

THE FREE INDOLOGICAL COLLECTION

WWW.SANSKRITDOCUMENTS.ORG/TFIC

FAIR USE DECLARATION

This book is sourced from another online repository and provided to you at this site under the TFIC collection. It is provided under commonly held Fair Use guidelines for individual educational or research use. We believe that the book is in the public domain and public dissemination was the intent of the original repository. We applaud and support their work wholeheartedly and only provide this version of this book at this site to make it available to even more readers. We believe that cataloging plays a big part in finding valuable books and try to facilitate that, through our TFIC group efforts. In some cases, the original sources are no longer online or are very hard to access, or marked up in or provided in Indian languages, rather than the more widely used English language. TFIC tries to address these needs too. Our intent is to aid all these repositories and digitization projects and is in no way to undercut them. For more information about our mission and our fair use guidelines, please visit our website.

Note that we provide this book and others because, to the best of our knowledge, they are in the public domain, in our jurisdiction. However, before downloading and using it, you must verify that it is legal for you, in your jurisdiction, to access and use this copy of the book. Please do not download this book in error. We may not be held responsible for any copyright or other legal violations. Placing this notice in the front of every book, serves to both alert you, and to relieve us of any responsibility.

If you are the intellectual property owner of this or any other book in our collection, please email us, if you have any objections to how we present or provide this book here, or to our providing this book at all. We shall work with you immediately.

-The TFIC Team.

**JAINA ROCK-CUT CAVES IN
WESTERN INDIA**

**JAINA ROCK-CUT CAVES IN
WESTERN INDIA**
(WITH SPECIAL REFERENCE TO MAHARASHTRA)

Vol. II

VIRAJ SHAH



AGAM KALA PRAKASHAN
DELHI-110052

First Published : 2008

© Viraj Shah (1973)

ISBN : 978-81-7320-078-6

All rights reserved. No part of this book may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical photocopying, or otherwise without the prior permission of the Author and Publisher.

Published by :

**Dr. Agam Prasad, M.A , Ph.D., Diploma in Museology
for Agam Kala Prakashan**

**34, Central Market, Ashok Vihar,
Delhi-110052**

Ph. : 27212195, 65688806-7 • Fax : 27212195

Laser Typesetting by :

Elegant Printographics

**319, IIIrd Floor, R.G. Complex-I,
Sector-14, Rohini, Delhi-85.**

Printed at :

Chawla Offset

Delhi - 110052

Printed in INDIA

To
Nani, my late grandmother,
whose zest for life was unparalleled

PREFACE

It was at Ellora, the only site with well-known Jaina caves in Maharashtra, that I first visited a Jaina cave. These similar-looking caves with rows and rows of meditating figures of Jinas, repetitive themes of Parsvanatha-Bahubali and same pair of yaksa-yaksi, appeared very monotonous, especially after the vibrant, varied Brahmanical iconography with massive, almost life-like sculptures and exquisite Kailasa monolith. But even within this apparent monotony, the large hall of Indra Sabha with beautiful purnaghata carrying pillars, completely relieved pilasters in the shrine doorway and large, almost polished icons of Sarvanubhuti-Ambika made an impression that convinced me that it was not the 'degeneration' of art as most scholars had assumed, but rather the nature of the ascetic sect that had produced such iconographic programme and icons with seemingly 'similar' expressions. Eventually I tried to learn more about other Jaina caves of the region and realised that the material was very scanty and scattered. Most scholars were not even aware of the existence of these caves. Thus, began the present study, initially aimed at brining these caves into light by recording them in detail and tentatively fixing the chronology. As I started visiting these sites, I began to 'see' them in their historical setting, occupying specific space in the surrounding landscape, both physical as well as cultural. And the study of historical development of each 'site' and Jainism in the region became imperative.

This work was submitted in 2001 to Deccan College Post-Graduate & Research Institute, Pune, as a dissertation towards obtaining Ph. D. degree. Since then I have updated some data with recently published material. A lot of description of the original thesis has been edited and presented here in tabular form to make it more reader-friendly. But since documenting these neglected caves is one of the major thrusts of the present study, some description, though tedious, has become inevitable. This rather drab description is illustrated with a large number of line drawings of almost all architectural components and costume-ornament details of icons and numerous photographs. The glossary, drawn from the Encyclopaedia of Indian Temple Architecture, published by American Institute of Indian Studies, includes only the architectural terms that have been used in the text and other more commonly used terms have been excluded. Similarly, individual names, place names and some of the familiar terms are not italicized to avoid cluttering the text.

Only the previously reported sites have been studied and no claim is made here to have explored the entire region. Further explorations may bring into light hitherto unknown Jaina caves. Though all these caves had been recorded briefly, locating some of these sites proved to be difficult, as most have been forgotten even by the local people. For the conven-

ience of those interested in visiting these sites, local names of the caves and bearings of exact locations are given in as much details as possible.

The experiences during innumerable field visits to these sites have been varied. While most caves lay neglected and in ruins, it has been interesting to see how more and more such old sites are being taken over by Jainas and how their attempts to 'develop' these caves, which include tiling the floors, painting the icons, whitewashing the walls and of course, building temples and dharmashalas at the base of the hill, have changed entire face of not only these caves, but also the surrounding village. With such drastic changes made to an ancient site and recognising the right of a community over its religious place, it is hoped that at least a proper study would be allowed before our rich heritage and past is lost forever.

ACKNOWLEDGEMENTS

A number of individuals and institutes have extended their support and help in different ways to make this work possible. Foremost among them is my research supervisor, Prof. Gouri Lad, whose constant guidance, support and inspiration till date has made this research possible. I express my sincere gratitude to her. I owe my academic career to Deccan College, an institution where I learnt my first lessons in archaeology and which gave me a rigorous training in academics. I am grateful to Prof. Paddayya, the Director of Deccan College, for availing me the facilities of the institute and extending support throughout. I thank all my teachers at Deccan College for teaching me nuances of archaeology.

Time and again, Dr. G. B. Deglurkar, Dr. A. P. Jamkhedkar and Prof. M. S. Mate have spared their valuable time to discuss with me various aspects of this work and have extended their guidance and suggestions. To them, I am most grateful. My sincere gratitude to Prof. S. Settar for his constructive comments and suggestions. It was at the workshop of Prof. Spink at Ajanta that I learnt different ways to 'see' caves. I will always remain thankful to him for teaching me intricacies of cave architecture.

This research was initially funded by fellowships provided by Mr. C. N. Sanghavi, Mumbai, Mr. Sardarmalla Kankaria, Kolkata and Justice K. T. Telang Fellowship of Asiatic Society of Bombay, Mumbai. The major part of the research was funded by the Junior Research Fellowship (JRF) of Indian Council of Historical Research (ICHR), Delhi. I sincerely thank all the institutes, especially ICHR, for their financial support.

The library staff of Deccan College has been more than helpful in locating all sorts of journals and books and also making a few books available. I thank them all, especially, the librarian, Ms Tripti More and also Ms Urmila Jagtap, Mr. Kute and Mr. Survase. I am very thankful to the librarians of Babasaheb Ambedkar Marathwada University; Aurangabad, Bhandarkar Oriental Research Institute; Pune, Heras Institute; Mumbai, Asiatic Society of Bombay; Mumbai and Shivaji University; Kolhapur for availing me the facilities of these libraries.

I am thankful to the authorities at Rajwade Samshodhan Mandal, Dhule and Nasik Regional Museum, Nasik for permitting me to take photographs in these museums. I also extend my sincere thanks to the Jaina organisation at Mangi-Tungi, Nasik for allowing me to take photographs at the site. To all those unknown villagers, who extended their warm hospitality and help during fieldtrips to these sites, I am most grateful.

This work would not have been completed without the help, support and affection of all my friends. My deepest gratitude to Geeta Jain for everything she has done for me. I am very grateful to my friends Sangeeta, Sharmi, Vaishali, Vasundhara and Nilesh for their invaluable help during fieldwork and for standing by me. Vaishali and I have had some of the most memorable experiences during our common fieldtrips and I appreciate her help and support. Sukanya, Rhea and Kurush have always been there for me. This work has immensely benefited from the discussions I have had with Sharmi. I thank her for her suggestions and for believing in me.

Two special friends, Drs. S. K. Aruni and Richa Jhaldiyal, have been most supportive throughout. I am very grateful to both of them for their encouragement, guidance and help in all possible ways. Another friend, who deserves special mention, is Dr. Alok Kanungo. If it had not been for his constant reminders and encouragement, almost amounting to harassment through series of text messages, e-mails and phone calls, I would have never got around editing my thesis and publishing it. I sincerely thank him for his support and help. To Dr. Shahida Ansari, I owe moments of laughter and fun. Dr. Arati Deshpande-Mukherjee and Dr. Sushma Deo have remained close friends, confidantes and great support. With Aditi and Shubhangi, I have shared some of the best moments of my life. I appreciate and cherish their love and friendship.

My family has been the source of inspiration for me. I am immensely grateful to my sister, Fora, who accompanied me to most of my fieldtrips and did all the line drawings at the site. Without her love and help, this work would not have been possible. My parents have stood by all my decisions and have always encouraged me to do what I like and not just tread the conventional path. It has only been their love, support and encouragement that has helped me go through all situations and pursue an unconventional career against all odds. From my late grandmother I learnt the rich tradition of folk songs, riddles and stories. Unfortunately, she did not survive to see this publication. But I cherish her love and memory. To her, I dedicate this work.

I am thankful to the publisher, Dr. Agam Prasad and his efficient staff for bringing out the book in such a short time.

Lastly, I am indebted to all the scholars on whose research this work has been based. Any mistakes that might have cropped up in this work are entirely mine.

List of Figures

- Figure 1 : Physical Features of Maharashtra
Figure 2 : Location of Jaina Caves in Maharashtra
Figure 3 : Ground Plan of Cave II at Dharashiva
Figure 4 : Pillars in Cave II at Dharashiva
Figure 5 : Ground Plan of Cave III at Dharashiva
Figure 6 : Pillars & Hall Doorway of Cave III
Figure 7 : Ground Plan of Cave IV at Dharashiva
Figure 8 : Ground Plan, Pillars and Shrine Doorway of Cave at Ambejogai
Figure 9 : Ground Plan of Cave at Kharosa
Figure 10 : Pillars at Ellora
Figure 11 : Pillars at Ellora
Figure 12 : Pillars at Ellora
Figure 13 : Pillars at Ellora
Figure 14 : Doorways at Ellora
Figure 15 : Ground Plan of Chhota Kailasa at Ellora
Figure 16 : Costume and Jewellery-J1 & J2 at Ellora
Figure 17 : Costume and Jewellery-J2 & J3 at Ellora
Figure 18 : Ground Plan of J5, J6 and Lower Storey of Indra Sabha
Figure 19 : Costume and Jewellery-J6 at Ellora
Figure 20 : Costume and Jewellery-J10 at Ellora
Figure 21 : Costume and Jewellery-J10 at Ellora
Figure 22 : Costume and Jewellery-J10 at Ellora
Figure 23 : Costume and Jewellery-J11 at Ellora
Figure 24 : Costume and Jewellery-J12 at Ellora
Figure 25 : Costume and Jewellery-J13, J15 & J16 at Ellora
Figure 26 : Costume and Jewellery-J14 at Ellora
Figure 27 : Costume and Jewellery-J17 at Ellora
Figure 28 : Ground Plan of J14, J16 and Upper Storey of Indra Sabha
Figure 29 : Costume and Jewellery-J18 at Ellora

- Figure 30 : Costume and Jewellery-J18 at Ellora
- Figure 31 : Placement of Paintings in J18, J19 and J20 at Ellora
- Figure 32 : Costume and Jewellery-J19A & J19 at Ellora
- Figure 33 : Costume and Jewellery-J20A & J20 at Ellora
- Figure 34 : Ground Plan of Upper Storey of Jagganatha Sabha
- Figure 35 : Costume and Jewellery-J21 at Ellora
- Figure 36 : Placement of Paintings in J21 at Ellora
- Figure 37 : Ground Plan of Lower Storey of Jagganatha Sabha
- Figure 38 : Costume and Jewellery-J22 & J25 at Ellora
- Figure 39 : Costume and Jewellery-J23 at Ellora
- Figure 40 : Costume and Jewellery-J24 at Ellora
- Figure 41 : Costume and Jewellery-J26 at Ellora
- Figure 42 : Ground Plan of Cave I at Mangi-Tungi
- Figure 43 : Ground Plan of Cave II at Mangi-Tungi
- Figure 44 : Ground Plan of Cave at Pandu Lena
- Figure 45 : Ground Plan & Pillar of Cave at Patne
- Figure 46 : Ground Plan of Cave I & II at Chambhar Lena
- Figure 47 : Ground Plan of Cave at Anjaneri
- Figure 48 : Hall Doorway and Ceiling of Cave at Anjaneri
- Figure 49 : Ground Plan & Hall Doorway of Cave I at Ankai-Tankai
- Figure 50 : Pillars & Plinth of Cave I at Ankai-Tankai
- Figure 51 : Ground Plan, Hall Doorway & Plinth of Cave II at Ankai-Tankai
- Figure 52 : Pillars in Cave II at Ankai-Tankai
- Figure 53 : Ground Plan, Plinth & Hall Ceiling of Cave III at Ankai-Tankai
- Figure 54 : Pillars in Cave III at Ankai-Tankai
- Figure 55 : Ground Plan & Pillar of Cave IV
- Figure 56 : Ground Plan and Pillar of Cave V at Ankai-Tankai
- Figure 57 : Ground Plan, Plinth and Pillar of Cave VI at Ankai-Tankai
- Figure 58 : Ground Plan and Pillars of Cave VII
- Figure 59 : Ground Plan and Hall Doorway of Cave VIII at Ankai-Tankai
- Figure 60 : Ground Plan & Pillar of Cave IX and Ground Plan of Cave X at Ankai-Tankai
- Figure 61 : Ground Plan, Pillar, Pilaster, Facade and Plinth of the Cave at Tringalwadi
- Figure 62 : Verandah Ceiling of Cave at Tringalwadi
- Figure 63 : Ground Plan of Cave at Vase
- Figure 64 : Plinth, Hall Doorway & Pillar of Cave at Vase
- Figure 65 : Ground Plan, Kaksasanas, shrine doorway and pillar at Daulatabad
- Figure 66 : Ground Plan of Cave at Junnar
- Figure 67 : Ground Plan of Cave at Bhamer
- Figure 68 : Ground Plan of Cave at Chandor
- Figure 69 : Ground Plan of Cave I at Mohida

- Figure 70 :** Ground Plan of Cave II at Mohida
- Figure 71 :** Ground Plan of J5 and J27 to J32 at Ellora
- Figure 72 :** Site Plan of Caves on Mangi-Tungi Peaks
- Figure 73 :** Ground Plan of C and I on Mangi Peak
- Figure 74 :** Ground Plan of G on Mangi Peak
- Figure 75 :** Ground Plan and Pillar of J on Mangi Peak
- Figure 76 :** Ground Plan of Caves on Tungi Peak
- Figure 77 :** Chart Showing Approximate Dates and Chronological Sequence of the Jaina Caves

List of Plates

- Plate 1 : Caves on the northern side of the ravine, Dharashiva
Plate 2 : Doorway to courtyard, Cave II, Dharashiva
Plate 3 : Parsvanatha on the inner face of doorway, Cave II, Dharashiva
Plate 4 : Rock-cut structure (*stupa?*) inside the courtyard, Cave II, Dharashiva
Plate 5 : Pilaster in the verandah, Cave II, Dharashiva
Plate 6 : *Gana* figures on the plinth, Cave II, Dharashiva
Plate 7 : Right end of verandah and traces of passage, Cave II, Dharashiva
Plate 8 : Main icon, Cave II, Dharashiva
Plate 9 : Loose *chaumukhas* kept in Cave II, Dharashiva
Plate 10 : Painting of Jina figure on the bracket of hall pillar, Cave II, Dharashiva
Plate 11 : Pillars in the hall, Cave III, Dharashiva
Plate 12 : Loose icon of Suparsvanatha, Cave IV, Dharashiva
Plate 13 : Cave at Ambejogai
Plate 14 : Elephants in the courtyard, Ambejogai
Plate 15 : Main excavation of the cave at Ambejogai
Plate 16 : Parsvanatha in the central shrine of main excavation, Ambejogai
Plate 17 : Saivite cave-*Hatthikhana* near Jaina cave, Ambejogai
Plate 18 : Unfinished exterior, Chhota Kailasa or J2, Ellora
Plate 19 : J3-Small cave in the courtyard of Chhota Kailasa, Ellora
Plate 20 : J4-Unfinished cave in pit, Ellora
Plate 21 : Indrasabha or Cave XXXII, Ellora
Plate 22 : J8-Monolithic shrine in the courtyard of Indrasabha, Ellora
Plate 23 : J9-Manastambha in the courtyard of Indrasabha, Ellora
Plate 24 : J17-Small cave at the lap of the stairway to the upper storey of Indrasabha, Ellora
Plate 25 : J12-Small cave in the courtyard of Indrasabha, Ellora
Plate 26 : J11 and J14-Small caves in the courtyard of Indrasabha, Ellora
Plate 27 : J21 and J23-Jagganathasabha, Ellora

- Plate 28 : J26, Ellora
 Plate 29 : Parapet wall with *vimana* models, J18-Ellora
 Plate 30 : Dwarf pillar on *kaksasana*-J20, Ellora
 Plate 31 : Elephants on the *mattavarana*-J10, Ellora
 Plate 32 : Pillar in J24, Ellora
 Plate 33 : Auspicious dreams above the doorway-J20, Ellora
 Plate 34 : *Makara torana* in front of the shrine doorway-J26, Ellora
 Plate 35 : Jina figures and Ambika on the back wall of J21, Ellora
 Plate 36 : Jinas in two tiers on the sidewall of J21, Ellora
 Plate 37 : Jina figures on the sidewall of hall-J18, Ellora
 Plate 38 : Shrine image of J21, Ellora
 Plate 39 : Sarvanubhuti in the verandah end-J18, Ellora
 Plate 40 : Ambika in the verandah end-J18, Ellora
 Plate 41 : Kamatha's attack on Parsvanatha-J6, Ellora
 Plate 42 : Kamatha's attack on Parsvanatha-J10, Ellora
 Plate 43 : Kamatha's attack on Parsvanatha-J18, Ellora
 Plate 44 : Penance of Bahubali-J11, Ellora
 Plate 45 : Penance of Bahubali-J14, Ellora
 Plate 46 : Penance of Bahubali-J18, Ellora
 Plate 47 : Chakresvari in *gopura* of Chhota Kailasa-J1, Ellora
 Plate 48 : Chakresvari, J20A, Ellora
 Plate 49 : Sarasvati flanking the shrine doorway-J13, Ellora
 Plate 50 : Sarasvati near the doorway leading to J20A-J18, Ellora
 Plate 51 : Padmavati near the doorway leading to J20A-J18, Ellora
 Plate 52 : Dancing Indra on the main verandah wall of Chhota Kailasa-J2, Ellora
 Plate 53 : Painted panel depicting dancing Indra on hall ceiling-J19, Ellora
 Plate 54 : Shrine in *sukanasa* on the roof of Chhota Kailasa-J2, Ellora
 Plate 55 : Exterior wall of Chhota Kailasa-J2, Ellora
 Plate 56 : Main verandah of Chhota Kailasa-J2, Ellora
 Plate 57 : Monolithic elephant in the courtyard of Indrasabha, Ellora
 Plate 58 : Jina and *dikpalas* on sidewall of hall-J10, Ellora
 Plate 59 : Santinatha with an inscription below-J13, Ellora
 Plate 60 : Standing Jina on hall pillar with an inscription below-J15, Ellora
 Plate 61 : Exterior of J18, Ellora
 Plate 62 : Hall of J18, Ellora
 Plate 63 : *Panchaparamesthis*-J18, Ellora
 Plate 64 : Paintings on the side aisle ceiling of hall-J18, Ellora
 Plate 65 : Paintings on the sidewall of the shrine-J19, Ellora
 Plate 66 : Paintings on shrine ceiling-J19, Ellora
 Plate 67 : Painting on the stone beam between pillars of hall-J19, Ellora
 Plate 68 : Painting on the left sidewall of shrine-J20, Ellora

- Plate 69 : Painting on the right sidewall of shrine-J20, Ellora
 Plate 70 : Painted panel of Bahubali on the front wall of shrine-J20, Ellora
 Plate 71 : Paintings on the shrine ceiling-J20, Ellora
 Plate 72 : Paintings on the shrine ceiling-J20, Ellora
 Plate 73 : Painted panel of Jina on the stone beam between pillars in verandah-J21, Ellora
 Plate 74 : Painting on the stone beam between pillars in verandah-J21, Ellora
 Plate 75 : *Samvasarana* with narrative panel around, Hall ceiling-J21, Ellora
 Plate 76 : *Samvasarana* with narrative panel around, Hall ceiling-J21, Ellora
 Plate 77 : *Samvasarana* on hall ceiling-J21, Ellora
 Plate 78 : Jinas in two tiers and painted panel of Jina on the sidewall of hall-J21, Ellora
 Plate 79 : Painted panels of two seated Jinas on left sidewall of hall-J21, Ellora
 Plate 80 : Painted bracket of pillar-J21, Ellora
 Plate 81 : Jinas on front wall of verandah-J25, Ellora
 Plate 82 : Jina with devotees and inscription below-J25, Ellora
 Plate 83 : Paintings on the hall ceiling-Kailasa-Cave XVI, Ellora
 Plate 84 : Mangi-Tungi hills, Nasik district
 Plate 85 : Lower caves, Mangi hill
 Plate 86 : Jina and Chakresvari, Cave I, Mangi hill
 Plate 87 : Kamatha's attack on Parsvanatha, Cave I, Mangi hill
 Plate 88 : Sarvanubhuti, Cave I, Mangi hill
 Plate 89 : Ambika, Cave I, Mangi hill
 Plate 90 : Penance of Bahubali, Cave I, Mangi hill
 Plate 91 : Sarasvati, Cave I, Mangi hill
 Plate 92 : Suparsvanatha on the sidewall of shrine, Cave I, Mangi hill
 Plate 93 : Goddess, Cave II, Mangi hill
 Plate 94 : Seated Jina in the shrine, Cave II, Mangi hill
 Plate 95 : Seated Rsabhanatha, Pandu Lena
 Plate 96 : Ambika and Sarvanubhuti on the sidewall, Pandu Lena
 Plate 97 : Jaina cave, Patne
 Plate 98 : Icons on rough pillars, Patne
 Plate 99 : Niches in the sidewall, Patne
 Plate 100 : Ambika, Patne
 Plate 101 : Seated Jina on backwall, Patne
 Plate 102 : Three standing Jinas, Cave II, Chambhar Lena
 Plate 103 : Seated Jinas and Ambika, Cave II, Chambhar Lena
 Plate 104 : Colossal of Parsvanatha, Cave III, Chambhar Lena
 Plate 105 : Jaina cave, Anjaneri
 Plate 106 : Elephants lustrating Suparsvanatha, Anjaneri
 Plate 107 : Standing Parsvanatha and Chakresvari on the back wall of verandah, Anjaneri
 Plate 108 : Parsvanatha in the shrine, Anjaneri

- Plate 109 : *Uttaranga* of Jaina temple depicting Suparsvanatha and Parsvanatha, Anjaneri
 Plate 110 : Ankai-Tankai hills
 Plate 111 : Cave I, Ankai-Tankai
 Plate 112 : Hall Doorway, Cave I, Ankai-Tankai
 Plate 113 : Cave II, Ankai-Tankai
 Plate 114 : Ganesa as child seated on lap of Ambika, Cave II, Ankai-Tankai
 Plate 115 : Cave III, Ankai-Tankai
 Plate 116 : Cave IV, Ankai-Tankai
 Plate 117 : Female deities on *stambha sakha* of hall doorway, Cave IV, Ankai-Tankai
 Plate 118 : Cave VI with Ankai fort in background, Ankai-Tankai
 Plate 119 : Jina with monkey as devotee, Cave V, Ankai-Tankai
 Plate 120 : Upper two storeyes of Cave V with *kalasa* top, Ankai-Tankai
 Plate 121 : Plinth, Cave VI, Ankai-Tankai
 Plate 122 : Shrine doorway, Cave VI, Ankai-Tankai
 Plate 123 : Shrine doorway made of loose slabs, Cave VI, Ankai-Tankai
 Plate 124 : Male devotee or donor on the *stambha sakha* of shrine doorway, Cave VI, Ankai-Tankai
 Plate 125 : Couple devotee or donors on the *stambha sakha* of shrine doorway, Cave VI, Ankai-Tankai
 Plate 126 : Low wall enclosing the verandah, Tringalwadi
 Plate 127 : Figures on the verandah ceiling, Tringalwadi
 Plate 128 : Hall doorway, Tringalwadi
 Plate 129 : Dharanendra on the *stambha sakha* of hall doorway, Tringalwadi
 Plate 130 : Padmavati on the *stambha sakha* of hall doorway, Tringalwadi
 Plate 131 : Cave at Vase
 Plate 132 : Plinth, Vase
 Plate 133 : Structural pillar in the verandah, Vase
 Plate 134 : Jina in the back wall of hall, Vase
 Plate 135 : Caves near Kalakot in the fort at Daulatabad
 Plate 136 : *Kaksasanas* and pillars enclosing the verandah, Jaina cave at Daulatabad
 Plate 137 : Jina figure on the pillar in hall, Jaina cave, Daulatabad
 Plate 138 : Niches in the sidewall of hall, Jaina cave at Daulatabad
 Plate 139 : Buddhist *vihara* converted into Jaina cave, Junnar
 Plate 140 : *Tritirthika*, Junnar
 Plate 141 : Bhairava, Junnar
 Plate 142 : Hill with Jaina cave, Bhamer
 Plate 143 : Jaina cave at Bhmer
 Plate 144 : Dharanendra, Padmavati and Jina figures on the back wall of verandah, Bhamer
 Plate 145 : Icons on the walls of hall, Bhamer
 Plate 146 : Hill with Jaina cave, Chandor

- Plate 147 : *Chauvisi*, Chandor
 Plate 148 : Sarasvati, Chandor
 Plate 149 : Seated Jinas on the sidewall, Chandor
 Plate 150 : Chandraprabha, main Jina at Chandor
 Plate 151 : Mahamanasi on the pilaster flanking the main icon of Chandraprabha, Chandor
 Plate 152 : Ambika, Chandor
 Plate 153 : Couple standing under a tree with seated Jina above, Chandor
 Plate 154 : Cave I, Mohida
 Plate 155 : Chandraprabha & Puspandanta and monk-devotee figures below, Cave I, Mohida
 Plate 156 : Standing Jinas and Bahubali on the sidewall, Cave I, Mohida
 Plate 157 : Bahubali, Cave I, Mohida
 Plate 158 : Gomukha and Dharanendra, Cave I, Mohida
 Plate 159 : Kshetrapala, Cave I, Mohida
 Plate 160 : Suparsvanatha and Padmaprabha in the sidewall of shrine, Cave I, Mohida
 Plate 161 : Rsabhanatha, main Jina at Cave I, Mohida
 Plate 162 : Cave II, Mohida
 Plate 163 : Seated Jinas on the left sidewall of hall, Cave II, Mohida
 Plate 164 : Devotees, Dharanendra, Chakresvari and Ambika, Cave II, Mohida
 Plate 165 : Rsabhanatha and standing Jina on the backwall of hall, Cave II, Mohida
 Plate 166 : Cave 5, Later cave at Ellora
 Plate 167 : Suparsvanatha and Chauvisi, Cave 5, Ellora
 Plate 168 : Colossal of Parsvanatha, J27, Ellora
 Plate 169 : Devotee and Dharanendra to the right of Parsvanatha, J27, Ellora
 Plate 170 : Devotee and Padmavati to the left of Parsvanatha, J27, Ellora
 Plate 171 : Structure enclosing *chaumukha*, J29, Ellora
 Plate 172 : Elephant flanking J30, Ellora
 Plate 173 : Attendant flanking the doorway, J30, Ellora
 Plate 174 : Gomukha in the hall, J30, Ellora
 Plate 175 : Warriors between the legs of elephant, J30, Ellora
 Plate 176 : Painted panel of seated Jina on the back wall of hall, J30, Ellora
 Plate 177 : *Phamasana* roof, J32, Ellora
 Plate 178 : Cave 'C' or Mahavira Gupha, Mangi peak
 Plate 179 : Seated Jina, Cave 'C' or Mahavira Gupha, Mangi peak
 Plate 180 : Sculpture like *chaumukha* or memorial stone, 'D', Mangi peak
 Plate 181 : *Stupa* and seated Jina, 'F' or Balabhadra swami Gupha, Mangi peak
 Plate 182 : 'G' or Sri Adinatha Gupha, Mangi peak
 Plate 183 : Seated Jina with nudity distinctly shown, 'G' or Sri Adinatha Gupha, Mangi peak
 Plate 184 : 'I' or Santinatha Gupha, Mangi peak
 Plate 185 : Standing figures of monks with inscription below, outside 'I', Mangi peak

- Plate 186 : Loose icon of Ambika in 'J' or Parsvanatha Gupha, Mangi peak
Plate 187 : Jinas on rock face, 'K', Mangi peak
Plate 188 : Jinas on rock face with narrow path around, 'P', Mangi peak
Plate 189 : Standing figures of monks with *padukas* in front, 'Q', Mangi peak
Plate 190 : Connecting ridge between Mangi and Tungi peaks
Plate 191 : Caves on Tungi peak
Plate 192 : Seated Jinas on the back wall of cave 'C', Tungi peak
Plate 193 : Standing figures of Jinas or '*Pancha Pandava*', Tungi peak
Plate 194 : *Lanchhana* of Neminatha, '*Pancha Pandava*', Tungi peak
Plate 195 : *Tritirthika*, Rajwade Samshodhan Mandal, Dhule
Plate 196 : *Tritirthika*, Ankai fort, Prince of Wales Museum, Mumbai
Plate 197 : Standing figure of Jina of Svetambara sect, Daulatabad fort
Plate 198 : Seated Jinas with end of the robes shown on the pedestal, Erandol, Regional Museum, Nasik
Plate 199 : Tungi peak
Plate 200 : Ambika, from Sinnar, now kept near Public Library, Nasik
Plate 201 : Sarasvati, from Sinnar, now kept near Public Library, Nasik
Plate 202 : Two icons of Parsvanatha, Ramalinga Mudgal, Latur district
Plate 203 : Vimalanatha, Balsane, Dhule district

Contents

<i>Preface</i>	<i>vii</i>
<i>Acknowledgements</i>	<i>ix</i>
<i>List of Figures</i>	<i>xi</i>
<i>List of Plates</i>	<i>xiv</i>
Chapter 1 Introduction	1-18
A survey of Jaina caves from other parts of the country 1	
Region 4	
Physical features 4	
Maharashtra as regional entity 5	
Political history 6	
Jaina Caves in Maharashtra 9	
Jainism: Philosophy and iconography 14	
Chapter 2 Description and Chronology of Caves	19-254
Pale 19	
Description 19; Date 20	
Dharashiva 20	
Description 21; Date 34; Claim of Buddhist origin of the site 39; Rock-cut structure in the courtyard 40	
Ambejogai 41	
Description 42, Date 46	
Kharosa 49	
Description 50; Date 51	
Ellora (Early caves) 51	
Architectural features 53; Iconographic features 58; Sculptural style 65; Paintings 65;	
Description 69; Date 124; Intra-site chronology 126; Iconographic trends 130;	
Intrusive icons 131	
Mangi-Tungi (Lower caves) 132	
Description 133; Date 144	

Pandu Lena	145
Description	145; Date 147
Patne	147
Description	148; Date 151
Chambhara Lena or Gajapantha	152
Description	152; Date 160
Anjaneri	160
Description	161; Date 165
Ankai-Tankai	166
Description	167; Date 190
Tringalwadi	193
Description	193; Date 197
Washale or Vase	198
Description	198; Date 200
Daulatabad	200
Description	201; Date 202
Junnar	203
Description	203; Date 205
Bhamer	205
Description	206; Date 208
Chandor	209
Description	209; Date 217
Mohida-tarf-haveli	218
Description	218; Date 225
Dhumalwadi or Nandagiri	227
Description	227; Date 227
Ellora (Later caves)	228
Description	228; Date 237
Mangi-Tungi (Upper caves)	238
Description	238; Date 253
Other sites	254

Chapter 3 Architectural and Iconographic Trends

255-274

Architectural features 255

Iconographic features 257

Stages in the development of iconographic features 257; Jina parikara 259; Ambika 261; Sarvanubhuti 262; Occurrence of yaksa-yaksi 263; Chakresvari 263; Padmavati 263; Sarasvati 264; Sarasvati or Mahamanasi? 264; Dikpalas 265; Hanuman 265; Ganesa and Kshetrapala 265; Parents of Jina or yaksa-yaksi couple 266; Monk figures 266; Indra 266; Auspicious dreams 267; Colossus 267; Donor figures 268;

Influences 269

Influence from south India	269
Influence from north, central and western India	269
Loose Jaina icons	271
Paintings	272
Summary	272

Chapter 4 Site: Location and Importance 275-308

The concept of sacred space	276
The Brahmanical concept of 'tirtha'	276
The Jaina concept of 'tirtha'	278
Jaina texts on tirthas	278
Texts referring to tirthas in Maharashtra	278
Development of a sacred place	279
Pale	281
Dharashiva	281
Epigraphic references	282; Literary references 282; Proximity to Ter 282;
Other architectural remains	283
Ambejogai	284
Epigraphic references	284; Literary references 284; Other architectural remains 284
Kharosa	285
Other architectural remains	285
Ellora	286
Epigraphic references	286; Literary references 286; Other architectural remains 287
Mangi-Tungi	288
Epigraphic references	288; Literary references 290; Other architectural remains 290;
Location	290; Development of the site 291
Pandu Lena	292
Patne	293
Epigraphic references	293; Other architectural remains 294
Chambhara Lena or Gajapantha	295
Epigraphic references	295; Literary references 295; Other architectural remains,
Development of the site	296
Anjaneri	296
Epigraphic references	297; Literary references 297; Other architectural remains 297;
Proximity to Tryambakesvara	298;
Ankai-Tankai	299
Literary references	299; Other architectural remains 299
Tringalwadi	300
Washale or Vase	301
Daulatabad	301

Junnar 302

Chandor 303

Other architectural remains 303

Bhamer 304

Epigraphic references 304; Other architectural remains 305

Mohida-tarf-haveli 306

Dhumalwadi or Nandagiri 306

Chapter 5 Cultural Milieu of Jaina Caves: Socio-Religious Background 309-342

Socio-religious Background 309

Jainism in Maharashtra 311

Overview of general trends in the spread of Jainism 311

Early Phase: South India 312; North India 313; Central India 313;

Western India 314

Later Phase 315

History and Development of Jainism in Maharashtra 316

List of Jaina remains in Maharashtra 317

Jaina strongholds in Maharashtra 327

Socio-Religious and Economic base of Jainism in Maharashtra 329

Religious practices 329

Sub-sects 331

Digambara sub-sects mentioned in the inscriptions from Maharashtra 333

Svetambara communities 335

Interaction with other religions 335

Patronage 336

Rise in popularity of Jainism in post 9th-10th century CE period 338

Chapter 6 Conclusion

343-356

Architectural features of the caves 345

Iconographic features 346

Iconographic development 347

Paintings 349

Inter-site relationships 349

Selection of site location 350

Socio-economic base 351

References

357-374

Glossary of Architectural Terms

375-377

Index

378-384

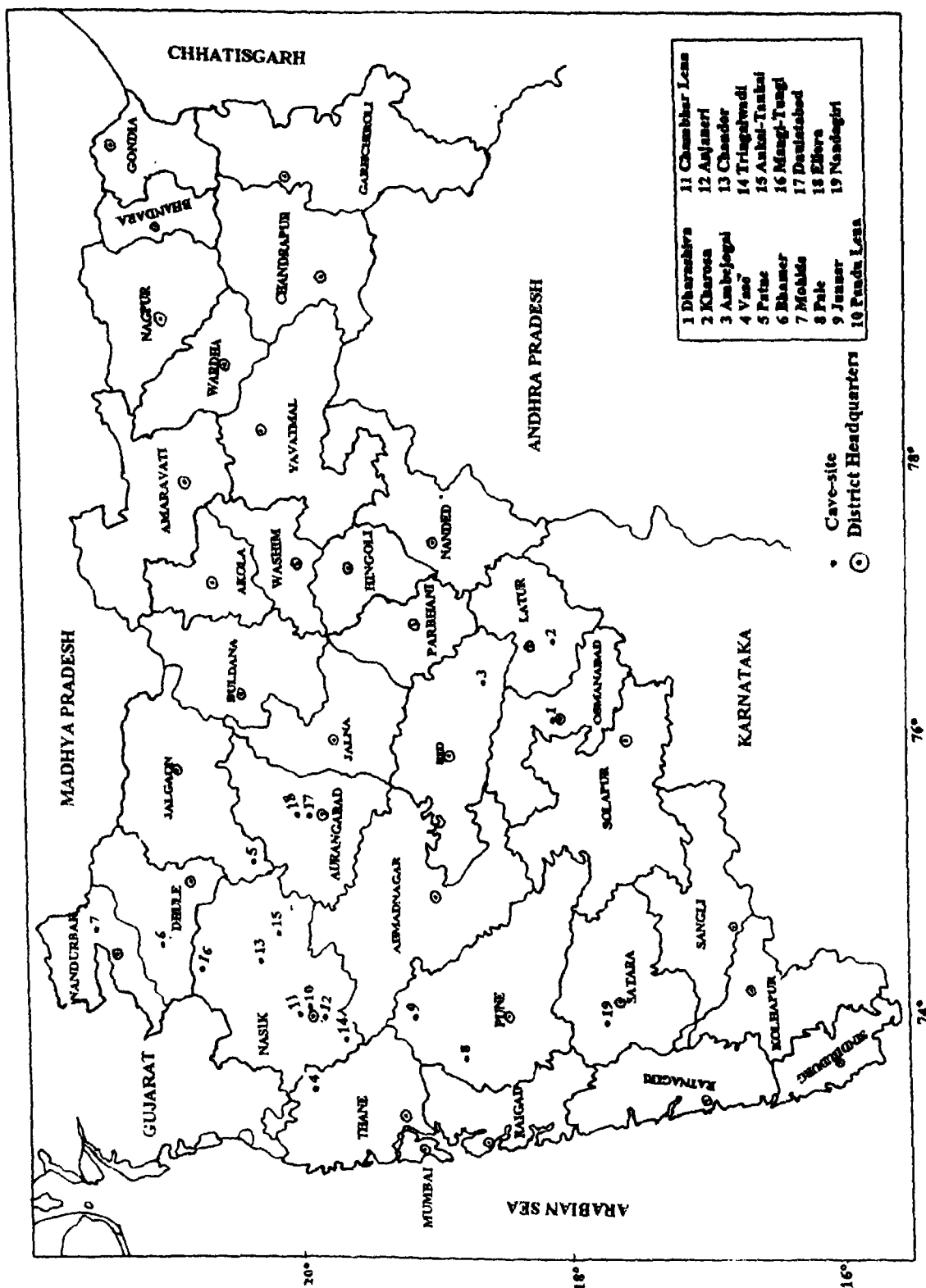
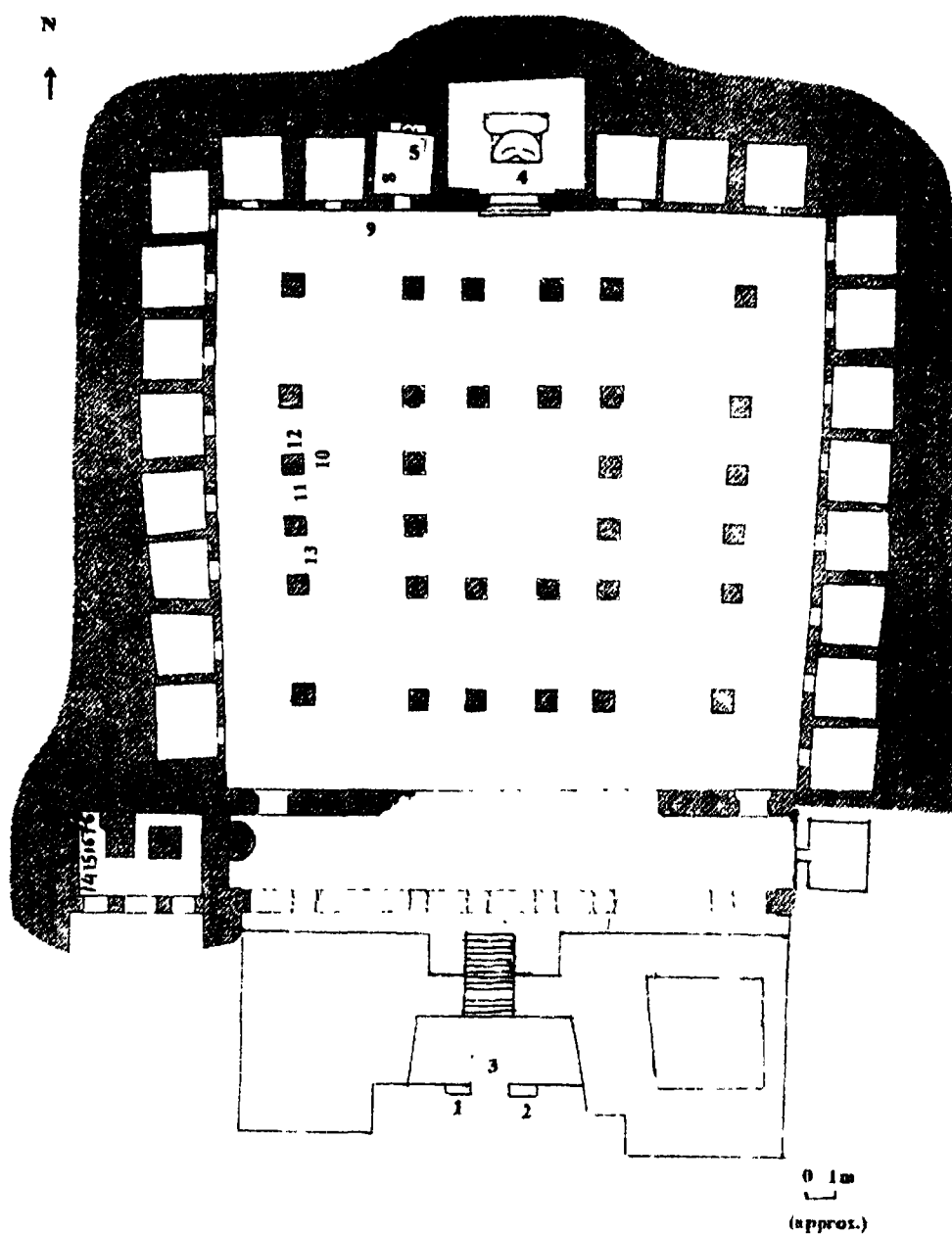


Figure 2 Location of Jaina Caves in Maharashtra



- 1 & 2 *Dvarapala*
- 3 Seated *Parshvanatha*
- 4 Seated *Parshvanatha*
- 5 Standing *Jina*
- 6 & 7 Seated *Jina*
- 8 *Chaumukha*
- 9 *Panchatrithika*
- 10 to 14 *Chaumukha*
- 15 Standing *Parshvanatha*
- 16 Seated *Jina*
- 8 to 16 loose icons

Figure 3 Ground plan of Cave II at Dharashiva
(after Burgess 1878)

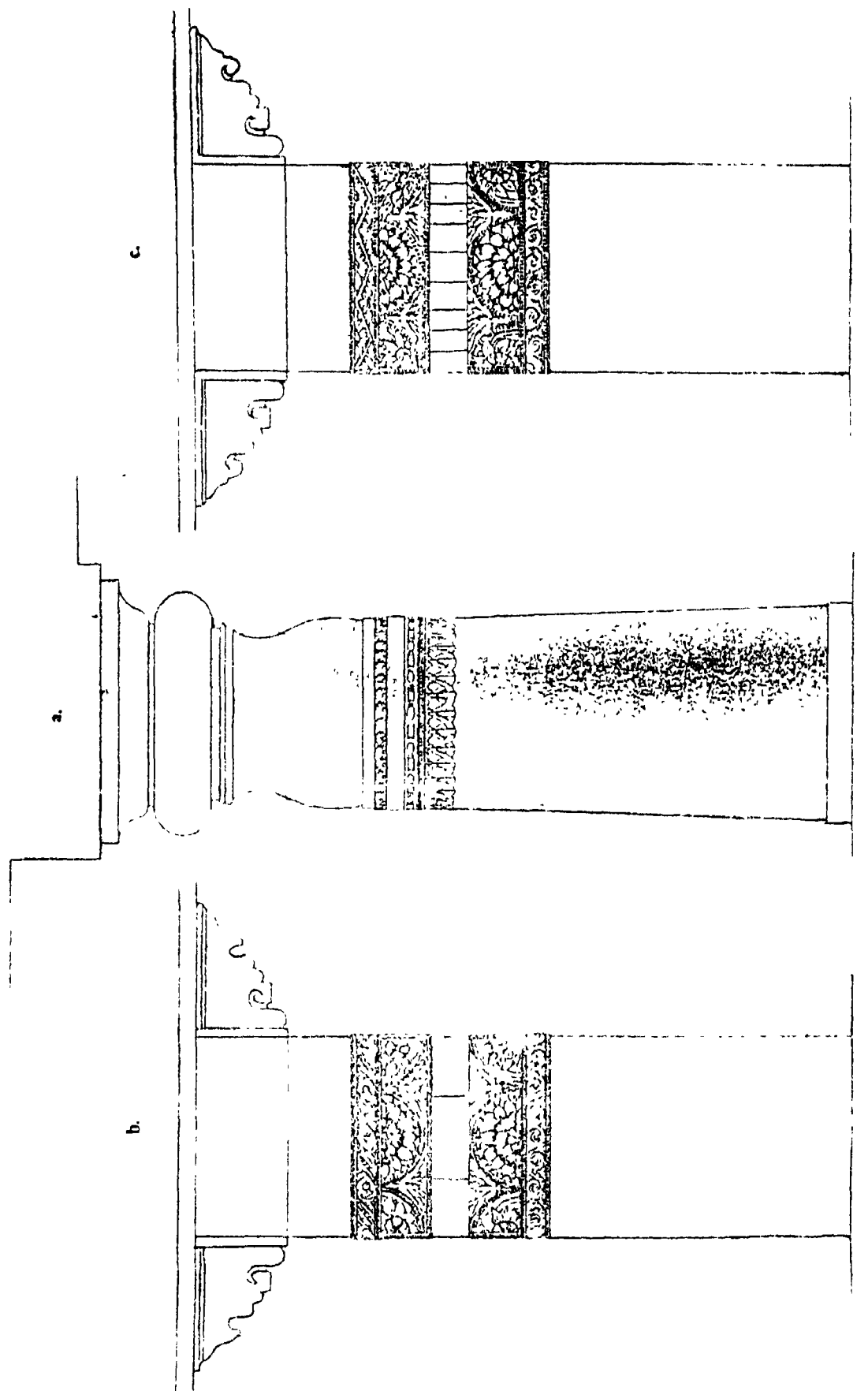
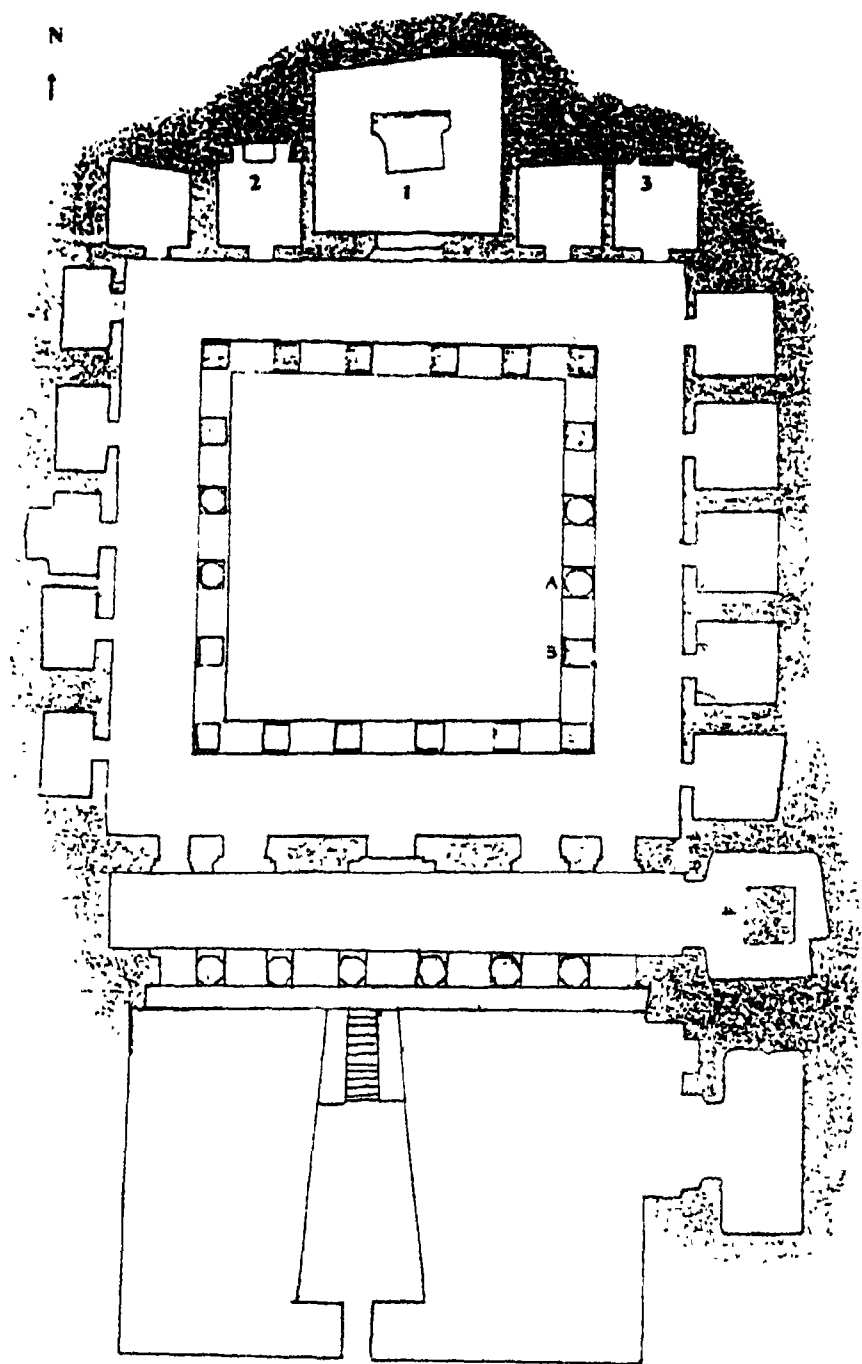
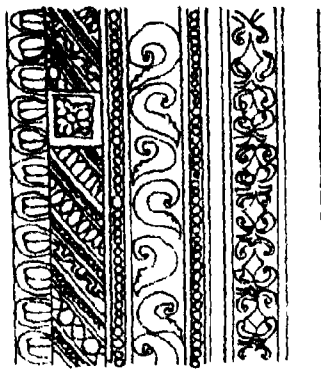


Figure 4 Pillars in Cave II at Dharashiva
(after Burgess 1878)

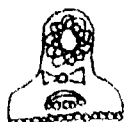


- 1 Seated *Parshvanatha*
- 2 & 3 Seated *Jina*
- 4 Loose sculpture of an animal

Figure 5 Ground plan of Cave III at Dharashiva
(after Burgess 1878)



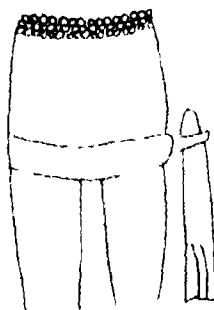
a. *Shakhas* of hall doorway of Cave III



Crown

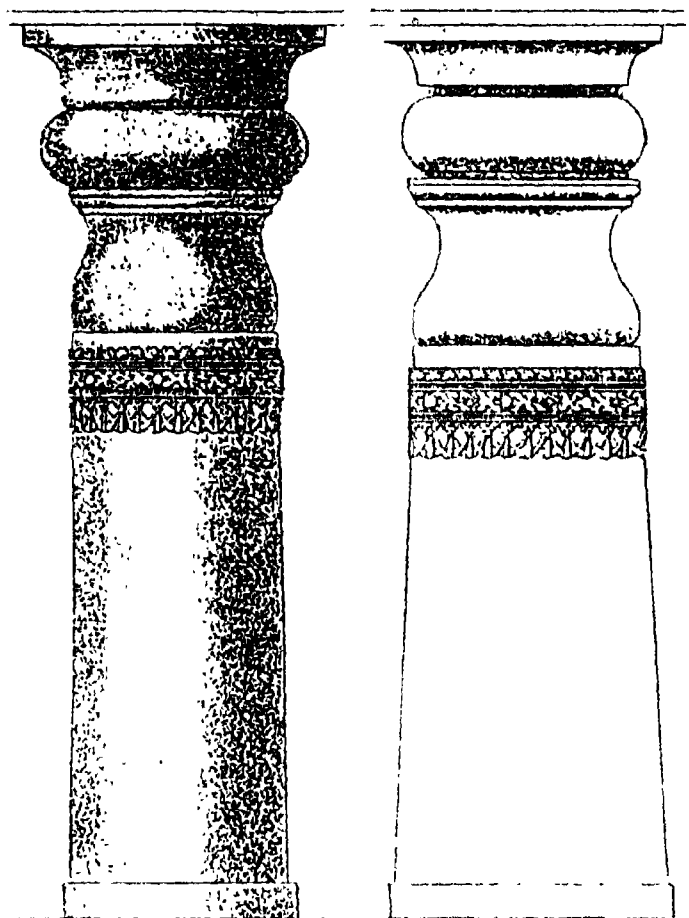


Necklace



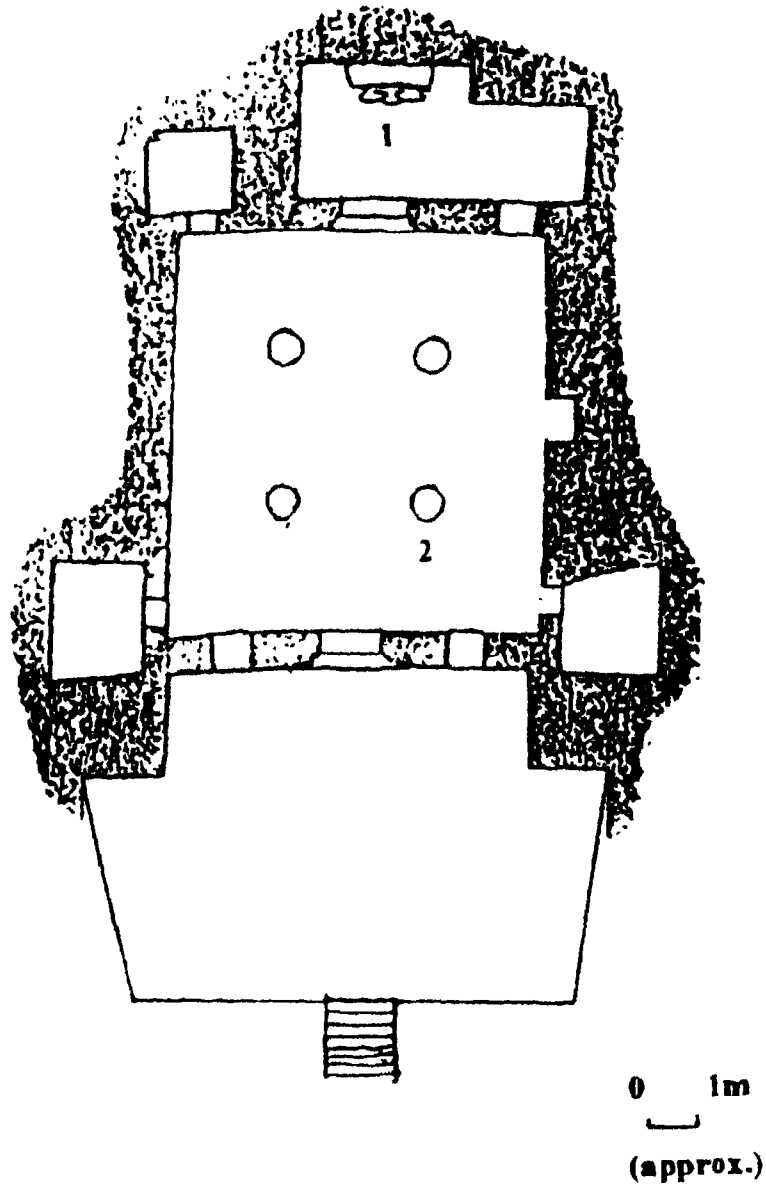
Lower garment

d. *Chauri* bearers in the shrine of Cave III



b. Pillar A on the plan c. Pillar B on the plan
(after Burgess 1878)

Figure 6 Pillars & hall doorway of Cave III



- 1 Seated Parsvanatha
- 2 Suparsvanatha (Loose icon)

Ground plan of Cave IV (after Burgess 1878)

Figure 7 Ground plan of Cave IV at Dharashiva

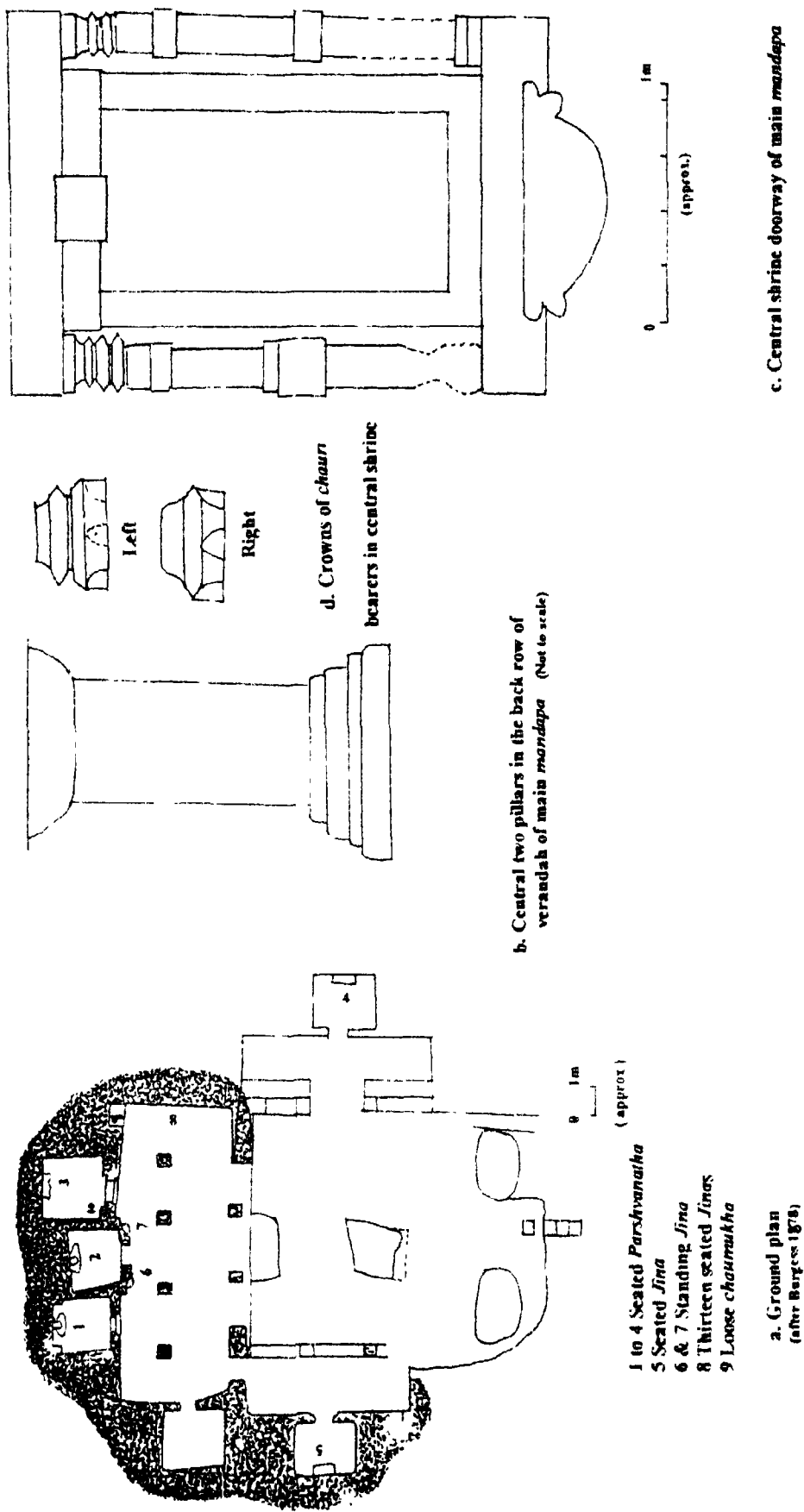
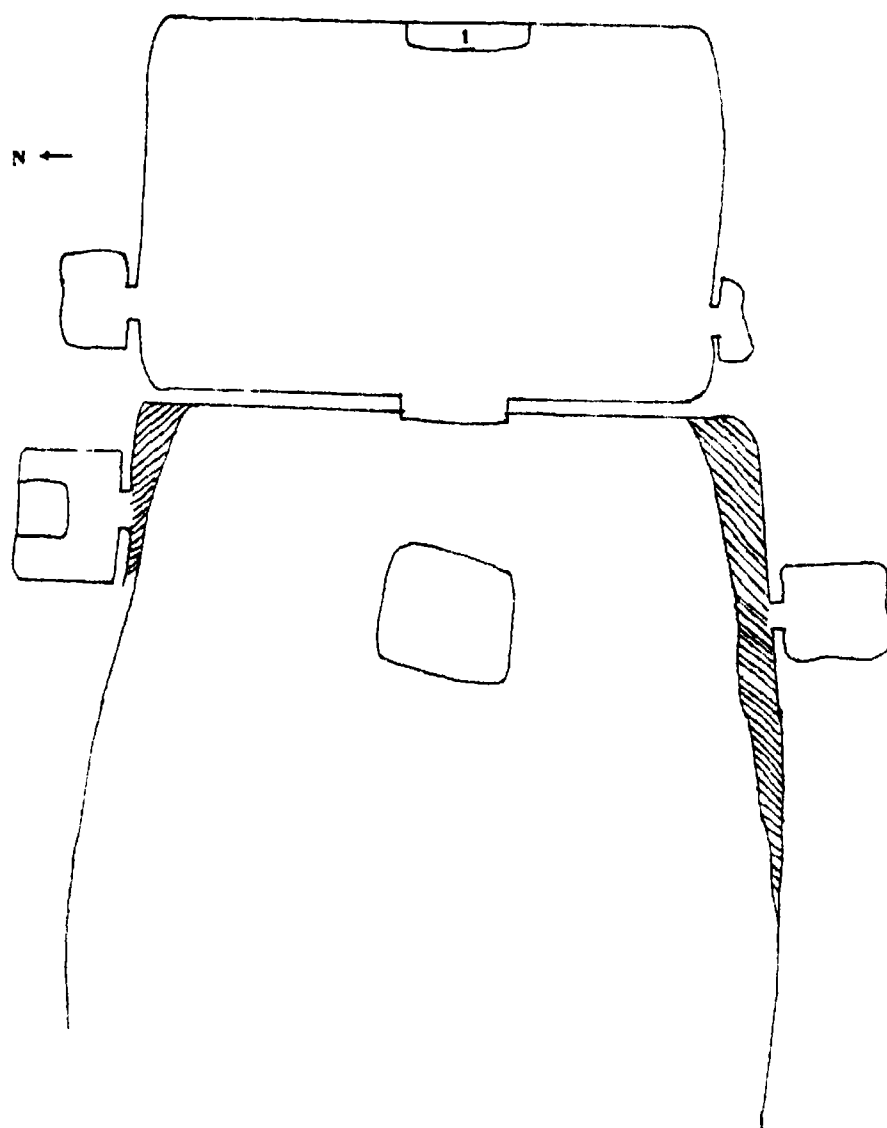


Figure 8 Ground plan, pillars & shrine doorway of cave at Ambejogai



1 Seated *Jina*

0 1m
(approx.)

Figure 9 Ground plan of cave at Kharosa

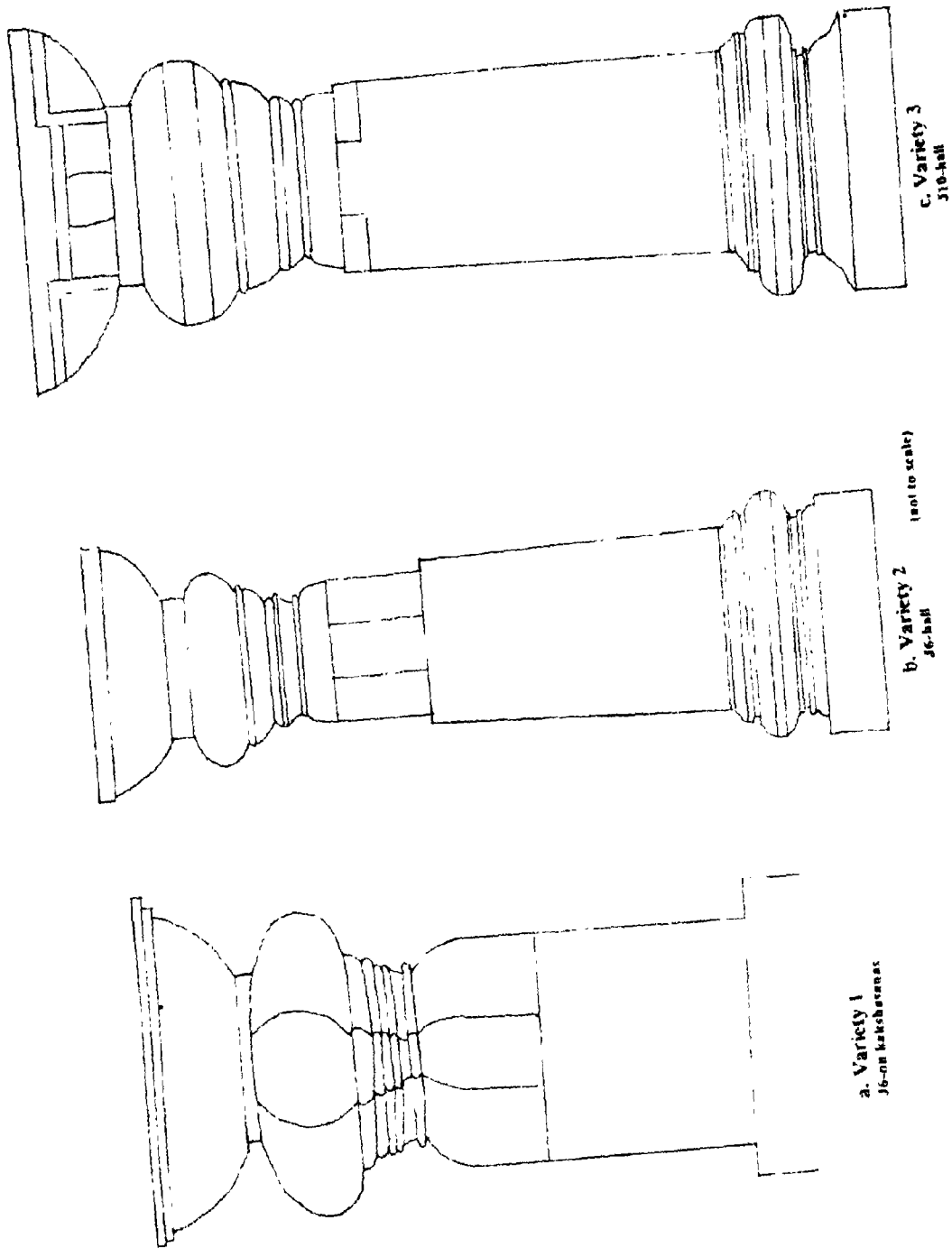
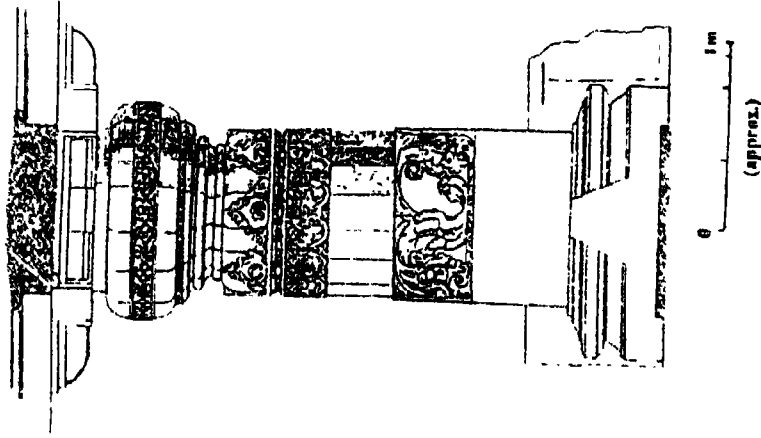
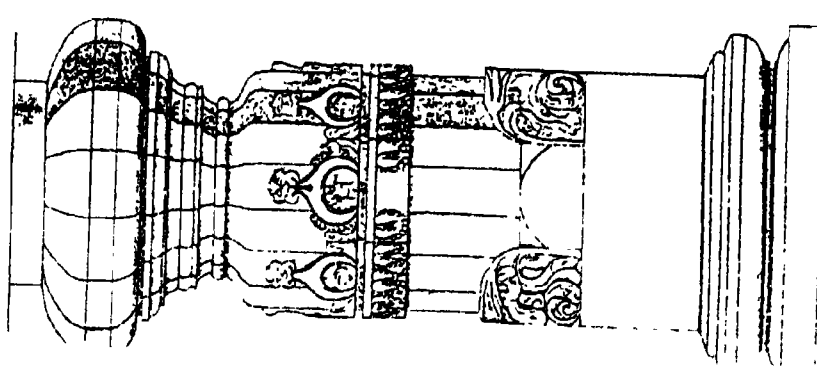


Figure 10 Pillars at Ellora

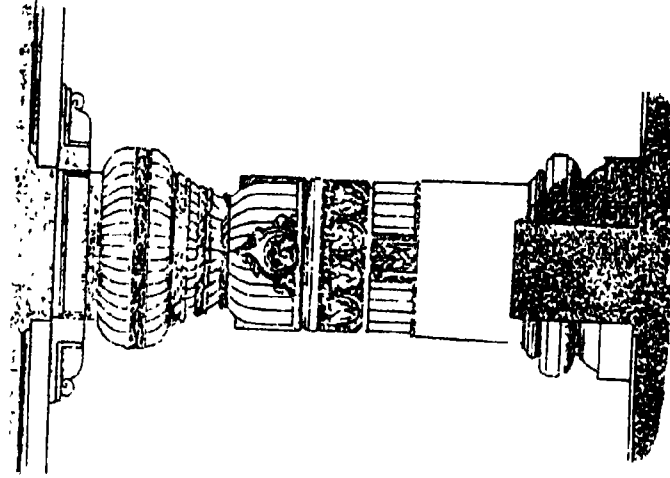


J20-kakthasanae

a. Variety 4

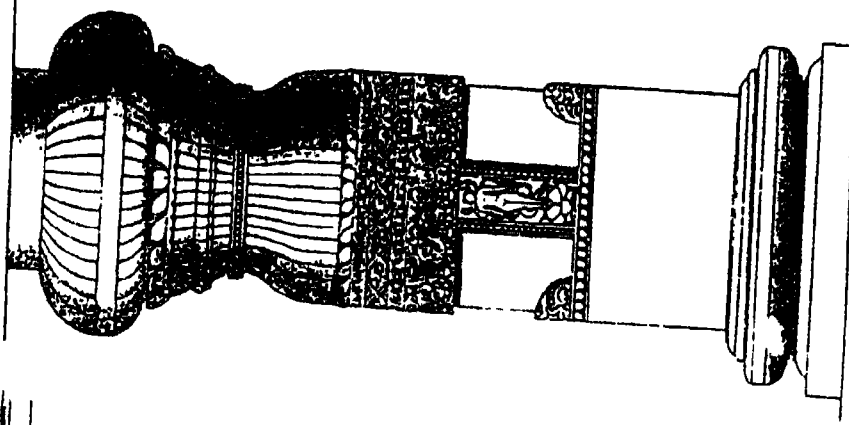


J18-kakthasanae



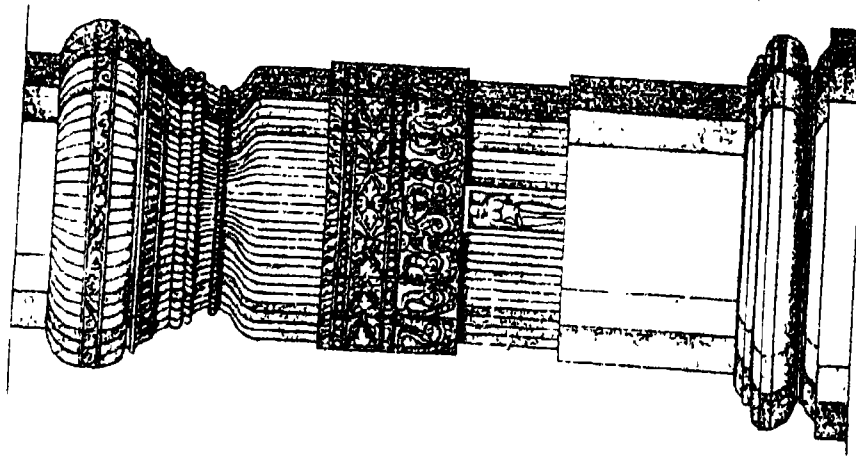
J20-pdastara

b. Variety 5

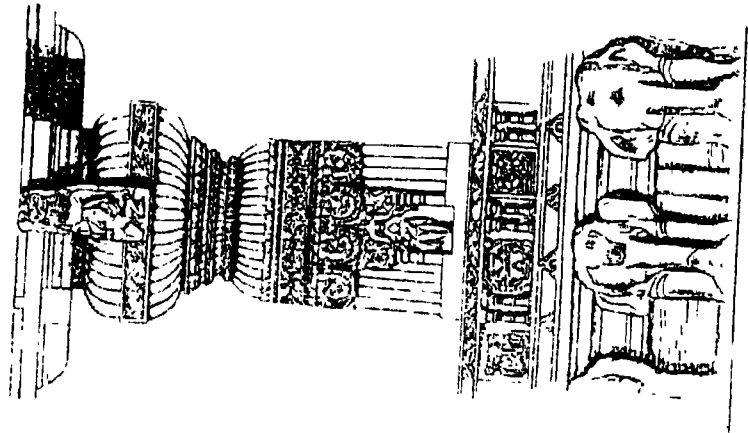


J18-corner pillars in hall

Figure 11 Pillars at Ellora
(after Burgess 1883)



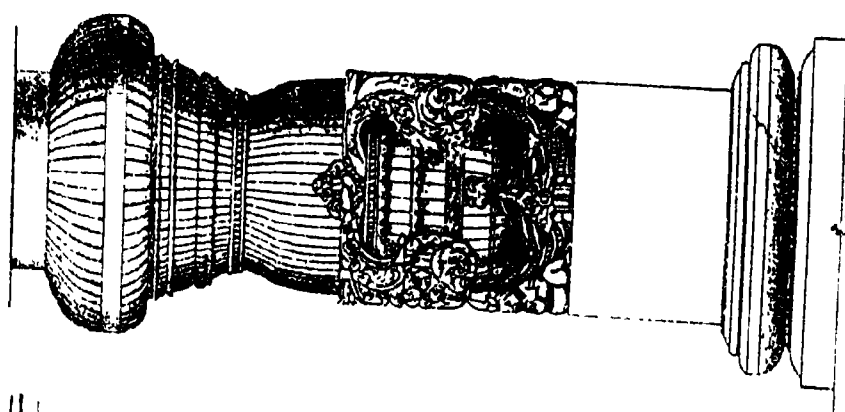
J18-on parapet wall



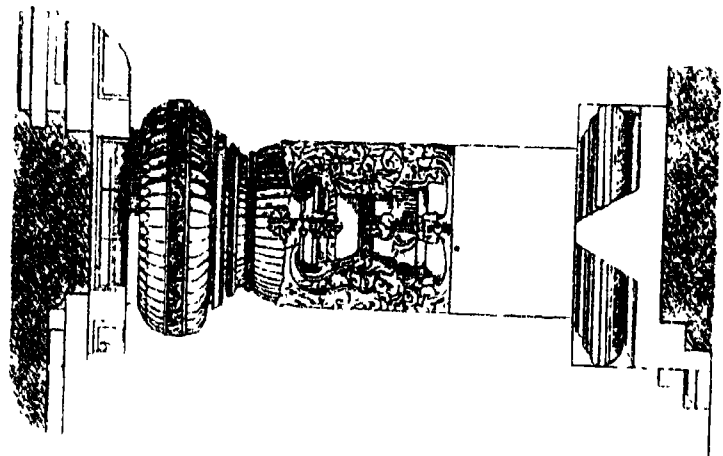
J24-lakshanas

0 1m

a. Variety 5



J18-central pillar side hall



J24-hall

0 1m (approx.)

b. Variety 6

Figure 12 Pillars at Ellora
(after Burgess 1883)

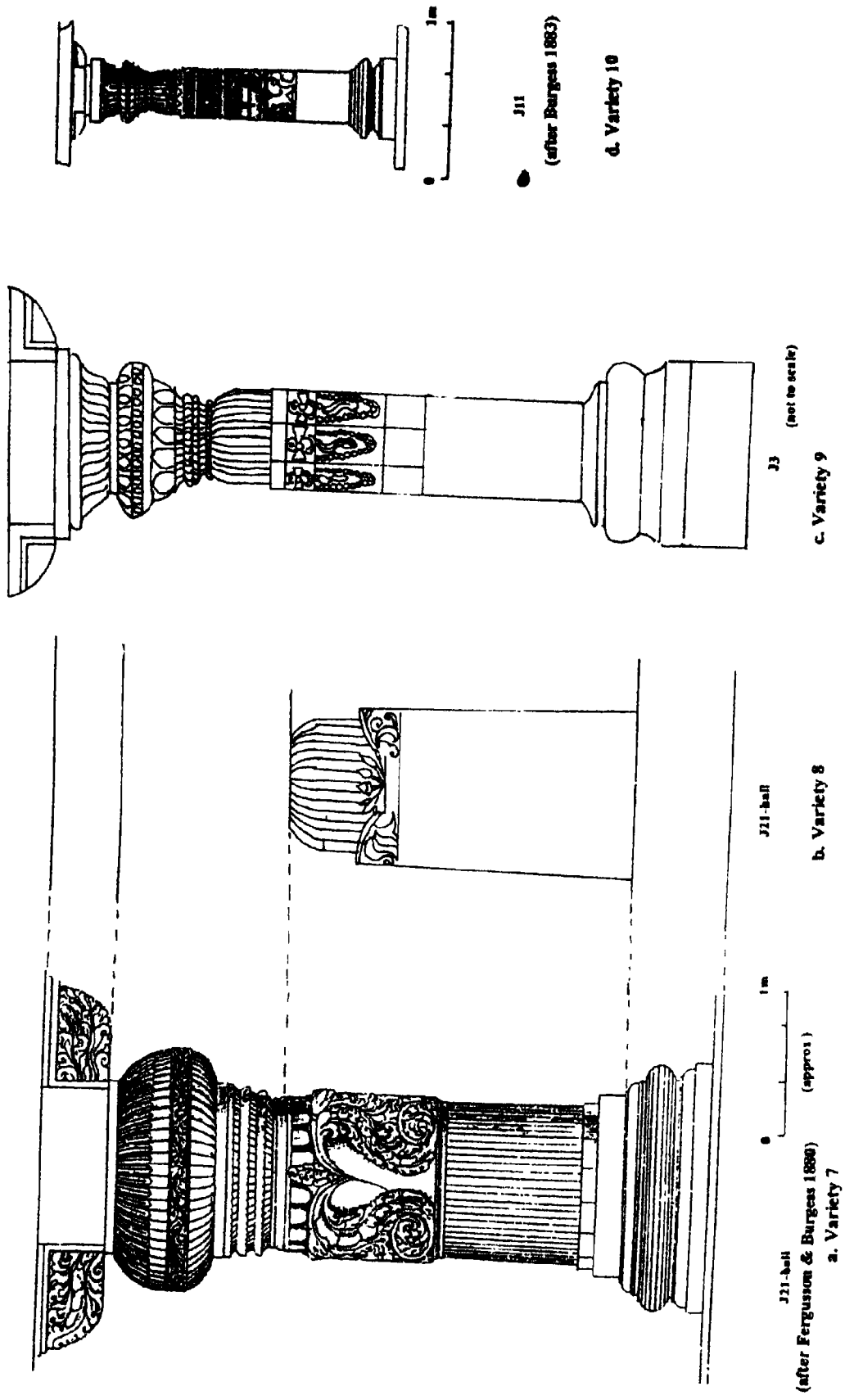
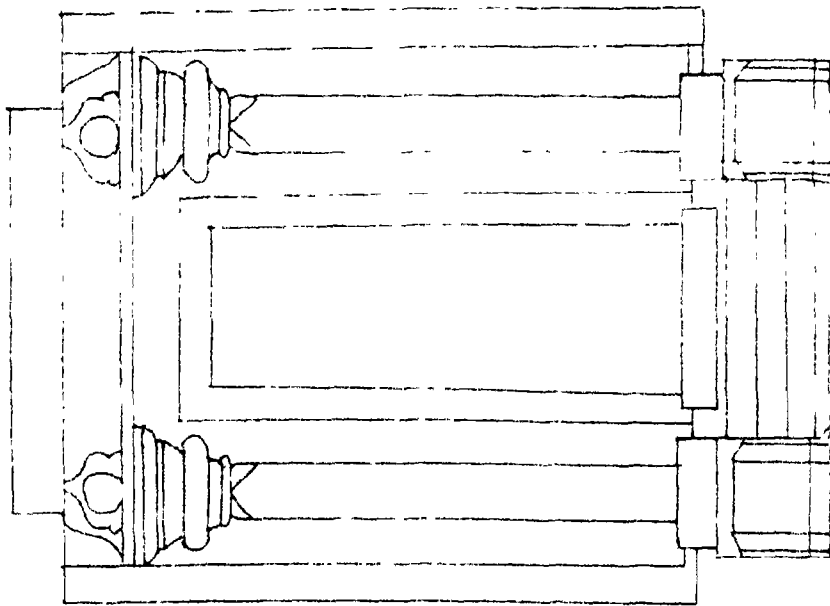
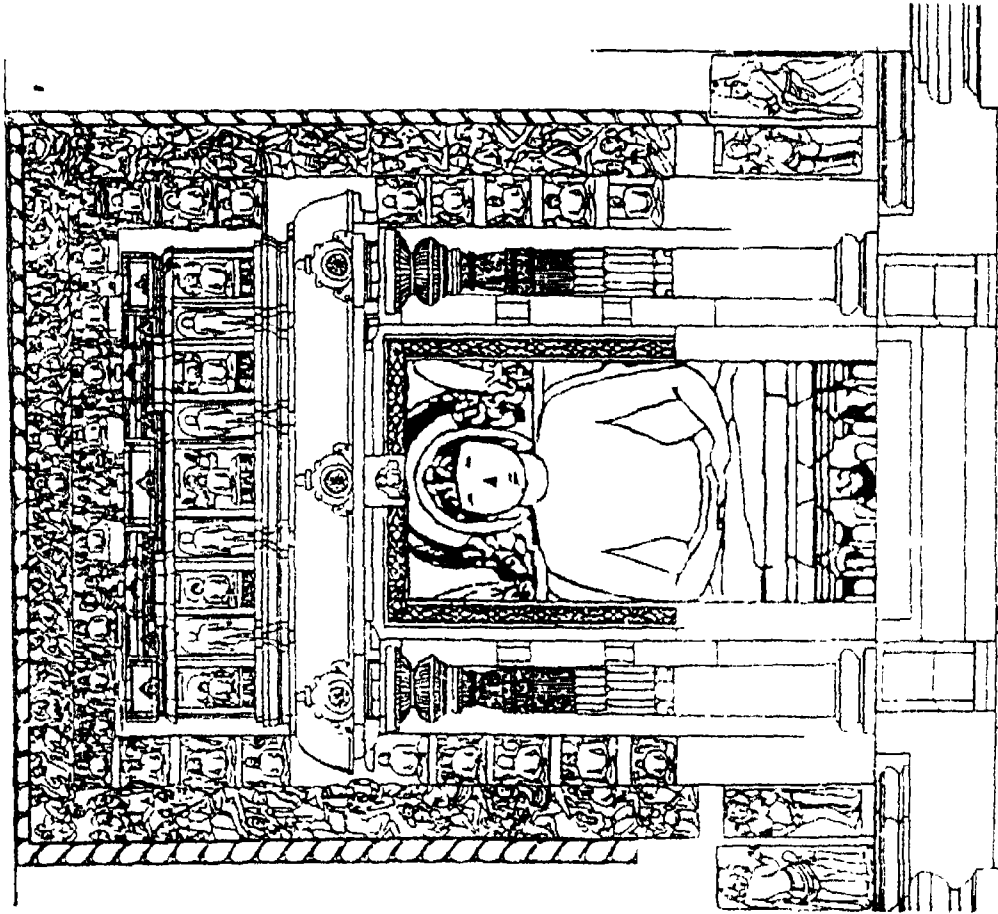


Figure 13 Pillars at Ellora



a. Shrine doorway of J10 (not to scale)



b. Shrine doorway of J18
(after Fergusson & Burgess 1880)

Figure 14 Doorways at Ellora

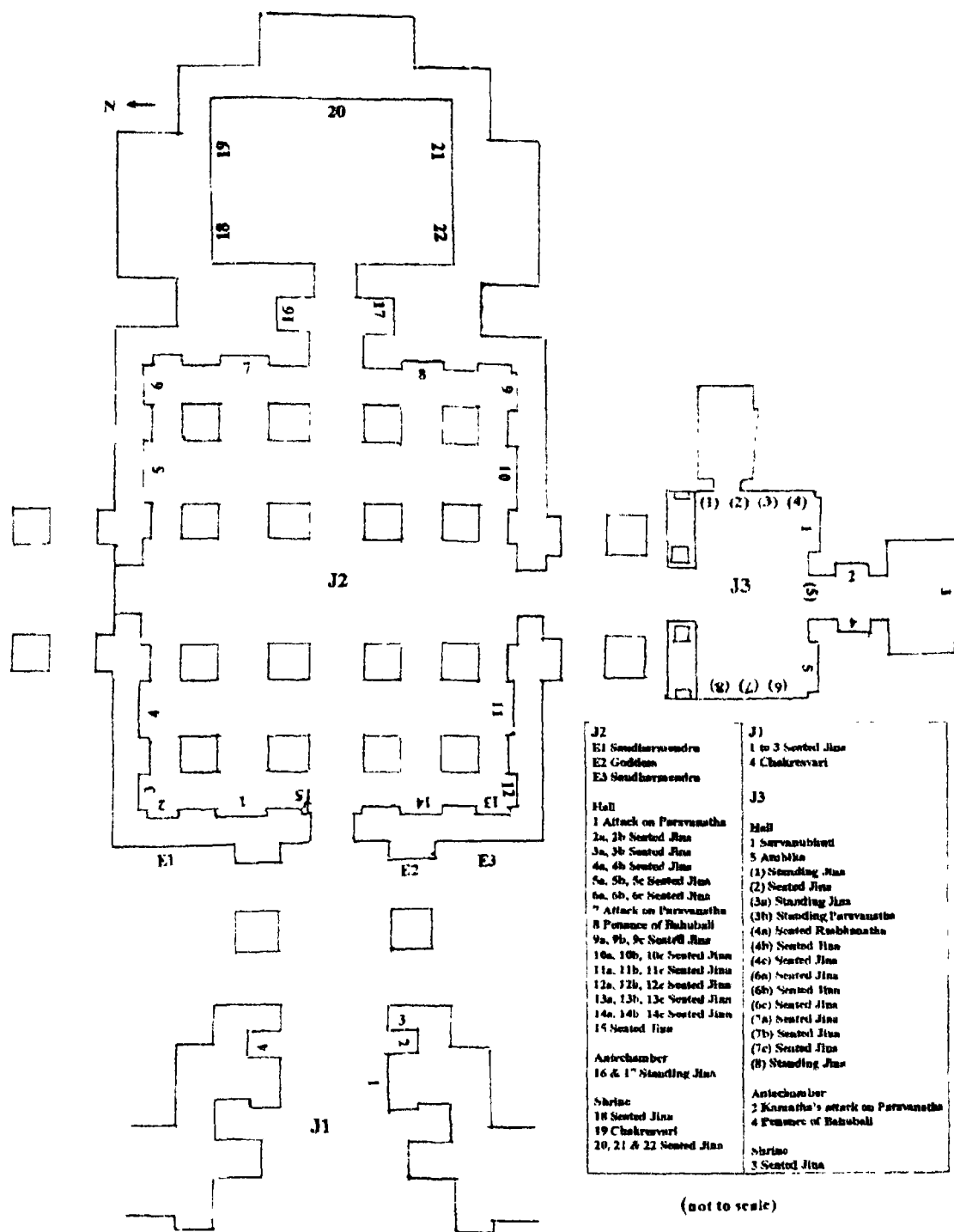
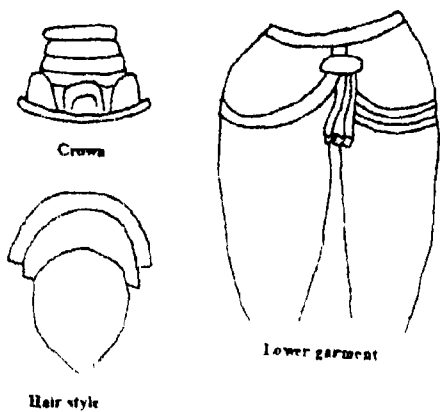
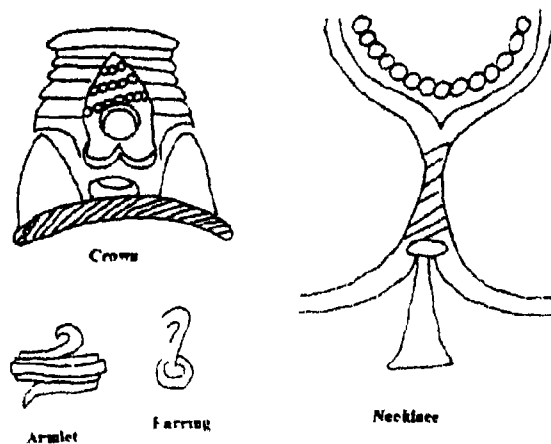


Figure 15 Ground plan of Chhota Kailasa at Ellora
(after Pereira 1977)

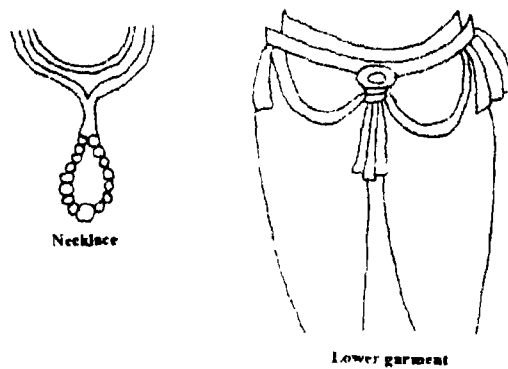
J1
a. 1-Chauri bearers



b. 4 Chakreshvari



Female attendants



J2
c. E1 Saudharmendra

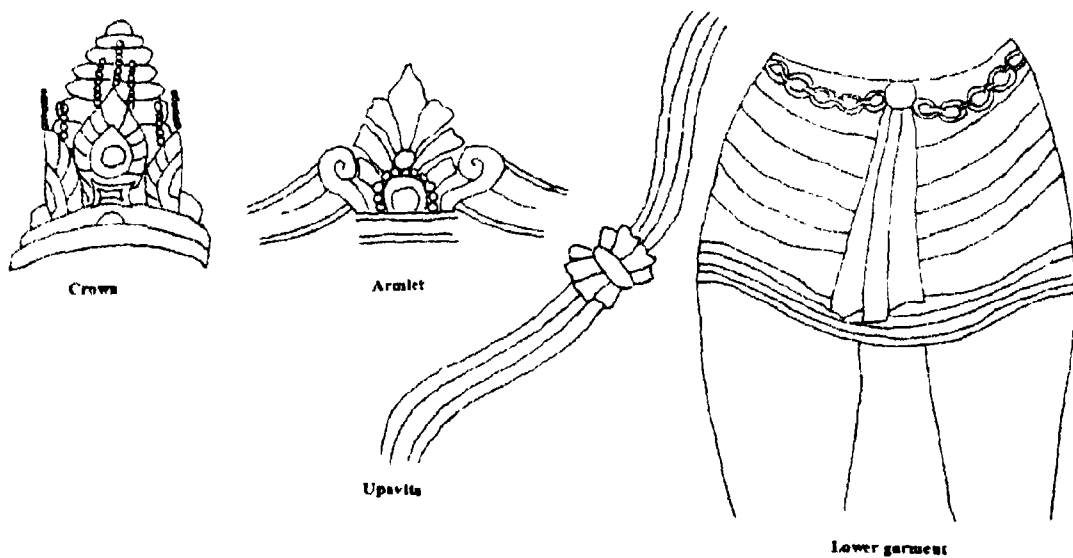
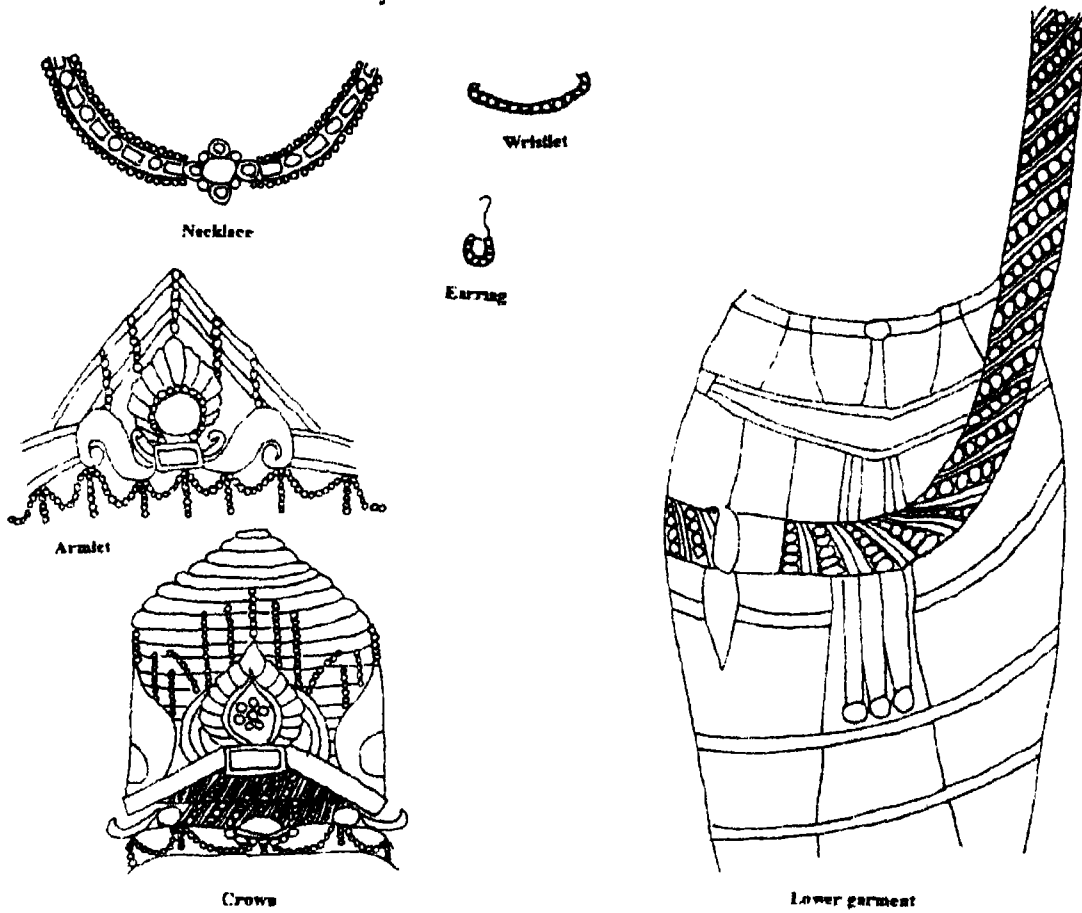


Figure 16 Costume and jewellery-J1 & J2 at Ellora

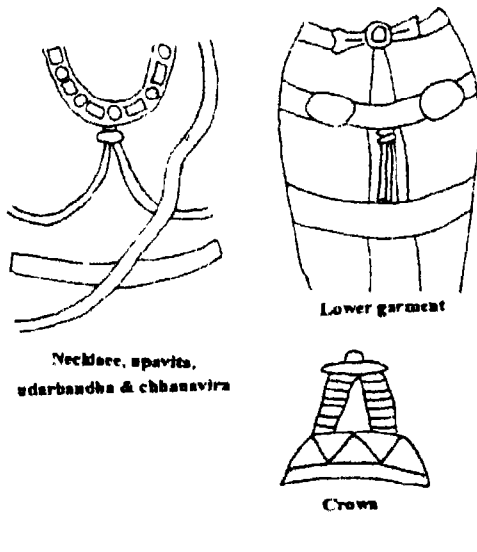
J 2

a. *Dvarapala* of main hall doorway



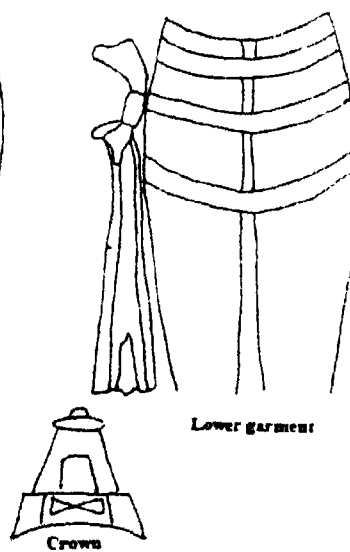
Shrine

b. 18 *Chauri* bearers



Shrine in the *shikhara*

c. 1-*Chauri* bearers



J3

d. 3-*Chauri* bearers

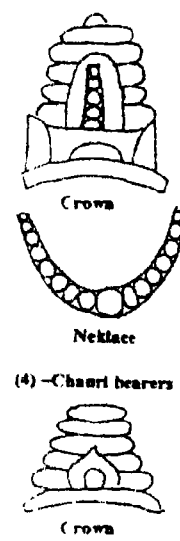
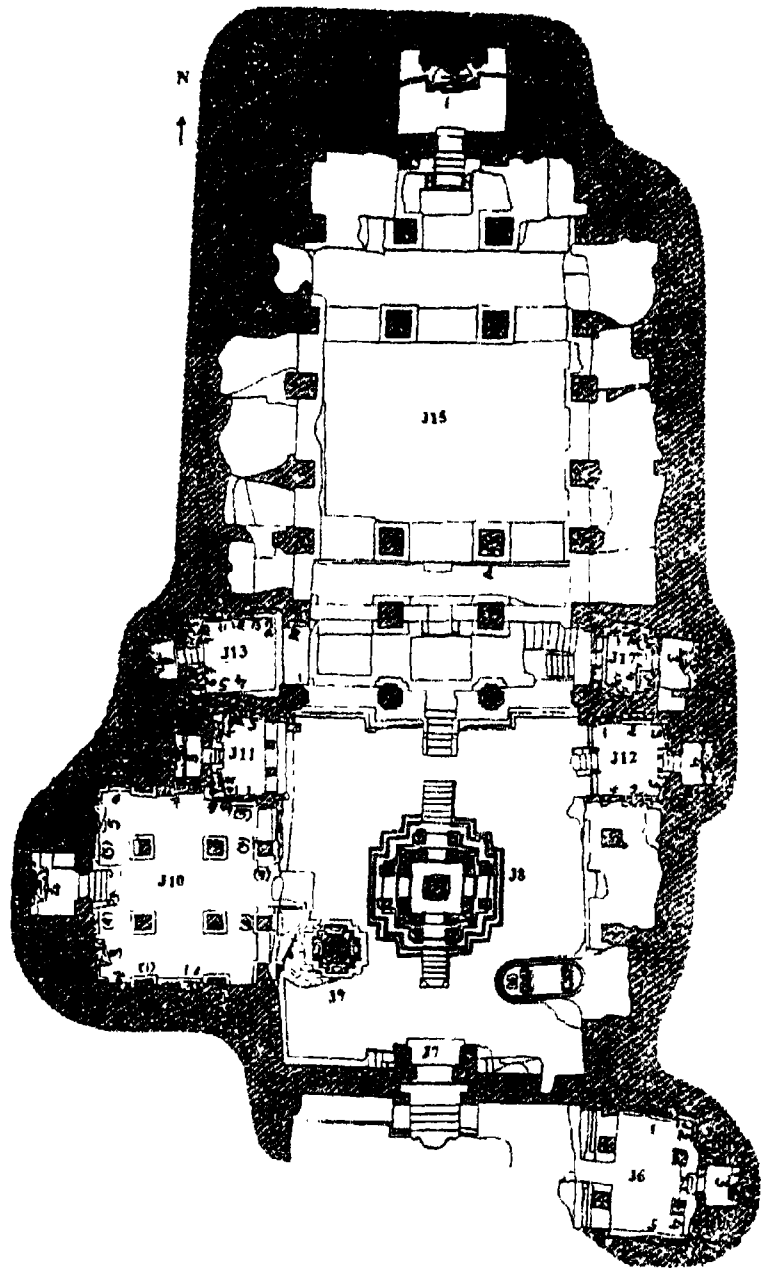
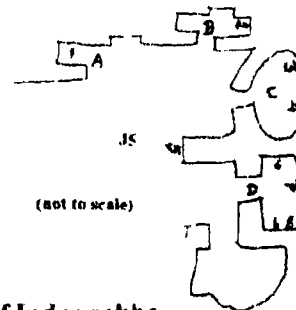


Figure 17 Costume and jewellery-J2 & J3 at Ellora



Ground plan of lower storey of Indra Sabha
(after Fergusson & Burgess 1880)



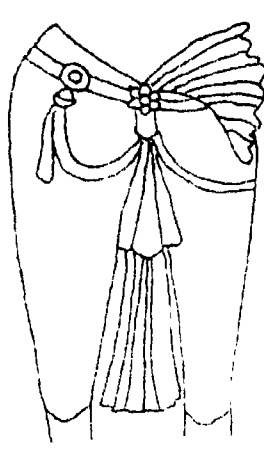
(not to scale)

Figure 18 Ground plan of J5, J6 and lower storey of Indra Sabha

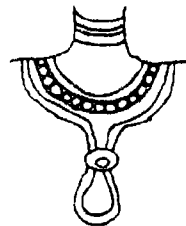
<p>J6</p> <p>1 Kamatha's attack on Parsvanatha</p> <p>1a Seated Rsabhanatha</p> <p>2 Sarvanubhuti</p> <p>3 Seated Jina</p> <p>4 Ambika</p> <p>5a Seated Jina</p> <p>5 Penance of Bahubali</p>	<p>J12</p> <p>1 Sarvanubhuti</p> <p>2 Two seated Jinas</p> <p>3 Kamatha's attack on Parsvanatha</p> <p>4 Seated Jina</p> <p>5 Penance of Bahubali</p> <p>6 Two seated Jinas</p> <p>7 Ambika</p>
<p>J10</p> <p>1 Kamatha's attack on Parsvanatha</p> <p>2 Kamatha's attack on Parsvanatha</p> <p>3 Sarvanubhuti</p> <p>4 Seated Jina</p> <p>5 Ambika</p> <p>6 Jina and <i>Dikpalas</i></p> <p>7 Penance of Bahubali</p> <p>8 Attack on Parsvanatha</p> <p>(1) Seated Jina</p> <p>(2) & (3) Standing Jina</p> <p>(4) Seated Jina</p> <p>(5) Standing Jina</p> <p>(6) Penance of Bahubali</p> <p>(7) Seated Rsabhanatha</p> <p>(8) Standing figure</p>	<p>J13</p> <p>1 & 2 Standing Jina</p> <p>4 Attack on Parsvanatha</p> <p>5 Seated Jina</p> <p>6 Sarvanubhuti</p> <p>7 & 9 Sarasvati</p> <p>8 Seated Jina</p> <p>10 Ambika</p> <p>10a Seated Jina</p> <p>11 Seated Jina</p> <p>12 Penance of Bahubali</p> <p>13 Seated Rsabhanatha</p> <p>13a Standing Jina</p>
<p>J11</p> <p>1 Kamatha's attack on Parsvanatha</p> <p>1a Seated Jina</p> <p>2 Sarvanubhuti</p> <p>3 Seated Jina</p> <p>4 Ambika</p> <p>5a Seated Jina</p> <p>5 Penance of Bahubali</p>	<p>J15</p> <p>1 Seated Jina</p> <p>2 Standing Jina</p>
	<p>J17</p> <p>1 Kamatha's attack on Parsvanatha</p> <p>2 Sarvanubhuti</p> <p>3 Seated Jina</p> <p>4 Ambika</p> <p>5 Penance of Bahubali</p>

J6

a. 1 Attack on *Parshva*
Padmavati



Lower garment



Necklace

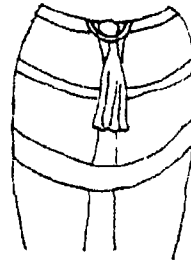


Armlet

(iii)



Headaddress



Lower garment

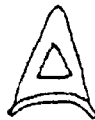


Hair style



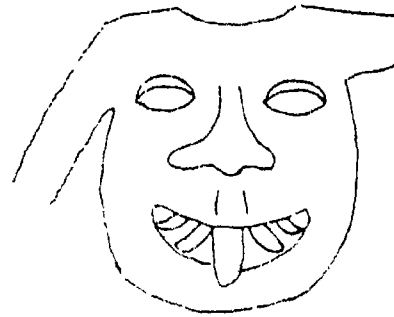
Kamatha

Necklace

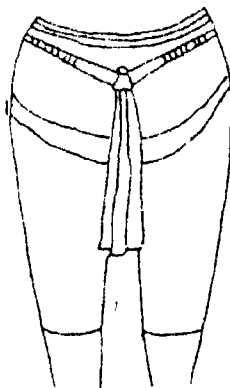


Crown

(iv) Figure with *udaramukha*



b. 2 *Sarvanubhuti*



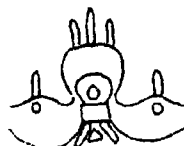
Lower garment



Necklace

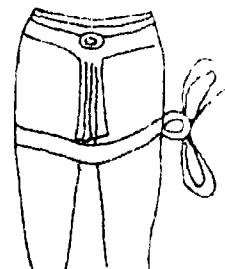


Crown



Armlet

Attendants



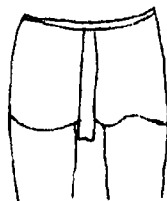
Lower garment



Crown

c. 4 *Ambika*

Brahmana



Lower garment

Figure 19 Costume and jewellery-J6 at Ellora

J10

1 Attack on *Parshva*

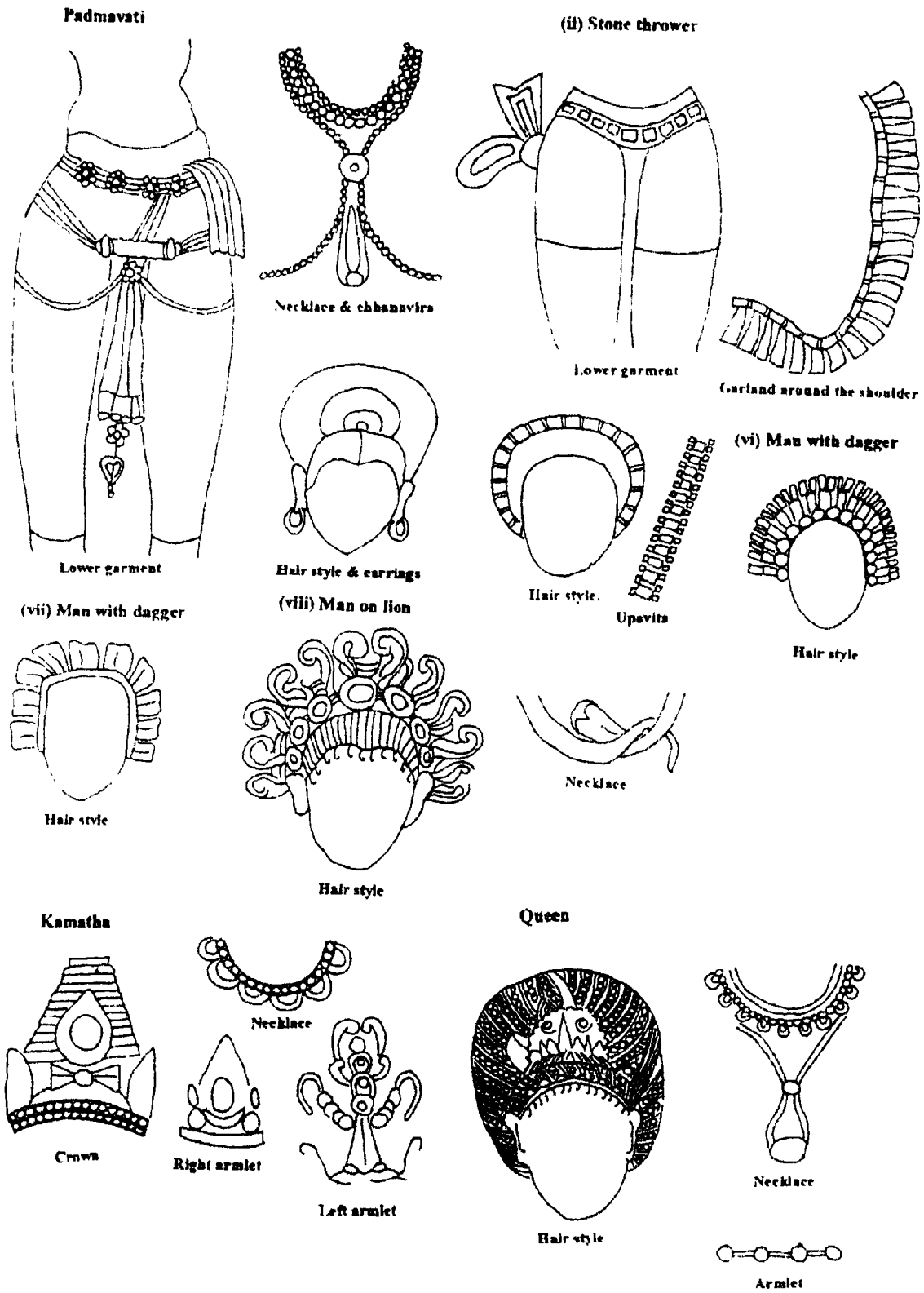
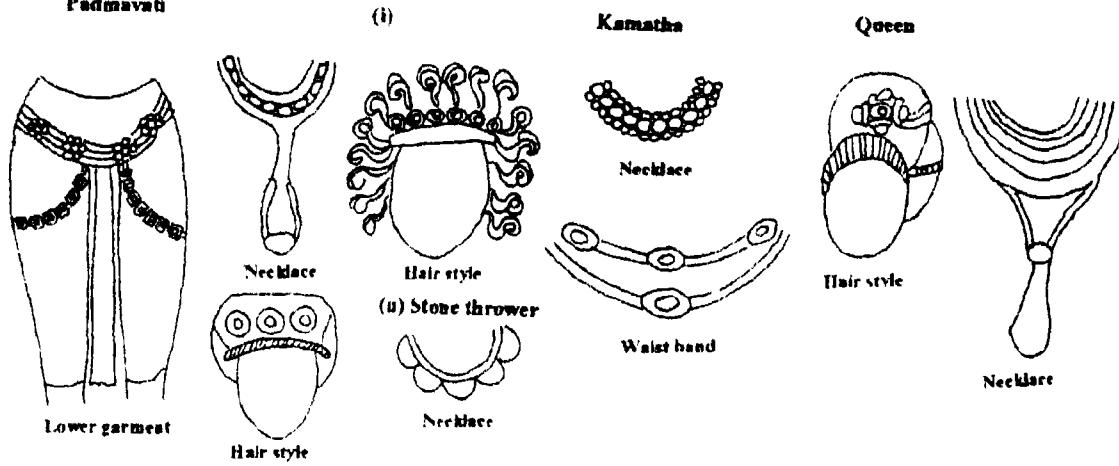


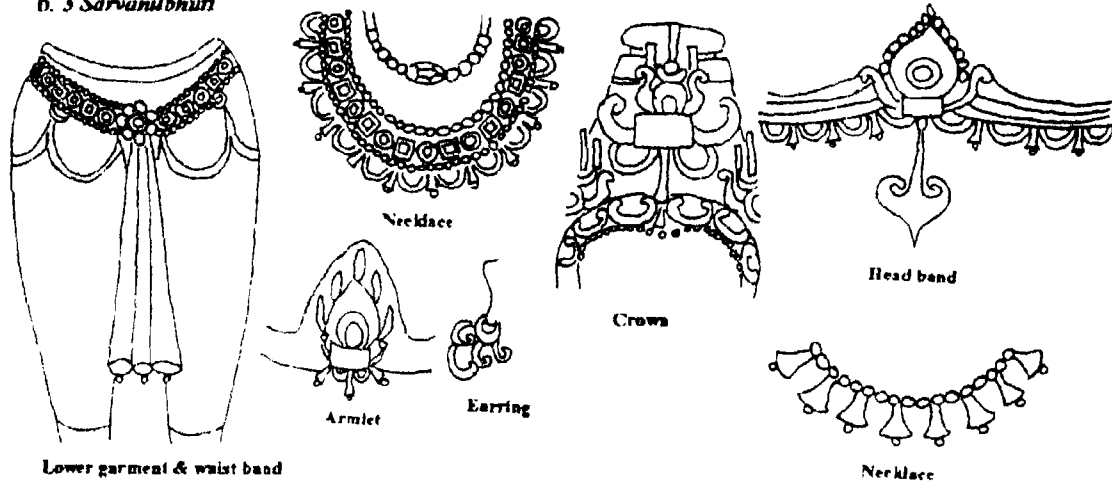
Figure 20 Costume and jewellery-J10 at Ellora

J10

a. 2 Attack on *Parshva*
Padmavati



b. 3 *Sarvanubhuti*



c. *Ambika*

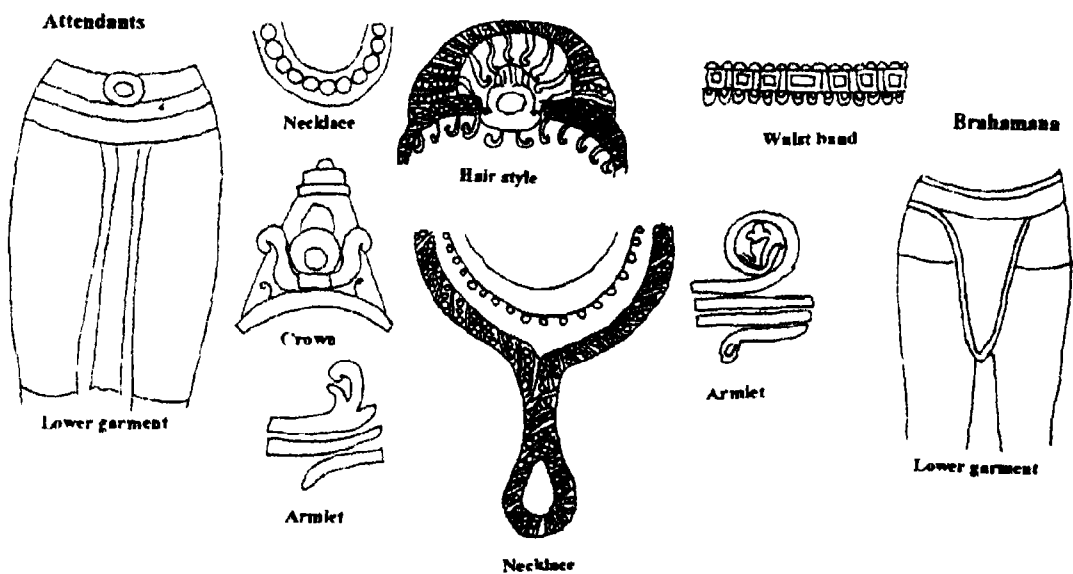
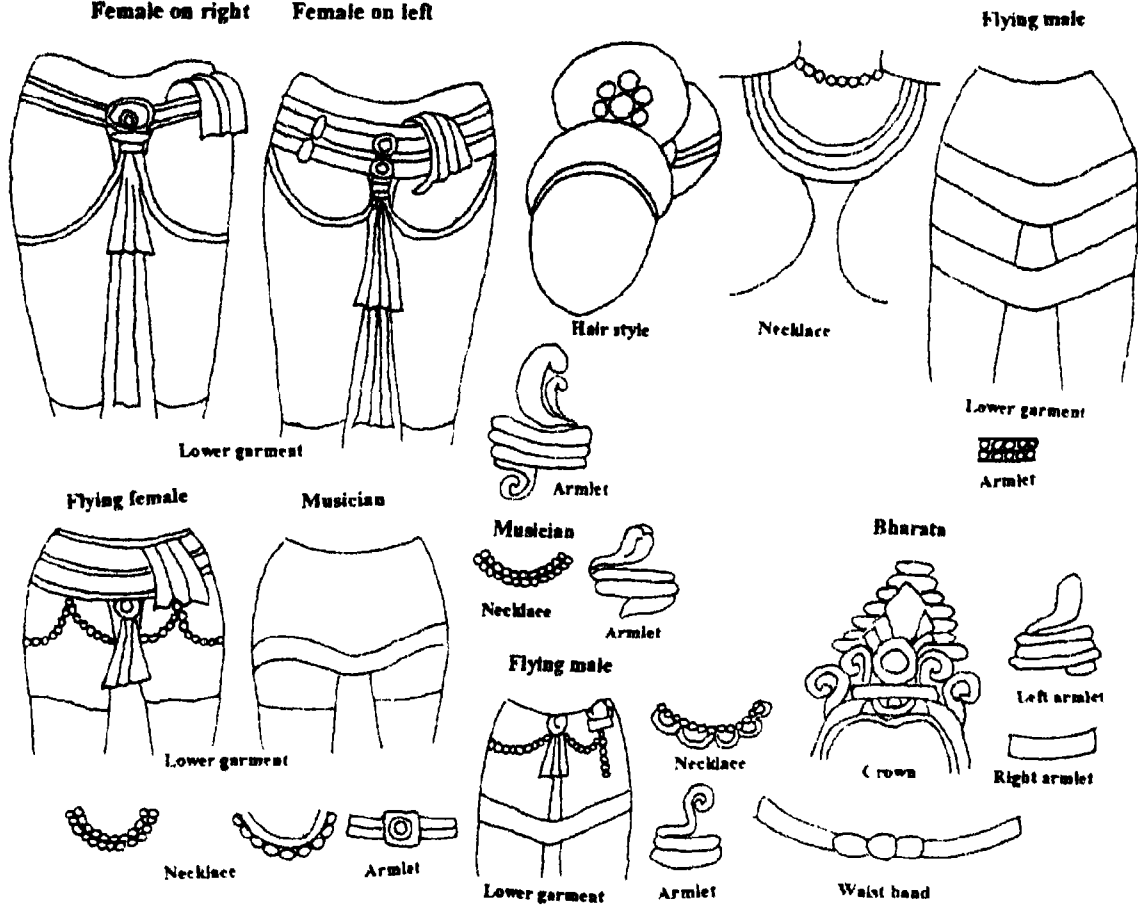


Figure 21 Costume and jewellery -J10 at Ellora

J10

a) Penance of *Bahubali*

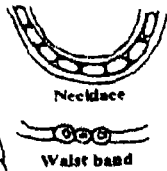
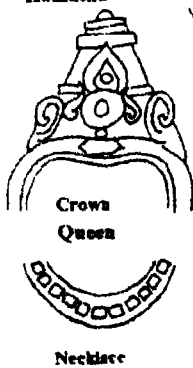
Female on right Female on left



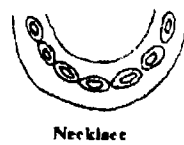
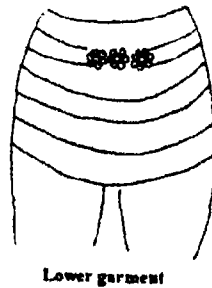
b. 8 Attack on *Parshva*
Padmavati



Kamatha



c. 4 Seated *Jina*
Right chauri bearer



Left chauri bearer

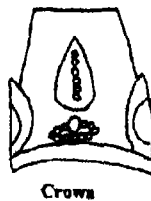
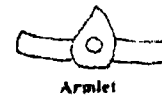
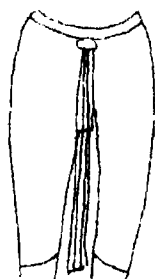


Figure 22 Costume and jewellery-J10 at Ellora

J11

a. 1

Padmevati



Lower garment



Hair style

Kamatha



Crown

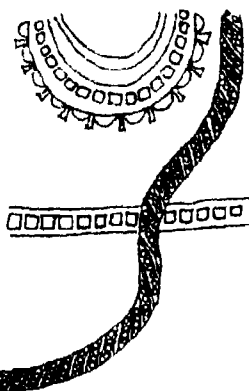


Armlet



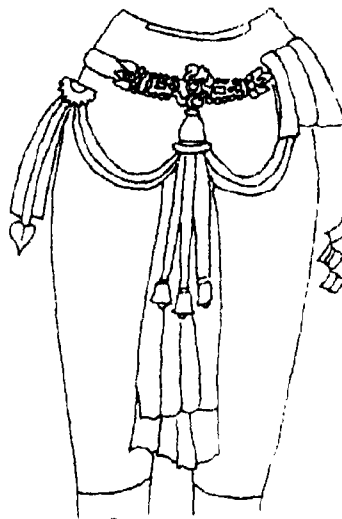
Crown

b. 2 Sarvanubhuti

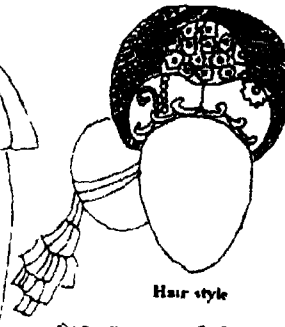


Necklace, chest band & upavita

c. 4 Ambika



Lower garment



Hair style



Necklace



Armlet Anklet

Cushion of Sarvanubhuti & Ambika

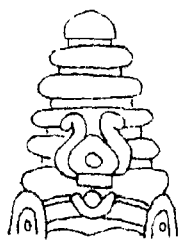


d. Penance of Bahubali Females

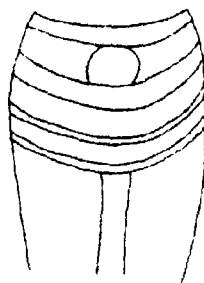
Flying males



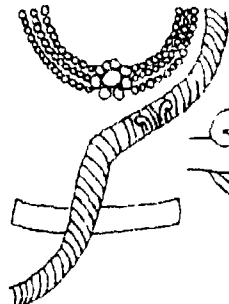
Lower garment



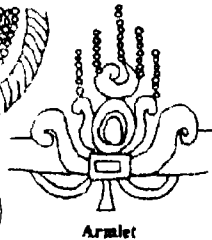
Crown



Lower garment

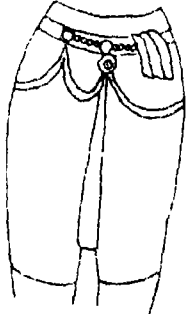


Necklace, chest band & upavita



Armlet

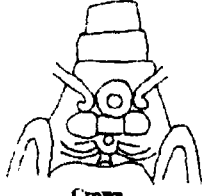
Flying females



Lower garment



Crown



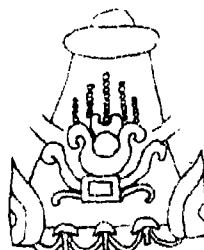
Crown



Earring



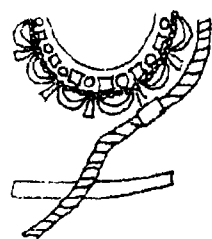
Wristlet



Crown



Wristlet



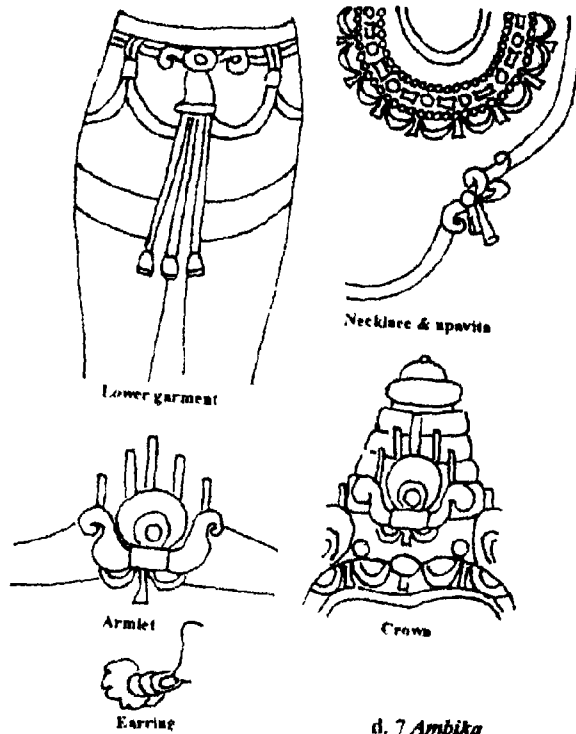
Necklace, chest band & upavita

e. 3 Seated Jina
Right chauri bearer

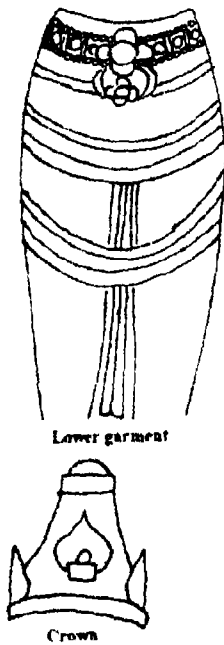
Figure 23 Costume and jewellery-J11 at Ellora

J12

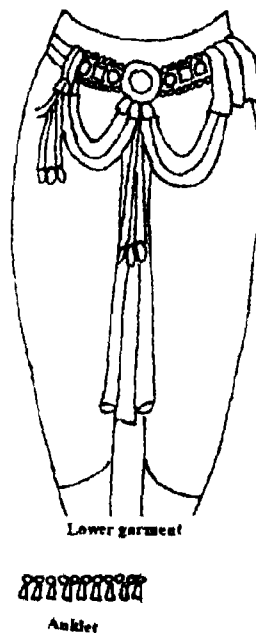
a. 1 Sarvanubhuti



c. 4 Seated Jina
Chauri bearers



d. 7 Ambika



b. Attack on *Parvati*
Padmavati

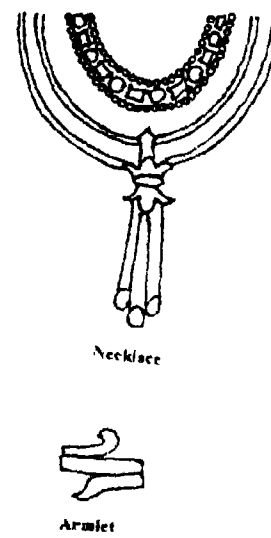
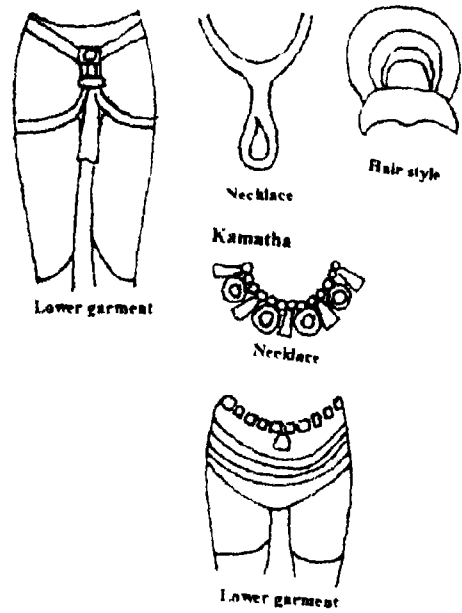


Figure 24 Costume and jewellery-J12 at Ellora

**a. Attack on *Parshva*
*Padmavati*** (i)

b. 2 Sarvaṃbhūti



J17

a. 1 Attack on *Parshva*
Padmavati

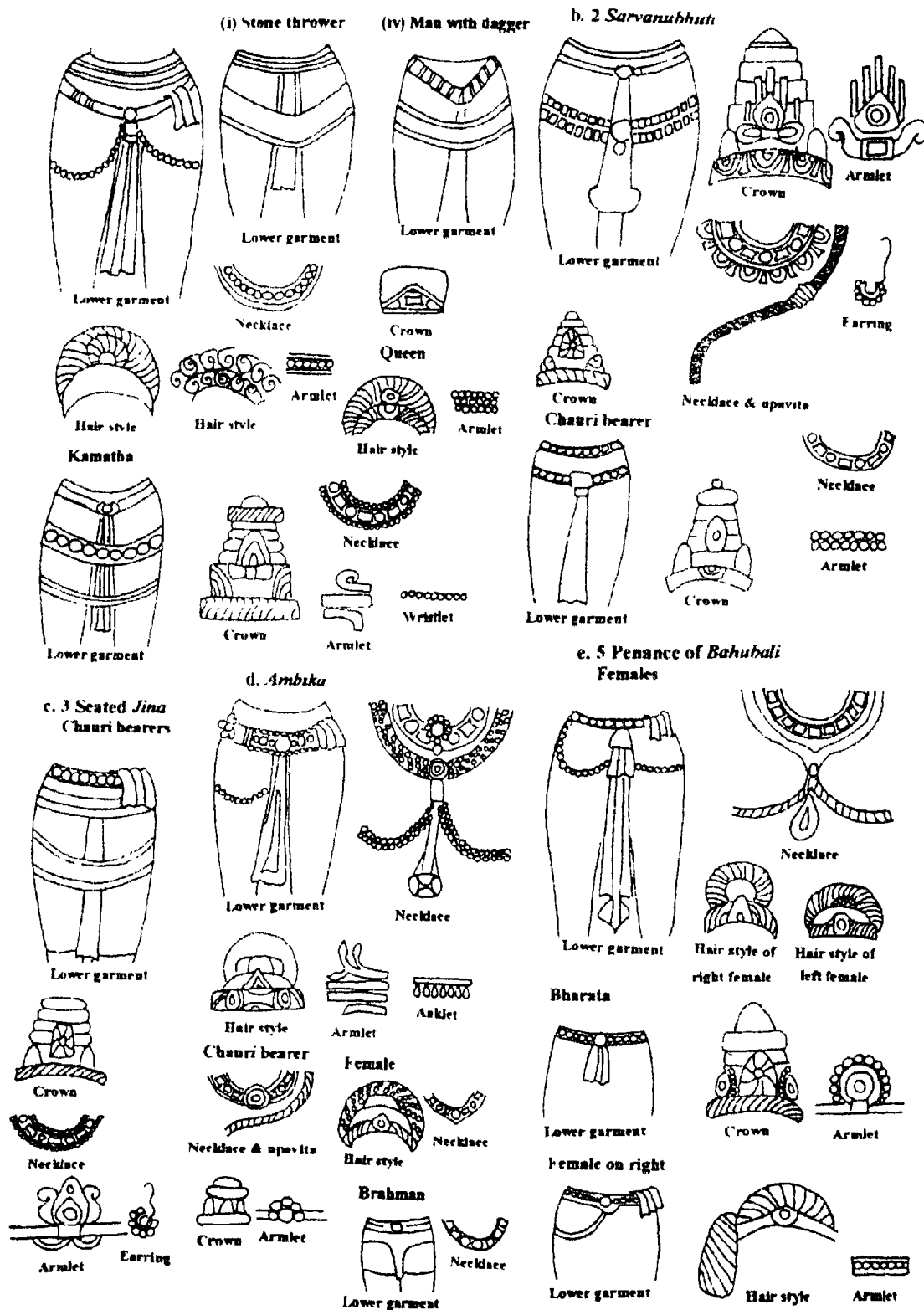
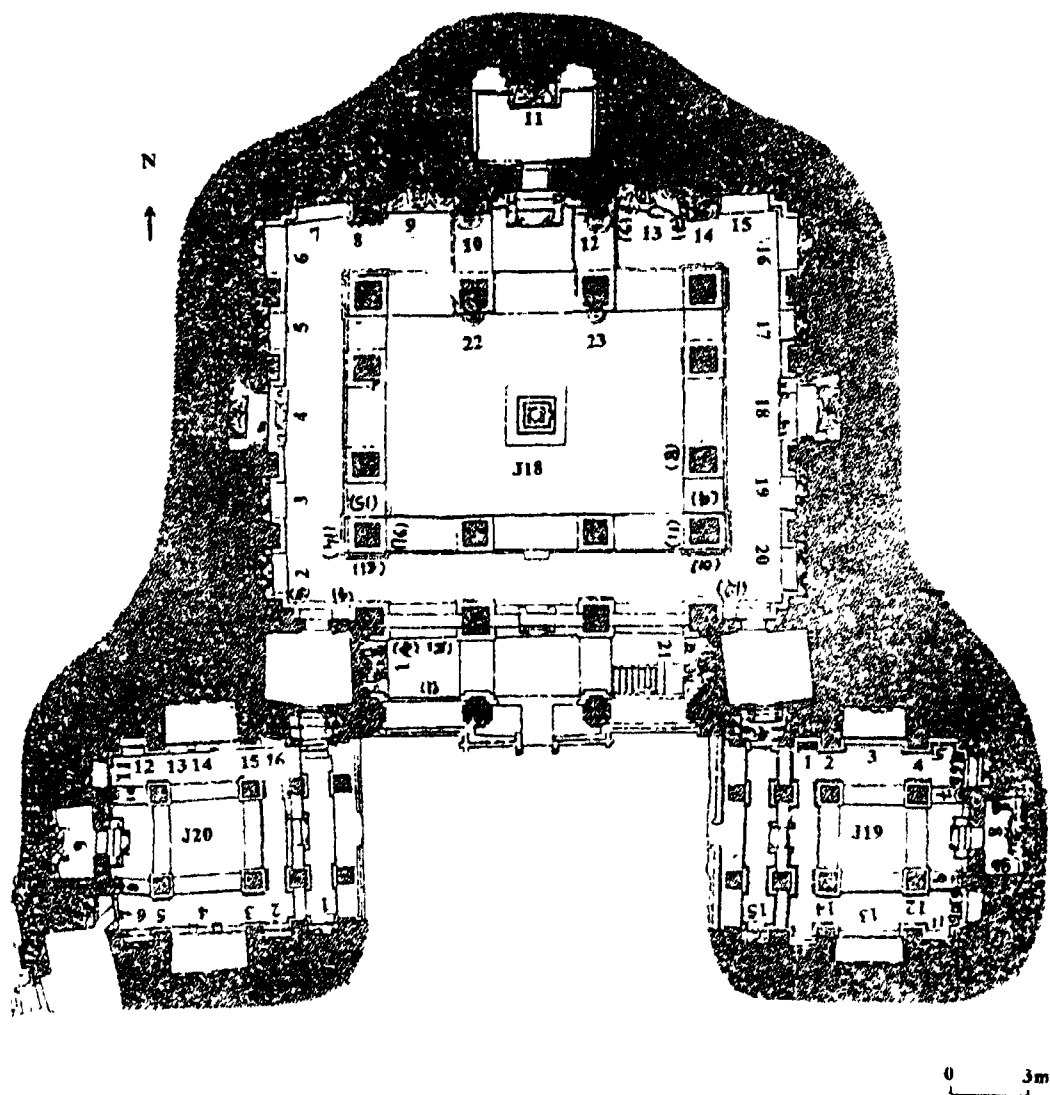
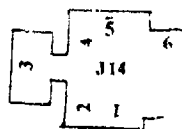


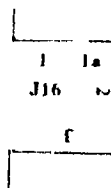
Figure 27 Costume and jewellery-J17 at Ellora



Ground plan of upper storey of Indra sabha
(after Fergusson & Burgess 1880)



(Below J20)



(Below J19)

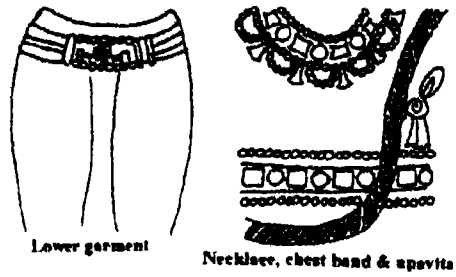
(not to scale)

Figure 28 Ground plan of J14, J16 and upper storey of Indra sabha

<p>J14 1 Kamatha's attack on Parsvanatha 2 Sarvanubhuti 3 Seated Jina 4 Ambika 5 Two seated Jinas 5 Penance of Bahubali</p> <p>J16 1 Kamatha's attack on Parsvanatha 1a Sarvanubhuti 2 Seated Jina 3 Penance of Bahubali</p> <p>J18 1 Sarvanubhuti 2 & 3 Two seated Jinas 4 Seated Jina 5 to 7 Two seated Jina 8 Seated Jina 9 Kamatha's attack on Parsvanatha 10 Standing Jina 11 Seated Jina 12 Standing Jina 13 Penance of Bahubali 14 Seated Jina 15 to 17 Two seated Jinas 18 Seated Jina 19 & 20 Two seated Jinas 21 Ambika 22 & 23 Standing Jina (1) <i>Panchaparmeshthis</i> (2) Man entering temple (3) Temple (4) Padmavati (5) Sarasvati (6) Seated Jina (7) Seated Jina (8) Goddess on lotus (9) Standing Jina (10) Standing Jina (11) Standing Parsvanatha (12) Two standing Jinas (13) Standing Rsabhanatha (14) Standing Jina (15) Standing Jina (16) Standing Parsvanatha</p>	<p>J19A 1 Four-armed goddess 2 Three seated Jinas 3 Sarvanubhuti</p> <p>J19 1 & 2 Two seated Jinas 3 Kamatha's attack on Parsvanatha 4 & 5 Two seated Jinas 6a, 6 Seated Jina 6b Seated Parsvanatha 7 Standing Jina 8a, 8, 8b Seated Jina 9 Standing Jina 10a, 10, 10b Seated Jina 11 & 12 Two seated Jinas 13 Penance of Bahubali 14 Two seated Jinas 15 Ambika</p> <p>J20A 1 Ambika 2 Chakresvari</p> <p>J20 1 Sarvanubhuti 2 & 3 Two seated Jinas 4 Kamatha's attack on Parsvanatha 5 & 6 Two seated Jinas 7 Seated Jina 8 Standing Jina 9 Seated Jina 10 Standing Jina 11 Seated Jina 12 & 13 Two seated Jinas 14 Penance of Bahubali 15 & 16 Two seated Jinas</p>
--	--

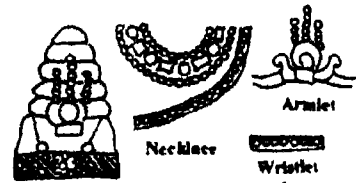
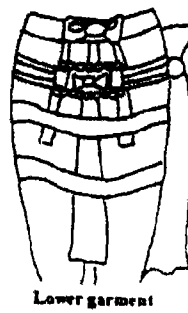
J18

a. 1 *Sarvanubhuti*

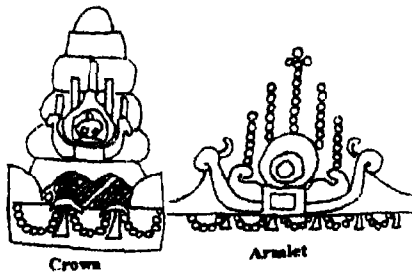
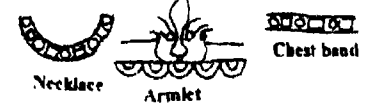


Attendants

Left attendant

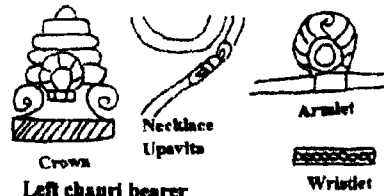
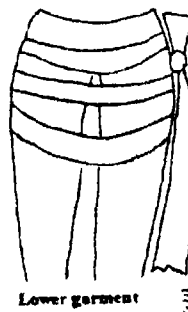


Right attendant

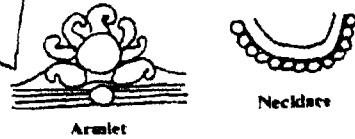


c. 11 Seated Jina
chauri bearers

Right chauri bearer

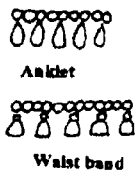
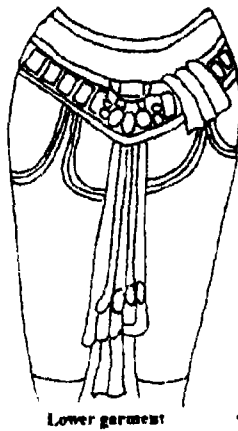


Left chauri bearer

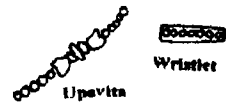
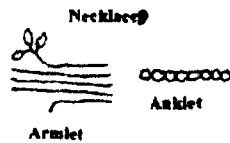
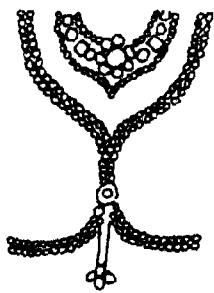
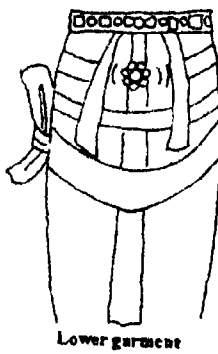


b. 21 *Ambika*

Child



Male chauri bearer



Female on right



d. (5) *Sarasvati*

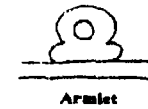
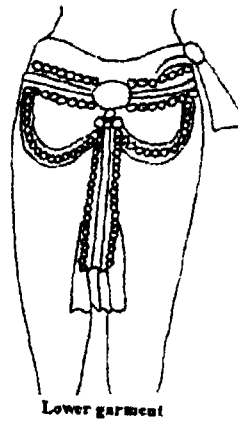
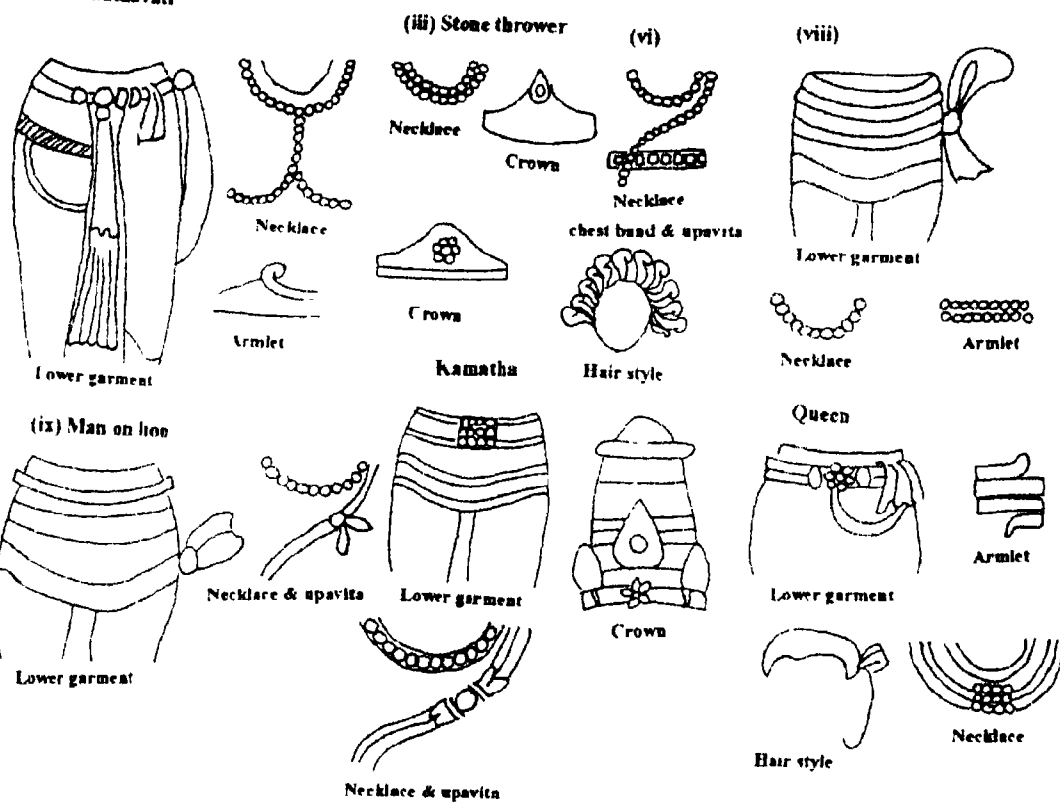


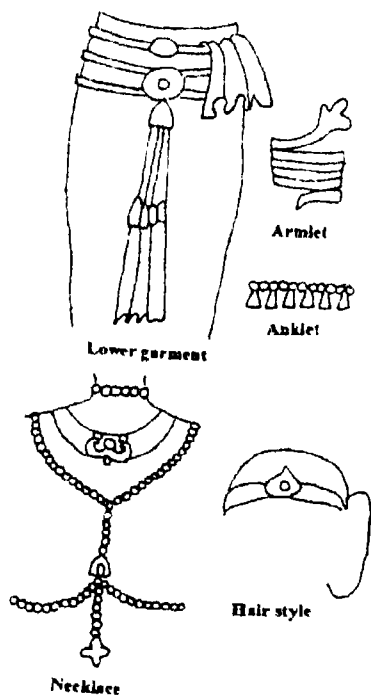
Figure 29 Costume and jewellery-J18 at Ellora

J18

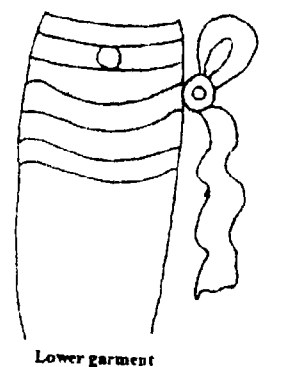
a. 9 Attack on *Parshva*
Padmavati



b. 13 Penance of *Bahubali*
Females



Bharata



c. 5 Seated *Jina*
Chauri bearers

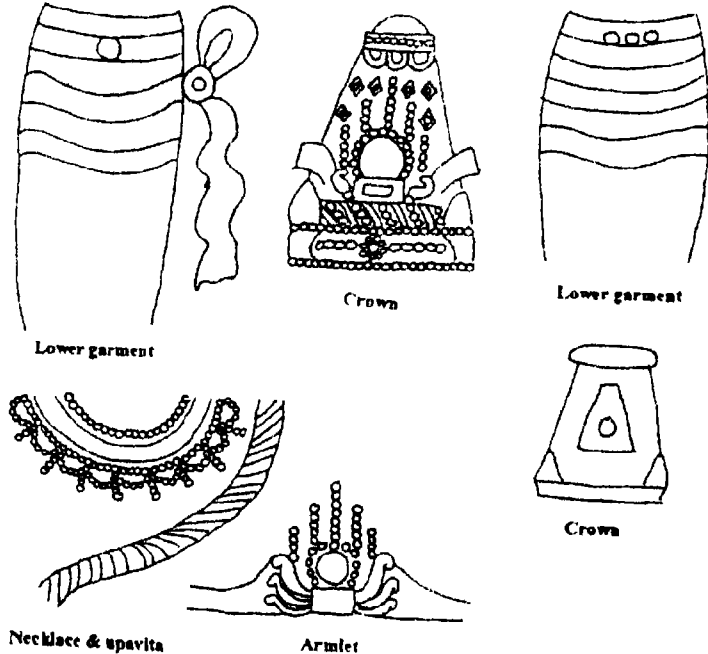
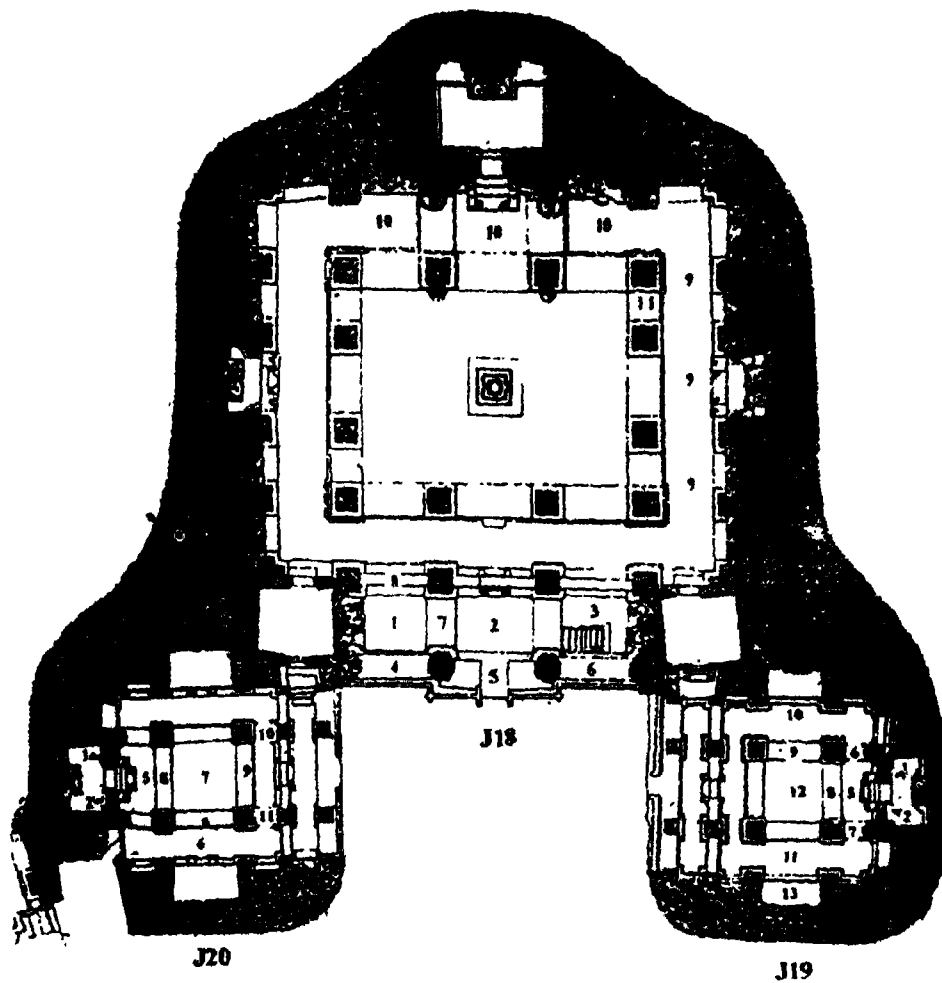


Figure 30 Costume and jewellery-J18 at Ellora

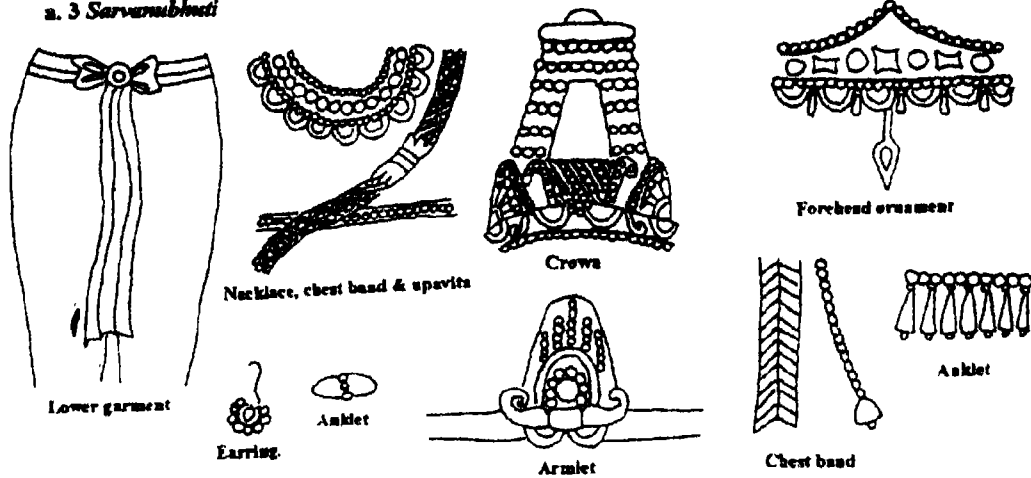


J18	J19	J20
1 Lotus	1 Flying Couples	1 Figures
2 Lotus	2 Flying Couples	2 Figures
3 Lotus	3 Parshvanatha	3 Parshvanatha
4 Seven Figures	4 Bahubali	4 Bahubali
5 Figures	5 Saudharmendra & Figures	5 Saudharmendra
6 Six Males	6 Two Couples & Four Females	6 Figures
7 Two Couples	7 Couple	7 Figures
8 Three Couples	8 Two Couples & a Fighting Scene	8 Couples
9 Flying Figures	9 Two Couples	9 Couples
10 Flying Figures	10 Figures	10 Figures
11 Floral Design	11 Figures	11 Figures
	12 Figures	
	13 Figures	

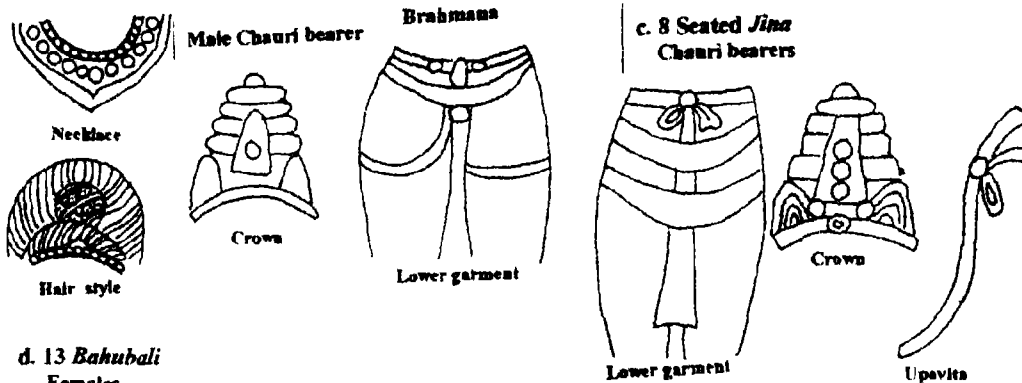
Figure 31 Placement of paintings in J18, J19 and J20 at Ellora

J19A & J19

J19A a. 3 *Sarvarambhudi*



b. 15 *Ambika*



d. 13 *Bahubali* Females

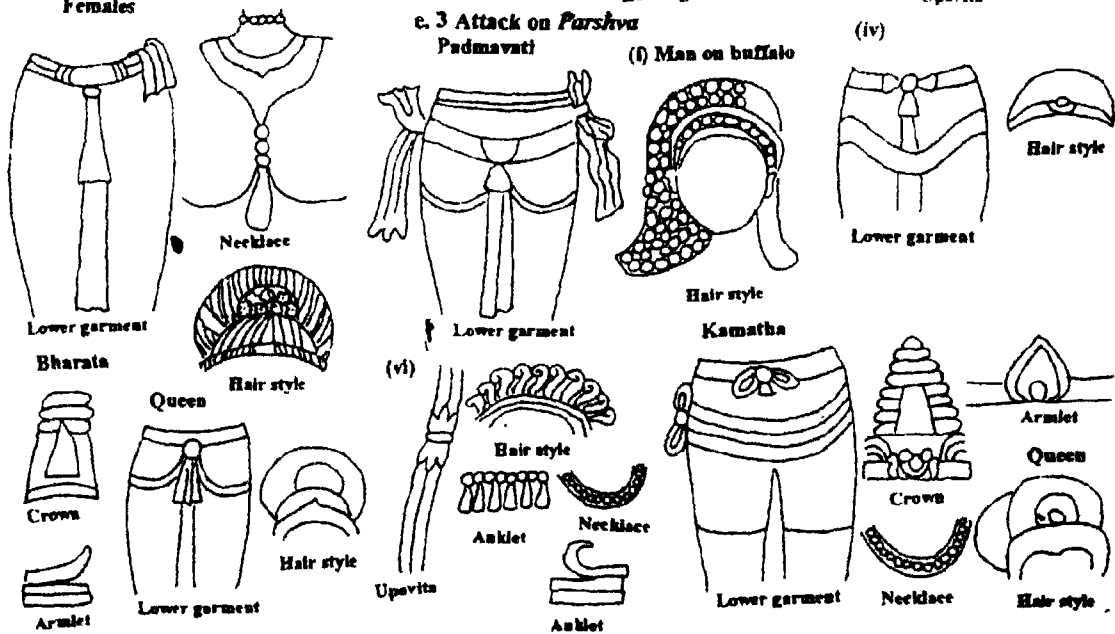
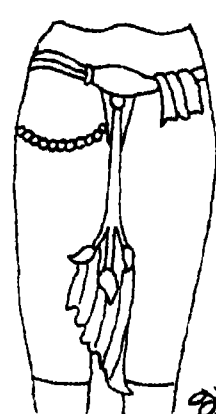


Figure 32 Costume and jewellery-J19A & J19 at Ellora

J20A & J20

J20A

a. 1 Ambika



Lower garment



Hair style



Anklet



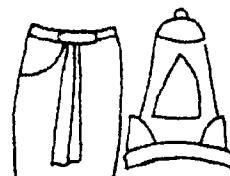
Wristlet



Necklace

Female chauri bearer

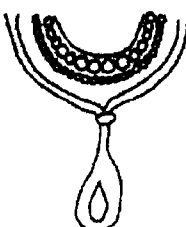
Male chauri bearer



Lower garment

Crown

b. 2 Chakreshwari



Necklace



Lower garment

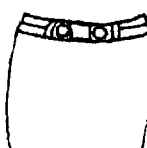
Devotee



Crown



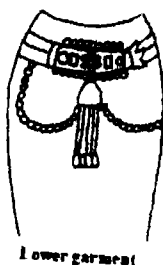
Earring



Necklace

J20

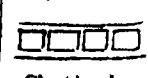
c. 1 Sarvarabhuti



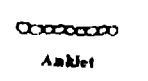
Lower garment



Upper necklace



Chest band

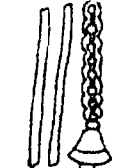


Anklet

Elephant



Head ornament



Chest band

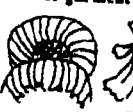
d. 4 Attack on Parshva Padmavati



Lower garment



Necklace



Hair style



Lower garment

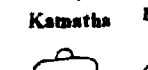
(iii)



Lower garment



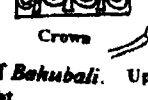
Necklace



Hair style



Crown



Upavita

(ix)



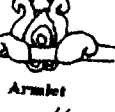
Lower garment



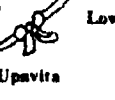
Necklace



Hair style



Crown

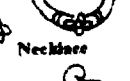


Upavita

(vii)



Lower garment



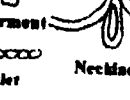
Necklace



Hair style

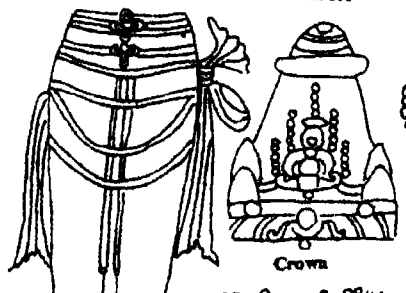


Crown



Upavita

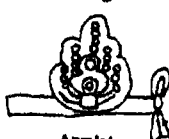
e. 9 Seated Jina-chauri bearers



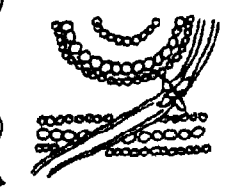
Lower garment



Crown



Armlet



Necklace, chest band & upavita



Earring



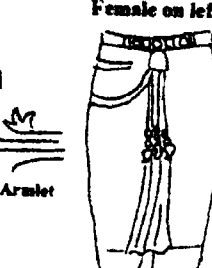
Wristlet



Lower garment



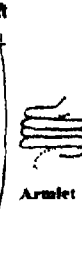
Necklace



Lower garment



Necklace



Armlet



Necklace



Hair style



Armlet

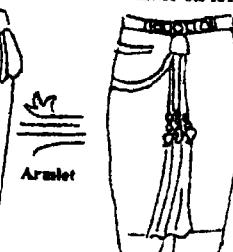


Necklace

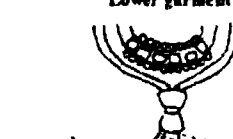
f. 14 Penance of Bahubali. Female on right

Female on left

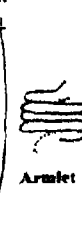
Queen



Lower garment



Necklace



Armlet



Necklace



Hair style

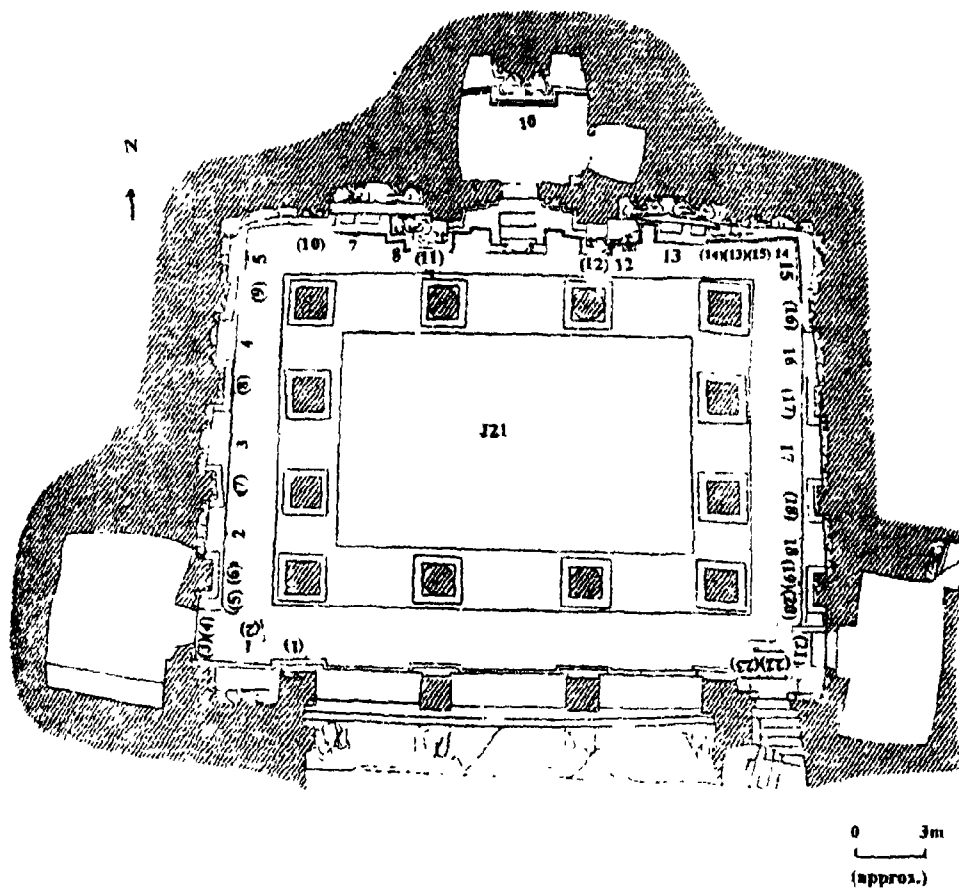


Armlet



Necklace

Figure 33 Costume and jewellery-J20A & J20 at Ellora

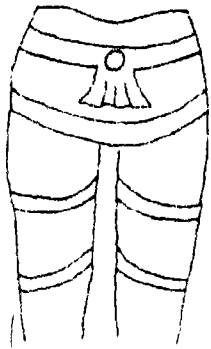


J21	
1 Seated Parivranatha	(1) Seated Jina
2b & 2c Two seated Jinas	(2) Three seated Jinas
3b, 3c Two seated Jinas	(3a) Seated Jina
4b Two seated Jinas	(3b) Standing Parivranatha
4c Seated Jina	(4) Standing Parivranatha
5b Standing Parivranatha and seated Jina	(5a) & (5b) Seated Jina
5c Two seated Jinas	(5c) Two seated Jinas
6b & 6c Two seated Jinas	(6) Seated Jina
7 Two seated Jinas	(7) Seated Jina
8 Sarvanabhuti	(8) Seated Parivranatha
9 Standing Jina	(9) Seated Jina
10 Seated Jina	(10) Seated Jina
11 Standing Jina	(11) Seated Jina
12 Ambika	(12) Seated Jina
13 Two seated Jinas	(13) Seated Rsnabhanatha
14 Two seated Jinas	(14) Seated Jina
15 Two seated Jinas	(15) Seated Jina
16b & 16c Two seated Jinas	(16) Seated Jina
17b Two seated Jinas	(17a) Kamatha's attack on Parivranatha
17c Three seated Jinas	(17b) Standing Parivranatha
18b & 18c Two seated Jinas	(18) Seated Jina
	(19) Seated Jina
	(20a) Standing Parivranatha
	(20b) Seated Jina
	(21) Standing Jina
	(22) Seated Jina
	(23) Seated Jina

Figure 34 Ground plan of upper storey of Jagganatha sabha
(after Fergusson & Burgess 1880)

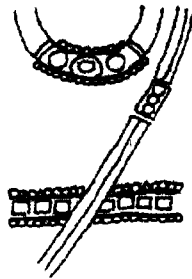
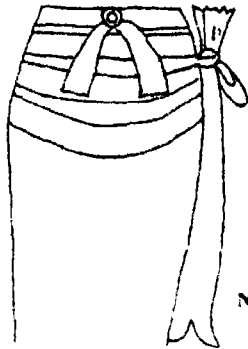
J21

a. 1 Attack on *Parshva*
Chauri bearers

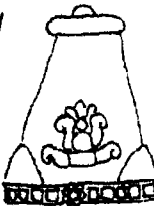


Lower garment

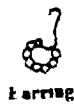
b. 7 Two seated *Jina*
Chauri bearers



Necklace, chest band &
upavita

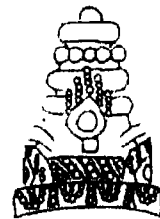


Crown



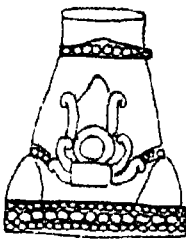
Earring

c. Unfinished *Dvarapala*
on façade

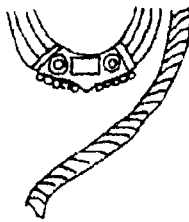


Necklace

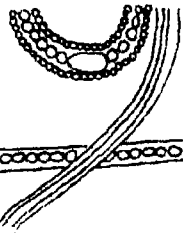
d. 8 *Sarvanubhuti*



Crown

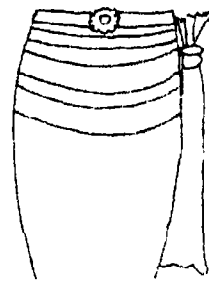


Necklace & upavita

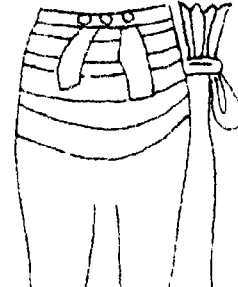


Necklace, chest band &
upavita

Right *Jina*



Left *Jina*



Lower garment



Armlet



Earring



Wristlet



Earring



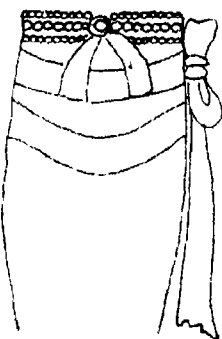
Armlet

Elephant

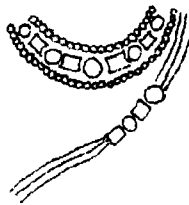


Head band

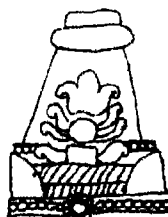
f. 10 Seated *Jina*
Chauri bearers



Lower garment



Necklace & upavita

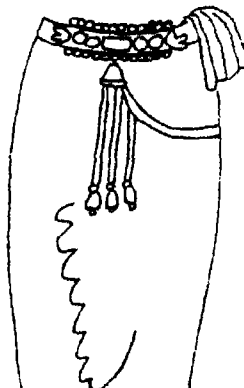


Crown

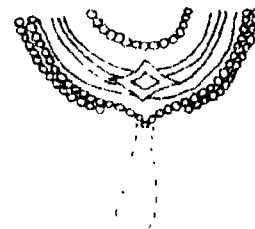


Earring

g. 12 *Ambika*



Lower garment



Necklace

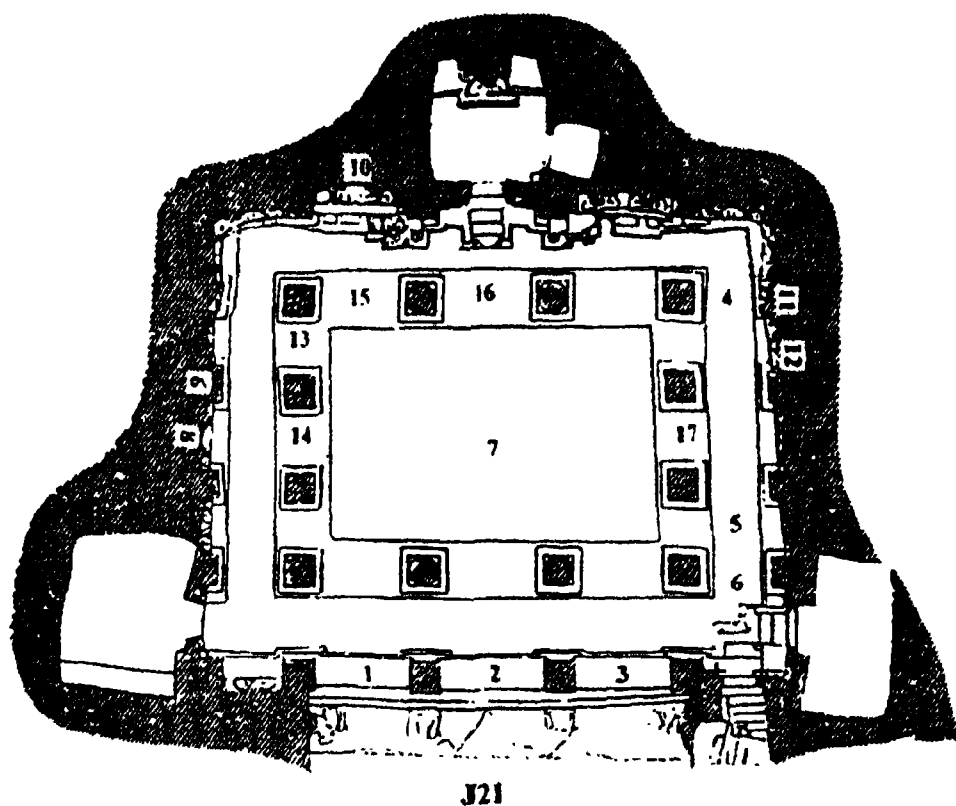


Hair style



Armlet

Figure 35 Costume and jewellery-J21 at Ellora



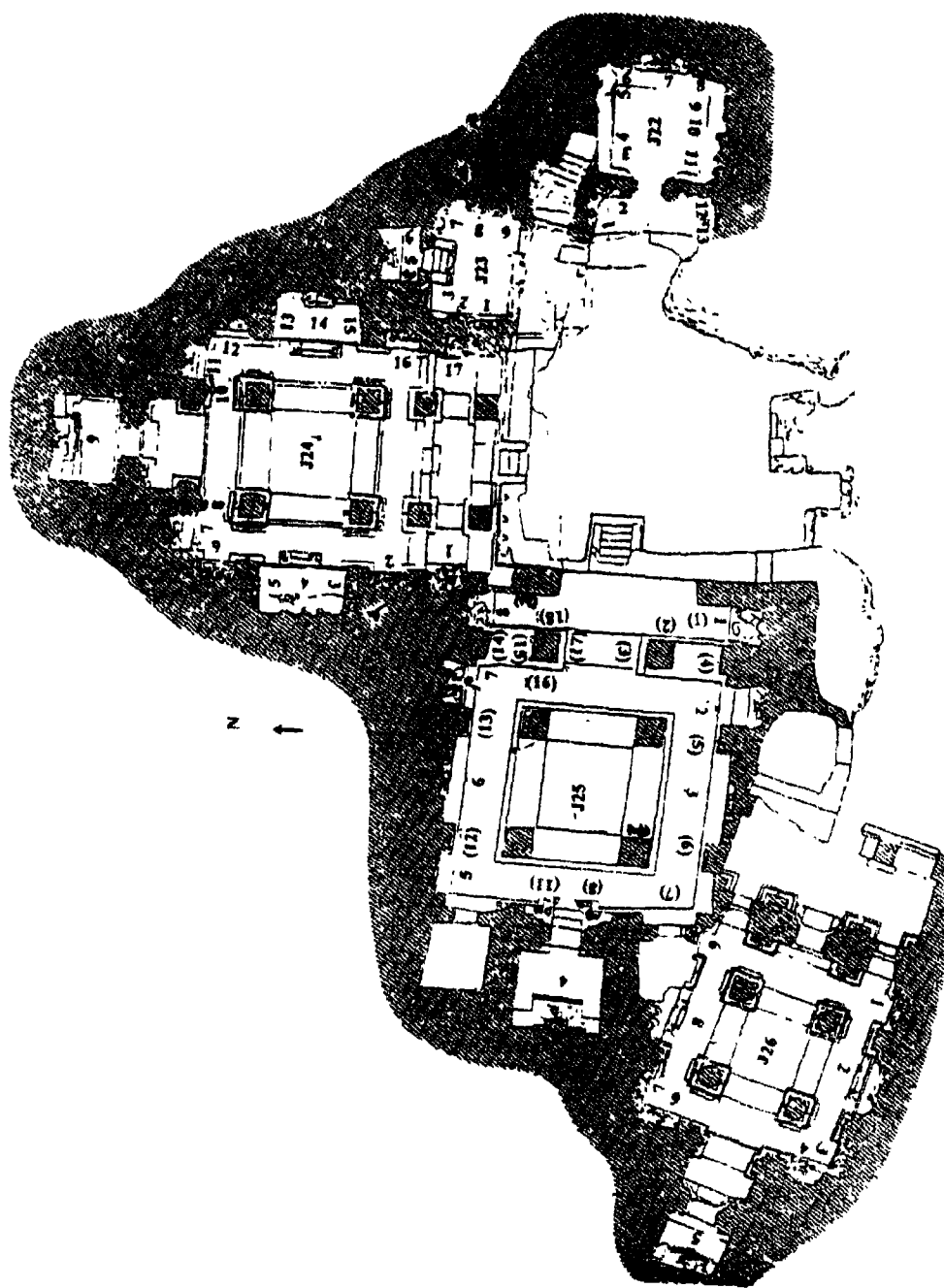
Scale of 1" = 10' 0"

W. BIGGS, PHOTO LITH. LONDON. S. E.

J21

- | | |
|-----------------|---------------------------|
| 1 Figures | 10 Seated Jina |
| 2 Jina | 11 Bahubali & Seated Jina |
| 3 Figures | 12 Two Seated Jinas |
| 4 Figures | 13 Couple |
| 5 Figures | 14 Figures |
| 6 Figures | 15 Figures |
| 7 Samvasarana | 16 Dancing Figures |
| 8 Jina | 17 Two Couples |
| 9 Standing Jina | |

Figure 36 Placement of paintings in J21 at Ellora



0 1m
(approx.)

Figure 37 Ground plan of lower storey of Jagganatha sabha

(after Fergusson & Burgess 1890)

J22

- 1 Standing Parsvanatha
- 2 Kamatha's attack on Parsvanatha
- 3 Seated Jina
- 4 Standing Rsabhanatha
- 5 Kamatha's attack on Parsvanatha
- 6 Sarvanubhuti
- 7 Seated Jina
- 8 Ambika
- 9a & 9b Two seated Jinas
- 10 Kamatha's attack on Parsvanatha
- 11 Seated Jina
- 12a Sarvanubhuti
- 12b Seated Jina
- 12c Devotee
- 12d Ambika
- 13 Seated Jina

J23

- 1 Seated Jina
- 2 Kamatha's attack on Parsvanatha
- 3 Sarvanubhuti
- 4 to 6 Seated Jina
- 7 Ambika
- 8 Penance of Bahubali
- 9 Seated Jina

J24

- 1 Sarvanubhuti
- 2 & 3 Two seated Jinas
- 4 Kamatha's attack on Parsvanatha
- 5 & 6 Two seated Jinas
- 7 Seated Jina
- 8 Standing Jina
- 9 Seated Jina
- 10 Standing Jina
- 11 Seated Jina
- 12 & 13 Two seated Jinas
- 14 Penance of Bahubali
- 15 & 16 Two seated Jinas
- 17 Ambika

J25

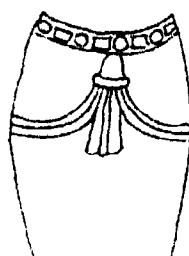
- 1 Sarvanubhuti
- 2 Seated Jina
- 3 Kamatha's attack on Parsvanatha
- 4 Seated Jina
- 5a, 5b & 5c Two seated Jinas
- 6 Penance of Bahubali
- 7 Seated Jina
- 8 Ambika
- (1a) Seated Jina
- (1b) Two seated Jinas
- (2) Seated Jina
- (3a) & (3b) Seated Jina
- (3c) Standing Jina with devotees
- (4a) Seated Parsvanatha
- (4b) Seated Jina
- (5a, b), (6a, b), (7a, b, c), (8a, b) (9), (10), (11a, b), (12a, b, c) (13a, b), (14), (15), (16a, b) Seated Jina
- (16c) Standing Jina with devotees
- (17a) & (17b) Seated Jina
- (17c) Standing Jina with devotees
- (18) Seated Jina
- (19a) Seated Jina
- (19b) Standing Jina with devotees
- (19c) Seated Jina
- (19d) Two seated Jina
- (19e, f, g, h) Seated Jina
- (20) Standing Parsvanatha

J26

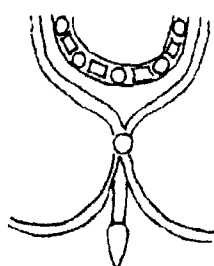
- 1 Two seated Jinas
- 2 Kamatha's attack on Parsvanatha
- 3 Two seated Jinas
- 4 Sarvanubhuti
- 5 Seated Jina
- 6 Ambika
- 7 Two seated Jinas
- 8 Penance of Bahubali
- 9 Seated Jina

J22

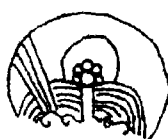
a. 1 Attack on *Parshva*
Padmavati



Lower garment



Necklace



Hair style



Armlet

b. 2 Attack on *Parshva*
Padmavati



Lower garment



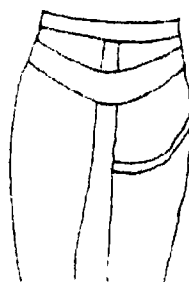
Kamatha

c. 6 *Sarasvati*



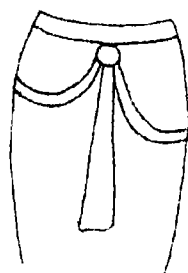
Crown

d. 7 Seated *Jina*
Chauri bearers



Lower garment

e. 8 *Ambika*



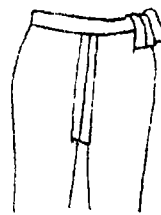
Hair style

Attendant



Crown

f. 10 Attack on *Parshva*
Padmavati



Lower garment

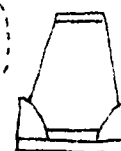


Hair style



Necklace

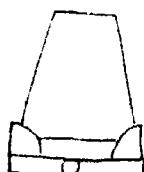
Kamatha



Crown

J25

g. 1 *Sarvanubhuti*



Crown

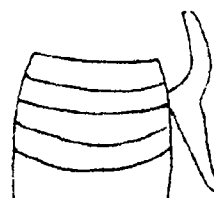
h. 3 Attack on *Parshva*
Padmavati



Lower garment



Armlet



Lower garment

(ii) Man with trident

i. 8 *Ambika*



Hair style



Necklace

j. 4 Seated *Jina*
Chauri bearers

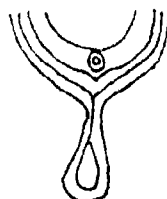


Crown

k. 6 *Bahubali*
Females



Lower garment



Necklace

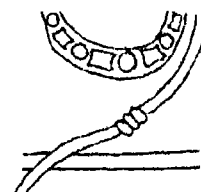


Armlet

l. 7 Seated *Jina-chauri* bearers



Lower garment

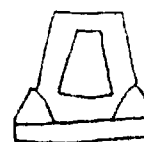


Necklace, chest band &

upavita



Wristlet

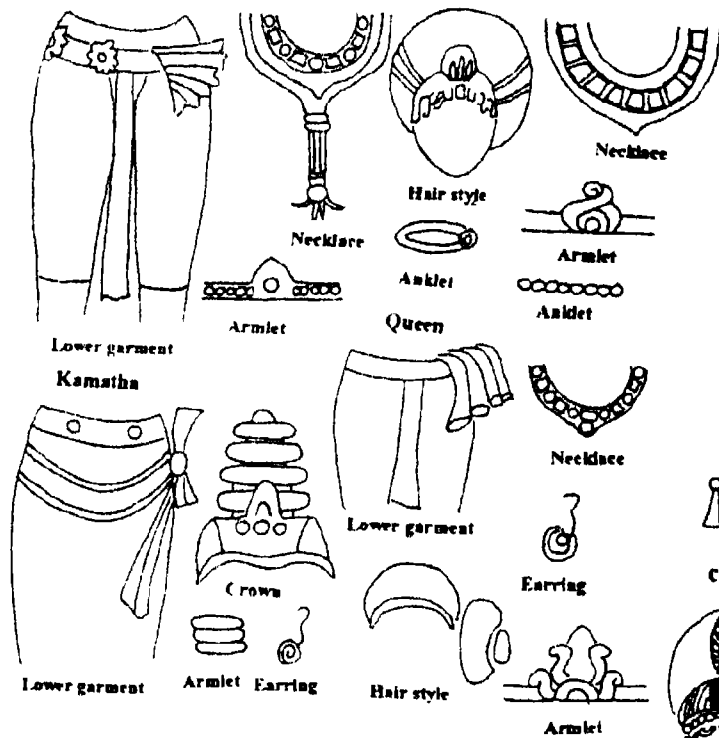


Crown

Figure 38 Costume and jewellery-J22 & J25 at Ellora

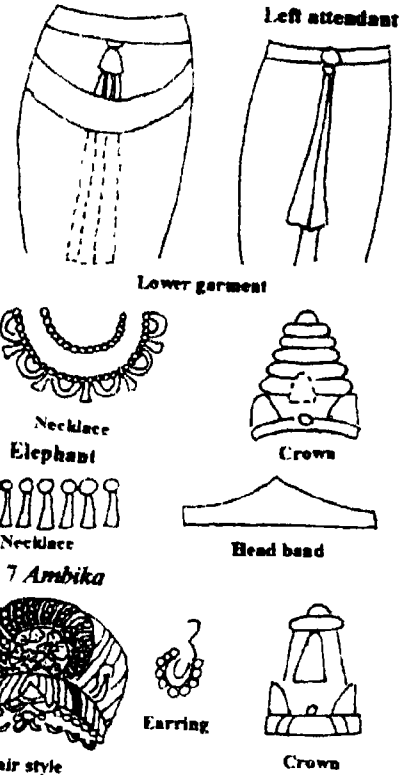
J23

a. 2 Attack on *Parshva*
Padmavati



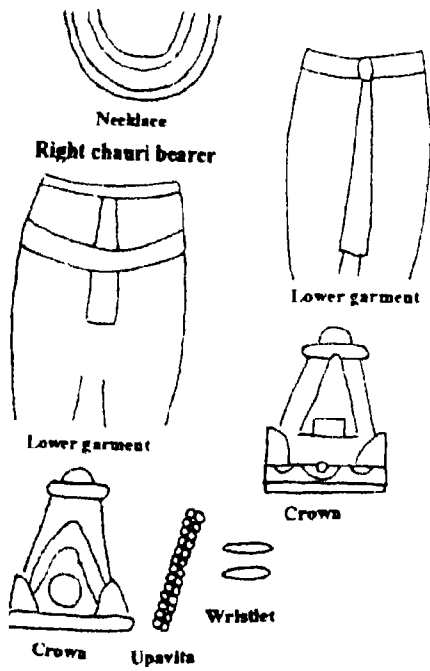
(iv) Man on lion

b. 3 *Sarvanubhuti*



d. 5 Seated *Jina*
Chauri bearers

Left chauri bearers



e. 8 Penance of *Bahubali*

Female on left

Female on right

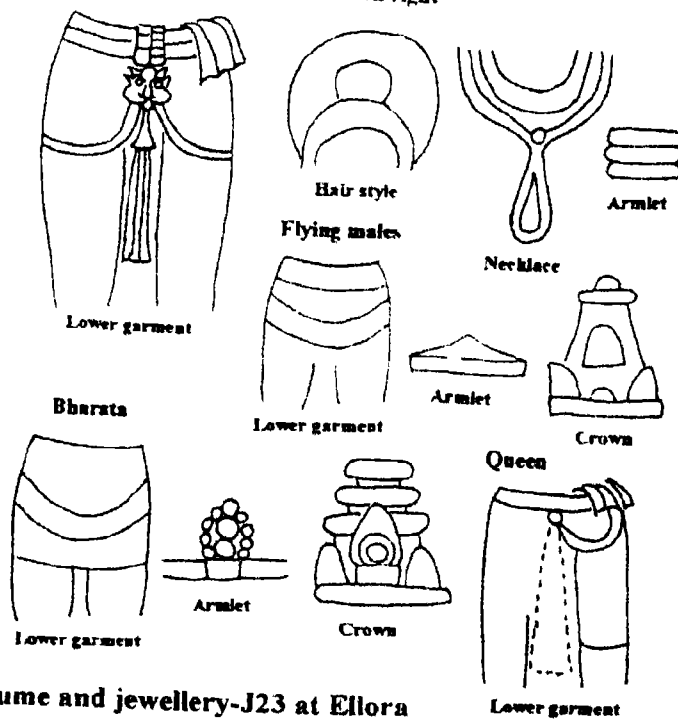
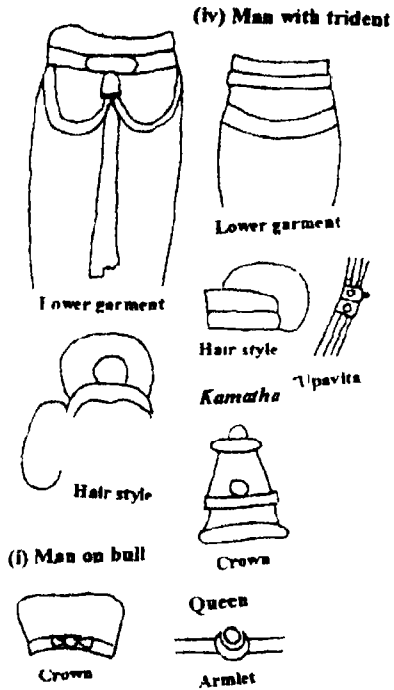


Figure 39 Costume and jewellery-J23 at Ellora

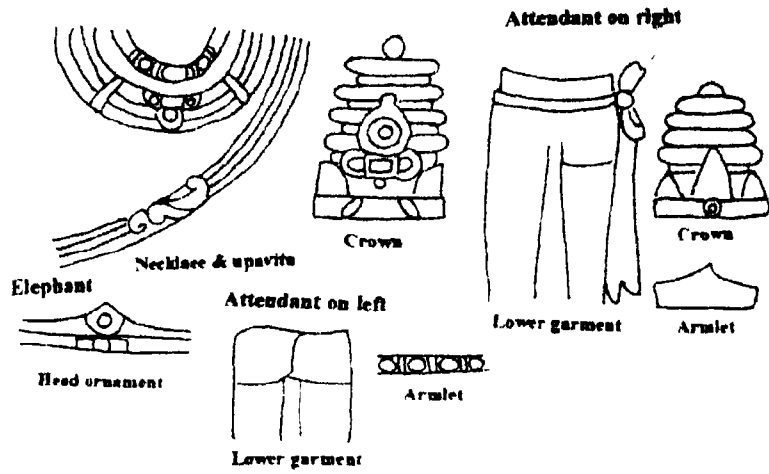


J26

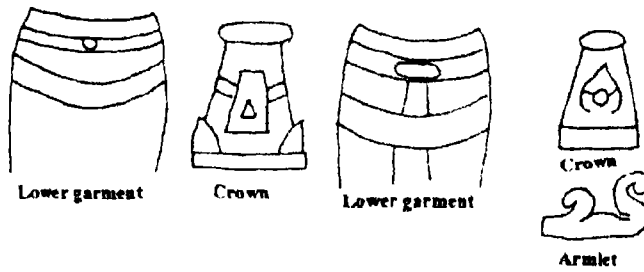
a. 2 Attack on Parshva
Padmavati



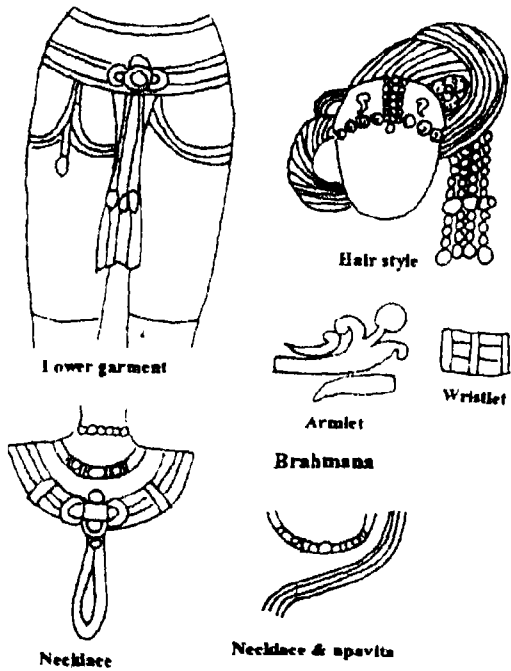
b. 4 Sarvanubhuti



c. 5 Seated Jina-chauri bearers
Outer chauri bearer Inner chauri bearer



d. 6 Ambika



e. 8 Penance of Bahubali
Female on right

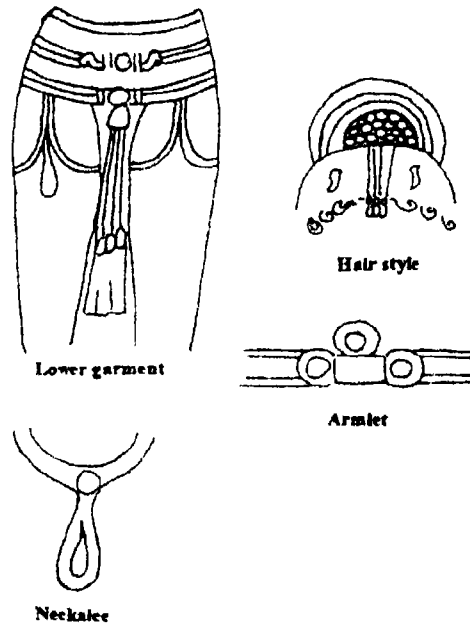
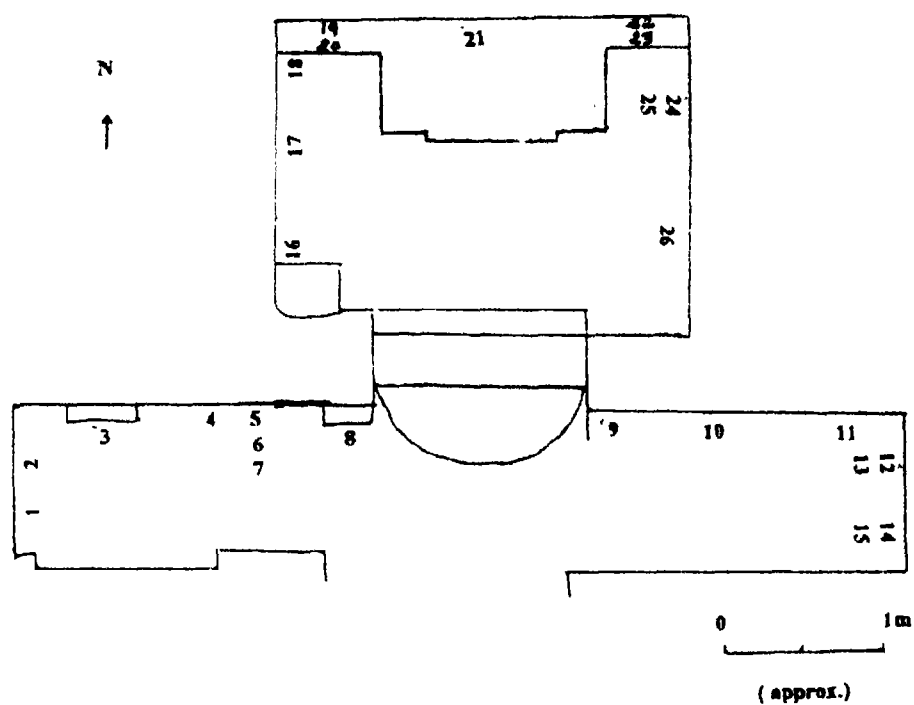
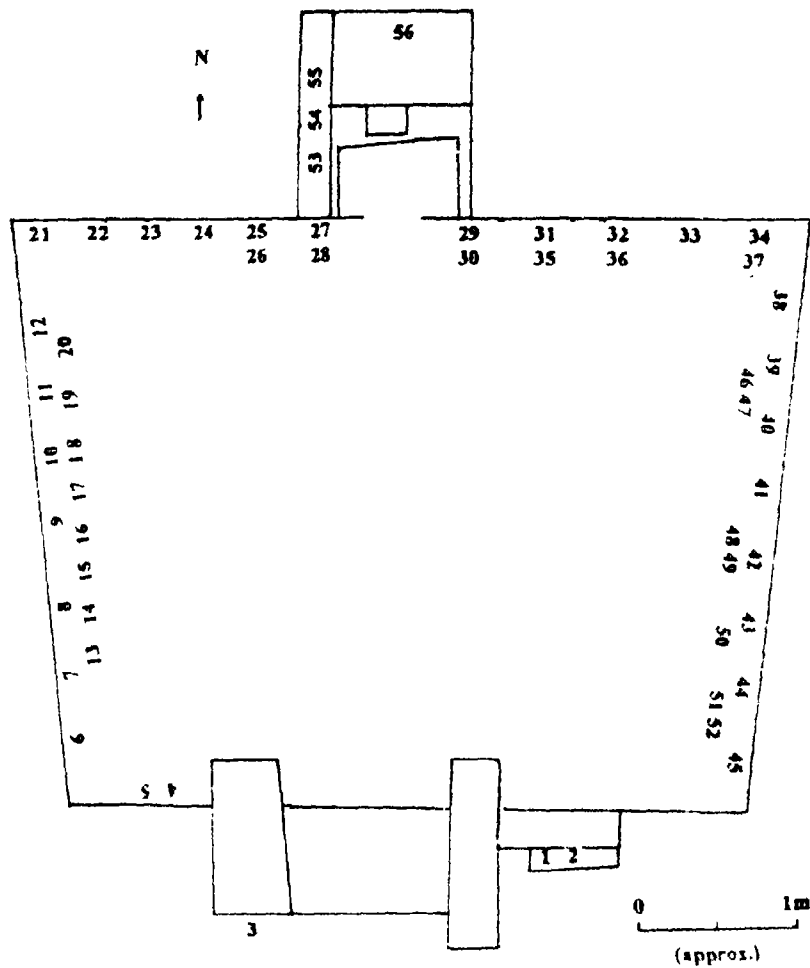


Figure 41 Costume and jewellery-J26 at Ellora



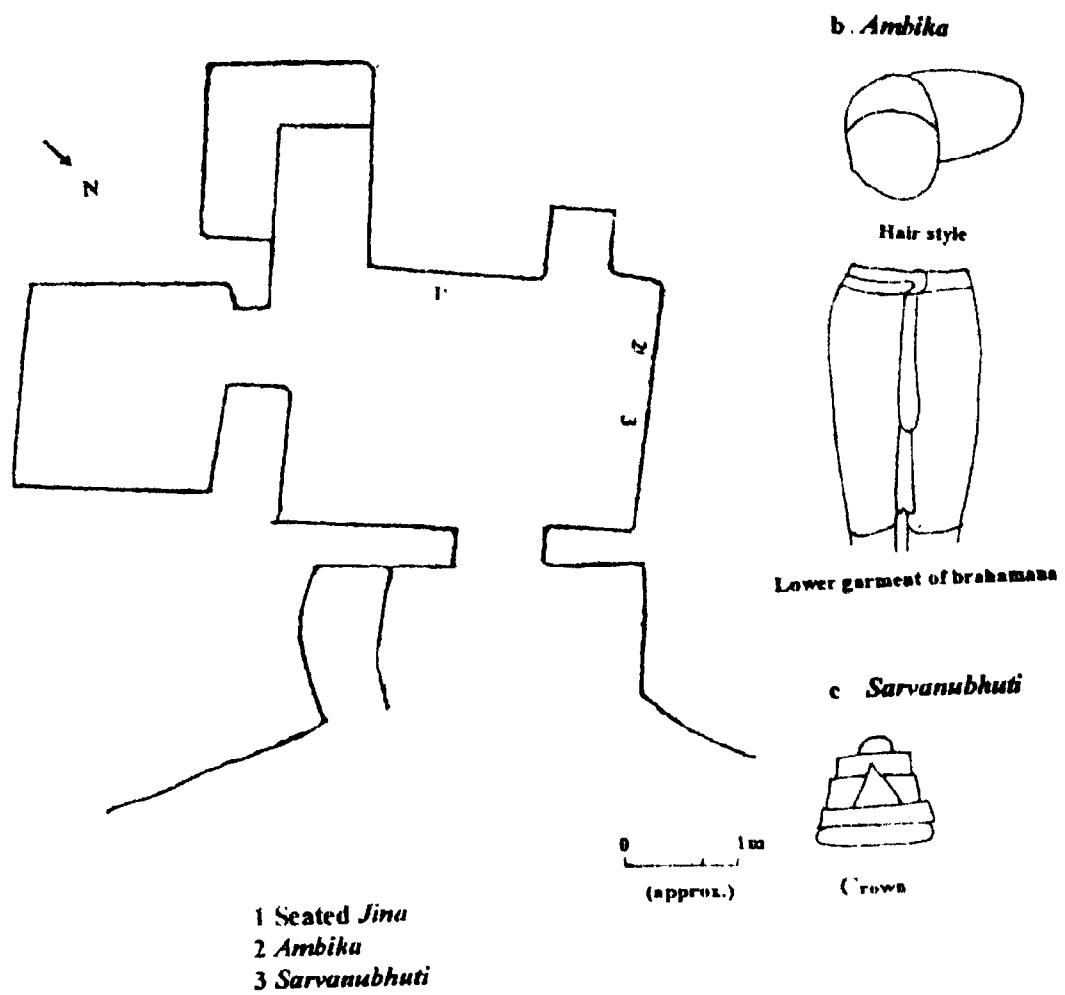
1 Seated Jina	14 Seated Jina
2 Chakresvari	15 Two seated Jinas
3 Kamatha's attack on Parsvanatha	16 Seated Suparsvanatha
4 Sarvanubhuti	17, 18 Seated Jina
5, 6, 7 Seated Jina	19 Seated Suparsvanatha
8 & 9 Dvarapala	20, 21 Seated Jina
10 Ambika	22 Two seated Jinas
11 Penance of Bahubali	23 Seated Jina
12 Seated Jina	24 Standing Jina
13 Sarasvati	25, 26 Seated Jina

Figure 42 Ground plan of Cave I at Mangi-Tungi



1 Standing Jina	30 <i>Dvarapala</i>
2 Seated Suparsvanatha	31 to 34 Seated Jina
3 Sarvanubhuti	35 to 37 Standing Jina
4 to 12 Seated Jina	38, 39 Seated Jina
13 to 20 Standing Jina	40 Standing Jina
21 Seated Jina	41 to 44 Seated Jina
22 Standing Jina	45 Ambika
23 Standing Suparsvanatha	46 to 48 Standing Jina
24 Standing Jina	49 Seated Suparsvanatha
25 Goddess	50 Seated Jina
26 Standing Jina	51 Seated Parsvanatha
27 Sarasvati	52 Couple
28 <i>Dvarapala</i>	53 to 56 Seated Jina
29 Sarasvati	

Figure 43 Ground plan of Cave II at Mangi-Tungi



a Ground plan of cave at Pandu Lena
(after Dhavalikar 1984)

Figure 44 Ground plan of cave at Pandu Lena

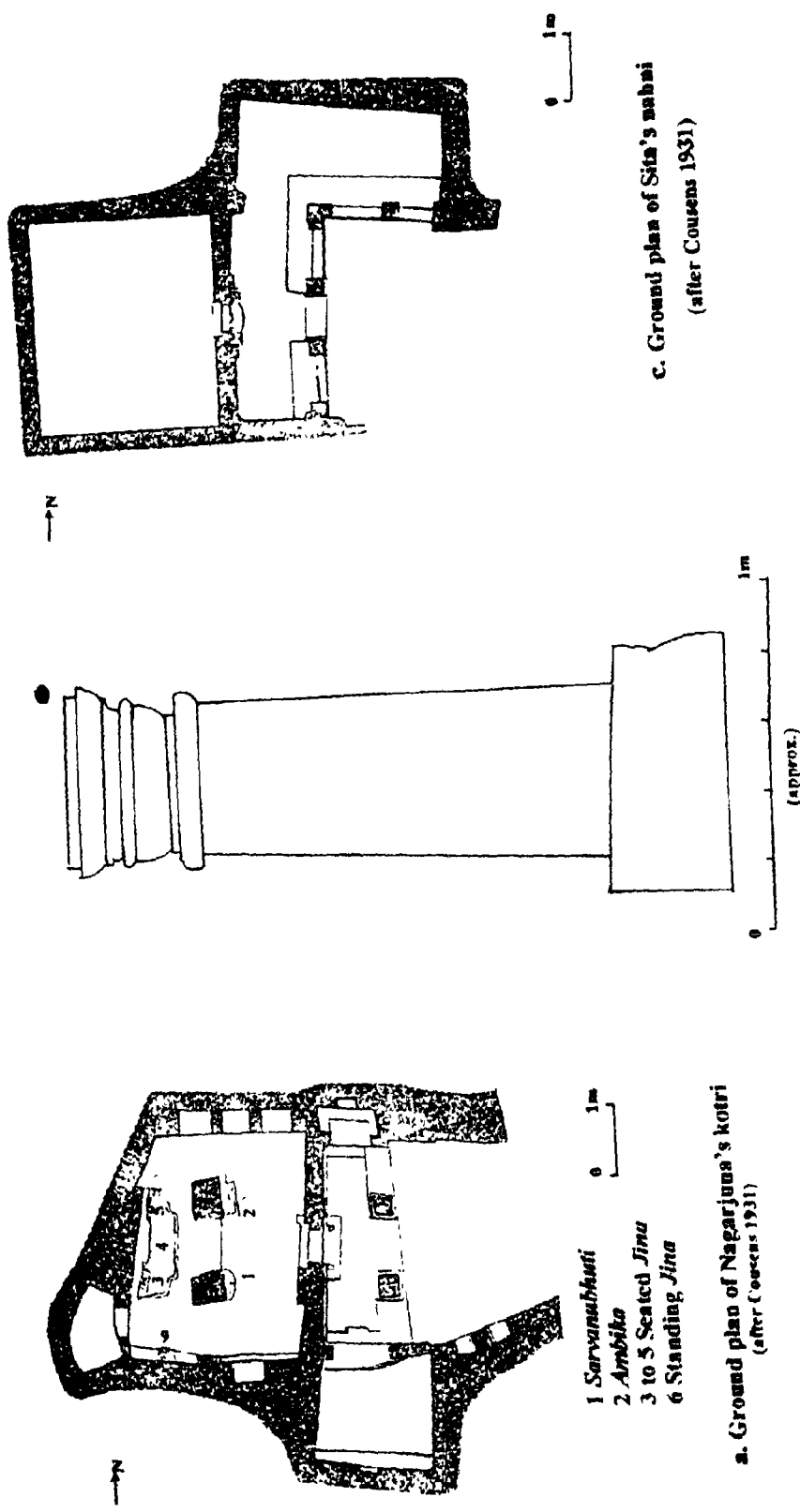


Figure 45 Ground plan & pillar of cave at Patne

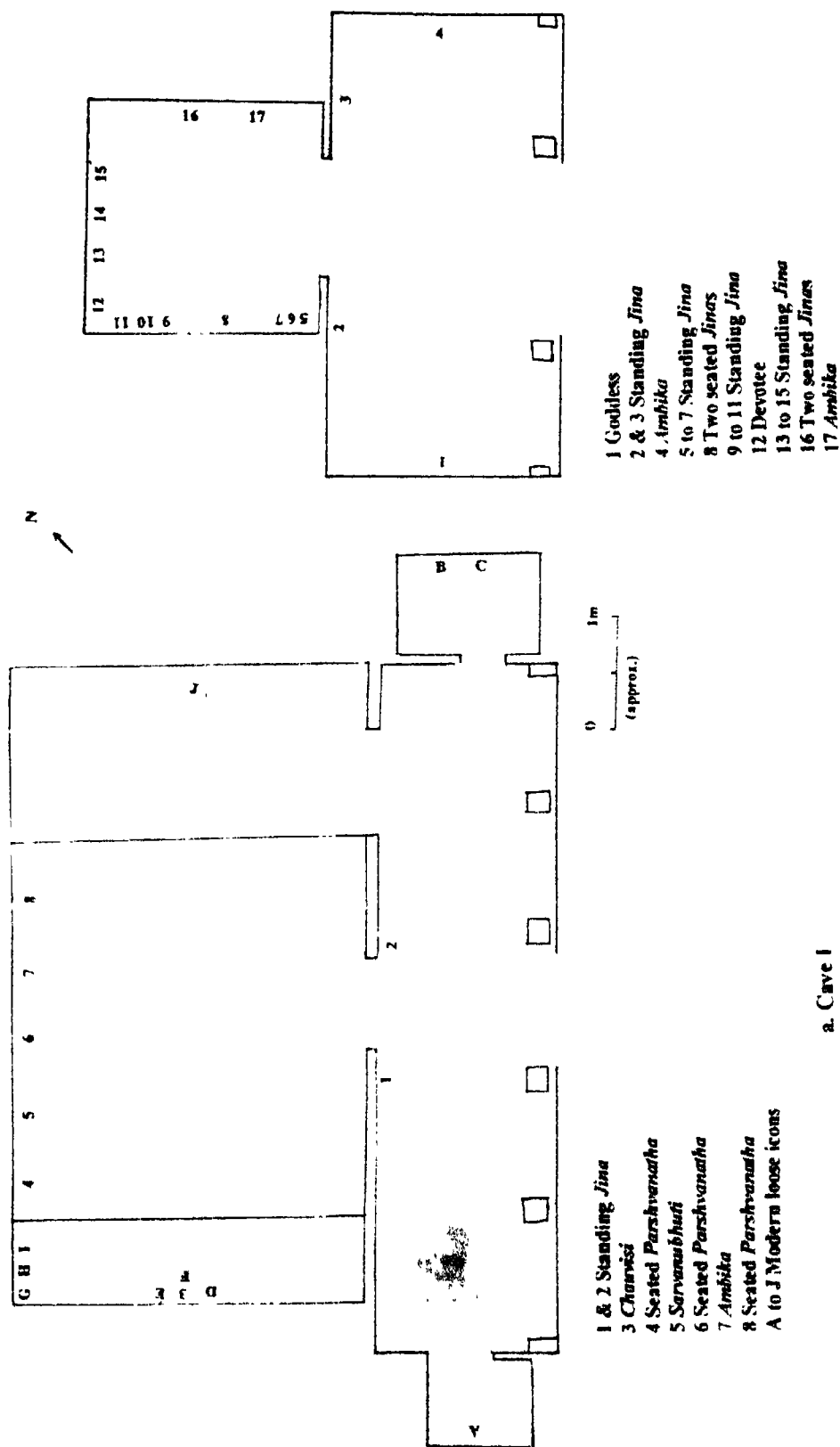
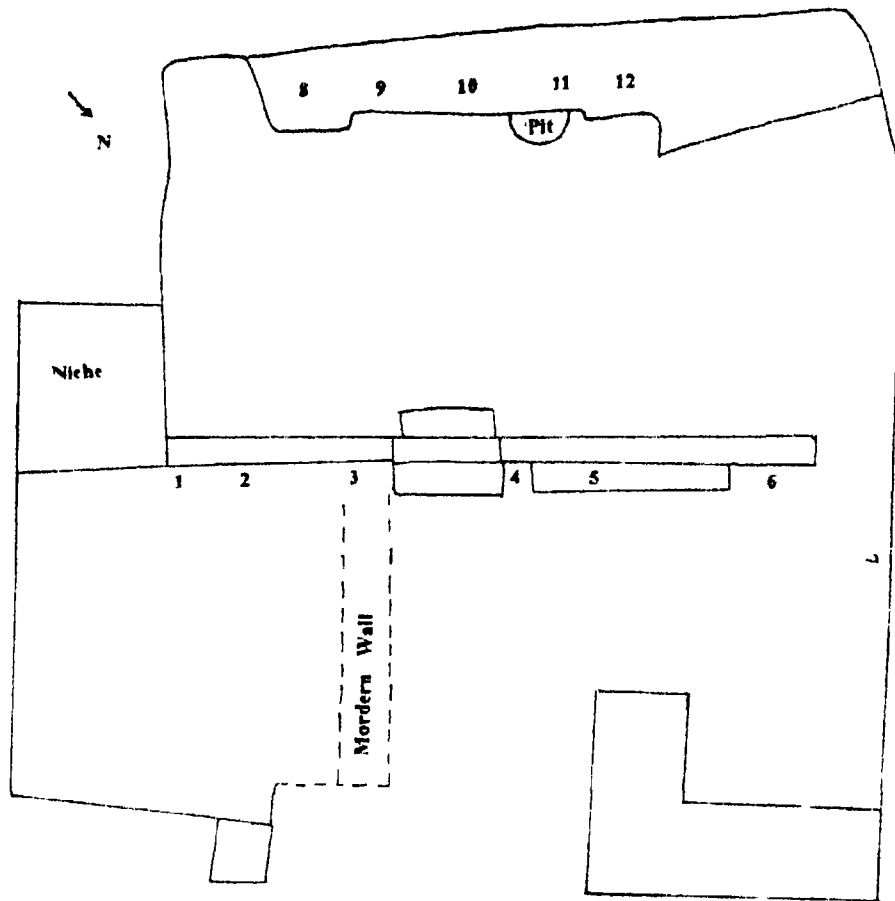
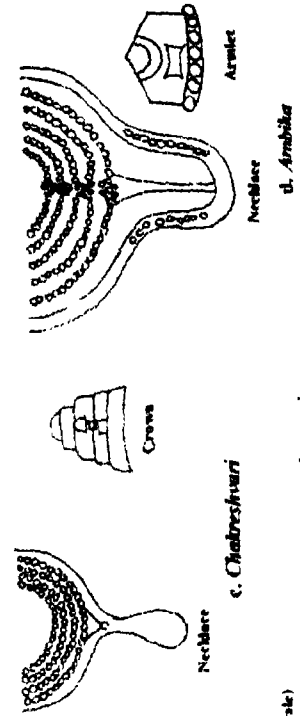
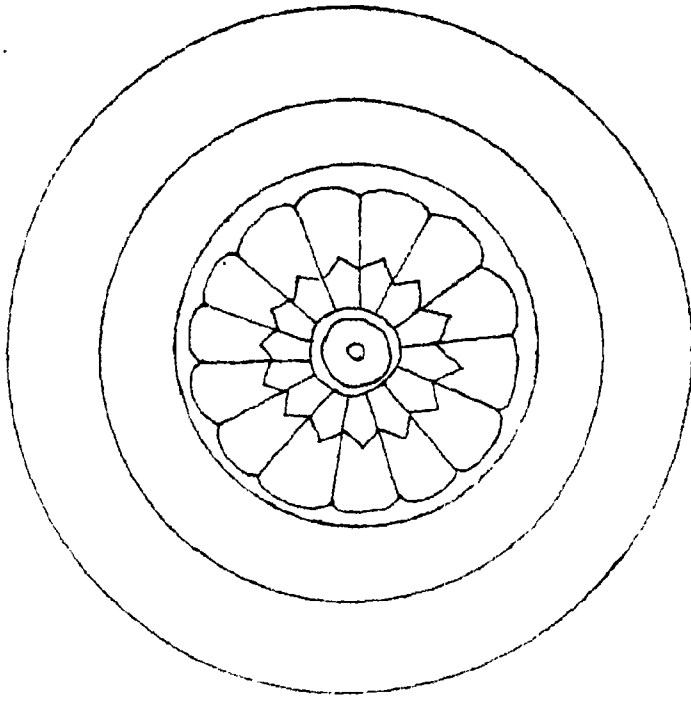
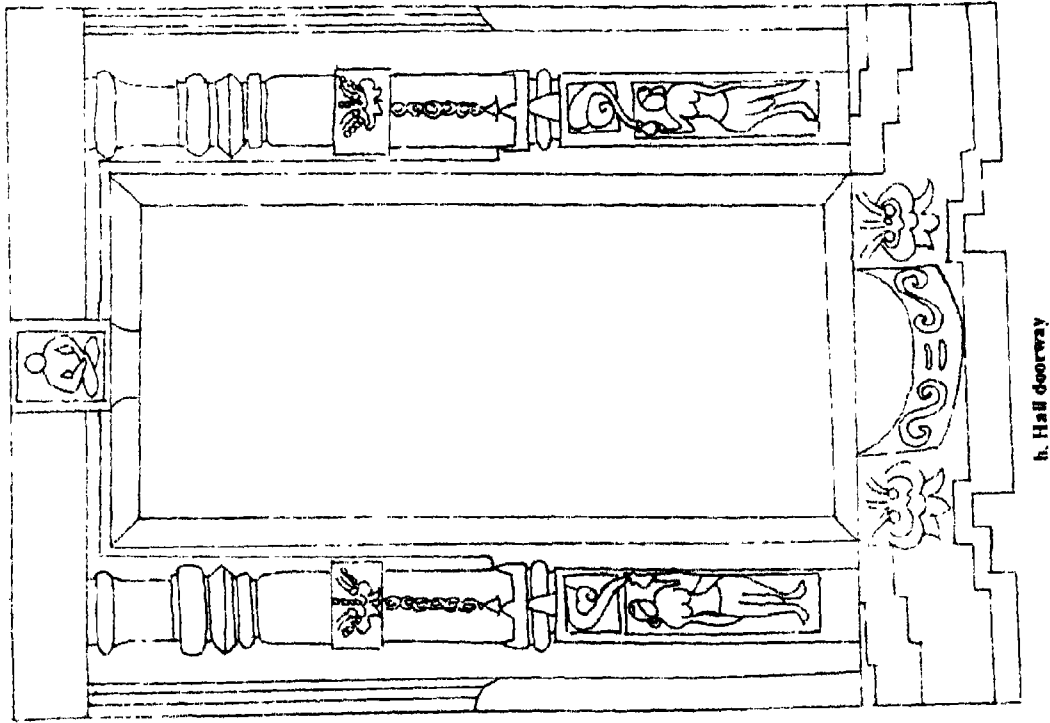


Figure 46 Ground plan of Cave I & II at Chambhar Lena



- 1 *Kshetrapala*
- 2 Standing *Suparshvanatha*
- 3 *Hanuman*
- 4 Snake
- 5 Standing *Parshvanatha*
- 6 *Chakreshvari*
- 7 Three seated devotees
- 8 *Sarvarubhuti*
- 9 Standing *Jina*
- 10 Seated *Parshvanatha*
- 11 Standing *Rshabhanatha*
- 12 *Ambika*

Figure 47 Ground plan of cave at Anjaneri



(not to scale)

Figure 48 Hall doorway and ceiling of cave at Anjaneri

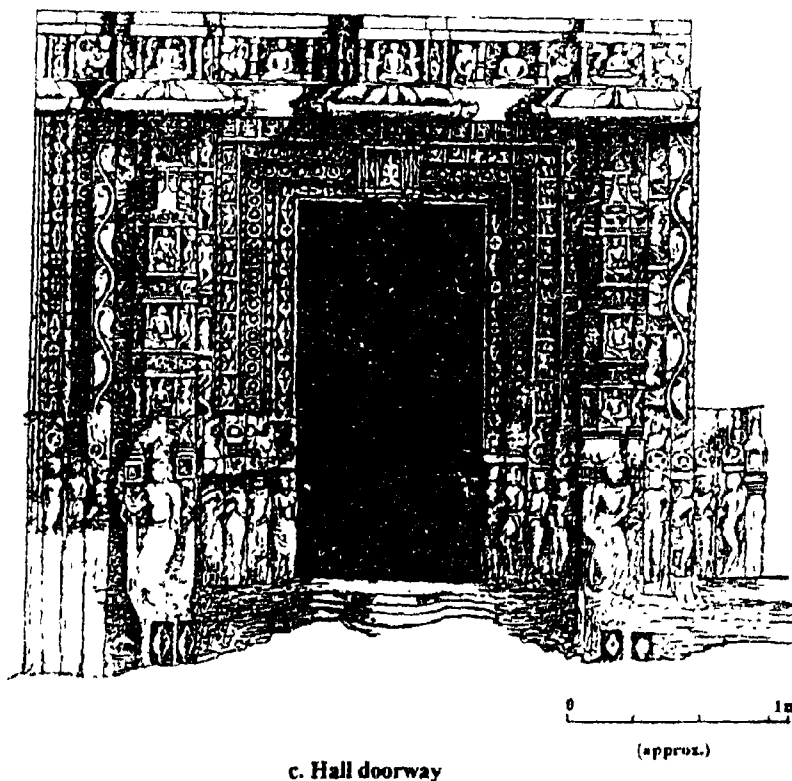
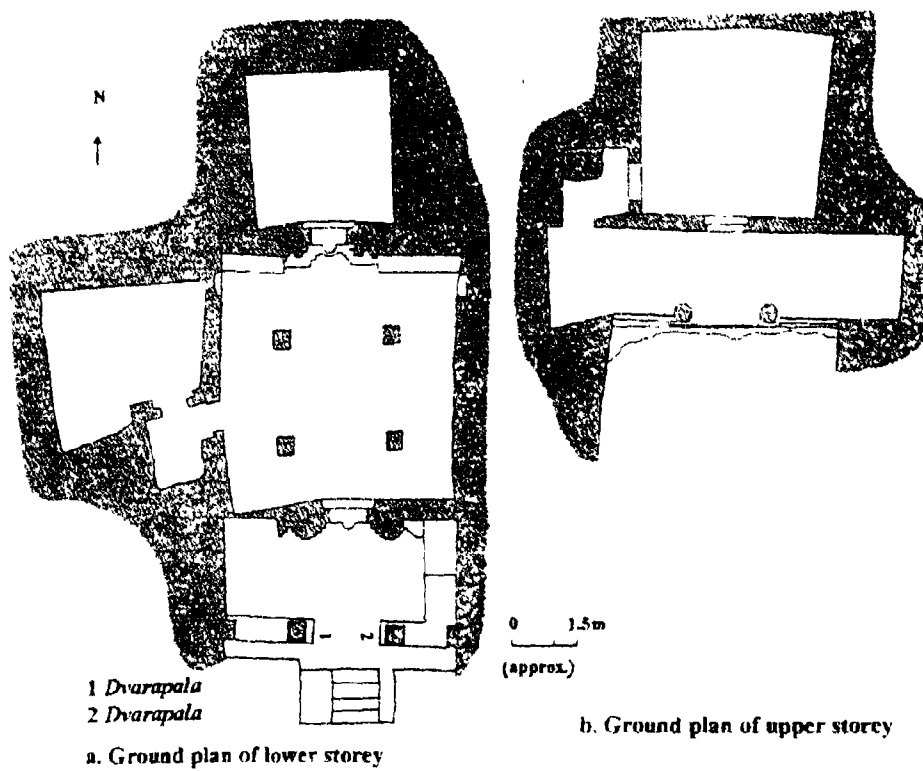
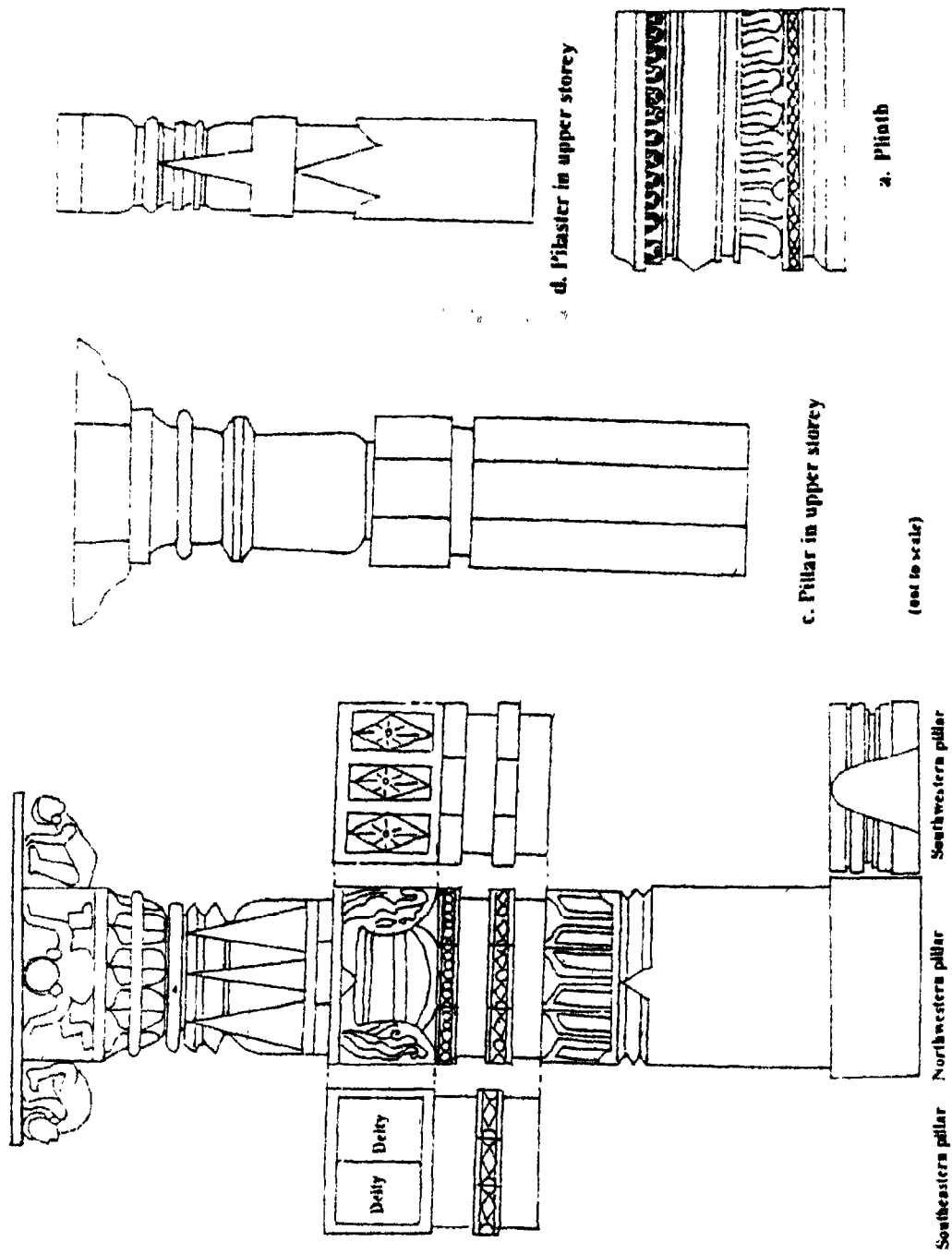


Figure 49 Ground plan & hall doorway of Cave I at Ankai-Tankai
(after Fergusson & Burgess 1890)



b. Hall pillars in lower storey

Figure 50 Pillars & plinth of Cave I at Ankai-Tankai

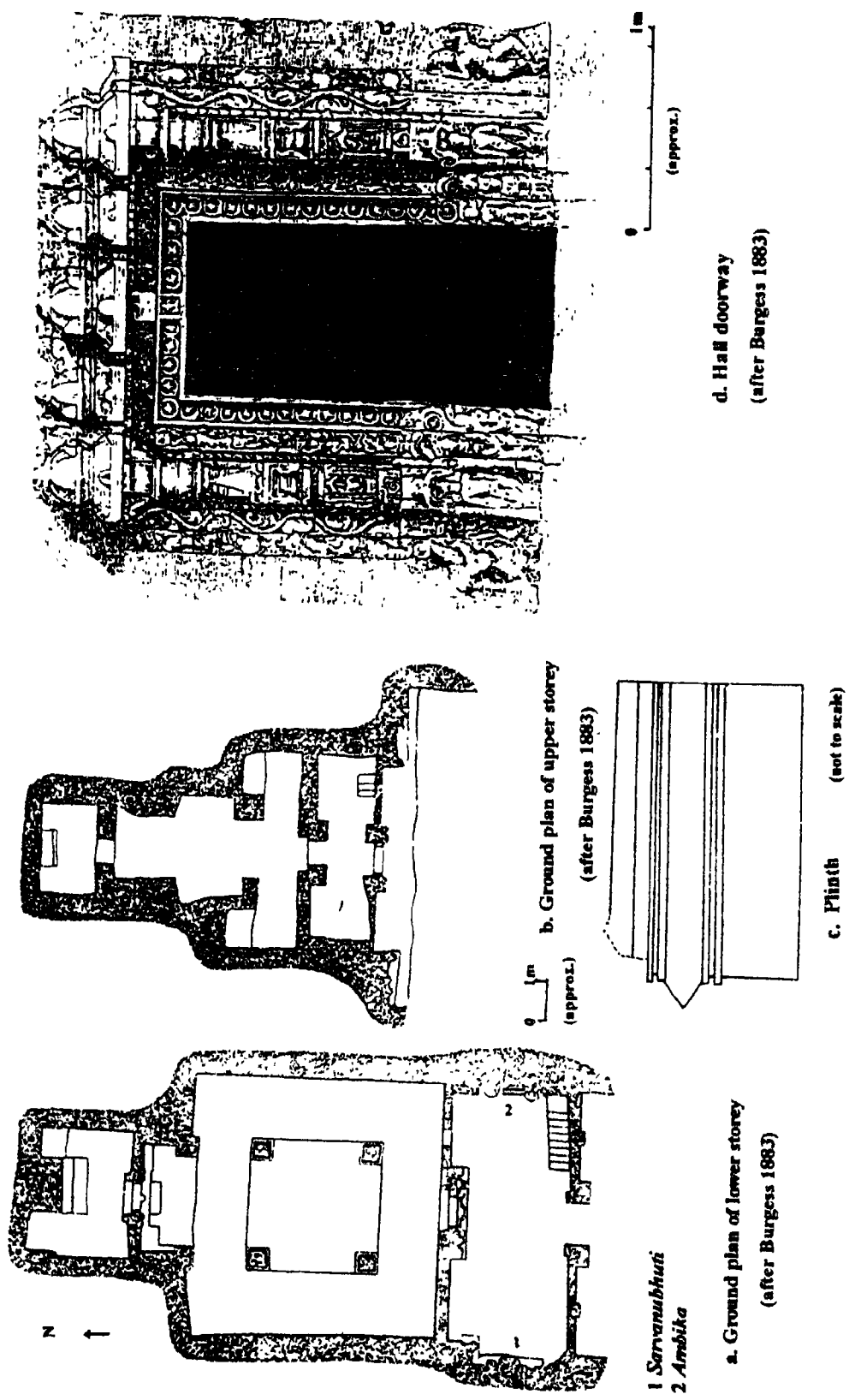


Figure 51 Ground plan, hall doorway & plinth of Cave II at Ankai-Tankai

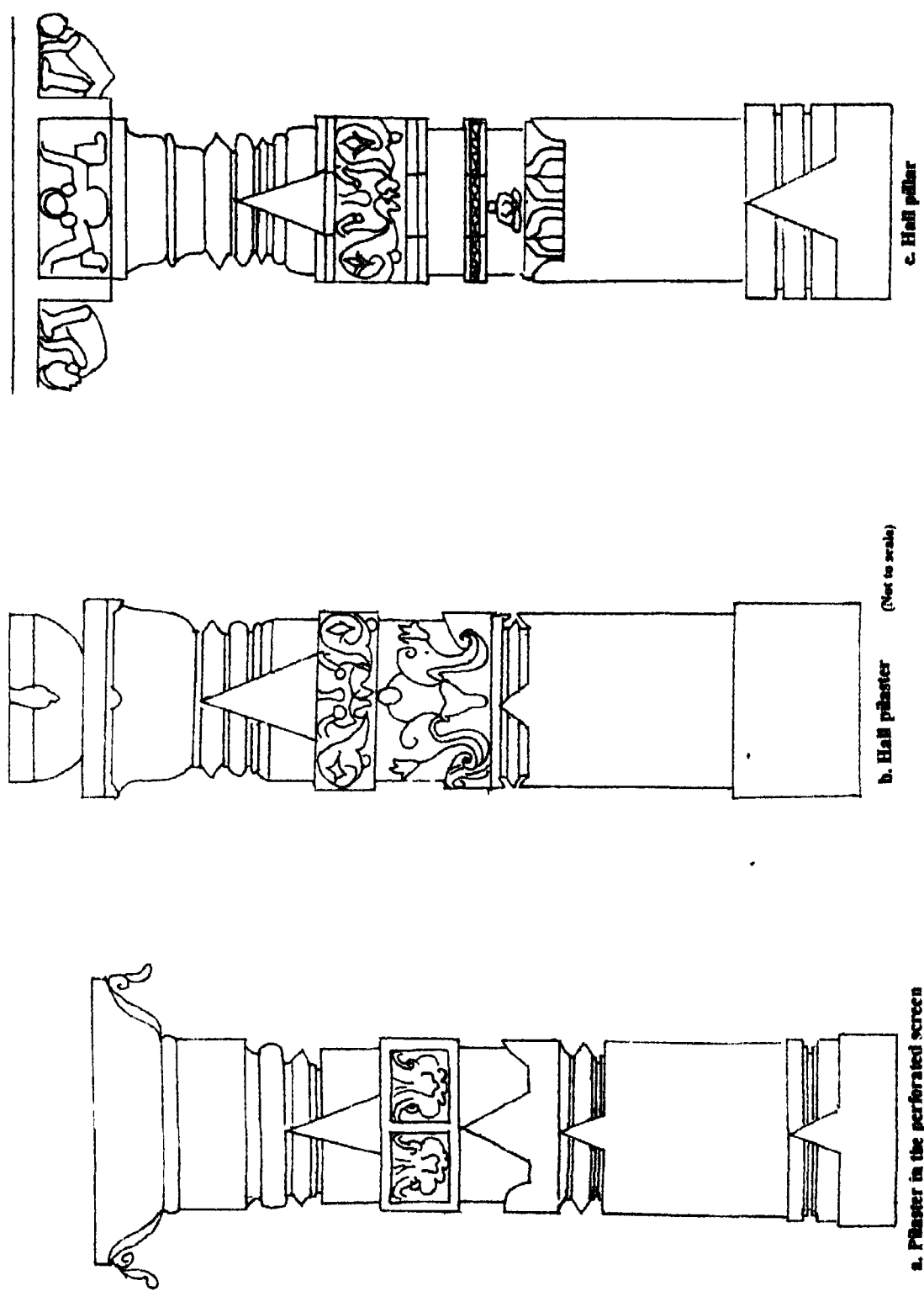
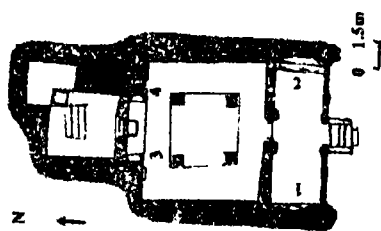
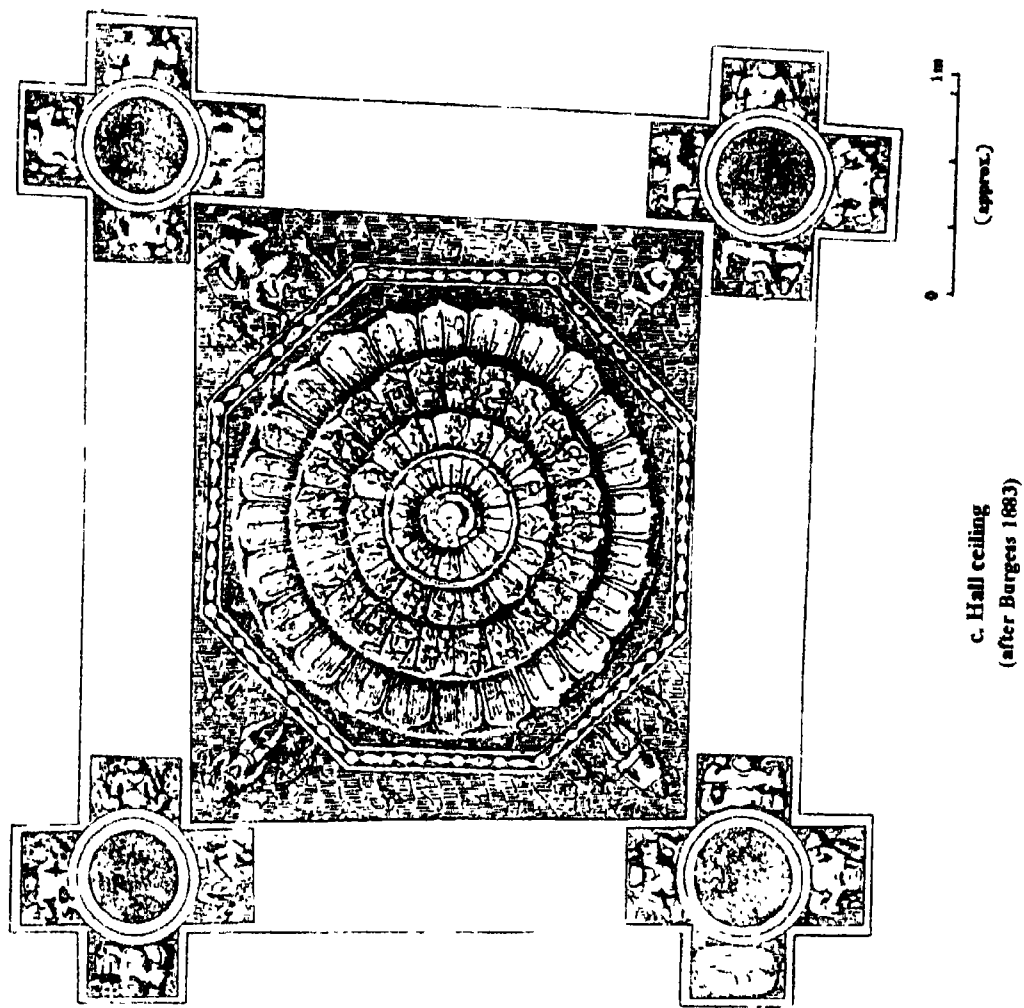


Figure 52 Pillars in Cave II at Ankai-Tankai



- 1 Sarvanubhuti
- 2 Ambika
- 3 Standing Shantinatha
- 4 Attack on Parshvanatha

a. Ground plan
(after Burgess 1883)

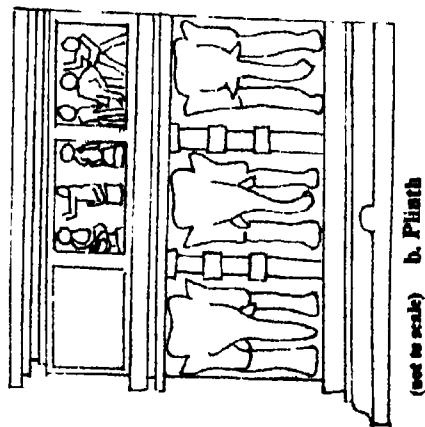
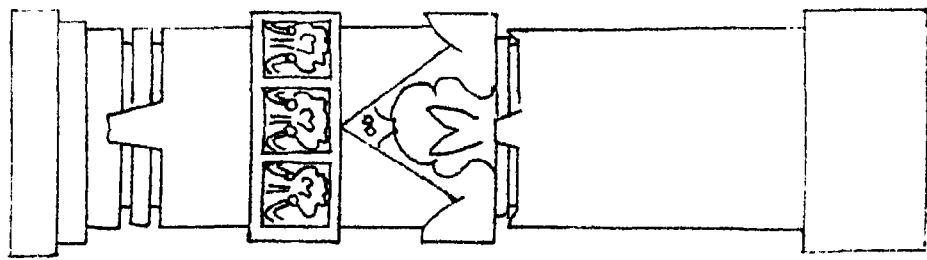
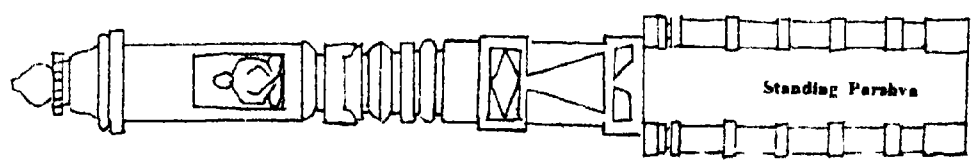


Figure 53 Ground plan, plinth & hall ceiling of Cave III at Ankai-Tankai

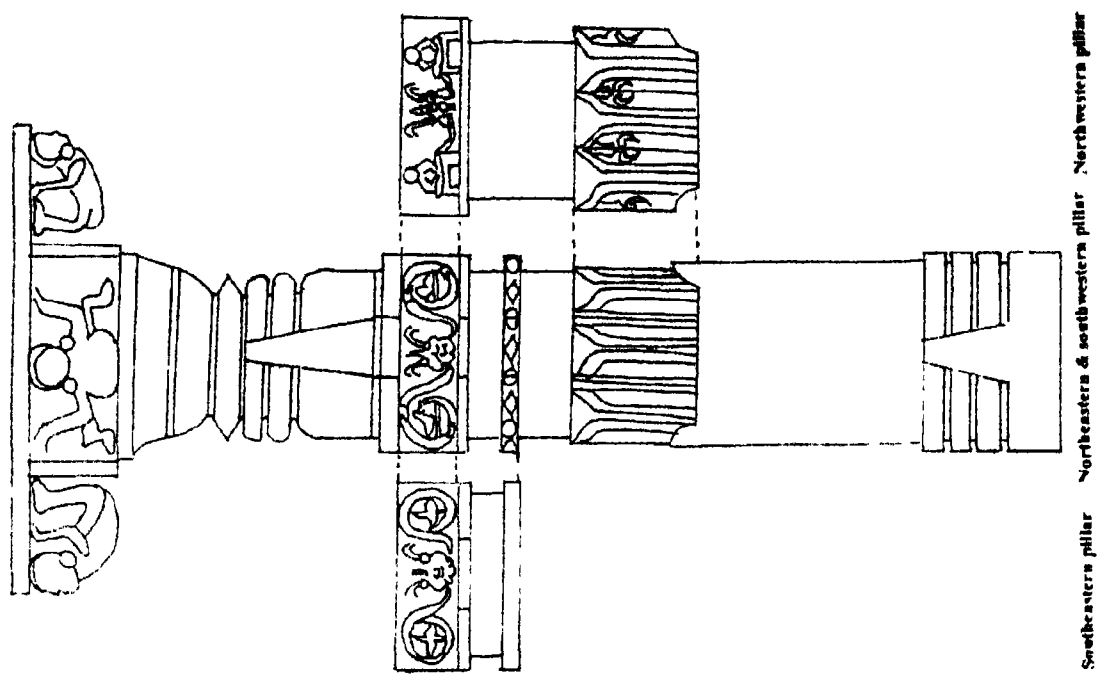


Pilaster in the perforated screen



Pilaster in the panel of *Shantinatha*

(not to scale)



Southeastern pillar Northeastern & southwestern pillar Northwestern pillar

c. Hall pillars

Figure 54 Pillars in Cave III at Ankai-Tankai

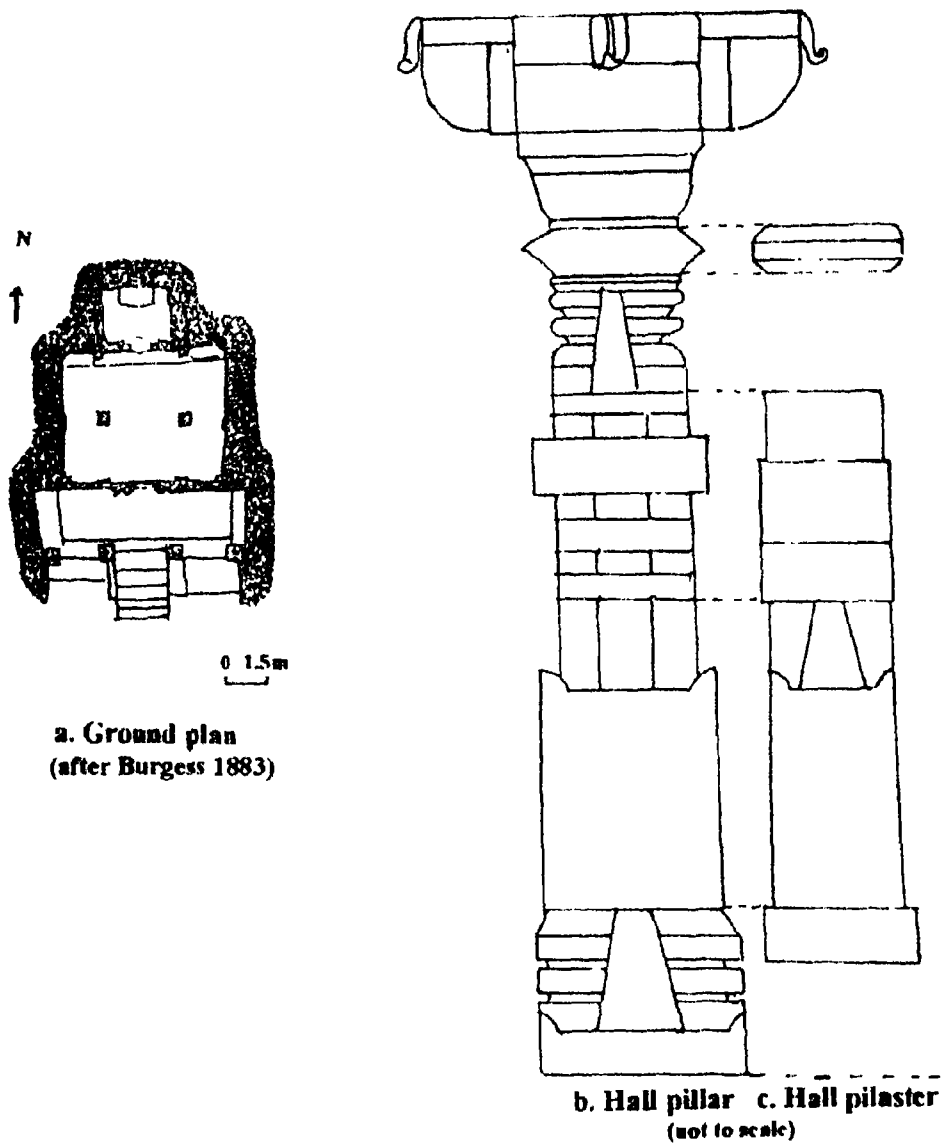


Figure 55 Ground plan & pillar of Cave IV

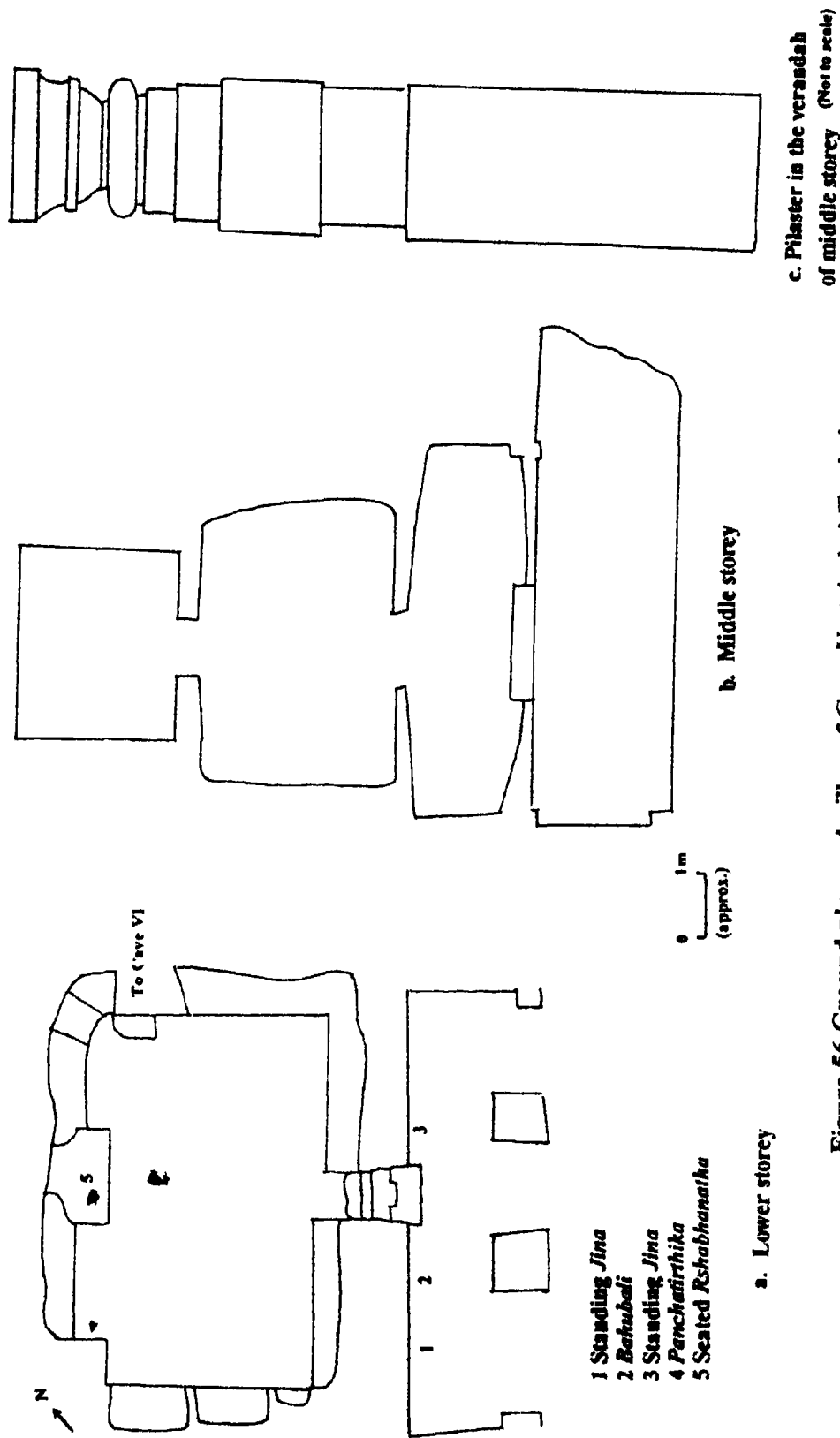


Figure 56 Ground plan and pillar of Cave V at Ankai-Tankai

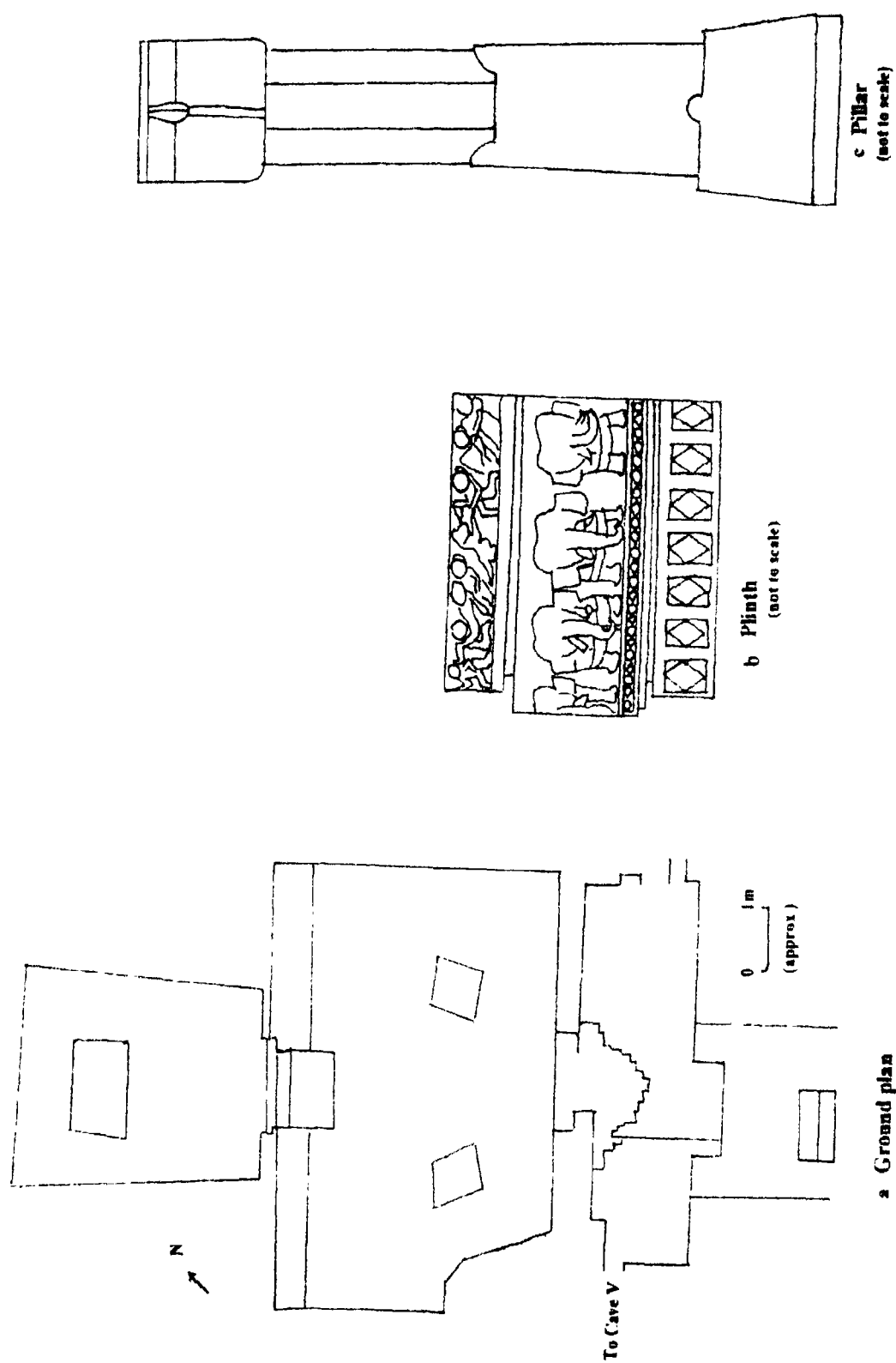


Figure 57 Ground plan, plinth and pillar of Cave VI at Ankai-Tankai

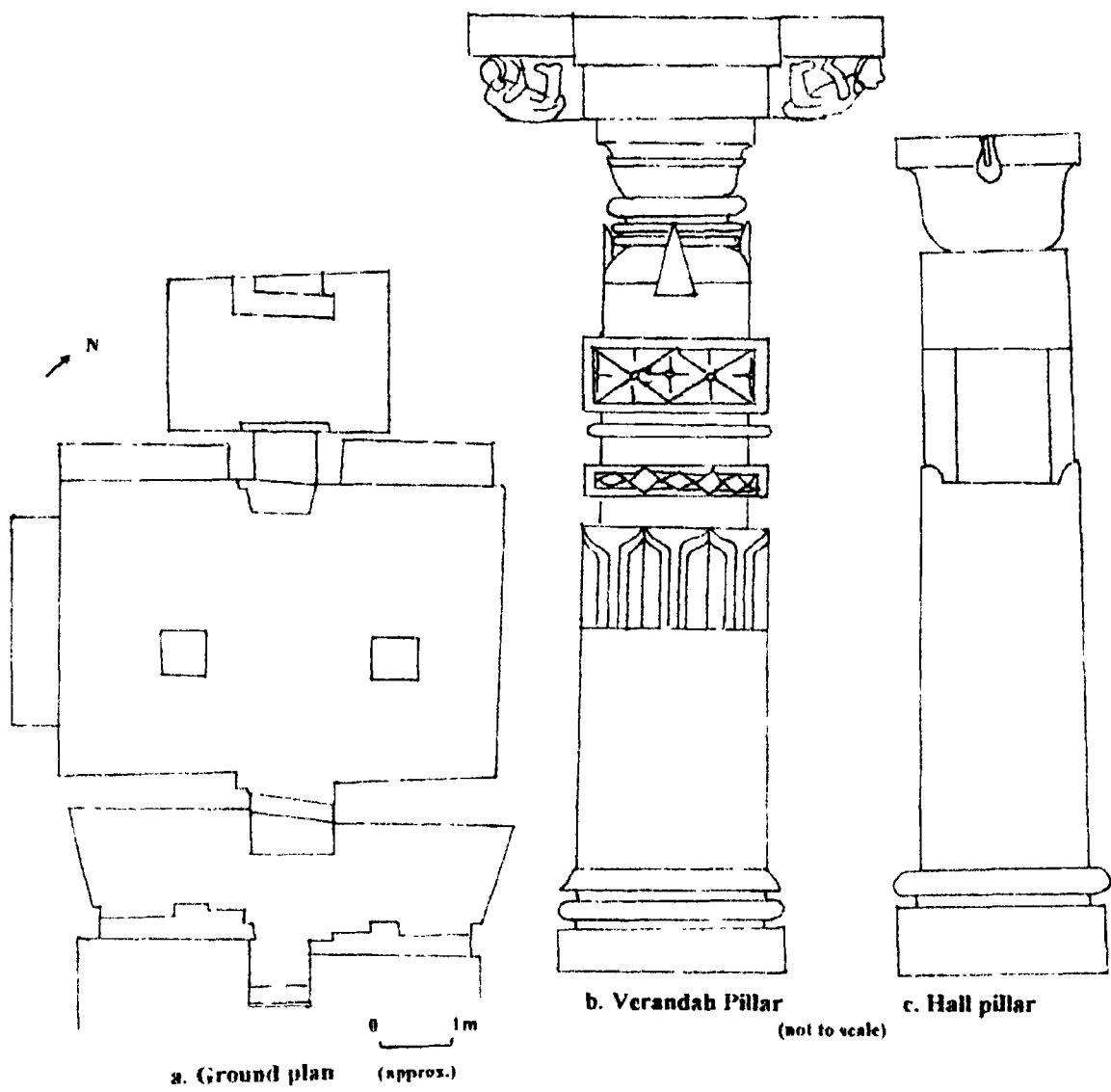


Figure 58 Ground plan & pillars of Cave VII

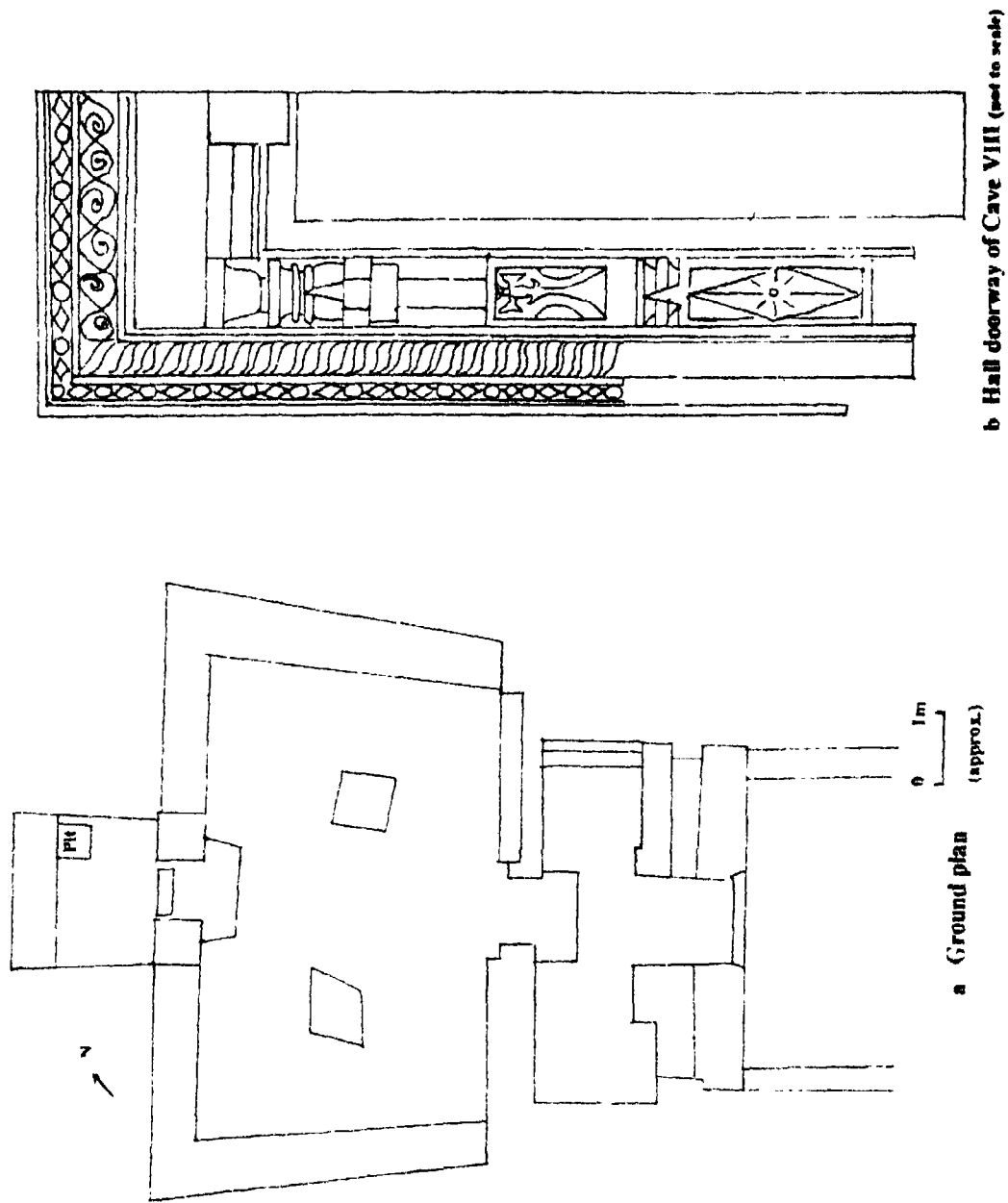
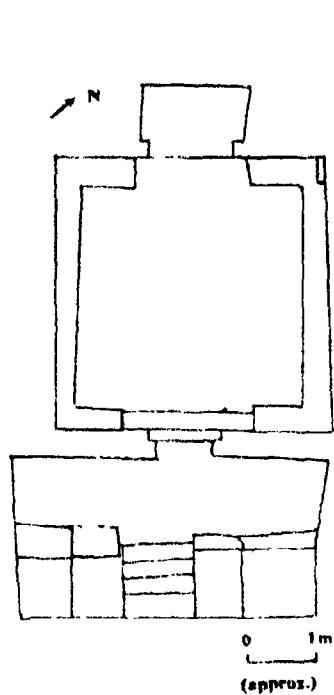
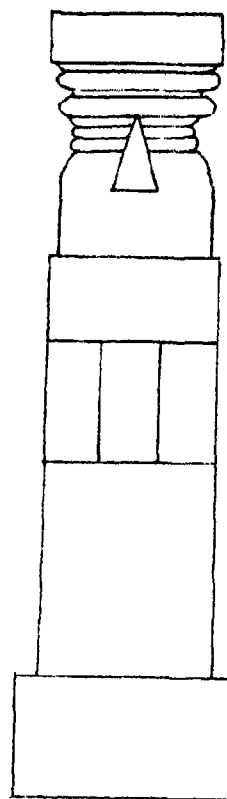


Figure 59 Ground plan and hall doorway of Cave VIII at Ankai-Tankai

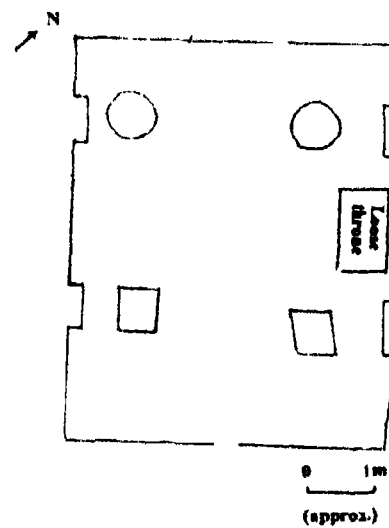
Cave IX



a. Ground plan



b. Verandah pillar (not to scale)



c. Ground plan of Cave X

Figure 60 Ground plan & pillar of Cave IX and ground plan of Cave X at Ankai-Tankai

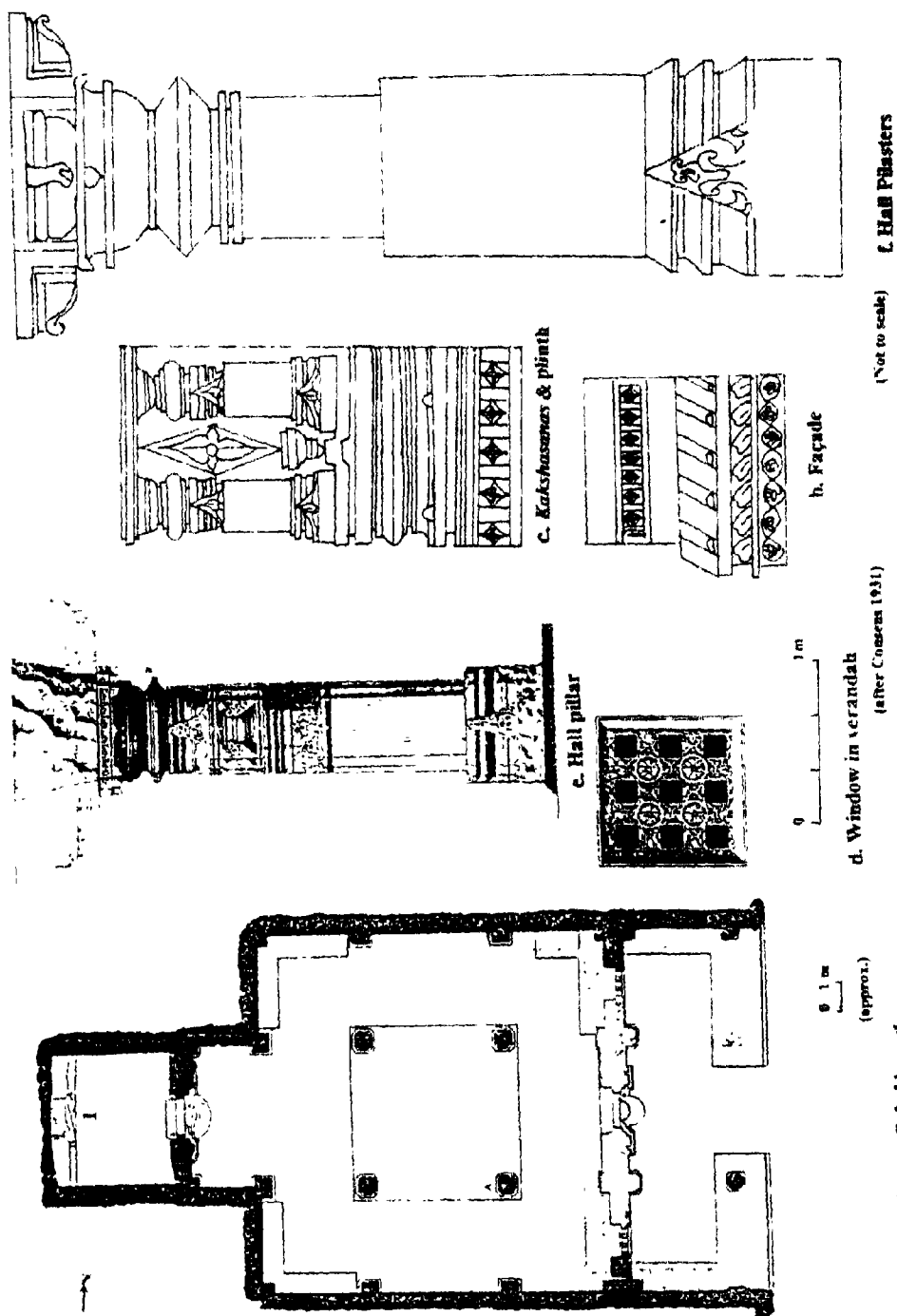
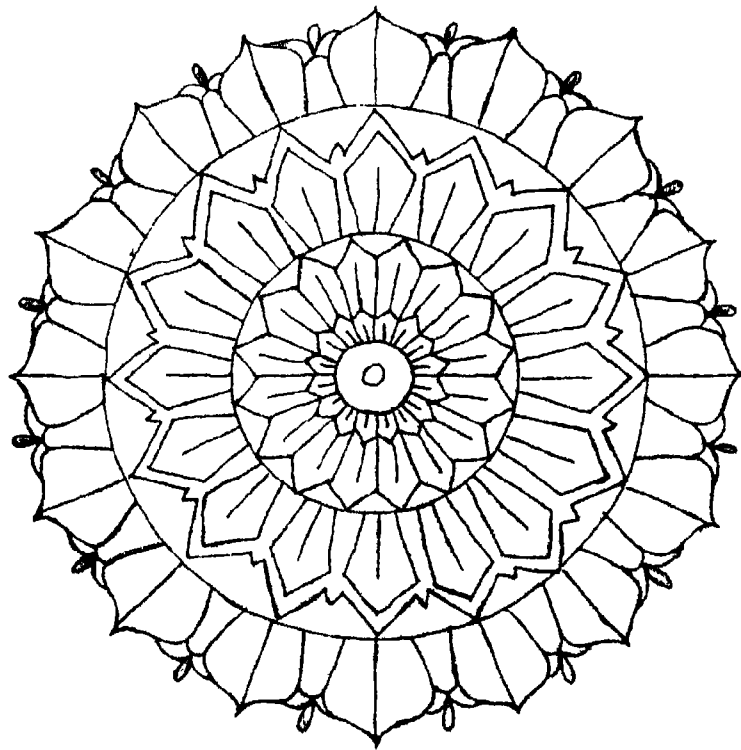
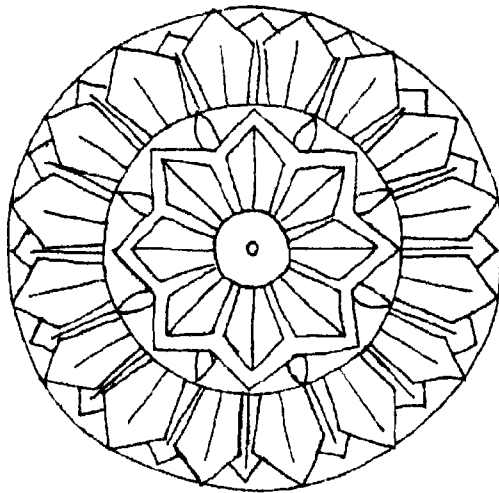


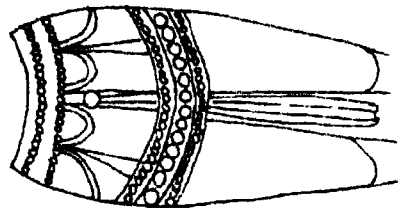
Figure 61 Ground plan, pillar, pilaster, façade and plinth of the cave at Tringahwadi



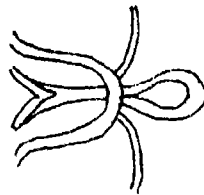
a. Lotus on the ceiling of side aisles of verandah



b. Lotus on the stone beams of central aisle of verandah



Lower garment

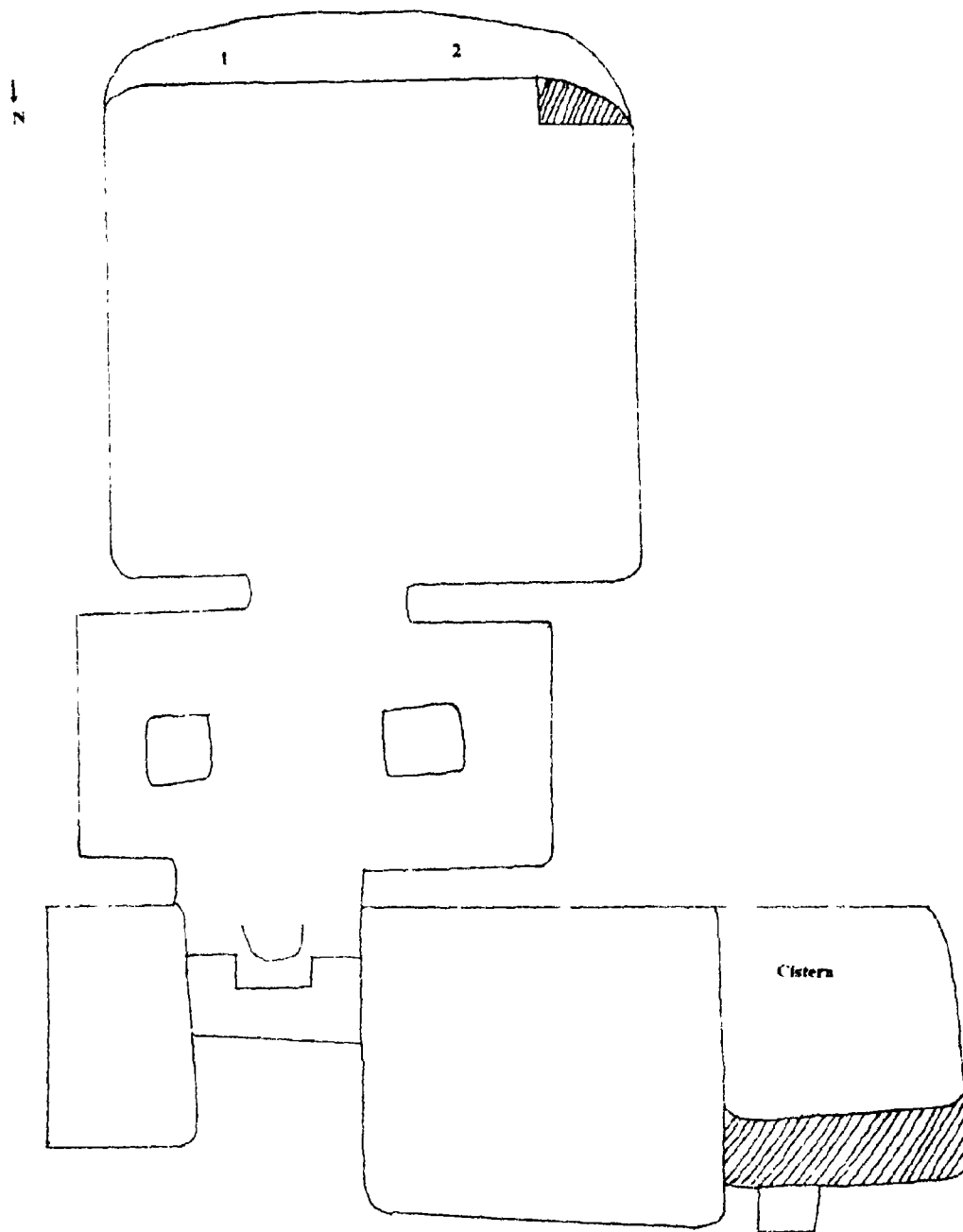


Necklace

c. Loose icon of a female outside the cave

(not to scale)

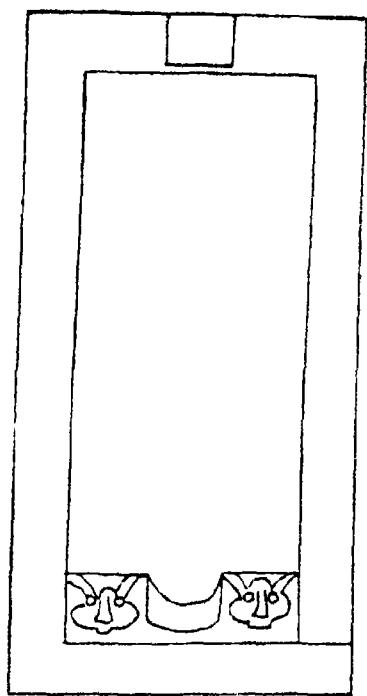
Figure 62 Verandah ceiling of cave at Tringalwadi



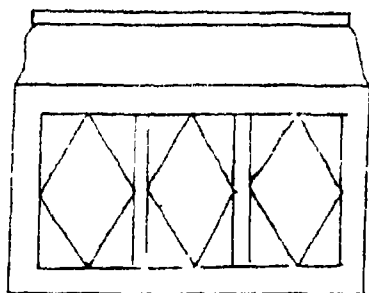
1 & 2 Standing *Jinu*

0 1m
(approx.)

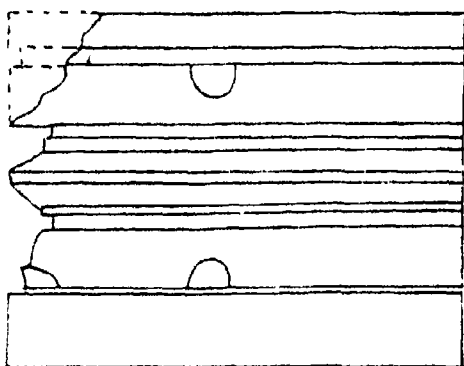
Figure 63 Ground plan of cave at Vase



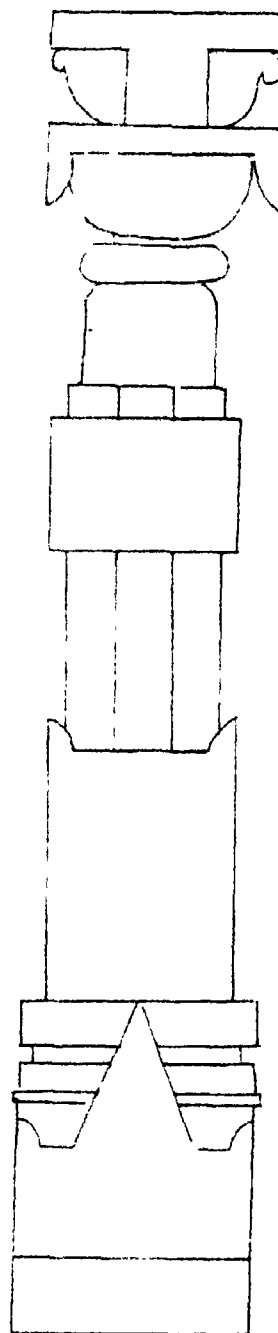
d. Hall doorway



b. Design on the step to verandah



a. Plinth



c. Pillar

(not to scale)

Figure 64 Plinth, hall doorway & pillar of cave at Vase

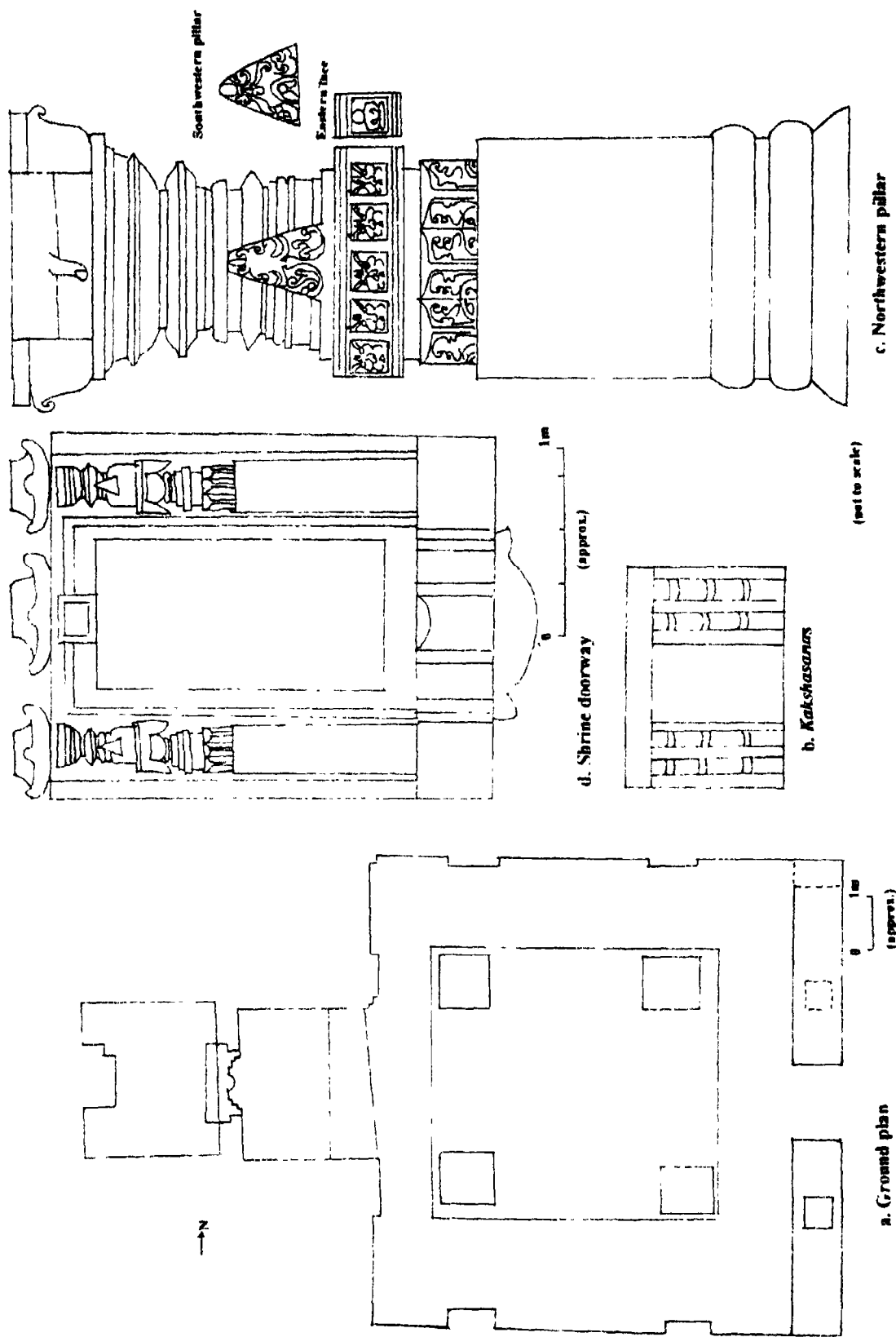
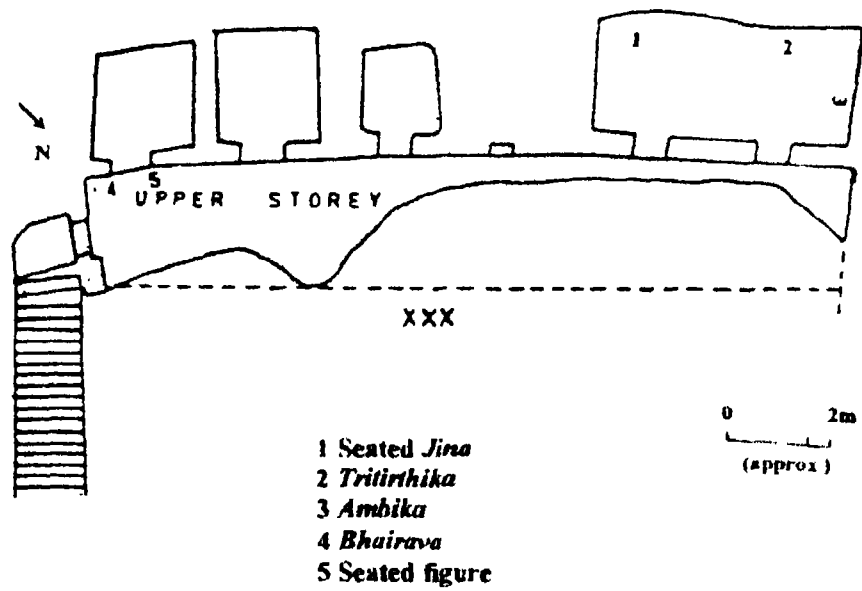


Figure 65 Ground plan, *kakshasanus*, shrine doorway & pillar of cave at Daulatabad



Ground plan of cave at Junnar
 (after Jadhav 1980)

Figure 66 Ground plan of cave at Junnar

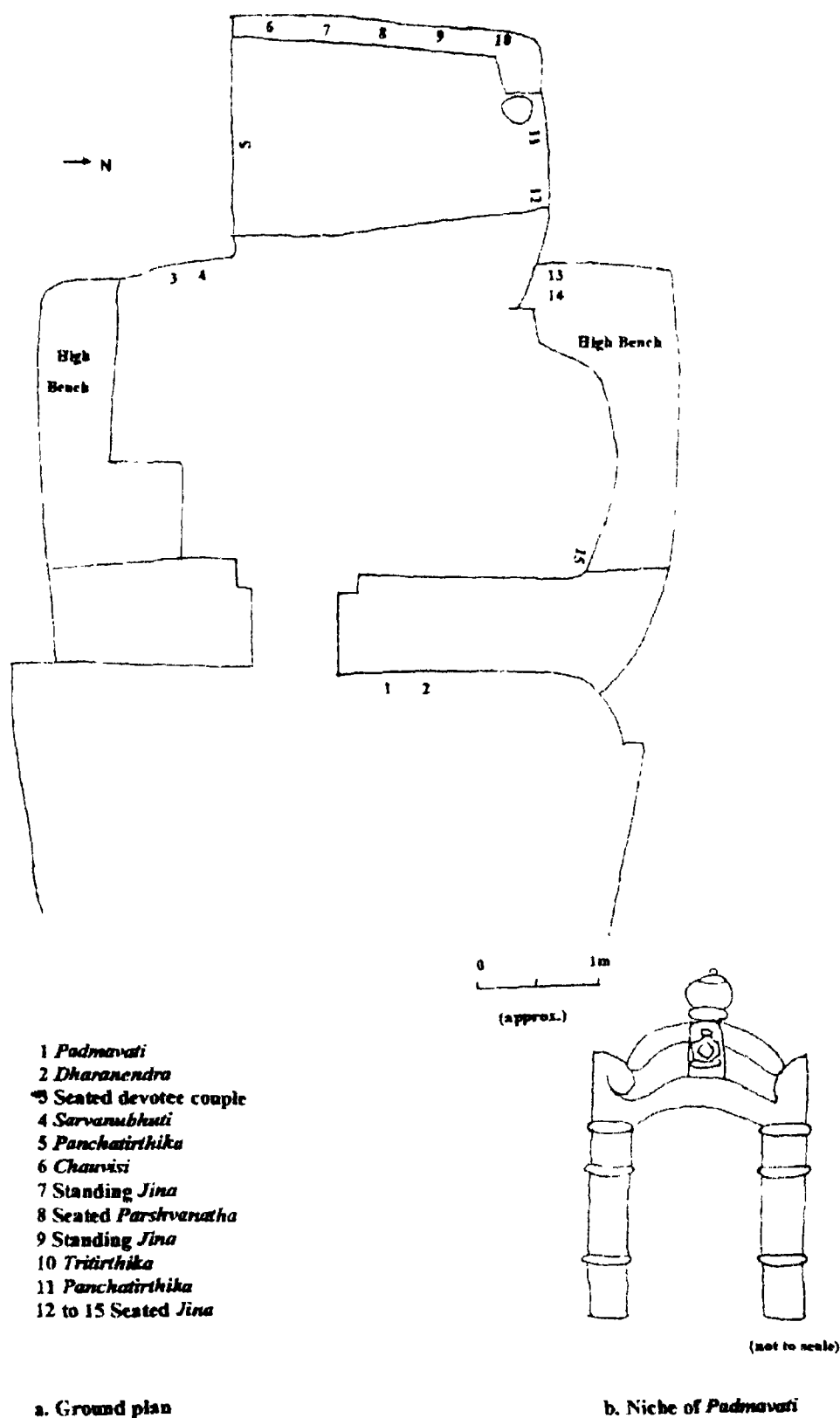
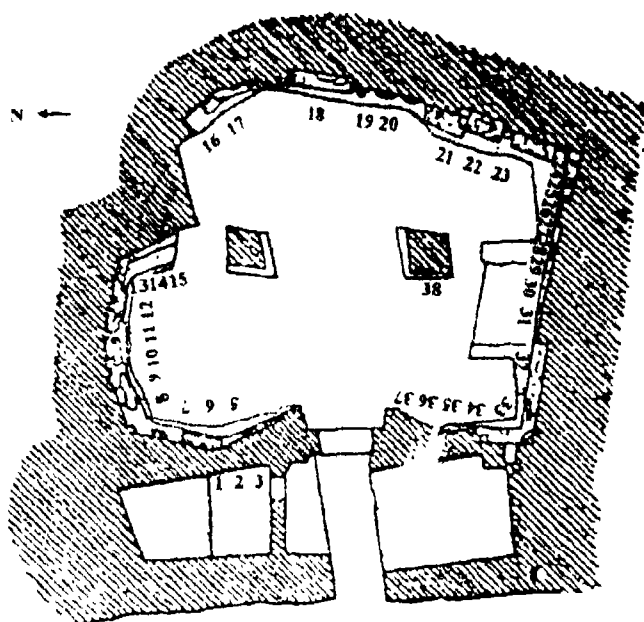


Figure 67 Ground plan of cave at Bhamer

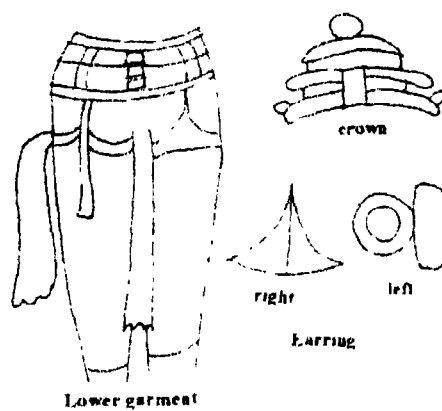


0 1 m
(approx.)

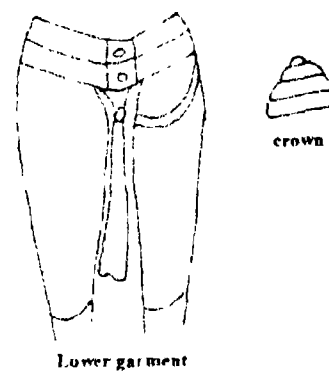
1 Seated <i>Jina</i>	22 Seated <i>Jina</i>
2 Standing <i>Jinu</i>	23 <i>Trithika</i>
3 <i>Bhairava</i>	24 Standing <i>Parshvanatha</i>
4 Seated <i>Jina</i>	25 Seated <i>Jina</i>
5 <i>Panchatirthika</i>	26 <i>Chauvisi</i>
6 <i>Chauvisi</i>	27 Seated <i>Jina</i>
7 <i>Ambika</i>	28 <i>Chauvisi</i>
8 <i>Sarasvati</i>	29 Standing <i>Parshvanatha</i>
9 to 12 Seated <i>Jina</i>	30 Ganesha
13 <i>Ambika</i>	31 Goddess
14 <i>Panchatirthika</i>	32 Seated <i>Jina</i>
15 Standing <i>Jina</i>	33 <i>Panchatirthika</i>
16 <i>Sarvarubhuti</i>	34 Standing <i>Suparshvanatha</i>
17 Standing males	35 Standing <i>Jina</i>
18 Seated <i>Chandraprabha</i>	36 <i>Sarasvati</i>
19 & 20 Standing <i>Jina</i>	37 Standing couple
21 <i>Ambika</i>	38 Seated <i>Jina</i>

a. Ground plan
(after Cousens 1931)

b. 8 *Sarasvati*



c. 17 Standing males



d. 21 *Ambika*

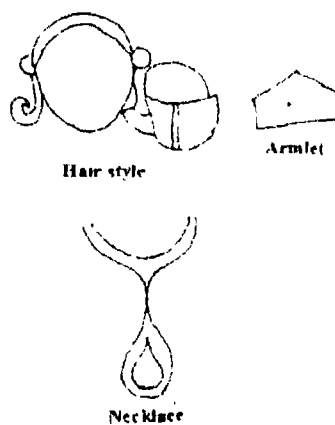
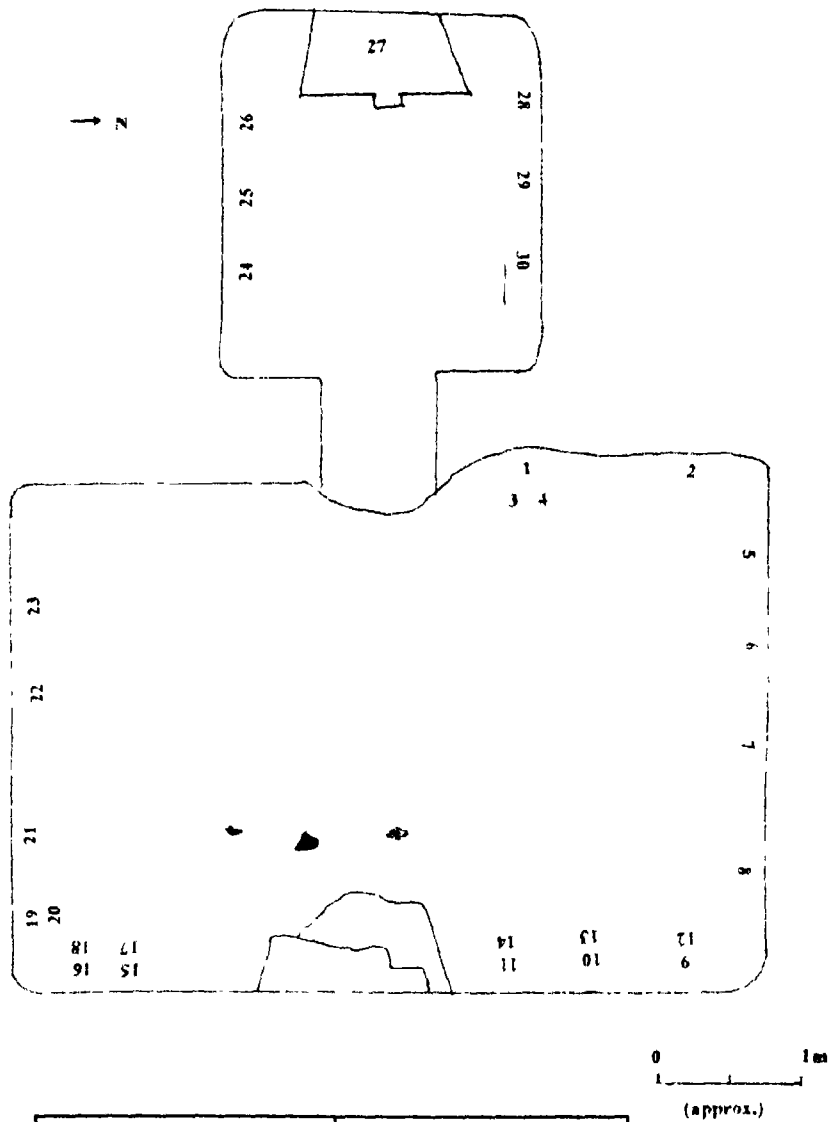
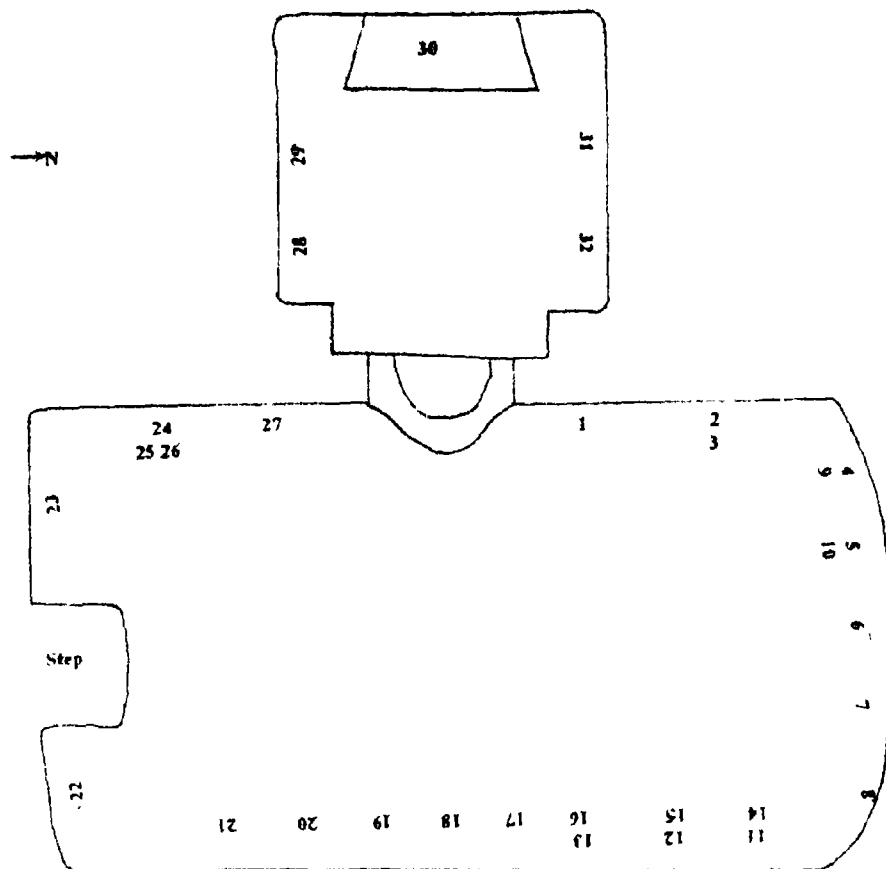


Figure 68 Ground plan of cave at Chandor



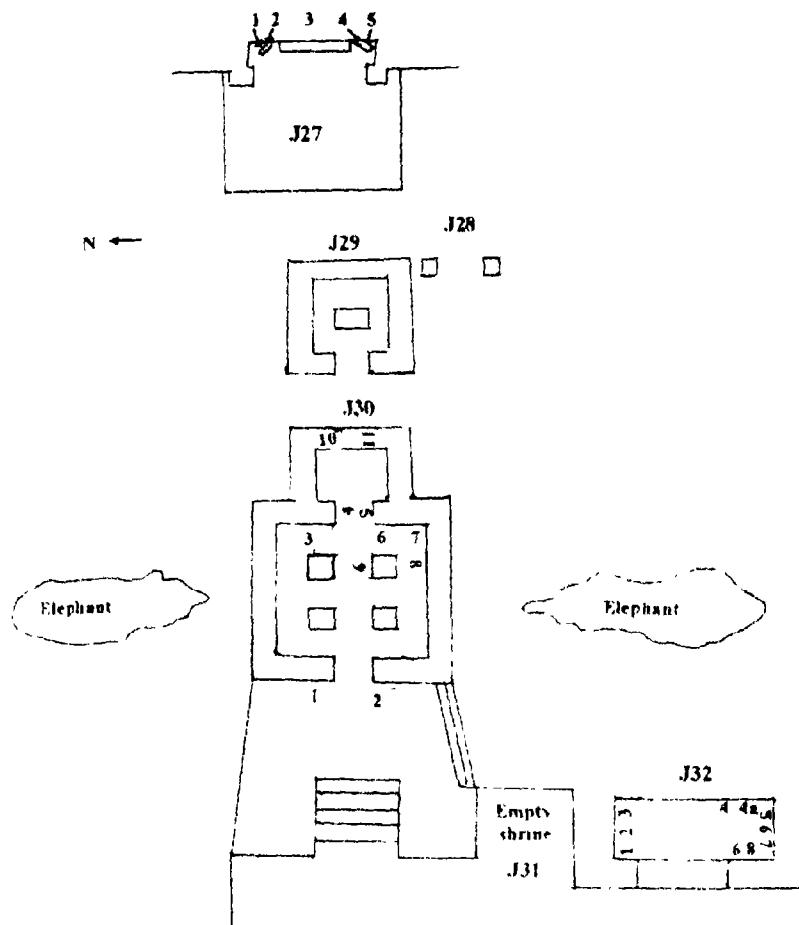
1 Seated <i>Chandraprabha</i>	15 & 16 Seated <i>Jina</i>
2 Seated <i>Pushpadanta</i>	17 <i>Chakreshvari</i>
3 Standing figure	18 <i>Ambika</i>
4 Standing devotee couple	19 Seated <i>Jina</i>
5 to 7 Standing <i>Jina</i>	20 <i>Kshetrapala</i>
8 Standing <i>Bahubali</i>	21 to 23 Standing <i>Jina</i>
9 Seated <i>Jina</i>	24 Seated <i>Suparshvanatha</i>
10 Seated <i>Mallinatha</i>	25 Seated <i>Padmaprabha</i>
11 Seated <i>Jina</i>	26 Seated <i>Sumatinatha</i>
12 Devotees	27 Seated <i>Rshabhanatha</i>
13 <i>Gomukha</i>	28 to 30 Seated <i>Jina</i>
14 <i>Dharanendra</i>	

Figure 69 Ground plan of Cave 1 at Mohida



1 Standing <i>Jina</i>	18 <i>Dharanendra</i>
2 Seated <i>Jina</i>	19 <i>Chakreshvari</i>
3 Standing figure	20 <i>Ambika</i>
4 to 8 Seated <i>Jina</i>	21 Standing devotees
9 Standing figure	22 & 23 Standing <i>Jina</i>
10 Seated figure	24 Seated <i>Rshabhanatha</i>
11 to 13 Seated <i>Jina</i>	25 Standing devotee
14 <i>Gomukha</i>	26 Standing figure
15 Elephant	27 Standing <i>Jina</i>
16 & 17 Standing devotee	28 to 32 Seated <i>Jina</i>

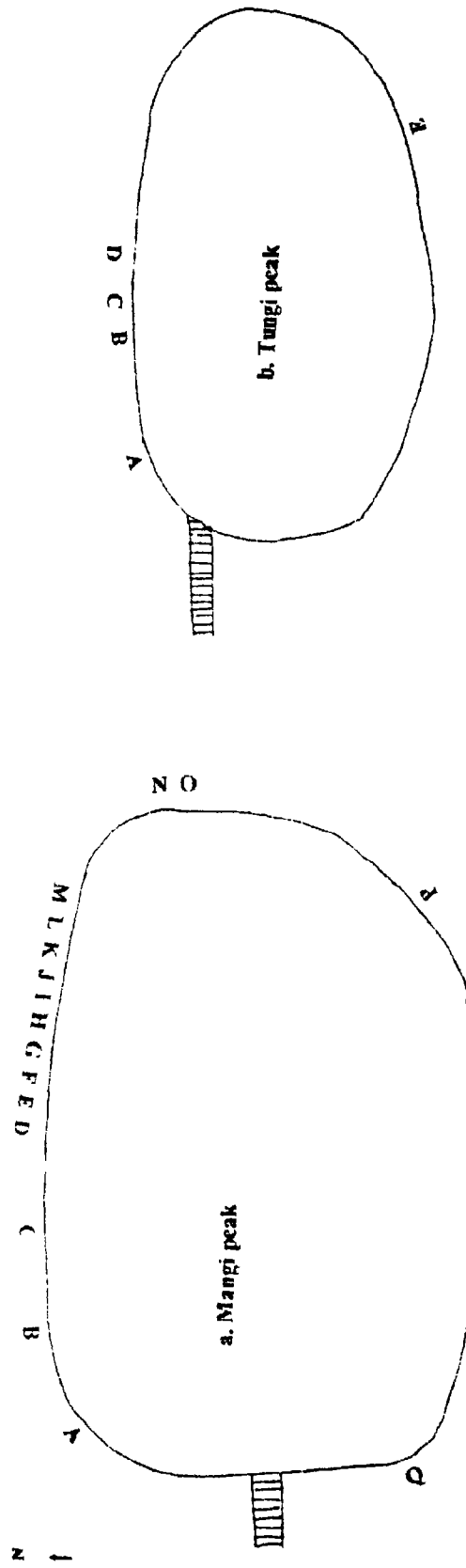
Figure 70 Ground plan of Cave II at Mohida



(not to scale)

J5 1 <i>Panchatirthika</i> 2 Seated Jina 3 Ambika 4 <i>Triirthika</i> 5 Kshetrapala 6 <i>Triirthika</i> 7 <i>Panchatirthika</i> 8 Seated Suparsvanatha 9 Chauvisi J27 1 Devotee 2 Dharanendra 3 Parsvanatha 4 Padmavati 5 Devotee	J30 1 Attendant 2 Attendant 3 Gomukha 4 & 5 Seated Males 6 Female devotee 7 to 9 Male Devotee 10 & 11 Seated Males J32 1 <i>Triirthika</i> 2 Bahubali 3 <i>Panchatirthika</i> 4 <i>Triirthika</i> 4a Seated Parsvanatha 5 <i>Panchatirthika</i> 6 Kamatha's attack on Parsvanatha 7 <i>Saptairthika</i> 8 <i>Panchatirthika</i> 9 Santinatha
---	---

Figure 71 Ground plan of J5 and J27 to J32 at Ellora
(after Pereira 1977)



(not to scale)

- A Two seated *Jinas*
- B *Ambika*
- C Cave
- D Cave
- E *Pancha Pandava* or icons of *Mahavira*, *Parshvanatha*, *Neminatha*, *Mallinatha*, & *Rshabhanatha*

A Standing monks	I Shantinatha gupha
B Standing monk	J Parshvanatha gupha
C Cave III or Mahavira gupha	K Twenty seated <i>Jinas</i>
D Eight seated <i>Jinas</i> & a standing couple	L Thirty-three seated <i>Jinas</i>
E Two seated <i>Jinas</i>	M Nineteen seated <i>Jinas</i>
F Bababhadra swami gupha	N Nine seated <i>Jinas</i>
G Shri Adinatha gupha	O Thirteen seated <i>Jinas</i>
H Nandishvara temple or <i>Modera chaumukha</i>	P Thirteen seated <i>Jinas</i>
	Q Two standing monks

Figure 72 Site plan of caves on Mangi-Tungi peaks

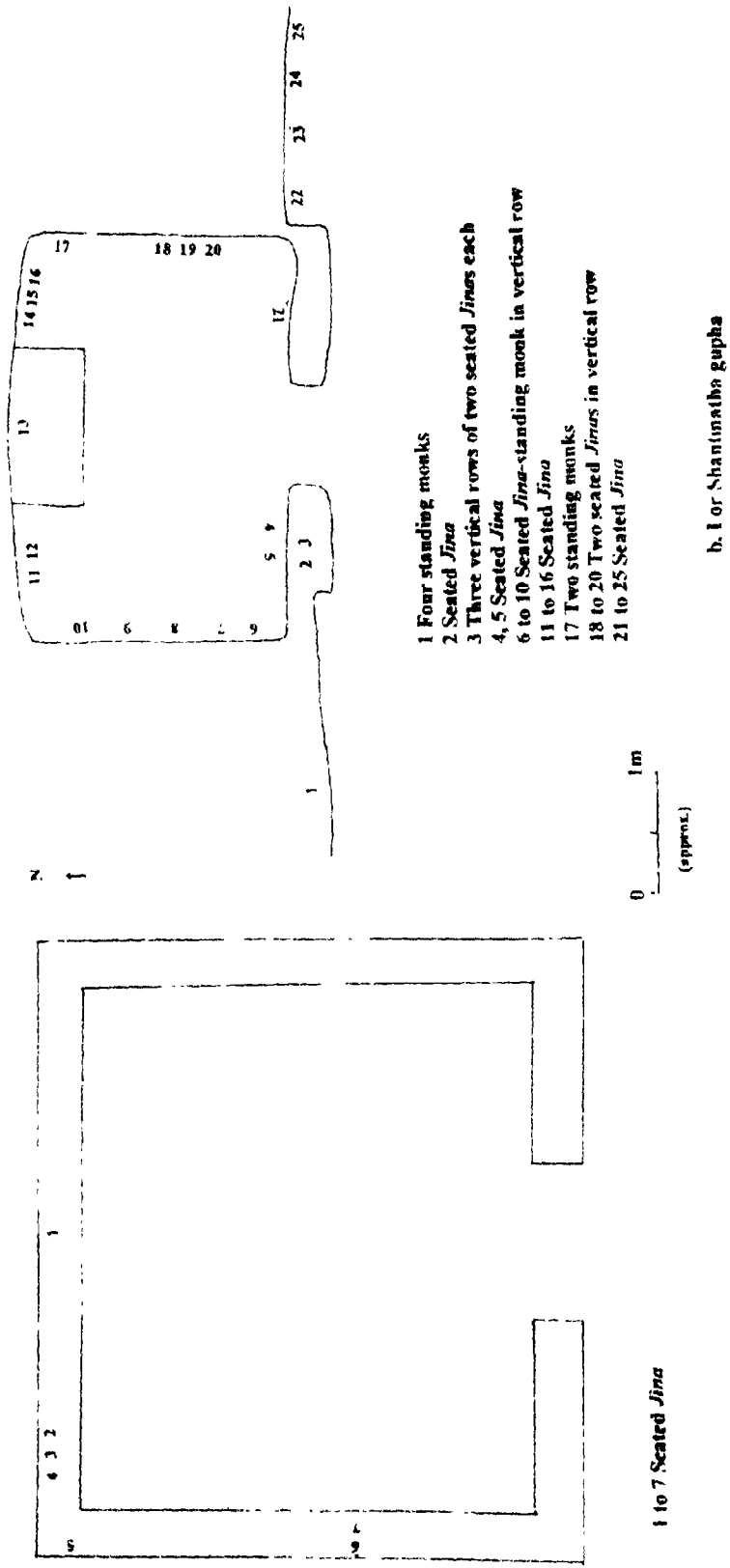
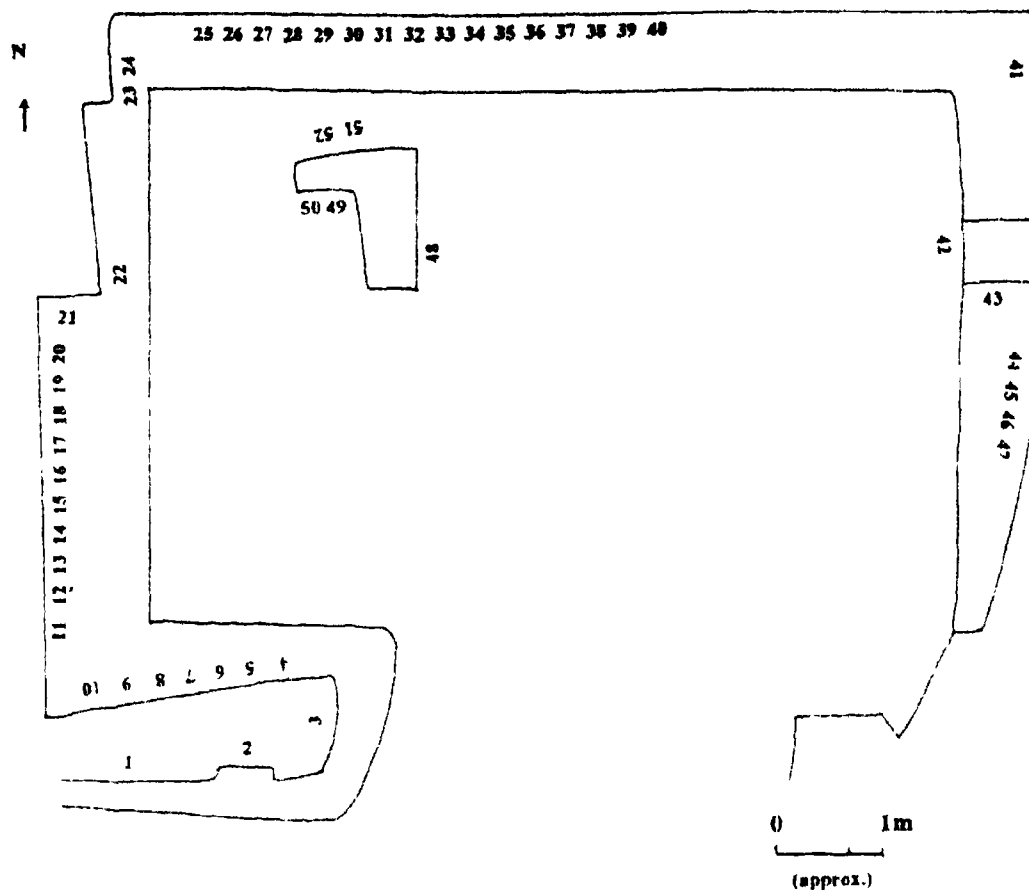
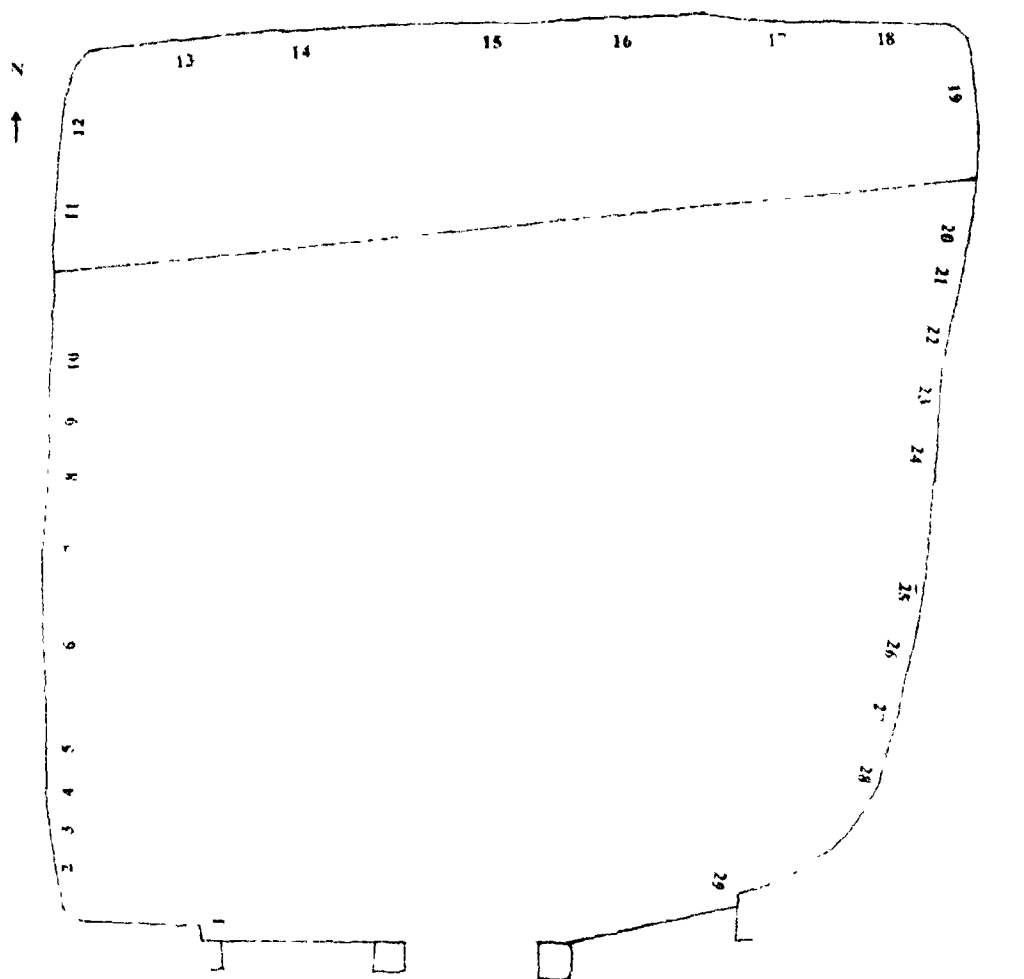


Figure 73 Ground plan of C and I on Mangi peak



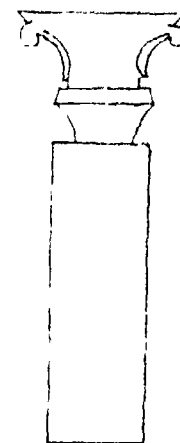
1 <i>Chaumukha</i>	33 Seated <i>Jina</i>
2 <i>Chaumukha</i>	34 & 35 Devotee couple
3 & 4 Seated <i>Jinas</i>	36 to 39 Seated <i>Jina</i>
5 Two seated <i>Jinas</i> in vertical row	40 Seated <i>Jina</i> -Devotee couple in vertical row
6 to 8 Three seated <i>Jinas</i> in vertical rows	41 Standing monk
9 & 10 Two seated <i>Jinas</i> in vertical row	42 Figure
11 to 20 Seated <i>Jina</i> and standing monk in vertical row	43 Standing monk
21 Two seated <i>Jinas</i> in vertical row	44 to 46 Seated <i>Jina</i>
22 <i>Panchatirthika</i>	47 <i>Tritirthika</i>
23 Seated <i>Jina</i> -Devotee couple in vertical row	48 Six standing monks
24 to 31 Seated <i>Jina</i>	49 & 50 Seated <i>Jina</i>
32 Devotee couple	51 & 52 Two seated <i>Jinas</i> in vertical row

Figure 74 Ground plan of G on Mangi peak



0 1m
(approx.)

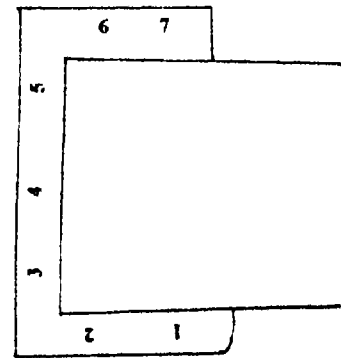
- 1 Loose icon of Kshetrapala
- 2 to 5 Three seated Jinas in vertical row
- 6 Panchatirthika
- 7 Seated Parsvanatha
- 8 & 9 Three seated Jinas in vertical row
- 10 Seated Jina-monk in vertical row
- 11 & 12 Seated Jina
- 13 Seated Parsvanatha
- 14 Seated Jina
- 15 Trilirthika
- 16 Seated Jina
- 17 Seated Parsvanatha
- 18 Seated Suparsvanatha
- 19 Four standing monks
- 20 & 21 Standing monk
- 22 & 23 Seated Parsvanatha
- 24 to 28 Two seated Jinas in vertical row
- 29 Loose icon of Ambika



b. Pillar
(not to scale)

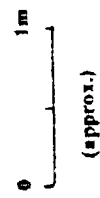
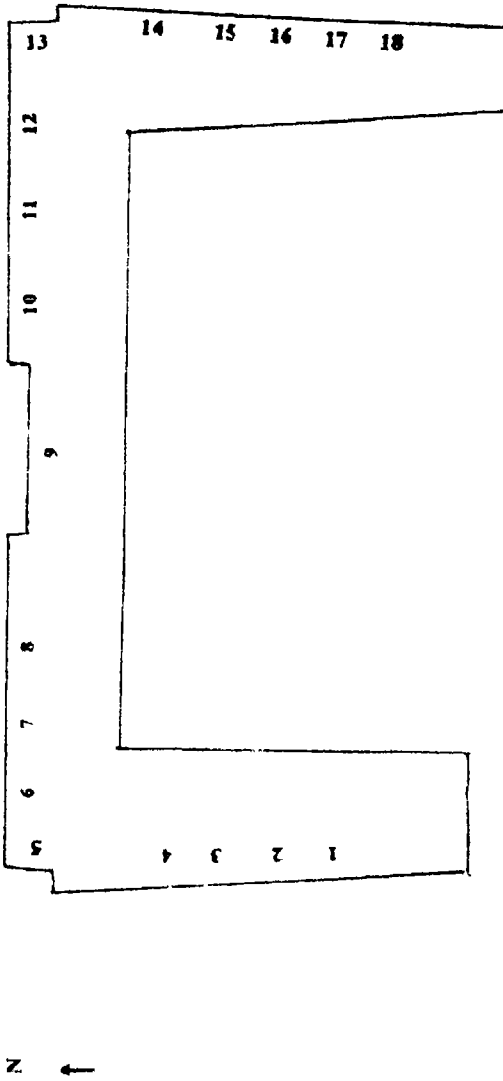
a. Ground plan

Figure 75 Ground plan & pillar of J on Mangi peak



1 to 7 Seated Jina

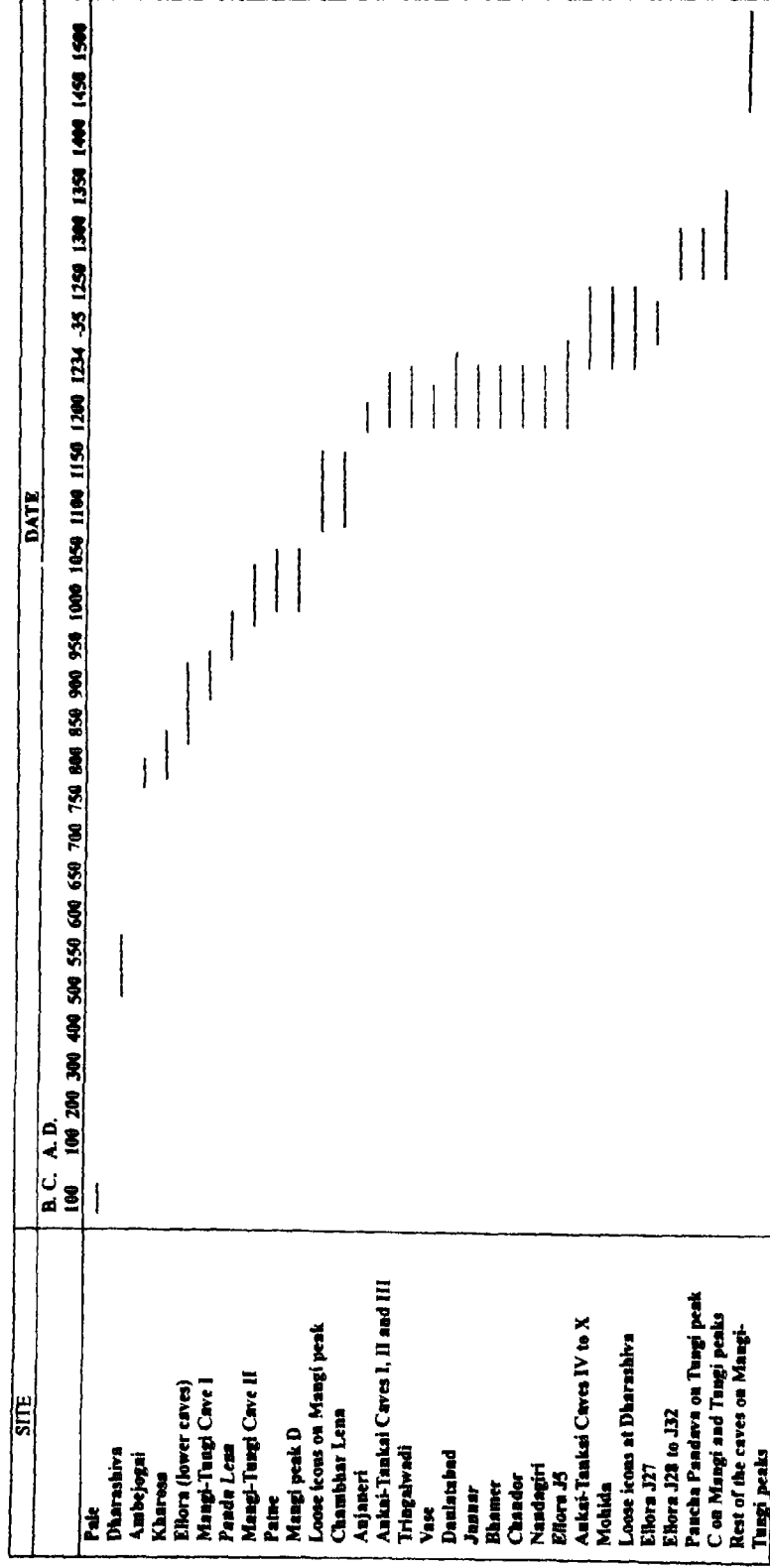
a. Cave C



- 1 & 2 Standing Jina
- 3 Standing Suparsvanatha
- 4 to 14 Seated Jina
- 15 Standing Suparsvanatha
- 16 & 17 Seated Jina
- 18 Seated Suparsvanatha

b. Cave D

Figure 76 Ground plan of caves on Tungji peak



— indicates approximate time-frame within which these caves could have been excavated and does not indicate total time span of the excavation activity.

Figure 77 : Chart showing approximate dates and chronological sequence of the Jaina caves



Plate 1 Caves on the northern side of the ravine, Dharashiva



Plate 2 : Doorway to courtyard, Cave II, Dharashiva



Plate 3 : Parsvanatha on the inner face of doorway, Cave II, Dharashiva

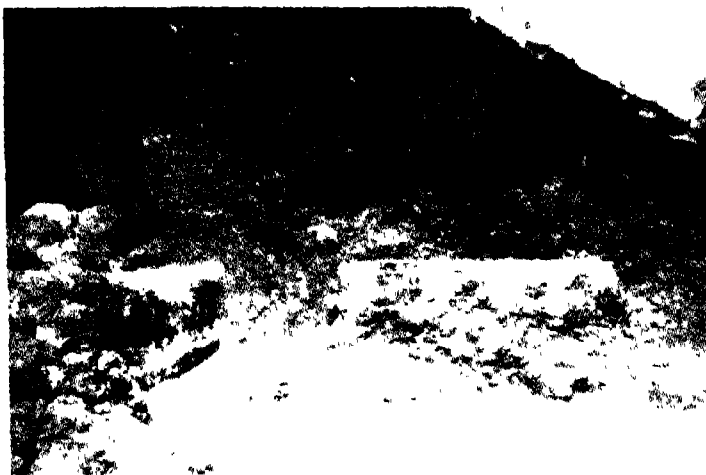


Plate 4 : Rock-cut structure (*stupa*?) inside the courtyard,
Cave II, Dharashiva



Plate 5 : Pilaster in the verandah, Cave II, Dharashiva



Plate 6 . *Gana* figures on the plinth,
Cave II, Dharashiva



Plate 7: Right end of verandah and traces of passage,
Cave II, Dharashiva

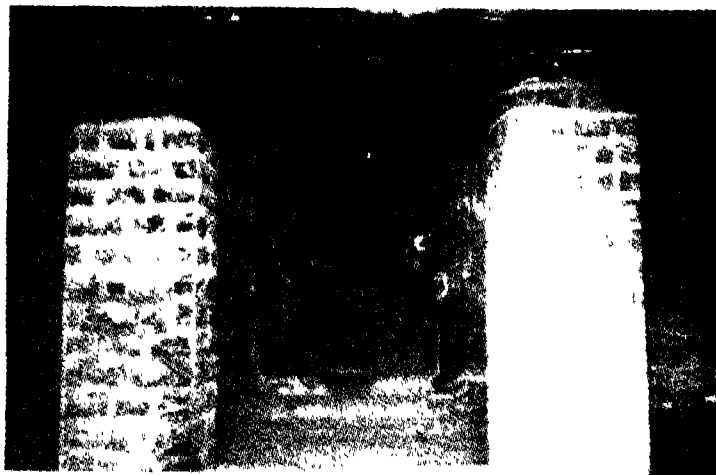


Plate 8: Main icon, Cave II, Dharashiva



Plate 9: Loose *chaumukhas* kept in Cave II, Dharashiva



Plate 10 : Painting of Jina figure on the bracket of
hall pillar, Cave II, Dharashiva



Plate 11 : Pillars in the hall, Cave III, Dharashiva

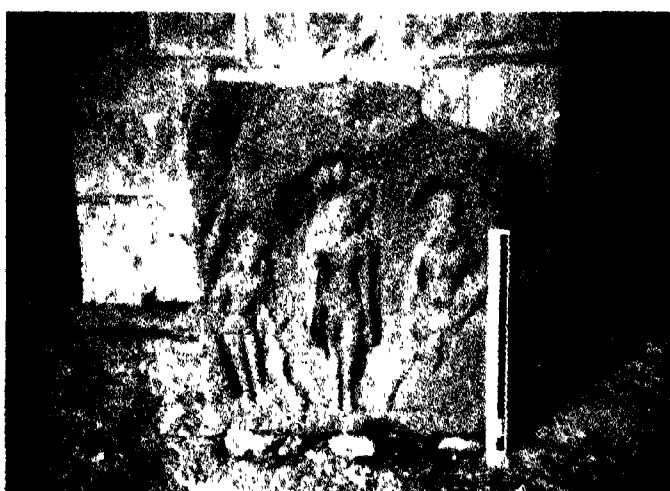


Plate 12 : Loose icon of Suparsvanatha, Cave IV, Dharashiva



Plate 13 : Cave at Ambejogai



Plate 14 : Elephants in the courtyard, Ambejogai

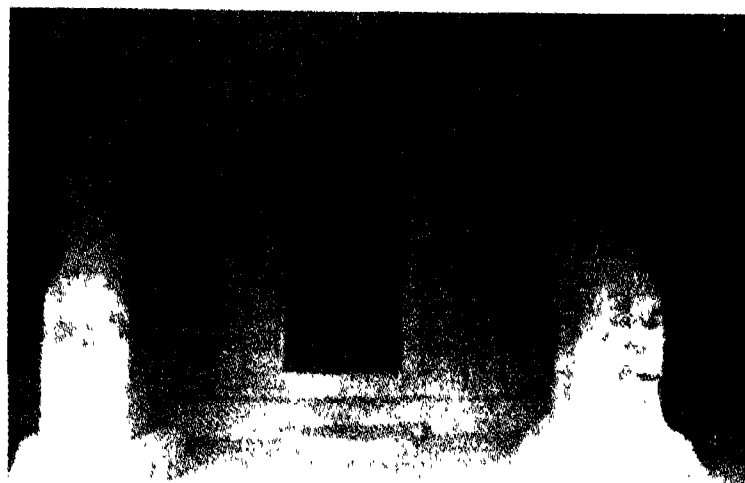


Plate 15 : Main excavation of the cave at Ambejogai

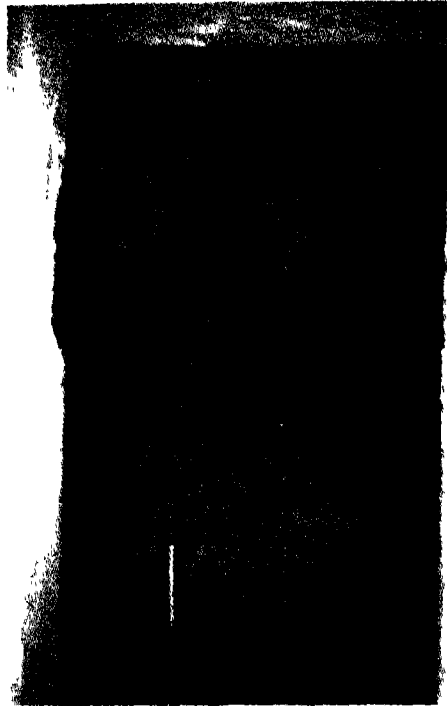


Plate 16: Parsvanatha in the central shrine of main excavation, Ambejogai



Plate 17. Saivite cave-*Hatthikhana* near Jain cave, Ambejogai



Plate 18: Unfinished exterior, Chhota Kailasa or J2, Ellora



Plate 20 : J4-Unfinished cave in pit, Ellora



Plate 19 : J3-Small cave in the courtyard of Chhota Kailasa, Ellora



Plate 21 : Indrasabha or Cave XXXII, Ellora

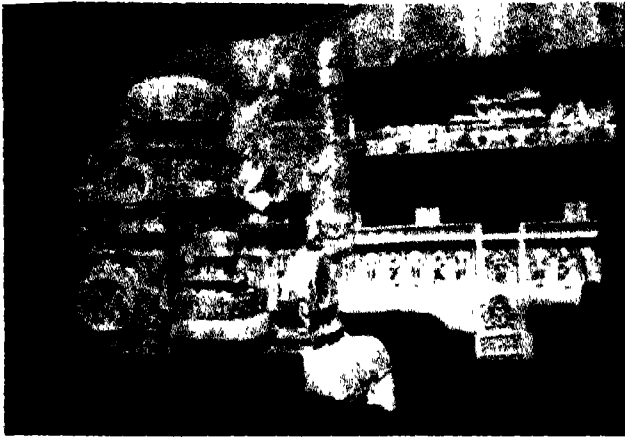


Plate 22 : J8-Monolithic shrine in the courtyard of Indrasabha, Ellora



Plate 23 : J9-Manastambha in the courtyard of Indrasabha, Ellora



Plate 24 : J17-Small cave at the lap of the stairway to the upper storey of Indrasabha, Ellora

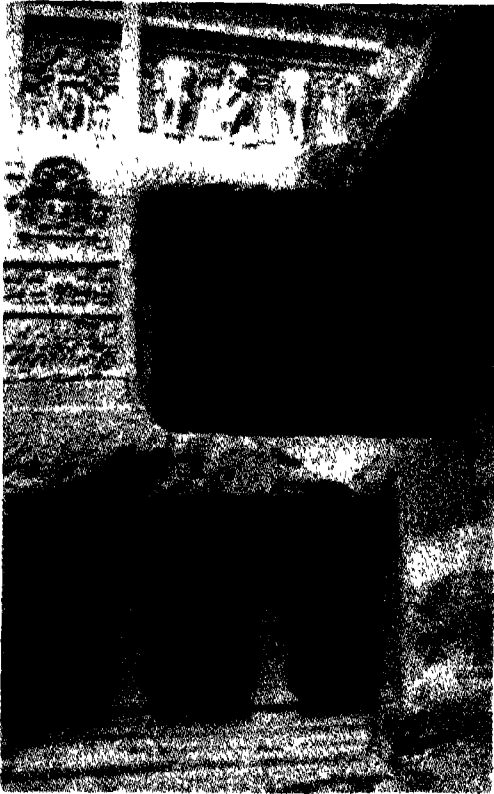


Plate 26 : J11 and J14-Small caves in the courtyard of Indrasabha, Ellora



Plate 25 : J12-Small cave in the courtyard of Indrasabha, Ellora



Plate 27 : J21 and J23-Jagannathasabha, Ellora



Plate 28 : J26, Ellora

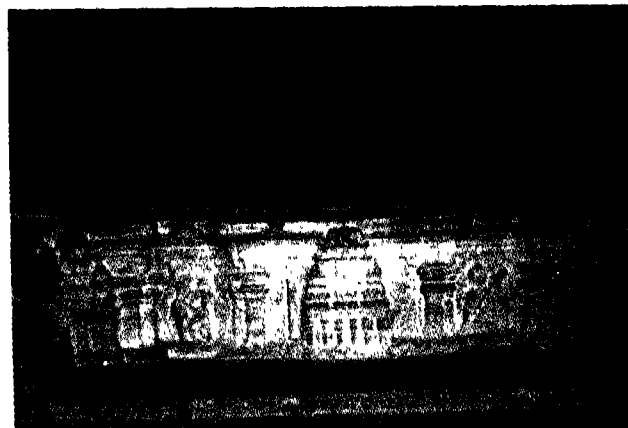


Plate 29 : Parapet wall with *vimana* models,
J18-Ellora



Plate 30 : Dwarf pillar on *kaksasana*-J20, Ellora



Plate 32 : Pillar in J24, Ellora

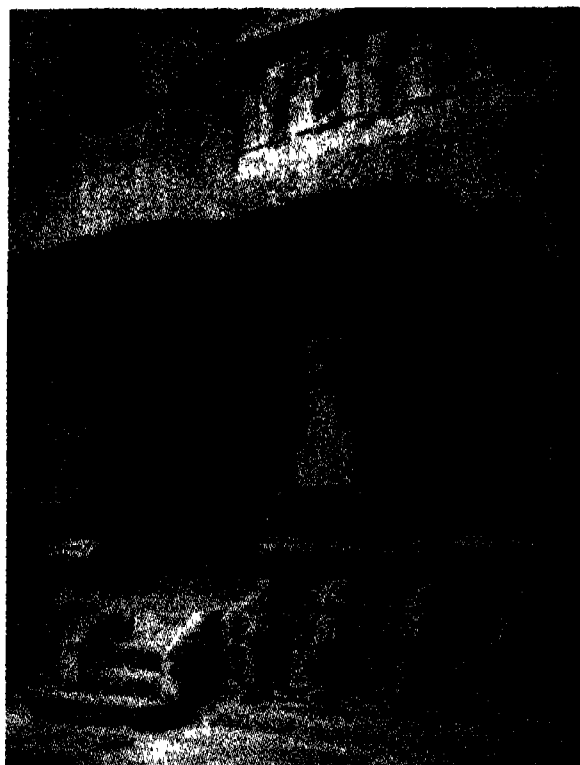


Plate 31 : Elephants on the *mattavarana*-J10, Ellora



Plate 33 : Auspicious dreams above the doorway-J20, Ellora



Plate 34 : *Makara torana* in front of the shrine doorway-J26, Ellora

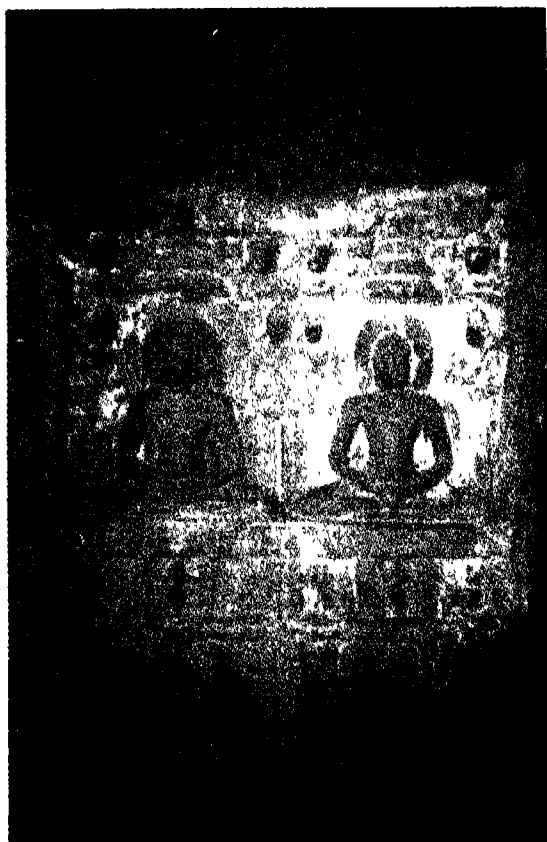


Plate 35 : Jina figures and Ambika on the back wall of J21, Ellora



Plate 36 : Jinas in two tiers on the sidewall of J21, Ellora



Plate 38 : Shrine image of J21, Ellora



Plate 37 : Jina figures on the sidewall
of hall-J18, Ellora



Plate 39 : Sarvanubhuti in the verandah end-
J18, Ellora



Plate 41 : Kamatha's attack on
Parsvanatha-J6, Ellora



Plate 40 : Ambika in the verandah
end-J18, Ellora



Plate 42 : Kamatha's attack on
Parsvanatha-J10, Ellora

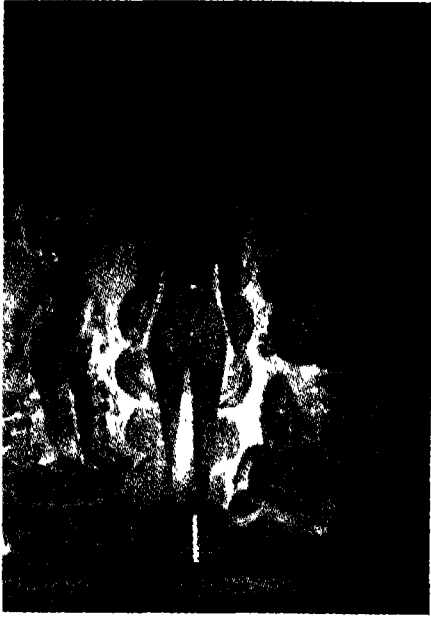


Plate 43 : Kamatha's attack on
Parsvanatha-J18, Ellora

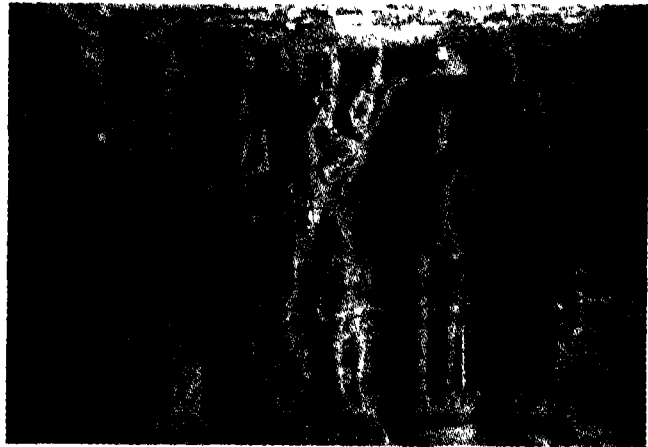


Plate 44 : Penance of Bahubali-J11, Ellora



Plate 45 : Penance of Bahubali-J14, Ellora



Plate 46 : Penance of Bahubali-J18, Ellora



Plate 47 : Chakresvari in *gopura* of
Chhota Karlasa-J1, Ellora



Plate 48 : Chakresvari, J20A, Ellora



Plate 49 : Sarasvati flanking the
shrine doorway-J13, Ellora



Plate 50 : Sarasvati near the doorway
leading to J20A-J18, Ellora



Plate 51 : Padmavati near the
doorway leading to J20A-J18, Ellora



Plate 52 : Dancing Indra on the main verandah wall of Chhota Kailasa-J2, Ellora



Plate 53 : Painted panel depicting dancing Indra on hall ceiling-J19, Ellora



Plate 54 : Shrine in *sukanasa* on the roof of Chhota Kailasa-J2, Ellora



Plate 55 : Exterior wall of Chhota Kailasa-J2, Ellora



Plate 56 : Main verandah of Chhota Kailasa-J2, Ellora



Plate 57 : Monolithic elephant in the courtyard of Indrasabha, Ellora

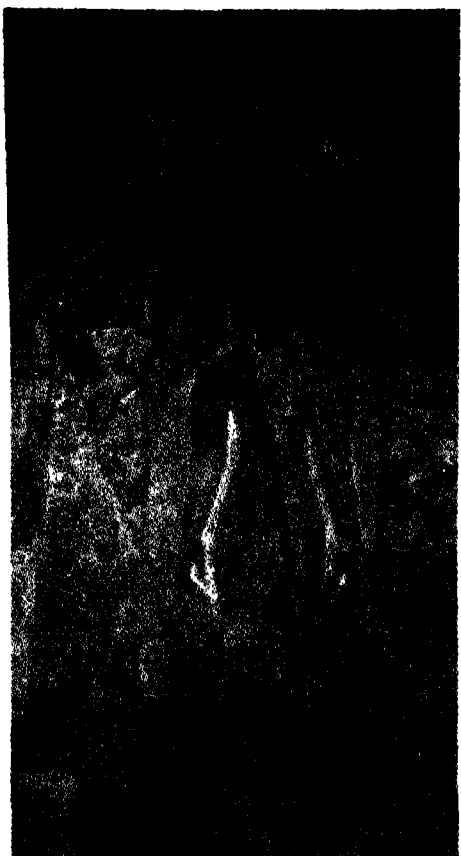


Plate 58: Jina and *dikpalas* on
sidewall of hall-J10, Ellora



Plate 59: Santinatha with an
inscription below-J13, Ellora

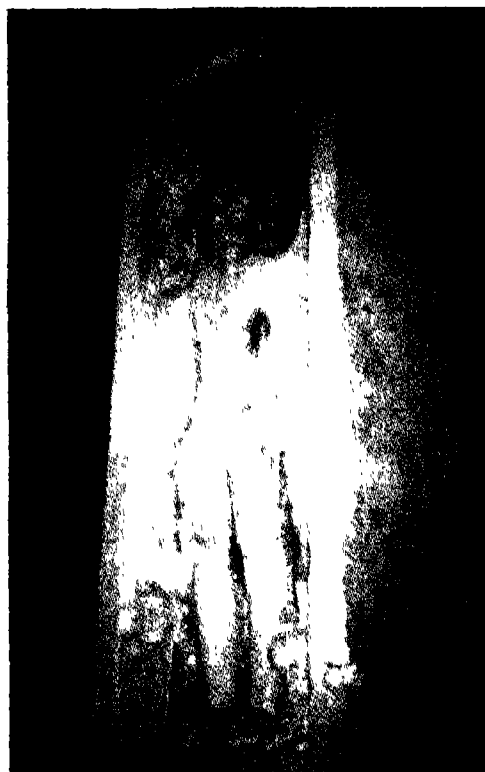


Plate 60: Standing Jina on hall pillar
with an inscription below-J15, Ellora



Plate 61 : Exterior of J18, Ellora



Plate 62 : Hall of J18, Ellora



Plate 63 . *Panchaparamesthis*-J18, Ellora

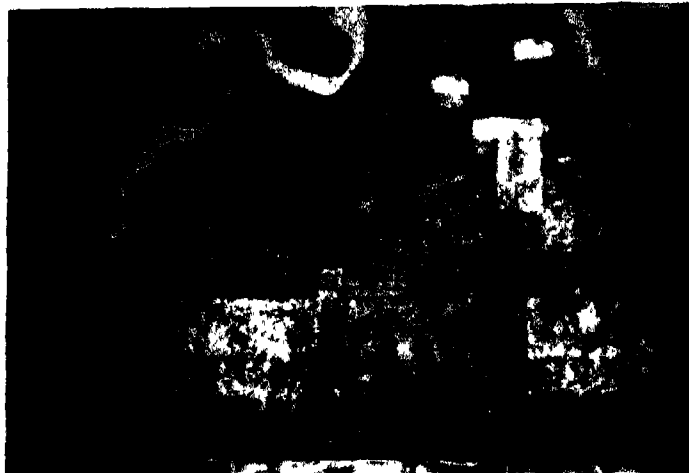


Plate 64 : Paintings on the side aisle ceiling of hall-J18,
Ellora



Plate 65 : Paintings on the
idewall of the shrine-J19, Ellora



Plate 66 : Paintings on shrine ceiling-J19, Ellora

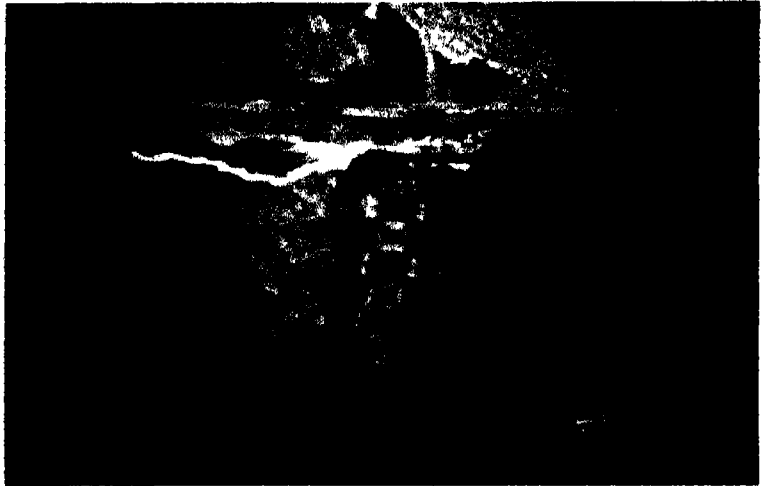


Plate 67 : Painting on the stone beam between pillars of hall-J19, Ellora



Plate 68 : Painting on the left sidewall of shrine-J20, Ellora



Plate 69 : Painting on the right sidewall of shrine-J20, Ellora



Plate 70 : Painted panel of Bahubali on the front wall of shrine-J20, Ellora



Plate 71 : Paintings on the shrine ceiling-J20, Ellora



Plate 72 : Paintings on the shrine ceiling-J20, Ellora



Plate 73 : Painted panel of Jina on the stone beam
between pillars in verandah-J21, Ellora

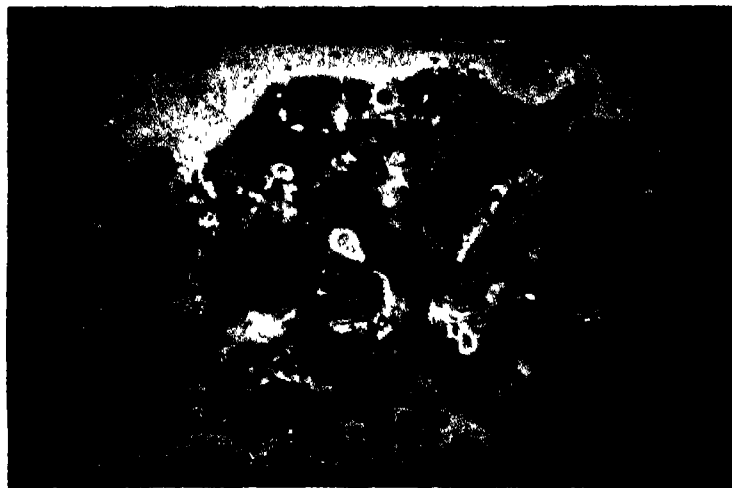


Plate 74 : Painting on the stone beam between pillars in
verandah-J21, Ellora



Plate 75 : *Samvasarana* with narrative panel around,
Hall ceiling-J21, Ellora

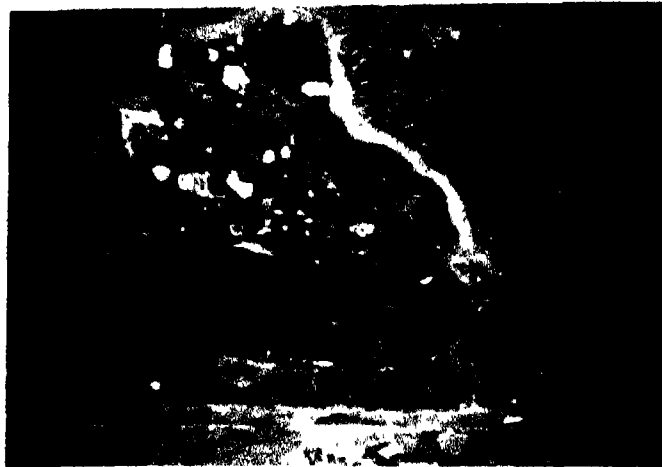


Plate 76: *Samvasarana* with narrative panel around,
Hall ceiling-J21, Ellora



Plate 77: *Samvasarana* on hall ceiling-J21, Ellora



Plate 78: Jinas in two tiers and painted panel
of Jina on the sidewall of hall-J21, Ellora



Plate 79. Painted panels of two seated Jinas on left sidewall of hall-J21, Ellora



Plate 80 : Painted bracket of pillar-J21, Ellora



Plate 81 : Jinas on front wall of verandah-J25, Ellora



Plate 82 : Jina with devotees and inscription
below-J25, Ellora

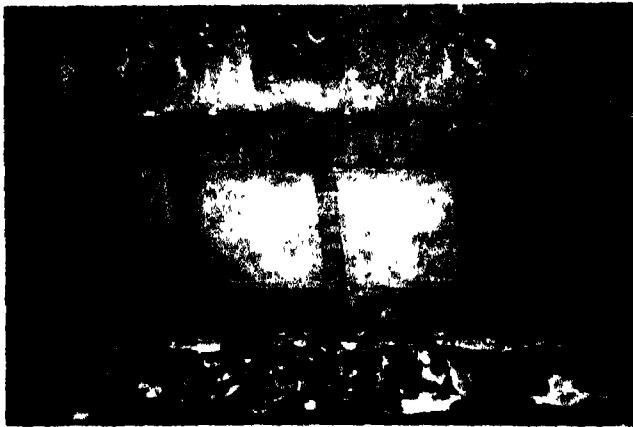


Plate 83 : Paintings on the hall ceiling-Kailasa-Cave
XVI, Ellora



Plate 84 : Mangi-Tungi hills,
Nasik district



Plate 85 : Lower caves, Mangi hill



Plate 86 : Jina and Chakresvari,
Cave I, Mangi hill



Plate 87 : Kamatha's attack on Parsvanatha,
Cave I, Mangi hill

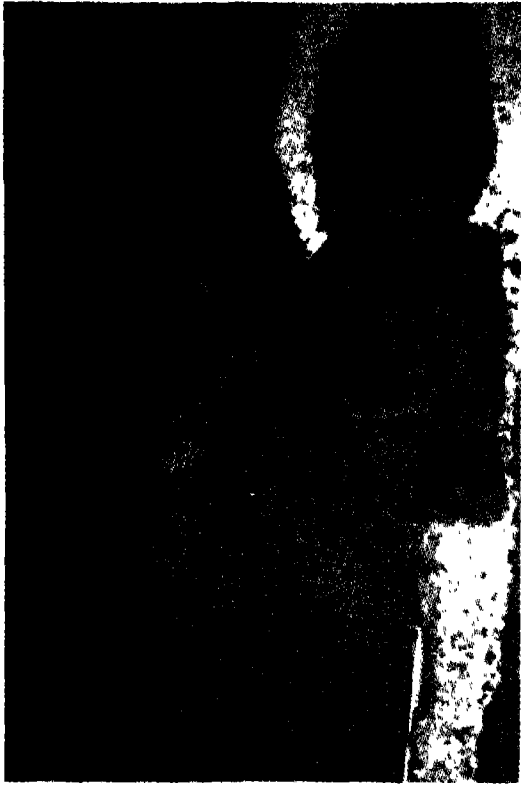


Plate 88 : Sarvanubhuti, Cave I,
Mangi hill



Plate 89: Ambika, Cave I, Mangi hill



Plate 90: Penance of Bahubali,
Cave I, Mangi hill



Plate 91 : Sarasvati, Cave I, Mangi hill



Plate 92 : Suparsvanatha on the sidewall of shrine,
Cave I, Mangi hill



Plate 93 : Goddess, Cave II,
Mangi hill

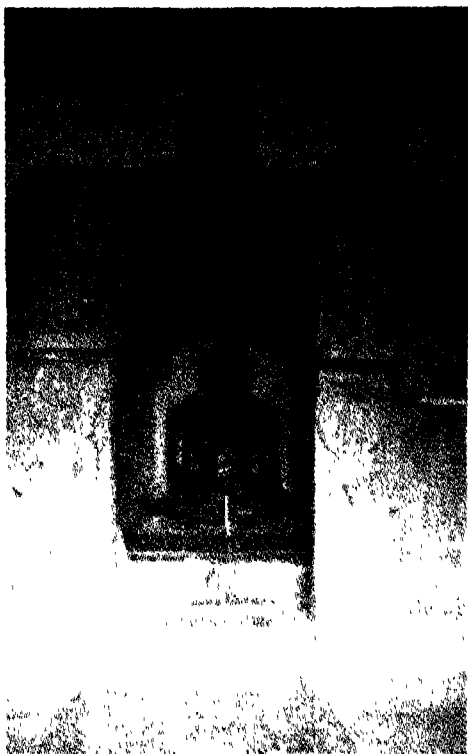


Plate 94 : Seated Jina in the shrine, Cave II,
Mangi hill



Plate 95 : Seated Rsabhanatha, Pandu Lena

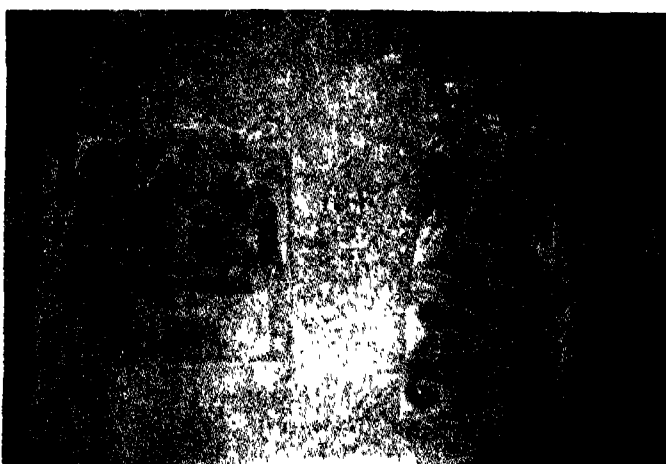


Plate 96 : Ambika and Sarvanubhuti
on the sidewall, Pandu Lena



Plate 97 : Jainā cave, Patne



Plate 98 : Icons on rough pillars, Patne



Plate 99 : Niches in the sidewall, Patne



Plate 100 : Ambika, Patne



Plate 101 : Seated Jina on backwall, Patne

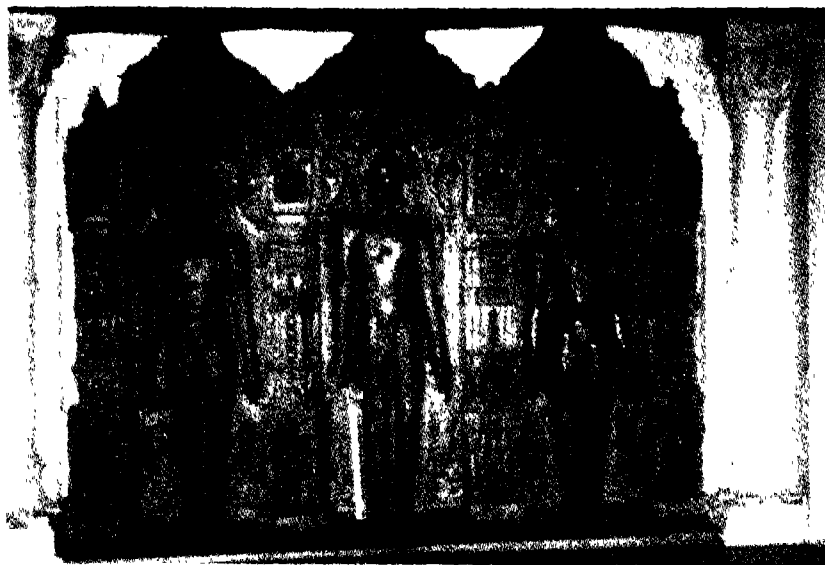


Plate 102 : Three standing Jinas, Cave II, Chambhar Lena

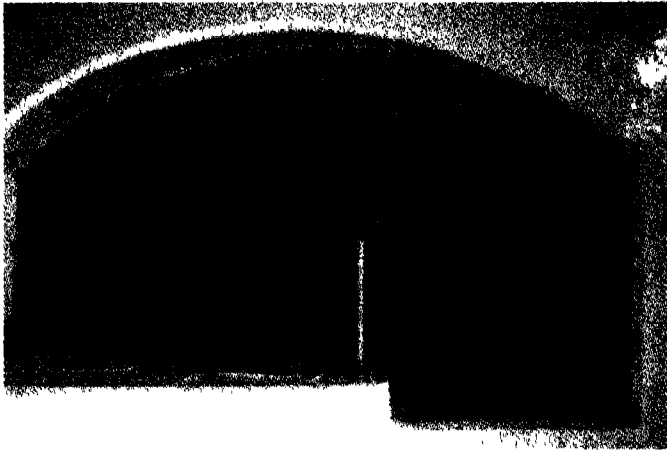


Plate 103 : Seated Jinas and Ambika, Cave II,
Chambhar Lena



Plate 104 : Colossal of Parsvanatha,
Cave III, Chambhar Lena



Plate 105 : Jaina cave, Anjaneri



Plate 106 : Elephants lustrating Suparsvanatha, Anjaneri



Plate 107 : Standing Parsvanatha and
Chakresvari on the back wall of
verandah, Anjaneri



Plate 108 : Parsvanatha in the shrine,
Anjaneri



Plate 109 *Uttaranga* of Jaina temple depicting
Suparsvanatha and Parsvanatha, Anjaneri

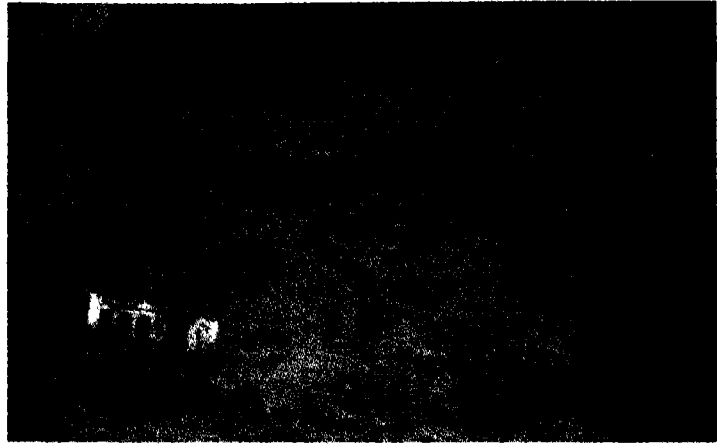


Plate 110 : Ankai-Tankai hills



Plate 111 : Cave I, Ankai-Tankai

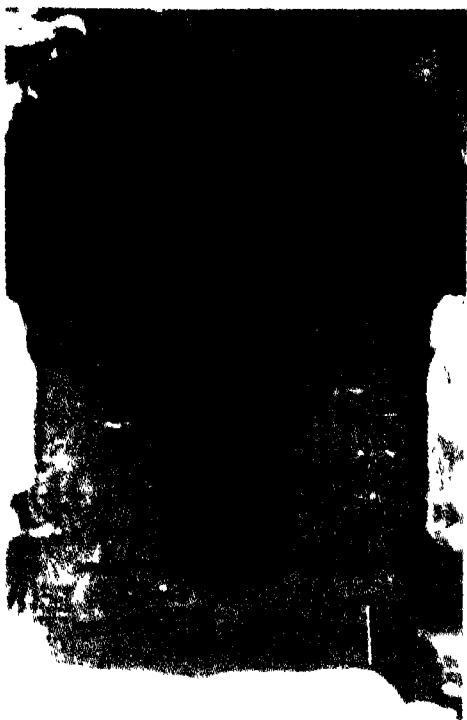


Plate 112 : Hall Doorway, Cave I,
Ankai-Tankai



Plate 113 : Cave II, Ankai-Tankai



Plate 114 : Ganesa as child seated on lap of
Ambika, Cave II, Ankai-Tankai

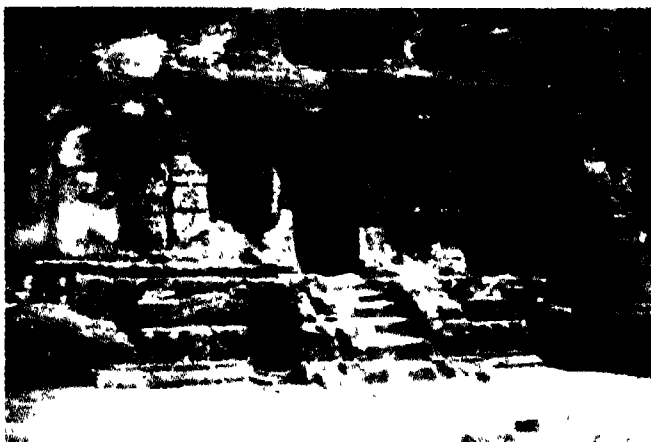


Plate 115: Cave III, Ankai-Tankai



Plate 116: Cave IV, Ankai-Tankai

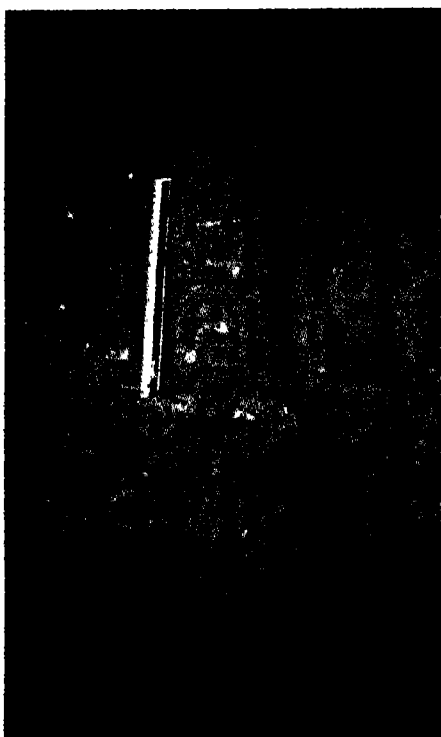


Plate 117 : Female deities on *stambha sakha* of hall doorway, Cave IV, Ankai-Tankai



Plate 120: Cave VI with Ankai fort in background, Ankai-Tankai



Plate 119: Jina with monkey as devotee, Cave V,
Ankai-Tankai



Plate 118 : Upper two storeyes of Cave V with *kalasa* top,
Ankai-Tankai

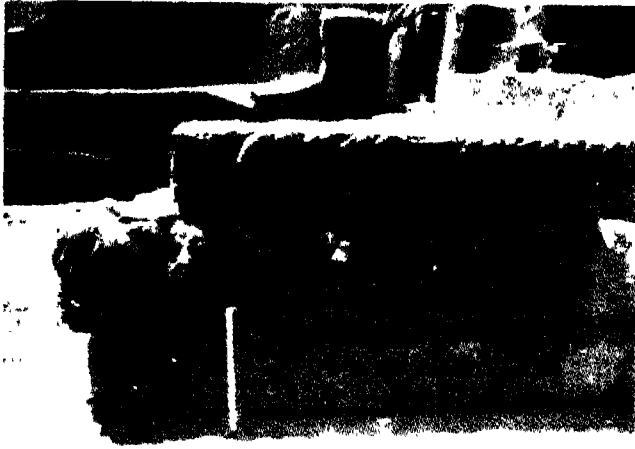


Plate 121 : Plinth, Cave VI,
Ankai-Tankai



Plate 122 : Shrine doorway, Cave VI,
Ankai-Tankai



Plate 123 : Shrine doorway made of
loose slabs, Cave VI, Ankai-Tankai

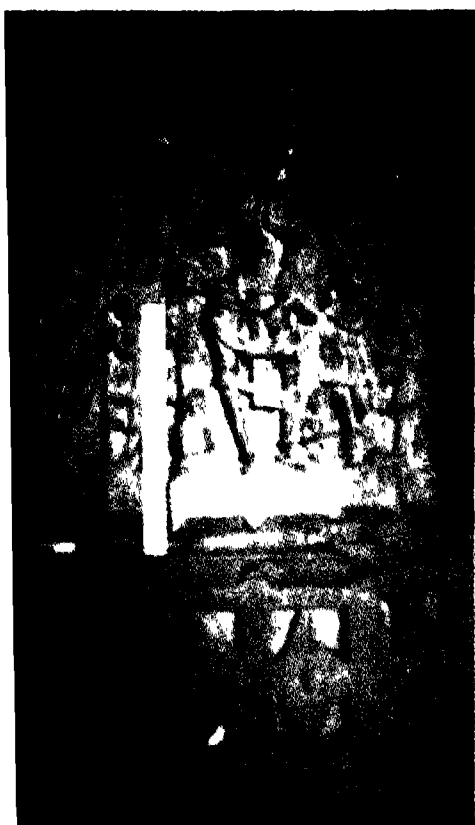


Plate 124 : Male devotee or donor on the *stambha sakha* of shrine doorway, Cave VI, Ankai-Tankai



Plate 125 : Couple devotee or donors on the *stambha sakha* of shrine doorway, Cave VI, Ankai-Tankai



Plate 126 : Low wall enclosing the verandah, Tringalwadi



Plate 127 : Figures on the verandah ceiling,
Tringalwadi



Plate 128 : Hall doorway,
Tringalwadi



Plate 129 : Dharanendra on the *stambha*
sakha of hall doorway, Tringalwadi

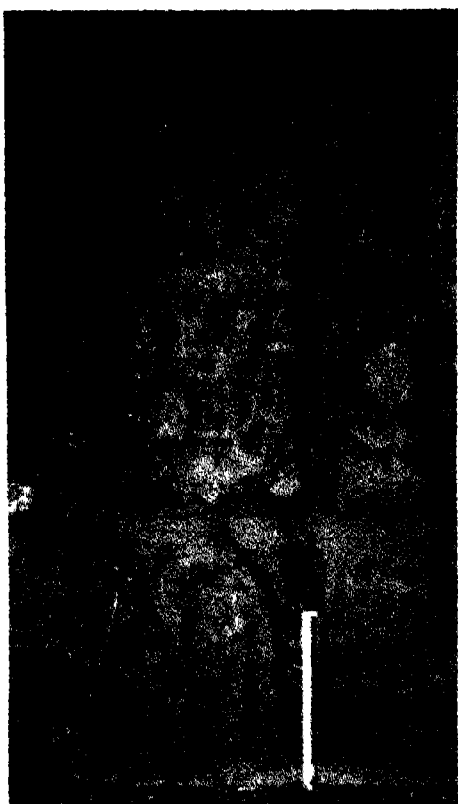


Plate 130: Padmavati on the *stambha sakha* of hall doorway, Tringalwadi



Plate 131: Cave at Vase

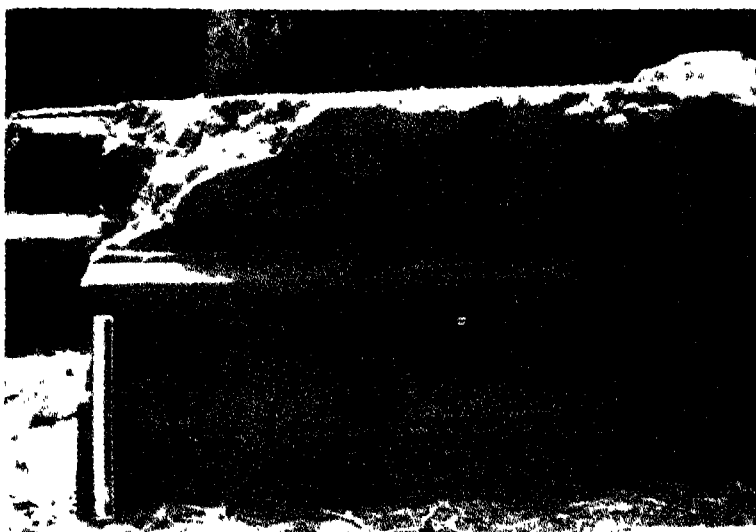


Plate 132: Plinth, Vase



Plate 133 : Structural pillar in the verandah, Vase



Plate 134 : Jina in the back wall of hall, Vase



Plate 135 : Caves near Kalakot in the fort at Daulatabad

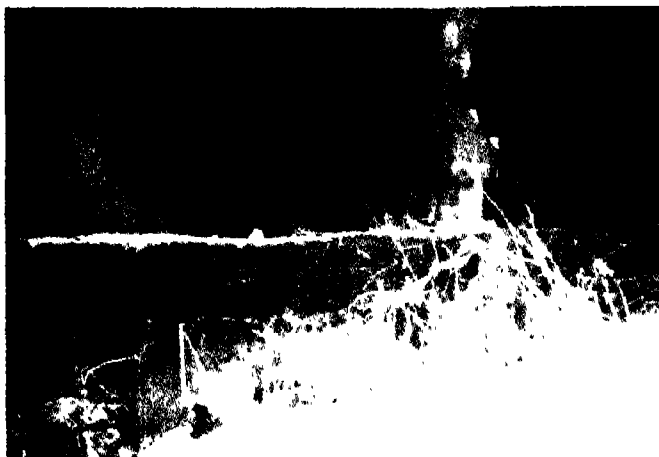


Plate 136 : *Kaksasanas* and pillars enclosing the verandah, Jain cave at Daulatabad

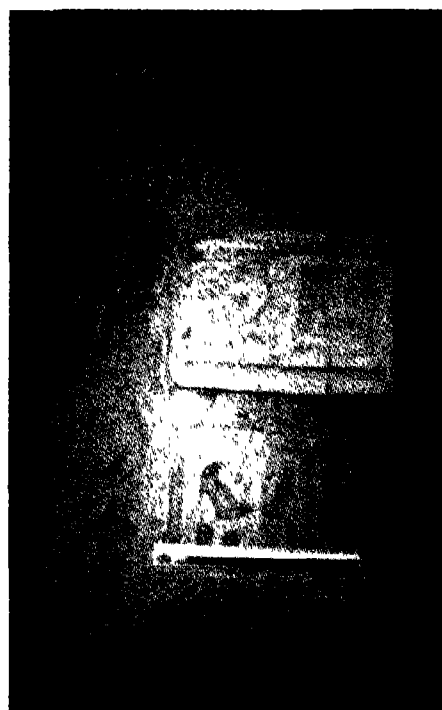


Plate 137 : Jina figure on the pillar in hall, Jain cave, Daulatabad



Plate 138 : Niches in the sidewall of hall, Jain cave at Daulatabad



Plate 139: Buddhist *vihara* converted into
Jaina cave, Junnar



Plate 140 : *Tritirthika*, Junnar



Plate 141 : Bhairava, Junnar



Plate 142 : Hill with Jaina cave, Bhmer

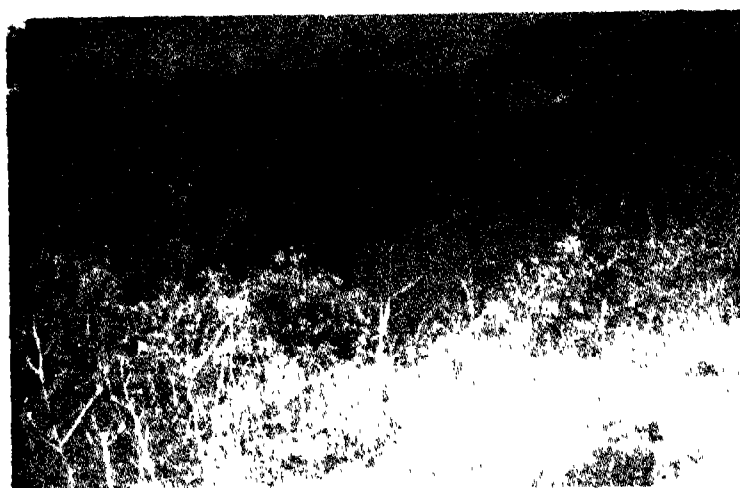


Plate 143 : Jaina cave at Bhmer

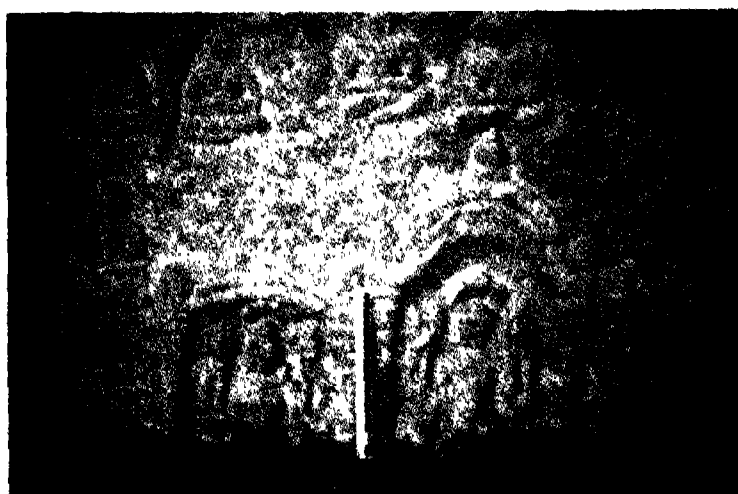


Plate 144 : Dharanendra, Padmavati and Jina figures on the back wall of verandah, Bhmer



Plate 145 : Icons on the walls of hall, Bhamer

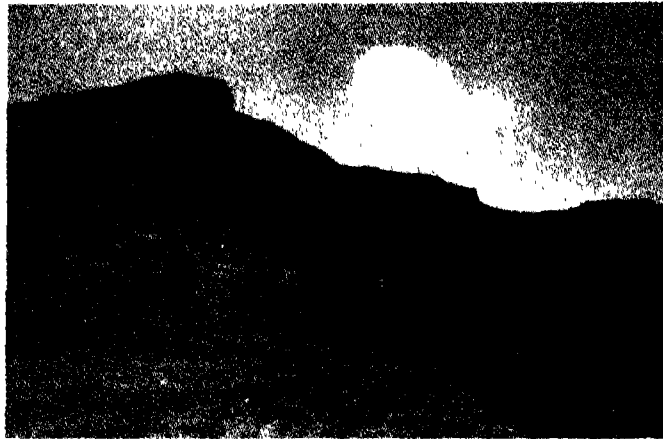


Plate 146 : Hill with Jaina cave, Chandor

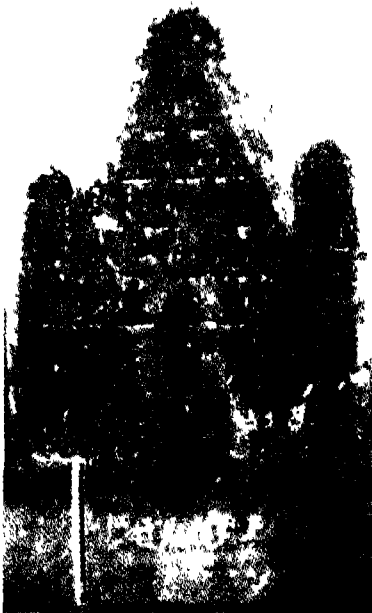


Plate 147 : *Chauvisi*, Chandor



Plate 148 : Sarasvati, Chandor



Plate 149 : Seated Jinas on the sidewall, Chandor



Plate 150 : Chandraprabha, main Jina at Chandor

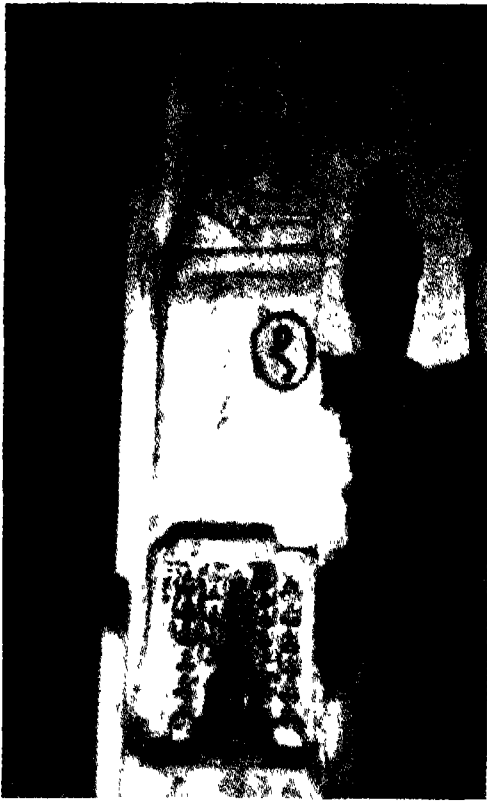


Plate 151. Mahamanasi on the
pilaster flanking the main icon of
Chandraprabha, Chandor



Plate 152: Ambika, Chandor



Plate 153: Couple standing under a tree
with seated Jina above, Chandor



Plate 154 : Cave I, Mohida

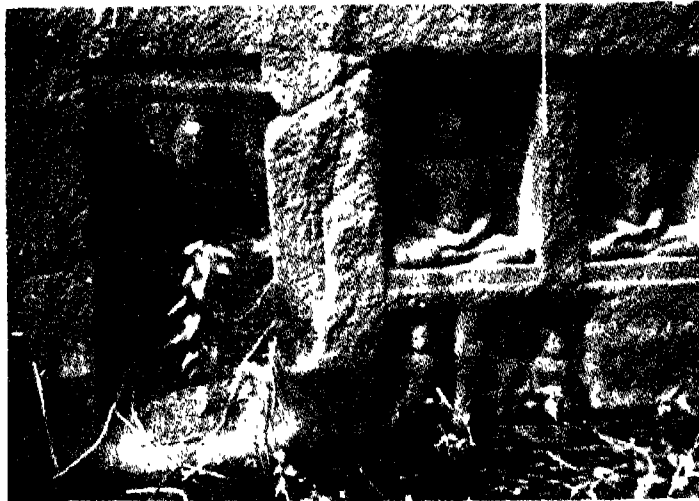


Plate 155 : Chandraprabha & Puspandata and
monk-devotee figures below, Cave I, Mohida

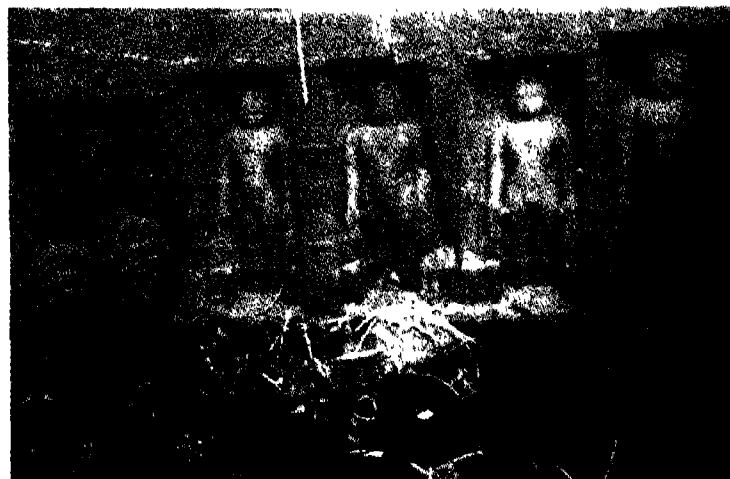


Plate 156 : Standing Jinas and Bahubali on the sidewall,
Cave I, Mohida

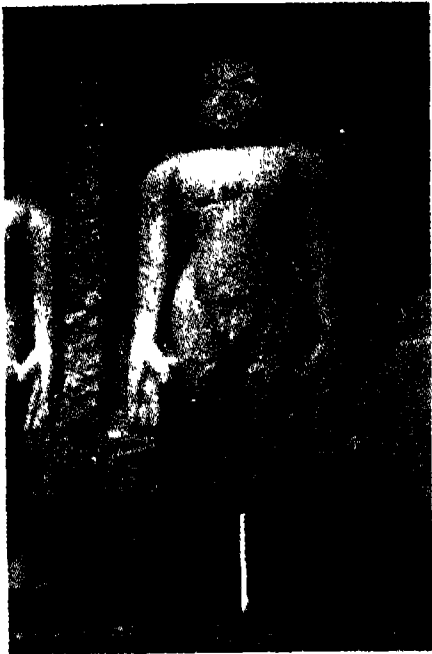


Plate 157 Bahubali, Cave I,
Mohida

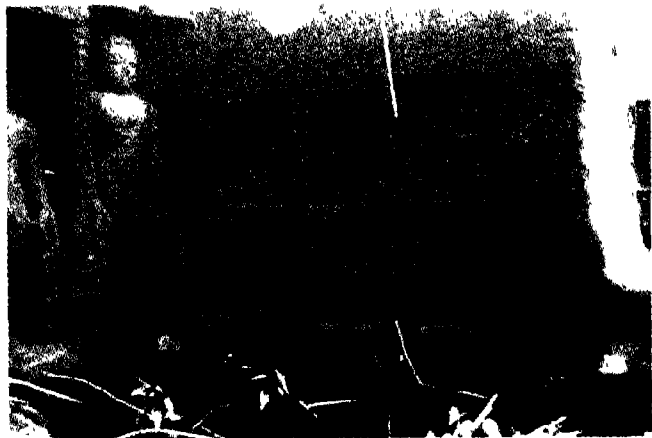


Plate 158 : Gomukha and
Dharanendra, Cave I, Mohida



Plate 159 : Kshetrapala, Cave I, Mohida



Plate 160 : Suparsvanatha and Padmaprabha in the
Sidewall of shrine, Cave I, Mohida



Plate 161 : Rsabhanatha, main Jina at
Cave I, Mohida



Plate 162 : Cave II, Mohida

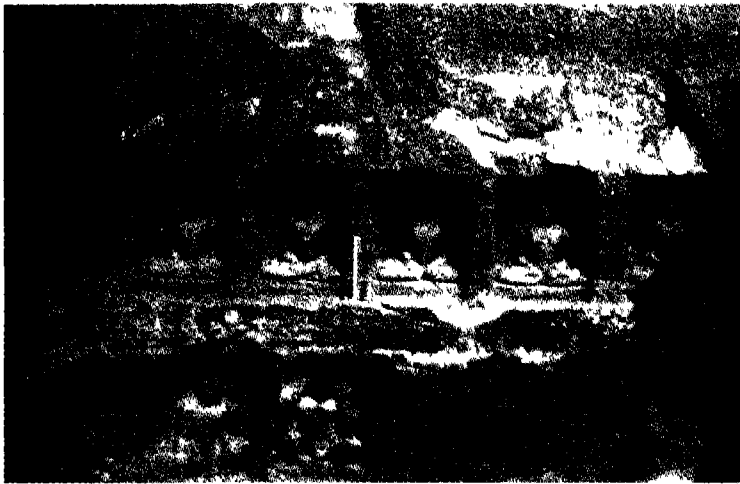


Plate 163 : Seated Jinas on the left sidewall of hall,
Cave II, Mohida



Plate 164 : Devotees, Dharanendra, Chakresvari and
Ambika, Cave II, Mohida



Plate 165 : Rsabhanatha and standing Jina on the
backwall of hall, Cave II, Mohida

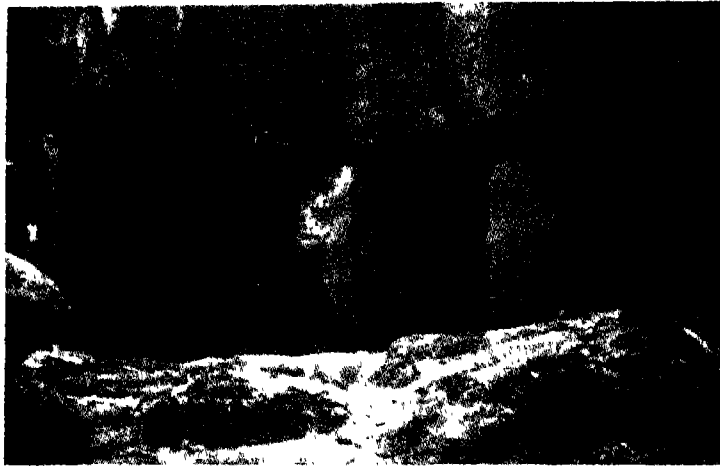


Plate 166 : Cave 5, Later cave at Ellora

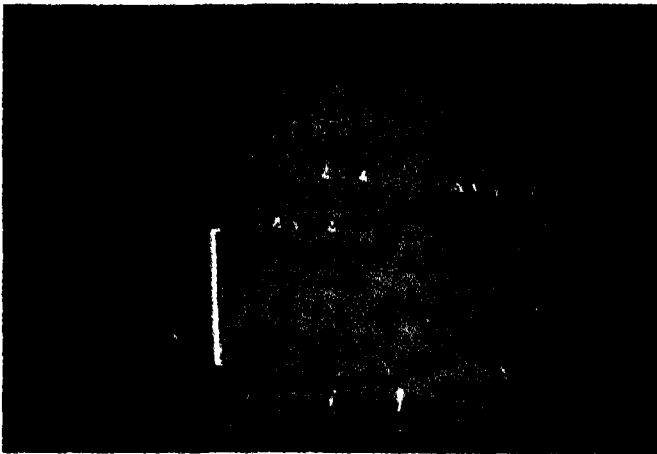


Plate 167 : Suparsvanatha and Chauvisi, Cave 5, Ellora



Plate 168 : Colossal of Parsvanatha,
J27, Ellora

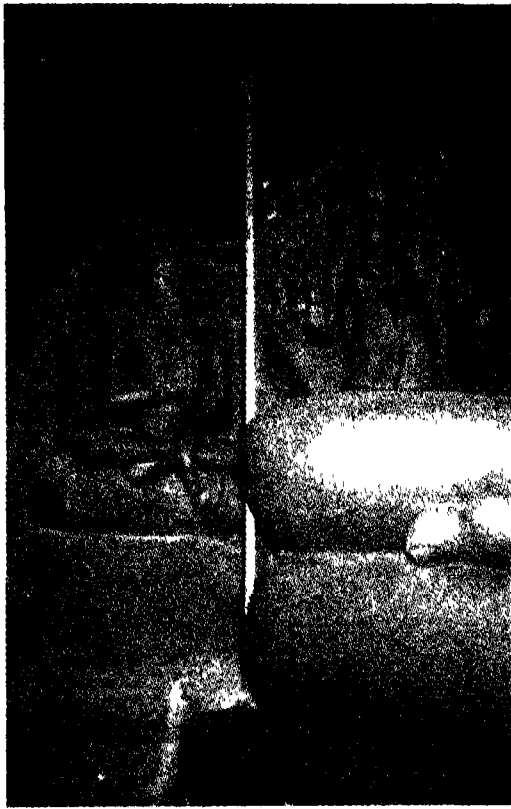


Plate 169 : Devotee and Dharanendra to the right of Parsvanatha, J27, Ellora

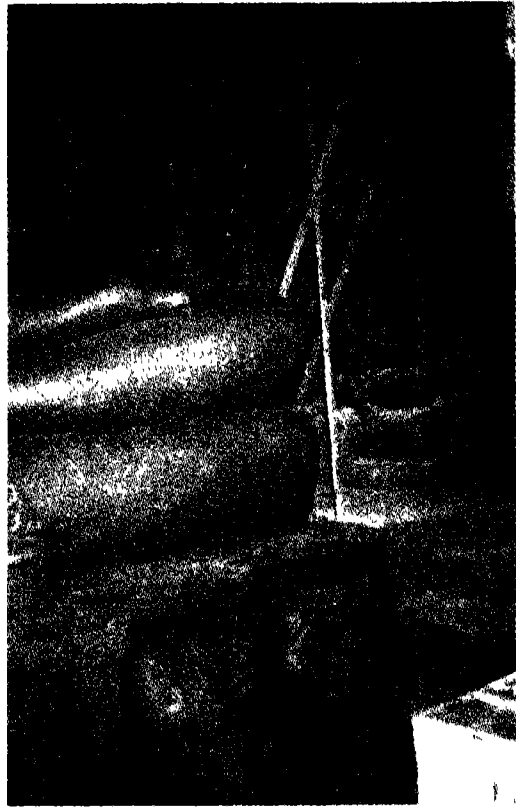


Plate 170 : Devotee and Padmavati to the left of Parsvanatha, J27, Ellora



Plate 171 : Structure enclosing *chaumukha*, J29, Ellora



Plate 173 : Attendant flanking the doorway, J30, Ellora



Plate 172 : Elephant flanking J30, Ellora



Plate 174 : Gomukha in the hall, J30, Ellora



Plate 175 : Warriors between the legs of elephant, J30, Ellora



Plate 176 : Painted panel of seated Jina on the back Wall of hall, J30, Ellora



Plate 177 : *Phamasana* roof, J32, Ellora

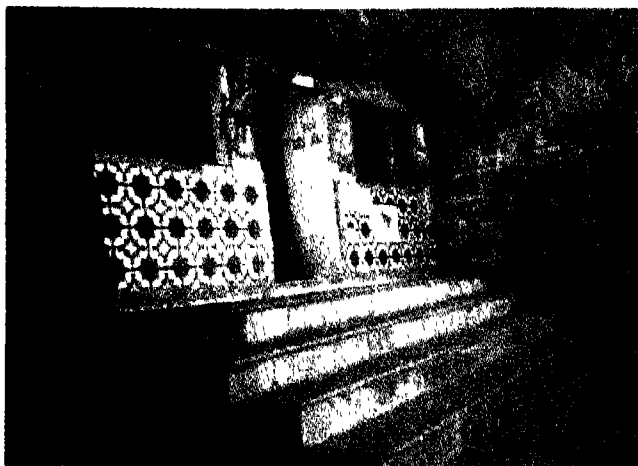


Plate 178 : Cave 'C' or Mahavira Gupha,
Mangi peak



Plate 179 : Seated Jina, Cave 'C' or
Mahavira Gupha, Mangi peak

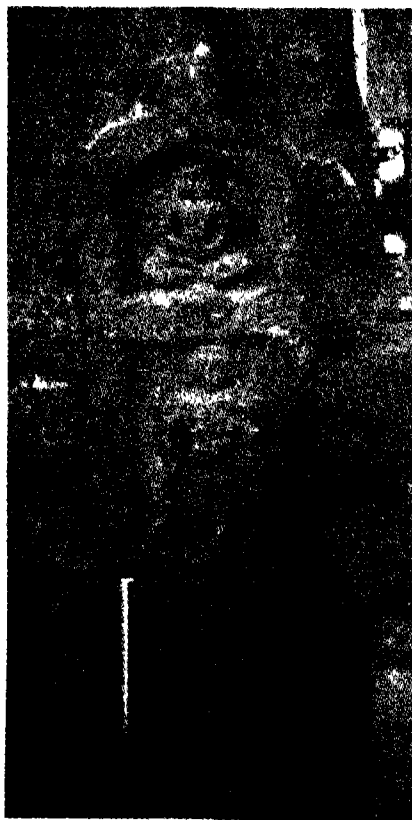


Plate 180 : Sculpture like *chaumukha* or
memorial stone, 'D', Mangi peak



Plate 181 : *Stupa* and seated Jina,
'F' or Balabhadra swami Gupha,
Mangi peak

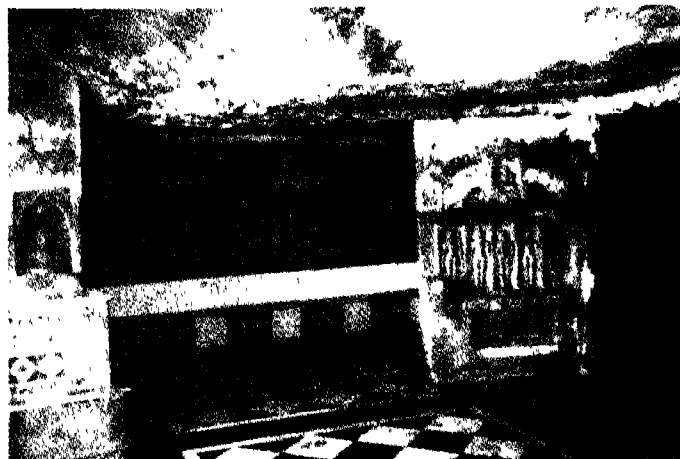


Plate 182 : 'G' or Sri Adinatha Gupha, Mangi peak

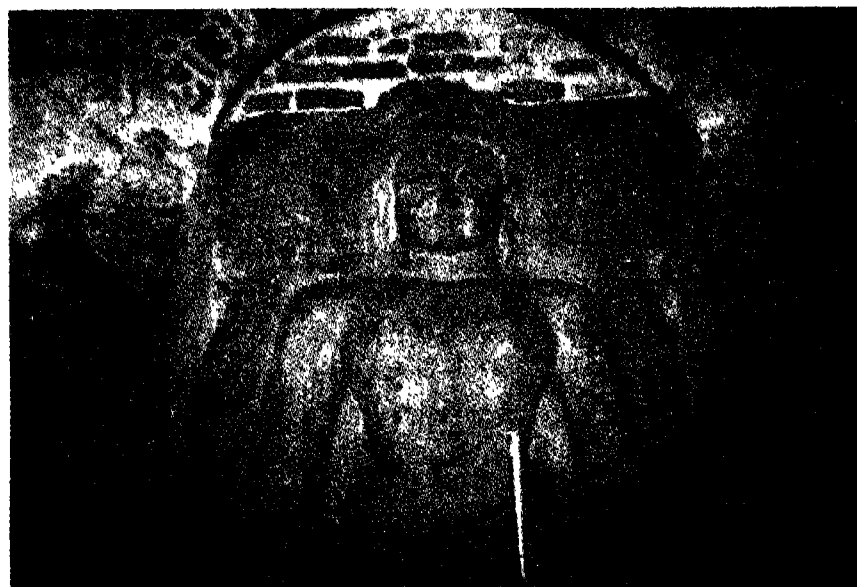


Plate 183 : Seated Jina with nudity distinctly shown, 'G' or
Sri Adinatha Gupha, Mangi peak



Plate 184: 'I' or Santinatha Gupha, Mangi peak

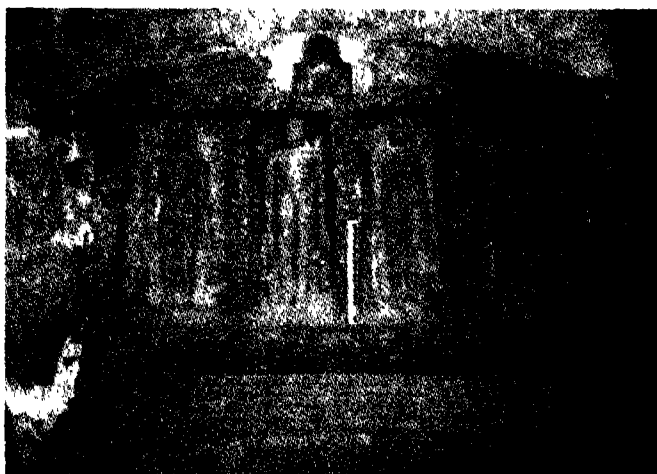


Plate 185 : Standing figures of monks with inscription below, outside 'I', Mangi peak



Plate 186 : Loose icon of Ambika in 'J' or Parsvanatha Gupha, Mangi peak



Plate 187 : Jinas on rock face, 'K', Mangi peak



Plate 188 : Jinas on rock face with narrow path around, 'P', Mangi peak

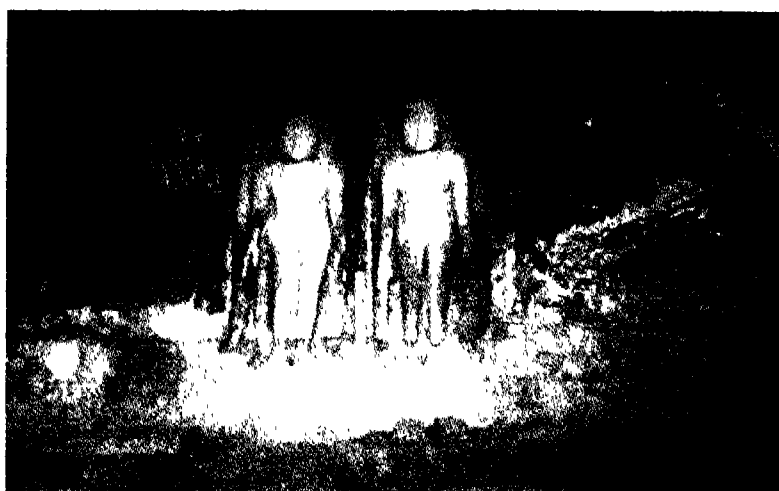


Plate 189 : Standing figures of monks with *padukas* in front, 'Q', Mangi peak

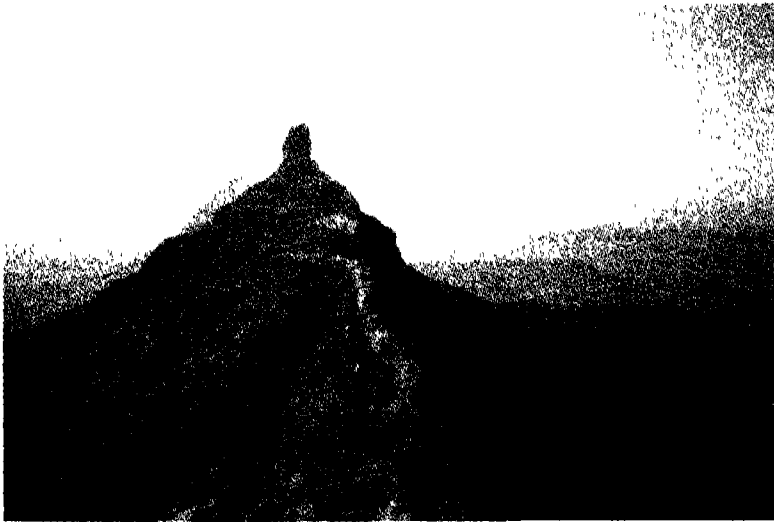


Plate 190 : Connecting ridge between Mangi and
Tungi peaks



Plate 191 : Caves on Tungi peak



Plate 192 : Seated Jinas on the back wall of cave 'C', Tungi peak

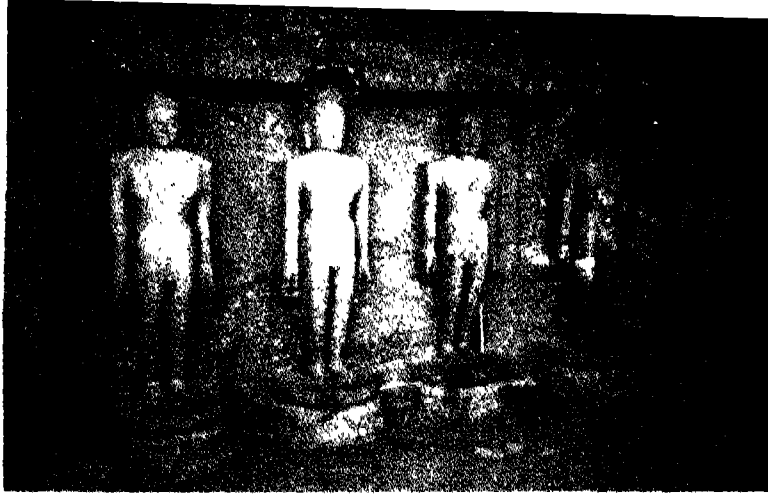


Plate 193 : Standing figures of Jinas or
'*Pancha Pandava*', Tungji peak

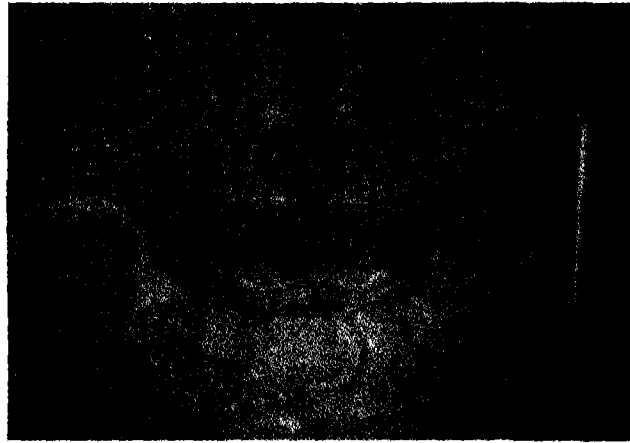


Plate 194 : *Lanchhana* of Neminatha,
'*Pancha Pandava*', Tungji peak

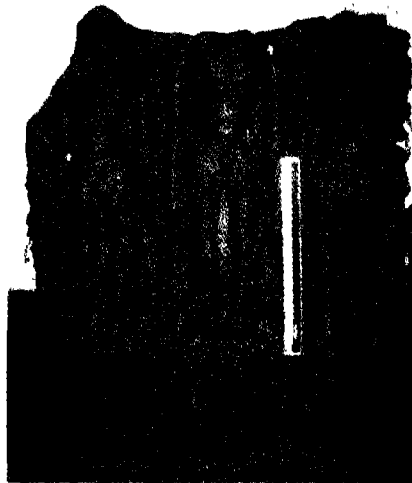


Plate 195. *Tritirthika*, Rajwade
Samshodhan Mandal, Dhule



Plate 196 : *Tritirthuka*, Ankai fort,
Prince of Wales Museum, Mumbai



Plate 197 : Standing figure of Jina of
Svetambara sect, Daulatabad fort

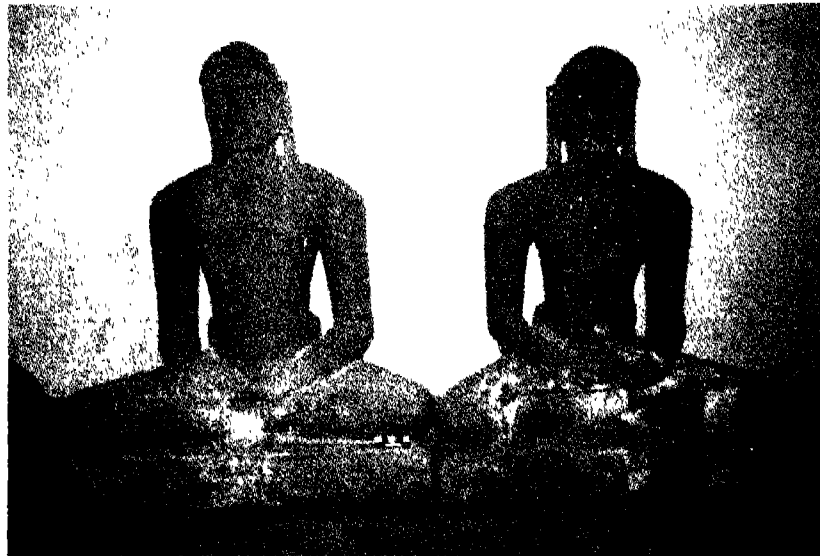


Plate 198 : Seated Jinas with end of the robes shown
on the pedestal, Erandol, Regional Museum, Nasik



Plate 200 : Ambika, from Sinnar,
now kept near Public Library, Nasik



Plate 199 : Tungi peak



Plate 201 : Sarasvati, from Sinnar,
now kept near Public Library, Nasik



Plate 202 : Two icons of Parsvanatha, Ramalinga Mudgal, Latur district



Plate 203 : Vimalanatha, Balsane, Dhule district

