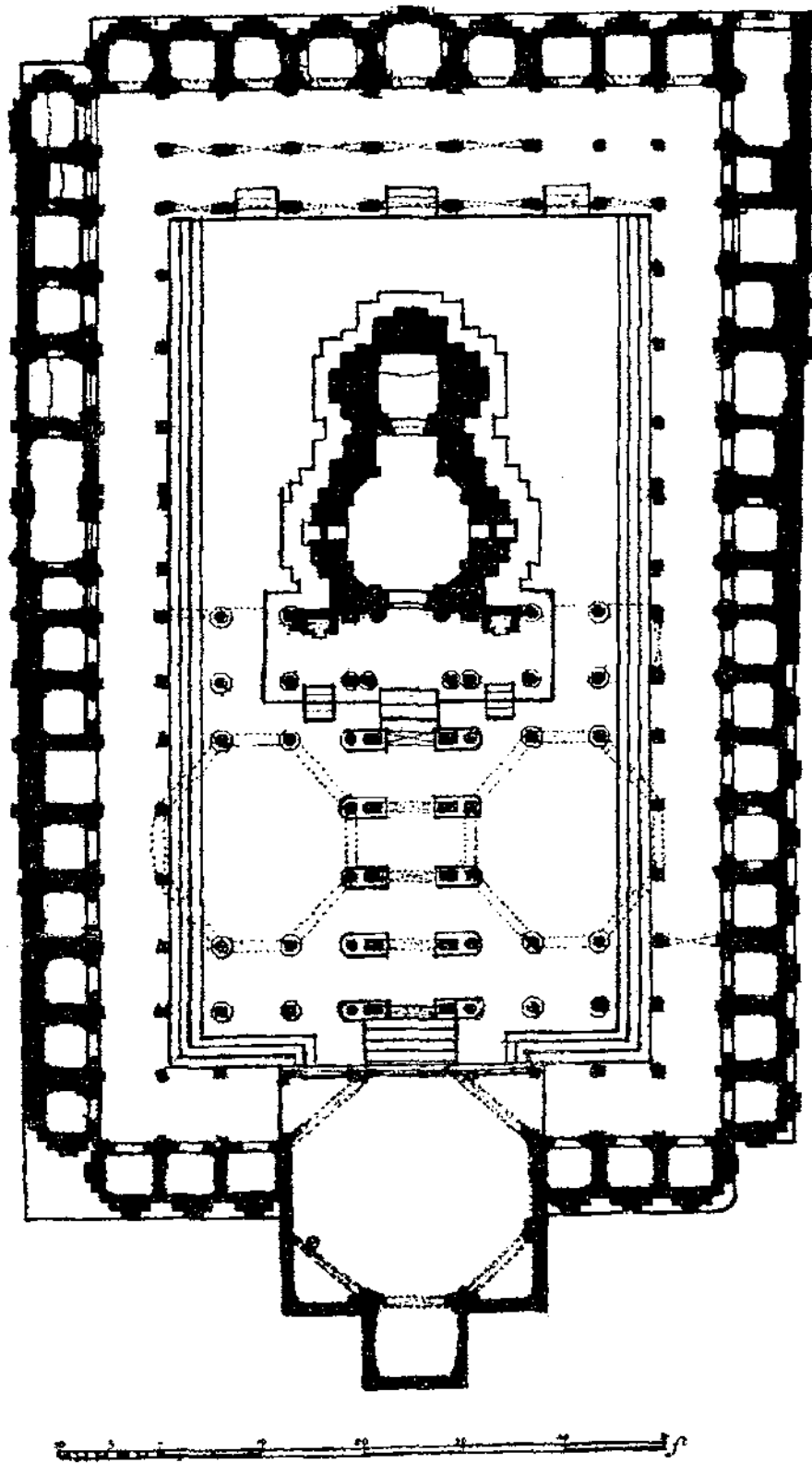


Fig. 92. Plan of Jaina Temple, Bhadreswar.

in this *ṭuṅka* is of Ādinātha facing the Puṇḍarīka gateway on the east. It is said to have been built and rebuilt sixteen times. According to Jaina tradition, it was founded by Bhaṛata, the son of Ādinātha, and repaired for the 16th time by Karmā Śāha of Chitor in A.D. 1530. The present temple, however, was built in A.D. 1154 by Vāgbhaṭa, the minister of Caulukya Kumārapāla of Gujarat, and retains good remains of the time of Karmā Śāha. During recent years the whole temple has been repaired once again giving it an entirely new look.

The central shrine, the largest in this *ṭuṅka*, consists of a sanctum and a *gūḍhamanḍapa* (Pl. 75). The sanctum is *tri-aṅga* on plan consisting of *bhadra*, *pratiratha* and *kaṛṇa*, with projecting corners between them. The *pīṭha*, *vedībhandha*, *jaṅghā* and *varaṇḍikā* are all ornate and belong to the time of Kumārapāla, but the lofty *anekāṇḍaka śikhara* is of the time of Karmā Śāha. Inside the sanctum is a colossus of Ādinātha sitting in *dhyānamudrā* and installed by Karmā Śāha at the time of restoration. The *gūḍhamanḍapa* follows the sanctum in general plan and decoration, but it has three entrance porches, each having a *saptaśākhā* doorframe, and is covered by an ornate bell-roof, also of the 16th century A.D.

BHADRESHWAR

It is a small village on the sea-coast lying thirty two miles south-west of Gandhidham and twenty one miles from Anjar Railway Station in the Kutch district of Gujarat. It is Bhadravātī of the *Mahābhārata* where the Aśvamedha horse of the Pāṇḍavas is said to have been caught. During the historical period it came into prominence when the Caulukyas made it a military base and developed it into a seaport. This drew much attention of the people and ultimately grew in a prosperous city. This is clearly demonstrated by a fine Jaina temple of stone built there.

Jaina Temple – It consists of a sanctum, a constricted *antarāla*, *gūḍhamanḍapa*, *mukhamanḍapa*, *raṅgamanḍapa* and *nālamāṇḍapa*, the whole standing in an oblong courtyard (85 ft. by 48 ft.) surrounded by a

series of 44 (originally 48) *devakulikās* with a colonnaded corridor (Fig. 92). The temple complex is reared upon a *jagatī* which is reached from the north to which direction the temple also faces. The temple has been restored and altered so often that all its original character has vanished. During recent years the entire temple has been painted with variegated colours making it very hard to differentiate between the old and new structures.

The sanctum is *tri-aṅga* on plan showing five planes on *bhadra* and three each on *kaṛṇa* and *pratiratha*. Between the offsets are *salilāntaras* and the *salilāntaras* between the *kaṛṇas* and *pratirathas* contain *koṇikās* which are not carried down to the *pīṭha*. The frontal *kaṛṇa* and *pratiratha* of the sanctum are transmuted to make an *antarāla* between the *gūḍhamanḍapa* and the sanctum.

In elevation the sanctum displays the usual five components. The *pīṭha* consists of nine courses of three *bhittas* – the lower is now encased with marble stones, while the other two are decorated with indented leaves and diamonds respectively –, *jādyakumbha*, *kaṛṇikā*, a projected band underlined with leaves, *grāsapaṭṭī*, *gajathara* and *narathara*. The *vedībhandha* is made up of *khura* adorned with *udgama* pattern, *kumbha* carrying sculptures of Jaina goddesses on the body and stencilled foliage on the shoulder, *kalaśa* embellished with beaded garlands and rosettes, *antarapaṭṭa* decorated with stepped diamonds, and a *kapota* adorned with *caitya-gavākṣa* pattern. Supported by a *mañcikā* having circular pendants underneath the *jaṅghā* carries standing figures of gods and goddesses, all now plastered up. Above the wall comes a square *bharanī* clasped by drooping foliage. The *varaṇḍikā* consists of an usual *kapota* and a ribbed eave-cornice. The *śikhara* of the sanctum is of the *anekāṇḍaka* class. It rises from a moulded base of usual *kapota*, *antarapaṭṭa* and square *bharanī* and shows a *pañcaratha* central tower of seven *bhūmi-āmalakas* and forty-four big and small *śṛṅgas* clustering around it at different heights if it is viewed from the back side. At the base of the *śikhara*, in each cardinal point, is a niche

containing an image of goddess accompanied by female *cauri*-bearers. The various offsets of the central tower end at the *skandha* which is marked by diamonds and then it is crowned above the *grīvā* by a large *āmalaka*, *candrikā*, a smaller *āmalaka*, *kalaśa* and *bijapūraka*. The entire tower is covered with a lattice of minute *caitya-gavākṣas*. Inside the sanctum are three Jina images, all made of white marble and seated in meditative posture. The central image is of Mahāvīra dated in A.D. 1565. The images on his right and left are of Pārśvanātha and Śantinātha, both dated in A.D. 1173.

The *gūḍhamaṇḍapa* is also *tri-aṅga* on plan and follows the vertical lineaments of the sanctum up to the *varaṇḍikā*, but above that it is covered by a bell-roof studded with seven rows of bells. The bell atop the roof is larger in size, consisting of an inverted flat bowl, *candrikā*, *āmalaka*, *kalaśa* and *bijapūraka*, while the others consist each of flat bowl and *āmalaka*. The interior of the *gūḍhamaṇḍapa* shows an octagonal arrangement of eight pilasters with a carved domical ceiling, now covered with iron grilles.

The *mukhamaṇḍapa* is landed up from the *raṅgamaṇḍapa* by three staircases of four steps each. It is divided into three bays by eight pillars and four pilasters arranged in two lines of six each. The four pillars and four pilasters in the central bay are arranged in pairs. All the columns are ornate and belong to octagonal order. Each bay is covered by a domical ceiling. One of the three domical ceilings, which is somewhat exposed, is composed of an octagonal and four circular courses. The inner face of the octagonal course is decorated with two bands of leaves and diamonds respectively, while its underside at each corner depicts a bold *kīrttimukha*. The second is embellished with lotus petals. The third is *karṇadardarikā*. The fourth is *gajatālu*. The fifth is like the second. The circular central stone depicts in four concentric circles the carvings of flamboyant, lotus buds, lotus petals and lotus flower respectively. On either side of the entrance to the *gūḍhamaṇḍapa* is an ornamental niche sheltering

an image of Jina seated in meditation.

The *raṅgamaṇḍapa* is connected on each of its four sides by a domed roof supported on an octagonal framework of eight pillars. All the pillars are of the octagonal order. They have a moulded pedestal and base. Their shaft is octagonal below, sixteen-sided in the middle and circular above. The circular section is divided into two halves by a band of diamonds. The lower section is clasped by a thin stripe of *kīrttimukhas* spewing chains which are secured below by a diamond-and-bead band, while the upper is fastened by a band of *kīrttimukhas* alternating with tassels. The capital has a double-coursed, round abacus topped by convoluted brackets. The domes are now plastered up.

The *devakulikās* are landed up from the courtyard by a flight of four steps cut across the platform on which they are perched, but those on the rear side are reached by three independent stairways, a feature hardly met with elsewhere. They are screened by double arcade of pillars on the back side and by one arcade of pillars on the other three sides. Their doors are simple. One of these, which may be regarded as a fair type, consists of two jambs of *patra* (scrolls) and *ratna* respectively. On the lower part of the inner jamb stands a female carrying water pot. The door-sill shows a square projection carved with foliage in the centre, a diamond on each side of it, and foliage and diamond on either end. The door-lintel continues the ornament of the inner jamb and depicts a diamond instead of Jina on the crest. Inside the *devakulikās* are installed images of Jinas mostly dated in the 14th-15th century A.D. Their exterior walls show usual offsets and plain mouldings and are surmounted by *anekāṇḍaka śikhara*s.

The *nālamaṇḍapa*, which is partly projected out, is built over a stairway which is landed up from the ground through a porch and opens up in the *raṅgamaṇḍapa*. It is a square pillared hall laid out on the same floor level as that of the *devakulikās*. It is roofed by a dome now plastered up.

On stylistic grounds the temple is assigned a date

in the third quarter of the 12th century A.D. This also fits in well with dates of numerous inscriptions found in the temple which range from A.D. 1166 to 1178.

SAROTRA

It is a small village lying one and a half miles west of Sarotra Railway Station in the Banaskantha district of Gujarat. It is just six miles from Candrāvati, the capital of the Paramāras of Abu. Candravati was a prosperous city as it lay on an ancient trade-route. Its material prosperity is also attested to by numerous temples found in and around the city. One of these is a magnificent Jaina temple at Sarotra built of white marble and going by the name of Bavanadhvaja Jinālaya, but it is very unfortunate that nothing of the temple remains at the site, only its photographic record is available to us.

Bāvanadhvaja Jinālaya – It consists of a sanctum, *antarāla*, *gūḍhamanḍapa*, *mukhamanḍapa* and *raṅgamanḍapa*, the whole standing in an oblong courtyard surrounded by fifty-two *devakulikās* with a colonnaded corridor (Fig. 91). The temple-complex stands on a high platform which is reached from north through a porch landed up from the ground by a flight of nine steps. The temple was already in ruinous condition when it was first reported, and subsequently it was ruthlessly plundered for building material. It has derived its present name from the number of flag-staves (*dhvaja*) installed on the spires of fifty-two (*bāvana*) *devakulikās*.

The sanctum is *tri-aṅga* on plan displaying five planes on *bhadra* and three each on *karna* and *pratiratha*. Its frontal *karna* and *pratiratha* form the *antarāla* to demarcate the *gudhamanḍapa*.

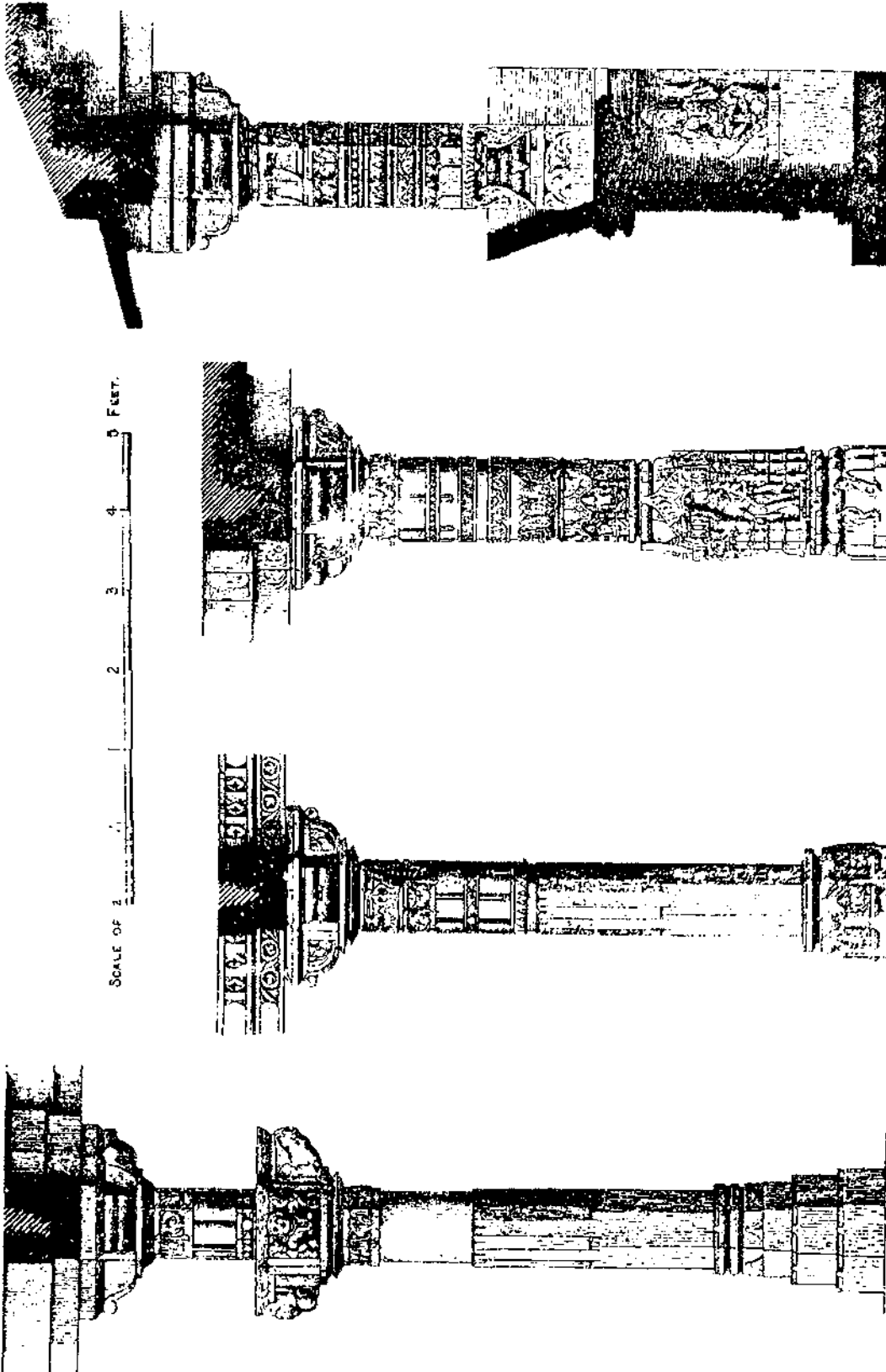
In elevation it shows five usual parts. The *pīṭha* is embedded in debris. The *vedibandha* consists of *khura*, *kumbha* carrying figure sculptures on the body and foliage on the shoulder, *kalaśa* decorated with beaded garlands and rosettes, *antarapaṭṭa* adorned with diamond-and-double volute pattern, and a *kapota*. The *jaṅghā*, supported by a *mañcikā*, carries framed figures of standing gods and goddesses, each surmounted by

an *udgama*-pediment. The *jaṅghā* on each *bhadra* shows a sunk niche. Above the *jaṅghā* comes a round *bharaṇi* with dropping foliage. The *varaṇḍikā* consists of a *kapota* and a ribbed cave-cornice. The *śikhara*, built of bricks and plastered up with lime, is of the *anekāṇḍaka* mode and seems to have been rebuilt. The interior of the sanctum is square with a projecting angle at each corner. The enshrined image has gone but an inscription of A.D. 1632 definitely makes its dedication to Mahāvīra.

The *gūḍhamanḍapa* is also *tri-aṅga* and follows the vertical lineaments of the sanctum, but its roof has collapsed beyond recognition. There is a moonstone in front of its entrance door. The interior shows an octagonal arrangement of eight pillars attached at eight angles of its wall. The pillars (Fig. 95) are of the square order. They have a moulded base; their shaft is square below, octagonal in the middle and circular above, all very richly carved. The capital consists of a double-coursed round *bharaṇi* topped by roll-brackets.

The *mukhamanḍapa* is reached from the *raṅgamanḍapa* by three stairways of four steps each and is divided into nine bays by fourteen pillars and two pilasters arranged in four lines of four each. The mid-staircase is wider and has a moonstone below. All the pillars (Fig. 94) are ornate and octagonal but not as rich as those of the *gūḍhamanḍapa*. The architraves put across the pillars show two ornamental bands of lotus scrolls and diamonds respectively. There is a niche on either side of the entrance door of the *gūḍhamanḍapa*.

The *raṅgamanḍapa* is laid out on a square platform which is slightly raised from the level of the courtyard. It shows an arrangement of eight pillars on three sides, while the fourth side is shared by the front row of four *mukhamanḍapa* pillars. On the front it is connected with the corridor of the *devakulikās* by three bays. The *raṅgamanḍapa* is roofed by a dome supported on an octagonal frame of architraves placed over the pillars. All the pillars (Fig. 93) of the *raṅgamanḍapa* are of the octagonal order and are provided with attic pillars. They have a moulded base; their shaft is octagonal below,



93



94



95



96

Figs. 93-96. Pillars, Bāvanadhyaja Jinālaya, Sarotra.

sixteen-sided in the middle and circular above, the last section being topped by a band of *kīrttimukhas*; and their capital shows a double-coursed round *bharaṇī* surmounted by atlantes brackets.

The *devakulikās* are landed up from the courtyard by a flight of three steps cut across the platform running all around and screened in the front by one row of octagonal pillars. Their walls towards the corridor are built of plain baked bricks, while on the outside moulded bricks have been used for the lines of horizontal mouldings. The pillars, roofs, doorframes and pedestal of images are all made of white marble. Except for two *devakulikās* near the main entrance which have been shut off from the others by walls, all the *devakulikās* have no partition walls as we notice in those of the Neminātha temple at Kumbharia. On the doors of many *devakulikās* were short inscriptions which range in date from A.D. 1599 to 1633. This clearly indicates that the temple was extensively repaired during this period.

The entrance porch is square on plan and is enclosed on the lateral sides by a balustraded wall of *rājasenaka*, *vedikā*, *āsanapaṭṭa* and *kakṣāsana*, all having been profusely carved. On the *āsanapaṭṭa* stand two pillars and two pilasters that support the roof with an overhanging corrugated eave-cornice. The pillars (Fig. 96) consist of shaft and capital only. Below, the shaft is square bearing decorations of creepers and pot-and-foilage member, while above, it displays seven decorative bands of lotus petals, leaves, scrolls, saw-teeth, diamonds and beads, *kīrttimukhas* alternating with tassels, and stylised pot-and-foilage. The capital consists of round abacus and roll-brackets. In front of the entrance is a moonstone.

Probably, this temple was erected in the latter half of the 12th or the beginning of the 13th century A.D.

MIANI

An old village on the sea-coast it lies about twenty five miles north-west of Porbander in the Junagadh district of Gujarat. Before the advent of the Muslims in this part of the country Miani appears to have been an active sea-port, and the export and import of goods

from this port must have been a great source of income to the people there. This is well demonstrated by many small and big temples standing there. One of these is a Jaina temple, now deserted and weather-worn.

Jaina Temple – It consists of a sanctum, *antarāla*, *gūḍhamaṇḍapa*, *mukhamaṇḍapa* and *raṅgamaṇḍapa*, the last one is gone but for a few pillars and architraves (Pl. 76). The temple is made of sandstone and faces north.

On plan the sanctum is *caturaṅga* consisting of *bhadra*, *pratibhadra*, *pratiratha* and *karṇa*, with projecting corners in between the last two. The frontal *karṇa* and *pratiratha* of the sanctum and the rear *karṇa* of the *gūḍhamaṇḍapa* have been transmuted into a wide buffer wall to form the *antarāla* for separating the sanctum from the *gūḍhamaṇḍapa*.

In elevation the sanctum shows five usual divisions. The *pīṭha* consists of nine moulded courses of two *bhittas* (the lower carrying flamboyant ornament and the upper, half lotuses), a minor *kumuda*, plain *paṭṭikā*, *jādyakumbha*, *karṇikā*, *antarapaṭṭa* decorated with stepped diamonds, a projecting *paṭṭikā* embellished with *caitya-gavākṣa* pattern, and *grāsapaṭṭī*. The *vedībādhā* consists of seven mouldings of *khura* adorned with lotus scrolls or *udgama* pattern, *kumbha* bearing figures of four-armed goddess or ornament of half diamonds, *kalāśa*, *antarapaṭṭa* decorated with stepped diamonds, *kapota* adorned with *udgama* pattern, and a *paṭṭikā* ornamented with floral diamonds. The *janṅhā*, supported by a *mañcikā*, is divided into two belts by a plain median band and is tantalisingly plain except for emptied *bhadra* niches. Above, the *janṅhā* is followed by a square *bharaṇī* with drooping foliage, and a *varaṇḍikā* of *kapota* and ribbed eave-cornice. The *śikhara*, rising abruptly above the eaves, shows a *tri-ratha* central tower marked by six *bhūmi-āmalakas* and twenty four smaller *śṛṅgas* leaning upon it. At the base of the *śikhara* in each cardinal point is a shallow niche containing diamond instead of figure of some divinity. The narrow spaces between the smaller *śṛṅgas* are occupied by elephant trunks. The entire *śikhara* is enmeshed with minute

caitya-gavākṣa pattern. The *triśākhā* door of the sanctum shows foliate scrolls, pillar jamb and lotus petals respectively, and has a female figure carrying water pot at the base. The door-sill shows a circular projection carved with stemmed lotus in the centre, a projecting *kīrttimukha* on its each side and a sculptured niche sheltering a figure of four-armed goddess on either extremity. The door-lintel continues the scroll-band of the jamb but depicts a figure of Jina on the *lalāṭa*. The overdoor is treated like a cornice. The enshrined image has gone now.

The *gūḍhamanḍapa* is *tri-aṅga* on plan and shares its *pīṭha* and wall with the sanctum, but its pyramidal roof has disappeared. It is entered from the *mukhamanḍapa* by a door which is similar to that of the sanctum, but the sill has Ambikā and Sarvānubhūti on two ends, the pillar-jamb carries a figure of door-keeper on the lower part and figures of musicians and dancers above, and the lintel depicts a row of hovering Mālādharas facing the *lalāṭabimba*. The interior of the *gūḍhamanḍapa* is square having its wall reinforced by eight somewhat ornate pilasters supporting a domical ceiling on an octagonal frame of architraves decorated with a band of foliate scrolls emerging from the mouth of a *kīrttimukha* carved in the centre and a band of saw-tooth pattern. The dome (Pl. 77) is composed of six circular courses of *karnadardarikā*, a course decorated with alternate goddesses and Kinnaras, three successive *gajatālus* and an eight-foil *kola*. The apical stone of the dome has disappeared.

The *mukhamanḍapa*, landed up from the *raṅgamanḍapa* by a flight of three steps, stands on a *pīṭha* which is but the continuum of the *gūḍhamanḍapa*. It is divided into three bays by six pilasters and two square pillars arranged in two rows of four each. The pillars have a moulded base; their shaft is square below and then it gradually turns into an octagonal, sixteen-sided and circular sections, the last one being clasped by a *kīrttimukha*-band; and the capital consists of two circular courses of arris and cyma recta and four-armed brackets of *bhāraputrakas*. The pilasters are like the

pillars but the brackets of *bhāraputrakas* are replaced by roll-brackets. The architraves are similar to those found in the *gūḍhamanḍapa* but the upper decorative band of saw-tooth pattern is absent here, instead it is plain. Each bay contains a ceiling made by cutting off the corners. Each ceiling consists of three tiers of nine stones, the central stone being carved with an open lotus.

The *raṅgamanḍapa* is nothing but a rubble of stones. However, from what now remains it appears that originally it consisted of eight pillars disposed along the three sides of a square nave, while its fourth side was shared by the front row of *mukhamanḍapa* pillars. Its six central pillars alongwith two *mukhamanḍapa* pillars formed an octagon and supported the dome on an octagonal frame of architraves. The pillars and architraves are similar to those seen in the *mukhamanḍapa*, but the *kīrttimukha*-band on the circular section of the shaft is absent here and the pillar-brackets carry *kīrttimukha* figures as well.

On architectural and sculptural grounds this temple is assigned a date somewhere in the third quarter of the 13th century A.D.

KANTHKOT

It lies about thirty one miles from Bhachau Railway Station in the Kutch district of Gujarat. Kanthkot is neither a religious place nor a business centre but a protected stronghold where the kings like Mūlarāja I and Bhīma I, both of the Caulukya dynasty, took shelter at the time of their distress. Indeed, there is an old fort on the top of a rocky hill with walls built of massive stone blocks. On the hill stand two temples, one of Sun God and another of Mahāvīra, the latter being a Jaina shrine going by the name of Solathambā, a name derived from the number of pillars in the *raṅgamanḍapa* comprising sixteen in all.

Mahāvīra Temple – It consists of a sanctum, *gūḍhamanḍapa* and *raṅgamanḍapa*. Originally, the *raṅgamanḍapa* had three porches two of which on the lateral sides have collapsed. The temple is weather-worn and its eastern wall fallen down. The temple faces

north.

The sanctum is *tri-aṅga* on plan, the *bhadra* broken into seven planes and the *karṇa* and *pratiratha* into five planes each. Between the offsets are recesses and the recesses between the *karṇas* and *pratirathas* contain *koṇikās*.

In elevation the sanctum has five usual divisions. The *pīṭha* consists of two *bhīṭas* – the lower being plain and the upper decorated with diamonds –, *jadyakumbha*, *karnika*, *antarapaṭṭa* adorned with stepped diamonds, *grāsapaṭṭī*, *gajathara* and *narathara*. The *vedibandha* consists of *khura*, *kumbha* carrying sculptures of Jaina goddesses on the body and ornamental foliage on the shoulder, *kalāṣa* decorated with beaded garlands and rosettes, *antarapaṭṭa* adorned with diamond-and-double volute pattern, and *kapota* ornamented with *udgama* pattern. Supported by an ornate *mañcikā* the *jaṅghā* carries framed figures of gods and goddesses, now sadly damaged. The *jaṅghā* on each *bhadra*, however, bears a projecting sculptured niche containing an image of Jina seated in meditation. The *jaṅghā* images are crowned by *udgama*-pediments followed above by a deep fillet carved with *kīrttimukhas* and a round *bharaṇī* with foliage clasps. The *varaṇḍikā* consists of a *kapota* and a ribbed cave-cornice. The *śikhara* of the sanctum has gone, but from the fragments strewn there it appears that it was of the *anekāṇḍaka* class enmeshed with *caitya-gavākṣas*. The niche at the base of the *śikhara* shelters a Jaina goddess with two female *caurī*-bearers. The doorframe of the sanctum, which is similar to that of the *gūḍhamaṇḍapa* to be described below, is sadly damaged and its carvings are very much abraded. Though the enshrined image of Mahāvīra is missing, the inscriptions available in the temple definitely attribute its dedication to him.

The *gūḍhamaṇḍapa* is also *tri-aṅga* on plan and shares its *pīṭha* and wall with the sanctum, but here the *bharaṇī* is substituted for *narathara*, the *bhadra*-niches contain the images of Jaina goddesses and the roof, now gone, is made up of horizontal tiers studded with bells. Its *saptaśākhā* doorframe consists of *patra*

(scroll), *rūpa* (figures of female attendants), again *rūpa*, *rūpastambha* (pillar jamb with images of goddesses), *rūpa*, again *rupa* and *padma* (cyma moulding carved with lotus petals), and carries a figure of *pratihāra* with female attendants on the basal part. The door-sill shows moulded courses on the lower section, while its upper section shows semi-circular projection with stemmed lotus in the centre, two *kīrttimukhas* on its flanks and two sculptured niches sheltering Sarvanubhūti and Ambikā on its two extremities. The door-lintel depicts scroll-band brought from the jamb and a row of hovering figures of Mālādharas facing the Jina carved as crest image. The overdoor shows five sculptured niches with seated figures of goddesses. The interior of the *gūḍhamaṇḍapa* shows an octagonal arrangement of eight pilasters supporting a domical ceiling on an octagonal frame of architraves. The pilasters with chamfered corners have a square moulded base; their shaft is square below, octagonal in the middle and circular on the top. On the lower section of two pilasters stands a male figure with folded hands; possibly they were the donors of the temple. The capital of the pilasters consists of a double-coursed abacus of arris and cyma recta and a roll-bracket. The architraves depict two ornamental bands of foliated scrolls and saw-tooth pattern on the side faces and a lotus medallion in the centre of their underside. The domical ceiling is composed of seven circular courses of *karṇadardarikā*, a course with figural band, three successive *gajatāḥus*, eight-foil *kola* and quatre-foil *kola*. From the second course project out eight square brackets adorned with figures of Vidyādharas, each originally supported a bracket figure tenoned into the lower *kola* course. The ceiling slab has disappeared.

The *raṅgamaṇḍapa* also shares its *pīṭha* with the sanctum but is laid out on a lower floor level by discontinuing the *gajathara*. When entire, it had nine bays with three additional porches, but now only four bays and one porch on north side are intact. The pillars are similar in form and ornamentation to the pilasters of the *gūḍhamaṇḍapa*. The architraves also correspond

to those of the latter. The four bays and the north porch have each a carved domical ceiling. Two of these ceilings are alike, each consisting of six courses, the first being octagonal and the others, circular. The first course depicts flamboyant device in semi-circles on the inner face and a *kīrttimukha* at each corner on the underside. The second is *kaṇḍardarikā*. The third and fourth are *gajātālus*. The fifth and sixth consist of eight-foil and quatre-foil *kolas* respectively. The ceiling slab has disappeared. Two other ceilings are similar to the preceding one but here is found only one course of *kola*. The remainder consists of an octagonal and three circular courses. The octagonal course is similar to that seen in the ceiling described above. The other three are made of cyma recta, each adorned with lotus petals. The ceiling slab depicts a full-blown lotus flower set up in a border of scrolls.

Stylistically, this temple shows a marked decline on the Caulukyan temples and appears to have been constructed during the closing years of the 13th century A.D. This is also corroborated by the inscriptions found in this temple and containing dates in and around A.D. 1280.

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CHAPTER VI

JAINA TEMPLE ARCHITECTURE : SOUTH INDIA

All the Jaina temples of South India are located to the south of the Vindhya mountain. The entire trans-Vindhya area is a peninsular land. It consists of a triangular plateau and extends from the Ajanta ranges in the north to the Nilgiris in the south and the Western Ghats in the west to the Eastern Ghats in the east. The long coastal line of the peninsula abuts Arabian sea on the west, Indian ocean on the south and Bay of Bengal on the east. Geologically, the northern parts of Western Ghats are made of Deccan trap, a rock in which the Jaina caves of Ellora etc. have been excavated. The south-west part of the Deccan plateau from Badami to Bijapur consists of fine-grained red sandstone hills which provide cliff-faces for the Early Cālukya caves and quarries for the structural temples. The western part of Mysore plateau provides large quarries of fine-grained talc or soapstone to the Western Cālukya and Hoysala temples. The building material in lower Krishna valley is marble like Palnad limestone which has been used by the early dynasties of Āndhradeśa. The south-eastern portions of the Deccan plateau and the extreme southern part of the peninsula are made of such hard rocks as granite and gneiss which have been exploited by the Pallavas in their caves and structural temples, and by the Colas and the Vijayanagara rulers in their structural buildings.

Historical Background

From about A.D. 550 to the end of A.D. 1300 the peninsular India, which roughly includes the five modern states of Maharashtra, Karnataka, Kerala, Tamil Nadu and Andhra Pradesh, was divided into a number of big and small principalities that always fought for the supremacy of their power in the region. Their administrative boundaries no doubt changed from time to time but at no point of time any of the ruling dynasties could bring the entire region into one political

unit. The political rivalries, however, did not much hamper the building activity and it went on unabated throughout the span of time. But owing to the religious insurgency of the Śaivas and Vaiṣṇavas and coming up of the Muslims in South India many Jaina temples were destroyed or converted, but not as much as we find in North India. Enough, however, remains to show the glory of Jaina edifices. In order to have a better understanding of Jaina buildings it is worthwhile to give a brief outline of the political and cultural condition of the period under review.

The Cālukyas of Vātāpī (c. A.D. 550-750) – The Cālukyas, Early Cālukyas as they are called, ruled from their capital at Vātāpī (modern Badami in Bijapur district of Karnataka) which was founded by Pulakeśin I (A.D. 543-566). He was succeeded by his son Kīrtivarman I (A.D. 566-598) who led successful expeditions against the Kadambas, Mauryas and Nalas. From his reign Jainism seems to hold grounds in the Cālukya realm as is evident from a Jaina cave at Badami. After Kīrtivarman his younger brother Maṅgaleśa (A.D. 598-609) ascended to the throne as his own son Pulakeśin II was a minor. He conquered Revatidvīpa and defeated Kalacuri Budharāja. During his time Jainism continued to flourish as is demonstrated by the excavation of a Jaina cave at Aihole.

Pulakeśin II (A.D. 609-642) was the most powerful king of the dynasty and defeated many kings, the noteworthy amongst whom was Harṣa of Kannauj. But at the close of his reign he had to sustain a defeat at the hands of the Pallava king Narasimhavarman and as a result disorder prevailed in the Cālukya kingdom. Normalcy, however, returned when his son Vikramāditya I (A.D. 654-681) ascended to the throne. Pulakeśin seems to have patronised Jainism as the Meguti Jaina temple at Aihole was built during his reign

and his famous inscription preserved in this temple was composed by a Jaina poet named Ravikīrti.

After Vikramāditya I the Cālukya kingdom was ruled by four kings of whom Kīrtivarman II (A.D. 745-757) was the last one. With him the Cālukya rule came to an end and the territory passed into the hands of the Rāṣṭrakūṭas. The reigns of these rulers were no doubt eventful and some Jaina temples were also erected, but they do not exist now.

The Rāṣṭrakūṭas of Malkhed (c. A.D. 750-973) – They were the greatest power of the Deccan and Karnataka and ruled from their capital at Mānyakheṭa (Malkhed). Dantidurga laid the foundation of the Rāṣṭrakūṭa power in the Deccan in the mid-8th century by vanquishing Cālukya Kīrtivarman II. He was succeeded by his uncle Kṛṣṇa I (c. A.D. 756-773) who completely wiped out the Cālukyas from Karnataka, annexed the Gaṅga territory and defeated Viṣṇuvardhana IV of Veṅgī. He is credited for the excavation of the famous Kailāsa Temple at Ellora which inspired the Jains to produce a smaller copy of the same there.

After Kṛṣṇa I the rein of power passed into the hands of Govinda II (c. A.D. 773-780), Dhruva (c. A.D. 780-793), Govinda III (c. A.D. 793 - 814) and Amoghavarṣa I (c. A.D. 814-880) respectively. Dhruva and Govinda II were very powerful kings and led successful campaigns not only in the south but also against the Pratihāras (Vatsarāja and Nāgabhaṭa II) of Kannauj and Dharmapāla of Bengal. Amoghavarṣa I was a peace-loving king and inclined towards Jainism in the latter part of his life. During the reigns of these rulers Jainism was well received in the kingdom. This is explicitly known from the excavation of Jaina caves at Ellora.

Amoghavarṣa was succeeded by his son Kṛṣṇa II (c. A.D. 880-914) and the latter by his son Indra III (c. A.D. 914-929). Indra was a powerful ruler as he repulsed an attack of Paramāra Upendra and captured Kannauj for some time by defeating Pratihāra Mahipāla. After Indra the Rāṣṭrakūṭa kingdom was ruled by six

kings (c. A.D. 929-973) during whose reigns the Rāṣṭrakūṭa power gradually declined and at last it passed into the hands of the Western Cālukya king Taila II. During the long reigns of these rulers Jainism flourished well in the state. This is apparent from a number of Jaina temples founded during the period. Two of these still exist at Hallur and Pattadakal.

The Cālukyas of Kalyāṇa (c. A.D. 973-1189) – After overthrowing Rāṣṭrakūṭa Karkka II in A.D. 973 Taila II (A.D. 973-997) of the Cālukya dynasty of Kalyāṇa ruled at Malkhed. As a result of this the vassals of the Rāṣṭrakūṭas transferred their allegiance to him and those who refused were forced to do so. He subjugated Lāṭa and defeated Uttama Cola. He also came into clash with Paramāra Muṇja of Malwa and killed him. In the time of Taila the Cālukyas were busy in consolidating their empire and had little time for cultural activities. However, Jainism flourished well in the state as Taila himself patronised Jaina poet Ranna, and Vimalacandradeva was appointed preceptor of prince Satyāśraya. The Jaina temple at Annigere and three others at Aihole (Jaina shrine near Caranti-maṭha, the triple shrine near Virūpākṣa and Candraprabha temple) were also built at this time.

Taila II was succeeded by his son Satyāśraya (A.D. 998-1008). During his reign the Cola prince Rājendra, son of Rājārāja, attacked Malkhed when he had gone on an expedition to Veṅgī, and captured the southern portion of the Cālukya territory. Jainism seems to have been in a flourishing state at this time as the famous Jaina temple at Lakkundi was built during his reign.

Satyāśraya was followed by his nephew Vikramāditya V (A.D. 1008-1014) and the latter by his younger brother Ayyaṇa II. After the eventless reigns of these rulers Jayasīrṃha II (A.D. 1015-1042), the younger brother of Ayyaṇa II, ascended the throne. He ruled from the newly founded capital of Kalyāṇa (modern Kalyani in Bidar). He had to face a confederate army of Paramāra Bhoja and Kalacuri Kaṇha from the north

and a formidable army of Cola Rājendra I from the south. Although he succeeded in defeating the confederate army, he could not check the Colas from sacking Malkhed. During the reigns of these rulers Jainism flourished well in Karnataka. This is clearly evident from the royal patronage rendered to Jainācārya Vādirāja by Jayasimha and by the foundation of the Pārśvanātha temple at Śravaṇabelagola and the Jaina temple No. 1 at Mulgund.

After Jayasimha II his son Someśvara I (A.D. 1042-1067) ascended the throne. He fought three battles with Cola Rājādhirāja and each time sustained a defeat. In A.D. 1054-55 Someśvara alongwith Cedi Karṇa and Caulukya Bhīma I attacked the Mālava capital of Dhārā and in the battle that ensued the Mālava king Bhoja lost his life. Jainism continued to flourish during this period. This is demonstrated not only by a number of grants made to Jaina temples but also by the extant Jaina temples located at Ron, Nagai and Lakkundi.

Someśvara I was succeeded by his son Someśvara II (A.D. 1068-1076) and the latter by his brother Vikramāditya VI (c. A.D. 1076-1127). Soon after his accession Someśvara had to deal with his brother who had turned hostile to him. He was successful to hold the rein of power for some time but at last lost it to him. Vikramāditya VI was a powerful king. He suppressed the hostility of his younger brother Jayasimha III and put down the revolts of his vassal chief – Hoysala Viṣṇuvardhana of Dorasamudra, Kadamba Vijayāditya of Goa, Yādava Iramadeva of Seunadeśa and Śilāhāra Bhoja of Karahāṭaka. During the long reigns of these rulers Jainism received full support from the generals and traders and had many flourishing centres in Karnataka with Jaina temples – Virabhadra temple at Lakkundi, the ruined Jaina temple at Annigere, Trikūṭa-basadi at Harasur, the Pañcaliṅgeśvara at Huli, the Caranti-maṭha at Aihole, and Śaṅkha-basadi and Anantanātha-basadi at Lakṣmeśvara.

Vikramāditya VI was succeeded by his son Someśvara III (A.D. 1127-1139) from whose reign the

Cālukya power began to crack. During the reigns of the next two rulers, viz. Jagadekamalla (A.D. 1139-1149) and Taila III (A.D. 1149-1162), the Cālukya power further declined. In A.D. 1189 the whole of Cālukya kingdom was occupied by Bhillama, the vāssal chief under Someśvara IV, son of Taila III, and Someśvara had to take refuge in the Kadamba capital of Goa. During this period Jainism considerably suffered from the upsurgency of the Śaiva fundamentalists who persecuted the Jainas, destroyed their temples, mutilated the Jina images and converted Jaina temples into Śaiva. Under these circumstances one cannot expect a Jaina foundation, a fact substantiated by the non-availability of a Jaina shrine.

The Gaṅgas of Talkad (c. A.D. 900-1000) – The Gaṅgas ruled from their capital at Talkad in southern Karnataka. They came into prominence when Racamalla II (A.D. 870-907) fought a battle with the Calukyas of Veṅḡi. Racamalla was succeeded by Nītimārga II (A.D. 907-935), son of his brother Būtuga I, who consolidated his empire. Nītimārga was followed by his three sons Narasimha, Racamalla III and Būtuga II respectively. The first of these ruled for a short period and the second was ousted by Būtuga (A.D. 937-960). Būtuga II was an important ruler of the dynasty as he married a Rāṣṭrakūṭa princess, daughter of Amoghavarṣa III, and assisted Rāṣṭrakūṭa Kṛṣṇa III against the Colas. Būtuga II was succeeded by his son Murula (A.D. 961-963) and the latter by his younger brother Mārasimha II (A.D. 963-974). Mārasimha II defeated the Nolambas and captured their Ucchaṅgi fort. He was succeeded by his son Racamalla IV (A.D. 974 - 1000) during whose reign the Colas of Tanjaur overran Talkad and annexed the Gaṅga territory in the Cola empire.

On account of the active support of the Gaṅgas Jainism flourished well in their kingdom. Būtuga II was proficient in Jaina doctrine. Mārasimha II turned a Jaina and founded Jaina temples at Purigere and Annigere which do not exist now. Cāmuṇḍarāya, the minister of Mārasimha II, made the colossus of Bāhubali at

Śravaṇabelagola and a Jaina temple also at the same site. The extant Jaina temples at Kambadahalli and Vijayamangalam also bespeak of the flourishing condition of Jainism in the kingdom.

The Śāntaras of Huṃca (c. A.D. 775-1150) – The Śāntaras ruled from their capital at Huṃca in western Karnataka. They were peace-loving people. Consequently, they did not play any major role in the contemporary politics.

Their early history is shrouded in the darkness. It was probably Jinadatta who laid the foundation of the family in the early 9th century A.D. Not much is known about the next three rulers (Jayakeśi, Raṇakeśi and an unnamed king) but the fourth ruler, Vikrama whose definite date of A.D. 897 is known from the inscriptions, was powerful as he consolidated his position at Huṃca. He was succeeded by his son Cāgī, who is known to have built a water reservoir. After Cāgī the Śāntaras continued their rule at Huṃca but nothing is known about their political career.

Like the Gaṅgas of Talkad the Śāntaras were devout Jains and built many Jaina temples of which six (Sūle-basti, Bogāra-basti, Guḍḍada-basti, Pārśvanātha-basti, Padmāvatī temple and Pañcakūṭa-basti) stand to this day at Huṃca in various stages of preservation.

The Kadambas of Banavāsi and Hangal (c. A.D. 973-1250) – The Kadambas of Banavāsi (Sorab district, Karnataka) and Hangal started their political career as vassal chiefs of the Cālukyas of Kalyāṇa from the 10th century A.D. The first dynast of the Kadambas was Caṭṭiga (c. A.D. 972-1015) who assisted his overlord Jayasīṃha II against the Colas. He also helped Jayasīṃha in repulsing the confederate army of Malwa. After the lapse of some time the province was governed by Kīrttiṇvarman, grandson of Caṭṭiga. Owing to distrustfulness of his overlord Vikramāditya VI, Kīrttiṇvarman was removed from governorship and his uncle Śāntivarman was appointed the new governor of the province. Śāntivarman administered the province till A.D. 1089 followed by a long rule of his son Taila II

ending in A.D. 1125. Taila II thwarted an attack of Hoysala Viṣṇuvardhana who had revolted against the imperial Cālukyas. After Taila the province was ruled by a number of Kadamba chiefs and at last the Kadamba rule came to an end in mid-12th century A.D.

The Kadambas were devout Śaiva, but Jainism flourished in the state. This is evident from three extant Jaina temples located at Konnūr, Hangal and Kupattur.

The Raṭṭas of Kuhaṇḍimaṇḍala (c. A.D. 975-1229) – The Raṭṭa kingdom of Kuhaṇḍimaṇḍala was located in the north-west quarter of Karnataka. The Raṭṭas were probably subordinate to the Imperial Rāṣṭrakūṭas at the beginning of their career, but later they transferred their allegiance to Taila II of Kalyāṇa and were loyal to them till the end of the Imperial dynasty. Not much is known about the political achievements of the Raṭṭas, but in the field of art and architecture they have remarkable contributions.

Like the Gaṅgas and Śāntaras, the Raṭṭas patronised Jainism by building temples to Jinas and by issuing land-grants for their maintenance. At present, however, only the Raṭṭa Jinālaya at Belgaum has survived.

The Hoysalas of Dorasamudra (c. A.D. 1047-1346) – The Hoysalas ruled as early as 10th century A.D. at Sosevūr (modern Angadi) in Kudur district of Karnataka, but later they transferred their capital at Dorasamudra (modern Halebid). The first four kings of the dynasty, viz. Nṛpakāma (c. A.D. 1006-1047), Vinayāditya (A.D. 1047-1098), Ereyaṅga (A.D. 1098-1102) and Ballāla I (A.D. 1102-1108) were father and son in order of succession and ruled as vassals of the Cālukyas of Kalyāṇa. During the reigns of these rulers Jainism was patronised in the kingdom. This is apparent from the fact that the preceptor of Nṛpakāma and Vinayāditya was a Jaina and Ereyaṅga granted two villages for the upkeep of Jaina temples. Two extant Jaina temples (Vāsantikā and Sosevūr-basti) also speak of the same story.

Ballāla I was succeeded by his brother Viṣṇuvardhana (A.D. 1108-1142). He tried to build an

independent kingdom but was suppressed to the vassalage position by his overlord Cālukya Vikramadiya VI. During this period Jainism flourished well in Karnataka. Though Viṣṇuvardhana himself was a Vaiṣṇava, his chief queen Śāntaladevī, as also his prime minister Gaṅgarāja and some other generals, embraced Jainism. The Pārśvanātha and the Ādinātha temples at Halebid and the Jaina temple at Angadi are also indicative of the bright position of Jainism in his kingdom.

Viṣṇuvardhana was succeeded by his son Narasimha I (A.D. 1142-1173). He was a weak ruler and was at last dethroned by Ballāla II (A.D. 1173-1220). The age of Ballāla sees the climax of Hoysala power. At the beginning of his career he forced the Cāṅgalavas, Koṅgalavas and Pāṇḍyas (of Uccaṅgi) to acknowledge his suzerainty. He next defeated Yādava Bhīllama V of Devagiri and assumed imperial titles. He also subjugated the Sindas of Belagutti. He, however, could not stand the might of Singhaṇa II, successor of Bhīllama V, and lost the territories of Banavāsi and Belvola to him. He had matrimonial alliance with the Colas. When his son-in-law Cola Kullotuṅga III was overthrown by Sundara Pāṇḍya, he helped him to recapture the throne. During the reigns of these rulers Jainism received active support from the royalty as well as nobility. This is clearly evident from a large number of land-grants issued to maintain Jaina temples. This period also produced a large number of Jaina temples of which seven, viz. the Pārśvanātha temples at Nittur and Heggere, Akkana-basadi at Śravaṇabelagola, Śāntinātha temples at Halebid and Jinanāthapuram, Mallikārjuna temple at Puṣpagiri, and the Jaina temple at Udri, are still existent.

Ballāla II was succeeded by his son Narasimha II (A.D. 1220-1235) and the latter by his son Someśvara (A.D. 1235-1265). Someśvara divided the Hoysala kingdom into two parts; the northern or main Hoysala land of Dorasamudra he allotted to his crown prince Narasimha III (A.D. 1254-1291) and the southern one to his another son Rāmanātha (A.D. 1254-1295). The

partition, however, only led to the fights between the two brothers. Taking advantage of the situation the Yādavas attacked the northern kingdom and Sundara Pāṇḍya the southern one. In A.D. 1291 Ballāla III ascended the throne of Dorasamudra during whose time Malik Kāfur, the general of Allāuddin Khaljī, invaded Dorasamudra and looted it. At last in A.D. 1346 it was included in the Vijayanagara empire.

In the long reign of these rulers the atmosphere was not congenial for the building activity. There also was an utter decline in the supporters of Jainism. As a result, no Jaina temple was produced at this time.

The Pallavas of Kāñcī (c. A.D. 650-900) – The Pallava dynasty of Kāñcī in Toṇḍaināḍu (Tamil Nadu) was founded by Simhavarman and his son Simhaviṣṇu. The mother of Simhaviṣṇu consecrated a Jaina temple. A temple of Mahāvīra also existed in the time of Simhavarman.

Simhaviṣṇu was succeeded by his son Mahendravarman I (c. A.D. 580-630) who fought with the Cālukyas of Vātāpī. His reign was also eventful in the religious and literary activities. In the beginning he was a Jaina but later turned a staunch Śaiva as he is alleged to have persecuted the Jainas and destroyed their monasteries. But the excavation of a Jaina cave at Vilappakkam during his reign disapproves of his bigotry position.

Mahendravarman I was succeeded by his son Narasimhavarman I Māmalla (c. A.D. 630-668) who waged successful wars with the Cālukyas and captured the capital of Vātāpī. He also sent a naval contingent to Ceylone. He continued the cut-in method of excavating the caves. He also devised the cut-out method whereby the monolithic Rathas of Mahabalipuram could come to light. But none of these is Jaina, in spite of the fact that the famous Jaina scholar, Samantabhadra, lived at this time.

Māmalla was followed by his son Mahendravarman II (A.D. 668-672) and the latter by his son Parameśvaravarman I (A.D. 672-700). These

rulers also were at war with the Cālukyas. Parameśvaravarman suffered even a defeat at the hands of the Gaṅga king Bhūvikrama. These two rulers were staunch Śaiva and hence no scope for Jaina activity.

Parameśvaravarman I was succeeded by his son Narasimhavarman II Rājasimha (A.D. 700-728) whose reign being comparatively peaceful sees brisk building activity in the field of structural temples. This is also attested to by a Jaina temple to Candraprabha at Tirupparuttikunram, Jinakañci, built during his reign.

After Rājasimha the Pallavas continued their rule in Toṇḍaināḍu up to the end of the 9th century A.D. but, owing to the prominent position of Śaivism and Vaiṣṇavism, no Jaina temple was built. Similar is the position of Jainism in the time of the Colas and the Pāṇḍyas who ruled from Tanjaur and Madura after the Pallavas.

Architectural Features

The Jaina temples south of the Vindhya mountain are characterised by a storeyed sanctum with cupola top, a mode of temple-style called Draviḍa in architectural treatise. In the simplest form of their ground plan they show a square *vimāna*-sanctum with or without a covered ambulatory (*pradakṣiṇāpatha*) around it, and an *ardhamanḍapa* approached from the ground by a stairway having elephant banister. In the larger conception the *vimāna* is confronted by an *antarāla*-vestibule followed in its turn by a *gūḍhamanḍapa* or *mahāmanḍapa* (closed hall), larger than the *vimāna*, and a *raṅgamanḍapa* or *mukhamanḍapa* (open pillared hall). The presence of *gūḍhamanḍapa* and *raṅgamanḍapa* solely depends upon the need of the temple or the choice of the architect as some temples have both the halls and some others possess either of the two. Where there is a *raṅgamanḍapa* it is landed up from the ground by an usual staircase, and where there is a predilection for *gūḍhamanḍapa* it is entered through an entrance porch, preferably from the front side, but there are temples which have entrances on the front as well as lateral sides. The Jaina temple at Hangal, which has only the *raṅgamanḍapa*, not the

gūḍhamanḍapa, in front of *vimāna*'s *antarāla*, has entrances on all the three sides of the *raṅgamanḍapa*. In some Jaina temples the *antarāla* is conspicuous by its absence.

Apart from having single *vimāna* in their layout the Jaina temples of South India possess double, triple and five-sancta *vimāna* with a common *gūḍhamanḍapa*. In the juxtaposed double shrine of the Caranti-maṭha at Aihole each *vimāna* has its own *gūḍhamanḍapa*, though the *mukhamanḍapa* in these shrines is commonly disposed. In the triple shrine the three *vimānas* stand juxtaposed at the back (Candragupta-basadi at Śravaṇabelagola) or on the three sides of the *gūḍhamanḍapa* (the triple shrine near Virūpākṣa at Aihole and Harasur), the fourth side providing access to it. In the five-sancta temple three *vimānas* are placed juxtaposed behind the rear side of the *gūḍhamanḍapa* and two *vimānas* are placed on its lateral sides (Pañcaliṅgeśvara temple at Hulī and Śaṅkha-basadi at Lakṣmeśvara). In another temple the lateral shrines are detached from the *gūḍhamanḍapa* (Pañcakūṭa temple at Kambadahalli); in the third one the five *vimānas* are put up juxtaposed on the rear side of an oblong *gūḍhamanḍapa* (Pañcakūṭa-basti at Humca); in the fourth one the three *vimānas* are disposed along the three sides of the *gūḍhamanḍapa* and two on the lateral sides of a large pillared *manḍapa* built in the front (Anantanātha-basadi at Lakṣmeśvara).

Some Jaina temples have individual features of the plan. The Jaina temple at Ron is rectangular on plan as the *vimāna* and *gūḍhamanḍapa* are laid out in a common enclosing wall. The Pārśvanātha temple at Halebid has a detached *asthānamanḍapa* (sitting hall) in front of the *gūḍhamanḍapa*. The Śāntinātha temple at Jinanāthapuram stands on a *jagatī*-platform. The Mallikārjuna temple at Puṣpagiri and the monolithic Choṭā Kailāśa at Ellora are entered through a *pratolī*-gateway. The Jaina temple near Caranti-maṭha at Aihole, the Jaina temple (No. 1) at Mulgund, the great Jaina temple at Lakkundi, the Candraprabha temple at

Vijayamaṅgalam and the Pañcakūṭa-basadi at Kambadahalli are surrounded by a *prākara*-wall entered through a simple gateway, *dvāramanḍapa* (hall-formed gateway), *gopura* (gatehouse) and *pratoli* respectively. In the Śaṅkha-basadi at Lakṣmeśvara the *raṅgamanḍapa*, instead of being open, is enclosed by a screen wall.

On plan the square *vimāna* has either straight sides or is indented into alternate projected and recessed bays (Meguti temple at Aihole). In the developed temples it has two (*bhadra* and *karṇa*) or three (*bhadra*, *pratiratha* and *karṇa*) offsets with or without *salilāntaras* between. The offsets are usually further broken into a number of planes and are carried up to the shoulder part of the *grīvā-śikhara* (neck and cupola).

In elevation (see Fig.110) the *vimāna* shows one or more *talas* (storeys), the *āditala* (ground storey) consisting of *adhiṣṭhāna* (plinth), *pāda* or *bhitti* (wall), *prastara-hāra*, *grīvā*, *śikhara* and *stūpi*, while the upper *talas* follow on smaller scale the morphology of the ground storey, excluding the *adhiṣṭhāna*. The plinth (see Fig. 102) consists of a series of plain or ornamental mouldings showing generally an *upāna*, *jagatī*, round or three-faceted *kumuda*, *kaṇṭha*, *kapota*, *pratikaṇṭha* and *paṭṭikā*, with some minor mouldings. The *jagatī* in the Jaina temple at Hallur, however, is replaced by *khura-kumbha* which, though rare in Karnataka Jaina temples, is an essential element of the plinth of the north Indian temples. The *kumuda* in a number of later temples takes the shape of *karṇaka*. The plinth of the Śaṅkha-basadi at Lakṣmeśvara and the Jaina temple at Annigeri stands on a sub-plinth (*upapīṭha*) made up of some moulded courses. Generally, the *kaṇṭha* is decorated with sculptural panels, the *kapota* with *nāsī*-bosses containing figure sculptures, and the *pratikaṇṭha* with figures of *makara*, *vyāla* etc. The plinth may carry *kapota*, *pratikaṇṭha* and *paṭṭikā* in this very sequence as upper mouldings; or it may display two or one of these as terminal mouldings.

The wall of the *vimāna* is flat or is relieved with a series of slender pilasters cantoning the projecting

offsets or bays accommodating sculptured niches surmounted by varieties of shrine models and decorative motifs, particularly in the Western Calukyan and Hoysala temples, while the recesses in some temples contain perforated stone grilles. The wall-pilasters are always plain below and show ornate mouldings and capitals above. The wall is surmounted by *prastara* and *hāra*. The *prastara* consists of *uttara* (beam), *vājana* (projecting band), *valabhī* (rafter ends), *kapota* and *pratikaṇṭha*, while the *hāra* shows a string of ornate shrine models of *kūṭa*, *śālā* and *pañjara* with ornate *nāsīs* and *hārāntaras*. The sequence of wall-*prastara-hāra* is also found in diminutive form in the succeeding *talas* (storeys) of the storeyed *vimāna*, but the *talas* in the superstructure of the developed temples of the Western Cālukya and Hoysala periods are so much compressed that they resemble the tower of the north Indian temples. The superstructure terminates in a flat *vedī* followed by *grīvā* (neck), *śikhara* of square, octagonal or circular shape, and *stūpi* (finial) made up of pitcher and citron, the last one having disappeared in the majority of Jaina temples.

The *vimāna-garbhagrha* is generally entered from the *antarāla* through a plain or carved doorway. The *garbhagrha* doorframe, as also of the other compartments, generally shows three to five *śākhas* (jambs) with Jina as *lalāṭabimbha* (tutelary image). The first jamb from inner side is carved with *ratna* (diamond); the second shows Gandharvas, *bhūtas*, scrolls or Vidyādhari; the third is *stambha* (pillar); the fourth is adorned with garlands, *vyālas* or scrolls; and the fifth is *bāhyaśākhā* (outermost jamb) decorated with lotus petals. In the *triśākhā* doorway the *stambha* occurs in the central position and in that of *catuśśākhā* doorframe it comes in the third position. The *garbhagrha* is enclosed by a plain wall reinforced by pilasters. Inside is a seated or standing image of Jina with attendant figures.

The *antarāla*, which is just an extension of the *vimāna*, is a rectangular or square compartment (in case of the latter it is almost the size of the *vimāna*) enclosed on two lateral sides by the plain or indented walls

having sculptured niches or *kūṭastambhas* or left plain. At times it is lodged over by *śukanāsa* (antefix) leaning upon the superstructure of the *vimāna*. The *śukanāsa*, wherever present, contains an image of Jina in its facade niche. In the interior of some temples it is confronted by a pair of pillars and has a sculptured niche on its side walls. In the Choṭā Kailāśa at Ellora the columns also support a fine *toraṇa*-arch.

The *gūḍhamanḍapa* is a closed pillared hall following the scheme of plan and elevation of the *vimāna* and having a flat roof with *hāra* parapet of the *vimāna*'s first *tala*. It is entered from one or all the three sides through a porch of two pillars and two pilasters with a flat roof. Its interior usually shows four pillars in the slightly raised central nave and twelve pilasters in the periphery forming thus one central bay and eight surrounding bays. Such an arrangement of columns and bays in the south Indian temples is called *navaraṅga* (nine bays). The bays carry flat or lantern ceilings bearing sculptural and floral enrichment or left plain. In the larger conception the *gūḍhamanḍapa* has a greater number of pillars arranged in crisscross pattern.

The pillars of the *gūḍhamanḍapa* are both plain and ornate and show several varieties of square, octagonal, circular, fluted, faceted, stellate and lath-turned pillars. The pillar, most commonly used, has a square moulded base; the shaft is square below and circular above, the latter carrying a series of faceted belts or rings, large or small bell, belt and *laśuna*; the capital consists of *tāḍi*, *ghaṭa*, *pāli* and *phalaka*; and the corbel has four-armed roll, wavy or bevelled bracket. These constituents of the shaft also appear in the fluted and faceted pillars. The pilasters are like the pillars. In some temples the interior wall of the *gūḍhamanḍapa* also contains sculptured niches.

The *raṅgamanḍapa* is a semi-open hall laid out on a square, rectangular or *dvi-aṅga* plan in front of the *gūḍhamanḍapa* or *antarāla* (sometimes detached in the form of *āsthānamanḍapa*). Where the *raṅgamanḍapa* is attached to the *antarāla*, the rear portion of the

raṅgamanḍapa is treated like the *gūḍhamanḍapa* wall as found in the Jaina temple at Hangal. Its *adhiṣṭhāna* has usually been kept low, and above the *kapota* here is found *kaṇṭha*, instead of *kumuda*, often carved with diamonds in panels. Above this comes a parapet wall comprising *rājasenaka*, *vedikā*, *āsanapaṭṭa* and *kakṣāsana*, one or two members among these being absent in some temples. On the parapet wall stand dwarf pillars and in the inner part full pillars. These pillars also are of varied forms and correspond largely to those of the *gūḍhamanḍapa*. The bays formed by these pillars contain plain or carved flat ceilings, but the Jaina temple at Belguam possesses an ornate domical ceiling with a fine pendant. The *raṅgamanḍapa* is usually approached from the front by a stairway; the same in the Belgaum Jaina temple, however, is entered from the front as well as lateral sides through a porch containing an ornate ceiling. The open hall is shaded by a large double-curved or sloped out cave-cornice.

The *pratoli* is a gate-house with central passage and walled sides. Its flat roof in the interior is supported by the pillars put up on both sides of the passage.

The *dvāramanḍapa* is a hall-formed gate attached to the surrounding walls of the temple. It also has a flat roof supported on pillars.

The *gopura*, which is a characteristic of the south Indian temples, is a storeyed structure over the entrance through the enclosing walls to the temple. Rectangular on plan it is composed of several storeys diminishing as they ascend and is covered on top by a semi-circular roof with a series of *stūpis*.

We now proceed to describe the temples of South India, but before that it is worthwhile to note that no Jaina Tīrthaṅkara was born in the peninsular India, nor had any of the 24 Tīrthaṅkaras ever visited it during his preaching tour, yet Jainism flourished well in this part of the country. Probably, the people of the region were greatly influenced by the Jaina principles of Anekānta and Ahimsā and therefore they extended their ample support for its spread and development in the

region. The pivotal role in this regard was played by the Digambara sect of Jainism as all the structural Jaina temples of the period under reference belong to this sect. But it is a pity that at present the Jaina temples of Karnataka and Tamil Nadu alone have survived.

KARNATAKA

Karnataka first came into contact with Jainism when a severe drought broke out in Magadha and Bhadrabāhu, the head of the Jainasaṅgha, alongwith the Mauryan emperor Candragupta migrated to the south and settled at Śravaṇabelagola about B.C. 298. In the beginning of the Christian era Śravaṇabelagola was developed into an important centre of Jainism by Kundakunda and his lineage. Subsequently, Arhadbali, according to an inscription found in the Siddara-basti at Śravaṇabelagola, earned great fame through his two disciples, Puṣpadanta and Bhūtabali, and divided the Mūlasaṅgha into four sub-sects, viz. Sena, Nandī, Deva and Siṃha, each being further divided into Gaṇas and Gacchas. In A.D. 470 Vajranandi founded the Drāviḍasaṅgha in Tamil Nadu which was affiliated to the Mūlasaṅgha of Śravaṇabelagola.

Jainism was well received in Karnataka during the times of the Cālukyas of Badami. This is evident not only by two Jaina caves excavated at Aihole and Badami but also by the Meguti Jaina temple founded at Aihole in A.D. 634 by the Jaina poet Ravikīrtti who wrote the famous eulogy of the Cālukya king Pulakeśin II engraved in this very temple.

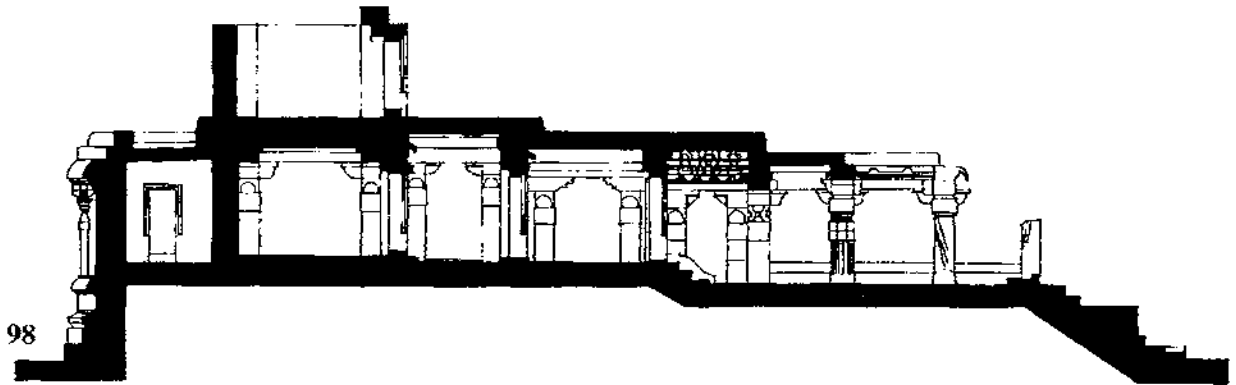
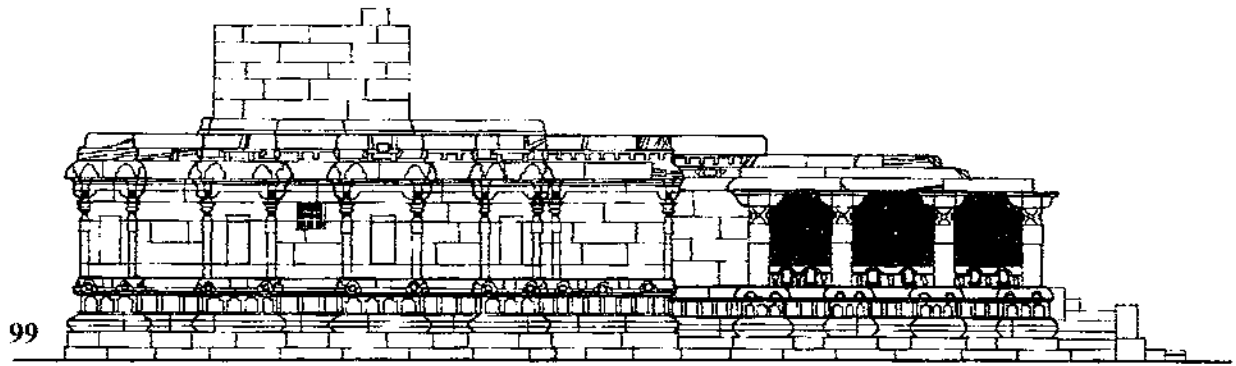
During the age of the Rāṣtrakūṭas of Mānyakhēṭa (c. A.D. 750-973) Jainism became very popular in Karnataka. This was due to the fact that many Rāṣtrakūṭa kings had leanings towards Jainism. The Rāṣtrakūṭa king Amoghavarṣa even turned a Jaina and accepted Jinasena, the author of the *Ādipurāṇa*, as his religious preceptor. Many inscriptions found at Śravaṇabelagola also speak of the flourishing condition of Jainism in the State. The capital city of Mānyakhēṭa became an important centre of Jainism at this time since Puṣpadanta, the author of many Jaina works in Apabhraṃśa, made

his abode there. The prevalence of Jainism is also known from a group of five rock-cut Jaina caves hewn at Ellora and from two structural Jaina temples raised at Hallur and Pattadakal.

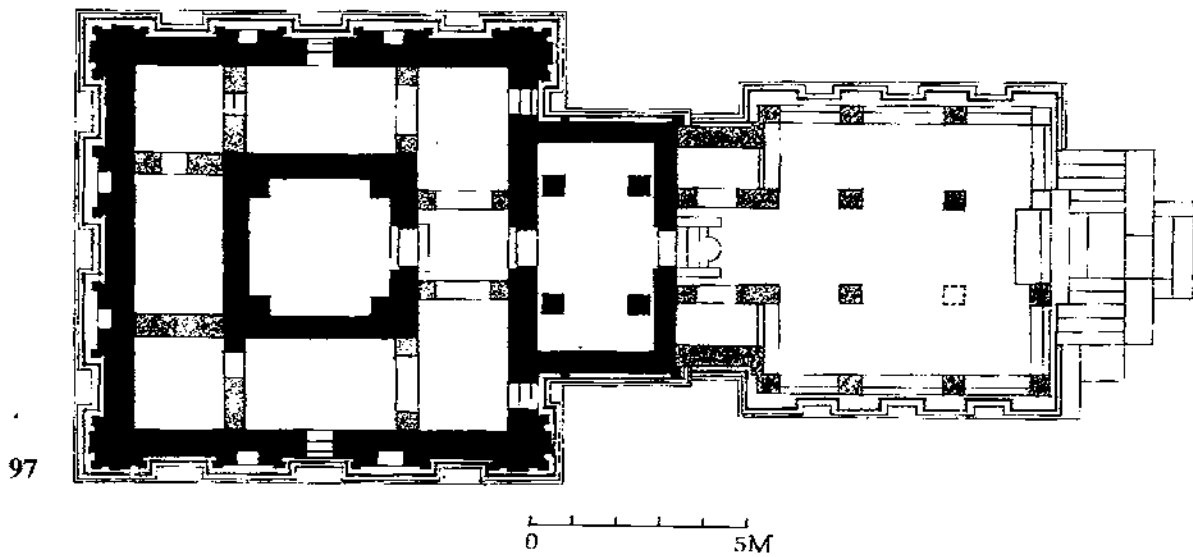
After the Rāṣtrakūṭas the main land of Karnataka was ruled by two major dynasties of the Cālukyas of Kalyāṇa (c. A.D. 973-1189) and the Hoysalas of Dorasamudra (c. A.D. 1047-1346), while the peripheral parts in the north-west, west and south were governed by some minor dynasties of the Gaṅgas of Talkad, the Śāntaras of Hūmṇa, the Kadambas of Banavāsi and Hangal, and the Raṭṭas of Kuhaṇḍimaṇḍala. During this long period of Karnataka history Jainism received great patronage from both the royalty and the general public and spread without any hindrance in the State. There were many factors responsible for its spread and development. Firstly, it were the Jaina preceptors who helped in laying the foundation of the Gaṅga and Hoysala dynasties. Secondly, many kings and queens were so much influenced by Jaina tenets preached by Jaina teachers that they embraced Jaina religion. Thirdly, a good number of people were Jaina, some holding even important posts in the royal court. Under these favourable conditions thus there were raised numerous temples throughout the State. Many land-grants were also issued for their upkeep. The richness of Jainism is also evident from a large number of Jaina temples standing now in various stages of preservation at Aihole, Hūmṇa, Kambadahalli, Annigeri, Angadi, Śravaṇabelagola, Konnur, Lakkundi, Mulgund, Nagai, Ron, Kuppatur, Lakṣmeśvara, Halebid, Huli, Hangal, Heragu, Nittur, Heggeri, Harasur, Udri, Puṣpagiri, Jinanāthapuram and Belgaum.

AIHOLE

Meguti Temple – This is a Jaina temple (Figs. 97-99; Pl. 78) standing on the top of a hillock in the Bijapur district of Karnataka. It is built of sandstone and faces north. The temple is well-known to the historians for the simple reason that it possesses on the east wall of its *ardhamandapa* the famous inscription



→ N



Figs. 97-99 Plan, section and elevation of Meguti Temple, Aihole.

of the Cālukya king Pulakeśin II, which has been composed by the Jaina monk Ravikirtti and records the foundation of the temple in A.D. 634-635 by him.

Originally, the temple had a square *vimāna* with an ambulatory and a short *ardhamandapa*. Subsequently, the *ardhamandapa* was extended and a *mukhamandapa* (entrance hall) added, probably at the end of the 7th century A.D. Contrary to the plane and uncarved interior, the exterior wall of the sanctum is projected and recessed alternately in straight line, forming thus four projecting bays and three recesses on each side, but the two central bays on the front side are replaced by a plain solid wall and the intervening recess provides access to the sanctum from the *ardhamandapa*. The central recess on each lateral side has a small stone grille. The two front recesses flanking the *ardhamandapa* also have similar grilles.

The *adhiṣṭhāna* (Fig. 102) of the sanctum rests on a basal course of *kharaśīlā* and consists above that of a *jagatī*, three-faceted *kumuda*, *kaṇṭha* and *kapota*, the last two being carved. The *kaṇṭha* shows figures of Yakṣas and elephants in panels formed by plain pilasters, and of crocodiles, geese and creepers in the recesses. The *kapota* is decorated with *caitya-gavākṣas* (*nāśī*) with jewelled bands in between them and creepers at corners. The *nāśī* slits contain figures of Kinnarī-heads (celestial female minstrel); they are bordered by a band of rosettes and topped by lotus.

Each bay of the sanctum wall is framed between two square plain pilasters surmounted by roll brackets. The two corner bays contain uncarved plane slabs, while the two other bays on each face have emptied sunk niches. The wall is shaded by a *kapota* cornice marked by uncarved *nāśī* bosses. Above the *kapota* is a plank-type moulding (*prati*) followed above by *kaṇṭha* decorated with female figures and Yakṣīs, now weather-worn. The parapet moulding has disappeared. The upper storey built right above the *garbhagrha* is plain and damaged. The sanctum is entered through a *pañcaśākhā*

plain doorway from the *ardhamandapa*. The ambulatory has now been converted into nine cells for storage etc. The *garbhagrha* doorframe is also plain and the Jina image on its crest is damaged. The enshrined image of the Jina is missing.

The *ardhamandapa*, which shares its *adhiṣṭhāna* and wall with the sanctum, is a four-pillared rectangular chamber entered from the *mukhamandapa* by a stairway provided with elephant banister. Its *pañcaśākhā* doorframe is uncarved but shows a string of *karṇakūṭas* and *śālā* above the door-lintel. The pillars are of square order; they are topped by roll brackets and are plain. The beams and ceilings borne by them are also plain.

The *mukhamandapa* is a square pillared hall resting on an *adhiṣṭhāna* which is almost an exact imitation and continuum of the sanctum. It is landed up from the front by a laterally built stairway. It has four pillars in the centre and twelve pillars on the periphery, all plain and square. Between the periphery pillars is a short balustraded wall relieved with figure sculptures at intervals.

The dedication of the temple is not definitely known as the enshrined image has disappeared; the inscription also does not give any clue in this regard. However, from the presence of an image of Kuṣmāṇḍī (now in the Bijapur Museum) in the *ardhamandapa* it may be surmised that the temple was dedicated to Neminātha. Since the temple is a dated one, it gives a definite landmark for the study of early temples of the Drāviḍa style.

Jaina Temple near Caranti-maṭha – This north-facing temple (Fig. 100; Pl. 80) consists of a two-storeyed *vimāna*, an *antarāla* and a *gūḍhamandapa*, larger than the *vimāna*, the whole originally surrounded by a low *prākāra* with entrance on the north. The *gūḍhamandapa* is entered from all sides except the south which is attached with the *antarāla*. Facing the west as well as east door of the *gūḍhamandapa* is a plain square shrine with vestibule. A separate porch is placed between the east door of the *gūḍhamandapa* and the

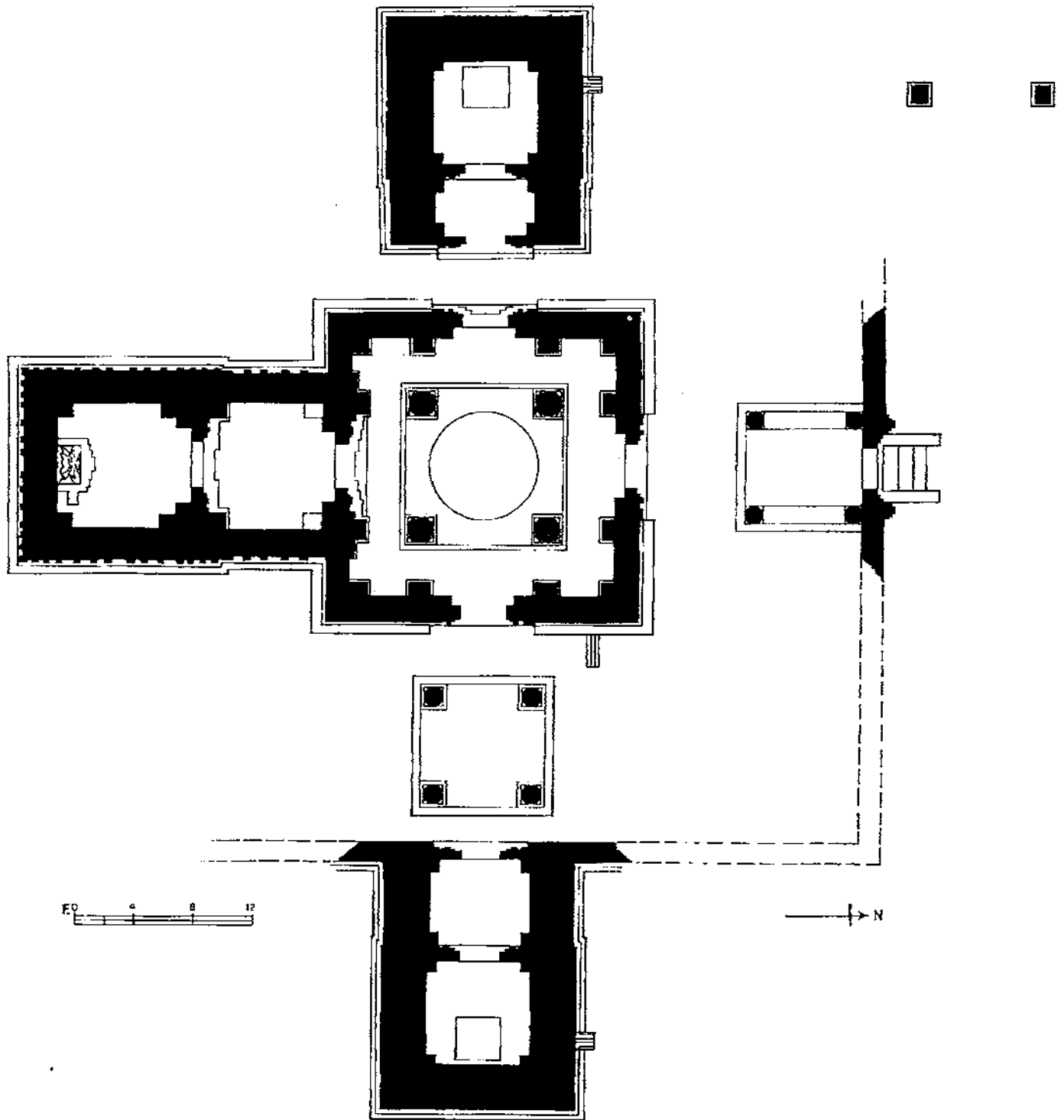


Fig. 100. Plan of Jaina Temple near Caranti-maṭha, Aihole.

eastern shrine. The main *vimāna* has now bay projections. The portion above the *kapota* of the second storey is lost.

The main shrine alone is of some interest. It is laid out on a plain and simple *adhiṣṭhāna* comprising *jagatī*, *padma* (inverted cyma recta), *antarita*, three faceted *kumuda*, *antarita*, *ūrdhvapadma* (cyma recta) and *kapota* with uncarved *nāsī*-bosses. The wall shows *karṇa* and *bhadra* with two and four pilasters respectively. Between the *karṇa* pilasters and the central pair of *bhadra* pilasters is a *kūṭa*-topped false niche. All the pilasters are of the square order. Their lower half is plain and the upper half carries large bell, belt, *tāḍi*, *ghaṭa*, *pāli*, *phalaka* and *citra-potikā*, all left plain. The *āditala* (lower storey), *prastara* with *uttara*, *kapota* and *pratikanṭha*, and the *hāra* with *karṇakūṭas* and *bhadraśālās* are of little interest, but the *śālās* have seated Jinas in their *nāsīs* and standing ones on ends. The second storey is short. The walls of the *antarāla* are also relieved by *kūṭa*-topped false niche and the *hāra* has a figure of seated Jina in a large *nāsī*.

The exterior of the *gūḍhamaṇḍapa* is plain. The interior shows four lathe-turned pillars in the slightly raised central nave and twelve plain square pilasters on the periphery. The well-wrought four nave pillars have plain square base; their circular upper portion shows three successive rings with recesses in between them, large bell, narrow belt, short *laśuna*, *tāḍi*, carinated *ghaṭa*, *pāli*, square *phalaka* and roll corbel. The ceilings are flat and uncarved.

The *vimāna-garbhagṛha* is entered through a *pañcaśākhā* doorway from the *antarāla* and enshrines an image of Jina seated on lion throne. The doorframe consists of *ratna*, *bhūta* inhabiting vine creepers, segmented *stambha* with flutings and *ghaṭapallava*, *mālā* with buckles topped by floral sprouts, and a wide outer jamb. On the *lalāṭa* of the door-lintel is a seated Jina with two *caurī*-bearers.

The temple was probably built in the late 10th century A.D.

Triple Jaina Shrine near Virūpākṣa Temple –

It has a group of three shrines laid out on three sides of a common square *gūḍhamaṇḍapa* and opening into it by the connecting *antarālas*, the fourth or east side being provided with the main entrance (Fig. 101). The structural style of these shrines indicates that originally it was a double shrine consisting of the main shrine on the west and the subsidiary one on the north; the third or southern shrine was added a little later. The central and the southern shrines are square on plan and the northern shrine is slightly rectangular. Each shrine shows *bhadra* and *karṇa* with *salilāntara* between both in plan and elevation, but the *salilāntara* is absent in the northern shrine.

The *adhiṣṭhāna* of the two older shrines, Wn (Pl. 79) and Nn, are alike consisting of *upāna*, *jagatī*, *padma* (inverted cyma recta), *kampa*, *kaṇṭha*, *kampa*, *ūrdhvapadma* (cyma recta), three-faceted *kumuda*, *padma*, *kampa*, *kaṇṭha*, *kampa*, *ūrdhvapadma*, *kapota* with uncarved triangular blocks and *kampa*, while that of the southern shrine, though similar in composition, has a *pratikanṭha* above the *kapota*. The *bhadra* and *karṇa* bays of the walls of the two older shrines are provided with cantoning pilasters and niche-ornaments, the same (with *upabhadra*) in the southern shrine are conspicuous by their absence, although the pilasters make their appearance on the walls of the second storey. The square pilasters are plain below and carry bell decorated at places with leaf, belt, *laśuna*, *tāḍi*, *ghaṭa*, *pāli*, *phalaka* and bevelled corbel above. The *laśuna* is remarkable in that it is decorated at some places with trifoliate leaf in the western shrine and with bold tongue-like water-leaf in the northern. The superstructure of the southern shrine is tall and three-storeyed, that of the other two being short and two-storeyed. The *prastara* of each storey consisting of *uttara*, *kapota* and *pratikanṭha* is plain, while the *hāra* is studded with *bhadraśālās* and *karṇakūṭas* with intervening *hārāntaras*. The *nāsīs* of the *śālā*, like those in the Jaina temple near Caranti-maṭha, contain seated Jina figures flanked on either end by a standing one. The *śikhara* with *stūpi* in each shrine is lost.

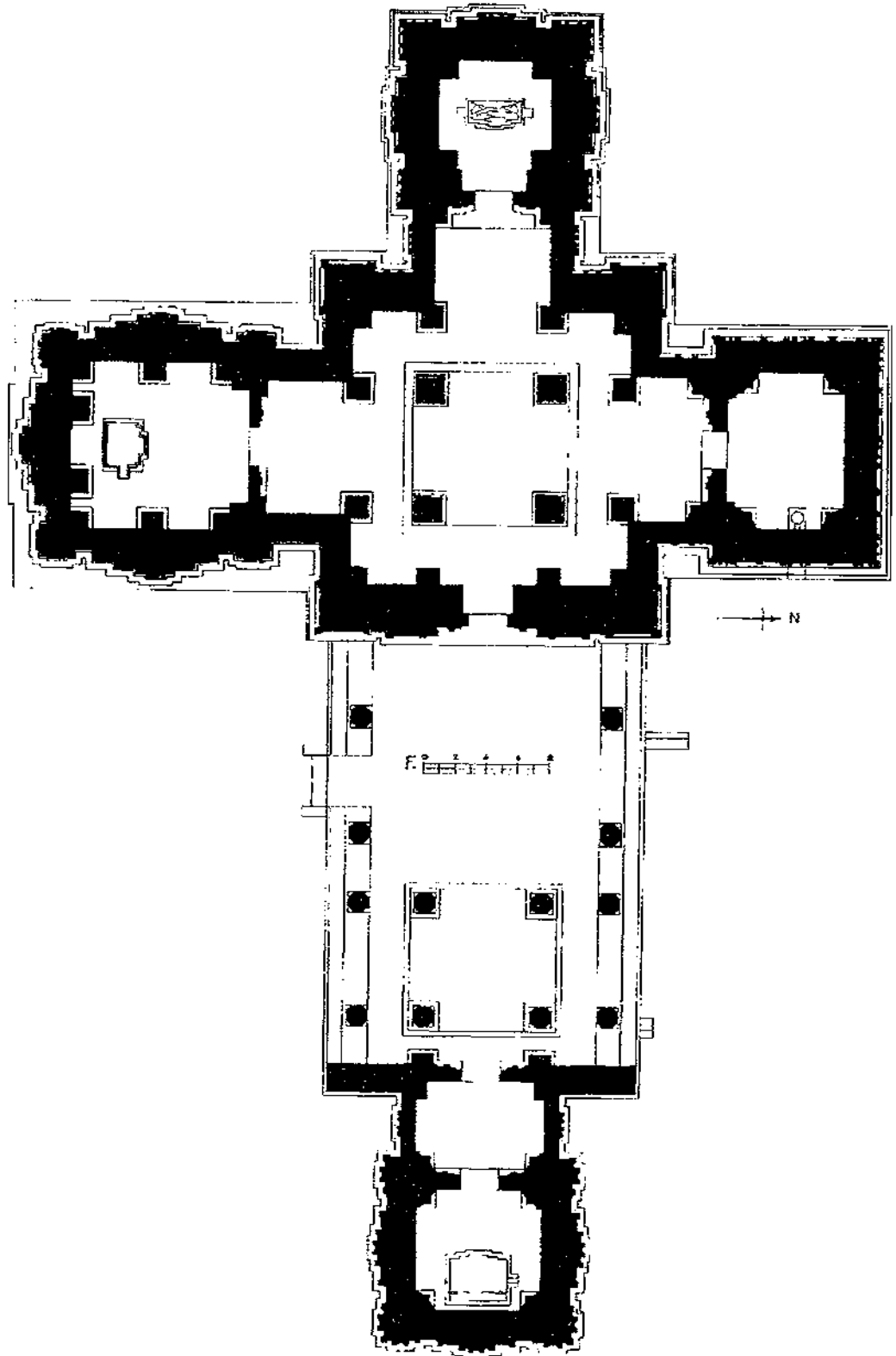


Fig. 101. Plan of Triple Jaina Shrine near Virupākṣa Temple, Aihole.

The *gūḍhamāṇḍapa* is but the continuum of the ground storey of the *vimāna*, depicting even trilobed water-leaf on the bell. The interior shows four massive, unattractive, square pillars in the slightly raised central nave and two slightly attached pillars at each of the three *antarālas*' entrant points, one quarter pilaster at each corner and two pilasters flanking the main entrance. The southern shrine also carries four half and four quarter plain pilasters in the *garbhagṛha*. The nave pillars have a square roughly moulded base; the shaft shows from below a plain cubical section, a narrow belt decorated with *caitya-gavākṣa* device, bell adorned with trilobed pattern, a plain narrow belt, and *laśuna* adorned with *caitya-gavākṣa* device; and the capital consists of *pāli*, three-faceted square *phalaka* and bevelled corbel with central projection.

The *garbhagṛha* doorframe of the western shrine is of the *pañcaśākhā* variety representing *ratna*, *patra* (scrolls) with *bhūta* figures, *stambha* with superposed pots, thin *mālā* (garland), and *bāhyaśākhā* decorated with lotus leaves. On the *lalāṭa* appears Gajalakṣmī instead of the customary Jina figure. The basal part of the doorjambs is left plain. Inside the *garbhagṛha* is an image of Pārśvanātha seated on lion-throne. The northern shrine has similar doorframe. The enshrined images in the lateral shrines are missing.

As regards the date of the temple, the two older shrines are placed in the last quarter of the 10th century A.D., and the southern shrine one or two decade later.

Candraprabha Temple – It lies in front of and now attached to the eastern wall of the *gūḍhamāṇḍapa* of the Triple Shrine at Aihole. It consists of a two-storeyed square *vimāna*, a slightly rectangular *antarāla* and a *mukhamāṇḍapa*, and faces the western shrine of the Triple Shrine. Like the latter its *vimāna* also has *bhadra* (with *upabhadra*) and *karṇa* with *salilāntara*.

The *adhiṣṭhāna* is interesting as it is composed of broad *upāna*, *jagatī*, *padma*, *kaṇṭha* with *kampas*, *ūrdhavapadma*, *tripaṭṭa kumuda*, *padma*, *kaṇṭha* with *kampas*, *ūrdhavapadma*, *kapota* decorated with *nāsīs* and

creepers at intervals, and *pratikaṇṭha* adorned with figures of *vyālas* and *makaras* with standing Jinas at intervals on *karṇas* and *bhadrās* of the *vimāna* and seated Jina or Yakṣa on the *antarāla*. The wall has the usual array of pilasters, but the sham-niches on the *karṇas* and *bhadrās* of the *vimāna* as well as of the *antarāla* contain standing Jina figures, now mostly damaged. The *prastara* and *hara* follow the arrangement and decor of those of the Jaina temple near Caranti-maṭha, but the wall of the second storey is comparatively taller. The portion above the *prastara* of the upper storey is lost.

The *pañcaśākhā* doorframe of the *garbhagṛha* consists of *ratna*, *bhūtas* inhabiting vine creepers, fluted and segmented *stambhaśākhā*, *mālā*, and *padma* decorated with lotus leaves. The lower portion of the *śākhās*, like that in the Triple Shrine, is uncarved. The *lalāṭa* of the door-lintel is occupied by a Jina figure. The enshrined image of Jina is missing, but the stele with fine figures of male *caurī*-bearers is intact. The figures of Śyāma Yakṣa (now preserved in a local museum) and Jvālāmālīnī Yakṣī (now in the *antarāla* of the Virūpākṣa temple) seem to have originally belonged to this temple and if it is so, the temple was dedicated to Candraprabha upon whom they attended.

The semi-open *mukhamāṇḍapa* shows four plain square pillars in the nave and three or four pillars on each side; two pilasters flank the entrance door. It seems to have been added some time in the 11th century A.D.

The temple is datable to late 10th or early 11th century A.D.

Caranti-maṭha – This is a double Jaina shrine consisting of two sancta, two *gūḍhamāṇḍapas* with juxtaposed four-pillared naves and doorways, and a common *mukhamāṇḍapa* reached from the ground by two stairways with plain banister (Fig. 103; Pl. 81). The *adhiṣṭhāna* consists of *upāna*, *jagatī*, *padma*, *kaṇṭha* decorated with lozenges, plain *paṭṭikā*, *antarita* and *kapota*. The plain wall is surmounted by *kapota* and *pratikaṇṭha* mouldings. The open *mukhamāṇḍapa* is shaded on the front by an eave the intrados of which

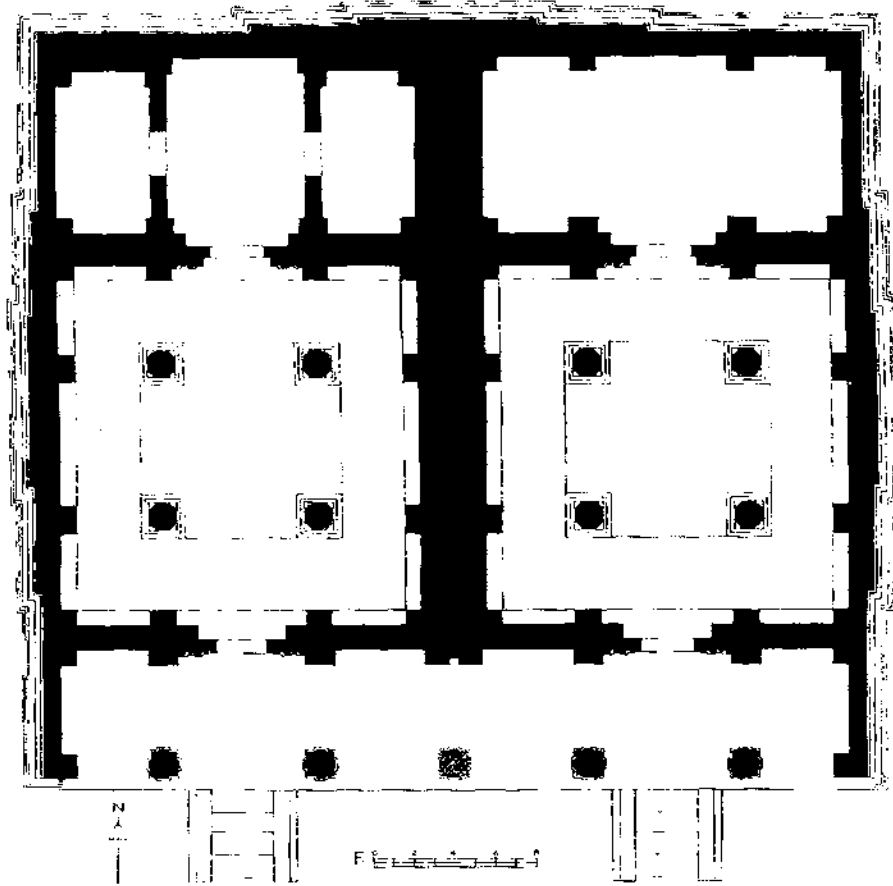


Fig. 103. Plan of Caranti-maṭha, Aihole.

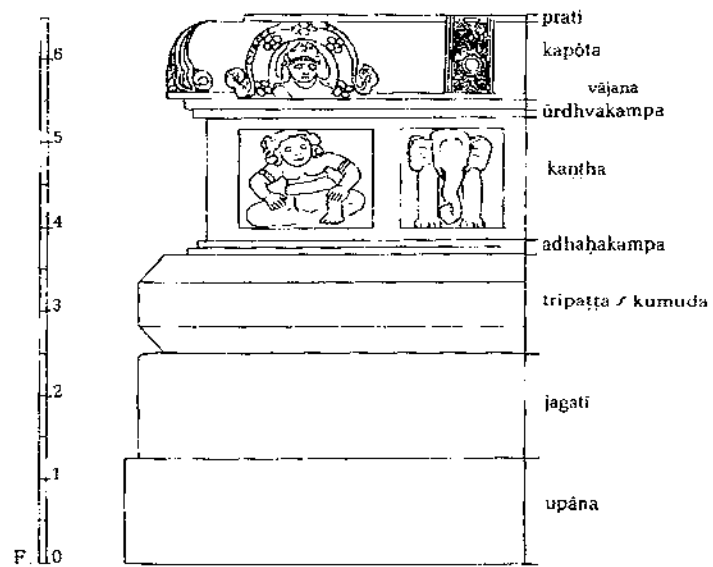


Fig. 102. Adhiṣṭhāna of Meguti Temple, Aihole.

is carved with fine figures of Vidyādhara, goose etc. in boxes. The *mukhamandapa*'s flat roof is supported by five ornate square pillars arranged in a row on the front and ten pilasters on the surround.

The two doorframes of the *gūḍhamandapa* are of the *pañcaśākhā* variety. Each doorframe consists of *ratna*, *patra*, segmented *stambha*, *vyāla* and *padma*. The lower portion of the *śākhās* is left unadorned. The door-lintel shows Jina figure on the *lalāṭa* and a *vyāla* figure on either side in the lower register and three Drāviḍa *vimānas* with two intervening Nāgara *prāsādas* in the upper. The overdoor depicts twelve standing Jinās in a row with seated Sarvānubhūti on proper right and Ambikā on proper left.

The temple is datable to the first quarter of the 12th century A.D.

HALLUR

Melguḍi Temple — This is a structural Jaina temple of the Rāṣṭrakūṭa period. It is situated to the north of Hallur village in the Bijapur district of Karnataka. The temple (Pl. 82) stands on a gently rising ground and faces south, an orientation to be hardly met with. The temple is incomplete but well-preserved, except for the upper shrine which is almost gone. The work on temple had to be abandoned for some unknown reasons before it was finished. Had it been complete it would have been one of the fine temples of the period.

The temple, measuring 69 ft. by 41 ft., consists of a *vimāna* enclosed by ambulatory, an *antarāla* and a *gūḍhamandapa* entered only from the south without a frontal porch. The square *vimāna* as well as *gūḍhamandapa* consists of *bhadra*, *pratibhadra* and *karna* with *salilāntara*-recesses between. Each wall thus has five offsets and four recesses.

The *adhiṣṭhāna* of the *vimāna* is composed of *upāna*, *khura*, *kumbha*, *antarita*, three-faceted *kumuda*, *kaṇṭha*, *kapota* and *prati-kaṇṭha*. Of these the *kapota* carries *nāsī* bosses, four on the broader *bhadras* and two each on the *karna* and *pratibhadra*. The *nāsīs* on the west side and at the north-west corner are ornamented

with Gandharva- and Kinnara-heads, while all the other *nāsīs* are marked by plain blocks. The *prati-kaṇṭha* on the west is also ornate as it carries *vyāla*-busts and *makara*-heads.

The walls of the *vimāna* are made of plain ashlar and show thin pilasters carved on the ashlar themselves. Hence the pilasters here are not structural in the functional sense; rather, they just emphasize the projections and recesses of the basement and entablature on the one hand and demarcate the bays on the other. Their main purpose is to connect the plinth with the entablature. All the pilasters are tall, tetragonal and slender and are surmounted by a narrow and a broad square cyma and bevelled corbel with rosette on front. The entire wall is relieved with pilasters and has some perforated stone grilles in bays. Each bay is framed by two pilasters and has no image. The wall is surmounted by *kapota*-cornice carrying a row of geese on the soffit. Below the cornice on the wall of the recesses are figures of Jinās enthroned or being bathed, Vidyādhara and Gandharvas, and above the cornice is a *paṭṭikā* decorated with *vyāla*-busts, crocodiles and vigorous human figures. The *paṭṭikā* is pierced at intervals by water spouts, plain or carved in the form of crocodiles, to drain off rain water. The *hāra*-parapet above the *paṭṭikā* is adorned with *karnakūṭas*, *bhadraśālās* and *pañjara-koṣṭhas*. Two of the *pañjara-koṣṭhas* contain figures of seated Jinās, and a few of the *śālās* are crowned by large *kīrtimukhas*. The spaces between the aedicules are filled with empty *nāsī-koṣṭhas*.

A narrow staircase built in a confined chamber in the east corner of the *gūḍhamandapa* leads to the upper sanctuary (16.6 ft. by 16.6 ft.) the walls of which are but the continuum of the ground floor of the inner *garbhagṛha*. Its walls and doorframe are plain and simple. The *hāra* and roof are lost. The enshrined image is missing.

The interior of the ground *garbhagṛha* is quite plain but for the four corner pilasters. Its *pañcaśākhā* doorframe too is uncarved, but the two pilasters flanking it carry figures of door-guardians. The ambulatory round the

garbhagrha is narrow and has a polished black-stone sculpture of Nandi facing the enshrined Liṅga placed at the time of the conversion of the temple to Śaiva sect.

The *gūḍhamanḍapa*, which is larger than the *vimāna*, is very similar in form and design to the latter but the *bhadra* on both the east and west walls is framed by four pilasters crowned by *makara*-arches, the bays at the *karna* and *bhadra* offsets have standing robeless figures of Pārśvanātha and Bāhubalī, and the recesses between the *karnas* and *pratibhadrās* contain large latticed windows adorned with geometrical patterns. In one variety the lattice shows four-spoked interlocked squares, while in the other it consists of vertical and horizontal bars with rosetted bosses at the joints. The *gūḍhamanḍapa* is approached from the ground by a flight of six steps cut across the *adhiṣṭhāna* mouldings; the upper three steps are flanked by elephant banisters. Its *pañcaśākhā* doorframe is uncarved. The roof is flat with gentle slope to drain off rain water.

The interior of the *gūḍhamanḍapa* shows four rows of five pillars each, dividing the entire area into a wide central nave and two constricted side aisles and making thus twelve bays in all of unequal sizes. The central part of the nave is slightly raised from its environ, but it is not symmetrical in disposition. All the pillars are square and massive and bear no ornamentation, though above the base and about the midway height they have cubical blocks surmounted by plain roundels. The pillars have no abacus and their corbels carry double-volute mouldings and a tenon. The cross-beams and the ceilings are uncarved, but the underside of each beam is relieved with three lotuses. The wall is also plain but is reinforced by pilasters placed in alignment with the pillars.

The temple has no inscription for dating. On the basis of its architectural features, decorative motifs and sculptural forms the temple may be placed in the latter half of the 8th century A.D.

HUMCA

Humca, the capital city of the Śāntaras, is situated

in the Shimoga district of Karnataka. In ancient period it was known as Paṭṭī (Paṭṭī-Pombulccapura), i.e. the city of gold. This hilly country (Malanād) of Humca was ruled by the Śāntaras from about the end of the 7th century A.D. to as late as early part of the 16th century A.D. Though the Śāntaras did not play a major role in the political scenario of Karnataka, they were a great patron of art and architecture. The Śāntaras were Jaina by faith and patronised the Jaina goddess Padmāvatī who was also the presiding deity of Pombulcca. At present, there are six extant Jaina temples, all built of sandstone. They form a group by themselves and are mostly royal creations.

Sūle-basti – This is the oldest, albeit the largest, Jaina temple at Humca (Pl. 85). It consists of a square *vimāna* and a *gūḍhamanḍapa*, the latter being larger than the *vimāna*. The plan of the *vimāna* does not bear projections.

In elevation the temple shows only the *adhiṣṭhāna* and wall, the superstructure does not seem to have been built. The *adhiṣṭhāna* is composed on an *upāna*, *jagatī*, three-faceted *kumuda*, *kampa*, *kaṇṭha* marked at intervals by vertical pilasters, *kampa*, *ūrdhva-padma*, *kapota* and *kampa*. The flat wall shows *pañjara-koṣṭhas* with shallow slit-niches on the two faces of the *karnas* and only long slit-niches on the *bhadrās*. The *nāśī*-bosses of the *pañjara-koṣṭhas* are left unfinished. The pilasters framing the slit-niches and also those appearing at the corners of the wall are all of the square order. They are plain below and have vase-shaped two *laśunas* (the lower one being inverted) with an intervening broad belt. The capital consists of *padma*, *ghaṭa*, *pāli* and rectangular *phalaka* and is topped by bevelled corbel. The wall is surmounted by a *kapota* with uncarved triangular bosses. The *gūḍhamanḍapa* has disappeared.

Probably, the temple was built in the last quarter of the 9th century A.D.

Bogāra-basti – This is the finest structure at Humca. This is also one of the most beautiful temples of this period in the whole of Karnataka. On plan it

consists of a two-storeyed *vimāna*, *antarāla* and *gūḍhamaṇḍapa*, and like the Sūle-basti it has no projections.

The *adhiṣṭhāna* of the *vimāna* is of the very unusual type consisting of a three-faceted *kumuda*, *antarita-āliṅga* (recess and projecting band), again *antarita-āliṅga*, *kaṇṭha* between *kampas* and three receding *kampas*. The wall (Pl. 83) is flat but relieved by pilasters which correspond to those seen in the Sūle-basti. The *prastara* above the wall consists of eight courses. The first is a two-tiered plain *uttara* (beam). The second is a figural band representing *haṁsa*, *bhūta* and *vyālamālās*. The third is *kapota* decorated with *nāsī*-bosses which are coaxial with the wall pilasters and shelter seated Jinas. The face of the *nāsīs* is adorned with elegant vine creepers which issue from the mouth of a *grāsa* carved at the top. The fourth is *āliṅga* carved with dentil pattern. The fifth is *antarita* adorned at intervals with *makara* heads placed sideways. The sixth is a plain *āliṅga*. The seventh is *kaṇṭha* carved at regular intervals by pilasters. The eighth course is made up of a broad *kaṇṭha* between *kampas* and bears sculptured niches at some places. The *hāra* above the *prastara* shows fine *kūṭas* at the corners, *śālā* in the middle part and *kapota* in the *hārāntaras*. The faces of the *kūṭas*, *śālās* and *kapota* are each enriched with fine creepers that emerge from the mouth of a *grāsa* carved on the top. This is a rare representation in the south Indian temples. The *nāsīs* of the *śālā*, *kūṭa* and *hārāntara* shelter Jina-head, Kinnarī-head and *vyāla* figure respectively.

The cubical wall of the upper storey is formed by *karṇas* and projected *bhadrās*. The *bhadra* bears a *śālā-koṣṭha* (niche with *śālā*-top) and the *karṇa* a storeyed *kapota-pañjara* (apsidal *pañjara* pattern on *kapota*). The *kapota-pañjara* is a rare feature during this period, but it is found in the subsequent period of the Cālukyas of Kalyāṇa.

The *grīvā* and *śikhara* (Pl. 84) are of the square type and resemble the *kūṭas* of the lower storey with

this difference that the *nāsī* on each face is an elongated one and contains a figure of seated Jina.

Inside the *vimāna-garbhagrha* the lion-throne is intact but the enshrined image of Jina seems to be modern.

The *antarāla* connecting the *vimāna* to the *gūḍhamaṇḍapa* is short and of little interest.

The *gūḍhamaṇḍapa*, which is larger than the *vimāna*, is a simple structure. Its *adhiṣṭhāna* consists of *jagatī*, three-faceted *kumuda*, *kaṇṭha* between *kampas*, and a *pañjikā*. The wall is relieved by usual pilasters and is surmounted by an eave. The roof is flat. The entrance door the height of which is disproportionate to its width consists of two jambs, the inner being plain and the outer decorated with deeply cut scrolls. The lintel of the door carries figures of Śaṅkhanidhi and Padmanidhi on its two ends, although they are usually represented below the jambs.

The interior of the *gūḍhamaṇḍapa* shows four square pillars in the central nave and eight pilasters on the periphery. The wall, cross-beams and flat ceilings are uncarved, but the pillars, square in section, are very richly carved. The base of the pillars is short and uncarved. The shaft is divided into four almost equal sections. The first from below is plain. The second shows a vertical scroll-band on each of the four faces. The third is divided into two broad belts, the lower showing *kīrttimukhas* spewing jewelled ropes and foliate scrolls, and the upper the meandering creepers. The fourth is a vase-shaped *laṣuna* bearing fine floral pattern or *nāsī* with seated Jina-figure. The capital consists of cyma and bulbous *ghaṭa* and is topped by plain corbel. The pilasters conform to the pillars, but the *kīrttimukhas* and the meandering creepers are here replaced by standing robeless Jinas (in one case Pārśvanātha and Bāhubali) and a band of exquisitely carved diamonds.

Stylistically, the temple is datable to the late 9th century A.D.

Guḍḍada-basti — This Jaina temple atop the hill of Hurnca is known to have been built in A.D. 898

by Vikrama Śāntara for Jaina pontiff Mauni-Siddhānta Bhaṭṭāraka of the Southern Digambara Church and was sacred to Bāhubalī. The temple has recently been demolished to give place to a cement structure. From what now remains it appears that originally it contained a *vimāna*, *antarāla*, *maṇḍapa* and a frontal entrance porch. Its *adhiṣṭhāna* consists of a *jagatī*, three-faceted *kumuda*, *kampa*, *kaṇṭha* divided at regular intervals by plain pilasters, broad *kampa*, *vājana*, round *kapota* and a *paṭṭikā*. The exterior wall of the *maṇḍapa* is devoid of pilasters and is plain, while the pillars in the interior are richly carved. The pillars have a square plain base. Their shaft, circular in section, shows from below elongated lotus petals with frilled edges, two necking courses of jewelled band and cable moulding, bell-shaped member with bold *kīrttimukhas* emitting beaded garlands and alternating with chain-and-bell pattern, carved diamond-and-bead band or scroll band, *adhah-* and *ūrdhva-padma* clasped by jewelled band, and *laṣuna* embellished with a series of creeper like petals. This is a rare type of decorated pillars in Karnataka. The capital is round, plain and of the usual type. The doorframe of the *maṇḍapa* is of the *pañcaśākhā* variety comprising *patra*, *ratna*, plain, again plain and outer jamb.

On stylistic grounds this temple is datable to the early 11th century A.D.

Pārśvanātha-basti – This south-facing small temple is located in the north-east corner of the later built Pañcakūṭa-basti complex at Huṃca. On plan it corresponds to the Bogāra-basti in having a two-storeyed *vimāna* and a *gūḍhamaṇḍapa*, the *vimāna* being 8 ft. wide and the *maṇḍapa* 15 ft. wide. Its *adhiṣṭhāna* is composed of *jagatī*, three-faceted *kumudā*, *kampa*, *kaṇṭha* relieved by plain pilasters, *kampa*, *vājana* and a broad *paṭṭikā*, all left plain. The flat wall is relieved by tetragonal pilasters which are quite plain below and show bell with *pīpala* leaf, *ghaṭa*, *pāli*, *phalaka*, and roll corbel above. The *prastara* above the wall shows *uttara*, *kapota* with *nāsī* blocks, and three strata of

ālīnga-antaritas with a torus below the upper stratum. The *hāra* is adorned with ornate *kūṭas*, *śālās* and *hārāntaras*, which contain in their cavities full-blown lotus flowers rather than the figure sculptures of the Bogāra-basti. The cubical wall of the upper storey and the *śikhara* also resemble those of the Bogāra-basti.

The exterior of the *gūḍhamaṇḍapa* is of no interest, but the interior shows four unadorned square pillars in the central nave and a ceiling depicting Aṣṭadīpālās with a Yakṣa figure in the central quadrant, a type of ceiling which became very popular a little later in Karnataka.

According to an inscription found on its wall, the temple seems to have been founded by lady Pāliyakkan in the mid-10th century A.D.

In the precincts of the Pārśvanātha temple are some beautiful pieces of *makara-toraṇas* which were originally put up in the temples described above.

Padmāvati Temple – This is a small temple situated in the north-west corner of the Pañcakūṭa-basti. It houses a very small image of Yakṣī Padmāvati which does not seem to be very old. The temple was rebuilt by Vīra Śāntara before A.D. 1062 and a *toraṇa* was added by his consort Cāgaladevī in A.D. 1062, which has now disappeared.

This east-facing temple is an oblong structure comprising a *vimāna*, two *gūḍhamaṇḍapas* and a *mukhamaṇḍapa*. Its *adhiṣṭhāna* is short and plain but the *kaṇṭha* moulding is broad. The wall is also plain. The *vimāna* has no superstructure. The roof of the *maṇḍapas* is flat. Inside the *vimāna* are the images of Tīrthaṅkara Pārśvanātha, Yakṣa Sarvānubhūti and Yakṣī Padmāvati. The *gūḍhamaṇḍapa* in front of the *vimāna* houses a pair of standing figures of Pārśvanātha. The *gūḍhamaṇḍapa* preceding the last contains lathe-turned pillars of the Cālukyan style. The pillars have a plain cubical base with a narrow octagonal belt above. Their shaft is circular and shows from below a series of four circular belts (plain fillet, scroll-band, aris and torus) with deep recesses in between them, a broad bell

decorated at intervals with circular bands, pearl-festoon, beads and ridged band, a pitcher having a series of narrow projecting bands with a jewelled band on the lower part, and pearl-festoon in the neck as well as on the projected rim. The square abacus of the capital and the roll corbel are plain. Judging from the style of the pillars this second *gūḍhamanḍapa* seems to have been added in early 12th century A.D. The *mukhamanḍapa* is in the Vijayanagara style and was probably added in the 15th century A.D.

Pañcakūṭa-basti – This is also an oblong structure with its orientation on the north (Pl. 86). It has five cells in juxtaposition on the rear side and a rectangular hall (*gūḍhamanḍapa*) in the front. Outside this, on the east front side, is a *mukhamanḍapa* which is approached from the ground by a stairway with elephant banister. Each of the five cells is entered through an ornate *pañcaśākhā* doorway and enshrines a large image of Jina, the one in the central cell being that of Pārśvanātha. The pillars of the rectangular hall are plain and simple; the nave ceiling depicts Aṣṭadīpālās with a figure of some dancing Yakṣa in the central quadrant. The hall has some images of Śāsanadevatās on its east wall, dating from the 12th century A.D. It is entered from the *mukhamanḍapa* by an ornate doorway flanked by a pair of *dvārapālas*.

The *mukhamanḍapa* has slender and elegant pillars (Pl. 87), both faceted and lathe-turned, and is entered from three sides by an ornate doorway. It is covered by a tiled roof of the modern period. The front-door is also provided with a *torana*-arch which emerges from the mouth of a *makara* placed on either side, proceeds upward forming two-folds, and meets at the top with a bold *kīrttimukha* spewing jewelled festoon. The *makara* is driven by an Udadhikumāra and is flanked on the outer side by a *vyāla*. In the centre of the *torana*-arch is a figure of Gajalakṣmī. Here Lakṣmī is seated cross-legged and is lustrated by two elephants.

In front of the *mukhamanḍapa* stands a Mānastambha (Pl. 88) which is carved with *bhūtas*,

vyālas, and human and divine figures.

The temple is said to have been built by Caṭṭaladevi in A.D. 1077.

PATTADAKAL

Pattadakal is situated in the Bijapur district of Karnataka. It has some beautiful Hindu temples of the Cālukya period, the Virūpākṣa among which is most notable. On the outskirts of the town is a ruined structural Jaina temple of the Rāṣtrakūṭa period.

Jaina Temple – This Jaina temple (Fig. 104; Pl. 89) at Pattadakal is built of sandstone and faces east. It consists of a sanctum enclosed by an ambulatory, *antarāla*, *gūḍhamanḍapa* and *mukhamanḍapa*. The sanctum is square on plan from its base to the top of the *śikhara* and consists of three storeys, the two lower storeys being functional. Like the Jaina temple at Hallur it also has *bhadra*, *pratibhadra* and *karṇa* divisions with *salilāntaras* between, but the first two offsets are slightly projected from the straight line of the square sanctum. Each offset has a bay framed by two pilasters connecting the basement to the entablature. There are thus five bays on each wall.

The basement of the sanctum consists of *jagatī*, three-faceted *kumuda*, narrow *kañṭha*, *kapota* with plain triangular bosses, and *prati-kañṭha* with uncarved rectangular blocks. The wall of the ground storey, like that at Hallur, is made of hewn blocks of plain ashlar and shows a range of tall slender pilasters having no base and capital. The wall is surmounted only by a *kapota* with uncarved triangular blocks.

The second storey has a sanctum enclosed by an upward extension of the inner wall of the ground storey. Although it reflects the arrangement of the lower storey on a diminished scale, it is complete in having a basal flat moulding, wall pilasters with capital and corbel, and entablature with *prastara* and *hāra*. The *prastara* consists of a *kapota* decorated with *nāsī-koṣṭhas*, *valabhī* (rafter ends), *antarita*, *vājana* and *kañṭha*, while the *hāra* is adorned with *karṇa-kūṭas*, *bhadra-śālās* and *pañjara-koṣṭhas*.

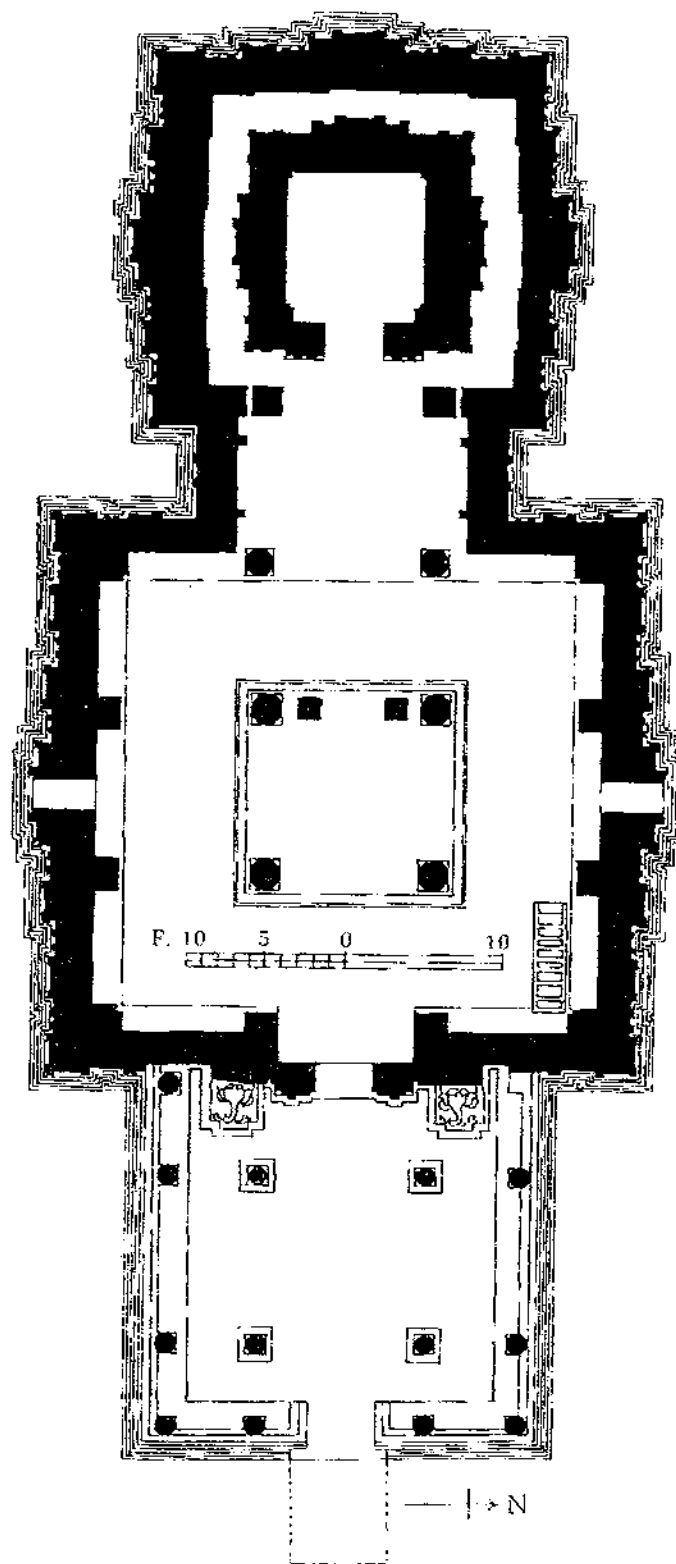


Fig. 104. Plan of Jaina Temple, Pattadakal.

The third storey is like the second, but it is lesser in width and without *hāra*. The bays of the third storey contain *udgama* pattern as in north Indian temples. The storey terminates on top in a flat *vedī* and is followed above by a subdued *grīvā* and a square *śikhara* with *bhadra* and *karna* offsets simulating thus a twelve-faceted member. The corners of the *śikhara* are adorned with creepers, while the *bhadras* show *nāsi-koṣṭhas* containing shrine-models and bordered by creepers. The *stūpi* has disappeared.

The walls of both the ambulatory and *garbhagrha* follow the offsetting scheme of the exterior wall, but the *garbhagrha* wall is also studded with pilasters.

The *pañcaśākhā* doorframe (Pl. 90) of the *garbhagrha* consists of a plain inner jamb chamfered by three angles, *stambha-śākhā* in the shape of handsome compound pilasters, depressed plain *śākhā*, uncarved square *stambhaśākhā*, and an outer *śākhā* decorated with lotus petals. The lower part of the jambs and the entire lintel are uncarved. Each of the two compound pilasters supports a fine relief sculpture of *makara* with a lot of floriated tail. The door is surmounted by a plain *kapota* and a *hāra* of *kūṭas*, *śālā* and *pañjaras* with *nāsi-koṣṭhas* in between them. The enshrined image in the *garbhagrha* is missing.

The *antarāla* shares its basement and wall with the sanctum and is masked by *śukanāsa* replacing the *bhadraśālā* of the front side. Inside, it shows two square plain pillars at the rear side and two square ornate pillars on the front. Its walls have each a niche which originally probably sheltered a Jina image.

The *gūḍhamandapa* is larger than the sanctum and has seven bays, unlike the five in the sanctum, on the north and south walls, the additional bays accompanying the *bhadra*. The recesses between the bays contain *pañjara-koṣṭhas* with figures of seated Jinas, Yakṣas etc. The walls and the *prastara-hāra* are similar to those of the second storey of the sanctum. Water-spouts to drain off rain water from the flat roof have been set up in the *salilāntaras*. The *gūḍhamandapa*

is entered through a doorway of six jambs comprising plain *śākhā*, three-faceted minor *stambha*, *padmaśākhā* decorated with lotus petals, three-faceted larger *stambhaśākhā* bearing half carved diamonds at some places, a *śākhā* decorated with creepers, and an outer *śākhā* embellished with lotus petals and flanked on the inner side by a circular garland. The lower part of the jambs is occupied by Nidhi figures and *pūrṇaghāṭa*. The door is surmounted by a *kapota* and a *hāra* of *kūṭas*, *śālās* and *pañjaras*. Inside, the *gūḍhamandapa* shows four dwarfish, massive, compound pillars in the central nave and ten pilasters on the periphery. The pillars show short cube, faceted section, long cube and circular *laśuna*, all uncarved. The capital shows double cyma and bulbous *ghāṭa* and is topped by *taraṅga potikā*. There are two thinner square pillars to give support to the rear pillars. The cross-beams and flat ceilings are all plain.

The *mukhamandapa* shares its basement with the rest of the temple and shows four massive pillars in the central bay and ten pillars on the peripheral *āsanapaṭṭa*, all, except the two innermost pillars of the peripheral series abutting on the *gūḍhamandapa*, corresponding to the two ornate pillars of the *antarāla*, but they are thinner to them. They are square at the base turning into an octagonal and sixteen-sided sections, each decorated with lotus petals. Above the sixteen-sided belt occurs the circular section of the pillar adorned successively with bell carved with pearl festoons, an ornate or plain belt, and *laśuna* carved with a band of lotus petals. The capital shows ridged cyma recta, bulbous *ghāṭa* and plain cyma recta. The corbel consists of four-armed plain brackets with a tenon on each arm. The dwarfish *āsanapaṭṭa* pillars have a shorter square base, and the cyma recta above the *ghāṭa* is conspicuous by its absence. The eight peripheral pillars as well as the four central pillars are partially lathe-turned and herald the well-accomplished lathe-turned pillars of the Later Cālukyas and Hoysalas. The *kakṣāsana* of the *āsanapaṭṭa* is carved with figures of Nidhi, *vyālas*, dancing *bhūtas*

etc. The cross-beams and ceilings are flat and uncarved. In the *mukhamanḍapa* are two large elephant figures with riders flanking the *gūḍhamanḍapa* doorway. Each elephant projects out from the *gūḍhamanḍapa* wall and is represented with its fore part only.

This is one of the finest temples of the late Rāṣṭrakūṭa period and was probably built in the late 9th or early 10th century A.D.

KAMBADAHALLI

It is situated in the Mandya district of Karnataka. From about the beginning of the 10th century A.D. the area around Kambadahalli was in possession of the Gaṅgas of Talkad, or the Western Gaṅges as they are alternatively called. Like the Śāntaras of Huṁca the Gaṅgas also patronised Jainism. As a result, Gaṅgavāḍi, the territory of the Gaṅgas, became an important centre of Jainism. This is demonstrated not only by a large number of land-grants issued in favour of the Jaina Church but also by many Jaina temples located at Kambadahalli, Śravaṇabelagola etc. At Kambadahalli two Jaina temples stand to this day; one is called Pañcakūṭa-basti and the other the Śāntinātha-basti. Both these temples are made of granite.

Pañcakūṭa-basti – It consists of five Jaina temples (*pañcakūṭa*) laid out axially in two separate groups within a compound enclosed by a wall having *pratoli*-gateway on the north (Pl. 92). One of these is a Triple Shrine (*trikūṭācala*) and the other is Double Shrine. The Triple Shrine consists of three equal sized *vimānas* with their own *antarālas* opening into a common *gūḍhamanḍapa* from east, west and south sides, the fourth or northern side being extended further to form a pillared porch. In front of the pillared porch, but detached from it, is a *balipīṭha* (sacrificial altar). Thus the principal shrine of the *trikūṭācala* is the southern one facing north, while the other two are subsidiary shrines on the transverse axis of the square *gūḍhamanḍapa*. The two *vimānas* of the Double Shrine have each their own *antarāla* and *gūḍhamanḍapa* with a common pillared porch. They face each other, east

and west, and are transversely laid out immediately before the Triple Shrine complex. The three *vimānas* of the Triple Shrine are two-storeyed and show uniformity in the *adhiṣṭhāna* and wall, but their *grīvā-śikhara* differs from one another and represents Nāgara, Drāviḍa and Vesara forms of *śikhara*. The two *vimānas* of the Double Shrine are almost of the same dimensions and mode and are crowned by Nāgara *śikhara* only.

The *adhiṣṭhāna* of the Triple Shrine is plain and simple and consists of *jagatī*, three-faceted *kumuda*, *kaṇṭha*, and *paṭṭikā* with *prati*. Their plain and flat wall on each face of the lower storey shows six square pilasters. Below, the pilasters are plain; above, they show a belt of pearl and foliage festoon, *laṣuna*, *tāḍi* of cyma and cyma reverse carved with lotus petals and bud, bulbous *ghaṭa*, *pāli* and *phalaka*. The corbels with wavy configuration are adorned with median scroll band. The *ghaṭa* in the western *vimāna* is also incised with lotus petals. The central pair of pilasters on each face of the *vimāna* and *antarāla* contains a sunk niche flanked by two dwarf pilasters and surmounted by a graceful arch of *makara-toraṇa*, *patra-toraṇa* (festoon of foliage and flower), *citra-toraṇa* (a frieze of bird and animal figures), or *Vidyādhara-toraṇa* (a frieze of flying Vidyādharas). The niches are mostly empty now; some contain robeless figures of *kāyotsarga* Jinas.

The *prastara* above the wall consists of *uttara*, *hamsamālā*, and *kapota* decorated on each face with three pairs of small *nāsī-gavākṣas* and a *vyālamālā* below. Above the *prastara* comes a *prati-kaṇṭha* with a string of *vyāla* busts. The *hāra* above the *prastara* is adorned with four square *kaṇa-kūṭas* and four oblong *bhadra-śālās*, all interconnected by *hārāntaras* of lesser height. The *kūṭas* and *śālās* have small *nāsīs* with trefoil finials and carries superb decorations of creepers on the body and a band of rosettes below and of rosettes and lotus petals above, while the *hārāntaras* have a single *nāsikā* in the central shrine and double *nāsikā* in the lateral shrines.

The second storey is like the first, but the cubical

wall carries paired niches at the centre and *pañjara-koṣṭhas* at each end. The *hāra* is not represented here. The *vedī* above the *vyālamālā* of the *prastara* supports four couchant lions on the four corners which have remained at some places only.

The square *grīvā-śikhara* (Nāgara) of the north-facing main *vimāna* has bigger projected *nāsikās* on the four faces; the octagonal *grīva-śikhara* (Drāviḍa) of the western *vimāna* carries eight similar *nāsikās* on the eight faces; and circular *grīvā-śikhara* (Vesara) of the eastern *vimāna* has usual *nāsikās* only in the four cardinal points. They all are elegantly carved and bear fine decorations of creepers. The *stūpi* in each case is lost, but when intact it follows the morphology of the *śikhara*.

The three sancta of the *trikūṭācala* enshrine Tirthaṅkara images seated on lion-throne with male *caurī*-bearers. Except for the Tirthaṅkara images which are made of soft stone like steatite, they are wrought in granite, indicating thereby that they are later replacement of the original ones. The three *antarālas* contain handsome images of Jina Pārśva and Supārśva, Yakṣī Cakreśvarī, Ambikā and Kālī, and two images of Yakṣa Sarvānubhūti.

The *gūḍhamaṇḍapa* is square on plan and shares its *adhiṣṭhana* and wall with the *vimāna*, but it has pilasters (similar to those on the *vimāna*) one at each corner, the *kūṭas* and *śālā* are absent and the roof is flat. Two similar pilasters also flank the main entrance on the north. In the interior it shows four pillars in the central nave and two square pilasters in the eastern and western *antarālas* and two octagonal pilasters in the southern. The pilasters are massive and stunted and correspond to those on the outer wall. The four nave pillars have a square base resting on lotus pedestal; their shaft is octagonal; and the capital consists of *laṣuna*, *taḍi* and *ghaṭa* and is topped by wavy corbels. The nave has a finely carved flat ceiling depicting eight Dikpālas in their respective directions and a figure of Dharaṇendra Yakṣa in the centre. Eight other bays in the

gūḍhamaṇḍapa have flat and uncarved ceilings.

The *mukhamaṇḍapa* on the north side of the *gūḍhamaṇḍapa* has a large platform landed up from the side by a flight of four steps. Each stairway is guarded by a balustrade represented with crocodile and lion. The *mukhamaṇḍapa*'s flat roof is supported on four undecorated pillars of the octagonal mixed variety.

The *balipīṭha* in front of the *mukhamaṇḍapa* rises over a basal *upāna* in three diminishing tiers of square, octagonal (decorated with figures of eight Dikpālas) and circular blocks recalling the Nāgara, Drāviḍa and Vesara *grīvā-śikharas* of the respective *vimānas*.

The Double Shrine, laid out immediately behind the *pratolī*, consists each of a two-storeyed square *vimāna*, a rectangular *antarāla* and a four-pillared square *gūḍhamaṇḍapa*, and is entered from the centrally placed porch landed up from the front and rear side by a flight of three steps. Almost equal in dimensions and dedicated to Mahāvīra they closely resemble to the Triple Shrine, but in matter of details they show a number of variations. For instance, the *adhiṣṭhāna* and the ground storey (*ādītala*) of the western *vimāna* are relieved into *bhadra* and *karṇa* offsets with recessed *salilāntaras* between, although the same in the *maṇḍapas* are rendered in straight line. Here the *adhiṣṭhāna* consists of *upāna*, *jagatī*, semi-circular *kumuda*, *kaṇṭha*, and a *vyālapaṭṭikā* with bold and much spaced out rampant *vyālas*. The *bhadra* with four pilasters and central niche is wider and topped on the *hāra* by ornate *śālā*, while the *karṇa* with *kūṭa* aedicule has only two pilasters. These pilasters are similar to those found in the Triple Shrine, but the corbels have a straight bevel with median band. The second storey has two *nāsikās* in the middle part of the *kapota* and four usual lions around the base of the square *grīvā-śikhara*.

The eastern *vimāna* of the Double Shrine shows another type of *adhiṣṭhāna* made up of *upāna*, *jagatī*, three-faceted *kumuda*, *kaṇṭha* and *kapota* having *caitya-gavakṣas* in alignment with wall pilasters. The *adhiṣṭhāna* and wall are rendered straight and have no *bhadra* and

karṇa offsets. The pilasters, six on each face, are widely spaced in the centre than on the sides and are placed in accordance with the basal plans of the four *karṇa-kūṭas* and four *bhadrāsālās* above the *prastara*. The second storey has plain walls and carries four usual lions at the four basal corners of the square *grivāśikhara*.

Some interesting variations are also noticed in the pillars inside the *gūḍhamaṇḍapa*. The four nave pillars in the western shrine have each a plinth adorned with lotus petals, an octagonal shaft decorated on the upper section with pearl-and-foilage festoon, a band of finely carved diamonds and beads and squat petalled *laśuna* with incised creepers, a capital made up of *ghaṭa*, *pāli*, and square *phalaka* with necking, and a plain bevelled corbel without median band. The nave ceiling here also depicts Aṣṭadīkṣālas with Dharaṇendra. Contrary to this the four nave pillars in the eastern shrine are made of soft steatite and are lathe-turned. They have a square pedestal with *kapota* moulding on the top, circular shaft and capital, and square *phalaka*.

The *pratoli* has a plain, simple, moulded *adhiṣṭhāna* and a flat wall with *devakoṣṭhas* flanking the central passage. The *devakoṣṭhas* contain robeless images of standing Jinas that are mostly lost, and are surmounted by a pediment arch of floriated creepers issuing from the gape of the centrally placed *vyāla*. Inside the arch is a seated figure of Jina. The *pratoli* has a flat roof with *hamsamālā* under the *kapota* cornice. The doorways are plain and simple and lack the elaborate outer frame of multiple jambs and lintel of the Cālukyan temples.

The whole complex of the *pañcakūṭa-basti* was probably built in the latter half of the 10th century A.D.

In front of the *pratoli* and at a little distance away stands a tall and well wrought Mānastambha of granite carrying a figure of Yakṣa on top. The pillar is coeval with the temple. Perhaps the present name of the village Kambadahalli has derived from this very prominent *kamba* or column.

Śāntinātha-basti – The Śāntinātha temple (Pl. 93)

at Kambadahalli is situated a little north-east of the Pañcakūṭa-basti. It consists of two Jaina temples; one faces east and is of some interest, in spite of the fact that the superstructure of its *vimāna* is lost, while the other is completely ruined.

The east-facing shrine consists of a *vimāna* and two *maṇḍapas*, each linked with the other forming a common long rectangular hall. The *vimāna* has *bhadra* projection on each face and stands with its two *maṇḍapas* over an *upapiṭha* which is made up of *upāna*, broad recess relieved at intervals by plain pilasters, *kampa*, *padma*, *kapota* and *padma*. The *adhiṣṭhāna* above the *upapiṭha* consists of a *jagatī*, *kaṇṭha* with *kampas* below and above, round *kumuda*, *kaṇṭha* with *padmas* and *kampas*, *kapota* with uncarved blocks, *pratikaṇṭha* decorated with very spirited figures of horse-riders, elephant-riders, *makara* heads at corners, etc., and a plain *paṭṭikā*. The wall, resting on a *khura-kumbha* course and topped by a *kapota* cornice, is plain but for the pilasters at corners of the *bhadrās* and *karṇas*. Inside the *vimāna* is installed a tall and impressive image of Tīrthaṅkara Śāntinātha.

The *maṇḍapa* in front of the *vimāna* has four pillars in the nave. The pillars stand on a square moulded base; their shaft is square below and circular above, the latter showing from below a narrow band of lotus petals, broad recess, bell, plain belt and *laśuna*. The capital, also circular, consists of *tāḍī*, bulbous *ghaṭa*, *pāli* decorated with lotus petals, and square *phalaka*; and the corbel has bevelled arms with median band. The *maṇḍapa* contains two beautiful images, one of a seated Jina with male *caurī*-bearers and the other of Yakṣa Sarvānubhūti, also seated. Besides, there is a large image of Jina sitting with attendant figures. The second *maṇḍapa* also has four pillars in the nave, resembling those noticed in the aforesaid *maṇḍapa*. The nave here has a notable flat ceiling representing eight Dīkṣālas with an image of Jina Pārśva seated in the centre.

The temple seems to be built in the end of the 10th century A.D.

ŚRAVAṆABELAGOLA

It is situated in the Hassan district of Karnataka. Its antiquity as a Jaina site goes to the 3rd century B.C. when a severe drought broke out in northern India and the Jainasaṅgha under the leadership of Bhadrabāhu migrated to the south and settled at Śravaṇabelagola. The Mauryan emperor Candragupta, who according to the Jaina tradition had become a Jaina monk, also accompanied him and breathed his last at the Candragiri hill of Śravaṇabelagola, which is named after him. There is a group of four Jaina temples, viz. Candragupta-basadi, Cāmuṇḍarāya-basadi, Pārśvanātha-basadi and Akkana-basadi. The first two of these are made of hard stone and belong to the Gaṅga (Wn) period and the last two, built of soft stone, to the Cālukya-Hoysala period.

Candragupta-basadi – It is a small temple facing south towards the famous Bāhubalī image on the Vindhyagiri hill of Śravaṇabelagola. It consists of three juxtaposed oblong shrines, a common rectangular *antarāla* and a large pillared hall (Figs.105 and 108). The larger central shrine has no *śikhara*, while the adjacent side ones are roofed by low towers. On the east side of the pillared hall a new wall and a plain pillared corridor were added in the Vijayanagara period; on its west side a large temple was added by Gaṅgarāja, minister of the Hoysala king Viṣṇuvardhana, in c. A.D. 1118; and the south side was blocked by the north wall of the temple of Pārśvanātha built in the 11th century A.D.

The three shrines are laid out in a straight line and have no projections on their wall. Their *adhiṣṭhāna* consists of an *upāna*, *jagatī*, three-faceted *kumuda*, *kaṇṭha* with *kampas* below and above, and a *paṭṭikā* with *prati*, all unadorned. The flat and plain wall is punctuated at intervals with a series of square pilasters which are plain below and carry double-pot with intervening plain belt, *tāḍī*, bulbous *ghaṭa*, *pālī*, square *phalaka* and bevelled corbel above. The *prastara* carries beam, *haṁsamālā*, *kapota* with small *nāsīs*, and

pratikaṇṭha decorated with *vyāla* figures, now sadly damaged. Above the *prastara* is a moulding covered with thick coat of plaster; it is followed in its turn by a *kapota* with *haṁsamālā* underneath. The square superstructure of the lateral shrines consists of a short *grīvā* and a *śikhara* decorated with large emptied *nāsīs*. The *śikhara* in each shrine is capped by a *padmacchatra*, but the *stūpi* is lost. The *antarāla* follows the lineaments of the shrine and has a flat roof.

In the interior the sanctum of the central shrine enshrines a standing image of Pārśvanātha, and the side ones those of Padmāvatī and Kuṣumāṇḍī. The *antarāla* contains images of Yakṣa Sarvaṇubhūti and Dharaṇendra.

The pillared hall, in spite of some alterations, is a part of the original temple. Its twenty-five pillars out of possibly thirty-six stand to this day in five lines of five each. The four central pillars are very handsome and belong to the square order. They have a moulded base. Their shaft is divided into four almost equal sections, the lowermost being plain and the upper three alongwith the whole of capital are chamfered into three angles and bear various decorations. The second section of the shaft shows small *nāsīs* on each face; the third section is decorated with pearl festoons issuing from the mouth of *kirttimukha*, and a band of half diamonds between double-petalled lotuses; and the fourth is occupied by a *laṣuna* with simple or flamboyant *nāsīs* below and double-petalled lotuses above. The bulbous *ghaṭa* of the abacus and the bevelled corbels are plain. In another variety the pillars are made circular with unadorned double-pot below the *ghaṭa* and above the plain lower section. In the third variety the pillars are like the last type, but the lower section of the shaft is octagonal and the double-pot is sixteen-sided. The bay formed by four central pillars has a flat ceiling relieved boldly by a large lotus flower.

Stylistically, this temple may be placed in the last quarter of the 10th century A.D.

Cāmuṇḍarāya-basadi – This east-facing shrine is one of the largest and finest temples of Gaṅgavāḍī.

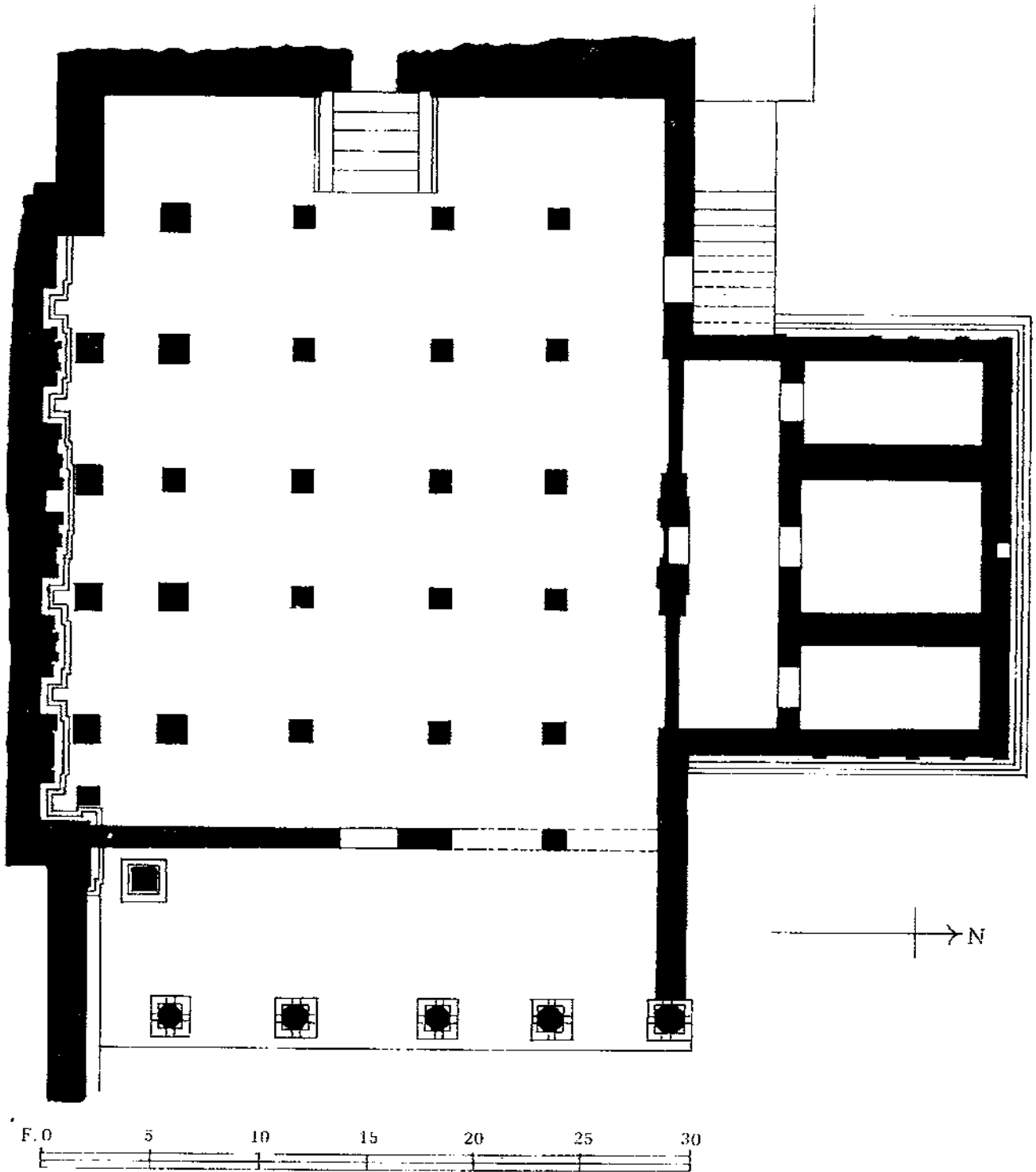


Fig. 105. Plan of Candragupta-basadi, Śravaṇabelagola.

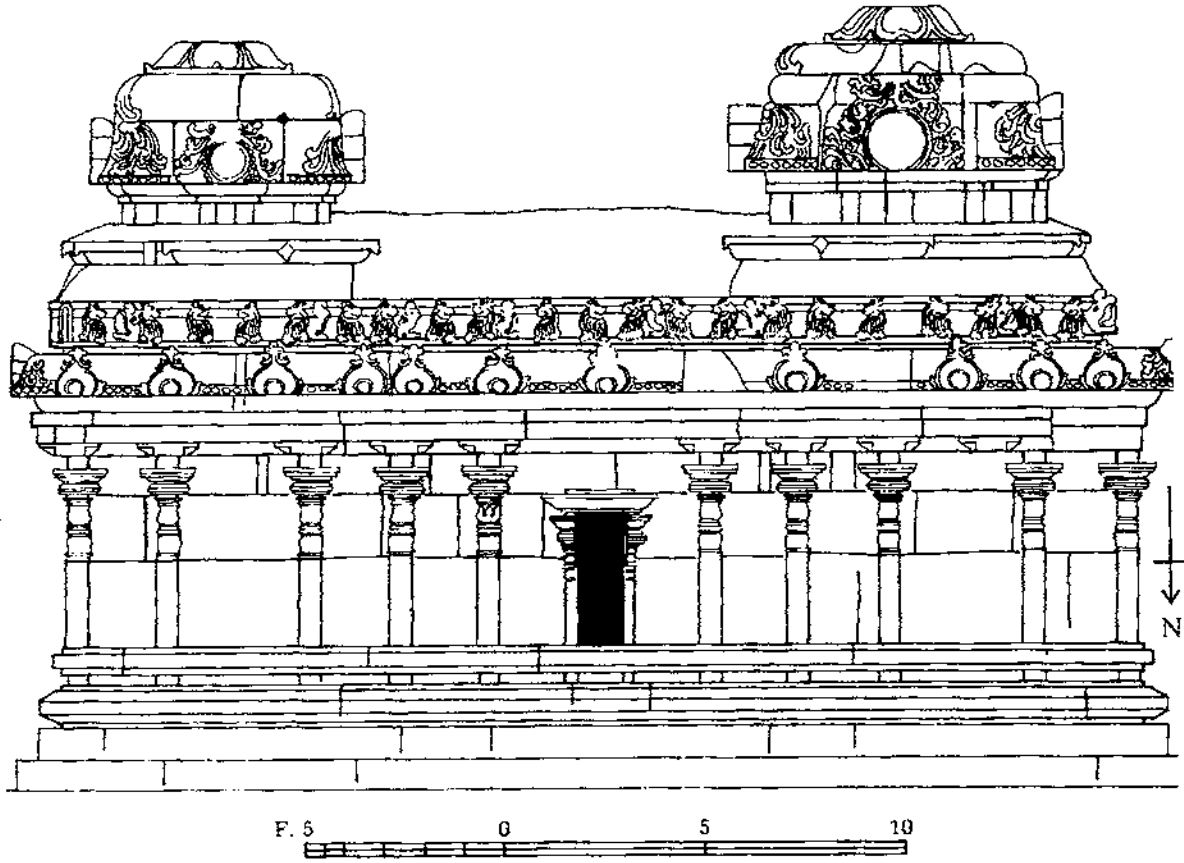


Fig. 108. Elevation of Candragupta-basadi, Śravaṇabelagola.

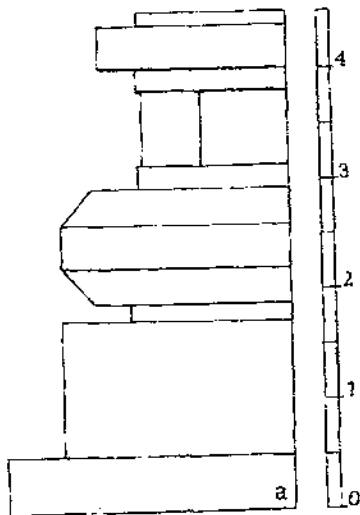


Fig. 106. Adhiṣṭhāna of Cāmuṇḍaraya-basadi, Śravaṇabelagola.

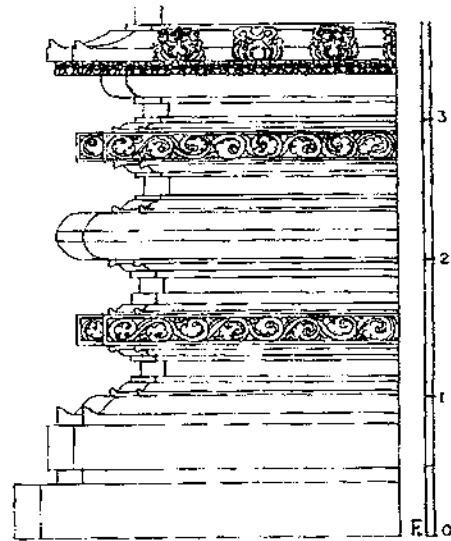


Fig. 107. Adhiṣṭhāna of Jaina Temple, Hangal.

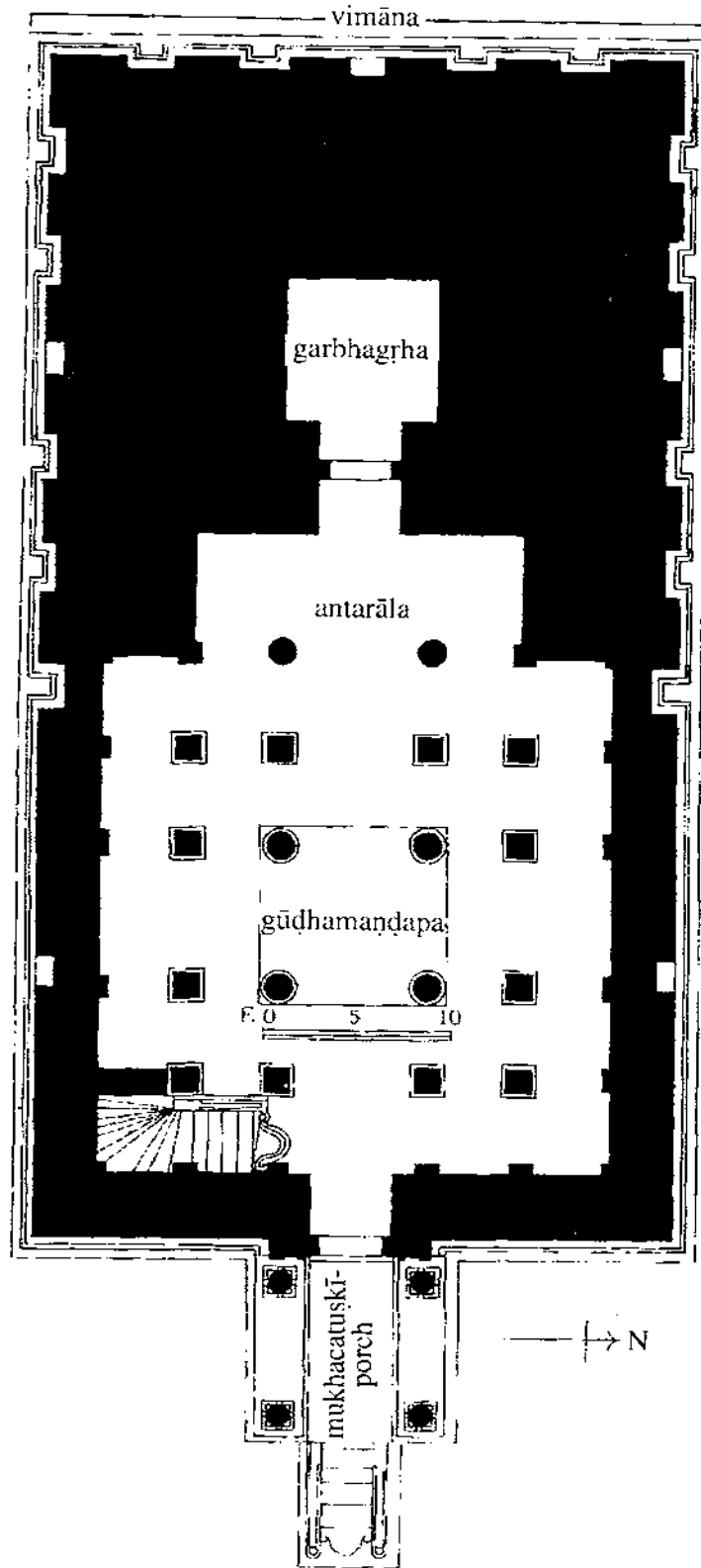


Fig. 109. Plan of Cāmuṇḍarāya-basadi, Śravaṇabelagola.

It is a large rectangle divided into a three-storeyed (*tritāla*) square *vimāna*, an *antarāla*, a *gūḍhamanḍapa* of almost the size of *vimāna* and a later built entrance porch (Figs. 109-111; Pl. 94). The *vimāna* shows *bhadra*, *pratibhadra* and *karna* both in plan and elevation, while the *gūḍhamanḍapa* is laid out in a straight line. The unadorned *adhiṣṭhāna* (Fig. 106), common in both the structures, consists above the straight-sided *upāna* of *jagatī*, *antarita*, three-faceted *kumuda*, *kaṇṭha* with *kampas* below and above, and a *paṭṭikā* with *prati*.

The walls of the ground storey (*ādītāla*) of the *vimāna* on north, south and west are punctuated by ten pilasters, two flanking each offset, with two additional ones intended for a sculptured niche in the *bhadra*. The north and south faces of the *gūḍhamanḍapa* also have the same set of pilasters and *bhadra* niches, but since the walls have no offsets and recesses, they are just relieved on the flat walls. All the *bhadra* niches, which must have once contained standing figures of Jinas, are empty now. The pilasters are all of the square order. The three-fourth lower section of their shaft is plain; the one-fourth upper section shows an inverted pot, a belt marked by four straight lines, and a *laṣuna*-shaped *kalaśa* (pitcher). The capital consists of *tāḍi*, *ghaṭa*, *pāli*, *phalaka* and *kaṇṭha*; the corbel atop the last has bevelled arms. The *prastara* consists of *uttara*, *vājana*, *valabhī* with close-set *haṁsas*, overhanging flexed *kapota* with ornate paired *nāsīs* at intervals, *vyālamālā* with fine figures of *gajavyālas*, *siṃhavyālas* and other leonine figures, and *antarita* with square blocks carved with creepers; the *prastara* is exceptionally good. In the *vyālamālā* many water-chutes have been inserted to drain out rain water. The *hāra* is composed of all the three units of *kūṭa*, *śālā* and *pañjara* with intervening recessed *hārāntaras*. The aedicules are rendered full in shape (*anarpita*) since there is an open passage behind them, and have ornate *nāsī-koṣṭhas* on their exposed faces. The *nāsī-koṣṭhas* are generally vacant, but those on the *pañjaras* contain minutely carved temple-models. Below *nāsī-koṣṭhas* are found finely wrought

figure sculptures—seated Jinas with two rampant *vyālas* on each *śālā*, seated Jina on the *kūṭa*, Yakṣa on the *pañjara*, and Yakṣa, Yakṣī and male and female devotees on the *hārāntaras*. In the north-east as well as south-east *karṇakūṭa* of the ground storey of the *vimāna* is a figure of Kubera. The royal emblem of the Gaṅgas, elephant, is also shown in its recumbent form below the *hārāntara nāsī* of the south *antarāla*. The interior doorway of the sanctum is very simple. Inside the sanctum is a steatite image of Neminātha, a later replacement of the original one.

The second *tala* with passage around its walls acts as an upper sanctuary entered from the east. It has one *bhadra* and two *karnas* on north, south and west faces, with an additional bay towards the *antarāla* extension. Thus, there are four pairs of pilasters on the lateral sides and three pairs of pilasters on the rear or west side, all corresponding to those of the ground storey. The wider *bhadrās* have each a shallow niche with a stucco image of standing Jina. The *prastara* consists as usual of *uttara*, *haṁsamālā* (the *haṁsas* are interrupted at the corners by lion-figures), *kapota* with ornate *nāsīs* and *vyālamālā*, while the *hāra* shows four ornamental *karṇakūṭas* and four *bhadraśālās* interconnected by *hārāntaras* decorated with small *nāsikās* in pairs. The frieze below the *nāsikās* of the *kūṭas* and *śālās* depict seated Jinas, while that below the *hārāntara-nāsikās* shows male and female devotees. The *prastara* over the *antarāla* walls on south and north has a *pañjara-koṣṭha* enshrining a seated Jina. The *hāra* on the east face of the *antarāla* carries a *gopura* like *śālā*. The doorframe, like the one in the sanctum of the *ādītāla*, is simple. The sanctum of this *tala* contains a later image of Pārśvanātha.

The walls of the third *tala*, closed on all sides, carry four pilasters on each face, forming thus one central bay and two side ones. The wider central bay contains an image of seated Jina and the side ones have *pañjara-koṣṭhas* with figures of devotees. The *prastara* here also carries the *haṁsamālā*.

The crowning members atop the third *tala* consist of octagonal, short *vedī* and *grīvā*, octagonal *śikhara*, and circular *padmacchatra* and *stūpi*. The *mahanāsīs* of the *griva-śikhara* contain figures of seated Jinas in the cardinal points and adoring devotees in the corner ones. Though the *śikhara* is handsome, it is not that elegant in proportion as we find in the Pañcakūṭa-basadi at Kambadahalli.

The *gūḍhamanḍapa* continues the wall decorations of the *ādītala* of the *vimāna*, but the *śālā* over the entrance is longer than those over the side *bhadrās* and shelters a temple-model. It is entered from the porch through a *catuśśākhā* doorway of which the two inner jambs depict scrolls and rosettes and the other two are left plain. In the interior it shows sixteen pillars, four in the slightly raised central nave and twelve in the surrounding aisle. Besides, there are two pillars in the *antarāla* and eighteen pilasters in the periphery. The four nave pillars and two *antarāla* pillars are plain and belong to the circular order. They have a moulded base, plain shaft with double pot, cyma recta type *tāḍi*, bulbous *ghaṭa* and bevelled corbel (the *antarāla* pillars also having square *phalaka* and neck over *ghaṭa*). The remaining pillars have a square moulded base; their shaft is square below and above and octagonal in the middle; and the corbel is of the bevelled type. The ceilings, so also the roof, are flat and uncarved. Compared to the ornate exterior, the interior is plain and uninteresting.

The entrance porch is landed up from the front by a staircase with elephant banister. It consists of four pillars supported by a short balustraded wall on the sides. The pillars have a square base; their shaft is square at the base and octagonal above with circular necking; the capital consists of *ghaṭa* and square *phalaka*; and the corbel has bevelled type of arms. The ceiling carried by these columns is flat and uncarved.

The temple seems to have been founded by Cāmuṇḍarāya between c. A.D. 982-985 and its upper portion may have been completed by Cāmuṇḍarāya's

son Jinadevaṇa between c. A.D. 995-999.

Pārśvanātha-basadi – This east-facing Western Cālukyan temple (Pl. 95) consists of a *vimāna*, an *antarāla* and a *gūḍhamanḍapa*. The exterior wall of the *gūḍhamanḍapa* is plain, but that of the *vimāna* shows *bhadra*, *pratibhadra* and *karṇa* both in plan and elevation. The *adhiṣṭhāna* consists of an *upāna*, *jagatī*, *padma*, *antarita*, *karṇaka* decorated with lozenges appearing at intervals on *bhadra* and *pratibhadra*, *antarita*, *kapota* with uncarved triangular bosses, and *pratikanṭha* with plain square blocks. Supported by a *paṭṭikā* (made up of *karṇaka*, *kampa*, *kanṭha* and *kampa*) with lozenge in niche on *bhadra* and *karṇa*, the wall has alternate projected offsets and recessed *salilāntaras* and is punctuated by slender pilasters, two appearing on each *karṇa* and *pratibhadra* and four on the *bhadra*. Each *pratibhadra* contains moderate *kūṭa-koṣṭha* (a niche with *kūṭa* tower), while the central pair of pilasters on each *bhadra* carries a tall *kūṭa-koṣṭha*. Two-third lower portion of the pilasters is plain and one-third upper section shows decorations of inverted *kalaśa* marked by *pīpala* leaves, a belt with a series of straight lines and a flower, *tāḍi*, *ghaṭa*, *pāli* and *phalaka*; the corbel is bevelled.

Inside the *antarāla* are some tall, plain, lathe-turned pillars. The *garbhagṛha* has a slit-opening rather than a doorframe and enshrines a tall, impressive, dark image of Pārśvanātha standing with seven-hooded cobra canopy.

The temple is datable to the second quarter of the 11th century A.D.

Akkana-basadi – This east-facing Hoysala temple (Pl. 96) consists of a three-storeyed *vimāna*, *antarāla*, *gūḍhamanḍapa* and *mukhamanḍapa*. The *vimāna* is *dvi-aṅga* on plan and elevation consisting thus of *bhadra* and *karṇa* with *salilāntara* between. The *karṇa* is equilateral with cantoning wall pilasters, while the *bhadra* is broken into five planes, each flanked on the outer side by a wall pilaster.

The *adhiṣṭhāna* is composed of *upāna*, *padma*, *kumuda* decorated with lozenges at intervals, *antarita*,

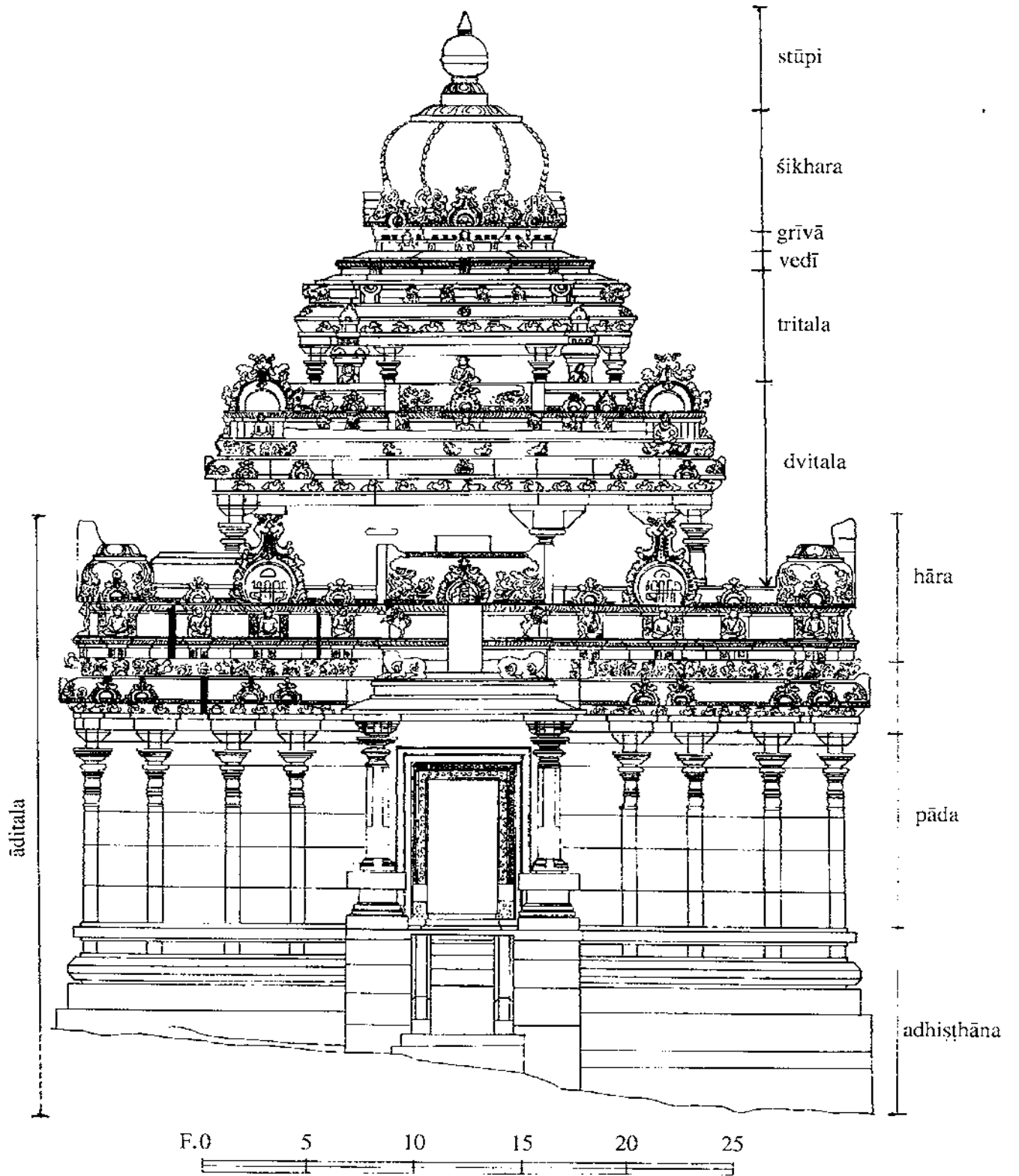


Fig. 110. Front elevation of Cāmuṇḍaraya-basadi, Śravaṇabelagola.

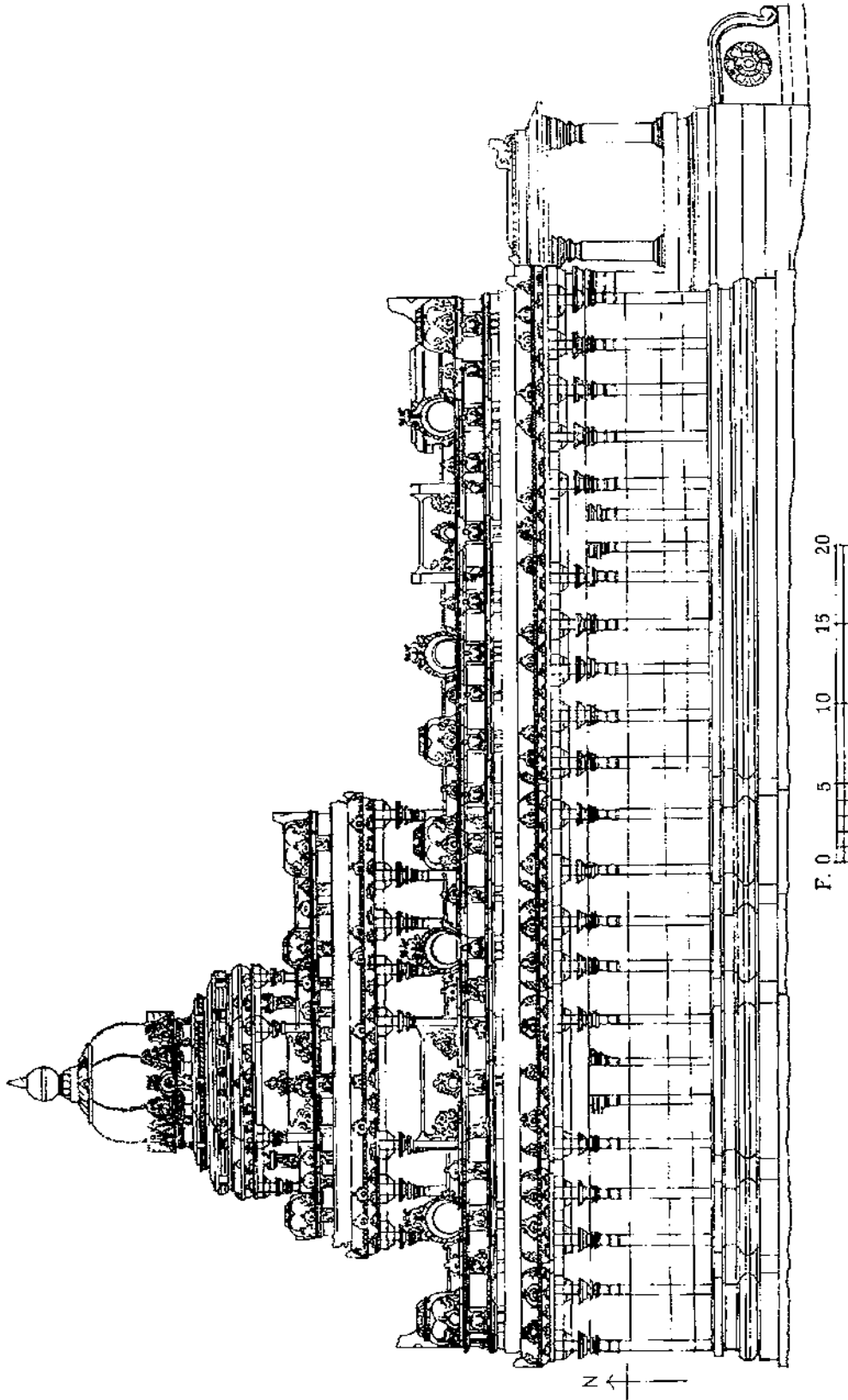


Fig. 111. Side elevation of Cāmuṇḍarāya-basadi, Śravaṇabelagola.

kapota adorned with uncarved bosses, *pratikanṭha* with plain blocks, and a plain *paṭṭikā*. But for the square pilasters topped by *kūṭas* the wall is plain. The wall is shaded by an overhanging plain eave-cornice topped by a *kapota*. Each storey of the superstructure consists of a *prati-kanṭha* with uncarved rectangular blocks and a *hāra* with *kuṭa* at *karna* and *śāla* with *nāśi-koṣṭha* at *bhadra*. The *nāśi-koṣṭhas* have each an image of seated Jina with *caurī*-bearers surrounded by jewel-and-scroll band emerging from the mouth of a *kīrttimukha* depicted on the top. The square *grīvā-śikhara* on each face carries a seated Jina figure at the central face and scroll pattern on the sides. The *stupī* over the *śikhara* is lost.

The exterior wall of the *antarāla* has the usual square pilasters with *kūṭa* tops. Above, the *antarāla* is lodged over by a *śukanāsa* with an elaborate and exquisitely carved *nāśi*-front. The *nāśi* contains an image of seated Jina with two *caurī*-bearers in the projected central facet and two standing Jinās with attendant figures on the two lower side facets, the whole edged by jewel-and-scroll band issuing from a gorgeous *kīrttimukha* on top. Inside the *antarāla* are two ornate images of Yakṣa Dharaṇendra and Yakṣi Padmāvatī with ornamental frame. From the *antarāla* the *vimāna-garbhagṛha* is entered through a *pañcaśākha* doorframe minutely carved with diamonds, lotus scrolls, pillar, lotus scroll and creepers. The tutelary block of the door-lintel shows a seated Jina with *caurī*-bearers, and the overdoor carries five miniature *kuṭas* with lotus bud hanging down from the two intermediary *kūṭas*. Inside the sanctum is a tall, dark image of Pārśvanatha.

The exterior wall of the *gūḍhamaṇḍapa* corresponds to that of the *vimāna* with additional pilasters at the *pratibhadra*. The roof is flat. It is entered through a porch having two dwarf stellate pillars with thirty-two points. The interior is divided into nine bays by four lathe-turned, polished, well-finished and exquisitely carved nave pillars and twelve peripheral pilasters. The nave pillars have plain cubical base; their shaft is

circular showing from below a diamond band between two knife-edged mouldings, large bell (inverted *kalaśa*) with ring below and broad tasselled jewel-band above, and *kalaśa* decorated with rings and decorative bands of scrolls, minute diamonds and jewelled festoons; the capital shows a short and a large flat disc (instead of bulbous *ghaṭa*) decorated with tasselled jewel-band, short plain *pālī* below larger disc and square plain *phalaka*; and the corbel has faceted arms. The nine bays contain ornate ceilings, some having Jina figures.

The temple is known to have been founded in A.D. 1181 by Ācaladevī, wife of the Brāhmaṇist general Candramauli.

Candraprabha Temple – This brick temple at Śravaṇabelagola is located behind the Cāmuṇḍarāya-basadi. It was founded in c. A.D. 800. Its stone *adhiṣṭhāna* is original, but the brick structure is a later replacement of the original one.

Mānastambhas – There are two Mānastambhas (pillar of respect) at Śravaṇabelagola. One of these was set up by Cāmuṇḍarāya on the Vindhyagiri (Gommaṭa hill). This pillar stands on a well-formed lion pedestal. Below, the shaft shows Nemicandra (author of *Gommaṭasāra*) and Cāmuṇḍarāya among other figures and above, a rare example of fine vine-creepers covering most of the surface of the shaft (Fig. 112).

The other column is located inside the south entrance of the enclosure round the Candragiri complex. It stands on a pedestal carried by eight elephants. Below, the shaft is square having figure sculptures, and above it is octagonal with six ornamental bands clasping at regular intervals. The capital is circular carrying a figure of Brahmadeva. An inscription on the pillar says that it was installed to commemorate the death of the Gaṅga king Mārasimha II, who died in A.D. 974. This indicates that the column was set up not long after that date.

The Hypaethral Temple and the Colossus of Gommaṭeśvara – The colossal sculpture of Gommaṭeśvara or Bāhubalī has been carved out in the

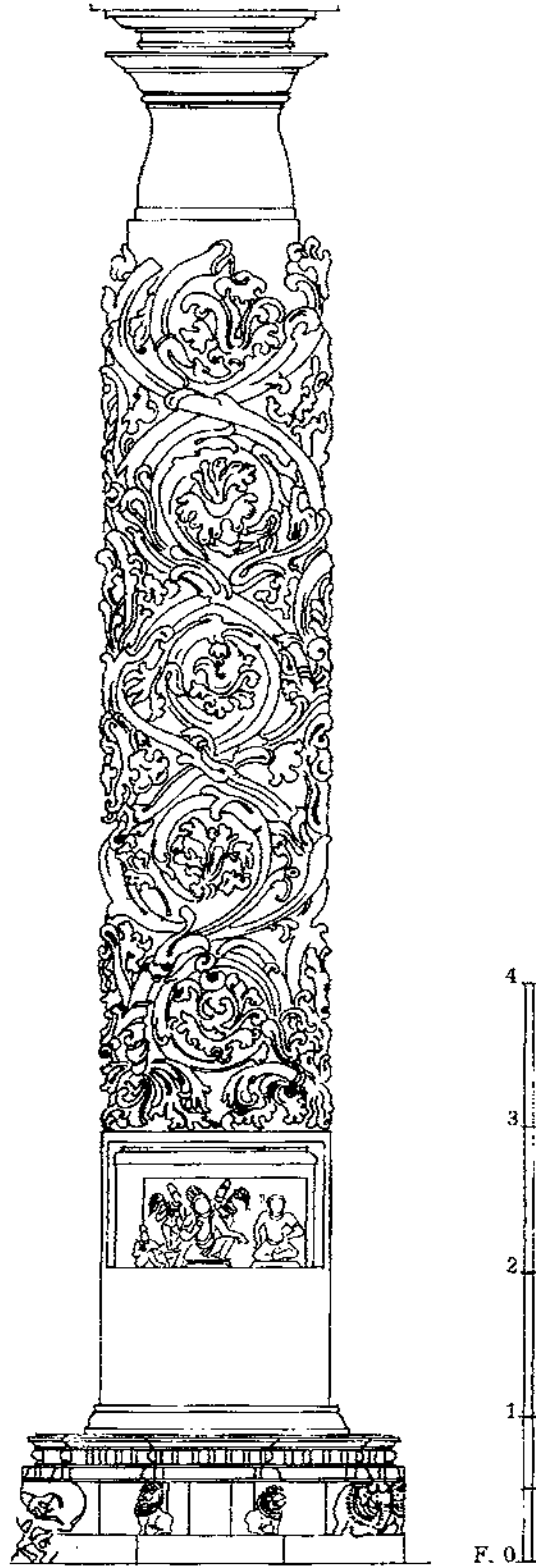


Fig. 112. Mānastambha, Śravaṇabelagoḷa.

round from a fine-grained granite rock on the top of the Indragiri hill at Śravaṇabelagola. This north-facing, robeless, polished image is 58 ft. high. It stands on the rounded top of the hill measuring 470 ft. high from the surrounding plains and is visible all around for miles. It is represented in a contemplative standing posture (*kāyotsargamudrā*) with ant-hills, snakes and ascending creepers, and bearing all traits of the Great Man (*mahāpuruṣa-lakṣaṇa*). Indeed, it is a marvellous production of any age and “nothing grander or more imposing exists anywhere out of Egypt, and even there no known statue surpasses it in height.” The image was got made by Cāmuṇḍarāya, the minister and general under the Gaṅga king Rācamalla (A.D. 972-984), though the traditional date of its consecration is the fifth day of the bright fortnight of the Caitra month in A.D. 1028.

The huge image of Gommaṭeśvara is surrounded by a structural pillared corridor with shrines for twenty-four Tirthaṅkaras. The corridor pillars are of the faceted class and have plain corbels. On the roof are scores of miniature shrines containing divine figures. These shrines are built on a square or rectangular base covered by pyramidal or barrel-vaulted roof. The corridor was erected by Gaṅgarāja, the general of Hoysala king Viṣṇuvardhana (A.D. 1110-1152).

ANNIGERI

It is located in the Dharwad district of Karnataka. There are two Jaina temples at Annigeri, one is called Jaina Basadi and the other may be referred to as ruined Jaina temple.

Jaina Basadi – This old Jaina temple had originally been founded by Gaṅga Perumāṇḍi in the middle of the 10th century A.D., but it was burnt down by the imperial Colas in A.D. 1071. Not much is known about this temple; some fragments of the *upapīṭha* and *adhiṣṭhāna*, however, may still be seen in the totally renovated east facade. Another piece of this temple is a pair of elephant banisters preserved at the eastern stairway of the *gūḍhamanḍapa*. This excellent banister shows in profile a powerful lion attacking and subduing

an elephant. From the mouth of the lion issues the modular coping stone with fine heavenly figures in stemmed loops (Pl. 91).

Ruined Jaina Temple – This temple is situated near the aforesaid Jaina Basadi. Originally, it had a *vimāna* with two halls, all now ruined. The outer hall has stellate type of pillars in the nave and square ones towards the periphery. This temple was probably built in the end of the 11th or the beginning of the 12th century A.D.

ANGADI

Angadi (ancient Sosevūr, i.e. Śaśakapura) is located about fifty miles south-west of Belur in the Hassan district of Karnataka. It was the capital of the Hoysalas prior to Dorasamudra or Dārāsura. Angadi seems to have been an important Jaina centre during the Hoysala rule as it has three Jaina temples of this period. Two of these are called Vāsantikā or Padmāvati-devī temple and Sosevūr-basti and the third is anonymous.

Vāsantikā or Padmāvati-devī Temple – This temple at the capital town seems to have been erected as a mark of devotion to the Jaina Yakṣī Padmāvati who was the patron goddess of the Hoysalas. The temple has been renovated recently, but the images of Jaina Yakṣa and Yakṣī inside the sanctum are old datable to the latter half of the 10th century A.D.

Sosevūr-basti – This north-facing temple, which still preserves the sanctuary up to the cornice, consists of a *vimāna* and a *gūḍhamanḍapa* and is entered without a porch from the north.

The straight-sided square *vimāna* (Pl. 97), about 17 ft. side, stands on an unadorned *adhiṣṭhāna* which consists of an *upāna*, *jagatī*, broad *tripaṭṭa kumuda*, *kampa*, *kaṇṭha*, *ūrdhvapadma* and *kapota*, and resembles to that of the Sūle-basti at Huṁca. The wall is punctuated with tetragonal pilasters displayed almost at regular intervals. Below, the pilasters are plain and above they carry mouldings of an inverted *laṣuna*, belt, *laṣuna*, *tāḍī*, bulbous *ghaṭa*, *pāli*, square *phalaka* and bevelled corbel. The corner pilasters are thicker than those on the sides.

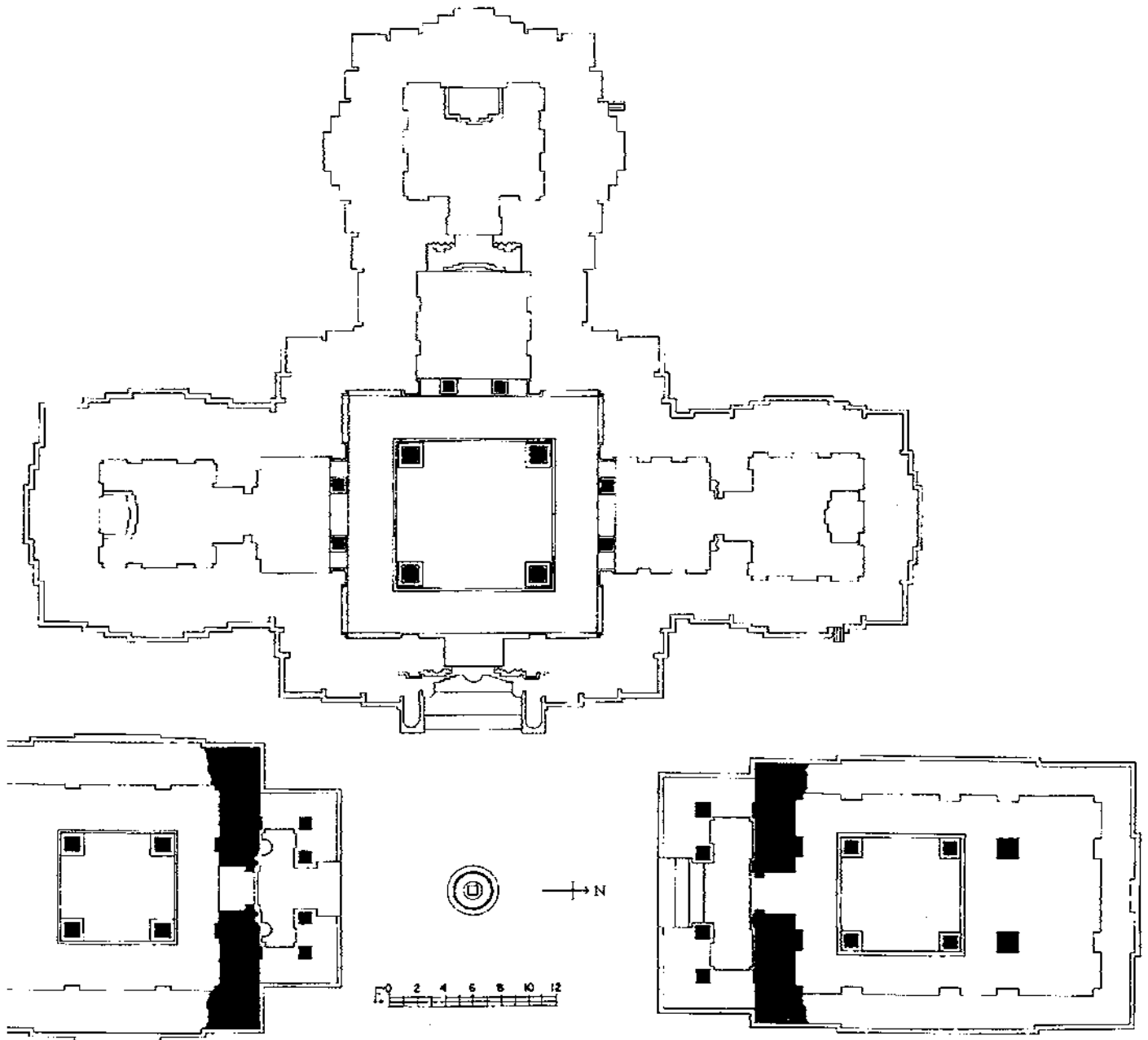


Fig. 113. Plan of Triple Shrine, Harasur.

The central bay of the wall-pilasters contains a sham-niche topped by a low square superstructure. The cornice is short and semi-circular; it hardly protects the wall from rain-water.

The *gūḍhamanḍapa* has considerably suffered from renovation as the portion above the base has been rebuilt. It is entered from the north by a stairway of elephant banister bearing elephant figures in relief.

Stylistically, the temple may be placed in the second half of the 10th century A.D.

Jaina Temple (Anonymous) – This Jaina temple has also been renovated during recent years, but the enshrined image of Śāntinātha and the two male *caurī*-bearers attending upon him are intact. The attendant figures are well-polished, wear profuse jewellery, and have graceful appearance. They are reckoned among the best examples of the Hoysala sculptures assignable to the early 12th century A.D.

HARASUR

Harasur, lying east of the district headquarters of Dharwad, has a group of three Jaina temples. The main complex is a Triple Shrine (*trikūṭācala*) with easterly orientation and the other two, standing very close to it on the front, are independent structures facing each other, one oriented to the north and the other to the south (Fig. 113). In the centre of the court formed by these three structures is a Mānastambha of which only the base has survived.

The three *vimānas* of the Triple Shrine have an *antarāla-manḍapa* in their front and are laid out on three sides of a common *gūḍhamanḍapa* with entrance doorway on the east. The central *vimāna* on the west shows *bhadra* with two pairs of *upabhadras*, *pratiratha* and *karna*, separated from one another by *salilantarās*, while the lateral *vimānas* carry *karna* and *bhadra* with paired *upabhadras*. Their *adhiṣṭhāna* consists of an *upāna*, two *jagatīs*, *padma*, *kaṇṭha*, *ūrdhva-padma* and *kapota*. Their plain walls are heavily rebuilt at some later date and hence of little interest. Inside the *garbhagṛhas* are installed the images of Jinās. The image in the central shrine

is of Pārśvanātha. This indicates that the temple was dedicated to him.

The exterior walls of the *gūḍhamanḍapa* also show *karna* and *bhadra* with two pairs of *upabhadras*. The *gūḍhamanḍapa* is entered from the east through a well-proportioned doorframe of five jambs of *ratna*, Vidyadhari, *stambha*, *vyāla* and *bāhyaśākhā* (outermost) carved with lotus leaves, but there is no uniformity in ornamental details of carving. While the *ratnaśākhā* and *bāhyaśākhā* show flat and shallow relief, the Vidyadhari-*śākhā* and *vyālaśākhā* are carved in high relief. Similarly, the *stambhaśākhā* is moulded but has no ornamental enrichment. The lower portion of the doorframe on each side shows a graceful, three-flexured figure of Nāgendra standing as door-guard in a well-formed shallow niche crowned by *makara-torāṇa*. Nāgendra is flanked on each side by a handsome figure of female attendant. The door-sill is plain but carries seated figures of Śaṅkhanidhi and Padmanidhi at the extremities and of *grāsamukha* in the centre of the upper moulded part. The door-lintel shows a seated niched figure of Pārśvanātha on the *lalāṭa*; but the oversailing mouldings (*vājana*, *kaṇṭha* and cornice) above that are left plain.

The interior of the *gūḍhamanḍapa* shows four square plain pillars in the nave and two slender, segmented pillars as distyle-in-antis towards each *antarāla*. There are several images of Jinās, Yakṣas and Yakṣīs inside the closed hall. These bear different dates indicating thereby that they were placed there from time to time.

The independent northern and southern shrines are exactly similar to each other in plan and design. Each shrine consists of a *vimāna* with *gūḍhamanḍapa* in one enclosing wall and a portico (Pl. 98) built almost along the entire width of the *gūḍhamanḍapa*. The exterior walls have only slight projections in the cardinal directions. Their *adhiṣṭhāna* consists of three *jagatīs*, *kaṇṭha* inset with floral diamonds between pilasters and a large plain *vājana*. The four pillars in each portico

resemble those noticed in the *antarāla* of the Triple Shrine. They stand on a square moulded base. Their capital consists of a sharp-edged flat *ghaṭa*, *ūrdhvapadma* like *pāli*, square *phalaka* and four-armed bevelled corbel. Their shaft is divided into four sections. The first is square and plain. The second is circular with *ratnapaṭṭikā* in the middle or at the top. The third is treated like a plain cube or a circular section topped by a band of beaded garlands. The fourth consists of a *kalaśa* clasped by triangular plain blocks. The pillars support a heavy projected cave-cornice.

The portico is approached from the ground by a flight of three steps cut across the *adhiṣṭhāna* mouldings. From the portico a *triśākhā* doorway leads to the interior of the *gūḍhamanḍapa*. The doorway, which is better preserved in the southern shrine, is made up of *ratnaśākhā*, moulded *stambhaśākhā*, and *bāhyaśākhā* adorned with lotus leaves. The lower section of the *śākhās* here also carries Nāgendra with two female attendants. On the outer flank of the *bāhyaśākhā* is a band of full-blown quadrangular lotus flowers. Below the lotus bands are seated figures of Śaṅkhanidhi and Padmanidhi. The interior of the *gūḍhamanḍapa* here also shows four square plain pillars. The *garbhagṛha* in both the shrines is nothing but a rubble of stones.

The base of the Mānastambha consists of two diminishing circular courses, each decorated with lotus flowers. The shaft, now gone, is perhaps lying close to the portico of the southern shrine; it is polygonal in shape.

The Triple Shrine has an inscription of A.D. 1096-97 mentioning the names of a Jaina Lady Kālikabbe and her son Kālisetti. The inscription is a donative one; the temple however may date to about A.D. 1090.

KONNUR

Jaina Temple – Konnur, ancient Koṇḍanūra, lies to the north of Belgaum town in Karnataka. In the Konnur village is a ruined Jaina temple (Pl. 99) of the times of the later Kadambas of Banavāsī and Hangal. The *adhiṣṭhāna* and wall of the *vimāna* are still intact

there; the hall however has been thoroughly renovated.

The *vimāna* is *tri-āṅga* on plan comprising *bhadra* with two pairs of *upabhadras*, *pratiratha* and *karṇa*, the first being the longest and the second the shortest. Between the *āṅgas* are also made *salilāntaras*.

The *adhiṣṭhāna*, resembling that of the Candraprabha temple at Aihole, consists of *jagatī*, *padma* (inverted cyma recta), *antarita*, *tripaṭṭa kumuda*, *antarita*, *kapota* having *nāsīs* adorned with creepers, and *pratikaṇṭha* decorated with figures of *vyālas* and *makaras*. The walls with slender pilasters have sham niches at the *karṇas* and *subhadras*. The niches contain *kūṭa*-type Draviḍa-*vimāna* at the top and small standing Jina figures and seated figures of Sarvānubhūti at the bottom. The wall at the *pratiratha* shows a *kūṭastambha* topped by a mono-spired *śikhara* of the Nāgara style. The portions above the wall are all gone.

Stylistically, this temple is datable to the last quarter of the 10th century A.D.

LAKKUNDI

Lakkundi, ancient Lokkiguṇḍī, is situated in the Dharwad district of Karnataka. It was an important town during the early period of the Cālukyas of Kalyāṇa. This is well demonstrated by the construction of seven Śaiva shrines, four Jaina temples and a large stepped water reservoir.

The temples of the age of the Cālukyas of Kalyāṇa, prior to Lakkundi temples, are ordinarily built of various shades of locally available sandstone, but the building material employed in the construction of temples at Lakkundi and later temples at other sites is fine-grained soapstone which is easily tractable for delicate carving and smooth polish. Being soft in nature it also reduced the size of the masonry courses and increased the volume of the carvings.

Of the four Jaina temples at Lakkundi the earliest one is termed “Brahma Jinālaya” in the inscription, an appellation given by the Brāhmaṇas of Lokkiguṇḍī town. The temple at present, however, is differentiated by calling it the Great Jaina Temple as it is the largest

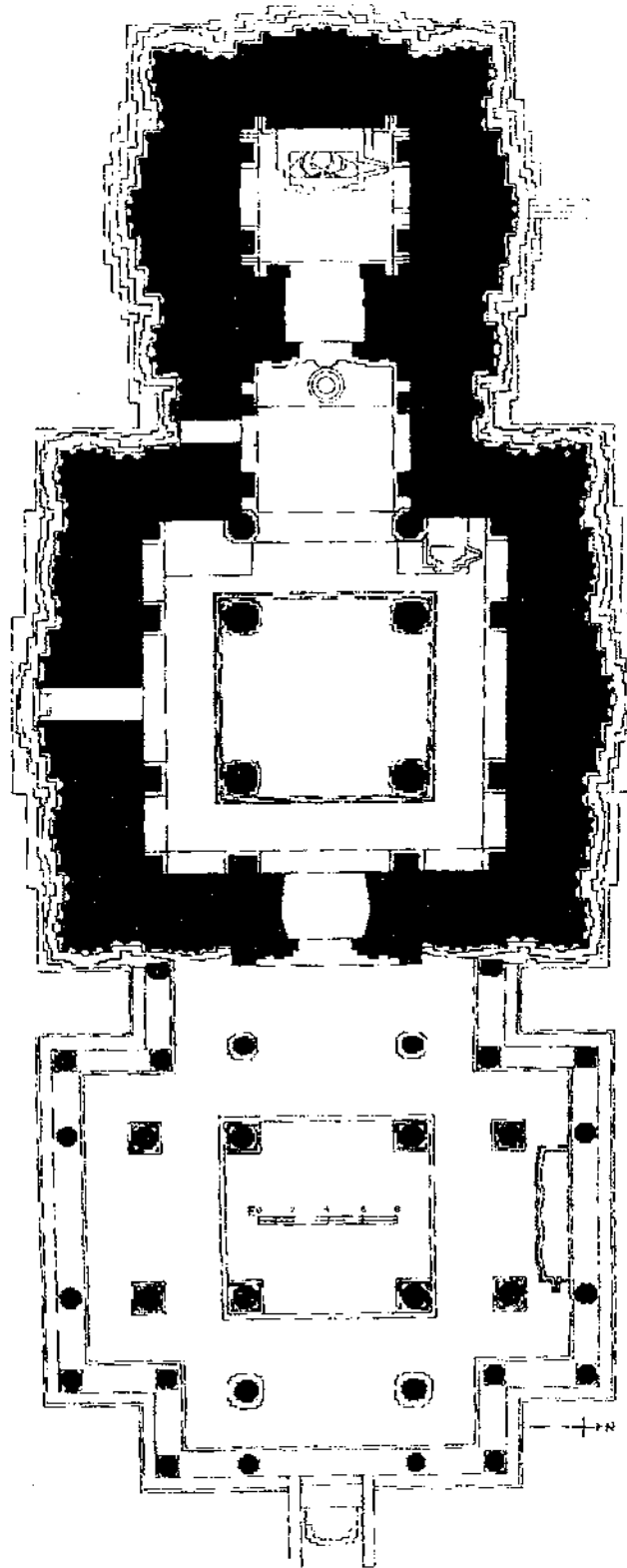


Fig. 114. Plan of Great Jain Temple, Lakkundi.

temple at the site.

The Great Jaina Temple – This east-facing Jaina temple (Fig. 114; Pl. 100) on the western outskirts of the town is an imposing shrine at Lakkundi. It was founded in A.D. 1007 by Lady Attiyabbe alias Dānacintāmaṇi, wife of Daṇḍanāyaka Nāgadeva. In the same year the Cālukya king Satyaśraya presented golden *kalaśa*-finial for the temple.

On plan it consists of a four-storeyed *nirandhāra vimāna*, an *antarāla*, a *gūḍhamanḍapa* and a large *mukhamanḍapa*, the whole complex being surrounded by a *prākāra*-wall having *dvāramanḍapa* (hall-formed gate) at the centre on the east.

The *vimāna* is *dvi-aṅga* on plan showing *karṇa* and *bhadra* with *salilāntara* between. The *bhadra* is wider and has a pair of *upabhadras* on each side. The *adhiṣṭhāna* consists of *upāna*, *vapra* (sub-plinth), *jagatī* (plinth course), *padma*, *antarita*, three-faceted *kumuda*, *antarita*, *ūrdhvapadma*, *kapota* marked with plain triangular blocks, and *pratikanṭha* decorated with figures of *vyāla* and *makara* as noticed in the Candraprabha temple at Aihole. The walls of the *āditala* with cantoning pilasters show *kūṭa*-topped decorative niches at the *karṇas* as well as in the central offset of the *bhadras*. The *salilāntaras* carry *kūṭastambha* (wall decoration showing *kūṭa*-topped pilaster) with fine cusped *toraṇa*-arch emerging from *grāsamukha* depicted on the top. The wall pilasters are slender and the capital thin and small. The *prastara*, made up of *kapota* and *pratikanṭha*, is decorated with *makaras* and *vyālas* and has panels containing figures of Yakṣa, Yakṣī, animals and birds in the central positions. The *hāra* is adorned with *kūṭas* and *śālās*, each showing foliage ornament in curved back-ends and a prominent central *nāśī*. The *nāśīs* of the *śālās* contain seated figures of the Jina, and those of the *kūṭas*, the figures of Sarvānubhūti.

The *āditala* wall is made thick and massive to carry the functional *tala* of the second storey which possesses a high shrine with its own wall and superstructure followed above by two other *talas*. This

type of set up of a high shrine is also noticed in the Jaina temples at Hallur and Pattadakal. The high walls of the second storey carry the same set of pilasters (six on *bhadra* and two on each face of the *karṇa*) as we encounter with the *āditala*, but the bays formed by them are neither differentiated by *salilāntaras* nor displayed in the same axis. The *prastara* and *hāra* of three upper *talas* are less in height and gradually diminish in width. The *prastara* in each of these *talas* is plain and the *hāra* a little bit ornate. The *grivā-śikhara* is short, square and indented and has a well splayed out brim. The *kalaśa* above is original but tempered during recent years. The second *tala* also has an *ardhamanḍapa* with *śukanāsa* top.

The *vimāna-garbhagṛha* is entered from the *antarāla* by a *pañcaśākhā* doorframe decorated with *ratna*, *bhūta* in loops, *stambha*, *vyāla* and lotus garland (outermost jamb). On the lower part of the *śākhās* appear figures of *dvārapālas* with female attendants. The *lalāṭa* of the door-lintel is occupied by a seated Jina. Above the lintel, which continues the decoration of the two inner *śākhās*, may be seen a stripe of beaded garlands, a *kapota* cornice decorated with figures of elephants and *grāsamukhas*, a sculptural panel showing dancing *ganas* and a cornice of *ūrdhvapadma*. Inside the *garbhagṛha* the *simhāsana* (lion-throne) with throne back, triple umbrella, *toraṇa* and the *caurī*-bearers are intact, but the mutilated original Jina image is lying outside the temple. The interior wall of the *garbhagṛha* is reinforced by pilasters at the four-corners.

The *gūḍhamanḍapa* is similar on plan to the *vimāna* but with the addition of a *pratibhadra* between the *bhadra* and *karṇa*, also separated by a *salilāntara*, it has become wider in dimension. Its elevation also is nothing but an extension of the *āditala* of the *vimāna*. In the central offset of the south wall of the *bhadra* there once was a stone-grille, but at present a large aperture comes to view. The interior of the *gūḍhamanḍapa* shows four pillars in the central nave and ten pilasters and two attached pillars on the sides, all being square and plain.

The doorframe attached to the east wall is of the *pañcaśākhā* variety representing carved *ratnas*, *bhūtas* in loops, round *stambha* entwined with creepers and a *pūrṇaghaṭa*, *vyālas* in vine-loops, and lotus garland. The lower part of the *śākhās* carries among *dvārapālas* and female attendants the figures of Rati and Kāmadeva. The door-lintel continues the decoration of the two inner *śākhās* but is interrupted in the centre by the *lalātabimba* which represents Gajalakṣmī. Above this is a band of bell-and-chains issuing from the mouth of *grāsas* and then follows a cornice underlined with a band of geese. Over and above this, in the centre, is a figure of seated Jina. The doorframe is fine and deeply cut.

The *mukhamaṇḍapa* is an open hall resting on an *adhiṣṭhāna* which is somewhat distinct from that of the *vimāna* as it shows *kañṭha* instead *kumuda*. It is landed up from the front by a stairway having plain elephant banister. Its square plan shows recessed corners and projecting sides with eighteen pillars on the parapet wall and twelve free-standing pillars in the interior. Of the twelve interior pillars the four in the nave are lathe-turned. The pillars (Pl. 101) of the *mukhamaṇḍapa* are of several varieties. They have a plain moulded base, ornate and faceted shaft, and a short capital in the parapet pillars and a prominent one in the others. Though the pillars are charming, they have not yet reached their perfectness. The *mukhamaṇḍapa* is shaded by a large sloped out eave-cornice. The *prastara* and *hāra* here also top the wall and are the same as the rest of the building, but instead of *makara* figures the panels here contain flowers.

A mutilated image of Pārśvanātha is lying outside the temple which may have once graced the upper shrine.

Nāganātha Temple – The temple is today called Nāganātha because the enshrined image of Pārśvanātha has been replaced by a Śiva-liṅga beneath the cobra-canopy of Nāgarāja Dharaṇendra, probably during the upsurge of the Vīraśaivism. This is apparent from

the cobra-canopy of Dharaṇendra (the Yakṣa of Pārśvanātha), the two *caurī*-bearers of the Jina and the triple umbrella overhead.

This east-facing temple (Fig. 115) consists of a *vimāna*, an *antarāla*, a *gūḍhamaṇḍapa* and an entrance porch. The arrangement of the plan and elevation of the *vimāna* and *gūḍhamaṇḍapa* closely corresponds to those of the Great Jaina Temple at Lakkundi, but the various offsets are prominently shown and the temple bears less ornament than its predecessor.

The *adhiṣṭhāna* of the temple consists of an *upāna*, *jagatī*, *padma*, *antarita*, *kumuda*, *antarita*, *ūrdhvapadma* and *kapota* and is quite plain. The wall pilasters have their upper section faceted and well carved with bell, belt, *kalaśa*, *tāḍi*, *ghaṭa*, oversailing *phalaka* and bevelled corbel. The *uttara*-beam above is well wrought. The wall surface here also shows *kūṭa*-niches at the *karnas* and *kūṭastambhas* in the *salilantarās*. The *prastara* and *hāra* are in good taste as they are not overburdened with figures of *vyāla*, *makara*, birds etc. in the *prastara* and foliage and sculptural panels in the *kūṭas* and *śālās* of the *hāra*. The superstructure of the *vimāna* has disappeared. The doorframe of the *garbhagṛha* is of the *pañcaśākhā* variety decorated with *ratnas*, *bhūtas* in loops, *stambha* with entwined scrolls, *vyālas* and thin lotuses respectively.

The *gūḍhamaṇḍapa* is spacious and is entered through an unadorned doorframe of four jambs of *ratna*, rainceau with rounded corner, faceted *stambha* and *khalva* (depressed). The four lathe-turned nave pillars are perfectly worked out with metallic finish. The pillars support a flat ceiling carved with “thousand petalled lotus of unsurpassed formation and lustre, the best among the known Kārṇāṭan examples of the period.”

The entrance porch consists of two pillars and two pilasters supporting a flat ceiling. The two pillars are of the square order with corners chamfered into three angles. Their moulded base and capital are of the usual Calukyan order but the shaft shows on their upper section two decorative belts, the lower showing lotus

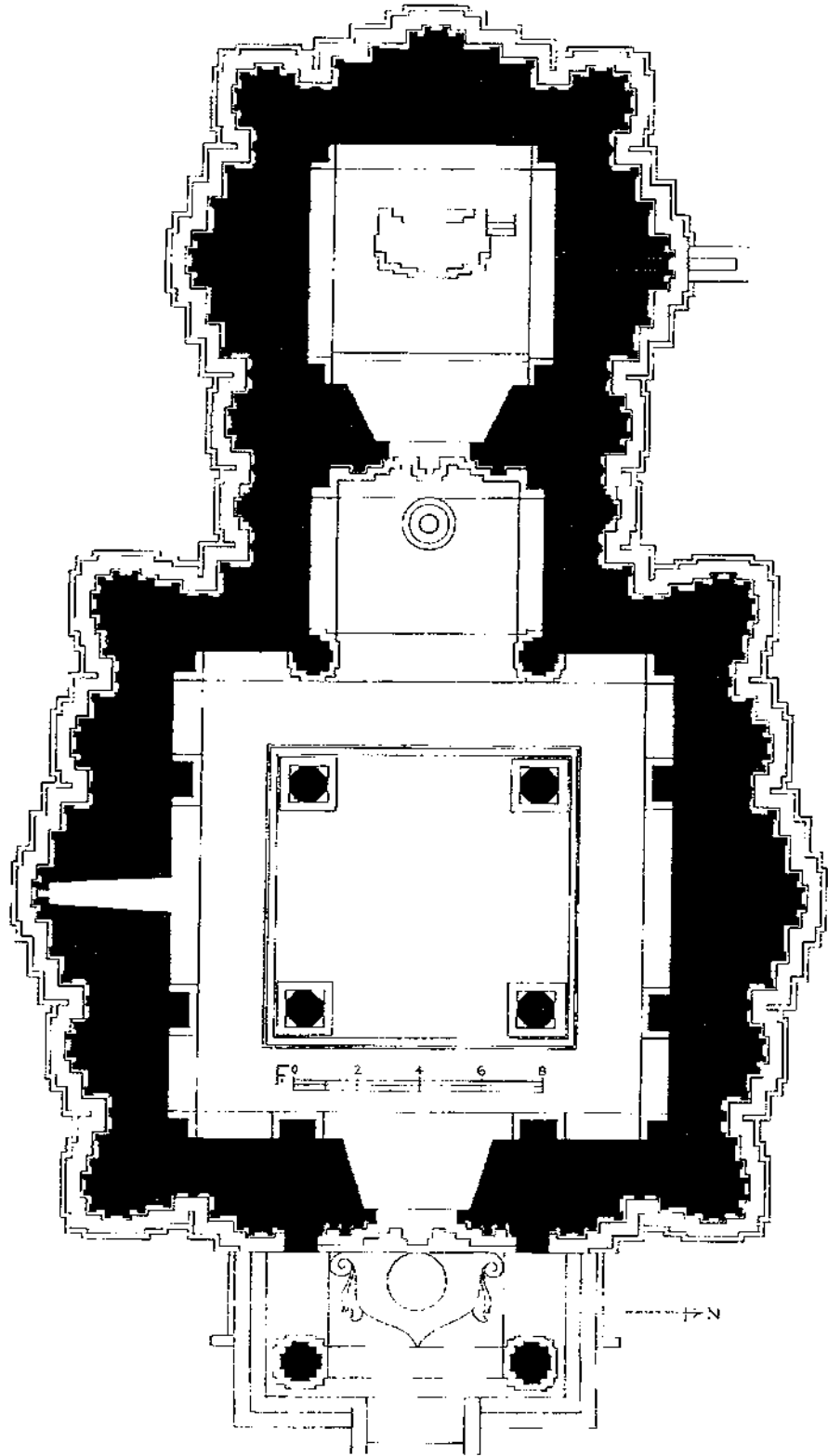


Fig. 115. Plan of Nāganātha Temple, Lakkundi.

and the broader upper one elegant bell-and-chains issuing from the mouth of *grāsas*.

This temple was probably built between c. A.D. 1060 and 1070.

Jaina Temple No. 2 – To the north of the Great Jaina Temple at Lakkundi stands another temple of Pārśvanātha. It consists of a *vimāna*, an *antarāla* and a *gūḍhamaṇḍapa*. The chief attraction of this temple is the stellate configuration of the *adhiṣṭhāna* of the *vimāna* as its *bhadra*, *pratiratha* and *karṇa* have each half diamond-shaped point both in plan and elevation. The *adhiṣṭhāna* of the *antarāla* is peculiar in that it has a circular offset between the angular ones.

Stylistically, this temple is datable to c. A.D. 1060.

Virabhadra Temple – To the south-east of the Great Jaina Temple at Lakkundi is another Jaina temple, now worshipped by the Brāhmaṇas, but the doorframe carries Jina figure on the *lalāṭa*. Of this east-facing temple only the *adhiṣṭhāna* and wall of the *vimāna* are preserved. The *vimāna* is *tri-aṅga* on plan consisting of *bhadra*, *pratiratha* and *karṇa*, the *bhadra* with an *upabhadra* being the widest offset and the *pratiratha* the shortest. Between the *aṅgas* are also set up *salilāntaras*.

The *adhiṣṭhāna* is composed of an *upāna*, *jagatī*, *antarita*, three-faceted *kumuda*, *antarita*, *kapota* and *pratikanṭha*, the last being adorned with *makara* figures which are damaged at many places. Each *aṅga* of the wall is cantoned by two slender pilasters possessing usual members in the upper section. The *karṇa*, *pratiratha* and the central offset of the *bhadra* show each a *kūṭa*-topped niche containing *kūṭastambha* surmounted by Draviḍa, Bhūmija or Vesara form of superstructure. The *salilāntaras* contain *kūṭa*-topped *stambhas*. Of the cave-combination only the *kapota* is intact.

Stylistically, this temple is placed in the latter half of the 11th century A.D.

MULGUND

Mulgund is situated in the Dharwad district of Karnataka. It was a religious as well as political centre

in the time of the Kadambas. There are two Jaina temples of the Western Cālukyan period on the low hillock of the southern outskirts of the village. They are described here as Temple Nos. 1 and 2.

Temple No. 1 – This north-facing temple consists of a *vimāna*, *gūḍhamaṇḍapa*, *raṅgamaṇḍapa* and *dvāramaṇḍapa* (hall-formed gate) attached with the compound wall of the temple. Except for the doorframe the *vimāna* is completely destroyed. The doorframe is of the *pañcaśākhā* variety, and barring the outermost *śākhā* which is decorated with lotus petals, it is quite plain.

The *gūḍhamaṇḍapa*, larger than the *vimāna*, shows lathe-turned pillars in the slightly raised nave and square pillars in the surround (Pl. 102). The lathe-turned pillars have a square plain moulded base; their shaft shows from below a plain square cube, broad recess, octagonal bell and belt, and circular *kalaśa*; the capital consists of a circular minor *tāḍi*, *ghaṭa*, *pāli* and square *phalaka*; and the corbel is four-armed with a median band on each arm. The base and corbel of square pillars are similar to those of the lathe-turned pillars, but the shaft is differently treated as it shows from below a square plain cube, a broad belt with stylised *pīpala* leaves, plain cube, narrow belt and a belt with usual *pīpala* leaves. The doorframe of the *gūḍhamaṇḍapa* is also of the *pañcaśākhā* type, but it is very ornate representing *ratna*, *bhūta*, *stambha* with central floral buckle and a panel with Jina figure below the *kalaśa*, *mālā* (garland), and *padma* (outermost *śākhā*) adorned with lotus petals. On the lower section of the jambs stand figure sculptures. The *lalāṭa* block of the door-lintel is large and depicts a seated Jina figure with two *caurī*-bearers in a niche. Two stone grilles cut up with floral designs flank the doorway.

The *raṅgamaṇḍapa* shows four square pillars at the upraised nave, octagonal pillars on the surround and dwarf square pillars on the front. The nave pillars have a square moulded base, their shaft shows from below a plain cube, two narrow fluted belts with a median band

of scrolls, a plain cube, and a short *kalaśa*; the circular capital consists of a narrow *tāḍī*, big *ghaṭa* with square body, *pālī* and square *phalaka*; and the corbel is wavy in shape and has chamfered arms with a median band. The pillars surrounding the nave are similar to those of the nave, but the shaft between the lower cube and *kalaśa* shows a faceted belt, a large plain bell and a belt. The dwarf pillars also resemble the nave pillars.

The *dvāramaṇḍapa*, standing at some distance from the main building, is a somewhat ruined but graceful cross-shaped structure with varieties of pillars over the dado (Pl. 103). In all there are five bays formed by twelve pillars, four standing in the central nave and two standing on each side in alignment with the nave pillars. The four nave pillars are massive and of the square order and show on their shaft two plain cubes with an intervening belt marked with *pīpala* leaves and a short *kalaśa*. The outer bays' pillars are square but slender in form; sometimes their corners are chamfered into three angles. The two pillars in the front bay are lathe-turned.

The temple is landed up by a partly buried stairway with a fine banister carved with a figure of *vyāla* emitting trunk-shaped coping and mounted by a *Vidyādhara*. The space between the coping and *vyāla* is filled with wishfulfilling creepers.

The main temple is datable to early 11th century A.D., while the *dvāramaṇḍapa* is placed in the mid-11th century A.D.

Temple NO. 2 – The temple consists of a *vimāna*, an *antarāla* and an oblong *gūḍhamaṇḍapa* and faces east. The exterior is plain with simple wall pilasters. The *gūḍhamaṇḍapa* is entered through a stairway flanked by elephant banister of fine workmanship. The banister is very similar to that seen in the preceding temple, but here an elephant figure is carved between the coping stone and the *vyāla* figure. The *gūḍhamaṇḍapa* shows four lathe-turned pillars in the central nave and square pilasters in the periphery. In addition, there are two square pillars in the *antarāla*. The *pañcaśākhā* doorframe

of the *vimāna* bears shallow carvings.

The nave pillars of the *gūḍhamaṇḍapa* have a square base made of plinth, *padma*, *kaṇṭha* and *kapota* with triangular block on each face. Their shaft is plain and square below and circular above, the latter showing two successive faceted *urdhapadmas*, two recesses with a median band, bell with a stripe of *pīpala* leaves, narrow plain belt and *kalaśa*. The capital consists of a *tāḍī*-based *ghaṭa*, fillet type *pālī*, square *phalaka* and bevelled corbel with median band. The pilasters of the *gūḍhamaṇḍapa* have similar base and capital, but the square shaft between the cube and *kalaśa* shows four decorative belts of *caitya-gavākṣa* pattern interspersed with plain belts. The *antarāla* pillars have their corners chamfered into three angles and are analogous to the pilasters, but the *caitya-gavākṣa* is minutely carved.

The temple was probably built in the 7th decade of the 11th century A.D.

RON

Ron is situated in the Bijapur district of Karnataka. It has a Western Cālukyan Jaina temple (Pl. 104) facing east. Rectangular on plan the temple consists of a *vimāna* and *gūḍhamaṇḍapa*, both enclosed by a common wall punctuated with thin pilasters bearing looped stencilled decoration on the inverted *laṣuna* of the shaft. The wall as well as *adhiṣṭhāna* does not carry projecting bays and recesses. The much weathered *adhiṣṭhana* is very simple as it consists of *upāna*, *vapra* (sub-plinth), *jagatī*, *padma* (inverted cyma recta), three-faceted *kumuda*, *kaṇṭha* and *kapota* with plain triangular bosses. An ornate niche topped by an arched *toraṇa* and a perforated stone grille appear on both the longer sides of the wall. The arch of the *toraṇa* is supported on both sides by a peacock with an elaborate tail. The grille is beautifully carved with scrolls having *gaṇa* figures. Both these decorative elements have been adopted from the Rāṣṭrakaṭa structures. The roof of the *vimāna* is flat, perhaps it was never completed. The front portion of the *gūḍhamaṇḍapa* has been modified by modern additions.

The interior pillars of the *gūḍhamandapa* are lathe-turned and almost circular, while the peripheral pilasters are hand-made and square throughout. Both are plain but well wrought. The pillars have a cubical base; their shaft shows an octagonal and a faceted narrow section below, and then it turns into a circular recess followed by a large bell member adorned with a band of circular foliage, a circular belt and *kalaśa*, and the capital consists of *pāli* and bulbous circular abacus topped by bevelled brackets.

The temple is datable to the middle of the 11th century A.D.

NAGAI

Nagai is situated in the Gulbarga district of Karnataka. There is a Jaina shrine of Pārśvanātha. It is a plain structure with two chambers. In the *vimāna* of the temple is enshrined an image of Jina Pārśvanātha. It was probably built in the mid-11th century A.D.

KUPPATUR

Kuppatur is situated to the north of the Sorab town in Karnataka. It has a ruined shrine of Pārśvanātha founded by Mālaladevī, consort of the Kadamba king Kīrtideva, in A.D. 1075 for Padmanandi of Koṇḍakundānvaya. In the foundation inscription it has been called “Brahma-jinālaya.”

Pārśvanātha Temple – This north-facing temple is like a rectangular hall with plain exterior. In the interior it shows unpolished lathe-turned pillars which have a square moulded base, square and circular shaft, circular capital and four-armed plain brackets. The circular shaft shows from below an octagonal and a sixteen-sided narrow belt, broad circular section with a median band decorated with beaded garlands and quadrangular rosettes at intervals, bell, belt and *kalaśa*. The capital consists of *tāḍi*, ring, faceted *ghaṭa*, *pāli* and square *phalaka*. The collapsed ceiling slab is relieved with a beautiful full-blown lotus flower comprising two rows of petals and a central pistil. The principal Jina image of the sanctuary, which has been recently recovered from the temple debris, is sitting cross-legged

and shows serene expression.

LAKṢMEŚVARA

Lakṣmeśvara, ancient Purrigere, lies to the south-east of the district headquarters of Dharwad in Karnataka. It was a religious centre of considerable importance for both the Jainas and the Brāhmaṇas from the times of the early Cālukyas and the Rāṣtrakūṭas. This is evident from references made to several temples in the available inscriptions, but owing to their destruction by the Colas in the time of the Western Cālukya king Someśvara I (A.D. 1042-1067) and also due to later repairing and restructuring, their original form has very much obliterated. At present, there are four temples at Lakṣmeśvara of which two are Jaina and belong to the Western Cālukya period. One of these is called Śaṅkha-basadi and the other Anantanātha-basadi.

Śaṅkha-basadi – This east-facing temple (Fig. 116; Pl. 105) consists of five *vimānas* (*pañcakūṭa*) with a common rectangular *gūḍhamandapa* and a square screened *raṅgamaṇḍapa*. The rectangular space of the east-west oriented *gūḍhamandapa* is divided into two square bays, each possessing four pillars in the nave. The front bay is attached to the *raṅgamaṇḍapa*, while the rear bay provides ingress to three *vimānas* at the back and two at the lateral sides. The back chamber has been made rectangular in order to accommodate three *vimānas* in the interior. This has also affected the configuration of the exterior walls as they carry seven offsets on the longer back side and five each on the two shorter sides. The central offset in each *vimāna* is broader and faceted, while all the other offsets are plane with cut-off corners. The offsets are separated from one another by *salilāntaras*.

The *adhiṣṭhāna* of the five *vimānas*, standing on a sub-socle of *upāna*, *jagatī* and plain *padma*, consists of two successive *jagatīs*, *padma*, *antarita*, *karnaka*, *antarita*, *ūrdhvapadma*, *kapota* with plain bosses, and a *paṭṭikā* decorated at some places with incised foliage, at other places with bosses having lozenges or left plain. The portion above the *adhiṣṭhāna* has been so extensively

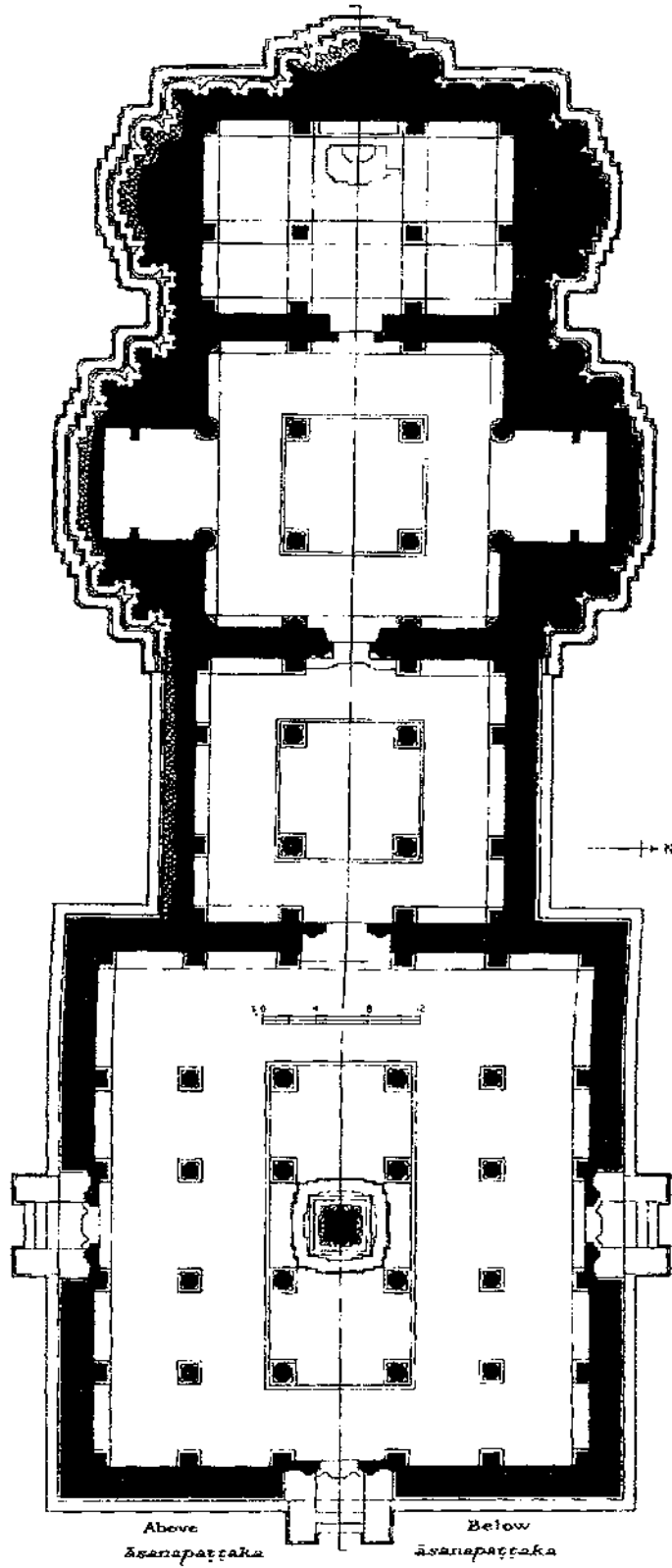


Fig. 116. Plan of Śaṅkha-basadi, Lakṣmeśvara.

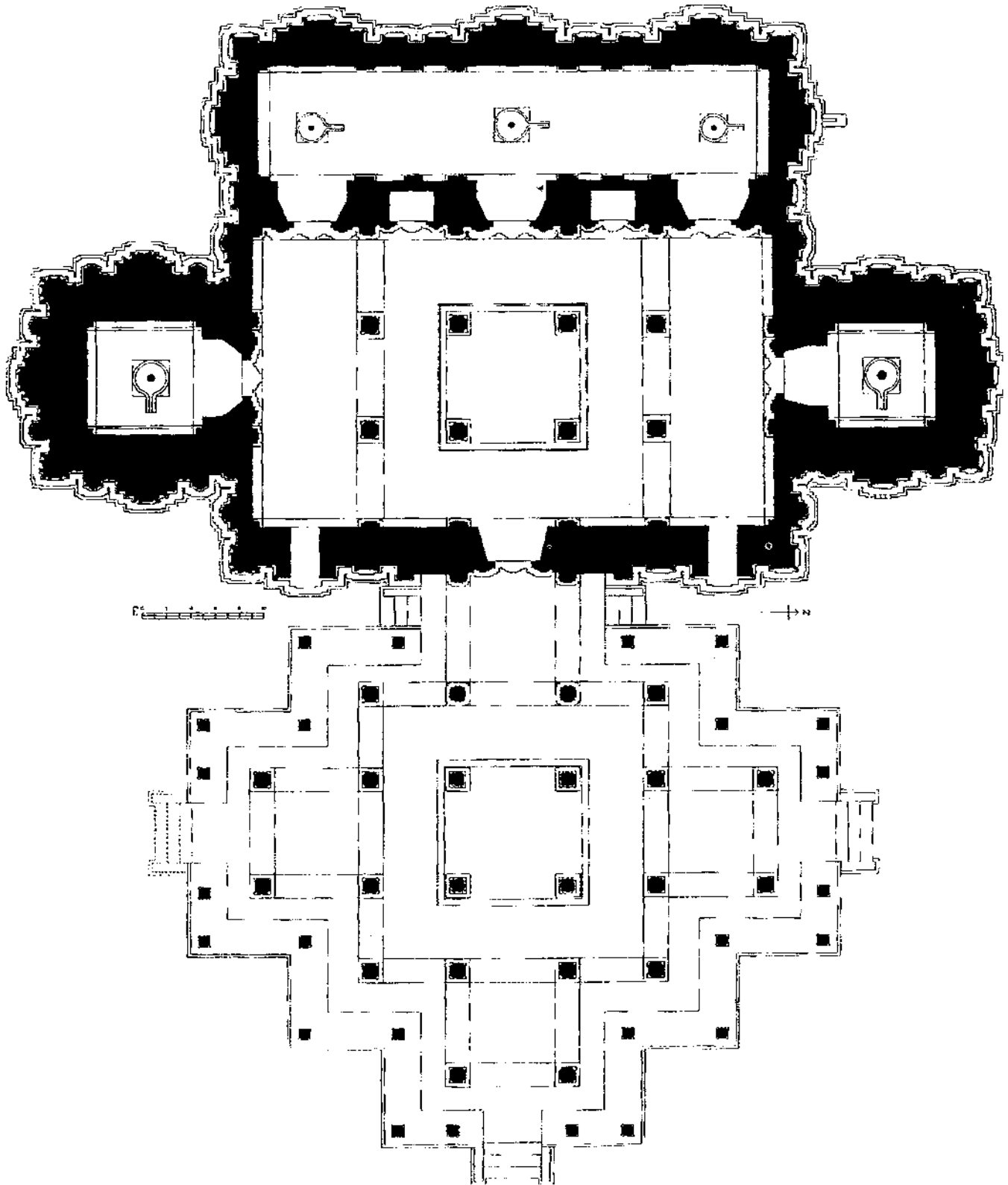


Fig. 117. Plan of Pañcaliṅgeśvara Temple, Huli.

repaired during the later period, probably due to damages caused by the Muslims, that it is very difficult to make out anything definite. However, it appears that at least the walls were not very ornate. The interior of the three rear *vimānas* shows two free-standing square pillars and ten peripheral attached pillars, while each bay of the *gūḍhamanḍapa* shows four pillars in the nave and twelve attached pillars in the periphery.

The *adhiṣṭhana* of the *raṅgamanḍapa* is made up of an *upāna*, *jagatī*, *padma*, *antarita*, *karṇaka*, *antarita*, *ūrdhvapadma*, *makarapaṭṭikā* and *ūrdhvapadma*. The wall consists of an *āsanapaṭṭa*, *kakṣāsana* and a perforated screen, all very neatly carved. The *āsanapaṭṭa* is adorned with diamonds framed by pilasters. The *kakṣāsana* is divided into three decorative horizontal belts, the lower showing foliage, the middle the musicians, dancers, *mithuna* couples etc. between circular paired pillarettes, and the upper the scrolls. The screen wall is made up of upright square posts and horizontal cross-bars bearing decoration of four-petalled flowers at the joints and in the spaces formed by them. It is in these enclosed spaces that perforations are made to admit light to the interior. The *raṅgamanḍapa* is shaded by a double curved, large, projecting eave-cornice.

The interior of the *raṅgamanḍapa* shows sixteen pillars in four lines of four each and twenty peripheral pilasters. Of the sixteen pillars two rows of central pillars form the nave. The pillars are of the square, fluted and plain lathe-turned types and bear little carving. In the central space of the *raṅgamanḍapa* is housed a *Sahasrakūṭa* sculpture which is a rare representation.

On the stylistic grounds this temple is assigned a date in the end of the 11th century A.D.

Anantanātha-basadi – This is also a *pañcakūṭa* temple with five *vimānas*. Three of the five *vimānas*, each preceded by an *antarāla* of almost the same size as the *vimāna*, are laid out on the three sides of a four-pillared closed *manḍapa*, while the fourth side is attached to a large pillared *manḍapa* having two shrines on its lateral sides and an entrance door on the front. The

two lateral shrines as well as the large *manḍapa* are square with straight sides, while each of the three conjoint shrines consists of a *karṇa* and a *bhadra* with two pairs of *upabhadras* and a *subhadra*. The sides of the closed *manḍapa* also are indented.

The *adhiṣṭhana* of the temple consists of *jagatī*, *padma*, *antarita*, *karṇaka*, *antarita*, *ūrdhvapadma*, *kapota*, and a *paṭṭikā* with plain rectangular bosses. The plain walls of the triple shrine show usual slender pilasters at the corners of the *subhadra*, *pratibhadra* and *karṇa*. The *subhadra* also contains an emptied niche surmounted by a miniature *śikhara*. The wall terminates in an eave-cornice of the double-curved variety. The superstructure of each of these shrines is composed of a series of horizontal tiers diminishing as they ascend and topped by a faceted square *śikhara* adorned with creepers. The *kalāśa* over the *śikhara* is lost. In the cardinal points of the superstructure is a series of five small niches, each crowned by a *kīrtimukha* spewing creepers that adorn the *mukhapāṭṭa*. The *antarāla* is lodged over by a *śukanāsa*.

The large square fore-*manḍapa* shows thirty-six pillars and pilasters in six lines of six each. The criss-cross central space is wider than the side ones. The pillars are of several different orders. Some of these are of the crude lathe-turned variety, some belong to the square order and a few others are of the faceted type. Many of these pillars seem to be older than the actual temple, perhaps they were rebuilt.

Stylistically, this temple was probably built in the beginning of the 12th century A.D.

HULI

Huli is a small town to the north of the district headquarters of Dharwad in Karnataka. It has as many as eight temples of which the *Pañcaliṅgeśvara* is Jaina built by Prince Bijjala, son of a local Gaṅga chief Piṭṭa, in early 12th century A.D. for the *Yāpanīya Jainasaṅgha*. Called “*Maṇikaya-tirtha-basadi*” in the foundation inscription the temple originally was a *Pañcakūṭa-basadi*, and subsequently it was converted into a Śaiva temple

by founding Śivaliṅgas in the five sancta. In doing so the enshrined images of Jinās were removed and the tutelary Jina figures on the sanctum doors effaced. After this conversion the temple came to be known as Pañcaliṅgeśvara.

Pañcaliṅgeśvara Temple – This east-facing temple is the largest and best-preserved at Huli (Fig. 117; Pl. 106). It is an ensemble of five *vimānas* with a common oblong *gūḍhamanḍapa* and a *raṅgamanḍapa*. Three of these *vimānas* are laid out at the longer rear side of the *gūḍhamanḍapa* and face the east, while the other two are built on its two shorter lateral sides, one facing to the north and the other to the south. Each of the rear *vimānas* shows a *bhadra* and a *karṇa* with *salilāntara* in between. The *bhadra* is accompanied by two pairs of *upabhadras*. The lateral *vimānas* are similar in plan to the rear ones but carry *pratibhadra* with wall pilaster between the *karṇa* and *bhadra*. Besides, only one pair of *upabhadras* flank the *bhadra* in the northern lateral *vimāna*.

The *adhiṣṭhāna* of the five *vimānas* is composed of two successive *jagatis*, *padma*, *antarita*, three-faceted *kumuda*, *antarita*, *ūrdhvapadma*, *kapota* with plain bosses, and *pratikanṭha* with plain vertical blocks. The walls with their cantoning slender pilasters are quite plain. The superstructure of each of the three rear (west) *vimānas* consists of three storeys (*tritāla*) linked by extending the *hāra* at each storey of the three *vimānas*. Each storey consists of *kapota*, *pratikanṭha* and a *hāra* of *kuṭas* and *śālas* and is plain. At the top is a faceted square *śikhara* with *kalaśa*. A *śukanāsa*, now vacant, appears on the front face of the superstructure of each *vimāna*. The superstructure of each lateral *vimāna* consists of four storeys, but the *hāra* does not appear in the fourth storey. The southern *vimāna* also has a fully carved *pañcaśākhā* doorframe.

The *gūḍhamanḍapa* with wall offsets and flat roof shows four pillars in the square nave and two pillars on each lateral side. In the nave is now an image of bull Nandi, the mount of Śiva which seems to have

been placed there when the temple was converted into a Śaiva shrine. Four nave pillars and two others are of the lathe-turned class. They have a square moulded base; their shaft shows a square plain cube, ornate belt between double *ūrdhvapadmas*, a large bell and plain *kalaśa*; and the capital shows *tāḍi*, carinated *ghaṭa*, *pāli*, and square *phalaka* topped by bevelled corbel with plain median band. The two remaining pillars are of the square variety; they are comparatively more ornate and their corners chamfered into three angles.

The *raṅgamanḍapa* is *dvi-aṅga* on plan consisting of *bhadra* and *karṇa*. Its *adhiṣṭhāna* consists of two successive *jagatis*, *padma*, *antarita*, *vājana*, *vedikā* and *āsanapaṭṭa*, the last two forming the parapet wall. It is entered by a flight of four steps from the front as well as the lateral sides. In the interior the *raṅgamanḍapa* shows four pillars in the square central nave, twelve in the square surrounding aisle and two each on the front and lateral sides, and twenty-four on the parapet, totalling forty-six in all. The parapet pillars are of the fluted class; the others are either lathe-turned, square with recessed angles, or square with a square block below the *kalaśa* and carrying a series of ornamental bands. The roof is flat and has a long sloped out cave-cornice.

This Jaina temple at Huli is notable for its architecture.

HANGAL

Hangal, a district town in Karnataka, was an important town during the times of the later Kadamabas of Banavasī and Hangal. It has an old fort with many ruined buildings. One of these is a Jaina temple in a better state of preservation.

Jaina Temple – This east-facing temple (Fig. 118; Pl. 107) consists of a *vimāna*, *antarāla* and *raṅgamanḍapa*, the last being entered by a stairway of four steps from the east, north and south. The *vimāna* is *dvi-aṅga* on plan comprising *bhadra* and *karṇa*, the *bhadra* having a pair of *upabhadras* and a *subhadra* and the *karṇa* being unilateral. The *adhiṣṭhāna* and the wall of the *vimāna*

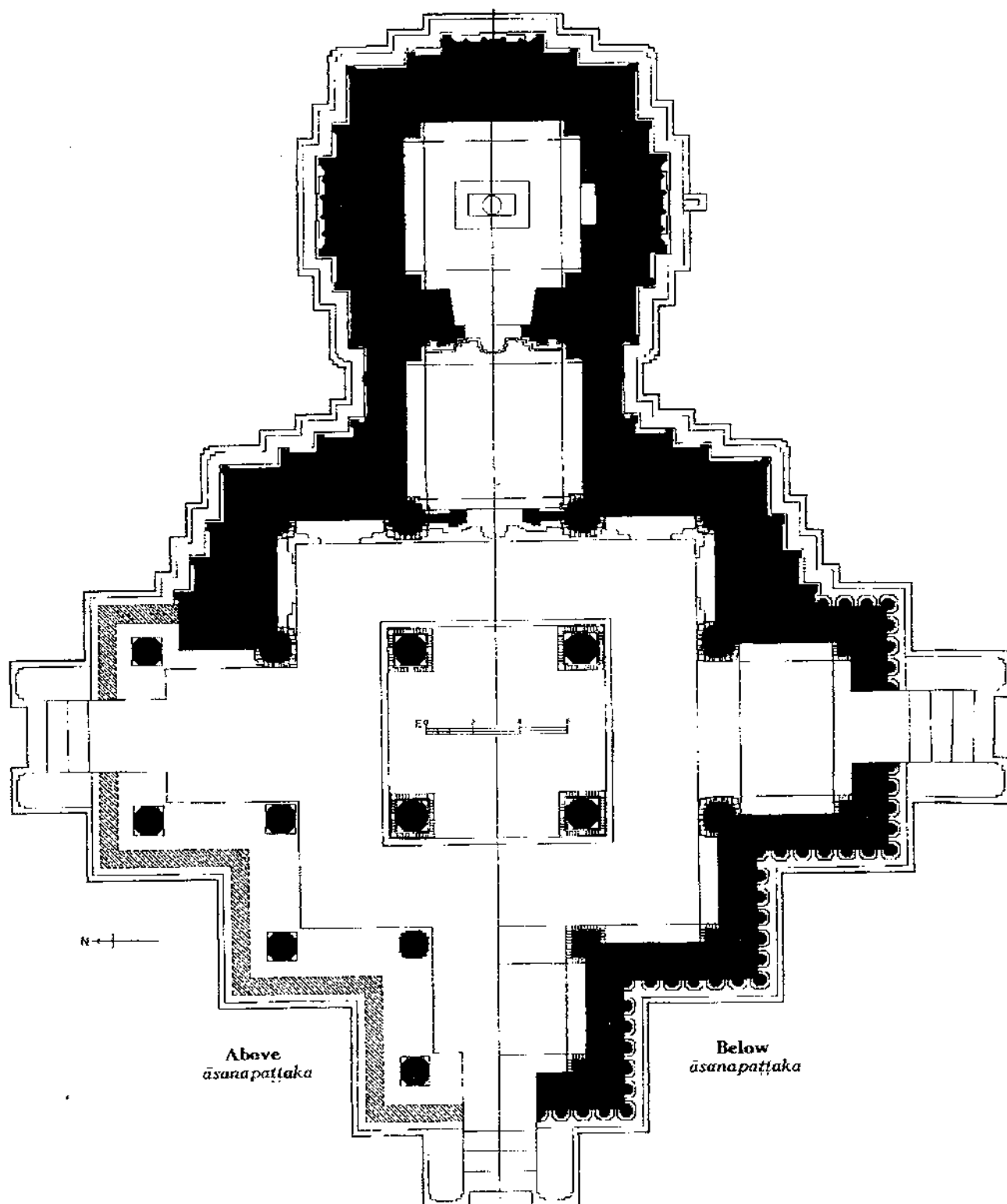


Fig. 118. Plan of Jain Temple, Hangal.

are intact, but the superstructure is lost.

The high and somewhat ornate *adhiṣṭhāna* (Fig. 107) of the *vimāna* consists of an *upāna*, *jagatī*, *padma*, *antarita*, *paṭṭikā* decorated with scroll pattern, *antarita*, *tripaṭṭa kumuda*, *antarita*, *paṭṭikā* adorned with scrolls, *antarita*, *ūrdhvapadma*, and *kapota* embellished with ornamental *nāsīs*. The lower portion of the wall is quite plain, but the upper portion, capitals of the cantoning pilasters and the exterior wall of the *antarāla* are richly carved. In the *subhadra* is a large, elaborately carved model of *raṅgamaṇḍapa* with pyramidal roof surrounded by a cusped *toraṇa*-arch emerging from the mouth of a *makara* at either end and going up into a *grāsamukha*. This is a rare feature on the wall surface. The *antarāla* on its each lateral wall also carries similar *raṅgamaṇḍapa* model, but here it is supported on a faceted pilaster. The upper portion of the wall shows three ornamental bands of scrolls, full-blown lotus flowers, and *toraṇa*-arches containing Nidhi figures. These three decorative bands not only run all over the wall of the *vimāna* and *antarāla* but also on the rear wall of the *raṅgamaṇḍapa*. The wall is shaded by a three-tiered eave-cornice bearing a *gagāraka*-band on the lower tier.

The *raṅgamaṇḍapa* is also *dvi-aṅga* on plan but its rear portion shows three minor offsets between the *bhadra* and *karṇa*. The *adhiṣṭhāna* and wall of the rear side of the *raṅgamaṇḍapa* are exactly similar to those of the *vimāna*, but the same in the remaining part are differently treated. The *adhiṣṭhāna* here shows a *ratnapaṭṭikā* in place of *kumuda* and a parapet wall above it. The parapet consists of a *rājasenaka* made up of *pratikaṇṭha*, a *vedikā* decorated with pilasters, an *āsanapaṭṭa* with *kūṭa* rooflets crowning the pilasters, and a *kakṣāsana* bearing figure sculptures between paired pillarettes and an ornamental band below and above. The *kakṣāsana* has almost gone. The parapet supports twelve dwarf lathe-turned pillars with ornamental bands of beaded garlands, leaf-motif, creeper and louts petal on the circular ring, bell, belt, and *kalāśa* members

respectively. Two interior pillars attached at the rear corners are of the *bhadraka* class and carry similar decorative bands as noticed in case of the dwarf pillars, but the creeper band is replaced here by an ornate diamond-and-bead band. In the square *raṅgamaṇḍapa*, if we exclude the bay forming a short of porch at the front and lateral sides, stand four massive, well-polished, beautifully carved, lathe-turned pillars bearing decorations as we find on the *bhadraka* pillars. The *gurbhagṛha* doorway has Jina as tutelary image.

Stylistically, the temple may be placed in the first half of the 12th century A.D.

HALEBID

Halebid, located in the Hassan district of Karnataka, being the capital city of the Hoysalas of Dorasamudra, is graced with several Brahmanical and Jaina temples built during the Hoysala period. Three of the Jaina temples with their northerly orientation stand juxtaposed even today. Of these the western shrine is called the Pārśvanātha-basadi, the central the Ādinātha-basadi, and the eastern the Śāntinātha-basadi. They stand in a common *prākāra*-wall with a pillared *dvāramaṇḍapa* (entrance hall) facing the Pārśvanātha temple. The *prākāra* and the *dvāramaṇḍapa* had been built in A.D. 1254 by Padmideva, brother-in-law of the Hoysala king Narasimha II (A.D. 1220-1235).

Pārśvanātha Temple – This is the largest and most important Jaina temple (Fig. 119; Pl. 108) at Halebid. It consists of a *vimāna*, an *antarāla*, a *gūḍhamaṇḍapa* and a detached *āsthānamaṇḍapa* in front of the *gūḍhamaṇḍapa*. The square *vimāna* with 36.5 ft. side is *tri-aṅga* on plan consisting of unilateral *karṇa*, *pratiratha* with a subsidiary facet on one side only, and *bhadra* with a pair of *upabhadras* and a *subhadra*. Between the *aṅgas* are *salilāntaras*. The clearly cut *adhiṣṭhāna* of the *vimāna* is made up of *jagatī*, *padma*, *antarita*, *vājana*, *antarita*, *karṇaka*, *antarita*, *vājana* embellished with diminutive *gaṇas* in scrolls, *antarita*, *kapota*, *pratikaṇṭha* bearing *makara*-heads in the frontal and profile form, *antarita* and *ūrdhvapadma*. The

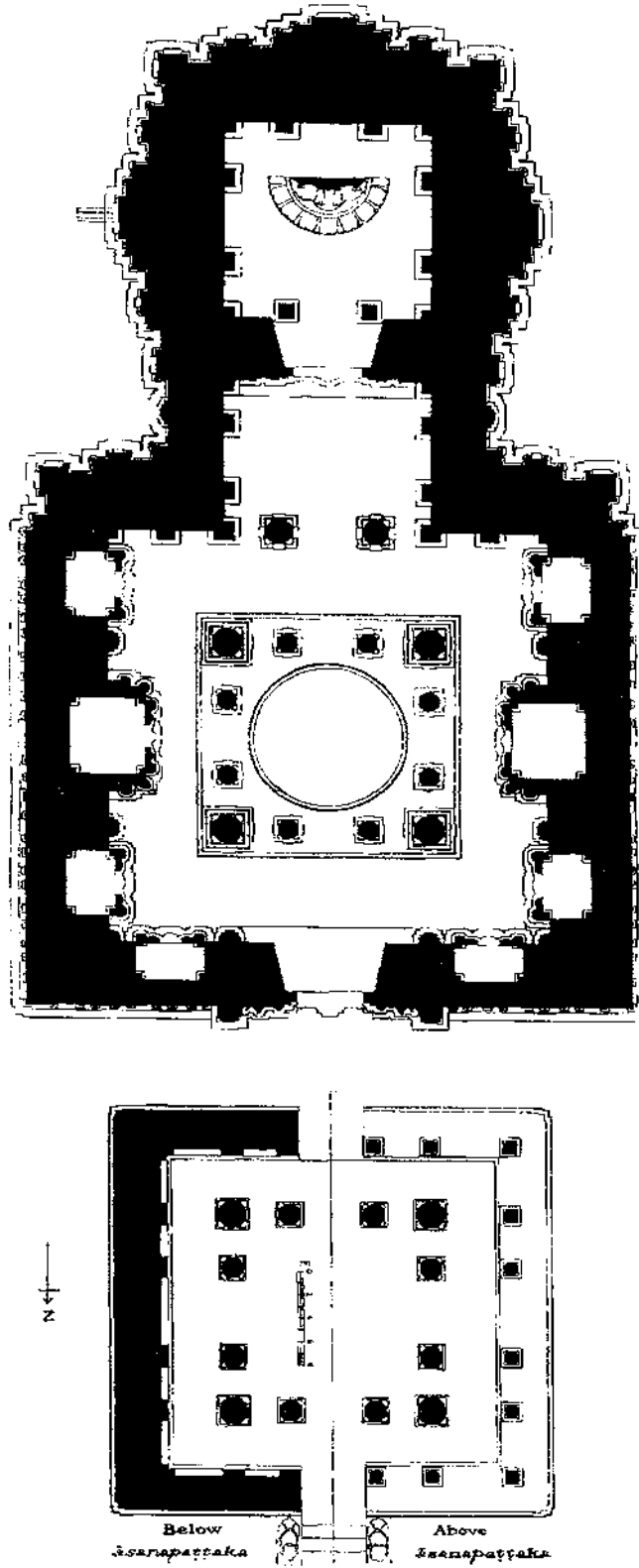


Fig. 119. Plan of Pārśvanātha Temple, Halebid.

pratikanṭha below the *subhadra* has a sculptural panel as well. The wall is plain and its cantoning pilasters are very thin. The wall is shaded by a double-flexured cave-cornice. The *prastara* above the eave consists of an ornamental *kapota* and *pratikanṭha*, and the *hāra* shows finely carved *kūṭas*, *pañjaras* and *śālās* with half angle-*nāsīs*. The aedicules generally contain figures of seated Jinas, Yakṣīs and Vidyādevīs. Possibly, the *vimāna* had not been intended to have a superstructure. The doorframe of the *vimāna-garbhagrha* is plain. Inside the *garbhagrha* are two free-standing pillars behind the threshold and ten pilasters at the wall surround. At the back end, on a low lotus pedestal, stands some fifteen feet high nude but impressive image of Jina Pārśvanātha with a seven-hooded cobra-canopy.

The *antarāla* has a faceted pilaster on either side of its exterior wall. Inside, it has on its front two lathe-turned pillars with wooden screen on each flank. The screen is made up of upright posts and cross-bars and is a later addition.

The *gūḍhamanḍapa* (about 52 ft. wide) shares its *adhiṣṭhāna* with the *vimāna* and has a straight side with wall pilasters, but its rear wall carries the *karna* and *pratiratha* of the *vimāna* type. Its double-curved eave is intact; the *prastara* and *hāra* however are restored beyond recognition. The *gūḍhamanḍapa* is entered through a *pañcaśākhā* doorway having three unadorned jambs interspersed with two finely cut *stambhaśākhās*. On the *lalāṭa* is a seated Jina with two attendants. On proper right of the doorway is the carved slab of the foundation inscription. The interior of the spacious *gūḍhamanḍapa* shows three well-embellished niches on each lateral side and one on each flank of the entrance door. In the well-formulated square nave stand four thick pillars at the four corners and two thinner ones between them on each side. All the pillars (Pl. 109) are black, beautifully wrought, polished and lathe-turned. Their square moulded base carries a sculptured niche on each face. The shaft is plain and square below and circular above. The circular section of the shaft shows from

below rings and a medial belt adorned with carved lozenges, a large bell with interlaced garlands of beads, a belt with figures and scrolls, and *kalaśa* bearing a band of lotus petals below and a band of beaded garlands on the rim above. The capital shows a *ratna*-band underlined with *gagāraṅkas* on *taḍi*, pearl-and-*ratna* garlands on flat *ghaṭa*, a band of lotus scrolls above the plain *pāli* and faceted square *phalaka*. The corbel has square or roll brackets. These magnificent pillars have no parallels in the whole of Karnataka in so far as the lathe-turned pillars are concerned. The eight central pillars in the nave support a beautifully carved ceiling on an octagonal frame of plain architraves. The ceiling (Pl. 110) consists of three octagonal courses made by cutting off the corners and a square ceiling-stone representing within floral and figural borders a figure of Nāgarāja Dharaṇendra. While the inner face of each octagonal course is adorned with figure sculptures, the soffits at corners show scroll pattern or *grāsamukha* spewing creepers.

The *āsthānamanḍapa* (36 ft. by 34 ft. 9 inches) stands on an *adhiṣṭhāna* which, though similar to that of the *vimāna*, has an ornate *kanṭha* below the *kapota* and an *āsanapaṭṭa* above that. It has similar set of twelve pillars in the square nave as we notice in the *gūḍhamanḍapa* and twenty thinner pillars at the periphery. All these pillars are also lathe-turned, but they have no polish and are inferior to those of the *gūḍhamanḍapa*. It has a carved lantern ceiling on an octagonal plan. In the ceiling slab is represented a figure of Yakṣa.

The Pārśvanātha temple at Halebid is regarded as “the finest of the surviving Jaina *basadis* in all Karnataka.” It was founded in A.D. 1133 by Daṇḍanāyaka Boppadeva in the memory of his deceased father Gaṅgarāja, the prime minister of the Hoysala king Viṣṇuvardhana (A.D. 1108-1142).

Ādinātha Temple – This small Jaina temple to the east of the Pārśvanātha temple consists of a square *vimāna*, an *antarāla*, a square but larger *gūḍhamanḍapa* and an entrance porch with she-elephants at the stair-

platform on the north. The temple has straight sides without *aṅga* projections. The plain and low *adhiṣṭhāna* consists of an *upana*, *jagatī*, *padma*, *antarita*, *karpaka*, *antarita* and *kapota*. The walls of both the compartments with their cantoning slender pilasters are also plain, but the pilasters occurring on the exterior walls of the *antarāla* are massive and faceted. The eave-cornice and the parapet are unimpressive. Probably, the *vimāna* had not been intended to carry superstructure.

The entrance porch rests on a low *adhiṣṭhāna* of *jagatī*, *antarita*, *paṭṭika* and *kapota* and then it has an *āsanapaṭṭa* bearing decoration of lozenges in panels. The porch has two unadorned lathe-turned pillars and two fine pilasters with a ceiling.

Inside the *gūḍhamaṇḍapa* are four plain *citrakhaṇḍa* pillars and a niche on either flank of the *antarāla*. One of the two niches contains a figure of Sarasvatī. Inside the *garbhagṛha* the pedestal is intact, but the enshrined image is missing. From the inscription engraved on the doorway it is apparent that the temple originally was dedicated to Jina Mallinātha and not to Ādinātha and its consecration was performed in A.D. 1138. The present appellation is a misnomer to Ādinātha-basadi. The headless image of Mallinātha has now been kept in the adjoining temple of Śāntinātha.

Śāntinātha Temple – This temple is almost of the same size as the great Pārśvanātha temple, but in disposition of the plan it follows the Ādinātha temple in having a *vimāna*, an *antarāla*, a *gūḍhamaṇḍapa* and an entrance porch, the last belonging to the Vijayanagara period though. The exterior of the temple is also like that of the Ādinātha temple, but the tall, highly polished, lathe-turned nave pillars (Pl. 111) of the *gūḍhamaṇḍapa* are similar to those of the Pārśvanātha temple, although they lack the decorative carvings. The pillars here too support a lantern ceiling on an octagonal frame of architraves but is left unadorned. The image of Śāntinātha in the *garbhagṛha* is almost as tall as the Pārśvanātha image in the Pārśvanātha-basadi. The temple was founded in or before A.D. 1196 by two tradesmen, Kavaḍamayya

and Devī Setṭi.

HERAGU

Heragu, situated in the Hassan district of Karnataka, has a ruined Jaina temple of Pārśvanātha founded in A.D. 1155 by Jakkabe, wife of Cāvimayya, a Mahāpradhāna of the Hoysala king Narasimha I (A.D. 1142-73). The *vimāna* of the temple is completely gone except for the doorframe bearing Jina figure on the *lalāṭa*. The front walls of the hall are also gone but the pillars, lathe-turned or square with recessed corners, are intact and carry nine carved ceilings of the lantern class. The doorframe of the hall now adorns the hall of the local Kamaṭheśvara temple.

PUSPAGIRI

Mallikārjuna Temple – Puspagiri is located near Halebid in the Hassan district of Karnataka. Originally a Jaina temple but converted at some later date into a Śaiva temple, it consists of a *vimāna*, a featureless *gūḍhamaṇḍapa* and a pillared *raṅgamaṇḍapa* and is entered through an elaborate *pratolī*-gateway. Of these only the *pratolī* is of some reference.

The *pratolī* stands on a moulded *adhiṣṭhāna* made up of an *upana*, two *jagatīs*, *padma*, *antarita*, *karpaka*, *antarita*, *kapota* with uncarved bosses, and *pratikanṭha* decorated with figures of *makara*-heads. Its flat north and south walls with serried pilasters carry sham-turreted niches at the middle and extremities. Inside are two pillar-bearing platforms with a central passage. The platform pillars are fluted and 32-pointed star-shaped on the east front, lathe-turned in the middle and square with recessed corners at the west end.

Stylistically, the temple is datable to the latter half of the 12th century A.D.

NITTUR

Śāntinātha Temple – This east-facing Jaina temple at Nittur lying east of Tiptura town in Karnataka consists of a small *vimāna* (Pl. 112), a long *antarāla* and a large *gūḍhamaṇḍapa*. The flat-roofed *dvi-aṅga vimāna* has a well-articulated *bhadra* and *karpa* with deep *salilantara* between. The *bhadra* is also marked by *subhadrās*, while

the *karṇa* has its corners broken off into three recessed angles. The indentations are clearly delineated in the elevation by wall pilasters.

The *adhiṣṭhāna* of the *vimāna* is plain and simple and consists of an *upāna*, *jagatī*, *padma*, *antarita*, *karṇaka*, *antarita*, *kapota* with plain bosses, *pratikanṭha* with plain blocks and *ūrdhvapadma*. The wall has very fine enrichment of *vesara*-topped niches at the *karṇas* and *subhadras* save for the *subhadra* on the south side which carries a *kūṭa*-topped niche. The niches contain standing images of Jinas, now sadly damaged. The perfectly rendered wall pilasters have indentations from bottom to top. The *salilāntaras* contain fine *kūṭa*-topped *stambhas* with ornate *toraṇas*. The wall is surmounted by a two-tiered eave-cornice and a *kapota* with plain bosses. The exterior wall of the *antarāla* has a five-faceted wider pilaster befitting well with the wall scheme. The *antarāla* has been further extended to accommodate a *bhadra*-like buttress which is quite an unknown feature.

The *gūḍhamanḍapa* is *tri-aṅga* on plan having a wider yet shallow *bhadra* with two pairs of *upabhadras*, a narrow *pratiratha* marked only by a pilaster (similar to that of the *antarāla*) on the wall, and a *karṇa* with intervening *salilāntaras*. The *adhiṣṭhāna* carries the same set of mouldings as does the *vimāna* but lacks in the rhythmic details of the auxiliary mouldings. The wall with serried pilasters is plain but for a small carved lozenge in the centre of each facet of the *karṇas*, *salilāntaras* and the outer *upabhadras*. The inner pair of *upabhadras* has each a fine figure of female *caurī*-bearer flanking a large emptied niche in the *subhadra*. The niche is made up of three pairs of elaborately cut up pillarettes and a broad but stunted Bhūmija *śikhara*. Inside the *gūḍhamanḍapa*, at the nave, stand, instead of the customary lathe-turned pillars, four pillars with 32-flutings, while at the periphery are stationed shaft-bundle type clumsy pillars. The nave pillars possess all the conventional members in the circular shaft above the cube, but with regard to ornamental details they bear a vertical lozenge in the lowermost section and a band

of *darpaṇa* motif on the bell. The *gūḍhamanḍapa* does not have an entrance porch. From the above description it appears that the *gūḍhamanḍapa* is not the work of the same guild which worked on the *vimāna*.

The temple is known to have been founded by one Pārśva in or before A.D. 1158.

HEGGERE

Pārśvanātha Temple – This north-facing Jaina temple (Fig. 120; Pl. 114) at Heggere, which lies north of Tiptur town in Karnataka, consists of a small *vimāna*, an *antarāla*, a large *gūḍhamanḍapa* and an entrance porch. The *dvī-aṅga vimāna* shows *bhadra* and *karṇa* without *salilāntara* between. The *bhadra* has a pair of *upabhadras* and a *subhadra* as well. Its *adhiṣṭhāna* is made up of a *jagatī*, *padma*, *antarita*, *karṇaka* with square plain bosses in the middle and triangular ones at the ends, *kapota* with plain square bosses, *pratikanṭha* with plain rectangular bosses, and a *paṭṭikā* with unadorned *gagāra* underneath. The flat surface of the wall has plain pilasters demarcating the different facets of the *aṅgas*. In the spaces between the *aṅgas* and *upabhadras* appear full-blown lotus flowers with two rows of petals and a central pistil, while the *subhadra* and *karṇa* facets carry neatly carved lozenges. The wall is surmounted by two-tiered eave and a *kapota*. The superstructure, if present, has disappeared.

The exterior wall of the *antarāla* has a wider faceted pilaster.

The *gūḍhamanḍapa* is similar on plan, elevation and decoration to the *vimāna* but the *bhadra* has three pairs of *upabhadras* with usual lotuses, and a pilaster of the *antarāla* type occurs between the *bhadra* and *karṇa*. On either side of the pilaster, in the centre of the wall surface, is a lotus having three rows of petals and kept in a square panel. Inside the *gūḍhamanḍapa* are four lathe-turned pillars at the nave and twelve faceted pilasters at the periphery. The nave pillars support a beautifully carved *samatala* ceiling (Pl. 113) on a rectangular plan. The ceiling shows, one within the other, four rectangular frames of panels having

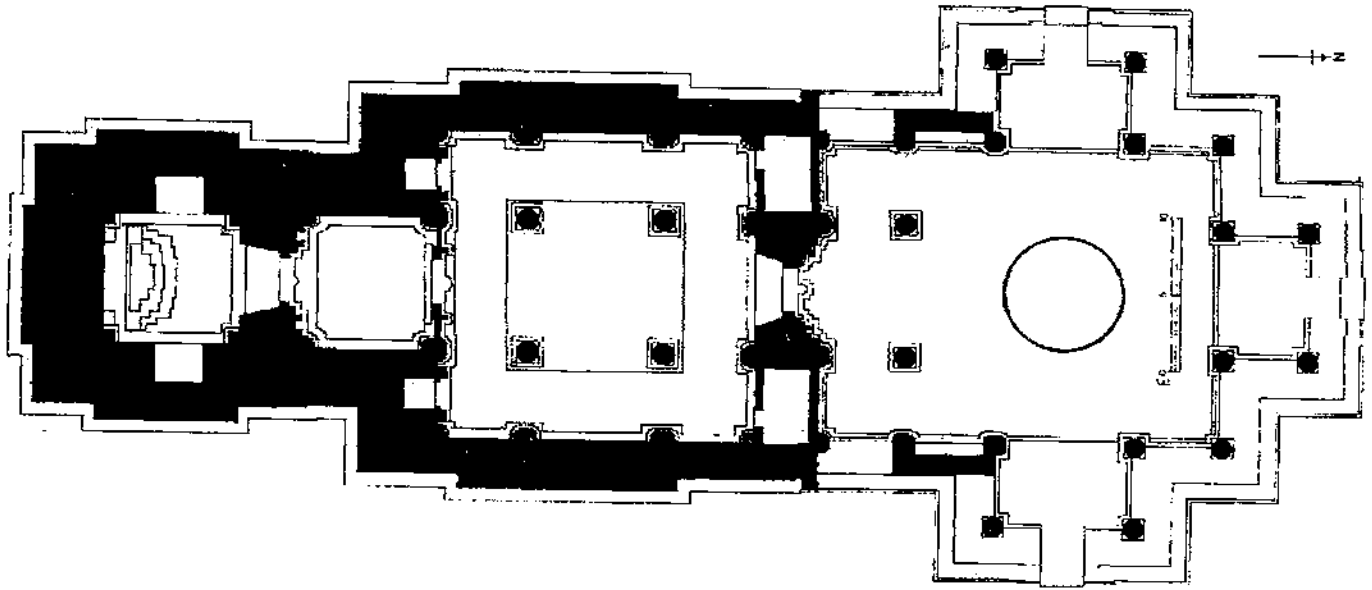


Fig. 121. Plan of Jaina Temple, Belgum.

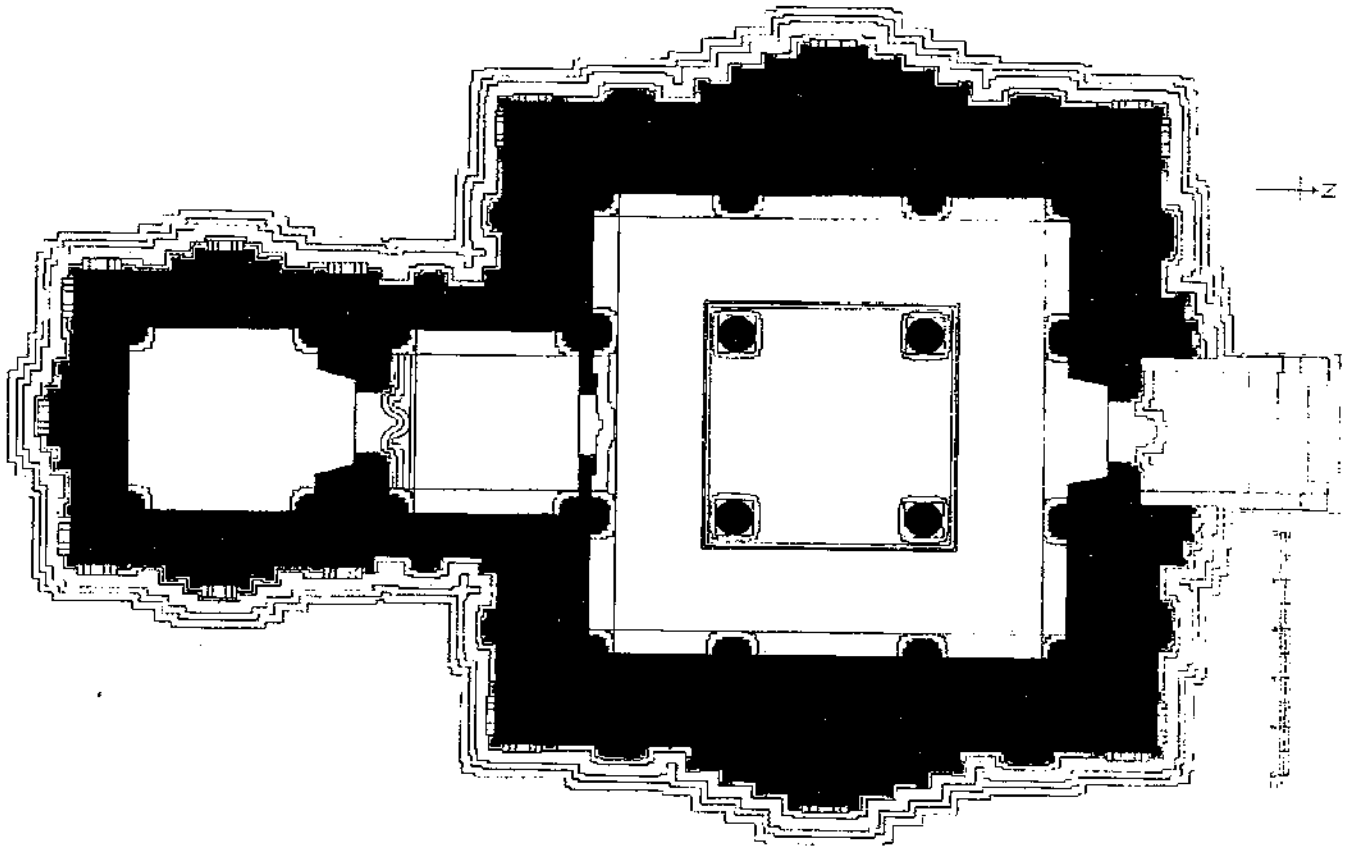


Fig. 120. Plan of Pārśvanatha Temple, Hegger.

enrichment of lotus petals and buds, floral diamonds alternating with lotuses, lotus petals-and-buds, and a full-blown large lotus with three rows of petals and a bulbous pistil in the centre; there is a border of floral diamonds and lotuses on the two shorter sides. This is a notable example of the *samatala* ceiling.

The temple had been founded by Mahāsāmanta Govindarāja in the memory of his wife Mahādevī Nayakī in or before A.D. 1160.

UDRI

Jaina Temple – Udri, referred to as Uddura, Uddhare and Uddharāpura in the inscriptions, is an old town lying south of the Hassan district headquarters in Karnataka. It has several ruined temples of which one seems to be Jaina converted later into a Śaiva temple. An inscription of A.D. 1197 recovered from the nearby place of the temple-site indeed makes mention of the construction of a Jaina shrine which is none but this temple.

The temple consists of a *vimāna*, an *antarāla* and a *gūḍhamanḍapa*. The *tri-aṅga vimāna* shows *bhadra*, *pratiratha* and *karṇa* without wall pilasters and *salilāntaras*. The *vimāna* has a pyramidal roof of receding tiers, a structure rarely found in the temples of Karnataka. The different *aṅgas* are displayed from the base to the top of the roof.

The *gūḍhamanḍapa* follows the scheme of plan and elevation of the *vimāna* but has an additional *aṅga*, *pratīkarṇa*, making it thus *caturaṅga* on plan. The monotony of the plain walls of both the chambers is broken by a median band of diamonds. Inside the *gūḍhamanḍapa*, at the nave, are four lathe-turned pillars supporting a flat ceiling relieved with a large and many-petalled lotus flower. At the rear side are two niches flanking the *antarāla* doorway. On the *lulāṭa* of the doorframe is a figure of Jina accompanied by two *caurī*-bearers.

JINANĀTHAPURA

Jinanāthapura is an old village founded in A.D. 1117 by Gaṅgarāja, the prime minister of the Hoysala

monarch Viṣṇuvardhana. It lies to the north of the Candragiri hill at Śravaṇabelagola (Hassan district, Karnataka). In the heart of the village is a temple of Jina Śāntinātha founded by Recimayya, the *daṇḍanāyaka* of the Hoysala king Ballāla II (A.D. 1173-1220).

Śāntinātha Temple – This east-facing temple consists of a *vimāna* (Pl. 115), *antarāla* and *gūḍhamanḍapa*, the whole complex standing on a *jagatī*-platform. The temple does not possess an entrance porch, perhaps it was removed during the restructuring of the front facade of the *gūḍhamanḍapa*. The flat-roofed *vimāna* is *dvi-aṅga* on plan comprising *bhadra* and *karṇa* with deep *salilāntara* between. The *bhadra* is further divided into a central *subhadra* and two pairs of accompanying *upabhadras*. Its *adhiṣṭhana* consists of an *upāna*, *jagatī*, *padma*, *antarīta*, *karṇaka*, *antarīta*, *kapota*, *pratīkaṇṭha* and *ūrdhva-padma*. Of these plinth mouldings the *kapota* and the *pratīkaṇṭha* on the west face are richly carved. The *kapota* shows a fringe of beaded garlands below and creepers on the *nāsi*-bosses above, while the *pratīkaṇṭha* has fine enrichment of *makara*-heads. The walls carry neatly-cut plain pilasters at the flanks of the various offsets and fine niched figures in the spaces formed by them. The large niches at the *subhadras* bear standing images of Jina Pārśva (S), Supārśva (N) and Neminātha (W), each accompanied by two attendant figures. The somewhat smaller niches at the *karṇas* and *salilāntaras* and the plain ones at the *upabhadras* as well as the *antarālas*' *kūṭa-stambha* carry divine and semi-divine figures of Yakṣīs like Ambika, Cakreśvarī and Padmāvatī, Vidyādevī Vajraśṛṅkhālā, Śrutadevī Sarasvatī, Yakṣa Dharaṇendra and Sarvaṇubhūti, Rati-Manmatha, and Gandharvas and Vidyadharas. The niches at the *subhadra*, *karṇa* and *salilāntara* have a variety of *vesara-kūṭa* tops, but the figures of the *upabhadras* stand under the shadow of minutely carved upsurging creepers. The enshrined image of Śāntinātha in the *vimāna-garbhagrha* is missing.

The *gūḍhamanḍapa* is similar on plan and elevation to the *vimāna*, but the *bhadra* has one more pair of

upabhadras and the *subhadra* is like a *devakulikā* (shrine-cell) formed of storeyed pavilion with *kūṭa* top. The interior with four lathe-turned carved pillars (Pl. 116) at the nave resembles the Akkana-basadi at ravanabelagola.

Stylistically, the temple is datable to c. A.D. 1200.

BELGAUM

Belgaum or Belagāvi, a district town in the north-eastern quarter of Karnataka, was the capital city of the Raṭṭas of Kuhaṇḍimaṇḍala. The Raṭṭas, like the Gaṅgas and Śāntaras, were staunch Jaina and patronised Yāpaniya sect of Jainism. In the town is an old fort with a Jaina temple, called “Raṭṭa Jinālaya in the inscription,” founded in A.D. 1204 by minister Bicaṇa.

Jaina Temple – This north-facing temple (Fig. 121; Pl. 117) consists of a square sanctum, an *antarāla*, a *gūḍhamaṇḍapa* and a *raṅgamaṇḍapa*, each covered by a pyramidal roof. The sanctum as well as the *gūḍhamaṇḍapa* is *dvi-aṅga* on plan with the *bhadra* having only slight projection. The exterior of both the compartments shows a series of plain mouldings in the *adhiṣṭhāna* and wall, and their pyramidal roof consists of receding tiers of *kapota*. The tiers of the *raṅgamaṇḍapa* are made taller by placing *ratnapaṭṭikā* in the recesses between them; this is a rare feature in the buildings of Karnataka. The *gūḍhamaṇḍapa* is entered from the *raṅgamaṇḍapa* by a highly ornamental *saptaśākhā* doorframe representing *ratna*, *vallī*, bifacial *vyāla*, *stambha*, bifacial Kinnarī, *vyāla* and Vidyādhari. In the nave of the *gūḍhamaṇḍapa* are four richly carved square pillars of the *citrakhaṇḍa* class. The doorframe of the *antarāla* consists of a *śākhā* incised with *ratna*-and-bead and a simple *stambhaśākhā* and is flanked on the outer side by a screen wall adorned with rosettes and cut up with stepped diamonds; its lintel shows a fine *makaratorana* with a dancing figure of Indra in the centre. The sanctum doorframe consists of four jambs of *ratna*, *vallī*, *stambha* and *vyāla*, each having minute carvings. The well-wrought lion-throne of the Jina is intact but the enshrined image is missing.

The *gūḍhamaṇḍapa* is slightly rectangular on plan, the additional space on each side of the entrance door being occupied by a small chamber opening into the hall. The *raṅgamaṇḍapa* is also rectangular on plan and has a pair of free-standing pillars towards the *gūḍhamaṇḍapa* doorway. The *raṅgamaṇḍapa*, according to Cousens, is a later addition and the two pillars at the rear were the constituent part of an entrance porch of the *gūḍhamaṇḍapa* (*The Chālukyan Architecture of the Kanarese Districts*, Calcutta, 1897, p. 121).

Dvi-aṅga on plan the *raṅgamaṇḍapa* is entered from the front and lateral sides through a porch accommodated in the *bhadra* bay. Its *adhiṣṭhāna* is composed of two *jagatis*, a *padma*, and a *kapota*. The parapet wall above it, which has survived in the north-west corner only, is composed of a *rājasenaka* depicting diamonds in panels, an *āsanapaṭṭa*, and a *kakṣāsana* bearing figure sculptures between paired pilasters. Besides two free-standing pillars at the rear, there are fourteen pillars on the periphery joined by the parapet wall. The peripheral pillars are all lathe-turned and highly polished. Six of these together with two rear pillars form an octagon and support a large, carved domical ceiling on an octagonal frame of architraves spanned across them. The dome consists of seven diminishing circular courses and has a large, impressive, circular pendant hanging down in the centre. The first course is *rūpakaṇṭha* showing figures of seated Jinas in projecting niches and of standing Jinas in alternate recesses. The second is *kaṇṇadardarikā*. The third is a *gajatālu*. The fourth consists of twenty-four-foil *kola*. From this course also project out eight *makara*-brackets that once supported strut-figures inserted into the uppermost course. The fifth, sixth and seventh consist each of thirty-two-foil *kola* arranged in diminutive order. The pendant is made up of four oversailing courses of pointed *kola* and a short staminal tube. The corbel of each pillar supports a beautiful framed figure of sitting goddess. The domical type of ceiling is rarely found in Karnataka; probably the Karnataka artists derived

inspiration from Western India where it is most commonly represented.

Each porch of the *raṅgamaṇḍapa* contains a beautiful ceiling of the cusped design. It shows sixteen, again sixteen- and eight-foils of *kolas* in three concentric circles. The last one of these is also made pointed.

TAMIL NADU

Jainism probably entered the land of Tamil Nadu through Karnataka shortly after Bhadrabāhu, the head of the Jainasaṅgha, migrated from north to the south when a terrible famine occurred in Magadha (Bihar) in the 3rd century B.C., and settled at Śravaṇabelagola (Karnataka). This may be surmised from some stone beds carved in the rock shelters bearing polish that resembles the one appearing on the Mauryan pillars. Even the major part of Śaṅgam literature (c. B.C. 500 - A.D. 500) has been written by the Jainas. The author of the *Śilappadikāram*, the famous epic in Tamil, was also a Jaina. Kundakundācārya has been revered immediately after Mahāvīra and Gautam and is the first among the southern Jaina genealogies to have been mentioned in the Tamil literature.

During the times of the Pallavas of Kāñcī Jainism was in a very flourishing state. The Jaina Ācārya Vajranandin even enjoyed the patronage of the Pallava king Simhavarman (c. A.D. 535-580). It was this Vajranandin who founded the Jaina Drāviḍasaṅgha in Tamil Nadu. Mahendravarman I (c. A.D. 580-630) was a Jaina during the greater part of his life. The presence of Jainism at this time is also evident from a Jaina cave at Vilappakkam. Very little is known of Jainism after Mahendra, but as we come to the time of Rājasiṃha (A.D. 700-728), we find a concrete example of Jaina temple built in honour of Candraprabha at Tirupparuttikunram.

It is hard to say what happened to Jainism in Tamil Nadu after the Pallavas as no example of Jaina temple is known from the Cola period. The main reason is that the Cola rulers, who succeeded the Pallavas, were staunch Śaiva and hence there was little scope

for Jainism in the Cola empire. From this one should not, however, conclude that Jainism was completely wiped out since a Jaina temple to Candraprabha was founded at Vijayamangalam at this time.

TIRUPPARUTTİKUNRAM

Candraprabha Temple – This is the earliest structural Jaina temple of the Pallava period. It is located at Tirupparuttikunram called Jina Kāñcī in the Chingleput district of Tamil Nadu. The temple is much weather-worn and is plastered and whitewashed, but enough remains to adduce it to the time of the Pallavas of Kāñcī.

It consists of a two-storeyed (*dvitala*) square sanctum (*vimāna*) and an *ardhamāṇḍapa* (porch), and is laid out in a straight-edged line. The whole of the lower storey is built of stone. The temple rests on a moulded *adhiṣṭhāna* of which only the three-faceted *kumuda* and a projecting fillet are visible. The wall of the lower storey (*āditala*), on each side, is divided into five bays by plain pilasters carrying rampant *vyālas* at the base of the corner pilasters. The central bay has two pilasters and the end bays have three pilasters each, while the spaces in between them are filled with shallow niches. The lower storey has been completely filled up and concealed, probably when the temple crumbled down and its restoration had to be carried out. It is therefore not impossible if the temple originally had an ambulatory around the sanctum, making it a *sāṇḍhāra-vimāna*, because the functioning structure now is in the upper storey which was added during the Vijayanagara period.

The upper storey with its square *śikhara* and circular *stūpi* is built of bricks and lime mortar. Its walls on each side carry three plain recesses, each formed by a pair of pilasters, and are surmounted by a *hāra* of *karna-kūṭas* and *śālā-śikharas* sheltering stucco figures of Jinas etc. The *grīvā* of the *śikhara* carries lion figures on the corners and sculptured niches in the cardinal points. On the front side of the upper storey is a pillared pavilion covered by a stone ceiling.

The wall of the *ardhamanḍapa* is like that of the *vimāna* but shows on each side only one niche flanked by one pilaster in the rear and three pilasters in the front.

On stylistic grounds the temple may be placed in the first half of the 8th century A.D.

VIJAYAMANGALAM

Candraprabha Temple – Vijayamangalam is situated in the Coimbatore district of Tamil Nadu. It was an important centre of Jainism. It is also the birth-place of the famous Jaina Tamil grammarian Nāḷadiyār. There is an interesting Jaina temple dedicated to Tīrthaṅkara Candraprabha.

The oldest inscription at the site refers to a ‘niṣidikā’ (memorial column) of Puliyappai, sister of Cāmuṇḍarāya, the minister under the Gaṅga king Rācamalla (A.D. 974-984). It is not therefore impossible if this temple was founded by Cāmuṇḍarāya. In an inscription of A.D. 1163 belonging to the reign of the Cola king Kulloṭuṅga II the temple was called Virasaṅghāṭa-perumpalli. Virasaṅghāṭa is considered to be the military title of the chief who would have endowed some grant to this temple. A record dated A.D. 1412 in the time of Harihara II of the Vijayanagara dynasty is also found, referring to land-grants.

On plan the temple consists of a square two-storeyed *vimāna*, *ardhamanḍapa*, *mahāmanḍapa* and *mukhamanḍapa*, the whole enclosed by a *prākāra* with *gopuradvāra* on the south to which direction the temple also faces. Outside the *gopura* is a lofty Mānastambha of granite. The *vimāna* and *ardhamanḍapa* are made of bricks and the rest are built of stone. The original features of the brick temple are much altered by lime and brick powder applied during the later repairs of the temple.

The *vimāna* is laid out in straight line, having no *bhadra* and *karṇa* projections in the elevation. The *adhiṣṭhāna* consists of *jagatī*, *kumuda*, *pratikanṭha* adorned with *vyāla* figures, and a plain *paṭṭikā*. The wall of the lower storey is relieved with tetragonal

pilasters but has no *devakoṣṭhas*; the *prastara* with *nāsī*-bosses is simple; and the *hāra* is represented by *karṇakūṭas* and *bhadraśālās*. The second storey is plain and has no *hāra*. The octagonal *grīvā-śikhara* has Jina figures in *nāsī-koṣṭhas* in the cardinal points and lion figures at the corners. The *stūpi* is lost. The *ardhamanḍapa* sharing its *adhiṣṭhāna* with the *vimāna* is plain. Inside the *vimāna* the image of Candraprabha is still in worship.

The interior of the superstructure is made hollow by diminishing square courses from base-upward and ending in a false ceiling below the octagonal *grīvā*. The faces of the square courses bear old paintings now much spoilt, but one can still see outlines of lotuses, women in dancing poses, garland loops, scenes from Jaina mythology, etc.

The *mahāmanḍapa* is a large, closed, pillared hall with straight sides. It stands on a moulded *adhiṣṭhāna* similar to that of the *vimāna* and has niched walls and flat roof. It gives an exit towards the north and has a sub-shrine for Kuṣmaṇḍinī on the south. The *mukhamanḍapa* is an open pillared hall larger than the *mahāmanḍapa* and has a flat roof. The four-storeyed *gopura* with barrel-vaulted roof is very high.

On the south face of the memorial column are two sculptured niches. The lower niche contains a portrait of lady Puliyappai and that of the upper a seated figure of Tīrthaṅkara.

As regards the date of the temple, it is a conglomeration of different periods. The *vimāna* and the *ardhamanḍapa* were originally built in the Gaṅga period but plastered up later, the *mahāmanḍapa* belonged to the Cola period, and the open pillared hall along with *gopura* and Mānastambha were added during the rules of the Vijayanagara kings.

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JAINA SCULPTURE
AND
ICONOGRAPHY
By
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CHAPTER VII

INTRODUCTION

The religion and art in Indian context go hand in hand, and virtually the religious thought and concept find visual expressions in different forms of art like architecture, sculpture, icon, painting and also fine arts and performing arts. All These elements in Jaina context are the vehicles of the principal ideas of spirituality, non-violence, absolute renunciation and austerity. It may be pointed out at the outset that it was only with the Jainas that they did never compromise with their basic tenets which find best expressions in the images of the Jinas or Tīrthaṅkaras and Gommateśvara Bāhubali. Before taking up the evolution of Jaina sculptures and their iconography in North and South India, it is essential to have a background of patronage and Jaina pantheon also.

PATRONAGE

The political and economic conditions always influence the development of religion and art. As regards Jainism, it received patronage and support from the rulers of North as well as South India. The main rulers of North India who either embraced or at least supported Jainism were Candragupta Maurya (c. 4th - 3rd century B.C. – at least towards the last years of his life he became Jaina), Samprati (3rd century B.C. – Mauryan ruler), Khāravela of Kalinga (Orissa – known through Hāthīgumphā inscription of about 1st century B.C. The Hāthīgumphā inscription says that Khāravela professed Jainism and got excavated Jaina caves and set up Jaina images and memorials to monks.), Nāgabhaṭa II of the Pratīhāra dynasty (9th century A.D.) and Kumārapāla Caulukya (12th century A.D. – he patronized great Śvetāmbara Jainacarya Hemacandra who composed the work like *Triṣaṣṭīśālākāpuruṣacaritra*. Numerous Jaina temples were built by Kumārapāla, the most exquisitely carved of all such temples are at Jalore and Taranga).

As compared to North India, in South India more

vigorous support was accorded to Jainism by the rulers of the Gaṅga, Kadamba, Cālukya, Rāṣtrakūṭa, Hoysala and Vijayanagar dynasties. Amoghavarṣa of the Rāṣtrakūṭa dynasty (9th century A.D.) and Cāmuṇḍarāya, the General of Gaṅga King Mārasimha (10th century A.D.), made outstanding contributions to Jainism including Jaina art. The Jaina caves of Ellora and vestiges at Śravaṇabelagola bear testimony to their support. Further, Jinasena and Guṇabhadra composed the great Epic *Mahāpurāṇa* (comprising *Ādipurāṇa* and *Uttarapurāṇa*) at the time of Amoghavarṣa. The Hoysala king Viṣṇuvardhana, originally a disciple of Jainācarya Prabhacandra, only subsequently embraced Vaiṣṇavism, though his queen Śāntala Devī continued to be a Jaina. The Vijayanagara rulers and their queens in several cases either accepted or supported Jainism.

Jainism remained a popular religion throughout not only amongst the ruling dynasties but also the masses, specially the business class. There are inscriptional evidences from Mathura (Kaṅkalī Tīlā), Osian, Delvada, Khajuraho, Jalore and several other places which frequently refer to the *śreṣṭhin*, *sārthavāha*, *gandhika*, *suvarṇakāra*, *vardhakin*, *lauhakarmak*, *nāvika*, *nartaka*, *veśyas* and different *goṣṭhis* of traders who were making significant contributions towards the development of Jainism and thereby Jaina art.

PANTHEON

Historically speaking, the evolution of the Jaina pantheon (*devakula*) was a gradual process. By the end of 4th-5th century A.D. the Jaina pantheon mainly consisted of the 24 Jinas, Yakṣas and Yakṣīs (or Śāsanadevatas), Vidyadevīs, Lakṣmī, Balarāma, Kṛṣṇa, Rāma, Naigameṣa, Bāhubalī, Bharata and other Śālākāpuruṣas (or Mahāpuruṣas). The Śālākāpuruṣas, 63 in number, are Great Souls and their lives are invariably referred to in the Śvetāmbara *Carita* texts and the

Digambara *Purāṇas*. Their list includes the 24 Jinas, 12 Cakravartins, nine Baladevas, nine Vāsudevas and nine Prativāsudevas. It may be noted here that only the names and some of the general features of the deities were finalised by the 5th century A.D., while their detailed iconographic features were finalised between the 8th and 13th centuries A.D. The development of Jaina pantheon was more or less identical in both the sects and the differences are to be noticed mainly with regard to their names and, at times, their forms and iconographic features. The story of the transfer of embryo of Mahāvīra, the image of Jīvantasvāmin Mahāvīra and reference to Mallinātha as female Tirthaṅkara do not find mention in the Digambara works.

The terms Jina (invincible or liberator), Buddha (enlightened one), Arhat (deserving worship) and Nirgrantha (free from bondage) were commonly used by both the early Buddhists and Jainas to refer to those who had achieved spiritual liberation. The founders of Jainism were Jinas, also known as Tirthaṅkara (maker of a *tīrtha*, or ford between the material and spiritual worlds).

The Jainas have divided unending time cycle into two aeons – *avasarpīṇī* (descending order of all virtues) and *utsarpīṇī* (ascending order of virtues) with 24 Jinas in each of the two aeons. The present age is an *avasarpīṇī* age, of which Pārśvanātha and Mahāvīra are the last two Jinas who are accepted as historical ones. Thus in the Jaina conception of time, Jaina doctrine has no beginning or end.

The Jainas believe in the 24 Jinas – Ṛṣabhanātha (or Ādinātha), Ajitanātha, Sambhavanātha, Abhinandana, Sumatinātha, Padmaprabha, Supārśvanātha, Candraprabha, Puṣpadanta (or Suvidhinātha), Śītanātha, Śreyāṇśanātha, Vāsupūjya, Vimalanātha, Anantanātha, Dharmanātha, Śāntinātha, Kunthunātha, Aranātha, Mallinātha Munisuvrata, Naminātha, Neminātha (or Ariṣṭanemi), Pārśvanātha and Mahāvīra (or Vardhamāna). The *Kalpasūtra*, a Jaina canonical text, describes the lives of Ṛṣabhanātha (first Jina), Ariṣṭanemi (22nd Jina),

Pārśvanātha and Mahāvīra in detail, whereas the life-events of the remaining 20 Jinas are given in brief. According to the scholars, this portion (*Jinacaritra* – Lives of Jinas) of the above text seems to have been added and edited in about 4th century A.D.

The gods in Jainism are classified into four main groups – *bhavanavāsīs* (gods who live in the houses), *vyantaras* (intermediaries), *jyotiṣkas* (luminaries – Navagrahas etc.) and *vaimānikas* (gods who live in *vimāna*). Each of these is subdivided into several groups with Indras (chiefs) as the head and including also the Lokapālas (guardians of the cardinal points of the universe). The *vyantara* gods, for example, are divided into Yakṣas (vegetation spirits), *bhūtas* (ghosts), *piśācas* (fiends), *rākṣasas* (demonical beings), Kinnaras (half-horse, half human), Gandharvas (celestial musicians), and others. Such deities have played an important role in ancient Indian folk worship.

Besides these, certain other gods and goddesses are mentioned in various Jaina texts, including four gatekeepers of the rampart of the Jambūdvīpa and four goddesses – Jayā, Vijayā, Jayantā and Aparājītā. The list of 64 Dikkumāris (maidens of the directions) who act as nurses when the Jina is born, includes several goddesses that suggest Brahmanical influence or borrowing from some common ancient Indian heritage.

These deities are, however, assigned a position subordinate to the Jinas and other liberated souls (Siddhas) who are called *devādhīdevas* (Lords of Gods) by Hemacandra in 12th century A.D. Next in order to the Jinas (Arhats) and Siddhas are the Jaina ascetics called Ācāryas (leaders of groups of monks), Upādhyāyas (readers who teach sacred texts and hence shown with manuscript) and Sādhus (monks in general shown with *ogho* or *rajoḥaraṇa* or *mukha-paṭṭikā* and *tarpaṇī* – wooden water vessel). These five constitute the *Pañca-paramēṣṭhins* (five chief divinities). The 24 Jinas along with certain other souls including 12 Cakravartins (world conquerors – Bharata, Sagara, Maghvā, Sanatkumāra, Śānti, Kunthu, Ara – last three being Jinas, Subhūma,

Padma, Hariṣeṇa, Jayasena, Brahmadata), nine Vāsudevas (Triprṣṭha, Dvipṣṭha, Svayambhū, Puruṣottama, Puruṣasimha, Puruṣa Puṇḍarika, Datta, Nārāyaṇa or Lakṣmaṇa Kṛṣṇa), and nine Baladevas (Acala, Vijaya, Bhadra, Suprabha, Sudarśana, Ānanda, Nandan, Padma or Rāma, Balarāma) constitute the list of 54 Śalākāpuruṣas (Great Souls) to which nine Prati-Vāsudevas (enemies of Vāsudevas – Aśvagṛīva, Tāraka, Meraka, Niśumbha, Madhukaiṭabha, Bali, Prahalāda, Rāvaṇa, Jarāsandha) are added subsequently making the total of 63. The other figures such as nine Nāradas, 11 Rudras and 24 Kāmadevas (gods of love), Gaṇeśa, Saptamātrkāś, 64 Yoginis show Brahmanical influence. Bāhubali, the son of the first Jina Rṣabhanātha, is said to be the first of the Kāmadevas.

We would now discuss briefly the development of Jaina iconography and sculpture in North and South India.

NORTH INDIA

The contribution of North India (north of the Vindhyan Mountain) in the development of Jaina art and iconography is of much more significance than what has been brought out. According to the Jaina tradition, all the 24 Jinas of present *avasarpinī* aeon were born in this region and it was here that they spent their active lives. Perhaps this was the reason that most of the Jaina deities gained sculptural representations first in the region. The earliest Jina images with their characteristic iconographic features such as the flowing hair-locks of Rṣabhanātha, seven-hooded snake canopy of Pārśvanātha, the *śrīvatsa*, the *aṣṭapratihāryas*, the cognizances and the Yakṣa-Yakṣī pairs also make their first appearance in this region. However, the characteristic *uṣṇīṣa* and the *śrīvatsa* are generally absent in the Jina images of South India. The figures of the Jaina Mahāvidyās, the complete sets of 24 Yakṣīs, Jivantasvāmin Mahāvīra and Jaina tutelary couples (or parents of Jinas) etc. are also conspicuous by their absence in South India. This absence requires proper investigation.

The Indus Valley civilization (c. B.C. 2300-1750) is the earliest civilization of India. The figures on some of the seals from Mohen-Jo-Daro and also a male torso from Harappa remind us of the Jina images on account of their nudity and posture, similar to *kāyotsarga-mudrā*, which is exhibited more emphatically in Lohānīpura (Bihar) torso (Pl. 118). But nothing can be said with certainty until the Indus Valley script is deciphered finally.

Apart from the above instance we do not have any literary and archaeological evidence regarding the Jina image prior to Mahāvīra. In early canonical texts Mahāvīra is never said to have visited any Jina temple or worshipped any Jina image. Instead Mahāvīra in the *Āgamic* texts is said to have stayed in *yakṣāyatanas* (Yakṣa temples). In this connection it would be relevant to make reference to the Jivantasvāmin Mahāvīra image which is said to have been carved in the life-time of Mahāvīra (c. late 6th century B.C.), hence called Jivantasvāmin or Jivitasvāmin. According to the Jaina tradition, a sandalwood image of Mahāvīra, wearing *mukuta* and other ornaments befitting royalty, was carved in his life time during the period of his *tapas* in palace, about a year prior to his renunciation. Like the Bodhisattva before reaching Buddhahood, Jivantasvāmin also represented a conception which may be called *Jina-sattva*. The problem of antiquity of Jivantasvāmin concept and image has been discussed separately.

The earliest-known Jina image, preserved in the Patna Museum, comes from Lohānīpura (Patna, Bihar) and is datable to c. 3rd century B.C. (Pl. 118). The nudity and the *kāyotsarga-mudrā*, suggesting rigorous austerity, of the image were confined only to the Jinas. Another Jina image from Lohānīpura is assignable to the Śuṅga period or slightly later. A terracotta Jina figure of c. 3rd century B.C. is also reported from Ayodhya. The reference to the Kalinga Jina (image), once taken away by Nandarāja and brought back by Khāravela (c. 25 B.C.), in the Hāthīgumphā inscription of Khāravela is of special interest in this connection. Thus the Jina

images from Lohānīpura and Ayodhya and also the evidence of Hāthīgumphā inscription distinctly suggest that the antiquity of the Jina image may well be pushed back at least to c. 4th-3rd century B.C.

The two early bronze images of Pārśvanātha, differently dated by scholars from 2nd century B.C. to 1st century A.D. are in the collections of the Prince of Wales Museum, Mumbai and Patna Museum, Patna. These figures, provided respectively with the five and seven-hooded snake canopy, are rendered as sky-clad and as standing in the *kayotsarga-mudrā*.

Mathura in U. P. was a stronghold of Jainism from c. B.C. 100 to A.D. 1177. The early (c. B.C. 100 to the Kuṣāṇa Period) Jaina sculptures from Mathura are of special iconographic significance, because they exhibit certain formative stages in the development of Jaina iconography. The vast amount of veritable vestiges include the *āyāgapaṭas*, independent Jina images, *Pratimā-sarvatobhadrikā* (Jina *Caumukhī*), Sarasvatī, Naigameśī and also the narrative scenes from the lives of Rṣabhanātha and Mahāvīra (Pls. 140, 168). Of all these the *āyāgapaṭas* (tablets of homage) of 2nd-1st century B.C. merit special attention, since they represent the transitional phase of Jaina iconography in which the worship of auspicious symbols together with the Jinas in human form was in vogue. One such example of c. 1st century B.C., bearing the figure of Pārśvanātha seated in *dhyāna-mudrā* in the centre is in the collection of the State Museum, Lucknow (J. 253). The rendering of the Jinas in *dhyāna-mudrā* (*padmāsana*-seated cross-legged) and the representation of *śrīvatsa* in the centre of their chest appear for the first time in the Śuṅga-Kuṣāṇa sculptures of Mathura.

The problem of exact sect affiliation of the Kuṣāṇa Jina images from Mathura is a problem which to most of the scholars are the products of the Digambara sect in view of the nudity of the Jina images. On the basis of the *acclaka* (sky-clad) and *sacelaka* (draped) ways of living for Jaina friars and Jinas being conceived in the *Āgama* texts it has been observed that the Kuṣāṇa

Jaina images from Mathura, showing full concurrence with the Āgamic tradition, can suggest no sectarian affiliation with the Digambaras, these rather, and up to at least the mid-2nd century A.D., represent the undifferentiated proto-Śvetāmbara and Digambara sect. The earliest examples showing the difference of the Śvetāmbara and Digambara sects in visual representations are known only from late 5th century A.D. onwards after the Valabhī council. The Kuṣāṇa figures with volume and stiffness underwent stylistic change in respect of plasticity, serenity, elegance and animation during the Gupta period. The Kuṣāṇa Jina images are heavy and static in form and posture.

The Gupta period (4th century to A.D. 600) was a milestone in the development of Jaina iconography, and some of the most significant iconographic features, as for example the distinguishing cognizances (*lāñchana*) and the Yakṣa-Yakṣī figures, were introduced during the period. The Gupta Jaina sculptures are reported from several sites, like Mathura, Rajgir, Kahaum, Nachna, Durjanpur (Vidisha), Varanasi, Chausa and Akota (Pls. 122,132). The images of Rṣabhanātha, Ajitanātha, Candraprabha, Puṣpadanta, Neminātha, Pārśvanātha and Mahāvīra Jinas were carved during this period. The first Śvetāmbara Jaina image, known from Akota (Gujarat), was also carved in the Gupta period. The muscular shape of Kuṣāṇa image is melted in slenderness and the Gupta figures are always shown beautiful. The ornaments and garments are minimized and the body treatment is smooth. The outer strength and vigour are replaced by inner vision and spiritual force. The joy, earlier expressed through the body and lips, is now experienced within. The perfection, refinement, sophistication and brilliance were hallmarks of all the visual arts of the Gupta period. The Gupta sculptures show a wonderful synthesis between the external form and the inner meaning with the result that the figures touch the height of spirituality. Indianness became an important character and images are well proportionate, animated, serene and youthful in

appearance. The number of Jaina sculptures, as compared to Kuṣāṇa period, sharply declined in Gupta period but the area of Jaina artistic activity widened extensively covering almost the entire country.

The history of Jainism continued uninterrupted after Gupta period. The Jaina art and literature thrived most vigorously between the 8th and the 15th century A.D. The period saw the building of a very large number of Jaina temples with exquisite sculptural carvings. During the period the new forms and iconographic features (excepting that of the Jinas) of various deities were formulated and gradually the number of arms and thereby the attributes increased to make most of the manifestations more as the specimens of codified texts. The *parikara* (surrounding) of Jina images also developed with the figural depictions of Navagrahas, Sarasvatī, Lakṣmī and diminutive Jina figures. Besides, the usual *aṣṭaprātiharyās* and the Yakṣa-Yakṣī figures were also carved. The angularity and flexions along with heavy embellishments and ornamentations were other distinctive features of early medieval and medieval Jaina images (other than Jinas). The sculptures were mostly carved on the walls and other parts of temples.

Gujarat and Rajasthan were the strongholds of the Śvetāmbara sect, while the vestiges yielded by other regions are affiliated mainly to the Digambara and the Yāpanīya sects. The tradition of carving 24 *devakulikās* with the figures of 24 Jinas therein was popular mainly at the Śvetāmbara Jaina sites. The Digambara Jina images show much more variety in iconographic details than the Śvetāmbara images, wherein the figures of Navagrahas, Bāhubalī, Balarāma and Kṛṣṇa (with Neminātha), Yakṣa-Yakṣī, and few other goddesses, like Lakṣmī and Sarasvatī, are carved in the *parikara*. At the Śvetāmbara sites the mention of the names of the Jinas in the pedestal inscription was preferred to providing them with their respective cognizances which are usually found in the examples of Digambara Jina images. The rendering of the narratives from the lives of the Jinas was popular mainly at the Śvetāmbara sites

of western India. The sixteen Mahāvidyās were accorded the most favoured position after the Jinas in Western India, while in other parts of the country the Yakṣa and Yakṣī occupied that position. Of the sixteen Mahāvidyās— Rohiṇī, Vajrāṅkuṣā, Vajraśṛṅkhālā, Apraticakrā, Acchuptā and Vairoṭyā were the most popular ones. The representation of Śāntidevī, Brahmaśānti Yakṣa, Jīvantasvāmin Mahāvīra, Gaṇeśa, the parents of the 24 Jinas, and some unidentified goddesses (not known in Jaina tradition) was confined mainly to the Western Indian sites. The figures of Sarasvatī, Aṣṭadīkpalas, Navagrahas and Kṣetrapāla were popular in both the sects. On the other hand the figures of Rohiṇī, Manovagā, Gaurī and Gāndhārī Yakṣīs, Garuḍa Yakṣa, Jaina tutelary couples, and Rāma and Sītā occur only at the Digambara Jaina sites. There are also some icon types and images from the Digambara Jaina sites like Deogadh and Khajuraho, which are not known in the textual tradition. The rendering of the *dvīrtī* and *trīrtī* Jina images and the representation of Sarasvatī and Bāhubalī in *trīrtī* Jina images, and also the rendering of Yakṣa-Yakṣī figures with Bāhubalī and Ambikā are only some of such rare examples.

The Jinas developed their pantheon by assimilating and transforming different Brahmanical legendary characters and deities in Jaina creed which could distinctly be gleaned through their vast literature as well as surviving visual imagery. Vimalavasahī and Lūṇavasahī (c. A.D. 1150-1230) exhibit some of very interesting renderings of Kṛṣṇalīlā and other Vaiṣṇava themes which include Kālīya-damana, Kṛṣṇa playing Holī with *kanaka-śṛṅgakoṣa* (as mentioned in *Harṣacarita*) with *gopas* and *gopikās*, the episode of Bali and Vāmana, *samudramanthana* and vivid carvings pertaining to Kṛṣṇa *janma* and *bālalīlās*. The figures of Saptamātrkās, finding no mention in Jaina works, were also carved in some of the examples known from Mathura, Gyāraspur, Vimalavasahī and Khandagiri. We also encounter with figures of several such deities, mainly the female ones, at the prolific Jaina temples at Vimalavasahī, Lūṇavasahī

and Kumbharia which could not be identified on the testimony of the available textual prescriptions. Most of the deities in such cases show the influence of the Brahmanical goddesses. Vimalavasahī alone has 16 such goddesses, some of which with bull as mount and holding either *triśūla* and *sarpa* or *triśūla* in both the hands have distinct Śaivite stamp.

The figures of male deities in these sculptures are meagre in number as compared to the female ones, which probably owes to the Tantric influences and Śakti worship. The Pārśvanātha Jaina temple (A.D. 950-70) at Khajuraho contains all along its facade the divine figures with their Śaktis in *ālīngana*-pose, which include Śiva, Viṣṇu, Brahmā, Rāma, Balarāma, Agni, Kāma and Kubera (Pl. 236). Such figures are against the accepted norms of Jaina tradition and were actually carved under the influence of Brahmanical temples at the site. Many of these divine figures, excepting Ambikā and a few Jinas, are related with the Brahmanical pantheon. On the south and north facade of the *śikhara* and also on the facade of the *garbhagṛha* of the Pārśvanātha temple, there are four sculptures showing amorous couples. The instances of erotic figures in Jaina context, datable between 10th and 12 centuries A.D., are also known from Deogadh (doorway, Temple No. 18), Śāntinātha temple at Nadlai (Pali, Rajasthan), Ajitanātha temple at Taranga (Mahesana, Gujarat) and Neminātha temple at Kumbharia (Gujarat). The presence of erotic figures at Jaina sites is a gross violation of the Jaina tradition which does not even conceive of any Jaina god along with his Śakti in *ālīngana* pose. Such figures hence were carved due to the Tantric influence in Jainism during the medieval times (c. 9th to 12th centuries A.D.). The Jaina *Harivaṃśa Purāṇa* (A.D. 783, 29.1-10) makes the point more clear by referring to the construction of a Jina temple by a Śreṣṭhī Kāmadatta, who for the general attraction of people also caused installation of the figures of Kāmadeva and Rati in the temple. It also alludes to the worship of Rati and Kāmadeva alongwith the Jina images. It may also be noted here that the Tantric

influence was accepted in Jainism with certain restraints. Overt eroticism was never so pronounced in Jaina literature and sculptural manifestations as was the case with Brahmanical art, which is evident from the examples carved on the temples of Khajuraho, Modhera, Konark, Bhubanesvara and many other places. The erotic figures from Jaina temples as compared to Brahmanical ones are not so large in number.

During the Pāla period the Jainas visualised some innovatory forms as well which were apparently inspired by the tradition of syncretic images. A few Jina images of 9th-10th century from Son-Bhandar cave and Vaibhāra hill at Rajgir are endowed with five or seven-hooded snake canopy but the cognizances on the pedestals are conch, elephant and lion which thus show the composite features. Hence the Jinas are identifiable as Pārśvanātha-Ajitanātha, Supārśvanātha-Neminātha and Pārśvanātha-Mahavīra.

Deogadh was singularly important for innovatory icon types which, although not referred to in literary injunctions, are well in tune with the Jaina tradition. These include particularly the figures of Bharata Muni (earlier Cakravartin) and Bāhubalī, the two sons of Rṣabhanātha, who owing to their rigorous austerity were elevated in status to equal the Jinas, highest in Jaina worship. The features like the *aṣṭapratihāryas* and the figures of Yakṣa and Yakṣī (Gomukha and Cakreśvarī of Rṣabhanātha), invariably shown with the Jinas, have also been associated with Bāhubalī to suggest his elevation.

In about the 16th century Lonkāsāha started a sub-sect of Śvetāmbaras known as Sthānakavāsīs in western India and claimed that image worship is not sanctioned by the *Āgamas*. In the 16th century a Digambara named Tāraṇasvāmin organized the Tāraṇapantha sect, which too repudiated image worship. In the 18th century Ācārya Bhikṣu organized Terāpantha, a sub-sect of Sthānakavāsīs which also opposed image worship.

The most prolific Jaina sites of north India were

Mathura, Deogadh, Chandpur, Chanderi, Khajuraho, Bilhari, Gwalior, Khandagiri (Bārabhuji and Navamuni caves- Puri, Orissa), Akota, Delvada (Vimalavasahī, Lūnavasahī, Kharataravasahī), Kumbharia, Taranga, Jalore, Ranakpur, Girnar and Śatruñjaya.

SOUTH INDIA

South India (south of Vindhyan mountain) has been an important seat of Digambara and also of the Yāpanīya Jaina sects. The tradition says that the Mauryan ruler Candragupta journeyed to the south towards the end of his life in the company of his teacher Bhadrabāhu, some time before B.C. 297. The Digambara monk Viśākhācārya with a number of followers went to South India in the areas of the Cholas and the Pāṇḍyas. Kundakundacārya also spread Jainism in the area. It was mainly during the period of the Pallavas of Kāñcīpuram, Rāṣṭrakūṭas of Mānyakheṭa and the Pāṇḍyas of Madurai that Jainism had its heydays. The whole of the south, particularly Maharashtra, Karnataka and Tamil Nadu and great dynasties of these regions were often dedicated to Jainism. We know of the rulers (5th to 12th-13th cent. A.D.) of the Pallava, Pāṇḍya, Western Cālukya, Gaṅga, Rāṣṭrakūṭa, Kalacuri and Hoysala royal families who were devoted to Jainism and for its spread.

Many Jaina poets of great repute flourished under the patronage of Rāṣṭrakūṭa rulers of Mānyakheṭa (Malkhed). Under their patronage developed the Jaina caves of Ellora (Cave nos. 30-34) which yielded some of the masterpieces of Jaina sculptures of Bahubali, Pārśvanātha and Ambikā. Vīrasena wrote his monumental commentaries on *Śaṭkhaṇḍāgama* under Jagattuṅga and his successors. Jināsena and Guṇabhadra Ācāryas, composed the great epic *Mahāpurāṇa* (consisting of *Ādipurāṇa* and *Uttarapurāṇa*, 9th century A.D.) at the time of King Amoghavarṣa, a follower of Jainism. Māhāvīrācārya wrote a work on mathematics. King Amoghavarṣa was himself the author of *Ratnamālikā*, a work that became popular with all the sects. Puṣpadanta composed his famous *Mahāpurāṇa* in *Apabhraṃśa* under

the patronage of the minister of the Rāṣṭrakūṭa ruler Kṛṣṇa III.

The earliest vestiges of Jaina art in South India are of about 2nd cent. B.C. These are mostly natural caverns and caves in the extreme South. These caves are at Ānamalai, Arachallevi, Āykuṭi Kaḷugumalai, Kurūṅgalakkuṭi, Kiṭaripaṭṭi, Kīḷaḷavu, Koṅgapulayan-kuḷam, Kunnakuṭi, Māmaṇḍūr, Margalavalai, Meṭṭupaṭṭi, Pugalūr, Sittannavasal, Tiruchirāpaḷli, Vāvidhaiyūr and Vikkiramāṅgalam. There are several improvised rock-cut beds carved for the monks with slightly raised pillows for supporting the head of slumbering monk. The short references to donations magnanimously made by lay followers are mentioned in early Brāhmī inscriptions.

The most prolific sites of sculptural and architectural embellishments in South India (including Maharashtra) from c. 600 A.D. to 16th cent. A.D. are Badami, Aihole, Arsikēri, Lakkundi, Halebid, Mūdabidri, Humca, Śraṇabelagola (Cālukya 8th-9th century to Nāyaka period), Karūr (Shimoga) and Veṅūr and Kārkāl in Karnataka, Ellora (five caves – Nos. 30-34, 9th cent. A.D.) in Maharashtra, Tiruparuttikunaram (c. 8th to 16th-17th cent. A.D. – both sculpture and painting), Sittannavasal, Tirakkol, Anāmalai (all three Pallava), Melsittāmūr and Devigram (South Arcot), Kaḷugumalai, Kāraikoyil, Tirumalai (Vellore, 9th-10th century A.D.), Vaḷḷimalai and Dānavulapāḍu (Cuḍḍapah) in Tamil Nadu, Bapaṭalā (Guntur – 8th century A.D.), Chandragiri (Chitoor – 9th to 12th century A.D.) and Penukoṇḍa (Anantapur – 11th century A.D.) in Andhra Pradesh and Kallil (c. 8th-9th century A.D.) in Kerala.

The Western Gaṅgas, who made Jainism almost the religion of their state, were great patrons of Jaina teachers. Cāmuṇḍarāya, the general of Mārasimha, the Gaṅga king, was the architect of the great colossus of Śraṇabelagola, the unique sculpture of Bahubali (A.D. 983) that is probably the one great example of Gaṅga art if one were to choose a single example to represent that phase of art itself.

Among the Hoysala kings, Viṣṇuvardhana, originally a disciple of Jaina Prabhācandra, subsequently embraced Vaiṣṇavism though his queen Śāntalā Devī, a remarkable scholar with a high aesthetic taste, continued to be a Jaina. Queen Śāntalā like her husband Viṣṇuvardhana had deep faith in temple-building and making endowments to Jaina monuments. Viṣṇuvardhana continued a favourable attitude towards Jainism and freely endowed several Jaina temples. The Jaina temples and enormous sculptures thereon at Halebid, Arsikere and Lakkundi bear testimony to this.

The Vijayanagara rulers had the largest empire in the south and some rulers, specially Bukkā I, created an amicable atmosphere by bringing together the friendship of the devotees of Jaina and Vaiṣṇava faiths. The queen Bīmadevī of Deva Raya I was the disciple of a Jaina Ācārya Abhinava Cārukīrti. Paṇḍitācārya, the general of Bukka II, was a Jaina by faith and Kṛṣṇa Deva Raya himself, the greatest emperor of the Vijayanagara royal family, endowed for Vardhamāna temple at Tirupparuttikunram in A.D. 1517.

ART AND AESTHETICS

The extension of the Gupta style can distinctly be noticed in the early Cālukyan sculptures from Badami and Aihole, datable to c. A.D. 600. The style and subjects are almost identical at both the places wherefrom the images of only Pārśvanātha and Mahāvīra Jinas and Bāhubali and Ambikā are found. The Jaina caves at Badami (No. 4) and Aihole have seated figures of Mahāvīra in the sanctum, while the *mukhamandapa* contains the figures of Bāhubali and Pārśvanātha facing each other. The Pārśvanātha images from Badami and Aihole are significant as these are the earliest examples showing the onslaught of the demon Śambara (or Kamaṭha) during the course of Pārśvanātha's trance and meditation. Bāhubali, also known as Gommaṭeśvara, is represented as standing in deep trance. The austerities of Bāhubali are aptly shown for the first time at Badami and Aihole. The rendering of entwining creepers around the hands and legs of Bāhubali, and also the presence

of snakes coming out of anthills, carved close to his legs, are peculiar features of both the Bāhubali images, suggesting thereby the long passage of time of his penance. In concurrence with the Digambara Jaina tradition, there also appear the figures of two Vidyādhari, embellished in beautiful decorated *mukūṭas* and other ornaments. Aesthetically, the Bāhubali and Ambikā images at Aihole are among the finest works of the early Cālukyan artist showing superb grace, plasticity and suppleness.

Thus Jainism in South has contributed in no small measure. The great monuments speak eloquently of the aesthetic taste of the patrons and the architects who constructed the embellished abodes for their deities and also carved or painted their figures in the spirit and glory of divine forms.

The most frequent representation of the Jinas found in South India are Rṣabhanātha, Pārśvanātha, Supārśvanātha, Mahāvīra, Śāntinātha and Neminātha. The attack by Kamaṭha with his dreadful hordes to dissuade Pārśvanātha from his *tapas* as an ascetic, corresponding to the beguilement of Māra (Māradharṣaṇa) to wean away Buddha from his firm resolve to attain enlightenment under the Bodhi tree, has been a very popular theme. One of the finest representations from South India of this theme is at Tirakkol (North Arcot, Tamil Nadu). It is an impressive carving of Pallava period carved on a large boulder.

It is usually believed that the Jaina art has been monotonous, repetitive and mainly spiritual in content. But after making detailed study of the Jaina literary works one finds that they are full of life and references to material world including aesthetic appreciation of physical beauty, ornaments and performing arts like dance and music. The Jaina temples of Khajuraho, Delvada, Kumbharia and all other places are profusely embellished with the figures of *apsarases* or *Nāyikās* (damsels) which have bewitching beauty. The Pārśvanātha temple of Khajuraho and Delvada temples are brilliant examples of exquisitely carved Jaina figures.

The Jaina works endorse for householders (Śrāvaka - Śrāvīkās) a balanced life which includes virtuous and spiritual life alongwith aspirations for worldly pleasures and possessions. As a result, we find that the figures of the Yakṣas and Yakṣīs were associated with each of 24 *Vītarāgī* Jinas to fulfil the worldly aspirations of the worshippers. The incorporation of 24 Yakṣas and Yakṣīs (or Śāsanadevatās) were intended to cater to the needs of common worshippers aspiring for worldly and material possessions. These deities bestow on their worshippers desired material boons. The *Harivaṃśa Purāṇa* (783 A.D., 66.43 - 45) speaks of the relevance of the adoration of the Śāsanadevatās, who are capable of conferring boons and pacifying the malefic power of the *grahas*, *rogas*, *bhutas*, *piśācas* and *rākṣasas*.

The examples of Jaina sculptures, architecture and paintings distinctly reveal enormous variety of forms and innovations in reference to time and space and also aesthetic appeal which bear testimony to the fact that like Vedic-Puranic and Buddhist art, Jaina art had also all the plastic and aesthetic qualities which could invite and engross any art lover as well as the adherent of Jainism. If we look carefully at the Jina images of any prolific site, namely Mathura, Deogadh, Khajuraho, Ellora, Delvada, Kumbharia etc., we find that artists were always concerned about getting rid of monotony, irrespective of the fact that the Jinas were to be shown only with two hands and in two customary postures

(*dhyāna-mudrā* and *kāyotsarga-mudrā*) of austerity. They introduced several figures and elements to suggest difference from one Jina image to the other by way of cognizances, Yakṣa-Yakṣī figures, *aṣṭapṛāṭiharyas*, small Jina figures in the *parikara* and the figures of Navagrahas, Lakṣmī and Sarasvatī etc. Through the changes in the order of figural representations, their placements, compositions and decorative features the monotony of Jina images was broken. The Jinas no doubt were highest object of worship denoting spirituality but at the same time their proportionate beautiful body, benign face and youthful appearance radiant with spirituality had aesthetic appeal. The *Bṛhatsaṃhitā* and *Mānasara* also conceive of Jina images as beautiful (*rūpavāna* and *surūpa*).

The present study is divided into following chapters : (VIII) Jinas or Tīrthaṅkaras; (IX) Yakṣa and Yakṣī (Śāsanadevatās); (X) Mahāvidyās; (XI) Other Jaina Gods and Goddesses; (XII) Bāhubalī, Bharata Muni and Jivantasvāmī images; (XIII) Some Important Aspects of Jaina Art.

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CHAPTER VIII

JINAS OR TĪRTHAṆKARAS

The nucleus of Jaina pantheon, and so also the visual manifestation, centred around the 24 Jinas or the Tirthaṅkaras who were venerated as the *devādhideva*, the Supreme Deity. As a consequence, the Jina images outnumber the images of all other Jaina deities. The Jina images denote *bhāva* worship and not the *dravya* worship (physical or idol worship). Jina worship is regarded mainly a worship not of the God or a deity but of a human being who has attained perfection and freedom from all bondage. The passionless Jinas or *arhats* are *vītarāgas* and therefore neither they favour nor frown upon anybody. Because of this only Jinas were represented always in the postures of meditation while Buddha, in due course of time, was represented with such gestures as the *abhaya-mudrā*, the *varada-mudrā* etc. Moreover, none of the Jinas was ever credited with performance of miracles even at the time of their *upāsargas* (hindrances caused by evil spirits during their penance) while the case was reverse with Buddha. Thus it is apparent that the Jainas by strictly adhering to the *dhyāna* (seated cross-legged) and the *kāyotsarga* (standing erect in attitude of dismissing body) *mudrās* in respect of the Jinas have shown their unceasing respect for *yogic* postures of transcendental meditation and bodily abandonment. However, to cater to the needs and aspirations of the worshippers for material world the Yakṣas and Yakṣīs were associated with each of the 24 Jinas as Śāsanadevatās.

Historically, the list of all the 24 Jinas as per available texts was finalized by the beginning of the Christian era. The earliest list occurs in the *Samavāyāṅga Sūtra* (Sūtra 157), *Bhagavatī Sūtra*, *Kalpasūtra* (2.184-203) and *Paumacariyam* (1.1-7). The representation of the Jinas in art started in c. 3rd century B.C. The *Kalpasūtra* describes at length only the lives of Rṣabhanātha, Neminātha, Pārśvanātha and Mahāvīra

who were the most popular of all the Jinas in literature and art. As a natural corollary, the Yakṣas and Yakṣīs of these Jinas enjoyed a very favoured position. Ajitanātha, Sambhavanātha, Supārśvanātha, Candraprabha, Śāntinātha and Munisuvrata happened to be the next favoured Jinas. The figures of the remaining Jinas are comparatively fewer in number.

Of all the Jinas, the iconographic features of Pārśvanātha were finalised first. The seven-hooded snake canopy was associated with Pārśvanātha in c. first century B.C. Thereafter in c. first century A.D., Rṣabhanātha was endowed with flowing hair-locks, as is evident from the sculptures procured from Mathura and Chausa (Pl. 122). Balarāma and Kṛṣṇa joined Neminātha as his cousins in Kuṣāṇa period as is borne out by the Neminātha sculptures from Kaṅkalī-Tilā, Mathura. During the Kuṣāṇa period (1st-2nd century A.D.) the images of Sambhavanātha, Munisuvrata and Mahāvīra were also carved but they are identified on the basis of the pedestal inscriptions, bearing their respective names (Pl. 120). The Kuṣāṇa Jina figures signify the early stage of representation. They exhibit stiffness and muscular treatment of the body. The rendering of the distinguishing cognizances, Yakṣa-Yakṣī pairs and the *aṣṭaprātiharyas* (eight chief accompanying attributes—*aśoka* tree, *devadundubhi*, scattering of flowers by gods, triple umbrella, fly-whisk, lion-throne, divine music and halo : *Paumacariya*, 2.35-36 and *Pratiṣṭhāsāroddhāra*, 1.76-77) with the Jinas which marks a significant development in Jina iconography, started as early as in the Gupta period. Thus Gupta period (4th to 6th centuries A.D.) was a milestone in the development of Jina images. The Neminātha and Mahāvīra images respectively from Rajgir (Vaibhāra hill, Bihar) and Varanasi (now in the Bharat Kala Bhavan, Varanasi, Acc. No. 161) are the earliest

instances of Gupta period which show the distinguishing cognizances of Jinas. The Rṣabhanātha image from Akota is the earliest Jina image with Yakṣa and Yakṣī figures. The *Bṛhatsamhitā* (58.45) of Varāhamihira is the earliest text which envisages the iconographic features of the sky-clad Jina images which have long-hanging arms, the *śrīvatsa* mark, the serene and youthful appearance and beautiful form.

(*Ājānulambabāhuḥ śrīvatsāṅkaḥ praśāntamūrtiśca/
digvāsāstaruṇo rūpavāṁśca kāryorhatām devaḥ*//)

The *Mānasāra* (c. 6th century A.D., 55.46 and 71.95) of southern tradition also visualizes Jinas as sky-clad and beautiful in forms (*surūpa*) but without ornament and drapery.

*Nirābharāṇasarvāṅgam nirvastrāṅgam manoharam/
sarva vakṣasthale hemavarṇam śrīvatsalāñchanam*//

The *Pratiṣṭhāsārasaṁgraha* (4.1-4) also gives identical features. The Jinas are always to be shown in human form with two hands and two eyes.

The lists of the distinguishing cognizances of the 24 Jinas were finalised in c. 8th-9th century A.D., as referred to in the *Kahāvalī* and the *Tiloyapaṇṇatti* (4.604-05) (Pl. 238). As far as the cognizances of the Jinas are concerned, the Śvetāmbara and Digambara traditions are in agreement with each other, with a few exceptions as in cases of Supārśvanātha, Śīṭalanātha, Anantanātha and Aranātha. The Jina images reached the final stage of iconographic development in c. 9th-10th century A.D. which invariably contained distinguishing emblems, Yakṣa-Yakṣī figures, *aṣṭapratihāryas*, *dharmacakra* with worshippers, diminutive Jina figures and, at times, figures of Navagrahas, Vidyādevīs, elephants lustrating the Jinas and some other figures. The rendering of Śāntidevī carrying lotuses and two deer flanking the *dharmacakra* in the centre of the throne (suggesting peace), bull-faced figures and some other figures playing on flute and *viṇā* in the *parikara* of Jina images was confined mainly to the Śvetāmbara Jaina sites of western India.

The carvings of the narrative scenes from the lives

of the Jinas occur mainly at the Śvetāmbara Jaina sites in western India, namely, Kumbhariya, Delvada (Vimalavasahī and Lūṇavasahī) and Osian. These instances, datable between 11th and 13th century A.D. deal chiefly with the *pañcakalyāṇakas* (five chief events in the life of a Jina – *cyavana*, *janma*, *dīkṣā*, *kevalajñāna* and *nirvāṇa*) and some other important events in the lives of Rṣabhanātha, Śāntinātha, Munisuvrata, Neminātha, Pārśvanātha and Mahāvīra. Of all these, the scenes of fight between Bharata and Bāhubali, the story of the previous life of Śāntinātha in which he generously offered the flesh of his entire body to save the life of a pigeon, the trial of strength between Kṛṣṇa and Neminātha and also the marriage procession of Neminātha and his renunciation, the story of Aśvābodha and Śakunikāvihāra in the life of Munisuvrata and the previous births of Pārśvanātha and Mahāvīra alongwith their *tapas* and different *upasargas* (infections) created by the demons are of special iconographic importance.

The images and iconography of each of the 24 Jinas will now be discussed alongwith other forms of Jina images like *Dvitīrthī*, *Tritīrthī*, *Caumukhī* and Jina *Cauvīsī*.

RṢABHANĀTHA OR ĀDINĀTHA (1st Jina)

The first Jina Rṣabhanātha or Ādinātha is also worshipped as Ādiśvara and Jinanātha. His cognizance is bull and he is shown with hanging hair-locks for which we find story in the Śvetāmbara texts that while all other 23 subsequent Jinas plucked out their hair in five handfuls at the time of renunciation, Rṣabhanātha, at the request of Indra, plucked out his hair only in four handfuls and left the remaining hair (*Kalpasūtra*, 195 and *Triṣaṣṭīśālākāpuruṣacaritra*, 3.60-70). It is because of this tradition that Rṣabhanātha right from the Kuṣāṇa period is shown with the hanging hair locks which was his distinguishing feature, besides bull cognizance. Surprisingly, the lateral strands are some times shown like big *jaṭā* or even *jaṭā-mukuta* in early medieval sculptures from M.P. and Orissa. The bull

cognizance, lateral strands and Gomukha Yakṣa (bearing *paraśu*) suggest the semblance between Śiva and Ṛṣabhanātha which is indicative of the commonality of Indian tradition. The Yakṣa-Yakṣī associated with Ṛṣabhanātha are Gomukha and Cakreśvarī (or Apraticakrā), apparently representing the two principal deities respectively of Śaiva and Vaiṣṇava cults to suggest perhaps the superiority of Ṛṣabhanātha.

The earliest known images of Ṛṣabhanātha, procured from Mathura and Chausa are datable to 1st-2nd century A.D. which are identified mainly on the basis of hanging hair-locks (Pl. 122). However, in three instances from Mathura (State Museum, Lucknow, J. 26, J. 69 and Government Museum, Mathura, B. 36), the name of Ṛṣabhanātha is also inscribed.

The images of Gupta period (4th to 6th centuries A.D.) are mainly found from Mathura, Chusa and Akota. The figures from Mathura show beautifully delineated long curly *jaṭās* and typical ornate halo. However, in one instance from Government Museum, Mathura (12.268), the name of Ṛṣabhanātha is also inscribed (Pl. 131). During the Gupta period the rendering of small Jina figures somewhere on the *śimhāsana* or in the *parikara* was also introduced. The earliest Śvetāmbara images coming from Akota also represent Ṛṣabhanātha as standing and clad in *dhotī* (Pl. 132). The Śvetāmbara metal image of Ṛṣabhanātha (standing) from Akota also shows for the first time the figures of Yakṣa and Yakṣī with the Jina. Ṛṣabhanātha is joined by two-armed Sarvanubhūti (or Kubera) Yakṣa and Ambikā Yakṣī, the earliest Yakṣa-Yakṣī figures to be associated with the Jinas. It may be remembered that it was only from 7th-8th century A.D. that the traditional Yakṣa-Yakṣī Gomukha and Cakreśvarī were shown with Ṛṣabhanātha. The Gupta figures reveal all the plastic qualities of Gupta period in terms of expression and spirituality.

During the early medieval period all the above features were crystalized and the *parikara* was more elaborate having small Jina figures, sometimes their number being 23 and thus making the images as Jina

Cauvīsī of Ṛṣabhanātha. Of the numerous western Indian Śvetāmbara sites special mention may be made of Vasantagarh, Osian (Mahāvīra temple and *Devakulikas*-8th-11th centuries A.D.), Akota, Kumbharia, Delvada, Śatruñjaya and Ranakpur. At Śvetāmbara Jaina sites mostly the Yakṣa-Yakṣī shown with Ṛṣabhanātha are Sarvanubhūti and Ambikā with few exceptions where Gomukha and Cakreśvarī are carved.

A beautiful metal image of *Saṃvat* 1186 (A.D. 1129) is preserved in the Rayland House Gallery Private Collection, London. In concurrence with the Śvetāmbara Jaina tradition of western Indian bronze images, the present Jina image along with lateral strands and the bull cognizance gives the name of the Jina as Ādinātha. The Yakṣa and Yakṣī carved at the throne extremities are Kubera (with fruit and purse) and Ambikā (with a bunch of mangoes and a child). The beautiful bronze sculpture with the small figures of 23 Jinas is exquisitely done. The symbolic renderings of the Navagrahas (shown as small human heads) and two deer flanking and facing the *dharmacakra* (a motif borrowed from the Buddhist art of Sarnath) are also remarkable. Another beautiful example in metal from Jaisalmer (Rajasthan) is now in the Berlin Museum (Pl. 137). This image (A.D. 1144) also contains the figures of 23 other Jinas in *parikara*.

It is somewhat surprising that at the Digambara Jaina sites of north India, Ṛṣabhanātha was accorded the most exalted position but in south India his popularity comes only next to Pārśvanātha and Mahāvīra. Of the most prolific north Indian sites, mention may be made of Mathura, Deogadh (more than 60 images), Khajuraho (more than 50 figures), Dudahi, Chanderi, Rajgir, Pottasingidi, Manbhūm, Khandagiri, Charampa, Surohar (Dinajpur, Bangla Desh) and Purulia (Pls. 134, 135, 136). What is specially important is the beautiful *jaṭā-jūta* or *jaṭā-mukuta* shown with Ṛṣabhanātha at Deogadh, Khajuraho, Surohara and at a number of places in Orissa (Pl. 134). An image of Ṛṣabhanātha seated in *dhyāna-mudrā* with *jaṭā-mukuta* and hanging hair-locks is preserved in a Jaina temple at Vaibhāra hill (Rajgir,

Nalanda, 8th century A.D.). The figure of bull cognizance is carved here in a pair on two sides of the *dharmacakra* which is a unique feature (Pl. 133). The medieval figures are characterised by elaborate *parikara* and excessive ornamentation and flexions in respect of Yakṣa-Yakṣī and other figures. Thus Jina images became wonderful combination of spiritual (Jina) and worldly beauty (*parikara* figures).

In north Indian examples the Yakṣa-Yakṣī are always Gomukha and Cakreśvarī, while the other features like lateral strands and bull cognizance are the same. However, the rendering of 23 Jinas in the *parikara*, sometimes with respective cognizances (Surohara, now in Varendra Research Museum, Bangla Desh, No. 1472) was very popular in north Indian examples. Sometimes, as found at Khajuraho, Deogadh and other places, the figures of Navagrahas are also carved on the pedestal (Pl. 134). At least in three examples of 10th-12th centuries A.D. from Deogadh (Temple No. 2), Khajuraho (Jardin Museum, Khajuraho, Acc. No. 1651) and Jalaun (State Museum, Lucknow, Acc. No. 16.0.178), the figures of Lakṣmī, Sarasvatī, Ambikā and few other goddesses are also carved to hint at the paramount importance of Jinanātha (as called in the inscription of the Pārśvanātha – actually Ādinātha Jaina temple of Khajuraho.)

One bronze figure (c. 10th century A.D.) from Orissa, now in Ashmolean Museum, Oxford (Acc. No. BL 43), represents Ṛṣabhanātha with beautiful tall *jaṭā-mukuta* in Orissan style. The slender body with slightly exaggerated elongation gives an impact of weightlessness which reminds us of the other Orissan sculptures, one of which (representing two Jinas in *Dvītīrthī* image) could be seen in the British Museum, London (Acc. No. 1872.7-1.99).

In south India the Ṛṣabhanātha images were carved from about 9th century A.D., the examples of which are found at Ellora. A Jina *Cauvīsī* of Ṛṣabhanātha seated with hair-locks and two-armed Yakṣa-Yakṣī is found from Pudukkottai (Tamil Nadu, 11th-12th century

A.D., now in Department of Archaeology, Mysore) (Pl. 139). However, the Yakṣa-Yakṣī apparently are not Gomukha and Cakreśvarī. A seated image with flywhisk bearing attendant is also found from Gulbarga. The Pudukkottai museum, Tamil Nadu, preserves a small bronze of *Caturvīṃśatī-Paṭṭa* (c. 1000 A.D.) which contains in the centre a standing figure of Ṛṣabhanātha with hair-locks and Gomukha Yakṣa and Cakreśvarī Yakṣī. The bronze was dug out from the site of the Maharaja's College at Pudukkottai. Another beautiful sculpture of Ṛṣabhanātha (c. 10th-11th century A.D.) from Warangal (A.P.) is now preserved in the National Museum, New Delhi. The Nagpur Museum also preserves a hoard of beautiful Jaina bronzes from Rajnapur Khinkhini (Akola, Maharashtra) which has *Caturvīṃśatī-paṭṭa* of Ṛṣabhanātha (10th century A.D.). The Yakṣa is Kubera while the Yakṣī with discs is undoubtedly Cakreśvarī.

A graceful stone image of Ṛṣabhanātha with hanging hair-locks and standing as he is in the *kāyotsarga-mudrā* is preserved in the Neminātha temple (11th century A.D.) at Amminabhavi (Dharwar, Karnataka) (Pl. 138). Ṛṣabhanātha is here joined by the figures of Yakṣa (which is not Gomukha) and Yakṣī (Cakreśvarī) along with the standing figures of Pārśvanātha and Supārśvanātha shown respectively with seven and five-hooded snake canopy on right and left flanks. The image is beautiful in terms of framing ornate pilasters topped by *makara* and *trichatra* along- with 21 other diminutive figures of seated Jinas elegantly arranged in *parikara* composition. The present *Cauvīsī* of Ṛṣabhanātha is, indeed, vibrant with life and spirituality.

The group of 24 Jinas from Venur (14th century A.D.), Śravaṇabelagola and other places also exhibits Ṛṣabhanātha. At Venur Ṛṣabhanātha with bull cognizance is joined by four-armed human-faced Yakṣa (not Gomukha) bearing rosary, axe, goad and fruit, while twelve-armed Yakṣī with disc, thunderbolt, lotus and *varada-mudrā* is Cakreśvarī.

Another very significant aspect was the rendering

of the narratives from the life of Ṛṣabhanātha which are found as early as the Kuṣāṇa period. The subsequent instances showing mainly the *pañca-kalyāṇakas* and some other events are found from Osian (*devakulikā*) and Kumbharia (ceilings of Śāntinātha and Mahāvīra temples). The earliest example from Mathura (now in State Museum, Lucknow, Acc. No. J. 354) represents the dance of Nīlāñjanā being watched by Ṛṣabhanātha (as a king) (Pl. 140). It was the death of Nīlāñjanā during the time of dance which brought about aversion towards worldly things in the mind of Ṛṣabhanātha which led to his renunciation. Likewise in the *narathara* panel of the eastern *devakulikā* at Osian (near Mahāvīra temple), the dance of Nīlāñjanā could be identified alongwith the *janma-kalyāṇaka*.

In the ceilings of Kumbharia temples, the figures of Marudevī and Nābhi are followed by the 14 auspicious dreams seen by Marudevī and figure of Ṛṣabhanātha (as a ruler) imparting the knowledge of different arts (war, writing, pottery making) to his people and his *pañca-kalyāṇakas* (Pl. 141). The scenes of fight between Bharata and Bāhubali and the latter's subsequent renunciation and deep trance with entwining creepers are also significant. The presence of two sisters – Brāhmī and Sundarī (inscribed) in concurrence with the Śvetāmbara tradition in the Śāntinātha temple is also important. These minutely carved beautiful narratives fully concur with the details available in *Triṣaṣṭiśalākāpuruṣacaritra*. The narratives have label inscriptions also.

AJITANĀTHA (2nd Jina)

The cognizance of Ajitanātha is an elephant while the Yakṣa-Yakṣī associated with him are Mahāyakṣa and Ajitā (or Rohiṇī). The independent figures of Ajitanātha are found from 6th-7th century A.D. wherein the elephant cognizance is carved. However, the Yakṣa-Yakṣī were carved from about 8th century A.D. It appears that the traditional Yakṣa and Yakṣī were not shown with Ajitanātha and instead two-armed Yakṣa-Yakṣī with common features like *abhaya* or *varada-*

mudrā and fruit (or water vessel) were carved. It may be noted that with most of the Jinas, excepting for Ṛṣabhanātha, Neminātha, Pārśvanātha and Mahāvīra, Yakṣa-Yakṣī figures were carved without distinguishing features as against the iconographic texts which invariably envisage distinguishing features for all the Yakṣas and Yakṣīs.

The earliest figure of c. 6th-7th century A.D., found from Varanasi is presently preserved in the State Museum, Lucknow (Acc.No. 49-199). The figure shows Ajitanātha standing as sky-clad in the *kāyotsarga-mudrā* with halo. The elephant cognizance in present instance is carved in pair on the pedestal, which was a recurring convention during the Gupta period particularly at Varanasi and Rajgir.

The independent figures of Ajitanātha are meagre, barring the examples where 24 Jina images are installed in 24 *Devakulikās* (found mainly at Śvetāmbara Jaina sites at Delvada and Kumbharia) or even the figures of 24 Jinas being carved on the Jina *Cauvisī-Paṭṭas*. The independent figures of Ajitanātha are found mainly from Akota (8th century A.D. with Yakṣa-Yakṣī figures), Ajitanātha temple, Ahmedabad (A.D. 1053), Pārśvanātha temple at Kumbharia, Deogadh (10th-12th centuries—five figures), Khajuraho (11th-12th century A.D. – four figures), Rajgir (Son Bhandar cave), Aluara (Manbhum, Bengal, c. 10th-11th century A.D., now in Patna Museum), Charampa (Orissa – 11th century A.D., now in Orissa State Museum, Bhubaneswar) and in the Navamuni, Bārabhujī and Triśūla caves of Orissa. The Yakṣa-Yakṣī figures in most of the cases are two-armed and without the distinguishing attributes (Usually with most of the Jinas barring Ṛṣabhanātha, Neminātha Pārśvanātha and Mahāvīra, the two-armed Yakṣa-Yakṣī do not possess distinctive attributes or iconographic features). The metal figures, particularly from western India belonging to medieval period, also represent Ajitanātha. One of such figures of 14th century A.D. with elephant cognizance and belonging to Digambara tradition is now preserved in Victoria and Albert Museum, London.

However, in few examples from Deogadh, Khajuraho, Rajgir and some other places in North India, Ajitanātha (with cognizance) is shown in *Dvitīrthī*, *Tritīrthī* and even *Caumukhī* (Rajgir) Jina images.

SAMBHAVANĀTHA (3rd Jina)

Sambhavanātha is endowed with horse as cognizance and Trimukha and Duritāri (or Prajñapti) as Śāsanadevatās. The earliest-known image of Sambhavanātha, belonging to Kuṣāṇa period, is found from Mathura (presently in State Museum, Lucknow, Acc. No. J. 19). The image with inscription, dated in *Saṃvat* 48 (A.D. 126), refers to Sambhavanātha. Sambhavanātha sits in *dhyāna-mudrā* on a pedestal containing *dharmacakra* placed on *triratna* flanked by worshippers. The present image is an evidence to show that Sambhavanātha finds representation from the Kuṣāṇa period.

After the Kuṣāṇa period the next known image, datable to c. 7th-8th century A.D., is found from Son Bhandar cave at Rajgir (now in Nalanda Museum). It is a Jina *Caumukhī* image which represents Sambhavanātha with Rṣabhanātha, Ajitanātha and Abhinandana Jinas. In another independent example known from Banpur Khas (Jhansi, U.P.), Sambhavanātha standing with small Jina figures in the *parikara* is shown with horse cognizance. Besides the Sambhavanātha figures found from Deogadh (Temple No. 12) and Navamuni and Bārabhuji caves (in collective renderings), a sufficient number of figures are procured also from Mathura, Khajuraho, Bijnaur (Pārasanātha Kila, A.D. 1010), Narwar (Sivapuri, M.P.), Padhawali (M.P.), Rani Durgawati Museum, Jabalpur; Kumbharia, Delvada, Śatruñjaya and Radhanpur (Gujarat). The figures of Sambhavanātha in south India are rarely encountered. In the set of 24 Jina figures found in Jaina temple at Venur (Karnataka), Sambhavanātha standing with *trichatra* is found with Trimukha Yakṣa and Prajñapti Yakṣī and horse *lāñchana*. Two other examples, belonging to Hoysala period, are found at Śravaṇabelagola. A few temples dedicated to Sambhavanātha are also to be seen at Kumbharia and Radhanpur (sanctum image is of A.D.

1625). At Śatruñjaya both the stone and metal images were carved. All the images usually show the horse cognizance and the *aṣṭapratihāryas*. The Yakṣa-Yakṣī figures however, do not show distinguishing features.

In one of the figures in the State Museum, Lucknow (Acc. No. J. 855, 10th-11th century A.D.), the horse is carved in pair which indeed was a Gupta tradition. Deogadh has yielded 11 figures, belonging to 10th-12th centuries A.D. Jina in all the examples is shown as standing with horse cognizance. However, the two-armed Yakṣa-Yakṣī figures are carved only in six examples. The images in Temple Nos. 15 and 30 exhibit either the Yakṣa or both the Yakṣa and Yakṣī which are four-armed. The image in temple No. 30 also exhibits in the *parikara* the figure of *ācārya*. Of the four images found from Khajuraho (11th-12th century A.D.), one in Temple No. 27 is dated to A.D. 1158. Most of the examples from Khajuraho represent Jina as seated with two-armed Yakṣa-Yakṣī figures. However, in one example (Archaeological Museum, Khajuraho – Acc. No. 1715, 11th century A.D.), Sambhavanātha surprisingly is flanked by two standing figures of Supārśvanātha having five-hooded snake canopy.

ABHINANDANA (4th Jina)

The cognizance of Abhinandana is monkey while the Śāsanadevatās are Yakṣeśvara (or Īśvara) and Kālikā (or Kālī). Although independent figure of the Jina is found only from 10th century A.D. yet in a Jina *Caumukhī* image from Vaibharagiri (Rajgir – now in Archaeological Museum, Nalanda), datable to 8th century A.D., Abhinandana (with monkey cognizance) is represented as standing sky-clad alongwith the figures of first three Jinas – Rṣabhanātha, Ajitanātha, and Sambhavanātha – on three other sides.

The separate figures of Abhinandana are found mainly from Deogadh, Khajuraho, Navamuni and Bārabhuji caves, Kumbharia (Mahāvīra – A.D. 1085 and Pārśvanātha – A.D. 1202 temples), Radhanpur (Gujarat), National Museum, New Delhi (metal image

— A.D. 1448, Acc. No. 48.4/88), Venur, Moodbidri and Śravaṇabelagola. In cases of Bārabhuji, Venur, Moodbidri and Śravaṇabelagola, Abhinandana is represented in sets of the figures of 24 Jinas, usually shown with Yakṣa-Yakṣī figures (in Bārabhuji cave only Yakṣī is shown). Usually, the Yakṣa-Yakṣī figures have common features as discussed with Sambhavanātha.

The earliest image of 10th century A.D. is procured from Deogadh (Temple No. 9) showing monkey cognizance and two-armed Yakṣa-Yakṣī with *abhaya-mudrā* and *kalaśa*. Abhinandana stands in the *kāyotsarga-mudrā*. In both the instances from Khajuraho (Pārśvanātha temple and Temple No. 29) the Jina sits in *dhyāna-mudrā* with two-armed Yakṣa-Yakṣī figures. The Śāntinātha temple of Radhanpur preserves a metal *Pañca-tīrthī* image (A.D. 1448) of Abhinandana (in worship). All the figures as usual have expression of spirituality.

SUMATINĀTHA (5th Jina)

The cognizance of Sumatinātha is red goose (*kraunca*) but T. N. Ramachandran on the basis of some south Indian tradition has referred to the wheel or circle. The Yakṣa and Yakṣī associated with him are Tumbaru and Mahākālī (or Naradattā or Puruṣadattā, Digambara texts). The rendering of Sumatinātha was not popular and the earliest example is datable to the 10th century A.D. A defaced *Cauvīsī* image of Sumatinātha is procured from Sahet-Mahet (Gonda, U.P.). Two examples of 12th century A.D. are found from Vimalavasahī (cell No. 27) and Kumbharia (Pārśvanātha temple), but the figures of *mūlanāyaka* are lost in both the cases and only the pedestal inscriptions contain the name of Sumatinātha. The Yakṣa-Yakṣī figures, like other Śvetāmbara Jina images, are of Sarvānubhūti (or Kubera) and Ambikā. The Kumbharia image (without Yakṣa-Yakṣī figures) has ornate *torāṇa* containing the figures of some Mahāvīdyās (Apraticakrā, Vajrāṅkuṣī, Vairoṭyā, Rohiṇī, Mahāmānasī) and Sarasvatī.

Two examples are found from Khajuraho (10th-11th century A.D., one on the facade of the *garbhagrha*

of Pārśvanātha temple) while one figure (A.D. 1158) comes from Mahoba (U.P.). In all the examples the cognizance and two-armed Yakṣa-Yakṣī figures are carved.

In the instances from Bārabhuji cave, Gingee (south Arcot, Tamil Nadu) and Śravaṇabelagola, Venur and Moodbidri, Sumatinātha is represented in the set of 24 Jinas. A few *Pañca-tīrthī* images of 15th-17th centuries A.D. are found from Śātruṅjaya (A.D. 1497 and A.D. 1663). However, in one instance from Śātruṅjaya (A.D. 1473, cell No. 613/9/10, inscription No. 273) the image in inscription is called *Jivat-svāmī-Śrī-Sumatinātha-bimbam*. (Jivantasvāmī image of Sumatinātha).

PADMAPRABHA (6th Jina)

The cognizance of Padmaprabha is lotus while the Yakṣa and Yakṣī associated with him are Kusuma and Acyutā (or Śyāmā or Mānasī or Manovegā as per Digambara texts). However, the independent figures of Padmaprabha are found from about 10th century A.D. The Yakṣa-Yakṣī figures with Padmaprabha do not show the traditional features. The Yakṣa-Yakṣī in case of north Indian Digambara images are shown without distinguishing features while in case of Śvetāmbara images of western India, as usual, Sarvānubhūti and Ambikā are shown.

In north India the figures of Padmaprabha are found mainly from Khajuraho (in the *maṇḍapa* of Pārśvanātha temple), Deogadh, Chhatarpur (A.D. 1149 – now in the State Museum, Lucknow, Acc. No. 0.122), Narwar (Shivapuri, M.P.), Gwalior and Khandagiri (Bārabhuji and Trisūla caves). The huge seated image in the Pārśvanātha temple at Khajuraho (10th century A.D.) depicts the Jina as seated with lotus cognizance and four-armed figures of Yakṣa and Yakṣī. The presence of two small figures of Sarasvatī playing on *vinā* in the *parikara* is noteworthy.

In cell No. 20 of Pārśvanātha temple at Kumbharia is preserved the pedestal of a sculpture of Padmaprabha which shows that the image was installed by merchant

Sajjana in *Saṃvat* 1259 (A.D. 1202). Similarly, in the *devakulikā* No. 7 of the Śāntinātha temple at Kumbharia was installed a sculpture of Padmaprabha dated in *Saṃvat* 1146 (A.D. 1089). On one of the two big metal images in the *gūḍhamanḍapa* of the Vimalavasahī, the inscription shows that this image of Padmaprabha was installed in *Saṃvat* 1550 (A.D. 1493) by Mantris Alhaṇa and Molhaṇa of Prāgvāṭa caste. The figure is a big single Jina image without any *parikara*. In cell No. 24 of Vimalavasahī there is also a sculpture of Padmaprabha with full *parikara*. In the temple of Ādīśvara at Radhanpur (Gujarat) a metal *Pañca-tīrthī* image of Padmaprabha (A.D. 1513) is in worship.

In the set of 24 Jinas from Śravaṇabelagola, Moodbidri and Venur in Karnataka also we find sculptures of Padmaprabha with Yakṣa-Yakṣī figures and cognizance. A rock-cut sculpture is found at Kuppalanatham (Madurai, Tamil Nadu).

SUPĀRŚVANĀTHA (7th Jina)

Supārśvanātha like Pārśvanātha is also associated with snake (Varanasi is his birth place) and as per texts he is provided with one, five or nine-hooded snake canopy overhead. In addition, the Jina is provided with *svastika* cognizance to be shown on the throne. In sculptures Supārśvanātha is mostly shown with five-hooded snake canopy but rarely with *svastika* cognizance (at Deogadh, Kumbharia). The Yakṣa and Yakṣī of Supārśvanātha are Mātāṅga and Śāntā (or Kālī or Kālikā in Digambara tradition). It may be remembered that Mātāṅga is also visualized as the Yakṣa of Mahāvira.

The images of Supārśvanātha are found from 10th century A.D. In few examples of 11th century A.D., the Yakṣa-Yakṣī are also carved with the Jina but they do not show the traditional features. It is interesting to note that Jinaprabhasūri in his *Vividhatīrthakalpa* (14th century A.D.) refers to a Stūpa of Supārśvanātha at Mathura erected by the gods (*devanirmīta*) but surprisingly not a single image of Supārśvanātha is found from the Kaṅkāli Tīlā, Mathura.

The figures of Supārśvanātha from north India are

found mainly from Osian (*devakulikā*), Kumbharia (*devakulikās* of Mahāvira and Pārśvanātha temples and *gūḍhamanḍapa* of Neminātha temple), Vimalavasahī, Sahadol, Bajramath (Gyaraspur), Deogadh (5 figures of 11th century), Khajuraho (two figure of 12th century A.D., Temple Nos. 5 and 28), Khandagiri (Bārabhuji and Triśūla caves) and from the museums like Government Museum, Mathura (B. 26), State Museum, Lucknow (J. 935), Baroda Museum, Rajputana Museum, Ajmer (56) and Nagpur Museum (B. 62 and B. 23). The image in the Mahāvira temple at Kumbharia (*devakulikā* No. 78 A.D. 1085) has figures of Sarvānubhūti and Ambikā as Yakṣa and Yakṣī. The image in the *gūḍhamanḍapa* of Neminātha temple at Kumbharia (A.D. 1157) represents Supārśvanātha as standing in the *kāyotsarga* with five-hooded snake canopy and *svastika* cognizance. The Yakṣa and Yakṣī here also are Sarvānubhūti and Ambikā and the pedestal and *parikara* contain the figures of Mahāvīdyaś like Rohiṇī, Vairoṭyā, Prajñapti, Vajrāṅkuṣā, Sarvāstramahājvalā, Vajraśṛṅkhālā and also Sarasvatī. In case of the seated figure of *devakulikā* 19 of Vimala-vasahī (12th century A.D.), the Yakṣa is Sarvānubhūti while Yakṣī is Padmāvatī. Two figures of 12th century A.D. are in the National Museum, Delhi, also. One standing figure (No. 59.153/176) with five-hooded snake canopy is a fine specimen of Chola art of 11th century A.D.

In case of the 11th century seated figure of State Museum, Lucknow (J. 935), the Yakṣa-Yakṣī are provided with three-hooded snake canopy to associate them with Supārśvanātha. At Deogadh, five-hooded snake canopy is invariably carved but *svastika* on the pedestal is shown only in one example, fixed on the enclosure wall of Temple No. 12.. In one instance of Temple No. 4, the two-armed Yakṣa-Yakṣī with flower and *kalaśa* in hands are provided with snake canopy. In case of Khajuraho, apart from five-hooded snake canopy and *svastika* cognizance, the figure of Śāntidevī with lotuses is also shown.

A metal *Pañca-tīrthī* image of Supārśvanātha, in

worship in the Cintāmaṇi Pārśvanātha temple at Radhanpur (Gujarat), was installed in *Samvat* 1528 (A.D. 1471). In *Samvat* 1245 (A.D. 1188), Śrīmāladevī, the wife of Ṭhakkura Jagadeva, the son of Mahāmātya Pṛthvīpāla, installed a sculpture of Supārśvanātha in cell No. 29 of Vimalavasahī.

At Paladi (Sirohi, Rajasthan), in the Jaina temple, there is a standing Supārśvanātha figure (A.D. 1291). The inscription expressly says that this is an image of Supārśvanātha. The beautiful marble sculpture (without *svastika*) belongs to the Śvetāmbara tradition and shows five snake hoods over the head of the Jina. There is a black stone sculpture of standing Supārśvanātha from Patancheru (Medak, A.P., 12th century A.D.). The sculpture with five-hooded snake canopy is now preserved in the Government Museum, Hyderabad.

The rock-cut sculpture on the southern wall of the facade of the Sittannavasal cave (Tamil Nadu) shows a Jina sitting with a canopy of five snake hoods. A very late but well-preserved image of Supārśvanātha was obtained from Tonk along with several marble images of other Jinās, all carved in the same style and without any *parikara*. Supārśvanātha is here identified with the help of the *svastika* carved on his seat. The Jina here has seven snake hoods overhead in place of usual five hoods.

CANDRAPRABHA (8th Jina)

Candraprabha (known in south India as Candranātha) has candra (crescent moon) as his cognizance while the Yakṣa-Yakṣī associated with him are Vijaya (or Śyāma or Ajita—according to *Tiloyapaṇṇatti*) and Bhṛkuṭī (or Jvālā or Manovegā—according to *Tiloyapaṇṇatti*). A temple dedicated to Candraprabha exists at Somanāthapāṭaṇa in Saurashtra. Jinaprabhāsūri states that the image of Candraprabha was brought to Devapattana (same as Somanatha-pāṭaṇa or Prabhāsa-pāṭaṇa) from Valabhī along with images of Ambā and Kṣetrapāla.

The earliest-known sculpture of Candraprabha of 4th century A.D. was installed by Mahārājādhirāja

Rāmagupta (elder brother of Chandragupta II), according to an inscription carved on the *śimhāsana* with *dharmacakra*. The image procured from Durjanpur (Vidisha, M.P.) is on exhibit in the Vidisha Museum (Pl. 123). The cognizance of the Jina seated in *dhyāna-mudrā* is, however, not shown but the inscription gives the name of the Jina as Candraprabha. On each side of the Jina there stands flywhisk-bearer. The head of the attendant on the right is mutilated along with the upper half of the halo and the head of the Jina. The image shows the transitional features of Kuṣāṇa-Gupta period. The *śrīvatsa* mark on the chest of the Jina and the conical crowns of flywhisk-bearers are still of the early type met with in the Kuṣāṇa art of Mathura.

A stone sculpture of Candraprabha (8th century A.D.) sitting in *padmāsana* on a big *Viśvapaḍma* placed on a *śimhāsana* was found in the Jaina temple at Vaibhargiri (Rajgir). Above *dharmacakra* is the crescent moon cognizance. Besides *cāmaradhara*s, there are, on each side of the Jina, three small figures of Jinās in *dhyāna-mudrā*. Thus this image is a *Sapta-tīrthī* image of Candraprabha. Two Mālādhara, two drums and a triple umbrella are carved at top of *parikara*.

Patna Museum (Acc. No. 10695) has a standing bronze figure of Candraprabha (c. 11th-12th century A.D.), known from Aluara (Bihar), with the crescent moon shown on the pedestal. A more beautiful bronze of standing Candraprabha from Achyutarajapura (Orissa, c. 10th-11th century A.D.) is preserved in the State Museum, Bhubaneswara. A metal image of standing Candraprabha from Kakatpur (Orissa) is preserved in the Ashutosh Museum, Kolkata. The same museum has a stone *Caturmukha* shrine from Dewalia (Burdwan, West Bengal), on one side of which could be seen a standing figure of Candraprabha with the crescent cognizance. The figures of other three Jinās are of Rṣabhanātha, Mahāvīra and Pārśvanātha. The figures of Candraprabha from about 9th century A.D. onwards show Yakṣa-Yakṣī figures but they are usually two-armed and without any distinguishing attributes. Of the

numerous examples, some beautiful figures are procured from Kausambi (U.P., Allahabad Museum, Acc. No. 295, 9th century A.D., Pl. 142), Siron-Khurd, (Lalitpur, U.P.— 10th century A.D.), Khajuraho (two examples, one on the facade of the *garbhagṛha* of Pārśvanātha temple), Deogadh (nine-figures, 10th - 11th century A.D.), Kumbharia (Pārśvanātha— A.D. 1202 and Neminātha— A.D. 1281 temples) and Vimalavasahī. All these figures are provided with crescent as cognizance or the name of the Jina is inscribed in the pedestal inscriptions.

In the temple of Dharmanātha at Radhanpur there is a metal image of Candraprabha installed in *Saṁvat* 1306 (A.D. 1249). In the Cintāmaṇi Pārśvanātha temple of Radhanpur there is in worship a metal *Pañca-tīrthī* image of Candraprabha, installed in *Saṁvat* 1439 (A.D. 1382).

A beautiful seated sculpture of Candraprabha (15th-16th century A.D.) of white marble and with full *parikara* and every detail minutely carved, is preserved in the sanctum of a Śvetāmbara shrine of Candraprabha at Patan, North Gujarat. In the centre of the *śiṃhāsana* (with crescent) is the four-armed Śāntidevī, while at the right and left extremities are carved the figures of four-armed Vijaya Yakṣa and Bhṛkuṭi Yakṣī.

The south India has also yielded a few images of Candraprabha, some of which are found from Śravaṇabelagola (Bhaṇḍāra Basti, A.D. 1159 with four-armed Yakṣa-Yakṣī), Hūṇica and Venur (with Yakṣa-Yakṣī) in Karnataka.

The Batterssea Reserve Collection of Victoria and Albert Museum, London, has a rare example (Acc. No. 451) (IS), which is dated in *Vira* (Mahāvīra) *Saṁvat* 1928 (A.D. 1401) (Pl. 239). The seated Jina (without any *prātihārya*) has a crescent carved on the pedestal and hence identification with Candraprabha is certain. Perhaps the name of the Jina is also given in the inscription. The enigmatic point is that the Jina with *śrīvatsa* is provided with seven faces which obviously is suggestive of some composite form of Jina image wherein Candraprabha is the principal Jina. However, the faces should have been eight

in number to correspond with the traditional order, according to which Candraprabha is the 8th Jina. May be that like the figures of Brahma, Kārttikeya, Maheśa and even Vaikuṇṭha Viṣṇu where one or more faces on the back are usually not shown here in the present instance of the Candraprabha image also one face on back is not carved. The provenance of the figure should be Western India.

SUVIDHINĀTHA OR PUṢPADANTA (9th Jina)

The cognizance of Suvidhinātha or Puṣpadanta is *makara* and the Yakṣa-Yakṣī associated with him are Ajita (or Jaya) and Sūtārā (or Mahākālī in Digambara tradition). Very few images of Suvidhinātha have been found. They hail mainly from Vidisha, Vimalavasahī (cell Nos. 31 and 38 – 12th century A.D.), Kumbharia (Pārśvanātha and Śāntinātha temples), Chhatarpur, Khandagiri (Bārabhuji and Triśūla caves) and Radhanpur. In South India he is represented mainly in the group of 24 Jinas found from Śravaṇabelagola, Moodbidri and Venur. The Yakṣa and Yakṣī carved with the Jina are shown mostly without any distinguishing feature and in case of Western Indian examples they are Sarvānubhūti and Ambikā.

The earliest example of 4th century A.D. referring to Mahārājadhīrāja Rāmagupta is found from Vidisha (now in the Vidisha Museum). The image seated in *dhyāna-mudrā* is identified merely on the basis of the pedestal inscription giving the name of Jina as Puṣpadanta. In case of Bārabhuji and Triśūla caves the seated Jina is endowed with *makara* cognizance and in one case the Yakṣī also. The image (A.D. 1202) in the *devakulikā* of Pārśvanātha temple at Kumbharia gives the name of the Jina Suvidhinātha in the inscription. In case of Śāntinātha temple at Kumbharia also the image (A.D. 1081) is identifiable on the basis of the pedestal inscription.

In the Kalyāṇa-Pārśvanātha temple at Radhanpur (Gujarat) there is in worship a metal *Pañca-tīrthī* image of Suvidhinātha installed in *Saṁvat* 1464 (A.D. 1407).

Another *Pañca-tīrthī* image installed in *Samvat* 1485 (A.D. 1328) is also in worship in the Neminātha temple, Radhanpur. All these figures have the name of the Jina in pedestal inscription.

ŚĪTALANĀTHA (10th Jina)

The cognizance of Śītanātha is *śrīvatsa* while the Yakṣa-Yakṣī associated with him are Brahma or Brahmā and Aśoka (or Mānavī in Digambara tradition). The independent figures of Śītanātha are very few and are found from 10th century A.D. only. The Yakṣa and Yakṣī are rarely carved with the Jina, which in case of western Indian Śvetāmbara images are Sarvānubhūti and Ambikā. The images of Śītanātha are found mainly from Aranga (M.P.), Tripuri (now in Indian Museum, Kolkata), Gwalior, National Museum, Delhi (Acc. No. 48.4/46) Kumbharia (Śāntinātha and Pārśvanātha temples), Vimalavasahī, Candravatī, Śātruṅjaya, and Bārābhujī cave. The image in Bārābhujī cave (12th century A.D.) has both the *śrīvatsa lāñchana* and the figure of Yakṣī. In case of the figures from Kumbharia, the name of the Jina is given in the inscription. These figures are datable to 12th century A.D. A *Pañca-tīrthī* image of Śītanātha (A.D. 1460) is preserved in cell No. 593/4 at Śātruṅjaya. The figure in the National Museum is a metal image (A.D. 1485) showing *śrīvatsa* cognizance on *śimhāsana* alongwith the figures of Yakṣa-Yakṣī and Navagrahas.

In south India Śītanātha is mostly represented in the group of 24 Jinas known from Śravaṇabelagola (standing figure with Brahma Yakṣa and Mānavī Yakṣī), Moodbidri and Venur. According to Jinaprabhasūri (14th century A.D.), Śītanātha was worshipped in a shrine in the *Prayāgatīrtha* (Allahabad). The Jainas of Vidisha today regard Vidisha as the old Bhadilapur, the birth place of Śītanātha where they have a shrine dedicated to this Jina.

ŚREYĀMSANĀTHA (11th Jina)

The cognizance of Śreyāmsanātha is rhinoceros (*Khadgī*) but T. N. Ramchandran has noted three different traditions about the cognizance of the Jina,

according to which, besides rhinoceros, deer and *garuḍa* are also prescribed. The Yakṣa-Yakṣī of Śreyāmsanātha are Īśvara (or Yakṣarāja) and Mānavī (or Gaurī – according to Digambara texts). Īśvara Yakṣa and Gaurī Yakṣī at once remind us of the transformation of two principal Brahmanical deities Śiva and Gaurī. Besides the image in Bārābhujī cave where the Yakṣī is carved underneath, the figures of Yakṣa and Yakṣī are usually conspicuous by their absence.

The figures of Śreyāmsanātha are carved from about 10th century A.D., the examples of which from north India are found mainly from Khandagiri (Bārābhujī and Trisūla caves), Pakbira (Purulia, West Bengal), Indore Museum, Narwar (M.P.), Kumbharia (*devakulikā* No. 11, of Pārśvanātha temple, A.D. 1202 and Śāntinātha temple – A.D. 1081) and Sahet-Mahet (Gonda, U.P., now in State Museum, Lucknow – J. 856) and Śātruṅjaya (Kharataravasahī – A.D. 1512). Excepting the figures from Śvetāmbara sites of western India where the name of the Jina is inscribed, all other figures show the rhinoceros cognizance. It is surprising that at the prolific sites like Deogadh and Khajuraho, the image of Śreyāmsanātha was not carved.

Śreyāmsanātha could be seen in the set of 24 Jina images at Śravaṇabelagola, Moodbidri and Venur.

VĀSUPŪJYA (12th Jina)

The cognizance of Vāsupūjya is buffalo and the Yakṣa and Yakṣī are Kumāra (or Śaṇmukha, apparently Kārttikeya of Brahmanical tradition, according to *Tiloyapaṇṇatti*) and Candrā (or Caṇḍā or Gāndhārī, according to Digambara texts). The earliest figures of Vāsupūjya are found from 10th century A.D. which show both the cognizance as well as the Yakṣa and Yakṣī which are either Sarvānubhūti and Ambikā (in case of western India) or without any distinguishing features. The independent images are procured mainly from Shahdol (M.P., with cognizance and Yakṣa-Yakṣī and 23 small Jina figures in the *parikara*), Khandagiri (Bārābhujī and Trisūla caves), Patan (Pārśvanātha temple, Gujarat, A.D. 1299, giving the name of the Jina in

inscription), Porbandara (Gujarat, A.D. 1247), Vimalavasahī (*devakulikā* No. 41, A.D. 1188) and Kumbharia (*devakulikā* No. 14 of Pārśvanātha temple, A.D. 1202).

A big brass image of Vāsūpūjya with cognizance is in worship in the Jaina temple of the Mārfaṭiā Mehtā's pādā at Patan (Gujarat). The image with fully evolved *parikara* has an inscription of A.D. 1525 on its back. There is a miniature figure of four-armed Śāntidevī in the centre of the *siṃhāsana*. The figures of the Yakṣa and Yakṣī are also shown on two ends of the *siṃhāsana*. Two metal images of Vāsūpūjya (A.D. 1622 and A.D. 1560) are in worship in the Digambara Jaina Gujarātī Mandir at Navapura (Surat, Gujarat). In cell No. 612/811 at Śatruṅjaya there is in worship a *Pañca-tīrthī* image of Vāsūpūjya installed in A.D. 1460.

In south India the sculptures of Vāsūpūjya with Yakṣa and Yakṣī could be seen in the set of 24 Jinas found at Śravaṇabelagola, Moodbidri and Venur.

VIMALANĀTHA (13th Jina)

The cognizance of Vimalanātha is boar while the Yakṣa and Yakṣī are Śaṇmukha and Viditā (or Vairoṭyā, according to Digambara texts). The earliest visual representation of Vimalanātha, belonging to 9th century A.D., is found from Varanasi (now in Archaeological Museum, Sarnath, Acc. No. 236). The sky-clad figure of Jina stands on the simple pedestal with the cognizance. No *prātihārya* excepting flywhisk bearing attendants is carved. The other important figures are found from Bateswar (Agra, U.P. State Museum, Lucknow, Acc. No. J. 791, A.D. 1009, showing two-armed Yakṣa-Yakṣī figures with *abhaya-mudrā* and *kalaśa*), Aluwara (Bihar, 11th century A.D., bronze image now in Patna Museum, Acc. No. 10674), Khandagiri (Bārabhuji and Trisūla caves), Narwar (M.P. Raipur Museum, Acc. No. 20, 12th century A.D.), Vimalavasahī (*devakulikā* No. 15, A.D. 1188, showing the name of the Jina and the figure of Yakṣī Ambikā) and Kumbharia (Śāntinātha temple, A.D. 1081).

A brass *Pañca-tīrthī* of Vimalanātha is preserved in the Prince of Wales Museum, Mumbai. It was installed in A.D. 1629. A full *parikara* is shown here. A *Pañca-tīrthī* metal image of Vimalanātha inscribed in A.D. 1429 is in worship in the Jaina temple at Chanī near Vadodara (Gujarat). A few metal images of medieval period are preserved in the Victoria and Albert Museum, London, also. These inscribed images of Śvetāmbara tradition have Sarvānubhūti and Ambikā as Yakṣa-Yakṣī. The name of the Jina is also given in the pedestal inscriptions.

As usual Vimalanātha has also been represented in the collective renderings of 24 Jinas of Śravaṇabelagola, Moodbidri and Venur.

ANANTANĀTHA (14th Jina)

The cognizance of Anantanātha, according to Śvetāmbara texts, is falcon (*śyena*), while the Digambara texts prescribe bear. The Yakṣa and Yakṣī associated with the Jina are Pātāla and Aṅkuṣā (or Anantamatī, according to Digambara texts). The images of Anantanātha are found from about 11th century A.D. and are meagre in number. Rarely the Yakṣa and Yakṣī were carved which in case of Vimalavasahī (*devakulikā* No. 33, A.D. 1188) are Sarvānubhūti and Ambikā. An image (A.D. 1088) of Anantanātha was also installed in the Mahāvīra temple at Kumbharia. A metal *Pañca-tīrthī* image of Anantanātha (A.D. 1418) is in worship in the Ajitanātha temple at Radhanpur. A metal *Caturvīṃśatipaṭa* of Anantanātha (A.D. 1420) is in worship in the Jaina shrine at Chanī (Vadodara). A metal sculpture showing also the figures of Yakṣa and Yakṣī (A.D. 1450) is preserved in the National Museum, New Delhi (Acc. No. 48.4/52).

As usual in three sets of 24 Jinas, known from Śravaṇabelagola, Moodbidri and Venur, also the figures of Anantanātha could be seen.

DHARMANĀTHA (15th Jina)

The cognizance of Dharmanātha is *vajra* (thunderbolt) while the Yakṣa and Yakṣī associated with him are Kinnara and Kandarapā (or Mānasī,

according to Digambara works). The Yakṣa-Yakṣī figures are not usually shown with the Jina excepting the examples from Bārabhuji cave (only Yakṣī) and Vimalavasahī (*devakulikā* No. 1, A.D. 1145). In case of Vimalavasahī, as usual the Yakṣa and Yakṣī are Sarvānubhūti and Ambikā. The images of Dharmanātha are also found from 11th century A.D. Two seated images with *vajra lāñchana*, belonging to 12th century A.D., are in the Bārabhuji and Triśūla caves at Khandagiri. A metal image of A.D. 1124, originally installed in the Śāntinātha temple at Anahillapuri (Patan, Gujarat), is now preserved in a Jaina shrine at Nadol (Rajasthan). There is also a *Caturmukha* shrine of Dharmanātha at Radhanpur (Gujarat). The Shivapuri museum also preserves a 12th century image of Dharmanātha (Acc. No. 10) found from Narwar. In Karnataka the figures of Dharmanātha with cognizance and Yakṣa-Yakṣī are obtained from Śravaṇabelagola, Moodbidri and Venur.

ŚĀNTINĀTHA (16th Jina)

The deer cognizance of Śāntinātha appears to have some connection with the name of the Jina because deer always stands for peace. The Yakṣa-Yakṣī of the Jina are Garuḍa (or Vārāha) and Nirvāṇī (or Mahāmānasī, according to Digambara texts). The rendering of the Jina with the *lāñchana* and Yakṣa-Yakṣī is known from 7th century A.D. The earliest image of Śāntinātha (7th century A.D.) seated in *dhyāna-mudrā* with the figures of two deers flanking the *dharmacakra* is found from Khedābrahma (Sabarkantha, Gujarat). The Yakṣa-Yakṣī are the common Yakṣa-Yakṣī pair found in Śvetāmbara images of western India, namely Sarvānubhūti and Ambikā. It may be remarked here that at least upto 10th century A.D. the tradition of carving the cognizance of the Jina in pair was in vogue in whole of the north India. On the basis of this fact all such figures showing two deer on two sides of the *dharmacakra* are identifiable with Śāntinātha. This concept was perhaps taken from the Buddha images of Gupta period from Sarnath. This feature from 11th century A.D. onwards was to be seen in the western Indian Śvetāmbara images as a common

motif to be represented on the pedestals of all the Jinās. Such examples are found at Delvada, Kumbharia and elsewhere. This motif of two deer carried a message that all the Jinās similarly stand for peace and tranquillity.

Another 7th century seated image with deer cognizance and *trichatra* could be seen in the Dhank cave, Gujarat. Barring a few examples from Kumbharia and Dhank, the cognizance of Śāntinātha in western Indian examples is not shown and the Jina is identified only on the basis of the pedestal inscriptions. The Yakṣa-Yakṣī (with very few exceptions) are always Sarvānubhūti and Ambikā. In an image from *devakulikā* No. 1 of the Śāntinātha temple of Kumbharia, besides the name of Śāntinātha in the inscription and the figures of Sarvānubhūti and Ambikā, the figures of Supārśvanātha and Pārśvanātha standing in *kāyotsarga* with 24 small Jina figures in the *parikara* are also carved. However, another standing image (A.D. 1119-20) in the *gūḍhamaṇḍapa* of Pārśvanātha temple at Kumbharia has the deer cognizance in addition to name of the Jina in pedestal inscription. The *parikara* also exhibits the figures of four-armed Śāntidevī and Mahāvidyās like Vajrāṅkuṣī, Mānavī, Sarvastramahājvālā, Acchuptā and Mahāmānasī. Two seated figures of Śāntinātha are in the Rajputana Museum, Ajmer (Acc. No. 468, A.D. 1138) and Victoria and Albert Museum, London (A.D. 1157). Three 12th century images are in the *devakulikās* (Nos. 12, 24 and 30) of Vimalavasahī, while one figure of A.D. 1236 is in *devakulikā* No. 14 of Lūṇavasahī. A *Cauvisī* of Śāntinātha (A.D. 1510) is also preserved in Bharat Kala Bhavan, Varanasi (Acc. No. 21733). The expression of spirituality on faces of all the images is apparent.

In north India a good number of Śāntinātha images are procured from Mathura, Kausambi, Gyaraspur (Mālādevī temple, 10th century A.D., with cognizance and the figures of four armed Yakṣa and Yakṣī), Dudhai (Lalitpur, U.P., with a pair of deer on two sides of *dharmacakra*, 10th century A.D.), Deogadh (six figures, 9th-12th century A.D.), Khajuraho (four figures, 11th-12th century A.D.), Pabhosa (Allahabad Museum, Acc. No.

533, 11th century A.D., with cognizance and the figures of Sarvānubhūti and Ambikā), Padhavalī, Ahar (A.D. 1180), Dhabela Museum (A.D. 1146), Bajarangagarh (Guna, A.D. 1179) and Madanpur (two images of A.D. 1053 and 1147). It may be noted here that in north India at Deogadh, Khajuraho and Dudhai the colossal images (12 feet high) of Śāntinātha, mostly as standing sky-clad in *kāyotsarga-mudrā*, were carved which indicate that Śāntinātha enjoyed venerated position in the region (Pl. 143). The installation of huge images of Śāntinātha in a particular region might have some other suggestions as well. It may be remembered that he was also a *cakravartin* and he quit everything before his renunciation. The deer cognizance and huge images may suggest the emphasis on peace required specially in the region for political reasons. The images from north India at least upto 10th century A.D. show the deer cognizance in pair also. The Yakṣa-Yakṣī with Śāntinātha are also either Sarvānubhūti and Ambikā or they do not show distinguishing features. In some of the examples where Śāntinātha temples (Deogadh, Khajuraho) were erected, the figures of Navagrahas were also carved. A beautiful 9th century seated image from Kausambi (Allahabad Museum, Acc. No. 535) also exhibits the deer cognizance in pair. The faces and body contours are soothing.

The images from Bihar, Orissa and Bengal, datable from 9th to 12th-13th centuries A.D. and showing both the cognizance and Yakṣa-Yakṣī figures, are found mainly from Khandagiri (Bārabhuji and Trisūla caves, with Yakṣī in Bārabhuji cave), Rajpara (Midnapur, W. Bengal), Manbhum (Patna Museum), Mandoil (Rajshahi Museum, Bangladesh), Burdawan, Aluara, Ambikanagar, Charampa (State Museum, Bhubaneswar) and Pakbira (Purulia, West Bengal, 11th century A.D.). It is interesting to note that in the *kāyotsarga* image from Pakbira, besides deer cognizance and the figure of Naigameśī and Navagrahas, the *śimhāsana* also exhibits the Śiva-*linga* which is a rare example of composite character inherent in Indian art and culture.

As compared to north India, the images of Śāntinātha are meagre in south India. Around A.D.

1192 a fine *Jinālaya* of god Abhinava Śāntināthadeva, called *Nagarajinālaya*, was erected by some business magnates of Dvārasamudra, the capital of Hoysala kings in Karnataka. We also come across the figures of Śāntinātha at Śravaṇabelagola, Moodbidri and Venur.

The narratives from the life of Śāntinātha were also carved in the ceilings of Śāntinātha and Mahāvira temples at Kumbharia (11th century A.D.) and Vimala-vasahī (cell No. 12) at Delvada (12th century A.D. (Pl. 144 and 169). These examples show, besides the *Pañcakalyāṇakas*, some remarkable incidents from the previous existence of Śāntinātha in which as king Megharatha he saved the life of a dove by offering his flesh to a falcon. Virtually he was put to test by god Surūpa who entered the body of dove. We also find parallel of this story in Brahmanical tradition (story of King Śibi). In all the instances from Kumbharia and Delvada we find Megharatha weighing his body in the balance. Śāntinātha was a *cakravartin* before becoming a monk and hence in the narratives we also find different *ratnas* or insignias like sword, parasol, *cakra* and Navanidhis which were abandoned by Śāntinātha at the time of his renunciation. The detailed narratives are vibrant and communicative and correspond with the descriptions found in the *Triṣaṣṭīśalākāpuruṣacaritra*.

KUNTHUNĀTHA (17th Jina)

Kunthunātha has been endowed with goat (*chāga*) cognizance and Gandharva and Balā (or Vijayā or Jayā or Mahāmānasī, according to Digambara tradition) are his Yakṣa and Yakṣī. The images of Kunthunātha (with cognizance) are found from 11th century A.D. The Yakṣa and Yakṣī figures in Kunthunātha images appear only from the 12th century A.D., which are Sarvānubhūti and Ambikā in place of the traditional ones.

Surprisingly six bronze images of 11th century A.D. are found from Aluara (Bihar, now in Patna Museum, Nos. 10675, 10689 to 10693) which depict the Jina as standing sky-clad in the *kāyotsarga-mudrā* with goat cognizance, and in three examples with the figures of the Grahas also. The number of independent images of Jina is suggestive of the popularity of

Kunthunātha in the region. The subsequent examples are known from Khandagiri (Bārabhuji and Triśūla caves, 12th century A.D.), Bajrangagarh (Guna, 12th century A.D.), Rajputana Museum, Ajmer (A.D. 1144, standing as sky-clad with the name of the Jina in pedestal inscription and also with the figures of Sarvānubhūti and Ambikā), Vimalavasahī (*devakulika* No. 35, A.D. 1188, with the name of the Jina mentioned in pedestal inscription and the figures of Sarvānubhūti and Ambikā), and Narwar (in Shivapuri Museum No. 12, 12th century A.D.). A few sculptures are found also from Tamil Nadu. The images of Kunthunātha are found at places like Śravaṇabelagola, Moodbidri and Venur where images of all the 24 Jinas are set up in shrines. Two metal images of Śvetāmbara tradition datable to A.D. 1468 and A.D. 1495 are also preserved in the Victoria and Albert Museum, London. As usual the name of the Jina is inscribed in pedestal inscription and the Yakṣa and Yakṣī are also Sarvānubhūti and Ambikā.

ARANĀTHA (18th Jina)

The cognizance of Aranātha is *nandyāvarta* (a symbol) according to Śvetāmbara texts, while the Digambara texts envisage fish emblem. The Yakṣa and Yakṣī are Yakṣendra (or Yakṣeśa or Khendra in Digambara tradition) and Dhāriṇī or Kālī (or Tārāvati or Jayā or Vijayā according to Digambara tradition) who do not find representation with the Jina in visual examples. Instead, the Yakṣa-Yakṣī carved with Aranātha from about 10th century A.D. show common features like *abhaya* or *varada-mudrā* and water-vessel or fruit.

The earliest image of Jina, obtained from Sahet Mahet (Gonda, U.P.), is now in the State Museum, Lucknow (Acc. No. 861). The image, datable to 10th century A.D., has both the fish cognizance and the figures of Yakṣa or Yakṣī. Two seated figures of 12th century A.D. with fish cognizance are carved in the Bārabhuji and Triśūla caves, the former has also the figure of Yakṣī underneath. The huge standing image (A.D. 1145) from Navagarh (Tikamgarh, M.P.) exhibits both the fish and the figures of Yakṣa and

Yakṣī.

The colossal images of Aranātha standing as sky-clad in the *kāyotsarga* (with fish cognizance) are found from Madanpur (Temple No. 1, A.D. 1053 and Temple No. 2, A.D. 1147), Ahar (A.D. 1180) and Bajarangagarh (A.D. 1179), all in M.P. An epigraph from Gudar (Shivapuri, M.P., A.D. 1149) refers to the installation of the images of Śāntinātha, Kunthunātha and Aranātha who were all *Cakravartins*. The images of these three Jinas are also found in the sanctum of the Jaina temple at Arang (M.P.). At Deoli (Purulia, W.B.) there was a *Pañcāyatana* group of temples wherefrom a life size image of Aranātha was procured.

As usual in the sets of 24 Jinas from Śravaṇabelagola, Moodbidri and Venur also the images of Aranātha are carved.

MALLINĀTHA (19th Jina)

There are two different traditions about Mallinātha. According to the Śvetāmbara tradition, Mallinātha was a female Jina known as Mallikumārī. However, the Digambara texts like all other Jinas describe Mallinātha as a male because there is a belief in Digambara tradition that women cannot attain omniscience and emancipation. The concept of Mallinātha in Śvetāmbara tradition thus has a social relevance which provides opportunity of omniscience and emancipation to women also. The earliest reference to Mallinātha is in the *Nāyādhammakahao* (4th century A.D.), according to which Mallī was one of the most beautiful princesses of her age.

The cognizance of Mallinātha in both the traditions is pitcher while the Yakṣa and Yakṣī are Kubera and Vairoṭyā (or Aparājītā). The figures of Mallinātha are very few which are found mostly in the collective renderings of the 24 Jinas at Deogadh (Temple No. 12), Kumbharia, Vimalavasahī, Lūṇavasahī and Bārabhuji cave. The figures of Mallinātha in both the traditions from about 10th century A.D. onwards are provided with pitcher as cognizance while at the Śvetāmbara Jaina sites of western India the name Mallinātha is also found on the pedestal inscriptions. In Mallinātha images

the figures of only the Yakṣī are being carved at Deogadh (Temple No. 12) and at Bārabhuji cave and that too do not correspond with the textual injunctions.

A rare example of female form of Mallinātha is preserved in State Museum, Lucknow (J. 885) (Pl. 145). This image (with broken head) found from Unnao (U.P.) is datable to c. 10th-11th century A.D. The pedestal contains the pitcher cognizance and Jina, seated in *dhyāna-mudrā*, is shown with female breasts and long braid (*veṇī*). However, *śinhāsana*, flywhisk bearers or any other *prātihārya* are not shown. Still another stone figure of Mallinātha with braid on the back is preserved in the Reserve collection of the Victoria and Albert Museum, London (IM 346, 1924). The figure, inscribed in *Sarivāt* 1682 (A.D. 1625) is in *dhyāna-mudrā* and wears a *dhotī*. The inscription also gives the name 'Malli'. It is surprising to note that all other figures of Mallinātha from Śvetāmbara sites do not show any female feature. The images of Digambara tradition are found mainly from Bārabhuji and Triśūla caves in Orissa, Nagpur Museum (B. 18), Tulsi Museum, Ramvan (Satna, M.P.), Narvar, Karitalai (M.P.), Karkal (Karnataka), North Arcot (Tamil Nadu) and Moodbidri (Karnataka).

MUNISUVRATA (20th Jina)

The cognizance of Munisuvrata is tortoise (*kūrma*) while the Yakṣa and Yakṣī associated with him are Varuṇa and Naradattā (or Bahurūpiṇī, according to Digambara texts). It may be recalled that in Jaina tradition Munisuvrata is said to have been contemporary of Rama (Padma) and Lakṣmaṇa (Vāsudeva). Although an early example of A.D. 157 from Mathura (State Museum, Lucknow, J.20) showing only the pedestal with inscription (giving the name of the Jina) is found, yet regular images of Munisuvrata are found from 9th century A.D. onwards. However, the figures of Yakṣa and Yakṣī in the images of Munisuvrata are carved only from 10th - 11th century A.D. The remarkable feature of Munisuvrata images, particularly from the Digambara Jaina sites like Bārabhuji cave, Bajramath (Gyaspur,

10th century A.D.) and Vaibhara hill (Rajgir), is the rendering of two-armed Bahurūpiṇī Yakṣī below the seat of the Jina in reclining posture. In western Indian Śvetāmbara images and also in some of the examples from central India, the Yakṣa and Yakṣī carved on throne ends are Sarvānubhūti and Ambikā.

The earliest intact image of Munisuvrata, datable to c. 9th - 10th century A.D., is found from Vaibharagir which represents the Jina as seated with tortoise cognizance and Bahurūpiṇī Yakṣī, reclining on a cot below the seat (Pl. 146).

One interesting and beautiful Śvetāmbara image of A.D. 1006 is procured from Agra (U.P., now in State Museum, Lucknow, J. 776). The image hewn out in black sandstone reminds us as to the black colour of Munisuvrata. The face is radiant with spirituality. The *śinhāsana* has both the *kūrma lāñchana* and the name of Munisuvrata inscribed in pedestal inscription. The Jina seated in *dhyāna-mudrā* is joined by Sarvānubhūti Yakṣa and Ambikā Yakṣī carved on throne ends. What is specially important is the rendering of Balarama and Kṛṣṇa and also the two figures of Jīvantasvāmī (standing in *kāyotsarga* with *mukuta*, *hāra* and other ornaments) in the image. It appears that the artist has intended to carve the composite image of two Jinas – Munisuvrata and Neminātha, because we know that Balarāma (with three-hooded snake canopy overhead and plough and pestle in hands) and Kṛṣṇa (with *kirīṭamukuta* and *vanamāla*; and mace and conch in hands) were associated with Neminātha as his cousin brothers. Thus the image becomes a unique one. It may also be remembered that such attempts were made even earlier in 6th - 7th century A.D. at Son Bhandar cave (Rajgir) and subsequently at Mathura. Two figures of Jīvantasvāmī suggest that besides Mahāvīra, Munisuvrata was also conceived in Jīvantasvāmī form.

An image of 11th century A.D. with *kūrma lāñchana* could also be seen in the Temple No. 20 at Khajuraho. Another image (A.D. 1142) in *dhyāna-mudrā* and with the name of Munisuvrata mentioned in pedestal inscription is preserved in Dhabela Museum, M.P. (Acc.

No. 42). Two seated images of Munisuvrata are also carved in Barabhuji and Triśūla caves. A few other images are found from Mau and Nowgong (M.P.) and Jaisinghapura Jaina Archaeological Museum, Ujjain (two examples, Acc. Nos. 49 and 56), Government Central Museum, Jaipur (Śvetāmbara, 11th century A.D., standing with *kurma lañchana*, Pl. 147) and National Museum, Delhi (No. 48. 427, *Pañcatīrthī* of Munisuvrata).

The images of Munisuvrata are found also from Kumbharia (*devakulikā* No. 20 of Pārśvanātha temple, A.D. 1179, name of the Jina is mentioned in inscription) and Vimalavasahī (*devakulikā* No. 11, A.D. 1143 and *devakulikā* No. 31) (Pl. 148). In both the examples of Vimalavasahī the name of Munisuvrata is given in inscription alongwith the figures of Sarvānubhūti and Ambikā.

A very few images are found from south India. The Jina is carved also in the sets of 24 Jinas known from Śravaṇabelagola, Moodbidri and Venur.

A particular type of stone slabs depicting two incidents from the life of Munisuvrata were carved from about 12th century A.D. These incidents are known as *Aśvāvabodha* and *Samalikā* or *Śākunikā-vihāra-tīrtha*. Munisuvrata gave sermon to a horse (*Aśvāvabodha*) in case of the former while the latter story pertains to the Śākuni, who as Sudarśanā was reminded of her previous birth as Śākuni and the chanting of *navakāra mantra* to her. Sudarśanā offered her worship to Munisuvrata in *Aśvāvabodha Tīrtha* and also caused the construction of 24 *Jinālayas* there. The *Aśvāvabodha Tīrtha* for the above reason came to be known also as *Śākunika-Vihāra-Tīrtha*.

In the Mahāvīra temple at Kumbharia, there is at present a stone slab representing the *Aśvāvabodha-Samalikā-Vihāra-Tīrtha*. The panel originally belonged to the Neminātha temple of Kumbharia, where half of this slab (A.D. 1281) is still preserved. A similar *paṭa* is also preserved in cell No. 19 of the Lūṇavasahī. The Lūṇavasahī *paṭa* was installed in A.D. 1278 by Āsapāla of Prāgvāta caste, according to an inscription in cell

No. 18. The *paṭa* in the Neminātha temple of Kumbharia also has an inscription on it showing that the Munisuvrata *bimba* with the *Aśvāvabodha-Samalikā-Vihāra-Tīrthoddhāra* was installed in A.D. 1281. Such stone slabs (*paṭa*) also exist in the Pārśvanātha temple at Jalor and the temple in Cambay.

NAMINĀTHA (21st Jina)

The cognizance of Naminātha is blue lotus (*nilotpala*) while the Śāsanadevatās attending upon the Jina are Bhṛkuṭi and Gāndhārī (or Cāmuṇḍa or Cāmuṇḍī, according to Digambara works.). The images of Naminātha, found from 11th-12th century A.D., are very few. The Yakṣa and Yakṣī are rarely carved and in case of figure from Lūṇavasahī (cell No. 19, A.D. 1233) they are Sarvānubhūti and Ambikā. The seated image in the Bārabhuji cave has only the figure of Yakṣī underneath. The other examples are known from Kumbharia (*devakulikā* No. 21 of Pārśvanātha temple, A.D. 1179), Vimalavasahī (*devakulika* No. 45, A.D. 1188, name of Jina in the inscription), Mathurapur (Raidighi, W.B.), Gwalior (Urwahi group, 15th century A.D.), Patna Museum (11th century A.D. with the diminutive figures of 24 Jinas in the *parikara*), Achalagarh (Mt. Abu) and Śatruñjaya. The image from Achalagarh is being worshipped in a cell in the *sabhāmaṇḍapa* of *Caumukha* temple.

The figures of Naminātha are also depicted in three sets of 24 Jinas from Śravaṇabelagola, Moodbidri and Venur.

NEMINĀTHA OR ARIṢṬANEMI (22nd Jina)

Neminātha or Ariṣṭanemi, provided with conch as cognizance and Gomedha and Ambikā (or Kuṣmāṇḍī) as Yakṣa-Yakṣī, is associated with Balarāma and Vāsudeva Kṛṣṇa who were his cousin brothers. This relationship is suggestive of mutuality of Brahmanical and Jaina traditions. It may also be underlined here that in sculptures the Yakṣī with Neminātha is always Ambikā (shown with lion mount and two sons and a bunch of mangoes), while Yakṣa is never Gomedha (three-faced, six-armed and with man-nara as mount). Instead in

sculptural renderings, the Yakṣa is Kubera (or Sarvānubhūti) with elephant as his mount and mongoose-skin purse in hand. The conch cognizance with Neminātha was introduced in early 5th century A.D. (Rajgir image) while the Yakṣa-Yakṣī figures were carved from about 7th - 8th century A.D.

The earliest figures of Neminātha (also called Ariṣṭanemi in one example from Mathura, now in State Museum, Lucknow J. 8) are found from Kaṅkāli Tīlā, Mathura and are datable to 1st - 2nd century A.D. These figures in the absence of cognizance are identifiable mainly on the basis of the pedestal inscriptions giving the name of the Jina and also the flanking figures of Balarāma and Kṛṣṇa (State Museum, Lucknow, J. 47, J. 60, J. 117). The Jaina works like *Uttarādhyayana-sūtra*, *Antagaḍadasāo*, *Nāyādhammakahāo* and *Harivaṃśa Purāṇa* (35.35, 41.36-37) frequently speak of this association. The prominence of the Bhāgavata cult in Mathura was indeed an inspiring force for this association and also for the conch cognizance of Neminātha. In one instance of c. 1st century A.D. (State Museum, Lucknow, J. 37), the seated figure of Neminātha is joined by the figures of four-armed Balarāma (with seven-hooded snake canopy) and Vāsudeva Kṛṣṇa respectively on right and left flanks. Balarāma holds a pestle (?), plough and *caṣaka* (wine cup) in three of his surviving hands while Kṛṣṇa, wearing *vanamālā*, shows the *abhaya-mudrā*, a mace and a water vessel. However, in another example of late Kuṣāṇa period (Government Museum, Mathura, Acc. No. 2502) Kṛṣṇa carries both the mace and disc.

A standing Neminātha image assignable to the 4th century A.D. (State Museum, Lucknow, J. 121) (Pl. 124) is a blend of both the Kuṣāṇa and Gupta features. With the Jina are carved the standing figures of his cousin-brothers Balarāma and Kṛṣṇa. A peculiar feature of the image is the rendering of diminutive Jina figures on either side of the *dharmacakra* which started in Mathura in the early 4th century A.D. and subsequently became popular at all the sites and with all the Jinas.

It appears that the tradition of showing the figures

of Balarāma and Kṛṣṇa on two sides of Neminātha was almost abandoned after Gupta period. Hence, we come across very few such subsequent examples which are known mainly from Deogadh (Temple No. 2, c. 10th century A.D.), Bateshwar (Agra U.P., now in State Museum, Lucknow, J. 793 - c. 10th century A.D.) and Mathura (Government Museum, Mathura, Acc. No. 37.2738 and State Museum, Lucknow, Acc. No. 66.53, c. 11th century A.D., Pl. 150) wherein Neminātha either seated or standing (in one case of standing figure from Mathura Jina is wearing *dhōṭī* - Śvetāmbara) is joined by Balarāma (with snake canopy and plough, pestle and wine-cup in hands) and Kṛṣṇa (four-armed, wearing *kirīṭa-mukuta* and *vanamālā* and bearing disc, conch and mace).

The Vaibhara hill at Rajgir has yielded most important image of Neminātha with inscription. It is a seated image of Neminātha with plastic qualities of Gupta period (Pl. 125). The mutilated inscription refers to Mahārājādhirāja Śrī Chandra, i.e. Chandragupta II (A.D. 380-414). The stylistic features also support the date. The head, originally damaged, had unfortunately been added subsequently. This is the earliest image of Neminātha with conch cognizance which is carved in pair on two sides of *dharmacakra* (carved here as personified *dharmacakra-puruṣa*, standing in *abhaya-mudrā*).

Another image (c. 7th century A.D.) from Rājagṛhā, now in the Bharat Kala Bhavan, Varanasi (Acc. No. 212), is unique in the sense that it shows all the *prātihāryas* including the triple parasol, drum-beater and celestial musicians alongwith the figures of Yakṣa and Yakṣī carved prominently (Pl. 149). The Yakṣa and Yakṣī usually carved in miniature form are here portrayed equal in size to the Jina and occupy the entire lower register of the image. The Yakṣa remains unidentified, while the Yakṣī supporting a child is identifiable with Ambikā, the earliest Yakṣī to be represented with Jinas. The Yakṣa and Yakṣī stand on either side of a palm tree. The association of the palm tree with Balarāma (the cousin of Neminātha) is also well-known. Artistically

also the image is impressive.

In western India the images of Neminātha are found mainly from Katra (Bharatpur, Rajasthan, c. 10th century A.D., now in Government Museum, Bharatpur, Acc. No. 293), Kumbharia (*Pārśvanātha* and Neminātha temples), Lūṇavasahī (in sanctum) and Girnar. These figures, datable between 10th and 15th centuries A.D., have the conch cognizance and the figures of Sarvanubhūti Yakṣa and Ambikā Yakṣī.

In north India, besides Mathura (Pl. 171, composite figure of Neminātha with Rṣabhanātha) sufficient number of Neminātha images are procured from Bateshwar, Maihar (M.P.), Deogadh (30 figures of 10th - 12th centuries A.D., Pl. 151), Gurgi (Rewa, now in Allahabad Museum, Acc. No. A.M. 498), Gyaspur (Māladevī temple, Vidisha, M.P., 10th century A.D.), Khajuraho (2 figures of 11th-12th century A.D.), Aluara (Patna Museum, Acc. No. 10688), and Navamuni, Bārabhujī and Triśūla caves (11th - 12th century A.D.). These figures as usual are endowed with conch cognizance and the figures of Sarvānubhūti and Ambikā. In a solitary instance from Deogadh (temple 16, 10th century A.D.) the Yakṣa-Yakṣī are Gomukha and Cakreśvarī associated with Rṣabhanātha. May be that this image with conch cognizance represents composite image of Rṣabhanātha and Neminātha.

A unique *tritīrthī* Jina image from Deogadh (on enclosure wall of Temple No. 12, 11th century A.D.) represents the last three Jinas – Neminātha (with conch cognizance), Pārśvanātha (with seven-hooded snake canopy) and Mahāvīra (with lion cognizance) – as standing sky-clad in the *kāyotsarga-mudrā* with usual *prātihāryas*.

A unique bronze image of Neminātha from Karnataka (10th - 11th century A.D.), standing as sky-clad in the *kāyotsarga-mudrā* (without any *prātihārya*), is preserved in Stan Czumak Cleveland Museum (U.S.). This unusual image depicts Neminātha as standing at the top of big size conch shell. The textual and epigraphical evidences demonstrate that such images were housed in shrines known as *Śaṅkha Jinālaya* as

referred to by Jinaprabhasūri in the context of Sauryapura (Mathura), Dvaraka and Stambhatirtha (Cambay in Gujarat). Surprisingly, an identical figure of Neminātha (here with Yakṣa-Yakṣī figures and *trichatra*) in *kāyotsarga* is found from a temple at Moodbidri also (Karnataka, c. 15th century A.D.).

At Venur and Śravaṇabelagoḷa in Karnataka and at Poyagaimalai at Kuppalanatham and Karupannasami rock at Uttampalaiyam in Tamil Nadu and at some other places the figures of Neminātha are found mainly in the midst of 24 Jinas or group of Jinas of less than 24. A large monolithic image of Neminātha is found from a temple complex dedicated to Nemīśvara at Tirumalai (north Arcot, Tamil Nadu). Several important temples dedicated to Neminātha were erected mainly at Śvetāmbara Jaina sites of western India (Kumbharia, Delvada, Lūṇavasahī and Girnar).

The scenes from the life of Neminātha are found mainly in the ceilings at Kumbharia (Śāntinātha and Mahāvīra temples, Pls. 152, 169) and Delvada (Vimalavasahī and Lūṇavasahī), datable between 11th and 13th centuries A.D. These narratives, besides the usual 14 auspicious dreams and *pañcakalyāṇakas*, also depict some exclusive scenes like the story of trial of strength between Neminātha and Kṛṣṇa and former's victory over Kṛṣṇa to suggest the superiority of Jainism. The episode of the marriage of Neminātha, which subsequently became the cause of renunciation of Neminātha according to Śvetāmbara texts, is prominently carved. The texts mention that the marriage of Neminātha was arranged with princes Rājimatī, the daughter of Ugrasena. While marriage procession was moving towards the bridal pavilion, Neminātha sitting in a chariot happened to notice a number of animals being kept in a cage which were to be slaughtered for his marriage feast. This point of violence pricked so much to Neminātha that he at once decided to renounce the world without going even to the place of marriage. He immediately returned back and consequently went to mount Raivataka (Girnar) to take *dīkṣā*. The scene in the Śāntinātha temple (Kumbharia) shows animals like

deer, goat, boar in a cage but surprisingly it also shows the figures of Neminātha and Rājīmātī standing in the bridal pavilion. An identical example is found in the Lūṇavasahī. However, in the instance from Mahāvīra temple (Kumbharia) Neminātha returns from the way without going to the place of marriage pavilion.

PĀRŚVANĀTHA (23rd Jina)

Pārśvanātha, the 23rd and the historical Jina (c. 8th century B.C.), is provided with snake cognizance and three, seven or eleven-hooded snake canopy overhead. It may be noted that mostly the seven-hooded snake canopy is shown with Pārśvanātha while upto c. 6th century A.D. he was shown both with five (bronze image in the Prince of Wales Museum, Mumbai and the figures at Badami and Aihole) and seven-hooded snake canopy (Mathura, since 1st century B.C., Jaina *āyāgapaṭa* in the State Museum, Lucknow, Acc. No. J. 253). The rendering of the snake cognizance on the pedestal was not popular in the sculptures mainly because of the seven-hooded snake canopy to be shown invariably over the head of the Jina. The Yakṣa and Yakṣī associated with Pārśvanātha are Pārśva or Dharaṇa (or Dharaṇendra, Digambara tradition) and Padmāvatī, both related to *nāga* cult. Thus the iconographic features of Pārśvanātha are distinctly suggestive of his intimate relationship with *nāga* cult. Perhaps due to this fact Pārśvanātha was accorded the most exalted position both in north and south Indian literature and art.

The earliest figure of Pārśvanātha seated in *dhyana-mudrā* with seven-hooded snake canopy is carved on the Jaina *āyāgapaṭa* from Mathura belonging to 1st century B.C., while the other early examples of about 1st century B.C. - 1st century A.D. are found from Prince of Wales Museum, Mumbai, Chausa and Mathura (both as independent figures and also in Jina *Caumukhi* images, always with seven-hooded snake canopy, Pl. 121). In most of these early examples, Pārśvanātha stands as sky-clad in the *kāyotsarga-mudrā*. In some of the cases the snake canopy of Pārśvanātha are decorated with auspicious symbols like *śrīvatsa*, *trichatra*, *kalaśa*, pair

of fish and lotus (State Museum, Lucknow, Acc. Nos. J. 39, J. 113 and Government Museum, Mathura, Acc. No. B. 62).

Pārśvanātha was accorded a specially favoured position in visual representations at Digambara (and possibly Yāpaniya) Jaina sites, both in the south and north India. The Digambara Jaina sites of north India reveal that in popularity Jina Pārśvanātha was next only to Rṣabhanātha while in the images from south India both Pārśvanātha and Mahāvīra enjoyed the venerated position to the same degree. The Pārśvanātha images of Śvetāmbara Jaina sites usually show the *aṣṭamahāprātihāryas* in the *parikara* as well as the figures of the Śāsanadevatās at the two extremities of the throne. Barring a few examples from Kumbharia, Osian and Delvada (Mt. Abu), the Pārśvanātha images at Śvetāmbara Jaina sites invariably contain the figures of Sarvānubhūti (or Kubera) and Ambikā as Śāsanadevatās in place of conventional Dharaṇendra Yakṣa and Padmāvatī Yakṣī. Sarvānubhūti and Ambikā, the most popular Yakṣa-Yakṣī pair in Śvetāmbara examples, were otherwise traditionally associated with 22nd Jina Neminātha. However, in a few instances the snake canopy has been provided over the heads of Sarvānubhūti and Ambikā also for emphasizing their association with Pārśvanātha. The Pārśvanātha images from the Digambara Jaina sites of north India usually contain the figures of Dharaṇendra and Padmāvatī, either standing respectively at right and left flanks with snake canopy or seated near Jina's throne ends. Padmāvatī invariably holds a long parasol kept above the head of Jina, while Dharaṇendra is shown either with folded hands or as bearing a fly-whisk. The images from north India in some examples (Khajuraho, Deogadh) show the figures of Dharaṇendra and Padmāvatī both at the throne ends as well as on two sides of the *mūlanāyaka*. Thus two sets of Dharaṇendra-Padmāvatī figures are carved in some Pārśvanātha images.

The images belonging to Gupta and post-Gupta

period reveal serenity and elegance and are mainly found from Mathura, Nachna (Panna, M.P., now in Tulasī Museum Ramavana, Satna, Pl. 126), Udaigiri (cave 20), Akota, Badami and Aihole (Pl. 153). It appears that from 6th-7th century A.D. onwards Pārśvanātha alongwith seven-hooded snake canopy was also provided with figures of Yakṣa and Yakṣī.

North India

The early medieval images in north India are found mainly from Osian, Vimalavasahī, Lūnavasahī, Kumbharia, Śatruñjaya, Gīrnar and Ranakpur of Śvetāmbara affiliation and Mathura, Deogadh (about 30 figures, 9th - 11th centuries A.D.), Khajuraho (11 figures, 10th-12th centuries A.D.), Khandagiri, Gwalior and many other places of Digambara affiliation (Pls. 155-156). In some of the examples from Osian and Vimalavasahī (*devakulikā* No. 4, A.D. 1188) the Yakṣa and Yakṣī are traditional ones. In case of Vimalavasahī the four-armed Yakṣa with the canopy of snake-hoods and tortoise mount is elephant-headed in concurrence with Śvetāmbara text *Nirvāṇakalikā* (18.23). The Yakṣa bears snake, snake, purse and a pot filled with sweet balls (*modaka pātra*), suggestive of the impact of Gaṇeśa. The four-armed Yakṣī Padmāvatī with three-hooded snake canopy rides on *kukkuṭa-sarpa* and carries lotus, noose, goad and fruit in her hands as envisaged by *Triṣaṣṭīśalākāpuruṣacaritra* (9.3.364-65).

A unique circular stone plaque facing the southern *maṇḍapa* of Dharaṇa Vihāra (*Sarvatobhadra Ādinātha Jinālaya*, A.D. 1439) at Ranakapur (Pali, Rajasthan) depicts Sahasraphaṇā Pārśvanātha in the *kāyotsarga-mudrā* with *dhotī* (Pl. 163). What is remarkable is the artistic rendering of thousand-hooded snake canopy forming a beautiful umbrella. The tail of the beautifully delineated flanking fly-whisk bearing *nāgīs* alongwith numerous *nāgī* figures with garlands (for worshipping Jina) all around forms a marvellous interlocking circular pattern of rare artistic excellence and dexterity. The presence of two flanking female figures with ornaments by the side of Pārśvanātha in *kāyotsarga* is enigmatic and also inexplicable at the moment.

At Digambara Jaina sites like Khajuraho and Deogadh, Pārśvanātha with seven-hooded snake canopy is mostly standing with the figures of Dharaṇendra and Padmāvatī with snake canopy. Dharaṇendra is shown with folded hands while Padmāvatī is having a long parasol, the top of which is shown above the snake hoods of Pārśvanātha. In such cases Dharaṇendra is present both as a snake with seven hoods shown over the head of Jina and also as a devotee Yakṣa with folded hands. Surprisingly in few instances at Deogadh, Khajuraho and some other Digambara Jaina sites, in addition to above figures we also come across the figures of two-armed Dharaṇendra and Padmāvatī at throne ends.

South India

A standing figure of Pārśvanātha with seven-headed snake canopy is carved on a boulder at Tirakkol (North Arcot, Tamil Nadu, Pallava, 8th - 9th century A.D.) (Pl. 157). The animated rendering of bowing Dharaṇendra with folded hands and Padmāvatī with long parasol and also the figure of hovering Kamaṭha at right top with big rock to dissuade Pārśvanātha from penance are highly impressive. The rock-cut carvings at Karaikoyil and Melsittamur (Tamil Nadu, c. 8th-9th century A.D.) include a group of two majestic panels side by side, one represents Pārśvanātha (with seven-hooded snake canopy and the figures of Dharaṇendra - Padmāvatī and Kamaṭha) while the other shows Bāhubalī (with entwining creepers and Vidyadharīs). Such juxtaposed composition of Pārśvanātha and Bāhubalī was much favoured in south India, apparently because of the rigorous *tapas* of the two. Jaina caves at Badami, Aihole and Ellora have yielded such examples.

Close to the Śiva temple at Kalugumalai (Pāṇḍya period, Tamil Nadu, c. 8th - 9th century A.D.) is a large rock carved with figure of Pārśvanātha (in *kāyotsarga*) engrossed in *tapas*. The sublimity of spirituality is expressed through the face, proportionate body and innovative composition. Pārśvanātha is joined by Dharaṇendra and Padmāvatī, who stand in devotional mood. The flexions of these figures are indeed so charming that they add to the rhythmic arrangement of

the whole composition. The panel of standing Pārśvanātha with snake-hoods over his head is a gem of early Pāṇḍya art. The artist even in a constrained scope of figure like that of a sky-clad Jina has succeeded in presenting it in exquisite proportions and grace, even in the rigid posture of *kayotsarga*. Instead of merely arranging the snake coils behind Pārśvanātha and the hoods over his head, it is shown in theri-anthropomorphic form as Nāgarāja, a princely figure with his own hoods over the head canoping the Jina, a magnificent conception indeed. To the right above is Kamaṭha with a large boulder lifted over his head to disturb the Jina. Dharaṇendra bows and Padmāvatī gracefully holds up the parasol.

Another image from Godapuram (Kerala, 10th century, in Trichur Museum) is a rare sculpture illustrating Pārśvanātha standing in stately elegance. The figure is characterised by a rare simplicity and grace. A few places in Kerala like Chitalar and Kanyakumari have yielded prominent rock-cut carvings of 9th century A.D. which exhibit Pārśvanātha with Dharaṇendra and Padmāvatī.

Two graceful stone images of Pārśvanātha (with seven-hooded snake canopy) standing as sky-clad in *kāyotsarga-mudrā*, belonging to 11th-12th century A.D., are found from Penukonda and Pattankudi (both in Karnataka), the latter one is provided with the figures of four-armed Yakṣa and Yakṣī also (Pls. 160, 161). The *aṣṭaprātihāryas* (including *trichatra*) are however not carved.

A good number of Pārśvanātha images (more than 25) both in stone and metal, are preserved in the Victoria and Albert and British Museums of London. A stone image of seated Pārśvanātha in the British Museum from Karnataka (11th-12th century A.D.) is a rare example showing the figures of Dharaṇendra Yakṣa and Padmāvatī Yakṣī riding respectively on an elephant and *kukkuṭa-sarpa* and holding lotus and fruit. In another example of 11th century, hailing again from Karnataka, Pārśvanātha is provided with Yakṣī riding a crocodile which is suggestive of the varying regional traditions.

One of the most exquisitely carved Śvetāmbara metal figures of Pārśvanātha from Western India is in the British Museum (Acc. No. 1974.4-11.1). It is datable to A.D. 1050 (Pl. 162). Pārśvanātha sitting under seven-hooded snake canopy is flanked by two standing Jina figures wearing *dhotī*. Besides the *aṣṭaprātihāryas*, two deers flanking the *dharmacakra* and eight planets (in place of nine), the figures of Kubera and Ambikā as Yakṣa and Yakṣī are also carved. Another beautiful example is in the Los Angeles County Museum of Art. The metal figure in addition has the standing figures of Apraticakrā and Vairotyā Vidyādevīs on two flanks. The representation of these two Vidyādevīs with Pārśvanātha is found also at Osian. It may be remembered that in later texts Pārśvanātha is said to have the command over all the Tantric goddesses (Vidyās).

Of the two important stone sculptures (12th century A.D.) in the Victoria and Albert Museum [Acc. Nos. 31 (IS), 937 (IS)], coming as they do from Gulbarga (Karnataka), one is particularly interesting because of the pedestal inscription as well as the figures of four-armed Dharaṇendra and Padmāvatī bearing goad and noose in two hands. The pedestal inscription of this graceful figure of Pārśvanātha in *kāyotsarga-mudrā* records the carving of this image for the Pārśvanātha temple.

Ellora : In Ellora (caves 30-34, c. 9th century A.D.), Pārśvanātha is represented by over 31 figures, this being the highest figure of Pārśvanātha at any single Jaina site (Pl. 154). Of the 31 rock-cut figures with beautiful composition and body, nine show Pārśvanātha in *dhyāna-mudrā*, while the remaining ones are in the *kāyotsarga-mudrā*. They show almost identical features with certain peculiarities. The placement of the figures of Pārśvanātha mostly facing Bāhubalī (in the corresponding position on the opposite wall) may have some underlying meaning. Such a placement may have been actuated by the commonality of the fact of rigorous austerities in both the cases.

Pārśvanātha at Ellora, when seated, is usually accompanied by a triple parasol, fly-whisk bearing

attendants, lion-throne, the hovering Māladhra angels and the drum-beater suggestive of some of the *aṣṭamahāprātihāryas*, invariable features of the *arhat* images. On the contrary, the images in the *kāyotsarga-mudrā* show no *prātihārya* with Pārśvanātha. This may be suggestive of the fact that Pārśvanātha had yet not attained Jinahood. The seated figure of Pārśvanātha in one case is surprisingly joined by the figures of Sarvāhṇa Yakṣa and Ambikā Yakṣī. The rendering of Sarvāhṇa and Ambikā in the present instance reminds us of their invariable renderings with Pārśvanātha at the Śvetāmbara Jaina sites of western India.

Pārśvanātha figures at Ellora, seated or standing, have invariably been provided with seven-hooded snake canopy. The largest number of figures (12 figures) are carved in cave 32. In caves 30, 31, 33 and 34 there are five, two, ten and two figures respectively.

The Pārśvanātha images from Ellora are specially significant for elaborate rendering (in the *parikara*), of the *upsargas* or tirade of tormentations inflicted on Pārśvanātha by the evil spirit Śambara (or Meghamālī). The earliest example showing the *upsargas* of Pārśvanātha are found at Badami and Aihole (c.A.D. 600) wherein the figures of Śambara is shown attacking Pārśvanātha with a boulder or with some weapon. However, Padmāvatī, in both the instances, holds a long obliquely held parasol and is joined by the figure of Dharanendra, both standing on the right flank of Pārśvanātha. Close to the figure of Pārśvanātha with five-hooded snake canopy sits on the left a figure of Śambara bowing in humility with folded hands. The most elaborate representations of such scenes of onslaught of Śambara to dissuade Pārśvanātha from his *tapas* are met with at Ellora. Barring a few examples known from Mālādevī temple at Gyaraspur (Vidisha, M.P., 8th century A.D.), Indian Museum, Kolkata (provenance probably Bihar, c. 7th century A.D.) and Humea (Pārśvanātha Basti, Shimoga, Karnataka – two examples, 11th-12th century, Pl. 158), such elaborate representations are rarely encountered. In the rendering

of the *upsarga* at Ellora we find three, four, five, six, seven or eight figures of Śambara, each one engaged in the act of causing different inflictions to Pārśvanātha. In about twenty images, all standing in the *kāyotsarga-mudrā*, the *upasarga* scenes are carved; this is the highest number for such images at a site. Surprisingly, the Pārśvanātha images belonging to the Śvetāmbara tradition do not show any of the *upsargas*. Instead, in the ceilings of the Śāntinātha and Mahāvīra temples at Kumbharia (11th century A.D.), we come across the detailed renderings pertaining to the enmities of Kamaṭha (Meghamālī or Śambara) and Marubhūti (Pārśvanātha in previous existence). The ceilings of these temples also contain the detailed renderings of the five principal events from the life of Pārśvanātha.

The earliest literary reference to the *upsargas* of Pārśvanātha is found in the *Pārśvābhyudaya-kāvya* (4.45-48) of Jinasena (before A.D. 784) wherein only two *upsargas* posed by the devil Kamaṭha are described; they are the *apsarases* or the beautiful damsels and the hurling of huge boulders at Pārśvanātha. Another work, the *Uttarapurāṇa* (73.136.40) of Guṇabhadra (c. mid 9th century A.D.) deals with the life of Pārśvanātha in detail; but that pertains mainly to the enmity of Marubhūti and Kamaṭha in their previous existences. As to the *upsargas* of Śambara during the course of *tapas* of Pārśvanātha, it merely mentions that the devil Śambara had caused different *upsargas* continuously for seven days.

The detailed account of the different *upasargas* of Śambara (or Meghamālī) to Pārśvanātha is found perhaps for the first time in the *Pāṣaṇāhacariu* (A.D. 1077, 14.4-30) of Padmakīrti and *Triṣaṣṭīśalākāpuruṣacaritra* which furnish how Śambara himself took different forms and used fatal weapons such as thunderbolt, arrow, spear, *mudgara*, axe, etc. to shake Pārśvanātha from his *tapas*. He also made abortive attempts through ferocious animals, namely *Śārdūla*-tiger, lion, monkey, dog, bear, snake, boar, buffalo, elephant, ox etc. to dissuade Pārśvanātha. He also caused *upsargas* by the horrendous

goblins such as *vaitāla*-monster, *piśāca*-demon, *dākīnī* and by *grahas* (obscuring planets), snakes, eagles, Kumbhāṇḍa monster with their terrifying cries to frighten Pārśvanātha. An *upsarga* by bewitching *apsarases* was also created to lure away Pārśvanātha from his trance. After failing in his efforts to shake Pārśvanātha, Śambara next caused non-stop rains. When the rain water crossed the shoulder of Pārśvanātha, Dharaṇendra came to his rescue along with *nāga* ladies. Dharaṇendra next raised his seven hoods over the head of Pārśvanātha for providing full cover and rested Jina's feet in the lap. As usual, Padmāvatī raised a parasol over the snake-hoods of Dharaṇendra. Śambara, annoyed to find his efforts going futile, consequently attacked even *nāgarāja* Dharaṇendra with the weapon such as thunderbolt, *vajradanḍa*, and mountain boulders, in which too he failed. Filled, then, with remorse Śambara bowed to Pārśvanātha asking for forgiveness. (This story at once reminds us of the identical story of the attack of Māra on Buddha).

The details of *upsargas* in the figures of Pārśvanātha from Ellora almost fully correspond with the details in the *Pāśanāhacariu*. The compositional scheme in Pārśvanātha images from Ellora is superb. The slender and motionless figures of Pārśvanātha at Ellora show tranquillity and weightlessness. The face of the *mūlanāyaka* is always calm and benign with a smile to suggest that unshaken by the *upsargas*, he remained in deep trance and meditation. The body of Padmāvatī, though slim and tenderly flexioned, is slightly fleshy with bewitching feminine beauty. The figures of Śambara in its different emanations show different modellings, sometimes fleshy and bulky and sometimes dwarfish and ugly looking. The physical and facial features of the figures of hostile Śambara are always terrifying.

MAHĀVĪRA OR VARDHAMĀNA (24th Jina)

Mahāvīra, also known as Vardhamāna (c. 599-527 B.C.) was a senior contemporary of Gautam Buddha. The cognizance of Mahāvīra is lion while the Yakṣa

and Yakṣī associated with him are Mātāṅga and Siddhāyikā or Siddhāyini. Both the Śvetāmbara and Digambara texts refer to various *upsargas* which were caused by the Saṅgam Deva and evil spirits like Śūlapāṇi Yakṣa during the course of the *tapas* of Mahāvīra.

The earliest-known figures of Mahāvīra, found from Kaṅkālī Tīlā, Mathura, are datable to Kuṣāṇa period. About seven figures of Kuṣāṇa period (1st to 2nd century A.D.), mostly seated, are preserved in State Museum, Lucknow (Acc. Nos. J.2, J.14, J.16, J.22, J.31, J.53, J.66) (Pl. 120). These figures are identified only on the basis of the pedestal inscriptions which in six examples refer to 'Vardhamāna' while in one case (J. 2) the name in the inscription is 'Arhat Mahāvīra'. The inscription dated in A.D. 242 indicates that the image of Arhat Mahāvīra was set up in the temple of Arhats. It was only during the Gupta period towards the close of sixth century A.D. that the lion cognizance was carved with Mahāvīra, the example of which is procured from Varanasi. The above image is now in Bharat Kala Bhavana, Varanasi (Acc. No. 161). The image in its plasticity exhibits serenity, elegance and animation of Gupta art. The body contours reveal vegetative rhythm. The image exemplifies an admirable synthesis between the external form and the inner strength with the result that the figure exudes spirituality. Mahāvīra absorbed in deep meditation is seated without *trichatra* on a throne decorated with *Viśvapadma*. Mahāvīra absorbed in deep meditation has weightless slim body and plane but graceful halo. The two lions flanking the *dharma-cakra* are suggestive of the cognizance of Mahāvīra. The extremities of the throne are occupied by diminutive figures of two seated Jinas in place of usual lions supporting the throne (*śirṃhāsana*). It may be noted that the image bears testimony to the prevalence of the convention of showing the cognizances of the Jinas in pairs on two sides of the wheel, the earliest instance of which is found at Rajgir. During the 5th - 6th century A.D., another interesting form of Mahāvīra image as

Jivantasvāmī began to appear, the earliest examples of which are known from Akota (Gujarat).

Two 7th century examples of Mahāvīra images standing as sky-clad in the *kāyotsarga-mudrā* are found from Dhank. The Yakṣa-Yakṣī with Mahāvīra were carved only in 9th-10th century A.D., the examples of which are found mainly from Deogadh, Gyaspur, Khajuraho, Kumbharia and Ellora. Usually the Yakṣa-Yakṣī do not correspond with textual prescriptions. They are carved on the basis of some regional traditions.

A relief sculpture of Mahāvīra, flanked by *cāmaradharas*, could be seen in the sanctum of Jaina cave of Aihole. The pedestal shows three lion figures, two at the throne ends which suggest *śirṃhāsana* while the central lion figure represents the cognizance. In western India several figures (c. 10th-15th centuries A.D.) are found from Katra, Akota, Osian, Bharatpur, (Rajasthan), Kumbharia (Neminātha and Pārśvanātha temples), Delvada, and Śatruñjaya. These figures with lion cognizance and sometimes with the name inscribed in the inscription show Sarvānubhūti and Ambikā as Yakṣa and Yakṣī.

An interesting, rather rare, stone image of A.D. 1166 from Ashavakhara shows Mahāvīra seated on a simple pedestal with lion cognizance. In the centre of the pedestal a two-armed goddess showing *abhaya-mudrā* and *kalaśa* is carved. At right extremity is a nude standing figure of *Kṣetrapāla* holding a mace and a chain to which his dog mount is fastened. The presence of the two-armed Gomukha Yakṣa, Padmāvatī Yakṣī, having three-hooded snake canopy and Cakreśvarī Yakṣī riding a *garuḍa* is indeed interesting. It is surprising to find with Mahāvīra the figures of the Yakṣa and Yakṣīs associated with Rṣabhanātha and Pārśvanātha Jinas. The image probably represents the composite image of Mahāvīra wherein the figures of Yakṣa and Yakṣīs suggest the presence of Rṣabhanātha and Pārśvanātha.

Deogadh has yielded about nine images (10th-12th centuries A.D.) which all show lion cognizance and

Yakṣa-Yakṣī figures. In one example of temple No. 11 (1048 A.D.), the four-armed Yakṣa and two-armed Yakṣī are carved. The Yakṣī with a child is provided also with snake canopy which suggests the features of both Ambikā and Padmāvatī. Khajuraho also has yielded nine images (10th-12th centuries A.D.) (Pl. 165). In eight examples Mahāvīra is seated in *dhyāna-mudrā* with lion cognizance. The Yakṣa and Yakṣī in all the cases are either two or four-armed and they at times are also provided with lion mount. In one case the Yakṣī holds manuscript which is in accordance with the textual prescription. The images from Deogadh and Khajuraho exhibit the medieval features with complicated *parikara*.

Two examples of 8th century A.D. are preserved in Son Bhandar cave (Rajgir) while the other examples are obtained from Aluara, Charampa and Khandagiri. In case of Bārabhujī cave the Yakṣī with Mahāvīra is twenty-armed.

Mahāvīra on the basis of the sculptures appears to have been popular both in north and south India. In north his popularity comes next to Rṣabhanātha and Pārśvanātha while in south India he was next to Pārśvanātha only. A good number of temples of Mahāvīra were also erected.

In south India several sculptures and rock-cut figures of Mahāvīra with lion cognizance (carved in the centre of *śirṃhāsana*) have been found. These figures datable from about 8th to 15th century A.D. are found mainly from Badami (Pl. 166). Vallimalai (Chittoor, A.P., 9th - 10th century A.D.), Kalugumalai (Tamil Nadu), Kilakuyilkudi (Madurai), Tirumalai (North Arcot, Tamil Nadu, 11th century A.D.), Ellora (caves 30 to 34 with Sarvānubhūti Yakṣa and Ambikā Yakṣī) and Śravaṇabelāgola (c. 12th century A.D., Pl. 167).

The Kilakuyilkudi figure is a magnificent rock-cut Mahāvīra image seated with a flaming halo, charming fly-whisk bearers and Vidyādhara fluttering in great devotion (almost touching the triple umbrella). The carving is aesthetically of a high order and it should

be assigned to the 9th century A.D.

In a ceiling of the Pañcakūṭa Bastī at Kambadahalli (Mandya, Karnataka) there is an elaborately carved sculpture of Mahāvīra sitting in *dhyāna-mudrā* with the figures of two-armed Sarvānubhūti Yakṣa and Ambikā Yakṣī on the right and left sides of the *śimhāsana*. The whole relief is in the centre of the ceiling and on all the sides of this relief are carved figures of the eight Dīkṣāpālas in separate compartments. The whole ceiling panel dates from c. 10th century A.D.

An image of 12th century A.D. from Karnataka is preserved in the Mañjusha Museum, Dharmasthala which shows Mahāvīra as standing sky-clad in the *kāyotsarga-mudrā* with the figures of four-armed Yakṣa and Yakṣī holding lotus, fruit, goad and noose.

During the Kuṣaṇa period (Kāṅkālī Tīlā, Mathura, 1st century A.D.) an episode from the life of Mahāvīra showing the transfer of embryo of Mahāvīra from the womb of Devānandā to the womb of Triśalā (*garbhāpaharaṇa*) by Harinaigameśi Deva, commander of the divine infantry, was also depicted on a relief panel (Pl. 168). This particular episode is found in Śvetāmbara texts only. The Digambara Jinas do not accept its veracity. This narrative panel, now preserved in the State Museum, Lucknow (Acc. No. J. 626), represents an important development in respect of the rendering of life episode (Pl. 168). The Mahāvīra and Śāntinātha temples (11th century A.D.) of Kumbharia show detailed representations from the life of Mahāvīra which mainly include his previous existences, the five auspicious events of his life and the episode of Candanabālā (Pl. 170). There are detailed renderings of the suffering inflicted on Mahāvīra by Śūlapāṇi Yakṣa, Saṅgamadeva, and the snake Chaṇḍa-Kauśika. Labelled as Mahāvīra *upāsarga* these panels depict the physical pain and mental anguish caused to Mahāvīra during the course of his penance, and his steadfastness in the face of extreme provocation (Pl. 170). The deeply-cut and skillfully modelled figures capture the movements of the figures in a realistic and animated

manner. The figures even in groups retain their individuality both in action and expression. Through these panels the Jaina values of austerity, detachment and non-violence are reflected.

DVITĪRTHĪ AND TRITĪRTHĪ JINA IMAGES

The images which represent two or three different Jinas together are known respectively as *Dvitīrthī* and *Tritīrthī* Jina image. However, reference to *Dvitīrthī* or likewise *Tritīrthī* Jina images are not found in the Jaina texts. Therefore it appears that these were innovations on the part of the artists and the Ācāryas. It was perhaps intended to introduce the concept of composite images in Jainism since these figures represent two or three different Jinas together and with usual *aṣṭaprātihāryas* and Yakṣa-Yakṣī figures to put them at par. It may be mentioned here in passing that the Hariharapitāmaha images (8th to 12th century A.D.) from Ellora, Khajuraho, Abaneri and Thanjavur (Bṛhadiśvara temple) likewise depict the Brahmanical trinity (Brahmā, Viṣṇu and Śiva) together with traditional attributes and mounts on one single pedestal. The *Dvitīrthī* and *Tritīrthī* Jina images which were carved from about 9th century A.D. are found mostly in north India. However, another type of composite images in Jaina art were carved at Son Bhandar and Vaibhargir (Ragjir, Bihar, 6th-11th centuries A.D.) wherein Supārśvanātha or Parśvanātha Jinas having respectively five or seven-hooded snake canopy overhead are provided with elephant, conch and lion cognizances on the pedestals to depict the composite images of Pārśvanātha-Ajitanātha. Supārśvanātha - Neminātha and Pārśvanātha-Mahāvīra. One image of Rṣabhanātha (8th century A.D.) from Kāṅkālī Tīlā, Mathura (now in State Museum, Lucknow, J. 78), depicts the Jina with bull cognizance but with the figures of Kubera and Ambika as Yakṣa-Yakṣī and the figures of Balarāma and Kṛṣṇa carved in the *parikara* to suggest the presence of Neminātha also. Hence it is the composite image of Rṣabhanātha and Neminātha.

The *Dvitīrthī* Jina images are found mainly from

Digambara Jaina sites at Deogadh, Khajuraho, Chandpur, Siron Khurd and Khandagiri. The maximum number of *Dvitīrthī* Jina images are procured from Deogadh and Khajuraho which are mostly shown as standing in the *kāyotsarga-mudrā*. Surprisingly, sometimes two figures of the selfsame Jinas like Rṣabhanātha, Supārśvanātha, Pārśvanātha are also carved. The purpose of such images is however not known. In most of the cases two different Jinas are represented along with usual fly-whisk bearing attendants, hovering Mālādharas, lion-throne, *trichatra*, nimbus, drumbeater and other *prātihāryas*. The *dharmacakra* on the pedestal with the worshippers and the respective cognizances are also shown from about 11th century A.D. The Yakṣa-Yakṣī figures are also carved. One of the most exquisitely carved *Dvitīrthī* Jina image from Khandagiri is now preserved in the British Museum, London (Acc. No. 1872.7-1.99), which depicts the elegantly standing figures of Rṣabhanātha and Mahāvīra Jinas with bull and lion cognizances carved on the pedestal (Pl. 215). The beautiful *jaṭamukuta* of Rṣabhanātha (shown in the manner of Śiva images) is artistic. The example from Aluara (Manbhūm, now in Patna Museum, Acc. No. 10682, 11th century A.D.) also represents Rṣabhanātha and Mahāvīra with usual cognizances.

Khajuraho has yielded nine images (10th - 12th centuries A.D.) which usually do not show the cognizance. However, Deogadh surpasses all other sites where about fifty *Dvitīrthī* images are found (9th to 12th century A.D.). The Deogadh *Dvitīrthī* images represent Ajitanātha - Sambhavanātha (Temple No. 3), Abhinandana - Sumatinātha (Temple No. 4), Śātinātha-Supārśvanātha (Temple No. 12, enclosure wall), Rṣabhanātha - Mahāvīra (Temple No. 12, enclosure wall) and Supārśvanātha - Pārśvanātha (Temple No. 8) with the respective cognizances. Sometimes the Yakṣa-Yakṣī figures are also carved which in cases of Rṣabhanātha and Pārśvanātha are traditional ones.

The *Tritīrthī* images were carved only at the Digambara Jaina sites at Deogadh and Khajuraho.

These images, belonging to 10th and 12th century A.D., represent three Jinas standing as sky-clad in the *kāyotsarga-mudrā* along with usual *aṣṭaprātihāryas*. Khajuraho has yielded only one *Tritīrthī* image (temple 8th-11th centuries A.D.) which represents last three Jinas Neminātha, Pārśvanātha and Mahāvīra. Deogadh has produced about 20 images, of which three examples show the standing figures also of Sarasvatī, Bāhubalī and Bharata Muni (Temple Nos. 1 and 2) along with three Jina figures which indeed was an innovation to present Sarasvatī, Bāhubalī and Bharata Muni with the same honourable position as enjoyed by the Jinas. Of all other examples, one important example carved on the enclosure wall of Temple No. 12 (10th century A.D.) represents Neminātha, Pārśvanātha (with seven-headed snake canopy) and Mahāvīra with conch, snake and lion cognizances respectively. However, the names of Neminātha and Mahāvīra are also given in the pedestal inscriptions. One other example depicts Ajitanātha, Sambhavanātha and Abhinandana (Temple No. 1)

JINA-CAUMUKHĪ OR PRATIMĀ-SARVATOBHADRIKĀ

The four-fold Jina image, known as Jina *Caumukha* (or *Caumukhī*) or *Pratimā-Sarvatobhadrikā*, is one of the earliest and most favourite manifestations of Jina images. The term *Pratimā-Sarvatobhadrikā* signifies that the image is auspicious on all the sides. The carving of Jina *Caumukhī*, showing four Jina figures either seated or standing, started as early as the first century A.D. and its earliest examples are procured from the Kaṅkālī Tīlā, Mathura (Pl. 121). These images remained popular in all the regions in subsequent centuries also. Scholars generally believe that the conception of Jina *Caumukhī* was based on the early conception of Jina Samavasaraṇa and shows an advancement upon it. But this view is not acceptable for the following reasons. The Samavasaraṇa is the congregation hall erected by the gods wherein every Jina delivers his first sermon after attaining *kevalajñāna* (omniscience). It consists of

three tiered circular walls topped by the figure of a seated Jina, facing east. The three images of the selfsame Jina on the remaining sides were installed by the *Vyantara* gods to facilitate the worshippers to see their Master from all the sides. However, none of the early Jaina works refers to the installation of Jina images on the remaining three sides. Its first mention occurs only in the 8th-9th century A.D. Moreover, in the Kuṣāṇa Caumukha sculptures four different Jinas, always standing, are carved on four sides, as against the original conception of Samavasaraṇa showing a seated Jina on the top (east) along with the three other images of selfsame Jina on the remaining sides.

Under the circumstance, it would not be appropriate to conclude that the Jina *Caumukhī* of the Kuṣāṇa period, showing four different Jinas on four sides, bears any influence of the conception of the Samavasaraṇa. It is rather difficult to find any traditional basis of the conception of the Jina *Caumukhī* from the Jaina works. On the other hand, we come across a number of such sculptures in Kuṣāṇa and even early Indian art which might have inspired the Jainas to carve Jina *Caumukhī*. It is not impossible that multi-faced *Śiva-līṅgas* and Yakṣa figures had some bearing upon the conception of Jina *Caumukhī*. The conception of *Svastika* and the Sarnath and Sanchi Aśokan lion-capitals could be another possible source of inspiration in this regard.

We may divide the Jina *Caumukhī* images into two groups. The first group consists of the images in which the figures of the same Jina are carved on the four sides. In the second group, the figures refer to four different Jinas. The earliest Jina *Caumukhī* figures are of the second group which hail from Mathura and belong to Kuṣāṇa period, whereas the figures of the first group were carved in seventh-eighth century A.D. onwards. The figures of the first group are comparatively meagre in number and generally do not show the cognizances of the Jinas. The *Caumukhī* figures of the second group in most of the cases show the cognizances of only two, generally those of Rṣabhanātha and Pārśvanātha, of the four Jinas (Pl. 216). It is indeed

surprising that even at a later stage when the cognizances of all the Jinas were evolved, the rendering of the cognizances remained confined only to the figures of Rṣabhanātha and Pārśvanātha. This might be explained as the continuation of the earlier tradition of the Kuṣāṇa Jina *Caumukhī* images from Mathura wherein only these two Jinas are identifiable on account of falling hair-locks and seven-hooded snake canopy. In some instances from the Digambara sites, spread over in Uttar Pradesh, M.P., Bihar and Bengal, the cognizances of some other Jinas are also represented; they are Ajitanātha, Sambhavanātha, Supārśvanātha, Neminātha, Śāntinātha and Mahāvīra. One of such examples, datable to c. eighth century A.D., shows the standing figures of Rṣabhanātha, Ajitanātha, Sambhavanātha and Abhinandana, the first four Jinas of the present *avasarpīṇī*, on the four sides. The Jinas are provided with their respective cognizances, namely bull, elephant, horse and monkey. The beautiful Jina *Caumukhī* now preserved in the Archaeological Museum, Nalanda, was originally procured from the Vaibharagiri (Rajgir, Bihar). In some of the examples (10th - 12th centuries A.D.) from Deogadh and Vimalavasahī, we also find the representation of the Yakṣa-Yakṣī figures.

A few examples are found from south India also. An example from Lakṣmeśvara temple, Dharwar (12th century A.D.), depicts four standing Jinas on four sides alongwith a number of seated and standing (sky-clad) Jinas on all the sides (Pl. 217). However, another example with Yakṣa-Yakṣī figures is found from Stavanidhi (Belgaum, Karnataka, 12th century A.D.).

From about 9th century A.D., the concept of *Pratīmā-Sarvatobhadrikā* or *Caumukhī* Jina image developed further into the concept of *Sarvatobhadra* or *Caturmukha Jinālaya* (Jina temple) showing four-seated or standing figures of the selfsame Jina or four different Jinas on four sides. The earliest example of *Caturmukha Jinālaya* is known from Paharpur (Bangladesh, 9th century A.D.). A number of examples of Jina *Caumukhī* in the form of *Devakulikā* (small shrine) are found from

Deogadh, Khajuraho, Pakbira (Purulia, Bangla Desh, 11th century A.D.) and Ahar (Tikamgarh, M.P. 11th century A.D., Dhubela Museum, Acc. No. 32, Pl. 216). The example from Pakbira depicts R̥ṣabhanātha, Śāntinātha, Kunthunātha and Mahāvīra standing in *kāyotsarga* with respective cognizances. Subsequent and more developed example of *Caturmukha Jinālaya* from Guna (Indore, M.P., 11th century A.D.) has highly ornate doorways on four sides (Pl. 218). It enshrines four seated figures of the selfsame Jina (unidentified) with usual *prātihāryas* and Yakṣa-Yakṣī figures. A number of small figures of Jinas, Ācāryas and Parents of Jinas are also carved. Ashutosh Museum, Kolkata, also has a stone *Caturmukha* shrine procured from Dewalia (Burdwan, W.B.) which contains the standing figures of four different Jinas (R̥ṣabhanātha, Candraprabha, Pārśvanātha and Mahāvīra) with their cognizances on four sides. The huge *Caturmukha* Jina temples were also built at Delvada (Khartara-vasahī) and Ranakpur (*Caturmukha Jinālaya* of Ādinātha) in Rajasthan during 14th-15th century A.D.

JINA CATURVIMŚATIKĀ OR CATURVIMŚATĪ JINA-PAṬṬA

Jina *Caturvimśatikā* or Jina *Cauvīsī* represents an image with 24 Jinas carved together. Of the 24 Jinas, the principal Jina is the Mūlanāyaka who may be R̥ṣabhanātha, Pārśvanātha, Neminātha, Mahāvīra or any other Jina, carved at the centre either in *dhyāna* or *kāyotsarga*-posture, while the figures of all other 23 Jinas are depicted in the *parikara* in diminutive forms. The rendering of such Jina *Cauvīsī* images is found from about 8th-9th century A.D. almost at all the important Jaina sites of north and south India, the most important of such sites being Deogadh, Khajuraho, Delvada and

Kumbharia. One example showing R̥ṣabhanātha as Mūlanāyaka is found from Rayadurg (Anantapur, A.P.)

The second type is found as Jina-*paṭṭas* whereon all the 24 Jinas in identical dimension are carved and hence such slabs are known as *Caturvimśati-Jina-paṭṭa*. Such *paṭṭas*, not so common, were carved from about c. 10th century A.D. Two of such *paṭṭas* are known from Kauśambī (now in Allahabad Museum, Acc. No. 506) and Deogadh (in Sāhū Jaina Museum, Deogadh). The example from Deogadh (11th century A.D.) depicts all the 24 Jinas either as seated or as standing with respective cognizances and the usual *prātihāryas* and the Yakṣa-Yakṣī figures showing *abhaya* or *varada-mudrā* and fruit (or lotus or *kalaśa*) in two hands (Pl. 219). Although the Jina figures are not in traditional order, most of them are easily identifiable on account of cognizances.

Another type is the collective rendering of 24 Jinas on the temple facade (Deogadh, Temple No. 12) or in the caves (Bārabhujī cave). Such instances are found also from south India, the important places being Gingee (South Arcot, Tamil Nadu, 7th-8th century A.D. on boulder), Venur, Śravaṇabelagola and Moodbidri, all in Karnataka).

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CHAPTER IX

YAKṢA-YAKṢĪ OR ŚĀSANADEVATĀ

The Yakṣas and Yakṣīs constituting a class of semi-divine beings of Jaina pantheon are technically known as Śāsanadevatās, guardian deities, of the order who always live close to the Jinas.

Praśāsanāḥ śāsanadevatāśca yā

Jināmścaturvīṃśatimāśritāḥ sadāḥ

Hitāḥ satāmpraticakrayānvitāḥ prayācitāḥ sannihitā bhavantu tāḥ –*Harivaṃśa Purāṇa*, 66.43-44.

They figure in Jaina pantheon as the subsidiary deities. According to the Jaina belief, Indra appoints a Yakṣa and a Yakṣī to serve as attendants upon every Jina. Thus they are mainly the attendant spirits regarded as devotees of the Jinas (*upāsaka-devas*). In Jaina representations they possess varying attributes and mounts. While images of *vītarāgī* Jinas exhibit spiritual grace and beauty, the figures of Yakṣas and Yakṣīs (either with Jinas or in independent examples) exhibit physical and decorative charm and beauty, besides divine grace and powers.

The early Jaina works like *Bhagavatī Sūtra*, *Tattvārtha Sūtra*, *Antagaḍadasāo* and *Paumacariyam* make frequent references to the Yakṣa worship. Of all the Yakṣas, Māṇibhadra and Pūrṇabhadra Yakṣas and Bahuputrīkā Yakṣī appear to have been the favourite ones. It may be noted that the earliest Yakṣa-Yakṣī pair (Sarvānubhūti or Kubera and Ambikā) associated with the Jina was evolved from the ancient concept of Māṇibhadra-Pūrṇabhadra Yakṣas and Bahuputrīkā Yakṣī. The Yakṣa-Yakṣī pair conceived as the Śāsanadevatā makes its first appearance in art in c. 6th century A.D. The earliest instances in which the yakṣa-yakṣī are sometimes represented with the Jinas and sometimes separately, are known from Akota in Gujarat.

The Jaina works from c. 6th to the 9th century A.D. mention only some of the iconographic features of Yakṣarāja (Sarvānubhūti) and Dharaṇendra Yakṣas and

Cakreśvarī, Ambikā and Padmāvatī Yakṣīs. The list of the twenty-four Yakṣas and Yakṣīs was finalized in about 8th-9th century A.D. as found in the *Kaḥāvalī*, *Tiloyapaṇṇatti* (4.934-39) and *Pravacanasāroddhāra* (375-78), while their independent iconographic forms were conceived in c. 10th-12th centuries A.D. as mentioned in the *Nirvāṇakalikā*, *Triṣaṣṭīśalākāpuruṣacaritra*, *Pratiṣṭhāsārasaṅgraha*, *Pratiṣṭhāsāroddhāra*, and many more works (15th-16th century A.D.) like the *Pratiṣṭhātilakam* and *Ācāradinakara*. However, we find much differences between the Śvetāmbara and the Digambara traditions as to the names and other iconographic features of the Yakṣas and Yakṣīs.

The names of Mātāṅga, Yakṣeśvara and Īśvara Yakṣas and Naradattā, Mānavī, Acyutā and some other Yakṣīs occur with more than one Jina in both the traditions. Bhṛkuṭi has been invoked both as Yakṣa and Yakṣī. The names and the iconographic features of the majority of the Yakṣas and Yakṣīs bear the influence of the Brahmanical gods and goddesses. The Jainas seem to have adopted either the names or the distinct iconographic features, sometimes both, in such cases.

The gods and goddesses borrowed from Brāhmaṇa pantheon may be put into three groups. The first group consists of the Yakṣa-Yakṣī pairs made up of minor divinities who are not known to have been related with each other before their adoption in Jainism. The second group comprises the pairs who are related with each other, such as Īśvara and Gaurī, respectively the Yakṣa and Yakṣī of Śreyāṃsanātha, who are none else but Śiva and his Śakti. The third group includes Gomukha and Cakreśvarī, respectively the Yakṣa and Yakṣī of Rṣabhanātha, who are Jaina transformation of Śiva and Vaiṣṇavī, the two principal deities of Śaiva and Vaiṣṇava sects.

The earliest Yakṣa-Yakṣī carved in Jaina sculpture was Sarvānubhūti and Ambikā. Next come the figures of Dharaṇendra and Padmāvatī, the Yakṣa-Yakṣī of Pārśvanātha. The other Yakṣas and Yakṣīs were carved in c. 10th century A.D. onwards. In the sculptures from c. 6th to the 9th century A.D. Rṣabhanātha, Śāntinātha, Neminātha, Pārśvanātha, Mahāvīra and some other Jinas are accompanied by the single Yakṣa-Yakṣī pair, Sarvānubhūti and Ambikā. It was only in c. 10th century A.D. onwards that separate Yakṣa-Yakṣī pairs were carved with the above Jinas. In such sculptures, Rṣabhanātha, Neminātha and Pārśvanātha are accompanied respectively by the traditional Yakṣa-Yakṣī pairs, Gomukha - Cakreśvarī, Sarvānubhūti-Ambikā, and Dharaṇendra-Padmāvatī, while the Yakṣas and Yakṣīs accompanying Śāntinātha and Mahāvīra usually do not have traditional features.

One of the earliest instances of the collective representations of 24 Yakṣīs is known from the temple No. 12 at Deogadh (A.D. 862). At Deogadh the idea of associating a Yakṣī with each of the 24 Jinas with different appellations could only be manifested, but their independent iconography was not yet settled, except for Ambikā, the Yakṣī of longer tradition. Several of the Yakṣīs in Deogadh series bear direct influence of the Śvetāmbara Mahāvīdyās whose tradition was certainly older than the Śāsanadevatās. It is important to note that the Yakṣīs are carved in association with Jinas and the names of both are inscribed to facilitate their identification.

It may be underlined here that despite the fact that all the iconographic texts from c. 11th century A.D. onwards treat of the iconographic forms of the 24 Yakṣas and Yakṣīs, the independent forms of only Gomukha-Cakreśvarī (of Rṣabhanātha), Sarvānubhūti or Kubera-Ambikā (of Neminātha) and Dharaṇendra-Padmāvatī (of Pārśvanātha) could be manifested in art. Sometimes Śāsanadevatās of Supārśvanātha, Candraprabha, Śāntinātha and Mahāvīra also exhibit independent iconographic forms. The Yakṣa-Yakṣī

associated with all other Jinas generally show identical features with very few exceptions exhibiting iconographic peculiarities. Sarvānubhūti and Ambikā, the most favoured Yakṣa-Yakṣī pair at the Śvetāmbara Jaina sites, were carved almost with all the Jinas.

The rendering of the Yakṣa-Yakṣī figures with the Jinas became a regular feature after 9th century A.D. It may be noted here that in independent sculptures the depiction of the Yakṣīs was more popular than their male counterparts. We have come across three instances of collective renderings of the 24 Yakṣīs but the representation of the 24 Yakṣas has not been reported from anywhere so far. The fact is suggestive of comparatively favoured position enjoyed by the Yakṣīs taken as embodiment of *Śakti* or power. The instances of collective renderings of 24 Yakṣīs are known from Deogadh (Temple 12), Patiandai temple (Ambikā image) and Bārabhujī cave (Khandagiri, Puri, Orissa, 11th-12th century A.D.; Pl. 200, 201, 202). The Ambikā image procured from Patiandai temple, about six miles from Satna in M.P., is a nonpareil image of Ambikā inasmuch as it contains the tiny figures of other 23 Yakṣīs in the *parikara* alongwith their appellations inscribed below (Pl. 185). It is quite interesting to find their iconographic details as well as the appellations mostly concurring with the *dhyāna-mantras* available in the Digambara texts. The image, fashioned in buff-coloured sandstone, is now on display in the Allahabad Museum (Acc. No. AM 293). The beautiful image is datable to c. 11th century A.D. both on account of style and iconography.

Of the 23 Yakṣīs carved in the *parikara*, the figures of 18 Yakṣīs, in vertical rows, are carved on two flanks of Ambikā while the remaining five are portrayed in a horizontal row at the top of the *parikara*. The Yakṣīs atop the *parikara* are labelled as Vahurūpiṇī, Cāmuṇḍā, Sarasatī, Padumāvatī and Vijayā, while those on the two flanks (from top to bottom) are Jayā, Anantamatī, Vairoṭā, Gaurī, Mahākālī, Kālī, Puṣadadhī and Prajāpatī (on right), and Aparājītā, Mahāmānusi, Anantamatī, Gāndhārī, Manusi, Jālamālinī, Manujā and

Vajrasaṅkalā (*Vajraśṛṅkhala*) (on left).

All the 23 Yakṣīs in the *parikara*, possessing four arms, are carved arbitrarily, instead of being in traditional order. They are all standing in *tribhaṅga* with their respective *vāhanas*. Except for Manujā and Sarasvatī, their names correspond with the list supplied by the Digambara works, namely the *Tiloyapaṇṇatī* of Yati-vṛṣabha, (c. 8th century A.D.), the *Pratiṣṭhāsārasaṃgraha* and the *Pratiṣṭhāsāroddhāra*. However, the name of Anantamatī has been carved twice because of the engraver's mistake. The inscription, however, does not mention the names of Cakreśvarī, Rohiṇī, Manovegā, Mānavī, Ambikā and Siddhāyini Yakṣīs. But the figures of Cakreśvarī, Manovegā (labelled as Manujā), Ambikā and Siddhāyini (labelled as Sarasvatī) could distinctly be identified on account of their iconographic features.

The beautiful figure of four-armed Ambikā, bejewelled in *graiveyaka*, necklaces, girdle (with suspended loops), anklets, bracelets, armlets, and *karaṇḍa-mukūṭa*, stands as she is in *tribhaṅga*. The jewellery of Ambikā are minutely done with fine workmanship, appearing more like a metallic work. The plasticity in body and posture, and its linear movement and proportional body-limbs are magnificent which all make this image a wonderful piece of Indian art. The goddess is provided with stellate cut halo. The small face of the goddess shows benign appearance while the contours and other bodily features give somewhat sensuous flavour. Although all the hands are damaged, yet remnant of the foliage of a mango tree overhead and the rendering of two sons (nude). Priyaṅkara and Śubhaṅkara, alongwith lion mount, make the identification of the goddess with Ambikā doubtless. Of the two sons, Śubhaṅkara on right rides on lion, the *vāhana* of Ambikā, while the other son (Priyaṅkara) stands to her left. The tiny figure of Jina Neminātha with conch *lāñchana* is carved over the head of Ambikā. Besides, the figures of 12 other Jinas, both seated in *dhyāna-mudrā* and standing in *kāyotsarga-mudrā*, are also shown in the *parikara*. The nudity of the Jina

figures and also the iconographic details of the Yakṣīs carved in the *parikara* distinctly reveal that the image belongs to the Digambara sect.

(1) Gomukha Yakṣa and Cakreśvarī Yakṣī of Ṛṣabhanātha. (1st Jina)

(i) **Gomukha Yakṣa** – Both the Śvetāmbara and Digambara traditions conceive Gomukha Yakṣa as four-armed and with bull face. The Śvetāmbara text *Nirvāṇakalikā* (18.1) prescribes elephant as mount and *varada-mudrā*, rosary (in right hands), fruit and noose (in left hands) as attributes, while the Digambara texts, *Pratiṣṭhāsārasaṃgraha* (5.13-14) and *Pratiṣṭhāsāroddhāra* (3.129) envisage *dharmacakra* mark on the forehead of the Yakṣa who rides on a bull. The attributes are the same as prescribed in the Śvetāmbara texts, excepting *paraśu* in place of noose. The south Indian tradition gives almost identical details wherein the mount is always a bull.

The rendering of the figures of Gomukha Yakṣa is found both with Ṛṣabhanātha images as well as in independent examples from about 10th century A.D. However, it is surprising to note that Bihar, Orissa, and Bengal have not yielded independent sculptures of Gomukha Yakṣa, while Uttar Pradesh, Madhya Pradesh, Gujarat and Rajasthan have produced maximum number of independent figures wherein bull-faced Gomukha Yakṣa is usually four-armed. In case of Śvetāmbara figures the *vāhana* is an elephant, while at Digambara sites (Khajuraho) the *vāhana*, though rarely shown, is a bull. The figures from Digambara sites like Khajuraho and Deogadh, as against the available textual prescriptions, show manuscript, mace, lotus and purse which may be taken to be based on some local tradition which is now lost to us. However, in case of *paraśu* these figures correspond to the Digambara tradition.

A marble relief of A.D. 1299 from Ladel (Gujarat—now in Prince of Wales Museum, Mumbai) shows four-armed Gomukha Yakṣa as sitting on an elephant and bearing *varada-mudrā*, goad, noose and fruit. What is important is the rendering of the worshipper couple—

Ratna and his wife, the parents of the donor Māṇikya as per pedestal inscription.

At Śvetāmbara sites like Delvada, Kumbharia and Taranga, the figures correspond with the texts in respect of elephant mount and noose. The other hands show goad and purse which were the principal attributes of Sarvānubhūti Yakṣa. In south India very few figures of Gomukha Yakṣa are found, they are from the later Jaina temple at Aihole and Kannada Research Institute Museum, Dharwar (Karnataka), wherein the four-armed Yakṣa with Rṣabhanātha is never shown as bull-faced and the bull mount is also shown rarely. The *paraśu* is the main attribute in all such examples. The other attributes in south Indian examples are lotus, noose and fruit.

It may be observed that the iconography of Gomukha Yakṣa reveals some distinct bearings of Brahmanical deity Śiva, specially in reference to bull-face, bull mount and *paraśu* like attribute. In one of the examples in Rajputana Museum, Ajmer (Acc. No. 270 – 10th century A.D.), found from Hathma (Badmer, Rajasthan), the four-armed Gomukha Yakṣa, seated in *lalitāsana*, has *dharmacakra* on the forehead (Pl. 172). In addition to *abhaya-mudrā*, *paraśu* and fruit the Yakṣa carries a snake also.

(ii) **Cakreśvarī or Apraticakrā Yakṣī**—Cakreśvarī was one of the four popular most Yakṣīs of Jaina pantheon and her worship was both ancient and widespread. Separate temples dedicated to Cakreśvarī were also built. According to Jinaprabhasūri (*Vividhatīrthakalpa*) a temple of Cakreśvarī was at Ayodhya. The Yakṣī was also invoked in various *tāntrika* rites and she has close affinity with the 5th Jaina Mahāvidyā Apraticakrā (or Cakreśvarī), earlier in Jaina tradition.

In both the traditions, the mount of Cakreśvarī is *garuḍa* (eagle—represented in art mostly in human form with pointed nose and snake around the neck and sometimes also with wings) and her main attribute is disc (*Cakra*) which is prescribed even for more than

one hand. The Śvetāmbara texts conceive Cakreśvarī as eight- and twelve-armed while the Digambara texts provide her four and twelve arms. However, in twelve-armed form the attributes are identical in both the traditions. The *Nirvāṇakalikā* provides *varada-mudrā*, arrow, disc, noose (in right hands) and bow, thunderbolt, disc and goad (in left hands) for eight-armed Apraticakrā (*Nirvāṇakalikā* – 18.1 and *Triṣaṣṭīśalākāpuruṣacaritra* – 1.3. 682-83). The *Pratiṣṭhāsārasaṃgraha* (5.15-16) refers to four-armed Yakṣī as carrying discs in two hands and a fruit and the *varada-mudrā* in the remaining ones. In case of twelve arms the Yakṣī holds discs in eight hands and thunderbolt in two hands, while the remaining two hands show fruit and *varada-mudrā*.

The terrific form of Yakṣī is enunciated in *tāntrika* text *Cakreśvarī Aṣṭakam* which speaks of almost the same set of attributes, but the Yakṣī here is three-eyed with dreadful appearance. She is worshipped for removing the obstacles caused by *dākinis* and other evil spirits, and also for bestowing the prosperity. The south Indian texts visualize Cakreśvarī with *garuḍa-vāhana* and with twelve and sixteen arms. The attributes are more or less the same.

The rendering of Cakreśvarī in art is known from 9th century A.D., the earliest example of which is found on the facade of temple No. 12 (A.D. 862) at Deogadh. All other examples, both independent and with Rṣabhanātha, are datable from 10th century A.D. The maximum number of figures of Cakreśvarī both at Śvetāmbara and Digambara Jaina sites were carved during 10th and 12th century A.D. These figures show a number of varieties in the forms of Cakreśvarī. The fully-developed *parikara* of the images of Cakreśvarī suggests that Cakreśvarī was elevated to the point of a cult goddess, specially in north India. The Digambara Jaina sites, particularly Deogadh and Khajuraho, are very rich whereat Cakreśvarī has been represented as having two to twenty arms with *garuḍa* mount shown in human form. Some of the sculptures from Deogadh (two examples in Sāhū Jaina Museum, Deogadh) not

only show the fly-whisk bearing attendants and hovering Mālādharas with Cakreśvarī but the figures of Padmāvatī Yakṣī and Sarasvatī are also carved in the *parikara*. Aesthetically also the figures are bejewelled, well proportionate and beautiful revealing grace and dignity. This is true of the figures of all other Yakṣis.

In case of Śvetāmabara examples, sometimes it becomes difficult to make difference between the Yakṣī and the Vidyādevī except for the context. Such figures are found mainly at Kumbharia, Delvada and Taranga. Interestingly in the ceiling of Mahavīra temple at Kumbharia, the Yakṣī with *varada-mudrā*, mace, lotus and conch is labelled as Vaiṣṇavī (the consort of Brahmanical god Viṣṇu).

The earliest figure of Cakreśvarī from Deogadh carved with Rṣabhanātha in the group of twenty-four Yakṣis has the label inscription which gives the name Cakreśvarī. The Yakṣī with *garuḍa* mount (in human form) bears discs in all her four hands which was the feature of the Mahāvidyā Apraticakrā. At Deogadh, Khajuraho, Bajrangagarh, Mathura, Khandagiri (Navamuni, and Bārabhuji caves) and Gyaspur, some very peculiar figures were carved. In one of the figures from Mathura (now in Archaeological Museum, Mathura, Acc. No. D. 6, 10th century A.D.), the ten-armed Yakṣī standing in *samabhaṅga* with *garuḍa* mount, carved on the pedestal as a bird, shows discs in all her nine surviving hands (Pl. 173). But mostly, besides the disc (in one or two hands), the Yakṣī carries mace and conch like attributes also to remind us of the impact of Vaiṣṇavī on Jaina Yakṣī Cakreśvarī. Deogadh has produced three 11th century images of twenty-armed Cakreśvarī. The most important and complete figure, now preserved in Sāhū Jaina Museum, Deogadh, depicts the goddess as riding on *garuḍa* shown in human form with four arms (Pl. 174). The Yakṣī holds a bigger disc in two upper most hands while the other hands bear disc, sword, quiver, *mudgara*, disc, mace, rosary, axe,

thunderbolt, bell (with chain), shield, staff, conch, bow, disc, snake, spear and disc. Iconographically, this is one of the most complicated images of Cakreśvarī.

In south India the *garuḍa-vāhana* is shown rarely but the disc is the main attribute, besides conch and mace. The main figures are found from Pudukottai (10th century A.D.), Jinanāthapura (Karnataka), Śravaṇabelagola and Ellora. In case of Ellora (cave 30 – 9th century A.D.), the twelve-armed Cakreśvarī rides on *garuḍa* (in human form) and holds in her six surviving hands lotus, disc, conch, disc, mace and sword.

(2) Mahāyakṣa and Ajitā (or Rohiṇī) Yakṣī of Ajitanātha (2nd Jina)

(i) **Mahāyakṣa**— Both the traditions visualize the four-faced and eight-armed Mahāyakṣa as riding on an elephant. The difference however is noticed only in respect of attributes. The *Nirvāṇakalikā* (18.2) prescribes *varada-mudrā*, *mudgara* (club), rosary, noose (in right hands), and fruit, *abhaya-mudrā*, goad and spear (in left hands), while the Digambara texts (*Pratiṣṭhāsāroddhāra* – 3.130) envisage sword, staff, axe, *varada-mudrā* (in right hands), disc, trident, lotus and goad (in left hands). The south Indian texts give almost the identical details as found in north Indian Digambara texts. However, on the basis of goad, axe and trident the impact of Indra and Śiva could be suggested while the four faces of Yakṣa remind us of Brahmā.

It may be noted that the independent figure of Mahāyakṣa is not known to us and in the images of Ajitanātha from Deogadh and Khajuraho also the two-armed Yakṣa showing *abhaya-mudrā* and fruit (or water-vessel) is not the traditional one.

(ii) **Ajitā or Rohiṇī Yakṣī**— The *Nirvāṇakalikā* (18.2) and the *Triṣaṣṭīśalākāpuruṣacaritra* (2.3.845-46) visualize the four-armed Ajitā as sitting on *lohāsana* (iron seat) and as showing *varada-mudrā* and noose in right hands and goad and fruit in the left ones. The *Pratiṣṭhāsārasaṅgraha* (5.18) on the other hand prescribes

varada-mudrā, *abhaya-mudrā*, conch and disc in the hands. The South Indian tradition, however, speaks of *makara-vāhana* and discs in two upper hands. The lower hands are in *abhaya-mudrā* and *kaṭaka-mudrā*.

The independent figures of Yakṣī are found both at the Śvetāmbara and Digambara Jaina sites. At Delvada, Kumbharia, Taranga and Ghanerav we find the representation of four-armed Yakṣī with goad and noose in upper hands and *varada-mudrā* (or *abhaya-mudrā*) and fruit (or water-vessel) in the lower ones. The Yakṣī riding either on an elephant or sometimes even on a lion is identifiable with Ajitā.

On the other hand we come across five independent images (10th - 12th centuries A.D.) of Rohiṇī at Gyaraspur (Mālādevī temple), Deogadh (the *mānastambhas* in front of temple Nos. 11 and 12) and Khandagiri (Navamuni and Bārabhuji caves). In the beautiful figure carved on the northern basement of Mālādevī temple (10th century A.D.), the twelve-armed Yakṣī sits in *lalitāsana* on *lohāsana* with the head of some animal (probably elephant) underneath. Rohiṇī here carries lotus, thunderbolt, disc, conch, flower and lotus in six of her surviving hands. The eight-armed figure carved on the *mānastambha* (A.D. 1059, in front of temple No. 11) at Deogadh, shows Rohiṇī as seated in *lalitāsana* with cow-mount (*Ācāradīnakara*, 34, p. 176, prescribes cow-mount) and with the attributes— *varada-mudrā*, goad, arrow, disc, noose, bow, spear and fruit (Pl. 175). The exquisitely carved figure is in high flexion. However, in case of four-armed figure from Navamuni cave the mount is an elephant and the distinguishing attributes in hands are thunderbolt, goad and three-pronged object (small *triśūla* like), besides *abhaya-mudrā*. It is interesting to find goddess as having third eye on the forehead which alongwith small *triśūla* like object is suggestive of the impact of Śiva. In case of Bārabhuji cave the twelve-armed Rohiṇī is provided with bull mount and she carries the attributes, namely spear, arrow, sword,

noose, bow, plough, shield and long stalked lotus, besides showing the *varada-mudrā*.

(3) Trimukha Yakṣa and Duritārī (or Prajñapti) Yakṣī of Sambhavanātha (3rd Jina)

(i) **Trimukha Yakṣa**— According to both the traditions Trimukha (three-faced) Yakṣa has three eyes, six arms and peacock mount. The *Nirvāṇakalikā* (18.3) provides *nakula* (mongoose), mace, *abhaya-mudrā* (in right hands), fruit, snake and rosary (in left hands) while the *Pratiṣṭhāsāroddhāra* (3.131) gives staff, trident and small dagger in right and disc, sword and goad in left hands. The south Indian tradition almost follows the *Pratiṣṭhāsāroddhāra*. However, the independent figure of Yakṣa is not found and even in the images of Sambhavanātha from Deogadh and Khajuraho the Yakṣa is not the Trimukha Yakṣa. Instead, either two- or four-armed and one-faced Yakṣa shows mace, manuscript, lotus, fruit (or water-vessel or purse), besides the *varada* (or *abhaya*)-*mudrā* which reveal that his form was never standardized.

(ii) **Duritārī (or Prajñapti) Yakṣī**— Duritārī of Śvetāmbara tradition (*Nirvāṇakalika*, 18.3) is four-armed and she rides a *meṣa* (ram) or even a peacock (or a buffalo). She shows in her hands *varada-mudrā*, rosary, fruit (or snake) and *abhaya-mudrā*. Prajñapti in Digambara texts is conceived as six-armed with unspecified bird mount and as showing *ardhendu* (crescent), axe, fruit, sword, *iḍhī* (or *pīṇḍī*) and *varada-mudrā* (*Pratiṣṭhāsāroddhāra*—3.158 and *Pratiṣṭhātilakam*—7.3, p. 341). In south Indian tradition she rides a goose and holds axe, sword, noose and disc. Her two hands are in *abhaya-mudrā* and *kaṭaka-mudrā*.

In the images of Sambhavanātha (11th-12th century A.D.) the Yakṣī, in case of western Indian Śvetāmbara examples, is *Ambikā*, while in case of north Indian examples, particularly from Khajuraho and Deogadh, the Yakṣī without any distinguishing feature is usually two-armed. However, two figures of Yakṣī in association

with Sambhavanātha is also found from Navamuni and Bārabhuji caves wherein the two-and four-armed Yakṣī shows lotus, rosary and *varada*-or *abhaya-mudrā*. Thus it appears that like the Yakṣa, the traditional form of Yakṣī also was never represented.

(4) Īśvara (or Yakṣeśvara) Yakṣa and Kālikā (or Vajraśṛṅkhalā) Yakṣī of Abhinandana (4th Jina)

(i) **Īśvara (or Yakṣeśvara) Yakṣa**— In both the traditions the four-armed Yakṣa is endowed with elephant *vāhana*. The Śvetāmbara texts (*Nīrvāṇakalīkā* – 18.4 and *Mantrādhīrājakaḷpa* – 3.29) prescribe fruit, rosary, mongoose (*nakula*) and goad, while the Digambara text *Pratiṣṭhāsāroddhāra* – 3.132) gives *sanka-patra* (arrow?) and sword in right and bow and shield in the left hands. The *Aparājitaṭṭhā* however, furnishes the name Caturānana along with *haṁsa* mount and snake, noose, thunderbolt and goad in hands (221.46). The south Indian tradition concurs with the north Indian Digambara tradition. The Yakṣa reveals the impact of both Indra (elephant mount and goad) and Brahmā (appellation Caturānana and *haṁsa vāhana*). The independent image of Yakṣa is not found from anywhere and even in the images of Abhinandana the Yakṣa with *abhaya-mudrā* and water-vessel (or fruit) does not show any distinguishing feature.

(ii) **Kālikā (or Vajraśṛṅkhalā) Yakṣī**— The four-armed Yakṣī, according to Śvetāmbara texts (*Nīrvāṇakalīkā* – 18.4 and *Triṣaṣṭiśalākāpuruṣacaritra* – 3.2.161-62) sits on lotus and shows *varada-mudrā*, noose, snake and goad in her hands. The Digambara text (*Pratiṣṭhāsārasaṁgraha* – 5.22-23) provides *haṁsa* as *vāhana* for Vajraśṛṅkhalā who carries *varada-mudrā*, *nāgapāśa*, rosary and fruit in her hands. The south Indian texts more or less give the same details but with some variation in respect of mount which is sometimes a monkey and possessing the attributes like disc and snake. We are encountered with only three independent figures of Vajraśṛṅkhalā at Deogadh (on wall of temple No. 12) and Navamuni and Bārabhuji caves. Surprisingly

none of the examples corresponds with the textual prescriptions. In case of Deogadh the inscription calls the Yakṣī as Sarasvatī while in case of Navamuni cave the four-armed Yakṣī with monkey mount holds disc, conch and also a baby which to some extent corresponds with south Indian tradition. In case of Bārabhuji cave the eight-armed Yakṣī sits on lotus and holds in her surviving hands a lute (harp), *varada-mudrā* and thunderbolt.

(5) Tumbaru (or Tumbara) Yakṣa and Mahākālī (or Puruṣadattā) Yakṣī of Sumatinātha (5th Jina)

(i) **Tumbaru (or Tumbara) Yakṣa**— In both the traditions the four-armed Tumbaru is provided with *garuḍa* mount. The Śvetāmbara texts (*Nīrvāṇakalīkā* – 18.5) prescribe *varada-mudrā*, spear, snake (or mace) and noose while the Digambara texts speak of snakes in two hands and *varada-mudrā* and fruit for the remaining two hands (*Pratiṣṭhāsārasaṁgraha* – 5.23-24). The south Indian texts sometimes speak of lion mount and sword, shield and thunderbolt as attributes. However, the independent image of the Yakṣa is not found and in the images of Sumatinātha also the two-armed form (with *abhaya-mudrā* and fruit and without mount) is not the traditional one.

(ii) **Mahākālī (or Puruṣadattā) Yakṣī**— Mahākālī of Śvetāmbara tradition sits on lotus and shows *varada-mudrā* and noose in right and fruit and goad in left hands (*Nīrvāṇakalīkā* – 18.5; *Mantrādhīrājakaḷpa* – 3.54). Puruṣadattā in Digambara tradition is visualized as riding an elephant and as carrying disc, thunderbolt and fruit in three hands while one hand is in *varada-mudrā* (*Pratiṣṭhāsārasaṁgraha* – 5.25). The south Indian texts almost give the identical details and one text also refers to dog as her conveyance.

We come across only two such figures from Gyaspur (Mālādevī temple – 10th century A.D.) and Bārabhuji cave which show some distinct features, although not fully corresponding with the injunctions of the available Digambara texts. The four-armed Yakṣī

on Mālādevī temple sits on lotus seat in *lalita*-pose with the figure of elephant mount underneath. The Yakṣī holds sword, disc, shield and conch. The other figure, carved as the Yakṣī of Sumatinātha from Bārābhujī cave, shows ten-armed goddess with *makara vāhana* and as showing *varada-mudrā*, disc, spear and sword in right and noose, shield, plough, *mudgara* and lotus in left hands. In case of Sumatinātha image from Vimala-vasahī the Yakṣī as usual is Ambikā.

(6) Kusuma Yakṣa and Acyutā (or Manovegā) Yakṣī of Padmaprabha (6th Jina)

(i) **Kusuma Yakṣa** — The four-armed Yakṣa, according to both the traditions, rides a deer. The Śvetāmbara texts (*Nirvāṇakalikā*–18.6 and *Ācārādinakara*–34, p. 174), sometimes also speaking of peacock and horse mount, prescribe fruit and *abhaya-mudrā* in right and *nakula* and rosary in left hands. The Digambara texts conceive the Yakṣa both as two- and four-armed with spear, shield, mace and rosary being his chief attributes (*Pratiṣṭhāsāroddhāra*–3.134 and *Aparājitapṛcchā*–221.47). In south Indian texts sometime *vāhana* is bull also but the attributes are more or less the same. No figure of Yakṣa is known to us.

(ii) **Acyutā (or Manovegā) Yakṣī**— The four-armed Acyutā in Śvetāmbara texts is *naravāhanā* who exhibits *varada-mudrā* and *vīṇā* (or noose or arrow) in right and bow and *abhaya-mudrā* in left hands (*Nirvāṇakalikā*– 18.6 and *Triṣaṣṭiśālākāpuruṣacaritra*–3.4.182-83). The Digambara texts (*Pratiṣṭhāsārasaṃgraha*– 5.28 and *Pratiṣṭhāsāroddhāra*–3.161) visualize Manovegā as riding a horse and carrying shield, sword, fruit, besides one hand being in *varada-mudrā*. The south Indian texts also give somewhat identical details, barring deer mount as envisaged by one text.

Four independent sculptures of Manovegā, datable between 9th and 12th century A.D., are procured from Deogadh (Temple No. 12, A.D. 862), Khajuraho, Gyarsapur (Mālādevī temple) and Bārābhujī cave. The earliest instance from Deogadh carved with the figure

of Padmaprabha overhead labels the Yakṣī as Sulocanā who has horse mount. The four-armed Yakṣī standing in *tribhāṅga* holds bow, arrow and lotus in three hands while the fourth one rests on waist. The rendering of Yakṣī has the bearing of the iconography of 14th Mahāvīdyā Acyutā. In case of 10th century figure from Mālādevī temple (south facade), the eight-armed Yakṣī in *lalitāsana* has horse mount. The attributes in her surviving hands are sword, lotus, pitcher, bell, shield, a bunch of mangoes (?) and fruit. The four-armed standing image from Khajuraho (11th century A.D.) is presently in the Archaeological Museum, Khajuraho (Acc. No. 940). The horse is carved on the pedestal and the Yakṣī bears only lotus in her extant hand. It is interesting to find two small figures of Sarasvatī with *vīṇā* in the *parikara* to suggest the venerated position of Manovegā. The Yakṣī carved under the image of Padmaprabha in the Bārābhujī cave surprisingly is provided with swan mount and thunderbolt and conch like attributes. Thus the above figures of the Yakṣī suggest that besides horse mount and sword and shield in hands, the iconographic form of the Yakṣī was never crystalized like Cakreśvarī and Ambikā.

(7) Mātāṅga Yakṣa and Śāntā (or Kālī) Yakṣī of Supārśvanātha (7th Jina)

(i) **Mātāṅga Yakṣa**— The four-armed Yakṣa with elephant mount in Śvetāmbara texts is conceived as carrying *bilvaphala* (fruit) and noose in right and *nakula* (mongoose-skin purse or *vajra*) and goad in left hands (*Nirvāṇakalikā*– 18.7 and *Mantrādhirājakaḥ*– 3.32). The Digambara text (*Pratiṣṭhāsāroddhāra*–3.135) prescribes lion mount for Mātāṅga who is always two-armed and carries thunderbolt (or spear) and staff in hands. The *Aparājitapṛcchā* (221.47), however, shows a departure by prescribing ram mount and mace and noose attributes for Mātāṅga. The south Indian texts agree with the above details of Digambara tradition except for furnishing trident in place of spear (or thunderbolt). The independent figure of Mātāṅga is not known. In the images of Supārśvanātha known from

different places (11th-12th century A.D.), the Yakṣa is usually provided with snake canopy to suggest his association with the Jina. In case of Supārśvanātha image from Deogadh (Temple No. 4 – 11th century) the two-armed Yakṣa with flower and pitcher has three-hooded snake canopy. The Supārśvanātha images from Kumbharia (Neminātha temple, *gūḍhamaṇḍapa*, A.D. 1157) and Vimalavasahī (*devakulikā* 19) depict the Yakṣa as four-armed and riding an elephant. The attributes (*varada-mudrā*, goad, noose, purse or fruit) and mount correspond with the injunctions of the *Nirvāṇakalikā*.

(ii) **Śāntā (or Kālī) Yakṣī**— The four-armed Śāntā in Śvetāmbara texts is said to ride on an elephant and show the *varada-mudrā* and rosary in right and spear (or trident) and *abhaya-mudrā* in left hands (*Nirvāṇakalikā* – 18.7 and *Devatāmūrtiprakaraṇa* – 7.31). The four-armed Kālī in Digambara tradition rides a bull and bears bell, trident (or spear) and fruit, besides one hand being in *varada-mudrā* (*Pratiṣṭhāsārasaṃgraha* – 5.30). The south Indian texts furnish almost identical details with one text providing also peacock mount.

We come across only two independent figures of Digambara affiliation from Deogadh (Temple No. 12, A.D. 862) and Bārabhuji cave, carved in the group of 24 Yakṣīs. Both these figures with peacock mount however, do not show agreement with the available texts. The peacock mount and the name Mayūravāhī in case of Deogadh figure suggest the impact of south Indian tradition. The four-armed standing figure of Mayūravāhī Yakṣī at Deogadh shows *vyākhyāna-mudrā*, flywhisk-lotus, manuscript and conch in her hands to suggest the bearing of Sarasvatī. The eight-armed Yakṣī in Bārabhuji cave shows the *varada-mudrā*, pot filled with fruits, spear (?), and sword in right and shield, conch, *mudgara* and spear in left hands.

The figures of Yakṣī could be seen even on the throne of the Supārśvanātha images who in the examples from Kumbharia (Mahāvīra and Neminātha temples) and Vimalavasahī (*devakulikā* 19) are either Ambikā

or Padmāvatī. However, at Deogadh and some other places, the Yakṣī with snake canopy is usually two-armed and bears flower (or lotus) and pitcher.

(8) Vijaya (or Śyāma) Yakṣa and Bhṛkuṭī (or Jvālāmālīnī) Yakṣī of Candraprabha (8th Jina)

(i) **Vijaya (or Śyāma) Yakṣa**— The two-armed Vijaya Yakṣa in Śvetāmbara tradition is conceived as three-eyed (*trinetra*) with *haṃsa vāhana* (*Nirvāṇakalikā* – 18.8 and *Mantrādhirājakalpa* – 3.33). The Yakṣa holds disc in right and *mudgara* (club) in left hands. Three-eyed Śyāma Yakṣa in Digambara tradition is four-armed and his mount is pigeon (*Pratiṣṭhāsārasaṃgraha* – 5.31 and *Pratiṣṭhāsāroddhāra* – 3.136). The Yakṣa is conceived as showing fruit, rosary, axe and *varada-mudrā*. The south Indian texts of both the traditions envisage almost the same details for four-armed Yakṣa having both goose and pigeon mount. We do not find any independent sculpture of the Yakṣa and even in the Candraprabha images, the Yakṣa does not exhibit any distinguishing feature. However, in an example from Deogadh (Temple No. 21 – 11th century A.D.) the four-armed Yakṣa with Candraprabha is endowed with *abhaya-mudrā*, mace, lotus and fruit.

(ii) **Bhṛkuṭī (or Jvālāmālīnī) Yakṣī**— The four-armed Bhṛkuṭī in Śvetāmbara texts is conceived as riding on *varāha* (or *varāla* or even goose) and carrying sword and *mudgara* in right and shield and axe in left hands (*Nirvāṇakalikā* – 18.8 and *Triṣaṣṭiśalākā-puruṣacaritra* – 3.6.109-10 and *Ācāradīnakara* – 34, p. 176). The Digambara texts on the other hand visualize eight-armed Jvālāmālīnī as riding a buffalo and holding disc, bow, noose, *carma* (or shield), trident (or *śūla*), arrow, fish and sword (*Pratiṣṭhāsārasaṃgraha* – 5.32 and *Pratiṣṭhāsāroddhāra* – 3.162). The south Indian tradition speaks of bull mount for eight-armed Yakṣī who bears almost the identical attributes as mentioned above. It may be remarked here that in south India after Padmāvatī and Ambikā only Jvālāmālīnī enjoyed the highest veneration.

In north India only two examples from Deogadh (Temple No. 12) and Bārabhuji cave are found which are carved in association with Candraprabha. In case of four-armed figure from Deogadh, the name of the Yakṣī given in the inscription is Sumālinī who is accompanied by lion mount (Pl. 176). The Yakṣī in *tribhāṅga* exhibits sword, *abhaya-mudrā*, shield and *kaṭi-hasta*. The figure appears to have the bearing of the iconographic form of 16th Mahavidyā Mahāmanasī. The other example in the Bārabhuji cave also shows *siṃhavāhana* but here Yakṣī has twelve arms. The Yakṣī shows *varada-mudrā*, *kṛpāṇa* (small dagger), disc, arrow, mace and sword in right and *varada-mudrā*, shield, bow, conch, noose and *ghaṇṭā* in left hands. The figure of Yakṣī is carved also with Candraprabha images from Kausambi, Deogadh and Khajuraho but the Yakṣī is usually represented without any distinguishing feature. Only in some examples from Deogadh (Temple Nos. 20 and 21) and Khajuraho (Temple No. 32), the four-armed Yakṣī with lotus, manuscript, *abhaya-mudrā* and pitcher (or fruit) suggests the prevalence of some independent form.

Out of a number of figures from south India, some very interesting figures of Jvalāmālīni depicts the Yakṣī with eight arms and with the attributes like trident, disc, sword, arrow, bow, conch and noose. One such image of about 11th - 12th century A.D. is presently kept in the Śiva temple at Aihole (Pl. 177). It may be noted here that Jvalāmālīni in southern tradition was one of the four most popular Yakṣīs.

(9) Ajita Yakṣa and Sutārā (or Mahākālī) Yakṣī of Suvidhinātha (or Puṣpadanta) (9th Jina)

(i) **Ajita Yakṣa**— According to both the traditions, the *vāhana* of the four-armed Yakṣa is tortoise but we find some difference in respect of the attributes. The Śvetāmbara texts prescribe fruit and rosary in right and *nakula* and spear in left hands (*Nirvāṇakalikā* – 18.9) while the Digambara texts provide *varada-mudrā* in place of *nakula* (*Pratiṣṭhāsārasaṃgraha* – 5.33). The south

Indian texts almost fully correspond with north Indian texts prescribing trident in place of *śūla* or *śakti*. However, so far independent figure of the Yakṣa is not known to us.

(ii) **Sutārā (or Mahākālī) Yakṣī**— The four-armed Sutārā, according to Śvetāmbara texts, rides a bull and shows *varada-mudrā* and rosary in right and pitcher and goad in left hands (*Nirvāṇakalikā* – 18.9) while the four-armed Mahākālī of Digambara tradition is provided with tortoise *vāhana* and thunderbolt, *mudgara*, fruit and *varada-mudrā* in hands (*Pratiṣṭhāsaroddhāra* – 3.163). The south Indian tradition mostly concurs with the north Indian Digambara tradition wherein sometimes the *vāhana* is lion also.

We come across only two figures of Mahākālī Yakṣī from Deogadh (Temple No. 12) and Bārabhuji cave. However, in both the instances the traditional features are not shown. In case of Deogadh the Yakṣī with Puṣpadanta has been labelled as Bahurūpī. The two-armed Yakṣī bears flywhisk-lotus in one hand. In case of Bārabhuji cave the Yakṣī with bull mount is ten-armed and holds disc, some bird, pot filled with fruits, *ardhacandra* (half crescent), snake and twig, besides *varada*-and *tarjanī-mudrā*. Thus apparently the iconographic form of Yakṣī was not standardized in sculptural renderings.

(10) Brahma Yakṣa and Aśokā (or Mānavī) Yakṣī of Śitalanātha (10th Jina)

(i) **Brahma Yakṣa**— In both the traditions four-faced Brahma Yakṣa with lotus mount is provided with eight arms but in respect of attributes we find some difference. The Śvetāmbara texts prescribe for *trinetra* Brahma fruit, *mudgara*, noose and *abhaya-mudrā* in right and *nakula*, mace, goad and rosary in left hands (*Nirvāṇakalikā* – 18.10 and *Triṣaṣṭiśālākāpuruṣacaritra* – 3.8.111-12). The Yakṣa, according to Digambara texts, bears arrow, sword, *varada-mudrā*, thunderbolt, axe, bow, staff and shield like attributes (*Pratiṣṭhāsaroddhāra* – 3.138 and *Pratiṣṭhātilakam* – 7.10, p. 334). The *Aparājita-prcchā* (221.49) however conceives Brahma

Yakṣa with four arms and *haṁsa vāhana* which along with four faces remind of Brahmā of Brahmanical sect. In south Indian tradition the Yakṣa, known as Brahmeśvara or Brahma, with four faces, three eyes and lotus or lion mount is eight-armed. The attributes mostly correspond with the details of north Indian Digambara texts. We do not find any example of the rendering of Yakṣa in sculptural art from anywhere. The textual references, barring name, four faces and in one case *haṁsa* mount do not correspond with the iconographic form of Brahmā of Brahmanical cult.

(ii) **Aśokā or Mānavī Yakṣī**— The four-armed Aśokā in Śvetāmbara tradition has lotus and Manavī in Digambara tradition has boar (or black cobra) as *vāhana*. The *Nirvāṇakalika* (18.10) prescribes *varada-mudrā* and noose in right and fruit and goad in left hands. The *Ācāradīnakara* (34, p. 176) in addition mentions that the Yakṣī should be surrounded by the figures of dancing nymphs. The Digambara texts however provide fruit, *varada-mudrā*, fish and noose in hands (*Pratiṣṭhāsārasaṁgraha* – 5.36 and *Pratiṣṭhāsāroddhāra* – 3.164). The south Indian texts envisage both boar and *makara* as *vāhana* and fish as main object in hand.

We know of only two figures of the Yakṣī, coming as they do from Deogadh (Temple No. 12) and Bārabhuji cave. None of these exhibits the traditional features. In case of Deogadh the four-armed Yakṣī carved with Śīṭalanātha is labelled as ‘Śrīya Devī’ who holds fruit, lotus and pitcher in three hands while the fourth one rests on waist. The rendering of tree trunk on two sides are important. The Yakṣī appears to have the bearing of Lakṣmī. The four-armed Yakṣī with some animal mount in Bārabhuji cave bears different attributes— *varada-mudrā*, staff, disc and conch. These features remind us of Vaiṣṇavī.

(11) Śvara Yakṣa and Mānavī (or Gaurī) Yakṣī of Śreyāṁśanātha (11th Jina)

(i) **Śvara Yakṣa**— In both the traditions the Yakṣa is provided with three eyes, four arms and bull mount, which suggests the bearing of Śiva. The *Nirvāṇakalika*

(18.11) and other Śvetāmbara works (some texts also give the name Manuja and Yakṣarāja) envisage fruit and mace for right and *nakula* and rosary for left hands. The Digambara texts further strengthen the impact of Śiva by providing trident and staff in two hands while the other two hands bear fruit and rosary (*Pratiṣṭhāsārasaṁgraha* – 5.37 and *Pratiṣṭhāsāroddhāra* – 3.139). The south Indian texts are in full agreement with the north Indian Digambara texts and adds also crescent with the Yakṣa to further bring him closer to Śiva. Somehow we are not aware of any sculpture of Śvara Yakṣa from anywhere.

(ii) **Mānavī (or Gaurī) Yakṣī**— Mānavī Yakṣī of 10th Jina Śīṭalanātha in Digambara tradition becomes the Yakṣī of 11th Jina Śreyāṁśanātha in Śvetāmbara tradition who is also called Śrīvatsa or Vidyunnadā. According to Śvetāmbara texts, the four-armed Yakṣī rides a lion and shows *varada-mudrā* and *mudgara* (or noose) in right and pitcher (or *nakula* or thunderbolt) and goad (or rosary) in left hands (*Nirvāṇakalika* – 18.11 and *Triṣaṣṭiśālākāpuruṣacaritra* – 4.1.786-87). The Digambara texts, on the other hand, visualize four-armed Gaurī with deer mount and with *mudgara*, lotus, pitcher and *varada-mudra* in hands (*Pratiṣṭhāsāroddhāra* – 3.165). The south Indian texts bring Gaurī even closer to Śiva by providing bull mount and crescent.

We come across mainly three figures of the Yakṣī which like most of the previous instances are affiliated to Digambara sect. These figures are known from Deogadh (Temple No. 12, A.D. 862), Gyarsapur (Mālādevī temple) and Bārabhuji cave. However, the figure from Mālādevī temple (south facade) only concurs with the available textual injunctions. The four-armed Yakṣī seated in *lalitasana* with deer mount shows *varada-mudra*, *abhaya-mudra*, lotus and fruit. The earliest figure is from Deogadh wherein the two-armed Yakṣī carved with Śreyāṁśanātha is labelled in the inscription as ‘Vahani’. She does not exhibit any distinct attribute. She merely shows lotus in right hand. The four-armed Yakṣī in Bārabhuji cave shows *varada-mudra*, rosary,

manuscript and water-vessel in hands. However, the mount is damaged.

(12) Kumāra Yakṣa and Caṇḍā (or Gāndhārī) Yakṣī of Vāsupūjya (12th Jina)

(i) **Kumāra Yakṣa**— Both the traditions provide swan mount for Kumāra Yakṣa but the Digambara texts conceive of him as three- or six-faced. The *Nirvāṇakalikā* (18.12) speaks of four-armed Yakṣa as bearing fruit and arrow in right and *nakula* and goad in left hands. The *Pravacanasāroddhāra* (12.373), however, prescribes *vīṇā* in place of an arrow. The *Pratiṣṭhāsāroddhāra* (3.140) visualizes four-armed Kumāra with *varada-mudrā* and mace in right and bow and fruit in left hands. In the *Pratiṣṭhātilakam* (7.12) the Yakṣa is six-armed and holds arrow and *nakula* in additional two hands. Interestingly the *Aparājitapṛcchā* (221.50) keeping in view the name Kumāra provides peacock as mount, but, besides the name and the six faces of the Yakṣa and also the peacock mount, the Yakṣa does not reveal the attributes of Kumāra or Kārttikeya of Brahmanical pantheon. In any case this is an example of the partial borrowing of Brahmanical deity. In south India the six-armed Yakṣa with peacock mount is three-faced and holds noose, spear, *abhaya-mudrā* in right and thunderbolt, bow and *varada-mudrā* in left hands. Sometimes the mount is swan also. We are not aware of any independent figure of Yakṣa but an image (15th century A.D.) of five-headed (sixth head on the back is invisible) and twelve-armed Yakṣa seated with peacock mount in *lalitāsana* from Girnar may be taken to represent Kumāra Yakṣa (Pl. 178). The Yakṣa in his hands bear *varadākṣa*, sword, shield, arrow and bow like attributes. It is important to note that the Ṣaṇmukha (six-faced) Yakṣa (in Śvetāmbara tradition) of the 13th Jina Vimalanātha with peacock mount also suggests the impact of Kārttikeya.

(ii) **Caṇḍā (or Gāndhārī) Yakṣī**— The four-armed Yakṣī in Śvetāmbara tradition is also known as Pracāṇḍā and Ajitā. Yakṣī Pracāṇḍā in Śvetāmbara tradition has horse as mount. She shows *varada-mudrā* and *śakti* (in

right) and flower (or noose) and mace (in left) (*Nirvāṇakalikā* – 18.12 and *Triṣaṣṭiśalākāpuruṣacaritra* – 4.2.288-89). On the other hand, the four-armed Gāndhārī in Digambara texts is provided with lotus and *makara-vāhana* and she bears pestle, lotus (in two hands) and *varada-mudrā* (*Pratiṣṭhāsārasaṃgraha* – 5.40 and *Pratiṣṭhāsāroddhāra* – 3.166). In south Indian traditions, the four-armed Yakṣī has snake, swan or even *makara vāhana* with mirror (in two hands) and staff in hands.

We come across only four independent examples of Yakṣī (9th to 12th century A.D.), coming as they do from Deogadh (Temple No. 12), Gyaspur (Mālādevī temple) and Navamuni and Bārabhuji caves. The two-armed Yakṣa carved with Vāsupūjya, in case of Deogadh, is labelled as ‘Abhaugaratiṇa’. The Yakṣī with snake and long garland does not correspond with the textual injunctions. In case of Mālādevī temple (10th century A.D. – western facade) the Yakṣī sits on lotus in *lalita-mudrā* with the face of *makara* carved below the seat. It is interesting to find in a row the nine vases suggesting Navanidhis (nine jewels) on the pedestal. The Yakṣī in concurrence with the south Indian tradition holds mirror alongwith lotus. The four-armed figure in the Navamuni cave with peacock mount and *jaṭā-mukuta* shows *abhaya-mudrā*, fruit, *śakti* and a baby. Apparently the Yakṣī may be identified with Kaumārī, the *śakti* of Kārttikeya. In Bārabhuji cave the eight-armed Yakṣī with some bird mount shows in her right hands the *varada-mudrā*, fruit, rosary and *nīlotpala* (blue lotus) while the corresponding left hands carry water-vessel, conch, flower and long stalked lotus. The Yakṣī apparently does not correspond with any of the known traditions. Thus we find two different traditions for the rendering of the same Yakṣī in Navamuni and Bārabhuji caves.

(13) Ṣaṇmukha (or Caturmukha) Yakṣa and Vīditā (or Vairoṭī) Yakṣī of Vimalanātha (13th Jina)

(i) **Ṣaṇmukha (or Caturmukha) Yakṣa** : The twelve-armed Yakṣa in both the traditions is said to

have peacock mount but the number of faces as is evident from the names varies. The six-faced Yakṣa, according to Śvetāmbara texts, carries in his right hands fruit, disc, arrow, sword, noose and rosary while the corresponding left ones show *nakula*, disc, bow, shield, goad and *abhaya-mudrā* (*Nirvāṇakalikā* – 18.13 and *Triṣaṣṭiśalākāpuruṣacaritra* – 4.3.178-79). The four-faced Yakṣa as per Digambara texts carries *paraśu* in right upper hands while the remaining four hands show sword, rosary, shield and *daṇḍa-mudrā* (*Pratiṣṭhāsāroddhāra* – 3.141). The south Indian texts prescribe almost the same attributes for twelve-armed Śaṇmukha as found in north Indian Digambara texts. The Yakṣa rides on cock or monkey or even peacock. The figure of Yakṣa is not found from anywhere.

(ii) **Viditā (or Vairoṭī) Yakṣī**– The four-armed Viditā in Śvetāmbara tradition has lotus mount while four-armed Vairoṭī in Digambara texts like 13th Mahāvidyā Vairoṭyā (earlier in tradition) is provided with snake mount and also as having snakes in two hands. The *Nirvāṇakalikā* (18.13) envisages arrow and noose in right and bow and snake in left hands. The Digambara texts (*Pratiṣṭhāsāroddhāra* – 3.167) also provide bow and arrow in two hands in addition to snakes in two hands. The south Indian tradition, apart from snake mount, also gives deer as mount. The attributes are almost the same as found in north Indian Digambara texts.

We come across only two sculptures of Vairoṭī from Deogadh (Temple No. 12, 862 A.D.) and Bārabhuji cave. However, in both the cases the features do not correspond with texts. The two-armed figure from Deogadh is carved with Vimalanātha and is labelled as ‘Sulakṣaṇā’. The Yakṣī without any distinct attribute stands with flywhisk in left hand while right is akimbo. The eight-armed figure from Bārabhuji cave has *sārasa* (crane) mount. The Yakṣī shows *varada-mudrā*, arrow, sword and axe in right hands while the corresponding left ones carry thunderbolt, bow, spear and shield.

(14) Pātāla Yakṣa and Aṅkuśā (or Anantamatī) Yakṣī of Anantanātha (14th Jina)

(i) **Pātāla Yakṣa**– Both the traditions visualize three-faced, six-armed Pātāla Yakṣa as riding on *makara*. The *Nirvāṇakalikā* (18.14) prescribes lotus, sword and noose in right and *nakulā*, shield and rosary in left hands. The *Mantrādhirājakaḷpa* (3.38) makes him three-eyed also. The Digambara texts also speak of three-hooded snake canopy while the attributes in hands are goad, spear, lotus, *kaṣā*, plough and fruit (*Pratiṣṭhāsāroddhāra* – 3.142). These features reveal the bearing of Balarāma who was an incarnation of Ādiśeṣa. The south Indian texts envisaging the same features as found in Digambara texts of north India speak of axe and trident also to suggest Śaiva impact. The figure of Pātāla Yakṣa, however, is not known to us.

(ii) **Aṅkuśā (or Anantamatī) Yakṣī**– The four-armed Aṅkuśā, according to Śvetāmbara texts, is conceived with lotus mount and sword and noose in right and shield and goad in left hands (*Nirvāṇakalikā* – 18.14). On the other hand, the four armed Anantamatī in Digambara texts rides a swan and shows in hands bow, arrow, fruit and *varada-mudra* (*Pratiṣṭhāsārasaṅgraha* – 5.49). The south Indian texts provide identical details and the mount sometimes is peacock also.

We come across only two figures of Yakṣī from Digambara Jaina sites – Deogadh (Temple No. 12) and Bārabhuji cave. In case of Deogadh the name of Yakṣī is inscribed as Anantaviryā (closer to Anantamatī). The two-armed Yakṣī (with flywhisk and *kaṭi-hasta*) does not show any distinct features. Surprisingly the example from Bārabhuji cave has donkey mount. The eight-armed Yakṣī shows *varada-mudrā*, dagger, spear and sword in right and staff, thunderbolt, long stalked lotus and shield in corresponding left hands.

(15) Kinnara Yakṣa and Kandarpā (or Mānasī) Yakṣī of Dharmanātha (15th Jina)

(i) **Kinnara Yakṣa**– According to both the traditions, the six-armed Kinnara Yakṣa is three-faced.

The *Nirvāṇakalikā* (18.15) visualizes Yakṣa as riding a tortoise and as bearing fruit, mace and *abhaya-mudrā* in right and *nakula*, lotus and rosary in corresponding left hands. The Digambara texts (*Pratiṣṭhāsāroddhara* – 3.143) on the other hand prescribe fish as mount and *mudgara*, rosary and *varada-mudra* (in right hands) and disc, thunderbolt and goad (in left hands) as attributes. The south Indian texts almost concur with the injunctions of north Indian Digambara texts. The independent image of the Yakṣa is hitherto not known.

(ii) **Kandarpā (or Mānasī) Yakṣi**– In both the traditions Yakṣi is provided with goad and noose in her two hands but the *vāhana* is different. The Śvetāmbara texts speak of fish mount for four-armed Kandarpā who exhibits in her right hands lotus and goad while the left ones show lotus and *abhaya-mudrā* (*Nirvāṇakalikā* – 18.15). The six-armed Mānasī in Digambara texts rides a tiger and bears lotuses in two hands while the remaining four hands show bow, *varada-mudrā*, goad and arrow (*Pratiṣṭhāsarasamgraha* – 5.51 and *Pratiṣṭhāsāroddhara* – 3.169). The south Indian texts vary in respect of mainly the *vāhana* which is either a lion or a deer or even a tiger.

We are encountered with two figures of Yakṣi at the Digambara Jaina sites of Deogadh (Temple No. 12) and Barabhuji cave. In case of Deogadh the name of the two-armed Yakṣi in the label inscription is ‘Surakṣitā’ who holds lotus in right hand while left one is *akimbo*. The other figure from Barabhuji cave with camel mount is six-armed which suggests another tradition. She shows *varada-mudrā*, fruit (?), three-pronged object in right and bell, *patākā* (flag) and conch in left hands. The features indeed are unconventional here. Another figure on the northern facade of the Malādevī temple of Gyaraspur may also be identified as Mānasī on account of her fish mount. The four-armed Yakṣi shows *varada-mudrā*, *abhaya-mudrā*, lotus and fruit.

(16) Garuḍa Yakṣa and Nirvāṇī (or Mahāmānasī) Yakṣi of Śāntinātha (16th Jina)

(i) **Garuḍa Yakṣa**– The Śvetāmbara texts conceive four-armed Garuḍa Yakṣa as possessing boar face and

boar mount and as carrying fruit, lotus, *nakula* and rosary (*Nirvāṇakalikā* – 18.16). The four-armed Garuḍa Yakṣa in Digambara texts is said to have boar or parrot mount and bearing thunderbolt and disc in upper and lotus and fruit in lower hands (*Pratiṣṭhāsārasamgraha* – 5.52 and *Pratiṣṭhāsāroddhara* – 3.144). The four-armed Yakṣa in south Indian Digambara tradition is addressed to as Kimpuruṣa Yakṣa who rides either a bull or an eagle but the main attributes (disc, thunderbolt and lotus) are like north Indian Digambara tradition. Thus the impact of features of Viṣṇu images is discernible in respect of boar and eagle mount, boar face and disc in hand.

The solitary example of independent figure of Garuḍa Yakṣa referred to by B.C. Bhattacharya is known from Deogadh (on a western gateway pillar of Deogadh fort). The four-armed Yakṣa with boar mount holds mace, rosary, fruit and snake. All other figures datable from 8th century A.D. are carved only with the images of Jina Śāntinātha. In such examples from western India, the Yakṣa is usually Sarvānubhūti with purse, goad and noose in hands and elephant as mount. In other instances the two-or four-armed Yakṣa (without conveyance) holds two or three of these attributes – lotus, fruit, axe, mace, staff, purse and *abhaya-mudra*.

(ii) **Nirvāṇī (or Mahāmānasī) Yakṣi**– The four-armed Nirvāṇī in Śvetāmbara texts has lotus mount while four-armed Mahāmānasī in Digambara texts has peacock or eagle mount. The *Nirvāṇakalikā* (18.16) prescribes manuscript and lotus in right and water-vessel and lotus in left hands. According to *Pratiṣṭhāsārasamgraha* (5.53) Mahāmānasī holds fruit, snake and disc in three hands while the remaining one is in *varada-mudrā*. The lotus and peacock *vāhana* and lotus, manuscript and water-vessel like attributes are suggestive of the bearing of Sarasvatī. The *vāhana* in south Indian texts is peacock but the attributes are quite different from north Indian tradition. The attributes in southern tradition are sword, shield, noose, spear and disc.

We have come across only two independent figures carved in the collective renderings of the 24 Yakṣis at the Digambara Jaina sites, namely Deogadh (Temple No. 12, A.D. 862) and Bārabhuji cave. In case of Deogadh the four-armed Yakṣī (in *tribhaṅga*) with Śāntinātha has been labelled as 'Śrīyadevī'. The Yakṣī with buffalo mount holds sword, disc, shield and axe which are the features enunciated for 6th Mahāvīdyā Naradattā. The example in Bārabhuji cave is Jaina version of Brahmanical Gaja- or Abhiṣeka-Lakṣmī. The Yakṣī here sits in *dhyāna-mudrā* on lotus and holds in both of her hands long stalked lotuses with figures of two elephants above to lustrate the goddess. Thus the traditional features are not shown in known examples. In the Śāntinātha images from western India the Yakṣī as usual is Ambikā while in some of the examples from central India (Deogadh and Khajuraho) the four-armed Yakṣī sometimes is shown with lotus (in one or two hands), manuscript and water vessel to reveal some concurrence with Digambara tradition and thereby the impact of goddess Sarasvatī.

(17) Gandharva Yakṣa and Balā (or Jayā) Yakṣī of Kunthunātha (17th Jina)

(i) **Gandharva Yakṣa**— According to Śvetāmbara texts the mount of four-armed Yakṣa is swan and he shows *varada-mudrā* and noose in right and fruit and goad in left hands (*Nirvāṇakalīkā* – 18.17). The Digambara texts conceive four-armed Yakṣa as riding on *pakṣiyāna* (chariot drawn by bird) or parrot and as carrying arrow, bow and noose in hands (*Pratiṣṭhāsāroddhāra* – 3.145). The attributes in south Indian tradition are the same as prescribed by north Indian Digambara texts but the *vāhana* is either deer or chariot or even the *pakṣiyāna*. The independent figure of Yakṣa is not found.

(ii) **Balā or Jayā Yakṣī**— The four-armed Balā in Śvetāmbara texts is provided with peacock mount and fruit, spear (or trident), *muṣuṇḍhi* (made of wood with iron nails) and lotus in hands (*Nirvāṇakalīkā* – 18.17) and *Ācāradinakara* – 34, p. 177). The Digambara

texts prescribe boar *vāhana* for four-armed Jayā who holds conch, sword, disc and *varada-mudrā* (*Pratiṣṭhāsārasaṃgraha* – 5.55). The south Indian texts speak of varying mounts; it is either peacock or goose or even boar. The main attributes of Yakṣī like north Indian Digambara texts are disc, conch, sword and lotus. The Vaiṣṇava impact is apparent.

Two examples of the rendering of Yakṣī are known from Digambara Jaina sites. The first figure from Deogadh (Temple No. 12, A.D. 862), represents the four-armed Yakṣī with *nara* (man) *vāhana* and as holding disc (ring), lotus and skull in three hands while the fourth hand rests on thigh. The other figure from Bārabhuji cave depicts the ten-armed Yakṣī with the figure of Kunthunātha above. The Yakṣī with buffalo mount shows *varada-mudra*, staff, goad (?) disc and rosary in right hands while the corresponding left ones carry three-pronged object (small trident like), disc, conch, lotus and pitcher. The figures in both the instances apparently do not conform with the known textual injunctions.

(18) Yakṣendra (or Khendra) Yakṣa and Dhāraṇī (or Tārāvatī) Yakṣī of Aranātha (18th Jina)

(i) **Yakṣendra or Khendra Yakṣa**— Both the traditions are unanimous in conceiving Yakṣendra as twelve-armed, six-faced and three-eyed with conch mount. The attributes are also more or less the same in both the traditions. The Yakṣa bears fruit, arrow, sword, shield, spear (or *vajra*), goad, noose, *mudgara*, *nakula*, bow, rosary and *abhaya-mudrā* (*Nirvāṇakalīkā* – 18.18 and *Pratiṣṭhāsāroddhāra* – 3.146). The *Mantrādhīrājakalpa* (3.42) and *Devatāmūrtiprakaraṇa* (7.50-51), however, speak of bull and *śeṣa* (snake) *vahana* respectively. The south Indian texts are greatly in agreement with the north Indian Digambara tradition with the mount being peacock. The Yakṣa sometimes also holds snake and trident. The iconographic form of Yakṣendra apparently has the fusion of a number of Brahmanical deities, namely Kārttikeya, Indra and Śiva.

We, however, do not find any sculptural example of the Yakṣa.

(ii) Dhāraṇī (or Tārāvati) Yakṣi— According to Śvetāmbara texts the four-armed Dhāraṇī (or Kālī) with lotus mount carries fruit and lotus in right and noose and rosary in left hands (*Nirvāṇakalikā* – 18.18). Tārāvati with swan mount in Digambara texts is conceived as bearing snake, thunderbolt, deer and *varada-mudrā* in her four hands (*Pratiṣṭhāsārasaṃgraha* – 5.57). The *Aparājitaṇḍī* (221.32), however, prescribes lion mount and disc weapon (in place of deer). The south Indian texts envisage both snake and deer in hands alongwith other features of north Indian Digambara texts. However in one of the Śvetāmbara texts the Yakṣi with bull mount, six faces and twelve arms has the same set of attributes as noticed in case of her Yakṣa Yakṣendra.

We are encountered with only two figures of Yakṣi found from the Digambara Jaina sites at Deogadh (Temple No. 12) and Khandagiri (Bārabhuji cave). In case of Deogadh the Yakṣi with Aranātha is labelled as Tārāvati but the traditional features are not shown. The two-armed Yakṣi holds lotus in left hand while the right hand rests on waist. The Yakṣi from Bārabhuji cave is also two-armed. Her mount is elephant and she shows *varada-mudrā* and long stalked lotus in hands.

(19) Kubera Yakṣa (or Yakṣeśa) and Vairoṭyā (or Aparājita) Yakṣi of Mallinātha (19th Jina)

(i) Kubera Yakṣa or Yakṣeśa – In both the traditions the four-faced, eight-armed Yakṣa is provided with elephant mount. The *Nirvāṇakalikā* (18.19) enjoins *varada-mudrā*, axe, spear and *abhaya-mudrā* in right and fruit, *śakti*, *mudgara* and rosary in left hands. In Digambara texts Yakṣeśa or Kubera is said to carry shield, bow, staff, lotus, sword, arrow, noose and *varada-mudrā* (*Pratiṣṭhāsāroddhāra* – 3.147). The south Indian texts almost fully concur with north Indian Digambara tradition. Kubera Yakṣa, in respect of name, mount and attribute-*mudgara*, reveals some impact of Brahmanical god of wealth (Kubera) who is also known as Yakṣeśa and is provided with Nidhi (jewel pot) as *vāhana* and

mongoose-skin purse (*nakulaka*) like object in hand. The figure of Kubera Yakṣa with elephant mount and goad, noose and purse like attributes is found with Neminātha instead of Mallinātha.

(ii) Vairoṭyā (or Aparājita) Yakṣi— The four-armed Vairoṭyā in Śvetāmbara texts is conceived with lotus mount and *varada-mudrā* and rosary in right and fruit and *śakti* in left hands (*Nirvāṇakalikā* – 18.19). On the other hand the four-armed Aparājita in Digambara texts is provided with eight-legged animal (*śarabha*) as mount and fruit, sword, shield and *varada-mudrā* like attributes (*Pratiṣṭhāsārasaṃgraha* – 5.59 and *Pratiṣṭhāsāroddhāra* – 3.173). The name Vairoṭyā and some of the adjectives like beloved of snake king and Dharaṇapriyā as referred to in the *Ācāradinakara* (34, p.175) and *Devatāmūrtiprakaraṇa* (7.55-56) remind us of 13th Vidyādevī Vairoṭyā also who has different set of attributes.

The south Indian tradition provides goose and fox mounts (along with *śarabha*) for Aparājita but the attributes are the same as enunciated in the north Indian Digambara texts.

We are aware of only two examples of the rendering of the Yakṣi which are carved in the group of 24 Yakṣis at Deogadh (Temple No. 12) and Bārabhuji cave. In case of Deogadh, the Yakṣi with Mallinātha is labelled as ‘Himādevī’, a name not known from any text. The two-armed Yakṣi in *tribhaṅga* holds pitcher in right hand while left is *akimbo*. The eight-armed figure in Bārabhuji cave has some indistinct animal (possibly horse) as mount. The Yakṣi shows in her right hands *varada-mudrā*, arrow, *śakti* and sword while the corresponding left ones carry conch (?), bow, shield and *patākā*. The rendering of Yakṣi in both the examples does not correspond with the known textual prescriptions.

(20) Varuṇa Yakṣa and Naradattā (or Bahurūpiṇi) Yakṣi of Munisuvrata (20th Jina)

(i) Varuṇa Yakṣa— In both the traditions Varuṇa Yakṣa with bull mount and *jaṭā-mukuṭa* (matted hair tied up as a crown) has three eyes and *paraśu* in hand to

suggest the bearing of Śiva. Both the traditions, however, differ in respect of number of arms and heads and also the attributes. The *Nirvāṇakalikā* (18.20) conceives the eight-armed Yakṣa as four-faced and as carrying fruit, mace, arrow and *śakti* in right and *nakulaka*, lotus, bow and axe in left hands. In Digambara texts the Yakṣa on the contrary is four-armed and eight-faced and he holds shield, sword, fruit and *varada-mudrā* (*Pratiṣṭhāsārasaṃgraha* – 5.60-61 and *Pratiṣṭhāsāroddhāra* – 3.148). In south Indian texts sometimes the four-armed Yakṣa is surprisingly seven-faced while in some other the eight-armed Yakṣa is visualized as five-faced and as having *makara-vāhana*. The main attributes in all the texts are however sword and shield.

The two-armed figure of the Yakṣa carved on the cornice of *ardhamandapa* (porch) of Mahāvīra temple at Osian (Śvetāmbara; 8th century A.D.) may be identified as Varuṇa Yakṣa on account of bull mount and sword in hand. The Yakṣa carved in the Munisuvrata images is Sarvānubhūti, instead of conventional Varuṇa Yakṣa.

(ii) Naradattā (or Bahurūpiṇi) Yakṣī— According to Śvetāmbara texts, the four-armed Naradattā sits on *bhadrāsana* (auspicious seat) and shows *varada-mudrā* and rosary in right and fruit and pitcher (or spear) in left hands (*Nirvāṇakalikā* – 18.20; *Mantrādhirājakaḷpa* – 3.63). The four-armed Bahurūpiṇi in Digambara texts is provided with black cobra as mount and shield, sword, fruit and *varada-mudrā* as attributes (*Pratiṣṭhāsāroddhāra* – 3.74). In south Indian tradition, like the north Indian Digambara texts, the four-armed Yakṣī with cobra mount holds sword, shield fruit and *varada-mudrā* which reveals the impact of the 13th Jaina Mahāvidyā Vairoṭyā. However in one text from south India, the two-armed Yakṣī with sword and shield in hands is provided with peacock *vāhana*.

The independent figures of the Yakṣī are found only from Deogadh (Temple No.12, facade) and Bārabhuji cave, both belonging to Digambara tradition. In case of Deogadh, the four-armed Yakṣī with the figure of Jina Munisuvrata carved overhead is

surprisingly labelled as ‘*Sidhai*’. It may be mentioned that Siddhāyikā or Siddhāyini is the name of the Yakṣī of Mahāvīra. The Yakṣī in *tribhaṅga* with lotus mount holds in her three hands a chain, *abhaya-mudrā*-cum-lotus (or noose) and lotus (looking like a trident) while the fourth hand is resting on thigh. Apparently the present figure does not correspond with available textual injunctions. It rather has the bearing of Mahāvidyā Vajraśṛṅkhālā.

The figure in the Bārabhuji cave is very interesting because here the two-armed Yakṣī, carved below the figure of Munisuvrata, is shown in reclining posture with attendants and pitcher under the cot (Pl.201). However the Yakṣī does not carry any attribute. It is further interesting to take note of the tradition which was prevalent at least at north Indian Digambara Jaina sites, specially in M.P., Bihar, Orissa and Bengal and which indeed is not supported by any known text. At least in four images of Munisuvrata (with tortoise cognizance), datable between 9th and 12th century A.D., the figure of two-armed Yakṣī Bahurūpiṇi is carved in reclining posture without any attribute under the seat of the Jina, instead of being at the throne end. These figures are procured from Bajramath (Gyaraspur, M.P.), Vaibhara hill (Rajgir, Bihar), (Pl. 146)), Ashutosh Museum, Kolkata and P.C. Nahar Collection, Kolkata. In all these examples the figure of the Yakṣa is not shown. Therefore it is apparent that tradition of the rendering of Bahurūpiṇi in reclining posture was in vogue at Digambara Jaina sites of north India. These reclining female figures should not be identified as the mother of the Jina because the place of the mother could never be under the feet or the *āsana* of the son who happens to be Jina Munisuvrata in present case.

(21) Bhṛkuṭi Yakṣa and Gāndhārī (or Cāmuṇḍā) Yakṣī of Naminātha (21st Jina)

(i) Bhṛkuṭi Yakṣa— In both the traditions Bhṛkuṭi with bull mount is four-faced and eight-armed. The *Nirvāṇakalikā* (18.21) conceives Yakṣa with three eyes and fruit, *śakti*, club and *abhaya-mudrā* in right hands

while the left ones carry *nakula*, axe, thunderbolt and rosary. The *Pratiṣṭhāsāroddhāra* (3.149) and other Digambara texts prescribe sword, shield, bow, arrow, goad, lotus, disc and *varada-mudrā* for the *Yakṣa*. In south Indian tradition also the *Yakṣa* has been endowed with the identical features as found in north Indian Digambara texts. The features of the *Yakṣa* alongwith third eye are suggestive of the bearing of Śiva on the *Yakṣa*. We however do not find any independent figure of the *Yakṣa*. Even in the Naminātha images from western Indian Śvetāmbara sites the *Yakṣa* is *Sarvānubhūti*.

(ii) Gāndhārī (or Cāmuṇḍā) Yakṣī— The four-armed Gāndhārī in Śvetāmbara tradition rides a goose and holds *varada-mudrā* and sword in right and fruit and pitcher (or spear or shield) in left hands (*Nirvāṇakalikā* – 18.21 and *Mantrādhirājakaḷpa* – 3.63). The four-armed Cāmuṇḍā in Digambara texts is visualized as riding on a crocodile (or monkey) and bearing staff, shield, rosary and sword in her hands (*Pratiṣṭhāsāroddhāra* – 3.175; *Aparājitapṛcchā* – 221.35). The south Indian tradition almost agrees with the north Indian Digambara tradition.

We come across only two figures of the *Yakṣī* which come from Digambara Jaina sites, namely Deogadh (Temple No. 12) and Bārabhuji cave. The figure from Deogadh represents the two-armed *Yakṣī* without any distinguishing attribute and even *vāhana*. The *Yakṣī* holds pitcher in right hand while the left hand rests on thigh. In case of Bārabhuji cave the four-armed *Yakṣī* with three faces and swan mount shows *varada-mudrā*, rosary, three-pronged object and pitcher in her hands. The *Yakṣī* apparently is not the traditional one and instead she has the features of *Brahmānī*, the consort of *Brahmā*. In the Naminātha images from Śvetāmbara Jaina sites the *Yakṣī* as usual is *Ambikā*.

(22) Gomedha Yakṣa and Ambikā (or Kuṣmāṇḍī) Yakṣī of Neminātha. (22nd Jina)

(i) Gomedha Yakṣa— Both the traditions conceive six-armed Gomedha *Yakṣa* as three-faced and with man

(*nara*) or flower *vāhana* and the difference is noticed only in respect of attributes. The *Nirvāṇakalikā* (18.22) prescribes fruit, axe and disc in right and *nakula* (shown in art as mongoose– skin-money-bag), spear and *śakti* in left hands. The *Ācāradinakara* (34, p. 175) refers to the presence of *Ambikā* also near Gomedha. The Digambara texts envisage *mudgara*, axe, staff, fruit, thunderbolt and *varada-mudrā* (*Pratiṣṭhāsāroddhāra* – 3.150). The *Pratiṣṭhātilakam* (7.22) provides wealth (*dhana*) in place of *mudgara* which we invariably find in sculptural examples in the form of money-bag (made of mongoose skin) or jewel pots (*nidhi pātra*). The south Indian Digambara tradition gives another name *Sarvāṇha* and provides a small temple as his *vahana*. The attributes of three-faced and six-armed *Yakṣa* are more or less the same as noticed in north Indian Digambara texts. It is relevant to note here that in sculptural examples the *Yakṣa* carved with Neminātha is never shown as riding on a man and possessing three faces and six arms. Rather in visual renderings, the *Yakṣa*, either two- or four-armed, rides an elephant (in some cases even accompanied by jewel pots– *nidhi-pātra*). In all the examples the *Yakṣa* invariably holds a money-bag to suggest that he is the transformation of Kubera (the Brahmanical god of wealth). In addition to money-bag (*nakula*) at Śvetāmbara Jaina sites of western India (Akota, Osian, Kumbharia, Delvada, Taranga), he also carries goad and noose. Although *nakula* (possibly to suggest mongoose-skin-purse) is provided by *Nirvāṇakalikā* but the other attributes like goad and noose and also elephant mount are prescribed by the solitary text of south India–*Yakṣa-Yakṣī Lakṣaṇa* (c. 14th-15th century A.D.). Thus it is apparent that instead of Gomedha *Yakṣa*, Kubera (also known as *Sarvānubhūti* or *Sarvāṇha*) *Yakṣa* was carved with Neminātha.

Sarvānubhūti Yakṣa at Śvetāmbara Jaina sites is four-armed, while at Digambara Jaina sites like Dhank, Deogadh, Khajuraho, Ellora (cave 32, 9th century A.D.; Pl. 179), Sahet-Mahet and Gwalior he is shown with

two arms. This we find in the independent figures as well as in the examples where the Yakṣa is carved with Neminātha images at its right extremity. The figure of Yakṣī Ambikā is carved on the other extremity. The rendering of elephant mount and goad and noose in hands was popular mainly at Śvetāmbara Jaina sites which have yielded the highest number of figures of the Yakṣa including independent examples.

The earliest example of the rendering of the Yakṣa is found from Akota (Gujarat, c. 6th-7th century A.D.). The elephant mount and money bag were shown up to at least 8th - 9th century A.D. and goad and noose were added only from 10th century A.D. when the Yakṣa became four-armed. In some of the examples from Kumbharia and Delvada mace, manuscript and fruit like attributes are also shown in addition to one hand being in *varada* or *abhaya-mudrā*. In the 11th-13th centuries examples from Kumbharia (Śāntinātha, Mahāvīra and Neminātha temples), Taranga and Delvada (Vimala-vasahī and Lūṇavasahī), the four-armed Yakṣa with elephant mount, usually sitting in *lalitāsana*, shows *abhaya* or *varada-mudrā*, goad, noose and money-bag.

A beautiful independent image of the Yakṣa (from Chittor, Rajasthan) with the small figure of the Jina carved overhead is preserved in Government Museum, Udaipur (Acc. No. 117). The two-armed pot-bellied Yakṣa (10th century A.D.) riding on elephant holds a fruit and money bag (Pl. 180). The modelling is full of animation and plasticity while decorated *mukuta*, necklaces and other ornaments show dexterity. In other examples from Digambara Jaina sites, the Yakṣa with two jewel pots (*nidhi pātra*) is usually two-armed and exhibits fruit (or *abhaya* or *varada-mudrā*) and money-bag. However, in some cases where the Yakṣa is four-armed, lotus and pitcher are also shown in two additional hands.

The popularity of Kubera or Sarvānubhūti Yakṣa and Ambikā Yakṣī both in independent examples and in Neminātha images reminds us of the ancient Jaina tradition of the worship of Māṇibhadra-Pūrṇabhadra

Yakṣa and Bahuputrikā Yakṣī.

(ii) **Ambikā Yakṣī**— The popular worship of female principle as ‘Mother’, representing fertility cult, was adopted by the Jainas in the form of an early Yakṣī Bahuputrikā (one having many children). Towards the close of 6th century A.D., she was transformed into Yakṣī Ambikā, the Śāsanadevī of 22nd Jina Neminātha. Thus Ambikā in Jaina context is a clear cut example of the assimilation of popular belief of the Mother goddess in Jaina worship to formulate the form of one of the most favoured Yakṣīs, who is shown with two sons. Her popularity doubtlessly was mainly due to her symbols of fertility such as a pair of sons and the *āmralumbī* (bunch of mango fruits) and Mango tree. As a consequence, people propitiated her for begetting children.

The general assumption is that Ambikā, also called as Ambā, Kūsmāṇḍinī, Bālādevī in Jainism, is borrowed from the Brahmanical pantheon. But the Jainas have a mythology of their own. Ambikā in Jaina iconographic art rides a lion and holds in her four hands *āmralumbī*, noose, child and *aṅkuśa*, and she is thus the Jaina opposite of Durgā, one of whose early appellations is Ambikā. Sometimes she is shown accompanied by seven dancing female figures, who may be the Jaina adaptations of the *Sapta-matrīkās*. The Jaina conception of this goddess is thus an amalgam of different ideas.

In one of the Jaina *Tāntrika* passages (*Ambikā tāḍaṅka*, c. 13th century A.D.), it is clearly stated that, by the worship of Ambikā, the devotees are blessed with children (*putram labhate*). At a later stage between the 10th and 13th century A.D. some features of *Śakti* were also induced in Jaina Yakṣī Ambikā, as is evidenced by the details available in different iconographic texts wherein she is conceived with some such attributes as goad, noose, thunderbolt, *ghaṇṭā* (bell), sword and disc to manifest her *Śakti* or power aspect. The terrific forms of Ambikā, propitiated in a number of *Tāntrika* rites such as *śāntika*, *pauṣṭika*, *stambhana*, *māraṇa* etc. are also enunciated in some of the *stutis* and the *stotras*

given in the appendices of the *Bhairava-Padmāvatī-Kalpa*. Apart from the propitiatory rites, the gruesome rites were also accepted in the *Tāntrika* mode of her worship. The *Ambikā-devī-stuti* of Jineśvara Sūri (c. 12th century A.D.) rightly invokes her as *Jagajjananī* and *Jagatsvāminī*.

The earliest reference to Ambikā is obtained in the *vr̥tti* of Jinabhadragaṇi Kṣamāśramaṇa on his *Viśeṣāvaśyaka-bhāṣya*. The earliest archaeological evidence shows that Ambikā does not appear in Jaina worship prior to c. 550 A.D. The earliest known representation of Ambikā, both with the Jina (Rṣabhanātha) and in independent image is datable to late 6th century A.D. These figures are procured from Akota. One of her early images was obtained from the Meguti temple (c. 634 A.D.) at Aihole, now preserved in Aihole Site Museum. The image, though mutilated, is exquisitely carved with beautiful and slender body revealing plasticity. Bappabhaṭṭi Sūri (8th century A.D.) invokes Ambikā both with Neminātha and Mahāvīra (22.88; 24.96). A number of independent figures of Ambikā were carved during the 8th - 9th century A.D., the examples of which are known mainly from Mathura, Dhank (Saurashtra, Gujarat), Osian (Mahāvīra temple), Akota, Mathura, Deogadh (Temple No. 12, A.D. 862) and Ellora (Jaina Caves 30-34, c. 9th century A.D.), (Pls. 181-182).

After the 9th century A.D. Ambikā enjoyed still greater popularity as is evidenced by the innumerable instances of her renderings in sculpture and painting. Deogadh, Khajuraho (Pl. 184), Delvada (Pl. 186) Kumbhariya (Pl. 187), Hingalajgarh (Mandasaur, M.P.), Hagargundagi (Gulbarga, Karnataka— c. 10th century A.D.), Kalūgumalai (Tirunelveli, Tamilnadu — c. 8th - 9th century A.D., Pl. 183), Venkunrum (North Arcot, Tamil Nadu — 14th-15th century A.D.), Ammanagi (Belgaum, Karnataka — 13th century), Hubli (Dharwar, Karnataka — 13th century A.D.), Sedam (Gulbarga,

Karnataka— c. 12th century A.D.), Moodbidri (South Kannara, Karnataka— 13th century A.D.), Nallur (South Kannara, Karnataka — 16th century A.D.), Śravaṇabelagola (Hassan, Karnataka— 10th century A.D.), Terdal (Bijapur — Karnataka — 11th century A.D., Pl. 188), Saligrama (Mysore- Karnataka — 12th century A.D., Pl. 189) and Khaṇḍagiri are the sites which have yielded large number of Ambikā sculptures datable between the 10th and 15th-16th centuries A.D. It was during the 10th and the 13th centuries A.D. that the iconographic form of Ambikā witnessed several such additions which hint at the elevation of her status, sometimes equalling even to the Jinās, highest in Jaina worship. In one of the instances from Khajuraho, datable to c. 11th century A.D. (Archaeological Museum, Khajuraho, Acc. No. 1608) Ambikā, like the Jinās, is joined by the figures of Yakṣa and Yakṣī. A nonpareil image of Ambikā from Patiandai (Satna, M.P.), assignable to c. 11th century A.D. (Allahabad Museum, Acc. No. 293), contains the figures of the remaining twenty three Yakṣīs alongwith their names inscribed below their figures in the *parikara* which perhaps suggest that she is represented here as the head of the group of the 24 Yakṣīs (Pl. 185). Aesthetically also the figure is beautiful with supple and flexioned body and rich ornaments.

In addition to the usual *āmralumbī* and son, the attributes like goad, noose, mirror, manuscript-cum-lotus, *vajra-ghaṇṭā*, sword and disc were also incorporated in the iconography of Ambika. The rendering of goad and noose, however, finds textual support right from early 10th century A.D. onwards in north India (*Nirvāṇakalikā*— 18.22) while reference to sword and disc are found only in south Indian works. The inclusion of goad, noose, sword and disc was intended probably to suggest the power of Yakṣī Ambikā who has constant vigil and control over evil spirits such as the *grahas*, *bhūtas*, *rogas*, *rākṣasas* and *piśācas*. According to the *Harivaṁśa-Purāṇa*, as a Śāsanadevatā she was supposed

to protect the *Saṃgha* (religious organisation) and the interests of her worshippers (*Harivaṃśa-Purāṇa*— 66.45)

The *Ambikā-tāṭaṅka* conceives her with such destructive weapons as bow, arrow, staff, sword, disc etc. The *Ambikā-tāṭaṅka* and the *Ambikā-devī-stuti* (appendices 18, 19, 21 of the *Bhairava-Padmāvatī-Kalpa*) also give her such appellations as Śīvā, Śaṅkarī, Mantrarupā, Gaurī, Gandhārī, Yakṣeśvarī, Kalī, Mahākālī, Aghorā, Bhīmanādā, Caṇḍikā, Caṇḍarupā, Jayantā-kumārī, Yogeśvarī, Tripurāṅgī, Mahādevī, Amogha-Vāgīśvarī, Mohinī, Dipanī, Śoṣaṇī, Trasinī, etc., which distinctly suggest strong influence of Brahmanic Ambikā (or Durgā) who is endowed with alike appellations in her manifestations as twelve Gaurīs, twenty-four Parvatīs, nine-Durgās and several other forms. In two examples reported from Darhat (Hamirpur, U.P.) and datable to c. 13th century A.D., Jaina Ambikā is surprisingly depicted either with noose, *vajra-ghaṇṭā*, or with manuscript-cum-lotus and mirror in two upper hands. The forms of these images (State Museum, Lucknow, Acc. No. G 312 and 66/225), bear close affinity with Brahmanic Śīvā who likewise rides a lion and holds a mirror in one of her hands (Pl. 190). The noose and the *vajra-ghaṇṭā* are suggestive of the power aspect of Ambikā, while the manuscript represents her as *amogha-vagīśvarī* and Sarasvatī as mentioned in Jaina *stutis*.

In one rare image of Ambikā from Mathura (c. 9th century A.D., Government Museum, Mathura, Acc. No. D7), the two-armed Yakṣī is joined by Gaṇeśa and Vaiśravaṇa respectively on right and left flanks (Pl. 182). The rendering of eight female figures on the pedestal perhaps suggests the presence of *Aṣṭamatṛkās*. The presence of Gaṇeśa and Mātṛkās (?) with Ambikā may well be linked with the Brahmanic Ambikā. The beautifully carved image has the small figure of Neminātha overhead flanked by the figures of Balarama and Kṛṣṇa.

23. Pārśva (or Dharaṇendra) Yakṣa and Padmāvatī Yakṣī of Pārśvanātha (23rd Jina)

(i) **Pārśva or Dharaṇendra Yakṣa**— Pārśva or Dharaṇendra Yakṣa is a snake-god who came to be associated with Pārśvanātha along with his queen (*śakti*) Padmāvatī as Yakṣa and Yakṣī. The references to both Pārśva (or Dharaṇendra) and Padmāvatī who came from heaven to protect Pārśvanātha from the *upasargas* (hindrances) caused by the demon Kamaṭha (or Śambara) during the course of his austerities (*tapas*), are found from about 7th-8th century A.D. in the Jaina texts. Both the traditions are in agreement to provide the four-armed Yakṣa with snake canopy and tortoise mount. The Śvetāmbara texts sometimes visualise Pārśva Yakṣa as elephant-headed and in one example from Vimalavasahī (*devakulikā* 4 — 1188 A.D.), the four-armed Yakṣa with tortoise mount and three-hooded snake canopy is not only shown as elephant-headed but he has also been provided with a pot filled with sweet-balls (*modaka-patra*) in hand, apparently to suggest the impact of the Brahmanical god Gaṇeśa. The Yakṣa holds in three other hands snakes (in two hands) and a money-bag.

The *Nirvaṇakalika* (18.23) conceives elephant-headed Pārśva Yakṣa as holding fruit and snake in right and *nakula* (for mongoose skin purse) and snake in left hands. The *Pratiṣṭhāsaroddhāra* (3.151) provides snakes in two upper hands while the lower hands show noose made of snake (*nāgapāśa*) and *varada-mudrā*. The south Indian text mentions almost the same features wherein the Yakṣa with five-hooded snake canopy and tortoise mount holds snake in two hands. Sometimes he is said to carry pitcher, noose, goad and fruit also which are found in most of the sculptural examples from Karnataka.

The name of the Yakṣa reminds of *Śeṣanāga* or *Nāgarāja* of Brahmanical tradition while the tortoise (*Kūrma*) mount perhaps suggests the control of the Yakṣa over demon Kamaṭha (tortoise) who was the

enemy of Pārśvanātha for several existences and who caused *upasargas* during his penance.

The independent figures of the Yakṣa, belonging to both the traditions and datable between 8th and 13th century A.D., are found mainly from Osian (Mahāvīra temple – 8th century A.D.), Gyarspur (Māladevī temple), Delvada (Lūṇa-vasahī – 13th century A.D.) and Humcha (Pārśvanātha Basti, Shimoga, Karnataka – 12th century A.D.). The renderings of Yakṣa with Pārśvanātha images are also found from about 8th century A.D. at almost all the sites of importance. In all the examples the figures follow the textual injunctions mainly in respect of snake canopy (one, three or five hoods) and snake shown in one or two hands. However, in the instances from south India, specially Karnataka, the rendering of goad, noose and fruit with Dharapendra are based on textual injunctions, although the same set of attributes could also be seen with the Yakṣī Padmāvatī in Karnataka. One hand of the Yakṣa as usual shows *varada-* or *abhaya-mudra*.

In the figures from Osian (two examples), the two-armed Pārśva Yakṣa with three (or seven)-hooded snake canopy holds flower and snake. In the example from Lūṇavasahī (southern entrance of *gudhamandapa*) the four-armed Yakṣa shows snakes in his three hands and *varada-cum-rosary* in the fourth one.

In an image (10th-11th century A.D.) of the Kannara Research Institute, Dharwar (S.C. 53), the four-armed Yakṣa with snake canopy holds lotus, noose, axe and fruit. In two independent sculptures of 12th century from Karnataka, preserved in the Prince of Wales Museum, Mumbai, the four-armed seated Yakṣa has three-hooded snake canopy. In one instance the Yakṣa riding a tortoise shows *varada-mudrā*, snake (in two hands) and noose. The other figure without mount shows lotus, mace, noose and *varada-mudra*.

The two figures from Humca (12th century) with three-hooded snake canopy depict the Yakṣa as seated

on lotus (Pl. 191). In one case two-armed Yakṣa holds lotus and fruit while the other figure shows four-armed Yakṣa with *varada-mudrā*, goad, noose and fruit. Apparently the above two images are witness to the prevalence of south Indian textual tradition which conceives the Yakṣa both with two and four arms. In two beautifully carved 12th century stone images of Pārśvanātha from Gulbarga (Karnataka), Dharapendra and Padmāvatī with single-hooded snake canopy exhibit identical features. Both, seated in *lalitāsana*, are four-armed and carry goad and noose in upper hands while lower hands show lotus (or *varada-mudrā*) and fruit. These images, preserved in the Victoria and Albert Museum, London (Acc. Nos. 931 (IS) and 937 (IS)) are superb in smoothness, modelling and also the dexterity so far as the ornamentation of Yakṣa-Yakṣī figures are concerned.

On north Indian Digambara Jaina sites, the images of Pārśvanātha, besides the figures of Yakṣa-Yakṣī on throne extremities, sometimes also contain the two-armed figures of Dharapā and Padmāvatī standing on two sides of the Jina to suggest the episode of the *upasarga* of Pārśvanātha. In such instances, known from Mathura, Deogadh, Khajuraho, Ellora and other places, Dharapā with snake canopy stands with folded hands while Padmāvatī with snake canopy holds long parasol, the top of which is shown above the head of Jina. The parasol also covers the hoods of Dharapā Yakṣa which is shown to protect Pārśvanātha from torrential rain caused by Kamaṭha. Sometimes Yakṣa is present only in theriomorphic form as a snake (seven-hooded) covering the entire body of Pārśvanātha. While at throne extremity Dharapā Yakṣa is shown with snake canopy. When two-armed, Yakṣa shows *varada* (or *abhaya*) - *mudrā* or lotus and fruit and when four-armed, shows *varada* (or *abhaya*)-*mudrā*, snake, noose (or lotus) and water-vessel (or fruit). Thus we find different traditions of the rendering of Pārśva (or Dharapendra)

Yakṣa to suggest that the Jainas were accepting changes and innovations within the parameter of tradition.

(ii) **Padmāvatī Yakṣī**— Padmāvatī, the snake goddess, is one of the four most popular Yakṣīs of Jaina tradition, who along with Dharaṇendra Yakṣa has been associated with Pārśvanātha. Both the traditions provide *kukkuṭa-sarpa* (cock-snake) or merely *kukkuṭa* as the *vāhana* and lotus, noose and goad as the main attributes of Padmāvatī.

The *Nīrvāṇakalikā* (18.23) conceives four-armed Padmāvatī with *kukkuṭa* (cock) *vāhana* and lotus and noose in right and fruit and goad in left hands. All other Śvetāmbara texts speak of the *kukkuṭa-sarpa* as her *vāhana* (*Triṣaṣṭiśalākāpuruṣacaritra* – 9.3.364-65. *Pārśvanāthacaritra* – 7.829-30). The *Mantrādhirājakaḷpa* also envisages three-hooded snake-canopy over the head of the Yakṣī. The Digambara texts as compared to Śvetāmbara ones make elaborate *dhyānas* of Padmāvatī wherein she is said to have four, six and twenty-four arms (*Pratiṣṭhāsārasaṅgraha* – 5.67-71). The four-armed Padmāvatī holds goad, lotus and rosary in three hands while the six-armed Yakṣī carries noose, sword, spear, crescent (*vāḍendu*), mace and pestle. According to both the *Pratiṣṭhāsārasaṅgraha* and the *Pratiṣṭhāsāroddhāra* (3.174), the twenty-four-armed Yakṣī with three-hooded snake canopy and one hand being in the *varada-mudra*, bears conch, sword, disc, crescent, lotus, lotus, bow, spear, noose, goad, bell, arrow, pestle, shield, trident, axe, *kunta*, *bhīṇḍa*, *mālā* (rosary), fruit, mace, *pātra* and *pallava*.

Padmāvatī was also accorded an exalted position in *tāntrika* worship, the best example of which could be seen in the *Bhairava-Padmāvatī-Kalpa* wherein Yakṣī is worshipped in various *tāntrik* rites. She has three eyes and has also been addressed to as Tripurā and Tripura Bhairavi. However, the attributes are almost the same. The south Indian tradition sometimes prescribing five-

hooded snake canopy speaks of *haṁsa-vāhana*.

The earliest figures of Padmāvatī are datable between 8th and 10th century A.D. The earliest instance carved on Mahāvira temple at Osian (8th century A.D.) depicts Yakṣī as two-armed with *kukkuṭa-sarpa* as *vāhana* and snake and fruit as attributes. In subsequent examples mostly the Yakṣī is shown either with *kukkuṭa-sarpa* or *kukkuṭa vāhana* and as carrying snake, noose, goad and lotus in her hands. She is shown with four or six or even ten arms.

In western India the figures of Padmāvatī are mainly known from Osian (both from Mahāvira temple and *devakulikās*), Nagda (Udaipur, Rajasthan), Jhalarapatan (Jhalawar, Rajasthan), Kumbharia (Neminātha temple - Pl. 196), Delvada (Vimalavasahī and Lūnavasahī) and Śatruñjaya. The image of four-armed Padmāvatī from Nagda (10th-11th century A.D., now in Udaipur Government Museum, Acc. No. 56), seated in *lalita-mudrā* on lotus seat, has the figure of Pārśvanātha overhead (Pl. 194). The Yakṣī holds sword, snake, snake and fruit. Six small figures of goddesses are also carved in the *parikara*. What is most important in the present instance is the rendering of the figures of two-armed Yakṣa and Yakṣī in the fashion they are carved with the Jinās. This suggests the elevation of Padmāvatī as a cult goddess. Aesthetically also the image reveals grace, beauty and dignity.

The eight-armed figure from Jhalarapatan (Jaina temple – 1043 A.D.) is seated in *lalitāsana* under seven-hooded snake canopy. Padmāvatī here shows *varada-mudrā*, thunderbolt, lotus bud, dagger, shield, lotus bud, bell and fruit. In case of figure from Kumbharia (Neminātha temple), the four-handed Yakṣī with *kukkuṭa-sarpa* has five-hooded snake canopy (Pl. 196). She shows *varada-mudrā*, goad, noose and fruit.

The earliest known figure of Digambara affiliation is from Deogadh (Temple No. 12, A.D. 862). The four-

armed Yakṣī with the name Padmāvati given in inscription stands with the figure of Pārśvanātha carved overhead. The Yakṣī shows *varada-mudrā*, noose, lotus and shield (?). The other important figures of Yakṣī are found from Gyaraspur (Malādevī temple), Deogadh, Khajuraho, Shahdol and Khandagiri (Navamuni and Barabhuji caves). The figures from Deogadh and Khajuraho depict the Yakṣī mainly with snake canopy and the attributes like lotus, pitcher, goad, noose and manuscript. The *vāhana* in most of the examples is *kukkuṭa*. The maximum variety in the forms of Padmāvati is noticed at Deogadh where two, four and twelve-armed figures were carved during 9th and 12th century A.D. The figures are mostly carved on the Mānastambha. In one of such examples (Mānastambha before Temple No. 11— A.D. 1059), the twelve-armed Padmāvati is seated in *lalita-mudrā* with *kukkuṭa-sarpa* (Pl. 193). The Yakṣī with five-hooded snake canopy shows *varada-mudrā*, arrow, goad, long stalked lotus, chain, staff, umbrella, thunderbolt, snake, noose, bow and fruit. Another 11th century figure from Shahdol (M.P.) is now in the Thakur Saheb collection at Shahdol. Surprisingly the mount here is tortoise and the figure of Pārśvanātha with seven-hooded snake canopy is also carved over the head. The Yakṣī joined by the figures of *nāga* and *nāgī* is shown with *varada-mudrā*, sword, axe, arrow, thunderbolt, disc, shield, mace, goad, bow, snake and lotus. In Navamuni cave the two-armed Yakṣī sits on lotus with *jaṭāmukuta*. She has third eye on the forehead which reminds us of the tradition of *Bhairava-Padmāvati-Kalpa*. The *kukkuṭa-sarpa* as *vāhana* and *abhaya-mudrā* and lotus in hands are also to be seen. In Barabhuji cave the eight-armed Padmāvati with five-hooded snake canopy and the figure of Pārśvanātha above shows *varada-mudrā*, arrow, sword and disc in right and bow, shield and long stalked lotus (in two) in left hands (Pl. 202).

In south India, particularly in Karnataka, numerous independent sculptures of Padmāvati were carved along

with her representation with the Pārśvanātha images. In all the examples (mostly datable to 10th and 13th century A.D.), the Yakṣī with one or five or even more hooded snake-canopy is seated on lotus with *kukkuṭa vāhana* and small figure of Jina Pārśvanātha overhead. Padmāvati, mostly four-armed, invariably holds goad and noose in her two upper hands while the remaining two hands exhibit *varada-mudrā* and fruit (Terdal) or *varada* and snake or lotus and fruit (Humcha) (Pls. 197-198). Some of her exquisitely carved figures are found from Humcha, Badami and Terdal in Karnataka and Kalugumalai in Tamil Nadu. A number of figures are preserved also in the museums like Prince of Wales Museum, Mumbai (three figures), Kannara Research Institute Museum, Dharwar (two figures) and Manjusha Museum, Dharmasthal (two figures). The south Indian figures as compared to north Indian figures do not show variety of forms.

Of the two sculptures in the Manjusha Museum Dharmasthal (South Kannara, Karnataka), one (15th - 16th century A.D.) is particularly interesting since it exhibits the primitive form with folkish character to suggest that Padmāvati as a snake-goddess enjoyed similar popularity in local-tribal community. The four-armed Yakṣī rides directly on a *kukkuṭa* of big size, (even bigger than the figure of Yakṣī) with eight-hooded snake-canopy (number is also unusual) and the figure of Pārśvanātha overhead. The modelling and stiffness of the figure remind us of the Indus Valley terracotta and metal figures. The Yakṣī here is endowed with trident, snake and lotus, thus the conventional goad and noose are also not shown here. The other figure (No. 1731) of 15th century stands in *samabhaṅga* with *kukkuṭa vāhana* carved on pedestal. The four-armed Padmāvati with three-hooded snake-canopy and figure of Pārśvanātha above, as usual, holds goad, noose and fruit in three hands while one hand is in *abhaya-mudrā*.

(24) Mātāṅga Yakṣa and Siddhāyikā (or Siddhāyini) Yakṣī of Mahāvīra (24th Jina)

(i) **Mātāṅga Yakṣa**— Mātāṅga in both the traditions is conceived as two-armed and riding on an elephant. The Śvetāmbara texts provide *nakula* and fruit (*Nirvāṇakalikā* – 18.24). The Digambara texts refer to *varada-mudrā* and fruit in hands and *dharmacakra* mark on head (*Pratiṣṭhāsārasaṁgraha* – 5.72-73). On the contrary, the south Indian texts visualize the Yakṣa as two, four and even six-armed. The two-armed Yakṣa carry the same attributes as found in the north Indian Digambara texts. The four-armed Yakṣa with elephant mount shows *abhaya* and some other *mudrā* with two hands while two other hands are in the attitude of adoration. The six-armed Yakṣa holds *dharmacakra*, *kaśā*, noose, thunderbolt, staff and *varada-mudra*. As against the south Indian texts, the Yakṣa with Mahāvīra images is mostly two-armed and holds purse which speaks of the bearing of Kubera or Sarvanubhūti Yakṣa. However in one example of 11th century A.D., carved in Badami cave No. 4, the four-armed Yakṣa riding on elephant shows *abhaya-mudrā*, mace, noose and sword.

It is surprising that we do not find any independent image of the Yakṣa and even in Mahāvīra images the two-armed Yakṣa shows *abhaya-mudrā* (or mace) and money-bag (or fruit or pitcher). The Yakṣa in very few instances from north India (Deogadh, Khajuraho and Kumbharia) is four-armed. In all such cases the Yakṣa is carved on the pedestal of Mahāvīra images. In the ceiling of Śāntinātha temple (11th century A.D.) at Kumbharia, the four-armed Yakṣa is carved in the midst of narratives from the life of Mahāvīra. The Yakṣa riding on elephant shows *varada-mudrā*, manuscript, lotus (shown like umbrella) and water-vessel. Virtually the Yakṣa here exhibits the features of Brahmaśānti Yakṣa. In one instance from Khajuraho (Temple No. 2 – A.D. 1092) the mount with four-armed Yakṣa is lion which is borrowed from the cognizance of Mahāvīra.

The Yakṣa here holds money-bag, spear, lotus, and staff. Thus it is apparent that in sculptural examples the form of Yakṣa was never standardized and further the four-armed variety was based on some such tradition which is now lost to us.

(ii) **Siddhāyikā Yakṣī**— The figures of Siddhāyika, available from different parts of India, are generally noticed as part of the image of Mahāvīra. In all such examples her prominent symbols are lion mount and a book just as a citron. Her separate images are rather rarer in northern India but in south India, especially in the Tamil country, she enjoyed much popularity. After Ambikā, Siddhāyikā was the only Jaina goddess to have received great reverence in Tamil Nadu. There is a bulk of iconographical and also epigraphical evidence to show that in the Tamil country, the Yakṣī was accorded an independent status. Most examples of Siddhāyikā images evince a departure from canonical injunctions in regard to her attributes and number of arms.

Siddhāyikā on the basis of the textual descriptions seems to have been worshipped mainly in two varieties of forms, namely the two-armed and the four-armed, though her six-armed and twelve-armed varieties are also known. The two-armed variety of goddess seems to be favoured only by the Digambaras. The *Pratiṣṭhāsāroddhāra* (3.178) describes the two-armed Yakṣī as having gold colour and sitting on *bhadrāsana*, and showing book and the *varada-mudrā*. Her mount is lion. T.N. Ramachandran gives a two-armed Digambara variety of the Yakṣī which is from the laudatory verses recited in Kanerese by the temple priest at Jina *Kāñcī*. In verse, she is represented as seated in *lalita*-pose with *harṣa* as *vāhana* and showing *abhaya-mudrā* in right hand. Her left hand is hanging down. The *Aparājitaṭṭapucchā* (221.38) prescribes *abhaya-mudrā* instead of *varada-mudrā*.

Both the *Nirvāṇakalikā* (18.24) and the

Triṣaṣṭiśalākāpuruṣacaritra (10.5.12-13) of Śvetāmbara tradition describe four-armed goddess as having green complexion and riding on a lion. In the *Nirvāṇakalikā*, she is said to hold fruit and arrow in her two left hands and book in the third right hand while the fourth is in *abhaya-mudrā*. But according to *Triṣaṣṭiśalākāpuruṣacaritra*, she bears a *vīṇa* in one of her left hands.

A solitary *dhyāna* of the six-armed Siddhāyikā is prescribed in the *Mantrādhirājakaḥ* (3.66). She is here visualized as bearing *pustaka*, the *abhaya-mudrā*, the *varada-mudrā*, sharp-edged weapon (*kharāyudha*), *vīṇa* and fruit.

A two-armed image of Siddhāyikā standing in *tribhaṅga* is carved on the wall of the Temple No. 12 (A.D. 862) at Deogadh. The Yakṣī represented with Vardhamāna is called 'Aparājītā' and shows a bud-like object in her left hand, while the right hand is resting on thigh. Her *vahana* is not shown. A solitary instance of independent rendering of the four-armed Siddhāyikā is found at Khajuraho. The figure is carved on the right extremity of a door-lintel, incorporated in the modern Jaina Temple No. 24 (11th century A.D.). Here Siddhāyikā sits in *lalitāsana* with a lion carved below her feet, and bears sword and shield respectively in her right and left upper hands, while the lower right and left ones show the *varada-mudrā* and water-vessel (hanging). An exact replica of the above figure was noticed at Deogadh also.

In the sculptures hailing from south India, the Yakṣī is invariably shown with two arms and as standing to the proper right of the Jina instead of the left. At a small distance from Ānandamaṅgalaṃ, sculptures carved on the rock of a hillock near the village of Kāñcī, is another example where two-armed Siddhāyikā is portrayed standing by the right side of Jina. Her right hand rests on the waist and the left one holds an object which seems a fruit.

A bronze image of Mahāvīra, assignable to the 9th century A.D., comes from Karanja (Akola, Maharashtra) and represents Siddhāyikā standing as she is on a separate pedestal. The four-armed deity carries axe, lotus-flower, citron and flower (?). In an image of Mahāvīra harboured in a niche on the southern facade of the sanctum of the Mālādevī Temple (9th century A.D.) at Gyarspur (Vidisha, M.P.), the two-armed Yakṣī, seated in *lalitāsana*, is rendered at the left corner of throne. She holds *vīṇa* in her both arms. Another image of Mahāvīra, deposited in the Reserve Collection of the Rajputana Museum, Ajmer (Acc. No. 279, inscribed in *saṃvat* 1061 = 1004 A.D.), contains the figure of two-armed Siddhāyikā at the left extremity of throne. Here she rides on a lion and bears sword in right hand, while the left one is broken off. Two 12th century figures of Mahāvīra, housed in the reserve collection of the State Museum, Lucknow (Acc. Nos. J.808, J.782), contain the figures of two-armed Siddhāyikā at their throne ends. In both the figures showing identical details, Siddhāyikā bears the *abhaya-mudrā* in right hand and *kalaśa* in the left.

In the images of Mahāvīra coming from Khajuraho Siddhāyikā is carved both as possessing two and four arms. In three instances, the two-armed Siddhāyikā is shown with the *abhaya-mudrā* in right hand and fruit or blossom in the left. In three other examples Siddhāyikā, seated in *lalitāsana* with a lion below her feet, possesses four hands. First image, installed in the Modern Jaina Temple No. 2 (inscribed in *saṃvat* 1149 = 1092 A.D.), exhibits Siddhāyikā as bearing a disc and a fruit in her upper and lower right hands, while the corresponding left ones carry respectively lotus and conch. Second example, lying in the Open Air Museum (No. K. 17), adjacent to the Ādinātha Temple shows the same set of symbols. Third figure, incorporated on the rear wall of the modern Jaina Temple No. 11 (No. K. 28/1; 11th century A.D.), represents her as carrying

sword and disc in her upper right and left hands. The lower right and left hands show respectively the *varada-mudrā* and fruit. The rendering of disc and conch with Siddhāyikā suggests the bearing of iconography of Jaina Yakṣī Cakreśvarī upon Siddhāyika which was a peculiar feature of Khajuraho.

In majority of the sculptures of Mahāvīra hailing from Deogadh, two-armed Siddhāyikā, seated in *lalitāsana*, is portrayed as bearing the *abhaya-mudra* in right hand and fruit in the left. A *Cauvisī* of Jinas, all seated with the distinguishing cognizances, *aṣṭapratihāryas* and Yakṣa-Yakṣī pairs, is preserved in the Sahu Jaina Museum at Deogadh. The two-armed Yakṣī with Mahāvīra sits in *lalitāsana* and shows the *abhaya-mudrā* in right hand and a *pustaka* in the left.

A unique example of twenty-armed Siddhāyikā (c. 12th century A.D.) is depicted on the verandah wall of Barabhuji cave on the Khaṇḍagiri hill (Pl. 202). The goddess here shows the *varada-mudrā*, spear, rosary, arrow, small staff (?), hammer, *hala* (plough), *vajra*, disc and sword in her right hands while with her left she carries water-pot, book, citron (?), lotus, bell (?), bow, *nāga*, *vajra* and shield. Beneath the figure of Siddhāyikā is sculptured an elephant as conveyance and above her head is carved the figure of Mahāvīra with lion cognizance.

Yakṣī Siddhāyikā or Siddhāyini (as some sources call her) resembles Sarasvatī in some aspects and Jina Mahāvīra himself in the other. Her mount, lion, connects her with the Jina whose cognizance is lion. On the other hand, the manuscript and the *vīṇā* make her analogous to Sarasvatī.

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CHAPTER X

VIDYĀDEVĪS

The Vidyādevīs forming a group of Tantric goddesses had enjoyed a venerated position among both the Śvetāmbara and Digambara Jaina sects. The early Jaina Āgamas like the *Sthānāṅga*, *Aupapātika*, *Jñātādharmakathāṅga* and other works like the *Paumacariya* of Vimalasūri (A.D. 473), the *Vasudevahiṇḍī* of Saṅghadāsagaṇi (c. mid 6th century A.D.) and the *Harivaṃśapurāṇa* make frequent references to various Vidyās who are endowed with supernatural powers. The list of the sixteen Mahāvidyās was prepared from a number of different Vidyādevīs. The earliest lists are enumerated in the *Tijayapahutta* (c. 9th century A.D.), the *Saṃhitāsāra* of Indranandi (Digambara, A.D. 939) and the *Stuticaturvīṃśatikā* or *Śobhana-stuti* of Śobhana Muni (c. A.D. 1000). But their individual iconographic features for the first time are enunciated in Bappabhaṭṭi's *Caturvīṃśatikā* and the *Śobhana-stuti*. A number of later texts of the Śvetāmbara as well as the Digambara sects also deal with the iconography of the sixteen Mahāvidyās. The final list of the sixteen Mahāvidyās among both the sects was prepared between the 8th and 10th century A.D. The final list supplied by the later traditions of both the sects includes the following names : (1) Rohiṇī, (2) Prajñapti, (3) Vijraśṛṅkhalā, (4) Vajraṅkuṣā, (5) Cakreśvarī or Apraticakrā (Śvet.) and Jambūnadā (Dig.), (6) Naradattā or Puruṣadattā, (7) Kālī or Kālikā, (8) Mahākālī, (9) Gaurī, (10) Gāndhārī, (11) Sarvāstra-mahājvālā or Jvālā (Śvet.) and Jvālāmālīnī (Dig.), (12) Mānavī, (13) Vairoṭyā (Śvet.) and Vairoṭī (Dig.), (14) Acchuptā (Śvet.) and Acyutā (Dig.), (15) Mānasī and (16) Mahāmānasī.

Unlike the Śvetāmbara occurrence of the Mahāvidyās in western India, no corresponding sculpture or painting of the Digambara sect has so far been known, excepting on the facade of the Ādinātha temple (c. late 11th century A.D.) at Khajuraho where a series

of the sixteen Mahāvidyās are encountered (Pl. 207). The goddesses on Ādinātha temple, crowned by tiny Jina figures and possessing four to eight arms, are either seated in *lalitāsana* or standing in *tribhaṅga*. They bear various attributes and are provided with their *vāhanas*. On the basis of the iconographical characteristics, we are tempted to suggest possible identification of some of the figures with Acchuptā, Vairoṭyā, Gāndhārī, Mahāmānasī, Gaurī, Apraticakrā and Puruṣadattā Mahāvidyās. So far as the collective rendering of the sixteen Mahāvidyās is concerned, only a few examples are so far known at the Śvetāmbara Jaina sites, namely the Śāntinātha temple at Kumbharia (aisle ceilings, A.D. 1077), Vimalavasahī (two sets, one in the *raṅgamaṇḍapa* ceiling, A.D. 1150, Pl. 204 and the other in the corridor ceiling of cell No. 41, A.D. 1185), Lūṇavasahī (*raṅgamaṇḍapa* ceiling, A.D. 1230) and the Kharataravasahī (two sets, A.D. 1459). The Śvetāmbara temples at Osian, Kumbharia, Taranga, Ghancrav, Sadri, Nadol, Delvada and many more, datable from 8th to 15th century A.D., invariably depict Jaina Mahāvidyās with distinguishing attributes and mounts as prescribed by the Śvetāmbara texts. The rendering of the Mahāvidyās was also very popular in Jaina miniature paintings.

The earliest known representations of Śvetāmbara Jaina Mahāvidyās in architectural context are found at the Mahāvīra temple at Osian (8th century A.D.) (Pl. 203). The figures of the Mahāvidyās at the Mahāvīra temple, Osian, are either two- or four-armed, the two-armed figuring more frequently. However, the figures on the *devakulikās* (11th century A.D.) also show the six-armed examples. With few exceptions of standing figures, the rest are shown as seated in *lalitāsana*. The Mahāvidyās, with their specific mounts and attributes, are carved above the eaves of the *mukhacatuṣkī*, *mukhamaṇḍapa*, and the *gūḍhamaṇḍapa* of the main

temple on one hand, and the *pīṭha*, *jaṅghā*, and doorways of the *devakulikās* on the other. Of the sixteen Mahāvidyās, the figures of only Rohiṇī, Vajraśṛṅghalā, Vajrāṅkuṣā, Apraticakrā, Kālī, Mahākālī, Gaurī, Vairoṭyā, Acchuptā and Mahāmānasī are represented on the main temple, while the *devakulikā* figures include Prajñapti, Naradattā, Gāndhārī and Mānasī in addition to the aforementioned. However, the figures of Sarvastramahājvalā and Mānavī are conspicuous by their absence. The beautiful independent figures of Apraticakrā, Vairoṭyā, Acchuptā and Mahāmānasī like Mahāvidyās are found in the ceilings of Vimalavasahī (Pls. 205-206) and Kumbharia temples.

The individual iconographic features of each of the sixteen Mahāvidyās, according to Śvetāmbara and Digambara Jain texts, are enunciated hereunder which were more or less followed in visual renderings at different Śvetāmbara Jain sites.

(1) **Rohiṇī**

- (A) Śvetāmbara – four-armed, Mount-Cow, holds arrow, rosary, bow, conch.
- (B) Digambara – four-armed, Mount – Lotus, carries *kalaśa*, conch, lotus, fruit (or *mātuliṅga*)

(2) **Prajñapti**

- (A) Śvetāmbara – four-armed, Mount – Peacock, shows *varada*, spear, fruit, spear.
- (B) Digambara – four-armed, Mount – Horse, bears disc, sword, conch, *varada*.

(3) **Vajraśṛṅghalā**

- (A) Śvetāmbara – four-armed, Mount – Lotus, bears chain in one or two hands, *varada*, lotus.
- (B) Digambara – four-armed, Mount – Lotus or Elephant, bears chain in one or two hands, conch, lotus, fruit (or even thunderbolt).

(4) **Vajrāṅkuṣā**

- (A) Śvetāmbara – four-armed, Mount–Elephant, bears thunderbolt, goad, *varada*, fruit.

- (B) Digambara – four-armed. It merely refers to *aṅkuṣa* symbol. Mount–*Puṣpayāna*, holds goad, thunderbolt, lotus, fruit.

(5) **Apraticakrā or Jāmbūnadā**

- (A) Śvetāmbara – four-armed Mount – Eagle, holds disc in each of her hands.
- (B) Digambara – four-armed, Mount – Peacock, carries sword, spear, lotus, fruit.

(6) **Naradattā or Puruṣadattā**

- (A) Śvetāmbara – four-armed, Mount – Buffalo, holds swords, shield, *varada*, fruit.
- (B) Digambara – four-armed, Mount – *Cakravāka* (ruddy goose), holds thunderbolt, lotus, conch, fruit

(7) **Kālī or Kālikā**

- (A) Śvetāmbara – four-armed, Mount – Lotus, shows club, rosary, thunderbolt (or trident), *abhaya*
- (B) Digambara – four-armed, Mount – Deer, holds pestle, sword, lotus, fruit.

(8) **Mahākālī**

- (A) Śvetāmbara – four-armed, Mount – Man, holds thunderbolt, fruit, bell, rosary.
- (B) Digambara – four-armed, Mount – Śarabha (fabulous animal), holds bow, sword, fruit, arrow.

(9) **Gaurī**

- (A) Śvetāmbara – four-armed, Mount – Goḍhā (Alligator) or Bull, shows *varada*, pestle (or staff), rosary, lotus.
- (B) Digambara – All texts unanimously envisage lotus in hands and alligator as *vāhana*.

(10) **Gāndhārī**

- (A) Śvetāmbara – four-armed, Mount – Lotus, holds thunderbolt (or trident), pestle (or staff), *varada*, *abhaya*.
- (B) Digambara – four-armed, Mount – Tortoise, holds sword, disc.

(11) **Sarvāstra-Mahājvalā or Jvālāmālīnī** – According to Hemacandra, she is so called

because large flames of fire issue from all the weapons held by her.

- (A) Śvetāmbara – four-armed, Mount – Boar or Cat or Goose, holds innumerable weapons, shows – fire-branded in both hands or even serpent in each of four hands.
- (B) Digāmbara – eight-armed, Mount – Buffalo, holds bow, sword, arrow, shield-(i) *Pratiṣṭhās-sāroddhāra* and *Yantra-pūjā* envisage bow, sword, shield, disc; (ii) *Pratiṣṭhātilakam* mentions eight-armed goddess with bow, arrow and such other weapons shining with flames.
- (12) **Mānavī**
- (A) Śvetāmbara – four-armed, Mount – Lotus, holds tree full of fruits and foliage or *varada*, noose, rosary, tree.
- (B) Digāmbara – four-armed, Mount – Hog, holds fish, sword, trident.
- (13) **Vairoṭyā or Vairoṭī**
- (A) Śvetāmbara – four-armed, Mount – Cobra, holds snake (in two hands), sword, shield.
- (B) Digāmbara – four-armed, Mount – Snake or Lion, holds snake in her hands.
- (14) **Acchuptā or Acyutā**
- (A) Śvetāmbara –four-armed, Mount – Horse, bears sword, shield, arrow, bow.
- (B) Digāmbara –four-armed, Mount – Horse. It merely refers to thunderbolt and sword.
- (15) **Mānasī**
- (A) Śvetāmbara –four-armed, Mount – Swan, bears *varada*, thunderbolt, rosary, thunderbolt or trident.
- (B) Digāmbara – All the works visualize her as being represented with hands folded in *namaskāra-mudrā*.
- (16) **Mahāmānasī**
- (A) Śvetāmbara – four-armed, Mount – Lion or Crocodile, holds sword, shield, jewel, pitcher.

- (B) Digāmbara –four-armed, Mount – Swan, she merely shows *Praṇāma-mudrā* or *varada*, rosary, goad, garland.

Of all the collective renderings of the sixteen Mahāvidyās, the set in the ceiling of the Śāntinātha temple at Kumbharia is the earliest (11th century A.D.). The sixteen Mahāvidyās are carved all around the central figure of Jina Supārśvanātha seated with five-hooded cobra overhead. Eleven of these Mahāvidyā figures correspond fully or partially with the injunctions of the *Caturviṃśatika* and more so to those of the *Nirvāṇakalikā*. However, in representations of two other Mahāvidyās, namely Mahājvalā and Acchuptā, the prescriptions of the *Ācāradinakara* have been followed. One other Vidyādevī, Kālī, not conforming to any known *dhyānas*, has been identified on the testimony of *Khaṭvāṅga*. A firm identification of the remaining two Mahāvidyās – Mānasī and Mahāmānasī – could not be possible inasmuch as they do not correspond even the least to any of the known *dhyānas*.

We shall now discuss in detail the iconography of the Mahāvidyās associated with Mahāvira temple complex of Osian where they seem to have occupied a special position. They are significant as the earliest examples of that category. On one side they reveal an iconographic evolution and on the other an almost complete concordance with the prescriptions of the *Caturviṃśatikā* of Bappabhaṭṭi Sūri (c. late 8th century A.D.) and the *Nirvāṇakalikā* of Pādalipta Sūri III (c. A.D. 950). Incidentally, the forms of the Śvetāmbara Mahāvidyās, in some cases, are practically repeated on the Digāmbara Jaina Temple No. 12 (Śāntinātha Temple : A.D. 862) at Deogadh, particularly the iconography of Vajraśṛṅkhālā, Apraticakrā, Acchuptā, Vairoṭyā and Mahāmānasī.

The first Mahāvidyā, Rohiṇī, is represented in Osian by ten examples, two on the main temple and the remaining on the *devakulikās*. The goddess, in all examples, is shown four-armed and rides a cow. The figures on the main temple hold arrows (?), *abhaya* (or

vyākhyāna-cum-rosary), bow and conch (or a *kamaṇḍalu*) while those on the *devakulikās* show the *abhaya*, arrow, bow and fruit (or conch). However, in one instance, carved on the doorway of the *devakulikā* No.1 she, holds arrow, sword, trident and bow. The *Caturvīṃśatikā* (3.12) and the *Nirvāṇakalikā* (37) conceive the four-armed Rohiṇī with cow as mount, holding as she does arrow, rosary, bow and conch. It is hence apparent that the carvers have followed the prescriptions of the Śvetāmbara texts more faithfully for the *devakulikā* figures.

The second Mahāvidyā, Prajñapti, represented by nine instances (occurring only on the *devakulikās*), is either two- or four-armed. The figure on the *devakulikā* No. 3 is a solitary instance representing the goddess with two arms, riding on a peacock and holding *sūla*, her distinguishing attribute, in her right hand. In the remaining instances, she invariably rides a peacock and holds *śakti* (spear) in each of her two upper hands and the *varada* or *abhaya-mudrā* (or fruit) and fruit (or water-vessel) in the lower ones. The above-noted figures correspond with the available Śvetāmbara *dhyānas* wherein Prajñapti, alternatively called Śaktikarā, is conceived as riding a peacock and holding *varada*, *śakti*, fruit and *śakti*. The figure on the doorframe of *devakulikā* No. 1 perhaps shows the goddess with lotuses in two upper hands. However, the late work *Ācārādīnakara* (A. D. 1412) provides Prajñapti with lotus alongwith *śakti*.

The third Mahāvidyā Vajraśṛīkhalā, shown always seated in *lalitāsana* on a lotus, is represented by seven instances, of which one is carved on the *mukhacatuṣkī* of the main temple and the remaining on the *devakulikās*. She is depicted either two-or four-armed. The two-armed figures, represented by only two instances, are carved respectively on the main temple and the *vedībādhā* of the *devakulikā* No. 2. The goddess in the former case holds a chain and a manuscript, while in the latter a long chain (*śṛīkhalā*)—an invariable feature of the goddess—in both the hands. The four-armed figures show the *abhaya* or *varada-mudrā* and fruit (or

water-vessel) in lower right and left hands while the upper ones carry, as usual, long chain. The four-armed figures known from Kumbharia, Delvada (Vimalavasahī) and other Śvetāmbara sites likewise bear a long chain in two upper hands, while the lower ones show *varada* and fruit, sometimes mace. The *Caturvīṃśatikā* (5.20), the *Nirvāṇakalikā* and the *Mantrādhirājakaḷpa* (3.5) also visualise Vajraśṛīkhalā with a lotus seat, and carrying long chain (in two hands), the *varada-mudrā* and lotus. Vajraśṛīkhalā at Osian has a bearing on the iconography of the Yakṣī of Jina Munisuvrata on the Temple No. 12 at Deogadh. The four-armed Yakṣī with the appellation 'Sidhai' stands on lotus and holds chain, the *abhaya*-cum-blossom and lotus in three hands, while one is resting on thigh.

The fourth Mahāvidyā Vajrāṅkuṣā is represented by six examples, one on the *mukhacatuṣkī* of the main temple and the remaining ones on the *devakulikās*. She invariably rides an elephant and possesses either two or four hands. The solitary instance of a two-armed goddess is on the main temple; she shows some *mudrā* with the right hand, while the left holds a water-vessel. The four-armed goddess shows the *abhaya* or *varada-mudrā*, and holds thunderbolt, goad, and fruit (or water-vessel). However, in one case, carved on the door-frame of *devakulikā* No. 4, the thunderbolt is replaced by a spear. The Śvetāmbara works invariably conceive the goddess as riding on an elephant with an arm in *varada*, the rest holding *vajra*, *aṅkuṣa* and fruit. The *devakulikā* figures, according to the Śvetāmbara works, show that the form of the goddess was standardised at the site. The figures in the Śāntinātha temple (Kumbharia), and in the Vimalavasahī (Delvada) also portray Vajrāṅkuṣā, accompanied by an elephant, with *varadākṣa*, *aṅkuṣa*, *vajra* and fruit. The association of elephant together with a goad and a thunderbolt with the goddess at once reminds of the Brahmanical *Mātrkā* Aindrī.

Apraticakrā, also called Cakreśvari, the fifth Mahāvidyā, is represented by as many as thirteen

examples at the site, two on the *mukhamaṇḍapa* and the *gudhamaṇḍapa* walls of the main temple and the remaining ones on the *devakulikās*. The goddess is always shown four-armed and rides a *garuḍa* represented in human form. Barring two examples, where she stands in *tribhaṅga*, she is always seated in *lalitāsana*. The goddess, in conformity with the Śvetāmbara tradition, usually holds discs (sometimes shown as ring) in all of her four hands. However, Apraticakrā in the set of sixteen Mahāvidyās at the Śāntinātha temple, Kumbharia, bears the *varada*, two discs (in two upper hands) and conch. In two instances at Osian also, carved on the *devakulikā* Nos. 2 and 4, the disc in lower left hand is replaced by a conch. In a solitary instance, on the *devakulikā* No. 4, the goddess shows the *varadākṣa* and water-vessel in the lower right and left hands, while the upper ones carry discs. Still in one other instance, on the doorway of *devakulikā* No. 4, the goddess holds the *varada-mudrā*, mace, indistinct object and conch. The inclusion of mace and conch in addition to the usual disc and the *garuḍa* as *vāhana*, not envisaged by the texts, is reminiscent of Brahmanical Vaiṣṇavī (Cakreśvarī, carved on the Temple No. 12 at Deogadh as the Yakṣī of Rṣabhanātha, accompanied by *garuḍa*, shows discs in all her four hands which suggests the influence of the Mahāvidyā Apraticakrā at Osian).

The sixth Mahāvidyā Puruṣadattā or Naradattā, is represented by seven figures on the *devakulikās*. She is always shown two-armed with a sole exception, carved on the *vedibandha* of the south wall of *devakulikā* No. 4, showing her with four arms. The two-armed goddess, invariably riding a buffalo – her traditional mount – holds sword and shield in right and left hands. Sometimes, sword has been replaced by *śūla* or cup. The four-armed goddess, however, bears the *varada-mudrā*, shield, and water-vessel in her surviving hands. It is rather surprising to find the figures of four armed goddess playing truant, regardless of the textual prescriptions which invariably conceive Puruṣadattā with four arms and holding the *varada* or *abhaya-mudrā*,

sword, fruit and shield. However, the *Mantrādhirājakaḷpa* (3.8) visualises her as seated on a red lotus.

Kālī, the seventh Mahāvidyā, is represented by six examples, one on the *mukhacatuṣkī* of the main temple and the remaining ones on the *devakulikās*. The goddess is invariably represented two-armed and is shown seated on a lotus. The figure on the main temple holds mace in the left hand while the right is resting on thigh. The *devakulikā* figures, however, carry mace in the right and *abhayākṣa* (or *abhaya-mudrā* or fruit) in the left, sometimes the attributes being juxtaposed. The *Caturvīṃśatikā* (16.64) conceives Kālī with two arms, sitting on a lotus and holding mace and rosary. The later Śvetāmbara texts, however, see her as having four arms, seated on lotus and bearing mace, rosary, *vajra* and the *abhaya-mudrā*. The sculptural representations of Kālī at different Śvetāmbara sites reveal that her attributes could never be standardised. Kālī at the Śāntinātha temple, Kumbharia, is provided with *varadākṣa*, noose, *khaṭvāṅga*, and fruit, while at the Vimalavasahī she is given mace, long spiral lotus, manuscript and the *abhaya-mudrā*. The *devakulikā* figures at Osian, when compared to the figure of Kālī in the main temple, show that there was no advancement in her iconography at the site. However, the *Mantrādhirājakaḷpa* (3.7) mentions trident and the *varada-mudrā* in place of *vajra* and the *abhaya*, which remind us of her association with Brahmanical Kālī or Śivā. The trident undoubtedly is reminiscent of her Śaiva character.

Mahākālī, the eighth Mahāvidyā, is represented by nine figures, one on the *mukhamaṇḍapa* of the main temple and the remaining on the *devakulikās*. Mahākālī, always four-armed, rides a man and holds the attributes as prescribed by the Śvetāmbara works, which invariably see the goddess with *nara* as *vāhana* and holding a rosary, *vajra*, *ghaṇṭā* and fruit. The figure on the main temple holds *vajra*, small sword and *ghaṇṭā* in three surviving hands, whereas those on the *devakulikās* bear the *abhaya* or *varada-mudrā*, *vajra* (or *ghaṇṭā*), *ghaṇṭā*

and fruit (or water-vessel). Sometimes *vajra* is shown in the lower right hand, while the upper right hand bears fruit. It is apparent from the above-noted details that her iconographic form was settled at the site in the eighth century A.D. which continued in the later centuries without further advancement. Mahākālī in the collective renderings of the Śāntinātha temple, Kumbharia, and of the Vimalavasahī is likewise depicted with *varadākṣa*, *vajra*, *ghaṇṭā* and fruit.

Gaurī, the ninth among the Mahāvidyās, is represented by five instances, two on the *mukhamanḍapa* of the main temple and the remaining ones on the *devakulikās*. The four-armed figure on the main temple rides bull and bears fruit, lotus, lotus and *kamanḍalu*. The two-armed figure on the main temple shows her with traditional mount *godhā* (iguana) and carrying long-stalked lotus and fruit in right and left hands. However, in the *devakulikā* examples the goddess is both two- and four-armed and always rides an iguana. The two-armed goddess bears long-stalked lotuses in both hands, whereas the four-armed goddess, carved on the *devakulikā* No. 3, carries lotus, manuscript and fruit in three surviving hands. The figures correspond to the Śvetāmbara texts only in respect of the *vāhana*-iguana and lotus. The figures on the *devakulikās*, however, follow the earlier Śvetāmbara tradition enjoined by the *Caturviṃśatikā* and the *Nirvāṇakalikā*, which depict the goddess with iguana and bearing the *varada-mudrā*, *musala* (or *daṇḍa*), lotus and rosary. One of the figures on the main temple, however, appears to have followed the *Mantrādhirājakaḥ* (3.11), wherein she is described as riding on a bull. The association of bull with Gaurī is reminiscent of Brahmanical Śiva. This is further reinforced by the instance carved in the *raṅgamanḍapa* ceiling of the Vimalavasahī, where the four-armed Gaurī is provided with bull and *varadākṣa*, lotus (twice) and fruit as attributes.

The tenth Mahāvidyā Gāndhārī, represented here by four figures, invariably sits on a lotus and possesses two hands. The goddess, in conformity with the

Śvetāmbara tradition, holds *vajra* and *musala* respectively in the right and left hands, which however, in one example, are juxtaposed. The later works visualise Gāndhārī as four-armed and carrying the *varada* and the *abhaya-mudrā* in addition to the usual *vajra* and *musala*.

Vairoṭyā, the 13th Mahāvidyā, appears to have enjoyed a favoured position in Jainism, who also is conceived as the Yakṣī of Vimalanātha. The goddess, always shown four-armed, is represented by eight examples at the site, of which two are carved on the *mukhamanḍapa* and the *gūḍhamanḍapa* of the main temple, whereas the remaining ones are on the *devakulikās*. She invariably rides a snake. The figure on the *mukhamanḍapa* of the main temple bears sword, two snakes (in two hands) and shield, while the figure on the *gūḍhamanḍapa* shows shield and snake in the upper and lower left arms, with lower right resting on thigh. The *devakulikā* figures are identical with the figures on the main temple. However, in one solitary instance, carved on the doorway of the *devakulikā* No. 1, the goddess holds snake in all of her four arms, which is not supported by any of the available *dhyānas*. It appears that the iconographic form of the goddess was standardised at the site in c. eighth century A.D., which corresponds with the available *dhyānas*. It is interesting to find Vairoṭyā in the group of the sixteen Mahāvidyās at the Śāntinātha temple, Kumbharia, who holds the same set of attributes which are noticed in case of the figures of the *gūḍhamanḍapa* of main temple. The example from the *raṅgamanḍapa* ceiling of the Vimalavasahī also shows similar attributes except for the fruit substituting a snake.

The 14th Mahāvidyā Acchuptā, in eleven examples, one on the north facade of the *gūḍhamanḍapa* and the remaining on the *devakulikās*, happens to be one of the most favoured Mahāvidyās at the site. Her iconographic form, fully corresponding with the Śvetāmbara tradition, was standardised at the site in eighth century A.D., as is evident from the figure of the goddess on the main

temple, where the four-armed goddess stands with arrow (?), sword, shield and bow in hands and the horse carved as her mount alongside. The *devakulikā* figures exhibit identical details as noticed in case of the main temple, excepting a solitary instance, carved on the doorway of the *devakulika* No. 2, where she is depicted as six-armed. Sometimes, the attributes are juxtaposed. In three examples, the lower two arms show *abhaya* and fruit (or water-vessel). However, in one case, carved on the doorway of the *devakulikā* No. 3, she surprisingly holds rein, which together with the horse is reminiscent of Brahmanical demigod Revanta, son of Sūrya. The six-armed figure carries the *varada*, sword, arrow, shield, bow and fruit. The four-armed Acchuptā, in the group of sixteen Mahāvidyās in the Śāntinātha temple, Kumbharia, shows identical attributes as in the figure on main temple. However, the sword and shield are replaced by the *varadākṣa* and water-vessel in the instance of the *raṅgamandapa* ceiling of Vimalavasahī. (The figure of Mahāvidyā Acchuptā at Osian has influenced the form of Yakṣī of Padmaprabha on Temple No. 12 at Deogadh, where she is called Sulocanā. Here the four-armed Yakṣī, accompanied by horse, holds arrow and bow in her two hands).

Mānasī, the 15th Mahāvidyā, is represented by a solitary instance at the site, carved on the northern *vedibandha* of the *devakulikā* No. 4. The two-armed goddess here rides a *haṁsa* and holds a thunderbolt in the right hand, while the corresponding left one is resting on thigh. The figure agrees with the tradition in respect of *vāhana* and *vajra*. The Śvetāmbara works notice her either with two or four arms and invariably riding a *haṁsa*. The goddess, when two-armed, holds *varada* and thunderbolt, while the goddess with four-arms carries two *vajras* in two upper hands and the *varada* and rosary in the lower ones. It may be recalled that Mānasī does not find representation on the main temple, simply because the earliest tradition, referring to Mānasī, conceives her as riding a *haṁsa* and holding flames, thus combining the features of the two

Mahāvidyās, Mānasī and Mahājvālā, in one.

The 16th Mahāvidyā Mahāmānasī is represented by twelve examples, two over the *mukhacatuṣkī* and the *gūḍhamandapa* of the main temple, while the remaining ones are on the *devakulikās*. The goddess thus claims the highest popularity at the site and her form shows greater variety with two, four or six arms. Like Rohiṇī, Apraticakrā, and Acchuptā, the iconography of Mahāmānasī was settled at the site in c. eighth century A.D., which is revealed by her figures on the main temple. The figures follow the Śvetāmbara tradition which conceives the four-armed goddess with a lion as *vāhana* and holding sword, shield, water-vessel and the *abhaya* or *varada-mudrā* (or *maṇi*). The figures on the main temple are four-armed and show the goddess as riding a lion and bearing the *abhaya-mudrā*, sword, shield and fruit. Barring two figures, carved on the eastern and southern *vedibandha* of the *devakulika* Nos. 1 and 2 where the *vāhana* is conspicuous by its absence, all other figures are invariably accompanied by a lion. The two-armed Mahāmānasī, bearing sword and shield, is represented by two examples. The four-armed goddess, represented as she is by five instances, always rides a lion, excepting a solitary instance, carved on the eastern *vedibandha* of the *devakulikā* No. 1, where she sits on a *bhadrāsana*. In conformity with the Śvetāmbara texts, the goddess shows the *abhaya-mudrā* (or sword), sword (or lotus), shield and fruit (or water-vessel). Mahāmānasī in the collective representation at Vimalavasahī also shows the identical features, excepting for fruit replaced by rosary.

The six-armed figures, represented by three instances, show her as riding a lion and carrying the *varada* (or *abhaya*)-*mudrā*, sword, arrow, shield, bow and fruit (or water-vessel). The rendering of the goddess with six arms, not known from any texts, further suggests the exalted position enjoyed by the goddess. (The form of Mahāmānasī at Osian has influenced the rendering of the Yakṣī of Jina Candraprabha, called Sumālinī, at the Temple No. 12 at Deogadh. The four-armed Yakṣī,

joined by a lion as *vāhana*, holds sword, *abhaya-mudra*, shield in her three hands, while the lower left is resting on thigh.)

The Jaina Mahāvidyās may also be compared with the deities of the Brahmanical and Buddhist pantheons so far as their names and iconography are concerned. Mahākālī, Kālī, and Gaurī claim affinity with the Brahmanical goddesses in respect of their names, sometimes attributes also, whereas Prajñapti, Vajrāṅkuṣā and Apraticakrā with Brahmanical Mātrikās like Kaumārī, Aindrī and Vaiṣṇavī in respect of iconography. The Mahāvidyā Gaurī, in point of fact, is identical with the Brahmanical Gaurī in respect of iconography, who likewise holds lotus and rosary and rides an iguana. Besides, Naradattā (or Puruṣadattā) has close resemblance with Brahmanical Durgā, who bears sword and shield and rides buffalo. Mahāvidyā Vajraśṛṅkhalā, on the other hand, offers comparison with the Buddhist

Vajraśṛṅkhalā who is conceived as an emanation of Amoghasiddhi. However, the *Sādhana-mālā* visualises Vajraśṛṅkhalā with three faces and eight arms and holding, besides *vajra* and *vajraśṛṅkhalā*, *abhaya*, arrow, *kapāla*, *tarjanī-mudrā*, noose and bow. The forms of Sarvāstramahājvālā, Mānavī and Vairoṭyā perhaps bear some influence of Agni, and tree and snake worship respectively.

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CHAPTER XI

OTHER JAINA GODS AND GODDESSES

This chapter deals with the art and iconography of some such gods and goddesses who occupy important position in Jain tradition and art and who reveal distinct bearing of Vedic-Puranic tradition to suggest mutuality and commonality of Indian heritage. The chapter includes besides Sarasvatī, Lakṣmī, Gaṇeśa, Brahmaśānti and Kapardī Yakṣas, Kṣetrapāla, Naigameṣī, Aṣṭadīpālas, Navagrahas and some Jain *upadevatās* (Minor deities)

SARASVATĪ

Sarasvatī (also called Śārada, Bhārati, Vāk, Vāṇī, Vāgīśvarī), the ancient most goddess of learning and music, enjoyed unquestionable popularity among both the sects of the Jains from at least Kuṣāṇa period. The earliest known image of Sarasvatī, procured from the Kaṅkāli Tīla, Mathura (now in State Museum, Lucknow, J. 24, A.D. 132), was also prepared by the Jains. As Śrutadevatā she represents the personified knowledge embodied in the sacred Jain scriptures preached by the Jinas and the *Kevalins* (*Vyākhyā-Prajñapti*— 11.11.430 and *Paumacariya*— 3.59). The *dvādaśāṅga*— the twelve *aṅgas*— texts are described as the different limbs of the Śrutadevatā, while the fourteen *pūrva*-texts are said to be her ornaments.

Sarasvatī was fashioned in three varieties of forms, namely the two-armed, the four-armed and the multi-armed. In sculptures, as against the iconographic texts, sometimes she is also carved with six, eight and sixteen hands. The symbols invariably held by Sarasvatī are *vīṇā*, *pustaka* (manuscript), lotus, rosary and the *varada* or *abhaya-mudrā*, the former three being of more frequent occurrence. She rides a swan occasionally replaced by a peacock. She mostly appears as *sudarśanā* (beautiful) and seated on a lotus in *lalitāsana*.

The popularity of worship of Sarasvatī in Jainism is also established on the testimony of literary references

in the *Vyākhyā-Prajñapti* (c. 2nd-3rd century A.D.), the *Dvādaśāranayacakravṛtti* of Sīmha Sūri Kṣamāśramaṇa (c. A.D. 675), and the *Śārada-stotra* of Bappabhaṭṭi Sūri (c. 3rd quarter of the 8th century A.D.). The popularity of her worship can also be understood from the large number of Sarasvatī images found on different Jain temples of both the Śvetāmbara and Digambara sects. A special festival held in the honour of Sarasvatī is called *Jñāna-Pañcamī* in the Śvetāmbara tradition and *Śruta-Pañcamī* in the Digambara tradition. Besides this festival, special penance like the Śrutadevatā-*tapas* and Śruta-skandha and Śrutajñāna-vratas are also observed by the Jains.

Sarasvatī at some stage in pre-medieval period began to be invoked by the Śvetāmbaras as goddess of Power (Vidyādevī). The pursuit of supernatural powers and the development of rites to attain them had acquired strong *Tāntrika* colours by medieval period and as a natural corollary, the hymns addressed to a number of Jain goddesses, including Sarasvatī, were composed after the *Tāntrika* mode.

The earliest representation of Sarasvatī from Mathura (A.D. 132) is two-armed (Pl. 211). The goddess, seated squatted on a rectangular pedestal, holds a manuscript in her left hand, while her mutilated right hand was showing *abhayākṣa*. The swan mount is not carved in the present instance. Deogadh has yielded a number of independent figures of Sarasvatī, datable between c. 9th to 12th century A.D. Sarasvatī in Deogadh, riding either a swan or a peacock, is represented with two or four arms. The rendering of Sarasvatī twice in the group of 24 Yakṣīs is particularly interesting. These figures, carved on the facade of the temple No. 12 (A.D. 862) at Deogadh, represent her as the Yakṣī respectively of Jina Abhinandana and Jina Supārśvanātha with the labelling. Bhagavatī Sarasvatī and Mayūravāhinī.

A non-pareil figure of Sarasvatī from Deogadh, carved on the exterior wall of temple No. 1 (late 11th century A.D.) shows the goddess in the *tritīrthī* Jina image. Sarasvatī, occupying the left extremity of the *tritīrthī*, is shown equal in size to the Jina figures, which may, however, be interpreted that as Śrutadevatā, personifying Jina Vāṇī, she is given a status as honourable as that of the Jinas. The four-armed goddess, standing in *tribhaṅga* with peacock mount, shows the *varada-mudrā*, rosary, lotus and manuscript.

Khajuraho has yielded eight figures of Sarasvatī wherein except for one instance, she is always four-armed. The figures, datable between c. 950-1100 A.D., depict her in *lalita-mudrā* and as holding manuscript, *vīṇā* (either in one or two hands), lotus (usually in two hands) and also the *varada-mudrā* (or water-vessel or rosary). However, the *vāhana*, swan, is carved only in one instance (northern *adhiṣṭhāna* of the Pārśvanātha temple). The six-armed Sarasvatī carved on the southern *adhiṣṭhāna* of the Pārśvanātha temple shows her with lotus and manuscript in upper pair of hands, while the middle pair of hands are engaged in playing on *vīṇā*. The remaining two hands, however, show the *varada-mudrā* and water-vessel. The presence of female *cāmara*-bearers, adorers, hovering Mālādharas and, above all small Jina figure overhead, signify that she was accorded an important position at the site.

A few sculptures from different places in Karnataka have some indications as to the power aspect of Sarasvatī. Three such examples, datable to 11th - 12th century A.D. are known from the Pañcakūṭa-bastī, Humcha (Shimoga district— Pl. 212), Śāntinātha-bastī, Jinanāthapura and Ādinātha temple, Halebid (Hassan). Sarasvatī, seated in *dhyāna-mudrā* without *vāhana*, in all the instances shows *abhayākṣa*, goad, noose and manuscript.

The Śvetāmbara Jaina temples in Western India have also yielded sufficient number of figures of Sarasvatī coming as they do mainly from Osian, Kumbharia, Mt. Abu and Taranga. The figures on the

Mahāvīra temple at Osian (close of eighth century A.D.) show the goddess both with two and four arms and riding either a peacock or a swan. The two-armed goddess holds lotus and manuscript, while the four-armed goddess (*mukhamāṇḍapa* on west) shows *sruk*, lotus and manuscript. The figures from the Vimala-vasahī (latter half of 12th century A.D.) and the Lūṇa-vasahī (13th century A.D.) and the Ajitanatha temple at Taranga are particularly interesting since they exhibit the goddess with two, four, six, eight and even sixteen arms, thus distinctly suggesting her power aspect by way of increase in number of hands.

Besides the usual four-armed figures of Sarasvatī with swan as mount and the *varada* (or the *abhaya-mudrā*), lotus, manuscript (sometime *sruk* or *vīṇā* replacing lotus or manuscript) and fruit (or a water-vessel) in hands, Vimala-vasahī has one such *manohārī* figure which deserves special attention. This figure, carved in the southern bay ceiling, depicts Sarasvatī as seated in *lalitāsana* on a *bhadrapīṭha* and holding *varadākṣa*, spiral lotus, manuscript and water-vessel. She is accompanied by two male figures, standing close to her with folded hands. These figures bear inscriptions, according to which the bearded figure to her right is *Sūtradhāra* Loyāṇa while the figure to left with a measuring rod is *Sūtradhāra* Kelā. The first seems to be the chief architect of the *raṅgamaṇḍapa* while the other was possibly the chief sculptor. The present figure apparently suggests that Sarasvatī here has been visualized as the presiding goddess of fine-arts also.

The figures in Lūṇa-vasahī show the goddess with four and six hands and riding a swan. An interesting point in this regard is the collective rendering of eight Sarasvatī figures on each of the four pillars of the *navacaūkī*. The four-armed Sarasvatī in these instances shows the *varada-mudrā* (or *varadākṣa*), long-stalked lotus (or manuscript), manuscript (or *vīṇā*) and water-vessel.

The most exquisite of all the known figures of Sarasvatī is the two marble images of Śvetāmbara

tradition from Pallu (Bikaner, Rajasthan). Of the two identical figures, one is in the National Museum, Delhi (Acc. No. 1/6/278 – Pl. 213) while the other is in the Ganga Golden Jubilee Museum, Bikaner (Acc. No. 203). These figures, belonging to c. mid 11th century A.D., show the four-armed goddess as standing in *tribhanga* on a lotus pedestal with a small figure of swan. The goddess benign in appearance is decked with beautifully and minutely carved ornaments and *karaṇḍa-mukuta*. The whole composition is endowed with divine radiance. The small face with slim and flexioned body reveals divine beauty and grace. She shows the *varadākṣa*, full-blown lotus, manuscript and water-vessel. The goddess is accompanied by two female figures playing on *vīṇā*, topped by another two figures playing on flute, thus revealing the musical power of Sarasvatī. What is particularly interesting about the image in the Ganga Golden Jubilee Museum, Bikaner, is the beautiful *prabhā toraṇa*, containing the two-armed figures of sixteen Mahā-vidyās. The figures on the *prabhā-toraṇa* possibly suggest that Sarasvatī here has been conceived as the superintending goddess of all the Great Powers (Mahāvidyās). Another figure of identical grace, composition and iconography is preserved in a Jaina temple at Ladnun (Nagaur, Rajasthan). The pedestal inscription of *saṃvat* 1219 (A.D. 1162) mentions that this image of Sarasvatī was got prepared by Āśā Devī, the wife of some *śreṣṭhī*.

Of the three Sarasvatī figures preserved in the British Museum, London, one is exquisitely carved figure in marble (Acc. No. 1880-349). The figure is in Paramāra style and is datable to 11th century A.D. The four-armed goddess with goose-mount carries rosary and manuscript in two of her surviving hands. The composition of the *parikara* with Jina and attendant figures and also the diminutive figures of some unidentified goddesses suggest the importance attached to Sarasvatī. The remaining two figures are obtained from Karnataka, one of which belongs to the 10th century A.D. The figure is in metal and the inscription

provides the name Sarasvatī. The two armed goddess stands in *tribhanga* and carries lotus and manuscript. The other figure, in stone, is in Hoysala style of 12th century A.D. The highly ornate four-armed figure of Sarasvatī is identical with the figures found at Humcha.

LAKṢMĪ OR ŚRĪ-DEVĪ

Lakṣmī or Śrī-Devī in both the sects of Jainism was accorded a venerated position as a goddess of wealth and prosperity from the very beginning. She was borrowed from the Brahmanical pantheon and hence she was shown with the identical iconographic features. Early Jaina texts like the *Bhagavatī Sūtra* (11.11.430) and the *Kalpasūtra* (*Sūtra* 37) refer to the goddess as Lakṣmī or Śrī-Lakṣmī but the visual renderings of the goddess are found only in about 9th century A.D. The earliest renderings of Lakṣmī are found in the midst of the 14 or 16 auspicious dreams carved invariably on the door-lintels of Jaina temples, namely Osian, Kumbharia, Delvada of Śvetāmbara tradition and Deogadh, Khajuraho and Bilhari of Digambara tradition. The goddess is worshipped on the occasion of *Dhanaterasa* (before *Diwali*) when the women of Śvetāmbara tradition polish their jewellery and ornaments in honour of Lakṣmī.

All the Śvetāmbara and Digambara Jaina texts including *Kalpasūtra* make reference to Abhiṣeka-Lakṣmī (or Gaja-Lakṣmī) as one of the 14 or 16 auspicious dreams seen by the respective mothers of all the 24 Jinas before their birth. The *Kalpasūtra* refers to two-armed Śrī-Lakṣmī, seated on lotus and holding lotuses in both the hands. She is being lustrated by the two elephants to be shown above the shoulders. In Jaina tradition like that of Brahmanical one, Lakṣmī is visualized in two main forms, namely Lakṣmī and Abhiṣeka-Lakṣmī. The Śvetāmbara texts invariably envisage two-armed Mahalakṣmī as bearing lotuses and riding on an elephant. The Digambara texts providing elephant for four-armed Śrī-Devī also prescribe flowers and lotus in two hands.

In Jaina art the forms of both Lakṣmī and Abhiṣeka-Lakṣmī are represented, the latter form was shown

mainly in case of the figures carved on the door-lintels in the midst of the 14 or 16 auspicious dreams. Lakṣmī being synonym of beauty is always represented in art with elegance and beauty and bedecked in tastefully carved ornaments.

Khajuraho has yielded eight figures of Lakṣmī, of which three independent figures are carved on the northern and southern facade of the Pārśvanātha Jaina temple while the remaining ones are carved on the door-lintels of the Pārśvanātha and Ādinātha Jaina temples. The independent figures depict Lakṣmī as possessing four arms and holding lotuses in upper hands. The lower right and left hands, however, show the *varada-mudrā* and conch (or water-vessel). The importance of these Lakṣmī figures is to be noticed in the rendering of the figures of flanking attendants, devotees and diminutive Jina figures in the *parikara*. The figures both of Lakṣmī and Abhiṣeka-Lakṣmī carved on the door-lintels show the four-armed goddess with *varada* or *abhaya-mudrā*, long stalked lotuses (in two hands) and water-vessel.

An exquisitely carved figure of Abhiṣeka-Lakṣmī is depicted in the ceiling of Vimalavasahī (Mt. Abu, 1150 A.D. – Pl. 214). The beautiful figure of four-armed Lakṣmī, sitting cross-legged, holds spiral lotuses in two hands, while two lower hands placed one above other are in *dhyāna-mudrā*. The two elephants are shown artistically in spiral lotuses. The lotus seat and Navanidhis (nine vases) are also drawn beautifully. The two female fly-whisk bearers and Mālādharas add to the beauty.

GAṆEŚA

Gaṇeśa in Jainism has always been worshipped as the remover of obstacles and bestower of success (*siddhi*). According to the late Śvetāmbara Jaina work, *Ācāradinakara* of Vardhamanasūri (A.D. 1412), Gaṇapati is propitiated even by the gods for obtaining desirable things (*Ācāradinakara- Gaṇapati Pratiṣṭhā* : 3). It is further mentioned that he is worshipped at the beginning of every auspicious ceremony or of a new project. This tradition is still very common in the Śvetāmbara community. The text also gives the rites of the installation

of the image (*Pratiṣṭha-vidhana*) of Gaṇeśa. The popularity of Gaṇeśa was mainly confined to the Śvetāmbara sect and hence no literary reference to Gaṇeśa is found in the Digambara works. Except for the two medieval figures of Gaṇeśa, carved in the Digambara Jaina caves at Udaigiri and Khandagiri in Orissa, his representations are found only at the Śvetāmbara Jaina sites.

The concept and iconographic features of Brahmanical Gaṇeśa are fully retained into the Jaina pantheon. His worship in Jainism had started seemingly in the 9th-10th century A.D. as evidenced by the examples hailing from Mathura (shown with the Ambikā image, 9th century A.D.) and the Mahāvīra temple at Ghanerav (Pali district, Rajasthan – 10th century A.D.). The Jaina *devakulikas* at Osian (11th century A.D.) also contain the figures of Gaṇeśa. Contrary to the earlier sculptural examples, the earliest literary reference to Gaṇeśa is found in the *Abhidhanacintāmaṇi* of Hemacandra, while his detailed iconography is enunciated still later in the *Ācāradinakara*.

The *Abhidhanacintāmaṇi* in its Devakāṇḍa (verse 207) refers to several appellations of Gaṇeśa, such as Heramba, Gaṇavighneśa, Vināyaka, and visualizes him as elephant-headed (having one tusk), pot-bellied, bearing axe and riding on a mouse. The *Ācāradinakara* (*Gaṇapati Pratiṣṭhā*, 1-2) conceives the elephant-headed, uni-tusked and pot-bellied Gaṇapati as possessing two, four, eighteen and even 108 arms. But the attributes of only four-armed variety are given in the text. Also, according to this work, Gaṇapati rides on a mouse and shows the *varada-mudrā* and axe in his right hands while the corresponding left ones show the *abhaya-mudrā* and the *modaka* (sweet-ball).

About twelve figures of Gaṇeśa ranging in date between the 9th and 15th century A.D., are reported from different Jaina sites. Of these, in the Śvetāmbara fold alone some seven independent figures are found within Western India, as at Ghanerav, Osian, Nadlai and Kumbharia. These figures are carved mainly as tutelary

deities at the doorframes and the basement (*pīṭha*) of the Jaina temples. Their absence on the main facade suggests that in Jaina temples Gaṇeśa has never been given a prominent position. One independent brass figure of Gaṇeśa (c. 15th century A.D.) from western India (exact provenance unknown) is also in the collection of metal images in the museum of Indian Historical Research Institute, St. Xavier's College, Mumbai. Apart from the independent renderings Gaṇeśa is also carved in the *parikara*-frame of the image of Jaina Mahāvidya Gaurī in the Vimalavasahī (Delvada, Mt. Abu, Rajasthan).

Outside Western India, we find only three examples of Jaina Gaṇeśa. Of these two are carved in the Gaṇeśa and Navamuni caves at Udaigiri-Khandagiri in Puri district of Orissa, while the remaining one, which is also the earliest, is within the pedestal of an image of Ambikā from Mathura. The Jains had not ignored the original fact of Gaṇeśa being 'borrowed' from the Brahmanical pantheon and that he is the son of Ambikā (or Parvatī), which is why he has been shown with Ambikā and Gaurī in two instances from Mathura and Vimalavasahī.

The Jaina site at Osian has yielded three figures of Gaṇeśa. All these figures carved in the Jaina *devakulikās*, standing in the foreground of the Mahāvira temple, belong to the earlier half of the 11th century A.D. Gaṇeśa, in all the instances, is four-armed and seated in *lalita* pose on a *bhadrāsana*. Kumbharia has yielded only one sculpture, carved on the west side of the *pīṭha* of the Neminātha temple (A.D. 1135). The four-armed, elephant-headed, and pot-bellied Gaṇeśa is seated in *lalita* pose on *bhadrāsana*. As usual the mouse is his mount and the god carries an elephant tusk (*svadanta*), axe, lotus bud and the pot filled with sweet meats (*modaka-pātra*). The trunk, somewhat mutilated, is applied to the *modaka-pātra*. Aesthetically the figure of Gaṇeśa decked with *karaṇḍa-mukūṭa*, *udarabandha* and the *nāgopavīta* is elegant.

The icon type of Pārśva Yakṣa of the 23rd

Tirthaṅkara Pārśvanātha in the Śvetāmbara tradition also has some similarity to Gaṇeśa like having an elephant head (with one tusk) and sometimes holding as he does his own plucked out tusk and *modaka* (sweet ball). In visual representations from Vimalavasahī, Kharataravasahī (Delvada, Mt. Abu) and Rohtak (Punjab), the Yakṣa is shown with elephant-head and snake canopy. The Yakṣa, in four instances from the Kharataravasahī (A.D. 1459), rides either on a *kūrma* or a peacock and carries lotus, snake, tusk (or a stick like object) and fruit. Sometimes, the elephant head has only one tusk (*ekadanta*).

Gaṇeśa in Jaina tradition thus has close similarity to Brahmanical Gaṇeśa. Except for the rendering of elephant-head and an axe, the *modaka-pātra* in hands and mouse (as mount), the Jaina figures do not conform to the details of the *Ācārādīnakara*. On the other hand, the rendering of the attributes like lotus, goad, spear and tusk in the hands of Jaina Gaṇeśa, is guided by the prescriptions of the Brahmanical works, which invariably conceive the four-armed Gaṇeśa as holding tusk, axe, lotus and the *modaka* (or *modaka-pātra*).

BRAHMAŚĀNTI YAKṢA

Besides twenty-four Yakṣas and Yakṣīs, the Jaina tradition has a number of other Yakṣas enjoying independent worship. Of these, Brahmaśānti and Kapardī Yakṣas are the foremost. The earliest references to Brahmaśānti Yakṣa are found mainly in the Śvetāmbara texts belonging to 9th - 10th century A.D. The Digambara texts, however, do not mention Brahmaśānti and therefore the figure of Brahmaśānti Yakṣa is not found at Digambara Jaina sites. However, the Digambara tradition has Brahma or Brahmā as the Yakṣa of the 10th Jina Śītaṇātha. There is yet another interesting Digambara tradition confined to south India. A special pillar known as Brahmadeva pillar surmounted by the figure of the deity called Brahmadeva was often erected in front of Jaina temples in the south.

Jinaprabhasūri in his *Satyapura-tīrthakalpa* of *Kalpaprādīpa* (pp. 28-30, 14th century A.D.) gives a

story of the previous existence of Brahmaśānti Yakṣa who was formerly known as the Śūlapāṇi Yakṣa who created hindrances in the meditation of Mahāvīra. Subsequently he became the devotee of Mahāvīra and thereafter he was known as Brahmaśānti Yakṣa. The earliest iconographic reference to Brahmaśānti Yakṣa is enunciated in the *Nirvāṇakalikā* (of Padalīpta Suri III—c. 900 A.D.) and *Stuti-Caturvīṃśatikā* (of Śobhanamuni — A.D. 973). According to Jinaprabhasūri, the Brahmaśānti Yakṣa was in existence at Satyapura (Saccaura or Sacor, Rajasthana) in *Vikram saṃvat* 1081 (A.D. 1024).

A number of independent figures of Brahmaśānti Yakṣa are encountered at different Śvetāmbara sites in Western India. These figures, belonging from 10th to 13th century A.D., come from Ghanerav (Mahāvīra temple, 10th century A.D.), Kumbharia (Mahāvīra and Śāntinātha temples, 11th century A.D.), Sevadi (Mahāvīra temple, 11th century A.D., Rajasthan), Osian (eastern Jaina *devakulikā*, 11th century A.D.) and Vimalavasahi (*devakulikā* 54 — ceiling and *navacauki* — 12th century A.D.) and Lūṇa-vasahī (close to *raṅgamaṇḍapa* ceiling — 1231 A.D.) in Delvada (Mount Abu — Rajasthan). He is also shown in paintings of *Kalpasutra* at Patana (Chāṇī palm-leaf miniature and Vardhamāna — *Vidyāpaṭa* of *Vikram saṃvat* 1470 = A.D. 1413). The Chāṇī palm-leaf miniature represents him fierce in appearance and yellow in complexion. He carries umbrella in right upper, the book in right lower and wooden laddle (*srūk*) in left upper hands while left lower hand shows the *varada-mudrā*. He sits in *lalitāsana* on a big cushion with swan as vehicle. In the painting of *Vardhamāna Vidyāpaṭa* the *vāhana* is bull and the Yakṣa also carries a trident which are the features of Śiva images. The figure however is distinctly labelled as Brahmaśānti.

The *Nirvāṇakalikā* conceives the four-armed Brahmaśānti Yakṣa with frightful appearance and *jaṭāmukuta* and wooden sandal. He sits on *bhadrāsana* and holds rosary and staff (*daṇḍa*) in right hands while the left hands carry *chatra* (umbrella) and water-vessel

(21.1). The *Stuticaturvīṃśatikā* also envisages the same attributes for four-armed Yakṣa.

The earliest known figures of Brahmaśānti Yakṣa are procured from the Mahāvīra temple at Ghanerav which depicts four-armed pot-bellied Yakṣa with beard and *jaṭāmukuta*. The Yakṣa sitting on lotus in *lalitāsana* shows *varadākṣa* (boon conferring gesture-cum-rosary), lotus, *chatra* and water-vessel. The four-armed figure on the eastern *devakulika* (southern *vedībāndha*) at Osian shows swan as mount and *varada-mudrā*, *srūk* (sacrificial laddle), manuscript and water-vessel as attributes. Kumbharia and Delvada have yielded the highest number of Brahmaśānti figures whereat he is provided with either swan or an elephant as mount. In all the five figures of Kumbharia, the pot-bellied, four-armed and bearded Yakṣa sits in *lalitāsana* and bears *varada-mudrā*, lotus, manuscript and water-vessel. Sometimes he wears *karaṇḍa mukuta* and carries *varada* (or *varadākṣa*), umbrella, manuscript and fruit (or water-vessel). The figures from Vimalavasahī and Lūṇa-vasahī show identical details except for the fact that sometimes the Yakṣa is six-armed and is flanked by the figures of two fly-whisk bearing attendants. The six-armed figure in the Vimalavasahī is carved in the ceiling close to *raṅgamaṇḍapa*, wherein the Yakṣa stands in *tribhaṅga* and is accompanied by swan as *vāhana* (Pl. 210). The Yakṣa here carries umbrella, lotus, manuscript and water-vessel in four hands whereas two hands are in *varada* and *abhaya-mudrās*. The identical six-armed figure in the Lūṇa-vasahī shows even *srūk* and thunderbolt in place of manuscript and umbrella.

Apparently, the iconographic features of Brahmaśānti Yakṣa reveal the impact of Brahmanical deity Brahmā in respect of swan mount, *srūk*, lotus and manuscript. However, the presence of umbrella as found both in literature and art is suggestive also of the bearing of Vāmana form of Viṣṇu.

KAPARDĪ YAKṢA

Like Brahmaśānti Yakṣa, Kapardī Yakṣa was also popular mainly in the Śvetāmbara tradition. The

story related to Kaparddī Yakṣa and his previous existence is found in the *Kaparddī-Yakṣa-Kalpa* of *Vividhatīrtha-kalpa* (pp. 3-4) and *Śatruñjayamahātmya* of Dhaneśvara Suri. Kaparddī is addressed as the Yakṣarāja by Śobhanamuni wherein he is said to ride on an elephant (*Stuti-Caturviṃśatikā*, 5.76). Bappabhaṭṭi also invokes Yakṣarāja without giving the name Kaparddī. According to Jinaprabhasūri, Kaparddī holds noose, goad, wealth - increasing plant (*dravya-prasevikā*, possibly money-bag) and fruit (*bījapūraka*). The other texts also prescribe the same attributes for Kaparddī.

Compared to Brahmasānti Yakṣa, the figures of Kaparddī Yakṣa are very few. Two sculptures of Yakṣa are found on Śatruñjaya hill in Gujarat. These are carved respectively in a separate cell and in the temple built by Vimala Shah. These figures depict the Yakṣa in *lalita-mudrā* on *bhadrāsana* with elephant mount. In concurrence with the texts, the Yakṣa bears noose and goad in right and left upper hands while the lower hands show rosary and fruit. An earlier representation is found in Chāñī palm leaf miniatures which shows similar features, except for the lower hands being in *varadamudrā*. Kaparddī, as the lord of Yakṣa, was also worshipped along with Ambā Devī. According to Jinaprabhasūri, Vāstupāla, a famous minister of Solankī king, built a temple of Kaparddī Yakṣa at mount Gimar in the 13th century A.D. Thus, though not very popular, the tradition of the worship of Kaparddī Yakṣa in the Śvetāmbara tradition appears to have been old enough (at least 10th century A.D.) since Śobhanamuni refers to Kaparddī. Kaparddī being the epithet of Śiva has the suggestion of some semblance with Śiva, but on the basis of the iconographic features (elephant mount, goad and purse) he is closer to Indra or even Kubera who is also called *Yakṣarāja*.

KṢETRAPĀLA

Kṣetrapāla, the protector of the *Kṣetra* or the area, was inducted in Jaina pantheon in c. 11th century A.D., as evidenced by his mention in the Śvetāmbara text *Nirvāṇakalikā*. The Śvetāmbara text *Ācārādinakara* (A.D.

1412) refers to sixty-four *Yoginis* and eight Bhairavas (including Ānanda Bhairava) which surround the Kṣetrapāla, who has been accorded an honourable position in Śvetāmbara Jaina worship.

The *Nirvāṇakalikā* visualizes Kṣetrapāla as having different names based on their respective *Kṣetras*. According to the text, he has six arms and dreadful appearance, long teeth and dishevelled hair (*barbara keśa*). The naked Kṣetrapāla sits on *pāduka* and holds *mudgara* (club), noose and *ḍamarū* in his right hands while the corresponding left ones carry chain (to which the dog mount is fastened), goad and staff (*geḍikā*). It is surprising to find the Śvetāmbara text *Nirvāṇakalikā* as referring to Kṣetrapāla as nude. However, the other Śvetāmbara text *Ācārādinakara* is silent on this point. The *Ācārādinakara* conceives the twenty-armed Kṣetrapāla with long-matted hair and as wearing the sacred thread (*yajñopavita*) made of Vāsukī-nāga and lion-skin. The Kṣetrapāla holding different weapons has corpse (*prctāsana*) and dog as *vāhana*. (*Ācārādinakara*, part II; *Pratiṣṭhādihikāra*, pp. 180).

The rendering of Kṣetrapāla was more popular at the Digambara Jaina sites at Deogadh and Khajuraho. The figures of Kṣetrapāla from the Śvetāmbara sites are meagre and are found mainly at Sevadi (Mahāvīra temple, Pali – 9th century A.D.), Kumbharia (Śāntinātha temple – 11th century A.D.), Vimalavasahī (cell No. 22) and Taranga (Ajitanātha temple – 12th century A.D.). The figures carved on Mahāvīra temple at Sevadi and Ajitanātha temple at Taranga show the two-armed Kṣetrapāla with dog *vāhana* and as holding club and snake in his two hands. In case of Sevadi temple, he is nude as well. The figure of four-armed Kṣetrapāla from Vimalavasahī (cell No. 22) has close semblance with the prescription of the *Nirvāṇakalikā*. Kṣetrapāla with frightful appearance and three-headed snake canopy has a snake entwining the neck. The deity wearing a wooden sandal is accompanied by a dog and carries staff, *ḍamarū*, shield and skull-cup in his four hands.

It may be noted that although the iconographic

features of Kṣetrapāla are enunciated mainly in the Śvetāmbara texts, yet his representations are found more at the Digambara Jaina sites, namely Deogadh, Khajuraho, Gandhavala, Gwalior (rock-cut Jaina caves of 14th - 15th century A.D. It is interesting to find the rendering of the figures of Sarasvatī and Kṣetrapāla outside the Gwalior caves in majority of the caves.) and Ujjain, Jaina Archaeological Museum Jaisinghpur, (Acc. No. 36). In all the examples, Kṣetrapāla, accompanied by dog mount, holds a chain to which the dog is fastened. In one example of Mahāvīra image from Ashavakhera (Etawa, U.P.), the figure of two-armed naked Kṣetrapāla is carved on the pedestal wherein he holds club and chain and is accompanied as usual by dog. The present figure of A.D. 1166 is now in the State Museum, Lucknow (Acc. No. 782). At Deogadh (six figures) and Khajuraho (four figures) Kṣetrapāla is either four-armed or eight-armed. In one example of Sahu Shanti Prasad Jain Museum, Khajuraho he is ten-armed. These figures, datable between 11th - 12th century A.D., represent him both naked and draped. The figure carved on the *adhiṣṭhāna* of the Ādinātha temple of Khajuraho (11th century A.D.) depicts Kṣetrapāla in *lalitāsana* with dog mount and as holding club, mongoose-skin purse (*nakulaka*), snake and fruit. In some examples from Khajuraho, the mount is a lion and Kṣetrapāla, in place of frightful appearance, has a benign appearance. One figure carved in the Śāntinātha temple represents Kṣetrapāla as dancing and the inscription on the pedestal gives the name 'Candakāma'.

The examples from Deogadh (Temple nos. 4 and 1) show the four-armed Kṣetrapāla with dog as mount and chain, club, staff (or snake) and water-vessel (or *ḍamarū*) as attributes (Pl. 231). An image of four-armed Kṣetrapāla standing nude is also carved in the Gwalior cave of c. 14th century A.D. The figure here shows mace, *ḍamarū*, shield and chain. The mount dog as usual is fastened to the chain. The iconographic features both on the basis of the texts and the actual representations distinctly suggest the bearing of

Brahmanical Bhairava and Nirṛtti on Jaina Kṣetrapāla.

HARINEGAMEŚĪ OR NAIGAMEŚA

Harinegameśī or Naigameśa is represented in Jaina religious art as a male deity either with the head of a ram or a goat or even an antelope. In Jaina tradition Naigameśa is described as the divine Commander of the infantry of the army of Indra. He was called by Indra (Śakra) to make the transfer of the embryo of Mahāvīra from the womb of the Brāhmaṇī Devānandā to that of Kṣatriyāṇī Triśalā. Interestingly, a carved relief of Kuṣāṇa period has been procured from the Kaṅkālī Tīlā, Mathura, which has the inscription *Bhagava Nemeso* (the worshipful Nemesa). It depicts on its obverse a goat-faced deity seated on a pedestal. On the left of the deity there are three female figures along with a nude boy (taken to would be Mahāvīra). Bühler has rightly suggested that the goat-faced figure was the deity called Harinegameśī in the *Kalpāsūtra*, Naigameśin in the *Nemināthacaritra* and Naigameya in other works (*Epigraphia Indica*, Vol. II, p. 134). The *Kalpāsūtra*, *Nemināthacaritra* and *Antagaḍadasāo* entrust Harinegameśī with the power of granting the boon of child-birth. He is known to have two aspects, one benevolent and the other malevolent. It has been suggested that the conception of Naigameśī was also related with the mythology of Dakṣa-Prajāpati having goat-face and his association with the work of creation and procreation.

Besides narrative relief, the Kaṅkālī Tīlā has also yielded a number of other independent Kuṣāṇa sculptures which depict goat-faced male or female deity with the child on their shoulders or even in the arms. Surprisingly we do not find any sculpture of Naigameśī datable to post-Kuṣāṇa period, which suggests that the popularity of Naigameśī after the Kuṣāṇa period went into oblivion.

AṢṬADIKPĀLAS

The Dīkpalas or Lokapālas, the guardian deities of the quarters, were held in veneration in Brahmanical as well as Jaina cults since remote past. In Puranic literature and other works their usual number is eight, hence they are called Aṣṭadīkpalas. They, with their

respective jurisdictions, are as follows : Indra as Lord of east and likewise Agni, Yama Nirṛti, Varuṇa, Vāyu, Kubera and Īśāna respectively the Lords of south-east, south, south-west, west, north-west, north and north-east. Sometimes their number becomes ten, including the names of Vāsuki and Brahmā, respectively the guardian deities of *pātāla* (nether) and *ākāśa* (upper) regions.

The names and the iconographic features of the Dikpālas in Jaina tradition were apparently borrowed from the Brahmanical sect in c. 8th-9th century A.D., although some of them were known as independent deities or as the Yakṣas even prior to that. The early Jaina works, *Kalpasūtra* and *Paumacariyam*, refer to Indra as the chief attendant of all the Jinas. The *Kalpasūtra* visualises Indra (Śakra) as carrying a thunderbolt and riding on an elephant. Kubera and Brahmā, respectively known as Sarvānubhūti and Brahmaśānti, were also worshipped as Yakṣas.

The iconographic features of the Dikpālas in Jaina context are enunciated mainly in the *Nirvāṇakalikā* (19.1-10, p. 37), *Mantrādhirājakaḥ* (3.108-120), *Ācāradīnakara* (pt. II, pp. 178-79), *Pratiṣṭhāsārasaṃgraha* (6.1-9) *Pratiṣṭhāsāroddhāra* (3.187-94, 4.61-62) and *Pratiṣṭhātilakam* (5.1-10), the last three texts being affiliated to Digambara sect. It may be remarked that the Jaina works of both the sects invariably speak of the ten Dikpālas in place of eight; they are Indra (east), Agni (south-east), Yama (south), Nirṛti or Nairṭa (south-west), Varuṇa (west), Vāyu (north-west), Kubera (north), Īśāna (north-east), Brahmā or Soma (upper-region) and Nāgadeva or Ananta or Dharaṇendra (nether-region). However the Jaina temples of both the sects contain the figures of only eight Dikpālas, except for a solitary instance known from the Mahāvīra temple at Ghanerava (c. 10th century A.D.) where all the ten Dikpālas find depiction. Brahmā with four faces (only three frontal faces are shown) has beard while Ananta has five-hooded snake canopy. In Śvetāmbara tradition four-faced Brahmā is conceived with swan mount and as

holding manuscript and lotus (water-vessel-*Nirvāṇakalikā*). The Digambara texts, however, prescribe lion mount for Soma, the Dikapāla of the upper region, who carries lance, flower, rosary and thunderbolt (*Pratiṣṭhāsāroddhāra*, 3.62). The iconography of Soma is thus quite different from that of Brahmā of Śvetāmbara tradition. The Dharaṇendra or Nagadeva, according to Śvetāmbara tradition, is visualised with lotus mount and as bearing snake in hand. The Digambara text *Pratiṣṭhāsāroddhāra* (3.61) enjoins tortoise as mount and goad as attribute for Dharaṇendra, who is endowed also with snake canopy. The Śāntinātha temple at Nadol (c. 11th century A.D.) has the figures of Dikpālis in place of Dikpālas.

Another interesting feature is the depiction of four-armed Dikpālas along with their respective Śaktis and that, too in *ālīṅgana*-pose. These examples (two sets) are carved on the facade of the Pārśvanātha temple at Kharatara-vasahī (Mt. Abu – A.D. 1459). In Brahmanical context the figures of Dikpālas with Śakti are found from Bhubanesvara and Halebid Temples (12th - 13th century). This indeed is an unusual feature because in Jaina tradition and art, the deities are never conceived with their Śaktis in *ālīṅgana*-pose. The respective Śaktis of Dikpālas are always two-armed and their right hand is in *ālīṅgana*-pose while the left one holds either a lotus or a fruit or even a mirror. The lower panel has the figures of Dikpālas in *tribhaṅga* while the upper panel depicts them as seated in *lalitāsana* with their Śaktis seated on the lap.

The Dikpāla figures both on the Digambara and Śvetāmbara Jaina temples are carved at their respective points and with almost identical attributes and *vāhanas* to be found in the Brahmanical texts. The Jaina temples of both the sects from about 8th century A.D. onwards, like the Brahmanical temples, invariably contain the figures of the Dikpālas. The Aṣṭadikpāla figures at Mahāvīra temple at Osian (c. 8th century A.D.) has two arms while from 10th century A.D. they are shown with four arms. The respective mounts of the Dikpālas are

shown from 8th century A.D. The Śvetāmbara temples at Sadri (Pārśvanātha temple – 12th century A.D.), Kumbharia (Pārśvanātha and Neminātha temples – 12th century A.D.), Taranga (Ajitanātha temple – 12th century A.D., – three sets of the Dikpāla figures), Vimalavasahī (12th century A.D. – 5 sets – one example in the *bhramaṇikā* ceiling of *devakulikā* - 43, shows six-armed Dikpāla figures), Ādinātha Temple at Śatruñjaya, Vāstupāla Vihāra at Girnar, Lūṇavasahī and Kharataravasahī (Caumukha or Pārśvanātha temple-two sets) and the Digambara temples at Khajuraho (Pārśvanātha and Ādinātha temples – 10th-11th century A.D., three sets) are the main temples whereat the figures of the Dikpālas are carved. Compared to the north India, their representation in south Indian Jaina temples is known mainly from the Hoysala temples at Arsikeri and Lakkundi. One interesting set of Aṣṭadikpālas are carved in the ceiling of Pañchakūṭa Jaina temple of Kambada-halli (Karnataka – Pl. 235). The 10th century figures are carved in the ceiling with figure of Neminātha carved in the centre. The Dikpālas are sitting with their *Śaktis* on their respective *vāhanas*.

A brief study of the Dikpāla figures at Vimalavasahī, Kharataravasahī and Khajuraho would help us in understanding their iconography on the basis of their actual representations.

The four-armed Dikpālas in case of Kharataravasahī have their one hand in the *ālīṅgana*-pose (embracing their respective *Śaktis*) while in other instances, the four-armed Dikpālas usually show in their lower right and left hands the *varada* (or *abhaya*)-*mudrā* and fruit (or water-vessel). The respective *vāhanas* of the ten Dikpālas as prescribed by the Jaina texts and also as found in the sculptures are as follows : an elephant for Indra, ram for Agni, buffalo for Yama, dog (or corpse or goblin or bear) for Nirṛti, *makara* (or fish-*Ācāradinakara*) for Varuṇa, deer for Vāyu, man (*nara* or *Puṣpaka* chariot-mentioned in *Rāmāyaṇa* or Navanidhi-*pīṭha* or *ghaṭa* or jewell pot or elephant) for Kubera, bull for Īśāna, swan for Brahmā and lotus for Ananta.

Thus apparently the *vāhanas* vary only in respect of Kubera and Nirṛti.

Indra : The four-armed Indra in Śvetāmbara and Digambara traditions is shown with goad and thunderbolt as his main attributes. In addition to above, he is also provided with lotus or mace.

Agni : Agni with *jaṭāmukuta*, long beard, moustaches and emanating flames (forming halo) is provided with *sruk* and manuscript as chief attributes. At some places, he also exhibits the *varada*-cum-rosary, lotus and even trident and pot with flames (*jvālā-pātra* – Kharataravasahī).

Yama : Yama with short beard, moustaches and terrific appearance holds *khaṭvāṅga*, lotus and manuscript (or even snake at Digambara Jaina sites). In case of six-armed figure of Vimalavasahī, he bears pen (*lekhaṇi*), noose, staff, *kukkuṭa* (cock) and manuscript in his surviving hands. However, the figure from Kharataravasahī shows sword, *khaṭvāṅga* (with snake) and *kukkuṭa* in three hands while the fourth hand as usual is in *ālīṅgana*-pose.

Nirṛti : Nirṛti as against the textual injunctions is mostly represented both at the Śvetāmbara and Digambara Jaina sites as nude (*nirvastra*). (However, in some examples from Śvetāmbara Jaina sites he is also shown clad in *dhoti*). Nirṛti with snake ornaments in hands and neck (*sarpa-mukuta* at Neminātha temple, Kumbharia) is dreadful in appearance and is mostly accompanied by a dog as conveyance in figural depictions. In Digambara examples, he carries a sword, lotus, snake and *śīras* (human head), while the Śvetāmbara examples depict him with mace, sword, *ḍamarū* and shield. However, the Śvetāmbara texts conceive Nirṛti as wearing tiger-skin and riding a *preta* (corpse) and holding sword and *mudgara* (*Nirvāṇakalikā* and *Ācāradinakara*).

Varuṇa : Varuṇa in both the traditions is shown with noose (or a manuscript), spiral-lotus and water-vessel (or jewels-pot).

Vāyu : Vāyu at both the Śvetāmbara and

Digambara sites is depicted with *dhvaja* or flag (either in one or two hands), goad and mace (or thunderbolt).

Kubera : The pot-bellied Kubera wearing *karaṇḍa-mukuta* is usually accompanied by *ghaṭa* (*nidhi pātra*) and he bears jewels (*ratna*) shown as mongoose-skin-purse and lotus and mace (or a manuscript—Khajuraho). In the figures from Ghanerava and Gyaraspur (Mālā Devī temple, M.P.) the *ratna* emanates from the purse of Kubera.

Īśāna : Being the name of Śiva, Īśāna with *jaṭā-mukuta* and bull mount carries the attributes of Śiva. Both at the Śvetāmbara and Digambara Jaina temples Īśāna carries trident and snake and also sometimes lotus. The Śvetāmbara texts visualise Īśāna with three eyes and bull mount and as carrying *sūla* and bow-*pinaka* (*Ācāradinakara* and *Nirvāṇakalika*). The Digambara texts, however, conceive Īśāna with Umā and as holding a skull along with trident (or spear) (*Pratiṣṭhāsārasaṃgraha*–6.9; *Pratiṣṭhāsāroddhāra*–3.194)

It may be observed that the Jaina works envisage only the *vahanas* and one or two distinguishing attributes for different Dikpālas. But the figures at Vimalavasahī, Khajuraho and also at other Jaina sites, show varying attributes which are comparable to their counterparts represented in Brahmanical art.

NAVAGRAHAS

The Jains following the earlier Brahmanical tradition have also assimilated the Navagrahas (nine-planets) into their pantheon but under a planetary system constituting an important class of gods known as *Jyotiṣka devas*. Their worship both individually and collectively was in vogue among the Jains and their figures like the Navagraha panels of Brahmanical art were carved in a group of nine. Sūrya is the supreme among all the nine planets (*grahapati*), the other planets being Candra, Maṅgala, Budha, Bṛhaspati, Śukra, Śani, Rāhu and Ketu. The Jaina iconographic texts from 11th century A.D. onwards invariably enunciate the iconography of the Navagrahas but their visual representations in the form of Navagraha *paṭṭas*, carved mainly on the door-

lintels of the *ardhamandapa* and sometime also on the *garbhagrha* of the Jaina temples, are found from the 8th century A.D.

Although the independent representations of all the Navagrahas like that of the figures from Konark are not found in Jaina art yet they are invariably represented collectively on the door-lintels of Khajuraho, Deogadh, Bilhari Jaina temples in Digambara context and of Ghanerav (Mahāvīra temple) and Kumbharia Jaina temples in Śvetāmbara context. It is interesting to find their representation in the *parikara* or even on the pedestal of the Jina images of both the Digambara and Śvetāmbara traditions.

The Jaina texts conceive Sūrya as having two arms and as carrying lotuses in both the hands and riding on the chariot drawn by seven horses. Most of the texts give identical features for other six *grahas* from Candra to Śani and provide the two-armed *grahas* with rosary and water-vessel (*Nirvāṇakalikā*–20.2-7). However, in some of the texts distinctive attributes are also envisaged for these *grahas* which include *amṛtaghaṭa* or spear for Maṅgala, manuscript (with swan or lotus mount) for Budha and Bṛhaspati, trident, snake, noose and rosary (with horse mount) for Śukra and *paraśu* (with tortoise mount) for Śani. The eighth planet Rāhu has been visualized in two forms, of which one shows him with *paraśu* and lion mount while the other conceives him as *ūrdhvakāya* (bust only) and with both his hands being in *tarpaṇa-mudrā* (offering) (*Nirvāṇakalikā*–20.8; *Ācāradinakara* – part II, pp. 180). The ninth planet Ketu is a snake deity who rides on a cobra and bears rosary and water-vessel (or snake) in hands (*Nirvāṇakalikā* – 20.9; *Ācāradinakara* – part II, pp. 180).

Thus it is apparent that the varying iconographic forms of Navagrahas were envisaged in Jaina texts but somehow their visual renderings do not show the variations of forms, excepting Sūrya, Rāhu and Ketu (Pl. 208). The *grahas* from Soma to Śani usually show *abhaya-mudrā* and water-vessel (or fruit). Sūrya, seated or standing, carries long stalked lotuses in two hands

while *ūrdhvakāya* Rāhu with dishevelled hair and dreadful appearance is shown in *tarpaṇa-mudra*. Ketu, however, is always shown with the portion below the waist as being that of a snake and both of his hands being in *añjali-mudrā* (attitude of adoration). The Jaina temples of Khajuraho have yielded more than fifteen examples of such door-lintels which show the features discussed above. In some examples Sūrya stands in *samabhaṅga* and in some he sits in *utkuṭkāsaṇa* while the other six *grahas* are mostly seated in *lalitāsana*. Sūrya with long boot and a chariot drawn by seven horses, is sometimes joined by Chāyā. However, in one of the examples lying near the entrance of the Jaina Dharmasāla at Khajuraho, the figures of respective mounts are also carved with Navagrahas.

JAINA UPADDEVATĀS (Minor Jaina Deities)

Of the numerous Jaina *Upadevatās* (Minor Jaina Deities) only a few are discussed here.

LAUKĀNTIKA GODS

Jainism assigns a special duty to the *Laukāntika* gods, who are referred to in the *Ācāraṅga-sūtra*. The *Laukāntika* gods residing at the end of heavens (*Brahmaloka*) approach all the Jinas at the time of their renunciation. They also request the Jinas to establish the '*Dharmatīrtha*'. The *Laukāntikas*, invoked for the removal of the obstacles, are the best of the wise, since they had studied the entire *Śruti* literature in their previous existence. The *Bhagavatī-sūtra* gives the following eight classes of the *Laukāntika* group of deities residing in eight *Vimānas* (heavens)—

(1) Sārasvatas (2) Ādityas (3) Vahnīs (4) Varuṇas (5) Gardatoyas (6) Tuṣitas (7) Avyābādhas (8) Agneyas. According to the same text, there is a *Vimāna* in the centre of these eight with the god Rīṣṭadeva residing in it. Hemacandra, following the *Āvaśyaka Nirukti*, gives the nine classes of *Laukāntikas*, with the Rīṣṭas added to the above list and Maruts replacing the Āgneyas. The Digambara tradition, however, furnishes only eight classes of these group deities replacing Āgneyas with Ariṣṭas.

Besides the above eight classes, there are sixteen more group-deities known as *Devarṣis* who reside in the regions intervening the above mentioned eight *Vimānas* and who are being respected even by the gods. They, too, are free from passions and have knowledge of the fourteen '*Pūrvas*'. They are also said to accompany the *Laukāntikas* at the time of their meeting with the Jinas (*Trilokasāra*, 539-40). It is interesting to note that the lists of *Devarṣis* given by the *Trilokasāra* and the *Ācāradīnakara* include some well-known Vedic deities like the Maruts, Vasus and Viśve-devas. These, entrusted with the work of praising the Jinas, were assimilated in Jaina pantheon at a time when Vedic deities were very much popular in the society.

Iconography of Devarṣis According to Ācāradīnakara

Name	Complexion	Vāhana	Symbol
1. Sārasvatas	white	swan	playing on <i>vinā</i>
2. Ādityas	like Sun	horse	lotuses in hands
3. Vahnīs	tawny	goat	<i>śakata</i> (cart)
4. Varuṇas	dark	fish	noose
5. Gardatoyas	blue	peacock	corn
6. Tuṣitas	white	swan	lotus
7. Avyābādhas	dark	man	<i>vinā</i> in hand
8. Ariṣṭas	dark	deer	axe
9. Agnyābhas	red	boar	noose and goad
10. Sūryābhas	like Sun	chariot	thunderbolt
11. Candrābhas	white	pitcher	lotus
12. Satyābhas	white	bull	rosary
13. Śreyaskaras	white	elephant	<i>varada</i> and <i>abhaya</i>
14. Kṣemaṅkaras	white	lotus	lotus
15. Vṛṣabhas	red	bull	goad
16. Kāmacāras	Variegated		eagle disc.

In the frieze (obtained from Kaṅkālī Tīlā, Mathura, now in the State Museum, Lucknow, J. 354) showing the dance of Nīlāñjanā and consequent renunciation of Rṣabhanātha from worldly life, four standing male figures are identified as *Laukāntika* gods.

DIK-KUMĀRĪS

According to both the sects of Jainism, the Dik-kumārīs (quarter-maidens), fifty-six in number, are associated with the birth-ceremonies of the Jinas. These fifty-six Dik-kumārīs like Bhogaṅkarā, Bhogavatī, Subhogā, Bhogamālīnī, Toyadhārā, Vicitrā, Puṣpamālā and Anindita came from different worlds and mountains and prepared the place for *Janma-kalyāṇaka* of newly born baby (would be Jina). They were holding mirrors, pitchers and fly-whisks and were singing and dancing. They carried the Jina in their folded hands and supported the mother also. They anointed them with fragrant oil, and then put on them (mother and child) garments and ornaments.

The Dik-kumārīs are sometimes represented in the *Kalpasūtra* miniature paintings in the scenes connected with *Janma-Kalyāṇaka* of a Jina. W. Norman Brown has published one such miniature with the label *devāgama* (arrival of gods) where only eight goddesses are shown. These goddesses stand for the fifty-six Dik-kumārīs, arranged in three rows. The first on the right upper corner carries a lotus. Of the rest, one carries a mirror, another has a pitcher while the third one seems to have a *vīṇā* (lute). The fourth one holds the lamp whereas the symbols of the remaining two are indistinct. In this example each of the Dik-kumārīs stands for her group.

The Jaina account of Dik-kumārīs is important because, their names include most of the ancient Indian goddesses, namely Sītā, Pṛthvī, Ekānāmśa, Ilā and others. In the *samatala* ceiling of Vimalavasahī (cell No. 47) showing *kalyāṇakas* of the Jina, we find a number of female figures carved in two circular rows. These figures carrying pitchers, fly-whisks etc. seem to represent the Dik-kumārīs.

ŚĀNTI DEVĪ

The *Śāntikarma* or the propitiatory rite is common to all the three principal religious systems of India. The *Śāntikarma* is referred to in the Jaina *Jñātā-sūtra*, *Praśnavyākaraṇa-sūtra* and the *Bhagavatī-sūtra* (11.11).

The *Ācārāṅga-sūtra* (2.1.2) alludes also to a *Śāntigrha* wherein a Jaina monk cannot enter. Thus the conception of Śānti seems to be old, and it was in vogue in the form of rite or practice which was believed to remove the troubles and was conducive to the establishment of household peace. The *Manusmṛti* refers to a *Śāntihoma*. *Śāntikarma* is also performed for various other purposes such as the removal of diseases, evils, droughts and poverty and for pacifying the evil spirits like the *bhūtas*, *pretas*, *piśācas*, *rākṣasas*, *vetālas* and *dākinis* (*Ācārādīnakara*, II, p. 224).

For obtaining Śānti, the Jainas worshipped the 16th Jina Śāntinātha, who is said to have brought peace and prosperity to the country of his birth. The *Ajita-Śāntistava* of Nandiśeṇa also calls him *Śāntikara* (one who brings peace).

The *Ācārādīnakara* gives a *dhyāna* of Śāntidevī wherein Śāntinātha and a goddess called Vijayā are invoked. The *Laghu-śānti* of Mānadeva also invokes goddesses like the Jayā, Vijayā, Jayantā and Aparājītā. According to the *Ācārādīnakara*, Vijayā and Śāntidevī seem to be identical.

The form of Śāntidevī enunciated in the *Nirvāṇakalikā* (21.2, p. 37) is, however, different from the known forms of Vijayā. According to the text, Śāntidevī, white in colour, sits on a lotus and carries pitcher and *kamaṇḍalu* in two left hands while the corresponding right ones show the *varada* and rosary. The same text visualises Vijayā as showing goad, noose, *mudgara* and *varada-mudrā*. Still earlier reference to Śāntidevī is supplied by Śobhanamuni's *Stūticaturvīṃśatikā* which conceives her as white in complexion and as carrying rosary and water-vessel in hands (12.4, p. 137). The goddess is said to destroy the *rākṣasas*, evil spirits and many other obstacles. Another form of the goddess found in the *Nirvāṇakalikā* shows her with many arms. Of the symbols held by her only the water-vessel, the *varada-mudrā*, book and lotus are specified. Her special power of bringing peace to all beings is emphasised in the *dhyāna*. However,

the *Vāstuvīdyā* of 11th-12th century A.D. speaks of the rendering of the figures of the goddess Ādiśakti (showing *varada-mudra* and lotus) in the centre of the *śimhāsana* of the Jina images (22.10). The concept and form of Śāntidevī in Jainism seems to have crystalized in about 10th- 11th century A.D.

The Digambaras, however, have no such goddess, but Śānti is certainly included in Digambara worship along with Śrī Hrī and other *devīs* (*Pratiṣṭhāsāroddhara* – 5.3.118).

On the pedestals of Jina images, belonging to c. 10th and 14th century A.D. and coming mainly from Śvetāmbara Jaina sites like Kumbharia, Delvada, Taranga, Cambay and Śatruñjaya, a *devī* is usually represented in the centre, generally below the *dharmacakra*, flanked by two deers, which are also suggestive of peace. She sits in the *lalita*-pose and carries lotus in each of her two upper hands while the lower ones bear rosary and the water-vessel. Sometimes the lotus (in one hand) and water-vessel are replaced respectively by a manuscript and a fruit. A few Jina images from Digambara Jaina sites like Khajuraho also reveal the representation of Śāntidevī in the centre of the lion-throne. Occasionally, the elephant and more frequently the lotus are shown as her *vāhana*. The *Pārśvanātha Hriṃkāra-paṭa* (15th century A.D.) conceives Jayā and Vijaya, each four-armed, as showing the lotus in each of the two upper hands and the fruit in one lower hand. The fourth hand seems to be in *vitarka-mudra* (with two fingers raised) or *vyākhyāna-mudra*.

It may be observed that the form of Śāntidevī is identical with the form of Nirvāṇī Yakṣī of Śāntinātha showing almost identical details. But as Yakṣī she cannot be represented on the pedestal of any other Jina than Śāntinātha. Moreover, the place of a Yakṣī is on the left end of the pedestal but as Śāntidevī, she invariably appears in the centre of the pedestals of all the Jina images to suggest that the peace and prosperity are bestowed by her on all the members of the Jaina faith.

PRATIĪHĀRAS OR GATE-KEEPERS

The Jaina texts invariably describe the Pratiṭhāras (the door-keepers and attendants) of the Jinas. The Digambara *Pratiṣṭhā*-works refer to four such *pratiṭhāras* who guard the four doors of the *maṇḍapa*. Kumuda *pratiṭhāra* standing with a golden staff guards the eastern door while Añjana, Vāmana and Puṣpadanta likewise holding staff guard respectively the southern, western and northern gates. All of them have their eyes fixed on the *maṅgala-kalaśa* (*Pratiṣṭhāsāroddhara* – 2.139-142).

But it is not certain whether these figures were ever carved on the entrance doors of Jaina temples. The Digambara texts invoke these gods in the *maṇḍapa-pratiṣṭhā-vidhi* which sufficiently warrants their presence as door-keepers in the Jaina temples.

The Digambara texts, however, worship four more deities as *dvārapālas* in the *yāga-maṇḍala*. Soma, the first, stands at the eastern gate and carries the bow in his hand while Yama guards the southern quarter with a big staff in hand. Varuṇa stands at the western gate with the *nāgapāśa* in hand and Kubera carrying the club guards the northern gate (*Pratiṣṭhāsāroddhara* – 3.180-85). It may be recalled that these are also included in the Jaina lists of the Dikpālas.

At Patan, Kumbharia, Delvada and other places we come across a *dvārapāla* figure holding the trident with other attributes. He may be identified as Īśānendra officiating as the *pratiṭhāra*. It must be noted that the staff is invariably held in one of the hands of the *dvārapālas* while the elephant generally is provided as the *vāhana*.

At Delvada Jaina temples we find figures of *dvārapālas* on some of the doorframes of the minor cells around the main shrines. These door-keepers usually show noose (or thunderbolt) and goad in two upper hands while the lower hands hold fruit and staff. As usual the *vāhana* is elephant. Such instances can easily be multiplied and they distinctly show that Indra as attendant par excellence of the Jinas has invariably been represented in art. Even in Buddhism Indra is regarded

as an attendant of the Buddha. It is the Indra who celebrates all the *kalyāṇakas* or principal events in the life of each of the twenty-four Jinas. We also find references to different categories of *dvārapālas* with varying appellations and as holding attributes like bow, staff, noose, mace and goad in the context of the *saṃavasaraṇa* of the Jinas. The *Nirvāṇakalikā* describes Tumburu as a great *pratihāra* of the Jina, who is different from Tumburu Yakṣa. According to the text, Tumburu as *pratihāra* wears a *jaṭā-mukuṭa* and a garland of human skulls and carries *khaṭvāṅga* in hand.

VIJAYA-VAIJAYANTA-JAYANTA- APARĀJITA

The *Pratiṣṭhāsāroddhāra* invokes the superintending deities of four gates on the *Padmavaravedikā* of Jambūdvīpa but does not refer to their iconography. Their names are Vijaya, Vijayanta, Jayanta and Aparājita who preside over the four gates in the four directions, and who are regarded as powerful Yakṣa devas or *Dik-Yakṣas* or Yakṣas of the four chief quarters. It is worthwhile to note that according to Kauṭilya's *Arthaśāstra*, Vijaya, Vijayanta, Jayanta and Aparājita are installed (as figures) and worshipped in the centre of the city in a *Durga* (fortification).

NINE NĀRADAS

The Nāradas, nine in number, figure only in Jaina mythology and were never worshipped in Jaina temples. They however correspond with prominent figures of the Brahmanical *Purāṇas*. According to Jaina mythology, the nine Nāradas are contemporaries of different Vāsudevas. Jināsena provides the list of Nāradas in the *Harivaṃśa Purāṇa*, which includes Bhīma, Mahābhīma, Rudra, Mahārudra, Kāja, Mahākāla, Caturmukha (or Durmukha – according to some texts), Naravaktra (Narakamukha – according to the *Tiloyapaṇṇatti*) and Unmukha or Adhomukha (60.55). The Nāradas are fond of inciting quarrels and violence and hence they go to hell. Sometimes, they also follow the *Dharma* and obtain honour and respect from the people. According to Jināsena, Nāradas, white in colour, are graceful and

saintly in appearance and they wear *yogapaṭṭa*, sacred thread and a *kaupīna* (short cloth to cover private organs which is usually worn by Hindu saints). They have moustaches, beard and the *jaṭā*.

ELEVEN RUDRAS

The Rudras are another group of semi-divine beings borrowed from the Brahmanical pantheon. They are assigned comparatively an inferior position in order to demonstrate the superiority of the Jaina faith. The Rudras, eleven in all, lived in different ages and the last one (Satyakī) was a contemporary of Mahāvīra. As pious and followers of the Jaina faith, they are said to have practised penance for obtaining *mokṣa*. They are also destined to become *siddhas* in future births.

The first Rudra was Bhīmabālī who lived during the time of Rṣabhanātha, the second was Jitaśatru in the age of Ājitanātha, the third called Rudra was a contemporary of Suvidhinātha and the fourth Viśālanayana (or Vaiśvānara) lived in the time of Śītanātha. Next in order were Supratiṣṭha, Acala, Puṇḍarīka, Ajitandhara, Ajitanābhi, Piṭha and Satyakīputra, who were contemporaries respectively of Sreyāṃsa, Vāsupūjya, Vimāla, Ananta, Dharma, Śāntinātha and Mahāvīra. However, the Śvetāmbara tradition furnishes different list.

KĀMADEVAS

Both the sects mention twenty-four Kāmadevas who were Great Souls. But they were not included in the list of the sixty-three *Śālākāpuruṣas*. However the three Kāmadevas are also the Jinas and hence they appear in the list of the *Śālākāpuruṣas*. The 24 Kāmadevas are Bāhubalī, Prajāpati, Śrīdhara, Darśanabhadra, Prasenacandra, Candravarṇa, Agniyukta, Sanatkumāra, Vatsarāja, Kanakaprabha, Meghaprabha, Śāntinātha, Kunthunātha, Aranātha, Vijayarāja, Śrīcandra, Nalarāja, Hanumāna, Balirāja, Vasudeva, Pradyumna, Nāgakumāra, Jīvandhara and Jambūsvāmī. (*Tiloyapaṇṇatti*–4.14-72).

Some of these Kāmadevas such as Bāhubalī were great Jaina sages. Others like Śāntinātha, Kunthunātha

and Aranatha are well known as the Jinas. The Kāmadevas like Pradyumna and Jivandhara are very popular in Jaina literature and separate works dealing with their lives were also composed. Lives of Nalarāja, Hanumāna and Pradyumna in the above list may be compared with alike names in the Brahmanical mythology. Hanumāna, the celebrated *brahmacārin* is here married to a thousand princesses.

Kāmadevas are beautiful in appearance, but they are to be distinguished from the god of love who is also known as Kāmadeva in Brahmanical context. Kāmadevas are usually not worshipped in modern Jaina temples but their representations are known from some of the ancient Jaina temples, one being on the Pārśvanātha Jaina temple at Khajuraho. The Jaina *Harivaṃśa-Purāṇa* (783 A.D.), however, interestingly refers to a construction of a Jina temple by a *Śreṣṭhī* Kāmadatta, who for the general attraction of the people also caused the installation of the figures of Kāmadeva and Rati in the temple (29.2). It also alludes to the worship of Rati and Kāmadeva along with the Jina images (*Harivaṃśa-Purāṇa* – 29.1-10).

GAṆIPĪṬAKA-YAKṢARĀJA

The Gaṇipīṭaka Yakṣarāja is worshipped in the fourth *pīṭha* of the *Sūrimantra* diagram. Gaṇipīṭaka is the *Dvādaśāṅgī* or the Jaina *Śruta* expounded by the Jina and edited by the Gaṇadhara. As the Lord of sixteen thousand Yakṣas Gaṇipīṇḍa is conceived as twenty-armed and strong. He is the presiding deity of the *Dvādaśāṅgī* or the Gaṇipīḍaga (Gaṇipīṭaka). He is said to be a devotee of Gautama, the first Gaṇadhara of Mahāvīra. In the *Śāntikara-stavana* of Munisundarasūri, he is invoked along with Vāṇī, Tribhuvanasvāminī and Śrī-devī for the protection of devotees of the Jina.

TRIBHUVANA SVĀMINĪ DEVĪ

The Tribhuvanasvāminīdevī is invoked in the Tantric *maṇḍala* of the *Sūrimantra*, one of the oldest *sādhana*s of the Jinas. She is to be invoked in the second *pīṭha* of the *maṇḍala* of which she is the presiding deity. The

thousand-armed goddess is said to reside on the Mānuṣottara mountain of Jaina cosmography. The *Ācāradinakara* prescribes a *maṇḍala* of the Bhagavatī or Devī wherein (in the first hexagonal *cakra*) the thousand-armed Bhagavatī is to be invoked who rides a lion. She carries numerous weapons. The Bhagavatī appears to be none other than the Tribhuvanasvāminī Devī. She is supposed to be the presiding deity of the whole *devīmaṇḍala* which includes eight goddesses beginning with Jayā, eight Mātṛkās, the Vidyādevīs, Yoginīs, Bhairavas, Dīkpālas, planets, Gaṇapati, Kārttikeya, Yamunā, Kṣetrapāla, Mahābhairava, the Gurus (elders or teachers) and the Gaṅgā. The whole list is interesting as it includes some of the well-known Brahmanical deities. The *devī-maṇḍala* prescribed by Vardhamānasūri unmistakably shows the growing influence of Brahmanical *Tantra* in medieval Jaina rites.

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CHAPTER XII

BĀHUBALĪ, BHARATA MUNI AND JĪVANTASVĀMĪ IMAGES

The present chapter discusses about three different forms of images, namely Bāhubalī, Bharata Muni and Jīvantasvāmī Mahāvīra which were very popular in Jain art and tradition.

BĀHUBALĪ

Bāhubalī, also known as Gommateśvara in the southern Jain tradition, was the second son of Jina Rṣabhanātha, born of his junior queen Sunandā. His step-brother Bharata, who became Cakravartī succeeding his father, ruled from Vinītā (Saketa or Ayodhya), while Bāhubalī was ruling from Takṣaśīla (or Podanasa or Podanapura according to the Digambara Jain tradition). Soon after the renunciation of Rṣabhanātha, Bharata began to subdue the various kingdoms and principalities (of Bhāratavarṣa) and according to the Law of the Disc-weapon (*cakra*) had the need even to subdue Bahubalī and his other 98 brothers. Except Bāhubalī, all his brothers surrendered their domains and became recluse. Consequently a fierce duel took place between Bharata and Bāhubalī for trial of strength in which Bāhubalī emerged almost as victor. At the final moment of his triumph, the reality of the futility of worldly possessions dawned in Bāhubalī's mind and he consequently renounced the world for attaining omniscience and hence salvation. As an ascetic he performed very rigorous austerities by standing in the *kāyotsarga* posture for a whole year and attained *kevalajñāna*.

To suggest his rigorous *tapas*, Bāhubalī in visual representations is shown not only in the *kāyotsarga-mudrā* but also with creepers entwining his limbs, and snakes, lizards and scorpions shown either nearby or even creeping over his body. These representational characteristics suggest the long passage of time in which he was absorbed in *tapas* and deep trance. The posture of Bāhubalī is symbolic of perfect self-control while his nudity implies total renunciation. The profound

austerities of Bahubalī inspired both the Śvetāmbara and the Digambara Jains to worship him, specifically the Digambaras. Bahubalī, as a result, became a powerful symbol as well as a material image evocative of the ethos of *tyāga* (self-sacrifice), *sādhanā* (austerity) and *ahimsā* (non-violence) preached by the Jinas. It is further believed that Bāhubalī perhaps was the first to have propounded no-war policy by preferring duel to battle between the armies to avert violence and killing in war. The entwining creepers and the figures of scorpions, lizards and snakes on the body of Bāhubalī perhaps also symbolise the intimate relationship between man and nature and their coexistence.

The earliest reference to the fight between Bharata and Bāhubalī is noticed in the *Paumacariya* of Vimala Sūri (A.D. 473), the *Vasudevahiṇḍī* and the *Āvaśyaka-niryukti* (c. early sixth cent. A.D.). The *Paumacariya* (4.43-55), although alluding to the renunciation of Bāhubalī and his attainment of *kevala-jñāna*, does not mention the details concerning creepers, reptiles etc. that crept on his body. The detailed account of the *tapas* of Bahubalī is narrated in the literary works of the southern Jainism, from seventh century A.D. onwards, namely the *Padmapurāṇa* of Raviṣeṇa (A.D. 676 – Vol. I, 4.74-77), the *Harivamśa Purāṇa* of Jināsena of Punnāṭa-saṁgha (A.D. 783–11.98-102), the *Ādipurāṇa* (Mahāpurāṇa) of Jināsena of Pañcastūpānvaya (after A.D. 837– 36.104-186), and also the northern works such as the *Triṣaṣṭīśālākāpuruṣacaritra* of Hemacandra (c. mid 12th century A.D.) and the *Caturvīmśatikā-Jīna-Caritra* of Amara Candra Sūri (13th century A.D. – 70.367-396) which invariably refer to the meandering and entwining vines and serpents (*Padmapurāṇa* – 4.76; *Harivamśa Purāṇa*–11.99-100). The association of deer and elephants, hawks and sparrows, lizards and scorpions with Bāhubalī is also envisaged by these texts.

According to the Śvetāmbara tradition, Bahubali, despite his rigorous austerities, could not attain omniscience as he still harboured a shade of pride. Hence Rṣabhadeva inspired his daughters, Brāhmī and Sundarī, to persuade Bāhubali to shake off the remnants of pride. Only after that the ascetic Bāhubali could attain omniscience. The Digambara works, on the contrary, and to be consistent with the dogma and doctrine of their creed, envisage the presence of two Vidyādhārīs (female angels) in place of Brāhmī and Sundarī. These Vidyādhārīs used to clear the entwining creepers off the body of Bāhubali (*Harivamśa Purāṇa* – 11.101). The Digambara works further mention that Bahubali attained omniscience only after he received the homage by Bharata (*Ādipurāṇa* – 36.185-86).

Somehow, Bahubali's worship could not be so popular with the Śvetāmbara creed. The few figures known of Bāhubali from the Śvetāmbara sites are in the Mahavīra (c. A.D. 1062) and the Śāntinātha (c. A.D., 1084) temples at Kumbharia in Gujarat, the Vimalavasahī (Delvada, Mt. Abu – A.D. 1150) in Rajasthan (where they mainly occur as part of the narratives) and the Ādinatha temple at Mt. Śātrunājaya in Gujarat (where his image of A.D. 1334 is in evidence). In all these Śvetāmbara instances, Bāhubali, wearing a *dhotī*, is joined by the figures of Brāhmī and Sundarī at his two flanks; the climbing plants are also shown. It may be underscored, in passing, that the rendering of the snakes, lizards and scorpions was a convention restricted only to the Digambara images. Another point of interest, concurring alone with the Digambara tradition, is the depiction of the two beautiful Vidyādhārī figures flanking and facing Bahubali and holding the creepers. The two female figures in case of Digambara images have wrongly been identified by scholars as Brāhmī and Sundarī while they actually represent Vidyādhārī figures with supple body and as wearing beautiful *mukūṭas* and other ornaments.

Gradually, popularity of Bāhubali worship reached such a proportion in the Digambara sect that almost

a cult developed around him. This is attested by the large number of independent sculptures at least at two Digambara sites, namely Ellora (17 figures, Pl. 225) and Deogadh, U.P. (6 figures, Pl. 227) on the one hand, and the variety in the iconographic details revealing distinctly the process of his elevation equalling the Jinās, highest in Jainā worship, on the other. The special status of Bāhubali in the Digambara pantheon is further established by some of his most important and famous colossi carved at places such as Śravaṇabelāgola (nearly 57 feet high – A.D. 983), Karkal (A.D. 1432) and Venur (A.D. 1604), all in Karnataka. Of all the three colossi, the imposing Śravaṇabelāgola figure outvies all the known figures of Bāhubali in scale and grandeur (Pl. 226). The image prepared by Camuṇḍaraya, the minister of the Gaṅga king Rācamalla IV (A.D. 974-84), shows Bāhubali as standing sky-clad in the *kāyotsarga-mudrā* with climbing plant fastened round his thighs and hands, and ant-hills carved nearby with snakes emerging out of them.

It is generally believed that the occurrence of Bāhubali images are more frequent in South India than in North. But a detailed study of some Digambara sites in the north, at Prabhasa-Patana (Gujarat – now in the Junagarh Museum), Deogadh, Khajuraho (Pārśvanātha temple, c. A.D. 950-70), Bilhari (Jabalapur, M.P. – c. 11th century A.D.), Mathura (State Museum, Lucknow - Acc. No. 940 – c. 10th century A.D.), Siron Khurd (In *dvitīrthī* Jina image – 11th century, Lalitpur), Chanderi (Lalitpur, U.P. – 16th century A.D.) and Gwalior Jainā caves (14th - 15 century A.D.) etc. does reveal some cult images of Bāhubali, ranging in date as they do between the 9th and the 16th centuries A.D. This bears testimony at least to one fact that in the Digambara community of northern India, Bāhubali was accorded the same favoured position as he enjoyed in south. We have noticed that, from the 9th century A.D. onwards, there was a tendency in the Digambara Jainas to raise Bāhubali's status to equal to that of the Jinās. This process was even more distinctly seen in north India. The northern Indian

Digambara images show some such features which usually are not met with in the south Indian images. The rendering of the *aṣṭaprātihāryas* (*simhāsana*, *trichatra*, *prabhamanḍala*, drumbeater, *cāmaradhara* attendants, *aśoka* tree, garland bearing celestial beings), *dharmacakra*, *śrīvatsa* (on chest), small Jina figures (in *parikara*) and above all, the Yakṣa-Yakṣī figures with Bāhubalī, these being the invariable features of Jina images, are confined mainly to the north Indian images. The antiquity of Bāhubalī figures dates back to late c. 6th or early 7th century A.D. Then on Bāhubalī was a popular subject of depiction as well as adoration throughout the subsequent centuries.

The earliest visual representations of Bāhubalī are known from Digambara Jaina caves at Aihole (Pl. 223) and Badami (c. A.D. 600). These figures, identical in details, show Bāhubalī as standing sky-clad in the *kāyotsarga-mudrā* on simple pedestal with hair combed back in *jaṭā* fashion and lateral strands hanging over the shoulders. It may be mentioned here, in passing, that almost all the later examples, mainly from south India, the lateral strands are shown with Bāhubalī, which remind us of his association with Ṛṣabhanātha on the one hand and long passage of time of his *tapas* on the other. The entwining creepers, beautifully spread over his body and cobras close to his feet, also suggest the prolonged and deep meditation of Bāhubalī. The depression on his abdomen, half-shut eyes and the erect posture also indicate deep meditation and spiritual beauty. Bāhubalī in both the instances is joined by the two Vidyādhariś, wearing decorated *mukutaś* and other ornaments and holding the ends of the creepers. A few other Bāhubalī images from south India are known from Kāraikoyil (Tamil Nadu – 9th century A.D.), Melsittamūr (South Arcot – 9th century A.D.), Prince of Wales Museum, Mumbai (Exact provenance not known - 9th century A.D., Bronze, Pl. 224) and Tirumalai (Tamil Nadu – 11th century A.D.). All these images show entwining creepers and flanking figures of two Vidyādhariś. About five independent sculptures of

Bāhubalī (two in metal) are in foreign museums. One bronze figure (7th century A.D.–Karnataka) is in the Metropolitan Museum, U.S.A. while the other stone figure of 16th century A.D. (Rajasthan – Digambara) is in the British Museum, London (Acc. No. 1880. 241). The remaining three examples are in the Victoria and Albert Museum, London. Of the three, one in metal, datable to c. 15th century A.D. has the name of Bāhubalī also in the inscription. The other two figures in stone belong to 18th–19th century A.D.

The Bāhubalī images from Aihole and Badami, however, do not show any feature of the Jina images. This process is first noticed in the figures of Ellora in the 9th century A.D. It is evident that the popularity of Bāhubalī and the process of elevating him to the level of Jina started first in Maharashtra, which subsequently was followed by northern India, specially at Deogadh and Khajuraho, during the 10th and 12th century A.D. when the Yakṣa-Yakṣī figures were also associated with him.

The Bāhubalī images of Ellora and Deogadh reveal some common features, specially in respect of the rendering of Vidyādhariś and Bharata Cakravartī (Pls. 225, 227). It is surprising that the elements of Jina iconography were dropped in south Indian images after the 9th century A.D. The snakes and scorpions at Ellora are always carved at the sides while in case of north Indian images from Deogadh, Khajuraho and Bilhari, they are shown clinging to the body of Bāhubalī. The rendering of deer, camel and rats are also the features confined only to the Ellora figures, carved in the Jaina caves (Nos. 30 to 34) and belonging to the 9th century A.D. (Pl. 225).

Besides the sculptural art Bāhubalī was also represented in miniature paintings, belonging mainly to the Śvetāmbara tradition and datable between 15th and 17th century A.D. Two examples are found from *Kalpasūtra* manuscript painting. One is painted at Jaunpur in *saṁvat* 1522 (1465 A.D.) and is preserved in the Muni Hamsa Vijaya collection, Jñāna Mandir, Vadodara.

The other painting from Devasanapada Bhaṇḍāra (A.D. 1475) is preserved in National Museum, New Delhi (Acc. No. 70.64). These paintings represent Bāhubalī as usual in *kāyotsarga*-posture with lower garment along with the flanking figures of two sisters—Brāhmī and Sundarī. These figures are preceded by the scene of fight between Bharata and Bāhubalī. In case of National Museum painting Bāhubalī is shown with bracelets and armlets like ornaments which is something unusual and which can be explained, as says U.P. Shah, that these are shown because Bāhubalī stood in meditation on the battlefield itself. Moti Chandra in his Book entitled *Jaina Miniature Paintings from Western India* has also published a wooden painted book cover from a palmleaf manuscript depicting the fight between Bharata and Bāhubalī and the *tapas* of Bāhubalī.

BHARATA MUNI

Bharata occupies an exalted position among both the sects of the Jains. His name was included in the list of the 63 *Śalākāpuruṣas*, Great Men, of the Jaina pantheon as early as in the early centuries of the Christian era, or even earlier. Bharata, first of the twelve Cakravartins, was the elder son of the first Jina Rṣabhanātha. He was born of Sumaṅgalā. He became Cakravartin succeeding his father and ruled from Vinītā. The story of the life of Bharata and his fight with Bāhubalī and his renunciation is dealt with at length in a number of Śvetāmbara and Digambara Jaina works of the early medieval times.

The Jaina tradition has always attached a special significance to the act of austerity. It is for this reason that Bharata was invoked and held in veneration only when he renounced all the material possessions and took the path of austerity and performed rigorous penance, consequently obtaining omniscience (*kevalajñāna*). As all the Tīrthaṅkaras and other Great Men performed *tapas* in the *kāyotsarga-mudrā*, so also did Bharata. He too stood in the *kāyotsarga-mudrā* with both his hands reaching up to the knees. Bharata possessed Navanidhis (nine treasures) and fourteen *Ratnas* (Jewels).

The nine treasures have the following appellations—*Kāla*, *Mahākāla*, *Naissarpya*, *Pāṇḍuka*, *Padma*, *Māṇava*, *Piṅga*, *Śaṅkha* and *Sarvaratna*. On the other hand, the fourteen jewels comprised the *Cakra*, the *Chatra* (Umbrella), the *Asi* (sword), the *Daṇḍa* (staff), the *Maṇi* (gem), the *Carma* (skin), the *Kākiṇī* (cowrie), the *Senāpati* (general), the *Gṛhapati* (steward), the Elephant, the Horse, the *Strī* (woman), the *Purohita* (priest) and the Engineer (or Carpenter) (*Mahāpurāṇa*—Vol. I, Pt. II, 37. 73-74, 83-84). The Jaina works explicitly mention that Bharata attained Lordship over mankind and always shone with these fourteen jewels and nine treasures.

After his *digvijaya*, Bharata asked his 98 brothers to treat him as Cakravartin, who on the advice of Rṣabhanātha renounced the world and turned ascetics. Similar request was advanced to Bāhubalī, the second son of Rṣabhanātha, who, however, refused to accept the supremacy of Bharata. Consequently a fierce struggle broke out between Bharata and Bāhubalī. This battle culminated in duel in which Bāhubalī emerged as the victor but he at the moment of his success decided to renounce the world.

One day when Bharata Cakravartin was looking in the mirror, the idea of futility of worldly possessions and lust for sensuous pleasure came to his mind and he at once decided to quit the world in quest of *kevalajñāna*. When Indra (Śakra) came to know of this, he paid homage to Bharata who, like the Tīrthaṅkaras and other Great ones, plucked out all his hair in five handfuls and performed *tapas* and attained omniscience. It is clearly stated in the *Mahāpurāṇa* that Bharata prior to renunciation was worshipped only by the kings of his country but after renunciation he attained Lordship over three worlds and was worshipped even by Indras.

Bharata in sculptural renderings was shown only in the 10th century A.D. However, the concrete representation of Bharata was more popular with the Digambara sect. At Śvetāmbara Jaina sites, Bharata is represented only in the narrative panels, exhibiting the scene of fierce fight between Bharata and Bāhubalī.

Such instances are known from the Śvetāmbara Jaina sites at Kumbharia (Śāntinātha Temple – 11th century A.D.) in Gujarat and Mt. Abu (Vimalavasahī – 12th century A.D.) in Rajasthan. In one example from Śatruñjaya, Bharata *muni* is represented as standing. The pedestal of Bharata shows a disc weapon (insignia of Cakravartī).

In sculptures, Bharata is always portrayed as standing in the *kāyotsarga-mudrā* and absorbed in *tapas* and meditation like a *muni*. As he renounced all material possessions before retiring to the forest for *tapas*, he is shown in sculptures without any royal insignia and ornaments. The figures of nine treasures and fourteen jewels, possessed by Bharata as Cakravartin but later renounced are depicted on the pedestal and in the *parikara*. The image of Bharata can be distinguished from that of the Tirthankara only by the rendering of Navanidhis and fourteen *Ratnas*. All the images radiant with spiritual grace stress the point of absolute renunciation and austerity.

Deogadh has yielded five images of Bharata which are maximum number of independent images of Bharata at single site. The sculptures of Bharata at Deogadh are datable between the 10th and the 11th century A.D. (Pl. 228). The figures, fashioned in the buff-coloured sandstone, exhibit Bharata as sky-clad and standing in the *kāyotsarga-mudrā* with his arms reaching down to the knees. Of the five figures, two are enshrined in Temple No. 2, while one is fixed on the eastern wall of Temple No. 1. One figure (A.D. 1032) is also preserved on the modern enclosure wall of Temple No. 12 on north. The last figure is housed in the neighbouring Sahu Jaina Museum. All the figures are marked with the *śrīvatsa* in the centre of the chest. The hair of Bharata, in all the cases, is arranged in curls with a protuberance (*uṣṇīṣa*) at the top. The modelling of the sculptures is good and they have hardly any sign of stiffness. The limbs of these figures are in fine proportion. The faces are small and half-shut eyes suggest deep meditation and inward look.

The figure (10th century A.D.), preserved in the neighbouring Sahu Jaina Museum, was originally enshrined in the Temple No. 12. Bharata in this example as usual stands in the *kāyotsarga-mudrā* on a *triratha* pedestal. An aureole decorated with lotus petals is carved behind his head. Over the shoulders of Bharata are shown dangling locks, which at once remind us of his father Rṣabhanātha, who, according to the Jaina tradition, is the only Jina to have falling hair locks. Above the head of Bharata is carved a single parasol, since he is merely a *kevalin*. At right of Bharata are carved nine vases, arranged in three rows, which are symbolic of Navanidhis. The vases are topped by seated figure of two-armed Kubera, lord of Nidhis, holding a fruit and a purse. Further up are carved the sword, the staff, the umbrella, the *cakra* and the cowrie. On the left flank there appear three male figures sitting in *lalitāsana* and holding a plough, a *vajra* and the *abhaya-mudrā*. These figures may be identified with the *Gṛhapati*, the *Senapati* and the priest (or the carpenter ?). The figures of horse (with a man holding its rein), elephant and the woman (sitting with her hands kept near the face) are also depicted on the left side. Thus eleven of the fourteen jewels have been shown here. The other figures of Bharata are almost identical in details.

JĪVANTASVĀMĪ IMAGES

Jīvantasvāmī, in the first instance, is Mahāvīra (the 24th Jina) meditating in his palace prior to renunciation. According to the Śvetāmbara Jaina tradition, a sandalwood image of Mahāvīra, wearing a *mukuta* and other ornaments befitting royalty, was carved in his life time (c. late 6th cent. B.C.) during the course of his *tapas* in the palace about a year prior to renunciation. Such images of Mahāvīra are hence called Jīvantasvāmī or Jīvitasvāmī (truly a portrait statue). Like the Bodhisattva, who is yet to reach Buddhahood, Jīvantasvāmī also represents a concept which may be called Jinasattva. The Jīvantasvāmī concept is also suggestive of the fact that a person in his life time even

without relinquishing worldly possessions can attain the status of a god worthy of oblation by way of inner austerity and non-attachment as exemplified by Mahāvīra.

U.P. Shah, the first scholar to identify Jīvantasvāmī images, has accepted the literary tradition and concluded that the Jīvantasvāmī image was carved as well as worshipped in the life time of Mahāvīra. He has tried to reinforce his view on the strength of the two Jīvantasvāmī images of the early Maṭṭraka period found at Akota near Vadodara in Gujarāt.

The Jaina texts such as the *Kalpasūtra* and early literary works like the *Paumacariya* of Vimalasūri, however, do not refer to Jīvantasvāmī images. The earliest references to these images are found in the later commentaries on the *Āgamas* (c. mid-6th century A.D. onwards) and other works, namely the *Vasudevahiṇḍī* of Saṃghadāsagaṇi (c. mid-6th century A.D.), the *Āvaśyakacūṛṇi* (c. A.D. 625), the *Āvaśyakavṛtti* of Haribhadrāsūri (c. A.D. 750) and the *Triṣaṣṭiśalākāpuruṣacaritra* (10.11.379-80) of Hemacandra. These works allude to the existence of Jīvantasvāmī images at Ujjain, Daṣhapura (Mandsor), Viḍisa, Vītabhayapattana, Puri and Koṣhala. The *Triṣaṣṭiśalākāpuruṣacaritra*, while dealing with the legend and the iconographic features of the Jīvantasvāmī images at length, mentions that the Chaulukya emperor Kumārapāla (c. A.D. 1135-1176) had excavations carried out at Vītabhayapattana (in the Sindhu-Sauvīra region) which unearthed a Jīvantasvāmī image. According to Hemacandra, the first and original sandal wood image made by god Vidyunmali, was installed at Viḍisa. However, there is no literary or archaeological reference to the Jīvantasvāmī image prior to the 5th-6th century A.D. Hence the tradition of the contemporaneity of the Jīvantasvāmī image with Mahāvīra seems only to show the existence of such a belief in the late Gupta period. It may be noted that there is no mention of the Jīvantasvāmī image in the Digambara iso-canonical or literary works and as a

consequence no Jīvantasvāmī image is known from any of the Digambara Jaina (or even Yāpanīya) sites, even from prolific sites like Khajuraho, Deogadh and Ellora.

Jīvantasvāmī images are always carved standing erect in the *kāyotsarga-mudrā*, a posture suggestive of perfect self-control and meditation. The two earliest images of Jīvantasvāmī Mahāvīra hail from Akota and are now on display in the Vadodara Museum (Pl. 164). The first figure, datable to c. early 6th century A.D., shows Jīvantasvāmī standing in *kāyotsarga* with an embellished *mukuta* and other customary royal ornaments along with a tastefully worn long *dhotī*. The beautiful circular *tilaka* on the forehead, the integrated limbs and benign and smiling face, suggestive of contemplative look and serenity, are superb. The second image, datable to c. mid-6th century A.D., exhibits almost identical details. This image is particularly important, since it has an inscription labelling the figure as Jīvantasāmī (Jīvantasvāmī).

There is a gap of over three centuries between these and the next Jīvantasvāmī images. Another striking point is that the places traditionally associated with Jīvantasvāmī images have so far yielded no such images. All the subsequent Jīvantasvāmī images are reported mainly from places in Rajasthan and Gujarāt which suggest that the tradition of Jīvantasvāmī gained special favour in Rajasthan and Gujarāt during medieval times. These images, found mainly in the Jodhpur, Nagaur and Sirohi regions (Osian, Khimvasar) in Rajasthan (Pls. 229-230) and a few places in Gujarāt (Dabhoi, Śatruñjaya) are datable from c. 9th to 15th century A.D. The earliest image from the Jodhpur region is a bronze assignable to c. 9th century A.D. It is preserved in a small Jaina shrine in Jodhpur. Jīvantasvāmī Mahāvīra, as he usually does, stands in the *kāyotsarga-mudrā* wearing a *dhotī* and the usual ornaments.

Jīvantasvāmī, held in high esteem in the Śvetāmbara tradition, appears to have enjoyed an especially favoured position at Osian (Pl. 229) which is evidenced both by the number of Jīvantasvāmī images

at the site and also by their peculiar iconography which imbibed host of features associated exclusively with Jina images. This was done deliberately to reveal the process of Jīvantasvāmī's elevation to equal the Jina, highest in Jaina worship. However, similar efforts were made in respect of Bāhubalī images.

Some of the Jīvantasvāmī figures from Osian and elsewhere also show lateral strands of hair, an invariable feature of Jina Rṣabhanātha. The concept of Jīvantasvāmī Mahāvīra was further broadened between the 10th and 15th centuries A.D. to depict other Jinas too in the form of Jīvantasvāmī. This notion is supported by an inscribed image of Jina Munisuvrata (A.D. 1006), preserved in the State Museum, Lucknow (J. 776) in which two tiny figures of Jīvantasvāmī are carved in the *parikara* with the usual customary features. The rendering of Jīvantasvāmī in pair makes it certain that other Jinas (apparently Munisuvrata in the present case) were also visualized as Jīvantasvāmī. The view is further supported by later literary references found in the *Prabandhakośa* of Rajaśekhara (A.D. 1348) and the *Kalpaprādīpa* of Jinaprabhasūri (A.D. 1335). The former text refers to a Jīvantasvāmī Pārśvanātha image taken out on a golden chariot while the latter refers to a Jīvantasvāmī Śāntinātha image. We also find several other inscribed Jīvantasvāmī images of Śīṭalanātha (A.D. 1449), Candraprabha (A.D. 1465) and Sumatinātha (A.D. 1444) from western India. Thus on the strength of the available evidence we may conclude that besides Mahāvīra, the Jinas like Rṣabhanātha (1st Jina), Sumatinātha (5th Jina), Candraprabha (8th Jina), Śīṭalanātha (10th Jina), Śāntinātha (16th Jina), Munisuvrata (20th Jina) and

Pārśvanātha (23rd Jina) were also visualized in the form of Jīvantasvāmī to cater to the needs and aspirations of lay devotees by transmitting a message of the observance of austerity and non-passionate life along with worldly obligations.

Osian has yielded three free-standing images of Jīvantasvāmī. These figures, datable to c. 10th century A.D., reveal some such features which are unknown in any of the other Jīvantasvāmī images. The images contain the *aṣṭaprātihāryas* (except for the lion-throne), the attendant Yakṣas and Yakṣīs, Mahāvidyās and tiny Jina figures in the *parikara* which all formed the invariable features of the elaborate Jina images. While the accompaniment of the *aṣṭaprātihāryas* (except for the lion-throne) is noticed in the Jīvantasvāmī images from some other sites also, the association of Yakṣas and Yakṣīs, Mahāvidyās and Jina figures is conspicuous by its absence in all other subsequent examples. (on strict theological grounds these associations are 'Unvalid' amounting to the transgression of tradition, for a soul who has still not attained Jinahood).

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CHAPTER XIII

SOME OTHER ASPECTS OF JAINA ART

The present chapter deals with some other important aspects of Jaina art, namely *Āyāgapaṭa*, *Samavasaraṇa*, *Aṣṭamaṅgala*, *Nandiśvara-Dvīpa*, *Sammata-Śikhara* and *Pañca-Meru*, *Manastambha* and *Parents of Jinas*.

JAINA ĀYĀGAPATA

An important votive object abundantly procured from the Kaṅkālī Tīlā, Mathura, is the *āyagapaṭa* or the tablet of homage. Curiously, the *āyāgapaṭas* were used by the Jainas only in Pre-Kuṣāṇa and Kuṣāṇa period at Mathura and it has not been encountered subsequently in Jaina art. A fragment of a tympanum from Mathura (now in the National Museum, Delhi), belonging to Kuṣāṇa period, interestingly shows a group of devotees approaching towards *stūpa*, and in front of the *stupa* there could be seen four oblong solid platforms (*Piṭhikā* or *Vedī*) crowned by the *āyāgapaṭas* which throw significant light on the manner the *āyāgapaṭas* were worshipped.

The earliest *āyagapaṭas* in the State Museum, Lucknow (Acc. Nos. J. 248, J. 253), belong to c. 1st century B.C. and these were set up by the inhabitants of Mathura, in one case by the wife of Śivaghoṣaka. Of the two, one shows sixteen-spoked wheel (*Dharmacakra*) enclosed by another circle with a band of *tilaka-ratnas*. The circle is further followed by bigger circle. The other *āyagapaṭa* is important because it shows in the centre the figure of a seated Jina with flanking sky-clad monks. The Jina with seven-hooded snake canopy is to be identified with Pārśvanātha. Thus this example becomes the singular instance showing the worship of Jina in the midst of the symbols (*triratna*, *śrīvatsa*).

Most of the available *āyāgapaṭas* form a class by themselves. The carvings on most of these *āyāgapaṭas* are exuberant and reflect the zeal and skill of the artists (State Museum, Lucknow, J. 250). The religious character

of these *āyāgapaṭas* is evident not only by the available inscriptions, referring to the setting up of the *āyāgapaṭas* for the worship of the *Arhats*, i.e. Jinas, but also by the depiction of the *stūpas* (Archaeological Museum Mathura, Q. 2; State Museum, Lucknow, J. 255), figures of Tīrthaṅkaras (State Museum, Lucknow, J. 250, J. 253; Government Museum, Mathura, Acc. Nos. 47-49), *Caitya-Vṛkṣa*, *Dharmacakra* (State Museum Lucknow, J. 248) and auspicious symbols, including *Aṣṭamaṅgalas* particularly sacred to Jainism (State Museum, Lucknow, J. 249 – Pl. 119).

As suggested by U.P. Shah, the precursor of the *āyāgapaṭas* might have been the *Puḍhavi-Śilā-paṭṭa* (*Prthvī-Śilā-paṭṭa*) placed on a small platform at the foot or *Vṛkṣa-Caityas*, sacred to the sylvan folk-divinities, *Yakṣas* and *Nāga*. In early reliefs we find devotees worshipping such *vedīs* or altars below the trees. Such *vedīs* were conceived as of high sanctity, being the sacred seat and symbolizing the physical presence of the invisible divinities. These were worshipped by the local people who used to put various offerings, including floral on such *vedīs*. The worship of folk divinities is of hoary antiquity and has survived in many parts of India even now in the forms of *Grāma-devatās*.

The representations of Jinas and *stūpas* on the *āyāgapaṭas* tend to prove that these slabs perched on the *vedīs* or *piṭhas* did not serve merely as *arghya-paṭṭas* or *bali-paṭṭas*, where flowers and other offerings were deposited for worshipping the Jinas and *stūpas*. On the contrary, these representations would suggest that these *āyāgapaṭas* were themselves like the image of the *Arhat* at the *deva-nirmita* *stūpa*.

SAMAVASARAṆA

The *samavasaraṇa* literally means assemblage which refers to the congregation hall constructed by gods, where gods, men and animals assemble and take

their apportioned seats to listen to the first sermon of the Jinas. Each of the 24 Jinas delivered his first sermon in the *samavasaraṇa* after attaining omniscience. The belief is common to both the sects. The Śvetāmbaras describe *samavasaraṇa* as the work of *Vyantara* gods at the command of Indra, while the Digambara texts (*Ādipurāṇa*) mention that Indra himself was the architect. It is special structure usually with an elaborate circular hall with three fortifications. Detailed descriptions of *samavasaraṇas* are found in the Jaina *Purāṇas* of both the sects, most elaborate of all such references being available in the *Triṣaṣṭiśalākāpuruṣacaritra* (parva I, 1.3.421-77) and the *Ādipurāṇa* (22.76-312).

The textual descriptions of both the sects agree in broad outline, viz. a central pavilion for the Jina placed on a big platform, and surrounded by three different fortifications, each having four archways on four directions. Originally the conception of the *samavasaraṇa* seems to be circular in plan and the square plan seems to be a later conception. It is likely that the *samavasaraṇa* has for its prototype the big stūpa (the *harmikā* of stūpa may be compared with Gandhakuṭi or *Devacchanda-pīṭha* of the Jina) surrounded by a circumambulatory path with a small railing reached by a flight of steps. At a lower level or on the ground level running around this central structure and at some distance from it is the bigger railing (a sort of rampart) with ornamental *torāṇa*-gateways. If we add to this a third similar rampart, we get the plan of the *samavasaraṇa*.

In the *Kalpasūtra* miniature *samavasaraṇa* is generally represented as circular and occasionally as square in plan. The wall and ceiling paintings at Tirumalai (North Arcot district – c. 11th century A.D.) also contain a representation of the *samavasaraṇa* in the usual form of a wheel. The representation of *samavasaraṇa* was more popular at Śvetāmbara sites as well as in Śvetāmbara paintings from about c. 11th century A.D. onwards. In the ceilings of both the

Kumbharia (Śāntinātha and Mahāvīra temples) and Delvada (Vimalavasahī and Lūṇavasahī) Jaina temples, the rendering of the circular *samavasaraṇa* with three ramparts and a figure of the seated Jina at the top is invariably found in the midst of the narratives (*Pañcākalyāṇakas*) from the lives of Ṛṣabhanātha, Śāntinātha, Neminātha and Mahāvīra. Some independent sculptures are also found from Vimalavasahī (cell No. 20), Kumbharia (Śāntinātha and Mahāvīra temples), Cambay and Marwar (now in a Jaina shrine at Surat) (Pl. 220). The *samavasaraṇa* is important not only from the viewpoint of Jaina iconography but it does also provide some important socio-religious concepts of basic harmony among all the worldly creatures – men and animals. It is the place where the Jinas give their first sermons where not only the gods and goddesses and human beings are present but also the animal world. The *Ādipurāṇa* says that the *Vyantara-devas* instal the figures of the selfsame Jina on three other sides to facilitate the devotees and audience sitting all around the circular congregation hall. The impact of the sermon of the Jinas is also suggested symbolically by way of showing different animals of natural enmity as sitting together at one place. The texts as well as visual representations show the animals like lion-deer, lion-elephant, snake-mongoose and peacock-snake, sitting face to face. What else could be the better impact of the sermons of the Jinas than to give a message of mutual understanding and harmony for all the creatures.

AṢṬAMAṆGALA

The *aṣṭamaṇgalas* or eight auspicious objects are familiar to Jaina worship from ancient times. They are *Svastika*, *Śrīvatsa*, *Nandyāvarta*, *Varddhamānaka*, *Sarāva-sampuḷa* (or Powder flask), *Bhadrāsana* (throne, a particular type of seat), *Kalaśa* (the full-vase), *Darpaṇa* (mirror) and *Matsya* (or *Matsya Yugma* – pair of fish). These are often referred to in Jaina texts, including canonical works, as decorating tops of architraves or ramparts, or placed on *Caitya*-trees, or platforms or

even painted on walls. Hemacandra mentions that the eight auspicious symbols were represented on *Bali-paṭṭas* or offering stands. The offering-stand is a platter with low legs, made of wood or metal and is used to hold offering in temple worships. It has eight auspicious signs carved in high relief.

The earliest renderings of auspicious symbols are seen on some of the Jaina *āyāgapaṭas* (square tablets) of the Pre-Kuṣāṇa and Kuṣāṇa period, obtained from Kaṅkāli Tīlā, Mathura. The Tablet set up by Acalā, for example, shows a line of four symbols in the upper most panel and others at base. In this lower panel, the first symbol from right end, partly mutilated, was probably the *Śrīvatsa*. The second is *Svastika*, third a lotus-bud half open, fourth a pair of fish, fifth a water-jar (with a handle) and sixth is either an offering of sweets or a crude representation of *Ratna-rāśi*. The seventh is possibly the *Sthāpanā* (a cross stand with a manuscript on it) and the eighth is an inverted *Triratna*. The uppermost central rectangular panel, which contains four symbols, shows the *Śrīvatsa*, another type of *Svastika*, and two more symbols which cannot be properly identified. Some of these symbols also occur on other *āyāgapaṭas*. A much better preserved set of eight symbols is however obtained on the *āyāgapaṭa* set up by *Sihanādīkā* (State Museum, Lucknow, J. 249), with the Kuṣāṇa inscription (Pl. 119). Here in the lower panel are shown the *Triratna*, the full-blown flower, the *Sthāpanā* (or the *Bhadrāsana*) and the *Maṅgala-kalaśa* (full vase), while the top panel shows a pair of fish, an unidentified symbol, the *Śrīvatsa* and the powder-flask (*Vardhamānaka*).

It appears that in the Kuṣāṇa period, the set of the *aṣṭamaṅgalas* was not finally settled and that the earlier tradition as obtained on the *āyāgapaṭas*, especially the *āyāgapaṭa* of *Sihanādīkā*, shows a slightly different set from the one known to us. In this older tradition represented on the *āyāgapaṭas*, the *Nandyāvarta* and the *Darpaṇa* are omitted and the full-blown lotus and another

unidentified symbol are used. The Mathura *āyāgapaṭas* represent a stage anterior to the tradition recorded in the available Jaina canons. The *aṣṭamaṅgalas* are also represented in miniature manuscript paintings, or in paintings on canvas of different *paṭas*, and in scroll paintings of the *Vijñaptipatras*.

NANDĪŚVARA-DVĪPA

Nandīśvara-Dvīpa, known to both the sects, is the last of the numerous concentric island-continents of Jaina Cosmography, the first or the central one being the *Jambū-dvīpa*. The *Nandīśvara* is a land of delight of the gods with gardens of manifold designs, which are visited by the gods devoted to the worship of the Jinas.

The plaques or *paṭas* representing the 52 shrines on the *Nandīśvara* are very popular amongst both the sects. The Dīgambaras represent 52 small figures of the Jinas (suggesting 52 shrines) on a four-tiered platform or in a miniature shrine, both the types being four-faced, as illustrated by T.N. Ramachandran in his "Tiruparuttikuṇṇam and its Temples", (Pl. XXI, Figs. 3-4, p. 181). The Śvetāmbaras represent 52 miniature shrines in four groups of thirteen each, carved in relief on a stone plaque and arranged in different artistic ways. A beautiful Śvetāmbara plaque (c. 15th century A.D.) worshipped in the famous *Caumukha* shrine at Ranakpur (Pali, Rajasthan) is noteworthy. Here the *Jinālayas* are grouped in a beautiful geometric pattern while the intervening spaces at four ends are filled with representations of *caitya*-trees with worshippers nearby. Another *paṭa* of this *dvīpa*, installed by one Dhāndhala in V.S. 1287 (A.D. 1230) is preserved in a cell in the main shrine on Mt. Girnar, but the number of shrines on the plaque exceeds the usual figures of 52. Both the plaques however are not the correct representation of the *Nandīśvara-dvīpa* as such, but are rather *paṭas* of the *Śāśvata-Caityālayas* only on the *dvīpa*, and hence omit representations of lakes, palaces etc. on the island.

The *Nandiśvara-dvīpa* has been held very sacred in both the sects and hence stone and metal sculptures or plaques of it were installed in Jaina shrines. The subject has sufficient scope for showing compositional varieties.

T.N. Ramachandran has published a metal sculpture of the *Nandiśvara-dvīpa* from south India which is pyramidal in shape. Thirteen Jinas are shown as sitting in *padmāsana* on each side. He has also published a bigger stone sculpture of the *Nandiśvara-dvīpa*, shaped like a *vimāna*, superimposed on a square base, the sides of which reveal Jinas (Siddhas) seated in meditation.

SAMMETA-ŚIKHARA AND PAÑCA-MERU

The representations of *Sammata-Śikhara* are worshipped in Jaina shrines, a famous example of which is available in the triple-Jaina shrine built by Vastupāla-Tejapāla on Mount Girnar. Such representations are known as ‘*avatāra*’ or ‘*uddhāra*’ of a particular *tīrtha* in Śvetāmbara Jaina terminology. A small plaque, representing ‘*avatāra*’ of the two *tīrthas* at Śatruñjaya and Girnar are now in worship in a shrine at Varkana in Rajasthan.

Representations of Pañca-Meru mountains of different *dvīpas* showing a *Siddhāyatana* (suggested by a four-fold Jina image) on each tier, one above the other (in five tiers) and surmounted by a finial, are more common amongst the Digambaras. One such Pañca-Meru is also obtained in a Śvetāmbara shrine, in the Hastiśālā of the Luṇa-vasahī (Mt. Abu). The five Merus are Sudarśana in the midst of Jambūdvīpa, Vijaya in eastern Dhātākīkhaṇḍa-*dvīpa*, Acala in western Dhātākīkhaṇḍa-*dvīpa*, Mandara in eastern Puṣkarārdha-*dvīpa* and Vidyumālī in the western Puṣkarārdha-*dvīpa*. According to the Digambara belief, in all there are 80 *Siddhāyatanas* (eternal shrines or shrines of *Siddhas*) on the five Merus. A Digambara Pañca-Meru bronze, installed in V.S. 1514 (1457 A.D.) is now in worship in a shrine in Surat.

MĀNASTAMBHA

The Mānastambhas or Mānavakastambhas were erected as free standing pillars or votive columns in front of the Jaina temples. The *Ādipurāṇa* of Jinasena speaks of the Mānastambhas to be carved in the first rampart of a *samavasaraṇa*. At the base of these pillars four golden images of the Jinas were placed on four sides (22.92.109). Being erected by Indra they are also called *Indra-dhvaja*. These are also described in the *Tiloyapaṇṇatti* which says that the Jina images were carved on top of the pillars (4.779).

The Mānastambhas are also referred to as Kīrtistambha as known from the inscriptions of Chittorgarh (Rajasthan), belonging to a period from 13th to 15th century A.D. (Pl. 130). The Jaina Kīrtistambha (c. 1300 A.D.) of Chittor, though a *Caturasra* (square) stone structure of seven storeys with an inner spiralling stairway, has been denoted as Kīrtistambha and Mānastambha both in the inscriptions.

The erection of Mānastambha or Indradhvaja or Kīrtistambha has been very popular at the Digambara Jaina sites and as such free standing columns erected near a Jaina temple, mainly in front of the temple, are profusely found in south Indian Jaina temples. An early example of such pillar (A.D. 461) with four different Jinas on four sides at the top and one at the base is known from Kahaum (Deoria, U.P.). The prolific site of Deogadh was very rich in respect of the Mānastambhas and about 19 Mānastambhas (c. 9th-13th centuries A.D.) are found at the site. These Mānastambhas usually show the figures of the Yakṣiṇis like Cakreśvari, Ambikā Padmāvatī, Rohiṇī, and sometimes even Kṣetrapāla on four sides at the base while the top usually depicts the figures of the four Jinas seated or standing on four sides. Sometimes three Jinas are carved on three sides and the fourth side is occupied by the figures of Jaina *Upādhyāyayas* and *Sadhus*.

PARENTS OF JINAS

The parents of the Jinas have been paid due

respect by the followers of both the Jaina sects. The worship of the parents of the Jinas appears to be of ancient origin. They are invoked in various rites especially in *Pratiṣṭhāvidhi*, and it is interesting to note that even here the mothers are more frequently invoked than the fathers. In painting as well as sculpture, the mother is more often represented. Āryavatī in the Amohini votive tablet from Mathura, dated in the 42nd year of Śoḍaśa, is one of the earliest such specimens. It belongs to the early Kuṣaṇa period and depicts a standing lady (Āryavatī) adored by attendant figures one of whom holds a parasol over her. The lady most probably represents the mother of a Jina (probably Mahāvīra by U.P. Shah). Several stone plaques representing in relief all the twenty-four mothers, each in a separate compartment and carrying the son in her lap, are known to have been installed in Jaina temples from the early medieval period. The earliest example is preserved in a Śvetāmbara Jaina temple at Osian (A.D. 1018). Similar *paṭas* from Patan, Delvada, Mt. Girnar and many more places are found in Jaina temples.

The mothers of the Jaina saviours were widely worshipped both in group of twenty-four and singly. When single, the mother is normally shown reclining on a cot with the child lying beside her, both attended by maids or the Dikkumaris. Such representations form part of the numerous scenes depicting the entire life of a Jina as we find in the ceilings of Vimalavasahī, and Kumbharia Jaina temples (11th-13th centuries A.D.) (Pl. 222). On a pillar of the famous Dharaṇa-vihāra shrine of Ranakpur is found a figure of a mother lying on a cot which represents the nativity of a Jina. An identical sculpture (A.D. 1020) is preserved in Temple No. 4 at Deogadh. The sculpture includes representations of the 24 Jinas on all the three sides of the mother.

It may be recalled that the nativity figures are known to other sects also. The nativity scenes of Buddha are found from Lumbini and Nalanda. Likewise the nativity of Kṛṣṇa is represented on the wall of one of the *pañcāyatana* temple at Osian (8th century A.D.)

and also at Khajuraho.

The collective representation of the parents of the 24 Jinas along with their names are carved in the aisle ceilings of the Śantinātha and Mahāvīra temples (11th century A.D.) at Kumbharia. In these instances only the mother of each of the 24 Jinas is provided with a baby (would be Jina) in the lap. It is further interesting to note that the Mahāvīra temple at Kumbharia also preserves two independent slabs near the western and northern entrance which represent the mothers of 24 Jinas with a baby in the left lap supported by left hand while the right hand carries a fruit.

Another type of representation, most popular at the Digambara Jaina sites (Deogadh, Khajuraho, Rajgir, Gurgi, Chandapur etc., and also in Indian and Foreign museums) shows a male and a female figures carved mostly as sitting in *lalitāsana* (sometimes also as standing) under some tree (probably *caitya* tree related to the Jina) on a common seat suggesting that they are object of worship (Pl. 221). Sometimes, though rarely (at Khajuraho), such couples are also provided with the figures of Yakṣa and Yakṣī to suggest their position of high reverence. Such figures are provided mostly with fruit (sometimes lotus) in one hand while with the left they support the baby sitting in the lap. It is interesting to find that in most of the cases both male and female carry one baby each. These couples, so common at the Digambara Jaina sites, are usually identified as tutelary couples but it is befitting to identify them as parents of the Jinas, whose references and representations were found both in literature and art from about c. 7th-8th century A.D. In one example (now in Jardin Museum, Khajuraho, Acc. No. 1595) a bull is distinctly carved on the pedestal to suggest that the image represents the parent of Rṣabhanatha. However, one could easily notice different types of trees with such couples at Digambara Jaina sites which may be the representation of different *caitya-vṛkṣas* associated with the Jinas, on the basis of which some efforts to identify the parents could be made in future.

Table-1
PARENTS OF JINAS

No.	Tirthaṅkara	Father	Mother
1.	Rṣabhanātha	Nābhi	Marudevī
2.	Ajitanātha	Jitaśatru	Vijayā
3.	Sambhavanātha	Jitāri	Sena (Śve.); Suṣeṇa (Dig.)
4.	Abhinandana	Samvara	Siddhārtha
5.	Sumatinātha	Megha (Śve.) Meghaprabha (Dig.)	Maṅgalā
6.	Padmaprabha	Dhara or Dharaṇa (Dig.)	Susīmā
7.	Supārśvanātha	Pratiṣṭha or Supratiṣṭha (Dig.)	Pṛthvī
8.	Candraprabha	Mahāsena	Lakṣmaṇā or Lakṣmī (Dig.)
9.	Puṣpadanta	Sugrīva	Rāmā
10.	Śitalanātha	Dr̥ḍharatha	Nandā
11.	Śreyāmsanātha	Viṣṇu	Viṣṇudevī or Veṇudevī (Dig.)
12.	Vāsupūjya	Vasupūjya	Jayā or Vijayā (Dig.)
13.	Vimalanatha	Kṛtavarmā	Śyāmā or Jayaśyāmā (Dig.)
14.	Anantanātha	Simhasena	Suyaśā or Sarvayaśā (Dig.)
15.	Dharmanātha	Bhānu	Suvratā
16.	Śāntinātha	Viśvasena	Acirā or Airā (Dig.)
17.	Kunthūnātha	Sūra or Suryasena (Dig.)	Śrī
18.	Aranātha	Sudarśana	Devī or Mitrā (Dig.)
19.	Mallinatha	Kumbha	Prabhāvatī
20.	Munisuvrata	Sumitra	Padmā
21.	Naminātha	Vijaya	Vaprā or Viprītā (Dig.)
22.	Neminātha	Samudravijaya	Śivādevī
23.	Pārśvanatha	Aśvasena	Vāmā or Varmilā
24.	Mahāvīra	Siddhārtha	Triśalā or Priyakāriṇī (Dig.)

Abbreviation : Śve. – Śvetāmbara, Dig. – Digambara.

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Appendix-I

TEXTS—AFFILIATION AND THEIR DATES

1. *Ācāradīnakara* of Vardhamāna Sūri (Śvetāmbara), A.D. 1412.
2. *Ādipurāṇa* of Jinasena (Digambara) c. early 9th century A.D.
3. *Aparājitaṭṭhā* of Bhuvanadeva (non-Jain), 1150-1250 A.D.
4. *Āgam Texts-Āgamas*_(12), c. 3rd - 2nd century B.C. - 3rd century A.D.
5. *Bhairava-Padmāvatī-kalpa* of Malliṣeṇa Sūri, A.D. 1047.
6. *Bṛhatsamhitā* of Varāhamihira (non-Jain), c. 6th century A.D.
7. *Caturvīṃśatikā* of Bappabhaṭṭi Sūri, c. latter half of the 8th century A.D.
8. *Caturvīṃśati-Jina Caritra* of Amarachandra Sūri, A.D. 1241.
9. *Caturvīṃśati Stotra* or *Śobhana Stuti* of Śobhana Muni, 973 A.D.
10. *Dipāṇava*-architectural treatise of the 12th - 13th century A.D.
11. *Harivaṃśa Purāṇa* of Jinasena of Punnāṭagaṇa, A.D. 783-84.
12. *Kahāvalī*, c. 8th century A.D.
13. *Kalpa Pradīpa* or *Vividha Tirtha Kalpa* of Jinaprabhasūri, 1335 A.D.
14. *Mahāpurāṇa* of Puṣpadanta (Digambara), 10th century A.D.
15. *Mānasāra* (non-Jaina), c. 5th - 7th century A.D. - South Indian Text.
16. *Mantrādhirāja Kalpa* of Sāgaracandra Sūri, c. 12th - 13th century A.D.
17. *Nirvāṇakalikā* of Pādalipta Sūri III, 900 A.D.
18. *Padma Purāṇa* of Raviṣeṇa, A.D. 676.
19. *Pratiṣṭhāsārasaṃgraha* of Vasunandi, c. 12th century A.D.
20. *Pratiṣṭhāsāroddhāra* of Āśādhara, first half of 13th century A.D.
21. *Pratiṣṭhātilakam* of Nemicandra, A.D. 1543.
22. *Pravacanasāroddhāra* of Nemicandra Sūri, 12th century A.D.
23. *Paumacariya* of Vimāla Sūri, c. 3rd century A.D.
24. *Pārśvanātha Caritra* of Bhavadeva Sūri (Śvetāmbara), 14th century A.D.
25. *Pārśvābhyudaya* of Jinasena, 12th century A.D.
26. *Rūpamaṇḍana* and *Devatāmūrti Prakaraṇa* of Sūtradhāra Maṇḍana, 15th century A.D. (Non-Jaina)
27. *Śāntinātha Mahākāvya*, A.D. 1353
28. *Tiloyapaṇṇatti* of Yativṛṣabha, c. 8th century A.D.
29. *Triṣaṣṭiśālākāpuruṣacaritra* of Hemacandra Sūri, latter half of the 12th century A.D.
30. *Uttara Purāṇa* (of *Mahāpurāṇa*) of Guṇabhadra, c. 897 A.D.
31. *Vasudevahiṇḍī* of Saṅghadāsagaṇi (Śvetāmbara), c. 6th century A.D.

Appendix-II

IMPORTANT JAINA SITES, THEIR DATES AND AFFILIATION

1. **Akota** (Vadodara - Gujarat), Śvetāmbara, Bronze images, 6th - 11th century A.D.
2. **Aihole** (Bijapur, Karnataka), Calukya, c. 7th century A.D.
3. **Amminabhavi** (Dharwar, Karnataka), Western Chalukya, Neminātha temple, 11th - 12th century A.D.
4. **Anatur** (Chikmagalur, Karnataka), Hoyasala, 12th century A.D.
5. **Badami** (Bijapur, Karnataka), Chalukya, c. 7th century A.D.
6. **Bāpatlā** (Guntur, Andhra Pradesh), Metal images, 8th - 9th century A.D.
7. **Chitalar** (Kanyakumari, Tamilnadu), Chera, rock-cut figures, 8th - 9th century A.D.
8. **Chandragiri** (Chittoor, Andhra Pradesh), Western Chalukya, 12th century A.D.
9. **Chittorgarh** (Udaipur, Rajasthan), 13th - 15th century A.D.
10. **Deogadh** (Lalitpur, Uttar Pradesh), Digambara, A.D. 862 to 16th century A.D.
11. **Dānavulāpādu** (Cuddāpah, Andhra Pradesh), Rāṣṭrakūṭa, 9th - 10th century A.D.
12. **Ellora** (Aurangabad, Maharashtra), Rāṣṭrakūṭa, Rock-cut Jaina caves (nos. 30-34), 9th - 10th century A.D.
13. **Girnar** (Junagarh, Gujarat), Śvetāmbara, Neminātha and other temples, 12th - 13th to 15th century A.D.
14. **Gyaraspur** (Vidisha, Madhya Pradesh), Digambara, 9th - 10th century A.D.
15. **Ghanerav** (Pali, Rajasthan), Śvetāmbara, Mahāvīra temple, c. 10th - 11th century A.D.
16. **Huṃca** (Shimoga, Karnataka), Rāṣṭrakūṭa, 11th - 12th century A.D.
17. **Halebid** (Hassan, Karnataka), Digambara, Hoyasala, Jaina temple, 12th century A.D.
18. **Harsur** (Gulbarga, Karnataka), 11th century A.D.
19. **Jalor** (Rajasthan), Śvetāmbara, Solaṅki, Mahāvīra and Pārśvanātha temples, 12th century A.D. and Ādinātha temple (Caumukhi), 13th century A.D.
20. **Kalugumalai** (Rock-cut caves, Tirunelveli, Tamilnadu), Pāṇḍya, 8th - 9th century A.D.
21. **Karaikoyil** (Rock-cut, Tamilnadu), Pāṇḍya, 8th - 9th century A.D.
22. **Kallil** (Kerala), Chera, 8th - 9th century A.D.
23. **Kambadahalli** (Māṇḍyā, Karnataka) Rāṣṭrakūṭa, Pañcakūṭa Jinālaya, 10th century A.D.
24. **Khajuraho** (Chatārpur, Madhya Pradesh), Chandella, Digambara, Pārśvanātha, Ghaṇṭai, Śāntinātha and Ādinātha temples, 950 A.D. to 12th century A.D.
25. **Kumbharia** (Banaskantha, Gujarat), Śvetāmbara, Solaṅki-Śāntinātha, Mahāvīra, Pārśvanātha, Neminātha and Sambhavanātha temples, 1050 A.D. to 13th century A.D.

26. **Karur** (Shimoga, Karnataka), 12th century A.D.
27. **Karkal** (Karnataka), Vijayanagar, 14th century A.D.
28. **Kharataravasahi** (Mt. Ābū, Delvādā, Sirohi, Rajasthan), Śvetāmbara, Caumukha Pārśvanātha temple, A.D. 1459.
29. **Lakkundi** (Dharwar, Karnataka), Hoyasala, 12th century A.D.
30. **Lūṇavasahi** (Mt. Ābū, Delvādā, Sirohi, Rajasthan), Śvetāmbara, Neminātha temple, 13th century A.D. (1231 A.D.)
31. **Mathura** (Uttar Pradesh), Earliest Jaina site, c. 150 B.C. to 11th century A.D.
32. **Melsittamar** (South Arcot, Tamilnadu), Pallava-Chola transition, 8th - 9th century A.D.
33. **Malkhed** (Gulbarga, Karnataka), Late Chalukya, 12th - 13th century A.D.
34. **Moodbidri** (South Kannara, Karnataka), Vijayanagar, 14th - 15th century A.D.
35. **Nagada** (Udaipur, Rajasthan), Padmāvati temple, 10th century A.D.
36. **Navamuni and Bārabhuji Caves** (Khaṇḍagiri, Puri, Orissa), Rock cut Digambara caves, 11th - 12th century A.D.
37. **Nadol** (Pali, Rajasthan), Śvetāmbara, Śāntinātha, Neminātha and Padmaprabha temples, 12th century A.D.
38. **Nadlai** (Pali, Rajasthan), Śvetāmbara, Ādinātha temple, 12th century A.D.
39. **Osian** (Jodhpur, Rajasthan), Śvetāmbara, Pratihāra, Mahāvīra temple of c. 8th century A.D.; *Toraṇa* and *Devakulikās* (miniature shrines) of 10th - 11th century A.D.
40. **Penukonda** (Anantapur, Andhra Pradesh), Western Chalukya, 11th century A.D.
41. **Pattanakudi** (Belgaum, Karnataka), Western Chalukya, 11th - 12th century A.D.
42. **Ranakpur** (Pali, Rajasthan), Śvetāmbara, Sarvatobhadra Jinālaya of Ādinātha, A.D. 1439, Dharāṇa-Vihāra shrine.
43. **Śatruñjaya** (Bhavanagar, Gujarat), Śvetāmbara, Ādinātha and other temples, c. 12th to 16th century A.D.
44. **Sevadi** (Pali, Rajasthan), Śvetāmbara Mahāvīra temple, c. 9th century A.D.
45. **Sittannavasal** (Rock-cut, Tiruchirapalli, Tamilnadu), Pallava, 7th century A.D.
46. **Śamaṇarmalai** (Karāḍipatti, Tamilnadu), Pāṇḍya, 8th - 9th century A.D.
47. **Śravaṇabelagola** (Hassan, Karnataka), Gaṅga and Hoysala, 8th - 14th century A.D., Colossal Gommateśvara Bāhūbalī image.
48. **Sadri** (Pali, Rajasthan), Śvetāmbara, Pārśvanātha temple, 11th century A.D.
49. **Sedam** (Gulbarga, Karnataka), 11th century A.D.
50. **Stavanidhi** (Belgaum, Karnataka), Chalukya, c. 11th - 12th century A.D.
51. **Śrīgeri** (Karnataka), Vijayanagar, Vidyā Śaṅkara temple, 14th century A.D. (Jaina Carvings freely used as themes in Brahmanical temple)

52. **Tirakkol** (Rock-cut, North Arcot, Tamilnadu), Pallava, 8th century A.D.
53. **Terdal** (Bijapur, Karnataka), Western Chalukya, 11th century A.D.
54. **Taranga** (Mahesana-Gujarat), Śvetāmbara, Solāṅkī, Ajitanātha temple, 12th century A.D.
55. **Tiruparuttikuṇṇam** (Chingleput, Tamilnadu), Pallava-Pāṇḍya and Vijayanagar, 8th to 16th - 17th century A.D., (17th century Painting of Nāyaka period), Chandraprabha temple.
56. **Tirumalai** (Rock-cut, Vellore, Tamilnadu), 9th - 10th century A.D.
57. **Uttamapālayam** (Rock-cut, Madurai, Tamilnadu), Pāṇḍya, 9th century A.D.
58. **Vallimalai** (Rock-cut, Chittoor, Andhra Pradesh), Chola, 9th - 11th century A.D.
59. **Vimalavashī** (Mt. Ābū, Delvādā, Sirohi, Rajasthan), Śvetāmbara. A.D. 1032 to 12th century A.D., Ādinātha temple-main temple of A.D. 1032 and *devakulikās*, Corridor and raṅgamaṇḍapa, of 1150 A.D.
60. **Veṇura** (Karnataka), Vijayanagar, 17th century A.D., huge Bāhubalī image.
61. **Villukkam** (South Arcot, Tamilnadu), Vijayanagar, Ādinātha temple, 16th century A.D.



Appendix-III

TABLE-1 - JINA ICONOGRAPHY

No.	Jina	Cognizance	Yakṣa	Yakṣī
1.	Rṣabhanātha or (Ādinātha)	Bull	Gomukha	Cakreśvarī (S.D.) ¹ , Apraticakrā (S)
2.	Ajitanātha	Elephant	Mahāyakṣa	Ajitā (S), Rohiṇī (D)
3.	Sambhavanātha	Horse	Trimukha	Duritāri (S), Prajñapti (D)
4.	Abhinandana	Monkey	Yakṣeśvara (S.D.), Īśvara (S)	Kālikā (S), Prajñapti (D)
5.	Sumatinātha	<i>Krauñca</i> (Bird)	Tumbaru (S.D.), Tumbara (D)	Mahākālī (S), Puruṣadattā, Naradattā (D), Sammohinī (S).
6.	Padmaprabha	Lotus	Kusuma (S), Puṣpa (D) Manovegā (D)	Acyutā, Mānasī (S)
7.	Supārśvanātha	<i>Svastika</i> (S.D.), <i>Nandyāvarta</i> (D)	Mātāṅga	Śāntā (S), Kālī (D)
8.	Candraprabha	Śaśī (Crescent)	Vijaya (S), Śyāma (D)	Bhrkuṭi, Jvāla (S), Jvālāmālīnī Jvālīnī (D)
9.	Suvidhinātha (S), Puṣpadanta (S.D.)	Crocodile	Ajita (S.D.), Jaya (D)	Sutārā (S), Mahākālī (D)
10.	Śīṭalanātha	Śrīvatsa (S.D.) <i>Svastika</i> (D)	Brahma	Aśokā (S), Mānavī (D)
11.	Śreyāṁśanātha	<i>Khaḍgī</i> (Rhinoceros)	Īśvara (S.D.), Yakṣaraja, Manuja (S)	Mānavī, Śrīvatsā (S) Gaurī (D)
12.	Vasupūjya	Buffalo	Kumāra	Caṇḍā, Pracāṇḍā, Ajitā, Candrā (S), Gāndhārī (D)
13.	Vimalanātha	Boar	Ṣaṇmukha (S.D.) Caturmukha (D)	Viditā (S), Vairoṭī (D)
14.	Anantanātha	Śyena Pakṣī- Falcon (S), Bear (D)	Pātāla	Aṅkuśā (S), Anantamatī (D)
15.	Dharmanātha	Thunderbolt (<i>Vajra</i>)	Kinnara	Kandarpā, Pannagā (S) Mānasī (D)
16.	Śāntinātha	Dear	Garuḍa	Nirvāṇī (S), Mahāmānasī (D)
17.	Kunthunātha	<i>Chāga</i> (Goat)	Gandharva	Balā, Acyutā, Gāndhārīnī (S), Jayā (D)

18. Aranātha	<i>Nandyāvarta</i> (S) Fish (D)	Yakṣendra, Yakṣeśvara (S), Khendra (D)	Dhāriṇī (S), Tārāvātī (D)
19. Mallinātha	<i>Kalaśa</i> (Pitcher)	Kubera	Vairoṭyā, Dharaṇapriyā (S) Aparājītā (D)
20. Munisuvrata	Tortoise	Varuṇa	Naradattā, Varadattā (S), Bahurūpī (D)
21. Naminātha	Blue Lotus	Bhṛkuṭī	Gāndhārī (S), Cāmuṇḍā (D)
22. Neminātha (or Ariṣṭanemi)	Conch	Gomedha	Ambikā (S.D.), Kuṣmāṇḍī (S), Kuṣmāṇḍinī (D)
23. Pārśvanātha	Snake	Pārśva, Vāmana (S) Dharaṇa (D)	Padmāvati
24. Mahāvīra (or Vardhamāna)	Lion	Mātaṅga	Siddhāyikā (S.D.), Siddhāyini (D)

Abbreviation, S = Śvetāmbara; D = Digambara



Appendix-IV

Table-II - YAKṢA-YAKṢĪ ICONOGRAPHY
(A) 24 Yakṣas

No.	Yakṣa	Vāhana	No. of Arms	Āyudha (Attributes)	Other Features
1.	Gomukha	(i) Elephant or Bull-S	4	<i>varada-mudrā</i> , rosary, fruit, noose	Bull-faced and joined by elephant and bull
		(ii) Bull-D	4	axe, fruit, rosary, <i>varada-mudrā</i>	marked with <i>dharma-cakra</i> on head
2.	Mahāyakṣa	(i) Elephant-S	8	<i>varada-mudrā</i> , hammer (<i>mudgara</i>), rosary, noose (R); fruit, <i>abhaya-mudrā</i> , goad, spear (L)	Four-faced
		(ii) Elephant-D	8	sword (? <i>Nistriṅśa</i>), staff, axe, <i>varada-mudrā</i> (R); disc, trident, lotus, goad (L)	Four-faced
3.	Trimukha	(i) Peacock or Snake-S	6	mongoose (<i>nakula</i>), mace, <i>abhaya-mudrā</i> (R); fruit, snake, rosary (L);	Three-faced, three or nine-eyed.
		(ii) Peacock-D	6	staff, trident, dagger (R); disc, sword, goad (L)	Three-faced, three-eyed
4.	(i) Īśvara-S	Elephant	4	fruit, rosary, mongoose, goad	four-faced
	(ii) Yakṣeśvara-D	Elephant or Swan	4	(i) <i>śaṅkapatra</i> (or arrow), sword, bow, shield; (ii) snake, noose, thunderbolt, goad (<i>Aparājitapṛcchā</i>)	
5.	Turnbaru	(i) Eagle (<i>Garuḍa</i>)-S	4	<i>varada-mudrā</i> , spear, snake (or mace), noose	
		(ii) Eagle-D	4	snake, snake, <i>varada-mudrā</i> fruit	Nāga-Yajñopavīta (sacred-thread made of snake)
6.	Kusuma or Puṣpa	(i) Deer or Peacock or Horse-S	4	fruit, <i>abhaya-mudrā</i> , mongoose, rosary	
		(ii) Deer-D	2 or 4	(i) mace, rosary (ii) spear, <i>mudrā</i> (some hand gesture), shield, <i>abhaya-mudrā</i>	

7.	Mātāṅga	(i) Elephant—S	4	fruit, noose (or <i>nāgapāśa</i> - noose made of snake), mongoose (or thunderbolt), goad	
		(ii) Lion or Ram—D	2	(i) thunderbolt (or spear), staff; (ii) mace, noose (<i>Aparājitapṛcchā</i>)	
8.	(i) Vijaya—S	Swan	2	disc (or sword), hammer	Three-eyed
	(ii) Śyāma—D	Pigeon	4	fruit, rosary, axe,	Three-eyed
				<i>varada-mudrā</i>	
9.	Ajita	(i) Tortoise—S	4	fruit, rosary (or <i>abhaya-mudrā</i>) mongoose, spear (or heap of jems- <i>atula ratnarāśi</i>)	
		(ii) Tortoise—D	4	fruit, rosary, spear, <i>varada-mudrā</i>	
10.	Brahma	(i) Lotus—S	8 or 10	(i) fruit, hammer, noose, <i>abhaya-mudrā</i> (or <i>varada-mudrā</i>) (R) mongoose, mace, goad, rosary (L.);	Three-eyed
		(ii) Lotus (<i>Saroja</i>)—D	8	arrow, sword, <i>varada-mudrā</i> bow, staff, shield, axe, thunderbolt	Four-faced
11.	Īśvara	(i) Bull—S	4	fruit, disc, mongoose, rosary	Three-eyed
		(ii) Bull—D	4	fruit, rosary, trident, staff (or <i>varada-mudrā</i>)	Three-eyed
12.	Kumāra	(i) Swan—S	4	fruit, arrow (or lute-musical instrument called <i>vīṇā</i>), mongoose, bow.	
		(ii) Swan or Peacock—D	4 or 6	(i) <i>varada-mudrā</i> , mace, bow, Three or six-faced fruit (<i>Pratiṣṭhāsāroddhāra</i>); (ii) arrow, mace, <i>varada-mudrā</i> , bow, mongoose, fruit (<i>Pratiṣṭhātilakam</i>)	
13.	(i) Ṣaṇmukha—S	Peacock	12	fruit, disc, arrow (or spear), sword, noose, rosary, mongoose, disc, bow, shield, goad, <i>abhaya-mudrā</i>	
	(ii) Caturmukha—D	Peacock	12	axe in upper eight hands and sword, rosary, shield, staff and <i>daṇḍa-mudrā</i> in the remaining four hands.	

14. Pātāla	(i) Crocodile—S	6	lotus, sword, noose mongoose, shield, rosary	Three-faced, three eyed
	(ii) Crocodile—D	6	(i) goad, spear, lotus, whip (<i>kaṣā</i>), plough, fruit (ii) thunderbolt, goad, bow, arrow, fruit, <i>varada-mudrā</i> (<i>Aparājitapṛcchā</i>)	Three-faced and shaded by three- hooded snake canopy
15. Kinnara	(i) Tortoise—S	6	fruit, mace, <i>abhaya-mudrā</i> mongoose, lotus, rosary	Three-faced
	(ii) Fish—D	6	(i) hammer, rosary, <i>varada-mudrā</i> , disc, thunderbolt, goad. (ii) noose, goad, bow, arrow, fruit, <i>varada-mudrā</i> (<i>Aparājitapṛcchā</i>)	Three-faced
16. Garuḍa	(i) Boar or Elephant—S	4	fruit, lotus, mongoose (or noose), rosary	Boar-faced
	(ii) Boar or Parrot—D	4	(i) thunderbolt, disc, lotus, fruit. (ii) noose, goad, fruit, <i>varada-mudrā</i> (<i>Aparājitapṛcchā</i>)	
17. Gandharva	(i) Swan (or Lion ?)—S	4	<i>varada-mudrā</i> , noose; fruit, goad	
	(ii) Bird (unspecified) or Parrot—D	4	(i) snake, noose, arrow, bow; (ii) lotus, <i>abhaya-mudrā</i> , fruit, <i>varada-mudrā</i> (<i>Aparājitapṛcchā</i>).	
18. (i) Yakṣendra—S	Conch or Bull or Snake (<i>Śeṣa</i>)	12	fruit, arrow (or skull?), sword, hammer, noose (or spear), <i>abhaya-mudrā</i> , mongoose, bow, shield, spear, goad, rosary	Six-faced, three-eyed
	(ii) Khendra or Yakṣeśa—D	12 or 6	(i) arrow, lotus, fruit, garland, rosary, <i>līlā-mudrā</i> (hand gesture), bow, thunderbolt, noose, <i>mudgara</i> , goad, <i>varada-mudrā</i> . (ii) thunderbolt, disc, bow, arrow, fruit, <i>varada-mudrā</i> (<i>Aparājitapṛcchā</i>)	Six-faced, three-eyed
19. Kubera or Yakṣeśa	(i) Elephant—S	8	<i>varada-mudrā</i> , axe, spear, <i>abhaya-mudrā</i> , fruit, spear, hammer, rosary	Four-faced

	(ii) Elephant or Lion—D	8 or 4	(i) shield, bow, staff, lotus, sword, arrow, noose, <i>varada-mudrā</i> (ii) noose, goad, fruit, <i>varada-mudrā</i> (<i>Aparājitapṛcchā</i>)	Four-faced
20. Varuṇa	(i) Bull—S	8	fruit, mace, arrow, shield, mongoose, lotus (or rosary), bow, axe	Matted hair (<i>jaṭā-mukūṭa</i>), three-eyed, four-faced, twelve-eyed (<i>Ācāradīnakara</i>)
	(ii) Bull—S	4 or 6	(i) shield, sword, fruit, <i>varada-mudrā</i> (ii) noose goad, bow, arrow; snake, thunderbolt (<i>Aparājitapṛcchā</i>)	<i>Jaṭa-mukūṭa</i> , three-eyed, eight-faced.
21. Bhṛkuṭi	(i) Bull—S	8	fruit, spear, hammer, <i>abhaya-mudrā</i> , mongoose, axe, thunderbolt, rosary	Four-faced, three-eyed (twelve-eyed in <i>Ācāradīnakara</i>)
	(ii) Bull—D	8	shield, sword, bow, arrow, goad, lotus, disc, <i>varada-mudrā</i>	Four-faced
22. Gomedha	(i) Man (<i>Nara</i>)—S	6	fruit, axe, disc, mongoose*, spear, spear (<i>śakti</i>)	Three-faced, nearby figure of Ambikā, (<i>Ācāradīnakara</i>)
	(ii) Flower or man—D	6	hammer (or <i>drughaṇa</i>), axe, staff, fruit, thunderbolt, <i>varada-mudrā</i> , (<i>Pratiṣṭhātilakam</i> envisages the rendering of wealth in place of <i>drughaṇa</i>)	Three-faced
23. (i) Pārśva—S	Tortoise	4	fruit, snake (or mace), mongoose, snake	Elephant-faced and shaded by snake canopy
(ii) Dharaṇa—D	Tortoise	4 or 6	(i) noose made of snake, (<i>nāga-pāśa</i>), snake, snake, <i>varada-mudrā</i> . (ii) bow, arrow, <i>bhrṇḍi</i> (?), hammer, fruit, <i>varada-mudrā</i> (<i>Aparājitapṛcchā</i>)	Shaded by snake canopy
24. Mataṅga	(i) Elephant—S	2	mongoose, fruit	
	(ii) Elephant—D	2	<i>varada-mudrā</i> , fruit	Head marked with <i>dharmacakra</i> .

Abbreviation : R- Right hand L- Left hand

S- Śvetāmbara Text

D- Digambara Text

* In visual renderings mongoose is always shown as mongoose-skin purse meant for wealth and thereby with Kubera.



Appendix-IV

Table-II - YAKṢA-YAKṢĪ ICONOGRAPHY (B) 24 Yakṣīs

No.	Yakṣī	Vāhana	No. of Arms	Āyudha (Attributes)
1.	Cakreśvarī or Apraticakrā	(i) <i>Garuḍa</i> (Eagle)–S (ii) Eagle–D	8 or 12 4 or 12	(i) <i>varada-mudrā</i> , arrow, disc, noose (R), bow, thunderbolt, disc, goad (L) (ii) discs in eight hands and thunderbolt in two hands, fruit and <i>abhaya-mudrā</i> in the remaining two hands. (i) discs in two and fruit and <i>varada-mudra</i> in the remaining two hands. (ii) discs in eight hands and thunderbolt in two and fruit and <i>varada</i> (or <i>abhaya</i>) <i>mudrā</i> in the remaining two hands.
2.	(i) Ajitā or Ajitabalā–S (ii) Rohiṇī–D	Iron Seat (<i>Lohāsana</i>) or Cow <i>Lohasana</i>	4 4	<i>varada-mudrā</i> , noose, goad, fruit <i>varada-mudrā</i> , <i>abhaya-mudrā</i> , conch, disc.
3.	(i) Duritāri–S (ii) Prajñapti–D	Ram or Peacock or Buffalo Bird (unspecified)	4 6	<i>varada-mudrā</i> , rosary, fruit (or snake), <i>abhaya-mudrā</i> crescent (<i>ardhendu</i>), axe, fruit <i>varada-mudrā</i> , sword, <i>Iḍhī</i> (or <i>Piṇḍī</i> -lump or rice?)
4.	(i) Kālikā or Kālī–S (ii) Vajraśṛṅkhalā–D	Lotus Swan	4 4	<i>varada-mudrā</i> , noose, snake, goad <i>varada-mudrā</i> , noose (made of snake), rosary, fruit.
5.	(i) Mahākālī–S (ii) Puruṣadattā or Naradattā–D	Lotus Elephant	4 4	<i>varada-mudrā</i> , noose (or noose made of snake), fruit, goad. <i>varada-mudrā</i> , disc, thunderbolt, fruit
6.	(i) Acyutā or Śyāmā or Mānasī–S	Man (<i>Nara</i>)	4	<i>varada-mudrā</i> , lute (or noose or arrow), bow (or fruit), <i>abhaya-mudrā</i> (or goad).

(ii) Manovegā-D	Horse	4	<i>varada-mudrā</i> , shield, sword, fruit.
7. (i) Śāntā-S	Elephant	4	<i>varada-mudrā</i> , rosary (or garland made of pearls), spear (or trident), <i>abhaya-mudrā</i> , <i>varada-mudrā</i> , rosary, noose, goad (<i>Mantrādhirājakalpa</i>).
(ii) Kālī-D	Bull	4	bell, trident (or spear), fruit, <i>varada-mudrā</i> .
8. (i) Bhṛkuṭi or Jvālā-S	Boar (<i>Varāha</i> or <i>Varāla</i> or <i>Marāla</i>) or Swan	4	sword, hammer, shield (or fruit), axe
(ii) Jvālāmālīnī-D	Buffalo	8	disc, bow, noose (or noose made of snake), shield (or <i>carma</i>), trident (or spear), arrow, fish, sword.
9. (i) Sutārā or Caṇḍālikā-S	Bull	4	<i>varada-mudrā</i> , rosary, pitcher, goad
(ii) Mahākālī-D	Tortoise	4	thunderbolt, hammer (or mace), fruit (or <i>abhaya-mudrā</i>), <i>varada-mudrā</i>
10. (i) Aśokā or Gomedhikā-S	Lotus	4	<i>varada-mudrā</i> , noose (or noose made of snake), fruit, goad.
(ii) Mānavī-D	Boar or Snake	4	fruit, <i>varada-mudrā</i> , fish, noose.
11. (i) Mānavī or Śrīvatsā-S	Lion	4	<i>varada-mudrā</i> , hammer (or noose), pitcher (or thunderbolt or mongoose), goad (or rosary).
(ii) Gaurī-D	Deer	4	hammer (or noose), lotus, pitcher (or goad), <i>varada-mudrā</i> .
12. (i) Caṇḍā or Pracaṇḍā or Ajitā-S	Horse	4	<i>varada-mudrā</i> , spear, flower (or noose), mace.
(ii) Gāndhārī-D	Lotus or Crocodile	4 or 2	(i) pestle, lotus, <i>varada-mudrā</i> , lotus. (ii) lotus, fruit (<i>Aparājitapṛcchā</i>).
13. (i) Viditā-S	Lotus	4	arrow, noose, bow, snake
(ii) Vairoṭyā or Vairoṭī-D	Snake or Air Chariot (<i>Vyomayāna</i>)	4 or 6	(i) snake, snake, bow, arrow, (ii) <i>varada-mudrā</i> in two hands, and sword, shield, bow and arrow in the remaining four hands (<i>Aparājitapṛcchā</i>)
14. (i) Aṅkuśā-S	Lotus	4 or 2	(i) sword, noose, shield, goad. (ii) shield, goad (<i>Padmānandamahākāvya</i>).
(ii) Anantamatī-D	Swan	4	bow, arrow, fruit, <i>varada-mudrā</i> .

15. (i) Kandarṇā or Pannagā-S	Fish	4	lotus, goad, lotus, <i>abhaya-mudrā</i>
(ii) Mānasī-D	Tiger	6	(i) lotus in two hands and bow, <i>varada-mudrā</i> , goad, arrow in the remaining four hands. (ii) trident, noose, disc, kettledrum (<i>ḍamarū</i>), fruit, <i>varada-mudrā</i> (<i>Aparājitapṛcchā</i>).
16. (i) Nirvāṇī-S	Lotus	4	manuscript, lotus, water- <u>vessel</u> , lotus (or <i>varada-mudrā</i>)
(ii) Mahāmānasī-D	Peacock or Eagle	4	(i) fruit, snake (or <i>lḍhī</i> or sword ?), disc, <i>varada-mudrā</i> . (ii) arrow, bow, thunderbolt, disc (<i>Aparājitapṛcchā</i>).
17. (i) Balā-S	Peacock	4	fruit, spear (or trident), <i>muṣuṇḍhī</i> (or lotus), lotus.
(ii) Jayā-D	Boar	4 or 6	(i) conch, sword, disc, <i>varada-mudrā</i> , (ii) thunderbolt, disc, noose, goad, fruit, <i>varada-mudrā</i> (<i>Aparājitapṛcchā</i>)
18. (i) Dhāraṇī or Kālī-S	Lotus	4	fruit, lotus, noose (or lotus), rosary.
(ii) Tārāvātī or Vijayā-D	Swan or Lion	4	snake, thunderbolt, deer (or disc), <i>varada-mudrā</i> (or fruit).
19. (i) Vairoṭyā-S	Lotus	4	<i>varada-mudrā</i> , rosary, fruit, spear
(ii) Aparājita-D	Śarabha (Fabulous animal with 8 legs)	4	fruit, sword, shield, <i>varada-mudrā</i>
20. (i) Naradattā-S	Splendid Throne (<i>Bhadrāsana</i>) or Lion	4	<i>varada-mudrā</i> , rosary, fruit, pitcher (or spear or trident).
(ii) Bahurūpiṇī-D	Cobra (<i>Kālānāga</i>)	4 or 2	(i) shield, sword, fruit, <i>varada-mudrā</i> (ii) sword, shield (<i>Aparājitapṛcchā</i>)
21. (i) Gāndhārī or Mālinī-S	Swan	4 or 8	(i) <i>varada-mudrā</i> , sword, fruit, pitcher (or spear or shield). (ii) rosary, thunderbolt, axe, mongoose, <i>varada-mudrā</i> , sword, shield, fruit, (<i>Devatāmūrtiprakaraṇa</i>).
(ii) Cāmuṇḍā or Kusumamālinī-D	Crocodile or Monkey	4 or 8	(i) staff, shield, rosary, sword. (ii) spear, sword, hammer, noose, thunderbolt, disc, kettle-drum (<i>ḍamarū</i>), rosary (<i>Aparājitapṛcchā</i>)

22.	Ambikā or Kuṣmāṇḍī or Āmrādevī	(i) Lion-S	4	fruit (or bunch or mangoes), noose, son, goad.	Second son nearby
		(ii) Lion-D	2	(i) bunch of mangoes (<i>āmralumbī</i>), son. (ii) fruit, <i>varada-mudrā</i> (<i>Aparājitapṛcchā</i>)	Second son nearby under mango-tree.
23.	Padmāvātī	(i) Composite Cock-Snake (<i>Kukkuṭa-sarpa</i>) or Cock-S	4	lotus noose, fruit, goad	three-hooded snake canopy overhead
		(ii) Lotus or <i>Kukkuṭa-sarpa</i> or Cock-D	4,6 or 24	(i) goad, rosary (or noose) lotus, <i>varada-mudrā</i> (ii) noose, sword, spear, crescent, mace, pestle (<i>musala</i>) (iii) conch, sword, disc, crescent, lotus, lotus, bow, spear, noose, goad, arrow, bell, pestle, shield, trident, axe, lance (<i>kunta</i>), sword (<i>bhīṇḍa</i>), garland, fruit, mace, <i>patra</i> (leaf), twig (<i>pallava</i>), <i>varada-mudrā</i>	Three-hooded snake canopy overhead
24.	(i) Siddhāyikā-S	Lion or Elephant	4 or 6	(i) manuscript, <i>abhaya-mudrā</i> , fruit (or noose), arrow (or lute or lotus) (ii) manuscript, <i>abhaya-mudrā</i> , <i>varada-mudrā</i> , sharp weapon (<i>Kharāyudha</i>), lute, fruit (<i>Mantrādhirājakalpa</i>).	
	(ii) Siddhāyini-D	Splendid Throne (<i>Bhadrāsana</i>) or Lion	2	<i>varada-mudrā</i> (or <i>abhaya-mudrā</i>) and manuscript.	



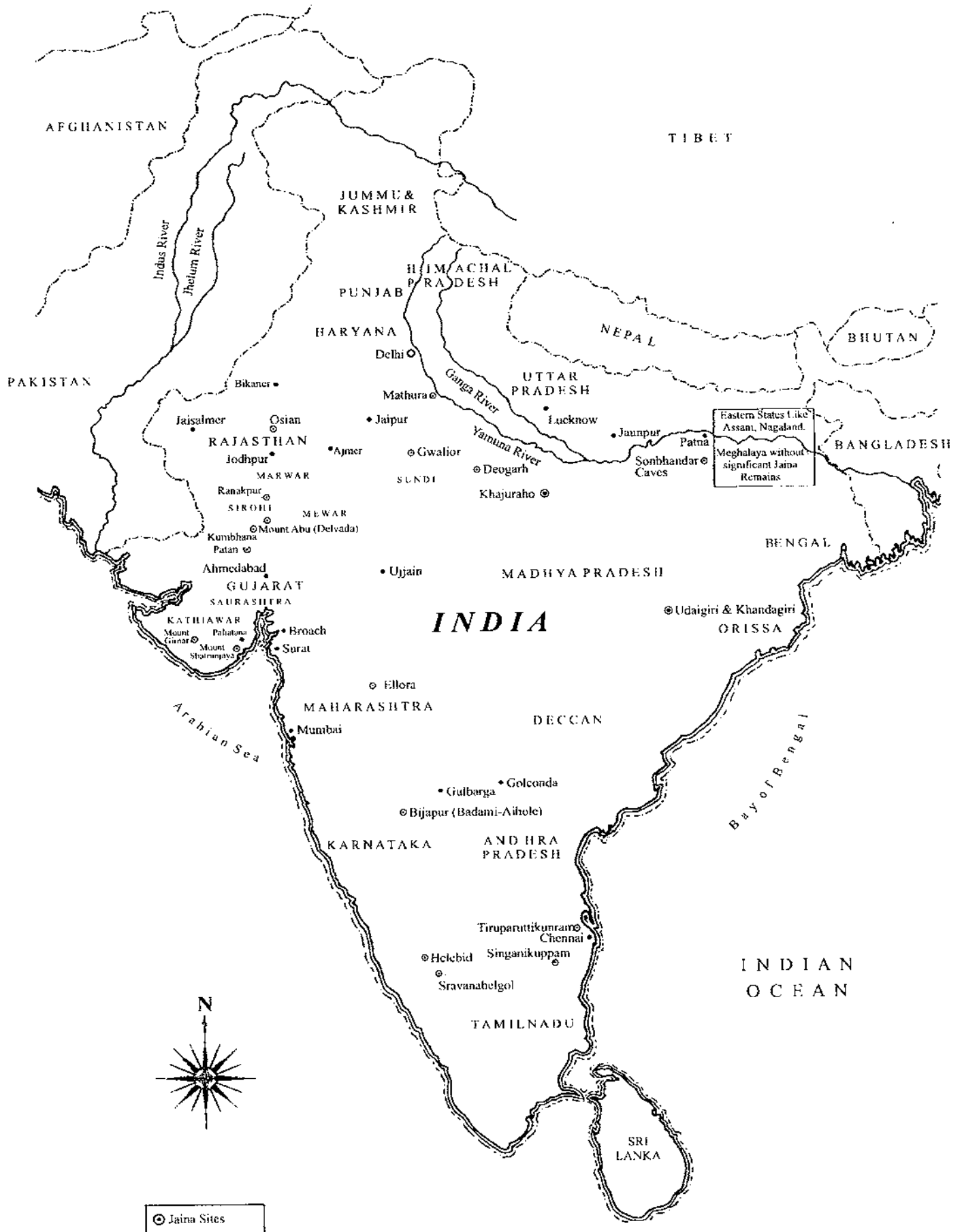
Appendix-V

Table-III - MAHĀVIDYĀ ICONOGRAPHY

No.	Mahāvidyā	Vāhana	No. of Arms	Āyudhas
1.	Rohiṇī	(i) Cow-S	4	arrow, bow, conch, rosary.
		(ii) Lotus-D	4	conch (or <i>śūla</i>), lotus, fruit, <i>kalaśa</i> (or <i>varada-mudrā</i>)
2.	Prajñapti	(i) Peacock-S	4	<i>varada-mudrā</i> , spear, fruit, spear (<i>Nirvāṇakalikā</i>); <i>triśūla</i> , <i>daṇḍa</i> , <i>abhaya-mudrā</i> , fruit (<i>Mantrādhirājakalpa</i>)
		(ii) Horse-D	4	disc, sword, conch <i>varada-mudrā</i>
3.	Vajraśrīkhalā	(i) Lotus-S	4	<i>varada-mudrā</i> , chain (in two hands), lotus (or mace)
		(ii) Lotus (or Elephant)-D	4	chain, conch, lotus, fruit
4.	Vajrāṅkuśā	(i) Elephant-S	4	<i>varada-mudrā</i> , thunderbolt, fruit, goad (<i>Nirvāṇakalikā</i>); fruit, rosary, goad, <i>triśūla</i> (<i>Mantrādhirājakalpa</i>)
		(ii) <i>Puṣpayāna</i> (or Elephant)-D	4	goad, lotus, fruit, thunderbolt
5. (i)	Apraticakrā or Cakreśvarī-S	<i>Garuḍa</i>	4	discs in all the four hands.
(ii)	Jambūnada-D	Peacock	4	sword, spear, lotus, fruit.
6.	Naradatta (or Puruṣadattā)	(i) Buffalo (or Lotus)-S	4	<i>varada-mudrā</i> (or <i>abhaya-mudra</i>), sword, shield, fruit.
		(ii) <i>Cakravāka</i> (<i>Kalahāṁsa</i>)-D	4	thunderbolt, lotus, conch, fruit
7.	Kālī or Kālikā	(i) Lotus-S	4	rosary, mace, thunderbolt, <i>abhaya-mudrā</i> (<i>Nirvāṇakalikā</i>); <i>triśūla</i> , rosary, <i>varada-mudrā</i> , mace (<i>Mantrādhirājakalpa</i>)
		(ii) Deer-D	4	pestle, sword, lotus, fruit.
8.	Mahākālī	(i) Man-S	4	thunderbolt (or lotus), fruit (or <i>abhaya-mudrā</i>), bell, rosary.
		(ii) <i>Śarabha</i> (animal with 8 legs)-D	4	arrow, bow, sword, fruit
9.	Gaurī	(i) Iguana (or Bull)-S	4	<i>varada-mudrā</i> , pestle (or <i>daṇḍa</i>), rosary, lotus.

	(ii) Iguana-D	No. of hands not specified	only lotuses in the hands are prescribed.
10. Gāndhārī	(i) Lotus-S	4	thunderbolt (or <i>triśūla</i>), pestle (or <i>daṇḍa</i>), <i>abhaya-mudrā</i> , <i>varada-mudrā</i> .
	(ii) Tortoise-D	4	only disc and sword in hands are mentioned.
11. (i) Sarvāstramahājvālā or Jvālā-S	<i>Śūkara</i> (or <i>Kalahansa</i> or Cat)	4	<i>jvālā</i> (flames) in two hands or snakes in all the four hands.
	(ii) Jvālāmālini-D	8	bow, sword, arrow (or <i>cakra</i>), shield etc. Goddess-endowed with flames.
12. Mānavī	(i) Lotus-S	4	<i>varada-mudrā</i> , noose, rosary, tree.
	(ii) <i>Śūkara</i> (Hog or Boar)-D	4	fish, <i>triśūla</i> , sword (attribute of one hand is not mentioned).
13. (i) Vairotyā-S	Snake (or <i>Garuḍa</i> or Lion)	4	snake, sword, shield, snake (or <i>varada- mudrā</i>),
	(ii) Vairoṭī-D	4	only snakes in the hands are mentioned.
14. (i) Acchuptā-S	Horse	4	arrow, bow, sword, shield
	(ii) Acyutā-D	4	texts refer only to sword and thunderbolt in hands.
15. Mānasī	(i) Swan (or Lion)-S	4	<i>varada-mudrā</i> , thunderbolt, rosary, thunderbolt (or <i>triśūla</i>)
	(ii) Snake-D	No. of hands not mentioned	two hands being folded in adoration.
16. Mahāmānasī	(i) Lion (or Crocodile)-S	4	sword, shield, water-vessel, jewel (or <i>varada</i> or <i>abhaya-mudrā</i>)
	(ii) Swan-D	4	<i>namaskāra-mudrā</i> (<i>Pratiṣṭhāsārasaṃgraha</i>); <i>varada-mudrā</i> , rosary, goad, flower garland (<i>Pratiṣṭhāsāroddhāra</i> and <i>Pratiṣṭhātīlka</i>).





MAP SHOWING SOME IMPORTANT JAINA SITES OF INDIA

JAINA PAINTING

By

Prof. Kamal Giri

CHAPTER XIV

INTRODUCTION

The Jaina's contribution in the field of Indian miniature painting is very significant. Scholars have used several names for the Jaina painting, such as Jaina Painting, Gujarati Painting, Western Indian Painting and Apabhramśa Painting. But the simple geographical name Jaina Painting is the most convenient one. For the early history of Jaina Painting we have to depend on the wall paintings from Ellora where the earliest Jaina paintings may be seen on the walls of the caves. The Rāṣṭrakūṭa rulers embellished the Jaina cave of Indra Sabhā at Ellora with painted murals. The scenes in the Indra Sabhā illustrate the Jaina texts and patterns including floral, animal and bird designs of 9th and 10th century A.D.

The miniature paintings appear to have been practised among the Jainas before the 10th century A.D., although no traces of it have been found prior to the early 11th century A.D. Its existence in the 8th and 9th century A.D. can be inferred from descriptive passages in contemporary literature which furnish valuable insights into the style of painting as well as themes portrayed during that period.

The professional storytellers (*manikhās*), who used to narrate the tales with the help of a pictureboard, may be considered as the earliest reference to paintings. They were popular in Eastern India in the sixth century B.C., the period of Mahāvira and Buddha.

In the 10th century A.D., the tradition of miniature painting makes its appearance in manuscript illustrations. According to Dr. Saryu Doshi (*Masterpieces of Jaina Painting*, Marg Publications, 1985), probably the tradition was derived from *pata* paintings and was not too different from it. This art form manifests itself in the wooden book-covers and palm-leaf manuscripts of the Jainas as well as Buddhists.

The examples of illustrated manuscripts are

encountered from the 11th century A.D. These manuscripts were stored in the precincts of the temples or Jaina Bhaṇḍāras (libraries of manuscripts) and protected with care. As a result, a large number of them survived. The credit for preserving the Jaina manuscripts in a large measure, however, goes to Jaina Saṁgha, individual Jaina monks, bankers and merchants at various places in Gujarat, Rajasthan, Karnataka etc.

The Jaina tradition of manuscript painting widely spread in Western India. It had numerous religious establishments in Gujarat and Rajasthan where manuscripts could be copied and illustrated. Gujarat was perhaps the most important centre for illustrated manuscripts with the centres like Patan, Ahmedabad, Vadnagar, Champanera etc. So far as Jaina manuscripts are concerned, Māṇḍū in Malwa was another big Jaina centre in the medieval period. The Jainas produced some remarkable documents in the 11th and 12th century A.D. They have an unbroken tradition of painting from A.D. 1050 to A.D. 1750. It continued thereafter but its expression, emptied of content, lacks vivacity.

The distinguishing features of the Jaina painting are its linear energy and taut angular outlines of the face. In the earlier paintings, reflections in line and washes of colour along with outlines suggested plasticity. Gradually, these became mere conventions, used without understanding, and then they disappear altogether. The quite insistence on a cursive line and a limited palette of a few basic colours imparts a flat two-dimensional quality to the latter paintings.

The Jaina painting could be roughly divided into three periods — palm-leaf period, paper period and late period. In the first two periods Jaina painting retains its distinguishing characteristics such as angularity in drawing, protuberance of the farther eyes etc., but in the third period, which begins in the 17th century A.D.,

these characteristics are lost under the Mughal influence and Western Indian School merges in the general trend of Indian art.

Before the advent of paper in India, palm-leaf and birch bark (*bhurjapatra*) were extensively used as writing materials. In the palm-leaf Jaina manuscripts, the leaves were divided into two or three panels for writing, the division depending on the size of the leaves (Pl. 242). On both the sides of the panels, generally one and half inch margins were left and in the central margin a button was strung on a string, which was passed through all manuscripts and kept the leaves in position. In some manuscripts, either of these two systems of pagination was adopted. Sometimes the palm-leaf manuscript was tied with thread passing through three holes (one in the centre and two in two margins on the sides) and a wooden board cut to size was placed on top and underneath; the thread passed through holes bored also into these wooden boards (Pls. 243-44). In several instances, the place of pagination and the central marginal hole for string was stopped with cinnabar, the leaves were divided into two or three panels with margins separating each panel. The margins in order to break monotony of blankness were framed with decorative designs such as friezes of elephants or swans and various floral motifs. In some manuscripts, the end of the chapters was decorated with rosettes, lotus *kalaśas* and other symbols and motifs. If the manuscripts were to be illustrated, after the work of scribe was over, the panels were left on different leaves, and were handed over to the artists to complete their work. The rich and costly effect was enhanced by a lavish use of gold and ultramarine, and by writing the text in silver ink on a black or red background, or even in gold on a red ground.

The illustrated palm-leaf Jaina manuscripts may be divided into two groups on stylistic grounds. The first group comprises of the manuscripts executed between A.D. 1060 to roughly A.D. 1350, while the second group comprises of the manuscripts illustrated

between A.D. 1350 to A.D. 1400 or A.D. 1450 when paper practically displaced the palm-leaf. The texts of these manuscripts were written in a variant of the *nāgarī* script (This writing diverges from the regular script in its appearance as well as in the special forms employed for certain letters).

The beginning of the Jaina miniature painting survives in the form of illustrated palm-leaf manuscripts and wooden book-covers belonging to the 11th-12th century A.D. These early documents represent a widespread tradition of Jaina painting of coherent and cogent expression and register various phases of its development.

Of the palm-leaf manuscripts executed during A.D. 1050 to A.D. 1350, only a few are illustrated. These illustrated manuscripts are the copies of canonical texts and contain only a few miniatures. The illustrations occur in the introductory or the concluding folios of the manuscripts. The miniatures in the shape of squarish panels are usually placed in the centre of the main column, and occasionally in case of long folios they appear in the side columns as well (Pl. 242).

The compositions in the illustrated manuscripts are simple, set on a brick or purplish red or blue background. Yellow, white and green complete the palette. The line is strong, even coarse, and energy and movement are conveyed by the stance of the figures and the disposition of the draperies. By the end of the 13th century A.D. the general stylistic conventions were more or less settled which continued in the subsequent centuries. The line becomes thin and wiry, absolutely certain within the range of expressiveness it sets for itself. The figures are seen either full-face or in almost full profile, the farther eye being allowed to project right beyond the cheek. Architectural and rudimentary landscape backgrounds make their appearance. The introduction of paper allowed a larger field for painting and more ambitious compositions, and the miniatures began to be framed in rich illumination.

The earliest dated illustrated manuscript of the

Jaina style is of *Ogha Nirvyukti*, on the rules of conduct for Jaina monks, from Jaisalmer and *Daśavaikālika* dated V.S. 1117 (A.D. 1060). One of the palm-leaf examples of the *Ogha Nirvyukti* carries beautiful drawings of an auspicious vase (*kalaśa*), Lakṣmī, the goddess of riches, and Kāmadeva, the god of love. According to Saryu Doshi (*Masterpieces of Jaina Painting*) throughout this early period, the stylistic expression in manuscript illustration oscillates between the Ajanta (5th-6th century A.D.) and Ellora (8th century A.D.) wall painting styles. But gradually, the linear expression derived from Ellora eclipses the older Ajanta tradition; all traces of modelling disappear and there is an increasing emphasis on abstract form.

The subject of the palm-leaf manuscripts, executed between A.D. 1050 to roughly A.D. 1350, was confined to the representation of the Tīrthaṅkaras, gods and goddesses, monks, nuns, male and female patrons etc. The appeal of these figures is more or less iconographic. In full accordance with the simplicity of the subjects, the attitudes and poses are also limited and strictly conventional. The Jinās are seated with their legs crossed and shown in full view. In the standing pose the face is generally represented in a modified version of three-quarter profile and the *tribhaṅga* pose sometimes adds graceful curves to a standing figure. The miniatures in the introductory folios serve as invocations and usually feature Tīrthaṅkaras, the goddess Sarasvatī or another divinity. Sometimes they portray religious preceptor, at whose suggestion perhaps the manuscript was commissioned. The miniatures, however, bear no relationship to the text; they neither illustrate it nor elucidate it. Their presence had a purely magical value which served to augment the mystical truths expounded in the text as well as to protect it. These miniatures played an esoteric rather than aesthetic role in the manuscript. The Digambara *Ṣaṭkhaṇḍāgama* (scripture of six works) of A.D. 1112 is the earliest illustrated manuscript to show a preaching scene, a Jina, the goddess Cakreśvarī and some decorative motifs.

Mahāvīracarita dated A.D. 1183, and the tenth canto of *Triṣaṣṭiśalākāpuruṣacarita* dated A.D. 1237 also depict the figure of Jina, monks and lay people. The *Nemināthacarita* of A.D. 1241 depicts the Jina Neminātha, the goddess Ambikā and lay woman. Similarly the *Kalpasūtra* and *Kālakācāryakathā*, dated A.D. 1278, also bears paintings of iconic interest only. Most of these illustrations are not related to the text.

The Jaina miniature painting continues to progress along established lines until the end of 13th century A.D. At this time a new development occurs when the narrative content of the texts begins to receive attention. The pictorial narration of legends such as battle of Bharata and Bāhubalī (Pl. 245) or disputation between the two monks Kumudacandra, a Digambara monk, and the Śvetāmbara monk Vādideva took place at Patan in the time of Jayasīṃha Siddharāja (A.D. 1094-1144) of Gujarat existed on book-covers. Similarly, Jinanāthasūri (A.D. 1122-54) is also represented on book covers. The ancient Indian narrative tradition is used in these paintings. However, the palm-leaf manuscripts seldom show such representations. The illustrations of narrative nature, moreover, construct a progressive narrative by compressing two or three episodes in the same miniature and showing the person involved in those episodes at many times. Perspective of these innovations and the format of the paintings remained the same. The scheme of illustrations continued to be conservative. In the treatment of human figures stylistic changes are discernible. The angular rendering is exaggerated further and the protrusion of the farther eye becomes pronounced. The washes of colour along outlines have lost their meaning and become more clichés.

Towards the end of 13th century A.D. a new approach becomes visible in the manuscripts such as *Subāhukathā*, the story of Tīrthaṅkara Pārśva and other tales. *The Subāhukathā* is the earliest manuscript to establish a relationship between illustration and text. The *Subāhukathā* and the manuscript depicting the story of Pārśvanātha have a number of illustrations which

were very rare in the earlier manuscripts. The compositions also became more complex. They are no longer confined to iconic representations of divinities. They include descriptive details of landscape or architecture to indicate the locale of the scene that is being depicted. In outdoor scenes the landscape is indicated by hills and trees and in indoors, pavilion is shown with furnishings and objects of everyday use. By the end of the 13th century A.D. the drawing takes a pure linear form and is carefully executed. The paintings show lively figures in small size and minimum use of pigments. The men are idealized, with a large chest and narrow waist, and the women have well rounded breasts, small waists and well curved hips. The figures are seen either in full face or profile, the farther eye projecting beyond the cheek, with pointed noses and small chins. Architecture is very much simplified and landscape finds little space. The art reveals no interest in anatomy but a deep understanding of emotion, and especially the language of gesture movements of the hand, the fingers and stances of the body. There is an extensive use of foliage decoration. Plants are generally treated in a conventional manner, especially the mango and the palm. A number of animals and birds are also represented. The men wear a waist cloth or *dhoti* reaching down to the ankles, with a short scarf thrown across the shoulders, leaving upper half of the body uncovered; and their headgear shows a kind of cap or *mukuta*. The women wear long gaily coloured printed scarves over skirts consisting of a wrapped piece of cloth of a different colour. Full blossom and narrow waisted, they wear closely fitting *colis*, reaching to just above the navel, and their sleeves cover the arms to the elbow. They are profusely bejewelled with earrings, necklaces and bangles, and their long hair is braided and tied with black tassels adorned with jewellery and flowers. Water with wavy lines, clouds with bold curves, richly coloured textiles, furniture like swings, stools and bedsteads with ornate lathe-turned legs are some of the features of these miniatures. The colours

applied in these miniatures are simple like brick red, yellow, blue, green and black.

At the end of 14th century A.D., with the political disintegration of the Delhi Sultanate into smaller Muslim and Hindu kingdoms, the art received great impetus. With the formation of smaller kingdoms—Muslim as well as Hindu— new centres of art were established. Scholars, musicians, artists and architects were extended encouragement by the rulers of these smaller kingdoms. As a result, 15th century A.D. witnessed the efflorescence of regional idioms of artistic expression, new style emerged and existing forms received fresh vitality. In the Hindu kingdom of Gwalior, the Digambara Jinas commissioned copies of their religious texts as well as in states like Gujarat and Delhi, governed by Muslim rulers, the Jaina merchants and bankers considered it expedient to be less overt in their religious expression. They choose to pour their piety and wealth into unobtrusive works of art, commissioning copies of canonical literature. The Śvetāmbara Jaina community in Gujarat patronised this art form extensively. Their religious texts, transcribed during the 15th century A.D. in Gujarat, were kept carefully and protected and hence survived.

In A.D. 1350 and 1550, the style of Jaina painting split into two stylistic idioms one of which was localised in Gujarat and Rajasthan and the other in Delhi and Gwalior. In Gujarat and Rajasthan there had been no significant transformations in line, form or colour. Around the middle of the 14th century A.D. the region projected a new awareness of stylistic form in paintings within the framework style of Jaina painting. The line now becomes smooth and flowing, it includes a wide spectrum of colours accentuated by touches of gold and silver. However, no example of painting tradition survives from Delhi before and during the 15th century. A.D. except a Śvetāmbara Jaina text of *Kālakācāryakathā* painted on paper at Delhi in A.D. 1366 and the *Ādipurāṇa* executed in A.D. 1404 for the Digambara Jinas. The western variant is refined in the execution and the broad

spectrum of its palette is enriched with costly colours like gold and silver, lapis-lazuli and carmine. An unprecedented richness was provided to the manuscripts. Decorative patterns drawn from architecture, textiles, carpets, figures of dancers and musicians, devotees and monks, wrestlers, birds and animals, flower creepers etc. fill the border decoration of the manuscripts. Under the impetus of new movement the painters of Gujarat were evolving a new style in which Persian classics played an important part. The Persian classics were painted. In such illustrations Indian artists had simplified the Persian elements and tried to synthesise the Indian and Persian elements. During this period the stories such as *Lauracandā* and *Mṛgāvatī* etc. were being illustrated in the Jaina style. The illustrator shows a greater understanding of the landscape and of the social environment in such examples.

In the second half of the 15th century Vaiṣṇavas too adopted the Western Indian technique for illustrating some of their books such as the *Gītagovinda* and *Bālagopālastutī*. However, these manuscripts show liveliness, a sense of movement and an emotional understanding which is different from the matter of fact of Jaina painting, so hardbound by the stereotyped tradition. The convention of the farther protruding eye never appears; the *uttariya*, instead of being draped softly over the head and around the body, is painted to stand out stiffly behind the figure. In the *Gītagovinda* manuscript of A.D. 1610, the female dancers are in *pajāmās* and wearing a coat with pointed ends showing the Jaina style gradually breaking away from its conventions and absorbing new methods and ideas. The *Bālagopālastutī* of 17th century A.D. shows further changes. This new movement in art was not confined to Gujarat, Malwa and Rajasthan only. The movement had spread as far as Uttar Pradesh and has affected the progress of painting in that part as is evidenced by the illustrations of the *Kalpasūtra* painted at Jaunpur in A.D. 1465. Besides texts like the *Kalpasūtra*, *Kālakācāryakathā* which was transcribed together in one

manuscript, the Jainas had already started illustrating several *kathās* (stories, legends, myths). The illustrated versions of *Kalpasūtra* and the *Kālakācāryakathā* were executed for lay votaries of the Śvetāmbara sect in areas distinct from Gujarat and Rajasthan.

In the 15th century A.D. the intrinsic beauty of the Jaina miniatures begins to fade. There is a perceptible decline in execution — the line loses its verve, the rendering becomes markedly angular and the protruding farther eye becomes very much pronounced. The miniatures strike as being reduced to formulae, repeated over and over again with little variation. The polychromatic palette is now narrowed down to two basic colours of red and gold. For gold the gold-leaf was used instead of gold paint. The painter began to work covering the entire area of miniature with a thin sheet of golden-leaf, then proceeded to outline the human figures and other motifs in black ink. After the completion of drawing the ground area is painted in red and the figures and the motifs were treated as negative spaces in the compositions. The whole painting was enlivened with a few accents in other colours. Occasionally, the folios of the manuscript were adorned with decorative designs such as floral and geometrical motifs in the margins and the panels above and below the text.

Around the middle of the 15th century A.D., blue-ultramarine as well as lapis-lazuli superseded red as the favoured colour in Jaina miniatures. The folios of the manuscripts were embellished with intricate scroll-work. In the 15th century there was progressively increasing activity to enrich the manuscripts with border decorations. The border decorations became more complex, depicting flowering creepers, birds and animals, geometrical designs, and other interesting subjects like dancers, musicians, wrestlers, foreign soldiers, and animal trainers (Pl. 246). Most of these scenes may be seen in the manuscripts of the *Devasānopāḍo*, *Kalpasūtra* and *Kālakācāryakathā*. In the closing years of the 15th century the art of Jainas began to take new directions. The

farther eye had gradually lost its organic hold and it had become merely a decorative feature. The style of painting in Western India deteriorated in terms of line and compositional values and became dull and fatigued, although it maintained blue and gold palette.

Between A.D. 1350 and 1550 Indian miniature painting also found articulation in another pictorial mode — the *Caurapañcāśikā* style which presents a sharp contrast to the exoteric and iconographic preoccupations that characterise the style of Jaina painting. The Jaina tradition employed both the styles of Jaina painting as well as the *Caurapañcāśikā* style for illustrating its religious texts (The *Caurapañcāśikā*, containing fifty verses, is a Sanskrit lyric written in the 11th century A.D. by a poet named Bilhana). Many verses of the lyric were illustrated by the painters in a peculiar style related to Jaina painting with local peculiarities as well as influenced by the current idiom of the Mughal ateliers. The *Caurapañcāśikā* style of painting evolved during the latter part of the 16th century.

One of the important developments during the period was the extensive use of the paper as a carrier of illustrated manuscripts. The introduction of paper for writing and painting allowed more room for painting and more elaborate composition than the palm-leaf. The paper manuscripts adhered to the system followed in palm-leaf manuscripts in aspects such as the division of the folio into two columns with narrow vertical margins, the writing of the text in lines across the folio, and the placement of page numbers. Similarly, the practice of marking stringholes was threaded together. Later, during the 15th century A.D. when the potential of the new material was realised and fully grasped, the conventional forms of manuscript presentation changed. During the 15th century A.D. the folios of the manuscript became shorter and broader without abandoning the *pothī* format. The stringhole performed a decorative function and page numbers now indicated in the lower right hand corner of the folio. The paper manuscripts were protected between two wooden boards in the

beginning with string but afterwards without string. The practice of using wooden *pāṭalīs* has been replaced by the use of hard cardboards, often decorated with painted or printed cloth pasted on them. In some of these cardboards, *pañṭhanas* are decorated with fine satin cloth or silken cover and have embroidered representations of *aṣṭa-māṅgalika* (eight auspicious marks), or the fourteen dreams. During the latter half of the 15th century A.D., a good number of Jaina manuscripts was illustrated, the text being written in gold and silver ink on a red or black background. Such works were ordered by wealthy bankers and merchants.

In the 16th century A.D. Jaina painting took further strides. In this period Malwa and places in Uttar Pradesh became important centres of painting. There were two phases going on in art — one classical and the other folk. Māṇḍu became an important centre of the classical phase. It may be further noted that even though the traditional Jaina features continue, the general tendency is towards the elimination of the farther eye.

In the 16th century, however, the Digambaras, had also developed their individual mode of expression. First, they patronised the prevailing Jaina painting style, though their emphasis on movement and was quite different from the static poses of the figures in the Śvetāmbara manuscripts. The area near about Delhi became a centre for illustrating Digambara Jaina manuscripts. The *Mahāpurāṇa*, dated A.D. 1540 painted at Palam shows a different approach to painting where the farther eye is eliminated but in composition, in colours scheme and in the representation of human figures the legacy of the old tradition is present. The illustrations have been ambitiously extended though the lines are weak. The figures are not confined to covering the entire folio. Regional elements can be seen in the costumes and other decorative details. The legacy of the old tradition was not only shown in Jaina paintings of the Hindu illustrated manuscripts like *Gītagovinda* and *Bālagopālastuti*. The *Āraṇyaka Parva* of the *Mahābhārata* displays the same characteristic. The

painting in Uttar Pradesh was not confined to religious texts alone. The works of the poets in Avadhī such as *Lauracandā*, *Mrgāvata* etc. became favourite subjects of the Jaina painting.

The Jaina patrons invited such artists from Mughal capital cities to execute the Jaina manuscripts. The manuscript *Yaśodharacarita* is one of the examples which mentions in its colophon that the scribe was hailed from the neighbouring town of Ajmer. Similarly, the painters were also engaged. Such artists transported their style wherever they worked with little bearing of the place of execution.

Among the documents which exemplify the various sub-styles of the Gujarat style is a manuscript of poet Haidhu's composition of the *Yaśodharacarita*. It was painted at Ahmedabad in A.D. 1712 and the artists of this manuscript based their paintings on prototype. They copied the compositional formulae from the prototype but were free to use their own style as well as to select colours. The *Upadeśamāla*, dated A.D. 1709, is another manuscript from Gujarat school. The style of its miniatures is quite charming, specially its landscape.

Among Digambara Jaina texts there is a manuscript of the *Yaśodharacarita* painted in A.D. 1590 at Amer. It shows the prolongation of the style found in the *Nayāmandira Mahāpurāṇa* but without the farther eye and the angular exaggerations and distortions. The style of the painting with its simplified static compositions and archaism betrays a loss of vitality.

In A.D. 1606, near Amer, a copy of the *Ādipurāṇa* was painted but could not be completed. The illustrations of the manuscript show folkish expression which can be traced in the *Caurapañcāśikā* style. In the manuscript the methodology in illustrating the scenes differs from the practice followed in the foregoing periods when the painter after completing one miniature proceeded to next. In completion of the painting there were stages — the master artist first wrote the captions on the folios, thereafter the artist-draughtsman drew the figures and at the third stage the colours were applied to the composition.

Towards the last stage only the finishing touches were added. In this way in the completion of any illustration a group of artists was required. This change in work-methods may have been caused by the atelier system established at the Mughal court. However, the artists moved from place to place for their work.

In Gujarat towards the closing decades of the 16th century A.D. the developments and departures from the earlier style are most noticeable in the delineation of the human figures which have shed the farther eye and are now shown without the characteristic of angular body distortions. A wide range of colours was used including some unusual and novel hues such as lilac and dull green. Costly gold and silver were not employed. Certain stylistic devices, such as the red ground and the ornamental designs which serve to fill in vacant areas of the composition, linger on from the preceding period though in different form, and can be identified as stylistic components of the school of Gujarat.

In the 17th century A.D. the popular religious Jaina and other themes in Western India were well known. Different Jaina stories became popular with the illustrations, which are generally of folk variety. There was a large demand for illustrating manuscripts from the Jainas of Gujarat and therefore painters started working at many centres to satisfy the ever growing demands. There were several centres in Gujarat such as Pātana, Cambay, Swat, Vadnagar, Idar, Jamnagar, Bhuj, Matar, Ahmedabad etc. indicating a flourishing state of painting in Gujarat. Painters of Gujarat played an important part in the Mughal atelier of Akbar. In the courts of Akbar and Jahangir a number of artists worked for the art of books.

The pupils of these painters spread out in search of their livelihood to Gujarat and Rajasthan. Several of them worked outside the courts for the patrons and nobles blending the style of Mughal court with indigenous traits which laid the foundation of Popular Mughal (combination of indigenous and Mughal traditions) style which became very popular. In this

style, however, the older traditions both in colour and landscape indebted to the Mughal style through the figure — drawing, costumes and to some extent the landscape. The paintings and manuscripts were painted in the Popular Mughal style. One of the artists Ustād Sālivāhana, claimed in writing the distinction of having worked for the Mughal Emperor. He executed two documents for the Śvetāmbara Jains in early 17th century A.D. These are *Vijñaptipatra* (letter of invitation) and *Śālibhadra-Mahāmunicaritra*. In the 17th century A.D., the Jains began to commission illustrated copies of *Bhaktāmarastotra*. Only the Digambara Jains ordered paintings of this theme even though it occurs in the literary traditions of both the sects.

Towards the end of the 17th century A.D. miniature painting in Gujarat loses its integrated character. It fragments into various sub-styles which are held together by certain general characteristics, such as animated puppet — like figures, flower — strewn backgrounds, dull colours and monotonous compositions.

In early 18th century A.D. Jaina paintings reflect two types of pictorial expression — one is a Rajasthani idiom (crude and folkish) and the other appears to be a local regional style.

In Rajasthan Jaina painting followed a similar course to that of Gujarat. In Amer and its vicinity during A.D. 1590 - 1610, two idioms were at work — one rooted in the style of Jaina painting (the northern

version of it) and the other direct extension of the *Caurapañcāśikā* style. Both these styles are represented in the illustrated texts of the Digambara Jains.

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CHAPTER XV

ĀDIPURĀṆA

The sacred writings of the Digambara Jainas are classified into four sections : the *Prathamānuyoga*, *Karaṇānuyoga*, *Caraṇānuyoga* and *Dravyānuyoga*. The *Prathamānuyoga* discusses the lives of Tīrthaṅkaras and other great men, the *Karaṇānuyoga* gives the description of the geography of the universe, *Caraṇānuyoga* gives rules of conduct for monks and laymen, and the *Dravyānuyoga* discusses philosophy.

The Jaina *Purāṇas* which consist of myths and legends from ancient times come under the first section of the sacred writings of the *Prathamānuyoga*. The term *Purāṇa* pertains to an old tale which narrates the life of a single individual, while the term *Mahāpurāṇa* refers to the text which describes the lives of the 63 prominent persons of the Jaina faith. These 63 persons include 24 Tīrthaṅkaras, of 12 Cakravartins, 9 Vāsudevas, 9 Baladevas and 9 Prativāsudevas. The text describing the lives of 63 great men occur in the sacred literature of the Śvetāmbara sect. The most famous among these texts is the *Triṣaṣṭiśalākāpuruṣa-carita*.

The *Mahāpurāṇa* is composed of two parts — the *Ādipurāṇa* and the *Uttarapurāṇa*. The *Ādipurāṇa* describes the cosmic cycle, the life of the first Tīrthaṅkara Ṛṣabhanātha, his ten former births and the life of Bharata, the first *Cakravartin* and son of Ṛṣabha. The former births of Ṛṣabha have been described in *Ādipurāṇa* through numerous tales and episodes. The *Ādipurāṇa* includes the various rites and consecrations in their proper order, which an individual must undergo before attaining omniscience and enlightenment. The text of the *Purāṇa* also has descriptions to form a government and defines the procedure of a legal system in the institution. The part narrating the lives of the remaining great men forms the *Uttarapurāṇa*.

According to the *Mahāpurāṇa*, Mahāvīra communicated the *Purāṇa* to his chief disciple, Gautama

Gaṇadhara (Pl. 247). The narrative of the *Mahāpurāṇa* runs in answer to the questions of king Śreṇika, who approaches Gautama Gaṇadhara to recite the story of the *Mahāpurāṇa*.

According to Jaina belief, the Jaina religion is timeless which has been revealed to humanity by Tīrthaṅkaras in an infinite series of cosmic cycles. In every cosmic cycle 48 Tīrthaṅkaras are born to lead humanity to salvation — 24 in the *Avasarpinī* era and 24 in the *Utsarpinī* era. In both eras one Tīrthaṅkara is born in the *suṣama-duṣama* (happiness with some happiness) phase and the remaining 23 are born in the *duṣama-suṣama* phase (utmost happiness).

According to Jaina myths, in the present cosmic cycle Ṛṣabha was destined to be the first Tīrthaṅkara. The present cosmic cycle is passing through its *Avasarpinī* era in which at suitable intervals, fourteen Kulakaras, patriarchs, were born. These Kulakaras played a significant role in assisting people to cope with the declining conditions in the world. Among these the fourteenth Kulakara is known as Nābhi or Nābhirāja. Nābhi and his wife Marudevī were the parents of the first Tīrthaṅkara Ṛṣabha.

The birth story of Ṛṣabha explains the sixteen auspicious dreams of Marudevī, its narration to Nābhi and consequently about the conception of Tīrthaṅkara Ṛṣabha. It also describes the Indra's arrival on earth to congratulate Marudevī and Nābhi, the parents of Ṛṣabha and about 56 Dikkumāris to look after Marudevī after conception. On the ninth day of the dark half of the month of *caiṭra* (March-April) Marudevī gave birth to Ṛṣabha (Pl. 248). Indra descended on earth with Indrasenā and proceeded to Mt. Meru to conduct lustration ceremony with other five Indras. After the ceremony Ṛṣabha was placed with his mother Marudevī. He grew up into a handsome young man. Ṛṣabha married two princesses—

Yaśasvī and Sunandā. From Yaśasvī Rṣabha has hundred sons, the oldest one was Bharata and a daughter named Brāhmī, while Sunandā gave birth to only one son Bāhubalī and a daughter named Sundarī

Rṣabha with Indra and other gods created geographical features such as rivers and forests; he taught the people types of subsistence activities and categorised the society into three sections — the Kṣatriyas, the Vaiśyas and the Śūdras. Rṣabha also created a code of conduct to ensure social order. The people crowned him as their king.

Rṣabha was fulfilling his royal duties but his prime duty was to propagate the Jaina faith on earth. To remind his mission Indra came on earth with celestial dancer, Nilāñjanā in the court of Rṣabha. Nilāñjanā collapsed and vanished as she danced in the court of Rṣabha. This deeply perturbed Rṣabha and he decided to renounce the world and assume the life of an ascetic. He handed over the responsibility of kingdom to his son Bharata and appointed Bāhubalī as the next in command.

The gods prepared Rṣabha for *dikṣā* lustrating him with holy water. Rṣabha stepped into a palanquin called Sudarśana for renunciation which was carried by the gods outside the city. Rṣabha divested himself from royal dress and ornaments and plucked out his hair in five handfuls and seated under a banyan tree. The gods celebrated *dikṣākalyāṇaka* of Rṣabha. After six months of continuous fasting Rṣabha went place to place in search of food and at Hastināpura he was offered the sugarcane juice and his fast came to an end.

Rṣabha continued to practice meditation and penance and attained *Kevalajñāna*. Indra prepared Samavasaraṇa with the help of other gods (see detail Samavasaraṇa, (pp. 414-417, Pls. 291-293) where Rṣabha gave a discourse on the Jaina philosophy.

On the day Rṣabha attained *Kevalajñāna*, a *cakra-ratna* appeared in the armoury of Bharata which meant that Bharata was destined to become a Cakravartin. Bharata offered prayer to *cakra-ratna*; he visited his father to hear his preach and started his campaign and

established his supremacy over various regions and rulers. He also sent messages to his brothers to accept his supremacy. Except Bāhubalī, all of his brothers renounced their kingdom and accepted Bharata's supremacy. Bāhubalī challenged Bharata to war and defeated him in the first two duels, but lastly realising that to kill Bharata is to commit a sin he begged his brothers and fled to the forest. In the forest he remained in meditation for so long that creepers wound themselves around his body and bird nested in his beard. After a long meditation Bāhubalī could not attain *Kevalajñāna*. Bharata along with his two sisters visited Bāhubalī on the advice of a Tirthaṅkara and realised his pride; Bāhubalī then attained *Kevalajñāna* and *mokṣa*.

The painted manuscripts of *Ādipurāṇa*, on paper, belong to 15th-16th century A.D. These manuscripts are painted in Western Indian style, *Caurapañcāśikā* style and Rajasthani school. The illustrated manuscripts of *Ādipurāṇa* were painted at Delhi, Delhi-Gwalior, Mozamabad (near Jaipur) and Palam (near Delhi). The colours that dominate in the manuscripts are red, green and golden yellow. However, the red colour is used for the background. The illustrations show the different episodes from the *Ādipurāṇa* like Gautama Gaṇadhara and king Śreṇika, Nābhi and Marudevī, city of Ayodhya, dream of Marudevī, Nābhi informing Marudevī the conception of Tirthaṅkara Rṣabha, birth of Tirthaṅkara Rṣabha (Pl. 248), Indra's procession to Mt. Meru with child Rṣabha and others. The manuscripts of *Ādipurāṇa* are known from different collections such as Digambara Jain Atiśaya Kṣetra (Śrī Mahāvīrajī), Jaipur, Śrī Digambar Jain Nayā Mandir, Delhi as well as private collections.

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CHAPTER XVI

KALPASŪTRA

The *Kalpasūtra* is the most ancient as well as the most revered book of the Śvetāmbara Jains. The book is attributed to Ācārya Bhadrabāhu (4th century B.C.). Its text represents eighth chapter (a section) of the Jaina canon known as *Dasāsrutskanda* which is a monumental canonical work known by titles *Pajjosavana-kalpa* or *Pajjosamana-kalpa*. The term *Pajjosavana* can be equated with *Paryūṣaṇa* which, according to Jaina literature, signifies the spending of four months of rainy season at one place. The word *Pajjosamana* can be equated with *Paryūṣaṇa-samana*, which implies forgiveness. The term *kalpa* denotes conduct 'right behaviour' or prescribed rules. The *Kalpasūtra*, when referred to *Pajjosavana-kalpa* indicates 'conduct by forgiveness'. Both the titles are closely related and when designated as the *Kalpasūtra* indicate a treatise concerned with the foregoing conduct that is followed by the ordained during the rainy season from the day of the full moon in the month of *Āṣāḍha* (June-July) and *Kārttika* (October-November).

For Jaina monks, nuns and acolytes, the rainy season is a period of rest during which they settle down in one place. They utilise this time for spiritual cleansing which includes fasting, meditation, the reading of scriptures and preaching. The eight-day festival of *Paryūṣaṇa* takes place during this period. The Jaina community celebrates the festival with great religious fervour. They, under the guidance of holy teachers, aspire to spiritual upliftment through fasting, attending religious discourses and visiting places of worship. The spiritual activities include the recitations of the *Kalpasūtra* which attests to the special importance of *Kalpasūtra* among the religious texts.

The *Kalpasūtra* written in prose is the *sūtra* of 1200 *ślokas*. It consists of three parts-the *Jina-carita* (lives of Jinas), the *Sthavirāvali* (succession of pontiffs)

and the *Sādhu-Samācārī* (rules for monks at the *Paryūṣaṇa* season). The *Jina-carita* contains the details of the lives of 24 Jinas. The lives of the Jinas begin with the 24th Jina Mahāvīra. The text moves backward narrating briefly the lives of the 23rd Jina Pārśvanātha and 22nd Jina Neminātha respectively. Thereafter only the names of Jinas are mentioned except the first Jina Rṣabhanātha. The life of Rṣabhanātha is again described in some details. The second part *Sthavirāvali* consists of the names of the leaders, who founded the numerous sub-sects of the Jinas. The third and last part, the *Sādhu-Samācārī*, prescribes the code of conduct for monks and nuns, in detail, during the rainy season.

According to Jaina tradition all monks recited the *Kalpasūtra* on the fifteenth night after the commencement of their rest for the rainy season. Sometime around the fifth century A.D. the custom of reciting the *Kalpasūtra* to large congregations became popular which has continued till today. This practice necessitated the ready availability of copies of the *Kalpasūtra*, and, as a result, it became the most reproduced text.

The *Kalpasūtra* begins with the *namokāra-mantra* of the five-fold obeisance to the Pañca-Parameṣṭhin, i.e. the Arhats, the Siddhas, the Ācāryas, the Upādhyāyas, and the Sādhus.

In the *Kalpasūtra* the lives of Jinas follow the same pattern. The Jina descends on earth after having spent a long period of time in one of the celestial spheres. His life is marked by *Pañcakalyāṇaka-Cyavana* (conception), *Janma* (birth), *Dīkṣā* (renunciation), *Kaivalya* (omniscience) and *Nirvāṇa* (liberation). At the time of his birth, the gods shower the earth with riches, and Indra takes the infant (Jina) for his lustration on top of the Mt. Meru. At the time of renunciation, the *Laukāntika* gods hail the Jina for his decision to enter the life of a homeless monk. When he attains *Kaivalya*

(omniscience), the gods built a great Samavasaraṇa wherein men and animals can hear the Jina preaching (see pp. 414-417, Pls. 291-293). In the life of the last Jina, Mahāvīra, there occurred a sixth auspicious event — the transfer of the embryo from the womb of Brāhmaṇī Devānandā to that of Kṣatriyāṇī Trīśalā.

Life of Mahāvīra

On the sixth day of the bright half of the month of *Āṣāḍha* (June-July), after completing his life in the celestial abode *Puṣpottara*, Mahāvīra (24th Jina) descended on the earth. He was conceived in the womb of Brāhmaṇa woman Devānandā, who lived in the town of Kuṇḍagrama in Magadha. When Mahāvīra descended in the womb of Devānandā she dreamt fourteen auspicious dreams. In dreams she saw an elephant, a bull, a lion, the lustration of goddess Śrī, a garland, the moon, the sun, a flag, an urn, a lotus pond, the sea, a celestial chariot a heap of jewels and a burning fire (Pl. 249). Devānandā described her dream to her husband Rṣabhadatta and asked him what they indicated. Rṣabhadatta informed Devānandā that these noble dreams foretell a happy enjoyable future and also indicate the birth of an intelligent child who will be a Cakravartin or Arhat.

Indra who kept watch over earth noted that Mahāvīra had entered the womb of Devānandā. He reflected that it had never been that a Cakravartin is born in a minor clan or in a family of humble origin. They are always born in powerful and princely clans belonging to the warrior Kṣatriya caste. If it occurs, the established practice for Indra was to have the embryo of the Arhat transferred to the womb of a Kṣatriya woman. Accordingly, Indra transferred the embryo of Mahāvīra from the womb of Devānandā to that of Kṣatriya woman Trīśalā, who lived in the same town, and the embryo in the womb of Trīśalā was inserted into that of Devānandā. Indra instructed Harinaigameṣī, the commander of his infantry, to carry out the exchange of embryos (Pl. 250).

Harinaigameṣī, on his mission, went directly to

the house of Rṣabhadatta. He gently carried the embryo of Mahāvīra to Trīśalā in her palace. He exchanged the embryos and carried the embryo from Trīśalā's womb to that of Devānandā (Pl. 251). On the same night, Trīśalā saw the same fourteen auspicious dreams that Devānandā had at the time of Mahāvīra's conception. Contemplating her dreams she narrated it to her husband king Siddhārtha (Pl. 252). The king Siddhārtha overjoyed and next day wanted to know the meaning of dreams from the soothsayers. Soothsayers explaining auspicious dreams seen by queen Trīśalā informed the king about the birth of a son who will become a Cakravartin (Pl. 253). But it may also happen that he may become a Jina.

Ever since Mahāvīra entered Trīśalā's womb the family's honour, wealth, happiness increased. As a result Mahāvīra's parents decided to name their son as Vardhamāna. However, others call him *śramaṇa* and the gods referred to him as Mahāvīra. While in the womb of his mother Mahāvīra decided to renounce the world of a householder for that of a monk.

Mahāvīra was born on the thirteenth day of the bright half of the month of *Caitra* (March-April). On the same night Indra, alongwith other gods and goddesses, came down to earth and took away the newly born child, replacing him with a false figure of Mahāvīra. Alongwith other heavenly beings he proceeded to Mt. Meru for the lustration rites. After the nativity celebrations Indra returned the holy infant to his mother (Pl. 254).

The king Siddhārtha, his royal household and others celebrated the birth of Mahāvīra for eleven days with great splendour. Mahāvīra spent thirty years of his life in the region of Videha and after his parents passed away he decided to take the vows of an itinerant monk. For his renunciation Mahāvīra gave away all the worldly things such as gold, ornaments, carriages, warehouses, treasure houses etc. At that time *Laukāntika* gods came and said to future Jina to propagate the religion. Indra came from the heaven, bathed and decorated Mahāvīra.

On the tenth day of the dark half of the month of *Margaśīrṣa* (November-December) Mahāvīra left home in a palanquin presented by Indra for the purpose. Gods and men accompanied him playing musical instruments, blowing conches, chanting auspicious verses and ringing bells.

The procession passing through the streets of Kuṇḍagrāma reached a park known as Jñāti-sanda-vana. In the park, under an *aśoka* tree, Mahāvīra shed his ornaments, garlands etc. and plucked out his hair in five handfuls which was received by Indra in a diamond cup (Pl. 255). Indra provided the divine robe to Mahāvīra half of which was gifted by him to a Brāhmaṇa Soma and half of cloth was lost by Mahāvīra in a thorny bush, while wandering as a monk, not caring for his body. Mahāvīra faced adversities caused by gods, men and beasts but he patiently endured all such treatments.

In the thirteenth year of his wanderings, Mahāvīra attained ultimate knowledge while meditating under a *śāla* tree and became omniscient. The gods prepared Samavasaraṇa as they did when any Jina obtained perfect knowledge (see Samavasaraṇa (pp. 414-417, Pls. 291-293).

Mahāvīra spent last days of his life in the town of Pāvā and died on the fifteenth night of the dark half of month *Kārttika* (October-November).

Life of Pārśvanātha

The 23rd Jina Pārśvanātha was the son of queen Vāmā and king Aśvasena who ruled in Banaras. At the time of his conception his mother Vāmā saw the fourteen auspicious dreams like the mothers of other Jinas. She gave birth to Pārśvanātha at mid-night on the tenth day of the dark half of the month *Pauṣa* (December-January). At the time of his conception his mother saw a snake crawling by her side, because of which the child received the name Pārśvanātha.

The Jaina mythology states that in one of his previous births, Pārśvanātha had a brother who was wicked and resentful while Pārśvanātha was virtuous.

Both the brothers were reborn nine times, and in four of these births the wicked soul killed the noble one. In the tenth birth, the good soul was embodied in Pārśva while the wicked one was born as Kamaṭha, an ascetic. While Kamaṭha was in *Pañcāgni tapas*, Pārśvanātha freed a family of snakes burning in fire near Kamaṭha. The same head of the snake family was reborn as Dharaṇa, the lord of the *nāgas*. Kamaṭha got enraged and humiliated by the action of Pārśvanātha.

After his death Kamaṭha was reborn as *asura* Meghamālin. In revenge he caused a mighty storm on Pārśvanātha when he was meditating and performing austerities. The head of the snake family who was saved by Pārśvanātha came down to protect him. He spread his seven hoods over Pārśvanātha to protect him from torrential rain caused by Meghamālin (Pl. 256). Ultimately Meghamālin repented of his evil actions and took the right path.

Pārśvanātha with a modest and self-restrained character spent thirty years of his life as a householder. On the eleventh day of the dark half of the month of *Pauṣa* (December-January) he renounced the world and passed through the town in a procession to the Āśramapada park. In the park under an *aśoka* tree Pārśvanātha after shedding all his finery and plucking out his hair (Pl. 257) in five handfuls became a monk and wandered with other mendicants.

For eighty-three days Pārśvanātha practised austerities and on the eighty-fourth day, the fourth day of the month of *Caitra*, he attained omniscience. At the age of hundred years, on Mt. Sammeta on the eighth day of the bright fortnight of the month of *Śrāvaṇa* (July-August) Pārśvanātha attained *mokṣa*.

Life of Ariṣṭanemi

Ariṣṭanemi (22nd Jina), also known as Neminātha, descended to earth after spending thirty-three *sāgaropama* in a celestial abode called Aparājita. His parents were queen Śivā, and king Samudravijaya, the chieftain of the city of Sauripur in Gujarat. His mother saw the same fourteen dreams that came to all the

mothers of Jinas. He was given the name Ariṣṭanemi because his mother had seen a Nemi made of *riṣṭa* Jewels at the time of his conception.

Ariṣṭanemi is described as the cousin of Kṛṣṇa. He was having tremendous strength and was only one to bend Kṛṣṇa's bow and blow his conch. Ariṣṭanemi was challenged by Kṛṣṇa to a test of physical strength in which Kṛṣṇa could not get success. To weaken his strength Kṛṣṇa and his wife urged Ariṣṭanemi to marry but Ariṣṭanemi was disinclined to worldly things and in place devoted himself to the pursuits of spiritual perfection. But on Kṛṣṇa's persuasion his marriage was fixed with Rājamatī, the daughter of king Ugrasena. While on his way with the marriage procession Ariṣṭanemi hearing the cries of animals, to be slain for the wedding banquet was filled with revulsion for the world and decided to abandon the world and became a monk (Pl. 258).

Ariṣṭanemi relinquishing all his possessions stepped into the renunciation palanquin and came to the park called Revataka. Similar to other Jinas, under an *aśoka* tree he shed his finery and ornaments, and plucking his hair in five handfuls, became a mendicant. At the end of fifty-four days of practising austerities he attained omniscience. After passing thousand years on earth he passed away on the summit of Mt. Girnar in Gujarat.

Life of Ṛṣabhanātha

The life of the first Jina Ṛṣabhanātha like the lives of other Jinas was marked by five auspicious events. After three *sāgaropamas*, Ṛṣabhanātha descended on earth from a celestial sphere called *Sarvārthasiddha*. His mother was Marudevī and father was Nābhi of Ikṣavāku land. When he was conceived, his mother saw fourteen lucky dreams. Among the fourteen dreams, in place of second, the bull appeared first and for this reason the child was named Ṛṣabhanātha. He was born in *Caitra* (March).

Ṛṣabhanātha ruled as a king for millions of years and during this period he taught his subjects seventy two arts, which included mathematics, writing, bird-

calls etc.

After dividing his kingdom among his hundred sons, at the time of his renunciation Ṛṣabhanātha arrived at the park known as Siddhārthavana. Under an *aśoka* tree he shed his cloths and ornaments and plucked out his hair like other Jinas in four handfuls instead of five and became a monk. He practised austerities for years and attained omniscience. He attained liberation under a banyan tree, on Mt. Aṣṭāpada.

Sthavirāvalī

The second part of the *Kalpasūtra*-Sthavirāvalī gives the genealogy of important teachers of the Jaina faith. It starts with Gaṇadharas, the eleven disciples of Māhāvira who were versed in twelve *aṅgas*, fourteen *pūrva* treatises and the doctrine of the *ganins* and closes with a passage venerating many teachers.

Sādhu-Samācāri

The third and the last part of the *Kalpasūtra* states the rules of conduct for ordained during the four months of the rain-rest. It includes issues of food, shelter, deportment and travel etc.

The popularity of the custom to recite the *Kalpasūtra* to large congregations necessitated the ready availability of copies of *Kalpasūtra*. As a result a great number of *Kalpasūtra* manuscripts were prepared between the 12th and 20th centuries and kept in *Jñāna-bhaṇḍāras*) of Iḍar (Gujarat), Pāṭana (North Gujarat), Dayāvimālajī Śāstra Saṁgraha, Devasano Pado, Ahmedabad, Limbdi (Saurashtra), Chhenai, Surat, Kaccha and several other places. The *Kalpasūtra* was the most frequently and profusely illustrated text of the Śvetāmbara Jinas. The *Kalpasūtra* with a few miniatures is the earliest extant example of the first illustrated version of the holy book. It depicts a Jina, a preaching scene, the birth of a Jina, a perfected being (Siddha) and the symbol of omniscience. Some manuscripts were embellished specially with the lives of Tīrthaṅkaras, and adorned with border decoration (Pl. 246). The life scenes of Tīrthaṅkaras include Brāhmaṇī Devānandā and Trisālā's fourteen lucky dreams (Pl. 249), the interpreters of the

dreams (Pl. 253), Harinaigameṣī taking the embryo to queen Triśalā (Pl. 251), Śakra's command to Harinaigameṣī (Pl. 250), birth of Tīrthaṅkaras, Pārśva's and Ariṣṭanemi's descent from heaven, Pārśvanātha and Ariṣṭanemi in the initiation palanquin, Mahāvīra renouncing his possessions, Mahāvīra and Pārśvanātha plucking out their hairs (Pl. 255), Mahāvīra preaching (Pl. 259), Mahāvīra in the Puṣpottara heaven, Samavasaraṇa (Pls. 91-93), Jaina monk preaching, and fight between Bharata and Bāhubalī etc.

The scene pertaining to the birth of Mahāvīra represents Śakra paying homage to Mahāvīra's embryo, Harinaigameṣī bringing the embryo to the queen Triśalā (Pl. 251), the appearance of gods at the time of birth of Mahāvīra and Triśalā lying on her bed holding Mahāvīra. Sometimes Dikkumārīs are shown waving *cāmara* (flywhisk) as well as attendants with *cāmara* and pitcher, Indra, with divine figures, offering prayer to Mahāvīra after his birth, and king Siddhārtha celebrating the birth of Mahāvīra. In the scene the male trumpeter, drummer, singer and female dancer are enjoying the festival. Similarly, the birth of other Jinas are represented in the paintings.

The paintings also show the narration of the dreams by Triśalā to her husband king Siddhārtha (Pl. 252). In the paintings the fourteen dreams appear above the figure of Devānandā in two panels (Pl. 249). Sometimes Rṣabhadeva is also present with Devānandā. A few paintings represent the figures of interpreters of the dreams also (Pl. 253).

In the renunciation scene Mahāvīra is presented giving away his possessions to leave the world and adopt the religious life. He is giving all his belongings to poor men. The scene also shows Mahāvīra in initiation palanquin, Mahāvīra plucks out his hair and Śakra catches it.

The scene representing Mahāvīra's austerities shows Mahāvīra in meditation while Saṅgamaka made attacks on him. The scene also illustrates the previous births of Candrakauśika. In the scene the serpent is attacking

Mahāvīra. The same scene represents Kamaṭha's performance of the five fire penances. The Pārśva's austerities represent Pārśvanātha seated in *padmāsana*, while Dharaṇendra and Padmāvatī are present on left and right of Pārśva.

Some of the *Kalpasūtra* manuscripts show the fight between Bharata and Bāhubalī (Pl. 245). The whole episode is represented in panels showing *drṣṭi-yuddha*, *vāk-yuddha* (harsh words), *muṣṭi-yuddha* (fighting with fists and staves) and duel with fists. Bāhubalī is standing in *kāyotsarga* in between two trees. The hardship of penance is indicated by the insects creeping over his body and birds perched on his shoulders. Bāhubalī's sisters Brāhmī and Sundarī are also present in the scene.

The scene pertaining to Kośā's dance represents Kośā and her sister Upkośā dancing near Muni Sthūlabhadra to awake his passions during rainy season. Kośā fails in her intention and became *śrāvikā* adopting the Jaina faith. Kośā and her sister are shown standing in posture of reverence.

Besides these the *Kalpasūtra* paper manuscripts represent a few other important scenes, the various dancing girls in panels in different dancing poses with drummers and trumpeters, flute players and some other figures in the margins (Pl. 246). In one such example thirty-four dancing figures are shown dancing in different poses.

The border decoration of *Kalpasūtra* manuscripts includes geese hangs among the lotus flowers and leaves, rosettes, row of fish, deer, elephant and antelope, panels decorated with the figures of lions, doves, peacocks, horses, birds holding twigs or jewels in their beaks etc.

Most of the illustrations of the *Kalpasūtra* manuscripts corresponded to verses in the text while a few of them did not find mention in the text. Such illustrations generally occurred in the sections referring to the lives of the Jinas Pārśvanātha, Neminātha and Rṣabhanātha and other legends familiar to the laity. Certain manuscripts were written with gold and silver

inks. The later manuscripts painted after A.D. 1450 were as a rule more profusely and elaborately illustrated.

The colours used for the paintings and borders are simple such as red, green, white, black, carmine, yellow and indigo-blue. Generally, the Jinas are painted in green colour.

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CHAPTER XVII

KĀLAKĀCĀRYAKATHĀ

Kālakācāryakathā is a Śvetāmbara legend of monk Kālaka or pontiff, a great Jaina teacher who sought the help of the Śāhis who ruled across Sind (in north-west frontier) to punish the wicked ruler of Ujjain. According to the events narrated in the *Kālakācāryakathā*, under monk Kālaka's authority the date of the *pariyūṣaṇa* festival was preponed for a day. Thus the *Kālakācāryakathā* is closely associated with the *pariyūṣaṇa* festival and with the *Kalpasūtra* text which is virtually read during the period. The *Kālakācāryakathā* is generally treated as an integral part of *Kalpasūtra*. It is considered to be the ninth lecture of the *Kalpasūtra*.

The *Kālakācāryakathā* is a non-canonical Jaina text. There are numerous versions of the legend in Sanskrit, Prakrit, Apabhraṃśa, old Gujarati and old Marwari. The legend runs in four stages. The first stage describes Kālaka's initiation under monk Guṇākara, the fall of the wicked king Gardabhilla of Ujjainī and the arrival of Śāhī chieftains. The second stage comes with the events at the court of king Balamitra and prince Bhānumitra and the preponement of the end of the date of *pariyūṣaṇa* festival. The third part portrays monk Kālaka reproving his arrogant spiritual grandson, Sagaracandra, and the fourth expounds the *Nigoda* doctrine to Śakra, the king of the gods.

The transcriptions of *Kālakācāryakathā* are available from A.D. 1250 onwards; however, the story was conceived earlier. The tale of *Kālakācāryakathā* has miscellaneous anecdotes pertaining to Kālaka, who were three distinct personages known by the same name Kālaka. Over centuries of narration, some of these different Kālakas appear to have merged into one mythical figure.

The first of the three distinct personages was the disciple and successor of monk Guṇasundara, possibly the monk Guṇākara of Kālaka cycle. The scholars

believe that this Kālaka was the expounder of the *Nigoda* doctrine to Śakra. Some of the scholars are of the opinion that the second Kālaka was the brother of nun Sarasvatī, who with the help of Śāhī king vanquished the wicked king Gardabhilla. The third Kālaka was the person responsible for the change in the date of *Pariyūṣaṇa* festival. In this way these three Kālakas may be associated with the three different episodes of the legend.

During the 13th century, *Kalpasūtra* and the *Kālakācāryakathā* were transcribed as a hyphenated text. From A.D. 1250-1555 a large number of *Kalpasūtra* and *Kālakācāryakathā* were embellished with illustrations and preserved in *Jñāna-bhaṇḍāras* of the Śvetāmbara Jains. According to the text Kālaka was the son of king Vajrasirṃha and queen Surasundarī in the land of Bhāratavarṣa. Once prince Kālaka riding his horse reached at the place where monk Guṇākara was preaching Jaina philosophy. The prince joined the audience and was inspired by a deep longing for spiritual peace by the monks sermon. On his return to the palace, prince Kālaka expressed his desire to his parents to be initiated into the Jaina monastic order (Pl. 260). With the permission of his parents monk Kālaka acquired spiritual perfection and in course of time succeeded his master monk Guṇākara, the head of the group of monks.

Some of the episodes illustrated from the palm-leaf and paper manuscripts of *Kālakācāryakathā* are as follows-Guṇākarasūri preaches *śrāvakas*, *śrāvikās* and *sādhvīs*, Āryakālaka preaches to the king Śātavāhana (Pl. 261) and defeat of the king Gardabhilla by the Śakas. This particular painting shows Āryakālaka blaming Gardabhilla for his evil doings. A Śaka soldier is standing for the instruction from Āryakālaka, while Āryakālaka is preaching the Jaina sādhus. The painting showing the preaching of Kālakasūri to the Jaina *saṃgha* shows the seated figure of Kālakācārya on the throne

with flowers in both the hands. Behind the Ācārya stands pupil with palm-leaf manuscripts in both the hands. One of the paintings represents Āryakālaka preaching his disciple who is seated with hands in reverence. Other illustrations represent preaching of Śrī Guṇakarasūri to Kālaka, Samavasaraṇa, in the centre of which the Jina is seated in *padmāsana*, king Vajrasimha and queen Surasundarī in conversation, Āryakālaka and king Vikrama conversing with each-other, Śaka soldier being also present in the scene, Āryakālaka and Śāhī, subjugation of king Gardabhilla, Śaka court (Pl. 261) and Śaka soldiers, Āryakālaka and Śakrendra in disguise as Brāhmaṇa, Ācārya Jinabhadrasūri preaching his pupil, holding palm-leaf manuscripts, and śrāvakas, śrāvikās and sādhvīs, abduction of nun Sarasvatī, Guṇakarasūri preaching Kālakakumāra with hands in reverence, Āryakālaka converting mud bricks to gold and the Śaka soldiers on the horse and elephant backs, she-ass magic before king Gardabhilla, Āryakālaka recovering the ball of Śaka princess from the well, the defeat of she-ass magic and siege of Ujjain and so on and so forth.

The colours used for the illustrations are generally red, yellow or golden, blue and black. The figures of Ācāryas are generally painted in golden colour with white coloured robes, while the Śāhī kings are in blue dresses. The apparels of the śrāvakas, śrāvikās and sādhvīs represent beautiful designs. Some of the Ācārya figures are also ornamented with beautiful designs.

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CHAPTER XVIII

UTTARĀDHYAYANASŪTRA

The *Uttarādhyayanasūtra* is a part of the Śvetāmbara Jaina canon. It is considered to have been preached by Mahāvīra. It consists of 36 chapters and it is to instruct the monks about their principal duties, to commend an ascetic life by precepts and examples, to warn him against the dangers in his spiritual career, and to give him some theoretical informations. The 36 chapters of the manuscript include the disciplines of monks, hardships, the four requisites, the past cannot be reassembled, death against one's will, the false ascetic, the parable of ram, Kapila, Nami's entry into monkhood, the leaf of the tree, the very learned Harikeṣa, Citra and Sambhūta, Iṣukara, the true monk, the condition of perfect chastity, the bad monk. Sanjaya, Mṛgaputra, the great duty of Jaina monks, the story of Samudrapala, the story of Rathanemi. Keśī and Gautam, *Pravacanamātās* the true sacrifice, correct behaviour, the balky bullocks, the road to salvation, exertion in righteousness, the road of penance, rules of conduct, the causes of carelessness, the nature of *karma*, the *leśyās*, the houseless monk, living creatures and things without life.

There are several copies of *Uttarādhyayanasūtra*, belonging to 15th-16th century A.D., in different collections like Dayā Vimalji Jñāna Bhaṇḍāra, Ahmedabad, Hamsa Vijaya Jñāna Mandira, Baroda, Jainānand Pustakālaya, Śrī Mukti Kamala Jaina, Mohana Jñāna Mandira, Baroda etc. These manuscripts belong to 15th and 16th century A.D. As is the case with illustrations of the *Kalpasūtra* and the *Kālakācāryakathā*, the scenes illustrated in the *Uttarādhyayanasūtra* are clinch, being repeated with only minor variations in the different manuscripts. Like other works the illustrations of the present manuscript are not always explicitly indicated in the text, but rather it is to be found in commentaries. Some of the *Uttarādhyayanasūtra*

manuscripts are elaborately ornamented with marginal decorations, sometimes showing Kinnaras (heavenly musicians) with musical instruments alongwith paintings. The text is written in gold ink on a red background.

In the first chapter 'The Discipline of Monks', the manuscript discusses that the monks should be subordinate, meek, open to correction when deserved, anticipate a superior's wishes, keep silent until addressed, be truthful, practise asceticism so on and so forth. Many specific rules of conduct are cited dealing with begging, eating, studying and other duties. A monk who observes all faithfully is being honoured by gods, Gandharvas and men.

The illustrations for the chapter seem to be introductory to the whole work which show Jina Mahāvīra seated (Pl. 262) or preaching in Samavasaraṇa. The significance of the Samavasaraṇa scenes in the paintings seems to be that the *Uttarādhyayanasūtra* itself, is considered to have been preached by Mahāvīra. It may be assumed that the subject of the first chapter is the discourse of Mahāvīra where he is seated on throne, crowned and bejewelled with a royal parasol over his head. The attendant with fly-whisk and musical instrument flanks him. Above him are elephants with upraised trunks (Pl. 262).

The second chapter is devoted to 'Hardships' like hunger, thirst, cold, heat, insect bites, discontent, women, the discomforts of wandering, the discomforts of resting places, bad lodging, abuse, refusal of alms etc. which a monk must endure. The illustrations pertaining to this chapter show a monk (perhaps Mahāvīra) meditating and standing in *kāyotsarga*. The birds and animals like dogs, deer, bull, lions, attack him but fail to shake his concentration. Probably, the painting represents various hardships experienced by Mahāvīra. Mahāvīra wears crown and other ornaments which should not be

represented with him while he is a monk (Pl. 263). He is accompanied with two human figures in attacking postures, probably to animals.

The first verse of the third chapter 'The Four Requisites' says that a living being must obtain the four things to lead to salvation. These four things are birth as a human being, an opportunity to hear the law preached, capacity to believe in it, and strenuous application in self control. However, the commentaries contain stories explaining how difficult it is to obtain human birth and to make best possible use of such birth. These stories are illustrated in the chapter. One such story deals with Brahmadatta who was a *cakravartin* and his ascetic friend who came to Brahmadatta's capital and asked him the privilege of begging at every house, with the assurance of receiving food and two *dināras* at each. The king was disappointed at the ascetic's request but, nevertheless, agreed to it. Through the story the case of the greedy ascetic is illustrated. In the illustrations generally the ascetic is represented in front of king who is seated on the throne (Pl. 264).

Similarly, in the present chapter the commentaries tell the stories of the schisms of the Jaina's faith. In one such story the death of monk Āśāḍha is described, who was born as a god. It also describes the means to distinguish a genuine monk and a god in a monk's appearance in the court of king Balabhadra. The illustration pertaining to the story shows monk Āśāḍha seated and addressing his disciples in the upper register, while the lower register shows king Balabhadra seated with the monks (Pl. 265).

Another scenes and related to the pontiff Āryarakṣita and his three rival claimants to the succession. When pontiff Āryarakṣita was about to die, he called the claimants and told a parable of three pots filled respectively with gram, oil and butter. All three were broken on the ground and all the grain fell out as well as the oil except few drops but much of the butter remained. All three claimants were compared with these

three and the preference was given to one named Goṣthāmāhila who became the founder of the sixth schism. The illustrations pertaining to the story show Āryarakṣita addressing his three disciples (Pl. 266).

The fourth chapter 'The Past cannot be Reassembled' teaches that a step once taken can never be retraced, a fault once committed must be followed by its effect, therefore a monk must ever practise the law diligently. The illustrations related to the chapter state the story of the wrestler Aṭṭana referred to in the commentary. Aṭṭana was invincible in his youth but later on conquered by a fisherman. The fisherman and a farmer fought for two days without any decision and the fisherman smashed the head of the farmer. Aṭṭana in his old age was mistreated by his relatives. With this treatment he left for Kauśāmbī and established himself there. His family hearing of his renewed life came to share his wealth. Considering the weaknesses of old age Aṭṭana decided to enter in religious life. The illustrations pertaining to the story show Aṭṭana sitting and watching duel of the fisherman and the farmer fighting with weapons (Pl. 267). However, two men were fighting with sword. The duel of two men is identified with the story of Agaḍadatta (or Agaladatta) referred to in one of the commentaries, who caught the thief, as he was terrorizing the city, and killed him cleverly. The illustration shows Agaḍadatta fighting with the thief.

Another story explains that those men who collect wealth by evil deeds and through adherence to false principles will be caught by their own snares, bound by their own hatred, and will go to hell. The theme is explained through a story of the robber who concealed his plunder in a deep well. The robber used to marry the girls and when they conceived, he used to kill them and throw their bodies down the well. But once he allowed a beautiful and dear wife to live, who bore him a son. After few years the robber's mind changed and he killed them both, the mother and the child, and threw them down the well. The child's cry was heard by the

folk who informed the king. The king discovered the truth on investigation and the robber was slain. The illustration pertaining to the story represents mother and child in a cave on the hill while the robber is sitting outside.

In the fifth chapter of *Uttarādhyayanasūtra* 'Death Against One's will'- Mahāvīra preaches that people should follow the pious law and should avoid the worldly life that ends in life and death cycle. The illustrations show the death bed scenes of a layman and a monk.

The sixth chapter 'The False Ascetic' concerns with a tale of a villager who worked hard but got no reward. One night he saw a man in a temple with wish fulfilling a beautiful jar. The villager gained favour of the person with his services and asked for the pot from the person as a boon. Getting wish- fulfilling jar he enjoyed with his friends, but one day keeping the pot on his shoulder the intoxicated villager danced, as a result the pot fell and broke, and he returned again to his life of poverty. The present story says that the ignorance of truth is the subject to pains. The illustrations show the villager having received the pot in front of the seated figure of the magician (Pl. 268). The lower part of the painting shows the wish-fulfilling jar festooned with garland and scarf, while foliage comes out of its mouth, and the eyes of an anthropomorphic face gaze out from beside the neck. The full jar is one of the *māṅgalika-cinhas* (auspicious symbol) among Jains.

The seventh chapter 'The Parable of the Ram' tells the story of a ram who enjoyed good treatment for the sake of a guest. When a guest arrives ram's head is cut off and it is eaten. The commentary has a story of a calf who complained to his mother that he was fed only the dry grass while the ram, which was of no use to any one, got all sorts of delicacies. His mother asked him to be content and when the calf saw the ram slaughtered, he became satisfied with his own diet. The *Uttarādhyayana* manuscripts show the picture of the ram's death, its throat being cut by a

man with a long sword, while a cow and calf stand watching the scene.

The lower scene in the above painting shows a king who lost his life through eating mango, which was strictly forbidden for him. The king was very fond of mangoes but getting the warning by the physician he ordered to uproot every mango tree in his kingdom. One day, the king was riding with his minister and he stopped under a mango tree which was full of fruits. The king could not restrain himself and tasted the mangoes, as a result he died.

The illustrations show the king with mangoes in hand to eat and the minister is kneeling in front of him warning the king not to do so (Pl. 269).

The eighth chapter 'Kapila' relates to the story of sage Kapila who was sent, in his boyhood, for education by her poor mother to one of his father's friends Indradatta. There he fell in love with a servant girl. To fulfil the desire of his lover he goes for money to a rich merchant and was arrested by his people and brought to king Prasenajita, the king of Kauśāmbī, as a thief. Knowing that Kapila was no thief the king offered him a boon. Kapila fulfils his desire with this but recognising that desires are limitless he renounced all the things and became a monk. He preached the king and set out on austerities. Once in the forest, near Rajgrih he was caught by the robbers and asked to dance. During dance Kapila sang verses of the present chapter and a number of robbers ultimately became his followers.

The illustrations from the story present Kapila is being brought before the king; he is putting on the garments of monk, dancing before robbers and plucking out his hair to renounce the world.

The ninth chapter 'Nami's Entry into Monkhood' discusses the illness of Nami as a king of Mithilā and his retirement from the world remembering the former birth as well as the arrival of Śakra in disguise as an elderly Brāhmaṇa and his long conversation with Nami who ultimately became a monk.

In the illustrations sometimes Nami is shown fevered on his bed, sometimes in conversation with Śakra as a king and sometimes as a monk (Pl. 270).

In the tenth chapter 'The Leaf of the Tree', Mahāvīra's sermon to Gautam, his eldest disciple, is discussed through various episodes.

The painting shows Mahāvīra enthroned as a Siddha preaching a monk, probably Gautam, or other disciples (Pl. 271).

The eleventh chapter 'The very Learned' deals with the duties of a monk and the excellence of him who has mastered them all. The chapter discusses the characteristic features of a learned monk comparing the animal world and nature etc. The illustrations show Mahāvīra preaching the monk or monks, objects of comparison from animal world and nature etc.

The twelfth chapter 'Harikeśa' is the story of Harikeśa which is discussed partly in the *Uttarādhyānasūtra*. However, the details are supplied by the commentaries. The story tells that Harikeśa in his previous birth, was born in good family and had great pride. He was reborn, with the name Bāla, in a *cāṇḍāla* (untouchable) family as an ugly boy. The other *cāṇḍāla* boys refused their friendship with Harikeśa. One day when the boys were playing, a poisonous snake came there and was killed by them, while a harmless snake was spared. This incident made Harikeśa feel that good and evil fortune come to living beings according to their virtues and faults. As a result he took initiation as a Jaina monk and engaged in austerities. The story runs that there was a sacrifice conducted by the king where many Brāhmaṇas were present but they refused to welcome Harikeśa. Knowing his power and spirituality from the *Yakṣa*, the Brāhmaṇas realised their mistake and honoured the monk and offered him food. Harikeśa preached a sermon on true Brāhmaṇahood and sacrifice.

The paintings illustrate a number of scenes from Harikeśa's story beginning with his conversion like snake rearing its head and a boy raising his arm to strike, harmless snake spared by the boys, Harikeśa in *kāyotsarga*

posture, Harikeśa preaching the disciples, Harikeśa standing in meditation so on and so forth (Pl. 272).

The thirteenth chapter 'Citra and Sambhūta' is a conversation between king Brahmadatta and a Jaina monk. Citra and Sambhūta were the herd boys who were converted by a monk to asceticism. They were associated through many existences — sometimes slave boys, twin fawns, twin swans, twin *cāṇḍāla* boys, named Citra and Sambhūta, in Banaras. These boys are taught the traditional art by a minister whose life was saved by their father. These boys used to delight the city people by their singing and dancing but were not allowed by the Brāhmaṇas to enter in the city. They themselves entered the city but were driven out by the people. The boys were determined to die but at the same moment they met a Jaina monk, who led them to religion. In due time they obtained supernatural powers. Sambhūta entered the city and used his powers. Sambhūta was born as a king Brahmadatta and Citra as a monk in one of their rebirths. Citra preached Brahmadatta but of no avail, Brahmadatta tempted him to enjoy the delights of life. Brahmadatta accumulated so much bad *karma* that he was born in the hell.

The painting shows Citra preaching to Brahmadatta while Brahmadatta endeavours to seduce Citra to the pleasures, or Citra and Brahmadatta are conversing in the upper register while a female dancer and male musicians are shown in the lower register. The painting also illustrates Citra and Brahmadatta's various existences (Pl. 273).

The fourteenth chapter 'Iṣukāra' deals with the six souls, who had been herd boys and were reborn as king Iṣukara, his wife Kamalāvatī, their two sons, and the royal nobleman Bhṛgu and his wife Yaśā. They all entered the ascetic life and reached omniscience and were released from rebirth. The paintings show all these six persons.

Chapter fifteenth 'The True Monk' describes the characteristic of a true monk. In the painting, Mahāvīra is shown preaching the monks (Pl. 274) or monk absorbed

in meditation sometimes struck by a layman and sometimes honoured by layman or receiving alms from a layman (Pl. 274).

Chapter sixteenth 'The Conditions of Perfect Chastity' is represented as being preached by the chief disciple of Mahāvīra, Sudharman, who stated that he heard it from Mahāvīra. The preaching includes ten conditions of perfect chastity for a monk.

The illustrations of this chapter show Mahāvīra in Puṣpottara heaven before descent to earth and Sudharman preaching the sermon (Pl. 275).

In the seventeenth chapter 'The Bad Monk' the subject is breaches of the monk's disciplines. The paintings show monks in different activities like giving instruction, in the attitude of preaching, engaged in argument, etc. (Pl. 276).

The chapter eighteenth 'Sanjaya' is a story of king Sanjaya who killed a monk in place of a deer during hunting. Being aware of his fault he begged forgiveness and the monk preached him the sermons of non-cruelty, as a result the king was converted. Sanjaya preached the sermon to *kṣatriya*.

The paintings show meditating monk, preaching monk, figures of deer and the king with bow (Pl. 277).

The nineteenth chapter 'Mṛgaputra' is the subject of this chapter who was enjoying the worldly life. One day, looking a Jaina monk he recalled that in one of his previous births he was a monk and with the consent of his parents he entered the order of monk.

The paintings show Mṛgaputra seated at a balcony looking at the monk, the seated king and queen. Mṛgaputra under a tree pulling out his hair as a Jaina monk, Mṛgaputra's sufferings in previous existences etc.

Chapter twentieth 'The Great Duty of Jaina Monks' illustrated the story of king Śreṇika of Magadha and a monk. The monk told his own story as to how he suffered with fever and pain and nobody could help him. Thinking the endless round of existences and its

pain he decided to become a monk. Through the story monk told that no one was the protector of any one including king. The king Śreṇika acknowledges the truth and with wives, servants and relatives are converted to the Jaina faith.

The paintings attached to this chapter show the preaching monk under a canopy and the king is in front with joined hands, sometimes kneeling before him.

Chapter twenty-one 'The Story of Samudrapāla' illustrates the story of Samudrapāla who was the son of a merchant Pālita, a pious Jaina layman. Samudrapāla was born on the ocean when his parents were sailing for their home Champā. Samudrapāla grew up in Champā. One day looking a dead body and realising it a bad event of evil actions he left the world to be a monk. The chapter also discusses the duties of a Jaina monk.

The paintings show the birth of Samudrapāla on the ocean, king seated on throne giving judgement and a person for punishment with tied hands standing in front. The illustrations also show a monk standing before a layman, who is pulling out his hair. It is evidently Samudrapāla who is renouncing the world and taking initiation in the traditional manner of Jainas.

Chapter twenty-two 'The Story of Rathanemi' deals with the story of Ariṣṭanemi (Neminātha), the twenty-second Jina and his elder brother Rathanemi. Ariṣṭanemi during his marriage procession, to marry Rājimatī, saw a number of animals to be slaughtered for wedding feast. He was filled with pity towards the animals and at once decided to become a Jaina monk. He went to mount Raivataka to practise austerities. Rājimatī also became a nun and set out for Raivataka. On her way due to heavy rain, she took shelter in a cave. Ariṣṭanemi's elder brother Rathanemi asked her to accept him as her lover. Rājimatī converted him to monkhood through her sermon and both of them obtained enlightenment.

The illustrations present pictures such as Ariṣṭanemi in the chariot in procession, animals to be slaughtered,

Rājimatī plucking out her hairs under a tree (Pl. 278), Rājimatī seated in marriage pavilion, Ariṣṭanemi on the chariot with Kṛṣṇa as the charioteer, Ariṣṭanemi in meditation, Rājimatī with female figures, preaching monk, plucking out hair by a monk etc.

Chapter twenty-third 'Keśi and Gautama' tells about the union between the followers of Pārśva, the twenty-third Jina and Mahāvīra's order. The story narrates the discussion of Keśi, the follower of Pārśva and Gautama, the disciple of Mahāvīra, to prove the superior law either preached by Pārśva or Mahāvīra in presence of sorts of beings including gods. The discussion resulted in their union.

The paintings show two monks engaged in discussion either alone or in presence of several figures (Pl. 279).

The subject of the twenty regulations for fourth chapter deals with the Pravacanamātās, i.e. monks concerning walking, speaking, receiving alms, getting and receiving paraphernalia, and the manner of disposing of refuse and the award that must be kept over mind, speech and body.

Paintings show two monks seated in discussion, monk keeping watch over his mind, monk has hand raised with manuscript, monk exercising proper watch while speaking, monk brushing the floor to remove small creatures from his path etc.

The chapter twenty-five titled 'The True Sacrifice' includes the story of Jayaghoṣa, a Jaina monk, who came for alms in Banaras in the sacrifice performed by Vijayaghoṣa, a learned Brāhmaṇa. He was refused by Vijayaghoṣa on the ground that only those deserve alms who were versed in Vedas, observed chastity at the time of Vedic sacrifice and so on and so forth. Jayaghoṣa told that Vijayaghoṣa did not know true sacrifice and told him that real Brāhmaṇahood lay in living the good life of detachment from the world of desires and in practising the Jaina law. Ultimately Vijayaghoṣa was converted.

The illustrations show two Brāhmaṇas with the

sacrificial fire between them, possibly Vijayaghoṣa and his assistant, and Jayaghoṣa is seen as addressing Vijayaghoṣa, Vijayaghoṣa giving alms etc.

The chapter twenty six 'Correct Behaviour' outlines the proper behaviour (*samācārī*) of a monk in various circumstances like confessing his sins, serving with respect, when and how to beg food etc.

Paintings show monk (Mahāvīra) giving instruction, monks in different activities like going for alms, receiving alms etc. (Pl. 280).

The chapter twenty-seven 'The Balking Bullocks' illustrates the learned monk Garga's saying who compares a bad disciple with a balky bullock. The monk says one who yokes balky bullocks in the cart, is worn out with beating them and gets no peace of mind. The bad disciples break the law through their lack of mental discipline.

The illustrations show preaching monk, two-wheeled cart with a pair of bullocks, cart with rider with a whip, men trying to control the unmanageable bullock (Pl. 281), monk trying to persuade disciples and disciples are walking away without listening etc.

The chapter twenty-eight 'The Road to Salvation' (*mokṣa*) deals with the way of *mokṣa* taught by the Jinas, depends on four causes (right knowledge, doctrine, conduct and austerity), and has right knowledge and doctrine as its characteristics. However, the illustrations in the manuscript show five Siddhas (perfected beings) and monks engaged in conversation etc.

Twenty-ninth chapter 'Exertion in Righteousness' enumerates 73 topics of Jaina teaching and practice, and the benefits they produce. The illustrations present monk preaching the monks, happy death of a monk, monk preaching the lay women (Pl. 282). However, some of the illustrations are misplaced in the manuscript with other chapters.

The thirtieth chapter 'The Road of Penance' states that bad *karma* is destroyed by austerities. Austerities are external and internal, and the text gives the six divisions of the two. In the text the *karma* is compared

with a waterlake. However, the illustrations show the monk preaching and at the lower register is water lake showing lotus flowers and *hamsas* swimming around it.

Chapter thirty-one 'Rules of Conduct' lists rules for monks. The illustrations representing the subject show monks seated and eating food from the bowls, monks receiving alms, a monk preaching another monk, monk in meditation or practising self control etc.

The chapter thirty-two 'The Causes of Carelessness' deals with Mahāvīra preaching on the fault of carelessness (*pramāda*), which leads monks to pious observances. The paintings show monks preaching, sleeping, attacking to each-other etc. Possibly, these are meant to illustrate the carelessness (*pramāda*). The paintings also show a lake, animals and birds.

The thirty-third chapter 'The Nature of Karma' explains the eight divisions of *karma*:

Jñānavaraṇīya— acts leading to obstruction of right knowledge,

Darśanāvaraṇīya— acts leading to obstruction of right faith,

Vedanīya— acts leading to experience of pain or pleasure,

Mohanīya— acts leading to delusion,

Āyuska— acts determining the length of life,

Nāma— determining name or individuality,

Gotra— acts determining the family of *gotra*,

Antarāya— acts preventing entry upon path of salvation with their sub-divisions. The illustrations show Jina preaching the monks or delivering the sermon that constitutes the discussion of *karma*.

The chapter thirty-four 'The *Leśyās*' deals with

six *leśyās*. These are external appearances cast upon the soul by the individual *karma*. The soul is not itself affected, but the *leśyās* are like a shadow or a reflection. They have names, colours, tastes, smells etc. and could be distinguished by colour, and are named black, blue, grey, red, yellow and white. The first three of these are bad and the remaining three are good. The chapter characterises the various qualities of *leśyās*. The paintings show these *leśyās* through figures in different colours.

The chapter thirty-five 'The Houseless Monk' contains remarks on the necessity for complete freedom from desire to obtain absolute knowledge. In the painting Mahāvīra is shown preaching the monks, or monks engaged in conversation.

In the chapter thirty-six 'Living Creatures and Things Without Life' Mahāvīra deals with living beings and those without life, classifying them for the edification of the Jaina community.

The illustrations show Mahāvīra preaching to a monk, kinds of beings namely hell denizens, animals and gods, human being and animal kingdom.

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CHAPTER XIX

YAŚODHARA-CARITA

In Jaina religious tradition there are innumerable legends and tales known as *dharma-kathās*. These legends and tales, compiled by monks and poets to elucidate sacred beliefs and religious injunctions, belong to the non-canonical strata of Jaina teachings. These *dharma-kathās*, composed in plain prose, simple verse or a combination of both served to instruct and edify the common man and reinforce Jaina moral values.

Among such *dharma-kathās*, the story of king Yaśodhara has gained great popularity with both the Jaina sects. It has great emphasis on *ahimsā* in terms of action and thought both. A number of Jaina writers from Śvetāmbara and Digambara sects, like Haribhadra Sūri (8th cent. A.D.), Vādirāja (10th cent. A.D.), Puṣpadanta (10th cent. A.D.), Raidhu (15th cent. A.D.) etc. paid attention on the theme of *Yaśodhara-carita*. The story has been re-created in several languages such as Sanskrit, Prakrit, Apabhramsa, Hindi, Gujarati and others. The earliest one is that of Haribhadra Sūri, appearing under the title *Samarāicca-kahā*. In the *Yaśastilaka* Somadeva Sūri also refers to this story. In Sanskrit the story is known under the title *Yaśodhara-carita* while in Apabhramsa it is known as *Jasahara-cariyu*. However, the various textual reproductions differ from one another in detail as well as in length.

The narration of *Yaśodhara-carita* contains story within a story, commonly prevalent device in Indian literature. The present *dharma-kathā* contains religious instructions throughout the plot. The story traces the experiences of the central figure as he whirls indefinitely through the cycle of rebirth, moving from one existence to the next. The poet Puṣpadanta describes king Yaśodhara first rebirth as peacock, then as a snake and next as a fish. The fish is caught and brought to the palace of king Yaśomatī, who happens to be Yaśodhara's son from a previous birth. Yaśomatī orders the fish to

be taken to the royal kitchen and served in a feast to the Brāhmaṇas at the *śrāddha* ceremony of his father, Yaśodhara. Later, Yaśodhara is reborn as Abhayaruci, son of Yaśomatī, and eventually becomes his own grandson.

The story of Yaśodhara is common to both traditions, Śvetāmbara and Digambara; however, the illustrated manuscripts of the legend occur only among the Digambara Jains. The most favoured theme, chosen by the Digambara Jains, for illustration was the particular sermon on *ahimsā* (non-violence) which predominated all other themes. Most of these illustrated texts of *Yaśodhara-carita* were produced in Rajasthan and Gujarat.

The story runs like this. In the land of Bhāratavarṣa there lived a king named Haridatta who ruled over the region of Yaudeha. The capital of his kingdom was the city of Rajapura. One day a *kāpālīka* priest Bhairavanand arrived in this city and wandered about seeking alms and gathering followers. The priest claimed to possess superhuman powers such as seeing events in the past, present and future, checking the movements of the stars as well as knowing the secret of perpetual youth.

The news of Bhairavanand prowess reached the king Haridatta. He sent the message to the priest requesting him to grace the palace with his presence. Bhairvanand accepted the invitation and was received by the king with due respect (Pl. 283). The king requested the priest to confer upon him the power to move in the sky. The priest asked the king to propitiate goddess Caṇḍamārī with sacrificial offerings of a male and female of every living species. The king ordered to make necessary arrangements for the performance of such a sacrifice. On the day of ritual among the living beings, assembled in goddess Caṇḍamārī's temple, the *kāpālīka* found absent of a human pair. The king

forthwith asked his men to search a human pair.

At the same time, the Jaina monk Sudatta arrived in the city of Rajapura with his *saṃgha*. In the *saṃgha* there were two *kṣullakas*— Abhayaruci and his twin sister Abhayamatī who went for alms in the city. Abhayaruci and Abhayamatī were captured by the soldiers of king Haridatta and were brought to the goddess Caṇḍamāri's temple as the human pair for sacrifice. In the temple the *kṣullakas* blessed the king and impressed the king with their speech. The king asked them the reason for accepting ascetic vows. Abhayaruci recounted the story of king Yaśodhara who ruled the land of Avanti with its capital Ujjainī. He married to princess Candramatī and has a son named Yaśodhara. Kṣullaka Abhayamatī told that he was the prince Yaśodhara in one of his previous births. The king, appointing prince Yaśodhara as his successor, decided to renounce the world spending rest of his life in search of spiritual peace.

Prince Yaśodhara preferred to pass his time with his queens in place of taking interest in state affairs. Yaśodhara's favourite queen Amṛtamātī fell in love with a singer and began to visit him at night. One night king Yaśodhara saw her with her lover and in despair wished to die telling her mother the reason of a bad dream. His mother suggested him for a sacrifice of a cock in the temple of goddess Caṇḍamāri to counteract the effects of the evil dream. Yaśodhara refused to associate him with violence giving the sacrifice of a cock but agreed to his mother's proposal that in place of a live bird a cock made of flour may serve the purpose. Accordingly, king Yaśodhara and queen Candramatī went to the temple and offered the sacrifice of a cock made of flour.

King Yaśodhara could not rid himself of a sense of revulsion and decided to renounce the world for spiritual peace giving the responsibility of state to his son, Yaśomatī. Queen Amṛtamātī urged her husband and his mother for a feast in her pavilion and wished to accompany her husband to the forest. In the feast

Amṛtamātī served the poisoned food to her husband and his mother. As a result both of them died and underwent several rebirths.

In his first rebirth Yaśodhara was born as a peacock. One day, while he was out for food with his mother a hunter killed his mother and took him home. Yaśodhara grew into a beautiful bird and was presented by the hunter to the king. The king was Yaśodhara's son Yaśomatī. Meanwhile, Yaśodhara's mother, Candramatī was born as a dog in Yaśomatī's palace. One day the dog spied the queen Candramatī with her lover and recalling his past birth attacked them in anger.

In the next rebirth, Yaśodhara appeared as a snake and Candramatī as a porcupine. Both met death in the forest. In their third rebirth, Yaśodhara was born as a large fish and his mother as a crocodile (Pl. 284). Once the crocodile caught the leg of a maid from the palace who came to bathe in the river Śiprā. As a result Yaśomatī ordered to kill the crocodile, and the fish was caught and cooked in the royal kitchen and served to the king.

In the fourth rebirth, Candramatī was born as a wild goat and Yaśodhara as her male offspring (Pl. 285). Yaśodhara was killed by a hunter and his soul took the forms of embryo in the womb of Candramatī. Candramatī was brought to the palace of Yaśomatī to be slaughtered in the *śrāddha* ceremony. Candramatī's soul reincarnated as a buffalo. Once the buffalo wallowed in the water of a pond where came down a horse to quench his thirst. The buffalo killed the horse in fight and on the complaint of the horse owner the king ordered to roast the buffalo alive.

In the next rebirth Yaśodhara and Candramatī were born as a cock and hen and were presented by a Bhīla woman to king Yaśomatī. One day, when the birds' incharge was attending the birds in the royal garden a Jaina monk came to give a discourse. The teachings of the monk caused the birds to recall their past lives and they began to cry. The king Yaśomatī was celebrating the spring festival in the garden with

his beloved Kusumavalli. The king was disturbed with the cries of birds and shot them with his arrow. The souls of these birds passed into the womb of queen Kusumavalli to be born as twins— Abhayaruci and Abhayamatī.

One day the king Yaśomati, on his way to forest for hunting expedition, passed through a Jaina monk Sudatta (Pl. 286). Failing to find any game that day the king was returning to his palace when he again encountered the monk Sudatta. Concluding that the monk is an ill-omener, the king set his dogs on the monk, but the dogs stood still close to the monk. The king tried to kill the monk himself. But he was informed that the monk is none else than king of Kalinga who renounced his kingdom. King Yaśomati bowed in reverence to monk and in repentance considered to cut off his own head. The monk advised him not to do so. Influenced by the monk, the king desired to know the whereabouts of his parents and grandmother. He was informed by the monk that his father and grand mother were born as his own children, Abhayaruci and Abhayamatī, while his mother was suffering in the hell. Upon hearing this the king Yaśomati decided to renounce the world.

The illustrated manuscripts of *Yaśodhara-carita*, on paper, are known from different collections. The important ones are Śrī Digambara Jain Atiśaya Kṣetra (Śrī Mahāvīraji), Jaipur, Sena Gana Mandira, Karanja, Śrī Ailak Pannalal Digambara Jaina Sarasvatī Bhavan, Beawar as well as private collections from different places. The manuscripts show the different episodes from the narrative such as the capital of kingdom, the city of Rajapura with a number of buildings, the seated figure of king Haridatta with male and female attendants. Another painting represents the figure of the *kāpālīka* Bhairavanand sitting in front of a king, while a Jaina monk is standing behind him. The lower register of the painting shows a horse and warriors. The scene pertaining to the episode of queen Amritmatī and her lover represents king Yaśodhara pulling and beating his queen

Amritmatī. One of the illustrations represents the sacrifice of a cock in front of the Caṇḍamāri's temple. However, the attendants of the king are also present in the scene. Another example represents the death of Yaśodhara due to poisonous food served by Amritmatī. Amritmatī is lying at Yaśodhara's body as if she is in grief.

The painting illustrating the Jaina monk Sudatta and his disciples' arrival in the city of Rajapura represents the apprehension of the two *kṣullakas* Abhayaruci and his sister Abhayamatī from the *saṃgha* of Sudatta. Both of these *kṣullakas* were brought to the Caṇḍamāri's temple as the human pair for the sacrifice. They are shown standing in front of the goddess with the soldiers. The painting also shows the presence of the king to whom the *kṣullakas* are blessing.

There are paintings from the manuscript which represent some of the rebirths of the king Yaśodhara and his wife Candramatī. In one scene Yaśodhara as a peacock mother, with her child peacock, is shown on the hill in search of food while a hunter is aiming to shoot them. Other part of the scene represents the hunter carrying the dead body of the peacock mother while the child peacock is alive. Another scene pertains to hunter's wife who is looking after the young peacock. In one illustration the king Yaśodhara as peacock is attacking Amritmatī's lover while he himself was attacked by Candramatī, the dog. In another rebirth king Yaśodhara as a snake and Candramatī as porcupine were born. Porcupine is killing the snake while a big figured animal is killing the porcupine in the painting.

In their other rebirths they were born as a fish and a crocodile. In the painting the crocodile (Candramatī) chased the fish to kill but caught the leg of maid in place of the fish. The other illustrations from the manuscript show the hunter killing the goats, fight between horse and buffalo, the order of king to roast the buffalo alive, cock and hen in a cage, birds in the cage, king in the way for hunting, his meeting with a Jaina monk, the king setting his dogs on the monk thinking him an ill-omen, dogs are standing close to

monk calm and quite, etc.

A few scenes are painted with a simple background of mountains, clouds and trees. Mostly, they lack landscape. The figures are shown with a red-coloured background. The prominent colours used in them are red, indigo blue, golden or yellow, white etc. The illustrated manuscripts are painted in Western Indian style as well as in other styles such as Rajasthani, particularly Bundi and belong from 15th century A.D.

to 18th century A.D. The manuscripts from Rajasthan are known from Amer, Jobner (near Ajmer), Bundi and Sirohi.

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CHAPTER XX

WALL PAINTING

The wall paintings of India play a significant role for the early history of Western Indian painting. The earliest examples of Jaina wall paintings are found at Sittannavasal and Ellora.

ELLORA

The Rāṣṭrakūṭa rulers embellished the Jaina cave Indra Sabhā (Cave 30) at Ellora with charming paintings. The surface of the ceiling and the walls of Indra Sabhā and Jagannātha Sabhā (Cave 33, c. 10th century A.D.) at Ellora are covered with murals giving a wealth of details. The subject of these murals is Jaina, which also shows the patterns including floral, animal and bird designs of 9th and 10th century A.D. It is surprising that the Hindus, who gave rise to vigorous sculpture and glorious architecture as is seen at Ellora did not pick up the ancient Indian painting tradition.

In the Indra Sabhā we can see the maximum number of paintings. There are hundreds of male and female painted figures in the rectangular panels of Indra-Sabhā. In the Indra Sabhā we can see the maximum number of paintings on the ceiling. The females are adorned with beautiful ornaments like earrings, crowns, bangles, anklets, *coli*, short *dhotis* etc. while the male figures are shown with high crowns, garlands, armlets and short *dhotis*.

The pavilion of the upper storey of the Indra Sabhā shows a pictorial fluidity, teeming with life and form, swaying with the variegately coloured rhythm. A slow movement of voluminous bodies of clouds shadows the weightless figures that bubble the life in each of painted frames. Like the painted panels of Kailāśanātha and Gaṇeśa Leṇa, the Indra Sabhā murals are replete with clouds. Figures are shown emerging from clouds. They soar in front of clouds and fly, float and spread across the clouds. Figures of beautiful damsels are shown free and assertive along with their

partners. The painting of Bāhubalī in the Cave is interesting for comparison with sculptural versions.

Among the paintings the painting which arrests the attention is the Dikpāla group showing Yama with his consort as a retinue and others on the same pattern peeping out of a band from the ceiling. The flying Vidyādhara with consorts amidst clouds, hovering along in the sky, in close embrace and affectionate fondling on the neck, as other godlings move in the air with offerings of flowers in their hands in *puṣpapāṭa*, the hands gather together to hold flowers, dwarf *gaṇas* with their hands raised and brought together in *añjali-mudrā* (adoration), while others blow the conch and yet others clasp their hands in tune with the celestial music that fills the air, are the delightful creations of the painter. K. R. Srinivasana has referred to a circular panel of painting depicting Samavasaraṇa scene in the ceiling of the central *maṇḍapa* of Jagannātha Sabhā at Ellora of which only a fragment now remains.

Angular draughtsmanship of these painted panels present effective and convincing outline of the human body. The workmanship of Jaina painters of Ellora also gave some thought to the idea of modelling by making use of deep ochre colour wash and by keeping the trace of contour line. The painted flying figures of Indra Sabhā has plastic affinity with painted figures of Ajanta and with the sculptural representations of similar figures at Ellora itself. In the words of Yazdani, "The figures of apsaras with dark brown or swarthy complexions floating in the midst of the scarlet clouds of the evening appear with considerable perspective effect, and the grace of their limbs and the charm of their jewellery and dress, however scanty, are also admirably represented. The Jaina artists were good copyists, and as the spirit of their religion has much in common with that of the Buddhist faith, the figures of the Apsarās

in the ceilings of the Indra Sabhā suggest almost the same beauty of pose, grace of movement, and love of decorative details as one notices in the figures of the Apsarās painted in the monasteries of Ajanta. The art of Ellora is, however, purely imitative and does not show any creative power.”

However, the Ellora paintings lost the richness, the variety and the fertility of Ajanta school. The grace and charm, the finish and the polish of Ajanta are missing at Ellora. That fertility of imagination, that deftness of execution, that sureness of the brush, which distinguishes Ajanta paintings, are absent at Ellora.

SITTANNAVASALA

The fresco paintings of the earliest Digambara Jaina cave temple at Sittannavasal also represent examples of wall paintings, though much decayed. Among such examples Samavasaraṇa scene is of great elegance revealing the craftsmanship of the painter. These paintings, belonging to 9th-10th century A.D., contain in the ceiling a big lotus pond as the delightful abode of animals such as elephants and bulls, birds and fishes frolicking about and men gathering lotus flowers, which has been identified by Ramchandran as Khaṭikābhūmi or the tank region, with the *bhavyas* (faithful) gathering lotus flowers.

The Sittannavasal fresco paintings on the ceiling of Jaina cave temple, dating from 7th century A.D., are assigned to the Pallava king Mahendravarman I. It seems that the cave was intended, even when it was actually carved, to be painted over inside. The painting must have originally covered the whole of the interior as there are traces of colours today on the ceiling, the pillars and their capitals. The Sittannavasal frescoes are Jaina and are related to the Ajanta and Bagh frescoes in technique but they have no relationship to the miniature paintings of Jaina manuscripts. Most of the paintings are darkened by smoke from fires lit in the cave by resting people and some other reasons. The entire cave must have been covered with paintings from which only a few have survived.

The colours used for the paintings are red, yellow, blue, green, black and white. The colour scheme is harmonious and simple. The colours being well-soaked into the surface are given a final polish. The backgrounds are mostly red or green and the paintings are linear.

The chief decorative motif in the whole cave is the lotus with its stalk, leaf and flower. The pillars are adorned with the figures of dancing girls in the clouds. It also has the traces of human figures. The ceiling of the inner cell reveals a geometrical design, most of which has been unfortunately obliterated. The lotus ponds in blossom with fishes, geese and other birds, animals such as buffaloes, bulls and elephants and persons gathering lotus flowers, are the subjects treated. The sporting elephants are deep russet or yellowish brown and the bulls appear buff coloured. These lotus ponds with fishes, *makara*, geese, elephants, bulls and human figures have been identified as *khaṭikābhūmi* (region of Samavasaraṇa) in which the *bhavyas* (faithful) gather lotus flowers. The same subject is depicted in the Kailāśanātha temple at Ellora. It seems that the motif was common to both Hindu and Jaina paintings. Its Jaina representation correctly refers it to a special region of the Samavasaraṇa. Such decorations are known from Jaina literature. The water ponds are treated in a conventional manner. The rest is done in a most natural, elegant and simple manner. The fishes and geese play about in the tank here and there.

ŚRĪ KUṆḌAVĪ JINĀLAYA

In wall paintings, the Digambara Jaina temple, known as Śrī Kuṇḍavī Jinālaya at Tirumalai (North Arcot District) also shows paintings on the walls and the ceilings. It contains a representation of Samavasaraṇa of Neminātha. The structure is in a usual form of a wheel. However, the painting is of less artistic merit. On the stylistic grounds it belongs to the 11th-12th century A.D. The present condition of the painting is poor. It represents two layers of the painting which are visible in the clouds representing the devas in the clouds marching in a line towards the Samavasaraṇa, the

Gandharavas and heavenly nymphs, a deva standing amidst flowers, and a row of nuns clad in white cloth. It is the scene of Lakṣmīśvara *maṇḍapa* with its 12 *koṣṭas*, geometrical patterns, inter-twinning creepers, lotuses, rows of geese, lotus ponds and *kīrttimukhas*. Scenes from the life of Agnitā and Varadatta are also depicted. The paintings are on black coloured ground, while different ochres, terraverte and gray earths fill the outline of the figures. The chief interest of these wall paintings, from the point of view of history of Jaina miniature, lies in the angular treatment of the nose and chin and the protrusion of the farther eye into space.

The Colas were tolerant kings and served all the faiths alike. The famous imperial architect of Rājaraṣeśvara temple was a great patron of Jainism as well as Buddhism. His sister Kuṇḍavī was responsible for building and endowing some Jaina temples. The Jaina paintings of Tirumalai and Tiruparuttikunram are interesting. The group of *kalpavāsīdevas* in Lakṣmīśvara-*maṇḍapa* (Tirumalai) painted on the brick walls of the outer most chamber on the ground floor composing the earliest painted layer are pleasing figures with large open eyes.

TIRUPARUTTIKUNRAM

The Vijayanagar rulers fostered Jainism as well as other faiths. The art of painting was encouraged during this time and there are innumerable temples all over south India with paintings representing this period. The Jaina paintings have a great place under Vijayanagar rulers, particularly at Tirupparuttikunram, in close proximity of Kāñcīpuram, noteworthy for its Jaina temples.

The Jainas settled in Kāñcīpuram from ancient times and the locality Tiruparuttikunram, situated on the right bank of river Vegavātī where the Jainas lived, is popularly known as Jina-Kāñcī at present. Besides Tiruparuttikunram the Jaina vestiges are found at Arapakkam, Nagarai, Aryaperunibakkam etc. The Jaina temples at Tiruparuttikunram is of great interest, both architecturally and on account of its paintings illustrating

the lives of some of the Tirthaṅkaras. The Jainism received support from different dynasties in Kāñcīpuram.

There are two oldest Jaina temples at Kāñcīpuram – one is a small shrine dedicated to Candraprabha, the eighth Jina, and another, which is a later and larger one, dedicated to Vardhamāna or Mahāvīra locally known as Trailokyanātha. The Vardhamāna temple is embellished with paintings. According to local tradition they owe their existence to a Pallava king who built them at the instance of two Jaina teachers, who lived in the village. A whole series of paintings decorate the ceilings of the large *gopuras* and walls of the temple here. Some of these paintings belong to an earlier phase preceding the later ones by a couple of centuries. The *maṇḍapa* built by Irugappa, minister of Bukkāraṃya II and a devoted follower of Jaina faith, has paintings belonging to the end of the 14th century. The scenes are chosen from the life of Vardhamāna.

According to custom prevailing among the Jainas the ceilings of the *mukhamāṇḍapa* and the *saṅgīta-māṇḍapa* of the Vardhamāna temple bear a series of coloured paintings which illustrate the life stories of three Jinas. However, most of the paintings at Tiruparuttikunram are faded and disappeared.

The paintings are arranged in conventional convenient groups, two running from north to south and two from east to west on the ceiling of the *saṅgīta-māṇḍapa*, and one group running from north to south on the ceiling of the *mukhamāṇḍapa*. They are arranged in rows of panels, one after another, with a narrow band between two rows for labels to explain the incidents. These rows, which contain the life stories of Ṛṣabhanātha and Neminātha along with his cousin Kṛṣṇa, have the explanatory labels filled in below. The remaining rows illustrate the life of Mahāvīra. The scenes containing the life stories of Ṛṣabhanātha and Mahāvīra run from north to south while that of Neminātha's and Kṛṣṇa's from east to west.

The stories from the life of Ṛṣabhanātha or Trailokyanātha are related with his previous births. The

Ādipurāṇa refers that Ṛṣabhanātha passed through a succession of ten previous births— 1. Jayavarman, 2. Mahābala, 3. Lalitāṅga, 4. Vajrajaṅghā 5. a king whose name is not given, 6. Śrīdhara, 7. Suvidhi, 8. Acyutendra, 9. Vajranābhi, 10. an Ahamindra — *deva* or god. At his eleventh birth he was born as Ṛṣabhanātha and entered in the womb of Marudevī, the wife of Mahārāja Nābhi, the fourteenth Manu in the form of a bull.

The first painting at Tiruparuttikuṇṇam illustrates the first birth of Ṛṣabhanātha, i.e. that of Jayavarmana. Jayavarmana and Śrīvarmana, the two brothers, who were sons of king Śrīseṇa of Indrapurī. Jayavarmana was the eldest one but his younger brother Śrīvarmana was favoured as the heir apparent by his father. With this Jayavarmana was filled with the spirit of renunciation and entered into the order of saints at the feet of *guru* called Svayamprabha. Jayavarmana became a saint and stood near an ant hill in contemplation when he was bit by a snake and died of snake poison.

The painting shows king Śrīseṇa sitting with his wife Sundarī in the court making Śrīvarmana the heir apparent. Jayavarmana is shown sitting naked on the left before Svayamprabha the *guru*, with his hands placed together in *añjali*. He has placed his crown and ornaments by his side. Svayamprabha seated on an elevated altar under a tree has his right hand in *upadeśa* or teaching position and is addressing to supplicating Jayavarmana, who is seated also under a tree on an altar, lower in level than that of his *guru* Svayamprabha. Jayavarmana, standing under a tree, is shown naked near an ant hill, from which a snake rises with outspread hood.

Second painting illustrates the next birth of Ṛṣabhanātha. Jayavarmana died of snake bite and was born as the son of a Vidyādhara king Atibala, the king of Alkāpurī. In course of time he became the Vidyādhara king Mahābala. The king Mahābala had four ministers of four different creeds. Among them Svayambuddha was the follower of Jainism who tried to convert the

king's interest towards Jainism.

Svayambuddha had the opportunities to meet two sages who told about the previous existence of the king and also that after ten births the king was to be born as the first Tīrthaṅkara, Ṛṣabhadeva. They also narrated the two dreams that the king had during the night and their significance. In the first dream the king was thrown in deep mud by his three other ministers and saved by Svayambuddha. In the second dream the king saw a burning flame (*agnijvālā*). The next day Svayambuddha narrated the dreams to the king. The *agnijvālā* means that the king would be alive only for a short period while the first dream proved the superiority of Jaina faith. On hearing this the king entrusted the responsibilities of the kingdom to his son and adopted Jainism, worshipped the Jina and prepared himself for *sallekhanā* (a process death by slow starvation whereby liberation of the body is sought for the sake of merit—*dharma*. In his next birth the king was a god Lalitāṅga).

In the painting Mahābala is shown sitting with his wife by his side and listening to his minister Svayambuddha seated before him on the right. A lady attendant on the extreme left is gently fanning the party from behind. Svayambuddha's right hand is raised in an attitude of addressing or teaching.

There is a temple with the Jina seated in the centre of the caityālaya in Siddhakūṭa and the two men in a worshipping attitude standing on the right of it are king and his minister.

The next scene illustrates two lives, the life of Lalitāṅga and Vajrajaṅghā. In one scene Lalitāṅga and his wife are shown seated and in utter ease. Lalitāṅga has 4000 companionate wives, but his favourite was Svayamprabhā who is present in the painting. The next scene pertains to the life of Vajrajaṅghā. Lalitāṅga was born as Vajrajaṅghā, who became the king of the city of Utpalakhetapura, in the country of Puṣkalāvati. Svayamprabhā became his wife under the name Śrīmatī. In the scene both king and queen are sitting on a common seat.

The story behind the scene is as follows. Vajrāṅga, with his wife Śrīmatī, on the way to his mother-in-law's house met two *cāraṇa* sages who narrated his previous birth stories on his request. He also requested the sages to narrate the previous birth stories of his wife, minister, *purohita* (preceptor) and others. While the previous births were being narrated the four beasts, a tiger, a boar, a monkey and a mongoose, were also listening the same. The king being desirous to know about them requested the sages to narrate about the animals. The sages narrating the previous existences of these animals concluded that these animals remembered their past births and were therefore listening to the exposition of *dharma* by them.

In the painting the king and queen are sitting with folded hands in worship, listening with devout attention to two sages on the right, two are narrating the previous life stories of king, queen and the animals standing and listening to them. The animals referred to are also seen in the scene.

Next painting shows Vajrajaṅghā and his wife, who were now born as twins in *bhoga-bhūmi* and became husband and wife again, and the four animals also born in the *bhoga-bhūmi* as Āryas, listening the *cāraṇa* sages. Further, the next two births are illustrated. The painting though much obliterated represents Śrīdhara as a deva, and his wife who was born as Suvidhī, a king of the city of Susīmā in the territory of Vatsa. The king is shown in the painting twice, first as departing evidently to a forest followed by an attendant and secondly as sitting under a tree with hands placed together in worship in front of a naked sage, also sitting under a tree, who has got his right hand in a teaching attitude.

The next scene illustrates the next two lives, the life of Acyutendra, a deva, and the life of a monarch called Vajranābhi. The persons represented in the painting are Acyutendra and his wife. Acyutendra died and was born as a monarch under the name of Vajranābhi. After some time the king with his eight brothers and merchant

friend got disgusted with worldly life and commenced observing penance (*dīkṣā*) and the austerities prescribed. Vajranābhi was enabled by his penance to leave embodied existence and enjoy the condition of a class of devas, called Ahmindradeva. The next painting shows Vajranābhi sitting between two of his queens, one on either side. Two attendants waiting outside to minister to his wants. As the life of Vajranābhi was considered important, it is done elaborately in the paintings and five more rows are devoted to it. The next two rows show the king's eight brothers and his merchant friend who helped him to rule the land.

The next scene shows a procession of men on palanquin and elephants. In one palanquin king's merchant friend is carried on an elephant driven by a mahāvata. Vajranābhi's brothers, Vaijayanta and Jayanta, are seen within the *howdāh*. The procession continues in the next scene which shows two persons, Subāhu and Mahābāhu, seated in a chariot. The flag and parasol are clear in front of the chariot. In the procession the brothers of Vajranābhi are represented on the elephants and horse back. The attendants are holding umbrella, festoon and flag.

The king is sitting on a chariot drawn by horses, his brothers and merchant friend precede him on horseback while some attendants go in front of him and some others follow him. Next scene is the continuation of the procession showing Vajranābhi, his brothers and merchant friend proceeding for *dīkṣā*. There are persons in the procession, one is blowing the trumpet, another holding the flag and other beating the drum etc. No doubt, the scene represents the paraphernalia of royalty.

The next scene represents Vajranābhi hearing the address of Vajrasena who is seated cross-legged on a pedestal under a tree. The naked figure of Vajrasena is in clear contrast to the dressed figure of Vajranābhi, who is still in kingly attire. Another scene is much obliterated and shows only few figures. Further, the three *kalpavṛkṣas*, namely as *bhojanāṅgam* (food giving), *bhājanāṅgam* (vessel giving) and *vastrāṅgam* (cloth

giving), are appropriately shown here as the story leads on to account the 14 Manus or sages who arose from time to time and kept on enlightening the people. The last of these Manus was Nābhi Mahārāja till whose time the *kalpavṛkṣas* catered to the needs of mankind. It was given to Nābhi to become the father of the first Tirthāṅkara. The seven Manus are sitting in a row on a long platform holding flowers in their hands.

The other paintings show king Nābhi sitting with his wife Marudevī-Marudevī on the swing moved by attendants, king and queen conversing with each-other, Marudevī's dream, birth of Tirthāṅkara and the events closely preceding and following his birth, Marudevī with female figures during her pregnancy, Indra with his wife Śacī and retinue, coming to Ayodhya to pay homage to the child and carry him to the peak of mount Mahā-Meru, Śacī delivering the child to Indra, white elephant carrying Devendra with the child in his lap and Īśānendra holding the umbrella. The other devas are marching in the procession riding on elephant, horse or walking, and the last one is beating the drum. The bath of Tirthāṅkara by the devas on mount Mahā-Meru, Devendra returning to Ayodhyā after *janmābhiṣeka*, Ṛṣabha placed on the back of elephant Airavata followed by devas, the procession returning to the city, Ṛṣabha seated and worshipped by the devas while Saudhamendra, with folded hands, is dancing with joy, the marriage ceremony of Nābhi, disappearance of *kalpavṛkṣa*, people requesting Ṛṣabha to find out for their livelihood, dance of Nīlāñjanā, lokāntika-devas addressing to Ṛṣabha, Ṛṣabha carried by devas in a *vīmāna*, Ṛṣabha in *kāyotsarga* under a tree in Siddhārtha-vana, Nami and Vinami requesting Ṛṣabhadeva for kingdom, Dharaṇendra scolding them to disturb Ṛṣabha in penance, coronation of Nami by Dharaṇendra, kings welcoming Ṛṣabha presenting him elephant, horse, cloths etc. while Ṛṣabha is returning to forest for penance, narration of dream by Śreyāṁśakumāra, the younger brother of Somaprabha, the king of Hastināpura, Śreyāṁśakumāra

receiving Ṛṣabha, giving him food, Ṛṣabha's departure for forest, *Samavasaraṇa* where the *gaṇadharas*, sages and saints, *kalpavāsī devas*, *āryikas*, *śrāvikās*, *bhavanavāsī devas* are sitting to listen to the Tirthāṅkara and dance of Indra with damsels.

The scenes from the life of Vardhamāna is not in so details. However, the scenes pertaining to the life of Vardhamāna show birth of Vardhamāna, king Siddhārtha and Priyāṅkārīṇī are sitting, Priyāṅkārīṇī is reclining on a swing moved by female attendants, Siddhārtha and Priyāṅkārīṇī conversing with each-other, Priyāṅkārīṇī is narrating her dreams to king Siddhārtha, king seeking an explanation for the dreams from a preceptor, after birth Saudhamendra and other devas are carrying Vardhamāna for *janmābhiṣeka* (anointing ceremony) on mount Maha-Meru, return of Vardhamāna with procession in the city, Vardhamāna in a palanquin, Vardhamāna's initiation, penance and *caryā*, Vardhamāna obtaining *kevalajñāna*, procession to *Samavasaraṇa* etc.

Scenes from the lives of Kṛṣṇa and Neminātha show Kṛṣṇa-*janma*, Baladeva carrying Kṛṣṇa, Pūtānā-*vadha*, lifting of Govardhana, Kāliya-*damana*, wrestling of Balarāma and Kṛṣṇa, death of Kārṇsa etc. From the life of Neminātha the wedding and some other scenes are depicted.

There are some other paintings in the *saṅgīta-maṇḍapa* which show Ambikā Yakṣī with her sons etc.

Among the late examples of wall paintings mention may be made of those in the Jaina *maṭha* at Śravaṇabelagola illustrating the scenes from the lives of certain Tirthāṅkaras and Jaina kings.

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CHAPTER XXI

PĀṬALĪ

(Wooden Book-covers)

In medieval times wooden panels were used generally by the merchants to note down their daily transactions, which they transferred to the account books at their convenience. The writers used the wooden panels to write the rough versions of their books before transferring them to the palm-leaf or paper manuscripts. In the middle ages the wooden panels known as *Pāṭalīs* were used as book-covers for Jaina palm-leaf manuscripts. In such cases the *Pāṭalīs* (wooden panels) were often illustrated with various scenes. The linear conception of Western Indian School is quite apparent in these paintings with pointed nose and chin. Generally, the colours used in *Pāṭalīs* are red, pink, indigo-blue, yellow, black on the red or brick-red background. The *Pāṭalīs* also served as exercise books for children. Often, the alphabets were painted on these *Pāṭalīs* for the children to copy. The oldest *Pāṭalī* was discovered by late Śrī Punyavijayaji from the famous *Jñāna-bhaṇḍāra* of Jaisalmer. The *Pāṭalī* is painted on both the sides—obverse and reverse. On the obverse it shows the temple of Neminātha, and the preaching hall of Devasūri. The painting is done in unwashable colours. In the centre of the cover is represented the inner side of a Jaina temple with a Jina image in the central square and an attendant on each side. In the compartment on the right are two worshippers standing with folded hands, two drum-players, two female dancers and at the top a Kinnarī flying in the sky. Besides, the worshippers with folded hands, flying Kinnara, *vyākhyānasabhā* (discourse hall) of Jinadattasūri with the figures of monk, laymen hearing the discourse of Ācārya are also treated. The borders of the panel are decorated with the leaf design. The earliest *Pāṭalīs* known so far from Gujarat and Rajasthan are the *Pāṭalīs* of *Nīśītha-Bhāṣya* (11th century A.D.) with decorated roundels. The *Pāṭalīs* belonging

to period A.D. 1050 - A.D. 1350 exhibit a remarkable freedom in their style as well as content. The subjects and the factors applied in manuscript illustrations did not apply to the *Pāṭalīs*. They were confined to portrayals with an iconic bias. The earlier examples belonging to 11th century A.D. show the beautiful floral creepers around birds, animals like elephant, lion, fishes, tortoise etc. and human beings. Another group of *Pāṭalīs* documents the events of historical importance. Such events include the episodes as the consecration of the temple of Mahāvīra at Marot in Marwar and dispute between Śvetāmbara and Digambara sects protagonists. The *Pāṭalī* (12th century A.D.) showing the scene of religious discussion between Śvetāmbara monk Vādī Devasūri, a great logician, and the Digambara monk Kumudacandra is one of the important examples of *Pāṭalī* (Pls. 243-44). Possibly, the *Pāṭalī* was painted at Pāṭana which was a centre of Jaina learning. A detailed description of this discussion is given in the *Prabhāvakacarita*, *Prabandhacintāmaṇi* etc. which deals with the life and works of Vādī Devasūri. Another example documents the famous Jaina legend pertaining to battle between Bharata and Bāhubalī (Pl. 245). The example of *Pāṭalī* is also known from Jaisalmer *bhaṇḍāra*. The painted *Pāṭalī* in Jaina *Jñāna-bhaṇḍāra*, Jaisalmer, showing a Jaina temple with the Jaina image, also represents worshippers, drummers and dancers, flying Kinnara and Kinnarī, Ācārya, Jaina monk, persons hearing discourse of Ācārya with *sthāpanācārya* (Pl. 243). The border of the manuscript has leaf design. There are other *Pāṭalīs* which represent Jina seated in *padmāsana* in the centre with seated and folded hands devotees and Ācāryas discoursing with each-other (12th century A.D.) etc. With brick-red colour background there are *Pāṭalīs* which represent the seated figure of

Mahāvīra in the centre with Ācāryas on right and left. A set of *Pāṭalīs* show in a row the 24 mothers of Jinas of this age; another shows 63 *śalākāpuruṣas* while a third one shows 16 Mahāvidyās of Jaina Tantric worship.

The *Pāṭalīs* executed in Western Indian style have linear energy, angular outlines and exaggerated body proportions and facial features, farther eyes protruding beyond the outline of the face similar to palm-leaf miniatures.

At the end of 13th century a new development occurs in the Jaina miniature painting, when the narrative content of the texts begins to receive attention in the Jaina society. The legends, existed during the period, got pictorial narration on *Pāṭalīs* which include scenes from the life of the Jinas (Pl. 287 a and b), incidents from the lives of the great Jaina monks etc. One such example of *Pāṭalī* dated V.S. 1456 (A.D. 1399) represents king conversing with queen Trīśalā, astrologer interpreting the dream of the queen, birth of Mahāvīra, Harinaigameṣin carrying Mahāvīra to Mt. Meru for birth ceremony, Indra performing the lustration

ceremony, Siddhārtha and Trīśalā conversing, marriage of Mahāvīra, Mahāvīra being carried on the palanquin for the initiation ceremony, Mahāvīra plucking his hair, Mahāvīra practising penance in the *kāyotsarga-mudrā* etc. Some of the *Pāṭalīs* depict scenes from the previous as well as last existences of Jinas — Mahāvīra, Śāntinātha and Pārśvanātha.

Several of the *Pāṭalīs* have survived and are now stored carefully in the Jaina Bhaṇḍāras (Jaina Jñāna Bhaṇḍāra, Jaisalmer, Ātmārāmaji Jñāna Mandira, Baroda etc.) of Gujarat and Rajasthan, private collections and different museums in India and abroad. Quite a number of painted *Pāṭalīs* of Jaina palm-leaf manuscripts have come to light during the last few decades from Western India.

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CHAPTER XXII

PAṬA-CITRA

(Cloth Painting)

Cloth was used very extensively in ancient India for painting. Even entire books were written on cloth at times. A general term used for painting on cotton or linen is *citra-paṭa* (picture cloth) or *paṭa-citra* (cloth picture). The term is used by the Jainas, Buddhists and Hindus alike. However, no example of *paṭa-citra* prior to the 14th century has survived due to the perishable nature of the material. The use of *paṭa-citras* on religious and secular subjects appears to be a common feature in the medieval period. Several textual references can be cited from the early Jaina and Buddhist literature testifying to the use and popularity of *paṭa-citra*. The *Saṃyukta Nikāya* mentions *dussa-paṭa* (a special kind of cloth) alongwith wooden panel (*suparinmatṭha-phalaka*) for painting. The *Viśuddhimagga* mentions canvas as the ground or support for painting. The *Mahāvaiṣṇava* refers to the representation of a palace drawn with cinnabar on cloth while in the *Dūtavākya* of Bhāṣa, Duryodhana describes a canvas picture, depicting Draupadī being dragged by hair. The *Kāmasūtra* also mentions the painting on cloth. Madhvācārya in his *Pañcadaśī* compares the four modes of higher self with the four stages of preparing a canvas painting. These four stages are *dhauta* (washing of the canvas), *ghaṭṭita* (burnishing of the canvas), *lāñchita* (drawn upon the canvas) and *rañjita* (colouring of the canvas). For the painting, the cloth is first primed with wheat or rice flour paste to fill up the pores of the textile. Use of tamarind-seed paste is also recommended in certain cases. After the priming is completely dry, the surface is burnished with an agate burnisher to get it ready for painting. The outline is drawn first, generally in red, and then the colours are applied. Additional decoration in gold or silver and the inscription of *mantrākṣara* (mystic syllables) and identification labels in black or

red are completed at the end. Religious paintings may have suspicious symbols in red on the reverse.

Among Jainas a substantial portion of this type of paintings belongs to the category of monumental paintings which include painted scrolls, banners and ritualistic artefacts of socio-religious nature for the use of Jaina monks and the laity.

The Jaina *paṭa-citras* can be divided mainly into two groups — tantric and non tantric. The tantric *paṭa-citras* include the diagrams known as *yantra*, incorporating the *mantras*, symbols, syllables and images of deities used in tantric practices. Such *paṭas* are usually made in rectangular formats in which the central ground is invariably occupied by circular, rectangular or geometrical design with a figure of *Tīrthaṅkara*, Jina or a Devī. Each *paṭa* is identified by the pictures or syllables. The non-tantric examples consist of the pictures with religious contents and do not confirm to any tantric *vidhī*. However, these *paṭa-citras* have no concern with tantric rites. They are contemporary paintings in regional styles and include a wide variety of subjects, including narratives and teachings (Pl. 288). They are catographic representations of religious sites or *tīrthas* (pilgrimage centres). A large number of *paṭa-citras* fall under this category. In *paṭa-citra* (pilgrimage picture) the non-tantric *paṭa-citras* include paintings depicting Jaina cosmology and cosmography. These include the maps of *Jambūdvīpa*, *Aḍhādvīpa* (two and half island-continent), the *lokapuruṣa* (the cosmic man) etc. *Lokapuruṣa* is the personification of the Jaina theory of the universe. It consists of a figure of a huge man with his hands hanging on his sides. The torso denotes the upper world, the central portion represents the *Madhya-loka* (the middle world), while the lower portion denotes the lower world represented by as many as nine

levels of hell where the demons live. The *Madhya-loka* is represented by a circular disk where human beings live. This is illustrated in the form of *Jambūdvīpa*, the *Aḍhādvīpa* (i.e. the two and a half island continent) where in a complex ideology of the Jain geography is symbolically represented with oceans, mountains, rivers, trees etc. The document of social life and culture in the period such as the *viññaptipatra* (letter of invitation), *kṣamāpaṇa-patrikā* (letter of pardon) and *citra-kāvya* (pictorial poetry), were also executed.

In early tantric literature there are references of yantras on cloth; however, very few of them have survived. These *paṭa-citras* are of different formats, such as square, rectangular and circular, containing geometrical designs, seated Jina figures, Yakṣa and Yakṣīs, *devī* and Samavasaraṇa scene. Some of them are simple diagrams, symbolic and stylized in expression. The symbols are generally interspersed with mystic syllables or hymns written in red colour *Devanāgarī* script. Dates, attributions of gifts, or presentation details are sometimes written on the body of the *paṭa-citras*.

There are three main types of Jain tantric *paṭa-citras*: the Vardhamāna *vidyā-paṭa*, the *sūrimantra-paṭa* and *hṛīṅkāra mantra-paṭa*. Some of these *paṭa-citras* have specific purposes. For example *sūrimantra-paṭa* is presented to a monk when he becomes an Ācārya (teacher). For successful worship of *mantra-paṭa* the practitioner has to observe utmost purity of mind of his *sādhana* (effort). In tantric *paṭa-citra* the aesthetic corners are less important than the contents. The *yantra paṭa-citras* were executed by Jain ascetics known as *yatī* or by professional painter known as *mathen*.

The early *paṭa-citras* were rendered in a style similar to contemporary manuscript illustration showing two dimensional and figurative characteristics with primary colours and gold. The composition of these *yantra-paṭas* is dominated by the squares and circles. Apart from distinctive composition and colouring, the Jain *yantra paṭa-citras* are distinguished for the use of *mantras*. In the *yantra paṭa-citras* a liberal use of

syllables may be seen. The *mantras* became the integral ingredients. The Jain *yantra-paṭas* are not as elaborate as Buddhist *maṇḍalas* from Nepal and Tibet. However, the basic principles of the configuration as well as the symbology are same in both religious traditions. Despite the basic similarities, the physical appearance of the Jain *yantra paṭa-citras* is distinctly different from Buddhist *maṇḍalas*. In such Jain *paṭa-citras* the symmetry and order in the arrangement of the figures are essential as their principal purpose is to calm the devotee's mind and detach him from the chaos and disorder of the phenomenal world.

The *paṭa-citras*, much popular with the Jainas, are known as *tīrtha-paṭas* (pilgrimage banner, Pl. 289). The Jainas gave great importance to pilgrimage. The *tīrtha-paṭas* are very popular among Śvetāmbara Jainas. When the tradition of *tīrtha-paṭas* started in the 15th century A.D., they became very popular. Most of the early examples of *tīrtha-paṭas* are small in size and depict five pilgrimages in a succinct and symbolic manner. These are known as *pañca-tīrtha-paṭas* among the Jainas. During the 18th and 19th centuries the *tīrtha-paṭas* assume monumental proportions, as it became customary to devote an entire painting to a single pilgrimage site. For those who were unable to make the pilgrimage, a surrogate in the form of a topographical painting of the site serves the same purpose. At times more than one *tīrthas* are represented on a single cloth executed in a rather symbolic and cartographic manner in the Jain style of painting. It displays prominent land-marks like temples, lakes, *kuṇḍas* and *havelis*. Every year on the full moon day of the bright half of the month of *kārttika* (October-November) such paintings are hung in the vicinity of a temple, or at prepared location, for the devotees to worship. From the day onwards the *tīrtha* of Śatruñjaya is thrown open to public. The paintings are usually of colossal size. The Śatruñjaya, Girnar and Sammet Śikhara centres are considered most sacred by the Jainas for these *paṭas*. Realising the religious and spiritual significance of the pious act, wealthy Jain

families commissioned paintings of such banners, mainly on cloth but sometimes on wooden planks, or in plaster work on temple walls and also carved in stone for displaying in and around the Jaina temples. The earlier such *paṭas* are small and square and are portable while the larger ones appear to be late. Subsequently, the size became large as it was meant to displaying in public places where large number of people could view it from a distance.

The *viññaptipatra* (letter of invitation) is basically a letter of pardon known as *kṣamādānapatrikā* (Pl. 290) by the Jainas. It is a letter of forgiveness or misdeeds committed during the past year. It is sent by a community to a monk, inviting him to spend the four months (*caumāsā*) of the rainy season with them. Rather being a simple letter, the *viññaptipatra* takes the form of a long narrow scroll measuring about 25 to 30 feet in length and a foot wide. Being in great length the cloth scroll did not require cutting and joining. It was folded breadth-wise in two or more folds as required and the long stripes obtained by cutting served the purpose of scrolls. In earlier time when transport and communication facilities were not available, such invitations were dispatched by horse rider messengers and it took nearly six months to get a reply.

Inviting the Jaina monks to spend *caumāsā* at a place was considered an act of spiritual wisdom. This activity grew in western India, Gujarat and Rajasthan and therefore there was a great demand for this artefact. Scribes and painters possessed such blank scrolls having floral borders. The upper portion of the scroll was pre-painted with *aṣṭamaṅgalas* (eight auspicious symbols), fourteen dreams, streets, market places, temples and some familiar Jaina mythological themes. The necessary information was written when required and the paper was signed by the respectable citizens of the town.

One of the *viññaptipatras*, painted on paper by Ustād Sālīvāhana is a unique example of *viññaptipatra* from the point of view of history of painting and socio-historic and religious importance. This pictorial chronicle

was painted at Agra in A.D. 1610 in popular Mughal style. Ustād Sālīvāhana was a *paṭaśāhī citrakāra* (a painter from the imperial atelier). It is mentioned in the *viññaptipatra* "on the 26th Farwardin in the fifth year of his accession (14th April 1610), the Emperor Jahangir issued a *fīrāmāna* honouring the request of pupils of Vijayasena Sūri Vivekahars, Paramānand, Mahānanda and Udayaḥarṣa and others ordering that during the twelve days of *Paryūṣana* there be no killing of animals of any kind in the slaughter houses of the empire. It was an event of much importance for the Jaina community. This *viññaptipatra* was sent by the Jaina community of Agra to Vijayasena Sūri and residents of Devakapattana (Pāṭana) requesting him to grace the town of Agra with his presence during the installation of an image to be enshrined in a temple. The present *fīrāmāna* and the events depicted in the *viññaptipatra* point to the tolerance practices of Mughal Emperors and the relationship which existed between them and the Jaina religious community.

There are examples of *paṭas* with line drawings and writings on the figures of men, animals, weapons, flowers, snakes, circular *yantras*, flags etc. These are represented in a sequence against white background. These writings are poems or hymns written, drawn and composed in a sequence called *bandhas* (compositions) like *padma bandha*, *khadga bandha*, *śaṅkha bandha* and so on. These are read by literary men and some Jaina monks who specialize in the art of interpretation. It was difficult to understand by layman. To guide the readers in understanding the compositions they are depicted in pictorial form known as *bandhas*. Such *paṭas* are called *citrakāvya-paṭas*.

Another type of *paṭa* is known as *jñāna-bāzī* or *jñāna-caupaḍa* (a game similar to the snakes and ladders of the modern times) has been an indoor game, among Jainas, Vaiṣṇavas, Hindu and Muslims. The common *paṭa* is an architectural type but the other is based on the cosmological diagram of Lokapuruṣa. The central chequered board represents one's life divided into 84

squares, each having words and numbers pointing to the rule of conduct and good and bad effects thereof.

The architectural type of *paṭas* has five pavilions on five levels indicating *pañca anuttara vimāna kṣetra* above the chequered board. They indicate highest heavens. In the *lokapuruṣa paṭas*, the head represents five highest levels located on the mouth, eyes, nose and forehead. The highest of the heavens lies above these on a crescent shaped *siddhaśilā* where the liberated ones dwell. The Jainas are supposed to strive hard to reach the top by avoiding misconduct and attaining knowledge. The Jaina śrāvikās who remain indoors during rainy season play the game as a pass-time.

The *vijñātipatras* begin with a picture and end with the text. These pictures were to demonstrate to the monks. The attractiveness and prosperity of the town were extended through the invitation. However, the pictures became stereotyped and were repeatedly copied. The majority of the *vijñātipatras* were prepared in Jodhpur or Nagore in Rajasthan by professional *mathen* painters. Besides the *vijñātipatras* these scrolls served the purpose of illustrating the *pañcatīrthīs* for writing documents and the religious orders of the Jaina teachers during the rainy season, horoscope etc. They were occasionally used for writing and illustrating large poems such as *Vasanta-vilāsa*.

The Jaina *Jñāna-bhaṇḍāras* possess the cloth manuscripts containing the *Dharmavidhiprakaraṇa-Vṛttisamhitā*, chapters of the *Triṣaṣṭīśalākāpuruṣacaritra* (Samvat 1408 or 1410 = A.D. 1351 or 1353).

The *Kuvalayamālakahā*, an important Prakrit Svetāmbara Jaina text of the eight century A.D. describes a *paṭa-citra* with a religious theme. The subject is the *saṁsāra-cakra* featuring a windex variety of scenes

which depict the futility of human existence, the miserable condition of other forms of life, the torments of hell, and the delights of heaven. Such *paṭas* were made for narrating events to the masses in public places, where the picture showmen (*citra-kathīs*) performed with the help of cloth paintings.

There is a number of Samavasaraṇa (the celestial assembly hall) scenes where the Jina delivers his final sermon for all sentient beings, following his enlightenment. Besides these the cosmographical charts, *Jambūdvīpa*, *Navadvīpa*, *Hṛmkāra*, *Ghaṇṭakaṛṇa*, various *mantras* and *tantras*, *Samgrahaṇīsūtra*, *Kṣetrasamāsa*, *Prāyaścitta*, the six *sthānas* of the *samyamsreṇī*, sixty two *mārjanas*, *pañcatīrthī* etc. are also painted on cloth, dating from the 14th to 16th century A.D.

In the 15th century, as indicated by certain *paṭa-citras*, both secular and religious, the painters were struggling to free themselves from the rigidity of the earlier school and trying to enlarge their compositions which now become more convincing.

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CHAPTER XXIII

SAMAVASARAṆA

The Samavasaraṇa literally means assemblage or congregation, is a celestial assembly hall constructed by the gods, wherein Jinas deliver their first sermon for all sentient beings, immediately after attaining omniscience (*kevala-jñāna*): *Samavasara-ṇam surakṛtam tirthakṛtam dharmadesanāsthānam* (*Stuticaturvīṃśatikā*, 94). In the Samavasaraṇa gods, men, animals assemble, giving an idea of immensity of the universe in relation to oneself which is the spirit of Jainism. Through the concept of Samavasaraṇa a moral and ethical appeal at improving oneself by eradicating one's *rāga* and *dveṣa* (attachment and aversion) have been imparted. The Samavasaraṇa, primarily described as constructed for the first discourse of each of the 24 Jinas, is sometimes understood to have been prepared for some other sermons also or even for a powerful god who pays his visit to the Jina. The *Padmacarita* (2.102 ff) mentions that a Samavasaraṇa was erected when Mahāvīra visited Vipulgiri at Rajgriha.

According to the Śvetāmbaras, the Samavasaraṇa is a work of Vyantara gods under the orders of Indra of Saudharma heaven, while the Digambaras say that Indra himself was the architect and erected Samavasaraṇa with the help of his attendant gods. According to Jaina mythology, it was a circular structure with three walls, four gates, adorned with flags and umbrellas above; however, the examples in square shapes are also available which seem to be a later conception. The detailed narration of Samavasaraṇa in literature and its visual examples are found at least from 9th-10th century A.D., although its conception could go even earlier.

The Jaina *Purāṇas* of both the sects give a detailed description of Samavasaraṇa. The elaborate examples of which are available in the *Mahāpurāṇa* (*Ādipurāṇa*) of Jinasena (c. 9th century A.D.) in the Digambara tradition and the *Triṣaṣṭiśalākāpuruṣacaritra* of

Hemacandra (12th century A.D.) in the Śvetāmbara tradition. According to these texts, there are several regions of Samavasaraṇa like *dhulīśālā*, *caitya-prāsādabhūmi*, *khaṭikā-bhūmi*, *vallī-bhūmi*, *bhavana-bhūmi* etc., some being flanked by *nātyaśālās*. In the centre of these regions, the place of *Śrīmaṇḍapa* or *Lakṣmīśvaramaṇḍapa*, the heart of Samavasaraṇa, divided into seven compartments for audience like Gandharvas, Kalpavāsins, Āryikās (nuns). Bhavanavāsins, kings, chieftains and animals exist. The figure of Jina, facing each side, is an essential part of the Samavasaraṇa. With the above description it appears that Samavasaraṇa has the symbolic representation of the universe and the suggestion of the impact of discourse of the *vītarāgī* Jinas by way of the presence of all the creatures including those who have inborn enmity. The Samavasaraṇa representing one of the auspicious events of the lives of the Jinas, i.e. *kevalakalyāṇaka* (attainment of omniscience) which testifies the event in its rendering, shows three fortification walls with a figure of the Jina seated in *dhyānamudrā* in the centre (Pl. 291).

The *Triṣaṣṭiśalākāpuruṣacaritra* describes Samavasaraṇa as under. On the instruction of Indra the Vyantara gods made Samavasaraṇa, Vāyukumāra cleaned the ground, Meghakumāras sprinkled the fragrant water and Vyantara gods showered flowers on it. The Vyantara gods covered the earth with gold and jewels; on four directions they made the *torāṇas* of jewels, rubies and gold with the figures of Śālabhañjikās on the top. The arches of the *torāṇa* were adorned with flags, umbrellas above the *aṣṭamaṅgalas* (eight auspicious symbols) on top and below the *balipattas* (offering slabs). The Vīmānavāsī gods made the uppermost parts with jewels; in the middle part the Jyotiṣka gods made a rampart of gold with jewels; the third fortification wall, constructed by Bhavanavāsī gods, was made of silver

decorated with gold on the top. Each of these walls had four ornamental *gopuras* (gateways). Besides each gateway *vāpi* (tank) with golden lotuses were made.

To the north-east, inside the second wall, a dias (*devacchanda*) was made for Jina. The east gate was occupied by golden-coloured two Vaimānika gods, the south gate by two white coloured Vyāntara gods, the west gate by two red-coloured Jyotiṣka gods and the north gate by two black-coloured Bhavanādhīpatīs as door keepers. At the four gates of second wall in the same order stood, beginning with east, the goddess Jayā, Vijayā, Ajitā and Aparājītā. On the last rampart at each gate stood a Tumbura as door-keeper with a skull-crowned club and a garland of human skulls.

In the centre of Samavasaraṇa the Vyantara gods made a *caitya*-tree and beneath it a *pīṭha* (platform) with manifold jewels and on it a dias (*caṇḍaka*) of gems. In the centre of it a jewelled lion-throne was placed. On both sides of the throne the fly-whisk bearing Yakṣas were standing. Entering the Samavasaraṇa by the east-gate Jina makes *pradakṣiṇā* of the *caitya*-tree and bowing to the congregation takes his seat on the lion-throne. The Vyantara gods make three life like images of Jina and place them in the other three directions so that every one in the assembly finds himself facing the Jina.

The place in the first rampart was for sādhus and sādhvīs. The Vaimānika women take their seat between these two groups entering from the east gate. The women of Bhavanavāsī gods, Jyotiṣka and Vyantarās entering from west gate stood in the west. The Kalpavāsī gods, men and women entering from the north gate stand in north-east. The animals stand inside the second wall and the animals used as conveyances in the third wall.

An interesting account of the Samavasaraṇa provided by Jinasena is as follows — Indra himself made a *Indra-nīla* (blue) gem Samavasaraṇa circular in plan. It was surrounded by *dhūliśālā* (mud wall) of the

dust particles of various gems producing rainbow effect. On four sides were *toraṇa-dvāras* (arched gateways) of golden pillars with *makara* faces having jewel garlands.

Inside the *dhūliśālā* in the middle of roads were *māna-stambhas* made of gold. At the bases of *māna-stambhas* were kept the golden images of Jinendra worshipped by Indras. Music and dancing continued before the Jina. The Samavasaraṇa area was encircled by a moat filled with water and creeper groves. A little away from it was the first rampart made of gold. Its top was studded with pearls. The fortification was adorned with the figures of animals like elephants, horses and tigers and birds like swans, parrots and peacocks. On four directions there were gateways of silver with *padmarāga* gem tops. Near the gateways there were nine Nidhis (treasures) as well as the *nāṭyaśālās* (theatres) which were engaged by dancing heavenly damsels. The Samavasaraṇa was endowed with *krīḍāmaṇḍapas* (pavilion used as pleasure resorts), artificial hillocks, mansions (*harmya*), *prekṣāgrhas*, *citraśālās* (picture galleries), *ekaśālās* or *dviśālās* (single or double-room buildings) and *mahā-prāsāda* (big palaces). In the centre encircled by three walls there was a *caitya*-tree nearby having *maṅgala-dravyas*. At its root were four images of Jinendra worshipped by Indra and other gods, men and other beings. Jinasena also gives the details of forests, adorned gateways in the forests, *nāṭyaśālās*, images of Siddhas, beautiful buildings, *kūṭāgāras*, *sabhāgrhas*, *prekṣāgrhas*, *stupas* made of *padmarāga* gems, adorned with the images of Siddhas and Arhats. Vyantara gods, Bhavanvāsī and Kalpavāsī gods were placed on the gateways as door keepers. The gods, men and animals all have their fixed places in the *śrīmaṇḍapa* and the place for Jina was in the *gandhakuṭī*, erected by Kubera. In the *gandhakuṭī* Jina sits on a lion throne with *bhāmaṇḍala*.

The elaborate description of Samavasaraṇa given by Jinasena includes the various constituents of a big city with fortification, a surrounding moat, pleasure resorts, stepwells, theatres, lawns, lakes, palaces etc.

alongwith Jina's seat in the centre. The description provides architectural data of considerable value.

The *Āvaśyakaniryukti* also gives the description of Samavasaraṇa. Both the sects, Śvetāmbara and Digambara, agree in broad outline of Samavasaraṇa for example, a central pavilion for the Jina, places on the big platform surrounded by three fortifications, each having four gateways on four directions.

The representation of Samavasaraṇa is not available in early Indian art. In the sculptural representations, the Samavasaraṇa scenes are carved with the narratives showing the lives of Jinas at Śvetāmbara Jaina sites of 11th-12th century A.D. These narratives are carved in the ceilings and represent mainly the *Pañcakalyāṇakas* of the Jinas which pertain to the lives of Rṣabhanātha, Śāntinātha, Neminātha, Pārśvanātha and Mahāvīra. Such ceilings are mainly found in the temples of Śāntinātha and Mahāvīra Jinas at Kumbharia (11th cent. A.D.) and Vimalavasahī and Lūṇavasahī at Mt. Abu. The enormous examples of Samavasaraṇa, in Jaina paintings, are also known from different collections from India and abroad. Of all the examples of Samavasaraṇa in narrative sculptures, paintings and independent examples, Pārśvanātha and Mahāvīra Jinas outnumber all other Jinas, obviously for the reason that they were the historical and most popular ones.

The sculptural representations, based on literary details, mostly show a circular structure with three ramparts, one above the other, surmounted by a square pavilion with the seated figure of Jina. However, the details like water-ponds, animals, divine figures etc. are absent in such representations. As contrary to the concept of Samavasaraṇa the sculptural examples as well as paintings only show one seated figure at the top, while the texts envisage that the Jina was sitting facing east, and for the sake of the convenience of the audience three images of the self-same Jina were installed on three sides to make him visible from all the sides. However, the four figures of Jinas are carved mostly in the independent sculptural examples of the

Samavasaraṇa known mainly from Śvetāmbara Jaina sites of India, and datable between 11th-15th centuries A.D. The Mahāvīra and Śāntinātha temples at Kumbharia show some such examples.

In wall paintings, the Digambara Jaina temple known as Śrī Kuṇḍavī Jinālaya at Tirumalai (north Arcot district) and the Vardhamāna temple at Jina-Kāñchī contain the representation of Samavasaraṇa. On stylistic grounds the Śrī Kuṇḍavī Jinālaya example may be placed in 11th-12th century A.D. and the Vardhamāna temple example in 10th century A.D. In bronze, one example of 11th century A.D., showing Samavasaraṇa, is known from a Jaina shrine in Marwar, at present in a Jaina shrine at Surat. Another belonging to 12th century A.D. is known from Cambay. A number of loose examples in stone and metal are scattered in Jaina shrines all over India.

There is a large number of Jaina miniature paintings in palm-leaf and paper manuscripts (13th-20th centuries A.D.) showing Samavasaraṇa scene (Pl. 291). The examples on cloth were also rendered in large scale and a few are found even in wood. In miniatures the scene is represented in details and very close to textual descriptions as found in stone sculptures. The number of Jinas increased in miniatures. The *vītarāgī* Jinas in miniatures in most of the examples are surprisingly adorned with ornaments. This adornment goes against the tradition. In miniatures Jinas are always shown in *dhyānamudrā* usually with an unidentified object in their hands (Pls. 292-293). Their *lāñchanas* and *aṣṭaprātihāryas* are mostly absent in miniatures.

In the manuscript paintings the Samavasaraṇa scenes are related to different Jinas mainly on the basis of inscriptions or texts. However, in case of Samavasaraṇa of Pārśvanātha as found in the *Kalpasūtra* paintings the seven-hooded snake canopy is provided for the identification of the Jina. Most of the examples of Samavasaraṇa in manuscript paintings are from *Kalpasūtra*. Besides *Kalpasūtra*, *Ādipurāṇa*, *Satapadikāgranthapaddhati* (13th cent. A.D.), *Śrī*

Uttarādhyayana Laghuvṛtti (1295 A.D.), *Śānticaritra* (15th cent. A.D.), *Laghusaṅgrahaṇīsūtra* (c. 1575 A.D.) etc. also contain the renderings of Samavasaraṇa. However, *Pañcatīrthipaṭa* (A.D. 1370) as well as cloth *paṭa* (15th cent. A.D.) and wooden examples of 18th century with Samavasaraṇa representations are also known.

The *Kalpasūtra* paintings, circular in plan, show the Jina sitting in the *dhyānamudrā* in the centre of Samavasaraṇa with a fly-whisk bearer standing nearby. The ornamental concentric bands around the Jina represent the usual fortifications. The whole representation is enclosed in a rectangular panel, at four corners of which water ponds and pairs of animals, which have natural animosities, are represented. Such details may be seen in the palm-leaf *Kalpasūtra* manuscripts from Upadhyay Sohanvijayaji collection,

Gujaranwala (Punjab), Sarabhai Nawab collection, Ahmedabad, Atmanand Jain Gyan Mandir, Jira (Punjab), Hemacandracarya Gyan Mandir, Patan, Bharat Kala Bhavan, Varanasi (Pls. 292-293) and other collections. These manuscripts show the Samavasaraṇa of Pārśvanātha, Neminātha, Muni Suvrata and Mahāvira belonging from 12th century A.D. to 15th century A.D. Other manuscripts showing Samavasaraṇa represent similar details.

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Appendix I

CITTA-SABHĀ (Picture Gallery) and CITTA-KAMMA (Art of Painting)

The Jaina texts give a number of references of picture galleries and some of them are quite interesting. The picture galleries were the places of royal amusement, places of judging the technical efficiency of painter as well as the place to judge the character and taste in arts of a person. The *Jñātādharmakathā* gives interesting details of the construction of a picture gallery. The crown prince of Mithilā, Malladīna ordered the erection of a *citta-sabhā* (picture gallery) at the royal amusement park. He entrusted the work of painting to *cittagāra-seṇim* (painters guild) asking them to paint the *citta-sabhā* full of sensuous forms (*rurehi*). On the order of prince the painters proceeded to the proposed *citta-sabhā* with their *tulīā* (brushes) and *vainnas* (colours). The painters before starting to paint prepared the ground for painting (*bhūmi-sajjei*) and divided the wall surface for the purpose of painting. Among the group of painters there were such master painters who could paint the complete figure of man or animal even if he had only his partial view. A painter painted the full portrait of princess Malli only having a glimpse of her toe while the princess was standing behind the curtain. The crown prince doubting the chastity of his sister banished the painter from his kingdom. One of the instance referred to in the *Āvaśyakaṭīkā* shows the technical efficiency of a painter. A painter painted a peacock feather in such a realistic manner that the king who has engaged the services of the painter to paint the picture gallery touched the painted feather under the impression that it was real.

Bṛhatkalpasūtrabhāṣya describing a *citta-sabhā* of a courtesan gives a story. The story runs that there was a courtesan well-versed in all traditional sixty-four arts. He has a *citta-sabhā* portraying the portraits of all

classes of men engaged in different professions according to their respective castes. These portraits were in different status of moods (anger and appeasement). If persons came to engage their services the courtesan asked them first to visit the *citta-sabhā* so that he could judge their caste, taste in arts, character etc.

The *Jñātādharmakathā* refers to a jeweller Nanda who ordered the construction of a *citta-sabhā* with hundred columns, which was decorated with *kaṭṭha-kamma* (wood work), *pusta-kamma* (stucco), *citta-kamma* (painting) and *lepya-kamma* (terracotta figures). The textual reference of *citta-sabha* or *citrā-śālā*, is provided in the *Mahāpurāṇa* of Jināsena which confirms its containing *citra-śālā*,

The Jaina monks were prohibited to live in the houses decorated with the paintings. Possibly, the reason was the sensuous appeal of the paintings which detached the minds of the monks from meditation. The *Uttarādhyāyanasūtra* also states that the monks should keep themselves away from the houses decorated or painted, fumigated or perfumed with incense and flower garlands. The *Daśavaikālikasūtra* prohibits the look of a woman, either in a painting or in actual life, for a monk.

Citta-kamma (Art of painting)

In the Jaina texts the *citta-kamma* or the art of painting is referred to as one of the noble professions. The *cittara* (painter) was counted among the *śilpāryas*. The Jaina literary references attribute the origin of the *citta-kamma* to the first Jaina Tirthāṅkara Ṛṣabhanātha. Not only the art of painting but the symbology and sciences of mathematics are also said to have originated from Ṛṣabhanātha. The *Bṛhatkalpasūtrabhāṣya* prohibits the Jaina monks and nuns indulging in the *sacitta-*

kamma or painting.

The subject of painting is divided under two heads — 1. *nirdoṣa-citrakarma* (pure painting) and 2. the *sadoṣa-citrakarma* (impure painting). The *nirdoṣa-citrakarma* consists of the painting of trees, mountains and rivers, seas, buildings and creepers, while the *sadoṣa-*

citrakarma consists of paintings of flying figures, goddesses and women. The practice of both kinds of paintings was forbidden for the monks. However, this injunction seems to have been relaxed in the medieval period when the Jaina *Jñāna-Bhaṇḍāras* became the repositories of many painted manuscripts and *paṭas*.



Appendix II

LIFE OF TĪRTHAṆKARAS IN PAINTING

The Tirthaṅkaras known as Jinas or Arhats, occupy the supreme place of veneration in Jainism. The *Abhidhāna-Cintāmaṇi* of Hemacandra refers to the Tirthaṅkaras under the category of *devādhideva* (god of gods). Different texts discuss the iconography of Tirthaṅkaras. The *Bṛhatsaṁhitā* of Varahamihira says that the Tirthaṅkaras should be represented with the arms reaching the knees and *śrīvatsa* mark on the chest. They should be young and beautiful and should have a peaceful countenance. The Tirthaṅkaras wear no garment. The Digambara text *Pratiṣṭhāsāroddhāra* of Āśādhara (A.D. 1228) refers to that the eyes of the Tirthaṅkara should be centred on the tip of his nose and he should be accompanied by the eight *prātihāryas*. In both the sects — Śvetāmbara and Digambara the Tirthaṅkaras are described in both poses — standing (*kāyotsarga*) and sitting in the *dhyāna-mudrā* with hands resting one upon the other on the lap, with palm upwards (Pls. 259, 288). They sit either in the *padmāsana* posture or in the *ardha-padmāsana* (mostly popular in south India).

The images of Tirthaṅkaras were made of gems, metals, wood, clay, stone etc. However, in paintings the lives of Tirthaṅkaras are painted in scrolls, manuscript illustrations, murals or frescoes and wooden book-covers of Jain manuscripts. It is believed among the Jains that such paintings should not be worshipped in houses. Tirthaṅkaras are given a prominent place on cloth paintings, representing various Jain Tantric diagrams and in *citra-paṭas*. In scroll paintings their lives are painted in details and in narrative manner. They are also shown on the *vijñāptipatras*. One such example from the Digambara collection of Karañjā shows the narrative from the life of Neminātha.

Some of the wood-covers depict scenes from the previous as well as last existences of Tirthaṅkaras,

namely Mahāvīra, Śāntinātha and Pārśvanātha. Two long wooden book covers of a palm-leaf manuscript painted with a series of scenes from the previous existence and the last existence of Śāntinātha are preserved in *Dehlānā Upāśrayano Bhaṇḍāra*, Ahmedabad. The paintings covering all the four sides of these two long *paṭṭikās* were done in Jalor (south-western Rajasthan) in the 13th century A.D. The scenes include the incident of Megharatha offering his whole body to save the life of the dove.

In one such scene Śāntinātha in one of his previous births as king Megharatha offers his whole flesh to a falcon in order to save the life of a dove who sought refuge with Megharatha. This is a famous ancient theme popular in the Brahmanical as well as the Buddhist and the Jaina literatures. In Brahmanical legend king Śivi protects the dove by offering his whole body to be weighed in balance against the body of the dove. In Kumbharia and Vimalavasahī we do find this scene in the life scenes of Śāntinātha.

The life scenes of Neminātha, Pārśvanātha and Mahāvīra have also been a favourite subject on wooden book-covers (see for detail Chapter xxi pp. 408-409 *Pāṭali*, Pl. 287). A set of such wooden book-covers show in a row the 24 mothers of Tirthaṅkaras of this age, another shows 16 Mahāvidyās of Jain Tantric worship.

In the palm-leaf manuscripts, executed between A.D. 1060 to roughly A.D. 1350, the Tirthaṅkaras are represented with gods and goddesses, monks, nuns etc. The appeal of the Jina figures is more or less iconographic. In full accordance with the simplicity of the subjects, the attitudes and poses are also limited and strictly conventional. The Tirthaṅkaras seated with their legs crossed are shown in full view. Sometimes both the legs are lowered and rest on a foot-stool and

sometimes the left leg is crossed on the seat and the right one is allowed to dangle. In the standing pose the face is generally represented in a modified version of three-quarter profile, while the *tribhaṅga* pose sometimes adds graceful curves to a standing figure. The miniatures in the introductory folios serve as invocations and usually feature Jinas.

The *Kalpasūtra*, the most ancient as well as the most revered book of the Śvetāmbara Jainas, describes the *Jina-carita* (lives of Jinas) in one of its parts. The *Jina-carita* contains the details of the lives of 24 Tīrthaṅkaras. The lives of the Tīrthaṅkaras begin with the 24th Tīrthaṅkara Mahāvīra. The text moves backward narrating briefly the lives of the 23rd Tīrthaṅkara Pārśvanātha and 22nd Tīrthaṅkara Neminātha respectively. Thereafter only the names of Tīrthaṅkara are mentioned except the first Tīrthaṅkara Ṛṣabhanātha. The life of Ṛṣabhanātha is again described in some detail.

A great number of *Kalpasūtra* manuscripts were prepared between the 12th and 20th centuries and kept in the *Jñāna-bhaṇḍāras*. The *Kalpasūtra* was the most frequently and profusely illustrated text of the Śvetāmbara Jainas. Some manuscripts were embellished with the lives of Tīrthaṅkara which include scenes of the main events of the lives of Ṛṣabhanātha, Neminātha, Pārśvanātha and Mahāvīra. The life scenes of Jinas include Brāhmaṇi Devānandā and Triśalā's fourteen auspicious dreams, the interpreters of the dreams, Harinaigameṣī bringing the embryo to queen Triśalā, Śakra's command to Harinaigameṣī, birth of Jinas, Pārśva's and Ariṣṭanemi's descent from heaven, Pārśvanātha and Ariṣṭanemi in the initiation palanquin, Śakra's homage to Mahāvīra's embryo, birth of Mahāvīra, Mahāvīra giving away his possessions, Mahāvīra and Pārśvanātha plucking out their hair, Mahāvīra preaching, Mahāvīra in the Puṣpottara heaven, Samavasaraṇa etc.

A great number of *Kalpasūtra* manuscripts represent various scenes from the life of Mahāvīra while other Tīrthaṅkaras are represented here and there. Representation of some of the *upasargas* suffered by Mahāvīra is also available in miniature paintings of the *Kalpasūtra*. However, the *upsargas* suffered by Mahāvīra did not become popular in Śvetāmbara and Digambara shrines. In such scenes Mahāvīra is always represented standing in meditation with half closed eyes and arms hanging down. There are many stories pertaining to the *upasargas* of Mahāvīra. In the paintings showing *upasargas* he is assaulted by a cowherd and village dogs, endured the attacks of grass, cold, fire, flies etc. He is attacked by the serpent Caṇḍakaūśika. The serpent is shown in the painting just in the act of biting Mahāvīra's feet. Mahāvīra is also attacked by god Saṅgamaka. God Saṅgamaka's attacks are represented in the paintings with a dust of storm, ants, scorpions, mongoose, snakes, mice, elephant, demon, tiger, a burning wind and dance of heavenly woman etc. He is also offered improper food by Saṅgamaka.

In the palm-leaf manuscripts the figure of Pārśvanātha is commonly painted. Similarly, scenes from the life of Neminātha have been very popular in the Jaina art. Paper board covers, to hold manuscripts for reading, sometimes have on them the painting scene of marriage procession of Neminātha.

The other palm-leaf manuscripts such as *Jñātāsūtra* (A.D. 112), *Upadeśamālāvṛtti* (A.D. 1234), *Subāhukathā* (A.D. 1288), *Pāṇḍavacaritra*, *Padmānanda Mahākāvya* and *Uttarādhyayanasūtra* (13th century) in *Śāntinātha Jñāna Bhaṇḍāra*, Cambay, *Kathāratnasāgara* (A.D. 1262), in Saṅghavīnā Pādāno Bhaṇḍāra, Patan also represent the figures of Ṛṣabhanātha, Śāntinātha, Pārśvanātha, Neminātha and Mahāvīra seated in *dhyāna-mudrā*.

However, colours and cognizances of the Tīrthaṅkaras referred to with Śvetāmbara and Digambara traditions have some differences. These differences are as follows :

Śvetāmbara				Digambara	
	Tirthaṅkara	Colour	Cognizance	Colour	Cognizance
1.	Rṣabha	gold	bull	yellow	bull
2.	Ajita	gold	elephant	yellow	elephant
3.	Sambhava	gold	horse	yellow	horse
4.	Abhinandana	gold	monkey	yellow	monkey
5.	Sumati	gold	curlew	yellow	curlew
6.	Padmaprabha	red	red lotus	red	red lotus
7.	Supārśva	gold	<i>svastika</i>	green or Blue	<i>svastika</i>
8.	Candraprabha	white	crescent moon	white or black	crescent moon
9.	Puṣpadanta	white	<i>makara</i>	white	<i>makara</i> (or cra
10.	Śītaḷa	gold	<i>śrīvatsa</i>	yellow	<i>śrīvatsa</i> ^{b)} or <i>pipala</i> tree
11.	Śreyāṃsa	gold	rhinoceros	yellow	rhinoceros or <i>garuḍa</i>
12.	Vāsupajya	red	buffalo	red	buffalo
13.	Vimala	gold	boar	yellow	boar
14.	Ananta	gold	falcon	yellow	ram or bear
15.	Dharma	gold	thunderbolt (or mace)	yellow	thunderbolt
16.	Śānti	gold	antelope	yellow	antelope
17.	Kunthu	goat	goat	yellow	goat
18.	Ara	gold	<i>nandyāvarta</i>	yellow	fish
19.	Malli	blue (or green)	water jar	yellow	water jar
20.	Munisuvrata	black	tortoise	black or blue	tortoise
21.	Nami	gold	blue lotus	yellow	blue or red lotus or <i>aśoka</i> tree
22.	Ariṣṭanemi	black	conch	black or blue	conch
23.	Pārśva	green (or blue)	serpent	green or blue	serpent
24.	Mahāvīra	gold	lion	yellow	lion

THE CAITYA VRKŚAS ASSOCIATED WITH 24 JINAS

Tirthaṅkara	Śvetāmbara	Digambara
Rṣabhanātha	Nyagrodha	Nyagrodha
Ajitanātha	<i>Saptaparṇa</i>	<i>Saptaparṇa</i>
Sambhavanātha	<i>Śāla</i> (<i>Shorea Robusta</i>)	<i>Śāla</i>
Abhinandana	<i>Piyaka</i> or <i>Priyaka</i>	<i>Sarala</i>
Sumatinātha	<i>Priyaṅgu</i> (<i>Panicum Italicum</i>)	<i>Priyaṅgu</i>
Padmaprabha	<i>Caturābha</i> (<i>Anethum sowa</i>)	<i>Priyaṅgu</i>
Supārśvanātha	<i>Śirīṣa</i> (<i>Acacin Śirīṣa</i>)	
Candraprabha	<i>Nāga</i>	<i>Nāga</i>
Puṣpadanta (Suvidhi)	<i>Mali</i>	<i>Akṣa</i>
Śīṭalanātha	<i>Piṭṭakhu</i>	<i>Dhūli</i>
Śreyāṁsanātha	<i>Tiṇḍuga</i>	<i>Palaśa</i>
Vāsupūjya	<i>Pātāla</i> (<i>Bignomia</i> <i>Suavcolens</i>)	<i>Tendua</i>
Vimalanātha	<i>Jambū</i> (<i>Engenia</i> <i>Jambolana</i>)	<i>Pātāla-jambu</i>
Anantanātha	<i>Aśvattha</i>	<i>Aśvattha</i>
Dharmanātha	<i>Dadhiparṇa</i>	<i>Dadhiparṇa</i>
Śāntinātha	<i>Nandi</i> (<i>Cedrela</i> <i>Toong</i>)	<i>Nandi</i>
Kunthunātha	<i>Tilaka</i>	<i>Tilaka</i>
Aranātha	<i>Āmra</i>	<i>Āmra</i>
Mallinātha	<i>Aśoka</i>	<i>Aśoka</i>
Munisuvrata	<i>Campaka</i> (<i>Michelia Champaka</i>)	<i>Campaka</i>
Naminātha	<i>Bakula</i> (<i>Mimusops clengi</i>)	<i>Bakula</i>
Neminātha	<i>Vetasa</i>	<i>Meṣaśṛṅga</i>
Pārśvanātha	<i>Dhātakī</i> (<i>Grislea to tomentosa</i>)	<i>Dhava</i>
Mahāvīra	<i>Śāla</i>	<i>Śāla</i>

Appendix III

PAINTING AND JAINA CANONICAL LITERATURE

The Jaina canonical literature casts ample light on the state of art of painting in ancient India. It provides not only the earliest references to the art of painting but also furnishes some of the missing links in the understanding of the subject.

According to one of the legends mentioned in *Āvaśyaka-cūrṇi* (A.D. 600-650) I, Ratlam, 1929, p. 156), Ṛṣabhadeva was the originator of the art of painting. *Bṛhatkalpasūtrabhāṣya* refers that the art of painting was forbidden to monks and nuns. The *Ācārāṅgasūtra* (II, 12.1), the earliest *Āgama*, says that monks were refrained from looking at the painting for pleasure sake. Similar injunctions were laid down in *Daśavaikālikasūtra* (VIII.4). The monks and nuns were also prohibited dwelling in the houses decorated with paintings. The *Bṛhatkalpabhāṣya* (III, *gāthā* 2426-2431) has categorised painting as *sadoṣa* and *nirdoṣa*. The *nirdoṣa* or pure painting includes pictures of trees, rivers, mountains, oceans, various kinds of creepers, *pūrṇa-kalaśa* and *svastika*, while the *sadoṣa* or impure painting depicts man, women, animals and scenes on *śṛṅgāra-rasa*. The *sadoṣa* paintings are likely to divert the mind and create obstacles in the path of meditation and spiritual pursuits.

The learning of this art was considered necessary for a full development of the personality and hence it was designated the third place in the frequently mentioned lists of seventy-two arts in the *Āgamas* *Jñātādharma-kathā* (c. late 3rd century A.D.), *Samavāyāṅgasūtra* (Ahmedabad, 1938, p. 77) and *Aupapātikasūtra* (Rajkot, 1959, II *sūtra* 46, pp. 604-612) and also sixty-four arts of the females as mentioned in the *Jambūdvīpaprajñapti* (c. 3rd century A.D., Bombay, 1920, 2, 136f). The *Kāmasūtra* of Vātsyāyana has suggested that a Nāgarika (better citizen) should have a painting board (*citraphalaka*) and a casket full of

brushes (*vartikā-samudgaka*) in his bed chamber (*Kāmasūtra*, Bombay, 1891, 4, 10).

The *Bhagavatisūtra*, the *Jñātādharma-kathā* and the *Aupapātikasūtra* refer to a class of people called *maṁkhas*. Abhayadeva (c. 11th century A.D.) in his commentary on *Bhagavatisūtra* has explained *maṁkha* as a special type of mendicant whose hands were engaged with picture-board. It appears that the *maṁkhas* have been professional entertainers like many others who were called on to perform at the time of royal celebrations (*Jñātādharma-kathā*, 1.90). The tradition of *maṁkhas* existed as early as sixth century B.C. Ghōṣāla, an ascetic and contemporary of Mahāvīra, was the son of a *maṁkha*. However, it is not certain whether the painting was done directly on the picture board or on a canvas (*paṭa*). Abhayadeva has rightly interpreted the word '*citra-phalaka*' as picture board. The *Nalacarita Nāṭaka* making distinction between *phalaka* and *paṭa* says — 'here is the board, this is the canvas, this is the brush and here are the colours' (*idam phalakam, eṣa citrapaṭah, iyam ca tulikh, ime ca varṇasambhāraha*) (quoted by C. Sivaramamurti, *South Indian Painting*, New Delhi, 1968, p. 34).

The story told by the *maṁkhas* was shown on *citra-phalaka* which confirms that the form of art was narrative. There are references to panel painting. A Jain Prakrit text *Taraṅgalolā* by Ācārya Pādalipta refers to a romantic tale which mentions that a merchant's daughter Taraṅgavatī displayed her canvas representing her past life in public in the *Kaumudi-Mahotsava* (*Jaina-Citrakalpadruma*, Ahmedabad, 1936, pp. 21-22). Such examples are also found in later Jaina and non-Jaina stories, for examples the story of Lalitāṅga as mentioned in *Āvaśyaka-cūrṇi* and the story of Nilayasa Lamba in *Vasudevahiṇḍī*.

The art of portraiture was well, developed in

ancient India. The *Jñātādharma-kathā* refers to a portrait of Malli, a princess of highest perfection in beauty, painted on the wall by an accomplished artist who was banished from the kingdom after it. By the same artist another portrait of princess Malli was prepared on canvas or cloth. The artist first prepared *citra-phalaka* (*citra-phalam sajjei*). The preparation perhaps included fixing of canvas on the board and the preparation of ground. The *Āvaśyakacūṛṇi* (I, p. 88) also refers to a portrait of Mrgāvati painted by another accomplished artist.

There are references of painting from nature also. The *Āvaśyakacūṛṇi* (II, p. 57) refers to an aged artist Citrangada whose daughter Kanakamañjarī painted a lively picture of a peacock on the floor. The quality of the painting was such that the king, who employed the old artist, passing that way mistook the painted feather as the real one.

The paintings were done on other mediums also. The *Anuyogadvārasūtra* (Bombay, 1968, *sūtra* 11) refers to painting on palm-leaf and cloth both. The art of painting was also practised on wall. The *Jñātādharma-kathā* (1.17) refers to that the interior walls of Dhārīṇī Devi's palace were painted with beautiful paintings (*sulloyacittakamme*), the ceilings with lotus rhizomes and flowering creepers. Similarly, the text describes the palace of Megha Kumāra which was painted with *ihā-mrga* (deer), bull, horse and number of other paintings.

The references of *Jñātādharma-kathā* (8.96) to wall paintings in the picture-gallery of the crown prince Malladīna provide clues to the technique of mural painting. It mentions that the wall space required to be painted was first divided into panels of different sizes (*bhūmibhāge*). Then the ground was prepared (*bhūmi sajjei*). After this the painter proceeded with colours and brushes.

Āvaśyakacūṛṇi (II, 194) refers to the story of Vimāla and Prabhāsa who were called to make mural paintings in the harem of a king. One of them engaged himself in preparing splendid murals on one wall whereas

the other was still occupied with the preparation of the ground on the facing wall apparently blank. But it was a pleasant surprise when the artist drew the curtain aside, the mural got reflected on the mirror like blank surface of the wall. It is well known that after the application of plaster (*vajralepa*) on the wall, it was burnished (*Viṣṇudharmottara* III, 40.8). But the amount of burnishing required in the preparation of the ground is very well indicated in this story.

There are some more references to wall painting. Silāṅkacārya *Caupānamahāpurusa-cariya* (A.M. Bhojak, 1961, p. 263) mentions the depiction of the lives of Neminātha and Rājīmātī in a palace which Pārśvanātha happened to see. The scenes influenced him so much that he decided to renounce the world. There is also a reference to some decorative motifs painted on the walls in the *Rājaprasānīyasūtra* (I, *sūtra* 11,13).

The *Āgamic* literature is silent about scroll painting but the non-*Āgamic* Jaina religious texts speak about it. The Prakrit text *Kuvalayamālā* (8th century A.D.) refers to a scroll painted by an artist named Bhānu. The scroll depicts the cycle of births and deaths (*saṁsāra-cakra*). There are other examples of similar nature. The text *Kuvalayamālā* also gives the knowledge of tonality of colours, mixing of colours and purity of lines which should be fine and distinct. These scrolls may be compared with the traditions of early *yama-paṭas* mentioned in Viśākhadatta's *Mudrārākṣasa* and Bāṇa's *Harṣacarita*. One of the earliest references to scroll paintings is found in the *Dūtavākya* of Bhāṣa. It mentions a scroll painting depicting the molestation of Draupadī by Dussāsana. The *Vaḍḍārādhane* (10th century A.D.), a Jaina religious text in Kannada depicts an interesting tale of picture showmen who used to steal paddy-rice from the paddy merchants.

The *citra-sabhā* (picture-gallery) was an insignia of opulence and prosperity in ancient India. There were three types of picture galleries—private gallery, public gallery and galleries in palaces. The *Jñātādharma-kathā* (8.95) gives an example of a private picture gallery of

crown prince Malladinna who had constructed it in his house-garden (*pramadah-vana*). It had scenes of *śṛṅgāra-rasa* (erotics). We have another example of private picture gallery in the *Bṛhatkalpabhāṣya* (II, 5.262). It was maintained by a clever courtesan who was well-versed in sixty four arts. She had in her gallery portraits of all classes of men occupied in the professions of their respective castes and in varying moods. This assisted her in the treatment of her clients whom she would first send to the gallery and judging from their reactions their caste, character and taste for arts, would deal with them accordingly. The *Paraśiṣṭaparva* of Hemacandrasūri gives another example of a picture gallery maintained by a courtesan called Kośā, which had paintings on erotics.

The *Jñātādharma-kathā* (13.14-15) gives an example of a public picture gallery which functioned in a manner of present day museum, where people assembled for recreation and discussion. There were arrangements of sitting for various groups of professionals like dancers, actors, picture-story tellers etc. who were permanent employer of the gallery. The gallery, along with paintings, had various other artefacts in stone, wood, metal, clay

etc. It was built in the garden of a rich merchant named Nanda Muniyāra. It is evident that the gardens were mostly preferred for building picture galleries.

The *Tiloyapannatti* (3.57-61 — c. 5th century A.D.) refers to various kinds of palaces of *Bhavanvāsī-devas*, one of them being *citra-gṛha*. The *Viṣṇudharmottara* (iii, 43.12-14) mentions that paintings in palaces should exhibit scenes of erotics, humorous or peaceful sentiments while *citraśālās* should represent any of the nine *rasas*.

The accounts of picture galleries makes it clear that the painters had their guilds (*cittagāra-seṇim*). They were mostly patronized by the kings and rich people. However, literature never refers to the court painters. Painters were asked to paint for which they were honoured and paid lavishly (*prītidāna*). However, there are evidences that the artists were also in the service of the kings throughout the year. The painters had their family tradition for learning the art of painting. In literature the meaning of the terms related with the work of a painter is explained, for example, thus : *Bhāṣa* — the figure drawn in right proportion; *Vibhāṣa* — when the various limbs of the figure are defined, and *Vārttā* — when the eyes are painted.



Appendix IV

JÑĀNA-BHAṆḌĀRA

The *Jñāna-bhaṇḍāras* or *Śāstra-bhaṇḍāras*, treasures or store houses of knowledge, is a Jaina institution and is generally regarded as the property of the Jaina *saṃgha* or community. These *Jñāna-bhaṇḍāras* are also referred to as *Cīta-kosa*, in some Jaina texts and manuscript colophons. The *Bhārati-bhaṇḍāras* and *Sarasvatī bhaṇḍāras* are collections which are very much in their contents and some of them preserve most ancient copies of manuscripts on palm-leaves, paper and cloth on secular and religious subjects. Not only this, the *bhaṇḍāras* have illustrated manuscripts, *paṭas* and *vijñaptipatras* also. The history of the *Jñāna-bhaṇḍāras* is closely associated with the progress and conservation of learning. Their foundation is attributed to a big famine of fifth century A.D., when most of the Jaina monks died and the sacred lore of the Jainas suffered considerably. The Jainas decided to take some steps in order to save the Jaina lore from complete extinction. As a result, a council under the presidentship of Devardhigaṇi was summoned in c. 453 A.D. at Valabhi and with the consent of monks assembled there, the Jaina canons were committed to writing. Not much is known about the progress of book writing in the following centuries, but there is every possibility that the *Jñāna-bhaṇḍāras* were founded. These *Jñāna-bhaṇḍāras*, attached to the temples, became the custodians of the sacred literature.

By the 10th century A.D. the educational value of the *Jñāna-bhaṇḍāras* was realised by the Jaina monks. The founders took great pains to explain the society the importance of the religious and secular texts. The Bhaṭṭārakas, the person having responsibility to look after the management of properties and religious establishments, encouraged the people to enrich the temples with donations of manuscripts for spiritual enlightenment. It encouraged the Jaina bankers and laymen to order copies of the sacred texts and present

them to monks who deposited them in the *Jñāna-bhaṇḍāras* for the benefit of the posterity. Sometimes a devotee would order numerous copies of a particular text for purposes of dissemination to different centres. The Jaina *Jñāna-bhaṇḍāras* were basically sectarian in nature; however, the Jainas did not mind preserving in them books belonging to different faiths for ready reference and criticism. They also include the manuscripts of the great poets of India like Kālidāsa. This shows that the Jaina monks in middle ages were not narrow-minded sectarians, but fully realised the importance of libraries preserving literature of all the faiths. The *Jñāna-bhaṇḍāras* included the text of other subjects also such as grammar, mathematics, astrology and rhetoric.

The renowned rulers of Gujarat, Siddharāja Jayasimha and Kumārapāla, were the great patrons of the *Jñāna-bhaṇḍāras*. Jayasimha (A.D. 1093-1143) is said to have employed about three hundred scribes to copy out books on religious and secular matters for the imperial library. Kumārapāla (A.D. 1143-1172) is said to have established twenty-one *Jñāna-bhaṇḍāras*. He employed seven hundred scribes and some of the manuscripts are said to have been written in gold. The example of these two Solankī rulers was followed by several great Jaina ministers such as Vastupāla and Tejapāla, Pethaḍasāha, Pṛthvīdhara, Maṇḍana Mantri and others. The two brothers Vastupāla and Tejapāla became interested in learning and in *Jñāna-bhaṇḍāras* on the advice of their teachers Vijayasenaśūri and Udayaprabhasūri. They are said to have established three of the big libraries by investing a lot of money. Pethaḍasāha, a minister of Paramāra Jayasimha at Mandogarh in V.S. 1320 (=1263 A.D.) founded *Jñāna-bhaṇḍāras* in seven cities including Broach, Devagiri, Mandu and Abu.

The tradition of *Jñāna-bhaṇḍāras* was common in

both the sects of the Jainas. However, the profuse number of manuscripts present in the Śvetāmbara *bhaṇḍāras* makes it clear that the Śvetāmbaras were more inclined towards their documents than the Digambaras. The *Jñāna-bhaṇḍāras* of Śvetāmbaras appear all over Gujarat, Rajasthan, Malwa and Delhi-Agra. The Digambara Jainas too had their *Jñāna-bhaṇḍāras* mostly confined to Delhi, Agra and Rajasthan but also extending as far as Karanja near Nagpur and Moodabidri in south. The most important of the Śvetāmbara *Jñāna-bhaṇḍāras* are Saṃgha Viñā Pāḍāno, Patan, Śāntinātha *Jñāna-bhaṇḍāra*, Cambay, *Jñāna-bhaṇḍāras* of Jaisalmer,

Ānandajī Maṅgalajīnā Peḍhinā, Idar (Gujarat), Mukti Vijaya, Ānandjī Kalyāñjī Pedhīnā Limbdi (Saurashtra), Hemacandrācārya, Palanā and Narasimhajini-Palanā, Baroda, some other *bhaṇḍāras* are at Ahmedabad, Idar, Surat, Kaccha, Limbdi, Chani etc. These contain important collections of illustrated manuscripts on palm-leaf and paper belonging from 11th to 14th century A.D. and also on cloth *paṭas*. With the joint efforts of Muni Shri Punyavijayji and Sarabhai Nawab a large number of manuscripts were introduced to the students of Indian art. These include painted wooden panels, cloth paintings, palm leaves and paper manuscripts.



Appendix V

BHAṬṬĀRAKA

(Administrative Head of the Jaina Religious Establishment)

From the second century A.D. to the eighth century A.D. Jainism received the patronage of rulers, queens and ministers of states. The endowments from these persons enabled the Jaina community to build grand temples and monastic establishments. To look after the temple management as well as monastic establishments the services of a member was required. As a result, a person was entrusted with the responsibility to look after the management of properties and religious establishments. The person entrusted with such responsibility was known as Bhaṭṭāraka. On the basis of geneological charts of the Bhaṭṭāraka tradition, the post of *bhaṭṭāraka* was created in the eighth century A.D.

The Bhaṭṭārakas were and still are in some places the administrative heads of Jaina religious establishments. As custodians of temples they were in-charge-of the maintenance of the buildings, the images enshrined with them and all the paraphernalia connected with temple rituals. Due to their involvement in the organisational aspects of temple management, the Bhaṭṭārakas were also ordained men, apart from the other ascetics of the Jaina faith. These Bhaṭṭārakas were dedicated persons. They were in close and constant contact with the lay

votaries of the order. They encouraged the Jaina community to enrich the temples with donations either for icons, or manuscripts which were for worship and spiritual enlightenment. They encouraged the people for the *śāstra-dāna* (donation of manuscripts) as an act of religious merit (*punya*). Their primary concern was to collect works connected with their faith. They tried to acquire the copies of texts which were not available in their *Jñāna-bhaṇḍāras* or temple libraries. If for some reason, any collection was not properly cared for, the Bhaṭṭārakas would happily incorporate it into their own *Jñāna-bhaṇḍāras*.

Among the Jainas the commissioning of manuscripts of religious texts was a pious act. An offer of the sacred texts to religious personage or gift them to *Jñāna-bhaṇḍāras* became a usual custom. Sometimes, a devotee would order a number of copies of a particular text for purposes of dissemination to various centres. Occasionally, these manuscripts were embellished with paintings. The manuscripts were never commissioned for the personal pleasure of the lay votaries. They were regarded as sacred objects and their rightful place was in the temples or in the *Jñāna-bhaṇḍāras*.



Appendix VI

TĀḌA (Palmyra Tree)

The *Tāḍa* or palmira tree, which yielded palm-leaves for writing and painting, is known *Tāla* in Sanskrit and *Tāḍa* in Hindi. It is of two varieties known as *Śrī-Tāḍa* and *Khar-tāḍa*. The *Khar-tāḍa* grows in Gujarat and elsewhere. Its fronds are thick, liable to break at the slightest pressure. The *Khar-tāḍa* fibres have the tendency to rot and weaken in course of time. Palm-leaves of this variety are not used for writing or allied purposes. The second variety, *Śrī-tāḍa*, grows abundantly in Madras, Ceylon, Myanmar, Bengal and other places. Its fronds are delicate and its usual size at times is more than 37" x 3". The fronds of the *Śrī-tāḍa* yielded palm-leaves for writing. Fibres of *Śrī-tāḍa* do not decay easily. Its elasticity prevents its breaking even under undue pressure.

Before the advent of the paper, palm-leaf was an important material for writing and painting. The reasons such as increasing cost, difficulties of transportation from south and Myanmar, the troublesome method of writing on palm-leaf as well as the political turmoil, gradually ousted the palm-leaf as a material for writing and painting.

From A.D. 1050-1350 the holy Jaina texts were written on palm-leaf. The palm-leaf manuscripts were devised either from the long leaves of tallpot palm or from the shorter leaves of the palmyra palm. For the manuscripts, either writing or painting, first the leaves were cut into desired size, then processed and burnished.

Thereafter, they were trimmed into folios of equal size. One of the methods of preparing palm-leaf folios was to first obtain fresh leaves and bury them in sand for three months to cure them. After that, the leaves were trimmed and used for writing sacred texts. The scribe dividing the folio into two or three columns, separated by narrow vertical margins, commenced the writing work (Pl. 1). The text was incised with a sharp stylus tool on the folios and then the leaves were rubbed with powdered carbon ink. The powder would become embedded in the incised letters. The palm-leaf manuscripts were written also in ink with a reed pen. In Karnataka the ink was manufactured from the oil extracted from two types of fruits. The oil was heated and combined with various powdered substances, including roasted turmeric or *harde*. The mixture was later heated again and used as ink. The outer sides of the first and the last palm-leaf folios were left blank. The text invariably began on the reverse side of the folio and was transcribed in lines from left to right across its full length, barring the margins. On the reverse side, in the margins, the places for pagination numbers as well as the stringholes were marked. The pagination signs on the folios were shown by letters on the left side and by numerals on the right side. After completion of the folios manuscripts were arranged and strung securely together with a cord and enclosed in a wooden covers for protection.



GLOSSARY

<i>abhaya-mudrā</i>	: hand gesture suggestive of protection or safety-bestowing. Usually the right hand in this posture is shown with open palm towards the worshipper.
Ācārya	: Head of various groups of Jaina monks.
<i>adhaḥ-padma</i>	: a lotus with downward setting of the petals (opposite of <i>ūrdhvapadma</i>).
<i>adhiṣṭhāna</i>	: moulded or plain base.
<i>ādītala</i>	: ground floor in storeyed <i>vimāna</i> in South Indian temples.
Airāvata	: an elephant seen in dream by Jina's mother.
<i>ālīnga</i>	: a narrow fillet.
<i>āmalaka</i>	: 'myrobolan fruit,' ribbed crowning member of <i>śikhara</i> of North Indian temples.
<i>anarpita</i>	: string of miniature shrines (<i>hāra</i>) on the edge of each <i>vimāna-tala</i> with intervening space (opposite of <i>arpita</i>).
<i>aṇḍa</i>	: hemispherical portion of the stūpa.
<i>anekāṇḍaka</i>	: multi-turreted <i>śikhara</i> in North Indian temples.
<i>aṅga</i>	: buttress.
<i>Aṅga</i>	: The earliest Jaina texts, numbering twelve, are supposed to contain the original preaching of the Tirthaṅkaras. In the Digambara sect these <i>Aṅga</i> texts are taken to be lost.
<i>añjali-mudrā</i>	: hands folded in supplication or adoration.
<i>antarāla</i>	: vestibule between sanctum and <i>gūḍhamanḍapa</i> .
<i>antarapaṭṭa</i>	: recess between mouldings.
<i>antarita</i>	: recess.
<i>anuratha</i>	: an offset between cardinal and corner offsets; <i>pratiratha</i> in Western Indian temples.
Apsarā	: divine nymph; <i>apsarases</i> .
<i>ardhamanḍapa</i>	: half-hall attached to sanctum in South Indian temples; an entrance Hall in North Indian temples.
<i>ardhaparyāṅkāsana</i>	: a sitting posture known also as <i>lalitāsana</i> in which one leg, usually the left, rests upon the seat, while the right one dangles down.
<i>ardhaphālaka</i>	: Jaina monk.
Arhat	: sec Jina.
<i>arpita</i>	: appliqued <i>hāra</i> .
<i>āryavati-paṭa āsana</i>	: seat or throne.
<i>āsanapaṭṭa</i>	: scat-slab.
Aṣṭadikpāla	: eight guardians of the eight directions.
Aṣṭagraha	: eight of the nine planets.

- aṣṭa-mahāprātihāryas* : Eight chief accompanying attendants shown with the Tīrthaṅkara images from Kuṣāṇa-Gupta period. These are *aśoka* tree, *deva-duṇḍubhi* (divine drum-beater), *sura-puṣpaviṣṭi* (scattering of flowers by gods), *trichatra* (triple umbrella), *cāmara* (fly-whisk), *siṃhāsana* (lion-throne), *divya-dhvani* (divine music) and *prabhāmaṇḍala* (halo).
- aṣṭamaṅgalas* : A set of eight auspicious symbols which usually include *svastika*, *śrīvatsa*, *nandīvāvarta* (a symbol with nine points), *vardhamānaka* (powder-flask), *bhadrāsana* (throne, a particular type of seat), *kalaśa* (full-vase), *darpaṇa* (mirror) and *matsya* (or *matsya-yugma* – pair of fish). Some difference is noticed in Śvetāmbara and Digambara texts. The Digambara texts also include *chatra* (umbrella), *cāmara*, *dhvaja* and *vyajana* (fan) (*Tiloyapaṇṇatti*, Vol. I, 4.738).
- Aṣṭāpada* : symbolic representation of Mt. Kailāśa where Ṛṣabhanātha attained *nirvāṇa*.
- āsthānamāṇḍapa* : hall for sitting pilgrims and visitors.
- aśvathara* : a moulding adorned with figures of horses.
- atiśaya āyaka-stambha* : a term applied to pillars placed on platforms attached to stūpas and sometimes to the alters.
- Avasarpiṇī* : era of regression in Jaina cosmic cycle and decline of virtues. It is opposite of Utsarpiṇī.
- āyāgapāṭa* : Tablet of homage with carvings of Tīrthaṅkara figures, stūpa, *cakra* and auspicious symbols—*aṣṭamaṅgalas*.
- āyudha* : attributes including weapons held by different Jaina divinities (barring Jinas). Some important attributes are *cakra* (disc), *triśūla* (trident—three pronged weapon), *śūla* or *kunta* (spear or lance), *bījapūraka* or *mātulaṅga* (fruit—symbolic of the fulfilment of the desires of the worshippers), *khadga* (sword), *kheṭaka* or *phalaka* (shield), *daṇḍa* (staff), *gadā* (mace or club), *vajra* (thunderbolt), *śaṅkha* (conch) and *musala* (pestle).
- bāḍa* : vertical wall.
- bāhyaśākhā* : outermost doorjamb.
- bakula* : *mimusops elengi*; a flower.
- balāṇaka* : a hall at the entrance of North Indian temples.
- bali-paṭṭa* : an offering slab.
- balipīṭha* : sacrificial altar.
- bāndhanā* : median band between *talajaṅghā* and *uparajaṅghā*.
- basadi* : shrine, basati or basti.
- Bāvana-Jinālaya* : a Jaina temple surrounded by 52 shrine-cells (*devakulikā*).
- beḷi* : neck or cylindrical member immediately above the *gaṇḍi*.
- bhadra* : central offset in plan and elevation.
- bhadraka* : square pillar-type with cut-off corners.
- bhadrāśālā* : central *śālā* in *hāra*.
- bhadrāsana* : a particular type of posture in which the heels of the legs, which cross each-other, are placed under the testes and the two toes of the feet are held by the hands.

<i>bhaṇḍīra</i>	: a tree associated with Mahāvīra.
<i>bharaṇī</i> or <i>bharaṇa</i>	: a pillar capital made up of aris and cyma recta; also a wall moulding (often with foliage clasps) above the <i>udgama</i> of North Indian temples.
<i>bhāraputraka</i>	: a small atlantid figure; Yakṣa figure feigning to support the above coming moulding.
Bhaṭṭāraka	: The person entrusted with the responsibility to look after the management of properties and religious establishments.
<i>bhiṭṭa</i>	: the lowermost rectangular moulding of the <i>pīṭha</i> of North Indian temples.
<i>bhitti</i>	: wall.
<i>bhūmi</i>	: a storey.
<i>bhūmi-āmalaka</i>	: cogged disc placed at regular intervals on the corners of the <i>śikhara</i> of North Indian temples, demarcating several <i>bhūmis</i> (storeys).
Bhūmija	: a mode of <i>śikhara</i> in North Indian temples, consisting of <i>latās</i> and <i>kūṭastambhas</i> .
<i>bhūta</i>	: goblin.
<i>bījapūraka</i>	: a citron.
<i>bimba</i>	: an image or figure of principal deity (<i>mūlanāyaka</i>).
<i>caitya</i>	: literally something piled up, a fire altar; a mound of relics, stūpa.
<i>caitya-gavākṣa</i>	: an arched motif with cavity in the centre, resembling the front window of an apsidal <i>caitya</i> -hall of Western India; <i>caitya</i> -window ornament.
<i>caityagrha</i>	: an apsidal shrine housing a <i>caitya</i> , i.e. stūpa.
<i>caitya-vṛkṣa</i>	: sacred tree associated with Jinas.
<i>caitya-window</i>	: same as <i>caitya-gavākṣa</i> .
<i>cakra</i>	: wheel symbol.
<i>candrikā</i>	: an inverted flat bowl.
<i>caraṇapādukā</i>	: foot-prints.
<i>caturaṅga</i>	: a wall surface endowed with four <i>aṅgas</i> (projections), viz. <i>bhadra</i> , <i>pratibhadra</i> , <i>pratiratha</i> and <i>karṇa</i> .
Caturviṃśati-Jinālaya	: a Jaina temple surrounded by 24 shrine-cells (<i>devakulikā</i>).
<i>catuśśākhā</i>	: a doorframe having four jambs.
<i>caurī</i>	: fly-whisk.
<i>chādyā</i>	: eave.
<i>chādyakī</i>	: a minor eave projecting over the lower course.
<i>chatra</i>	: umbrella.
<i>chatri</i>	: pavilion.
<i>cippikā</i>	: a minor inverted cyma recta sticking to the lower course.
<i>citrakhaṇḍa</i>	: square pillar-type with panelled bands interspersed with cubical sections.
<i>citra-potikā</i>	: corbel with carved central band.

- citra-toraṇa* : arciform gateway showing a frieze of birds and animal figures.
- cobīsī* or *Jina-caubīsī* : a stela, frieze or image showing twenty-four Tīrthaṅkara figures of present Avasarpinī age. In images one Tīrthaṅkara is shown as the central figure (*mūlanāyaka*), while the other twenty-three Tīrthaṅkaras in tiny forms are carved in the *parikara* surround.
- daṇḍapronchanaka* : sticked broom known as *rajoḥaraṇa*.
- darpaṇa* : mirror-like medallion.
- Deva-caturvarga* : The Jaina Gods other than 63 Śalākāpuruṣas (Great Souls) are classified into the following four main groups – *bhavanavāsīs* (gods of the house), *vyantaras* (intermediaries), *jyotiṣkas* (luminaries) and *vaimānikas* (astral gods). Each of these is subdivided into several groups with Indras (chiefs) at the head, Lokapālas (guardians of the cardinal points of the universe), armies of gods and queens of Indras. *Vyantaras*, for example, are divided into Yakṣas (vegetation spirits), *bhūtas* (ghosts), *piśācas* (fiends), *rakṣasas* (demonical beings), Kinnaras (half bird or horse, half human), Gandharvas (celestial musicians) and others.
- devakoṣṭha* : niche for a divinity.
- devakulikā* : small or subsidiary shrine; peripheral shrines.
- devanirmita* : made by deities.
- dhanta* : a stage of canvas painting.
- dharmacakra* : wheel of law, suggesting spread of virtue and religion in the world through the moving religious wheel. It goes on moving ahead of Tīrthaṅkaras and is shown with all the Tīrthaṅkara images on the pedestal or lion-throne.
- dhātu* : relics.
- dhotī* : lower garment from waist downwards.
- dhvaja* : a staff.
- dhvajapatākā* : a staff with flag.
- dhvaja-stambha* : flag-staff; a free-standing pillar erected in front of a temple and decorated atop with a flag.
- dhyāna-mudrā* : The sitting posture of meditation showing Tīrthaṅkaras as seated cross-legged with both the hands in the lap. Open palms are placed one above the other.
- Dikpāla* : guardian of direction.
- Drāviḍa* : southern temple mode.
- dvāramandapa* : a hall built in front of door.
- dvārapāla* : door-guardian.
- dvi-aṅga* : a wall surface pertaining to two *aṅgas* (projections), viz. *bhadra* and *karma*.
- dvi-śākhā* : a doorframe containing two jambs.
- dvi-tala* : two-storeyed.
- dvitīrthī* : a panel showing two Tīrthaṅkaras.
- ekāṇḍaka* : mono-form *śikhara* in North Indian temples.

<i>gagāraka</i>	: frill like ornament consisting of arrow between two contra spirals.
<i>gajamuṇḍa</i>	: fore part of elephant.
<i>gajaśārdūla</i>	: <i>śārdūla</i> confronting an elephant.
<i>gajatālu</i>	: coffered ceiling-course; literally, elephant's palate.
<i>gajathara</i>	: a moulding decorated with figures of elephants.
<i>gajavyāla</i>	: <i>vyāla</i> with elephant head.
<i>gaṇa</i>	: dwarfish demi-god.
<i>Gaṇadhara</i>	: chief disciple of Tīrthaṅkara.
<i>Gandharva</i>	: heavenly musician.
<i>gaṇḍī</i>	: curvilinear or pyramidal roof above the <i>bāḍa</i> and below the <i>mastaka</i> .
<i>Gaṇi</i>	: leader of Gaṇas.
<i>garbhagr̥ha</i>	: sanctum sanctorum.
<i>garbhamuda</i>	: lowest ceiling of the <i>garbhagr̥ha</i> -sanctuary.
<i>gavākṣa</i>	: literally cow's eye; <i>caitya</i> -window ornament.
<i>ghaṇṭā</i>	: bell; bell-member of the <i>saṁvaraṇā</i> or pyramidal roof.
<i>ghaṇṭāvalī</i>	: a string of bells used as decorative motif in the temples.
<i>ghaṇṭikā</i>	: a small bell-member.
<i>ghaṭa</i>	: a vase or pot; cushion-shaped member of pillar-capital coming over <i>tāḍī</i> and <i>laśuna</i> and bulbous in form in South Indian temples.
<i>ghaṭapallava</i>	: vase-and-foliage.
<i>gocchaka</i>	: broom.
<i>gopura</i>	: main gateway with <i>śālā</i> roof in South Indian temples.
<i>gopuradvāra</i>	: <i>gopura</i> form of gateway.
<i>grāsa</i>	: leonine figure.
<i>grāsamukha</i>	: leonine head.
<i>grāsapaṭṭī</i>	: <i>grāsa</i> -band.
<i>grāsapaṭṭikā</i>	: minor <i>grāsa</i> -band.
<i>grīvā</i>	: neck.
<i>gūḍhamandapa</i>	: closed hall in front of sanctum.
<i>haṁsa</i>	: goose.
<i>haṁsamālā</i>	: goose-band.
<i>hāra</i>	: string of miniature shrines over each storey of Southern <i>vimāna</i> .
<i>hārāntara</i>	: <i>hāra</i> -section between miniature shrines.
<i>harmikā</i>	: topmost flat portion in stūpa enclosed by a railing.
<i>hastīśālā</i>	: portrait gallery.
<i>ihāmrga</i>	: mythical animal.

- jādyakumbha* : a *pīṭha* moulding consisting of inverted cyma recta.
- jagamohana* : a hall in front of sanctum with or without a pyramidal roof in Orissan temples.
- jagatī* : terrace in North Indian temples; basal square moulding of *adhiṣṭhāna* in South Indian temples.
- Jaina-bhaṇḍāra : store of Jaina manuscripts.
- jaṅghā* : literally thigh; in architecture the wall proper; vertical wall between *pābhāga* and *varaṇḍa* in Orissan temples.
- Jina or Tīrthaṅkaras : Beings highest in Jaina worship, also called Devādhideva. The Jaina religion's name is derived from the word Jina. The Tīrthaṅkara means maker of a Tīrtha and 'forder' between the material and spiritual worlds. Arhat, more ancient expression for the Jina, means deserving worship. Jina means invincible or one who has completely won over the desire and passions to become Vitarāgī (free from desire and passion).
- Jina-śākhā : a doorjamb decorated with Jina figures.
- Jīvantasvāmin : Mahāvīra prior to renunciation and standing in *kāyotsarga* in his palace for meditation, and hence wearing crown and other ornaments.
- kakṣakūṭa* : *kūṭa* in the form of miniature *raṅgamaṇḍapa* hall.
- kakṣāsana* : scat-back.
- kalaśa* : vase; torus moulding in North Indian temples.
- kamaṇḍalu* : sacred water vessel.
- kampa* : rectangular fillet.
- kaṇika* : corner offset; *kaṇa* in Western Indian temples.
- kaṇṭha* : neck; recess between mouldings.
- kāṇṭi* : neck, recess between two mouldings; *kaṇṭha*.
- kapiśīrṣaka* : battlement.
- kapota* : literally, a pigeon; in architecture a roll moulding consisting of cyma recta and inverted cyma recta, often decorated with *caitya-gavākṣas*.
- kapota-pañjara* : *pañjara* on *kapota*.
- karaṇḍa-mukūṭa* : a conical crown with bulging, horizontal sections, resembling a basket.
- karimakara* : mythical animal with trunk of an elephant and body of crocodile.
- kaṇa* : corner buttress in plan and elevation.
- kaṇadardarikā* : a course of ceiling consisting of an arris and cyma reverse.
- kaṇaka* : knife-edged arris moulding in a base; also with pillar capital.
- kaṇa-kūṭa* : miniature square shrine at corner of each storey in South Indian temples.
- kaṇaśṛṅga* : a miniature *śikhara* on corner offset of the spire.
- kaṇikā* : knife-edged arris moulding in base; minor *kaṇaka*.
- kāyotsarga-mudrā* : The attitude of dismissing the body, also called *khaḍgāsana* and *Jina-mudrā*. An exclusive posture shown with the Jaina Tīrthaṅkaras wherein the Tīrthaṅkaras stand erect with both the hands hanging and reaching up to the knees. Both the feet and hands are shown slightly apart.

Kevalin	: an omniscient person who has attained absolute knowledge.
<i>khaḍgāsana</i>	: see <i>kāyotsarga</i> .
<i>khalvaśākhā</i>	: recessed jamb.
<i>kharaśilā</i>	: cap-stone of foundation.
<i>khara-taḍa</i>	: a type of palm.
<i>khattaka</i>	: a deep sculptured niche in <i>mukhamanḍapa</i> of Western Indian temples.
<i>khura</i>	: a basal horizontal moulding of <i>vedibandha</i> below <i>kumbha</i> ; <i>kumbha</i> proper in Orissan temples.
<i>khurā</i>	: a moulding being square below and curved above in Orissan temples; <i>khura-kumbha</i> in Western Indian temples.
Kinnara	: mythical beings of a semi-divine character, half man and half bird or horse.
Kinnari	: celestial female minstrel.
<i>kīrttimukha</i>	: same as <i>grāsamukha</i> .
Kīrtistambha	: pillar of glory.
<i>kola</i>	: literally boar's tusk; cusped ceiling-course.
<i>koṇikā</i>	: minor corner offsets between the <i>aṅgas</i> .
<i>koṣṭha</i>	: niche.
<i>kula</i>	: a school of Jaina monks.
<i>kumbha</i>	: pot; pot-type moulding in North Indian temples.
<i>kumuda</i>	: torus.
<i>kuñjarākṣa</i>	: literally 'elephant's eye'; a decorative motif of stepped diamond.
<i>kūṭa</i>	: square aedicula in South Indian temples.
<i>kūṭakoṣṭha</i>	: <i>kūṭa</i> -niche.
<i>kūṭastambha</i>	: a column with <i>kūṭa</i> top in South Indian temples; corner offset in the <i>śikhara</i> of Bhūmija temples.
<i>lakṣaṇa</i>	: one of the 32 superior marks (<i>mahālakṣaṇa</i>).
<i>lalāṭa</i>	: central block on door-lintel.
<i>lalāṭabimbha</i>	: tutelary image on the central block of door-lintel.
<i>lalāṭanāsī</i>	: large <i>gavākṣa</i> in front of a vaulted or apsidal structure.
<i>lalitāsana</i>	: see <i>ardhaparyāṅkāśana</i> .
<i>lāñchana</i>	: cognizance or identifying mark of the Tīrthaṅkaras. All the twenty-four Tīrthaṅkaras have different cognizances, on the basis of which they are identified. These are carved mainly on the pedestal of Tīrthaṅkara images.
<i>laśuna</i>	: vase-shaped pillar part below the capital.
<i>latā</i>	: spinal offset decorated with <i>caitya</i> -pattern in Bhūmija temple.
<i>lekha</i>	: writer of manuscript.
<i>lekhaśālā</i>	: writing place of manuscript.
<i>lūmā</i>	: pendant.

- mahāmaṇḍapa* : large hall.
- makara* : crocodile.
- makara-paṭṭikā* : a band decorated with figures of *makaras*.
- makara-praṇāla* : a water spout shaped into a figure of *makara*.
- makara-toraṇa* : an arch issuing from the mouth of *makara*.
- mālā* : garland.
- Mālādhara* : garland-bearing Vidyādhara.
- Mānastambha* : a tall free standing pillar crowned with Jina images and erected in front of a Jaina temple.
- māṇavaka-stambha* : a pillar having hanging diamond boxes with relics of Jinas.
- mañca* : platform.
- mañcikā* : a variant of *kapota* supporting the *jaṅghā*-wall.
- maṇḍala* : magic diagram.
- maṇḍapa* : hall.
- mandāraka* : the central part of doorsill in North Indian temples.
- maṇḍovara* : the cubical wall of North Indian temples.
- Māṅgalika svapna* : These are auspicious dreams seen by respective mothers of the twenty-four Tīrthaṅkaras on the night of conception. The Śvetāmbara texts give fourteen dreams while the Digambara texts speak of sixteen dreams. The fourteen dreams of Śvetāmbara tradition are elephant, bull, lion, Śrīdevī (or Mahālakṣmī—having four arms and bearing lotuses in two hands and being lustrated by two elephants), garland, moon (full moon), sun, *simhadvaja daṇḍa* (a banner fastened to a golden staff with lion at the top), *pūrṇa-kumbha* (full vase filled with water and lotuses indicating fortune), *padmasarovara* (a lake full of lotuses), *kṣīra-samudra* (ocean of milk with aquatic animals), *devavimāna* (celestial palace), *ratnarāśī* (jewel heap), *nīrdhūma agnī* (smokeless fire) (*Kalpasūtra*, 31-46). The Digambara list gives Nāgendra *bhavana* (a palace of the king of snakes) in place of *simhadvaja daṇḍa*. There are additions of two more dreams; they are *matsya-yugala* (pair of fish) and *simhāsana* (lion-throne) (*Harivaṁśa Purāṇa*, 8.56-74).
- mastaka* : crowning members above the *gaṇḍī* in Orissan temples.
- Meru* : Mythical mountain present at the centre of the Jambūdvīpa and encircled by four forests on the slopes, each having a Jaina temple in each direction.
- mīna-mithuna* : pair of fish, an auspicious symbol.
- mithuna* : amorous couple or scene.
- mukhamāṇḍapa* : front or entry hall.
- mukhapāṭṭikā* : a piece of cloth held in front of mouth by the Jaina monks.
- mūlaghaṇṭā* : apical bell-member of the *saṁvaraṇā* or pyramidal roof.
- Mūlanāyaka* : the principal Jina image in the sanctum of Jaina temple.
- nāga* : snake.

Nāgadeva	: Mythical serpent god.
<i>nāgamithuna</i>	: amorous snakes.
<i>nāgapāśa</i>	: entwined snakes.
Nāgara	: Northern temple-mode.
<i>nāgaśākhā</i>	: a door-jamb decorated with snakes.
<i>nālamandapa</i>	: a hall built over the stairway or access-channel.
<i>nandipada</i>	: a taurine motif.
Nandiśvaradvīpa	: It is the last of numerous concentric island continents of Jaina cosmography.
<i>nandyāvarta</i>	: a variant of <i>svastika</i> with nine points representing nine Nidhis or treasures; cognizance of Supārśvanātha.
<i>narathara</i>	: a flat moulding decorated with human figures.
<i>nāsī</i>	: literally 'Nose'; a projected arched window.
<i>nāsī-gavākṣa</i>	: a projected arched window resembling the front window of the <i>caitya</i> -hall of Western India; <i>caitya</i> -window ornament.
<i>nāsikā</i>	: diminutive of <i>nāsī</i> .
<i>nāsī-koṣṭha</i>	: niche with <i>nāsī</i> top.
Nava Devatā or Siddha-cakra	: The <i>siddha-cakra</i> is a very popular Tantric <i>yantra</i> (diagram) in the Jaina cult. It consists of Pañca-paramēṣṭhins and four Essentials, necessary for salvation. The five Paramēṣṭhins are Arhat, Siddha, Ācārya, Upādhyāya and Sādhu, while the four Essentials are <i>samyak-jñāna</i> , <i>samyak-darśana</i> , <i>samyak-cāritra</i> and <i>samyak-tapa</i> , constituting the four-fold virtue of right knowledge, right faith, right conduct and right penance.
Navagraha	: nine planets.
<i>navāṇḍaka</i>	: nine turrets.
<i>navaraṅga</i>	: square pillared hall with one central and eight peripheral bays.
<i>navaratha</i>	: a wall surface endowed with nine offsets.
<i>navāśākhā</i>	: a doorframe with nine jambs.
Nāyikā	: female figure in dance or other postures.
Nidhi	: male figure personifying wealth.
<i>nirandhāra</i>	: a sanctum without ambulatory.
<i>pābhāga</i>	: a group of mouldings constituting the lowest part of the <i>bāḍa</i> .
<i>pāda</i>	: wall.
<i>padma</i>	: lotus.
<i>padmacchatra</i>	: lotus umbrella.
<i>padmaśākhā</i>	: a doorjamb decorated with lotus petals.
<i>padmāsana</i>	: cross-legged sitting posture.
<i>padmaśilā</i>	: lotus pendant in ceiling.
<i>paga</i>	: offset.

- pāli* : dish-shaped member of pillar-capital coming below *phalaka*.
- Pañcakalyāṇakas* : Five auspicious events occurring in the life of each of the twenty-four Jinas. These are *cyavana* (conception), *janma* (birth), *dīkṣā* (renunciation), *kaivalya* (absolute knowledge) and *nirvāṇa* (salvation).
- pañcakūṭa* : five-peaked shrine.
- pañcāṅgabāḍa* : a wall having five horizontal divisions.
- Pañca-parameṣṭhin* : The five Supreme Ones – Arhat (Tirthaṅkara), Siddha (liberated soul), Ācārya (leader of a group of monks), Upādhyāya (reader who teaches sacred texts) and Sādhu. These are invoked by *ṇavakāra-mantra*. The Arhat and Siddha (formless) are free souls.
- pañcaratha* : a wall surface endowed with five buttresses.
- pañcaśākhā* : a doorway having five jambs.
- pañcatīrthī* : a sculptural panel with five Jina images.
- pañcāyatana* : a temple complex with one principal shrine and four smaller ones on the four corners.
- pañjara* : apsidal aedicula in South Indian temples.
- pañjara-koṣṭha* : a niche with *pañjara* top.
- pañjaranāśī* : *nāśī*-fronton of a *pañjara-koṣṭha*.
- parikara* : a frame of an image.
- paṭa* : a diagram on cloth etc. and hence Jina *paṭa*, *mantra paṭa*, Saṅgrahaṇī Ṭippanaka *paṭa*, Sūri *mantrapāṭa*, *Pañcatīrthīpaṭa* etc.
- paṭā* : fillet-like moulding; *paṭṭa* or *paṭṭikā*.
- patra* : scroll or creepers.
- patraśākhā* : a doorjamb decorated with scrolls or creepers.
- patra-toraṇa* : arciform gateway showing a festoon of foliage and flowers.
- patravallī* : foliate scrolls.
- paṭṭikā* : rectilinear fillet.
- phaggu* : spring poems.
- phalaka* : abacus (a pillar part supporting corbel).
- phamsakūṭa* : miniature square shrine with pyramidal roof.
- picchikā* : broom.
- pipala* : a tree of this name having triangular leaves.
- piṣṭa* : a platform, pedestal.
- pīṭha* : plinth in North Indian temples.
- potikā* : corbel (bracket-capital).
- prabhāmaṇḍala* : halo shown on the back of the head of deity.
- pradakṣiṇāpatha* : ambulatory path.
- prākāra* : enclosure wall.
- praṇāla* : water-chute.

<i>prāsāda</i>	: palace; Northern temple-mode.
<i>prastara</i>	: entablature in South Indian temples.
<i>prati</i>	: plank-moulding.
<i>pratibhadra</i>	: a subsidiary offset adjoining <i>bhadra</i> .
<i>pratihāra</i>	: attendant; door-guardian.
<i>pratikaṇṭha</i>	: a recessed moulding (<i>antarita</i>) with <i>prati</i> -band above, often decorated with <i>vyāla</i> and <i>makara</i> figures.
<i>pratikarṇa</i>	: subsidiary offset adjoining <i>karṇa</i> .
Pratimā-Sarvatobhadrikā : Also called Jina Caumukhī – an image auspicious from all the sides and showing Tirthaṅkara figures on all the four sides.	
<i>pratiratha</i>	: a buttress between <i>bhadra</i> and <i>karṇa</i> .
<i>pratolī</i>	: gatehouse.
<i>pūṃnaghaṭa</i>	: vase-and-foliage member.
<i>puṣpa</i>	: flower; a jamb decorated with flowers.
<i>rāhā</i>	: cardinal offset.
<i>rāhāpaga</i>	: cardinal or central offset of the wall.
<i>rājaseṇaka</i>	: a recessed moulding in balustraded wall.
<i>rajoḥaraṇa</i>	: broom.
<i>raṅgamaṇḍapa</i>	: semi-open pillared hall for theatrical purposes.
<i>ratha</i>	: a vertical wall projection. It is from the number of <i>rathas</i> that the temple is called <i>tri-ratha</i> , <i>pañca-ratha</i> etc.
<i>rathikā</i>	: framed niche.
<i>ratna</i>	: diamond or lozenge-shaped motif.
<i>ratnamuda</i>	: uppermost ceiling of the <i>garbhagṛha</i> .
<i>ratnapaṭṭa</i>	: a flat moulding decorated with diamonds.
<i>ratnapaṭṭikā</i>	: minor <i>ratnapaṭṭa</i> .
<i>ratnaśākhā</i>	: a door-jamb with lozenge pattern.
<i>rekḥādeula</i>	: sanctum having a curvilinear <i>śikhara</i> .
<i>rūpa</i>	: a figural belt.
<i>rūpakaṇṭha</i>	: a recess carved with figure sculptures.
<i>rūpapaṭṭa</i> or <i>rūpapaṭṭikā</i>	: a figural band.
<i>rūpaśākhā</i>	: a doorjamb with figural decoration.
<i>rūpastambha</i>	: a pillar jamb decorated with figure sculptures.
<i>sādhu</i>	: male ascetic
<i>sādhvī</i>	: female ascetic.
<i>Sahasrakūṭa</i>	: a decorative panel with thousand Jina images.

<i>śākhā</i>	: door-jamb.
<i>śālā</i>	: rectangular shrine with wagon-vault roof; also a decorative motif.
<i>Śalabhañjikā</i>	: a female leaning upon boughs of tree.
<i>Śalākāpuruṣas</i> or Mahāpuruṣas	: The Jaina tradition has the list of 63 Great Men which include twenty-four Tirthaṅkaras, twelve Cakravartins (world conquerors), nine Baladevas (or Nārāyaṇas), nine Vāsudevas (or Balabhadras) and nine Prativāsudevas (Pratinārāyaṇas – enemies of Vāsudevas).
<i>śālā-koṣṭha</i>	: a niched <i>śālā</i> .
<i>śālā-śikhara</i>	: wagon-vault aedicula.
<i>salilāntara</i>	: recess between wall-bays or offsets.
<i>samatala</i>	: a ceiling with flat surface.
<i>Samavasaraṇa</i>	: a circular fortified structure with figures of selfsame Jina on four sides. This is a representation of Jina's first preaching.
<i>sarhvaraṇa</i>	: pyramidal roof studded with bells.
<i>sāndhāra</i>	: sanctum enclosed by an inner ambulatory.
<i>śaṅkha</i>	: conch-shell.
<i>saptaratha</i>	: a wall endowed with seven offsets.
<i>saptaśākhā</i>	: doorframe with seven jambs.
<i>śardūla</i>	: leonine figure.
<i>sarvasamputa</i>	: <i>sarvasamputa</i> or <i>pratiṣṭhāpanā</i> is possibly one of the Jaina auspicious symbols (bowl on a pedestal).
<i>Sarvatobhadra</i>	: a four-faced shrine or image.
<i>Śāsanadevatā</i> or Yakṣa-Yakṣī	: The guardian deities attending upon the Tirthaṅkaras. They protect the four-fold Jaina Saṅgha (organization of sādhu, sādhvī, śramaṇa and śramaṇī) and grant boons for worldly desires and remove or pacify the evil spirits. There are twenty-four Yakṣas and twenty-four Yakṣīs, one pair for each Tirthaṅkara.
<i>Śāśvata Jinas</i>	: Four eternal Jinas – Candrānana, Vāriṣeṇa, Rṣabha and Vardhamāna. They are repeated in the list of 24 Jinas of each age.
<i>Siddha</i>	: see Pañcaparameṣṭhin.
<i>Siddha-śilā</i>	: the crescent-shaped dwelling place for liberated souls.
<i>Siddhāyatana</i>	: <i>caityas</i> or shrines worshipped by the Jinas.
<i>śikhara</i>	: superstructure in North Indian temples; a crowning cupola in South Indian temples.
<i>Śilpaśāstra</i>	: canons of art and architecture.
<i>śilpin</i>	: artist.
<i>simhāsana</i>	: lion-throne.
<i>simhavyāla</i>	: a <i>vyāla</i> with lion head.

<i>skandha</i>	: the flat shoulder part where offsets of the <i>śikhara</i> terminate.
<i>śramaṇa</i>	: Jaina monk.
<i>srāvaka</i>	: male religious votary under Jainism.
<i>srāvikā</i>	: female religious votary under Jainism.
<i>śrīvatsa</i>	: An auspicious symbol and distinctive mark of Great Person. It is invariably shown on the chest of the Tīrthaṅkara images as a mark of distinction.
<i>śṛṅga</i>	: a miniature <i>śikhara</i> .
<i>stambha</i>	: pillar.
<i>stambhaśākhā</i>	: a pillar jamb.
<i>sthāpanā</i>	: a crossed wooden book-stand used as a symbol for the teacher.
<i>stūpa</i>	: originally a funeral mound but later as a symbol for worship.
<i>stūpi</i>	: jar-finial.
<i>subhadra</i>	: central offset of <i>bhadra</i> .
<i>sūcī</i>	: cross-bar in railing.
<i>śukanāsa</i>	: antefix in front of the superstructure.
<i>śukanāsikā</i>	: minor <i>śukanāsa</i> .
<i>Suparṇa</i>	: man-headed bird.
<i>Suparṇa-mithuna</i>	: winged amorous figures.
<i>śūrasena</i>	: <i>caitya</i> -dormer with flanking half ones.
<i>Surasundarī</i>	: a heavenly damsel, Apsarā; generally the name for female figures in various attitudes and postures adorning a temple.
<i>svastika</i>	: an auspicious symbol in the form of an equal-armed cross with each arm continued at a right angle; cognizance of Supārśvanātha.
<i>Śvetāmbara</i>	: a Jaina sect showing white clad Tīrthaṅkaras, Ācāryas, Munis.
<i>tāḍi</i>	: minor dish like member of pillar-capital coming below <i>ghaṭa</i> .
<i>tala</i>	: storey.
<i>talajaṅghā</i>	: lower section of the <i>bāḍa</i> above the <i>pābhāga</i> and below the <i>bāndhanā</i> .
<i>taraṅga-potikā</i>	: wavy corbel.
<i>Tīrthaṅkara</i>	: see Jina
<i>toraṇa</i>	: arciform ornamental gateway supported by two upright columns.
<i>torāṇa-arch</i>	: arciform gateway or ornament.
<i>tri-aṅga</i>	: pertaining to three wall projections in plan and elevation (<i>bhadra</i> , <i>pratiratha</i> and <i>karṇa</i>).
<i>trikūṭa</i>	: triple-shrine.
<i>trikūṭācala</i>	: triple-shrine.
<i>tripatṭa kumuda</i>	: three-faceted torus moulding.
<i>triratha</i>	: a wall surface endowed with three buttresses.
<i>triratna</i>	: three-pronged symbol representing right faith, right knowledge and right conduct.

<i>triśākhā</i>	: a doorway having three jambs.
<i>tritala</i>	: three-storeyed.
<i>tryaṅga-bāḍa</i>	: three-divisioned wall.
<i>tulā</i>	: joist.
<i>tulāpīṭha</i>	: string of joist ends in North Indian temples.
<i>ṭuṅka</i>	: enclosure.
Udadhikumāra	: water divinities.
<i>udgama</i>	: a pediment decorated with full and half <i>caitya</i> -dormer pattern.
<i>upabhadra</i>	: minor offsets of <i>bhadra</i> .
Upādhyāya	: see Pañcaparamesṭhin.
<i>upana</i>	: sub-plinth moulding; a flat course.
<i>upapīṭha</i>	: socle beneath the <i>adhiṣṭhāna</i> .
<i>uparajaṅghā</i>	: upper section of the <i>bāḍa</i> above the <i>bāndhanā</i> and below the <i>varaṇḍa</i> .
<i>upasarga</i>	: The hindrances caused by the demons and evil spirits during the course of the meditation or penance of the Tīrthaṅkaras (mainly of Pārśvanātha and Mahāvīra) due to their enmity of previous lives (<i>pūrva bhava</i>) with the Tīrthaṅkaras.
<i>uraḅghaṇṭā</i>	: a set of bells in the cardinal directions of the <i>saṁvaraṇā</i> .
<i>uraḥśṛṅga</i>	: miniature <i>śikhara</i> along the cardinal offset of <i>śikhara</i> .
<i>ūrdhvapadma</i>	: cyma recta, plain or carved with lotus petals.
<i>uṣṇīṣa</i>	: literally turban; also the coping of <i>vedikā</i> (railing).
Utsarpiṇī	: Jaina division of time cycle. Utsarpiṇī is an aeon of progression. The present aeon is Avasarpiṇī of which Rṣabhanātha was the first and Mahāvīra, the last Tīrthaṅkara.
<i>uttara</i>	: beam or architrave.
<i>vaijayantī</i>	: a banner or flag.
<i>vājana</i>	: a fillet above <i>kampa</i> or <i>paṭṭikā</i> .
<i>valabhī</i>	: rafter ends.
<i>vallī</i>	: creeper or scroll.
<i>vaṇika</i>	: treasurer.
<i>vapra</i>	: sub-plinth.
<i>varada-mudrā</i>	: boon conferring hand gesture shown with right hand-palm open with downward fingers towards the worshippers.
<i>varaṇḍa</i>	: a set of mouldings atop the <i>bāḍa</i> in Orissan temples.
<i>varaṇḍikā</i>	: an eave-cornice.
<i>vardhamānaka</i>	: a kind of pot.
<i>vedi</i>	: plank-moulding below the <i>grīvā-śikhara</i> ; platform atop the <i>gaṇḍi</i> in Orissan temples.
<i>vedibandha</i>	: wall-podium between <i>pīṭha</i> and <i>jaṅghā</i> , consisting generally of five members of <i>khura</i> , <i>kumbha</i> , <i>kalaśa</i> , <i>antarapaṭṭa</i> and <i>kapota</i> .

<i>vedikā</i>	: blind balustraded wall; railing.
<i>Vesara</i>	: circular form of <i>śikhara</i> (cupola) in South Indian temples.
<i>Vidyādevī</i>	: goddess of learning in Jaina tradition.
<i>Vidyādhara</i>	: a flying male angelic figure.
<i>Vidyādhara-toraṇa</i>	: arciform gateway with a frieze of flying Vidyādharas.
<i>Vidyādhari</i>	: a flying female angelic figure.
<i>vihāra</i>	: monastery; shrine.
<i>vimāna</i>	: shrine in Drāviḍa temples.
<i>vyāla</i>	: leograph; mythical animal with the body of lion and head of another animal.
<i>vyālamālā</i>	: a string of <i>vyālas</i> .
<i>vyālapaṭṭikā</i>	: a stripe of <i>vyālas</i> .
<i>vyālaśākhā</i>	: a doorjamb adorned with figures of <i>vyālas</i> .
<i>Yakṣa</i>	: a male divinity attending upon Tīrthaṅkara.
<i>Yakṣāyatana</i>	: a house of Yakṣa.
<i>Yakṣī</i>	: a female divinity attending upon Tīrthaṅkara.
<i>yaṣṭi</i>	: a pole.
<i>yavanikā</i>	: curtain.
<i>yūpa</i>	: sacrificial post.



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96. Śravaṇabelagola : Akkana-basadi, *vimāna*, view from south-west, A.D. 1181.
97. Angadi : Sosevūr-basti, *vimāna*, view from west, late 10th century A.D.
98. Harasur : Triple Jaina Shrine, Northern Shrine, portico, view from south-west, c. A.D. 1090.

99. Konnur : Jaina Temple, *vimāna*, view from south-east, late 10th century A.D.
100. Lakkundi : Great Jaina Temple, general view from south-west, A.D. 1007.
101. Lakkundi : Great Jaina Temple, *mukhamanḍapa* pillars, A.D. 1007.
102. Mulgund : Temple No. 1, *gūḍhamanḍapa* pillars, early 11th century A.D.
103. Mulgund : Temple No. 1, *dvāramanḍapa*, view from north-east, mid-11th century A.D.
104. Ron : Jaina Temple, view from south-east, mid-11th century A.D.
105. Lakṣmeśvara : Śāṅkha-basadi, view from south-east, late 11th century A.D.
106. Huli : Pañcaliṅgeśvara Temple, general view from north-east, early 11th century A.D.
107. Hangal : Jaina Temple, *vimāna* and *manḍapa*, view from west, early 12th century A.D.
108. Halebid : Pārśvanātha Temple, general view from south-east, A.D. 1133.
109. Halebid : Pārśvanātha Temple, *gūḍhamanḍapa* pillars, A.D. 1133.
110. Halebid : Pārśvanātha Temple, *gūḍhamanḍapa*, nave ceiling, A.D. 1133.
111. Halebid : Śāntinātha Temple, *gūḍhamanḍapa* pillars, c. A.D. 1196.
112. Nittur : Śāntinātha Temple, *vimāna*, view from south, c. A.D. 1158.
113. Heggere : Pārśvanātha Temple, *gūḍhamanḍapa*, *samatala* ceiling in nave, c. A.D. 1160.
114. Heggere : Pārśvanātha Temple, *gūḍhamanḍapa*, *pīṭha* and wall from north-east, c. A.D. 1160.
115. Jinanāthapura : Śāntinātha Temple, *vimāna*, view from south, c. A.D. 1200.
116. Jinanāthapura : Śāntinātha Temple, *gūḍhamanḍapa* pillars, c. A.D. 1200.
117. Belgaum : Jaina Temple, view from north-west, A.D. 1204.

Plates : Sculpture and Iconography

118. Jina Torso, Lohānīpur, 3rd century B.C., Patna Museum (Acc. No. 80.38).
119. Āyāgapāṭa with eight auspicious symbols and Jina figure, Kaṅkālī Ṭīlā, Mathura, early 1st century A.D., State Museum, Lucknow (Acc. No. J 249).
120. Vardhamana (Mahāvīra), Kaṅkālī Ṭīlā, Mathura, (U.P.), A.D. 113, State Museum, Lucknow (Acc. No. J. 16).
121. Pratimā Sarvatobhadrikā-Pārśvanātha, Kaṅkālī Ṭīlā, Mathura, Government Museum, Mathura (Acc. No. B. 69).
122. Rṣabhanātha, Chausā (Bhojpur, Bihar), 2nd-3rd century A.D. Patna Museum.
123. Candraprabha, Durjanpur (Vidisha, M.P.) Inscribed - c. 370-75 A.D. Vidisha Museum (Acc. No. 248).
124. Neminātha with Balarāma and Kṛṣṇa, Mathura, 4th century A.D., State Museum, Lucknow (Acc. No. J. 121).
125. Neminātha (with cognizance), Rajgir (Nalanda, Bihar), Inscribed, from Old Temple of Rajgir, early 5th century A.D.

126. Pārśvanātha, Nachna (Panna, M.P.), 5th century A.D. Tulasi Museum, Ramvana, Satna (M.P.).
127. Unidentified Jina, Kaṅkāli Tīlā, Mathura, 5th century A.D., State Museum, Lucknow (Acc. No. J. 118).
128. Jina, Gūḍhamaṇḍapa, Pārśvanātha Temple, Kumbharia (Banaskantha-Gujarat), 12th century A.D.
129. Unidentified Jina image, *śukanāsa* with Jina figures, Akkana Bastī, Śravanabelagola (Karnataka), 1181 A.D.
130. Mānastambha with Jina figures, east face, Chittorgarh (Chittor, Rajasthan), A.D.1485.
131. Rṣabhanātha (name inscribed), Katra Keshava Deo, Mathura, c. 5th century A.D., Government Museum, Mathura (Acc. No. 12.268).
132. Rṣabhanātha (Śvetāmbara), Akota (Vadodara, Gujarat), c. 5th century A.D.
133. Rṣabhanātha, Rajgir (Nalanda, Bihar) Vaibhar hill, Inscribed - 8th century A.D.
134. Rṣabhanātha (with Gomukha-Cakreśvarī and Navagraha figures) Khajuraho (Chhatarpur, M.P.), 10th century A.D. Archaeological Museum, Khajuraho (Acc. No. 1667).
135. Rṣabhanātha, Khajuraho, 10th century A.D., Archaeological Museum, Khajuraho (Acc. No. 1682).
136. Rṣabhanātha (with Upādhyāya figures in disputation), Temple No. 4, Deogadh (Lalitpur, U.P.), 11th century A.D.
137. Rṣabhanātha (Brass), Jaisalmer (Rajasthan), A.D.1144, Berlin Museum für Indische Kunst, (Acc. No. I. 10162) - Courtesy Berlin Museum.
138. Rṣabhanātha, Amminabhāvī (Dharwar, Karnataka), 11th century A.D.
139. Jina Cauvisī, Probably of Rṣabhanātha, Puḍukkoṭṭai, (Tamil Nadu), 11th-12th century A.D., In collection of Deptt. of Archaeology, Mysore.
140. Dance of Nīlāñjanā - life of Rṣabhanātha, Kaṅkāli Tīlā, Mathura, c. 1st century B.C. - 1st century A.D., State Museum, Lucknow (Acc. No. J. 354).
141. Narratives from life of Rṣabhanātha, Aisle ceiling, Śāntinātha temple, Kumbharia, (Banaskantha, Gujarat), 11th century A.D.
142. Candraprabha, Kauśāmbī (U.P.), 9th century A.D., Allahabad Museum (Acc. No. A.M. 295)
143. Śāntinātha (12 ft.), Śāntinātha temple, Khajuraho, A.D.1028.
144. Narratives from life of Śāntinātha, Śāntinātha temple, Kumbharia, 11th century A.D.
145. Mallinātha, Unnao (U.P.), 11th century A.D., State Museum, Lucknow (Acc. No. J. 885)
146. Munisuvrata (with Yakṣī under throne), Vaibhargiri, Rajgir (Bihar) c. 10th century A.D.
147. Munisuvrata, Western India, 11th century A.D., Government Central Museum, Jaipur.
148. Munisuvrata, Devakulikā No. 11, Vimalavasahī, 12th century A.D.
149. Neminātha, Rajghat (Varanasi, U.P.), c. A.D. 650, Bharat Kala Bhavan, Varanasi (Acc. no. 212)
150. Neminātha (with Balarāma and Kṛṣṇa), Mathura, c. 10th century A.D., State Museum, Lucknow (Acc. No.

66.53).

151. Neminātha (with Supārśvanātha and Pārśvanātha), Temple no. 29, *śikhara*, Deogadh, c. 11th century A.D.
152. Narratives from life of Neminātha, Śāntinātha temple, Kumbharia, 11th century A.D.
153. Pārśvanātha, Jaina Cave, Aihole, (Bijapur, Karnataka). c. A.D. 600.
154. Pārśvanātha (with upasargas of Śambara), Ellora (Aurangabad, Maharashtra), 9th century A.D.
155. Pārśvanātha (with kukkuṭa cognizance), Enclosure wall (west), Temple no. 12, Deogadh, 10th century A.D.
156. Pārśvanātha, Rajasthan, 11th century A.D., National Museum, New Delhi (Acc. No. 39.202).
157. Pārśvanātha on Boulder, Pallava, Tirakkol (North Arcot, Tamil Nadu) 8th-9th century A.D.
158. Pārśvanātha (with Upasargas of Śambara), Pārśvanātha Bastī, Huṁca (Shimoga, Karnataka), 11th century A.D.
159. Cauvīsī of Pārśvanātha, Andhra Pradesh, 12th century A.D., Office of Deptt. of Archaeology, Hyderabad
160. Pārśvanātha, Penukoṇḍa (Anantapur, A.P.) 11th century A.D.
161. Pārśvanātha, Pattanakudi (Belgaum, Karnataka) 11th-12th century A.D.
162. Pārśvanātha (Śvetāmbara), Western India, A.D.1050, British Museum, London (Acc. No. 1974.4-11.1) (Courtesy British Museum, London)
163. Sahasraphaṇa Pārśvanātha, Dharmā Vihāra (Ādinātha temple), Ranakpur (Pali, Rajasthan), A.D.1439.
164. Jīvantasvāmī Mahāvīra, Akota (Vadodara, Gujarat) 6th century A.D., Baroda Museum.
165. Mahāvīra, Khajuraho, 11th century A.D., Sahu Santi Museum, Khajuraho.
166. Mahāvīra, Jaina Cave, Badami (Bijapur, Karnataka) Later Cālukya, 10th-11th century A.D.
167. Mahāvīra, Śravaṇabelagola (Karnataka), 12th century A.D.
168. Narrative from Life of Mahāvīra - Transfer of embryo, Kaṅkāli Tīlā, Mathura, 1st century A.D., State Museum, Lucknow (Acc. No. J. 626).
169. Narratives from lives of Neminātha (left half) and Śāntinātha (right half), Aisle Ceiling, Mahāvīra temple, Kumbharia, 11th century A.D.
170. Narratives from life of Mahāvīra (with Upsargas), Aisle Ceiling, Mahāvīra Temple, Kumbharia, 11th century A.D.
171. Composite Jina Image of Rṣabhanātha and Neminātha, Mathura 8th century A.D., State Museum, Lucknow (Acc. No. J. 78).
172. Gomukha Yakṣa, Hathma (Rajasthan), c. 10th century A.D., Government Museum, Ajmer (Acc. No. 270).
173. Cakreśvarī Yakṣī, Mathura, c. 10th century A.D., Government Museum, Mathura (Acc. No. D. 6).
174. Cakreśvarī (20-armed), Deogadh, 11th century A.D., Sahu Jaina Museum, Deogadh

175. Rohiṇī, Mānastambha (Temple no. 11), Deogadh, 11th century A.D.
176. Sumālinī Yakṣī of Candraprabha, facade, Temple no. 12, Deogadh, A.D. 862.
177. Jvālāmālinī Yakṣī of Candraprabha, Aihole, Western Cālukya, 11th-12th century A.D., now in Śiva Temple at Aihole.
178. Kumāra or Ṣaṇmukha Yakṣa of Vāsupūjya or Vimalanātha, Girnar (Junagarh, Gujarat), 1467 A.D.
179. Sarvānubhūti or Kubera Yakṣa of Neminātha, Cave 32, Ellora, 9th century A.D.
180. Sarvānubhūti Yakṣa, Chittor, 10th century A.D. Government Museum, Udaipur (Acc. No. 117)
181. Ambikā Yakṣī, Cave 32, Ellora, 9th century A.D.
182. Ambikā Yakṣī, Mathura, 9th century A.D., Government Museum, Mathura (Acc. No. D.7).
183. Ambikā Yakṣī and Jina, Kalugumalai (Tirunelveli, Tamil Nadu) c. 8th-9th century A.D.
184. Ambikā Yakṣī, south facade, Pārśvanātha temple, Khajuraho, 10th century A.D.
185. Ambikā (with other 23 Yakṣī figures in *parikara*), Patiāndāi (Satna, M.P.), 11th century A.D., Allahabad Museum (Acc. No. 253).
186. Ambikā, Raṅgamaṇḍapa Ceiling, Vimalavasahī (Mt. Abu, Rajasthan), c. 1150 A.D.
187. Ambikā, Mahāvīra temple, Kumbharia (Gujarat) Inscribed - c. 12th century A.D.
188. Ambikā, Terdal (Bijapur-Karnataka), 11th century A.D.
189. Ambikā, Śāligrāma (Mysore, Karnataka), Western Chalukya, 12th century A.D.
190. Ambikā, Dharhat (Hamirpur, U.P.), 13th century A.D., State Museum, Lucknow (Acc. No. G. 312).
191. Dharaṇendra Yakṣa, Pārśvanātha Bastī, Huṁca (Shimoga-Karnataka), c. 11th-12th century A.D.
192. Dharaṇendra Yakṣa, Anatur (Chikmagalur - Karnataka), 12th century A.D.
193. Padmāvatī Yakṣī, Mānastambha (Temple no. 11), Deogadh, 11th century A.D.
194. Padmāvatī (with Yakṣa-Yakṣī figures), Nagda (Udaipur, Rajasthan), c. 10th-11th century A.D., Government Museum, Udaipur (Acc. No. 56).
195. Padmāvatī Yakṣī, Central India, 11th century A.D., British Museum, London (Acc. No. 1957, 12-211). (Courtesy British Museum, London).
196. Padmāvatī, Basement, Neminātha temple, Kumbharia, 12th century A.D.
197. Padmāvatī, Pārśvanātha Bastī, Huṁca, c. 11th century A.D.
198. Padmāvatī, Terdal (Bijapur, Karnataka) 11th century A.D.
199. Padmāvatī, Anatur (Chikmagalur, Karnataka), 12th century A.D.
200. Śāntinātha, Kunthunātha, Aranātha, Malli and Munisuvrata Jinas with their Yakṣīs Mahāmānasī, Jayā, Tārāvatī, Aparājītā and Bahurūpiṇī, Bārbhuji cave (cave no. 8), Khandagiri, (Puri, Orissa), c. 11th-12th

century A.D.

201. Munisuvrata, Naminātha and Neminātha with Bahurūpiṇī, Cāmuṇḍā and Ambika Yakṣis, Bārbhujī cave, Khandagiri, c. 11th-12th century A.D.
202. Pārśvanātha and Mahāvīra with Padmāvatī and Siddhāyikā Yakṣis, Bārbhujī cave, Khandagiri, c. 11th-12th century A.D.
203. Jaina Mahāvidyās (Gaurī, Vairoṭyā and Prajñapti), Mahāvīra temple, Osian (Jodhpur, Rajasthan), 8th-9th century A.D.
204. Sixteen Jaina Mahāvidyās, *raṅgamaṇḍapa* ceiling, Vimalavasahī (Mt. Abu-Rajasthan), c. A.D.1150.
205. Mahāvidyā Vairoṭyā, Ceiling - Devakulikā, circumambulation, Vimalavasahī, (Mt. Abu, Rajasthan), c. A.D.1150.
206. Mahāvidyā Acchuptā, Ceiling-Devakulikā, Vimalavasahī (Mt. Abu, Rajasthan), c. A.D.1150.
207. Mahāvidyā-Puruṣadatta and Apraticakrā, north facade, Ādinātha temple, Khajuraho, 11th century A.D.
208. Door-lintel with Ambikā, Cakreśvarī, Padmāvatī and Navagrahas, Khajuraho, c. 11th century A.D., Jardin Museum, Khajuraho (Acc. No. 1467)
209. Sarvānubhūti Yakṣa, Ambika Yakṣi and Brahmaśānti Yakṣa, *raṅgamaṇḍapa* ceiling, Mahāvīra temple, Kumbharia, A.D.1062.
210. Brahmaśānti Yakṣa, Ceiling, close to *raṅgamaṇḍapa*, Vimalavasahī (Mt. Abu), c. A.D.1150.
211. Sarasvatī, Kaṅkāli Tīlā, Mathura, Kuṣāṇa, A.D.132, State Museum, Lucknow (Acc. No. J. 24).
212. Sarasvatī, Pañcakūṭa Bastī, Huṃca (Karnataka), A.D.1077.
213. Sarasvatī, Pallu (Bikaner, Rajasthan), 12th century A.D. National Museum, Delhi (Acc. No. 1/6/278).
214. Abhiṣeka Lakṣmī, southern bay ceiling, Vimalavasahī (Mt. Abu), c. A.D.1150.
215. Dvitīrthi Jina Image (Rṣabhanātha and Mahāvīra), Orissa, 10th century A.D., British Museum, London (Acc. No. 1872, 7-1, 99), (Courtesy British Museum, London)
216. Jina Caumukhī, Ahar (Tikamgarh, M.P.) c. 11th century A.D.
217. Jina Caumukhī, Lakshmeśvara, Dharwar (Karnataka), 12th century A.D.
218. Caumukhi Jinālaya (Sarvatobhadrikā shrine), Guna (Indor, M.P.), 11th century A.D.
219. 12 Jinas of Cauvīsī Paṭṭa (Half portion only), Deogadh, 11th century A.D., Sahu Jaina Museum, Deogadh.
220. Jina Samavasaraṇa Shrine, Mahāvīra temple, Kumbharia, c. 11th century A.D.
221. Parent of Jina, Śāntinātha temple, Khajuraho, 10th century A.D.
222. Slab showing Mothers of 24 Jinas, Mahāvīra temple, Kumbharia, 12th century A.D.
223. Bāhubalī, Jaina cave, Aihole (Karnataka), c. A.D.600.

224. Bāhubalī (Bronze), Śravaṇabelagola, 9th century A.D. Prince of Wales Museum, Mumbai (Acc. No. 105)
225. Bāhubalī, Cave 32, Ellora (Maharashtra), c. 9th century A.D.
226. Gommaṭeśvara Bāhubalī (57 feet high), Śravaṇabelagola (Hassan, Karnataka), Inscribed-983 A.D.
227. Bāhubalī, Temple no. 2, Deogadh, 11th century A.D.
228. Bharata Muni, Temple no. 2, Deogadh, 11th century A.D.
229. Jinas and Jivantasvāmī, Torāṇa fragment, Mahāvīra temple, Osian (Rajasthan) A.D.1018.
230. Jivantasvāmī, Khimvasar (Nagaur, Rajasthan), early 11th century A.D., Government Museum, Jodhpur.
231. Kṣetrapāla, pillar of Temple no. 1, Deogadh, c. 11th century A.D.
232. Jaina Bhaṭṭārakas (Upādhyāyas), Khajuraho, 12th century A.D., Sahu Santi Jaina Museum, Khajuraho (Acc. No. 233).
233. Garbhagrha Mūlanāyaka and Entrance, Pārśvanātha temple, Khajuraho, c. A.D.950-70.
234. Kṛṣṇa playing Holī with Gopa-Gopikās, Devakulikā ceiling, Vimalavasahī (Mt. Abu), c. A.D.1150.
235. Ceiling of Pañcakūṭa Jaina temple with Neminātha and Aṣṭadikpāla figures, Kambadahalli, (Mandya, Karnataka), 10th century A.D.
236. Kāma-Rati, North facade, Pārśvanātha temple, Khajuraho, c. 9A.D.50-70.
237. Dancer (in preparation) and Vyālas, north facade, Pārśvanātha temple, Khajuraho, c. A.D.950-70.
238. Seven-headed Jina Image (Candraprabha?), 15th century A.D. (Vira Samvat 1928) Reserve Collection of Victoria and Albert Museum, London.
239. Portable Jaina Shrine of Pārśvanātha, c. 16th-17th century A.D., Ashmolean Museum, Oxford (U.K.).
240. Cognizances of 24 Jinas.
241. Auspicious Dreams (Māṅgalika Svapna), 14 in Śvetāmbara and 16 in Digambara Texts.

Plates : Jaina Painting

242. Episodes from the life of Pārśva, Palm - leaf manuscript, c. A.D.1295 - 1300, Western Indian style, Collection : Jain Trust, Jaisalmer.
243. Dispute between Devasūrī and Kumudacandra, Wooden book cover, c. A.D.1125 - 1150., Gujarat and Rajasthan, Western Indian style, Collection : J.P. Goenka, Mumbai.
244. Dispute between Devasūrī and Kumudacandra, Wooden book cover, c. A.D.1125 - 1150, Gujarat and Rajasthan, Western Indian style, Collection : J.P. Goenka, Mumbai.
245. Battle between Bharata and Bāhubalī, Wooden book cover, c. A.D. 1100 - 1125.
246. Devasanopāḍo Kalpasutra and Kālakācāryakathā, paper, c. A.D.1500, Gujarat and Rajasthan, Western Indian style, Collection : Bharat Kala Bhavan, Varanasi.

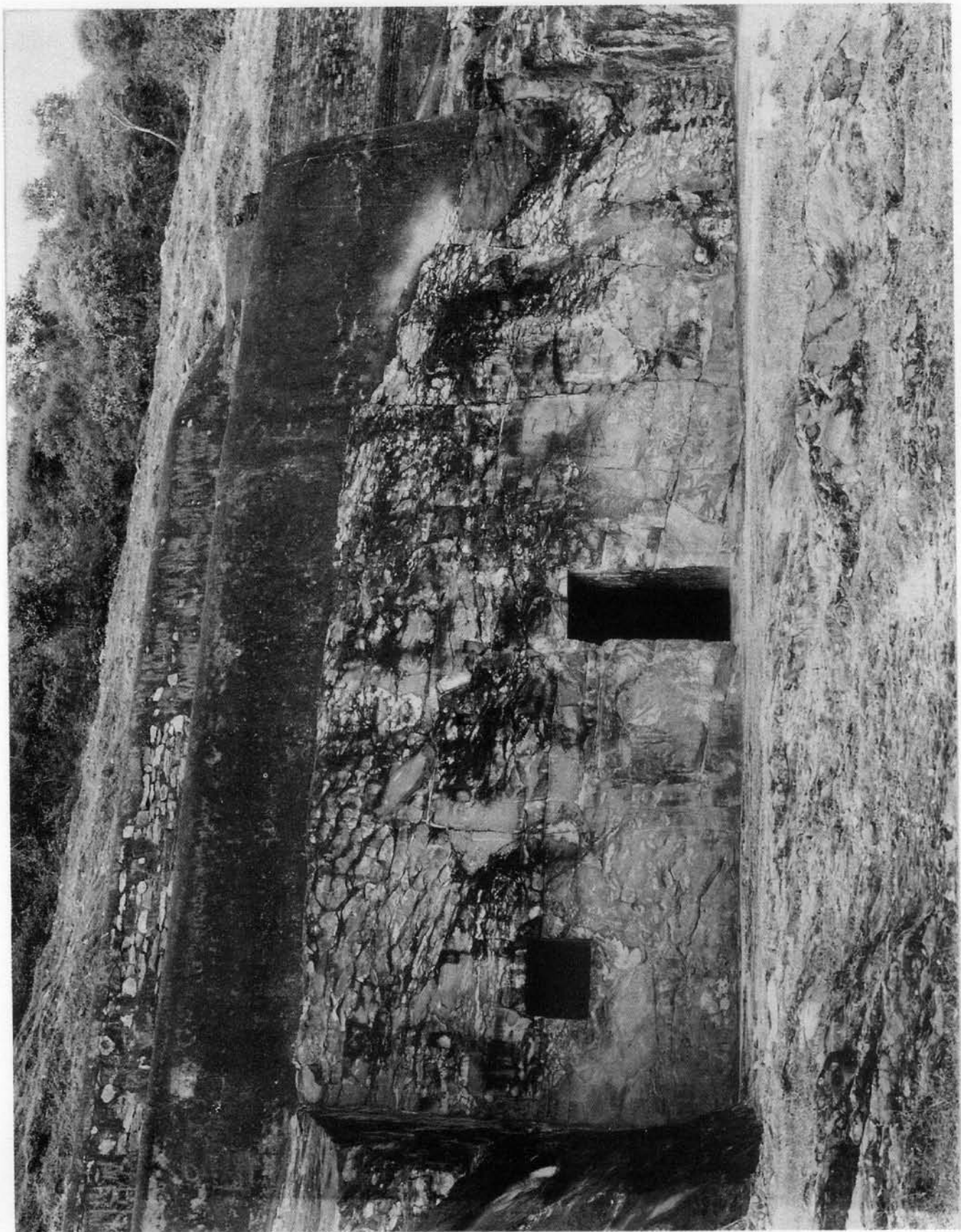
Border detail of Pl. 246.

247. Mahāvīra communicating Purāṇa to Gautam Gaṇadhara, *Mahāpurāṇa*, c. A.D.1425-1450, Western Indian style, Private collection.
248. Birth of Rṣabha, *Ādipurāṇa*, c. A.D. 1450 - 1475, Caura Pañcāśikā style, Private Collection.
249. Fourteen auspicious dreams, *Kalpasūtra*, A.D. 1400, Collection : Jaina Bhaṇḍāra, Jaisalmer.
250. Indra instructing Harinaigameṣī to transfer the embryo, Harinaigameṣī carrying the embryo, *Kalpasūtra*, c. 1425 - 1450 A.D., Collection : Bharat Kala Bhavan, Varanasi.
251. Harinaigameṣī transferring the embryo, *Kalpasūtra*, c. A.D.1400., Collection : Bharat Kala Bhavan, Varanasi, Acc. No. 8713/7.
252. Triśalā narrating the dreams to Siddhārtha, *Kalpasūtra*, A.D.1404, Collection : Royal Asiatic Society, London.
253. Triśalā narrating the dreams to King Siddhārtha, King Siddhārtha with Soothsayer, *Kalpasūtra*, A.D.1400, Private Collection.
254. Nativity of Mahāvīra and Indra taking newly born child for birth bath, dated A.D. 1346, Western Indian Style, Collection : Muni Punya Vijayji.
255. Mahāvīra plucking his hair, *Kalpasūtra*, A.D.1400.
256. Meghamālina protecting Pārśvanātha, *Kalpasūtra*, A.D.1400, Collection : Chatrapati Shivaji Mahārāja Vāstu Saṁgrahālaya, Mumbai.
257. Pārśvanātha plucking his hair, *Kalpasūtra*, c. 16th century A.D., Collection : Bharat Kala Bhavan, Varanasi.
258. Marriage Procession of Neminātha, *Kalpasūtra*, A.D.1512, Collection : Ātmānanda Jaina Sabhā, Bhavanagar.
259. Preaching Mahāvīra, *Kalpasūtra*, A.D.1400, Collection : Jaina Bhaṇḍāra, Jaisalmer.
260. Prince Kālaka and his parents, *Kālākācāryakathā*, A.D.1400, Collection : Premchand Jain, Mumbai.
261. Śaka court and Kālaka, *Kalpasūtra* and *Kālākācāryakathā*, A.D.1400, Collection : Jaina Bhaṇḍāra, Jaisalmer
262. Mahāvīra seated on throne, *Uttarādhyayanasūtra*, 15th century A.D.
263. Mahāvīra in *Kāyotsarga*, *Uttarādhyayanasūtra*, 16th century A.D.
264. King Brahmadatta and the ascetic, *Uttarādhyayanasūtra*, c. 16th century A.D.
265. Āśāḍha and monks, *Uttarādhyayanasūtra*, c. 15th century A.D.
266. Āryarakṣita and his disciples, *Uttarādhyayanasūtra*, c. 16th century A.D.
267. Aṭṭana watching the duel of the firsherman and farmer, *Uttarādhyayanasūtra*, 15th century A.D.
268. The Farmer and the Magician, *Uttarādhyayanasūtra*, 16th century A.D.
269. Minister in front of King and Slaughter of ram, *Uttarādhyayanasūtra*, 16th century A.D.

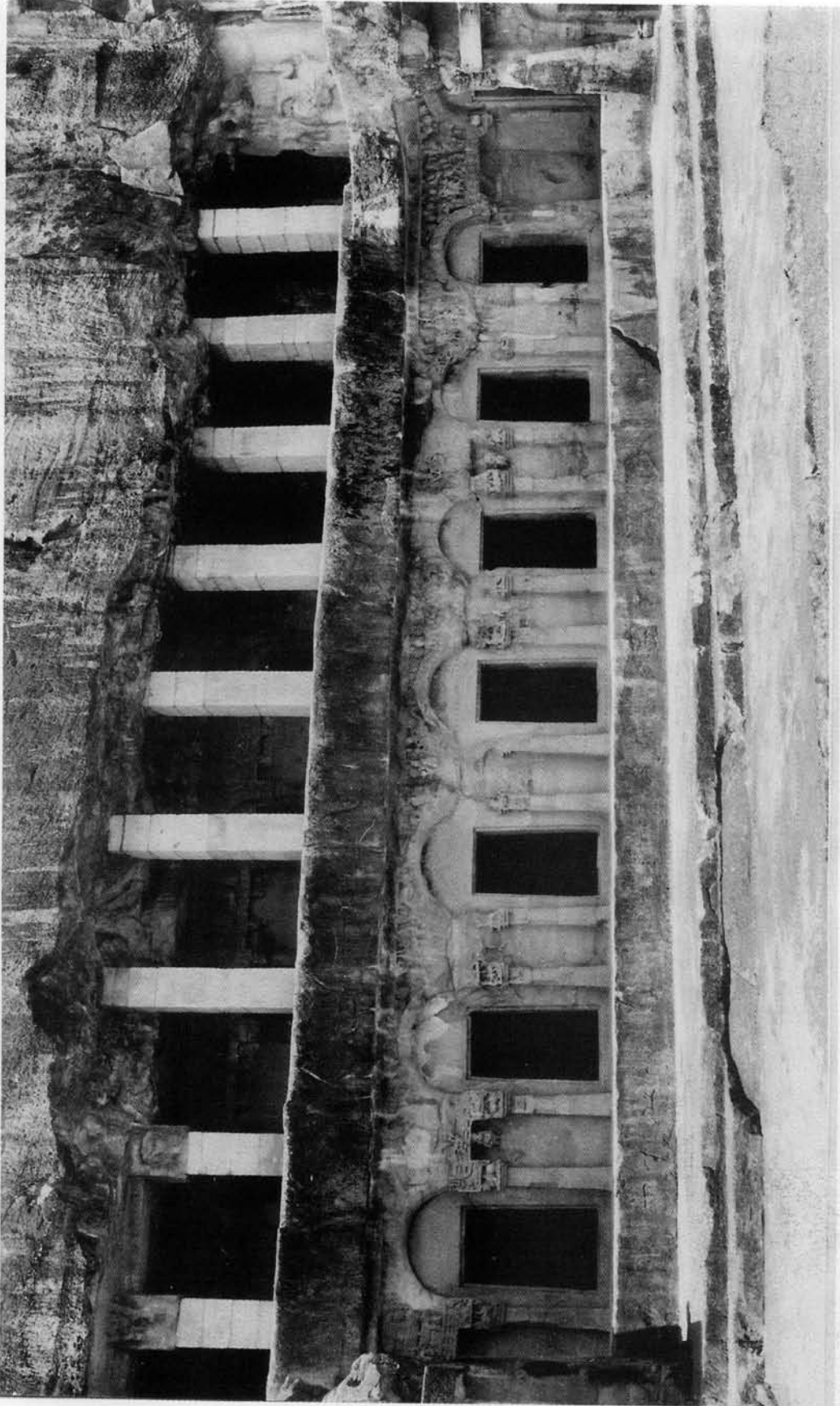
270. Nami and Śakra in conversation, *Uttarādhyayanasūtra*, 16th century A.D.
271. Mahāvīra preaching a monk, *Uttarādhyayanasūtra*, 16th century A.D.
272. Harikeśa beaten by boys, *Uttarādhyayanasūtra*, c. 16th century A.D.
273. The monk Citra and the King Brahmadata, *Uttarādhyayanasūtra*, 15th century A.D.
274. Mahāvīra preaching the monk, *Uttarādhyayanasūtra*, 15th century A.D.
275. Sudharmana preaching the monks, *Uttarādhyayanasūtra*, 16th century A.D.
276. Instruction giving monk, *Uttarādhyayanasūtra*, 16th century A.D.
277. King shoots the deer, *Uttarādhyayanasūtra*, 15th century A.D.
278. Marriage procession of Ariṣṭanemi, Rājimatī plucking her hair, *Uttarādhyayanasūtra*, 16th century A.D.
279. Discussion between Keśi and Gautama, *Uttarādhyayanasūtra*, 15th century A.D.
280. Mahāvīra preaching the rules of conduct, *Uttarādhyayanasūtra*, 16th century A.D.
281. Cart with bullocks and preaching monk, *Uttarādhyayanasūtra*, 16th century A.D.
282. Monk preaching the laywomen, *Uttarādhyayanasūtra*, 16th century A.D.
283. King Haridatta welcoming the priest Bhairavānanda, *Yaśodharacarita*, A.D.1636, Gujarat Collection : Shri Digambara Jain Atishaya Kshetra (Shri Mahaviraji), Jaipur.
284. Yaśodhara as fish and Candramatī as crocodile, *Yaśodharacarita*, A.D. 1636, Idar, Gujarat Collection : Sena Gana Mandira, Karanja.
285. Yaśodhara and Candramatī as goat couple and hunter, *Yaśodharacarita*, A.D. 1712, Gujarat Collection : Shri Ailak Pannalal Digambara Jain Sarasvati Bhavan, Beawar.
286. King Yaśomati and monk, *Yaśodharacarita*, A.D. 1636, Idar, Gujarat Collection : Sena Gana Mandir, Karanja.
- 287a. Episodes from the life of Nemi, c. A.D. 1125 -1150, Gujarat and Rajasthan, Collection : Jain Trust, Jaisalmer.
- 287b. Episodes from the life of Nemi, c. A.D. 1125 -1150, Gujarat and Rajasthan, Collection : Jain Trust, Jaisalmer.
288. Scene from the life of Pārśvanātha, Gujarat, c. A.D. 1475, Paṭacitra. (after P. Pal, Jain Art and Architecture, 1995)
289. Pilgrimage *Paṭacitra*, Śatruñjaya, Rajasthan, c. A.D.1800, (after P. Pal, Jain Art and Architecture, 1995).
290. Vijñyaptipatra (letter of invitation), Rajasthan, c. A.D.1800 (after P. Pal, Jain Art and Architecture, 1995)
291. Samavasaraṇa, *Kalpāsūtra*, c. 13th - 14th century A.D., Collection : Bharat Kala Bhavan, Varanasi, (Acc. No. 3824).
292. Samavasaraṇa, *Kalpāsūtra*, c. 15th century A.D., Collection : Bharat Kala Bhavan, Varanasi, (Acc. No. 3813).
293. Samavasaraṇa, *Kalpāsūtra*, c. A.D.1633, Collection : Bharat Kala Bhavan, Varanasi, (Acc. No. 3812).



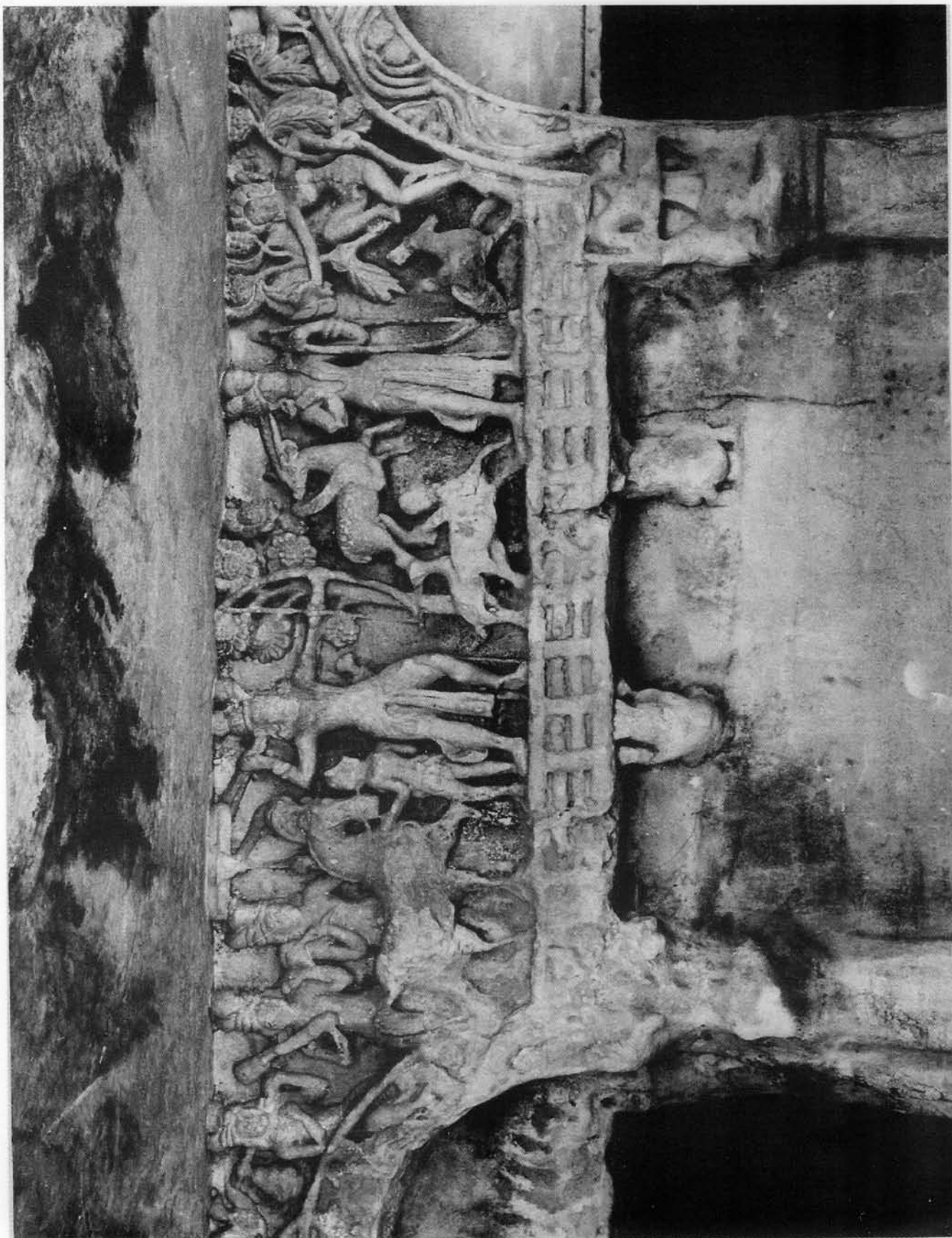
Plates



1. Rajgir : Son Bhandar Cave, Front view, 3rd century B.C.



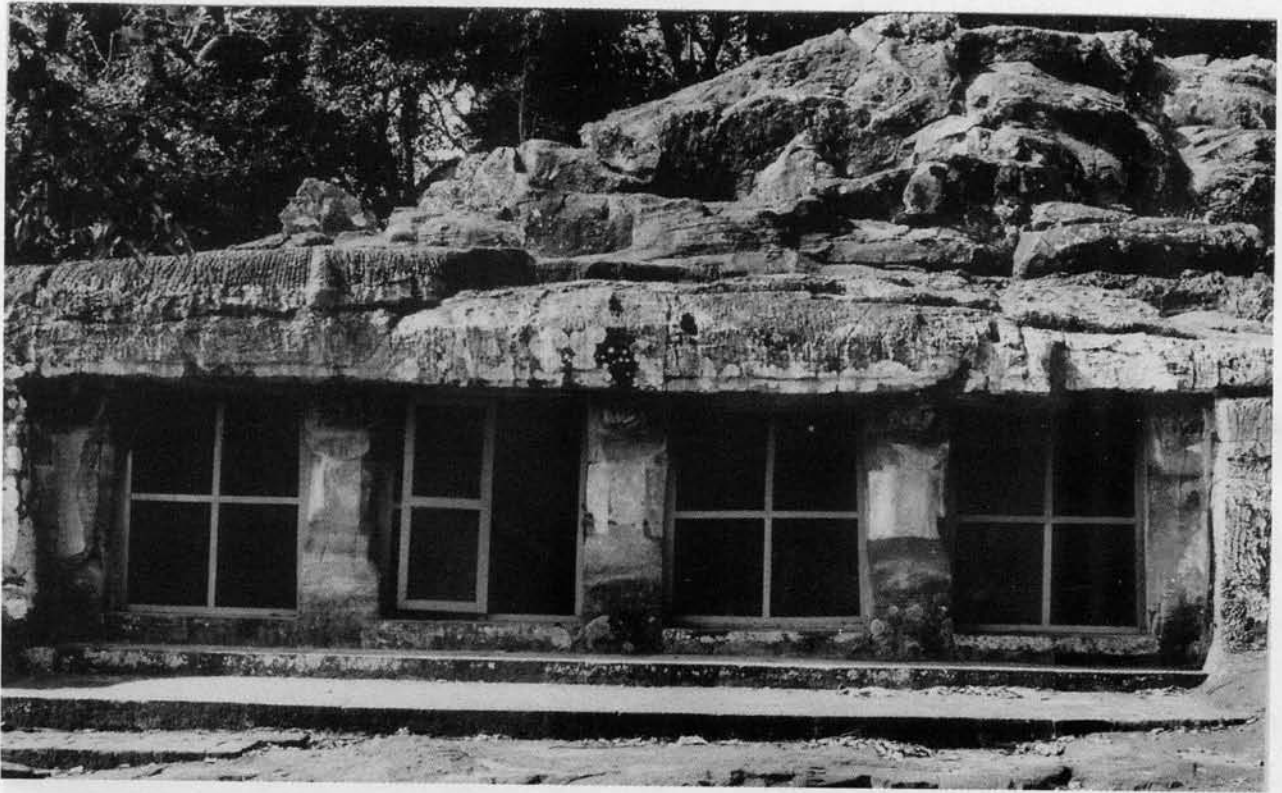
2. Udayagiri (Orissa) : Rānigumphā (Cave 1), general view, 1st century B.C.



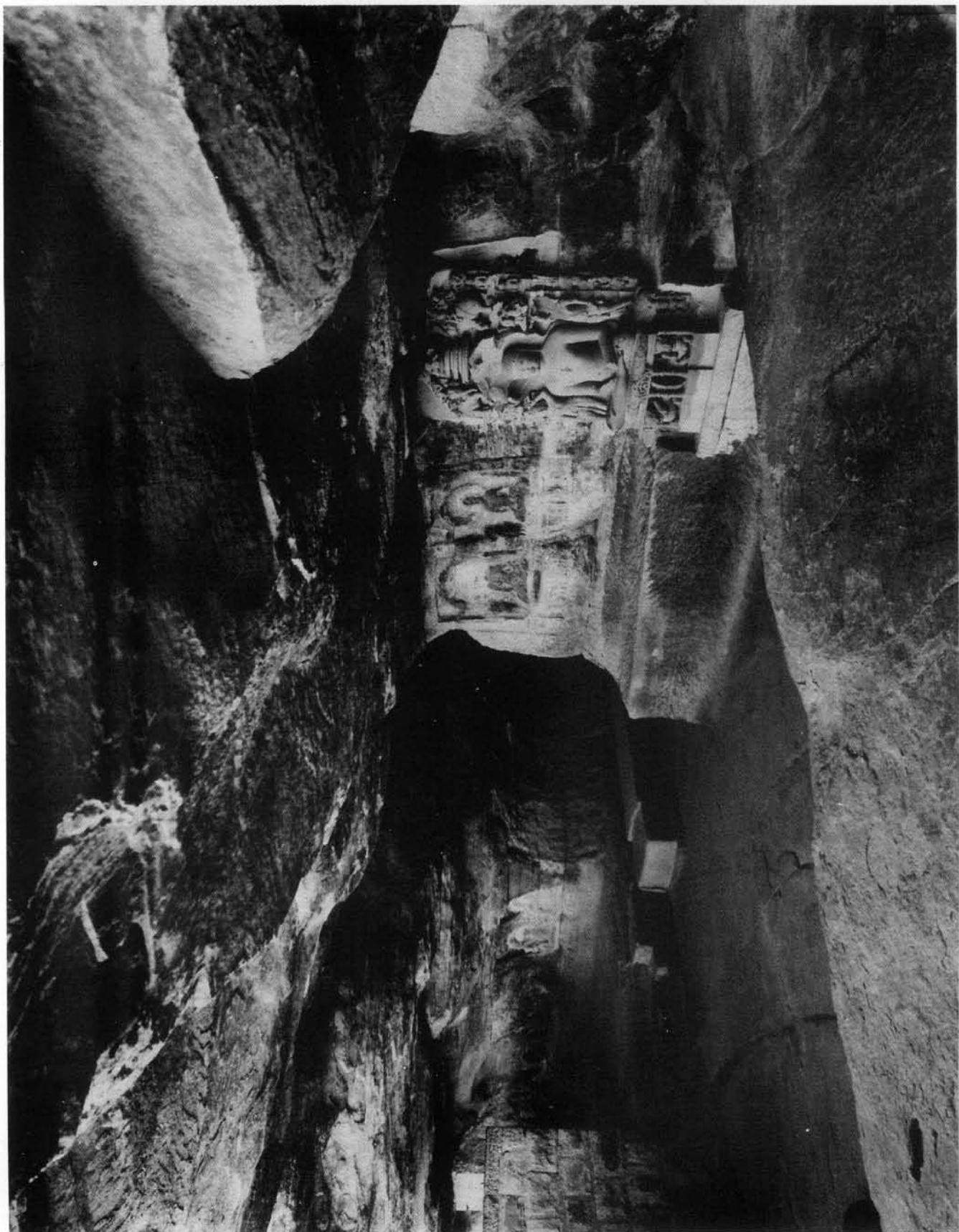
3. Udayagiri (Orissa) : Rānīgumphā (Cave 1), scene of Duṣyanta-Śakuntalā on verandah wall, 1st century B.C.



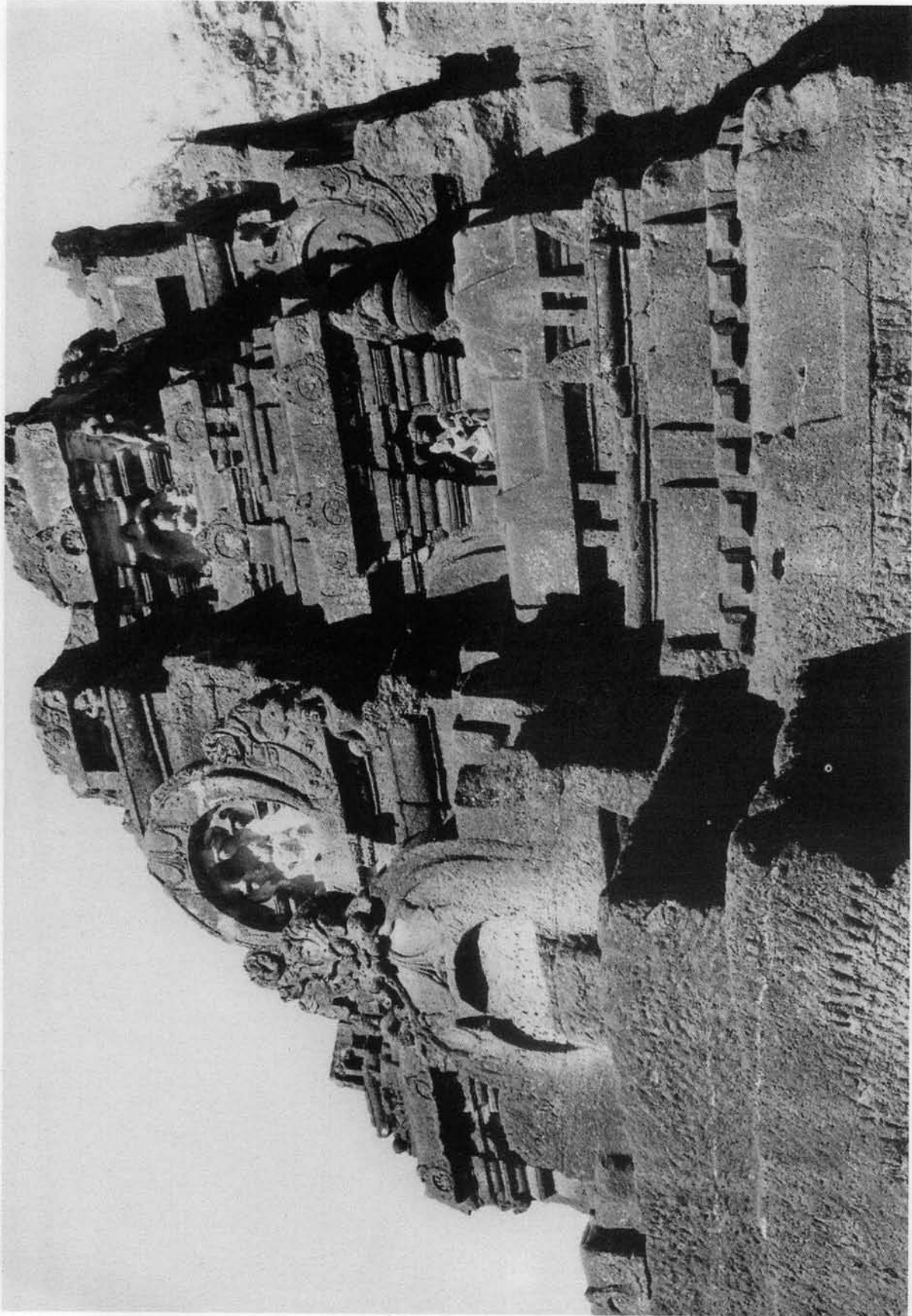
5. Khandagiri : Anantagumphā (Cave 3), tree in railing on verandah wall, 1st century B.C.



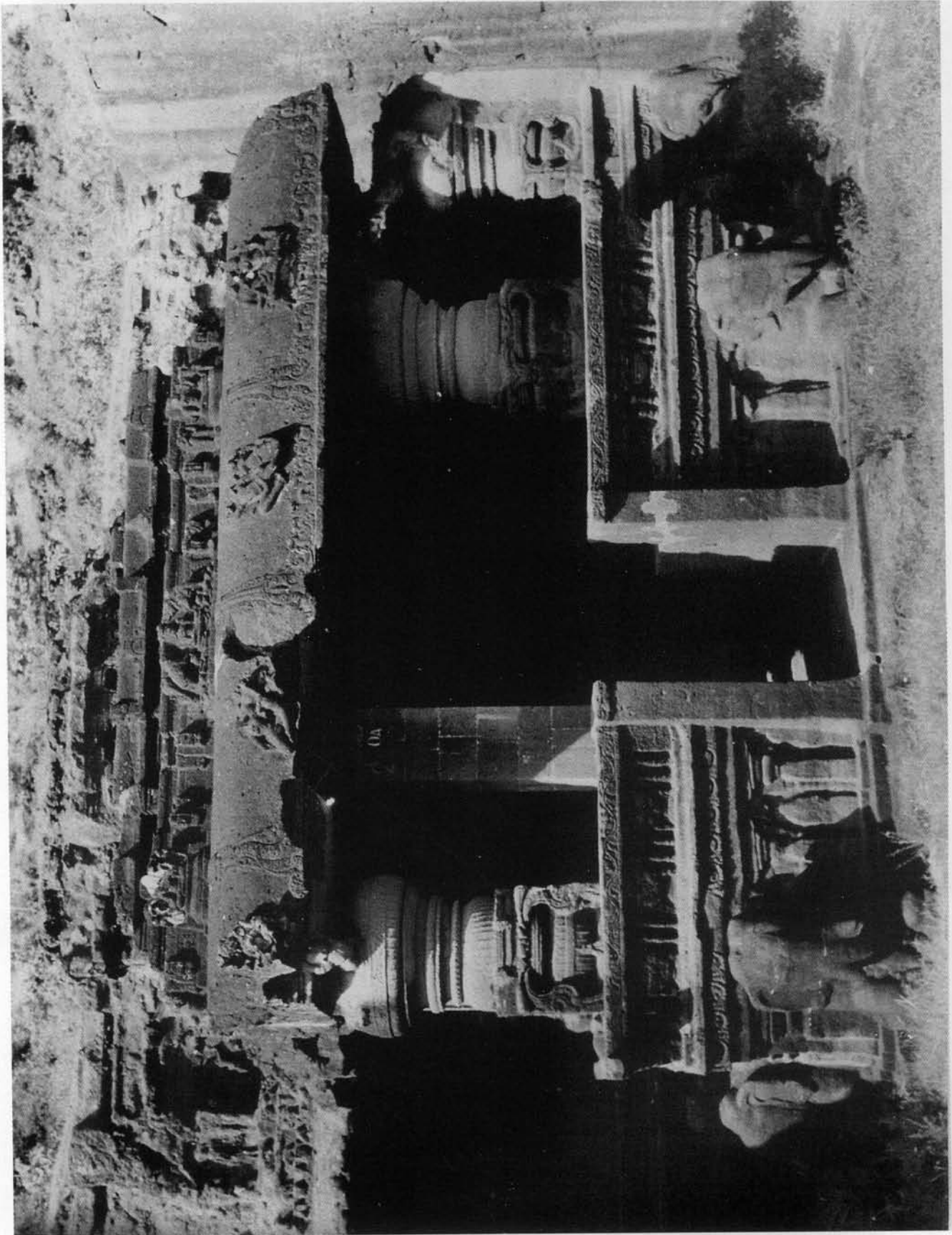
4. Khandagiri : Anantagumphā (Cave 3), front view, 1st century B.C.



6. Udayagiri (M.P.) : Cave 20, inner view, A.D. 426.



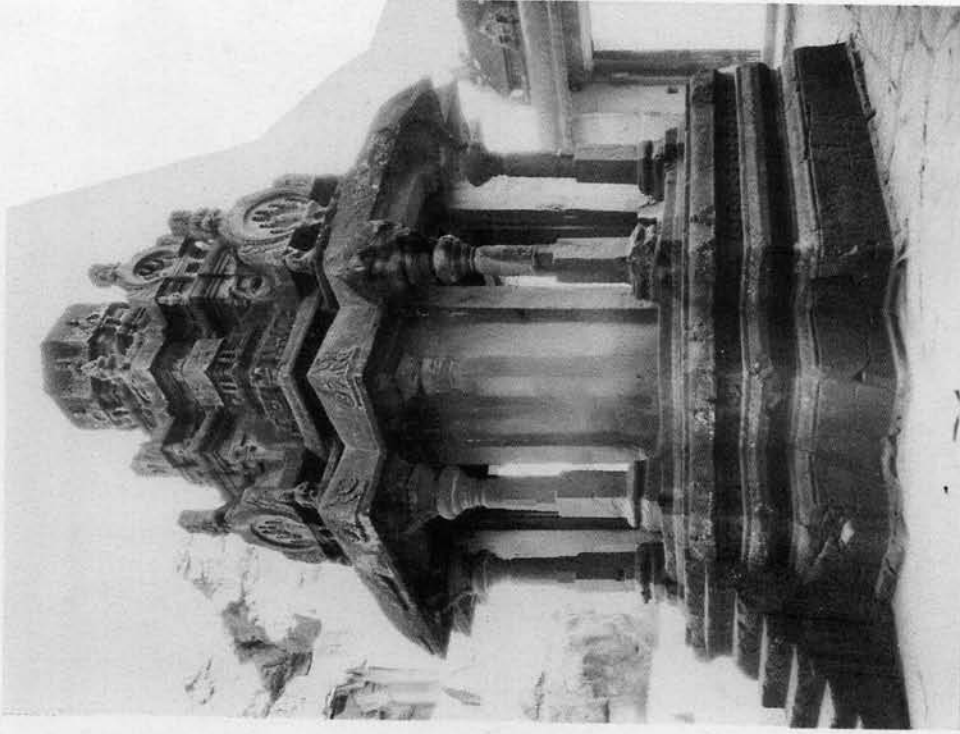
7. Ellora : Chotā Kailāśa (Cave 30), vimāna, south-west view of superstructure, early 9th century A.D.



8. Ellora : Cave 30A, front view, early 9th century A.D.



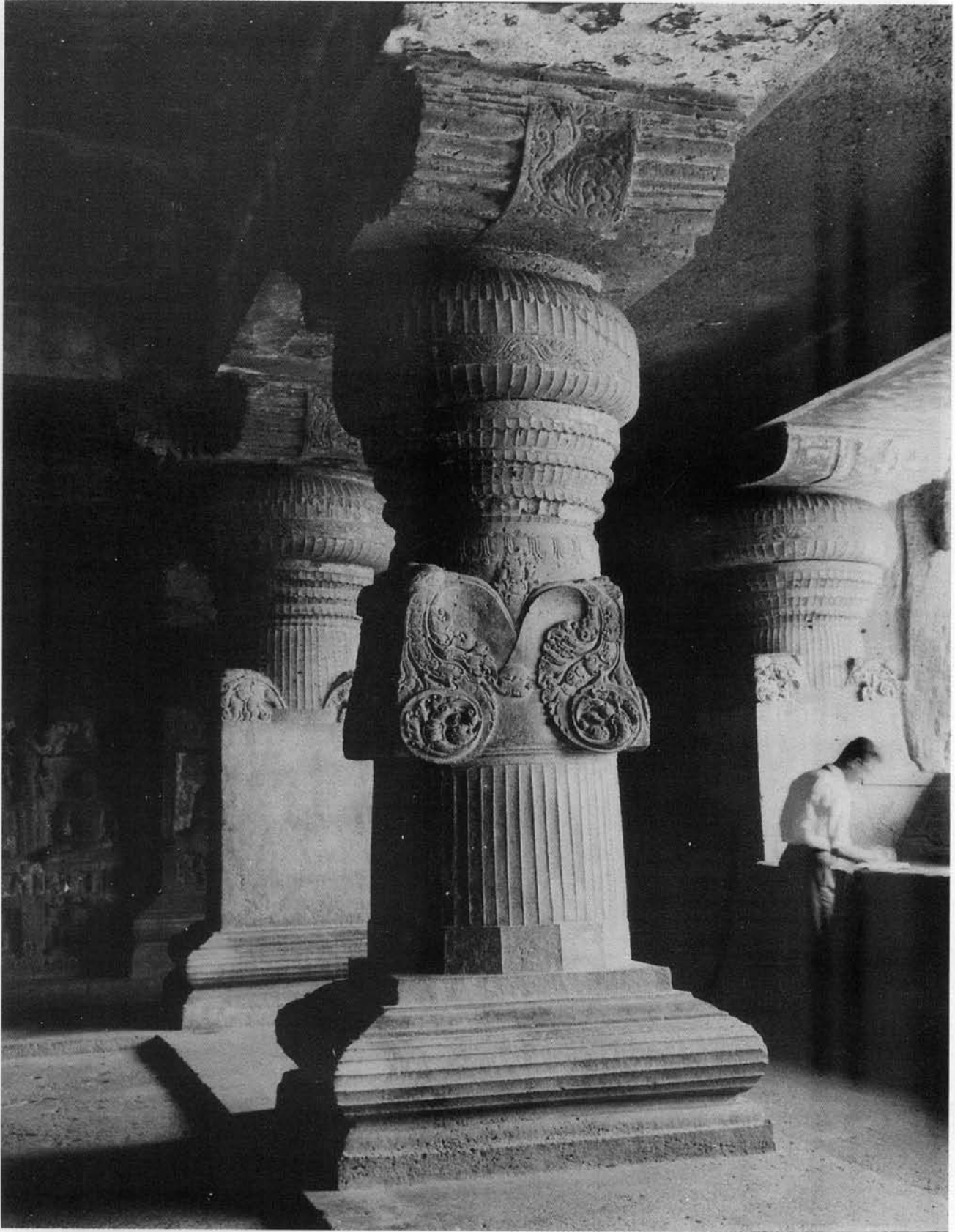
9. Ellora : Indra Sabhā (Cave 32), general view from south-east,
early 9th century A.D.



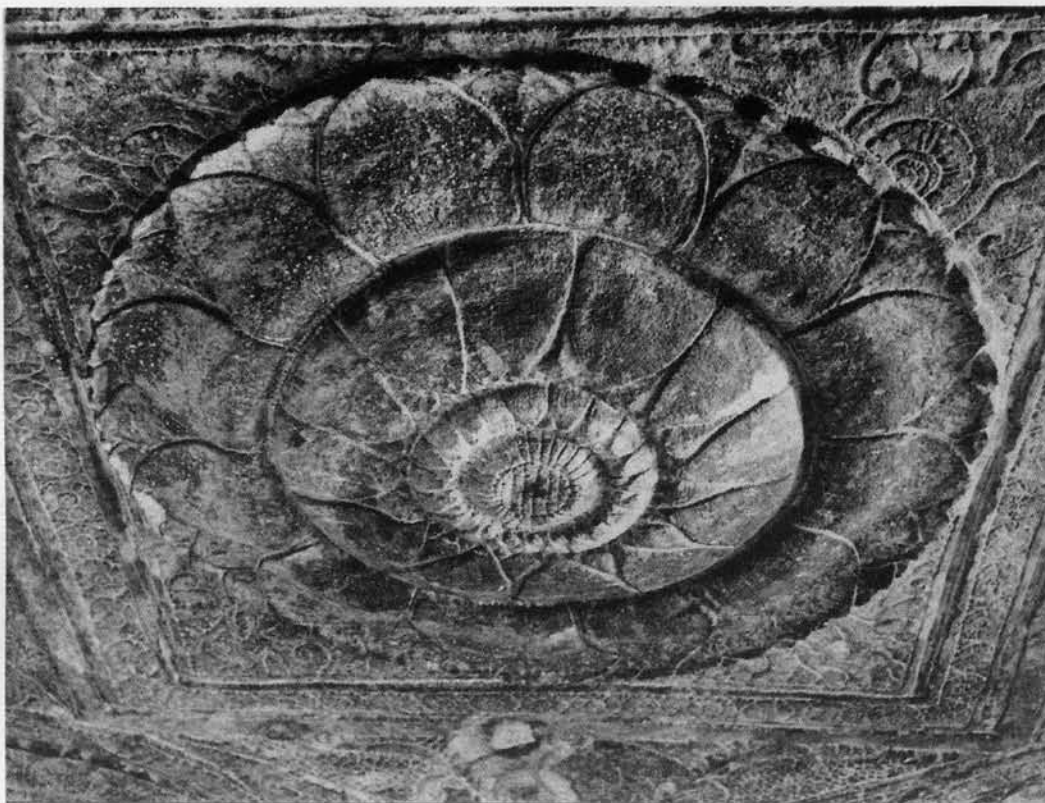
10. Ellora : Indra Sabhā (Cave 32), Sarvatobhadra-vimāna,
view from north-west, early 9th century A.D.



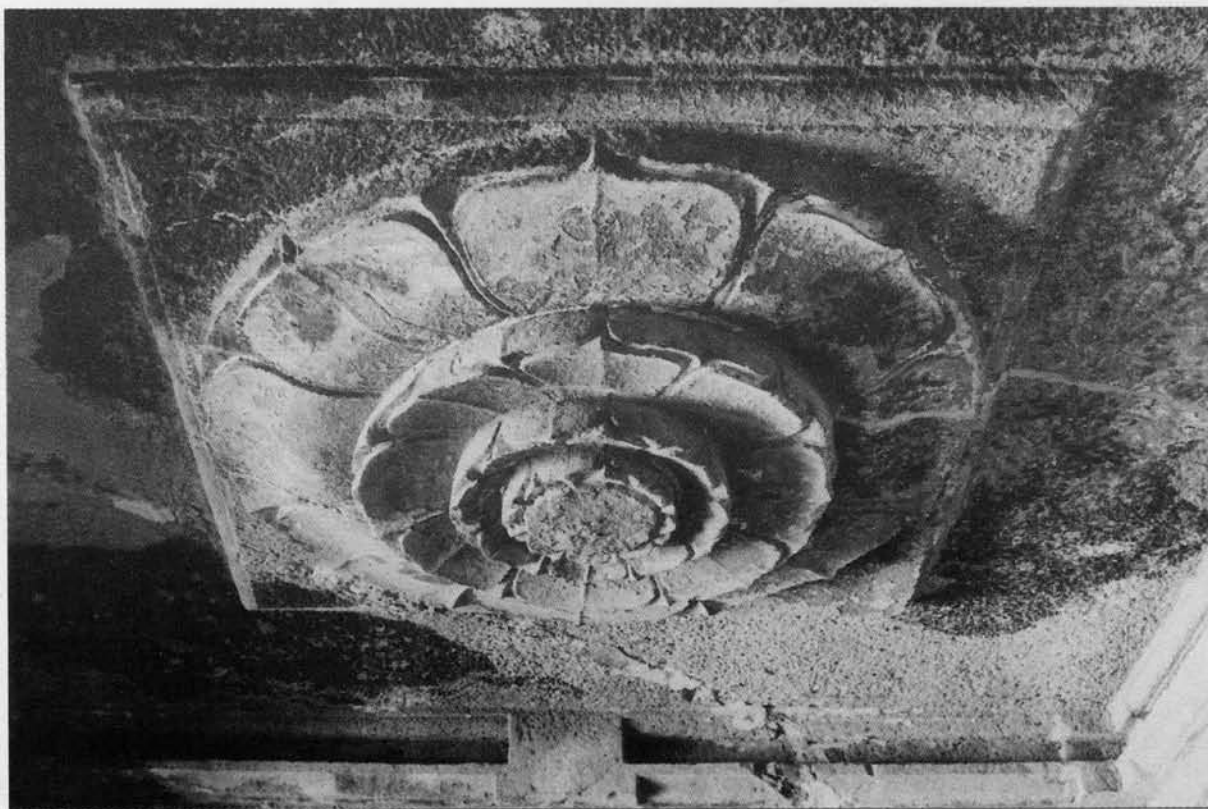
11. Ellora : Indra Sabhā (Cave 32), Upper Storey, pillars in central hall, early 9th century A.D.



12. Ellora : Jagannātha Sabhā (Cave 33), Upper Storey, pillars in hall of main cave, 9th century A.D.



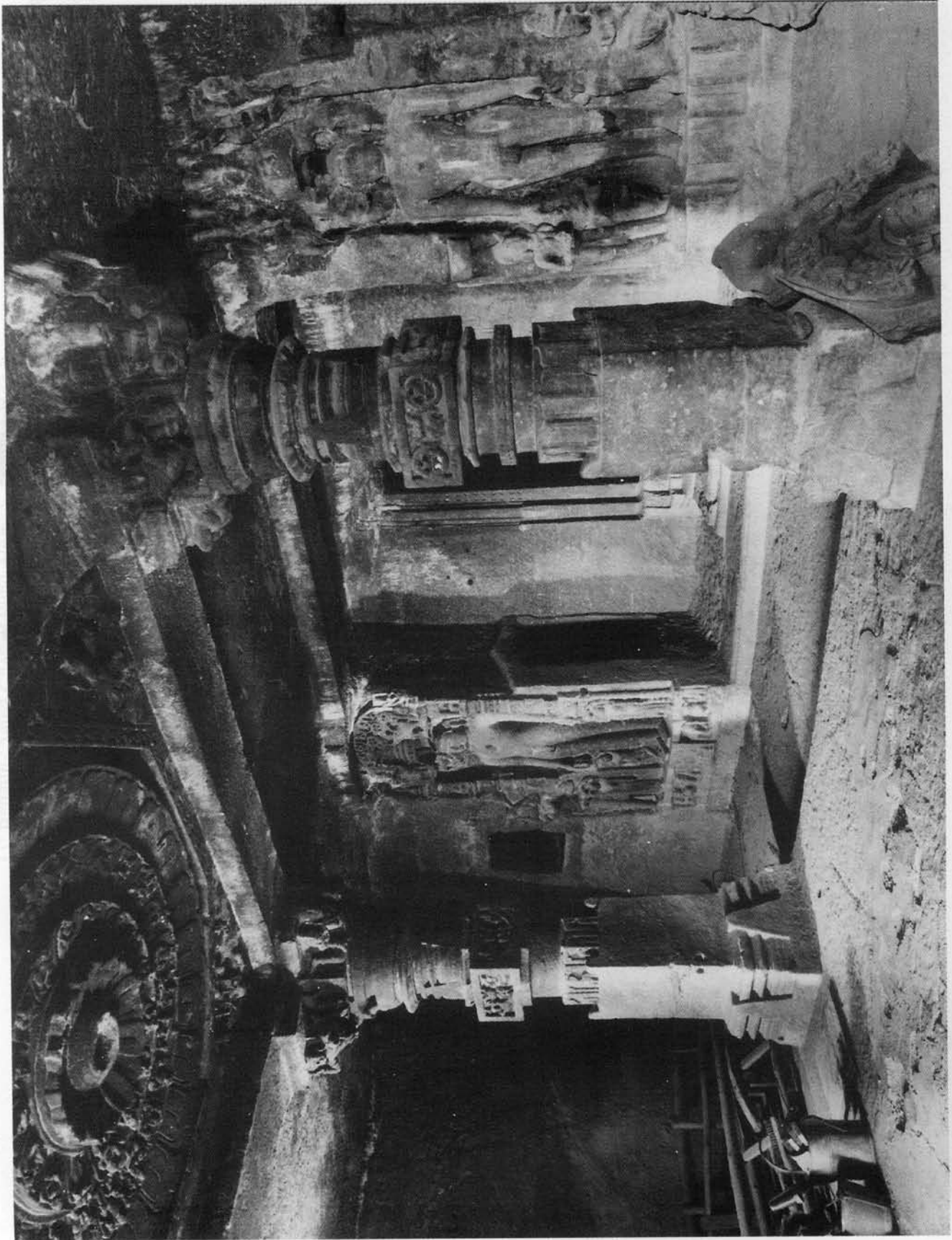
14. Aihole : Jaina Cave, ceiling in hall, 8th century A.D.



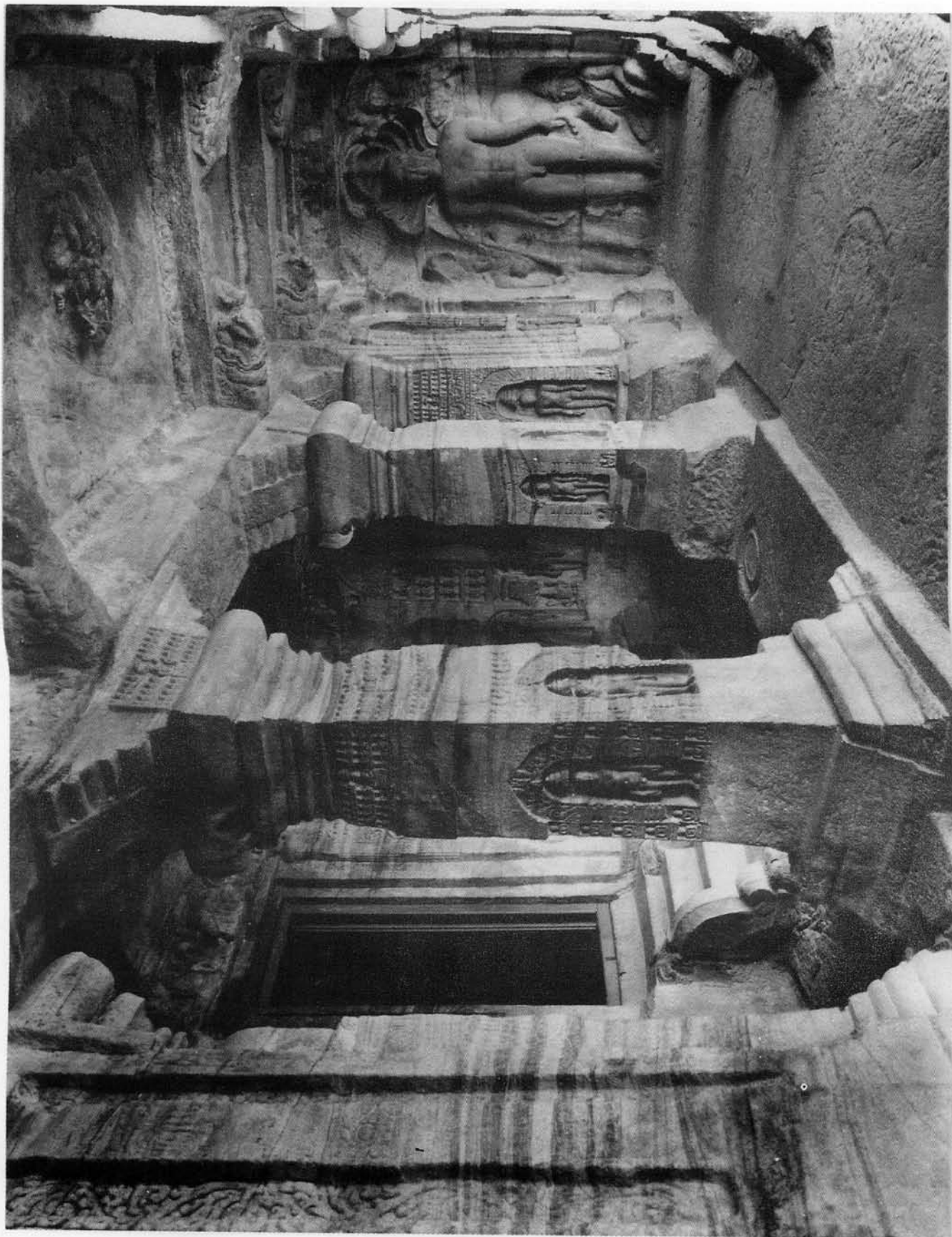
13. Ellora : Jagannātha Sabhā (Cave 33), ceiling in hall of west cave, 9th century A.D.



15. Ankai-Tankai : Jaina Cave 2, front view, 11th-12th century A.D.



16. Ankai-Tankai : Jaina Cave 3, inner view, 11th -12th century A.D.



17. Badami : Jaina Cave 4, inner view, 7th century A.D.

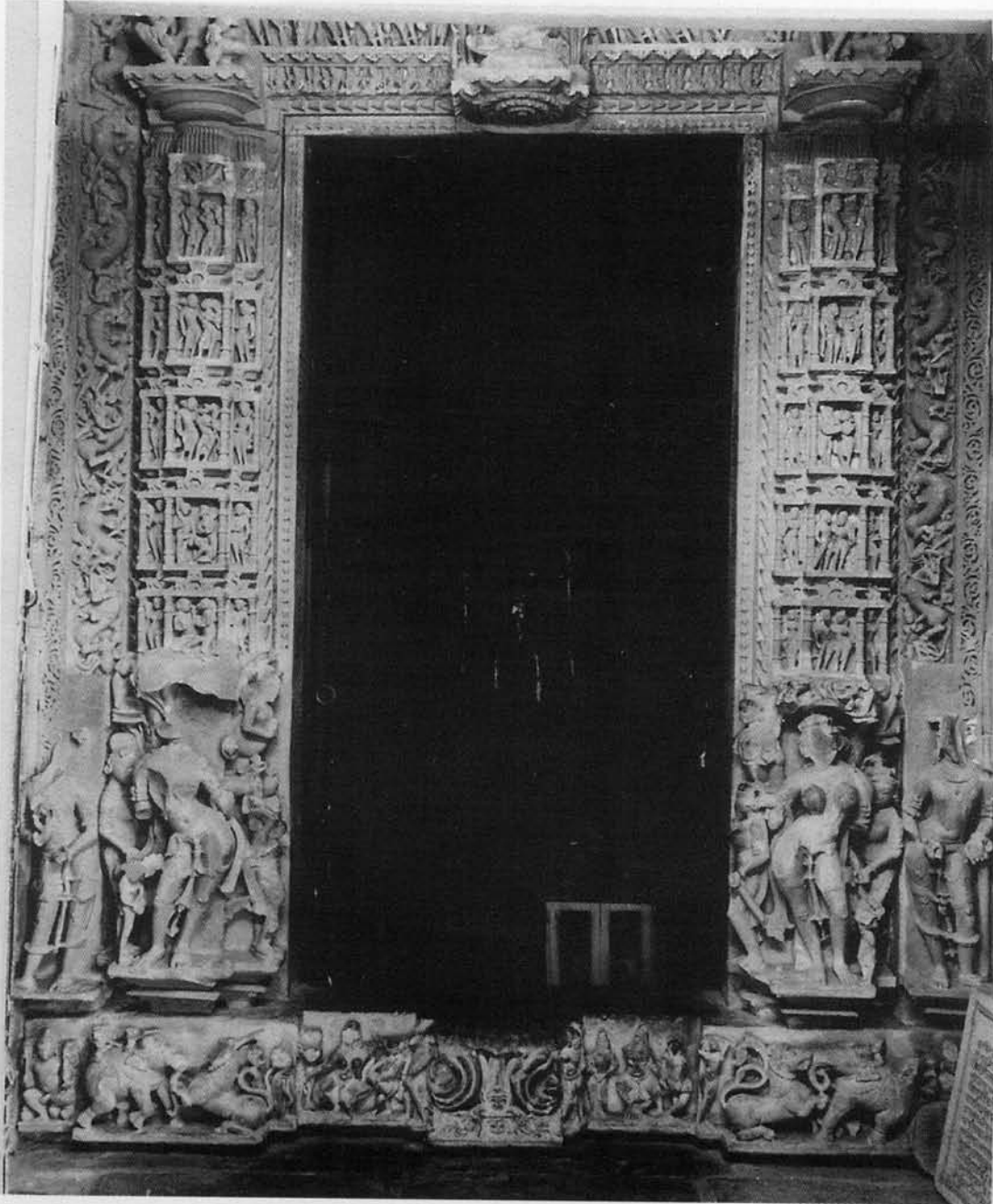


18. Deogadh : Temple No. 12, view from south-west, late 8th century A.D.

20.



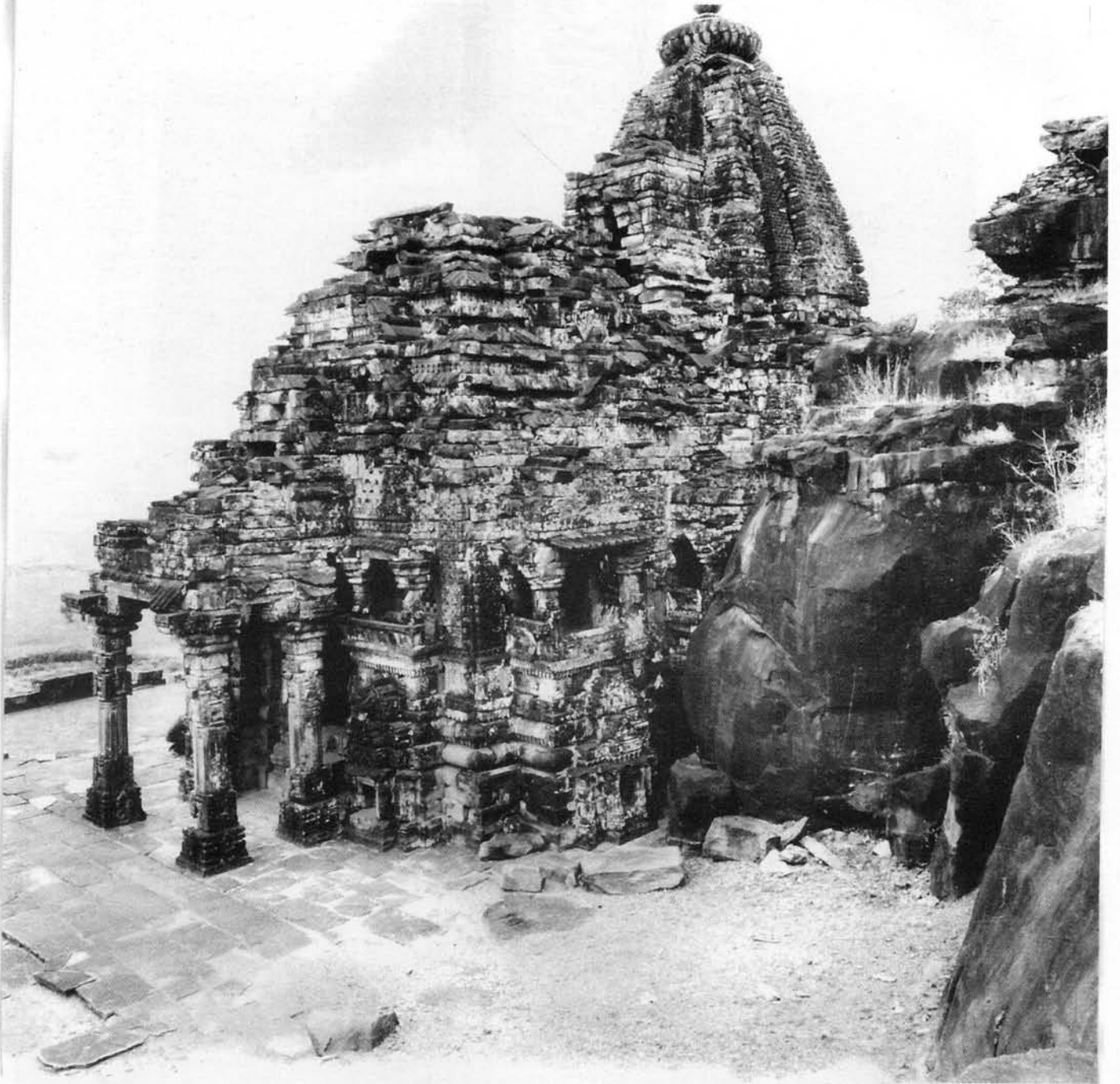
19.



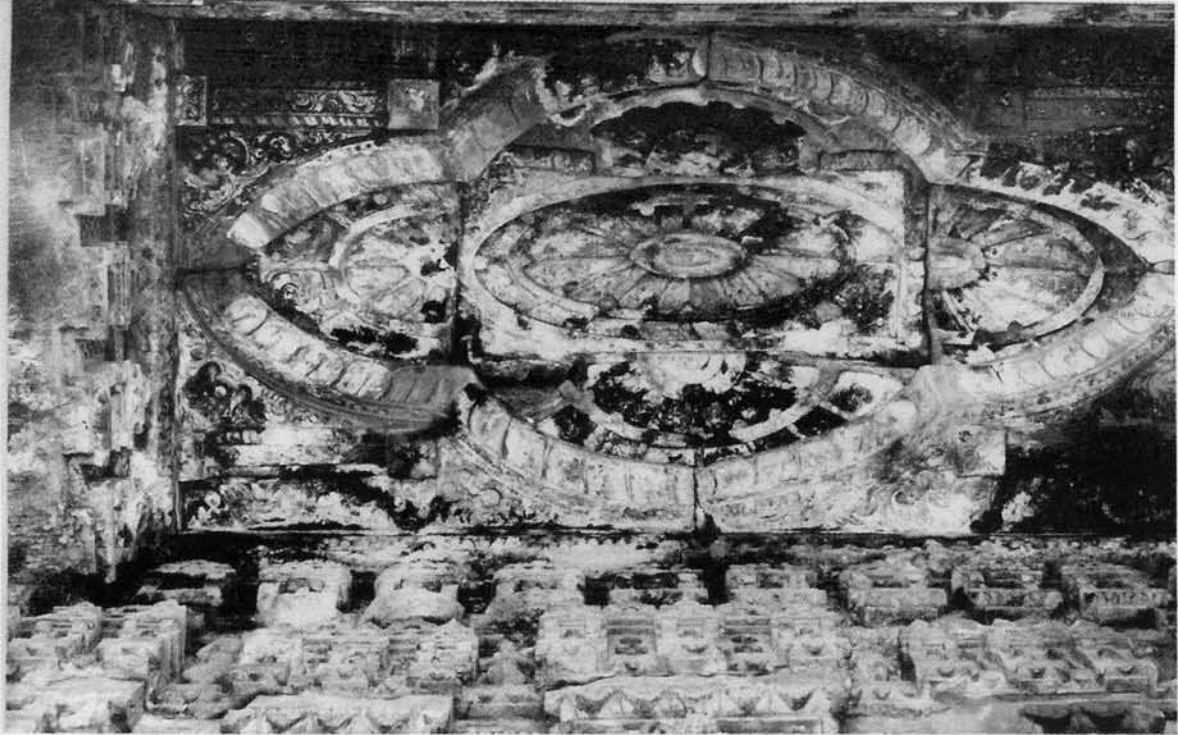
19-20. Deogadh : Temple No. 12, *garbhagṛha*, doorway surround and upper section of door-lintel, A.D. 994.



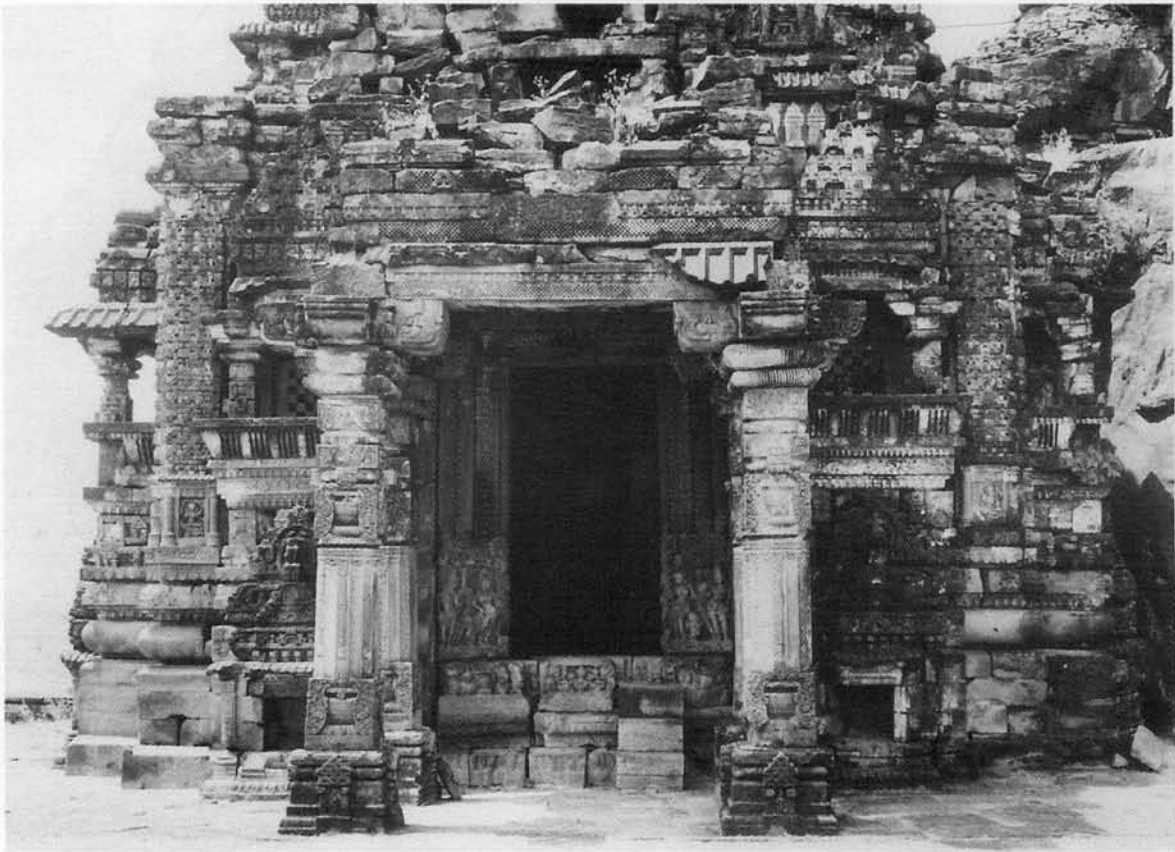
21. Deogadh : Mānastambha to north-east of Temple No. 1.



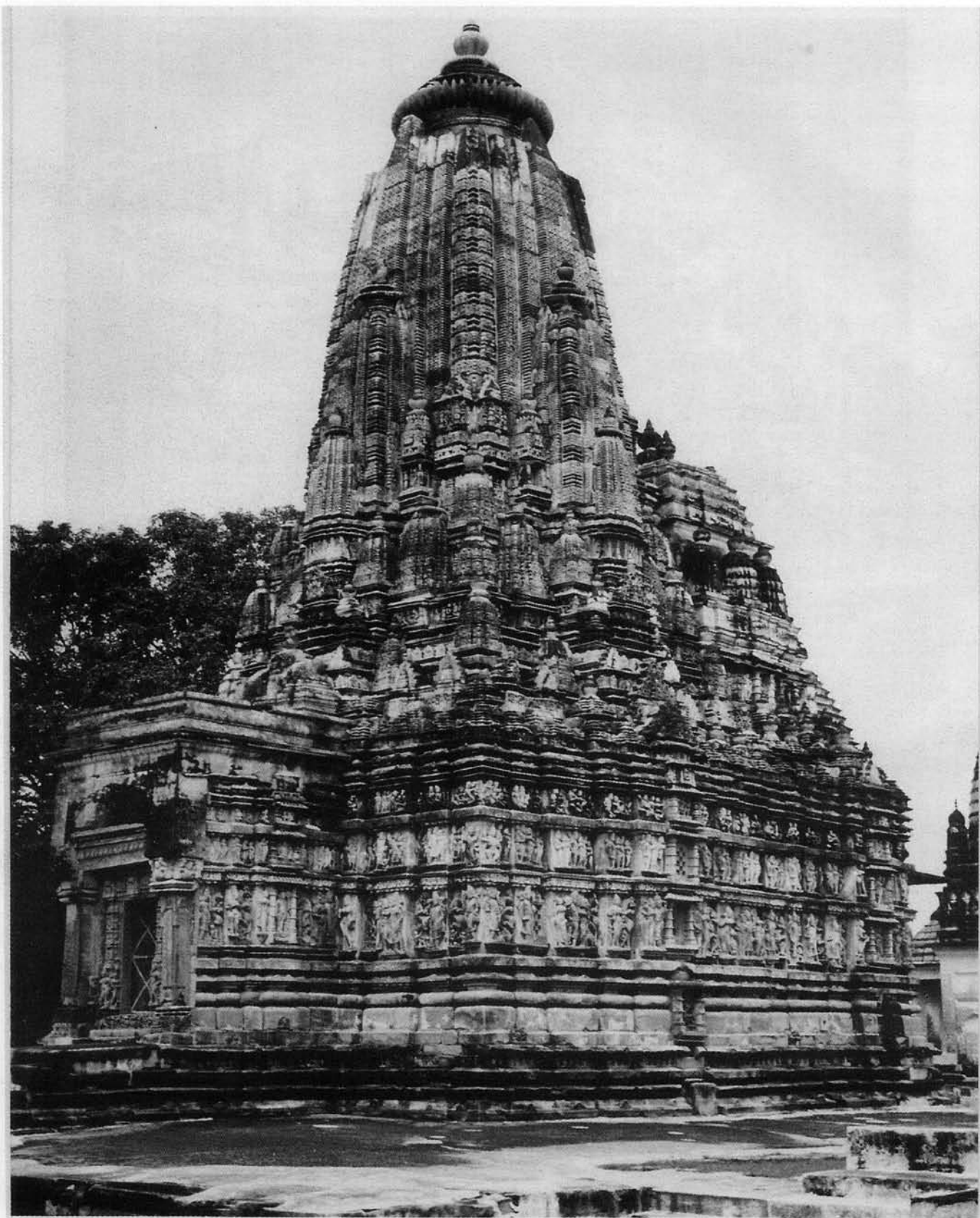
22. Gyaraspur : Mālādevī Temple, view from north-east, c. A.D. 850-875.



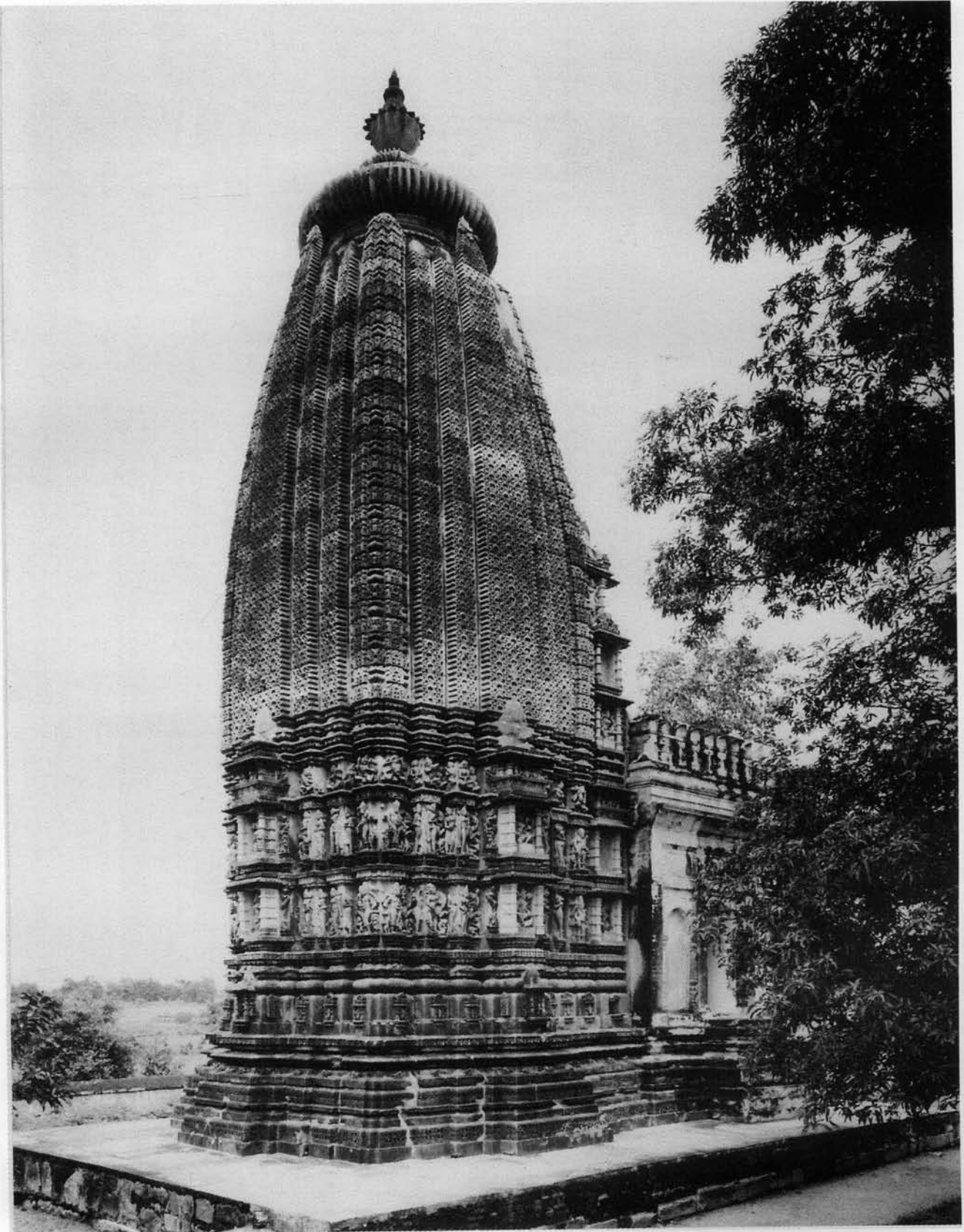
24. Gyarpur : Mālādevī Temple, entrance porch, ceiling, c. A.D. 850-875.



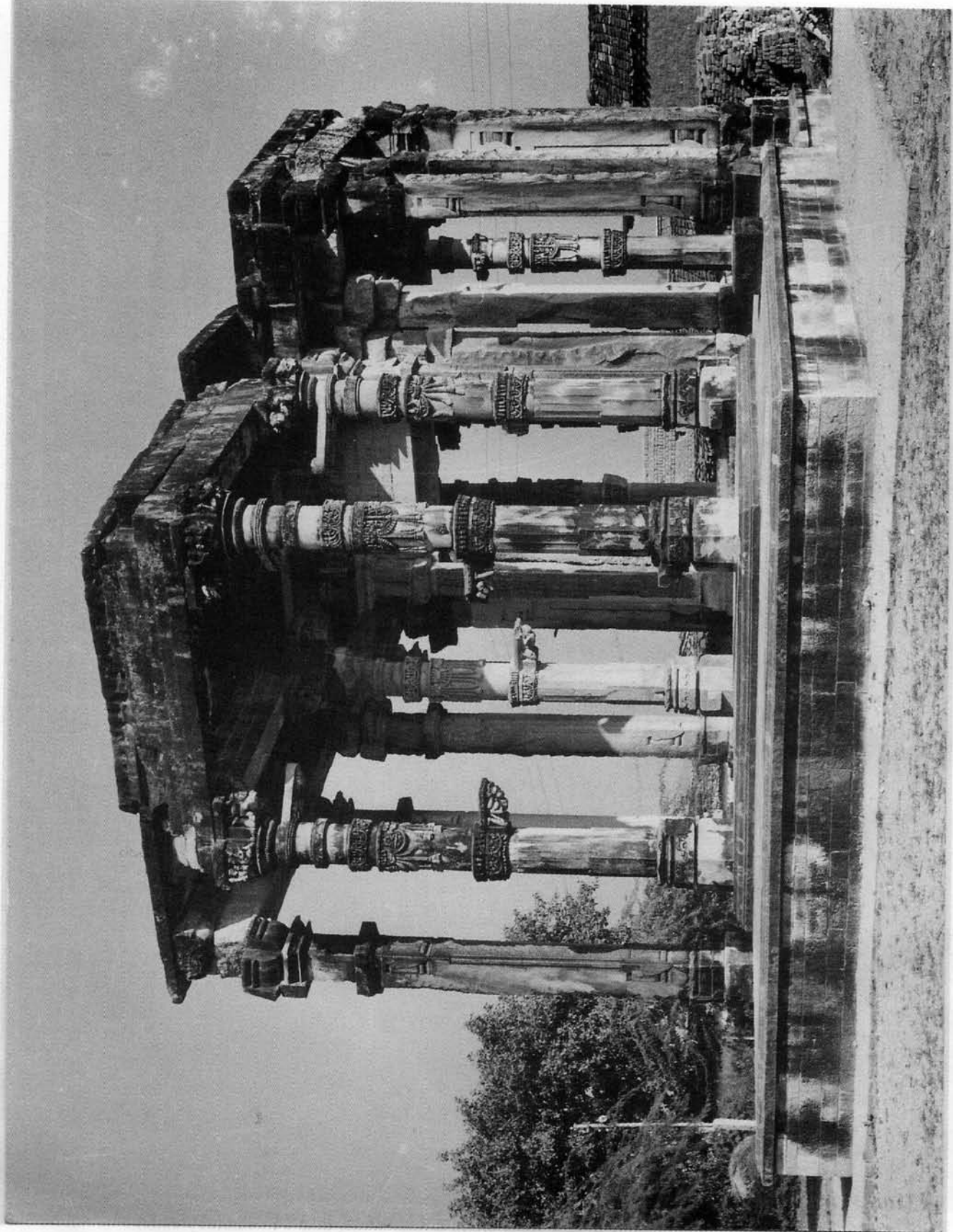
23. Gyarpur : Mālādevī Temple, view from east, c. A.D. 850-875.



25. Khajuraho : Pārśvanātha Temple, view from south-west, c. A.D. 950.



26. Khajuraho : Ādinātha Temple, view from south-west, late 11th century A.D.



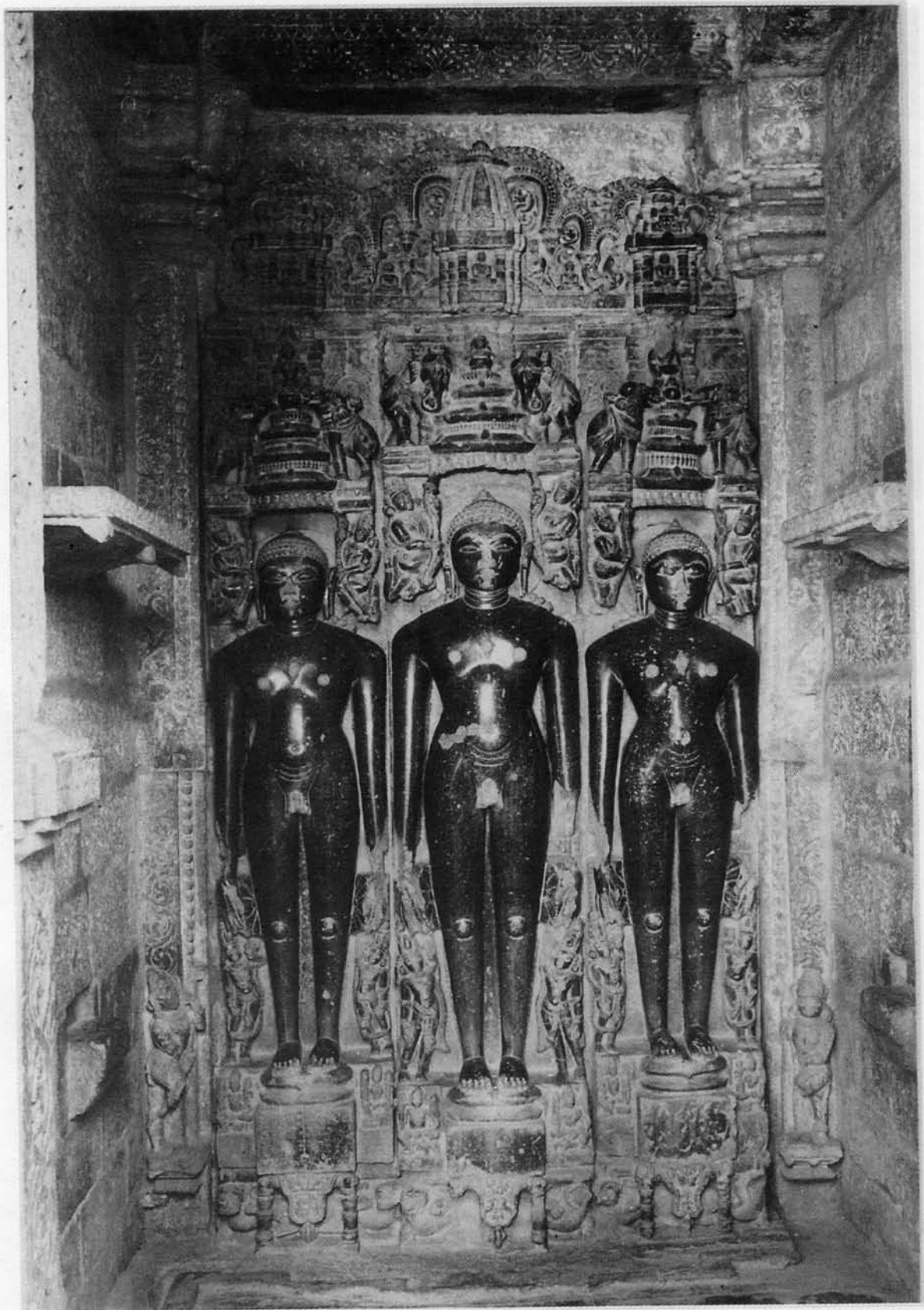
27. Khajuraho : Ghanṭai Temple, view from south-west, late 10th century A.D.



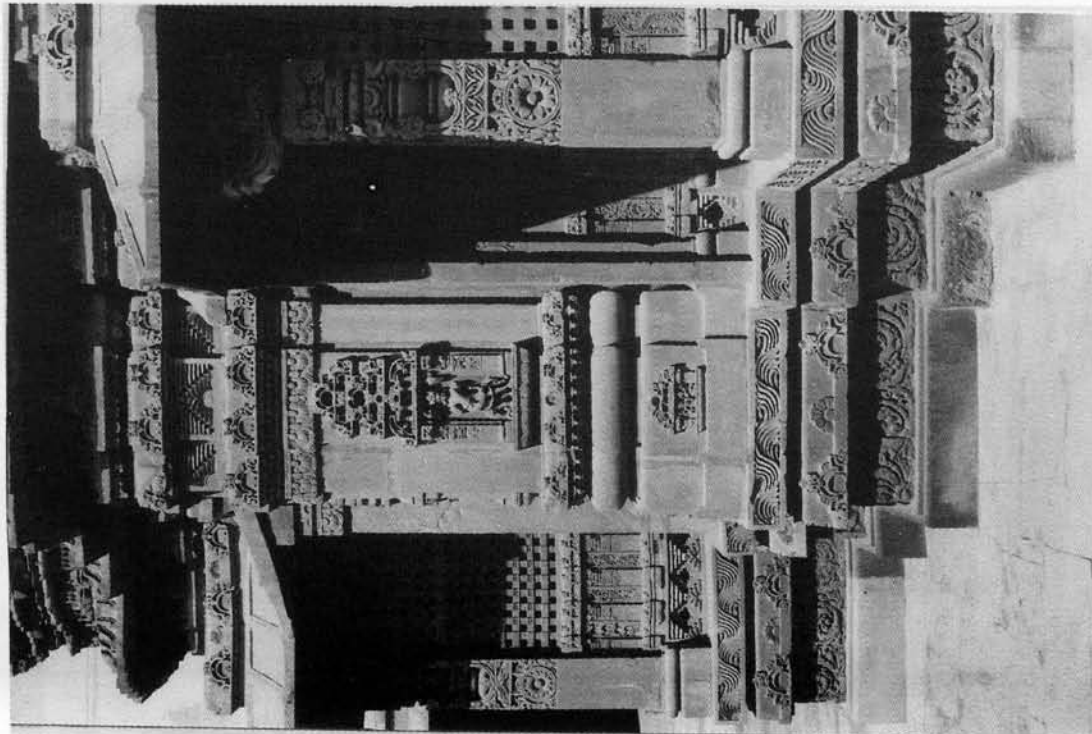
28. Un : Chaubārā Derā II, doorway, 12th century A.D.



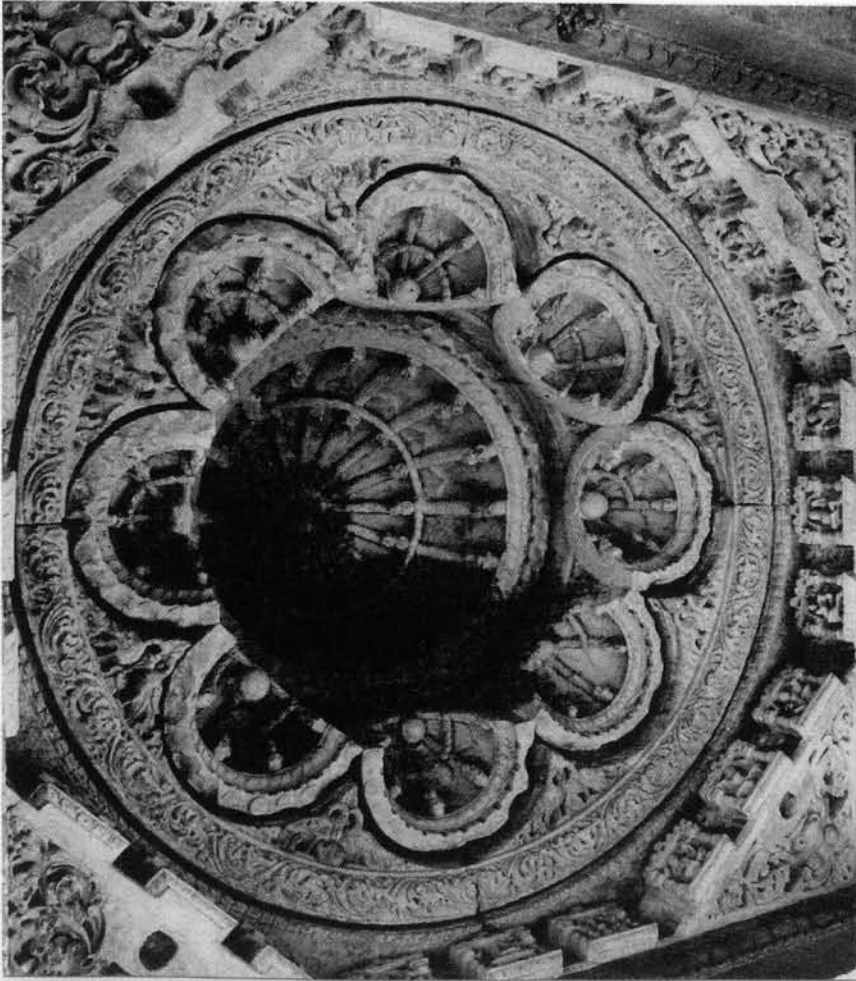
29. Arang : Bhāṇḍa Devala, view from south, late 11th century A.D.



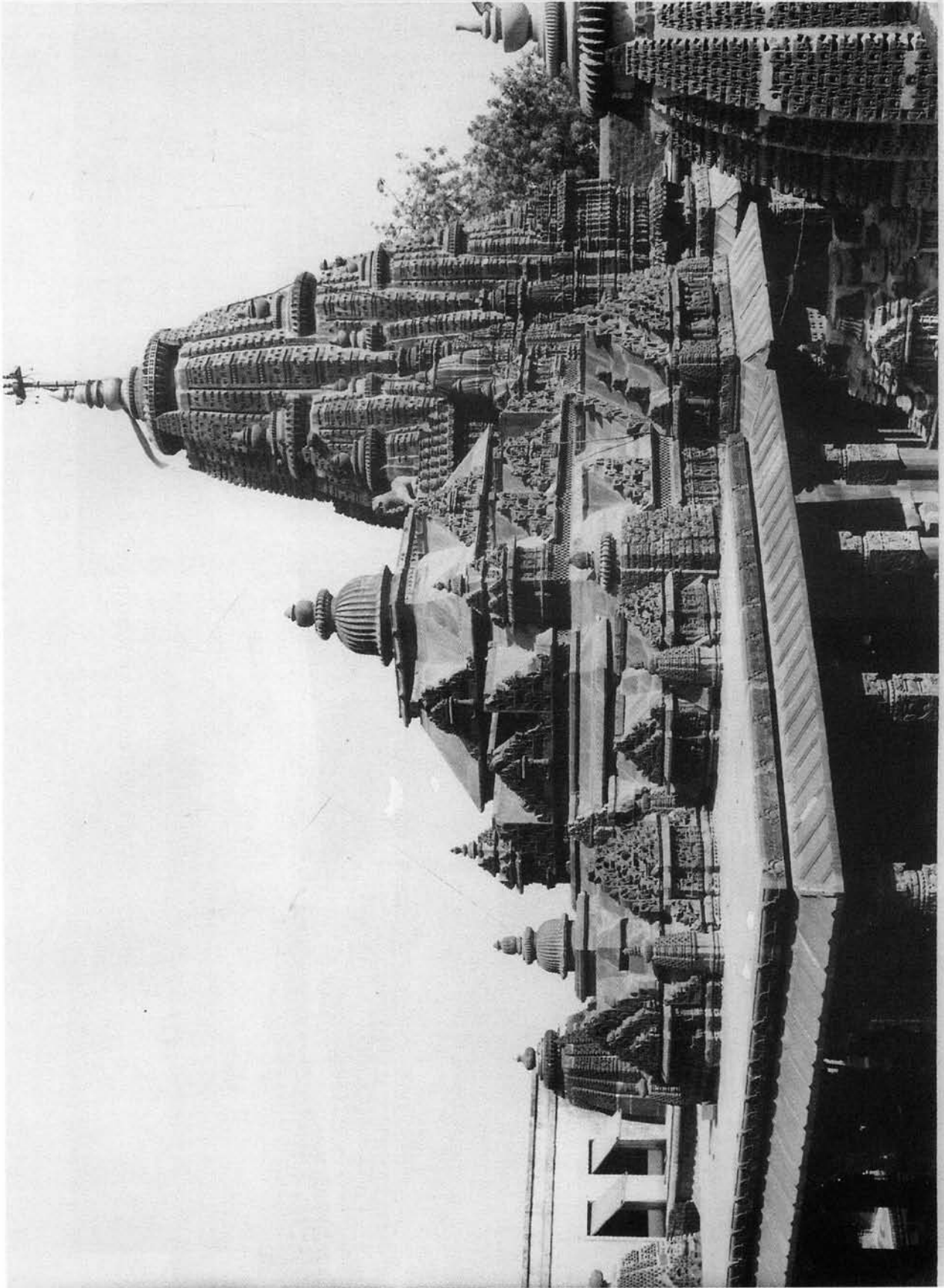
30. Arang : Bhāṇḍa Devala, *garbhagṛha*, Triple Jinas, c. A.D. 1100.



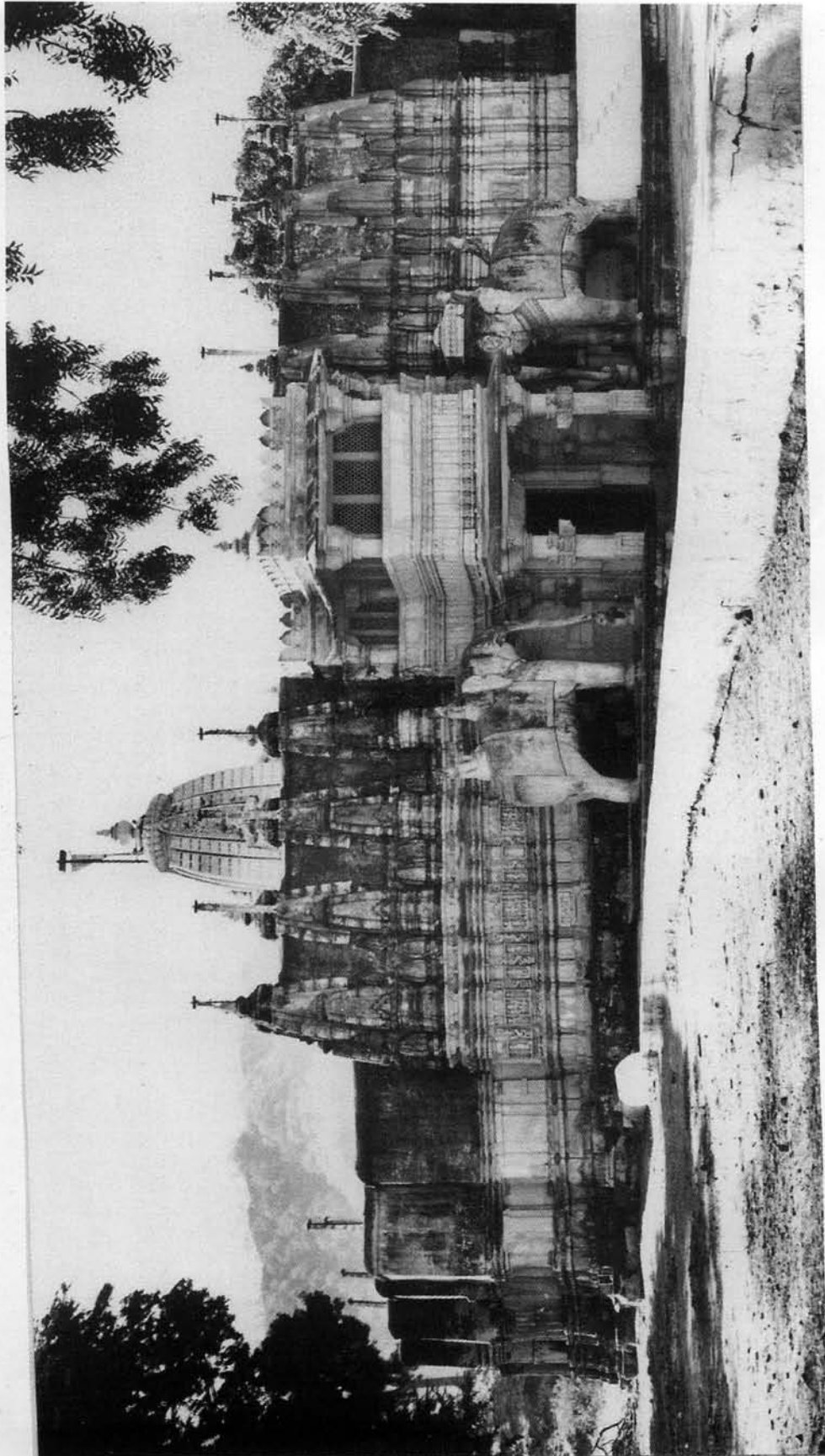
31. Osian : Mahāvīra Temple, *pīṭha* and wall, A.D. 783-792.



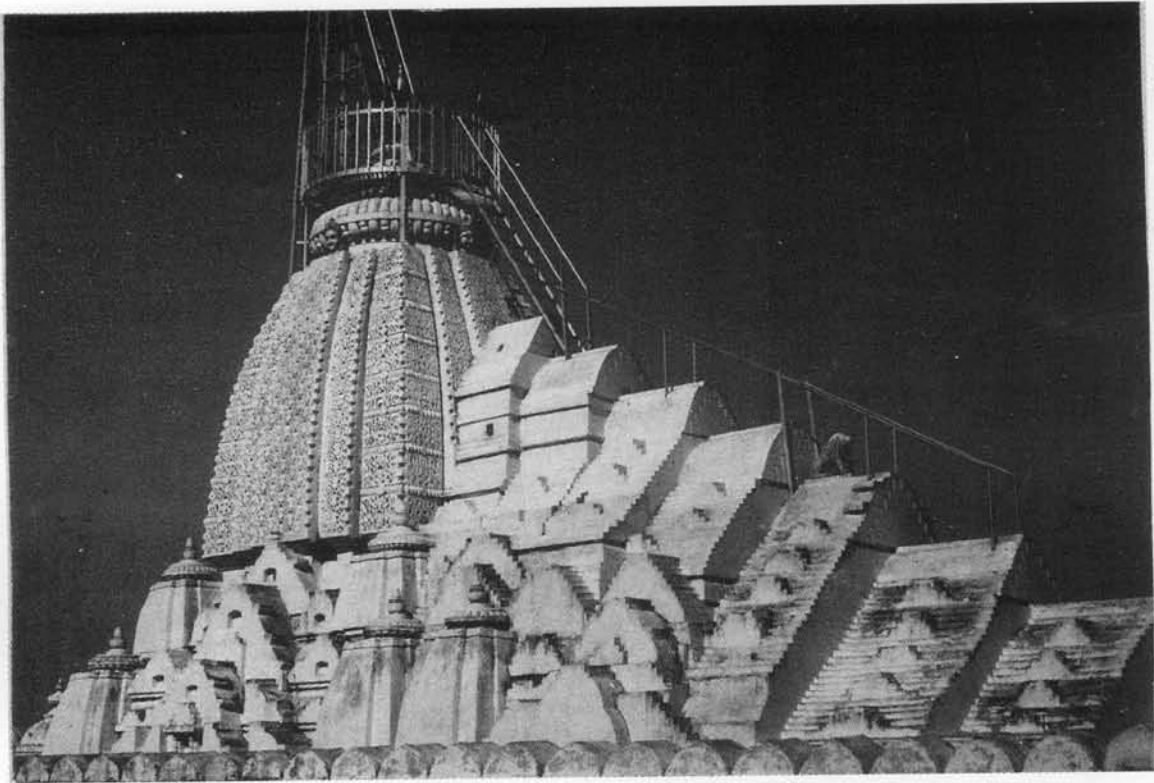
32. Osian : Mahāvīra Temple, porch ceiling, A.D. 783-792.



33. Osian : Mahāvīra Temple, view of roofs from north-west, A.D. 783-792.



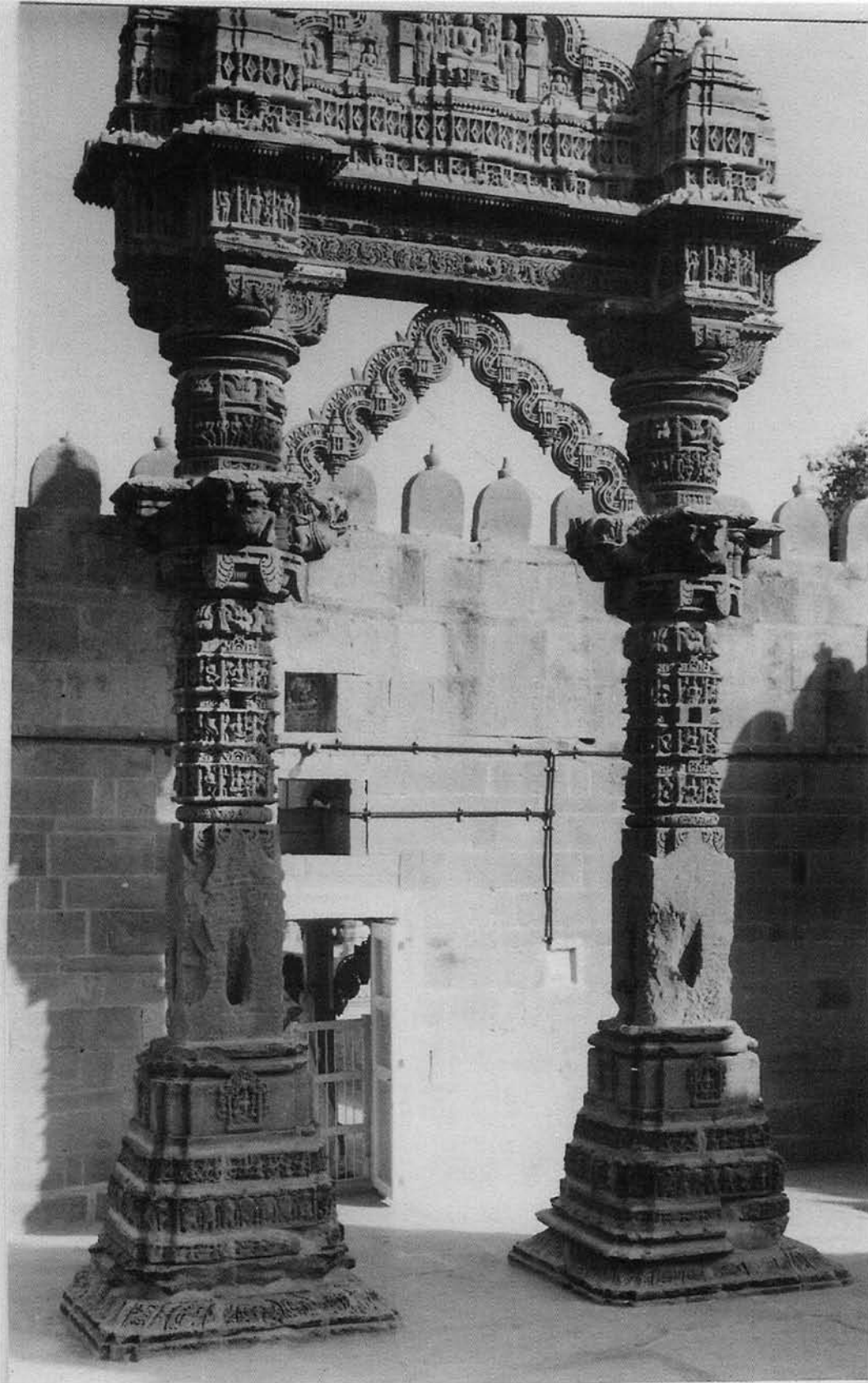
34. Ghanerav : Mahāvīra Temple, view from north-east, mid-12th century A.D.



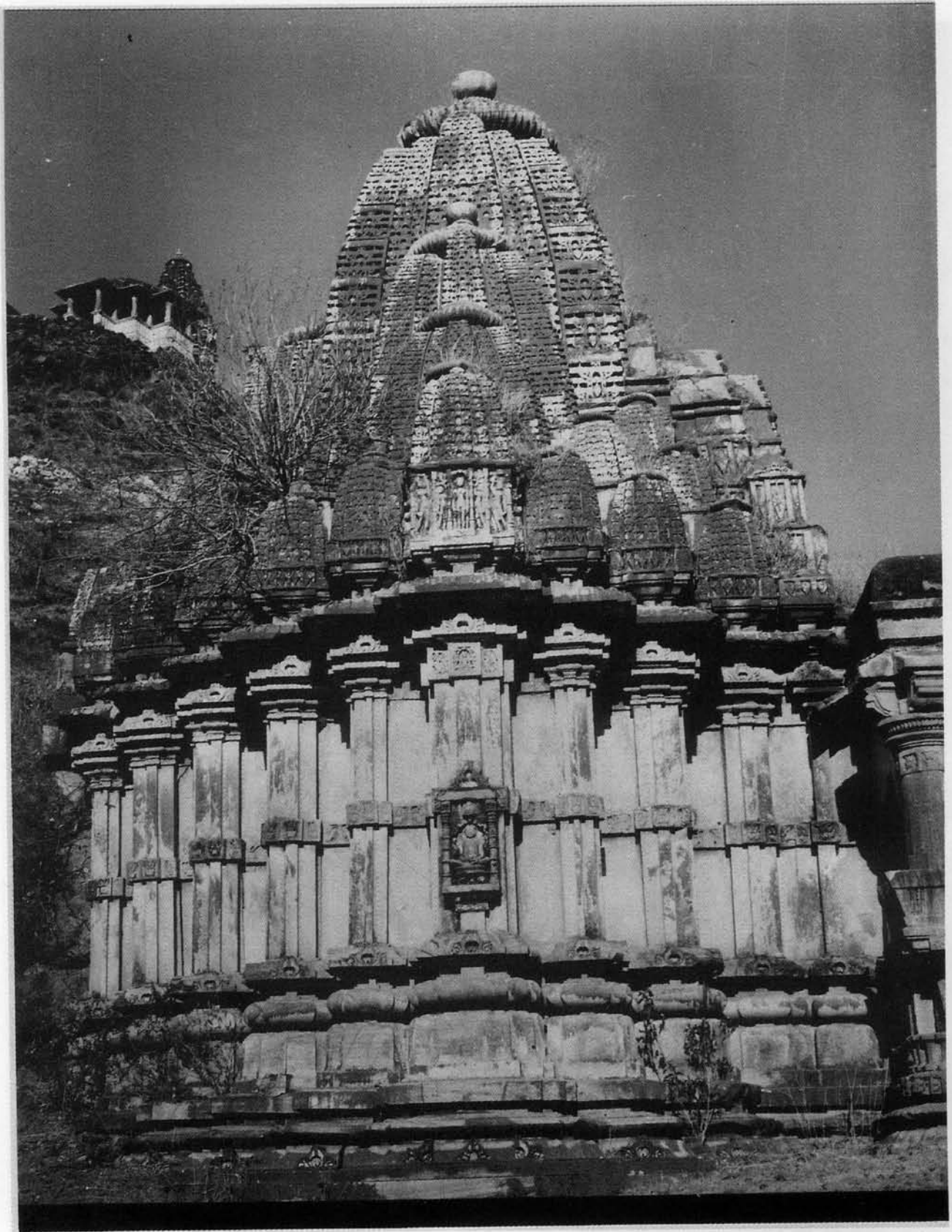
36. Nana : Mahāvīra Temple, sanctum, *śikhara* from south-east, late 10th century A.D.



35. Ghanerav : Mahāvīra Temple, *gūḍhamāṇḍapa* ceiling, mid-12th century A.D.



37. Lodrava : Jaina Temple, gateway, 11th century A.D.



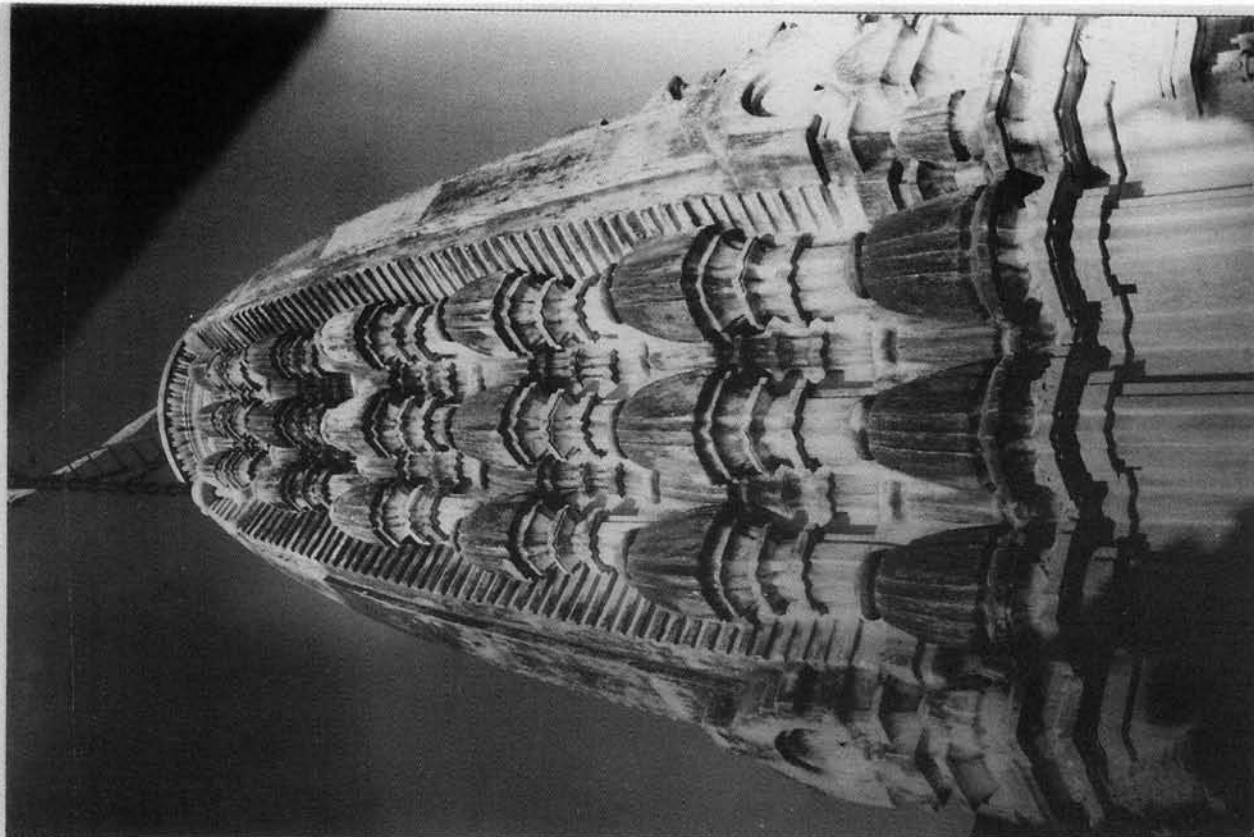
38. Nagda : Alok Pārśvanātha Temple, sanctum, view from west, late 10th century A.D.



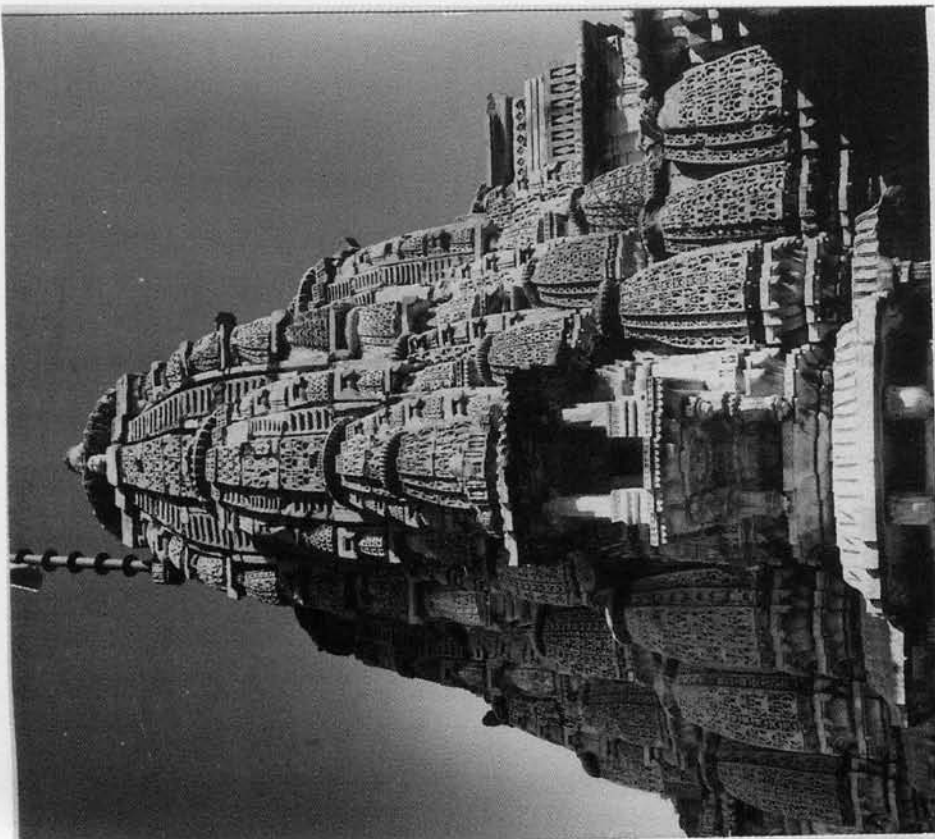
39. Nadol : Neminātha Temple, *pīṭha* and wall, view from south-east, 11th century A.D.



40. Ahad : Ādinātha Temple, sanctum, Dikpāla Yama on south wall, c. A.D. 1000.



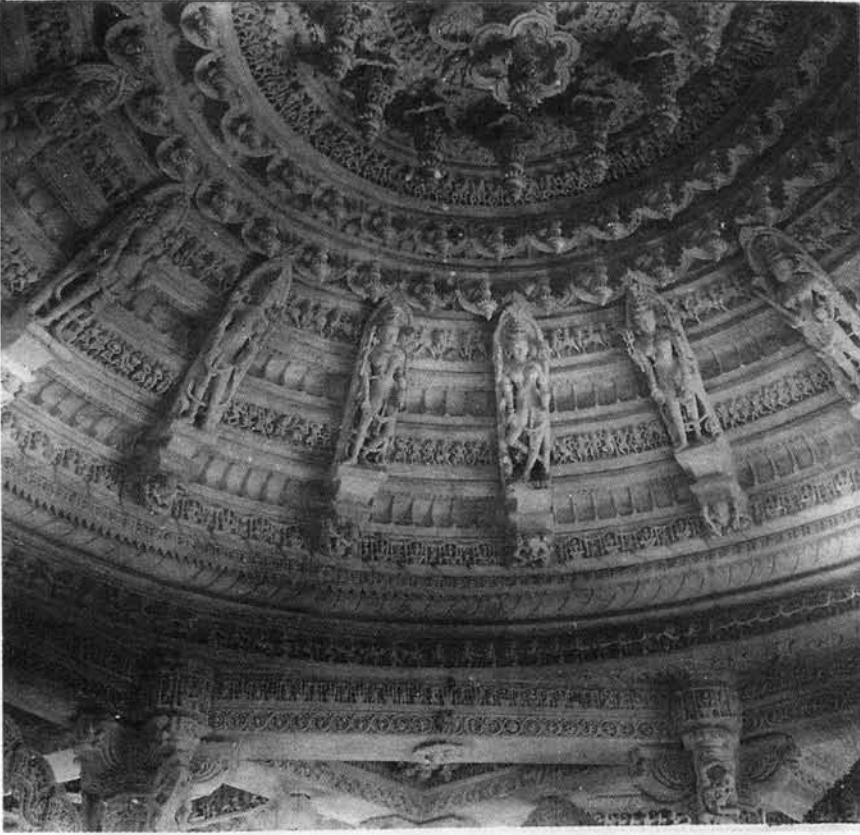
41. Ahad : Ādinātha Temple, sanctum, śikhara from south,
15th century A.D.



42. Sewadi : Mahāvira Temple, sanctum, śikhara from
south-west, c. A.D. 1000-1025



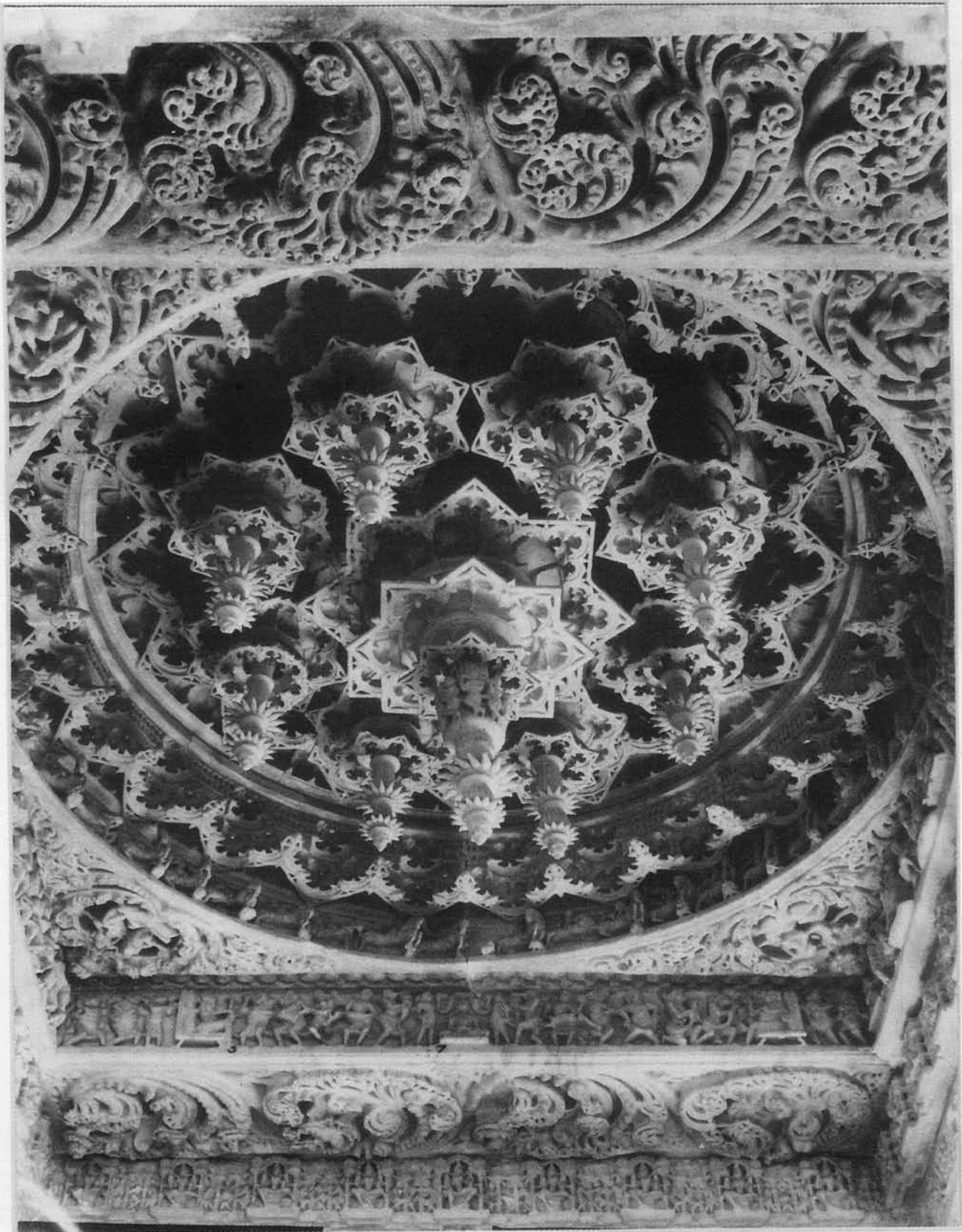
43. Sewadi : Mahāvīra Temple, wall from north-west, c. A.D. 1000-1025



45. Abu : Vimalavasahī, *raṅgamaṇḍapa*,
central ceiling, late 12th century A.D.

44. Abu : Vimalavasahī, *raṅgamaṇḍapa*,
view from north-east, late 12th century A.D.





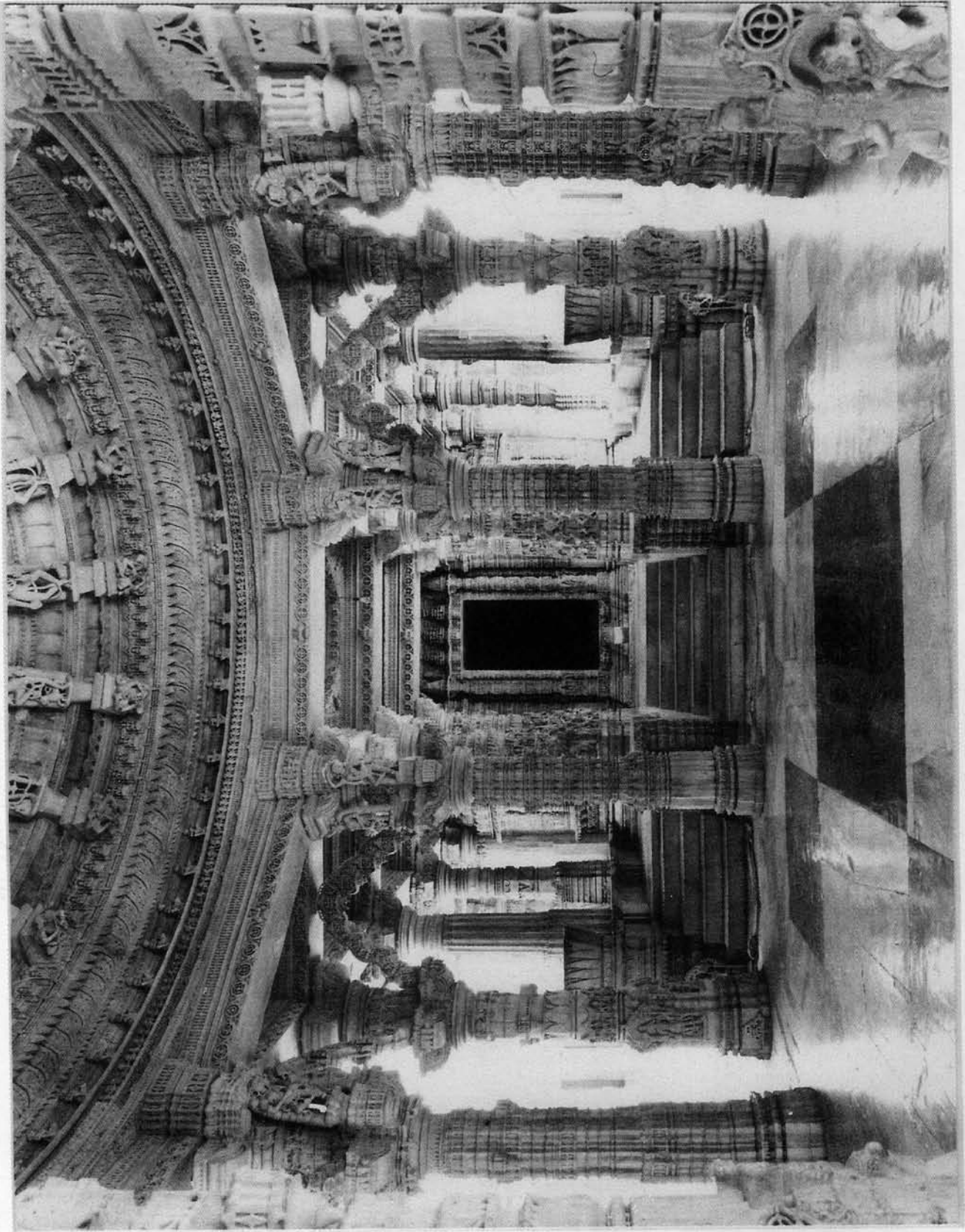
46. Abu : Vimalavasahī, ceiling in front bay of *raṅgamaṇḍapa*, late 12th century A.D.



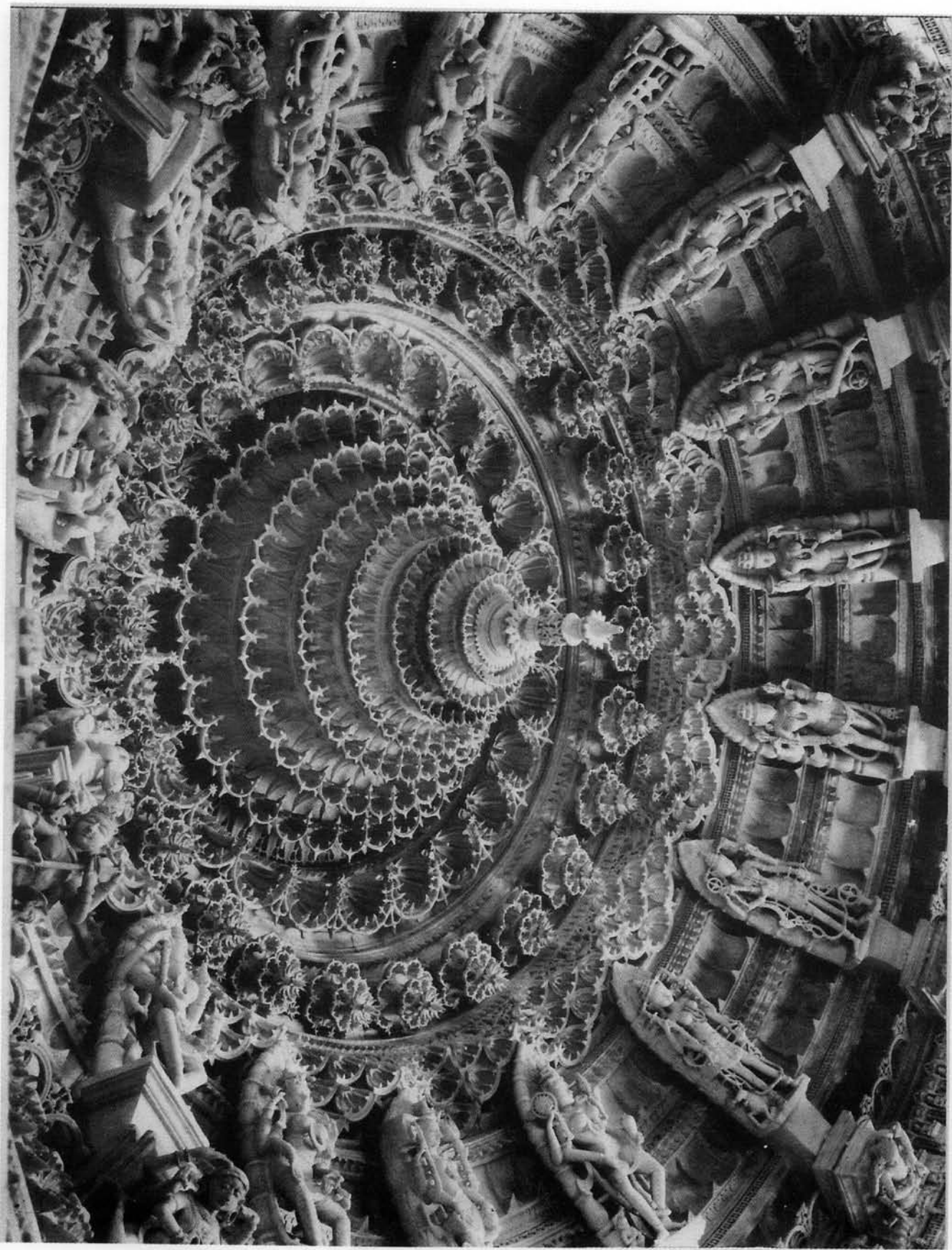
48. Abu : Lūṇavasahī, *mukhamanḍapa*, northern *khattaka* (niche), A.D. 1231.

47. Abu, Lūṇavasahī, wall of *mukhamanḍapa* and *gūḍhamanḍapa* from west, A.D. 1231.





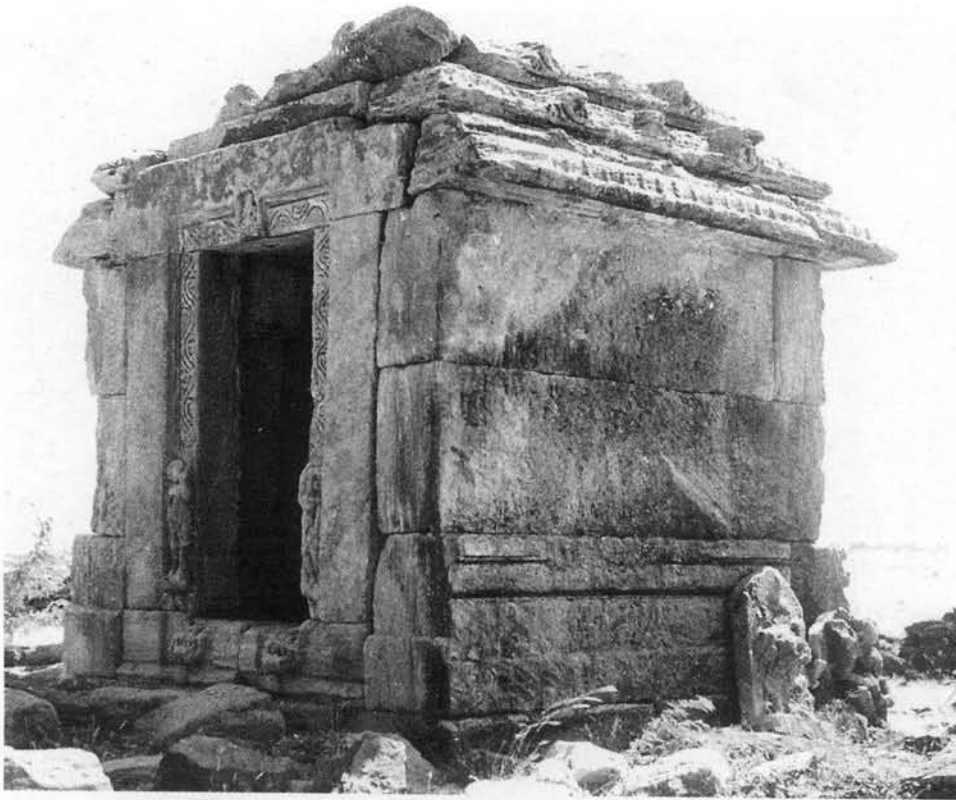
49. Abu : Lūṇavasahī, raṅgamaṇḍapa and mukhamaṇḍapa, view from west, A.D. 1231.



50. Abu : Lūṇavasahī, *raṅgamaṇḍapa*, central ceiling, A.D. 1231.

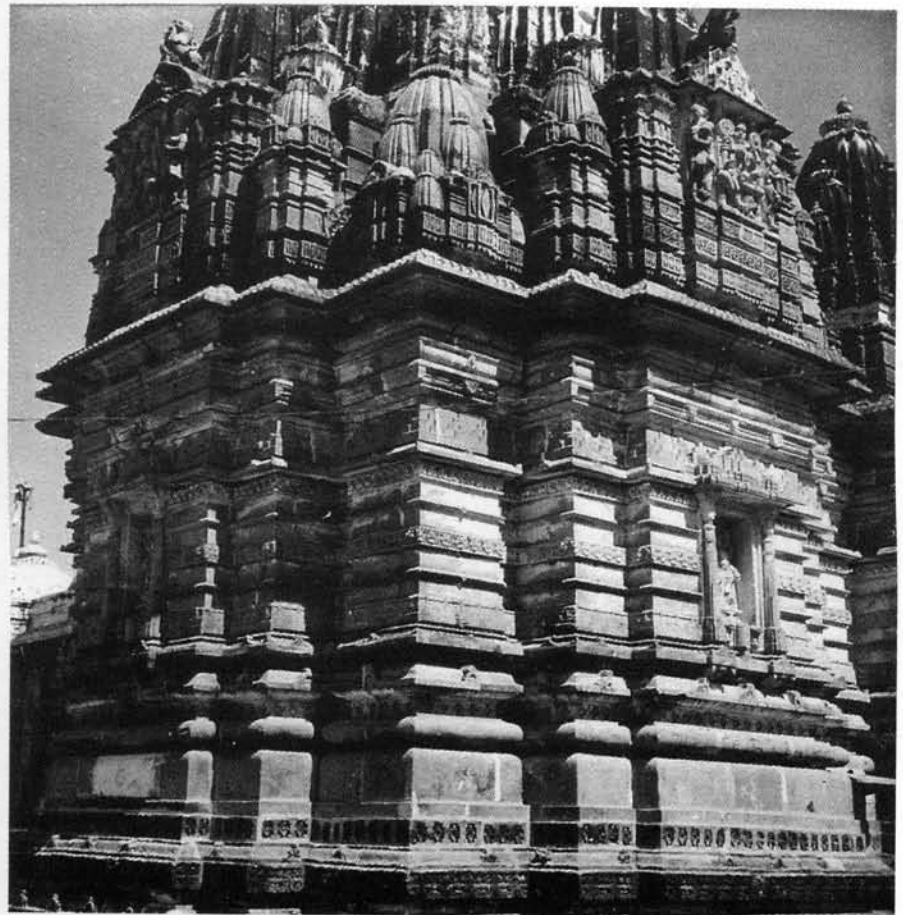


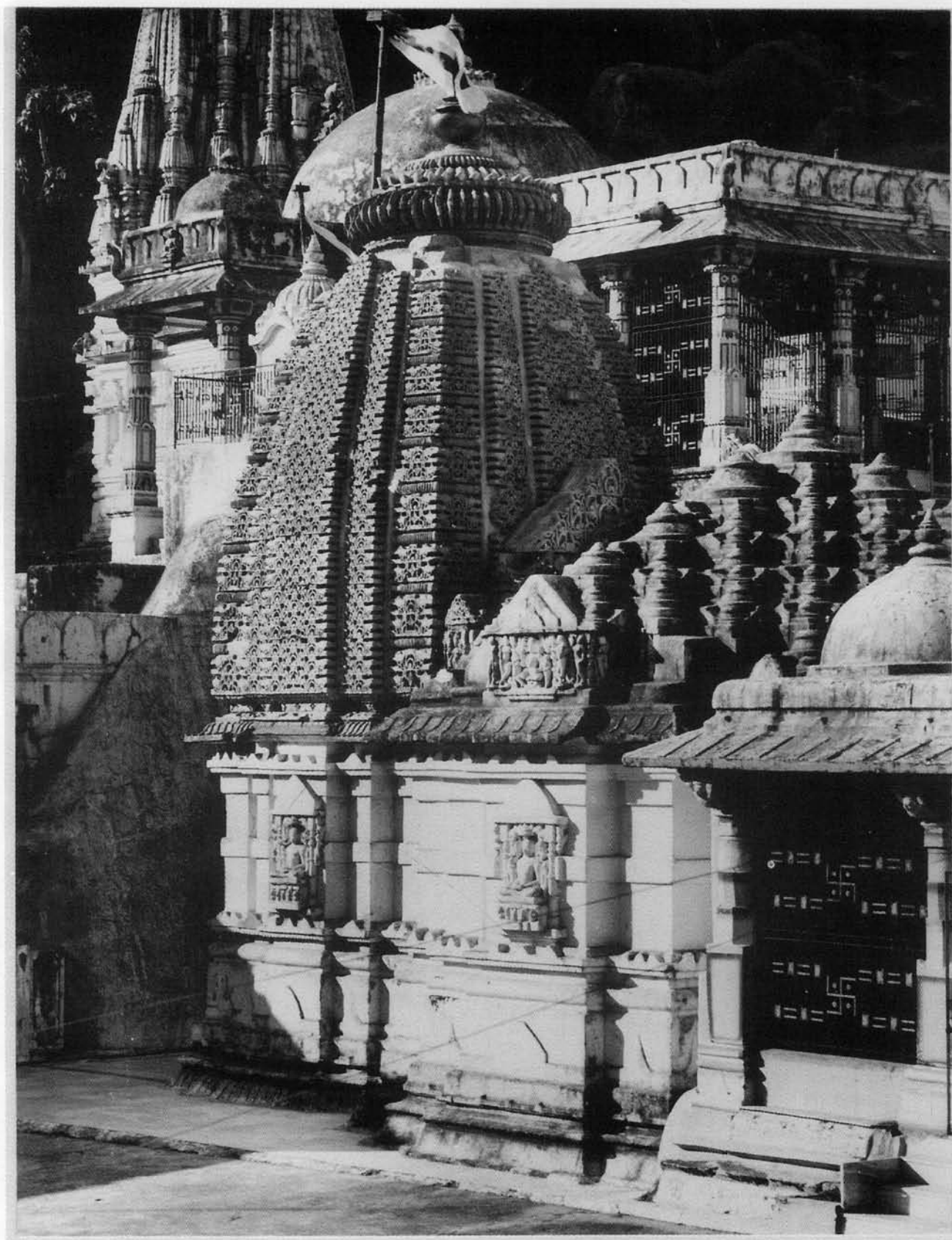
51. Sadri : Pārśvanātha Temple, sanctum and *gūḍhamanḍapa*, view from south-west, late 11th century A.D.



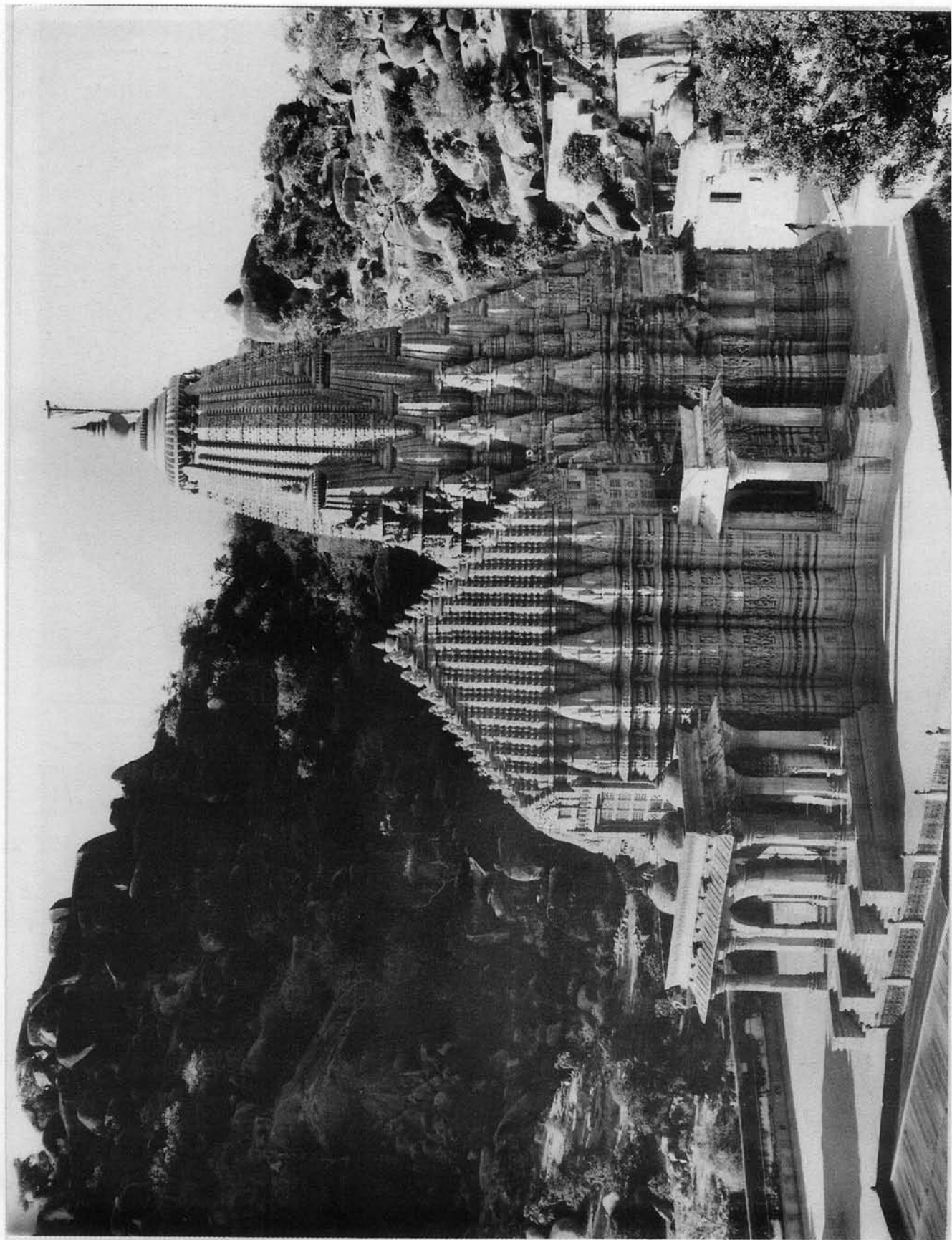
53. Than : Jaina Temple, view from north-west, c. A.D. 1000.

52. Vadnagar : Ādinātha Temple, sanctum, view from south-west, 10th century A.D.

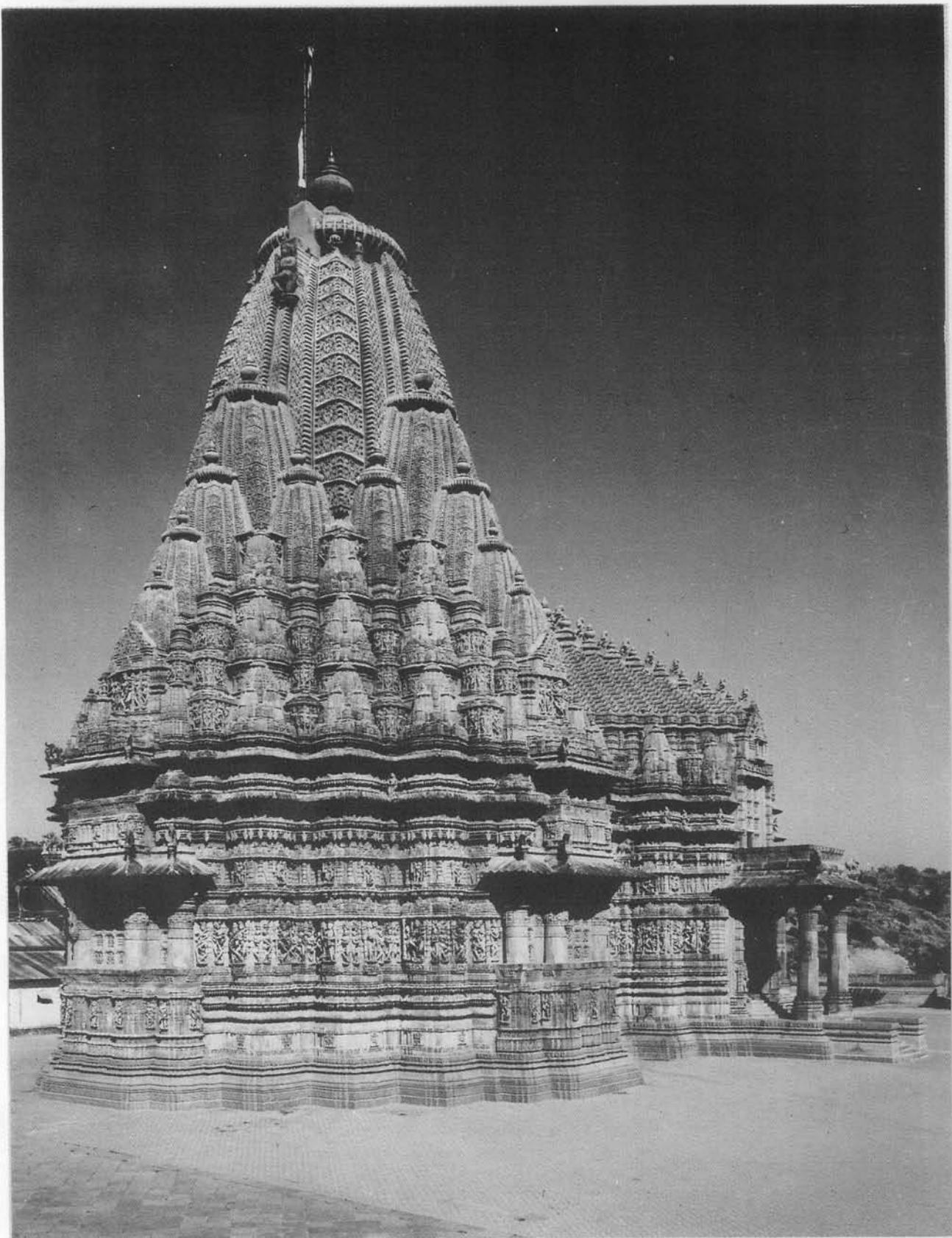




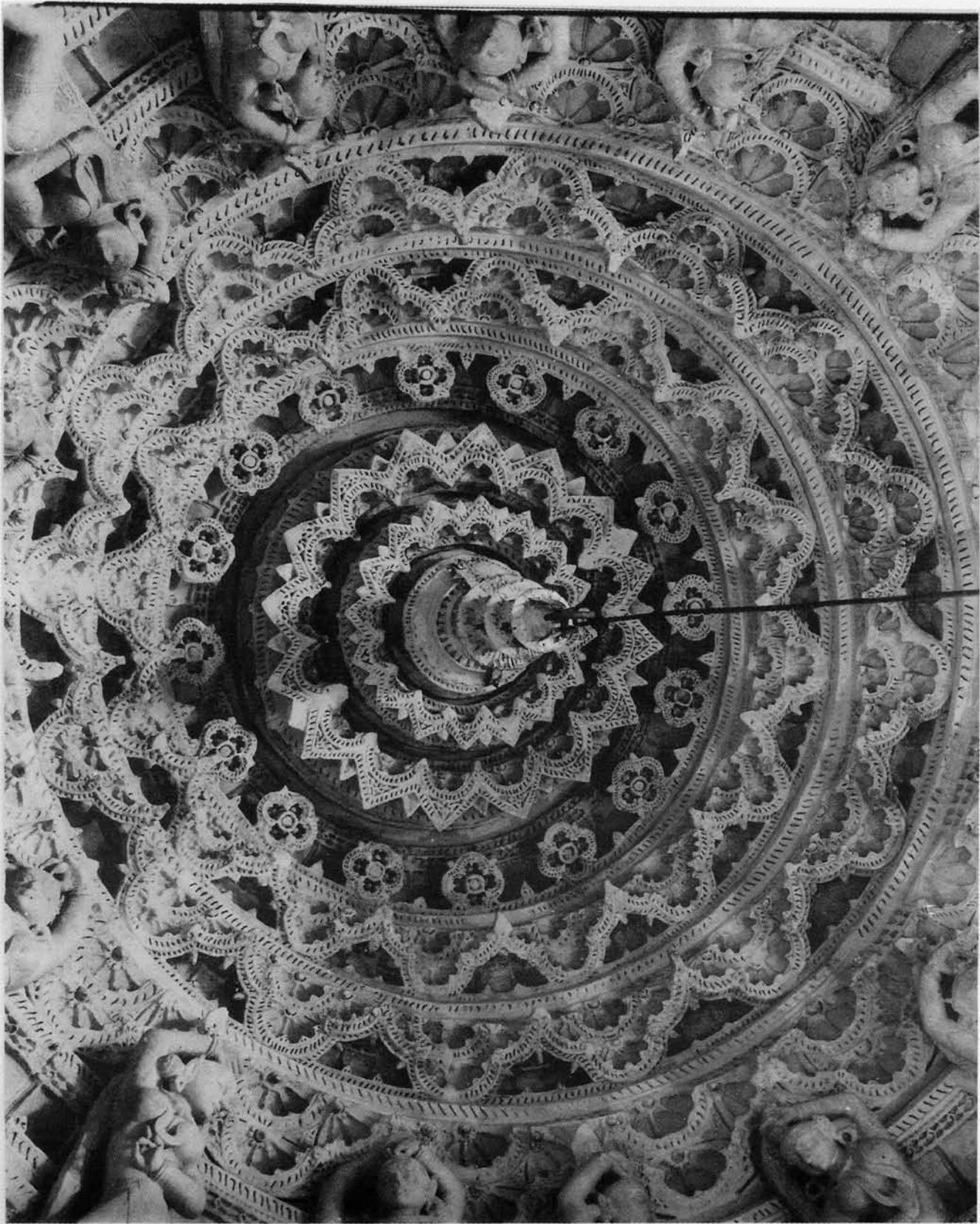
54. Taranga : Sambhavanātha Temple, view from south-east, early 11th century A.D.



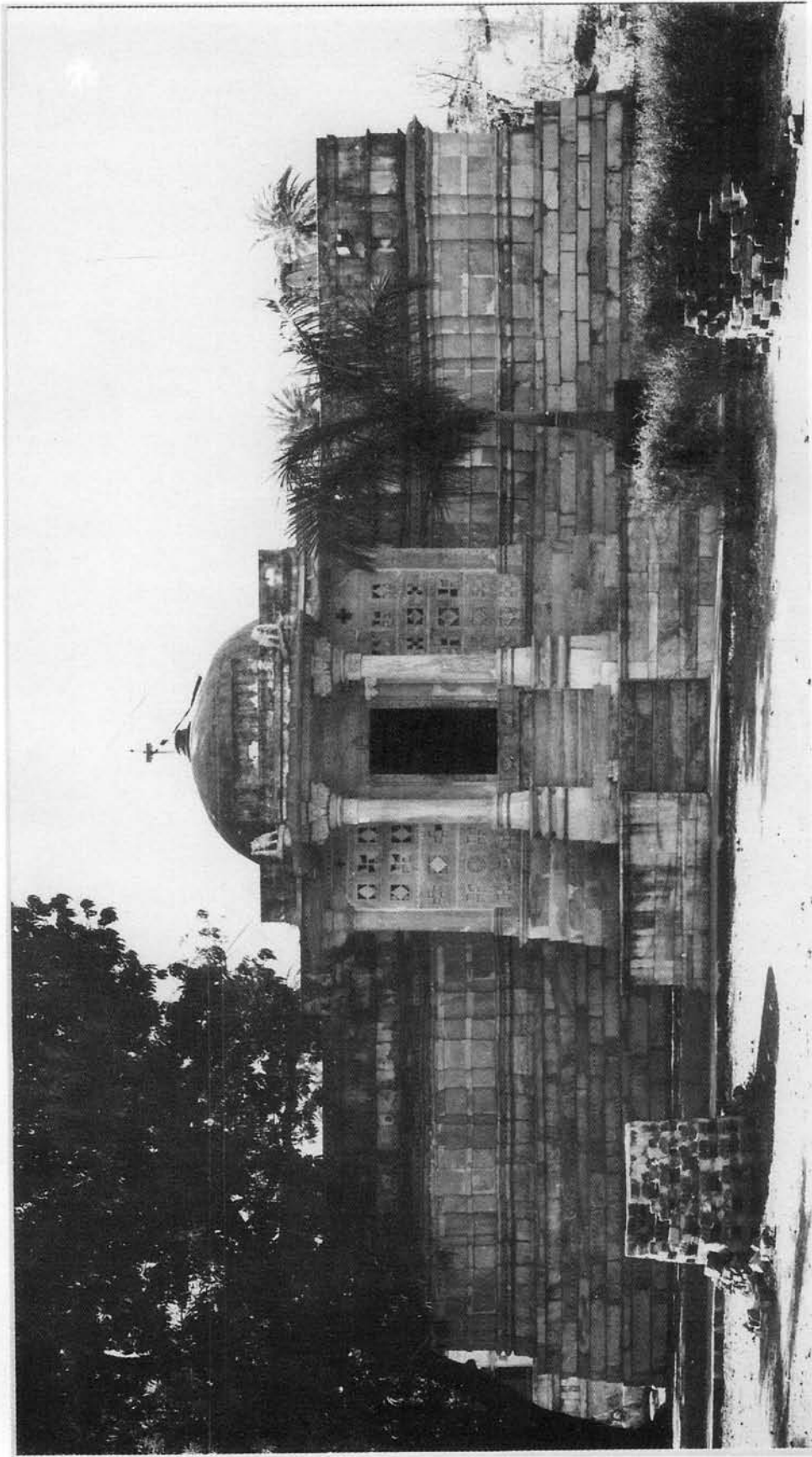
55. Taranga : Ajitanātha Temple, general view from north-east, c. A.D. 1168.



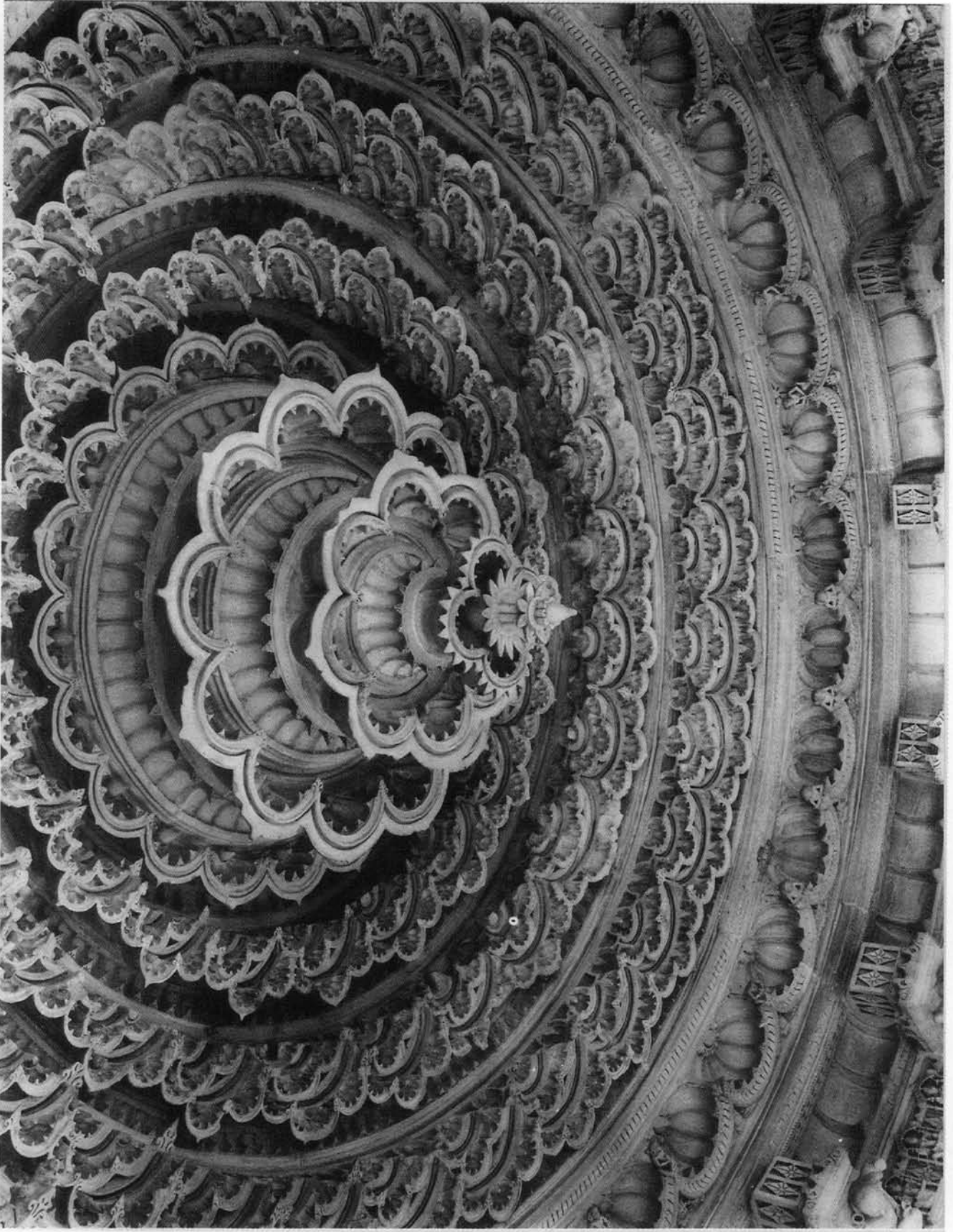
56. Taranga : Ajitanātha Temple, general view from south-west, c. A.D. 1168.



57. Taranga : Ajitanātha Temple, *gūḍhamāṇḍapa* ceiling, c. A.D. 1168.



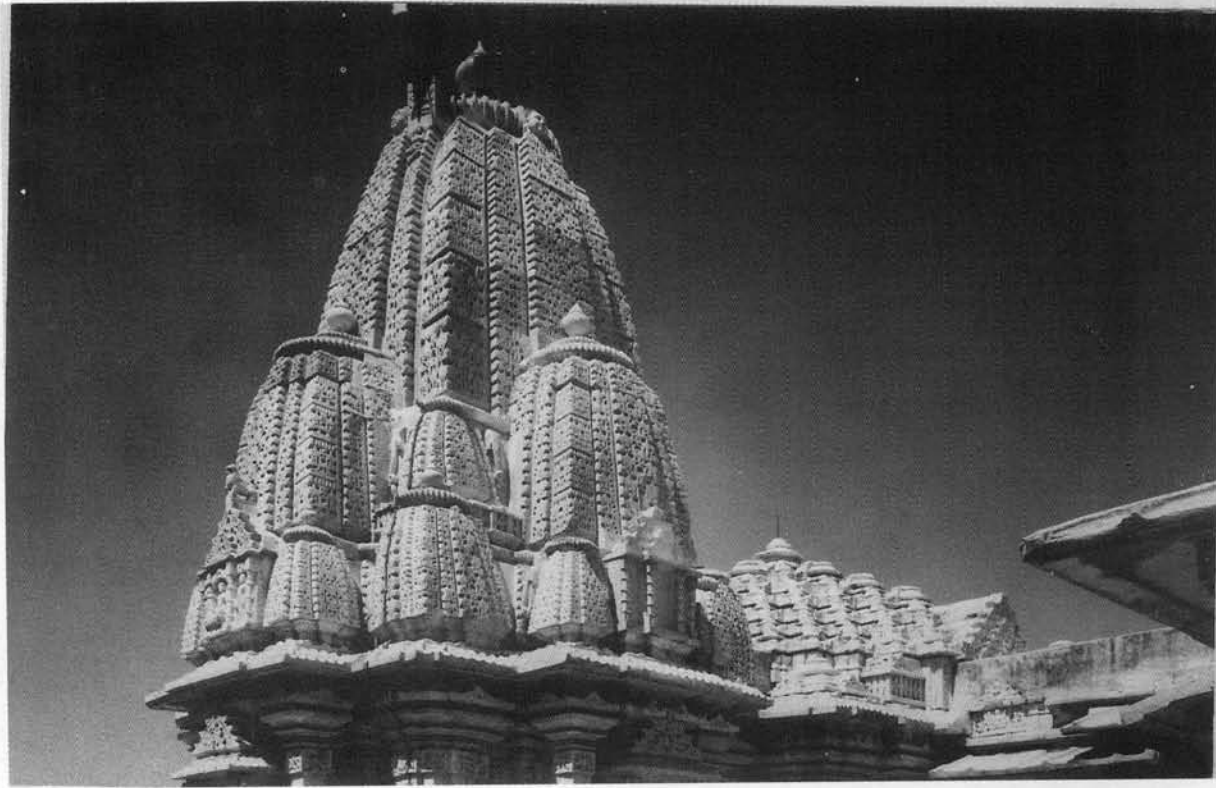
58. Kumbharia : Mahāvīra Temple, view from north, A.D. 1061.



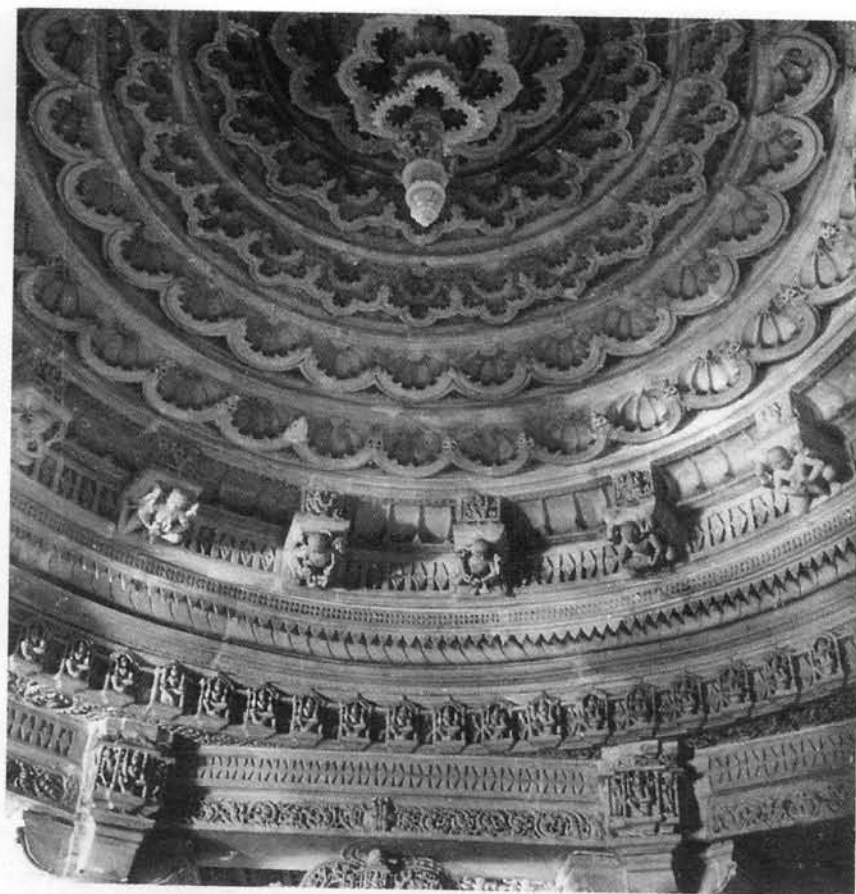
59. Kumbhariya : Mahāvīra Temple, *raṅgamaṇḍapa*, central ceiling, A.D. 1061.



61. Kumbharia : Śāntinātha Temple, *mukhamanḍapa*, view from north-west, c. A.D. 1081.



60. Kumbharia : Mahāvīra Temple, sanctum, *śikhara* from south-east, A.D. 1061.



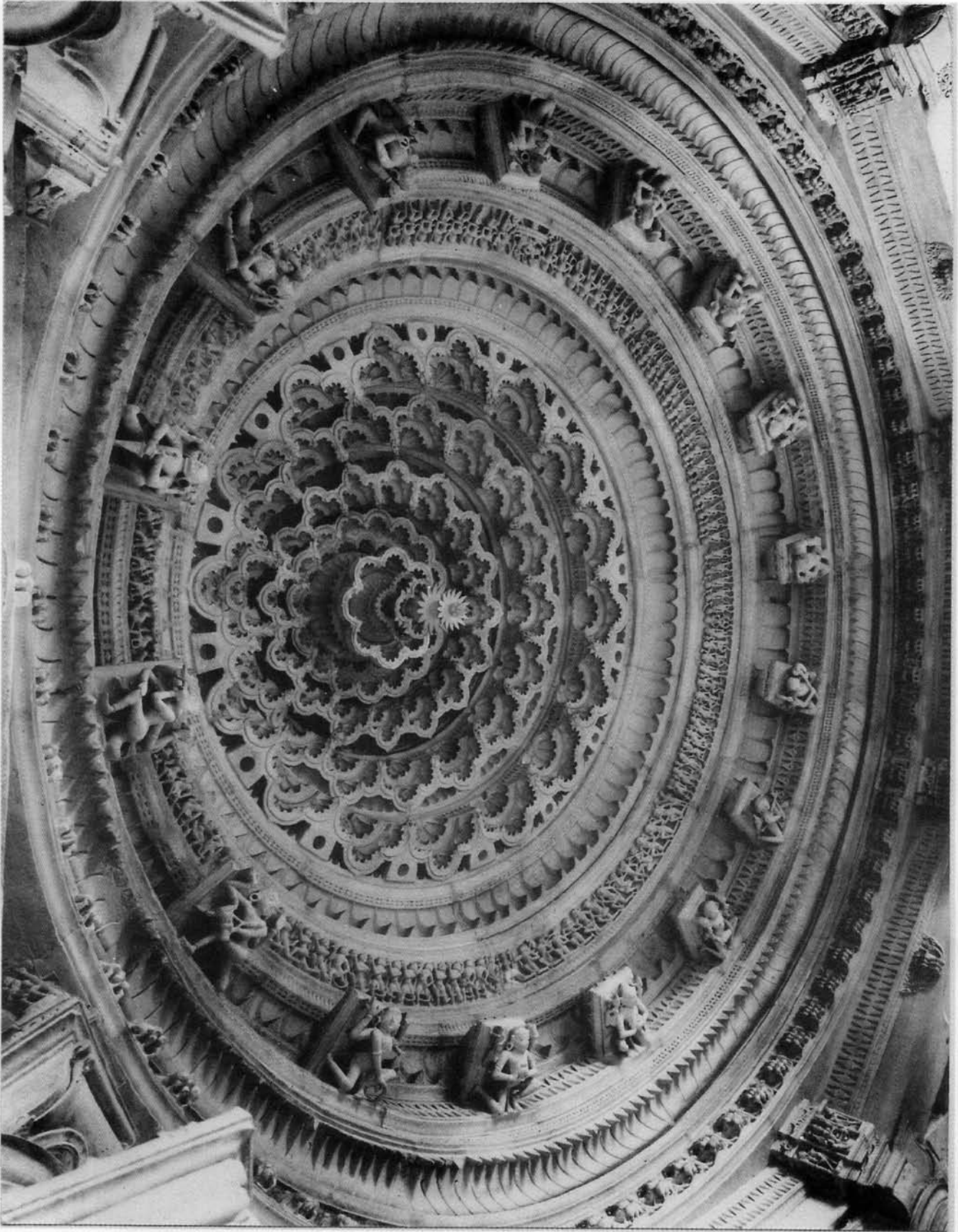
63. Kumbharia : Śāntinātha Temple,
raṅgamaṇḍapa, central ceiling,
c. A.D. 1081.

62. Kumbharia : Śāntinātha Temple,
sanctum, *śikhara* from south-east,
c. A.D. 1081.

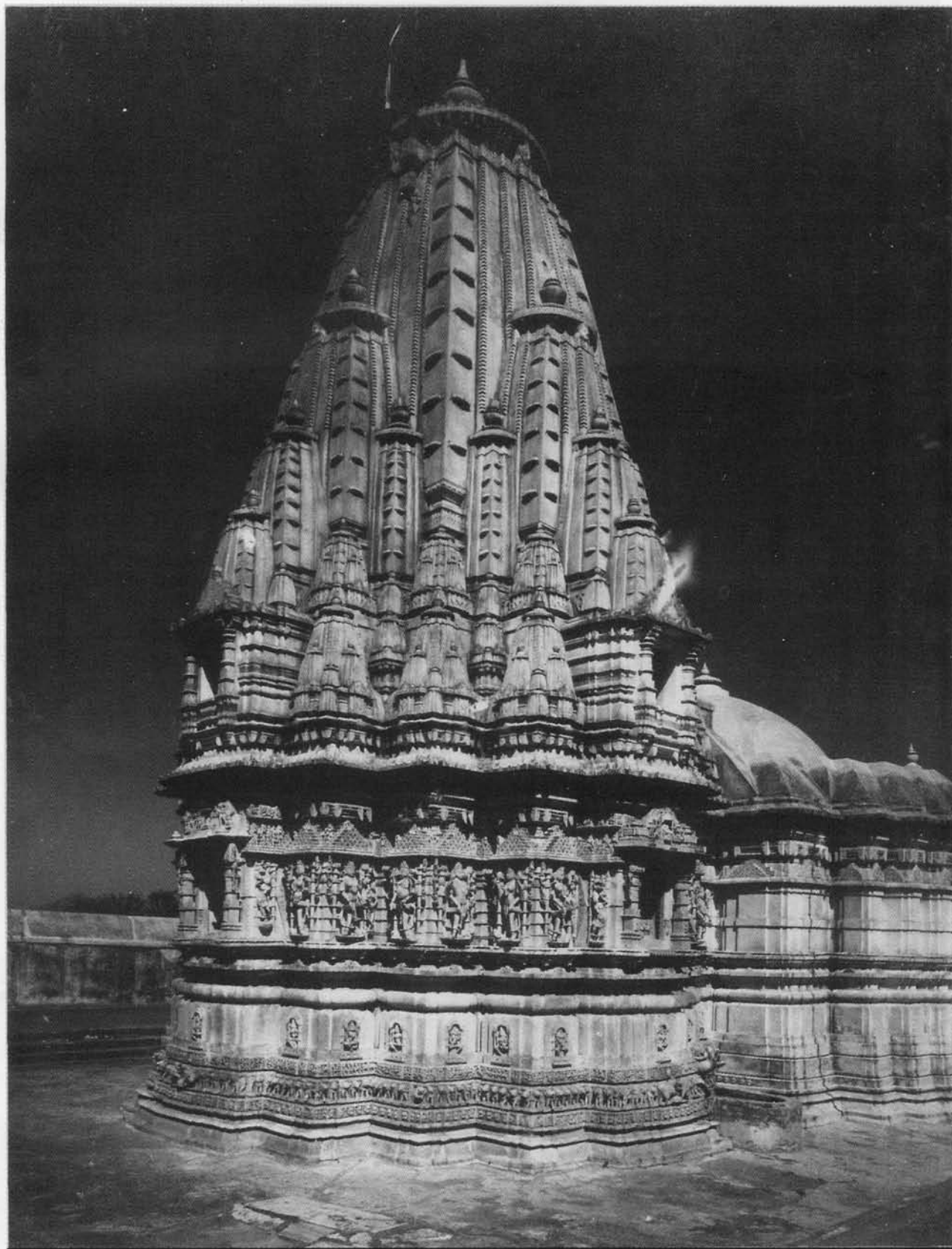




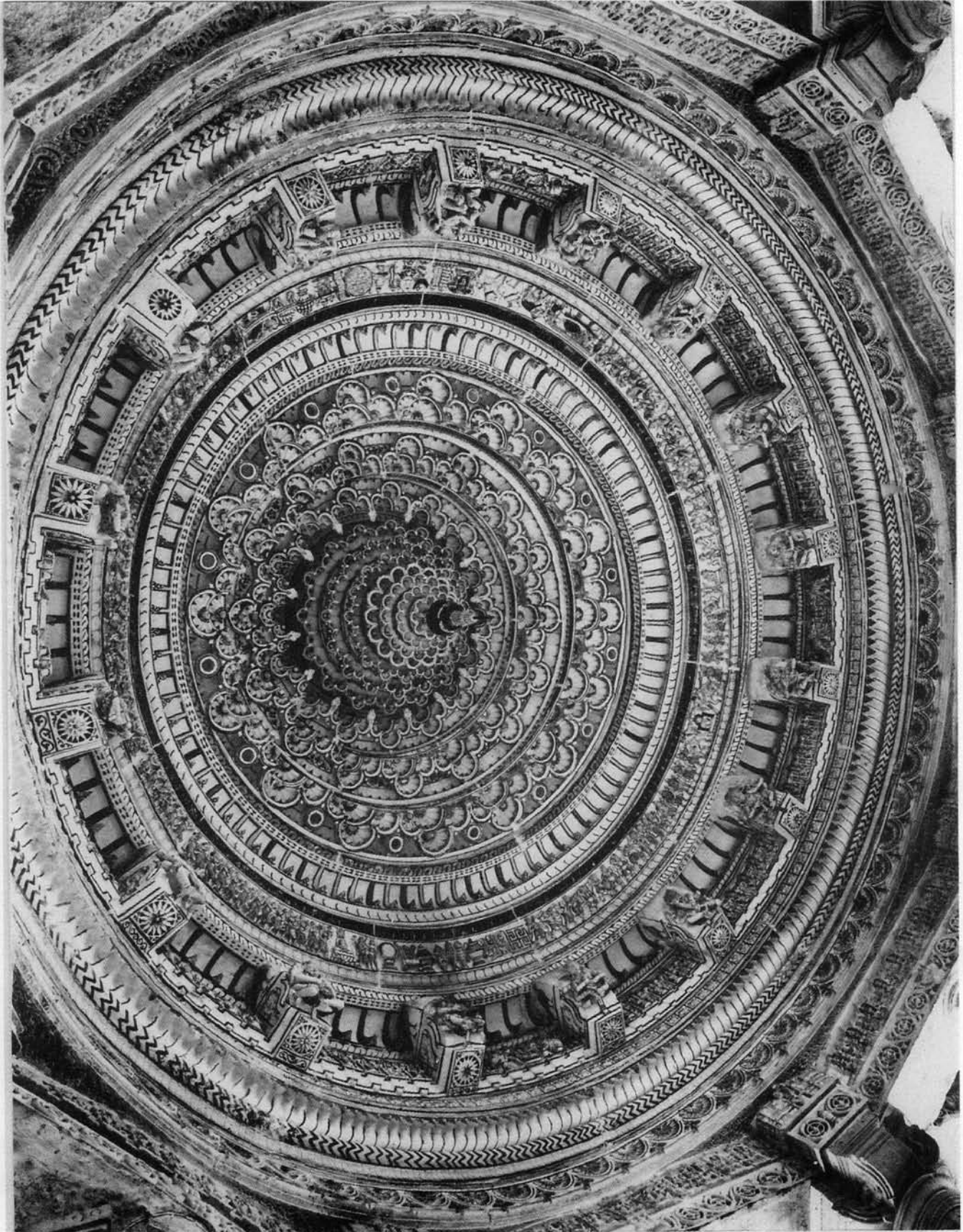
64. Kumbharia : Pārśvanātha Temple, entrance porch and *nālamanḍapa*, view from north-west, c. A.D. 1100.



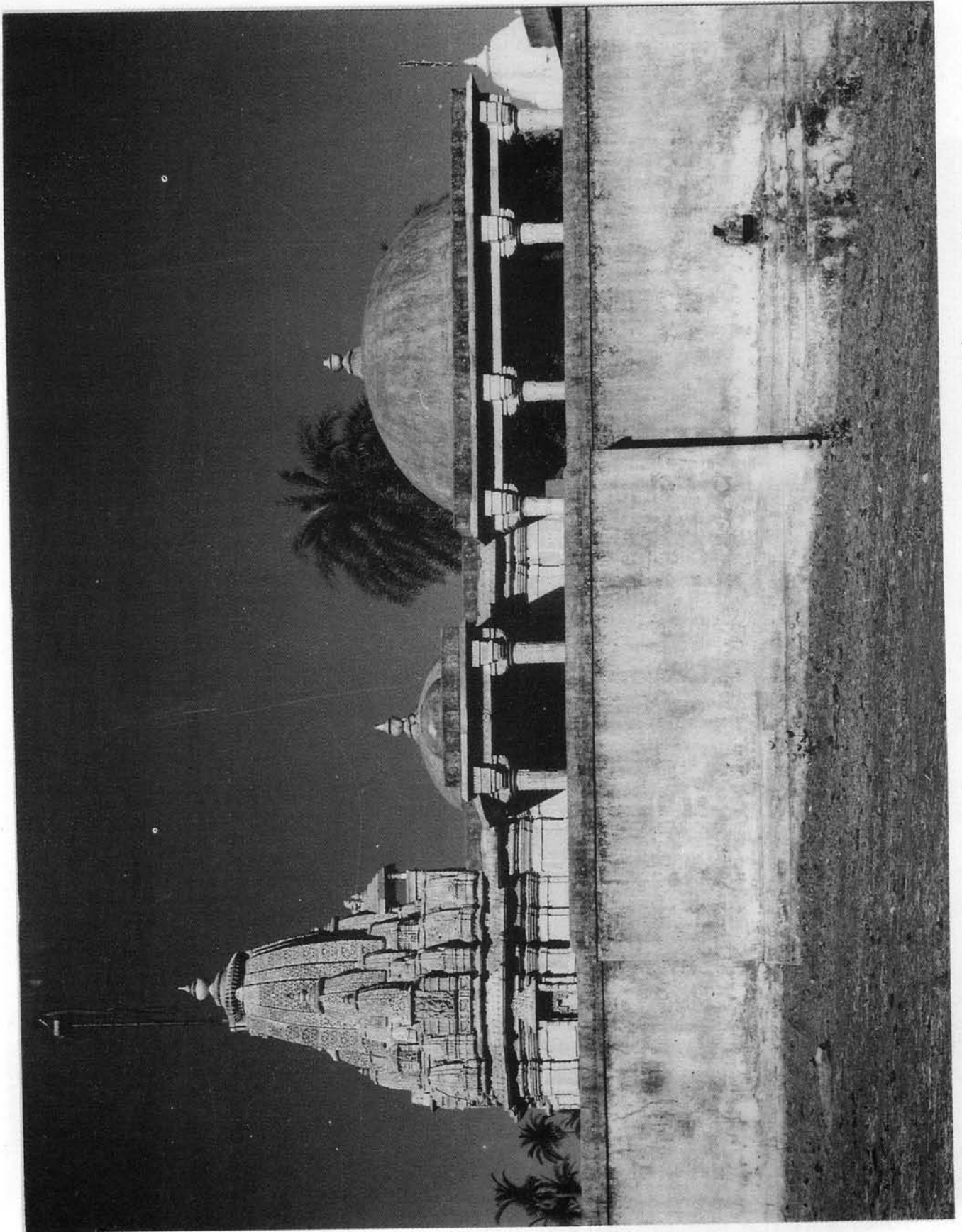
65. Kumbharia : Pārśvanātha Temple, *raṅgamaṇḍapa*, central ceiling, c. A.D. 1100.



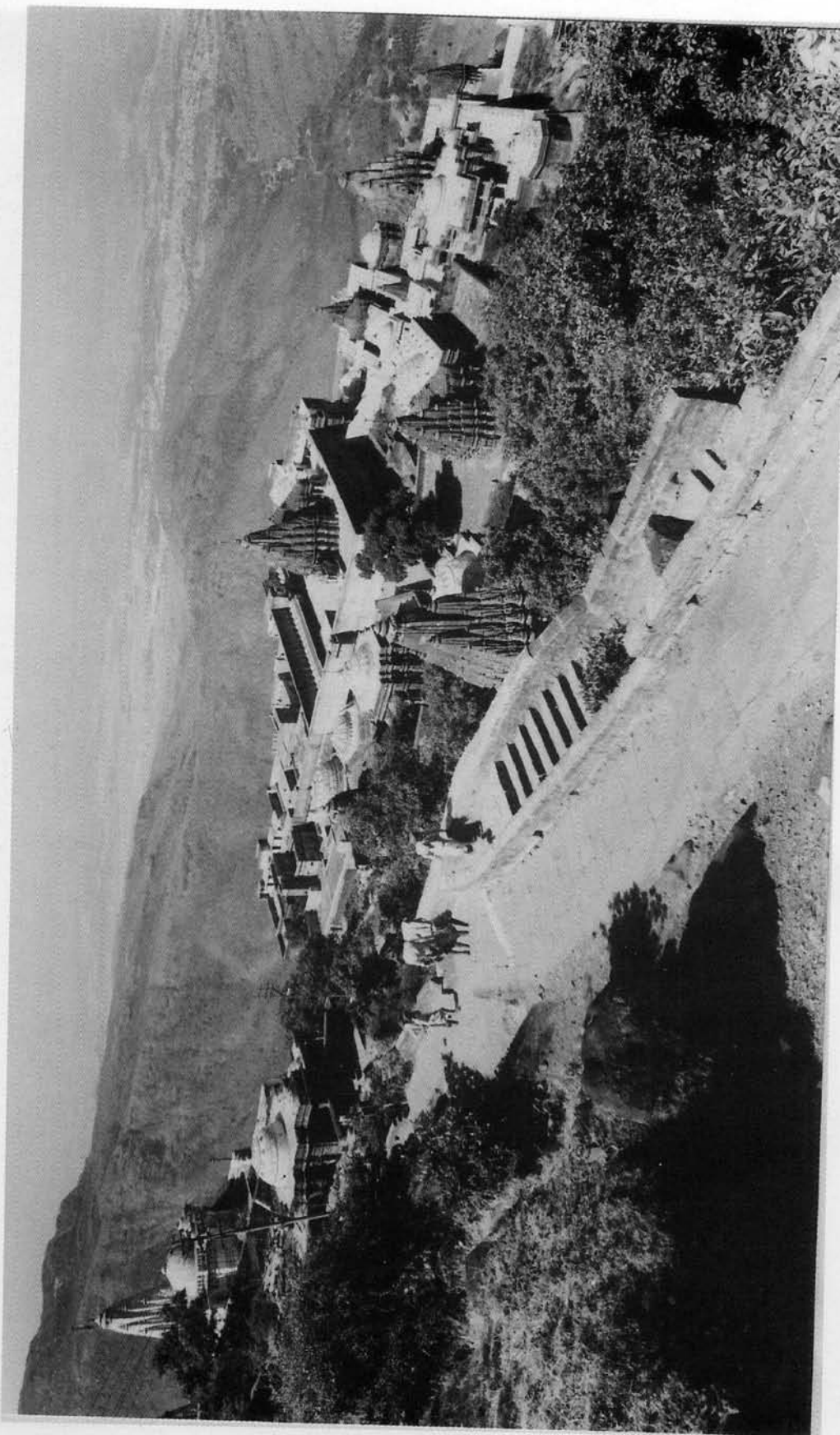
66. Kumbharia : Neminātha Temple, sanctum, view from south-east, A.D. 1136.



67. Kumbharia : Neminiātha Temple, raṅgamaṇḍapa, central ceiling, A.D. 1136.



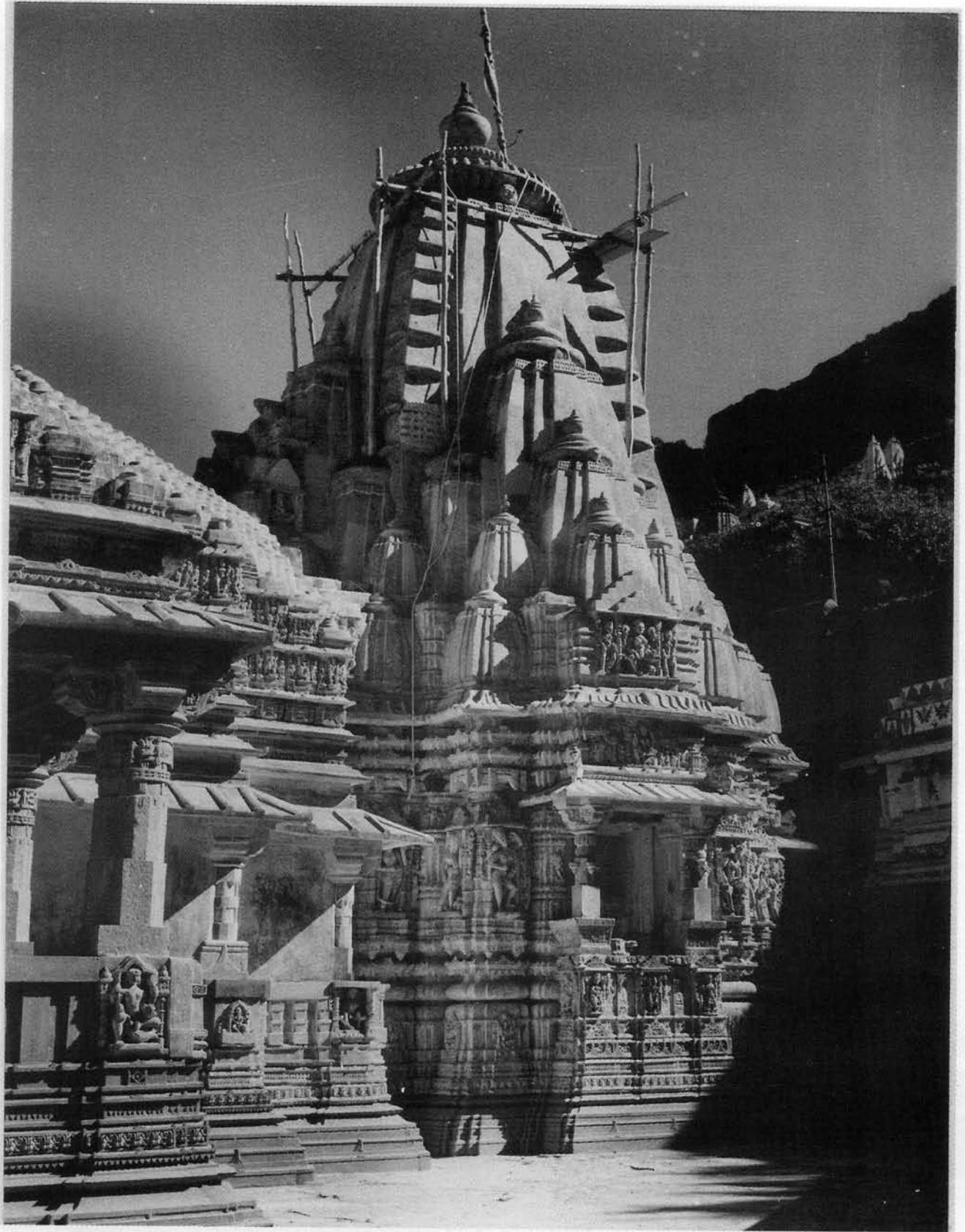
68. Kumbharia : Sambhavanātha Temple, general view from east, mid-13th century A.D.



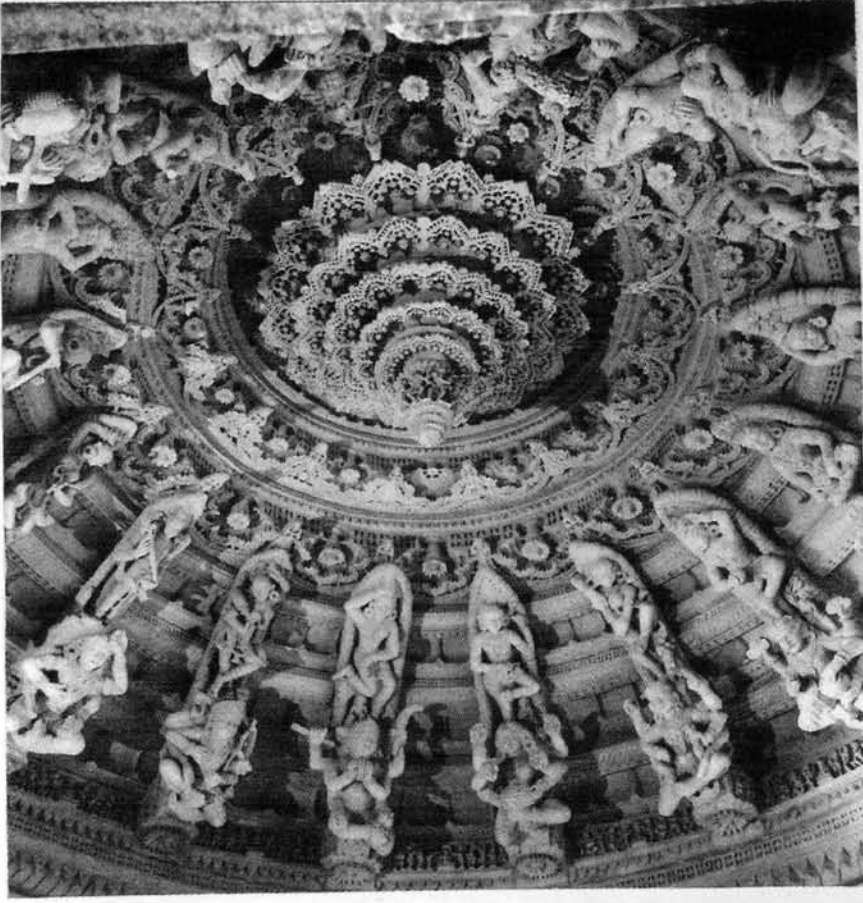
69. Girnar : general view of Jaina Temples.



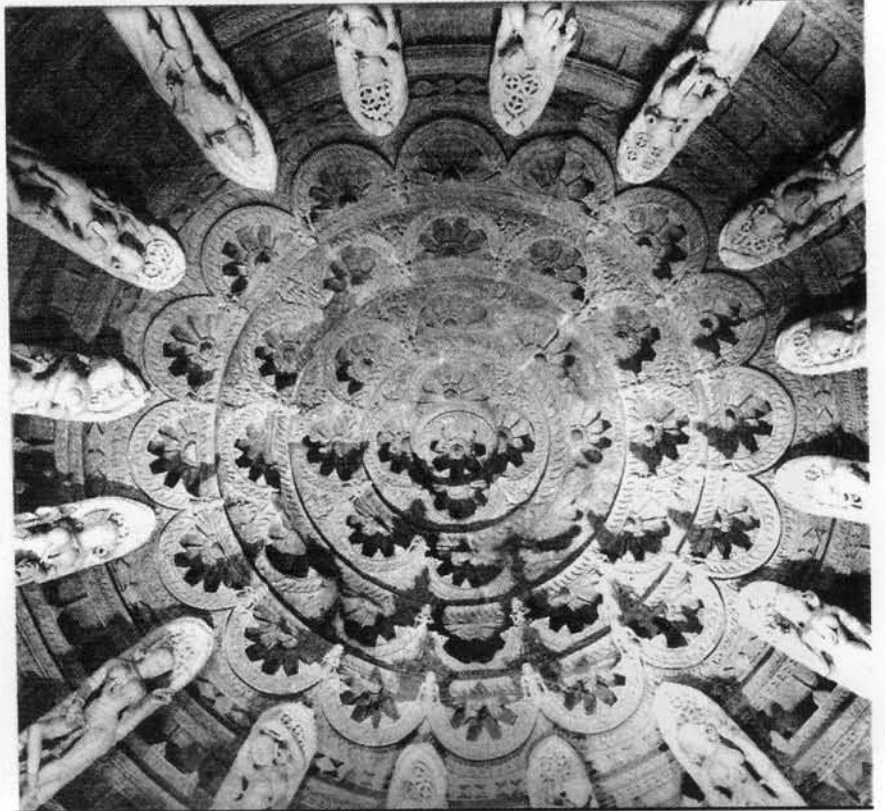
70. Girnar : Neminātha Temple, sanctum, view from south-east, A.D. 1128.



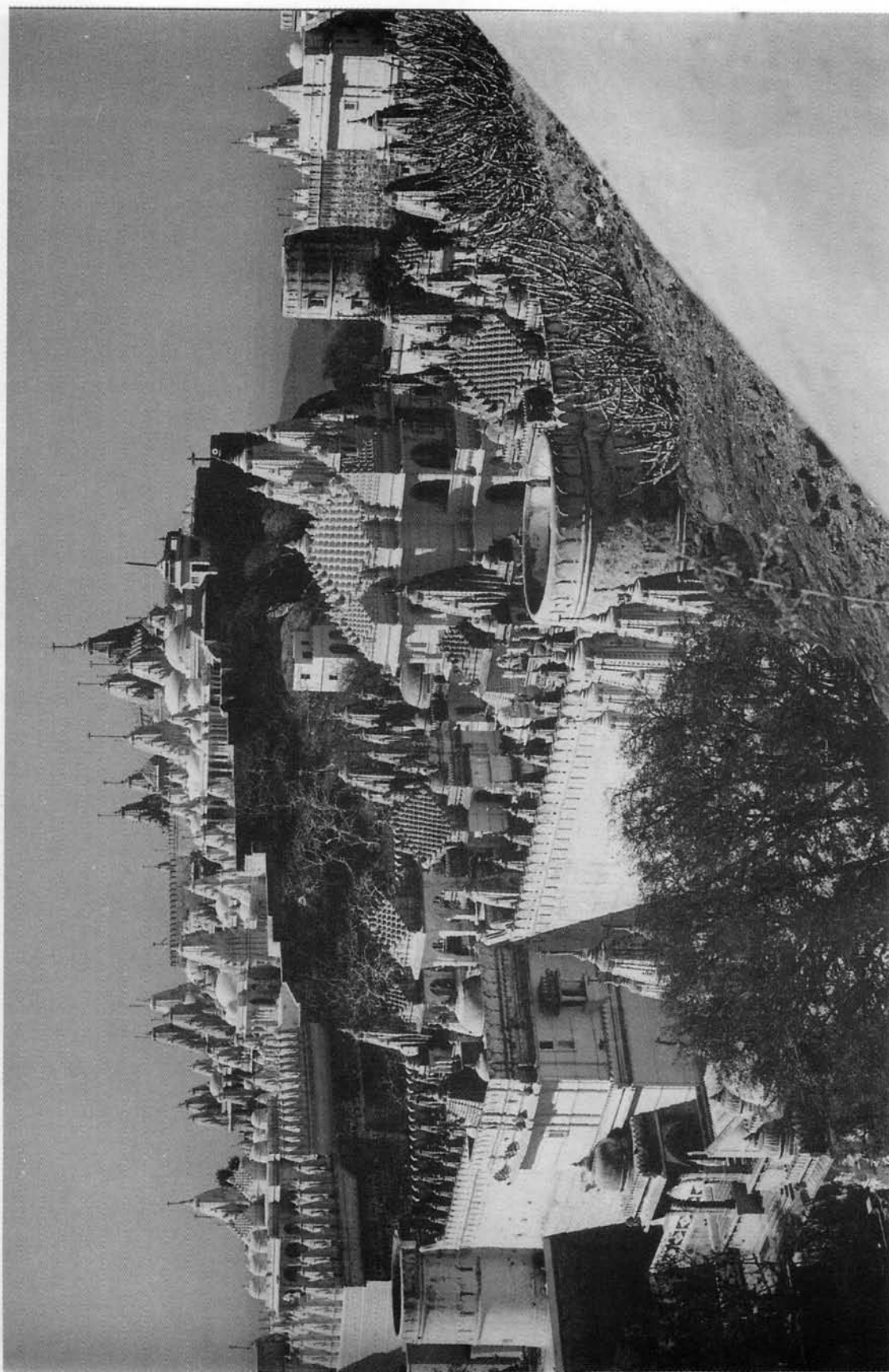
71. Girnar : Vastupālavihāra, main shrine, view from south-west, A.D. 1231.



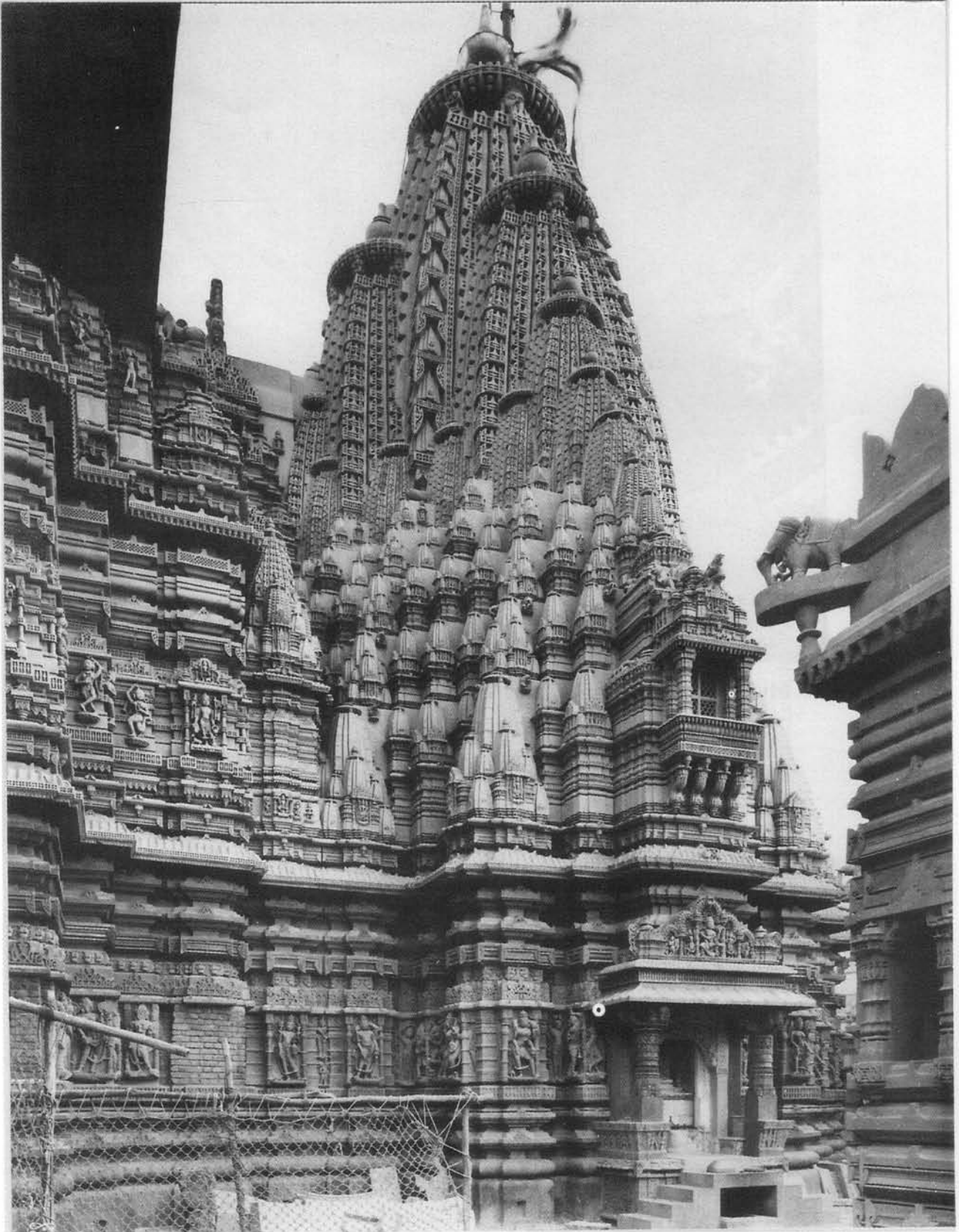
73. Girnar : Vastupālavihāra,
raṅgamaṇḍapa ceiling,
A.D. 1231.



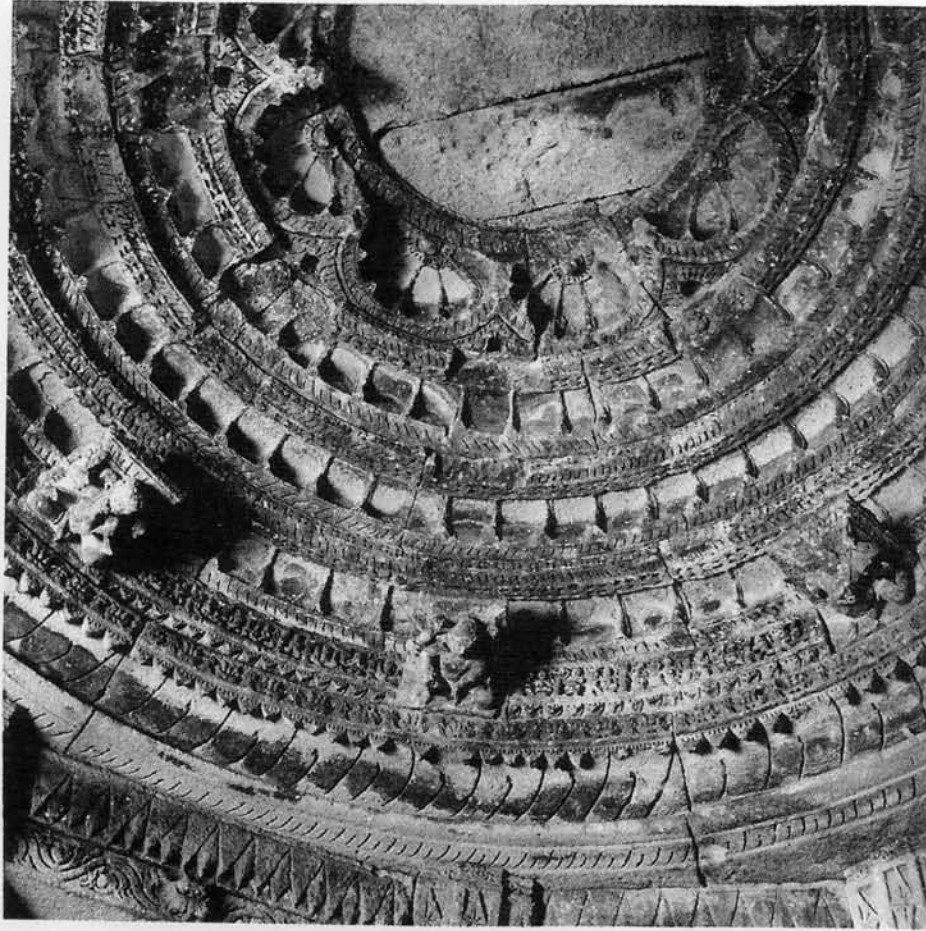
72. Girnar : Neminātha Temple,
gūḍhamaṇḍapa ceiling,
A.D. 1128.



74. Śatruñjaya : general view of Jain temples.



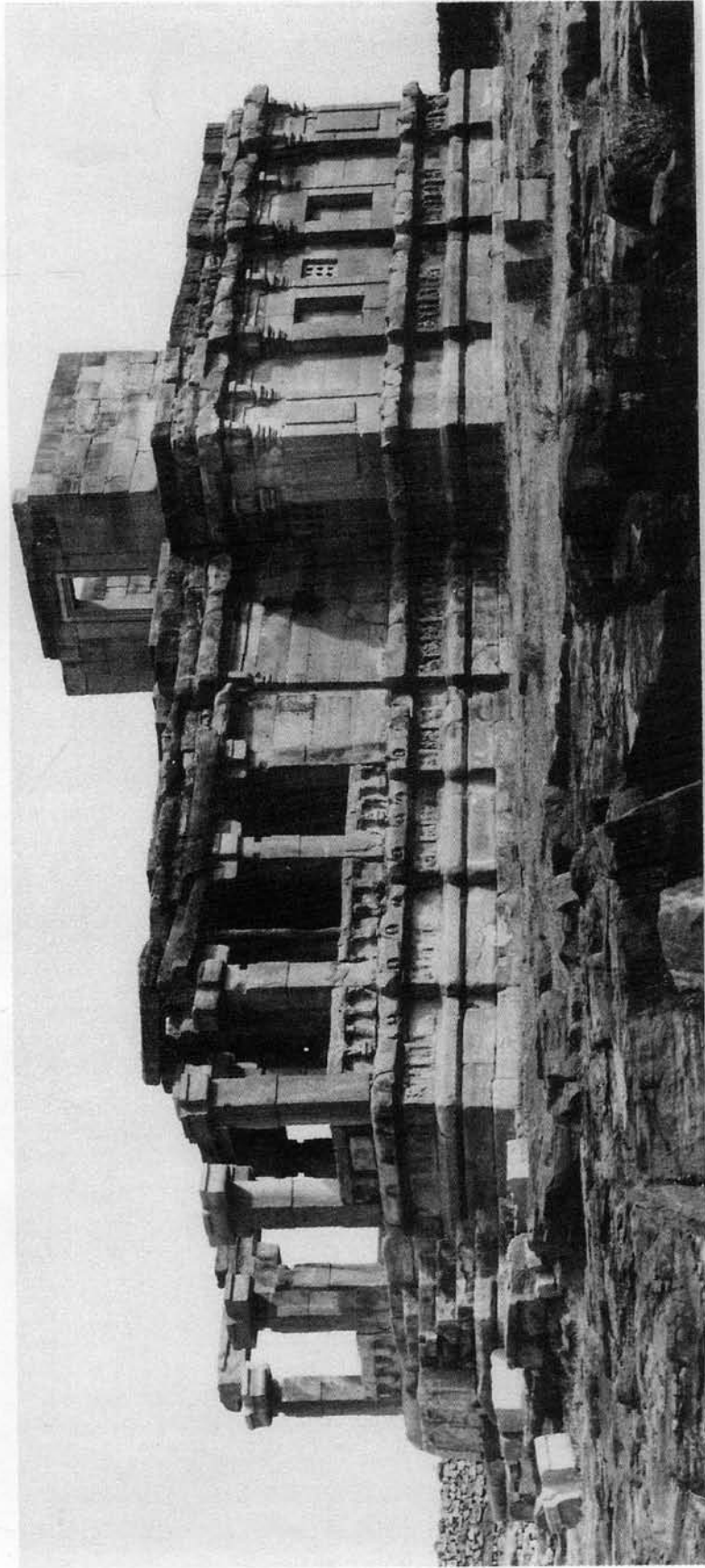
75. Śatruñjaya : Ādinātha Temple, sanctum, view from north-east, A.D. 1154.



77. Miani : Jaina Temple, *gūḍhamaṇḍapa* ceiling, late 13th century A.D.



76. Miani : Jaina Temp[le], general view from north-west, late 13th century A.D.



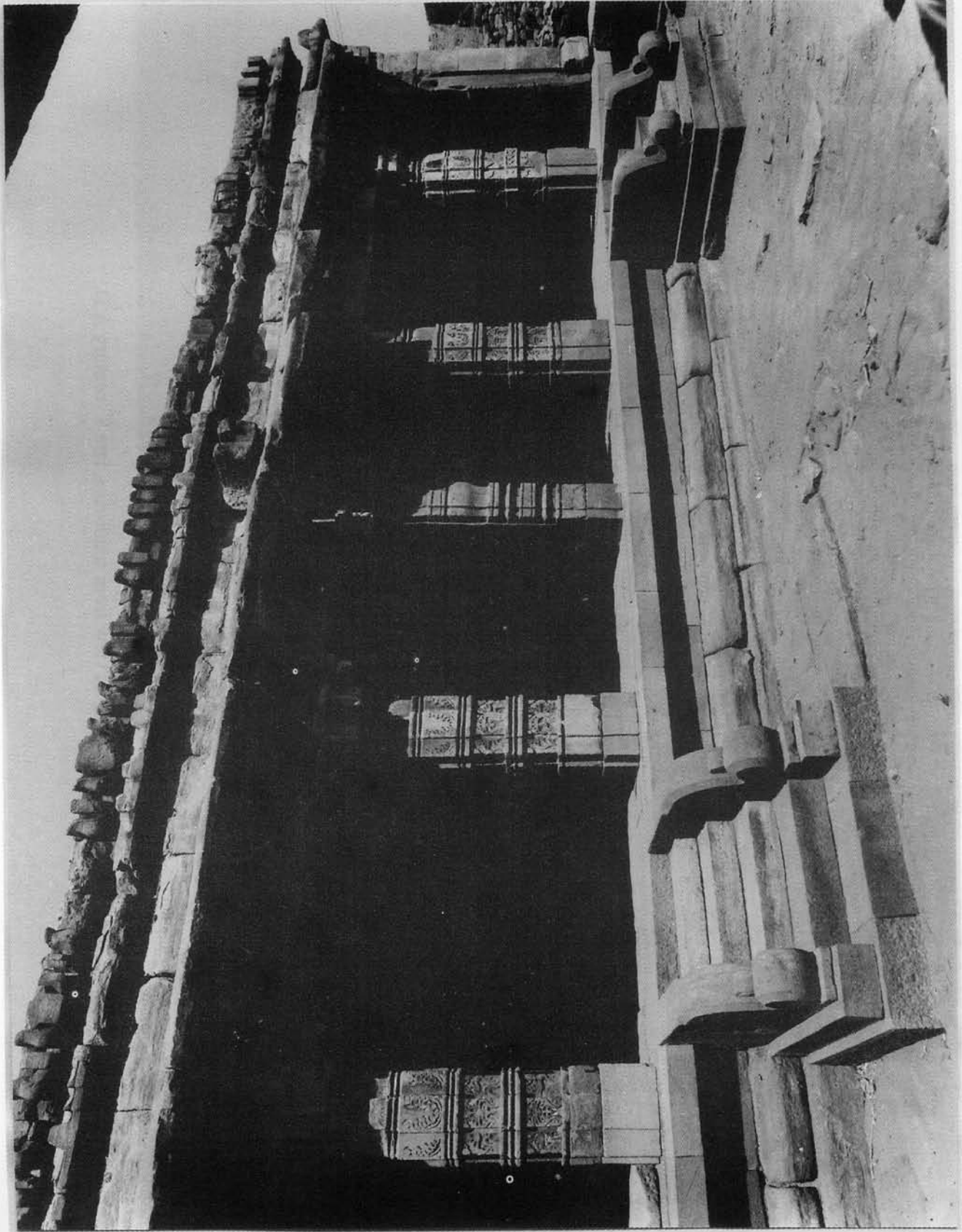
78. Aihole : Meguti Temple, view from north-west, A.D. 634-35.



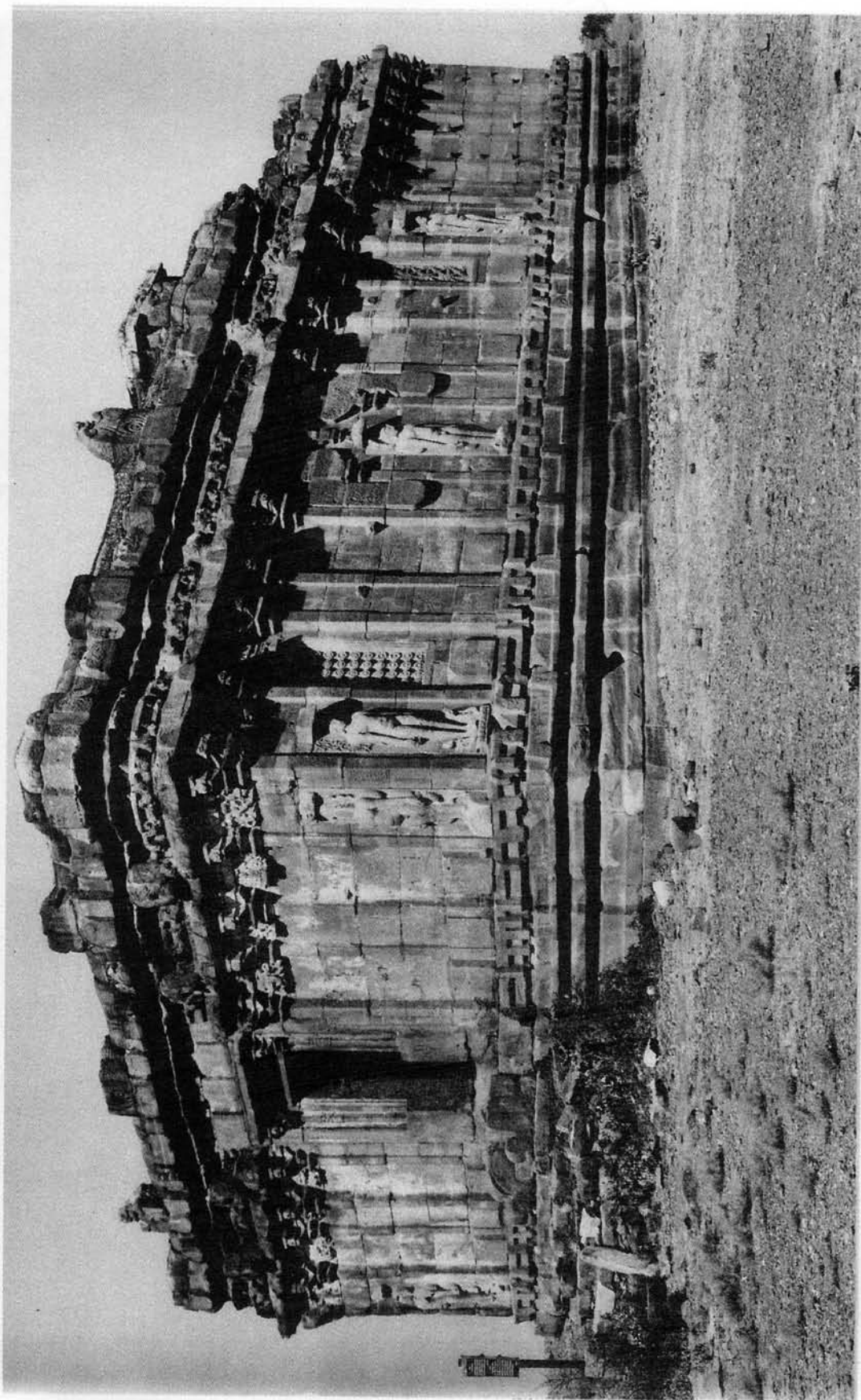
80. Aihole : Jain Temple near Caranti-maṭha, *vimāna*, view from south, late 10th century A.D.



79. Aihole : Triple Jain Shrine near Virūpākṣa Temple, Western Shrine from south, late 10th century A.D.



81. Aihole : Caranti-maṭha (Jaina Temple No. 2), view from south-west, early 12th century A.D.



82. Hallur : Melgudi Temple, view from south-east, late 8th century A.D.



84. Huṁca : Bogāra-basti, *śikhara* from east, late 9th century A.D.



83. Huṁca : Bogāra-basti, *vimāna*, south wall, late 9th century A.D.



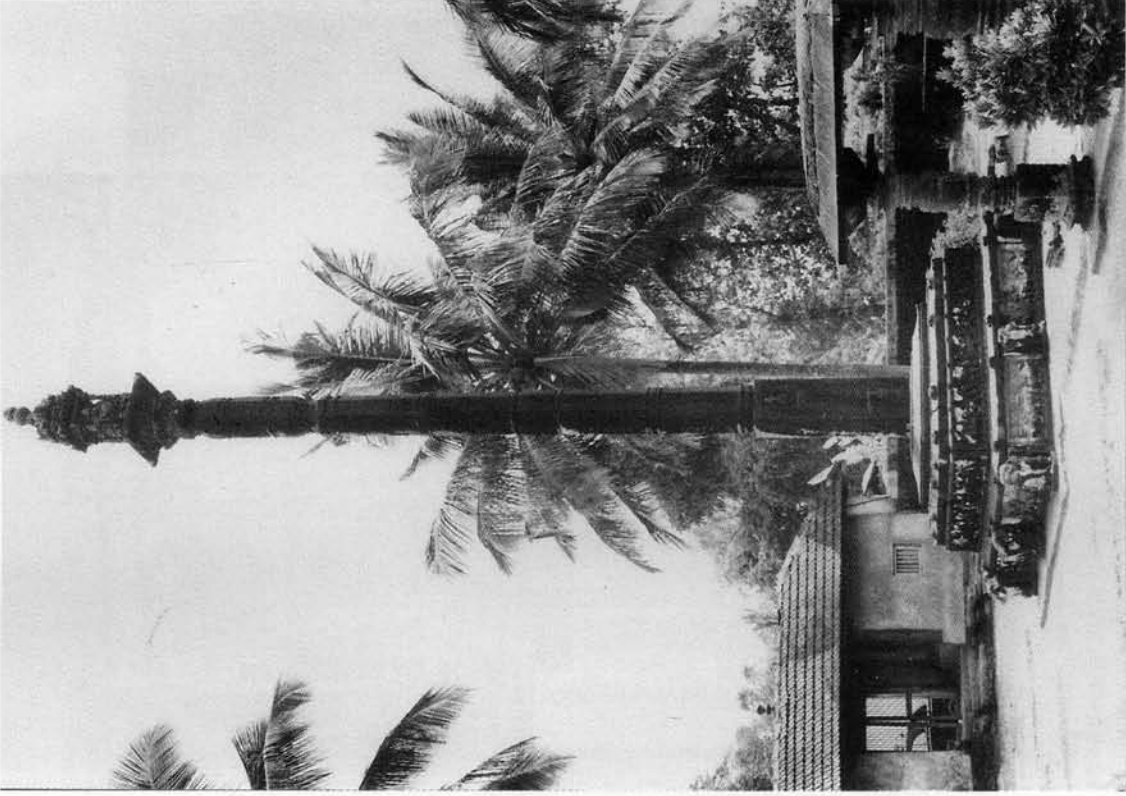
86. Hurīca : Pañcakūṭa-basti, Northern Shrine, *vimāna*, view from north-west, A.D. 1077.



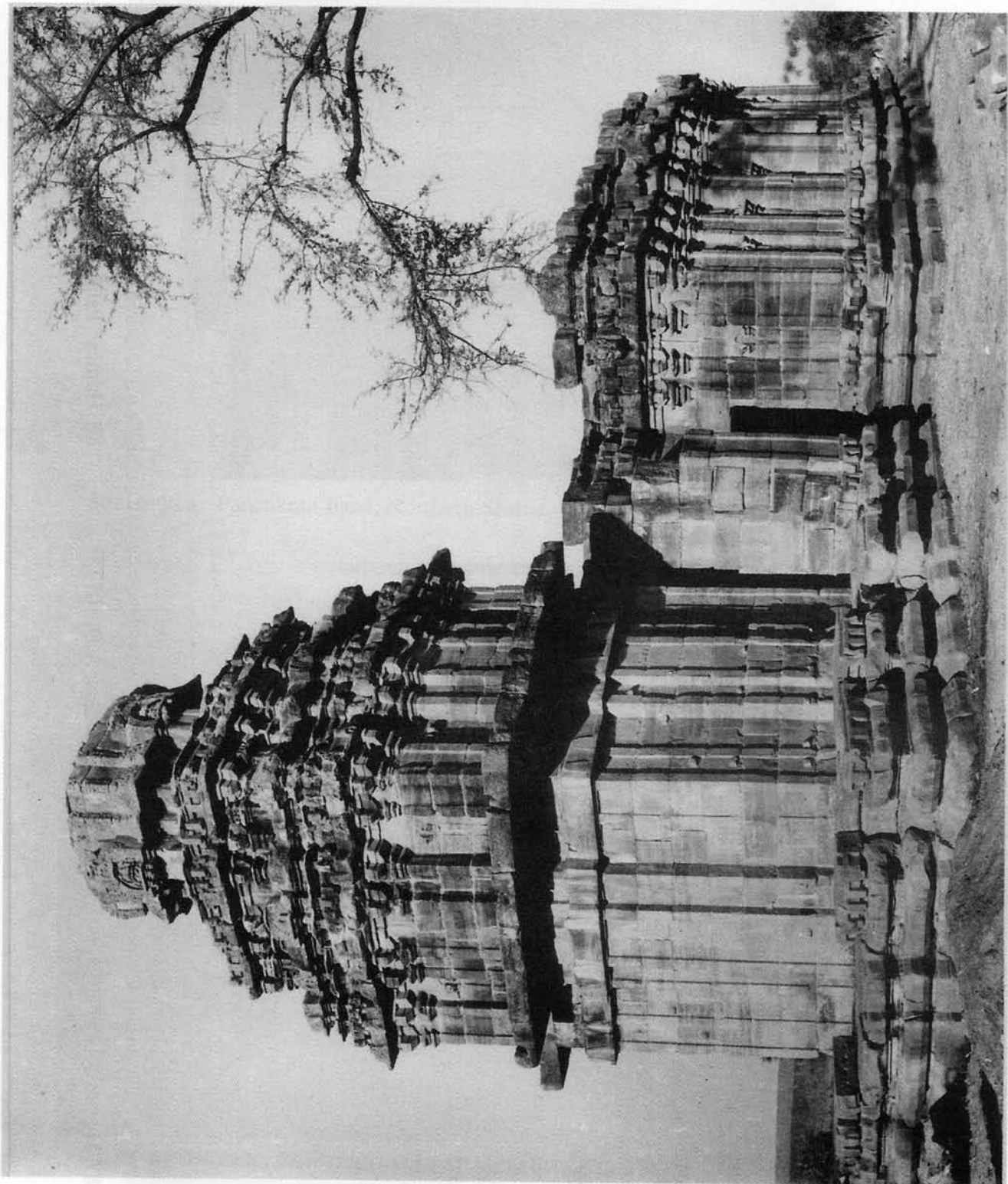
85. Hurīca : Sūle-basti, *vimāna*, view from south-west, late 9th century A.D.



87. Huṁca : Pañcakūṭa-basti, *mukhamanḍapa* pillars, A.D. 1077.



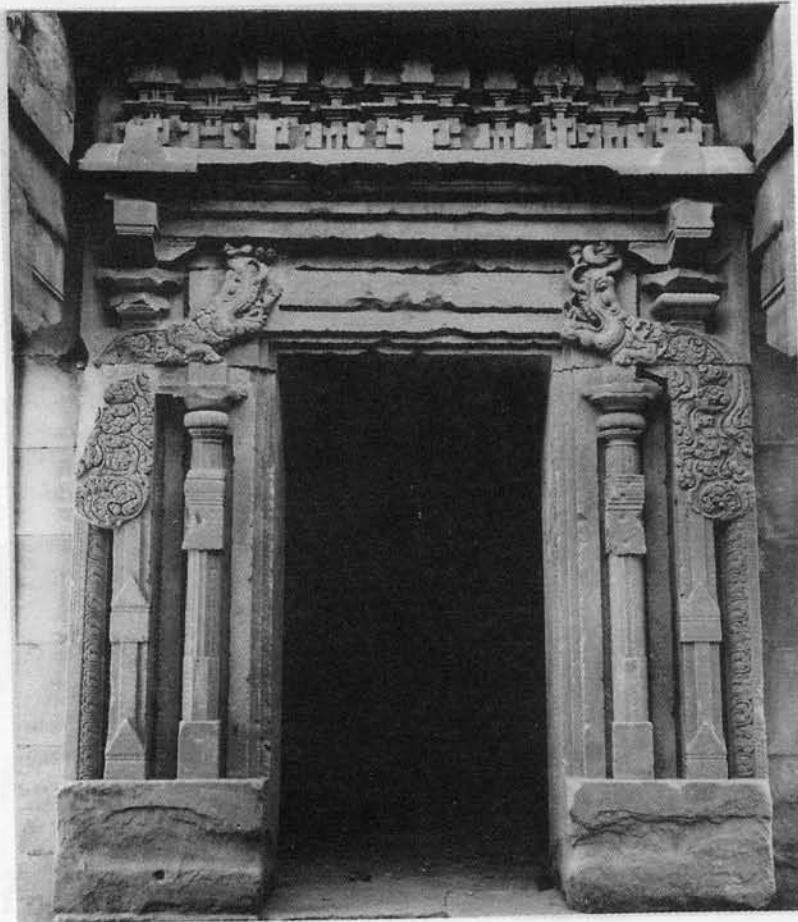
88. Huṁca : Pañcakūṭa-basti, Mānastambha, A.D. 1077.



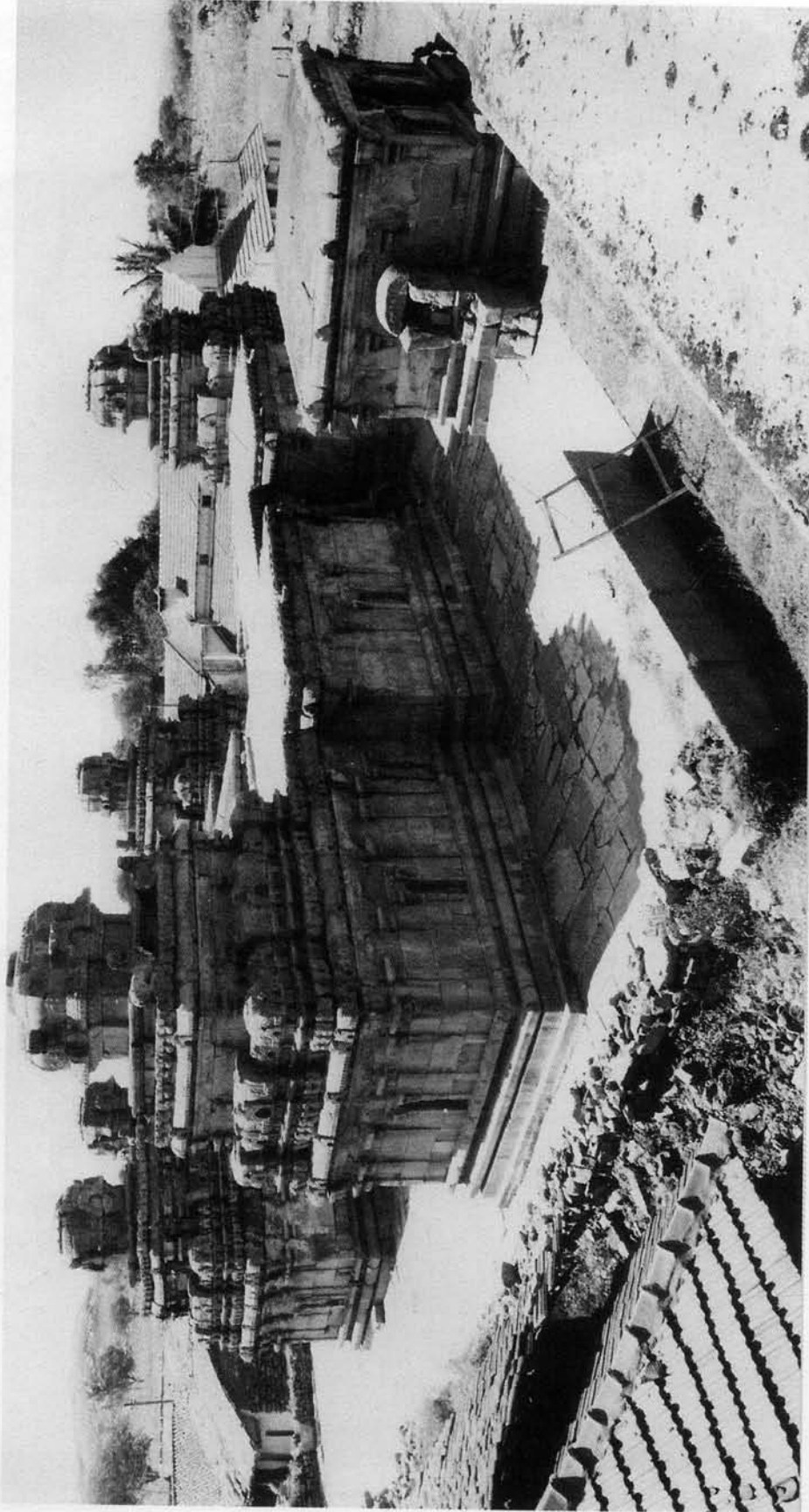
89. Pattadakal : Jaina Temple, general view from south-west, c. A.D. 1000.



91. Annigere : Jaina-basadi, *sopāna* banister, mid-10th century A.D.



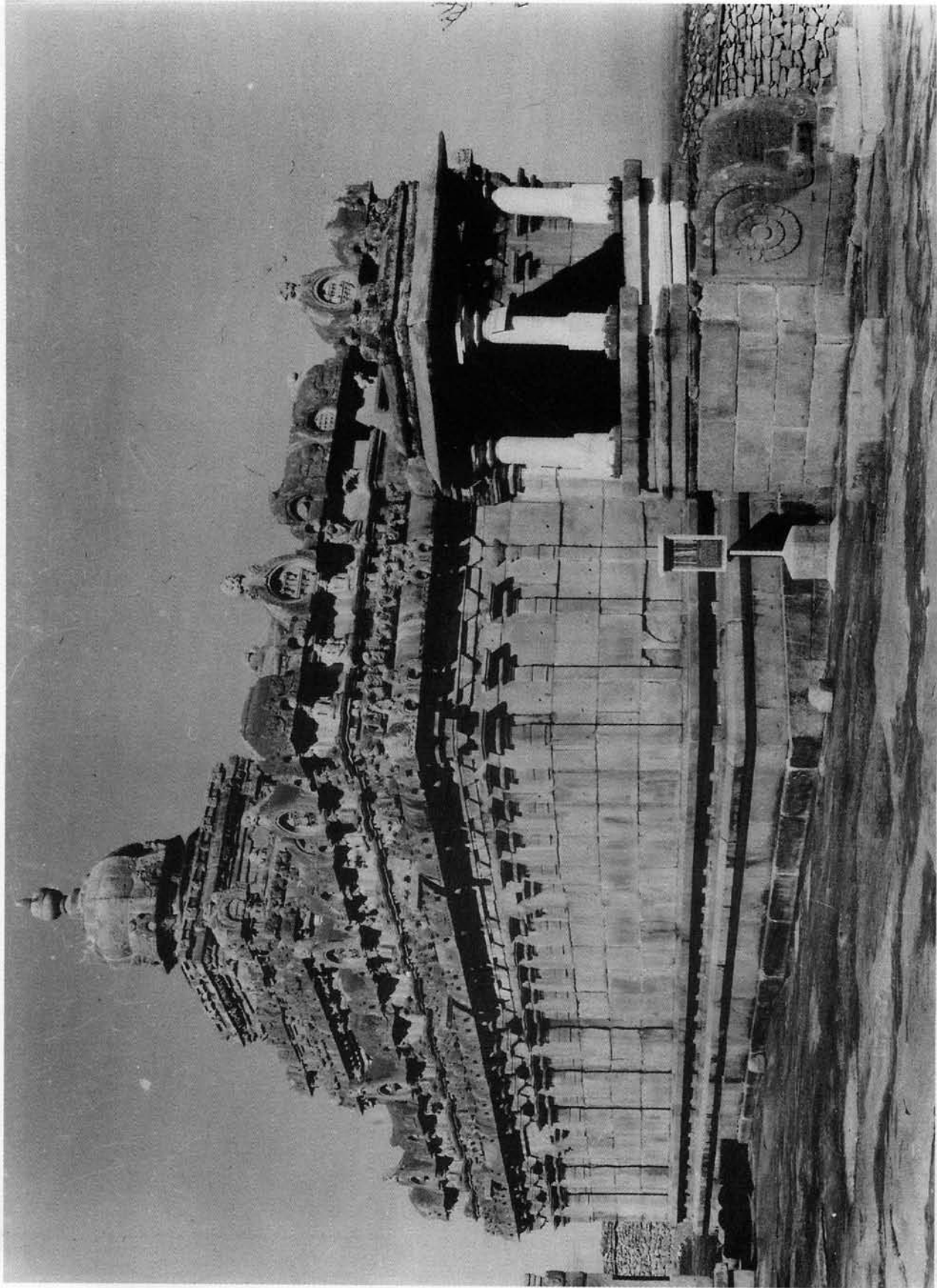
90. Pattadakal : Jaina Temple, *garbhagriha* doorway, c. A.D. 1000.



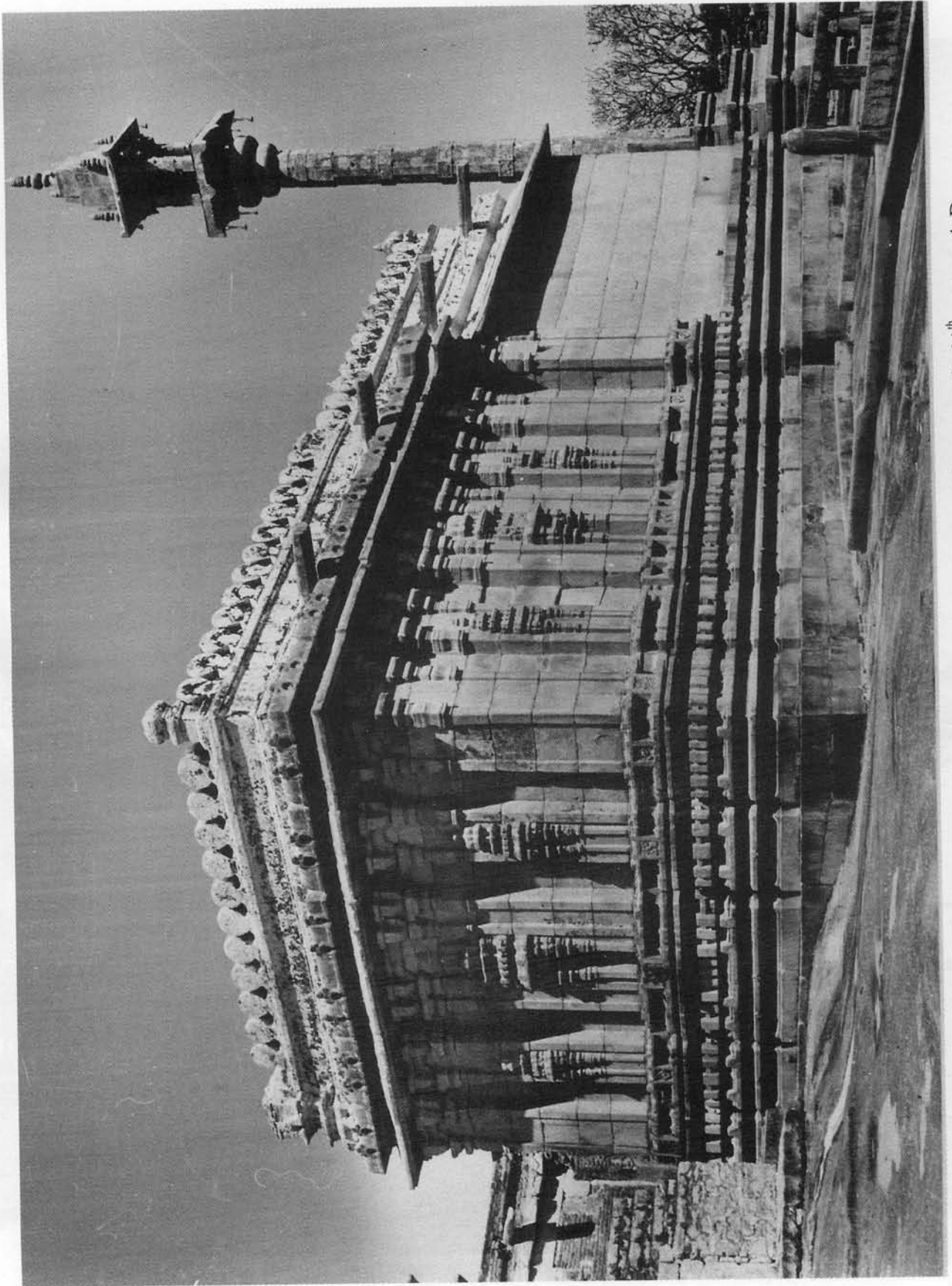
92. Kambadahalli : Pañcakūṭa-basti, general view from north-east, late 10th century A.D.



93. Kambadahalli : Śāntinātha-basti, view from north-east, late 10th century A.D.



94. Śravanabelagola : Cāmuṇḍarāya-basadi, general view from south-east, c. A.D. 982-999



95. Śravanabelagola : Pārśvanātha-basadi, general view from south-east, early 11th century A.D.



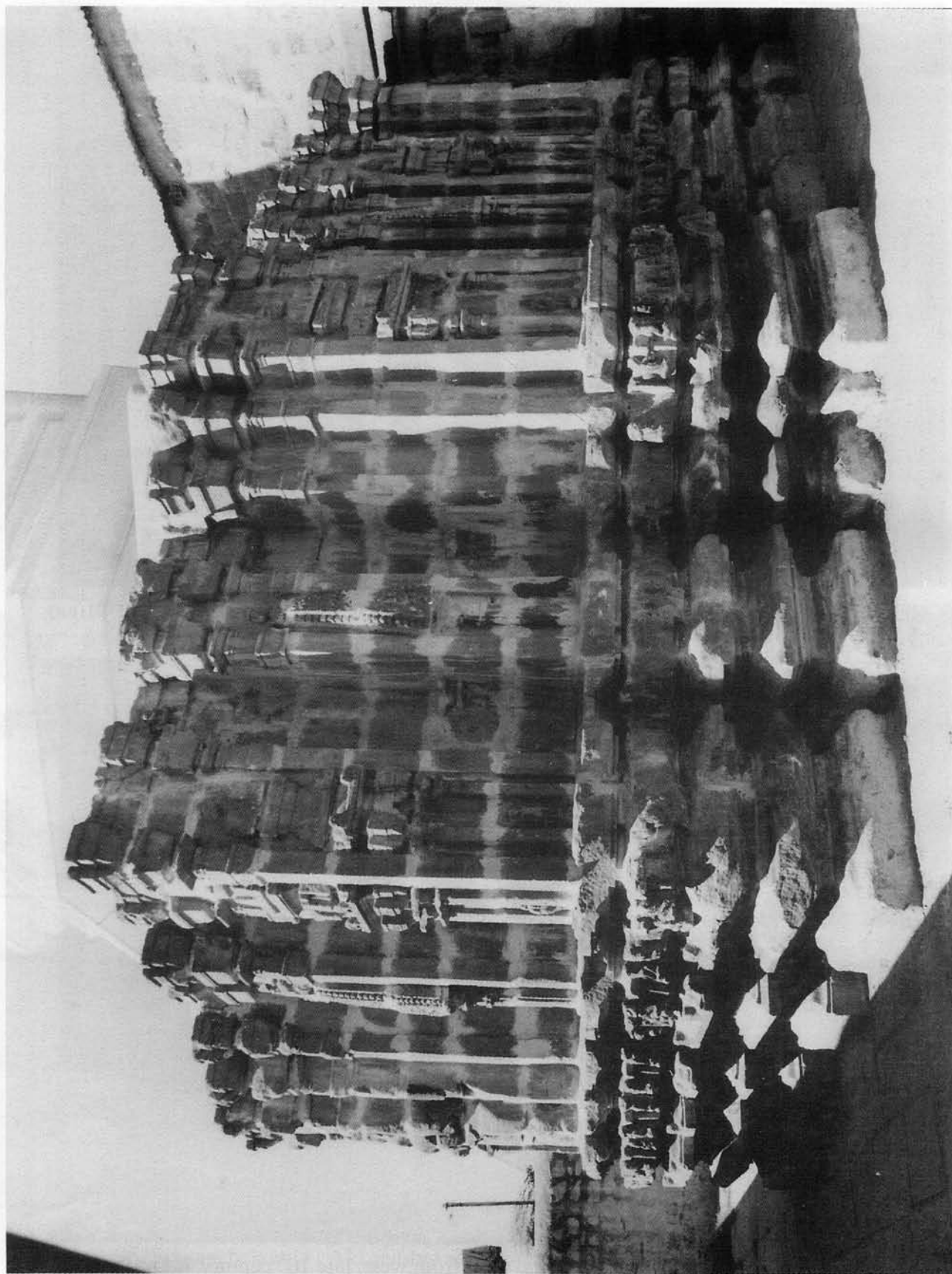
96. Śravaṇabelagola : Akkana-basadi, *vimāna*, view from south-west, A.D. 1181.



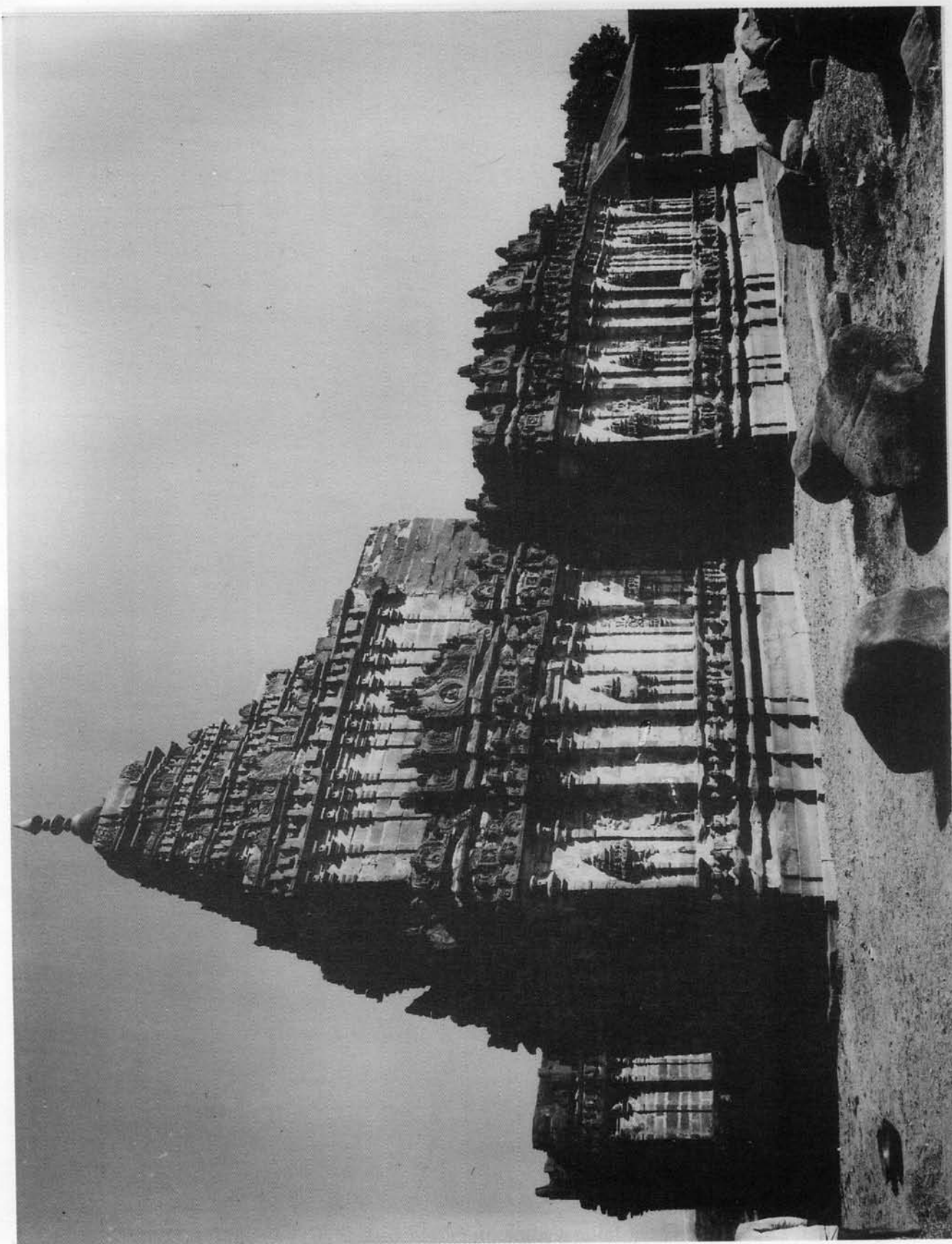
98. Harasur : Triple Jaina Shrine, Northern Shrine, portico, view from south-west, c. A.D. 1090.



97. Angadi : Sosevūr-basti, *vimāna*, view from west, late 10th century A.D.



99. Konnur : Jaina Temple, *vimāna*, view from south-east, late 10th century A.D.



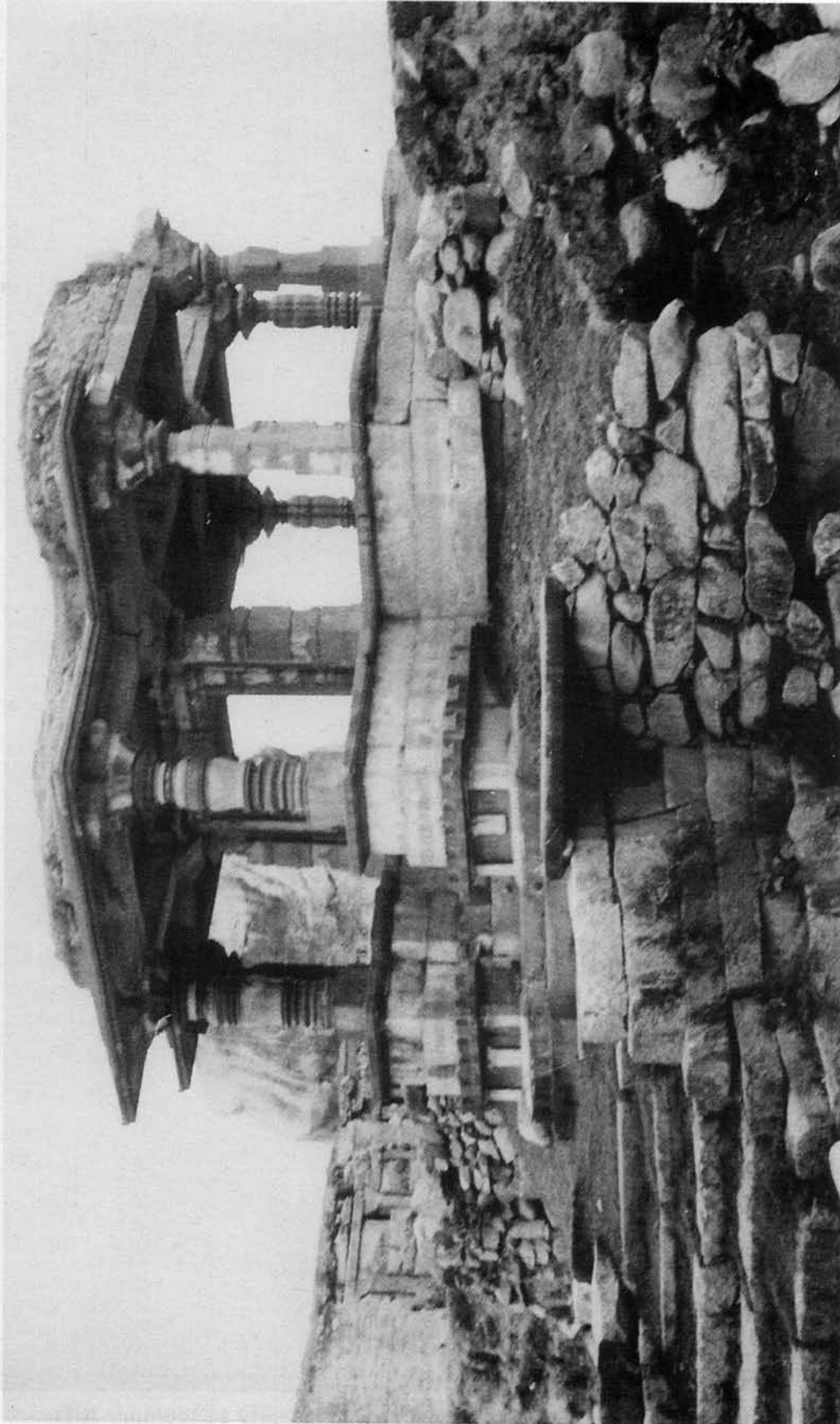
100. Lakkundi : Great Jain Temple, general view from south-west, A.D. 1007.



101. Lakkundi : Great Jaina Temple, *mukhamandapa* pillars, A.D. 1007.



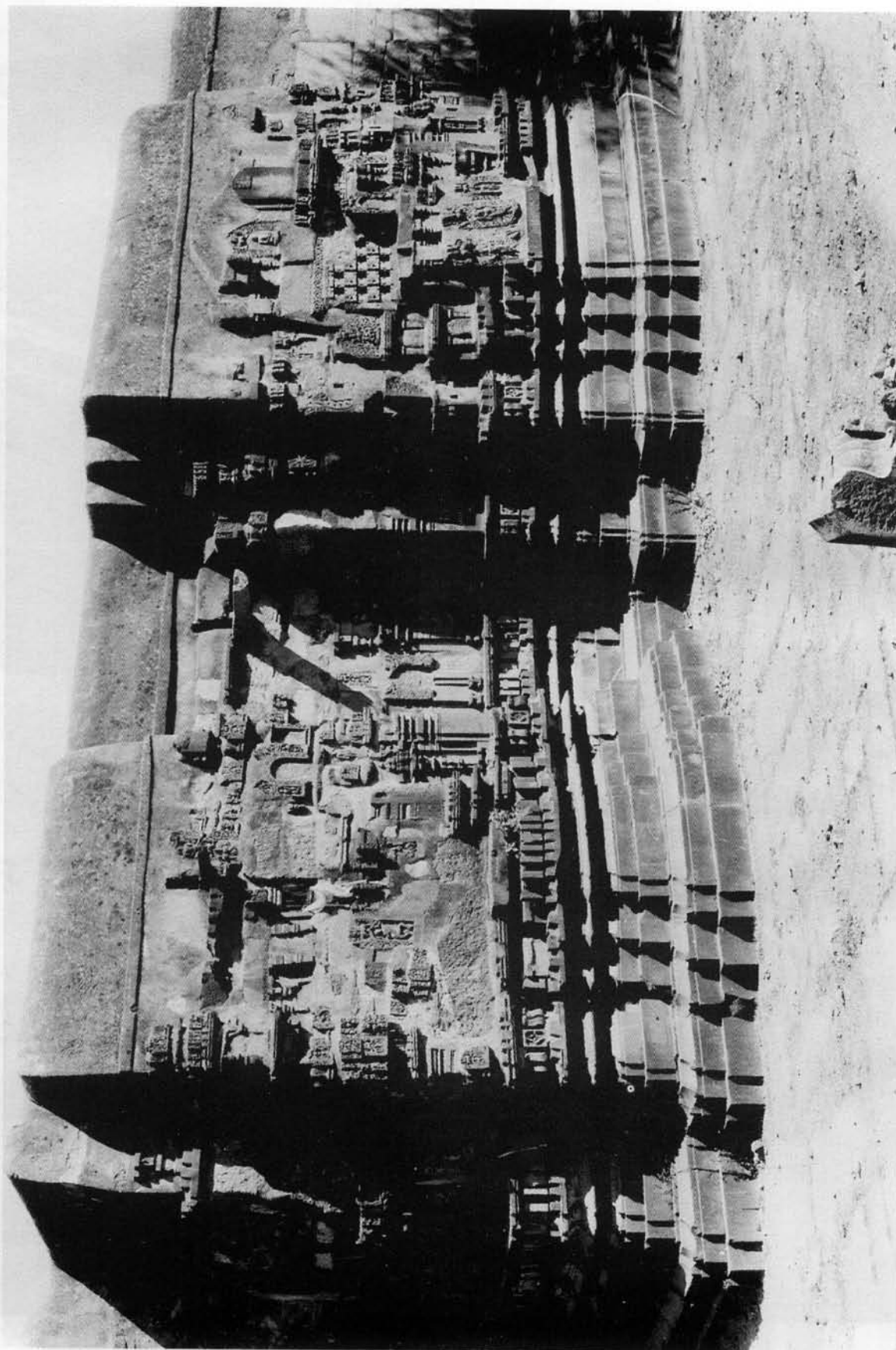
102. Mulgund : Temple No. 1, *gūḍhamanḍapa* pillars, early 11th century A.D.



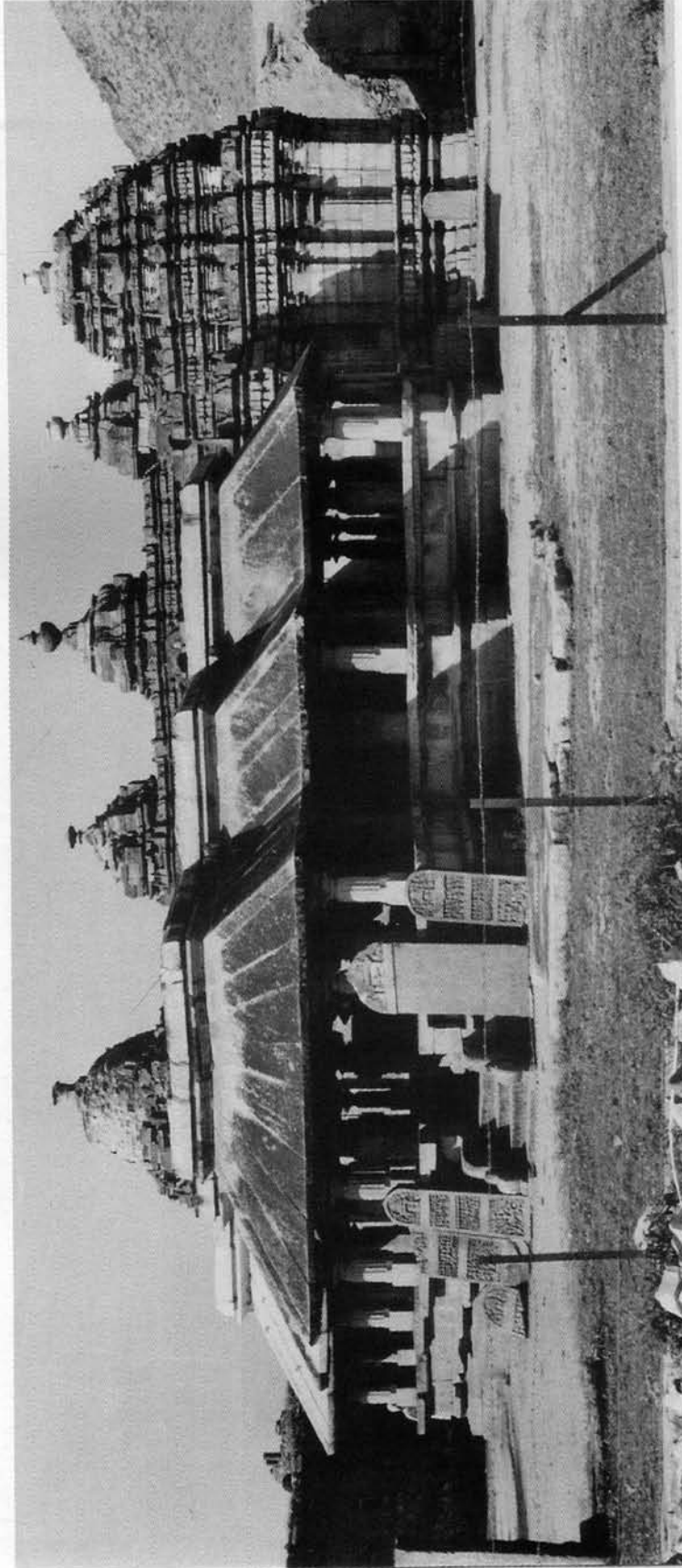
103. Mulgund : Temple No. 1, *dvāramandapa*, view from north-east, mid-11th century A.D.



104. Ron : Jaina Temple, view from south-east, mid-11th century A.D.



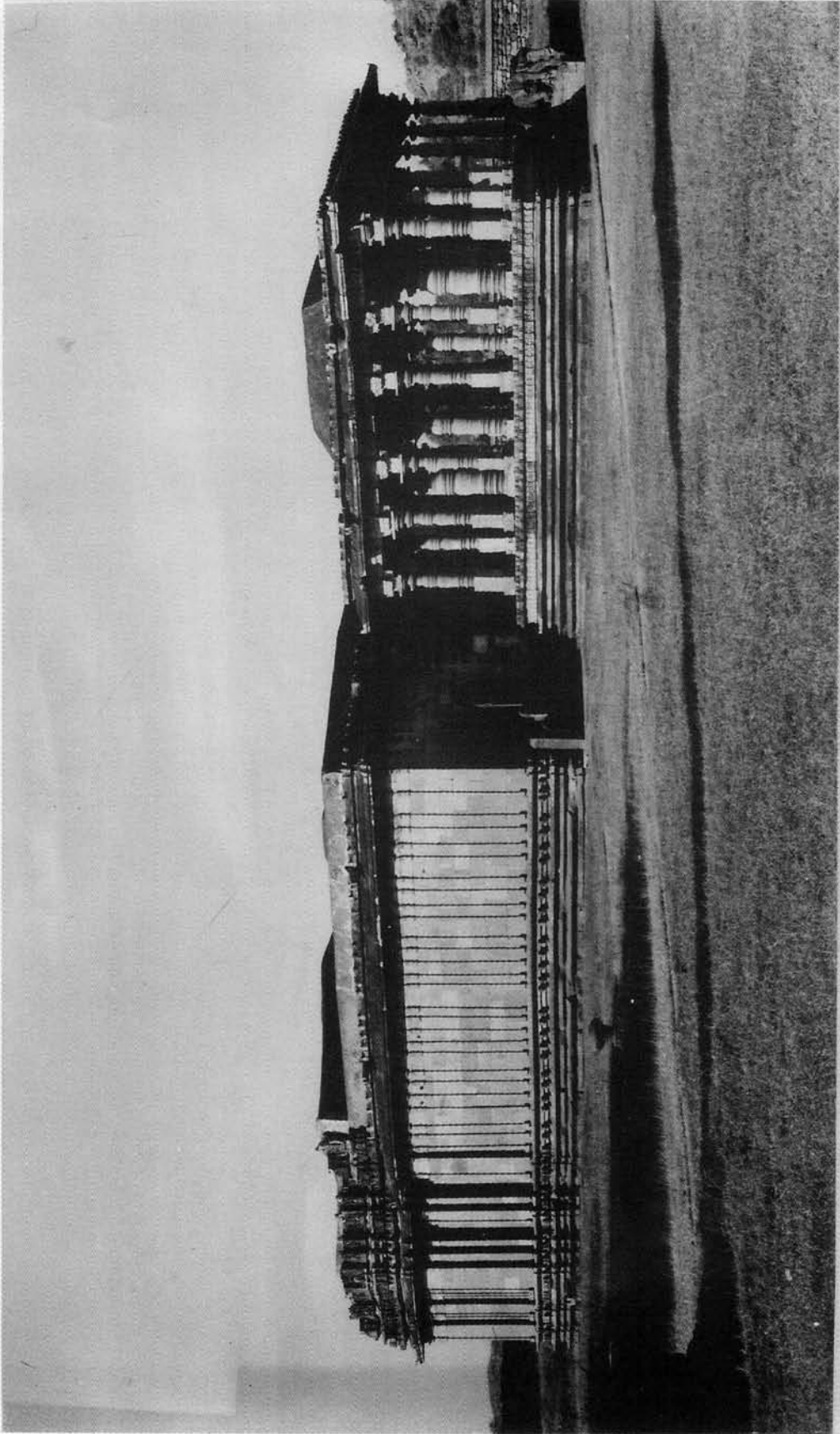
105. Lakṣmeśvara : Śāṅkha-basadi, view from south-east, late 11th century A.D.



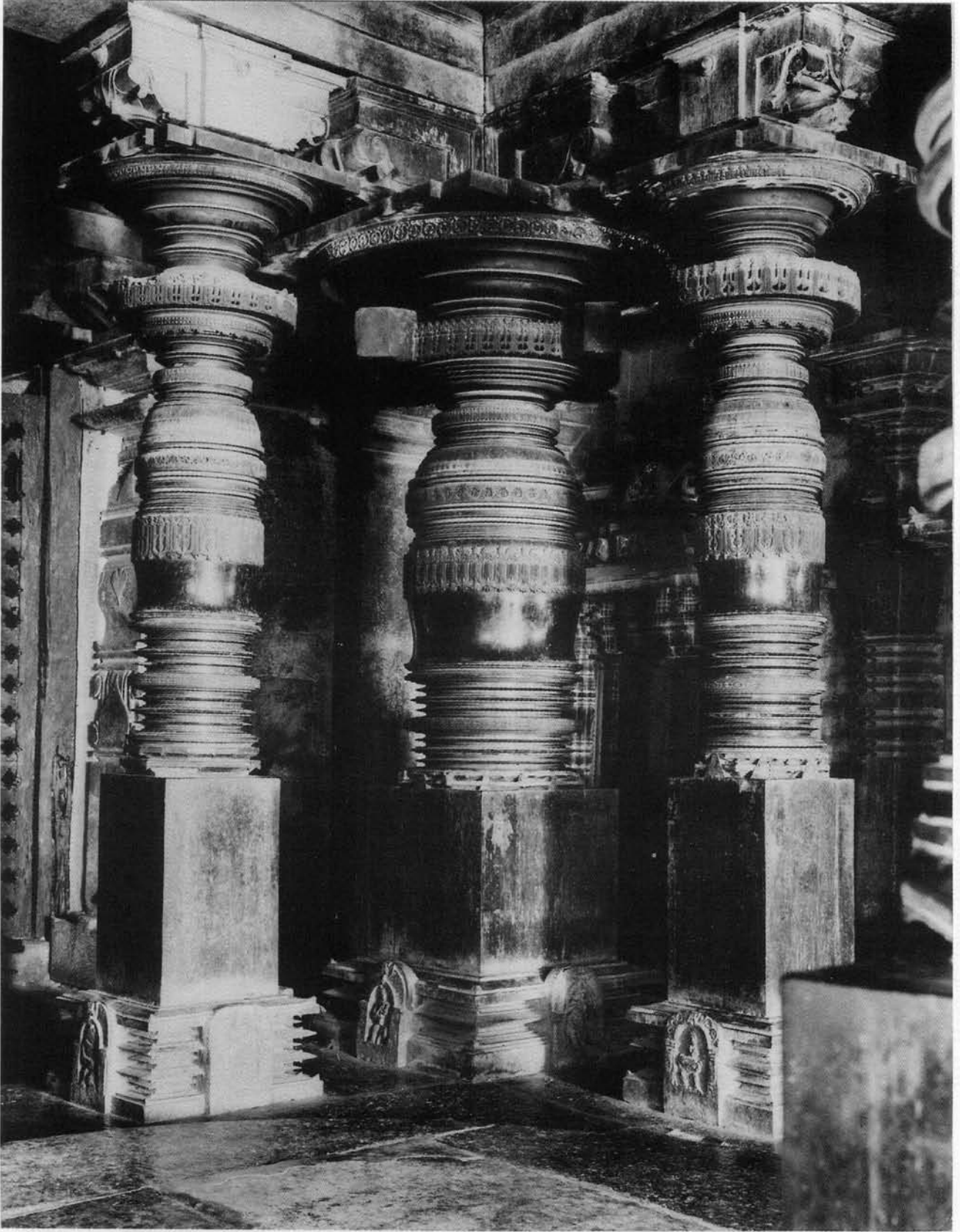
106. Huli : Pañcaliṅgeśvara Temple, general view from north-east, early 11th century A.D.



107. Hangal : Jaina Temple, *vimāna* and *mandapa*, view from west, early 12th century A.D.



108. Halebid : Pārśvanātha Temple, general view from south-east, A.D. 1133.



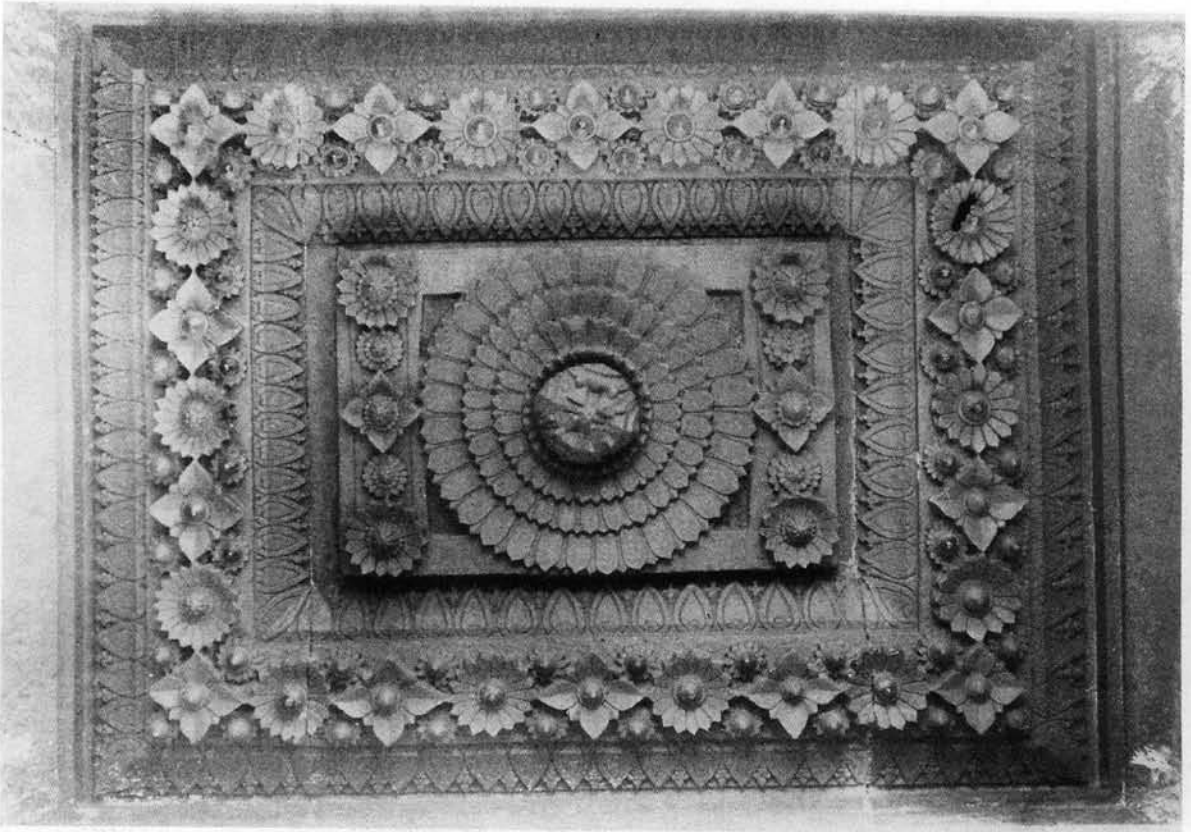
109. Halebid : Pārśvanātha Temple, *gūḍhamanḍapa* pillars, A.D. 1133.



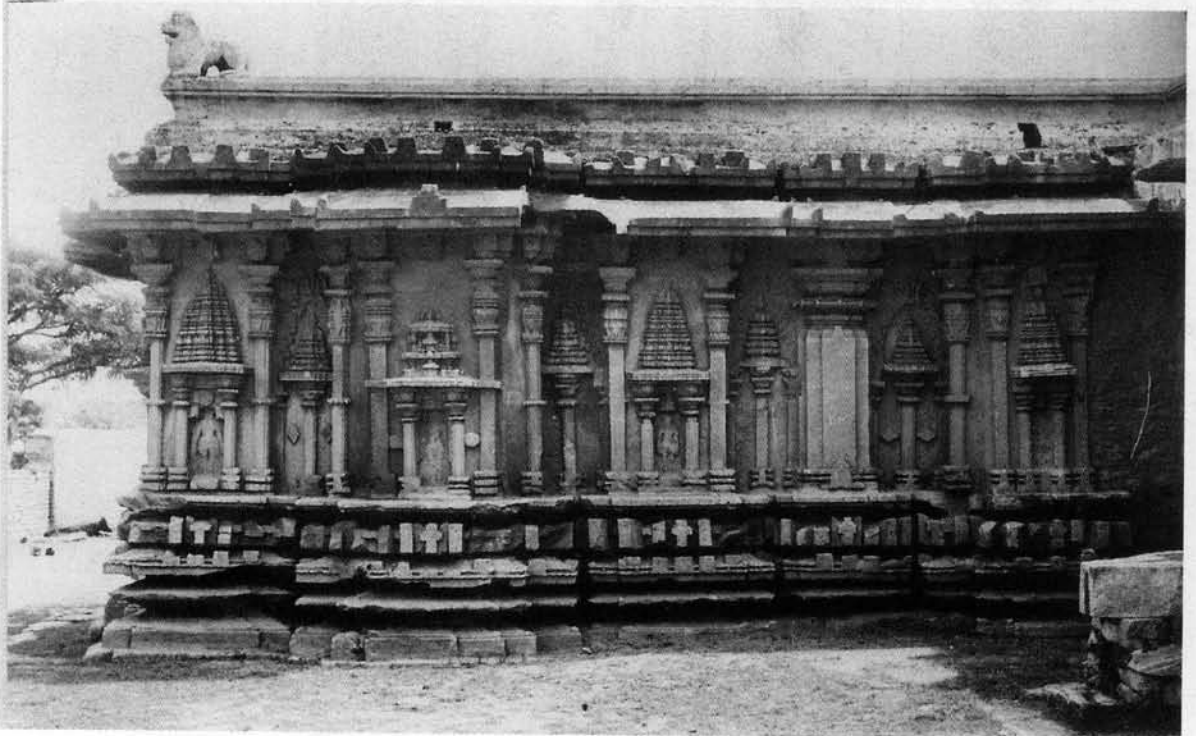
110. Halebid : Pārśvanātha Temple, *gūḍhamaṇḍapa*, nave ceiling, A.D. 1133.



111. Halebid : Śāntinātha Temple, *gūḍhamaṇḍapa* pillars, c. A.D. 1196.



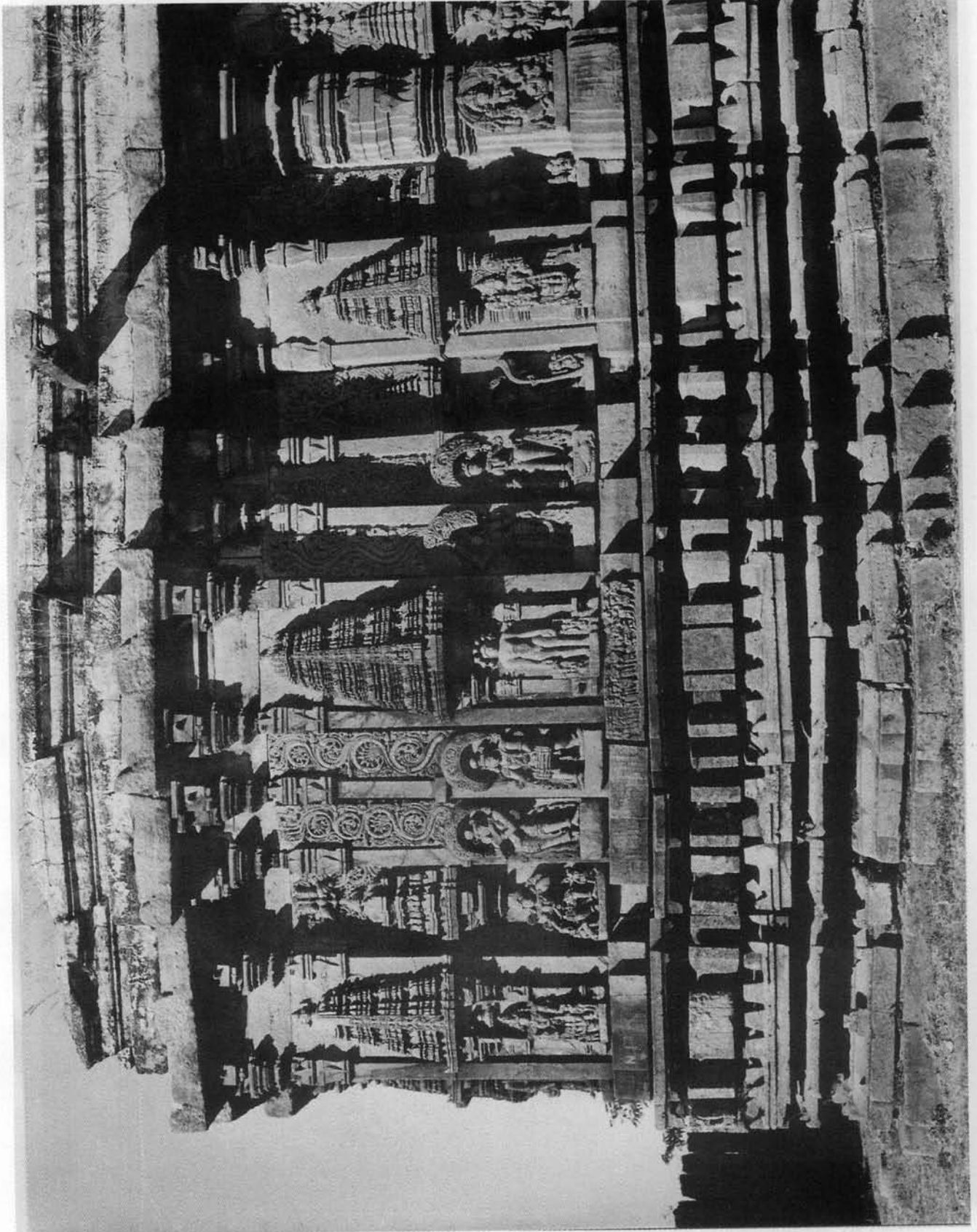
113. Heggere : Pārśvanātha Temple, *gūḍhamanḍapa*, *samatala* ceiling in nave, c. A.D. 1160.



112. Nittur : Śāntinātha Temple, *vimāna*, view from south, c. A.D. 1158.



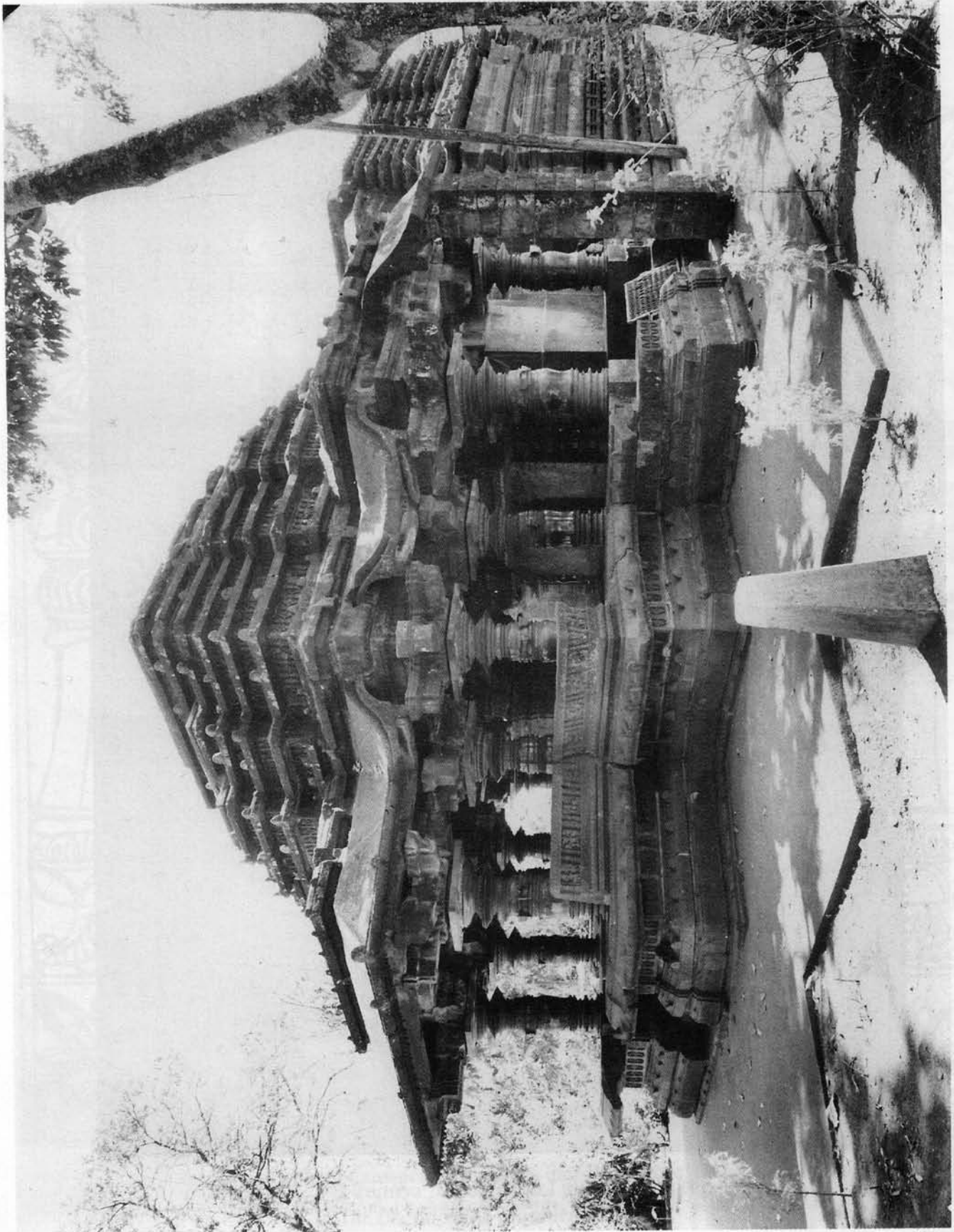
114. Heggere : Pārśvanātha Temple, *gūḍhamāṇḍapa*, *pīṭha* and wall from north-east, c. A.D. 1160.



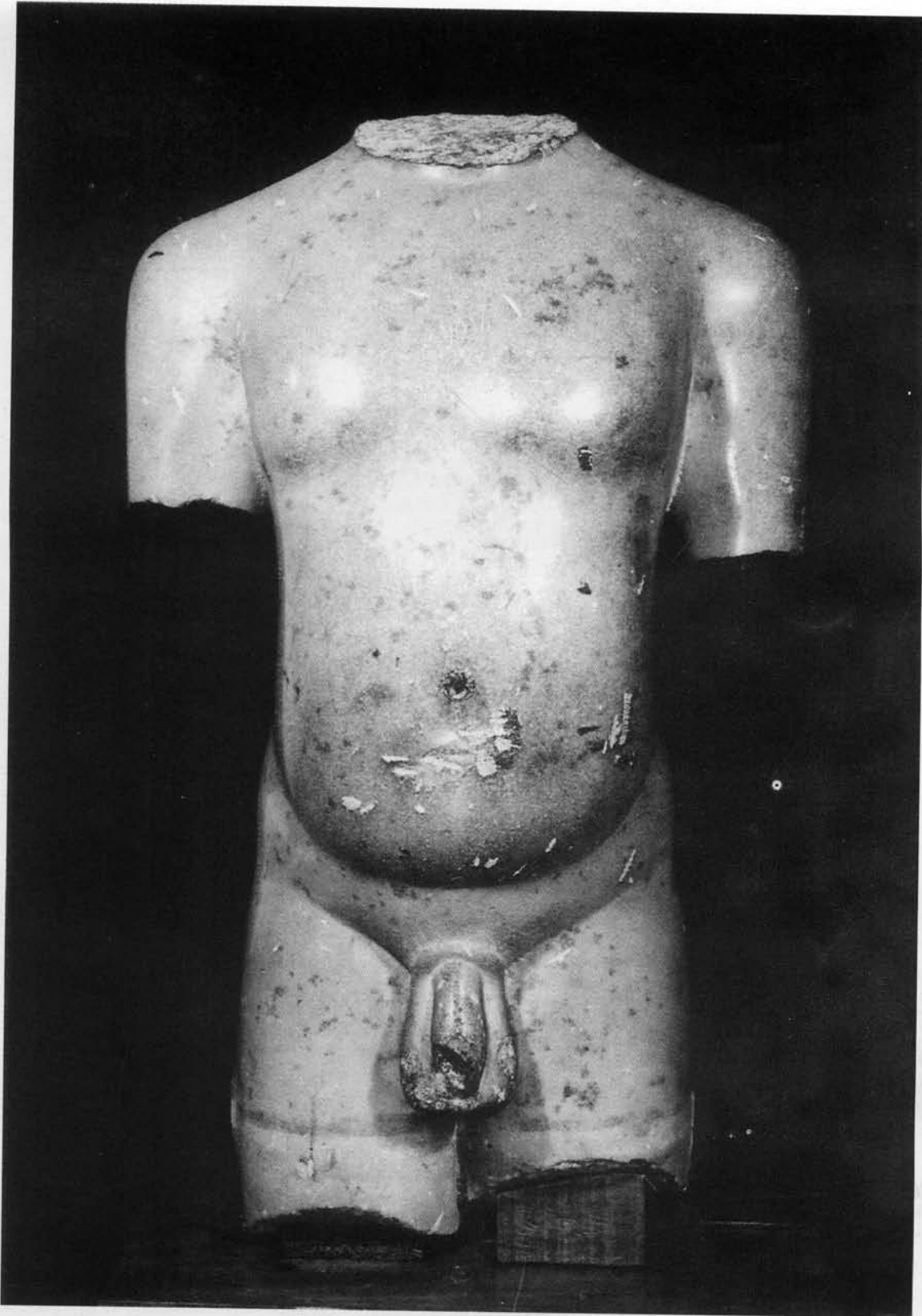
115. Jinanāthapura : Śāntinātha Temple, *vimāna*, view from south, c. A.D. 1200.



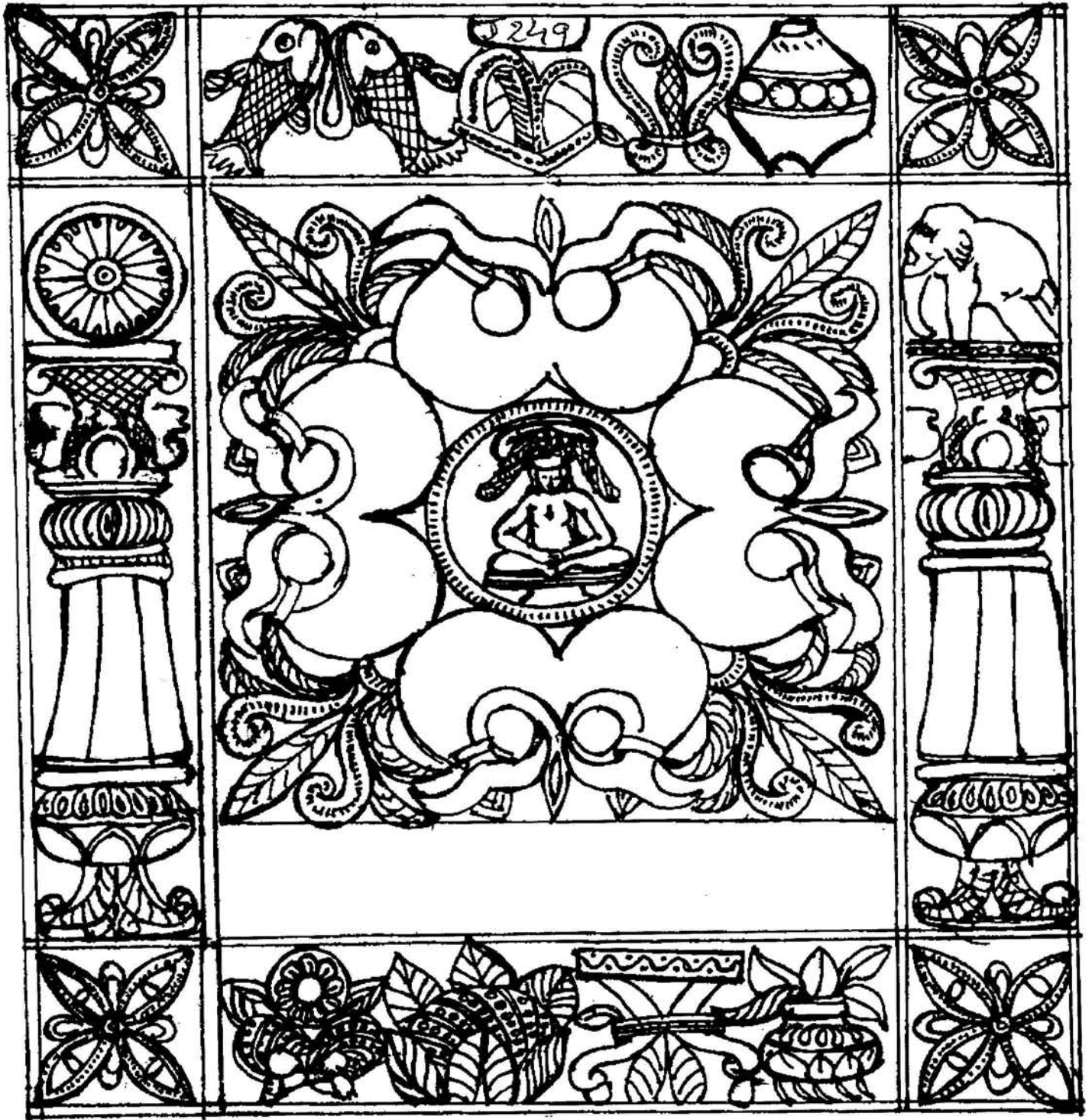
116. Jinanāthapura : Śāntinātha Temple, *gūḍhamaṇḍapa* pillars, c. A.D. 1200.



117. Belgaum : Jaina Temple, view from north-west, A.D. 1204.



118. Jina Torso, Lohānīpur, 3rd century B.C.,
Patna Museum (Acc. no. 80.38).



119. Āyāgapāṭa with eight auspicious symbols and Jina figure, Kaṅkālī Tīlā, Mathura, early 1st century A.D., State Museum, Lucknow (Acc. no. J 249).



120. Vardhamāna (Mahāvīra), Kaṅkālī Ṭilā, Mathura, (U.P.), A.D. 113, State Museum, Lucknow (Acc. no. J. 16).



121. Pratimā Sarvatobhadrikā-Pārśvanātha, Kaṅkālī Ṭilā, Mathura, Government Museum, Mathura (Acc. no. B. 69).



122. Ṛṣabhanātha, Chausā (Bhojpur, Bihar), 2nd-3rd century A.D. Patna Museum.



123. Candraprabha, Durjanpur (Vidisha, M.P.), Inscribed - c. A.D. 370-75 , Vidisha Museum (Acc. no. 248).

124. Neminātha with Balarāma and Kṛṣṇa, Mathura, 4th century A.D., State Museum, Lucknow (Acc. no. J. 121).





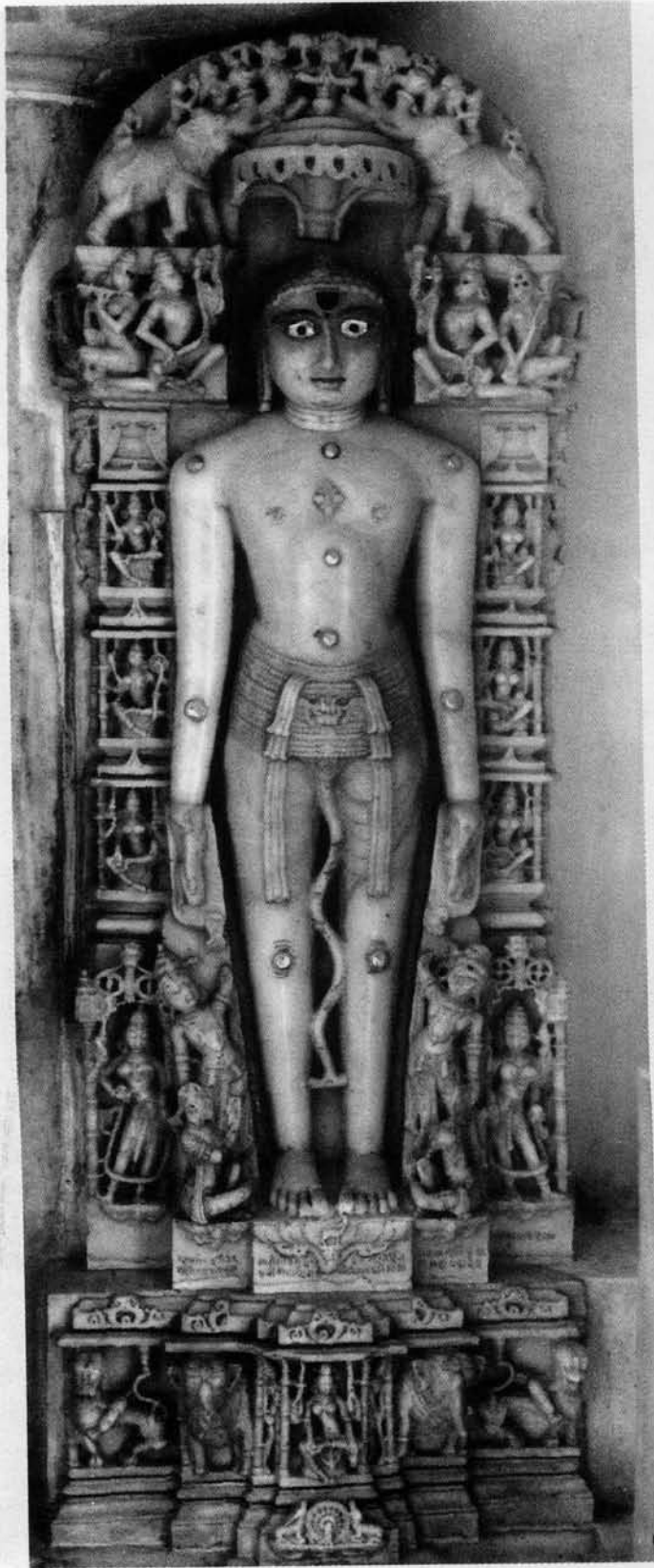
125. Neminātha (with cognizance), Rajgir (Nālandā, Bihar), Inscribed,
from Old Temple of Rajgir, early 5th century A.D.



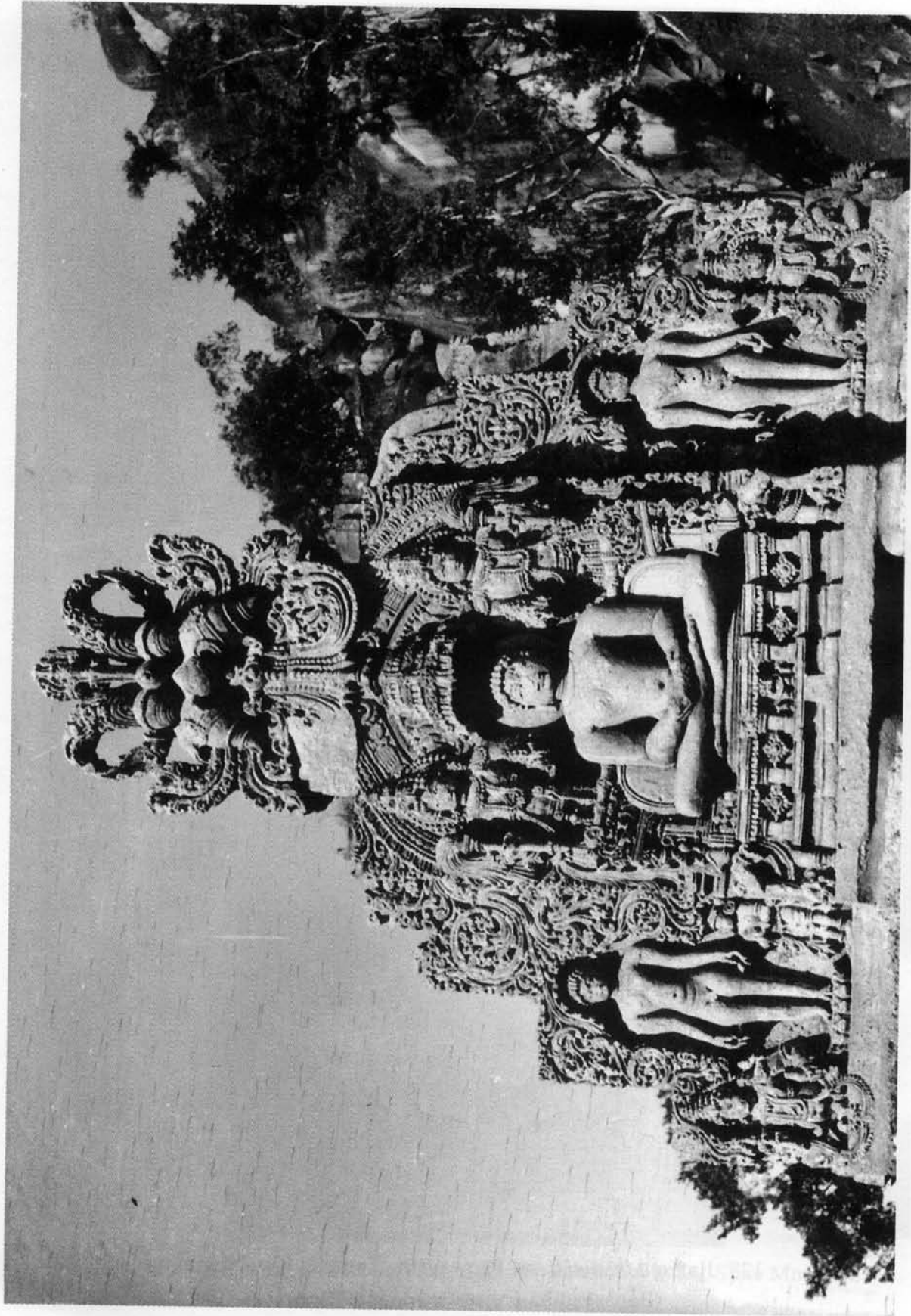
126. Pārśvanātha, Nachnā (Panna, M.P.), 5th century A.D.,
Tulasī Museum, Ramvana, Satna (M.P.).



127. Unidentified Jina, Kaṅkāli Tīlā, Mathura, 5th century A.D., State Museum, Lucknow (Acc. no. J. 118).



128. Jina, *gūḍhamanḍapa*, Pārśvanātha Temple, Kumbharia (Banaskantha-Gujarat), 12th century A.D.



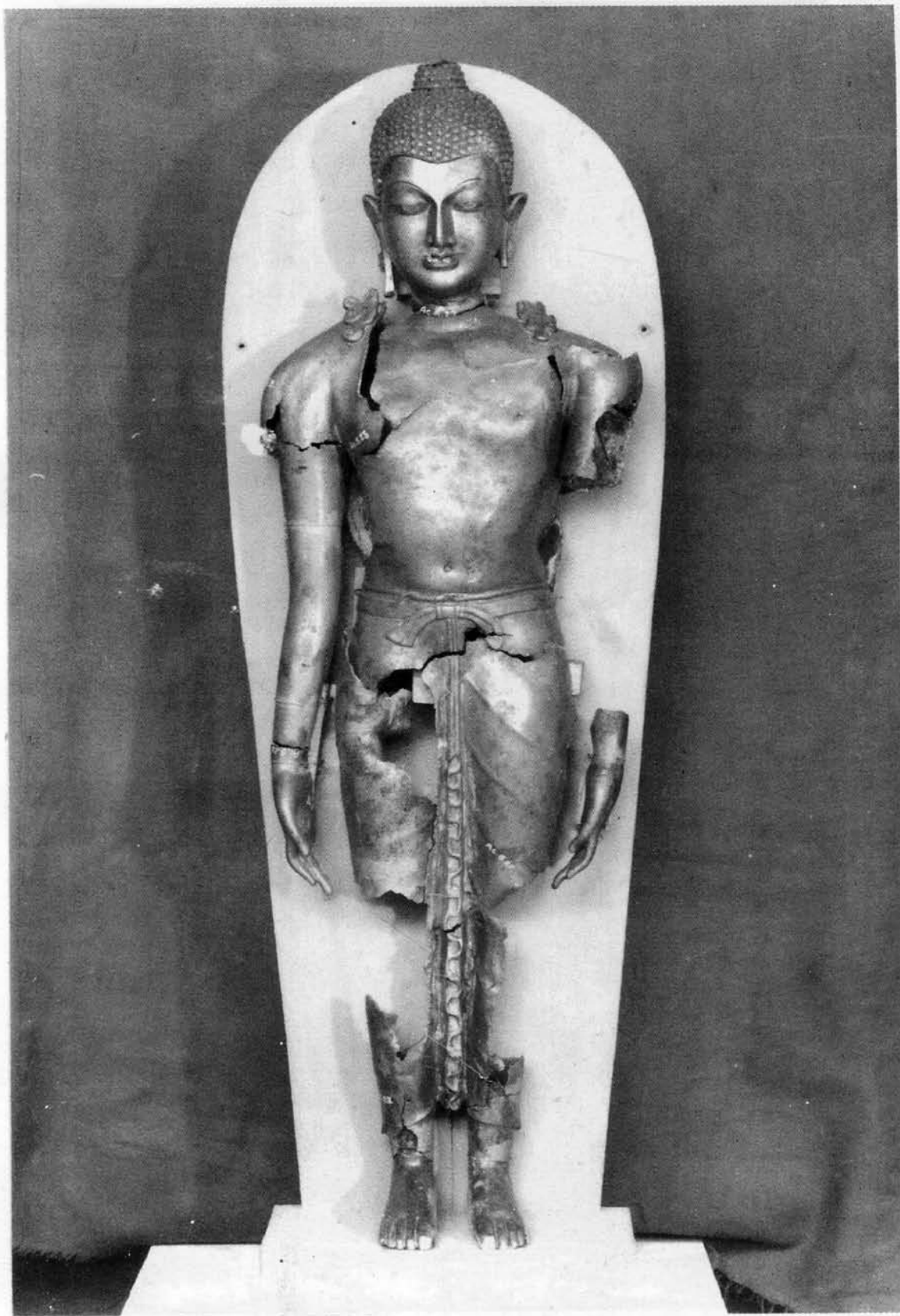
129. Unidentified Jina image, *śukanāśa* with Jina figures, Akkana Basti, Śravaṇabelgola (Karnataka), A.D.1181.



130. Mānastambha with Jina figures, east face, Chittorgarh (Chittor, Rajasthan), A.D.1485.



131. Rṣabhanātha (name inscribed), Katra Keshava Deo, Mathura, c. 5th century A.D., Government Museum, Mathura (Acc. No. 12.268).



132. Rṣabhanātha (Śvetāmbara), Akota (Vadodara, Gujarat), c. 5th century A.D.



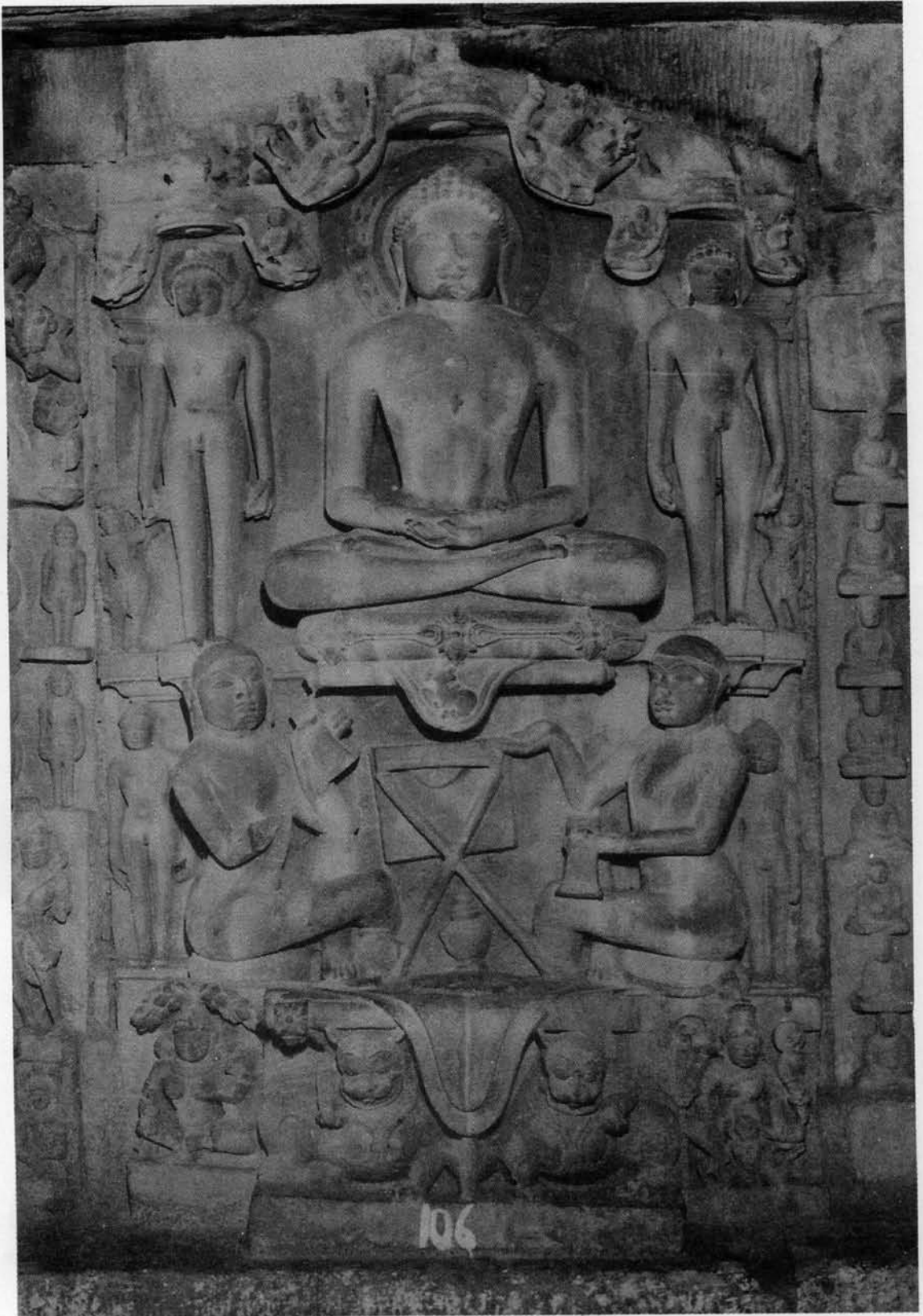
133. R̥ṣabhanātha, Rajgir (Nālandā, Bihar) Vaibhāra hill, Inscribed - 8th century A.D.



134. Rṣabhanātha (with Gomukha-Cakreśvarī and Navagraha figures),
Khajuraho (Chhatarpur, M.P.), 10th century A.D.,
Archaeological Museum, Khajuraho (Acc. no. 1667).



135. Rṣabhanātha, Khajuraho, 10th century A.D., Archaeological Museum, Khajuraho (Acc. no. 1682).



136. Rṣabhanātha (with Upādhyāya figures in disputation), Temple no. 4, Deogadh (Lalitpur, U.P.), 11th century A.D.



137. Rṣabhanātha (Brass), Jaisalmer (Rajasthan), A.D.1144 , Berlin Museum für Indische Kunst, (Acc. no. I. 10162) - Courtesy Berlin Museum.



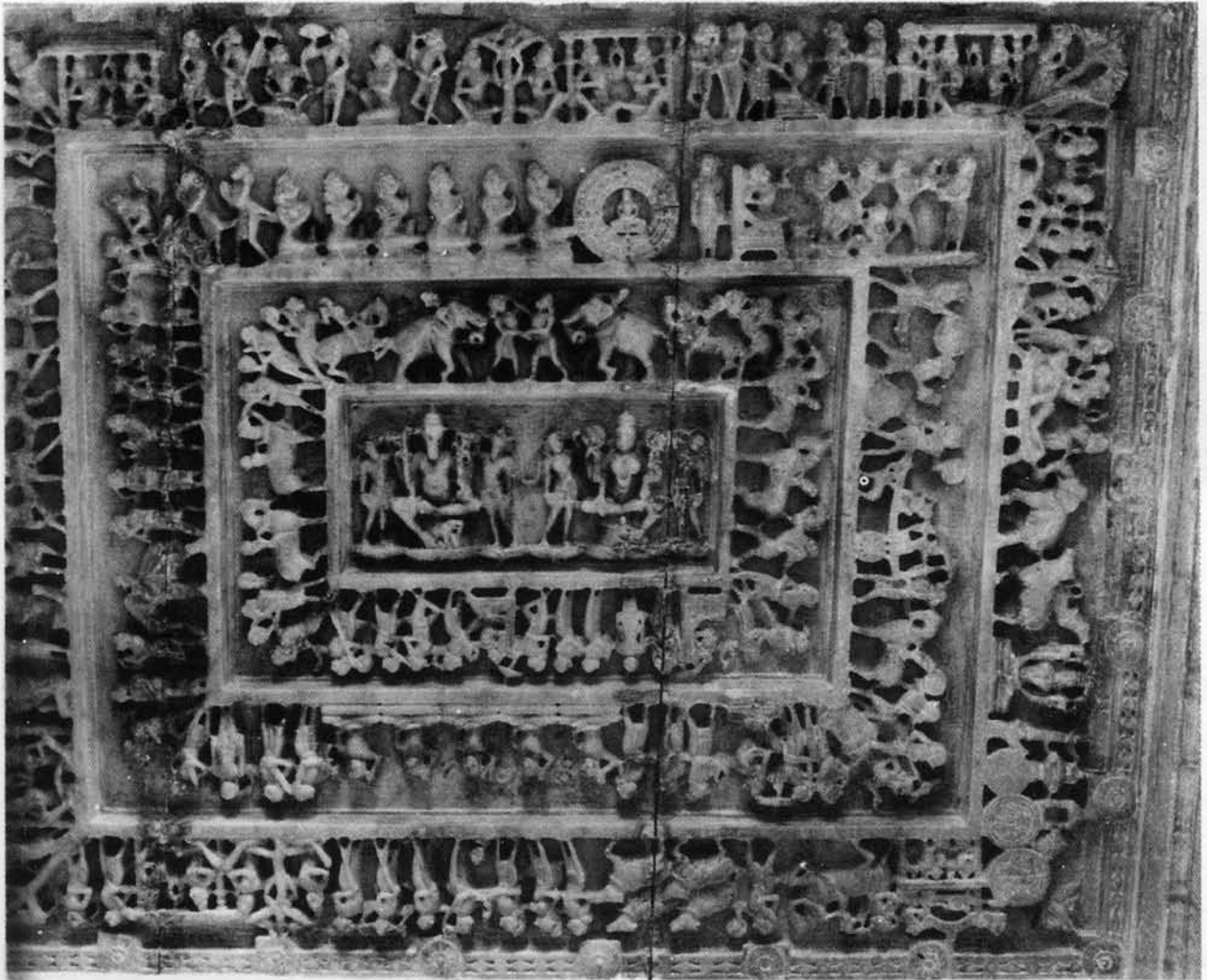
138. Rṣabhanātha, Amminabhāvī (Dharwar, Karnataka), 11th century A.D.



139. Jina Cauvīsī, Probably of Rṣabhanātha, Puḍukkoṭṭai (Tamil Nadu), 11th-12th century A.D., In collection of Deptt. of Archaeology, Mysore.



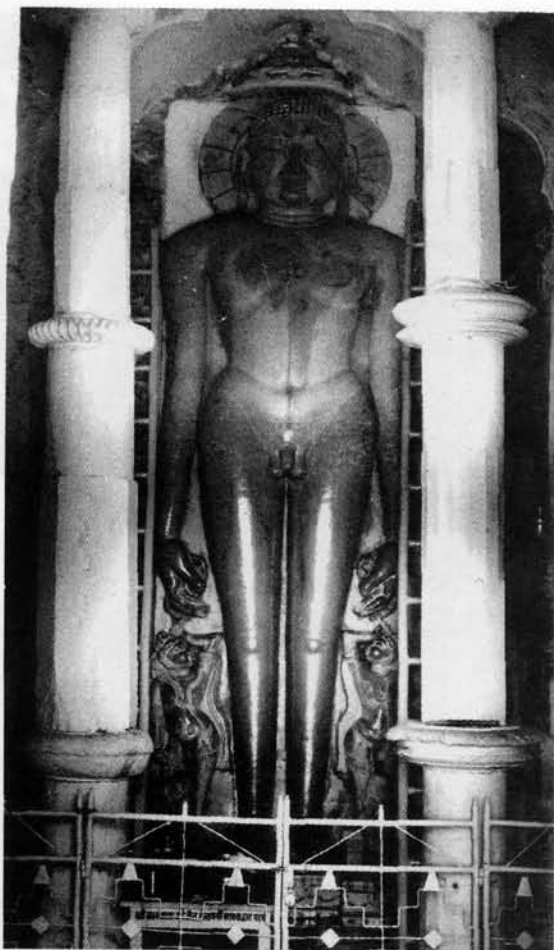
140. Dance of Nīlāñjanā - life of Ṛṣabhanātha, Kaṅkāli Tīlā, Mathura, c. 1st century B.C. - 1st century A.D., State Museum, Lucknow (Acc. no. J. 354).



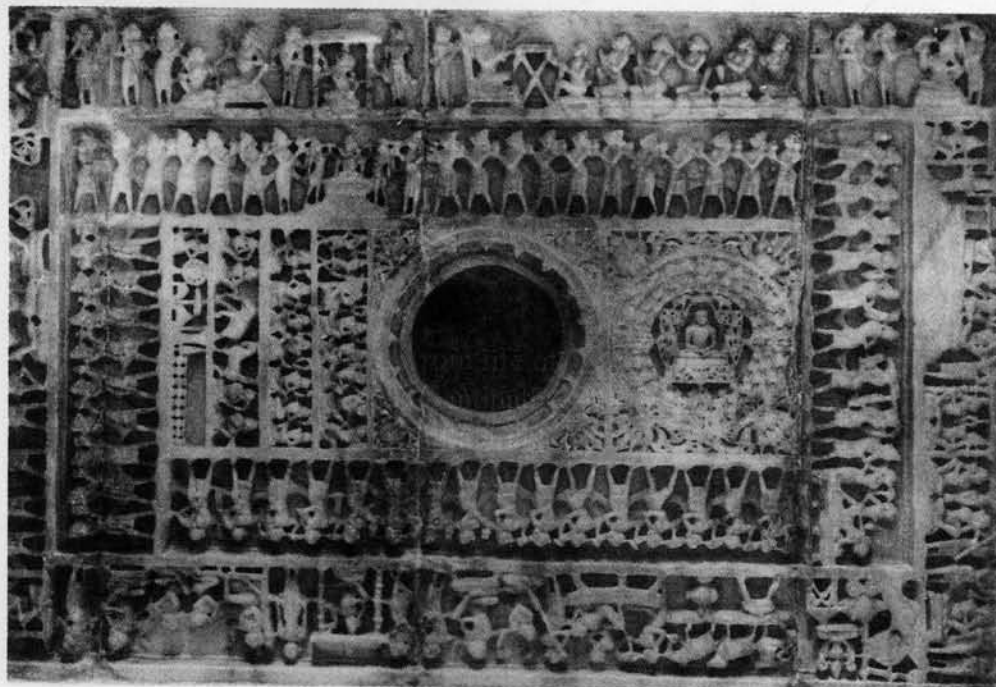
141. Narratives from life of Ṛṣabhanātha, Aisle ceiling, Śāntinātha temple, Kumbharia (Banaskantha, Gujarat), 11th century A.D.



142. Candraprabha, Kauśāmbī (U.P.), 9th century A.D.,
Allahabad Museum (Acc. no. A.M. 295)



143. Śāntinātha (12 ft.), Śāntinātha temple, Khajuraho, A.D.1028.



144. Narratives from life of Śāntinātha, Śāntinātha temple, Kumbharia, 11th century A.D.



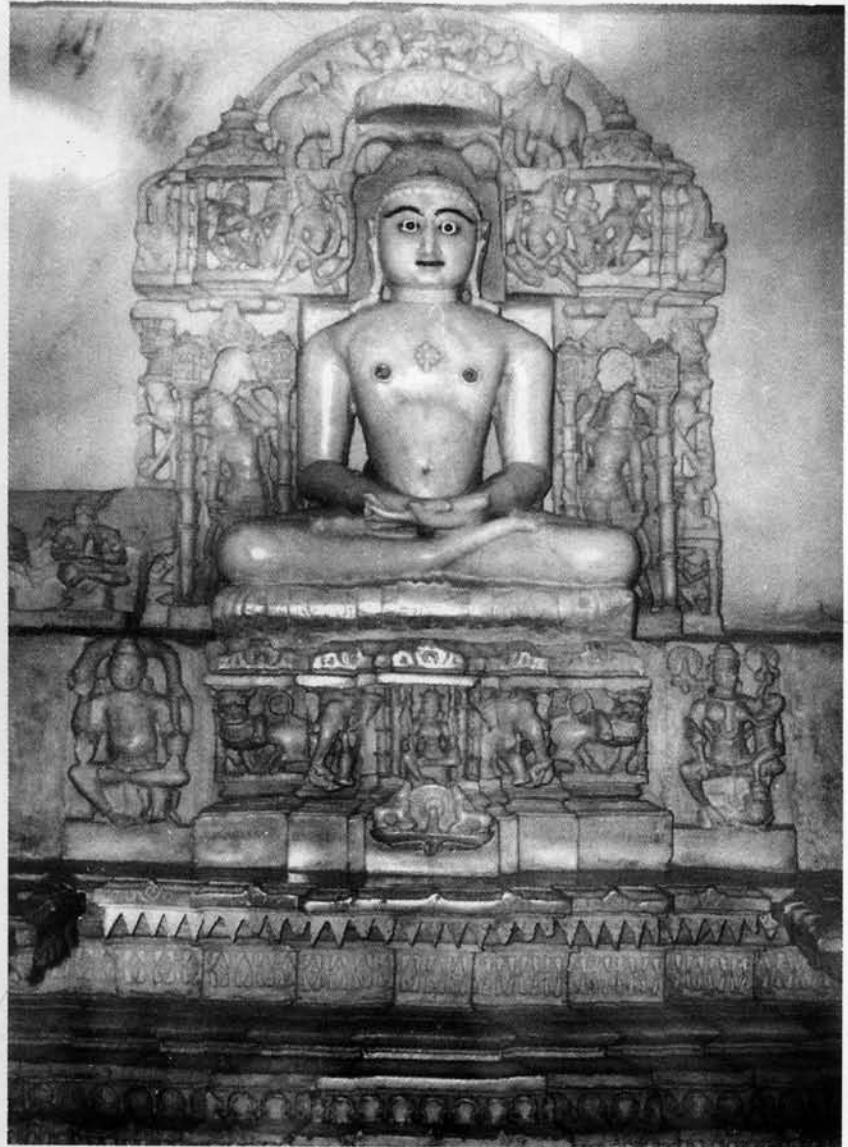
145. Mallinātha, Unnao (U.P.),
11th century A.D., State
Museum, Lucknow
(Acc. no. J. 885)

146. Munisuvrata (with Yakṣī under throne),
Vaibharagiri, Rajgir (Bihar),
c. 10th century A.D.





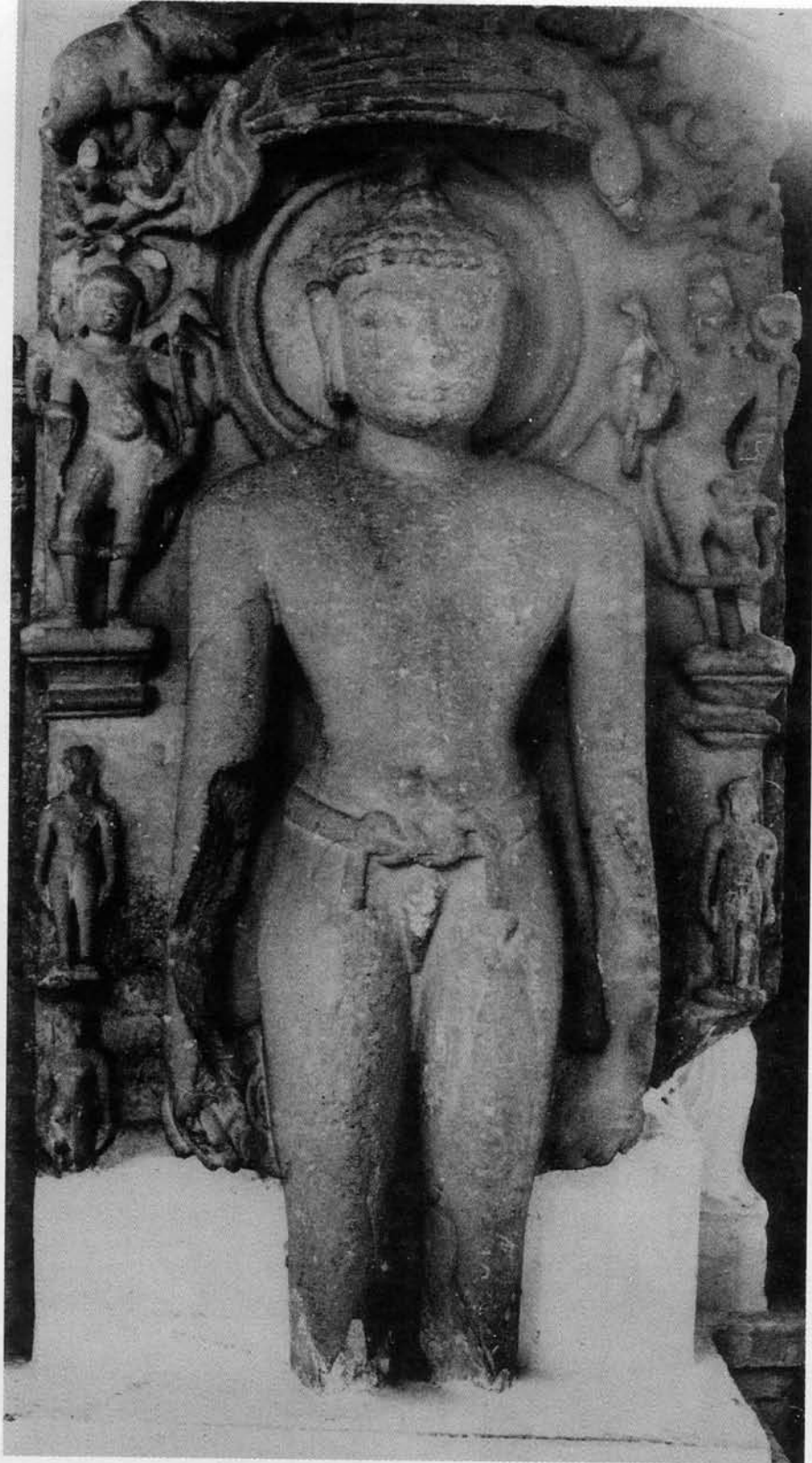
147. Munisuvrata, Western India, 11th century A.D.,
Government Central Museum, Jaipur.



148. Munisuvrata, Devakulikā no. 11,
Vimalavasahī, 12th century A.D.



149. Neminātha, Rajghat (Varanasi, U.P.), c. A.D.650.,
Bharat Kala Bhavan, Varanasi (Acc. no. 212)

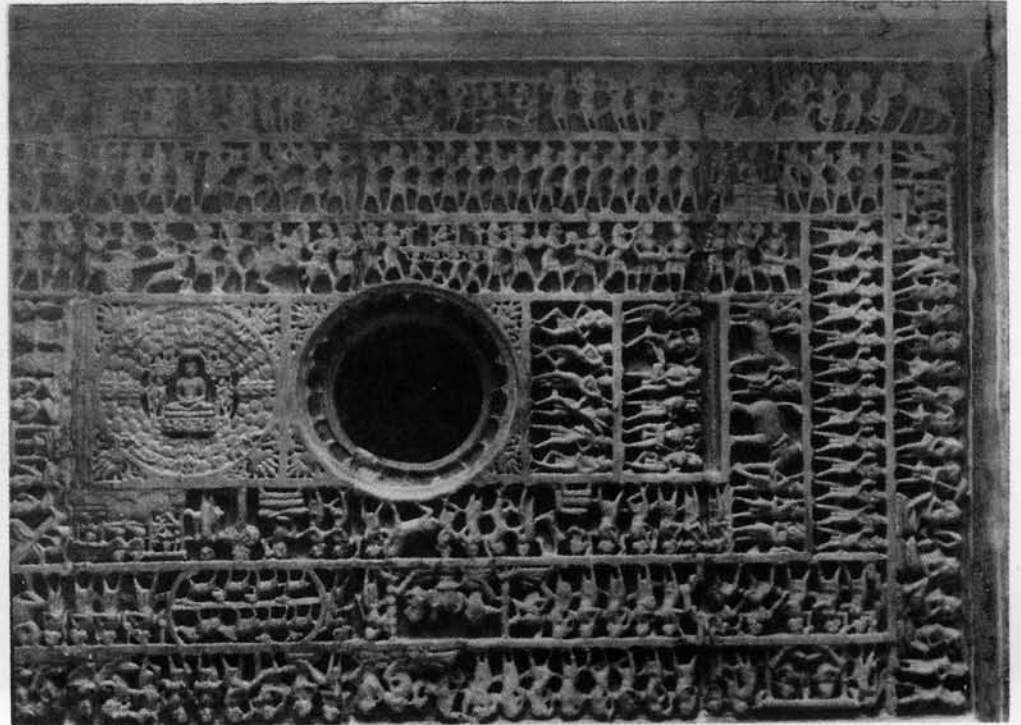


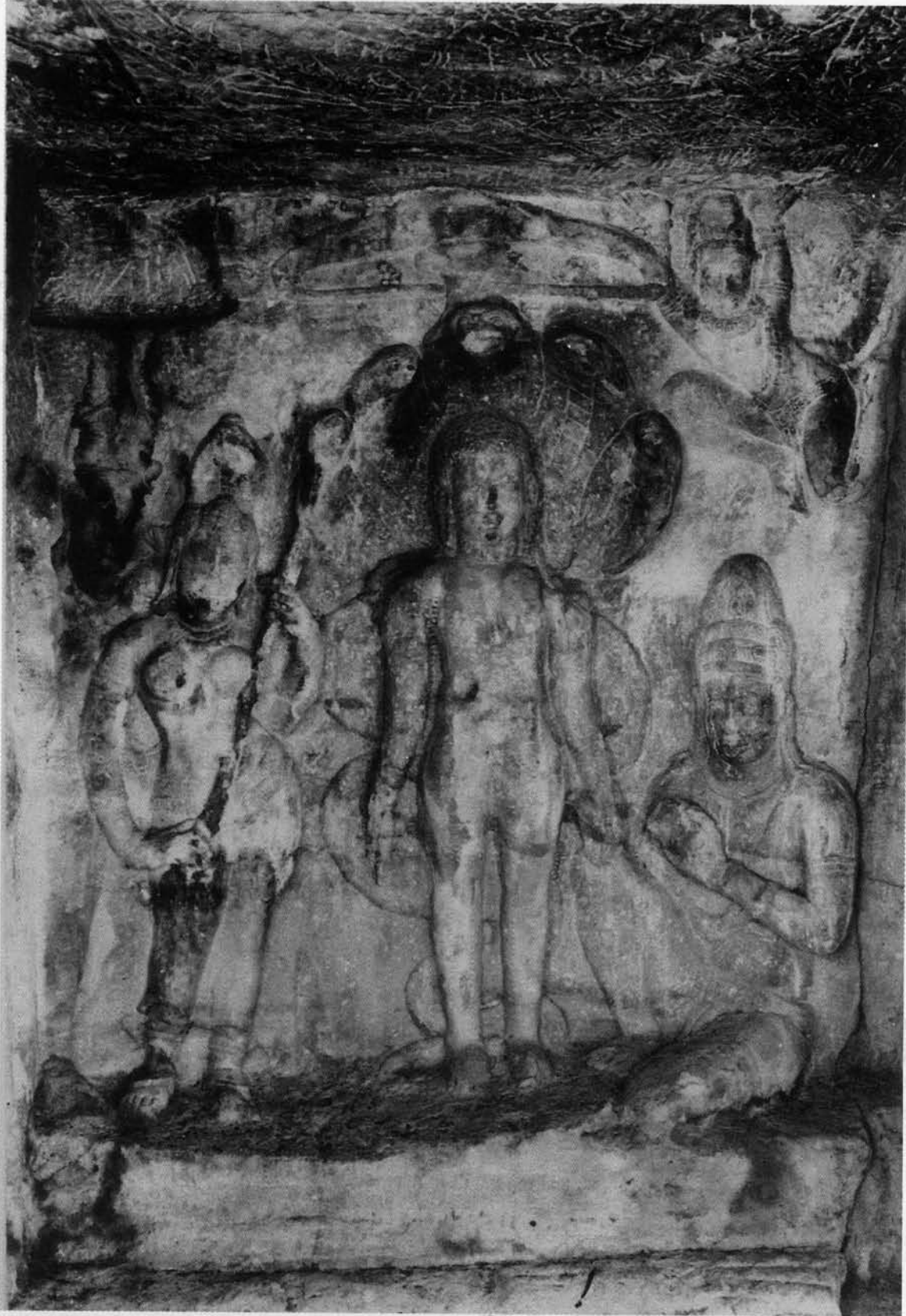
150. Neminātha (with Balarāma and Kṛṣṇa), Mathura, c. 10th century A.D.,
State Museum, Lucknow (Acc. no. 66.53).



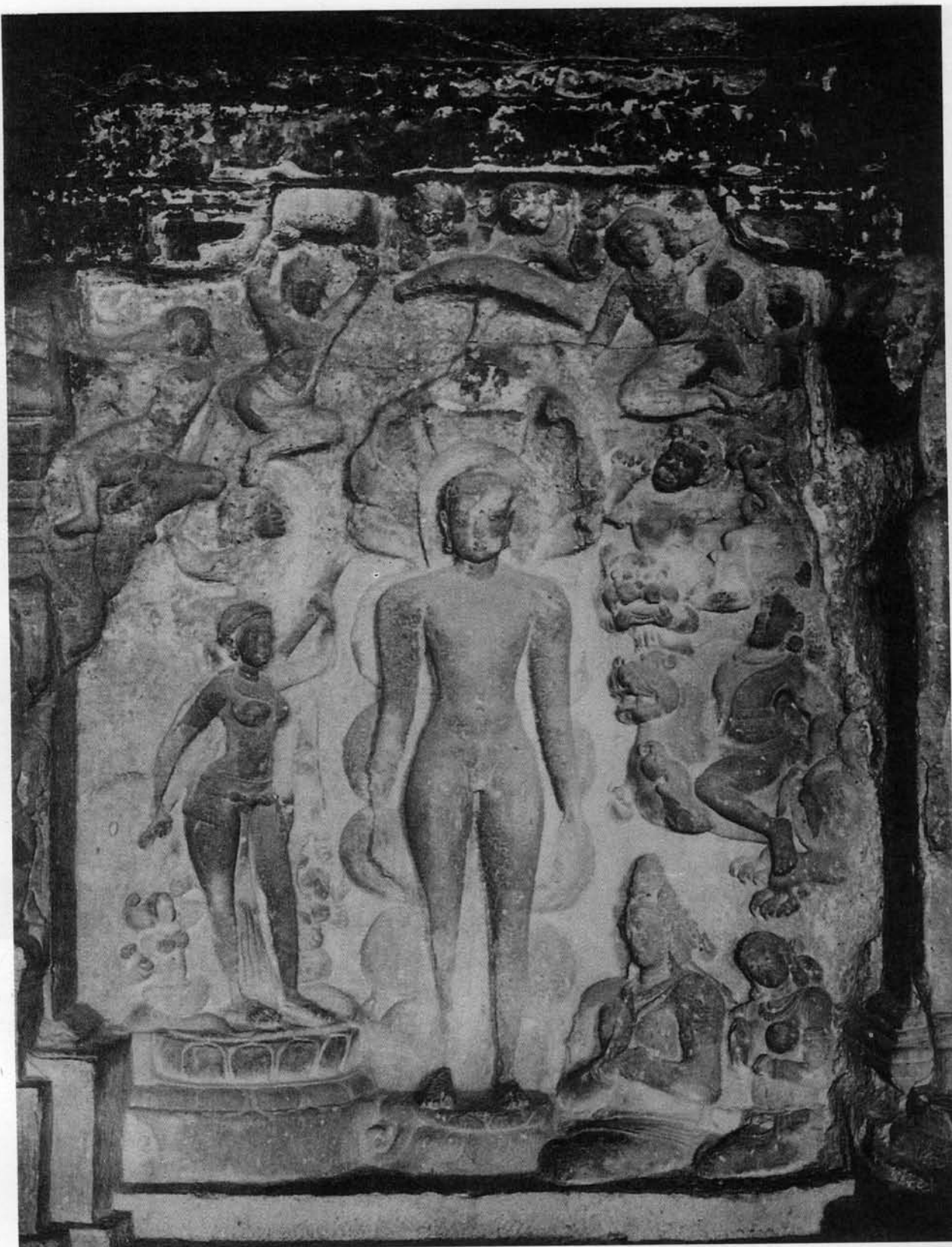
151. Neminātha (with Supārśvanātha and Pārśvanātha), Temple no. 29, Śikhara, Deogadh, c. 11th century A.D.

152. Narratives from life of Neminātha, Śāntinātha temple, Kumbharia, 11th century A.D.





153. Pārśvanātha, Jain Cave, Aihole, (Bijapur, Karnataka), c. A.D. 600.



154. Pārśvanātha (with upasargas of Śambara), Ellora
(Aurangabad, Maharashtra), 9th century A.D.



155. Pārśvanātha (with kukkuṭa cognizance),
Enclosure wall (west), Temple no. 12,
Deogadh, 10th century A.D.



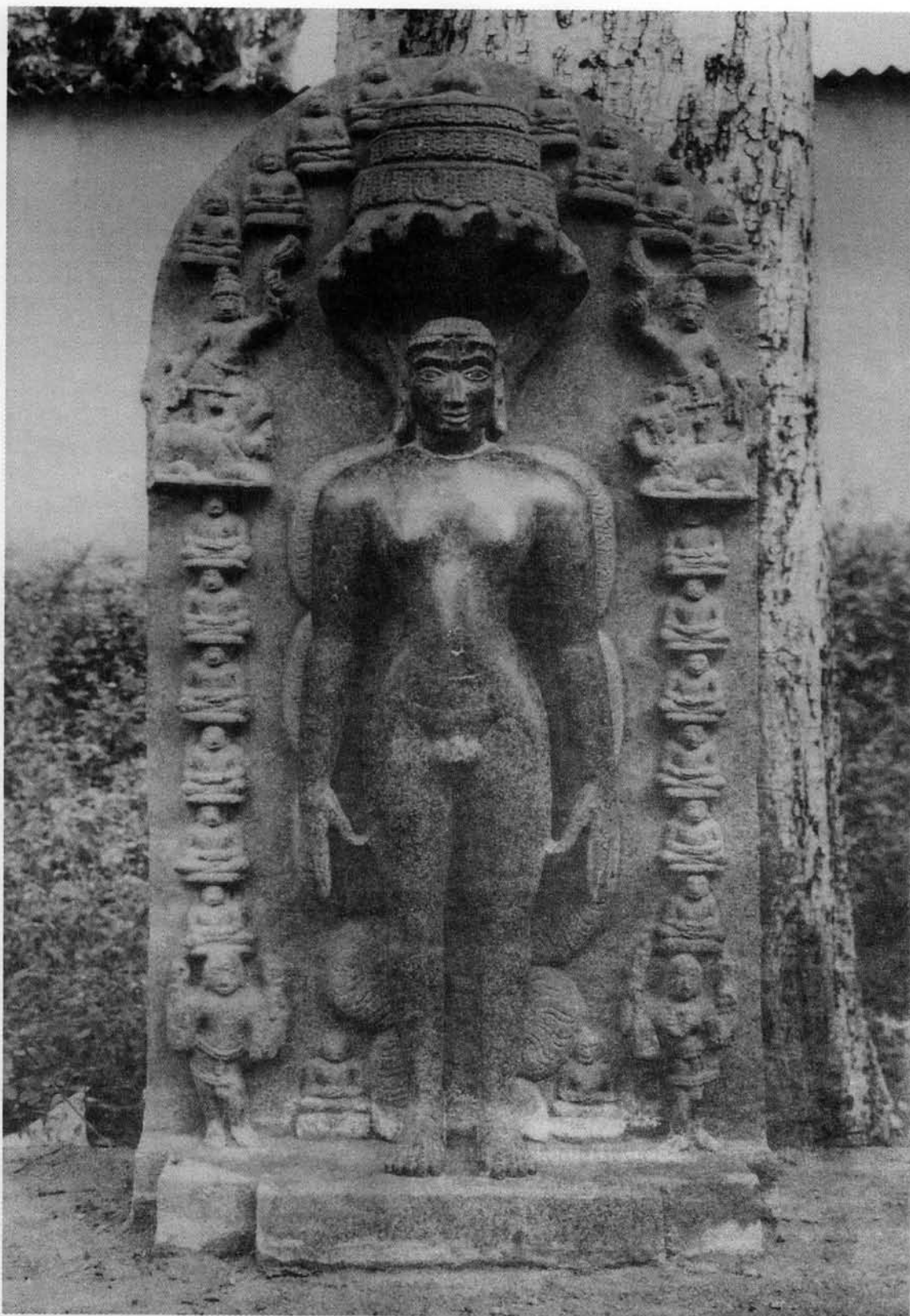
156. Pārśvanātha, Rajasthan, 11th century A.D.,
National Museum, New Delhi
(Acc. No. 39.202).



157. Pārśvanātha on Boulder, Pallava, Tirakkol
(North Arcot, Tamilnadu)
8th-9th century A.D.

158. Pārśvanātha (with Upasargas of Śambara),
Pārśvanātha Bastī, Huṁca
(Shimoga, Karnataka), 11th century A.D.





159. Cauvīsī of Pārśvanātha, Andhra Pradesh, 12th century A.D.,
Office of Deptt. of Archaeology, Hyderabad



160. Pārśvanātha, Penukoṇḍa (Anantapur, A.P.),
11th century A.D.

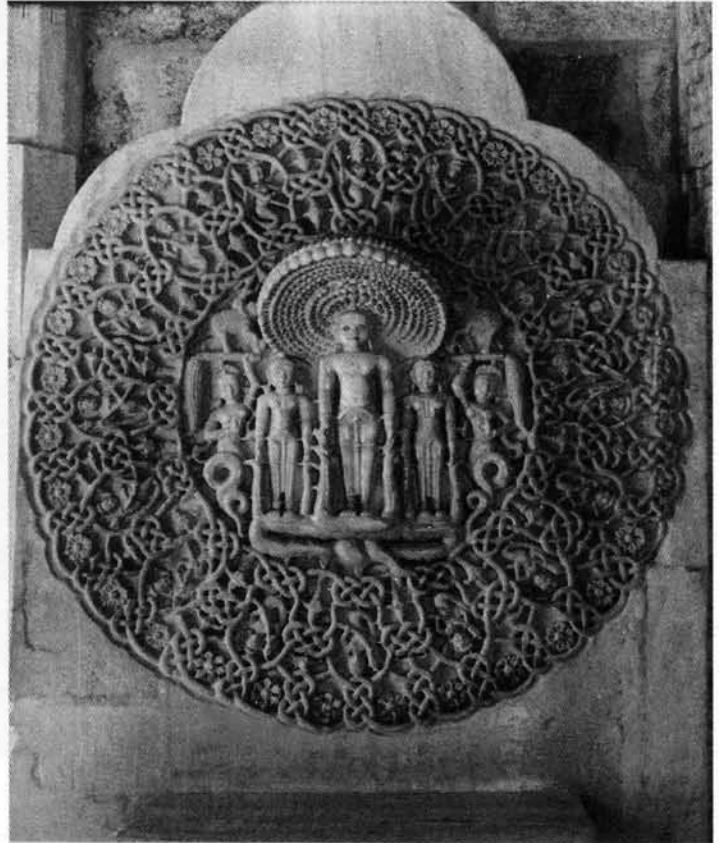


161. Pārśvanātha, Pattanakuḍī (Belgaum, Karnataka),
11th-12th century A.D.



162. Pārśvanātha (Śvetāmbara), Western India, A.D.1050, British Museum, London (Acc. no. 1974.4-11.1) (Courtesy British Museum, London).

163. Sahasraphaṇa Pārśvanātha, Dharmā Vihāra (Ādinātha temple), Ranakapur (Pali, Rajasthan), A.D.1439.





164. Jivantasvāmī Mahāvīra, Akota (Vadodara, Gujarat),
6th century A.D., Baroda Museum.



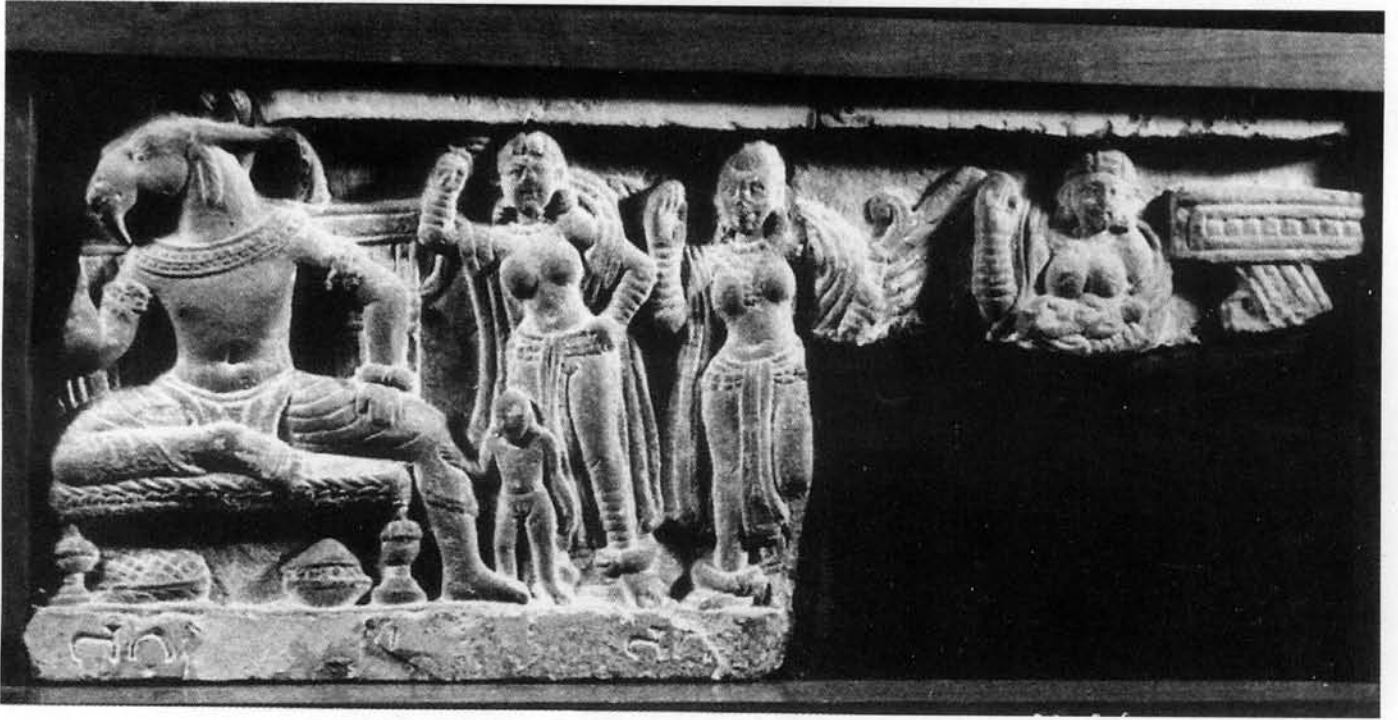
165. Mahāvīra, Khajuraho, 11th century A.D., Sāhū Śānti Museum, Khajuraho.



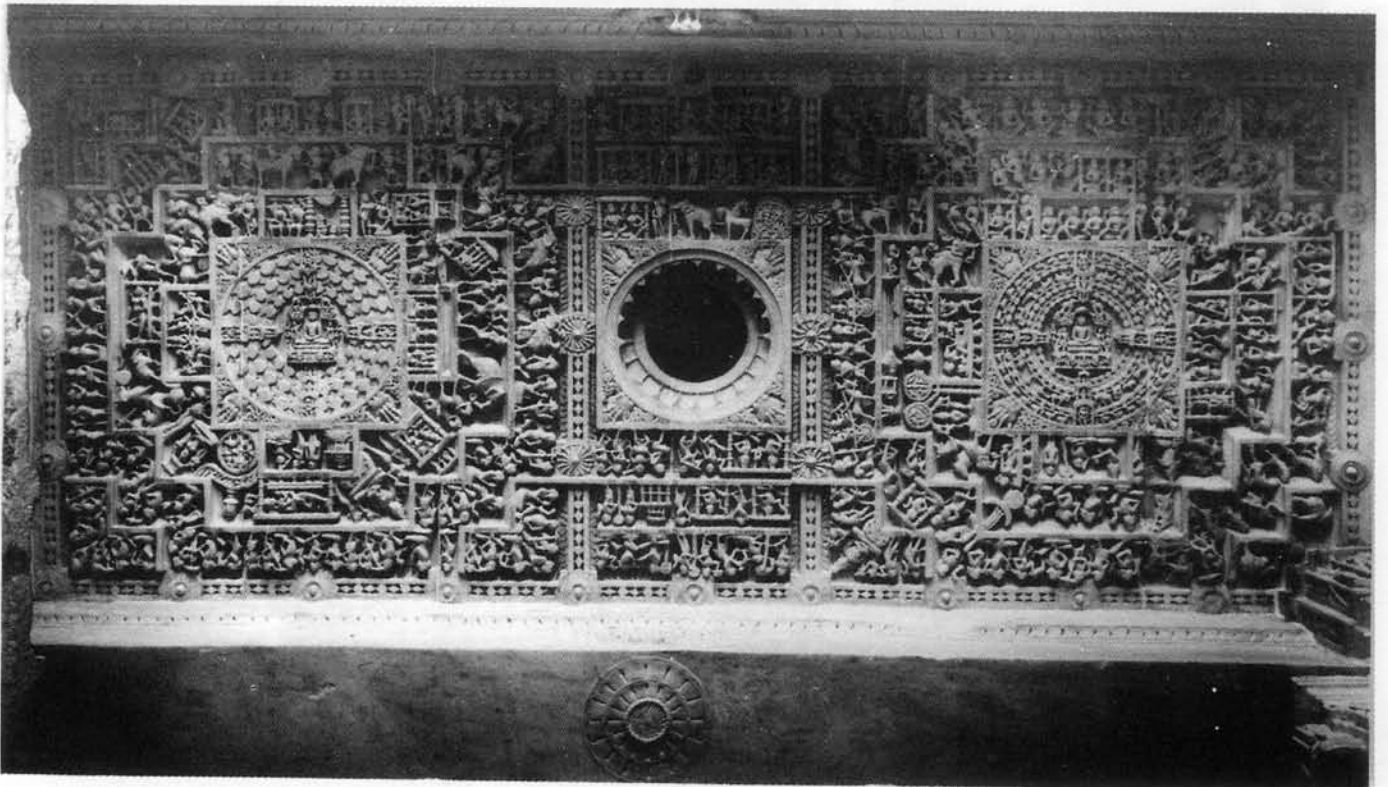
166. Mahāvīra, Jaina Cave, Badami (Bijapur, Karnataka),
Later Cālukya, 10th-11th century A.D.



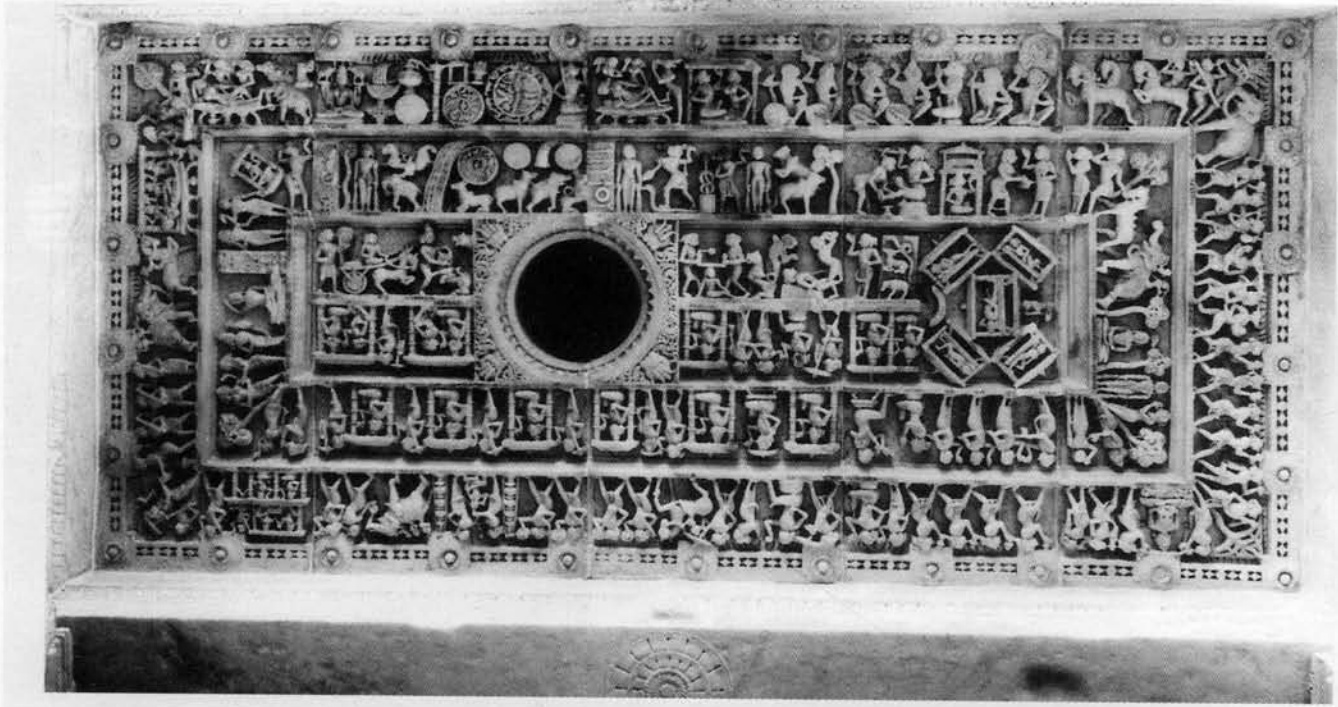
167. Mahāvīra, Śravaṇabelagola (Karnataka), 12th century A.D.



168. Narrative from Life of Mahāvīra - Transfer of embryo, Kaṅkālī Tīlā, Mathura, 1st century A.D., State Museum, Lucknow (Acc. no. J. 626).



169. Narratives from lives of Neminātha (left half) and Śāntinātha (right half), Aisle Ceiling, Mahāvīra temple, Kumbharia, 11th century A.D.



170. Narratives from life of Mahāvīra (with Upsargas), Aisle Ceiling, Mahāvīra Temple, Kumbharia, 11th century A.D.



171. Composite Jina Image of Rṣabhanātha and Neminātha, Mathura 8th century A.D., State Museum, Lucknow (Acc. no. J. 78).



172. Gomukha Yaksha, Hathmā (Rajasthan), c. 10th century A.D., Government Museum, Ajmer (Acc. no. 270).



173. Cakreśvarī Yakṣī, Mathura, c. 10th century
A.D., Government Museum, Mathura
(Acc. no. D. 6).

174. Cakreśvarī (20-armed), Deogadh, 11th century
A.D., Sahu Jain Museum, Deogadh.





175. Rohinī, Mānastambha (Temple no. 11),
Deogadh, 11th century A.D.



176. Sumālinī Yakṣī of Candraprabha, facade,
Temple no. 12, Deogadh, A.D. 862.

177. Jvālāmālinī Yakṣī of Candraprabha, Aihole,
Western Cālukya, 11th-12th century A.D.,
now in Śiva Temple at Aihole.





178. Kumāra or Ṣaṇmukha Yakṣa of Vāsupūjya or Vimalanātha, Girnar (Junagarh, Gujarat), A.D. 1467.



179. Sarvānubhūti or Kubera Yakṣa of Neminātha, Cave 32, Ellora, 9th century A.D.



180. Sarvānubhūti Yakṣa, Chittor, 10th century A.D.
Government Museum, Udaipur (Acc. no. 117).



181. Ambikā Yakṣī, Cave 32, Ellora, 9th century A.D.



182. Ambikā Yakṣī, Mathura, 9th century A.D., Government Museum, Mathura (Acc. no. D.7).



183. Ambikā Yakṣī and Jina, Kaḷugumalai (Tirunelveli, Tamilnadu) c. 8th-9th century A.D.



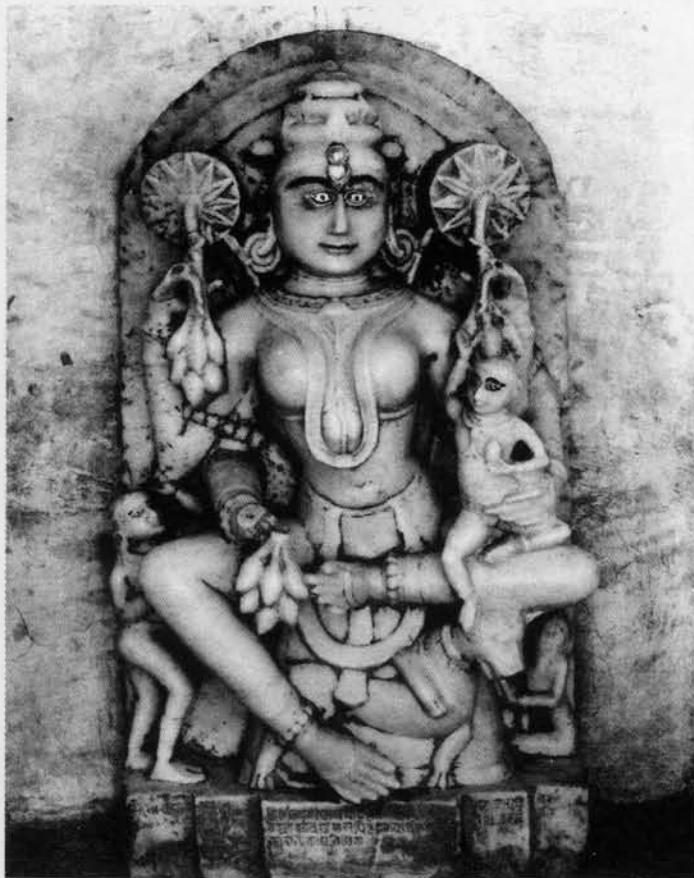
185. Ambikā (with other 23 Yakṣī figures in parikara), Patiāndāī (Satna, M.P.), 11th century A.D., Allahabad Museum (Acc. no. 253). →

← 184. Ambikā Yakṣī, south facade, Pārśvanātha temple, Khajuraho, 10th century A.D.

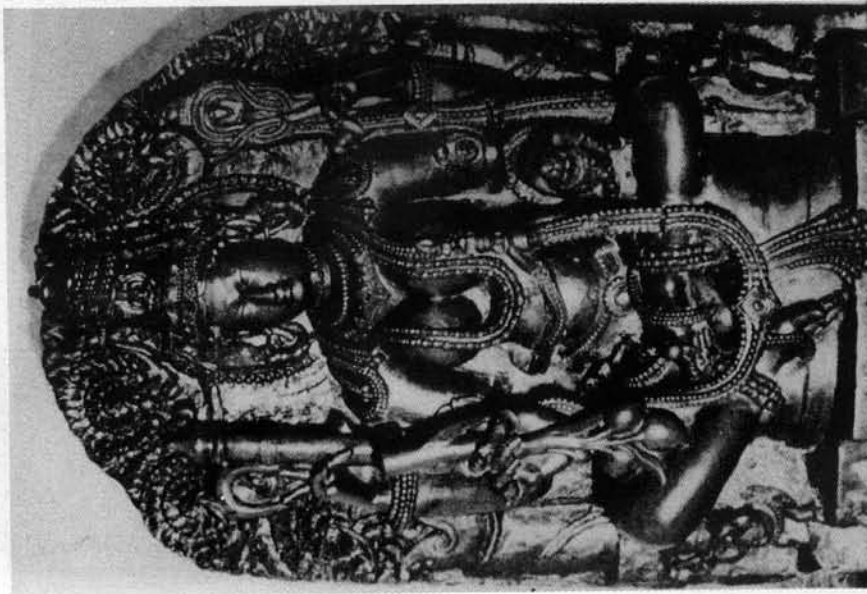




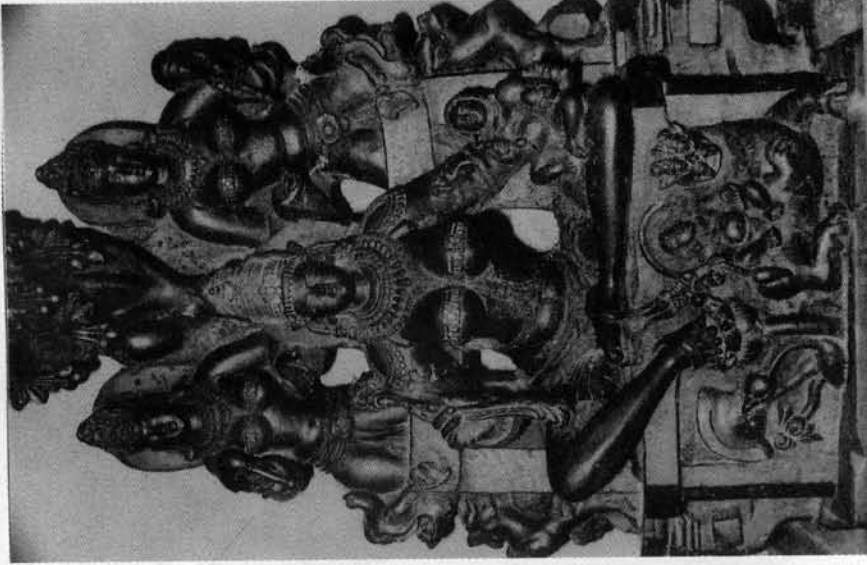
186. Ambikā, *raṅgamaṇḍapa* ceiling, Vimalavasahī (Mt. Abu, Rajasthan), c. A.D.1150.



187. Ambikā, Mahāvīra temple, Kumbharia (Gujarat).
Inscribed - c. 12th century A.D.



188. Ambikā, Terdal (Bijapur-Karnataka),
11th century A.D.



189. Ambikā, Sāligrāma (Mysore, Karnataka),
Western Cālukya, 12th century A.D.



190. Ambikā, Dharhat (Hamirpur, U.P.),
13th century A.D., State Museum,
Lucknow (Acc. no. G. 312).



191. Dharanendra Yakṣa, Pārśvanātha Bastī,
Huṁca (Shimoga-Karnataka),
c. 11th-12th century A.D.



192. Dharanendra Yakṣa, Anatur (Chikmagalur -
Karnataka), 12th century A.D.



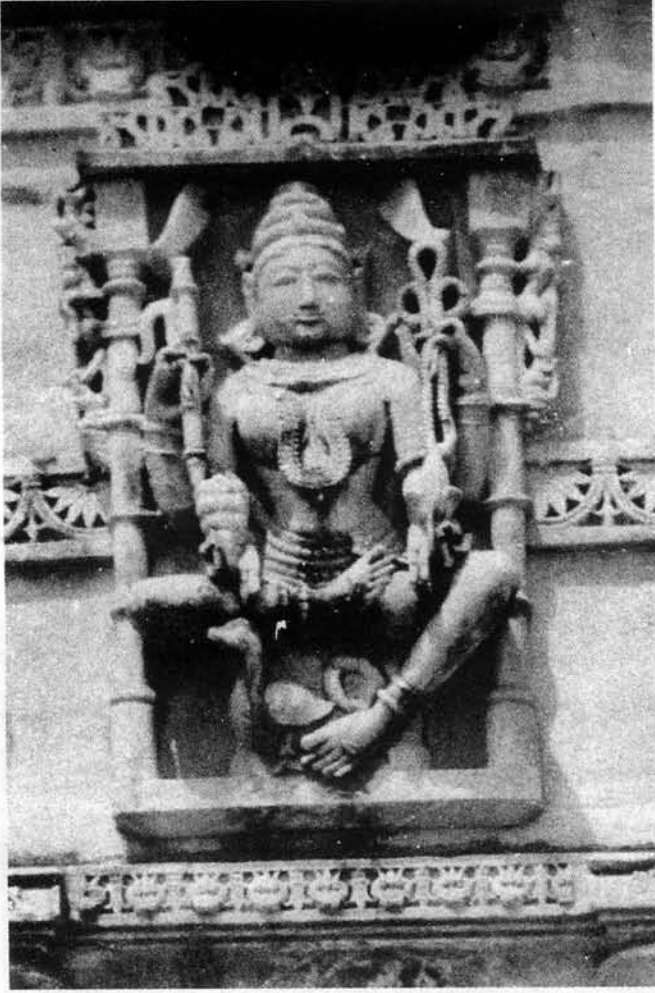
193. Padmāvatī Yakṣī, Mānastambha (Temple no. 11), Deogadh, 11th century A.D.



194. Padmāvatī (with Yakṣa-Yakṣī figures),
Nagdā (Udaipur, Rajasthan), c. 10th-
11th century A.D., Government
← Museum, Udaipur (Acc. no. 56).



195. Padmāvatī Yakṣī, Central India, 11th century A.D.,
British Museum, London (Acc. no. 1957, 12-211).
(Courtesy British Museum, London). →



196. Padmāvatī, Basement, Neminātha temple,
Kumbharia, 12th century A.D.



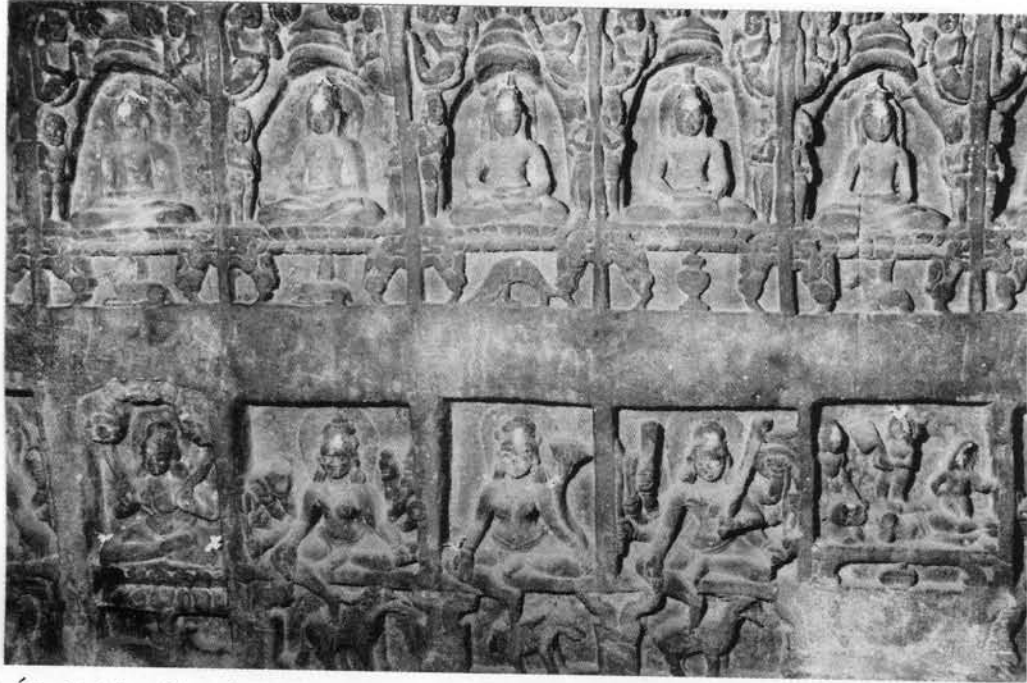
197. Padmāvatī, Pārśvanātha Bastī, Humṇa,
c. 11th century A.D.



198. Padmāvatī, Terdal (Bijapur, Karnataka)
11th century A.D.



199. Padmāvatī, Anatur (Chikamagalur,
Karnataka), 12th century A.D.



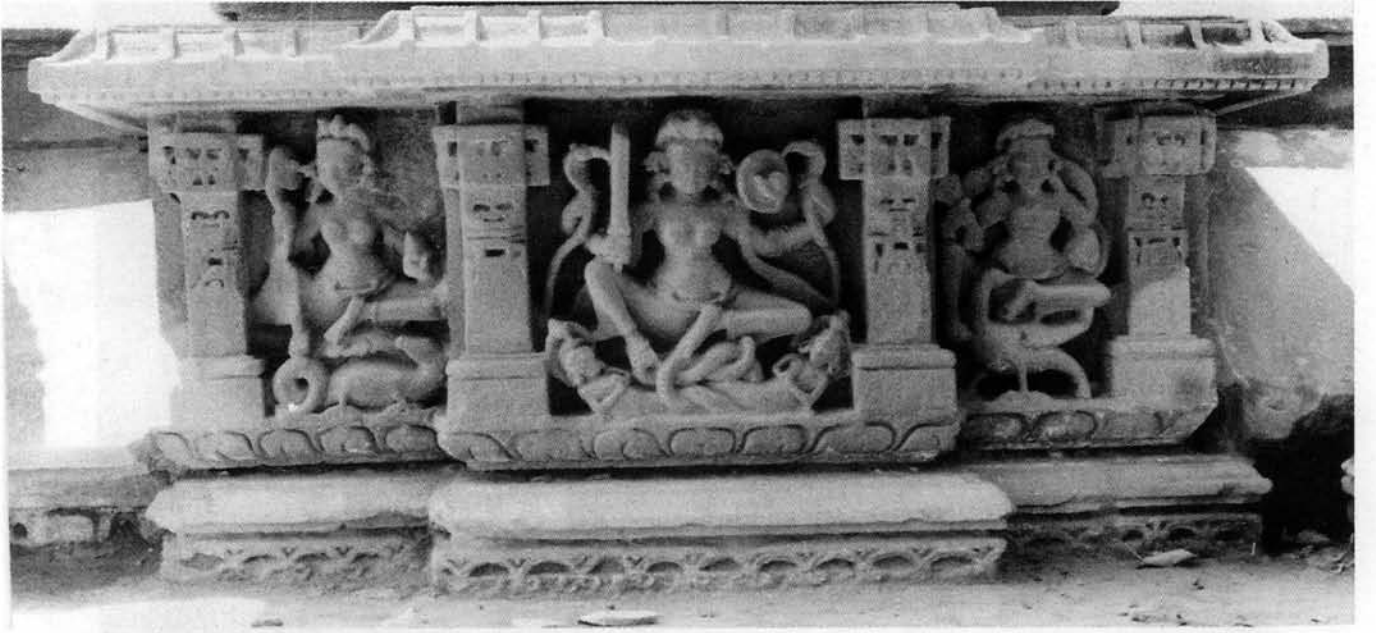
200. Śāntinātha, Kunthunātha, Aranātha, Malli and Munisuvrata Jinas with their Yakṣīs Mahāmānasī, Jayā, Tārāvatī, Aparājitā and Bahurūpiṇī, Bārbhujī cave (cave no. 8), Khandagiri (Puri, Orissa), c. 11th-12th century A.D.



201. Munisuvrata, Naminātha and Neminātha with Bahurūpiṇī, Cāmuṇḍā and Ambikā Yakṣīs, Bārbhujī cave, Khandagiri, c. 11th-12th century A.D.



202. Pārśvanātha and Mahāvīra with Padmavati and Siddhāyika Yakṣi,
Bārbhujī cave, Khandagiri, c. 11th -12th century A.D.



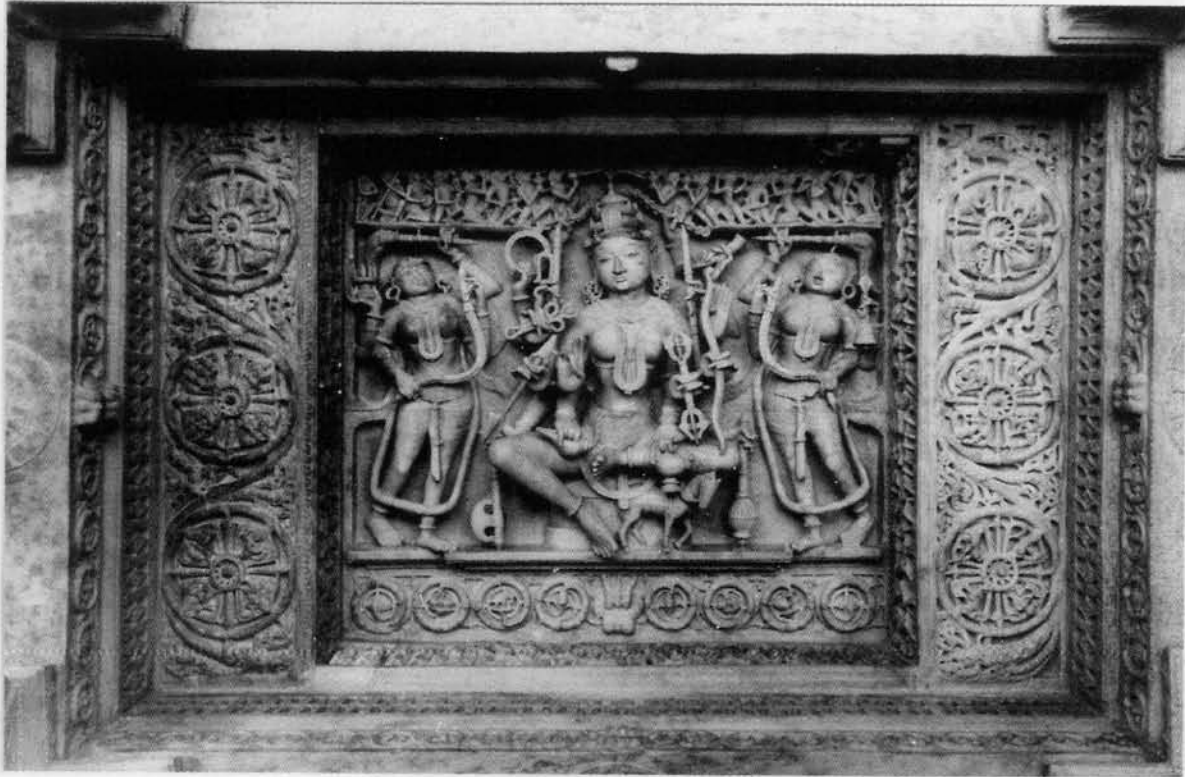
203. Jaina Mahāvidyās (Gaurī, Vairoṭyā and Prajñāpti), Mahāvīra temple, Osiān (Jodhpur, Rajasthan), 8th-9th century A.D.



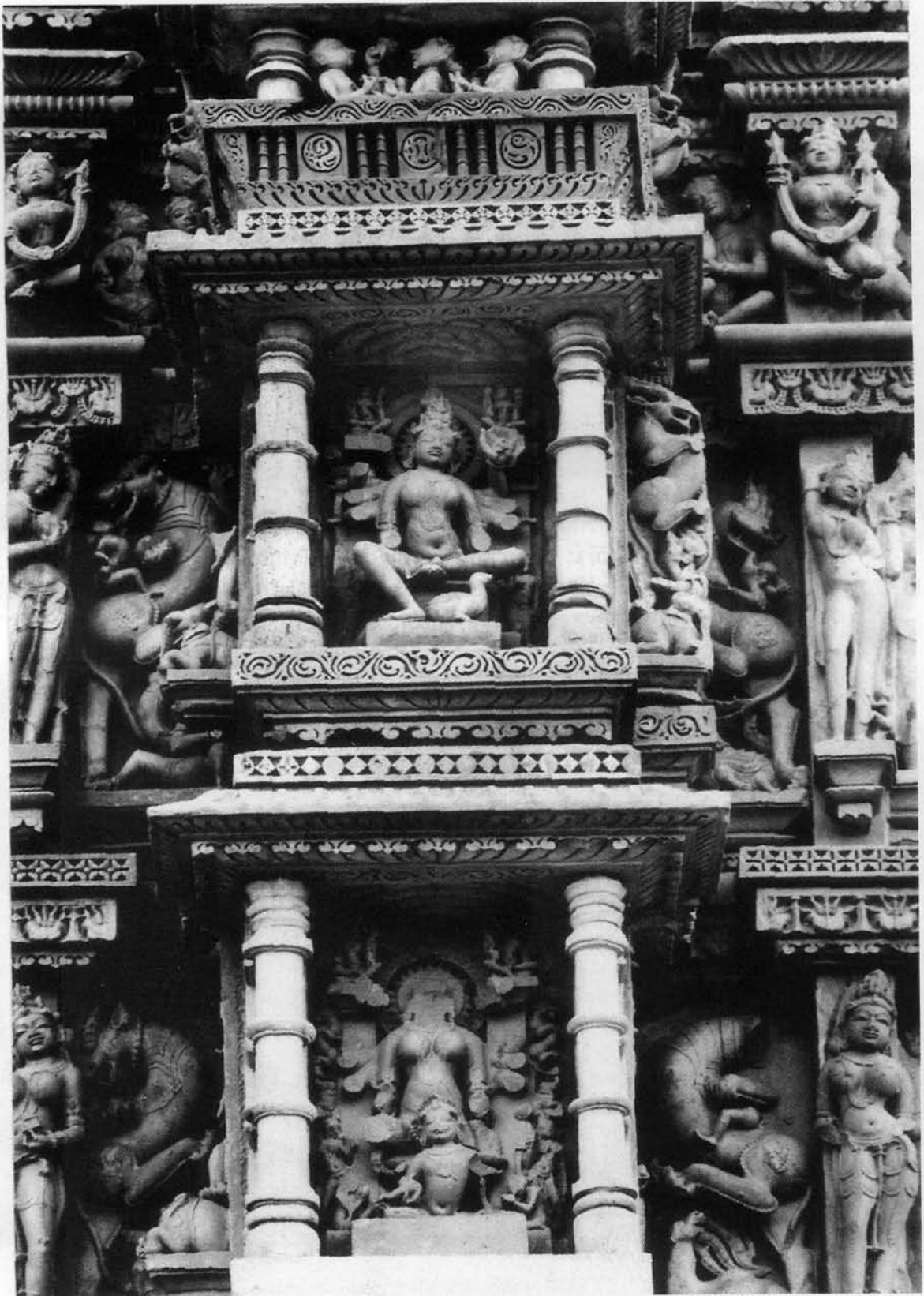
204. Sixteen Jaina Mahāvidyās, *raṅgamaṇḍapa* ceiling, Vimalavasahī (Mt. Abu, Rajasthan), c. A.D.1150.



205. Mahāvidyā Vairoṭyā, Ceiling - Devakulikā, circumambulation,
Vimalavasahī, (Mt. Ābū, Rajasthan), c. 1150 A.D.



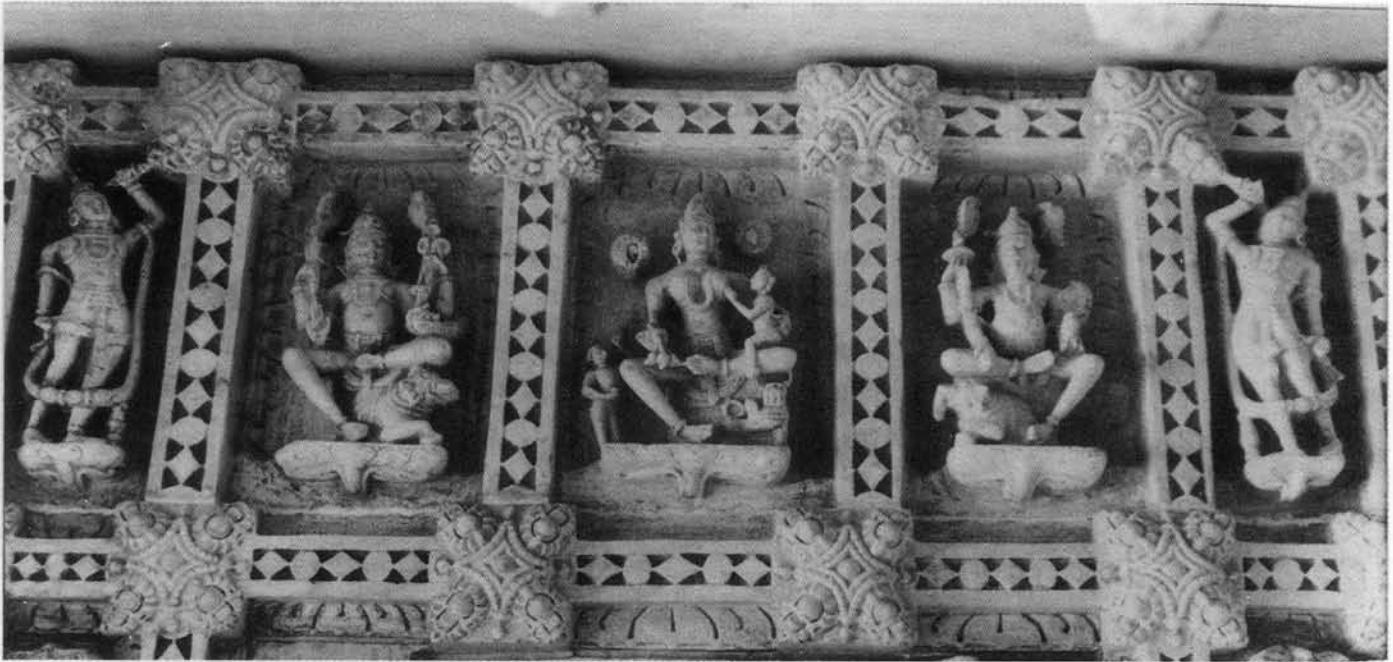
206. Mahāvidyā Acchuptā, ceiling, *devakulikā*, Vimalavasahī
(Mt. Abu, Rajasthan), c. A.D. 1150.



207. Mahāvidyā-Puruṣadattā and Apraticakrā, north facade
Ādinātha temple, Khajuraho, 11th century A.D.



208. Door-lintel with Ambikā, Cakreśvarī, Padmāvati and Navagrahas,
Khajuraho, c. 11th century A.D., Jardin Museum,
Khajuraho (Acc. no. 1467).



209. Sarvānubhūti Yakṣa, Ambikā Yakṣī and Brahmaśānti Yakṣa,
raṅgamaṇḍapa ceiling, Mahāvīra temple,
Kumbharia, A.D. 1062.



210. Brahmaśānti Yakṣa, ceiling, close to *raṅgamaṇḍapa*, Vimalavasahī (Mt. Abu), c. A.D.1150.



211. Sarasvatī, Kaṅkālī Ṭīlā, Mathura, Kuṣāṇa, A.D.132,
State Museum, Lucknow (Acc. no. J. 24).



212. Sarasvatī, Pañcakūṭa Bastī, Hūmā
(Karnataka), A.D.1077.



213. Sarasvatī, Pallū (Bikaner, Rajasthan), 12th century A.D.,
National Museum, Delhi (Acc. no. 1/6/278).



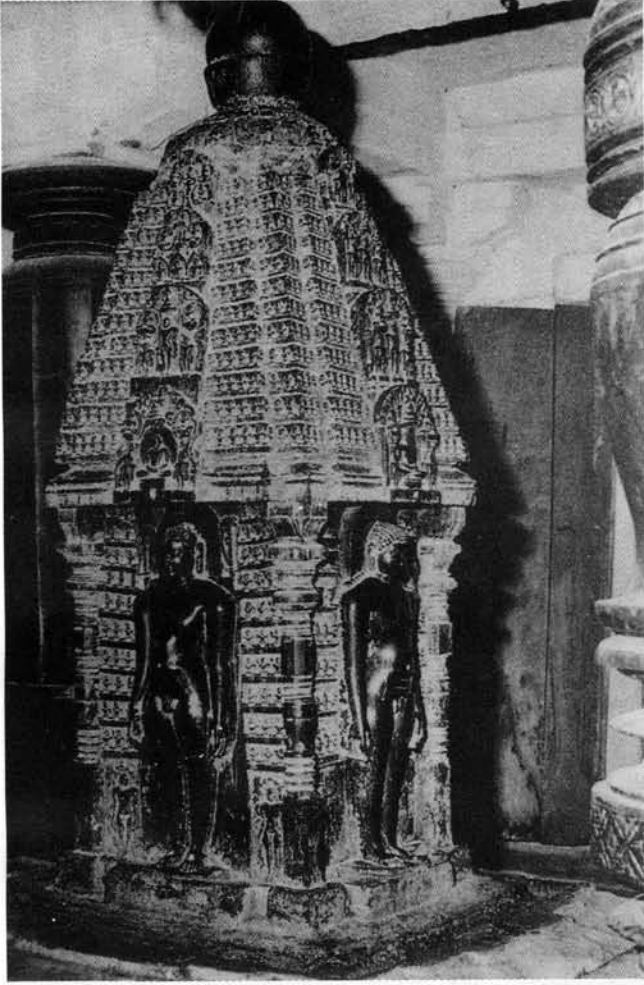
214. Abhiṣeka Lakṣmī, southern bay ceiling, Vimalavasahī (Mt. Abu), c. A.D. 1150.



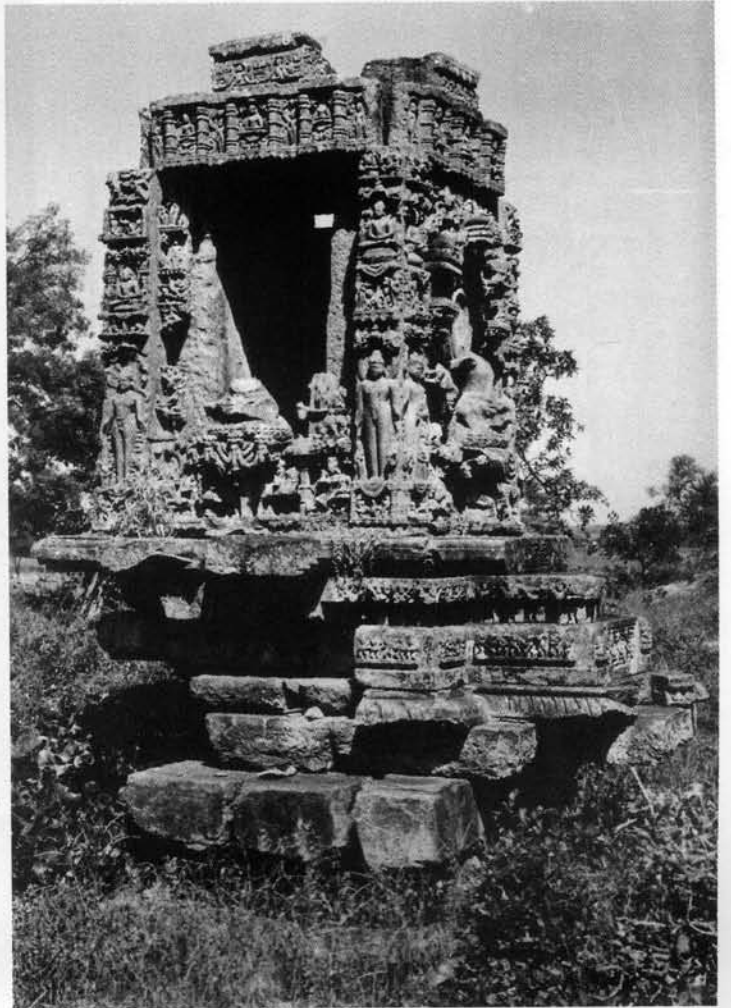
215. Dvitīrthī Jina Image (Rṣabhanātha and Mahāvīra),
Orissa, 10th century A.D., British Museum,
London (Acc. no. 1872, 7-1, 99).
(Courtesy British Museum, London)



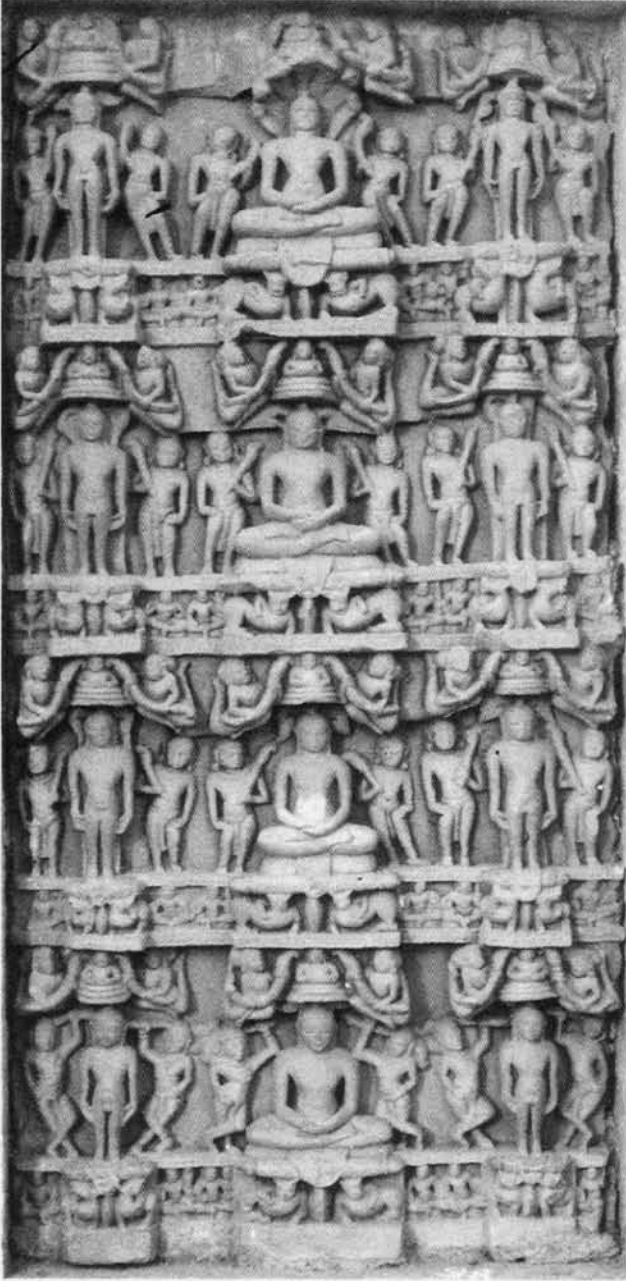
216. Jina Caumukhī, Ahar (Tikamgarh, M.P.)
c. 11th century A.D.



217. Jina Caumukhī, Lakṣmeśvara, Dharwar
(Karnataka), 12th century A.D.



218. Caumukhī Jinālaya (Sarvatobhadrikā shrine),
Guna (Indor, M.P.), 11th century A.D.



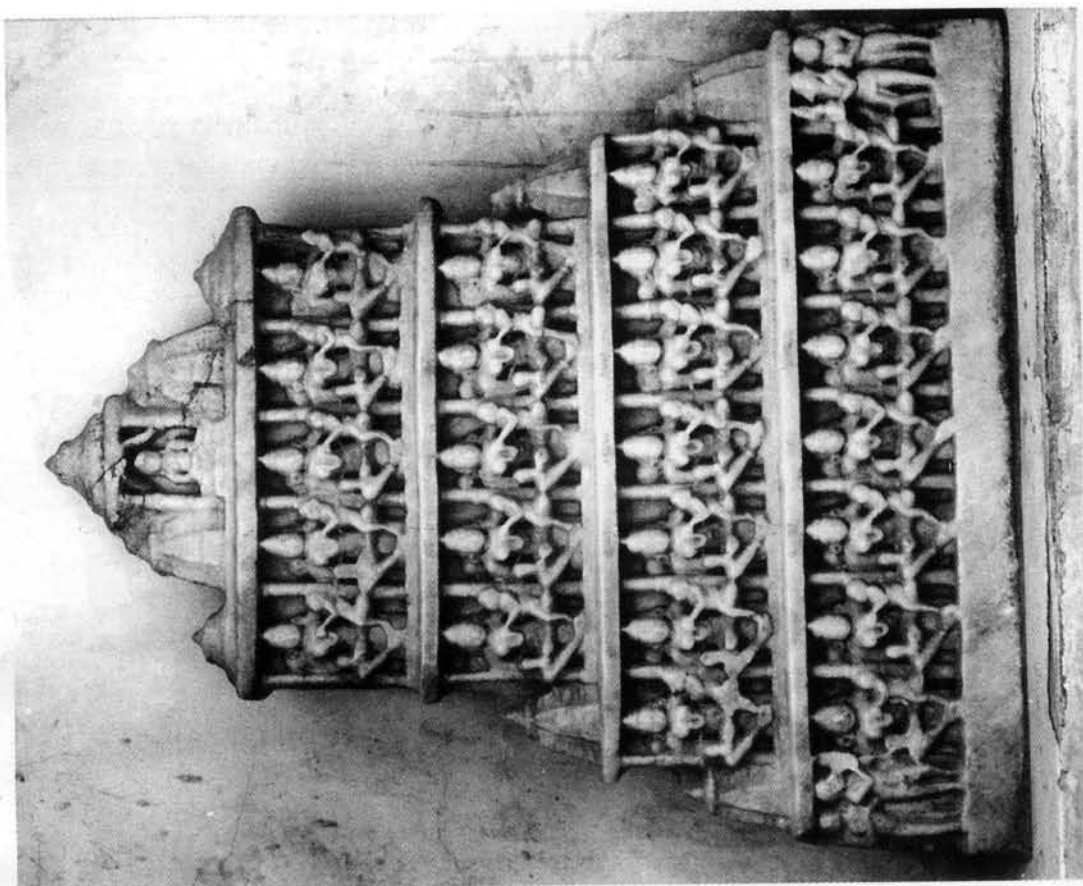
219. 12 Jinas of Cauvīsī Paṭṭa (Half portion only),
Deogadh, 11th century A.D., Sāhū Jaina
Museum, Deogadh.



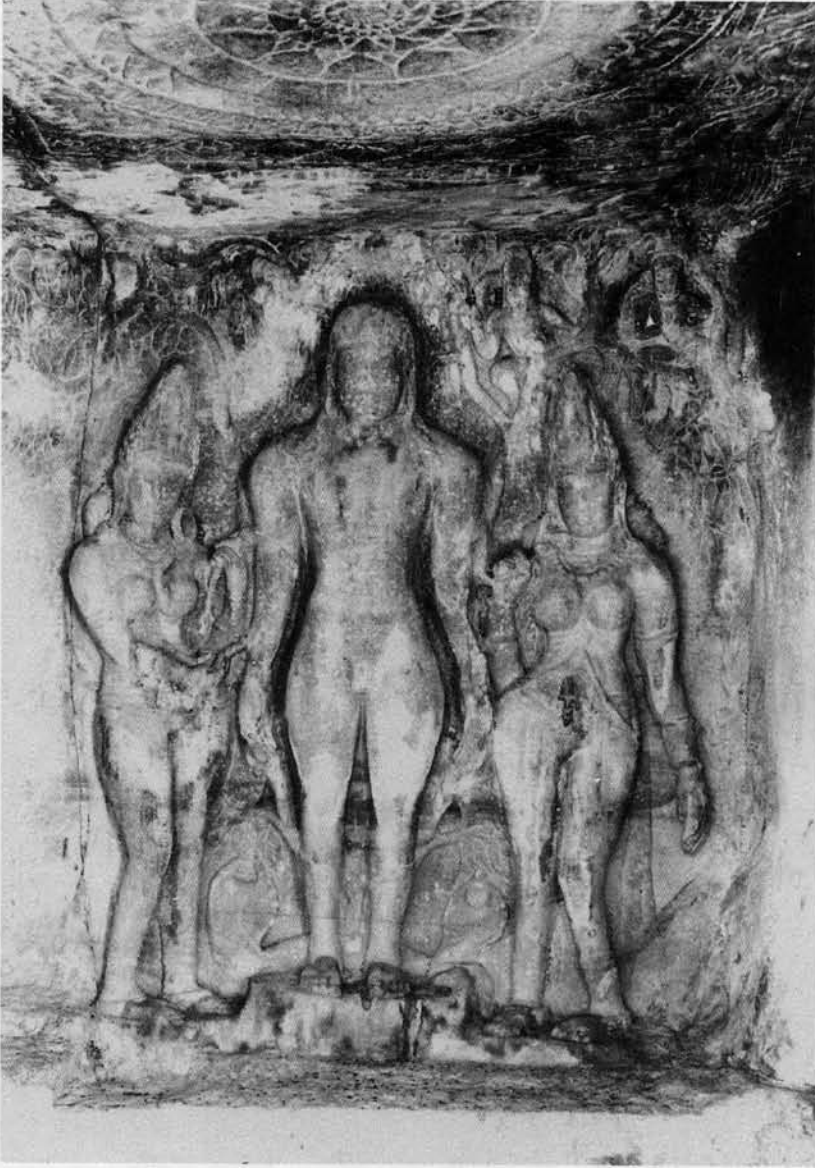
220. Jina Samavasaraṇa Shrine, Mahāvīra temple,
Kumbharia, c. 11th century A.D



221. Parent of Jina, Śāntinātha temple, Khajuraho,
10th century A.D.



222. Slab showing Mothers of 24 Jinas, Mahāvīra
temple, Kumbharia, 12th century A.D.



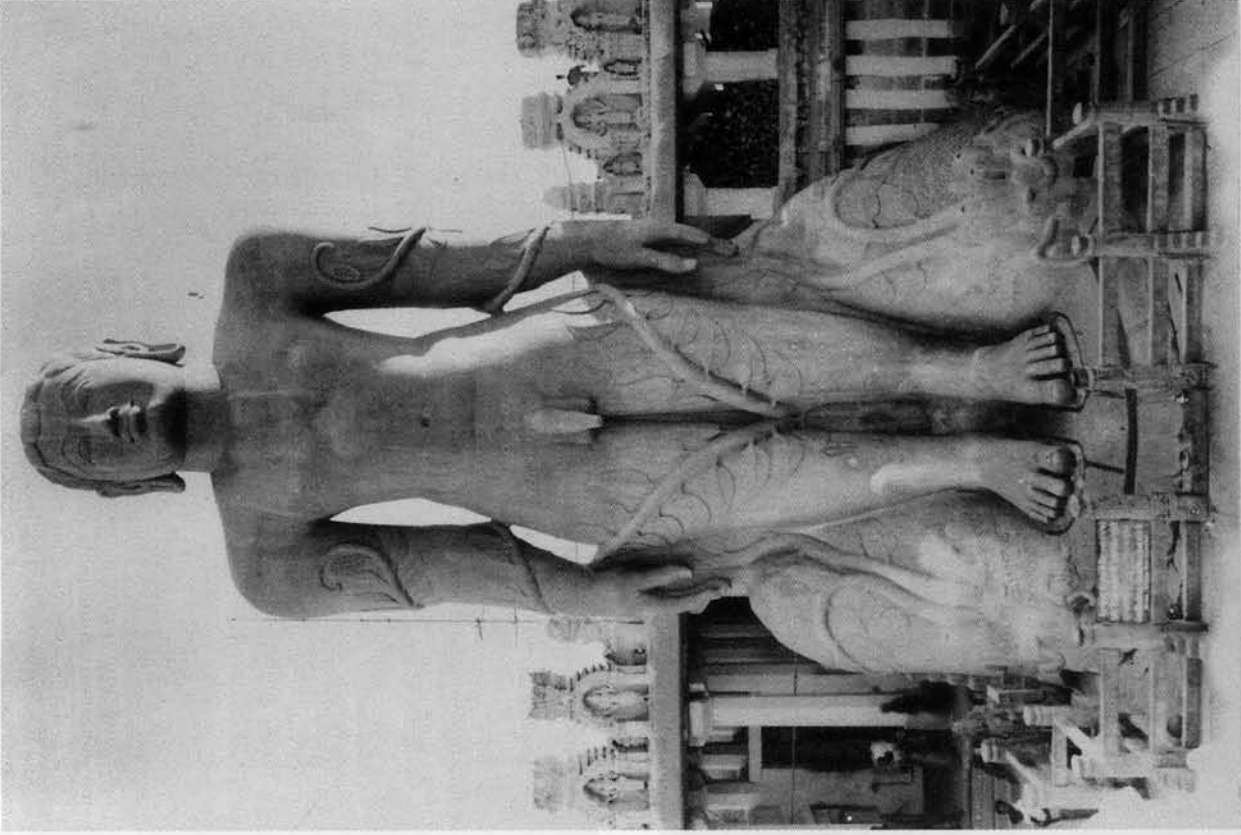
223. Bāhubalī, Jaina cave, Aihole
(Karnataka), c. A.D. 600.



224. Bāhubalī (Bronze), Śravaṇabelagola, 9th century A.D.
Prince of Wales Museum, Mumbai (Acc. no. 105)



225. Bāhubali, Cave 32, Ellora (Maharashtra),
c. 9th century A.D.



226. Gommatesvara Bāhubali (57 feet high), Śravaṇabelagola
(Hassan, Karnataka), Inscribed-A.D. 983.



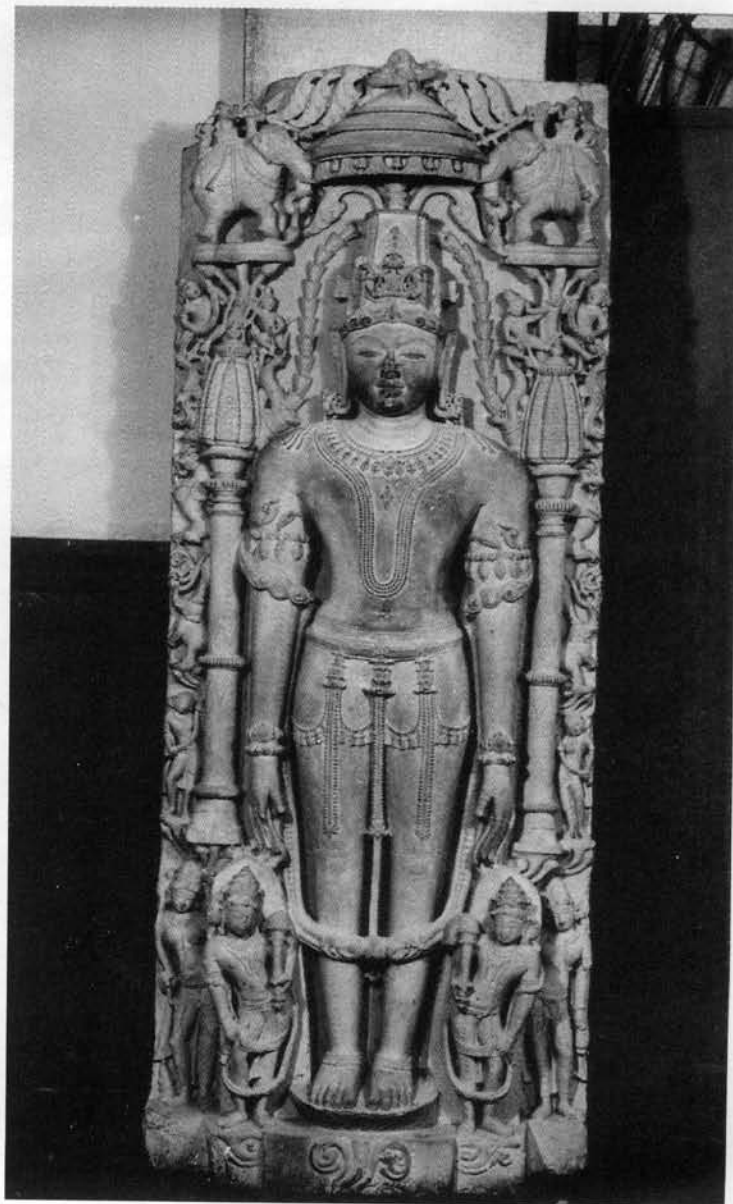
227. Bāhubalī, Temple no. 2, Deogadh,
11th century A.D.



228. Bharata Muni, Temple no. 2, Deogadh,
11th century A.D.



229. Jinas and Jīvantasvāmī, Torāṇa fragment,
Mahāvīra temple, Osian (Rajasthan)
A.D. 1018.



230. Jīvantasvāmī, Khimvasar (Nagaur,
Rajasthan), early 11th century A.D.,
Government Museum, Jodhpur.



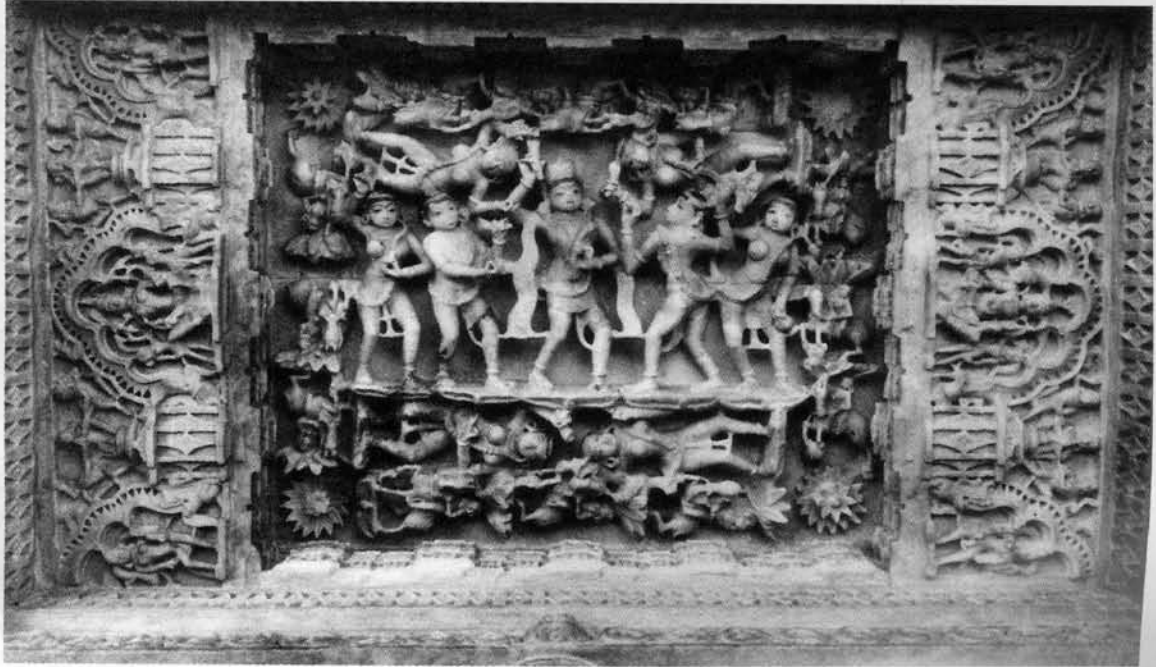
231. Kṣetrapāla, pillar of Temple no. 1, Deogadh,
c. 11th century A.D.

232. Jaina Bhaṭṭārakas (Upādhyāyas), Khajuraho,
12th century A.D., Sāhū Śāntī Jaina
Museum, Khajuraho (Acc. no. 233).

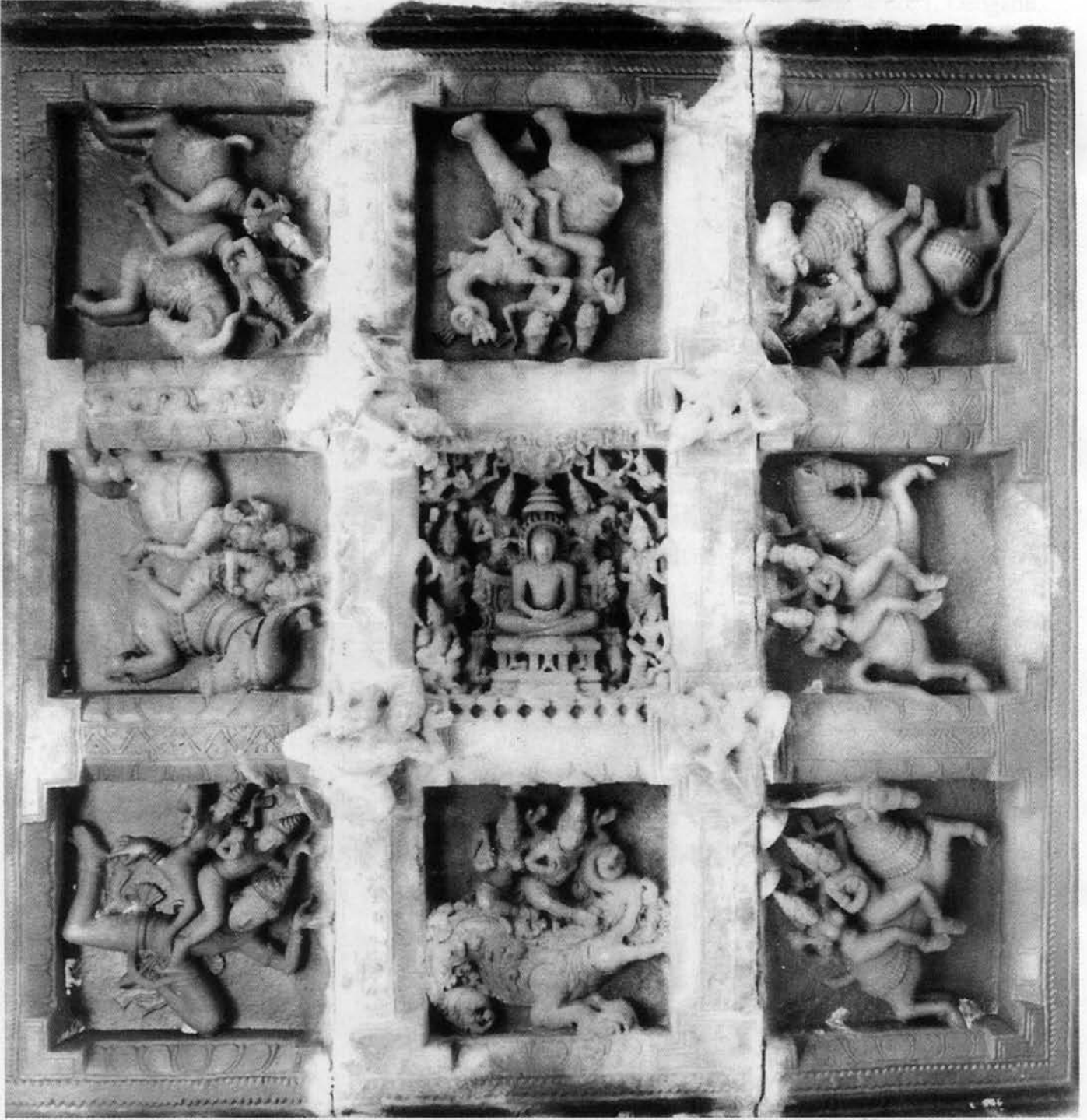




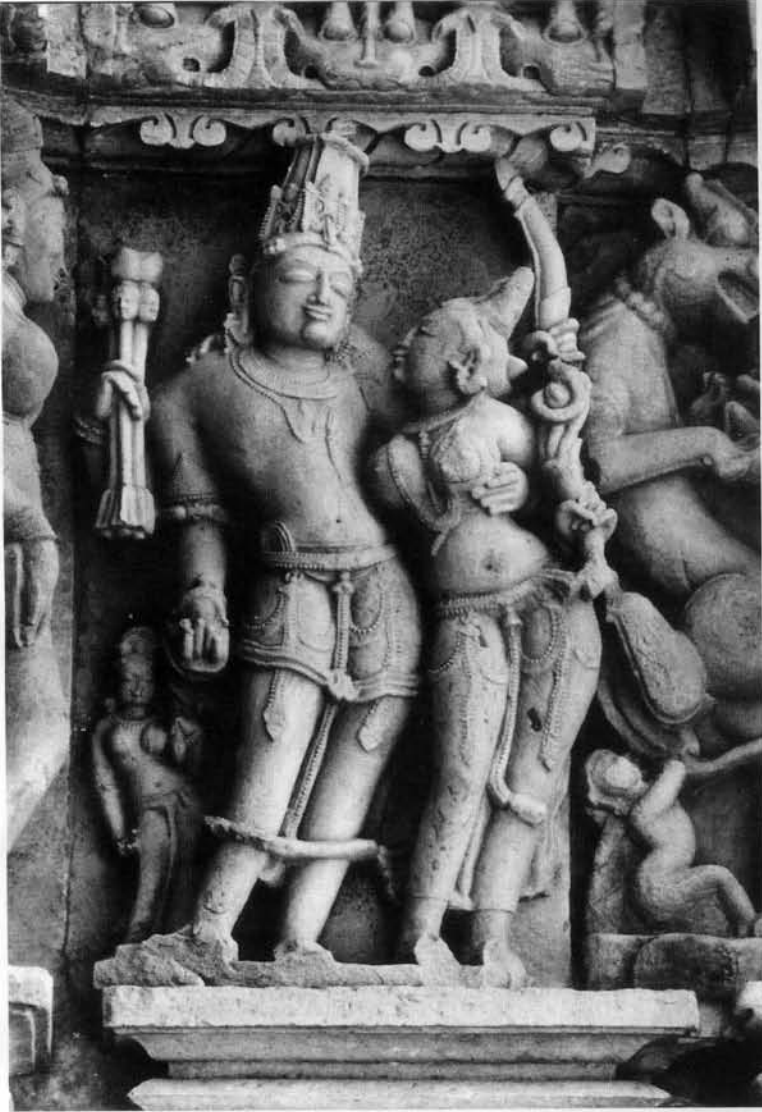
233. *Garbhagṛha* Mūlanāyaka and Entrance, Pārśvanātha temple, Khajuraho, c. 950-70 A.D.



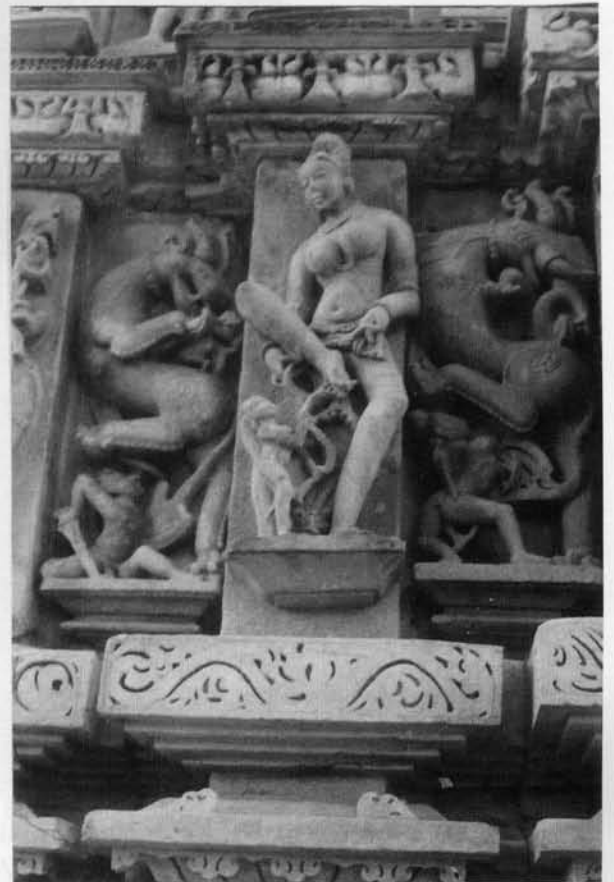
234. Kṛṣṇa playing Holī with Gopa-Gopikās, *devakulikā* ceiling, Vimalavasahī (Mt. Abu), c. A.D. 1150.



235. Ceiling of Pañchakūṭa Jain temple with Neminātha and Aṣṭadikpāla figures, Kambadahalli, (Mandya, Karnataka), 10th century A.D.



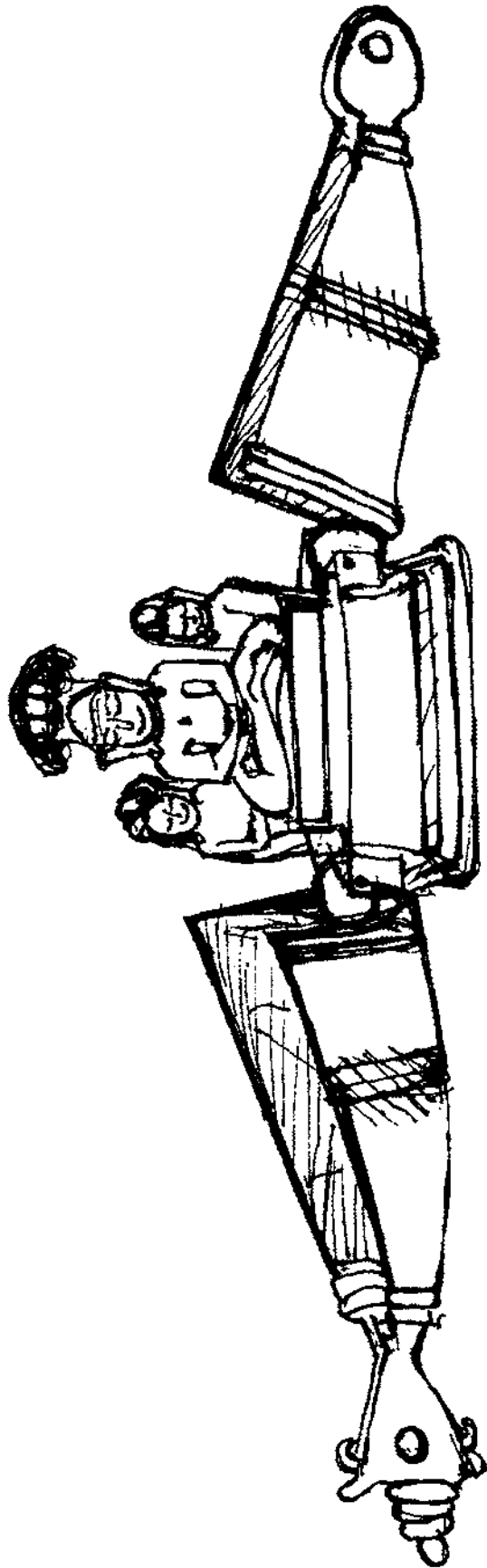
236. Kāma-Rati, North facade, Pārśvanātha temple, Khajuraho, c. A.D. 950-70.



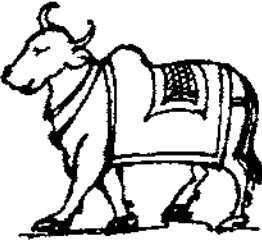
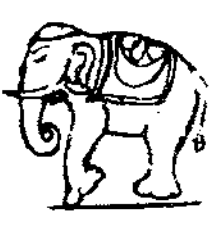
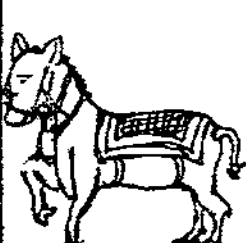

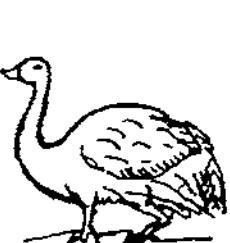
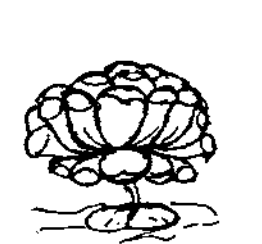
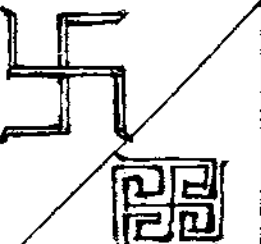
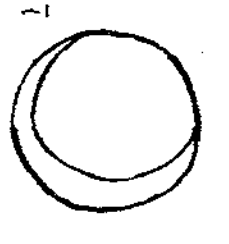

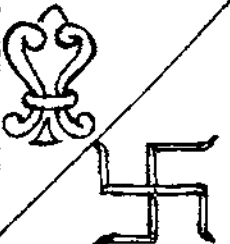
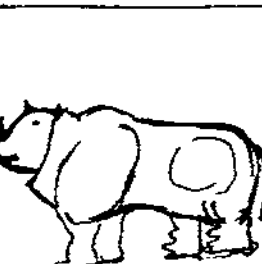


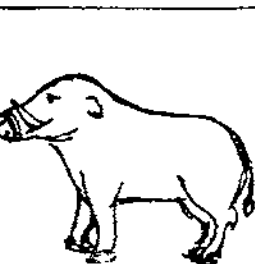






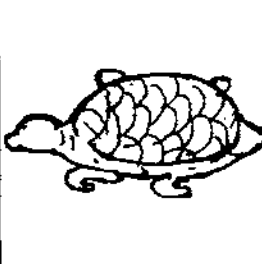
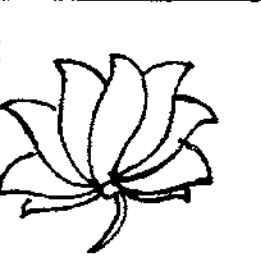
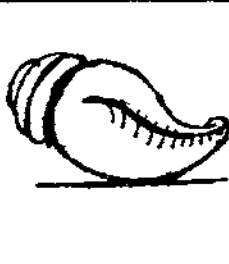
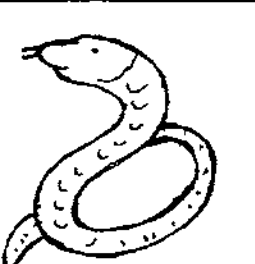

237. Dancer (in preparation) and Vyālas, north facade, Pārśvanātha temple, Khajuraho, c. A.D. 950-70.



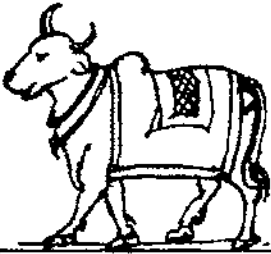
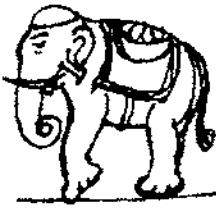


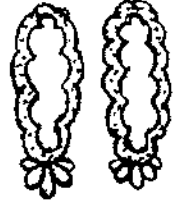
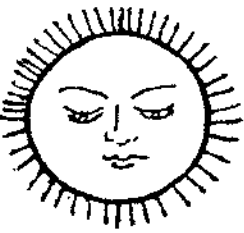

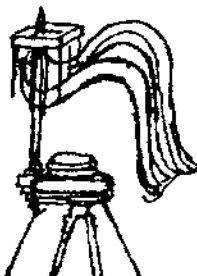

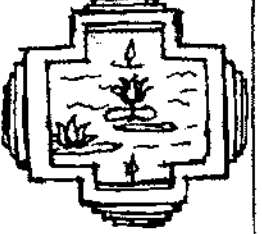
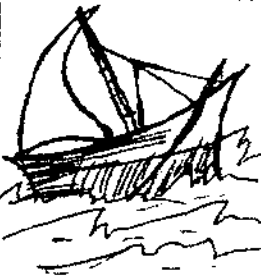



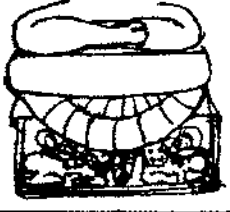


238. Seven-headed Jina Image (Candraprabha?), 15th century A.D. (Vīra Saṁvat 1928)
Reserve Collection of Victoria and Albert Museum, London.



239. Portable Jaina Shrine of Pārśvanātha, c. 16th -17th century A.D., Ashmolean Museum, Oxford (U.K.).

				
1. Bull	2. Elephant	3. Horse	4. Kapi	5. krauñca
				
6. Padma	7. Svastika (S.D) Nandyāvarta	8. Śaśi	9. Makara	10. Śrīvatsa (S.D) Svastika (i)
				
11. Khadsī	12. Mahiṣa	Jina	13. Varāha	14. Śyenapakṣī
				
15. Vajra	16. Mṛga	17. Chāga	18. Nandyāvarta (S) Fish (D)	19. Kalaśa
				
20. Kūrma	21. Blue Lotus	22. Śaṅkha	23. Snake	24. Lion

240. Cognizances of 24 Jinas.

				
1. Bull	2. Elephant	3. Lion	4. Śrīdevī	5. Garland
				
6. Sun	7. Moon	8. Simhadhvajadaṇḍa (Svet.)	9. Pūrṇakumbha	10. Padmasarovara
				
11. kṣīra Samudra	12. Devavimāna	13. Ratnanāli	14. Nigdhūma Agni	
				
15. Simhāsana	16. Matsya Yugala	18. Nāgendra bhavana (Dig)		

241. Auspicious Dreams (Māṅgalika Svapna), 14 in Śvetāmbara and 16 in Digambara Texts.



243. Dispute between Devasūri and Kumudacandra, Wooden book cover, c. A.D.1125 - 1150.
Gujarat and Rajasthan, Western Indian style, Collection : J.P. Goenka, Mumbai.



242. Episodes from the life of Pārśva, Palm - leaf manuscript, c. A.D.1295 - 1300.
Western Indian style, Collection : Jain Trust, Jaisalmer.



245. Battle between Bharata and Bāhubali, Wooden book cover, c. A.D. 1100 - 1125.



244. Dispute between Devasūri and Kumudacandra, Wooden book cover, c. A.D. 1125 - 1150.
Gujarat and Rajasthan, Western Indian style, Collection : J.P. Goenka, Mumbai.



Border detail of pl. 246.



246. *Devasānopāḍo Kalpasūtra* and *Kālakācāryakathā*, paper, c. A.D.1500. Gujarat and Rajasthan, Western Indian style, Collection : Bharat Kala Bhavan, Varanasi.

247. Mahāvīra communicating Purāṇa to Gautam Gaṇadhara, *Mahāpurāṇa*, c. A.D. 1425-1450. Western Indian style, Private collection.



248. Birth of Rṣabha, *Ādipurāṇa*, c. A.D.1450 - 1475. *Caura Pañcāśikā* style, Private Collection.



249. Fourteen auspicious dreams, *Kalpasūtra*, A.D. 1400, Collection : Jaina Bhaṇḍāra, Jaisalmer.



250. Indra instructing Harinaigameṣī to transfer the embryo,
Harinaigameṣī carrying the embryo, *Kalpasūtra*,
c. A.D.1425 - 1450, Collection :
Bharat Kala Bhavan, Varanasi.



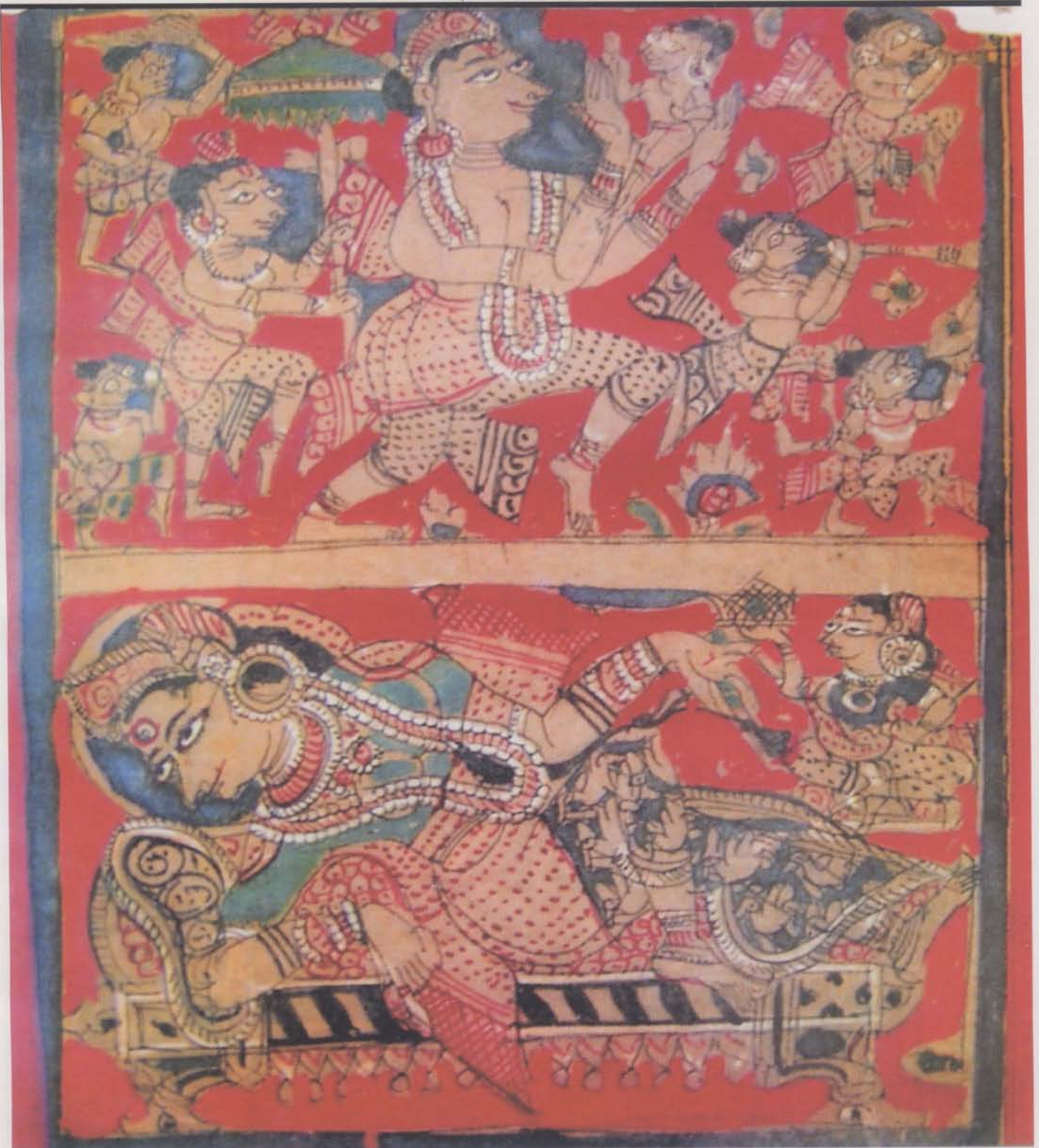
251. Harinaigameṣī transferring the embryo, *Kalpasūtra*,
c. A.D.1400, Collection : Bharat Kala Bhavan,
Varanasi, Acc. No. 8713/7.



252. Trīśalā narrating the dreams to Siddhārtha,
Kalpasūtra, A.D.1404, Collection :
 Royal Asiatic Society, London.



253. Trīśalā narrating the dreams to King Siddhārtha,
 King Siddhārtha with Soothsayer, *Kalpasūtra*,
 A.D.1400 , Private Collection.



254. Nativity of Mahāvīra and Indra taking newly born child for birth bath,
dated A.D. 1346, Western Indian Style, Collection :
Muni Punya Vijayji.



255. Mahāvīra plucking his hair, *Kalpasūtra*, A.D. 1400.

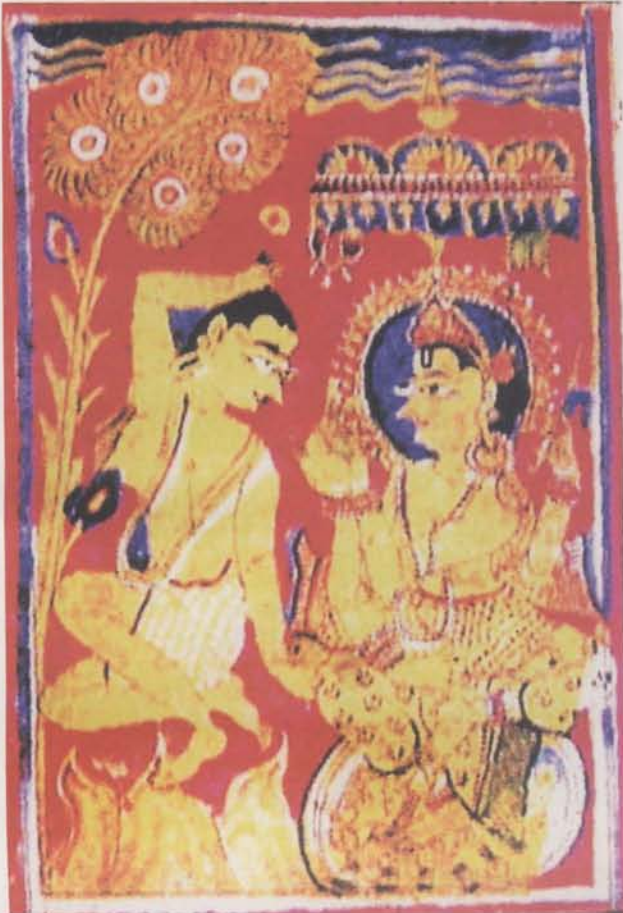


256. Meghamālina protecting Pārśvanātha, *Kalpasūtra*, A.D. 1400.

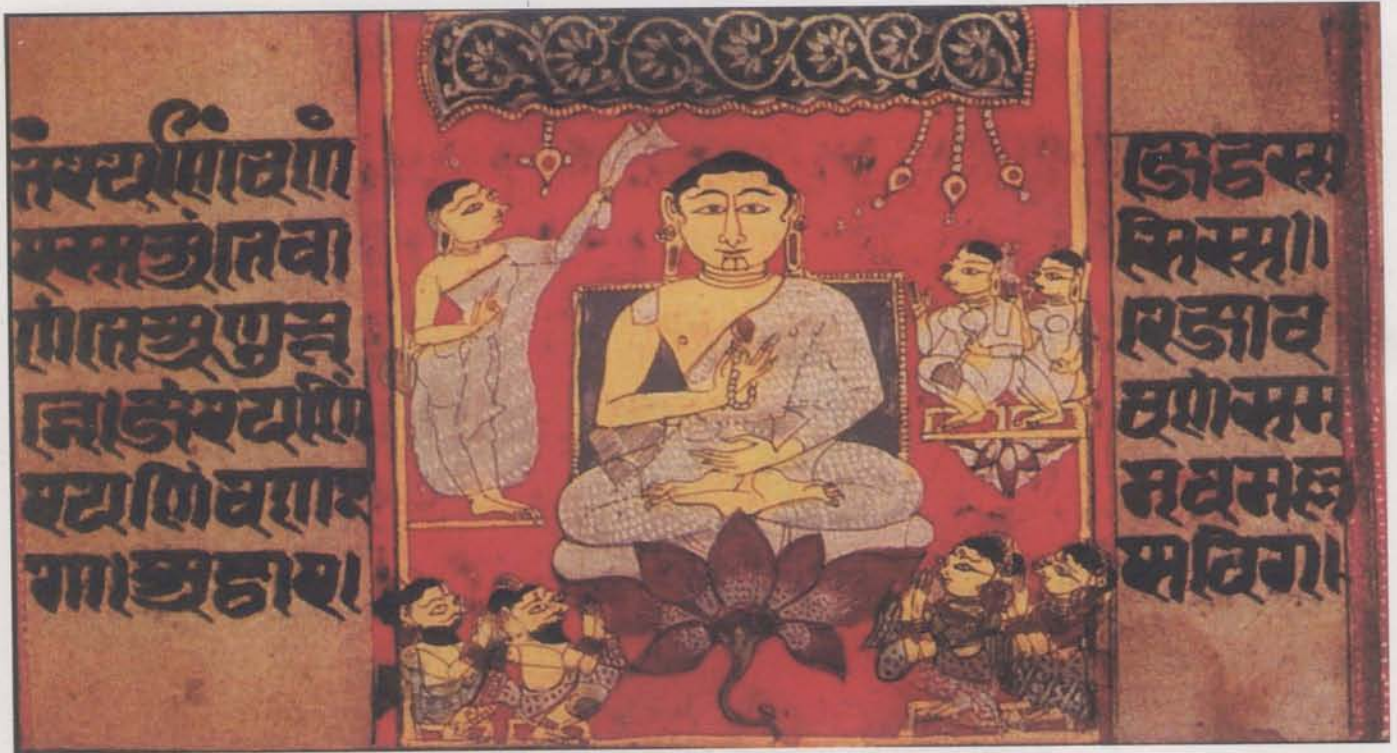
Collection : Chatrapati Shivaji Mahārāja
Vastu Sangrahalaya, Mumbai.



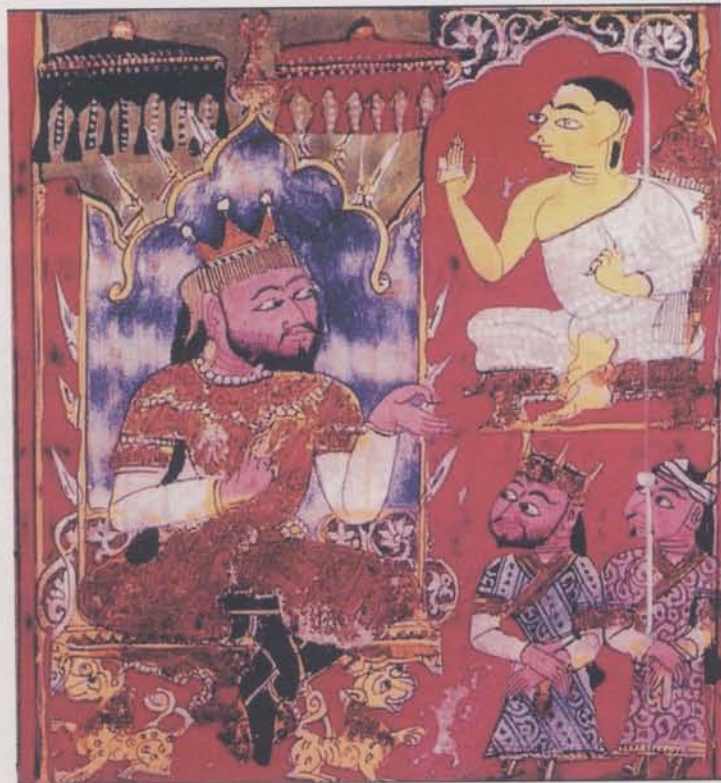
258. Marriage Procession of Neminātha, *Kalpasūtra*, A.D. 1512.
Collection : Ātmānanda Jaina Sabhā, Bhavanagar.



257. Pārśvanātha plucking his hair, *Kalpasūtra*,
c. 16th century A.D., Collection :
Bharat Kala Bhavan, Varanasi.



259. Preaching Mahāvīra, *Kalpasūtra*, A.D. 1400, Collection : Jaina Bhaṇḍāra, Jaisalmer.



261. Śāka court and Kālaka, *Kalpasūtra* and *Kālakācāryakathā*, A.D. 1400, Collection : Jaina Bhaṇḍāra, Jaisalmer



260. Prince Kālaka and his parents, *Kālakācāryakathā*, A.D. 1400.
Collection : Premchand Jain, Mumbai.



262. Mahāvīra seated on throne, *Uttarādhyayanasūtra*, 15th century A.D.



263. Mahāvīra in *Kāyotsarga*, *Uttarādhyayanasūtra*, 16th century A.D.



264. King Brahmadatta and the ascetic, *Uttarādhyayanasūtra*,
c. 16th century A.D.



265. Aṣāḍha and monks, *Uttaradhyāyanasūtra*, c. 15th century A.D.



266. Āryarakṣita and his disciples,
Uttarādhyayanasūtra,
c. 16th century A.D.



267. Atṭana watching the duel of the firsherman and farmer,
Uttarādhyayanasūtra, 15th century A.D.



268. The Farmer and the Magician,
Uttarādhyayanasūtra,
16th century A.D.

269. Minister in front of King and Slaughter of ram,
Uttarādhyayanasūtra, 16th century A.D.

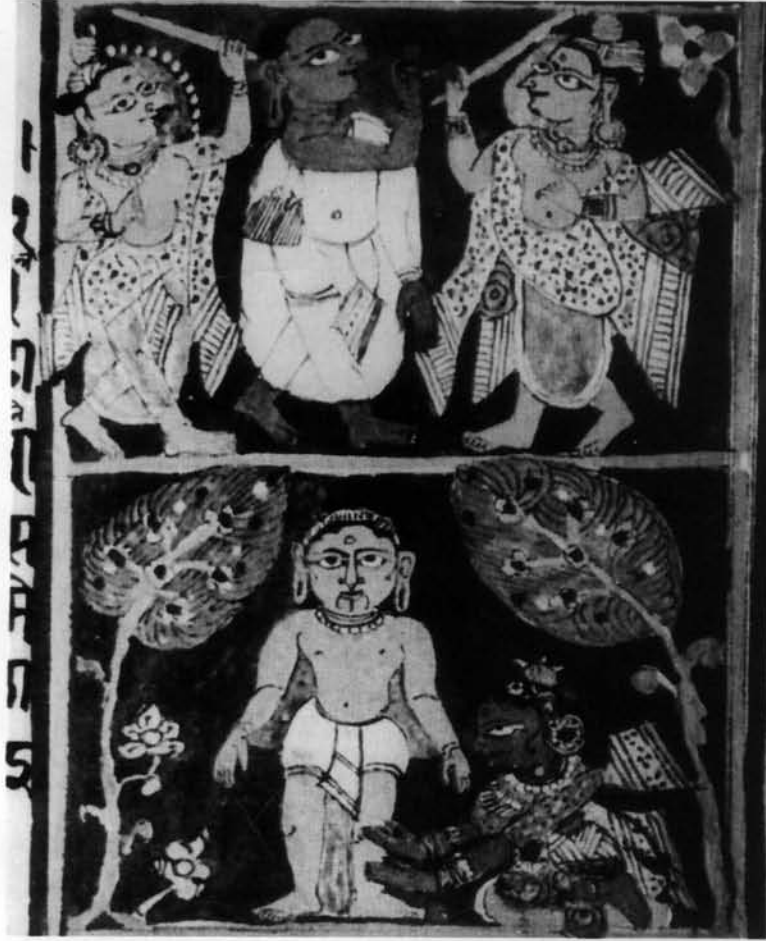




270. Nami and Śakra in conversation,
Uttarādhyayanāsūtra,
16th century A.D.



271. Mahāvīra preaching a monk,
Uttarādhyayanāsūtra,
16th century A.D.



272. Harikeśa beaten by boys,
Uttarādhyayanasūtra,
c. 16th century A.D.



273. The monk Citra and the King Brahmadatta,
Uttarādhyayanasūtra, 15th century A.D.



274. Mahāvīra preaching the monk, *Uttārādhyāyanaśūtra*,
15th century A.D.



275. Sudharmana preaching the monks,
Uttārādhyāyanaśūtra,
16th century A.D.



276. Instruction giving monk,
Uttarādhyayanasūtra,
16th century A.D.



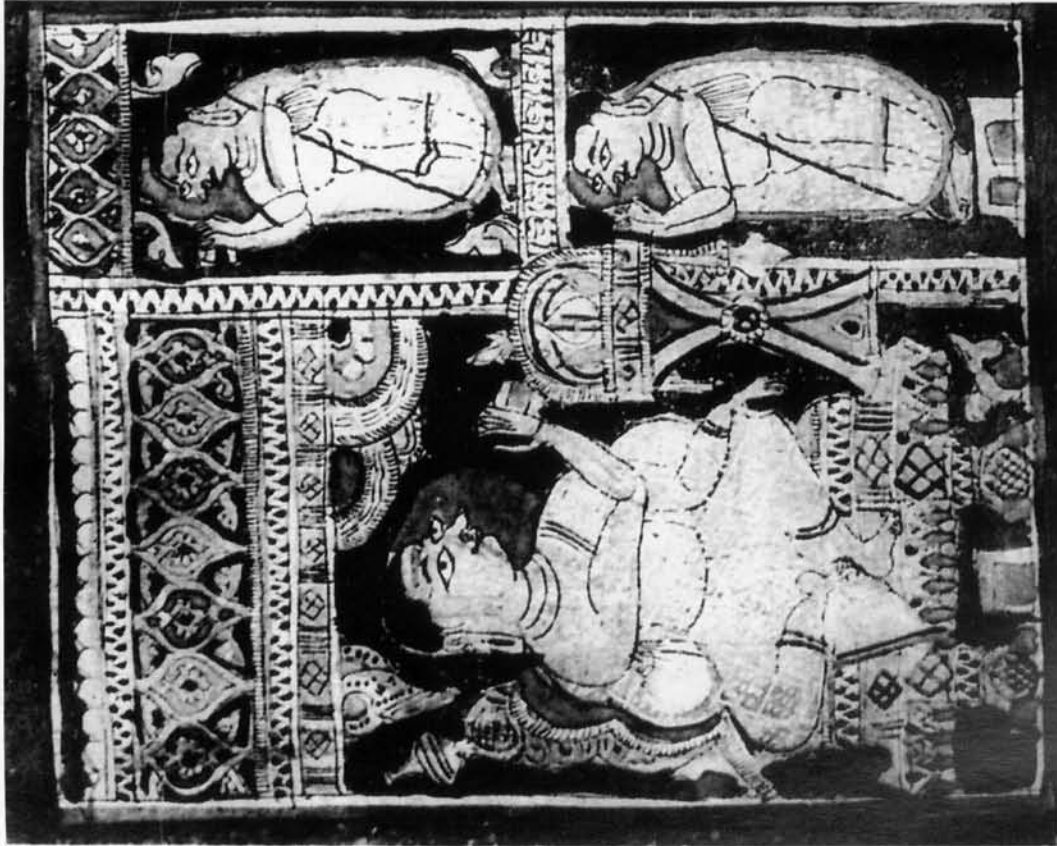
277. King shoots the deer, *Uttarādhyayanasūtra*, 15th century A.D.



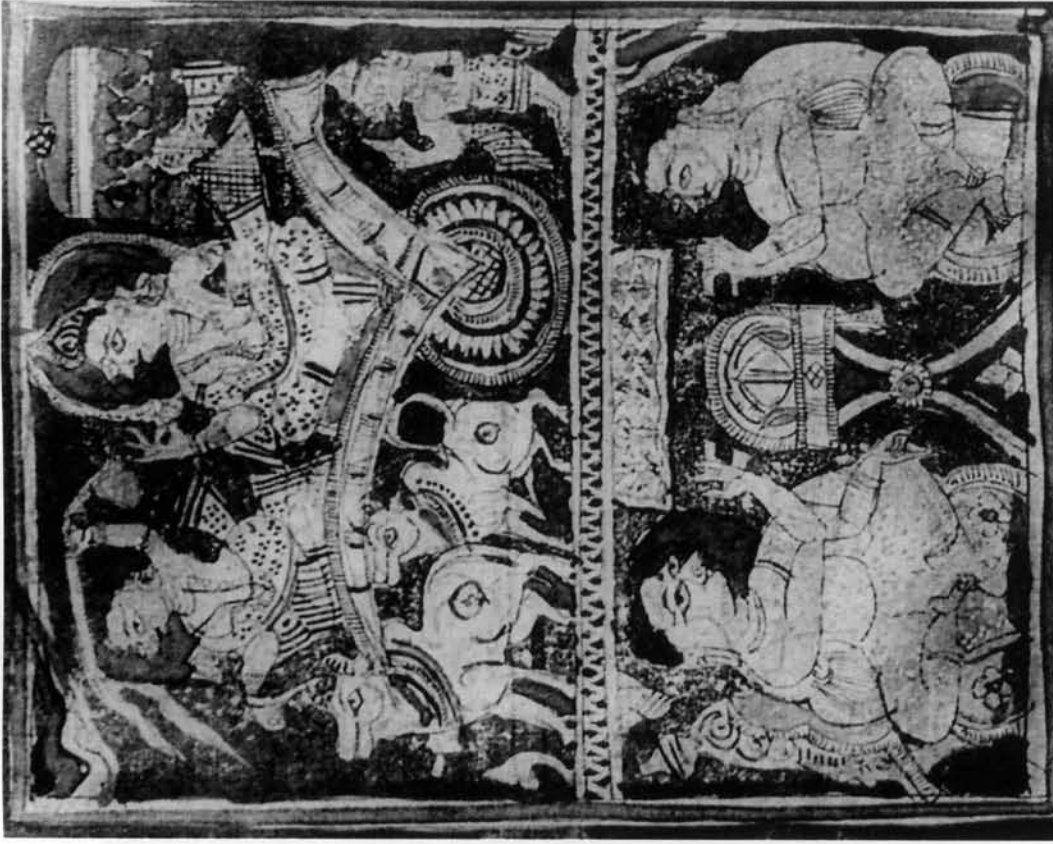
278. Marriage procession of Ariṣṭanemi, Rājimaṭī
plucking her hair, *Uttarādhyaṃyanasūtra*,
16th century A.D.



279. Discussion between Keśi and Gautama,
Uttarādhyaṃyanasūtra, 15th century A.D.



280. Mahāvīra preaching the rules of
conduct, *Uttarādhyayanāsūtra*,
16th century A.D.



281. Cart with bullocks and preaching monk,
Uttarādhyayanāsūtra, 16th century A.D.



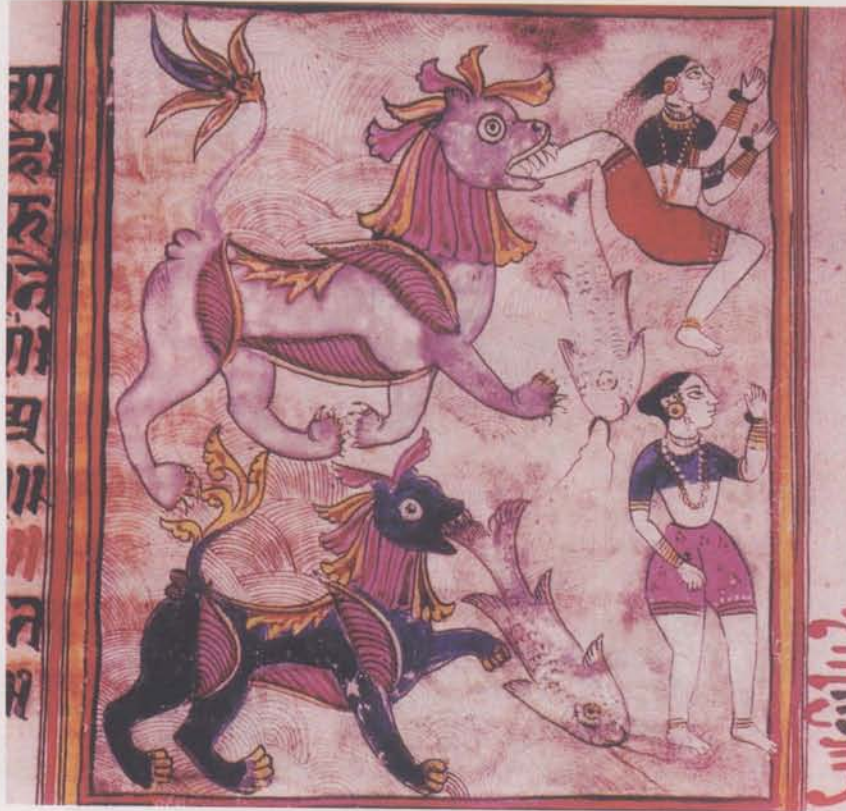
283. King Haridatta welcoming the priest Bhairavānanda, *Yaśodharacarita*,
A.D.1636, Gujarat Collection : Shri Digambara Jain Atishaya
Kshetra (Shri Mahāvīrajī), Jaipur.



282. Monk preaching the laywomen,
Uttarādhyayanasūtra,
16th century A.D.



285. Yaśodhara and Candramatī as goat couple and hunter,
Yaśodharacarita, A.D.1712 , Gujarat Collection :
 Shri Ailak Pannālāla Digambara Jain
 Sarasvati Bhavan, Beawar.



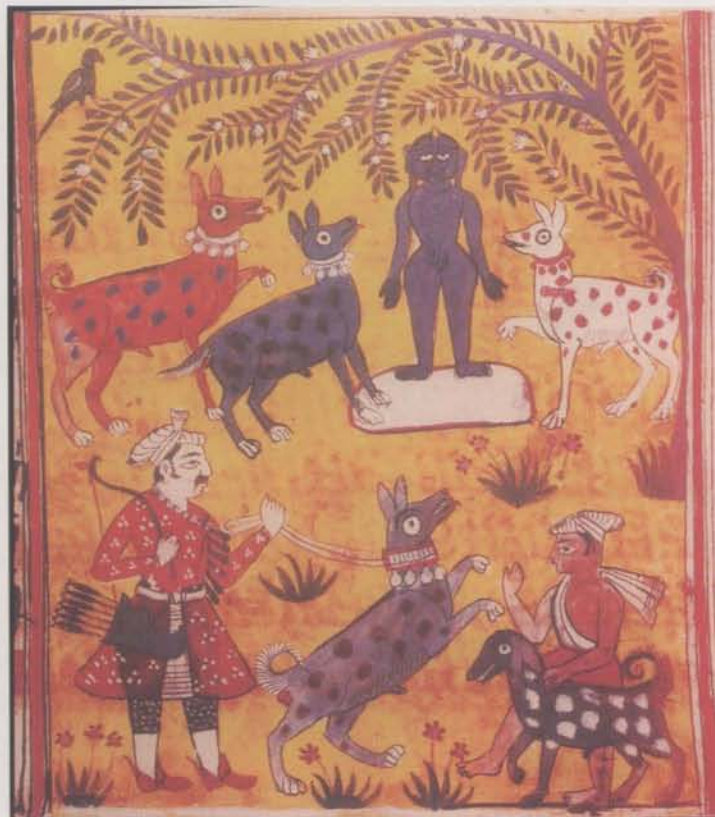
284. Yaśodhara as fish and Candramatī as crocodile,
Yaśodharacarita, A.D.1636, Idar, Gujarat
 Collection : Sena Gana Mandira, Karanja.



287b. Episodes from the life of Nemi, c. 1125 - 1150 A.D., Gujarat and Rajasthan,
Collection : Jain Trust, Jaisalmer.



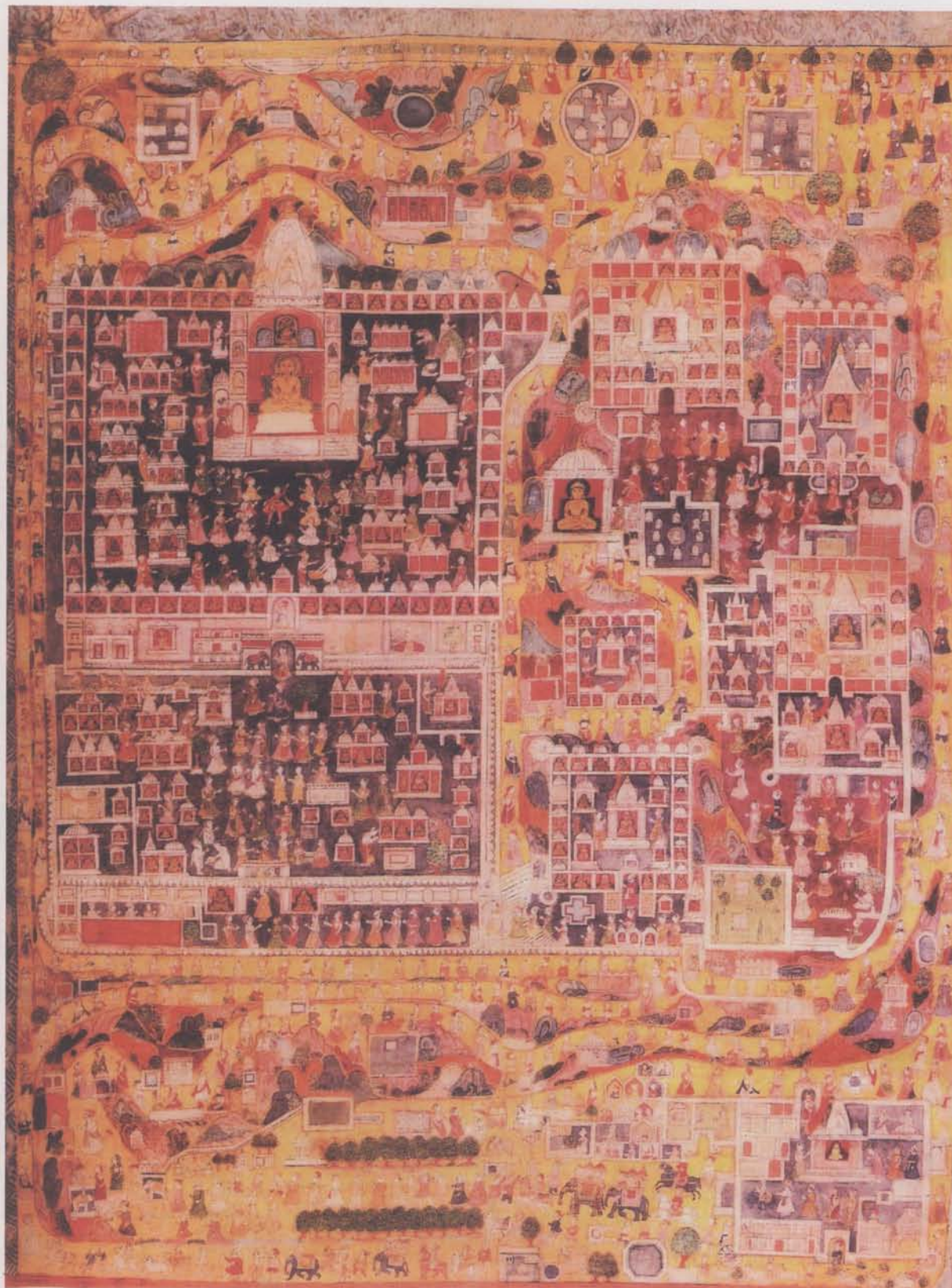
287a. Episodes from the life of Nemi, c. A.D.1125 - 1150, Gujarat and Rajasthan,
Collection : Jain Trust, Jaisalmer.



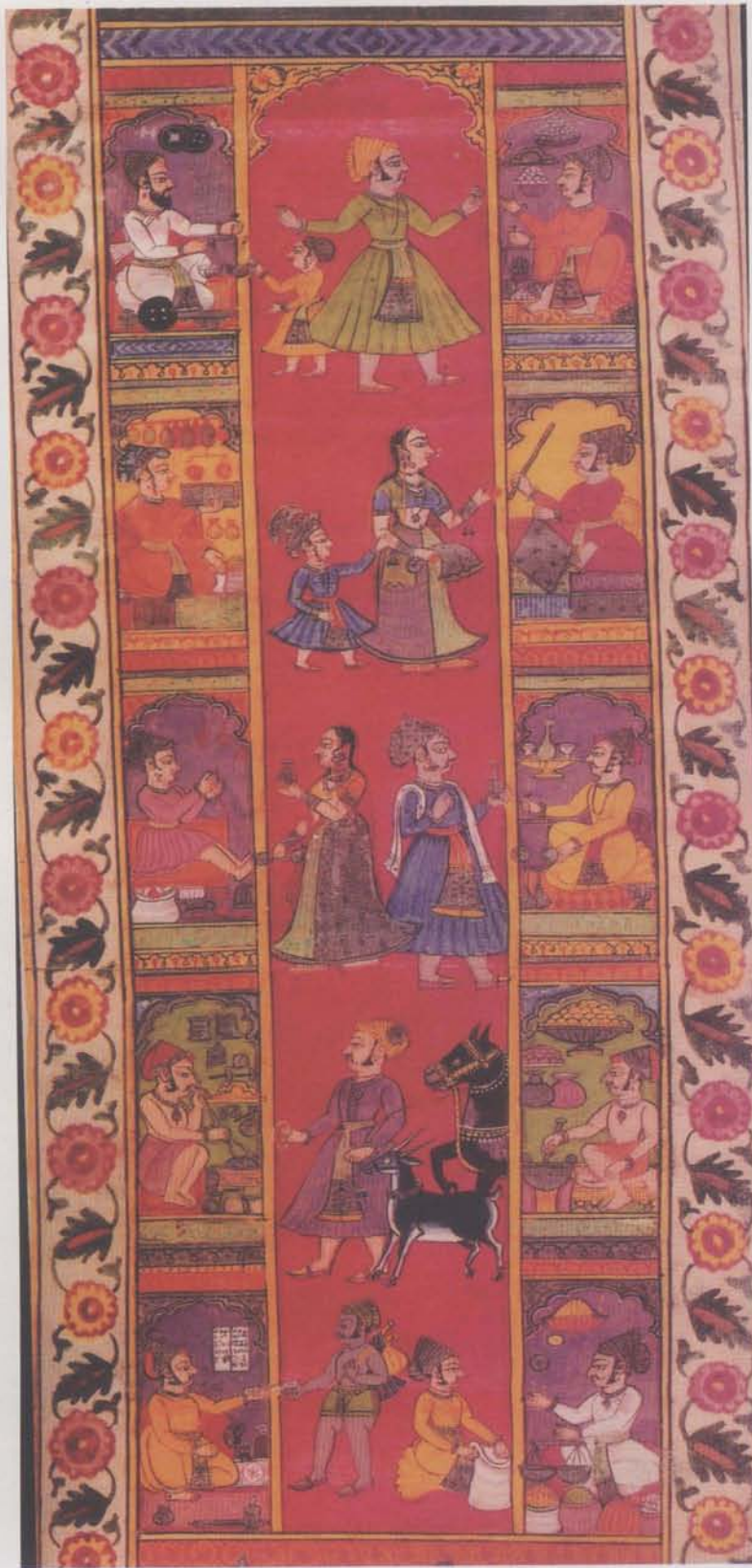
286. King Yaśomati and monk, *Yaśodharacarita*,
A.D.1636, Idar, Gujarat Collection :
Sena Gana Mandir, Karanja.



288. Scene from the life of Pārśvanātha, Gujarat, c. A.D.1475, *Paṭacitra*.
(after P. Pal, *Jain Art and Architecture*, 1995)



289. Pilgrimage *Paṭacitra*, Śatruñjaya, Rajasthan, c. A.D.1800.
(after P. Pal, *Jain Art and Architecture*, 1995).



290. *Vijñyaptipatra* (letter of invitation), Rajasthan, c. A.D. 1800
(after P. Pal, *Jain Art and Architecture*, 1995)



291. Samavasaraṇa, *Kalpasūtra*, c. 13th - 14th century A.D.,
Collection : Bharat Kala Bhavan,
Varanasi, (Acc. No. 3824).



292. Samavasaraṇa, *Kalpasūtra*, c. 15th century A.D.,
Collection : Bharat Kala Bhavan,
Varanasi, (Acc. No. 3813).



293. Samavasaraṇa, *Kalpasūtra*, c. A.D. 1633 , Collection:
Bharat Kala Bhavan, Varanasi, (Acc. No. 3812).

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