

Sri Jaina Kala Sahitya Samsodhak Series 2 English Series V.

JAINA TIRTHAS IN INDI AND THEIR ARCHITECTURE

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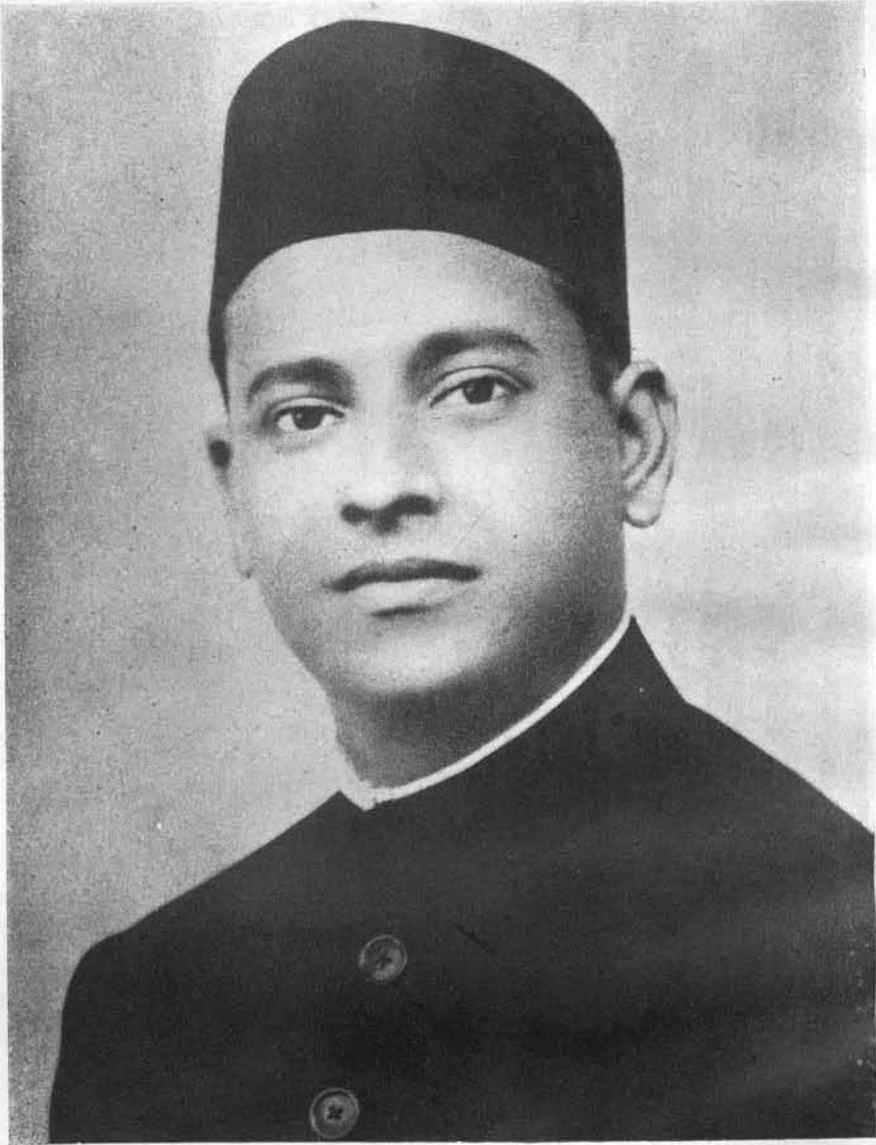
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Sheth Maneklal Chunilal Shah, J. P.

Respectfully Dedicated
TO
SHETH MANEKLAL CHUNILAL SHAH, J. P.

PUBLISHER'S PREFACE.

THIS publication forms the 2nd volume of the *Srī Jaina Kalā Sāhitya Samsodhak* Series which I started in 1943. In this tenth year of my work in the field of literature I am laying before the English knowing public this my second literary work.

No amount of words can fully express my indebtedness to Sheth Maneklal Chunilal Shah, J. P., who fostered my literary activities from time to time and inspired me to bring out more and more attractive and good works. Most of my Gujarāṭi publications I have humbly dedicated to him, being urged by his good will towards me. Today I am dedicating to him this my second English literary work.

I have always cherished the desire, as mentioned by Jinavijayaji in his foreward, to publish ten volumes illustrating gems of Jaina architecture and sculptures lying in all the corners of India. But due to various reasons, chief among which are the dearness of everything in these days of war and the piling-up of the copies of my publications due to the apathy of rich Jainas towards such an undertaking, I have decided to retire from the field of research after the publication of this brochure and to give up the scheme of the publication of the remaining volumes.

Besides as I accepted on 26-6-41 or V. S. 1997 Ashādhā Sū. 2 the responsible task of compiling a Jaina Directory which is to be started on behalf of the firm of Shrinān Seth Anandji Kalyanji, the only Institution representative of the Svetāmbara iconolate Jainas throughout the whole of India, my main activities in the near future would naturally be confined to that work. In connection with that work, I had to visit many cities and villages in the Punjab, Sind, Cutch, Marwar and other states in the Rajputana. In the course of these visits I have come across such abundance of architectural remains as makes me believe that as long as we take no steps to conserve these architectural and sculptural gems scattered throughout the length and breadth of India, we are simply adding to the responsibilities of the posterity of the Jaina community by constructing new temples. The trustees of the above mentioned *pedhi* do wish to repair and conserve the (Jaina) temples in India. But the field of work is so vast and scattered that unless every Jaina does his utmost in every way to help the cause, it is impossible to execute it.

This volume contains Jaina shrines, icons and sculptures from famous holy Jaina places like Satruñjaya, Gīrnār, Tāraṅgā, Rāṇakpur, Talāja, Kadambagiri, Sametaśikhara, Pāvāpuri, Lucknow, Calcutta, Kshatriyakunḍa, Rājagrihi etc. I am greatly indebted to Shrimān Anandji Kalyānji's Pedhi, the Young Men's Jaina Society, the Archaeological Survey of India, the State Archaeological Department of Baroda, Editor of the *Jaina* at Bhavanagar for giving me some of the photographs. My thanks are also due to the Kumar Printery and the Bharata Process Studio for the preparation of the Blocks. To the former my additional thanks are due for the fine printing of the Book work.

My cordial thanks are due to the famous Indologist Sri Jinavijayaji, who has always affectionately encouraged my literary activities, for the foreward he has written to this volume, and to Mr. Ravishankar Rawal who has penned the introduction to this volume in order to introduce lovers of art to it, so also to Mr. A. S. Gadre M. A. Director of Archaeological Deptt. of Baroda state for translating this work in English.

The illustrations in this volume include the images of the *Tirthankaras*, venerable to the Jainas, of presiding deities, and of holy Jaina monuments. The publisher himself is a Jaina. It is his earnest appeal to all not to use or reproduce these pictures for any purpose without his express permission.

Only one hundred fifty copies of this volume have been struck off, which means that the publisher would not be able to make any profit out of it. Still the volume has been published to enable devout Jainas to see their holy places in one book every morning and in order to give the lovers of art a glimpse into Jaina architecture. Hence I implore every purchaser not to keep it negligently anywhere or to be careless enough to throw it in any place.

Nagaji Bhudhar's Pol,
Ahmedabad, 18-12-1944
V. S. 2001 Posa Su. 3.

SARABHAI MANILAL NAWAB

FOREWORD

IN the course of the last two thousand years many Jaina scholars, devotees of Sarasvatī, the goddess of learning, have made a distinct contribution enriching Indian literature by their works written on diverse subjects in many Indian languages like Sanskrit, Prākṛit, Apabhraṁśa and the like, and have in a peculiar manner incessantly helped to educate the people eager for knowledge. In the same way Jaina millionaires, worshippers of the goddess of Wealth, have constructed in many Indian regions, cities, villages, hills and forests, varieties of *stūpas*, pillars, temples, monasteries and other religious establishments and have thus left an abundance of architectural relics which form their unique contribution to the field of Indian Architecture and have spared no amount of money in erecting spacious structures which enshrined images for worship for the benefit of the pious Jaina congregation. Though the greater part of the Jaina architecture has been damaged in the course of the Ruthless Time and through the cruel foreign iconoclasts, what little remains of it at present is by itself even in its present form matchless. It is a difficult task to count these Jaina sculptures and monuments and to properly evaluate them. These architectural remains are a thousand times more valuable than the wealth possessed by all the Jainas in India. These Jaina architectural relics are a set of most precious ornaments of the Indian Arts, Culture and Opulence. They constitute a national heritage of the whole of India. It should be the earnest desire of not only the Jainas but of every Indian to study this rich architectural collection.

It is the practice in many occidental countries to publish guides and picture-albums introducing such architectural national heritage, printed with an attractive get-up. Such photo-albums are usually accompanied by descriptive labels. In India such attempts have been sporadic. It is true that illustrated descriptions of such monumental structures are given in books published on such subjects by the Archaeological Survey of India as also in its Annual Reports. Their prohibitive prices and unwieldy size have made them unserviceable to the layman. Many years ago a European Company had published an attractive photo-album about Mt. Shatrunjaya. I am not aware of a similar publication which might have appeared after it.

From this point of view this publication of Mr. Sarabhai M. Nawab, whose unbounded enthusiasm and untiring exertions in the interest of Jaina Architecture, Painting and Sculpture are well-known, deserves the patronage of all. Mr. Nawab has made a name among the learned by his recent publication entitled *Jaina Chitra-kalpadruma* through which he has placed before the connoisseurs priceless Jaina paintings which lay hidden in the Jaina libraries or *Jñānabhaṇḍāras* and rendered a laudable service to the Jaina community as a whole. Unique is the zeal and gigantic are the endeavours of Sarabhai. He has been cherishing a desire to bring to light every Jaina shrine and sculpture lying scattered all over India. Indeed this task is beyond the power of an individual who has not got means to achieve it. I congratulate Mr. Nawab on this attempt of his to publish this small brochure at present in pursuance of the axiom '*Subhe yathā-sakti yatanīyam*'- (One should exert one's utmost to achieve the auspicious.)

—JINAVIJAYA.

INTRODUCTION

THE publisher of this volume has indeed rendered an inestimable service to Gujarāt by presenting his collection of the photographs of the Jaina *tīrthas* and their architecture. His work entitled the '*Jaina Chitrakalpadruma*'; which contains photographs from the illustrated manuscripts of the *Kalpasūtra* and other Jain religious works, has already acquainted us with the patronage given to Fine Arts by the followers of Jainism from times immemorial. Architectural relics, however, by dint of the more durable nature of their material, can be traced to more antique times than paintings.

It is a well-known fact that the Jaina Art of fashioning images is almost contemporaneous with the Buddhist art. Thus Jaina icons were fashioned in all periods and in all the schools of Indian sculpture.

No one has succeeded in giving a continuous history of Indian iconography and architecture every since their inception. But from the descriptions of deities found in the ancient Vedic literature it can be said that icons of those deities did exist in the Vedic period. The images of Indra, Aṁbikā and other deities have continued even upto the modern times and it makes it possible that sculptors of older Vedic tradition did exist when the Jainas and the Buddhists found it necessary to make images and statues of their deities, Buddhas, *Bodhisattvas*, *Tirthaṅkaras*, *Yakshas* and *Yakshiṇīs*.

The sculptors of the stones age had erected stones with strange figures in memory of their heroes and forefathers. And it is quite possible that this example may have inspired the erection of pillars near temples in later civilized days. At the same time certain points of difference are observed between divine and human figures. The oldest stone image of historical times is of king Ajātaśatru (552 B.C. to 525 B.C.) of the Śaśunāga dynasty from Magadha or Bihar. It has now been preserved in the Curzon Museum of Archaeology at Muttra and is contemporaneous with the Buddha. The statue is 8'-8" in height. Besides these two statues were found from near Patna—one of them is of Aja-uddiya, grandson of Ajātaśatru, (founder of Pāṭaliputra, died in 467 B.C.) and the other, of his son Nandivardhana (died 418 B. C.). These are now kept in the Indian Museum at Calcutta. All these three statues are carved in the same style and are of more

than the average human height. We thus see that this style began in about the 6th cen. B. C. These are not simply *bhava-mūrtis* and are of persons whose features they try to copy faithfully. A practice prevailed in ancient India whereby statues of kings were fashioned and were kept in shrines for worship. Is it possible that this practice was influenced by the tombs of Egyptian kings who are sleeping an eternal sleep in the Pyramids ?

This inspiration must have given rise to the practice of building monasteries and shrines in places where the Buddha or the Jina resided or preached. Such personages with subdued passions would never require that their images or pictures should be worshipped. But their disciples must have thought it wise to get their—of the Buddha or Jina—statues fashioned and to enshrine them in order to enable the devotees to concentrate their minds on the objects of their worship. This has resulted in the emotional features that we find in the images in place of the anatomic ones.

Another interesting point is that the history of the development of Jaina and Buddhist temples is not bound up with the development of images of the two religions. It would be very interesting to find out how the modern temple architecture can be coordinated with the architecture of the Buddhist *stupas*, monasteries or other monuments.

Only *stupas* and caves of the time of Aśoka, the great patron of Buddhism exist at present. The erection of a *stupa* is simply a development of a round mound that was made on a dead body or its ashes in Vedic times. In its early forms, it was given the shape of an inserted bowl and a tree was planted in the centre of its top and a fence was made for its protection. The Jaina scriptures refer to the *stupas* erected in memory of the *Arhats* and these were built even before the advent of Buddhism. There was no difference in the *stupas* of both the religions.

In the days of Emperor Aśoka some change was effected in the shape of a *stupa*. It Consisted of a nicely carved railing in place of the fence and an umbrella instead of the tree. Arched gateways were built in the four directions in the railing. These changes enhanced the grandeur of the *stupa* without changing its shape.

There is no connection between these *stupas* and the modern Brahmanical temples, because the latter were built for deities and not in commemoration of the deceased as the former.

The construction of a cave may be briefly stated to consist of a spacious hall and small cells round it. In short they provided the same facilities as a hut to the Jaina and Buddhist saints. The big hall was used for religious discourses and the cells for rest and as storerooms. This assumption is supported by the description of the *gandha-kuti* of the Buddha which we get in the Buddhist literature.

The only common point cave architecture has with temple architecture is that the hall was meant for the devotees who came for paying homage or for listening to religious sermons and the adjoining antechamber was used as the shrine. Still both the types of architecture differ in many points. The caves were the resting places of monks and the *stupas* were erected over the sacred relics of the great Buddha or on the spots consecrated as the scenes of his acts. Whereas temples enshrine deities and are surmounted by spires indicative of their grandeur. It is known that temple architecture existed prior to the epoc of Emperor Aśoka.

The *Arthasastra* of Chāṇakya lays down rules for the allocation of sites for temples of various deities and their construction in a town-planning scheme. This shows that temple architecture was in vogue even before the times of Chāṇakya. Kṛishṇa worship was prevalent in the days of Pāṇini (800 B. C.) as also in the days of Chandragupta.

Many things point towards an earlier and independent development of Brahmanical temple architecture. The spire is copied from summits of mountains. Mountains like Meru, Mandāra and Kailāsa were the abodes of gods. Along with them *Gandharvas*, *Kinnaras*, *Apsarases* and other denizens of hills are represented in temple sculptures. Brahmanical scriptures have pointedly laid down that temple architecture should contain sculptures representing *Apsarases*, *Siddhas* and various designs. These decorative features were so firmly settled in architecture that architects could not work without them. Thus when the Buddhists and the Jainas started the practice of enshrining holy relics, shrines and mansions without such decorations were not considered holy and religious. This resulted in the construction of

highly decorated and sculptured shrines for the worship of the images of even the self-controlled and all-renouncing Buddhas and *Tirthankaras*. Thus it would not be proper to class temple architecture as a special school and to discuss its art. The dexterious delineation and the workmanship that we notice in every sculpture and temple is the creation of expert sculptors and artists of their times. The patrons of art may be millionaires, or religious heads or others, but the workmanship is assuredly inspired by the sculptors who even after many centuries have immortalised in mute forms of art the prowess and the emotional greatness of their patrons.

The work of these sculptors scattered all over India. The Bhuvaneśvara and Koṇārak temples from Orissa, the Khajurāho shrines in Bundelkhand, the monuments from Ujjain, Dhāra, Mathurā, Nālandā, Benares, as also the richly carved monuments of southern Chaulukyas, Hoysalas and Cholas, have made India a wonder to the whole world.

Gujarāt architecture and Art are well-developed and rich heir of a variety of political and religious movements. One would commit a great blunder if one identified the cultural boundaries of Gujarāt with its present-day political limits. Hence in discussions of art it is said to belong to the Rājasthāna-maṇḍala. Thus we find architecture and art of the same style exist in Gujarāt, Malwa, Mewad, even upto East Khandesh. It will be found that the art of Modherā and Chandrāvātī is inherited by Rāṇakpur. The Delwādā temples display a profuse use of marble for architecture. The dancing figures on the ruins of the Rudramahālaya at Siddhapur appear again on the pillars at Delwādā near Mt. Ābu. The thousand Śiva shrines erected on the banks of the Munasara lake at Viramgam, and the many Jaina figures surrounding the Neminātha temple or Haṭhibhāi's temple show that the same religious motifs were used by different religious sects. The *Raṅgamandapas*, entrance gates, or arches may belong to different sects like the Brahmanical, Jaina or Swāminārāyaṇa, but we can discern the hand of Somapurā sculptors working behind all of them.

This will make it abundantly clear that Mr. Nawab has secured these architectural photographs and has not only illuminated the Jaina culture but has kindled a lamp for the guidance of all the devotees of fine arts. Jainism has saved the chisel of Gujarāt sculptors from rusting and their dexterity from deteriorating. Even before

the cities of Delhi and Agra were founded, the sculptors who were responsible for the unrivalled architecture of Ahmedabad in the 14th century hailed from Gujarāt and especially from the families of artisans who had been building Jaina temples. And are not the Gujarāti masons repairing the shrines at Rāṅakpur and Gīrnār even at present?

Mr. Nawab has made the collection of the pictures of sculptures and has tried to secure the photos of as many ancient monuments as he could. On comparing this collection with specimens of Buddhist art we find that the majority of the latter are of a uniform pattern inspired by an imperialistic tendency, whereas in the former we find that sculptors of various provinces had been used with a broad mind and that they were patronized by the Jainas. If you see the pillars in the cave at Uparkoṭ (Jūnagadh), you will find that their workmanship is in no way related to the local Gujarāt Architecture. The Buddhist images also seem to have emanated from and to have been inspired by one central school of sculpture. But Jaina architecture and images of various types emanated from Gujarāt itself.

This Volume contains many illustrations secured and studied independently by Mr. Nawab. Personally I know many difficulties he had to surmount in collecting, coordinating and publishing all his material. I am very eager to see how the very rich community of Gujarāt appreciates in a suitable manner the cultural service rendered to them by one of their own religion. If a worker like Mr. Nawab were backed by competent assistants, photographers, draftsmen and financiers I am sure he would be much more useful not only to the Jainas of Gujarāt but to all the peoples of India.

"Our art of fashioning images and statues is imbued with cultural and spiritual teachings of every age. It had once developed all over the world but is now an object of neglect. It is our duty to study it properly and to revise it." *Bhāratiya-Mūrtikalā* (Śrī-Rāmakṛishṇadāsa).

RAVISHANKAR RAVAL.

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	150 Natural scenery on the	Sametaśikhara Hill.
78	151 Bird's-eye view of	Sametaśikhara.
	152 Main temple,	"
79	153 The <i>Nirvāṇa-bhūmi</i> of Śrī Pārśvanātha.	
	154 The beautiful scene of Achalagadha with the Jaina temples.	
80	155 Metal <i>Parikhara</i>	from Pāṭaṇ.
	156 A miniature metal Jaina temple	from Pāṭaṇ.
81	157 Silver Samavasaraṇa	from Baroda.
	158 Jaina tower	from Chitodgad.
82	159 An exquisitely carved wooden pillar	from Surat.
	160 A small wooden temple	from Pāṭaṇ.
83	161 Scene of the marriage procession of Nemi- nātha, carved in wood,	from Pāṭaṇ.
	162 A beautiful piece of sculpture,	from Chārup.
84	163 Carved wooden ceiling,	from Pāṭaṇ.
	164 The Jaina temple at	Chārup.
85	165 Temple of Śrī Ajitanātha,	Tāraṅgā.
86	166 Sculptures on the southern wall of Śrī Ajita- nātha temple,	"
	167 Back-view of Śrī Ajitanātha temple	"
87	168 Sculptures of the above,	"
88	169 Another view of wall sculptures,	"
89	170 Another view of Tāraṅgā-Sculptures.	
90	171 More Tāraṅgā-Sculptures.	
91	172 Somanātha temple,	Prabhāsa-Pāṭaṇ.
	173 Another view of Somanātha temple,	"
92	174 Third view of Somanātha Pāṭaṇ,	"
	175 General view of Ajārā Pārśvanātha's temple,	Ajārā.

Plate Figure

- 93 176 A richly carved pillar at Ajārā.
177 Another view of the pillar.
- 94 178 The death place of Śrī Hīravijayasūri.
179 Interior of Somanātha temple, Prabhāsa-Pātaṇ.
- 95 180 Some wall sculptures on the Somanātha temple „
181 Ajayapāla's *Chorā*, Ajārā.
- 96 182 Main entrance of the Somanātha temple.
183 General view of the Jaina temples at Prabhāsa-Pātaṇ.
- 97 184 Entrance of Chandraprabha's temple, „
185 Carved stone pillars, „
- 98 186 Old carved pillars from Uparkot, Jūnāgaḍh.
187 Old architecture at Uparkot. „
- 99 188 A Jaina image carved in a wall on the Uparkot-Jūnāgaḍh.
189 Entrance door of the main temple in the Merakavaśī's
Ṭūk-Girnār.
- 100 190 Specimen of old sculpture Uperkot.
191 Rock-cut well „
- 101 192 Entrance to the Girnār Hill-Jūnāgaḍh.
193 Śrī Neminātha's temple Girnār.
- 102 194 Kumārapāla's Ṭūk „
195 Ceiling from a temple in Merakavaśī's Ṭūk „
- 103 196 Merakavaśī's Ṭūk „
197 Another ceiling from a temple on Merakavaśī's „ „
- 104 198 Another Jina image carved in a wall on the Uperkot Jūnāgaḍh.
199 Third ceiling of Merakavaśī's Ṭūk Girnār.
- 105 200 Back-portion of Vastupāla's temple Girnār.
201 The *maṇḍovara* of Vastupāla's „ „
- 106 202 A ceiling in the Vastupāla's „ „
203 A ceiling of the Śāntinātha's „ „
- 107 204 Vastupāla's Ṭūk (view from the west) Girnār
205 Back view of the five Pāṇḍavas' temple Girnār
- 108 206 Ṭūk of Samprati Mahārāja
207 The exquisite carving of Samprati's Ṭūk Girnār.
- 109 208 West portion of Samprati's „ „
209 View of main Ṭūk from the way to Sahasāvana „
- 110 210 Śrī Rahanemi's Ṭūk Girnār.
211 Śrī Ambikā's „ „

Plate Figure

111	212	A ceiling from Śrī Ambikā's	Ṭūk Gīrnār.
	213	A ceiling from Kumārapāla's	" "
112	214	Jaina temples on the Gīrnār Hill-general view.	
	215	Jaina temples on Gīrnār.	
113	216	Jaina temples on Gīrnār, another view.	
	217	Jaina temples on Gīrnār.	" "
114	218	The Śatruñjaya hill and the city of	Pālitānā.
	219	Ceiling of wooden temple	Pālitānā.
115	220	Sahasāmṛavana	Gīrnār.
	221	Wooden Jaina temple from	Pālitānā.
116	222	Jaya-taletī,	Śatruñjaya.
	223	Śrī-Pūjyaji's <i>Ṭūk</i> ,	"
117	224	Bābu's temple from	"
	225	" " " another view	"
118	226	Jayataleti,	"
	227	The way to Nava- <i>Ṭūk</i> ,	"
119	228	The shrine of Padmāvatī	"
	229	Chaumukhaji's <i>Ṭūk</i> ,	"
120	230	The way to Nava <i>Ṭūk</i>	"
	231	" "	"
121	232	General plan of the Jaina temples on the Śatruñjaya Hill.	
122	233	Side view of the Samprati's temple,	"
	234	A portion of Chaumukhaji's <i>Ṭūk</i> ,	"
123	235	Wall sculpture of the Bālābhāī Modi's <i>Ṭūk</i> ,	"
	236	Architectural beauty of the pillars of chaumukhji's temple,	"
			Śatruñjaya
124	237	A pillar of Pāṇḍava's small shrine,	"
	238	The small shrine of Pāṇḍavas,	"
125	239	Śrī-UjamaPhoī's <i>Ṭūk</i> ,	"
	240	Sheth Hemābhāī's <i>Ṭūk</i> ,	"
126	241	Sheth Motishāh's <i>Ṭūk</i> ,	"
	242	Main temple of the Motishāh's <i>Ṭūk</i> ,	"
127	243	A portion of the main <i>Ṭūk</i> ,	"
	244	Main temple of Modi's <i>Ṭūk</i> ,	"
128	245	Jaina temple on the	Śatruñjaya Hill.
	246	An artistic Architectural piece from the Modi's <i>Ṭūk</i> ,	Śatruñjaya

Plate Figure

- 129 247 The niche on the right side of the Modi's *Tuk*, Śatruñjaya.
 248 -Do-on the left side, "
- 130 249 Interior of Vimalavasahī, "
 250 A view of the river Shetrunjee. "
- 131 251 A ceiling from Śrī Neminātha's *Chori*, "
 252 Exterior of Kumārapāla's *Tuk*, "
 132 253 Exterior of Gheti's pāga, "
 254 The silver *ratha*, "
- 133 255 Sculptures on the left side of the main temple "
 256 Foot prints of Rishabhadeva, "
 134 257 Right wing of the main temple, "
 258 Sculptures on a p ar, in the right wing of
 the main temple, "
- 135 259 A *torāṇa* on the right side of the main temple "
 260 Architecture of the right side of the entrance "
 of the main temple "
- 136 261 The silver shrine in front of the main temple "
 262 The shrine of the Gheti's Pāga, "
- 137 263 Another view of the Śatruñjaya.
 264 The temple at the foot of the Kadambagiri.
- 138 265 The temple at the top of the Kadambagiri.
 266 Śrī Śatruñjayāvatāra, Kadambagiri.
- 139 267 The Tāladhvajagiri-Talājā (Kathiāwād).
 268 The main temple on the Tāladhvajagiri, Talājā.
- 140 269 The temple on the top *Tuk* on the Tāladhvajagiri, "
 270 Śrī Pārśvanāthajī, Bhavnagar.
 271 The temple of Dādāsāheb, "
- 141 272 Chorivālā temple, (front view) Jamnagar.
 273 -Do-(Back view)- "
- 142 274-75-76 Jaina sculptures preserved in the Jumma
 Musjid, Cambay.

THE JAINA TIRTHAS IN INDIA AND THEIR ARCHITECTURE

Plate 1

Poses of hands and the symbols and weapons they wield.

Figure 1 :—*Akshasutra* or rosary. 2. A fruit (generally *Mātuliṅga* or Citron) 3. A conch. 4 & 5 A lotus. 6. A drum or *ḍamaru*. 7. The *Vajra* or thunderbolt. 8. *Khaḍga* or a sword. 9. *Pāsa* or a noose. 10. A spear. 11 & 12 A lotus. 13. A bunch of mangoes. 14. An elephant. 15. A shield. 16. A *Kamaṇḍalu* or gourd. 17. An umbrella or *Chhatra*. 18. A book. 19. A conch. 20. A bell. 21. A noose. 22. A lute. 23. A child. 24. A bunch of mangoes. 25. A spear. 26. An arrow. 27. A dagger. 28. A bow. 29. A trident. 30. A child. 31. A lotus. 32. A pitcher.

These symbols and poses have been copied for the benefit of students from illustrations in palm-leaf MSS and from Jaina icons.

Plate 2

Figures 2 to 4 :—Various types of plaques of *AYAGAPATAS* excavated from the Kaṅkālī-ṭīlā, Mathurā, which were worshipped by the Jains in the 2nd Cen. after Christ. For a description of these illustrations, *vide Annual Report of the Archaeological Survey of India*, Vol. XX. Pls. VII, IX and the explanatory note on Pl. VIII.

Figure 5 :—*CHARANA-PADUKAS* or foot-prints secured from the same locality as above. This furnishes important evidence to prove that the Jains worshipped *padukas* even in the 2nd Cen. A. D.

Plate 3

Figure 6 :—*PARSVANATHA* image from Mathurā. For the correct identification of this headless icon, see my article on the old Jaina images in the *Bharatiya-Vidyā*, (Hindi-Gujarati) Vol. I, Pt. 2. pp. 179 to 194.

Figure 7 :—*RISHABHADEVA* From Mathurā. For identification of this image, see my article quoted above Pl. 3, Fig. 6.

Both the images (Fig. 6 & 7) were secured from the excavations at Kaṅkālī-ṭīlā, Mathurā. The late Dr. Vincent Smith has wrongly identified them as those of Rishabhanātha and Vardhamāna respectively in his work entitled '*The Jaina Stupa and other Antiquities of Mathura*', plates 98 and 95, as has been proved by me in my article referred to above.

Plate 4

Figure 8:—MAHAVIRASVAMIN. This image is enshrined in a Jaina temple on the Kuṇḍeghāta Hill of Kshatriya-kuṇḍa, the birth place of Mahāvīrasvāmin. A photo of it, as also of Fig. 9, was supplied to me by the Young Men's Jaina Society of Ahmedabad. I am of opinion that this image is almost contemporaneous with Mahāvīrasvāmin or at the most it may be posterior to him by about a hundred years. It stands testimony to the skill of the architects of the period.

Figure 9:—PARSVANATHA. From Rājagṛiha. It is situated in a cave on the Udayagiri Hill near Rājagṛiha. Its photograph was supplied to me by the Young Men's Jaina Society, Ahmedabad. Its placid facial expression, the expanded serpentine hoods behind it, its lotus seat and the wonderful and artistically arranged coils of the snake below the lotus seat create admiration in the minds of the visitors for the forceful inspiration of the master artists of those days. Very rare are such sculptures saved from the devastation of time. Both the images are without *lanchhanas* or emblems.

Plate 5

Figure 10:—PARSVANATHA, situated outside the cave on the Udayagiri Hill of Rājagṛiha. The image is a peerless specimen of ancient sculptures. The Jainas have spared no pains to preserve such treasures and greater efforts are needed in the same direction.

Figure 11:—Standing image of PARSVANATHA from a cave near Dhāṅk near Walā in Kāṭhiāwād. A photograph of the image was supplied to me by the secretaries of the Śrī Jaina Satysprakāśa Samiti, Ahmedabad. The image has been identified by me in my article referred to under Pl. 3, fig. 6.

(N. B. Dhāṅk is not near Walā. It is under Gondal, about nine miles to the South-east of Bhāyāvadar and lies at the South-east corner of the Alech range of hills. Dhāṅk is in western Kāṭhiāwād, whereas Walā is in eastern Kāṭhiāwād. A. S. G.)

Plate 6

Figure 12:—PARSVANATHA. This is a damaged stone image of about 2nd or 3rd century A. D. It was noticed by me on the outskirts of the village of Ajārā, about 1½ miles from Unā (Junagadh State, Kāṭhiāwād). I had suggested to the secretaries of the Jaina temple at Ajārā to remove the image to the compound of the temple and preserve it. When, however, I visited the place about a couple

of years ago, I was fortunate to find it standing in the same condition. Though most of it is defaced, it testifies to the wonderful workmanship of the artisans. I hope the trustees of the Ajārā-Pārśvanātha shrine will take early steps to preserve this ancient structure.

Figure 13 :—An unidentified goddess. This image lies covered with thorny bushes near the entrance gate of the Ajārā-Pārśvanātha temple. It holds a bell in one hand and a staff in another. The remaining hands and the weapons held in them are lost and it has made identification rather uncertain. Still from its drapery, the image can be assigned to about the 10th to the 12th Cen. A. D. Besides these two sculptures (Figures 12 & 13) many loose fragments of sculptures are lying strewn all round the village of Ajārā.

Plate 7

Figure 14 :—ANTARIKSHA-PARSVANATHA from the cellar of a Jaina shrine at Srīpura near Akola. According to an old Jaina tradition which is current even to this day the image was got fashioned by king Rāvaṇa and one full chapter called *Srī-Antarikṣhā-Parsvanatha-kalpa* is devoted to its description in the work called *Vividhatirtha-kalpa* of Srī Jinaprabhasuri (14th Cen. A. D.). The image is seated in the *Ardhapadmasana* pose and the serpentine hood behind it is of a different type from those of the other ancient Pārśvanātha images. It appears that the sculptor chiselled it with great haste. Members of both the Jaina sects—the Svetāmbaras and the Digambaras—worship it with devotion.

Figure 15 :—SRI MANIKYASVAMI from the Jaina temple at Kulpākajī a village in the Hyderabad State (Deccan). It is in the *Ardhapadmasana* pose and according to Jaina tradition the image was got fashioned by Emperor Bharata, the elder brother of the first *Tirthankara* Rishabhadeva. A detailed description of this image also is given in the chapter entitled *Kollapaka-Maṇikyadeva-tirtha-kalpa* in the *Vividhatirthakalpa* which is mentioned above. The pedestal of the image bears an inscription dated V. S. 1767 and refers to the repairs done by the *Saṅgha* from Bhavnagar. Both the images are very old and besmeared.

Plate 8

Figure 16 :—Image of PARSVANATHA excavated at Kaṅkāli-tilā, Mathurā, and now preserved in the Provincial Museum at Lucknow. The serpent hood over the head of this image has been very dexter-

ously chiselled. The pedestal is too damaged to allow the deciphering of a single letter of the inscription it bears. However its workmanship would assign the image to a period anterior to the 2nd century A.D. The lobes of the ears of this icon do not touch the shoulders as in the case of other images and would suggest that the image belonged perhaps to a period even anterior to Mahāvīra's time.

Figure 17 :- A Jina image from the Kaṅkāli-ṭilā, Mathurā, seated in the *Utthita-padmasana* pose, with curly hair on the head which differentiates it from other images. The *Srivatsa* mark also is clearly visible on the chest. Hair is seen flowing on the shoulders down to the middle of the collarbone and helps us to identify the image as that of the first *Tirthaṅkara* Rishabhadeva.

Figure 18 :- Fragmentary Jina image from the same locality as the images in Fig. 16 & 17. Its head is lost. Its identification has become very difficult as ancient images had no *lanchhanas* or emblems. Below its seat are to be seen indistinct Kharoṣṭhī letters which defy decipherment. The pedestal is flanked by a pair of lions and in its middle is engraved a *stūpa* (?) in place of the *Dharmachakra* and on each sides of the *stupa* are four persons extolling it. This is an evidence of the existence of *stupa* worship among the Jainas of that period.

Plate 8

Figure 19 :- This skilfully wrought image also was secured from the Kankāli-ṭilā at Mathurā. The sculptor has carved the outline of a fine garment on the pedestal and has clearly shown that it belongs to the Śvetāmbara sect of the Jainas. The delineation of the *Prabhamandala* or *abhamandala* behind the head of the image as also the lotus petals on the pedestal indicate that the image is of a *Tirthaṅkara*. The pedestal is flanked by very fine images of lions, and behind the lion on the left side, the sculptor has drawn the images of the lady who got the image fashioned. It can be assigned to about the 11th century after Christ.

Plate 9

Figure 20 :- *Sri Ajara-Parsvanatha*. This Pārśvanātha image from the Jaina temple at Ajārā (Kāthiāwād) is, according to the Jaina tradition, very old. As it is covered, it is difficult to assess its workmanship. But the *tirtha* is situated in such a lonely but lovely place that one feels highly satisfied after visiting it even once. The author

of this work also had been twice on pilgrimage to this *tirth* where he tried to derive spiritual happiness.

Figure 21 :-A PAIR OF YAKSHAS from Curzon Museum of Archaeology, Mathurā. Mr. Vasudeva Śaraṇa Agravala, the Curator of the Curzon Museum of Archaeology at Mathurā has tried to identify this image in an article of his published in the *Jaina Satyaparakasa* Vol. IV. pt. 12 without success. In the sculpture a man and a woman are seated side by side. The hands and faces of both are damaged. Over the head is a tree in which is carved a Jina image seated in the *padmasana*-pose. Traces of a child held by the woman in her left hand are distinctly observed. This leads me to identify it as of Ambikā-devī. The male must be a two handed *Yaksha*.

Figure 22 :-Sculptures representing the *Yaksha* HARINAIGAMESHI secured from Kankālī-ṭilā near Mathnrā. For a discussion of these images see the monthly *Jaina Satyaparakasa* (Ahmedabad) Vol. IV, 1-2.

Figure 23 :-A COULPE OF DEVOTEES. This image secured from the Kankālī-ṭilā, gives a correct idea of the dress put on by the *Sravakas* and *Sravikas* of old days. A wreath of flowers has been carved by the sculptor between the folded hands of the male devotee. The serene and devout expression on the face of the male so successfully shown by the sculptor evokes our admiration.

Plates 10 & 11

Figure 24 :-A Jaina image.

Figure 25 :-A Jaina image.

Figure 26 :-RISHABHADEVA.

Figure 27 :-PARSVANATHA.

All these four images were excavated at Mahudī, a village in the Baroda State and have been identified as Buddhist by Dr. Hirananda Sāstri in the Annual Report for 1937-38 of the Archaeology Department, Baroda state. I have however disproved the identification of Dr. Sastri by his own evidence and have shown that the images are Jaina, in my article on very Ancient Jaina images from Gujarāt published in the *Bharatiya Vidya* Vol. I. pt. 2.

Plate 12

Figure 28 :-A Jaina image in the *Kayotsarga* form, from the Mahāvīrasvāmī's shrine at Piṇḍvādā (Mārṇād). A detailed description of this image has been given by Kalyāṇa-Vijayaḥ in the *Nagari-pracharini-patrika* N. S. Vol. XVIII pt. 2 pp. 221 to 231. It is

about a little over four feet in height and its pedestal bears a five-lined Sanskrit inscription which reads as follows:—

- (1) *Om Niragatvadibhavena sarva natvavibhavakam | Jnatva bhagavatam rupam Jinanam=eva pavanam || Dro-Vayaka . . .*
- (2) *Yasodeva. . . .bhiih. . . .ridam Jainam karitam yustam uttamam ||*
- (3) *Bhavasataparampararjita-gurukarmmaras (j) Otavara darsanaya suddha sajjhana charanalabhaya ||*
- (4) *Samvat 744.*
- (5) *Sakshat pitamahen=eva Visvarupavidhayina | Silpina Sivanagena Kritam=etaj=Jinadvayam ||*

The fourth line gives the date as V. S. 744 and the fifth mentions the sculptor Śivanāga.

Figure 29 :—RISHABHADEVA from the same locality as in figure 28. For a description of this image vide *Bharatiyavidya* Vol. I. Pt. 2 (Fig. 8).

Plate 13

Figure 30 :—PARSVANATHA from Piṇḍavādā (Mārṇād). The Jina is to be seen in the centre of the sculpture, flanked by two standing *Kayotsarga* figures. A very fine lotus is engraved below the pedestal. Its petals are engraved below the seat and under them is engraved a richly decorated piece of cloth in front of which is drawn a *dharma-chakra* symbol flanked by a couple of deer. At the end of the pedestals are shown figures of lions. On the right hand side near the lion is seated a *Yaksha* with a fruit in one hand. Under the *Yaksha* is his conveyance, the elephant. To the left is the figure of the seated *Yakshi* with a bunch of mangoes in the right hand and a child in the left. It is the *Yakshi* Ambikā, riding a lion. Behind both the *Yaksha* and the *Yakshi*, stands a female chowri-bearer. In the lowest course of the pedestal, below the *Yaksha*, the *Yakshi* and the *Dharma-chakra*, are drawn the figures of the nine *grahas*. Such exquisitely carved sculptures seem to have been divinely inspired to the sculptor.

Figure 31 :—PARSVANATHA from Wankaner, (Kāthiāwād). For a detailed description of this, see my article on old Jaina images in *Bharatiyavidya* Vol. I. pt. 2 (fig. 9).

This images almost resembles the image in fig. 30. Still both appear to be of different periods and do not seem to be the work of one and the same artist.

Plate 14

Figure 32 :—RISHABHADEVA. This is a loose metal image standing in the antechamber of the temple of Suvidhinātha at Prabhāsa-pātana. Originally it must have stood as a *Kayotsarga* image belonging to some Jaina sculpture. Under this standing image there is a seated four-handed image of Chakresvari and on her left is the standing image of Ambikā with a child in the left hand and a mango bunch in the right.

Figure 33 :—CHAKRESVARI and AMBIKA. Photo of the lower part of the *Kayotsarga* image (Fig. 32), taken from the left.

Plate 15

Figure 34 :—CHAKRESVARI, copied from fig. 32. The goddess holds wheels in both of the upper hands. The lower right hand is in the *Varada* pose and holds a rosary. She holds a conch in the lower left hand and rides Garuda who is shown on a *Kamalasana*. There is a lotus below Garuda.

Figure 35 :—AMBIKA copied from Fig. 32. above. She holds a bunch of mangoes in her right hand and supports a child on her waist with her left hand.

This image is unique. For it is rare to see two different *Yakshis* in one and the same *Tirthankara* image. It presents a new problem to the students of Jaina Iconography.

Plate 16

Figure 36 :—PARSVANATHA from the collection of Mr. Sarabhai Nawab. This has been fully described in my article in the *Bharatiya-vidya*. (Vol. I. pt. 2 Fig. 10). on *Rare old Jaina Images*. The back of the image bears a short inscription engraved in characters of the 10th century A. D., which reads 'Sri ChandraKule Madhagachchhe muktisamihaya | Sravako gochi namai Jina-traya.'

Figure 37 :—PARSVANATHA. (From the collection of the late Babu Pūrapachandra Nāhar, Calcutta). It is dated V. S. 1077. This image is published by Mr. Mohanlal Dalichand Desai in his book called '*Jaina Sahityano Samkshipta Itihasa*' (Plate 3, facing page 1), but has been wrongly identified by him as of Ādinātha. For its correct identification see my article on 'Ancient metal Images prior to the 12th Cen. A. D.' published in Jain Satyaprakāsha.

Plate 17

Figure 38 :—PARSVANATHA. It is kept in the Godī-Pārsvanātha

temple at Pydhoni, Bombay. Originally the image hailed from Prabhāsa-Pāṭaṇ along with other metal images. This image is similar to the image from Pindwādā (Fig. 30 above), but it has not been as artistically made as the latter.

Figure 39 :—The back view of the above mentioned image is given here to enable readers to read the date engraved on it. Unfortunately the letters have come out indistinct in the block. Still it gives some idea of this sculptur of the 11th Cen. to the students of Jaina Iconography.

Plate 18

Figure 40 :—RISHABHADEVA. This image also comes from Prabhāsa-Pāṭaṇ and is now kept in the Godijī Pārśvanātha temple mentioned above. The date on its inscribed back is clearly seen in Fig. 41 (see below). The two chowrie-bearers flanking the image, the *Yaksha* on its right and the *Yakshi*-Ambikā—on the left, are clearly visible. The *prabhavali* behind the image is lost. The association of Ambikā with Rishabhadeva also presents new problem to the students of Jaina Iconography.

Figure 41 :—The back side of the above mentioned image. It bears a three-lined inscription in which the date. V. S. 1090 is clearly readable. Curls of hair are distinctly visible, flowing over the shoulders on the back. There is ample evidence of Rishabhadeva images with curls of hair flowing on the shoulders. But this is a solitary instance of an image of this *Tirthankara* with hair flowing behind the head down the neck.

Plate 19

Figure 42 :—A *Tirthankara* image from the cellar of Ashtāpadajī temple at Pāṭaṇ. Its expression is pleasing and serene and it seems that it was fashioned by its artist at leisure. The image is without any symbol.

Plate 20

Figure 43 :—PARSVANATHA. This image is known as Chārūpa Pārśvanātha from the village of Chārūpa (4 miles from Pāṭaṇ) from which it comes. The Jains regard it as very ancient. It is difficult to ascertain its period as it is anointed.

Figure 44 :—AVANTI-PARSVANATHA—from the Avantī-Pārśvanātha temple at Ujjain in Malwa in the cellar of which it is enshrined.

This Avantī-Pārśvanātha temple was constructed in memory of

Avanti-Sukumāla by his son. This Avanti-Sukumāla was the son of a merchant from Ujjain and was contemporaneous with Āryasuhastisvāmī Siddhasena-Divākara, a learned Jaina, who composed his *Kalyana-mandira-Stotra* in this temple. The shape of the serpent hood in this image is of a different type. It is of white marble.

Plate 21

Figure 45 :—PARSVANATHA from the Jaina temple at Bhaṇḍuka near Wardha. It is of black marble and was secured from excavations some years ago. The image is anointed now. It is seated in the *ardhapadmasana* pose.

Figure 46 :—Pārśvanātha. Same as above with the *angi* or dress and ornaments.

Plate 22

Figure 47 :—NEMINATHA. This black marble image is near Puṇḍarika-svāmī in the first *pradakshina* path on the Moṭī Tuk on the Śatruñjaya Hill and attracts every devout Jaina.

Figure 48 :—AMIJARA PARSVANATHA image from a temple on a knoll to the right after entering the Wāghaṇ Pol on the Śatruñjaya Hill.

Plate 23

Figure 49 :—MAHAVIRASVAMIN. This yellow image is situated in a niche near the door on the left, on entering the temple of the Mula-Nāyaka or Ādinātha on the Śatruñjaya Hill.

Figure 50 :—PARSVANATHA. On the Śatrunjaya Hill near Pālītāpa, there is the tūk of Bālābhāi Modī. In it there is a temple on the left just when one enters it. Outside the sanctum of the temple there are two nicely carved niches which remind one of the niches called *Derani-Jethanina Gokhlas*. This image is installed in one of the niches. It belongs to the 18th or 19th the Cen. after Christ and carving of the niches seems to be of the 12th or 13th Cen. A. D. It is possible that the carved stones of these niches are extraneous and have been fixed at a later date.

Plate 24

Figure 51 :—SANTINATH (Satrunjaya Hill). This image is installed as the *Mula-Nayaka* or chief image in the temple that is seen on the left just on entering the Wāghaṇa Gate. Every pilgrim to the Śatrunjaya Hill visits other shrines after making obeisance to this

image. This image is highly placid and attractive and is carved out of a very fine white marble.

Figure 52 :—ADISVARA. This image is worshipped as the *Mulanayaka* in the Chaumukhajī *tuk*, the highest of the nine *tuks* of the Satrunjaya Hill. This *tuk* was got built by two Jain merchants named Sadā and Somajī. Its history is very romantic. For want of space it cannot be given here but will be included in my future publication called '*Satrunjaya-Sarvasva*.'

Plate 25

Figure 53 :—This image is installed in a temple that is seen in the right just on entering Bālābhāi Modi's *tūk*. Its pedestal is inscribed and is dated V. S. 1921. The serpent hoods over the head of the image are very dexterously chiselled by the sculptor.

Plate 26

Figure 54 :—ADISVARA. On the Satrunjaya Hill. The *tuk* of Motishāh Sheth, a merchant from Surat is situated on the left and is seen just after entering the Rāma Pol. The image is worshipped as the *Mulanayaka* in the lofty temple which one sees in front soon on entering the main gate of the *tuk*. The marble for this image is more pure and crystalline than that used for any other image on the Satrunjaya Hill.

Figure 55 :—PUNDARIKASVAMIN. This image is installed in the shrine which is just opposite the shrine mentioned above. The marble of this image is equally pure and bright.

Plate 27

Figure 56 :—ABHINANDANASVAMIN. This image is worshipped as the *Mulanayaka* in the Kesavajī Nāyakanī *tūk* which is on the right side just after entering the main gate of the *Navatukas*. It is carved out of very fine and pure white marble.

Figure 57 :—AJITANATHA. This image is worshipped as the *Mulanayaka* in the Jain temple built by the illustrious king of Gujarāt, Kumārapāla, on the Tārangā Hill.

Plate 28

Figure 58 :—CHANDRAPRABHA. This is the image of the *Mulanayaka* in the principal Jain temple in Prabhāsapāṭaṇ which is 1½ miles from the Veraval Railway Station (Kāthiāwād) (Junagadh State). It appears to be of the 12th cen. A.D.

Figure 59 :—STONE-PANCHTIRTHI or a stone slab with five Tīrthan-

karas carved on it. This sculpture is of yellow stone and is fixed in the back wall of the principle Jaina temple which is at the foot of the Kadambagiri near Pālītānā in Kāthiāwād. There is a pair of a Śrāvaka and a Śrāvikā standing with hands folded below the central image, giving an idea of the male and female costumes in the 15th Cen. A. D.

Plate 29

Figure 60 :—SAHASRAPHANA-PARSVANATHA. This is a *Mulanayaka* image from the Pārśvanātha temple of the Gurāmākā talao from Jodhpura. It has been described by me in my article quoted above in the *Bharatiyavidya* (Fig. 12).

Figure 61 :—DADASAHEB. The image is enshrined in Bhavnagar as the *Mulanayaka* in the Jaina temple known as the Motā Derasar. The name Dadasaheb is printed under the picture through oversight.

Figure 62 :—SRI-PARSVANATHA. All these three images are worshipped in the Jaina temple at Delwādā about three miles from Unā in Kāthiāwād. The middle one is of the *Mulanayaka-Sri-Pārśvānatha*.

Plate 30

Figure 63 :—SAMAVASARANA DESIGN carved in a *mandovara* of Dharāṇa-vihāra, a Jaina temple at Raṇakapura near Sādadi in Mārṇwād.

Figure 64 :—SRI-PARSVANATHA. A black marble mage from a Jaina temple situated near the Dharāṇavihāra mentioned above.

Figure 65 :—PADMAVATI. from Pāṭaṇ. This is a white marble image of Padmādevī on the right side in the temple of Sri Sītalanātha, the 10th *Tirthankara*, in the *pada* of Khetarapāla in Pāṭaṇ.

Plate 31

Figure 66 :—CHANDRAPRABHA. A fine white marble image with all its paraphernalia from the *pada* of Khadā-Koṭadī. The inscription on it reads:—

- (1) *Patasha-Sri Mahamadarajye: Samvat 1598 Varshe Vaisakha Sudi 12*
- (2) *dine Adajya Modhanyati Sri Pattana-vastayyam i Thakara gotana bha: Kau Suta bha.*
- (3) *Dahisuta Thakara-asadhara-bharjya (bharyya) Achhabade Sri-Chandraprabha pratishtha Karapita*
- (4) *gurusri Anandavimalasuri pati-Sri-Vijayadanasuri-pratishthitam.*
- (5)

Figure 67 :—RISHABHANATHA. A fine white marble image of the

Tirthankara who is worshipped as the *Mulanayaka* in the Khadā-kota-dino pado at Pāṭaṇ. The cognizance of the *Tirthankara*-the bull is seen on pedestal.

Both these images (figs, 66 & 67) provide examples of the exquisite workmanship of sculptors in the 16th Cen. A.D.

Plate 32

Figure 68 :—A Jaina image from the Tāladhvaja Hill near Talājā the terminus of the Bhavnagar Talājā Tramway. Standing Jina image of fine white marble like this are on the right and left of the main Jaina temple. The image has human appearance. Both the images have a two-armed *Yaksha* on the right of the pedestal and on the left Ambika image with a bunch of mangoes in the right hand and a child supported in the left hand. As both the images have no *lanchhana* or cognizance on the pedestal, they seem to belong to the 11th or 12th cen. A.D. The whole of the Tāladhvaja Hill does not possess a more exquisite icon.

Figure 69 :—STONE CHOVISI from Prabhāsapāṭaṇ. Just after entering the Chintāmaṇi Pārśvanātha temple one sees on the left hand wall three stone slabs containing *chovisis* of *Tirthankars*, past, present and future, and one of them is illustrated here. The inscription below it reads:—*Samvat 1454 Varshe Vaisakha Sudi 6.*

Plate 33

Figure 70 :—SAHASRAKUTA. The sculpture of white marble called Sahasrakuta is in a small Jaina temple of the five Pāṇḍavas on the Śatrunjaya Hill. The total number of the Jina icons in it is 1028.

Figure 71 :—Śrī Neminātha with the Yādavas. This sculpture of the *chori* of Śrī Neminātha is in the cellar of the Jaina temple called Vimala-vasahī which is seen on the left just after entering the Wāghaṇa Pol on the Śatrunjaya Hill. In the middle of the figure is a marble image of Neminātha, the 22nd *Tirthankara*. The small images are of the *Yadavas* who espoused Jainism with him after he returned from his party and who obtained salvation. In the upper right hand corner of the figure there is a design of Samavasaraṇa which represents Neminātha's Kaivalya Kalyāṇāka. Elephants and horses are shown in all the corners, symbolical of the marriage procession of Neminātha. The picture can be best appreciated from the original.

Plate 34

Figure 72 :—Twenty present Jinas (or *Visa Viharamana Jinas*) from a small shrine in the circumambulatory path of the Dharapa-vihāra at Rāṇakapur.

Plate 35

Figure 73 :—SRI NANDISVĀRA—DVIPA of white marble from the circumambulatory path of the main shrine in the Girnār Hill. The sculptor has given a historical touch to it by carving the image of the person who got the slab carved at its bottom right hand corner and of his wife at the bottom left hand corner of it. Below the male figure are engraved the words—*Maham Dhandhala* and below the female are carved *Maham Srimurti*.

The inscription on the pedestal reads:—

- (1) *Sam. 1287 Faguna va [o] 3 Sukre Tha. Rajapla! Rajapalasuta Maham. Dhandhalena bandhava Udayanavadya tatha bharya Siri Suta Muma Sobha Simha Asapala tatha Suta Jalha-Nalha prabhriti nijagotramamusha-Sreyase Nandi-Svarajinabimba—*
- (2) *—ni karapitanı ॥ Brihadgachchhiya-Sri Pradyumna-suri-Sishya-Sri Manadevasuri—pratishthita-Sri Jayananda Suribhih pratishthitam ॥ Subham bhavatu ॥ Tha. Kanhada-Suta*

Figure 74 :—The twenty Viharamāna Tirthankaras. The white marble slab is fixed in the circumambulatory path on the Girnār Hill. Below this slab is an inscription dated V. S. 1290. The inscription reads:—

Sam [0] 1290 Ashadha Su[0] 8 Bhaume Pragvata Tha. Rajapala Tha. Nandamatisuta Maham Dhandhala tasya bharya Maham Sri ॥

Plate 36

Figure 75 :—MARUDEVA and RISHABHANATHA from a niche outside the shrine of Puṇḍarikasvāmin in front of the temple of the *Mulanayaka* in the *Motisha Sheth's Tuk* on the Śatruñjaya Hill. It represents Rishabhadeva the first *Tirthankara* sleeping in the lap of his mother Mārudevā. It is a unique piece of sculpture. The marble is of a shining and fine quality.

Figure 76 :—MARUDEVA and king BHARATA riding an elephant. This beautiful sculpture stands in front of the *Mulanayaka* of the main temple in the *Motishāh Sheth tuk* on the Śatruñjaya Hill.

Plate 37

Figure 77 :—SRI AMBIKADEVĪ. This is a small metal image of the

goddess Ambikā, kept in the Jain temple of Suvidhinātha at Prabhāsa-pāṭan. It is illustrated here for the use of the students of Jain Iconography. On its back there is an inscription which reads:-

Samvat 1506 varshe Vaisakha-Suda 6 Sukre Osavala-jnatiya Shatvake-gotre Sa. Nakar bha. gangi Sandadana Ambikamurti karapitam ।

Figure 78 :-A standing metal Kāyotsarga image. An artistically fashioned metal *parikara* is kept in a dark cell in the circumambulatory passage round the Śrī Neminatha temple on the Gīrnār Hill. It contains two *Kayotsarga* figures one of which is reproduced here for the benefit of the readers. The *parikara* bears an inscription which reads:-

Samvata (1) 1523 varshe Vaisakha Sudi 13 gurau Sri-Vriddha Tapagachchhe Sri-Gachchanayaka-Bhatt. Sri Ratnsimhasurinam tatha Bhattaraka Udayavallabhasurinam cha 1 upadesena Tha. Sri Sana Sa. Bhava-pramukha Sri-Samghena Sri-vimalanatha parikara karitah pratishthita Sri-Jnanasagarasuribhuh ॥

Plate 38

Figure 79 :-SANMUKHA-YAKSHA from Gīrnār. This is found in the right lower part of the *parikara* mentioned above.

Figure 80 :-VIJAYA-YAKSHINI. Image of Vijayā the Yakṣiṇī of Vimalanātha, the thirteenth *Tirthankara*, carved on the lower left part of the same *parikara*.

It is difficult to understand why such a unique piece of art has been placed in a dark cell where no lover of art can possibly see it, by the trustees of the Anandji Kalyanji Pedhi. It would not have been possible to take photographs of these sculptures without the complete cooperation of the Manager of the *Pedhi* at Junagadh, Mr. Sankalchandabhai. I hereby bring to the notice of the said trustees to arrange to place it in a prominent place where lover of art and art critics can easily see it.

Plate 39

Figure 81 :-PARŚVA YAKSHA from the main Jaina shrine at Nava-lakhā Pārśvanātha, at port Diu, a Portuguese possession in Kāthiāwād. The deity is seated in the *padmasana* pose with the palms of the hands arranged one above the other in the lap. As can be seen clearly in the photo, a hooded snake is shown on shoulders. This image presents a new evidence in Jaina Iconography.

Figure 82-83 :-LAKSHMI. Both these metal images are in the

temple at Diu mentioned above. The head of each image is flanked by an elephant. The image in figure 82 is seated in the *Padmasana* pose whereas that in fig. 83 is seated in the *Bhadrāsana* pose. The elephant is shown as the vehicle in fig. 82 whereas no vehicle is shown in fig. 83. But for these minor difference the images are almost identical.

Figure 84 :—The slab representing the mothers of the 24 *Tirthankaras*. This slab is rubbed in many places by its contact with the wall in a Jina temple in the Sagorama Modi's *tuk* on the Girnār Hill. This slab has been illustrated here in order to show the difference the Jinamātās bear with the image of the Jina-mātā in fig. 75.

Plate 40

Figure 85 :—PARŚVA-YAKSHA. This white marble image is seen on the outside of the left of the antechamber of the temple of Dādā-Pārśvanātha at Prabhāspāṭana. Local people wrongly take it as an image of Sri-Ganeśa. For Ganeśa has one tusk whereas this image has a pair of them. From this it appears that the sculptor wanted to chisel the image of *Parsva-Yaksha*.

Figure 86 :—PADMAVATI-DEVI. This four armed image of yellow stone of the Sasanadevi of Śrī-Pārśvanātha, the 23rd *Tirthankara*, in the *Tapagachchhiya Upasara* at Prabhāspāṭan.

Plate 41

Figure 87 :—SRĪ-AMBIKADEVĪ. This fine sculpture is situated to the right on the outside of the antechamber of the Dādā-Pārśvanātha temple at Prabhāsa-Pāṭan. The right hand of the goddess holds a bunch of mangoes and the left hand a child. Near the right knee of the Goddess stands a boy holding a fruit in one of his hands and under the left lap is seated a lion, the conveyance of the goddess. Over her head is a branch of a mango tree, in the middle of which is a seated Jina, on either side of which is a monkey eating mangoes. The image is unique and hardly is one like it to be seen anywhere else. The pedestal bears an inscription which reads:—

- (1) *Samvata 1365 varshe Vaisakha vadi 5 Budhe Sri-Devapattana -vastavya-Sri-Malajnatiya pitri-Tha.*
- (2) *Somasimhasya-Matri-Guur (gaura)devyas=cha punyaya-Sri-Chandraprabhaswamichaitye pravishita-Goma maye-*

- (3) *na Samananiya Ambikayamurter=jirnoddhara khattakadvayalam-kritaya devaku-*
 (4) *likaya jirnoddharah Tha. Suhadasimhena Karitah*

Figure 88 :—AMBIKA IMAGE (fine white marble) lying in a niche to the right on the outside of the antechamber of the Neminātha temple at Prabhāsapāṭaṇ. The weapons and the conveyance of this image are identical with those of the Fig. 87. Still the two images show different workmanship.

Plate 42

Figure 89 :—SARASVATĪ. This fine marble image is fixed exactly opposite the Ambikā image (fig. 87) in the Dādā-Pārśvanātha temple at Prabhāsa-pāṭaṇ. She holds a lotus in the upper right hand, a rosary in the lower right hand, a lute in the upper left hand, and a book in the lower left hand. To the right of the image is the figure of lady that got the image fashioned and the *valhana* of the goddess, the swan, near the left leg. Standing images of Sarasvatī are very rare. The pedestal bears an inscription which reads:—

Samvat 1323 Vaisakha Sudi 9.

Figure 90 :—SARASVATĪ (white marble; seated). From another Jaina temple in Prabhāsa-pāṭaṇ. The weapons she holds are similar to those in fig. 89.

Plate 43

Figure 91 :—SRI-CHAKRESVARĪ. This four-handed image is found in a niche on the left of the Vastupāla-Tejapāla *tuk* on the Girnār Hill. There is a discus in each of the upper hands a rosary in the lower right hand and a conch in the lower left hand.

Figure 92 :—An unidentified sculpture from Diu. It is a loose sculpture from a Jina temple at Diu (Kāthiāwād). It appears to be a Hindu image.

Plate 44

Figure 93 :—SRI-MANIBHADRAJĪ. from the *Tapagachchha Upasraya* at Prabhāsapāṭana. The devout pilgrims have besmeared it with much oil and red lead.

Figure 94 :—SRI-MANIBHADRAJĪ-white marble image placed in a niche behind the *Mulanayaka* in the above temple (fig. 92).

Plate 45

Figure 95 :—SRI-SARASVATĪDEVĪ. The four-armed image of the goddess is in a small shrine in a narrow pass which one sees on the right, just while starting to climb the Śatruñjaya Hill. As the image

has received coatings of red colour, it has a dreadful appearance. The complexion of the goddess is white. So I humbly suggest that if in future the trustees of the temple start colouring it white, I think the image would look serene and pleasing in appearance.

Figure 96 :—SRI-PADMAVATI-DEVI. This four-handed image is found in the *tuk* of Śrī-Pūjyājī on a small hill to the right of the resting place called *chhala-kunda* on the way leading up to the Śatruñjaya Hill.

Plate 46

Figures 97 :—SRI-YAKSHESAYAKSHA. This marble image is in a niche on the left side of a Jina temple while entering the *tuk* of Chomukhajī.

Figure 98 :—SRI-KALI-DEVI. This is a white marble image in the same temple as above.

Plate 47

Figure 99 :—GOMUKHA-YAKSHA. This white and shining marble image is found in a small shrine to the right of the steps of the main temple in the *tuk* of MotīShāh.

Figure 100 :—SRI-CHAKRESVARI-DEVI. This is an eight-armed image of Chakresvārī-devī riding Garuda to the left of the steps that lead to the highest point of the Chomukhajī on the Śatruñjaya Hill.

Plate 48

Figure 101 :—THREE SRAVIKAS OR LAY-SISTERS. The slab with these three lay-sisters is fixed in the wall on the right hand side on the outside of the main temple of Śrī-Ādīśvara, the *Mulanayaka*, on the Śatruñjaya Hill.

Figure 102 :—SRI-JINAPRABHASURI. This image of a monk is seen in the circumambulatory passage in the *tuk* of Chomukhajī on the Śatruñjaya Hill. The inscription on the pedestal of the image looks to be modern, engraved afterwards by some devout follower of the *Gachchha*, for Jinaprabhasūrī had been a great monk of the 14th Cen. A. D. when even the *tuk* did not exist.

Plate 49

Figure 103 :—SRI-AMARACHANDRA-SURI. This white marble image of the famous monk dated in V. S. 1349 is found in the Jaina temple in the Tāṅgadiyā-wādā at Pāṭaṇ. The monk was the author of many works including *Padmananda Maha-kavya*, *Amarakosa*, *Laghu-Tirthankaracharita* etc. The inscription on its pedestal reads:—

'Sam. 1349 Chaitra vadi 6 sanau Sri-Vayatiyagachchhe Sri-Jina-dattasuri-Sishya-pandita-Sri-Amarachandra-murtih Pam. Mahendrasishya-Madanachandrakhya-(e)na Karita 1 Sivam=astu ॥

Figure 104 :—SRI-DEVACHANDRA-SURI. This image of Devachandrasuri, the chief disciple of Śrī-Śīlaguṇasuri, the protector of Vanarāja the illustrious king of Gujarāt, is seen in the Pañchāsarā-Pārśvanātha temple at Pātan.

Figure 105 :—VANARAJA, the illustrious king of Gujarāt. This fine marble image of the heroic king is seen just after entering the circumambulatory passage of the Jaina temple referred to above at Pātan.

All these three white marble images are very helpful for the History of Gujarāt.

Plate 50

Figure 106 :—MOTISHAH SHETH AND HIS WIFE. These standing images of Motishāh Sheth who caused the *tuk*, known after him on the Satruñjaya Hill, to be built, who was a resident of Surat and a merchant of Bombay, and of his wife, with folded hands, are placed just opposite the image of Jineśvara in the temple of the *Mulanayaka*. Both the images are very important for the history of Gujarāt, specially of the Jains.

Figure 107 :—A LAY-BROTHER AND A LAY-SISTER from Talājā. These two images, bearing an inscription dated 1437, of a lay-brother and a lay-sister of the Pallivāla-gachchha are in a niche on the right of the Jina temple on the Talājā Hill.

Plate 51

Figure 108 :—A LAY-BROTHER AND A LAY-SISTER from Kadambagiri. A yellow stone image of a lay-brother in the circumambulatory passage of the main shrine at the foot of the Kadambagiri provides an excellent example of the costume of the 15th Cen. A. D.

Figure 109 :—DHARMAKĀJA. On the righthand outside of the Pañch-Pāṇḍava temple, are fixed plaster images of the five brothers by the masons. It appears that the middle image with a rosary in the right hand and an gourd in the left hand is of Dharmarāja. On his left there is a female *chokerie-bearer*.

Plate 52

Figure 110 :—INSCRIBED PILLAR in the *Purva-meghanada-mandapa* of the Jaina temple at Rāpakapura. It bears an inscription dated V. S. 1651. Above the inscribed portion is, it appears, the standing

image of the mason *Samala* with hands folded. The inscription purports to record that the pavilion was repaired in the presence of the members of his family by the sons of Prowād. Sā. Rāymala, a resident of *Usmānpurā* near Ahmedabad. The inscription reads:-

1. ॥80॥ *Samvat 1651 Varshe Vaisakha Su-*
 2. ॥ *di 13 dine- Patasahi-Sri-Akabbara pra-*
 3. ॥ *datta-jagadguru-biruda-dha[rā]ka parama-gu-*
 4. ॥ *ru-Tapagachchhadhiraja-Bhattaraka-Sri 6 Hi-*
 5. ॥ *ravijayasurinam=upadesena Sri-Rana-*
 6. ॥ *pura-nagare chatu[r]mukha-Sri-Dharanavihara-Sri-*
 7. ॥ *mad=Amha(hma)dabad-nagara-nikatavarti=Usama-*
 8. ॥ *puravastavya-Pragva(a)ta-jnatiya-Sa. Rayama-*
 9. ॥ *la-bharya Varaju-bharya-Suruṣa-de tatputra Sa[.]*
 10. ॥ *Kheta-Sa. Nayakabhyam Sa[.] Varadhadi Kutum-*
 11. ॥ *bayutabhyam purvadikpratolya Meghanadabhi-*
 12. ॥ *dho manduṣa[h]Karitah SvaSreyo'rthe ॥ Sutraḥa-*
 13. ॥ *ra-Samala-mandapa-priva (Megha)nada virachita[h]*
- [॥]

Figure 111 :-SAHADEVA, DHARMARAJA AND NAKULA. A plaster pannel in the temple of the Pancha-Pāṇḍavas. See account given under Fig. 109.

Plate 53

Figure 112 :-DRAUPADI, BHIMA AND ACHARYA. Third part of the plaster images cast by masons in the Five-Pāṇḍava's temple on the Satrunjaya hill. The images in order are of a female seated figure (Draupadi), Bhīma, wielding a club in the middle and the third seems to be of *acharya* Dharmaghosha-suri, half veiled.

Figure 113 :-SRI-SAHASRAPHANA-PARSVANATHA. This most elaborately carved sculpture is fixed in a wall in the circumambulatory passage of the *Dharaṇa-vihara* at Rāṇakapura. For its description see the *Bharatīyavidya* Vol. I. pt. 2. p. 193.

Plate 54

Figure 114-115 :-Inscriptions on the right and left in the *sabha-mandapa* of the main shrine at Rāṇakapura. The inscription in fig. 114 records in brief the history of the successors of Dharaṇā Shāh Porwād who got built the main shrine at Rāṇakapura and of the *Ranas* of Mewād. The inscription has been published in the '*Prachina-Lekha-sangraha*' Vol. II. pp. 169-171, No. 307 and is dated V. S. 1496.

Fig. 115 contains the records of various *sangha-patis* and *acharyas*, engraved on various occasions.

Plate 55

Figure 116 :—INSCRIBED SLAB on the eastern Meghanāda-*mandapa*. The inscription records the expenditure of 4800 golded *mohurs*, incurred by Śrāvaka Sā. Khetā Nāyaka etc. of the Porwād community of Usmānpurā near Ahmedabad, who had repaired the said *mandapa*.

The inscription reads:—

1. ॥80॥ Samvat 1647 Varshe Sri-Phalgunamase Suklapakshe
2. panchamyantilhan Guruvasare Sri-Tapagachchhadhira-*pa*-
3. Shah-Sri-Akbara[pra] datta-Jagadguru-biruda-dharaka-
Bhattari(a)ka-Sri-
4. Sri-Sri 4 Hiravijayasurinam=upadasena | Chaturmukha-
Sri-Dharana-
5. vihare-Pragvatajñatiya-Susravaka Sa. Khetā Nayakena ||
6. Varddhaputra-Yasavantadi-kutumbayutena ashtacha-
tvarimsat 48 pra-
7. manani Suvarnanamnakani muktani purva-dik-
satka-pratoli |
8. nimittam=iti Sri-Ahmedabadaparsve Usama-
puratah || Srir=astu ||

The inscriptions recorded in figs. 110 and 116 are both useful for the history of Ahmedabad as they bear testimony to the residence of rich Jainas at Usmānpura in those days.

Figure 117 :—ARJUNA, SRI-KRISHNA AND RUKMINI (?) This is the fourth part of the plaster sculptures on the Śatrunjaya Hill. (See figs. 109-111-112) It is generally believed that the figures are of Arjuna (with an arrow and a bow), Krishna and Rukmiṇī from left to right.

Plate 56

Figure 118 :—THE DHARANA-VIHARA at Rāṇakapura. View from the north-west. The photo gives some idea of the extent of this spacious temple, which is surrounded by jungle on all the four sides.

Plate 57

Figure 119 :—North-west view of the Dharana-vihāra, Rāṇakapur. It is a closer view of fig. 118.

Plate 58

Figure 120 :—Outside eastern view of the Dharana-vihāra. The

flight of steps at the entrance to this imposing temple at Rāṇakapur is to be seen in the centre of the picture.

Plate 59

Figure 121 :—South-east view of the Dharāṇa-vihāra at Rāṇakapur. This picture also gives an idea of the spaciousness of the temple.

Plate 60

Figure 122 :—SOUTHERN MEGHANADA MANDAPA of the Dharāṇa-vihāra at Rāṇakapur. The picture shows the carving on some of the 1444 pillars of the Jaina temple at Rāṇakapur (Mārṇād).

Plate 61

Figure 123 :—View of the interior of the WESTERN MEGHANADA-MANDAPA, of the Dharāṇa-vihāra at Rāṇakapur which is three-storeyed. The picture gives a view of the interior of one of the storeys.

Plate 62

Figure 124 :—View of the interior of the dome of the western Meghanāda-mandapa, The pillars, arches and post of the carving of the dome are seen clearly in this illustration.

Plate 63

Figure 125 :—View of the interior of the western Meghanāda-mandapa of the Dharāṇa-vihāra at Rāṇakapur. The photo shows the pendant hanging from the dome as also the bracket figures.

The photo shows that the carving of the famous Delwādā temple has been copied here.

Plate 64

Figure 126 :—View of the interior of the dome of the western Meghanāda-mandapa of the Dharāṇa vihāra at Rāṇakapur. The poses of the bracket figures are clearly seen in this picture.

Plate 65

Figure 127 :—View of the interior of the south-west corner of the Dharāṇa-vihāra at Rāṇakapur. The picture, gives some idea of the spaciousness of the interior of the temple.

Plate 66

Figure 128 :—View of the interior of the south-east corner of the Dharāṇa-vihāra. The picture includes the *nagarakhana* inside the temple. The architecture resembles that of the structures of the period of Sultāns of Gujarāt.

Plate 67

Figure 129 :—DHARANA-VIHARA—The main spire. The photo shows

the central *Sikhara* of the main temple and gives an idea of its height and its three storeys.

Figure 130:—Part of the ceiling of the southern MEGHANADA-MANDAPA. The Kāliyāmardana episode is chiselled by the sculptor in the central panel. Around him are seen the eight wives of the Snake, carved by the artist in a wonderful manner. The presence of Hindu subjects in the panels thus carved in the ceiling in this temple as in those of the Delwādā-Ābu Jain temple helps to convince us of the great contribution made by Jainism towards Gujarāt architecture in a very unconventional or catholic manner.

Plate 68

Figure 131:—TEMPLE OF PARSVANATHA to the west of the Dharanavihāra at Rāṇakapur. For the photo of the Mūlanāyaka-Pārśvanātha, see fig. 64.

- On the outside of this temple are carved many amorous *Mithuna* figures which some person unappreciative of their artistic carving has attempted to whitewash. For fear of digression I am unable to say why such obscene figures found a place in Jain architecture.

Figure 132:—CEILING IN THE WESTERN VERANDAH OF THE DHARANAVIHARA TEMPLE at Rāṇakapur. The ceiling like that of the Shaikh Farid Tomb and of the Vimalavasahī temple on the Satruñjaya Hill. For the former, vide the *Architectural Antiquities of Northern Gujarat* Plate XVI.

Plate 69

Figure 133:—A VIEW OF THE SAMARANA of the western Meghanāda-mandapa.

Figure 134:—View of the western DANCING HALL from Rāṇakapur. The architecture resembles that of the period of the Sultāns of Gujarāt of Ahmedabad.

This temple is situated on the border of Gujarāt and should be visited at least once by the students of Gujarāt Architecture. A look at it would give a clear idea of the architecture and art of the sculptors of Gujarāt of the 15th Cen. A. D.

Plate 70

Figure 135:—SVETAMBARA JAIN TEMPLE AT MAKSHI, a Rly. Station near Ujjain in Mālvā. It is dedicated to Śrī-Makshīji-Pārśvanātha. It is under the management of the Sheth Anandji Kalyanji Pedhi of Ahmedabad.

Figure 136 :—THE JAINA TEMPLE OF DADA-WADI at Lucknow. Lucknow has fourteen Jain temples which contain hundreds of Jain images of the *Mughal* period. One of them is illustrated here as an example of their architecture.

Plate 71

Figure 137 :—THE JAINA TEMPLE AT LACHHAWAD in Bihar. Mahāvira, the 24th *Tirthankara* was born in the village of Kshatriyakunda in Bihar, which is now known by the name of Lachhawād. The place where he was born and the place of his *Chyavana* and *Diksha* are located on the hills near it. At the foot of hill is a *Dharmasala* of iconolate Svetāmbara Jains. The temple is inside that *Dharmasala*. In the centre of the picture is seen a huge temple surrounded by a broad rampart inside which is the Dharmasālā. Every visitor to Bihar should not fail to see this charming site.

Figure 138 :—THE JAINA TEMPLE ON THE HILL AT KSHATRIYA-KUNDA. It is built on the birth-spot of Mahāvira.

Plate 72

Figure 139 :—THE JAINA TEMPLE AT KAMPILLA—Farukkabad, where the thirteenth *Tirthankara* Śrī-Vimalanātha underwent four Kalyāṇakas.

Figure 140 :—THE JAINA TEMPLE AT KULPAKAJI, a town in H.E.H. the Nizam's Dominions.

Plate 73

Figure 141 :—JAGAT SHETH'S JAINA TEMPLE at Katgolā (Bengal). This temple was built by the renowned Jagat Sheth on river bank in the village of of Katgolā on the bank opposite to Murshidabad in Bengal.

Figure 142 :—A GENERAL VIEW OF SĀPTA-DHARA. A Jain temple and a *Dharmasala* exist near the Railway Station of Rājgīr in Bihar and are seen in the picture. The modern village of Rājgīr was once Rājagrihī the capital of Magadha.

Plate 74

Figure 143 :—Main entrance of Badridāsa Bābu's temple at Calcutta.

Figure 144 :—BADRIDASA BABU'S TEMPLE at Calcutta.

Plate 75

Figure 145 :—A general view, showing the scenery of the Badridāsa Bābu's temple at Calcutta.

This glass temple built in Calcutta by the late Rao Bahadur Badridāsji Bābu is famous for its grandeur. He spent laks of Rupees

to built this fine and spacious Jaina temple which attracts every visitor to Calcutta.

Figure 146 :-JAINA TEMPLE AT GUNIYAH NEAR Patnā where Sri-Gautamasvāmī the first disciple of Śrī-Mahāvīrasvāmī, the 24th *Tirthankara* was born.

Plate 76

Figure 147 :-General view of the *Jalamandira* at Pāvāpurī.

Figure 148 :-JALAMANDIRA AT PAVAPURI as seen through the main entrance of the colonnade. Mahāvīrasvāmī, the last *Tirthankara*, who promulgated the doctrine of *ahimsa* entered *Nirvana* at the spot where the *Jalamandira* is built. The temple is in the centre of a lake, and is reached by a beautiful colonnade built by the Jainas.

Plate 77

Figure 149 :-SITA-NALA ON THE SAMETASIKHARA where twenty out of the twenty-four *Tirthankaras* of the Jainas entered *nirvana*. This *Sītā-nālā* is at a distance of three miles on the way that takes up to the summit.

Figure 150 :-SCENERY ON SAMETASIKHARA, showing the dense forest in the back ground and the pilgrims on their way.

Plate 78

Figure 151 :-Bird's-eye view of the Sametasikhara Hill.

Figure 152 :-MAIN TEMPLE (Jalamandira)-SAMETASIKHARA. *Padukas* are established at every spot where each one of the twenty *Tirthankaras* attained *Nirvana*. Jina images are enshrined only in this *Jalamandira*.

Plate 79

Figure 153 :-THE NIRVANA-BHUMI OF PARSVANATHA on the Sametasikhara or the place where Pārśvanātha, the 23rd *Tirthankara* attained *Nirvana*. The temple is on the highest point of the Hill and can be seen for miles.

Figure 154 :-ACHALAGADHA with the Jina shrines. Achalagadha is at a distance of a few miles from Delwādā (Ābu) and a general view of the Jaina temples is given here.

Plate 80

Figure 155 :-METAL PARIKARA FROM PATAN. This artistically carved *Parikara* is in the collection of Sri-Muni-Punyavijayajī of Pāṭaṇ. Its back bears an inscription which reads :-

॥८०॥ *Samvat 1616 varshe 1 Sake 1482 pravartamane Chaitra-vadi 12 Some ady=eha Sri-Patlane Dhamdherapatake Sri-Sri-Mala-jnatiya Dosi Naka bha. Kas(p?)urai-putra Do. Panaputri Sampu-tabakuyutena Dosi Nakakhyena Svasreyortham Sri-Padmaprabha-bimba Karita 1 Sri-Purnimapakshe pradhanasakhaya bha. Sri-Bhuvanaprabha Suri-tatpatte bha. Sri-Vidyaprabha-suribhi 1 pratishthita 1 pujiyamanam Chiram nandatu ॥ Subham bhavatu karaka-pujakayoh mangalam bhavatu ॥*

Figure 156 :- A MINIATURE METAL TEMPLE FROM the collection of Muni-Punyavijayaji of Pāṭan. It is of a fourfold figure of Jina and the inscription on its pedestal reads:-

॥८॥ *Svasti Sri-Nripa-vikrama-Samvat 1462 Varshe Margr(g)a vadi 8 Ravau haste Sakshaj=jagachchandra-Saārikshas=chaturmukhah prasadah Sri-Sanghena karitah ॥ Sadhu-Dharmmakena Suvarnma-rupyair=alamkritah ॥*

Figure 157 :-SILVER SAMAVASAKANA (from Baroda). It is kept in a room on the left hand side in the temple of Dādā-Pārśvanātha in the Narasimhaji Pol at Baroda. It was exhibited in the ancient Architecture section of the Exhibition that was arranged in connection with the Diamond Jubilee of His late Highness Sir Sayaji Rao Gaekwad of Baroda.

Plate 81

Figure 158 :-JAINA KIRTISTAMBHA AT CHITORGADH. This Kirtistambha which was built in the fifteenth century bears testimony to the opulence of the Jainas of Chitor of that period. In a central panel of the pillar is seen a standing figure of a *Tirhankara* on both the hands of which white stripes have been made by some ignorant person. Above the head of this standing figure is another figure of Jina sitting in the *padmasana* pose. Above this portion are hundreds of seated Jina figures on all the four sides.

Besides this Kirtistambha, there are hundreds of dilapidated Jina temples on the Chitorgadh. Repairs of some of them are at present taken up through the advice of the late revered Śrī-Vijayanītisūriśvara.

Plate 82

Figure 159 :-An exquisitely CARVED WOODEN PILLAR from Surat. Hundreds of figures are carved in wood on the walls of the Śrī-Chintāmaṇi Pārśvanātha temple in the Shahpur Moholla of Surat. Many

pillars of the temple are also exquisitely carved. One of the pillars is shown here.

Figure 160 :-A small WOODEN TEMPLE FROM PATAN in Paṇḍyā Abhyāsagṛiha at Pāṭaṇ. A similar shrine from Pāṭaṇ has been sold to the Prince of Wales Museum at Bombay by some unscrupulous Merchant.

Plate 83

Figure 161 :-THE MARRIAGE PROCESSION OF NEMINATHA in wood carving from Pāṭaṇ. This is one of the exquisitely carved wooden pieces from the Jaina temple in the Maṇiyāti-pāḍā at Pāṭaṇ.

Figure 162 :-A BEAUTIFUL PIECE OF SCULPTURE FROM CHARUPA. While I was on a tour to Pāṭaṇ in connection with the Jaina Literary Exhibition held at Ahmedabad, I visited Chārūpa, which is about four miles from Pāṭaṇ, where I saw this sculpture among loose stones lying in a compound. The letter-press below the picture has Chāṇasmā printed for Chārūp through mistake.

Plate 84

Figure 163 :-A CEILING OF CARVED WOOD from the *rangamandapa* of the Jaina temple in the Daṁkha Mehta's pāḍā at Pāṭaṇ. The iron bars seen in the photo are for hanging *handis* and *Zummars* for illumination during Jaina religious festival.

Figure 164 :-THE JAINA TEMPLE AT CHARUPA about four miles to the north of Pāṭaṇ. This temple has been completely rebuilt in place of the old dilapidated one.

Plate 85

Figure 165 :-SRI-AJTANATHA TEMPLE—Tāraṅgā. This lofty temple built by Kumārapāla, the illustrious ruler of Gujarāt has been fully described in *Architecture Antiquities of Northern Gujarat* by Burgess and Cousens pp. 115-16 [Archaeological Survey of India (New Series) Vol. XXXII].

Plate 86

Figure 166 :-Sculptured southern walls of the temple mentioned above.

Figure 167 :-Back view of the Ajitanātha temple at Tāraṅgā. The *jali* work in the picture exactly corresponds with similar work in the monuments of the Gujarāt Sultāns of Ahmedabad. But these *jalis* belong to the period of Kumārapāl, much earlier than the period of the Gujarāt Sultāns.

(I do not agree with the view of Mr. Sarabhai for we know from an inscription in it that it was repaired in the time of Emperor Akbar. This makes it quite possible that the *jalis* were inserted at the time of the restoration A. S. Gadre).

Plate 87

Figure 168 :—Some sculptures from a part of the outside walls of the Ajitanātha temple at Tāraṅgā. All the sculptures are not clear in this photograph supplied by the Baroda Archaeological Department.

Plate 88

Figure 169 :—Another view of Tāraṅgā sculptures.

Plate 89

Figure 170 :—One more view of Tāraṅgā sculptures.

Plate 90

Figure 171 :—Some more sculptures from Tāraṅgā.

Plate 91

Figure 172 :—A portion of the SOMANATHA TEMPLE at Prabhāsapāṭaṇ.

Figure 173 :—Another portion of the somanātha temple at Prabhāsapāṭaṇ.

Plate 92

Figure 174 :—A third view of the Somanātha temple at Prabhāsapāṭaṇ.

Figure 175 :—SRI-AJARA-PARSHVANATHA TEMPLE at Ajārā.

Plate 93

Figure 176 :—A beautifully CARVED PILLAR at Ajārā.

Figure 177 :—Another view of the same pillar. This pillar has been lying on the outskirts of the village of Ajārā for many years.

Plate 94

Figure 178 :—THE DEATH-PLACE OF SRI-HIRAVIJAYAJI near Unā.

Figure 179 :—The interior of the Somanātha temple at Prabhāsapāṭaṇ.

Plate 95

Figure 180 :—Some sculptures of Somanātha temple at Prabhāsapāṭaṇ.

Figure 181 :—SRI-AJAYAPALANO CHORO, Ajārā.

Plate 96

Figure 182 :—The main entrance of the Somanātha temple at Prabhāsapāṭaṇ.

Figure 183 :—GENERAL VIEW OF THE JAINA TEMPLE at Prabhāsapāṭaṇ.

Plate 97

Figure 184:—Entrance to the temple of Chandraprabhu at Prabhāsapātana.

Figure 185:—Exquisitely carved pillars in the temple of Chandraprabhu at Prabhāsapātana. (Cir. 12th cen. A. D.).

Plate 98

Figure 186:—Old carved pillars from Uparakota Junagadh.

Figure 187:—Old architecture from Uparakota, Junagadh.

Plate 99

Figure 188:—Carved image of a *Tirthankara* in the Uparakota, Junagadh.

Figure 189:—Entrance door of the main temple in the Merakavasī's *tuk*-Girnār.

Plate 100

Figure 190:—CARVED CAPITAL OF A PILLAR—specimen of old sculpture from Uparakota-Junagadh.

Figure 191:—Rock-cut stepped-well Uparakota-Junagadh.

Plate 101

Figure 192:—Entrance to the Girnār Hill-Junagadh.

Figure 193:—SRI-NEMINATHA TEMPLE—Girnār.

Plate 102

Figure 194:—KUMARAPALA'S *TUK*—Girnār.

Figure 195:—Ceiling from a temple on Merakavasī's *tuk*.

Plate 103

Figure 196:—MERAKAVASIS *TUK*—Girnār.

Figure 197:—Another ceiling from a temple on Merakavasī's *tuk*-Girnār.

Plate 104

Figure 198:—A carved image of a *Tirthankara* from Uparakota.

Figure 199:—A ceiling from a temple on the Merakavasī's *Tuk*-Girnār.

Plate 105

Figure 200:—Carved panels in the back wall of the Śāntinātha's temple-Girnār. This temple is situated in the right hand circumambulatory passage in the Merakavasīs *tuk*.

Figure 201:—Outside carved wall of the Vastupāla's temple—Girnār.

Plate 106

Figure 202:—A ceiling with its pendant in the Vastupāla's temple-Girnār.

Figure 203 :-A ceiling with its pendant of the *Sāntinātha* temple-Girnār. This ceiling is of the temple seen in Fig. 200.

Plate 107

Figure 204 :-VASTUPALA'S TUK from the west-Girnār.

Figure 205 :-Back view of the temple of five Pāṇḍavas-Satruñjaya.

Plate 108

Figure 206 :-TUK OF EMPEROR SAMPRATI-Girnār.

Figure 207 :-Latticed work in stone showing beautiful carving from samprati's *tuk*-Girnār.

Plate 109

Figure 208 :-SAMPRATI'S TUK from the west-Girnār.

Figure 206-207-208 :-are specimens of the Gujarāt Architecture of the 13th Cen. A. D.

Figure 209 :-View of the *tuk* of the *Mulanayaka* from the way to Sahasamravāṇa-Girnār.

Plate 110

Figure 210 :-SRI-RAHANEMI'S TUK-Girnār.

Figure 211 :-SRI-AMBIKA'S TUK-Girnār.

Plate 111

Figure 212 :-A ceiling from Sṛī-Ambikā's *tuk* Girnār.

Figure 213 :-A ceiling from Kumārāpāla's *tuk* Girnār.

Plate 112

Figure 214 :-A general view of the Jaina temples-Girnār.

Figure 215 :-JAINA TEMPLES on the Girnār.

Plate 113

Figure 216 :-JAINA TEMPLES on the Girnār.

Figure 217 :-Do-

Plate 114

Figure 218 :-THE SATRUNJAYA HILL and the city of Pālitrāṇā.

Figure 219 :-Ceiling of a wooden temple from Pālitrāṇā.

Plate 115

Figure 220 :-SAHASAMRAVANA-Girnār.

Figure 221 :-The wooden Jaina temple at Pālitrāṇā.

Plate 116

Figure 222 :-JAYA-TALETI-Satruñjaya.

Figure 223 :-SRI-PUJYAJI'S TUK-Satruñjaya.

Plate 117

Figure 224 :-BABU'S TEMPLE from Satruñjaya.

Figure 225 :- Do. Do another view.

Plate 118

Figure 226 :-JAYA-TALETI-Satruñjaya.

Figure 227 :-The way to *Nava-tuk*-Satruñjaya

Plate 119

Figure 228 :-The small shrine of Śrī-Padmāvatī-Devī,-Satruñjaya. This charming temple is situated in the *tuk* of Śrī-Pūjyaji which is to the right of the resting place at the *chhālā-kunda* on the Satrunjaya Hill.

Figure 229 :-Spires of Sri-Chomukhaji's *tuk*-Satruñjaya.

Plate 120

Figure 230 :-The way to Navatuk-Satruñjaya.

Figure 231 :- Do. Do.

Plate 121

Figure 232 :-General plan of Jaina temples on the Satruñjaya Hill. (Through the courtesy of the Indian Archaeological Survey).

Plate 122

Figure 233 :-A side view of the temple known as Samprati's temple-Satrunjaya.

Figure 234 :-Part view of the Chaumukhaji's *tuk*-Girnār.

Plate 123

Figure 235 :-Sculptured panels on the Bālābhāi Modī's *tuk*.

Figure 236 :-Exquisitely carved pillars of the Chaumukhaji's temple - Satruñjaya.

Plate 124

Figure 237 :-A beautifully carved jamb of the door of the small shrine of Pāṇdavas-Satruñjaya.

Figure 238 :-The finely carved jambs and the lintel of the door (showing the Pāṇdavas inside) of the small shrine of Pāṇdavas-Satrunjaya. This is a photo of the small shrine, known as the temple of Pāṇdavas, which is behind the *tuk* of Chomukhaji.

Plate 125

Figure 239 :-Śrī-Ujama Phoi's *tuk*,-Satrunjaya.

Figure 240 :-*Tuk* of Sheth Hemābhāi. Both these *tuks* are included in the *Nava Tuks* on the Satrunjaya.

Plate 126

Figure 241 :-Ṭūk of Moti Shāh Sheth-Satrunjaya.

Figure 242 :-The main temple of the Moti Shāh's *tuk*-Satrunjaya.

Plate 127

Figure 243 :—Carved panels on a *mandovara* of the main *tuk*-Satrunjaya.

Figure 244 :—Main temple of Modi's *tuk*. This temple is one of the main shrines in the nine *tuks*.

Plate 128

Figure 245 :—General view of the Jaina temples on the Satrunjaya Hill.

Figure 246 :—A sculpture from the Modi's *tuk*.

Plate 129

Figure 247 :—Niche on the right side of Modi's *tuk*-Satrunjaya.

Figure 248 :—Niche on the left side of Modi's *tuk*-Satrunjaya. Such beautiful sculptures are rather rarely seen on the Satrunjaya Hill.

Plate 130

Figure 249 :—Interior of the Vimalavasahī-Satrunjaya.

Figure 250 :—A view of the Shetrunjee river-Satrunjaya.

Plate 131

Figure 251 :—Ceiling from Śrī-Neminātha's Chori-Satrunjaya. This ceiling is found in the Neminātha's *chori* inside the Vimalavasahī *tuk*. The sculptor has depicted all the five *kalyanaka* incidents from the life of Neminātha.

Figure 252 :—Exterior of Kumārapāla's *tuk*, Satrunjaya (mediaeval period).

Plate 132

Figure 253 :— EXTERIOR OF THE GHETI'S PAGA-Satrunjaya. This has been recently repaired by the Sheth Anandji Kalyanji Pedhi. All the persons who are seen praying in the picture are members of the family of the editor of this book Mr. S. Nawab.

Figure 254 :—THE SILVER CHARIOT-Satrunjaya. This chariot is used by the Jainas in the procession of *Jalayatra* and the festival of the Kalyānakas of the Jinas.

Plate 133

Figure 255 :—Sculptures on the left side of the main temple-Satrunjaya. The sculptures show Brahmā fixed in the wall and a woman with a bow and arrows. Both the pictures appeal to the visitors by their artistic carving. A similar figure of a hunting woman is carved in the *mandovara* of the temple of Śāntinātha in the fort of Jesalmere.

Figure 256 :—FOOT-PRINTS OF RISHABHADEVA, the *Mulanayaka*, situated in a shrine behind the temple of *Mulanayaka*, built by Sheth Dalpatrām Bhāgubhai of Ahmedabad.

Plate 134

Figure 257 :—Right wing or aisle of the main temple on the Satrunjaya Hill. The arch shown in the centre of the photo is of the type of the arches of the 12th Cen. A. D.

Figure 258 :—Sculptured panel on the pillar on the right of the main temple. The figures on it appear to be of the 12th Cen. A. D.

Plate 135

Figure 259 :—A TORANA ON the right side of the main temple—Satrunjaya.

Figure 260 :—Architecture of the right side of the entrance of the main temple—Satrunjaya. From both these sculptures the temple seems to belong to the time of the restoration made by Bāhada, the minister, in the 12th Cen. A. D.

Plate 136

Figure 261 :—THE SILVER SHRINE in front of the main temple—Satrunjaya. The shrine is placed in the courtyard adjoining the entrance gate to the main temple. Pilgrims enshrine a metal image in it at the time of bath and worship it etc. The glass used in the awning of the *mandapa* erected in this courtyard is out of proportion and does not match with it. It conceals a great deal of the sculptures in the temple.

Figure 262 :—The small shrine of Ghetī's *paga*—Satrunjaya (the picture clearly shows the porch etc. of the shrine.).

Plate 137

Figure 263 :—Another view of the shetrunjēe river—Satrunjaya

Figure 264 :—The temple at the foot of Kadambagiri in the circumambulatory path round the Satrunjaya Hill. There is the village of Bodānānesa, near which is the Kadambagiri Hill. This temple as also the temples shown in figs. 265, 266 are modern, built at the command of Śrī-Vijayanemi-suri of the Tapāgachchha community. The *tirtha* is under the management of Sheth Jinadasa Dharmadasa's Pedhi.

Plate 138

Figure 265 :—The temple at the top of the Kadambagiri.

Figure 266 :—Model of the Satrunjaya Hill on the Kadambagiri hill.

Plate 139

Figure 267 :—SRI-TALADHVAGIRI HILL—Talājā. A Tramway joins Bhavnagar with Talājā and near the Railway Station of Talājā are situated the Jaina Dharmaśālā and the hill seen in the picture.

Figure 268 :—The main temple of Tāladvajagiri—Talājā (Kāthiāwād). The view is taken from the top *tuk*.

Plate 140

Figure 269 :—The temple on the top *tuk* on the Tāladvajagiri—Talājā. The temples on these hills are also built at inspiration of the Tapāgachhāchārya Śrī-Vijayanemi-*suri*. The temples are managed by the Jaina community at Talājā.

Figure 270 :—PARSVANATHA—from the Sri-Godijī Pārśvanātha temple in Bhāvnagar.

Figure 271 :—THE TEMPLE OF DADASAHEB, Bhavnagara. This is the most beautiful and spacious of the Bhavnagar temples.

Plate 141

Figure 272 :—Front view of the Chaurīvālā temple, Jamnagar. (17th Cen. A. D.).

Figure 273 :—Back view of the same. The artistically symmetrical construction of this temple has been praised by many foreign and Indian architects. For a description of this and other Jaina temples in Jamnagar, see the article entitled '*Jaina drishti Jamnagar*' in the Silver Jubilee Number of the *Jaina*.

Plate 142

Figures 274, 275, 276 :—Jaina sculptures from the Jumma Musjid at Cambay. All the three pictures were given by Āchārya Mahārāja Vijayalāvaṇya-*suri* for publication.



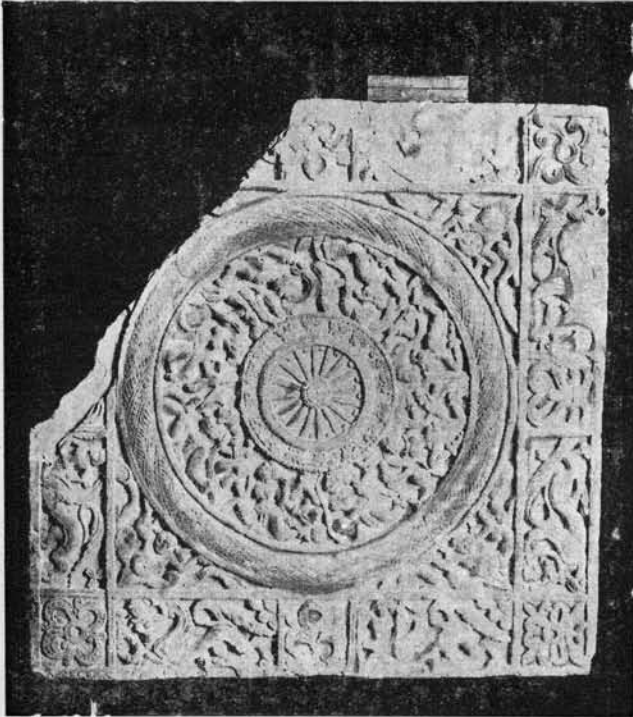
चित्र १ हस्तचिह्नो जने अस्त्राणि
Fig 1 Symbols and Weapons



चित्र २ श्री आयागपट • मथुरा
Fig 2 Śrī Āyāgapata • Muttra



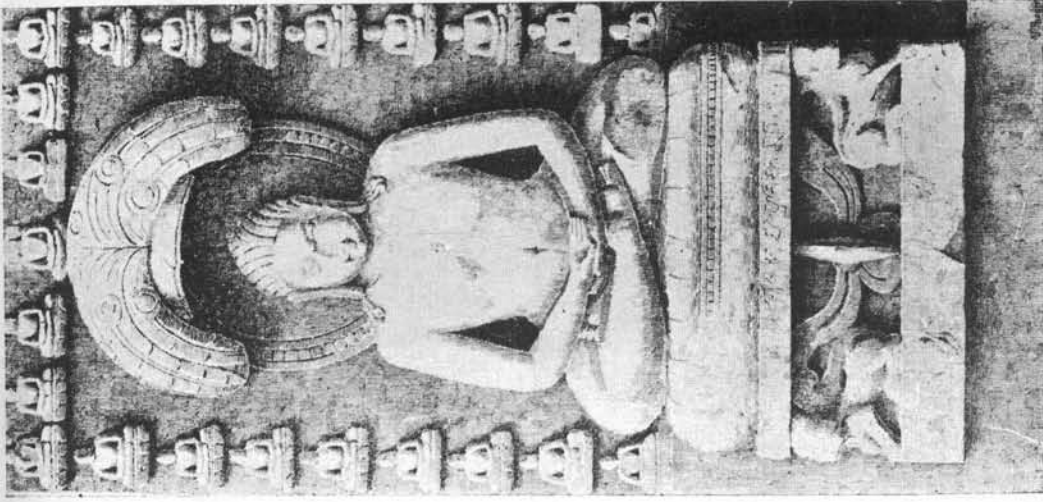
चित्र ३ श्री आयागपट • मथुरा
Fig 3 Śrī Āyāgapata • Muttra



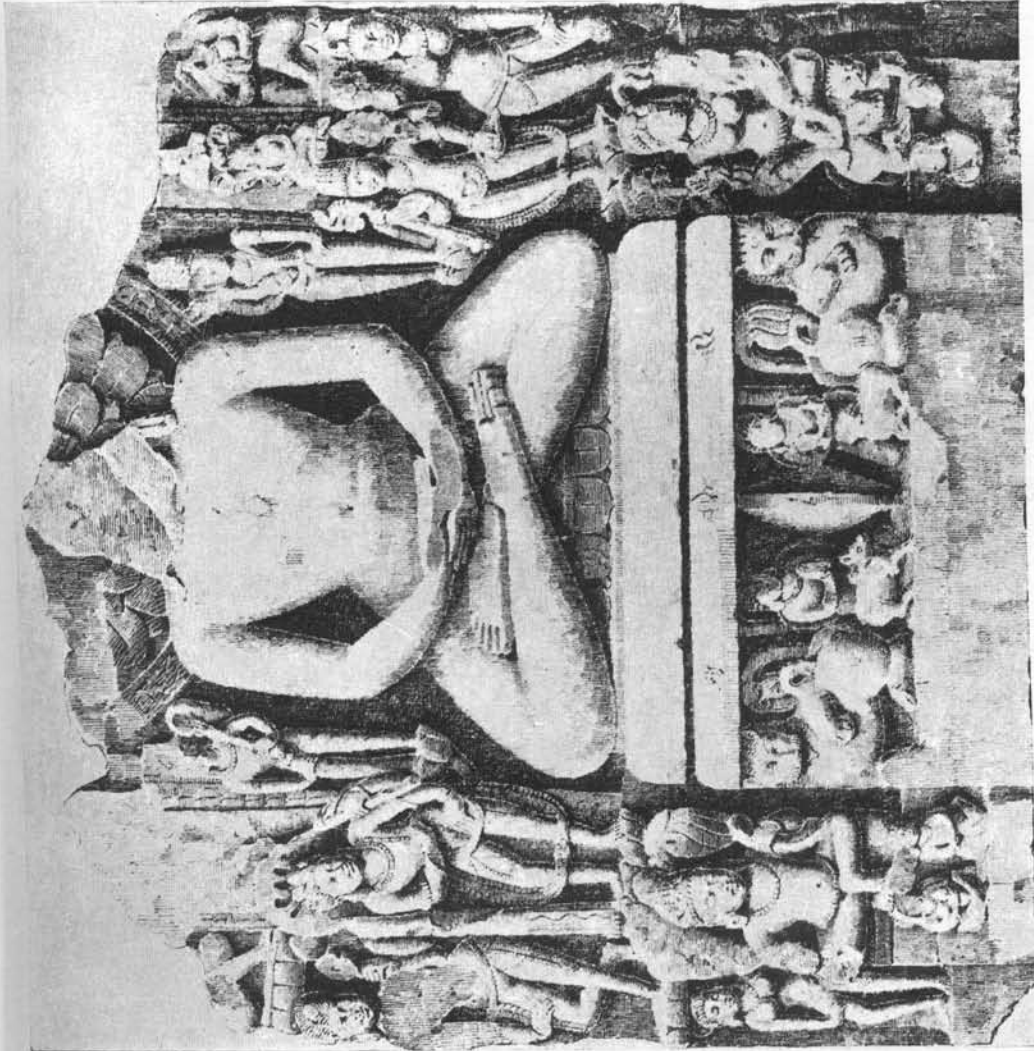
चित्र ४ श्री आयागपट • मथुरा
Fig 4 Śrī Āyāgapata • Muttra



चित्र ५ चरणपादुका • मथुरा
Fig 5 Foot prints • Muttra

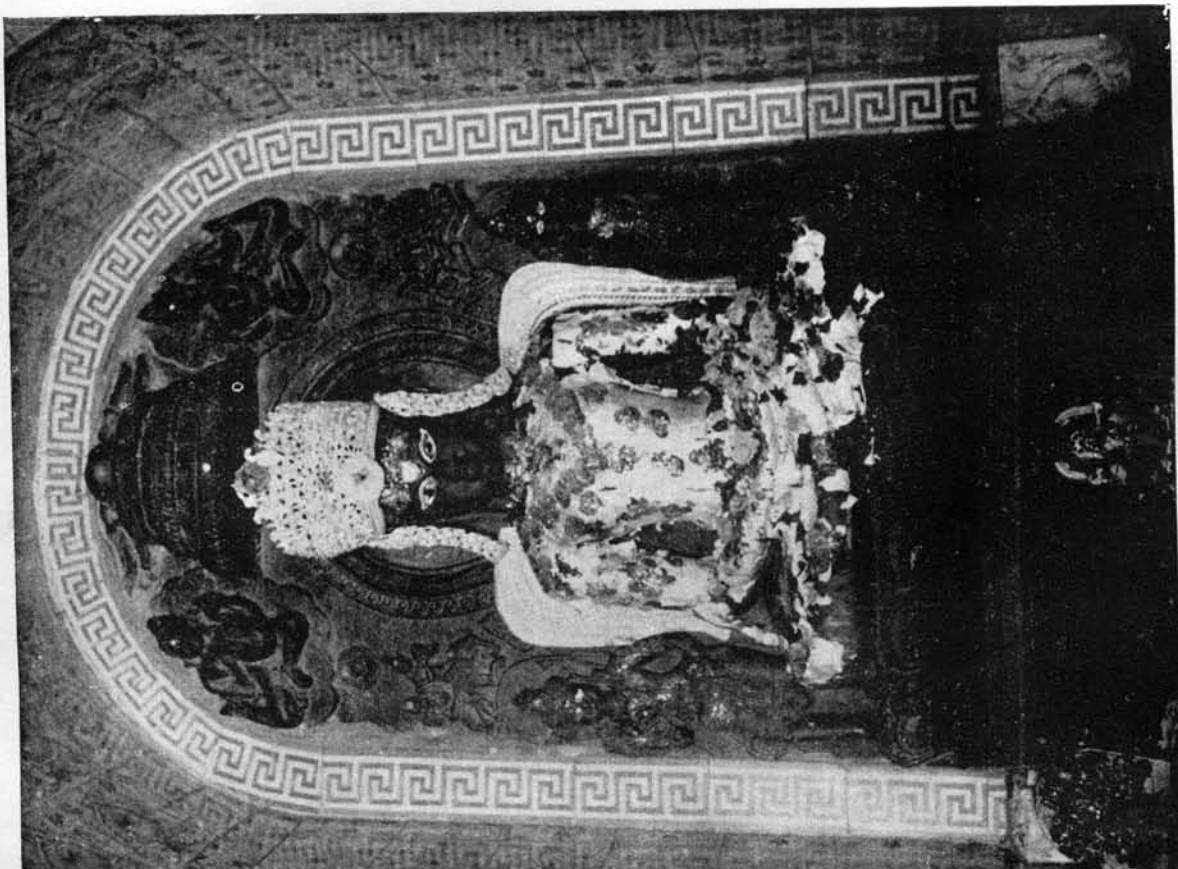


चित्र ७ श्री ऋषभदेवजी • मथुरा
Fig 7 Śrī Rshabhadeva • Muttra

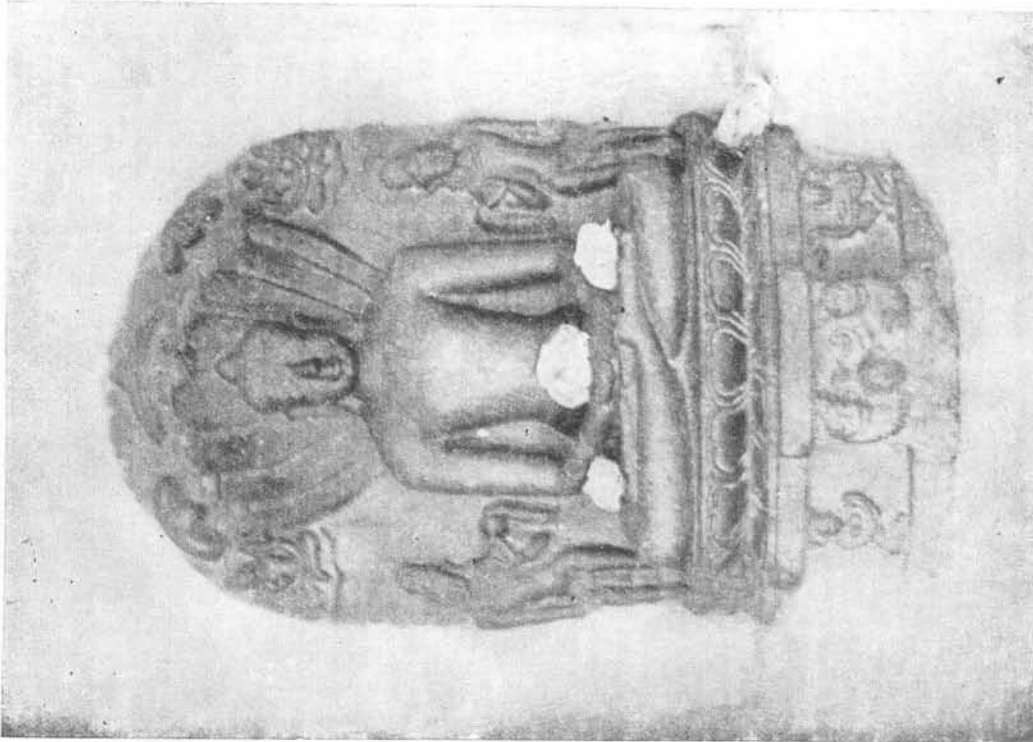


चित्र ६ श्री पार्श्वनाथजी • मथुरा
Fig 6 Śrī Pārśvanātha • Muttra

चित्र ९ श्री पार्ष्णाथजी • राजगृही
Fig 9 Śrī Pārśvanātha • Rājgir



चित्र ८ श्री महावीरस्वामी • क्षत्रियकुंड
Fig 8 Śrī Mahāvīrswāmī



चित्र १० श्री पार्श्वनाथजी • राजगृही
Fig 10 Śri Pārśvanātha • Rajgir

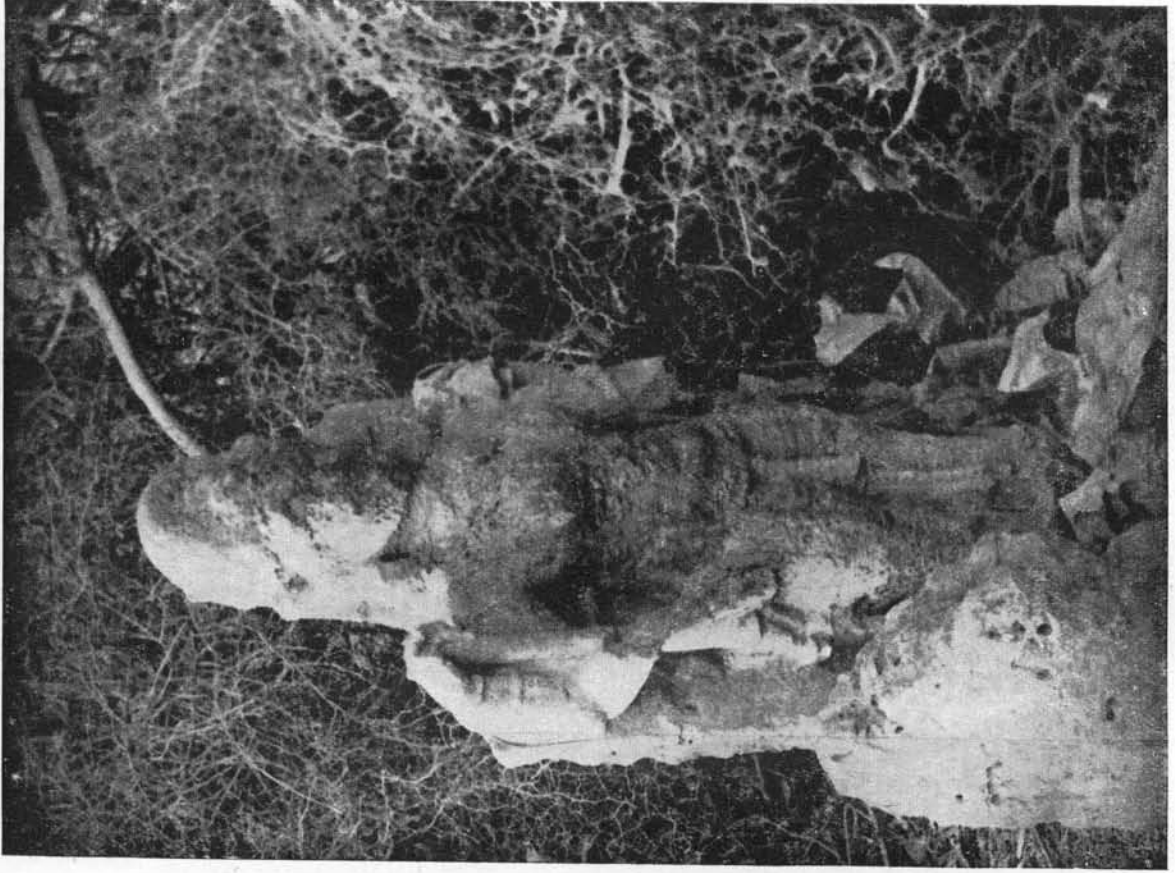
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चित्र ११ श्री पार्श्वनाथजी • ढांक
Fig 11 Śri Pārśvanātha • Dhānka



चित्र १२ श्री पार्श्वनाथजी • अजारा
Fig 12 Śrī Pārśvanātha • Ajārā



चित्र १३ अज्ञात देवी • अजारा
Fig 13 An Unknown Goddess • Ajārā



चित्र १४ श्री अंतरीक्षपार्श्वनाथजी • श्रीपुर
Fig 14 Śrī Antariksha Pārśvanātha, Śrīpur



चित्र १५ श्री माणिक्यस्वामीजी • कुल्पाकजी
Fig 15 Śrī Maṇikyāsāmī • Kulpākajī



चित्र १६ श्री पार्श्वनाथजी • मथुरा
Fig 16 Śrī Pārśvanātha • Muttra



चित्र १७ श्री जिनमूर्ति • मथुरा
Fig 17 Jain Image • Muttra



चित्र १८ खंडित जिनमूर्ति • मथुरा

Fig 18 A Broken Jain Image • Muttra



चित्र १९ श्री जिनमूर्ति • मथुरा

Fig 19 Jain Image • Muttra



चित्र २० श्री अजाहरा पार्श्वनाथजी

Fig. 20 Śrī Ajāharā Pārśvanātha - Ajārā



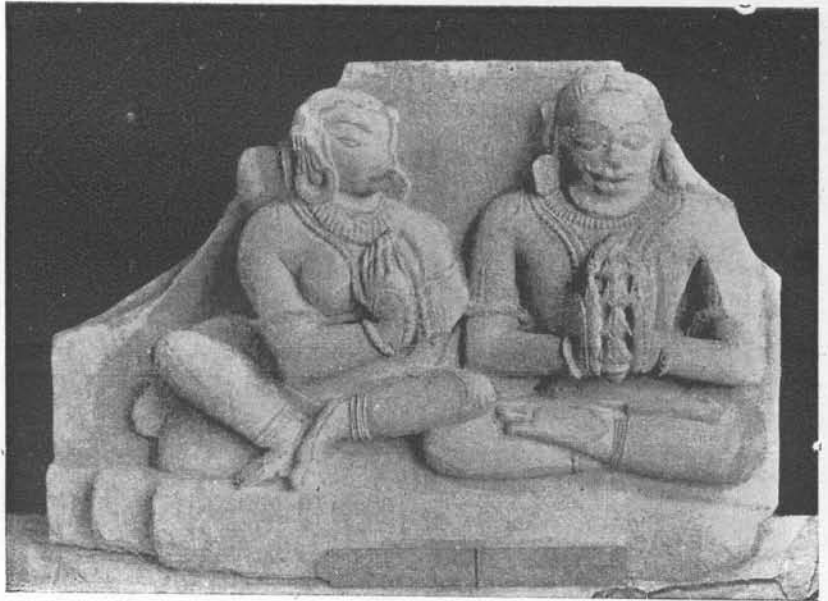
चित्र २२ हरिणैगमेषिनां स्वरूपो • मथुरा

Fig. 22 Different Dhyānas of Harinaigameshin - Muttra



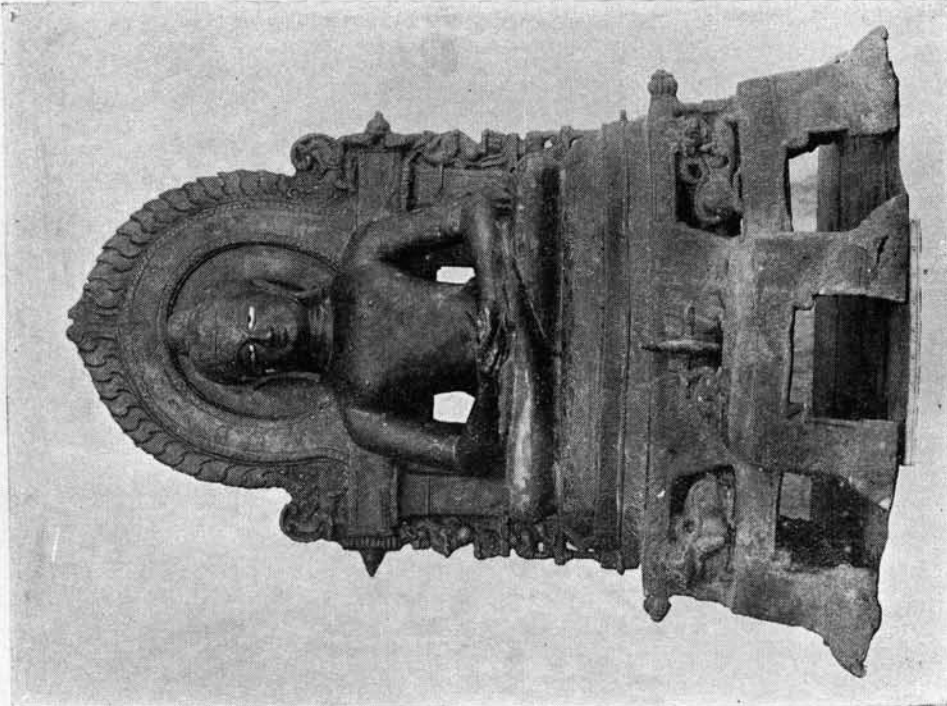
चित्र २१ यक्ष युगल • मथुरा

Fig. 21 Yakṣa with his consort
Muttra



चित्र २३ गृहस्थ युगल • मथुरा

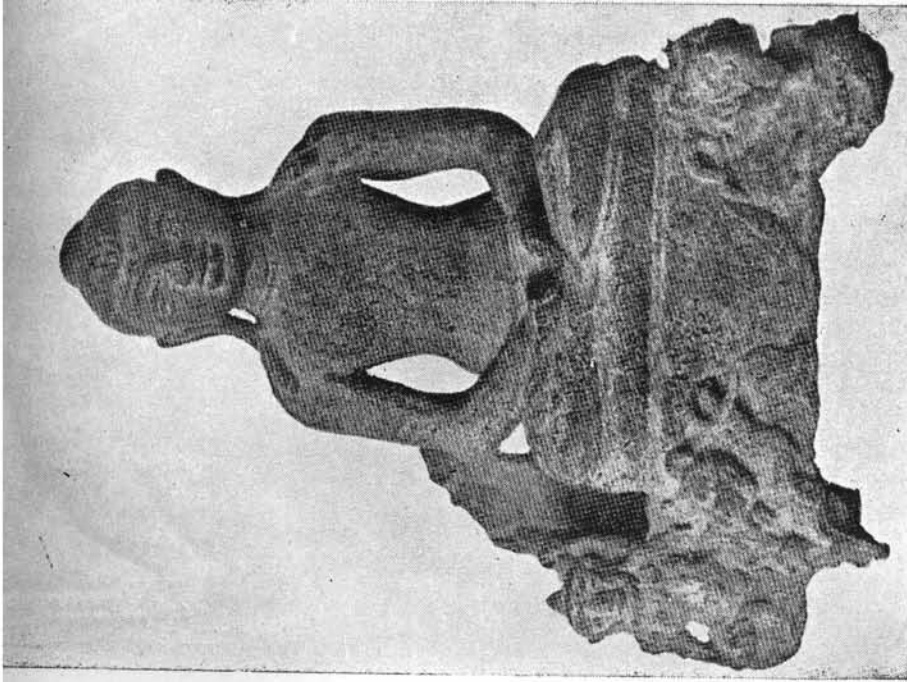
Fig. 23 Śrāvaka and Śravikā - Muttra



चित्र २४ श्री जिनमूर्ति • महुडी
Fig. 24 Jain image • Mahudi



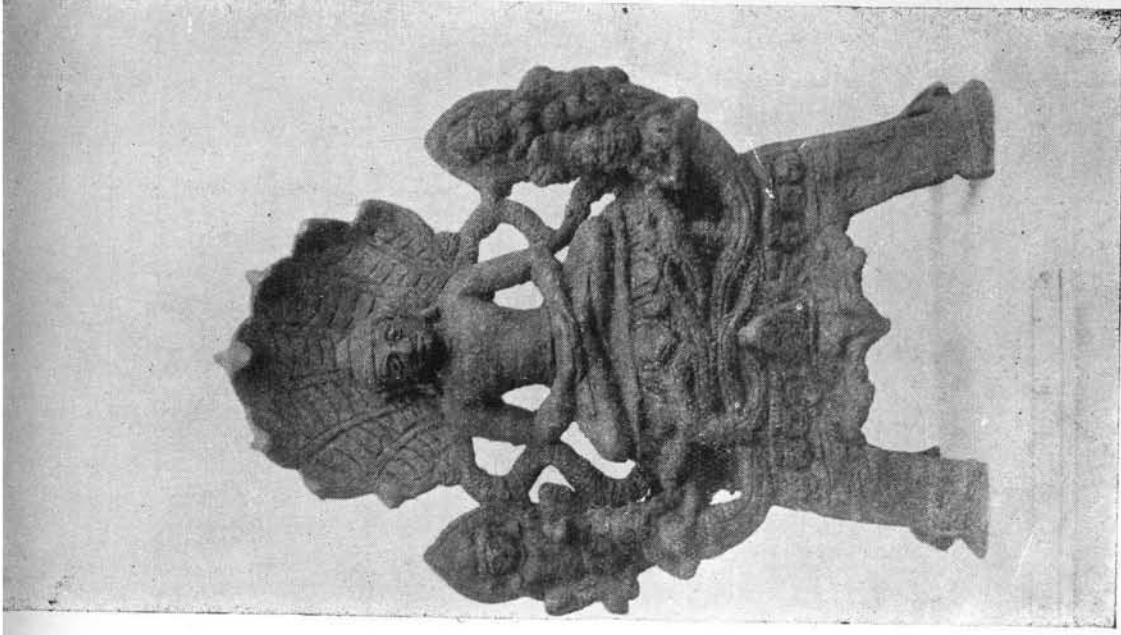
चित्र २५ श्री जिनमूर्ति • महुडी
Fig. 25 Jain image • Mahudi



चित्र २६ ऋषभदेवजी • महुडी

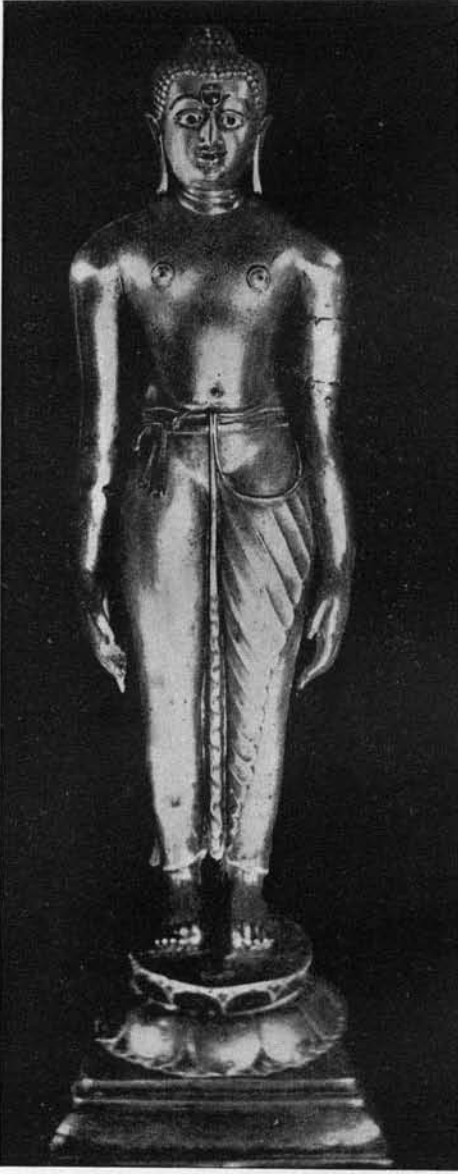
Fig. 26 Śrī Rshabhadeva • Mahudi

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चित्र २७ श्री पार्श्वनाथजी • महुडी

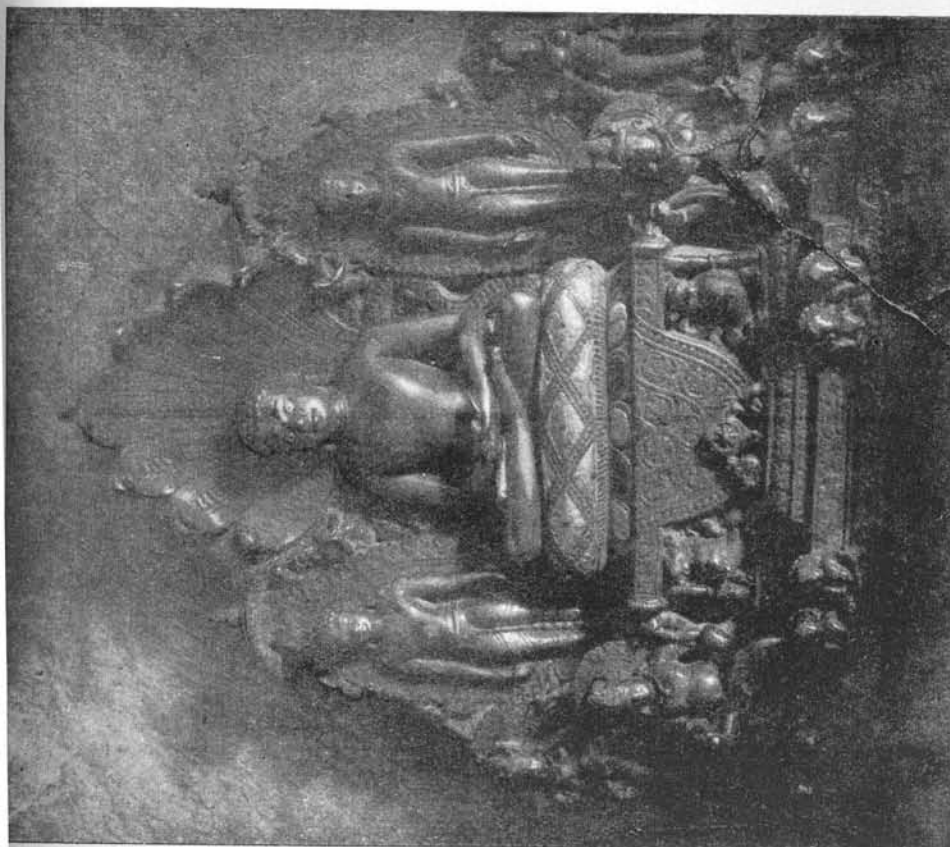
Fig. 27 Śrī Pārśvanātha • Mahudi



चित्र २८ काउसगीयाजी • पिंडवाडा (मारवाड)
Fig. 28 Jain image - Pindwārā (Mārwar)

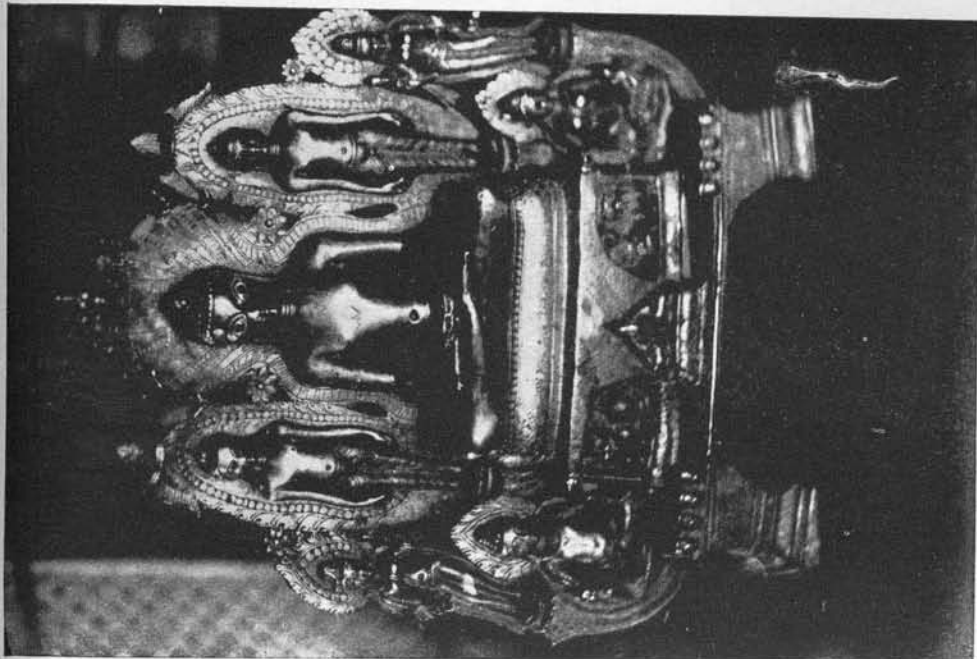


चित्र २९ श्री ऋषभदेवजी • पिंडवाडा
Fig. 29 Śrī Ṛshabhadeva - Pindwārā



चित्र ३० श्री पार्श्वनाथजी • पिंडवाडा

Fig. 30 Śrī Pārśvanātha - Pindwārā

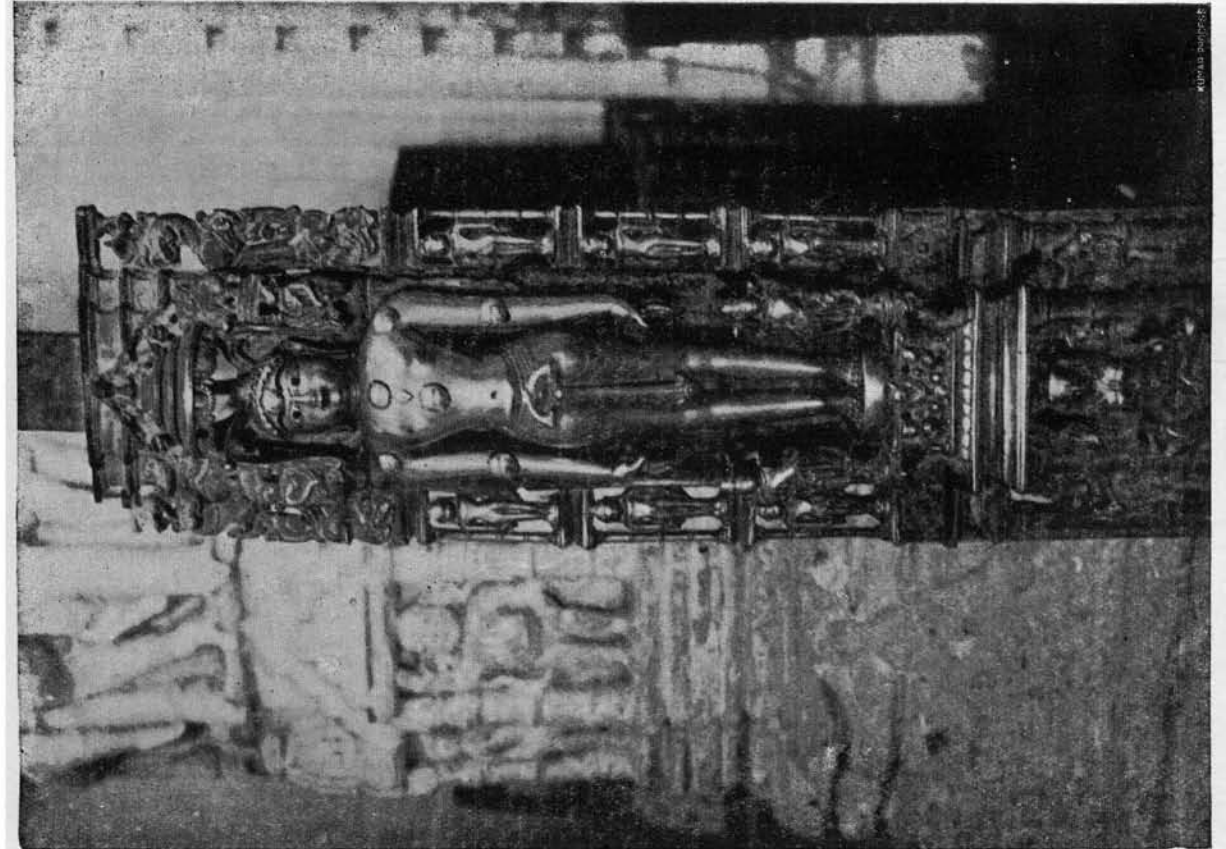


चित्र ३१ श्री पार्श्वनाथजी • वांकांनेर (काठियावाड)

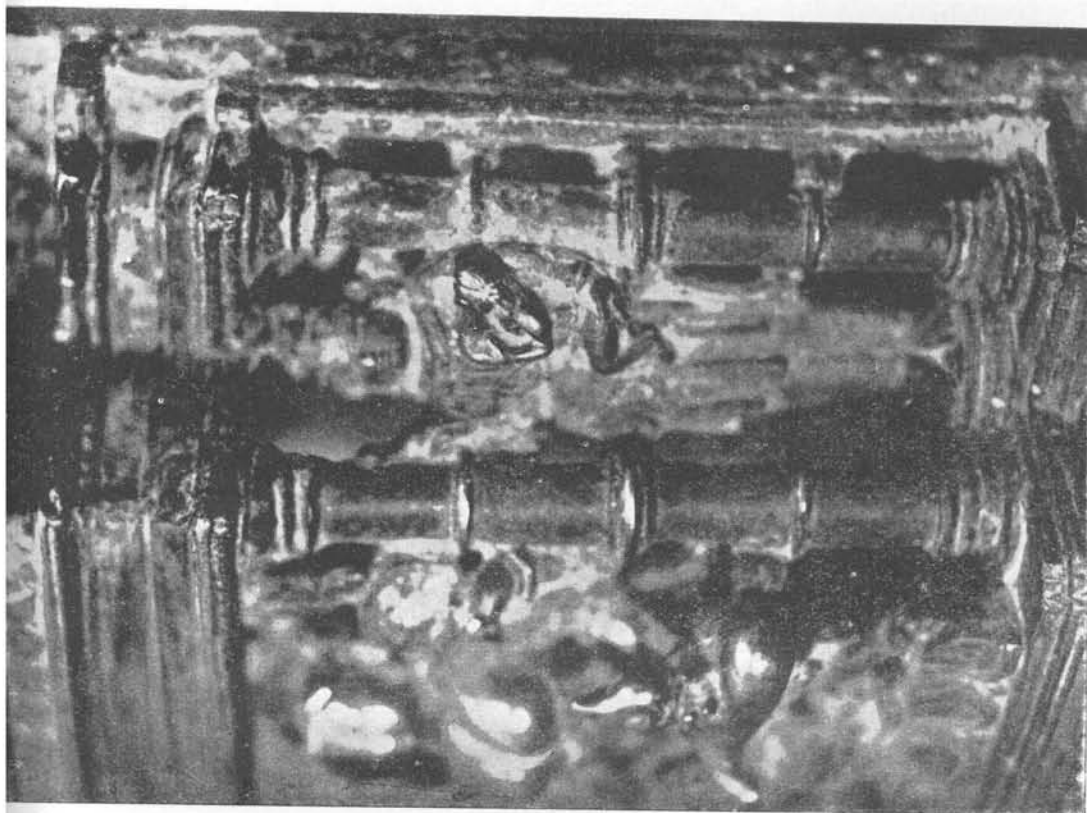
Fig. 31 Śrī Pārśvanātha - Vānkāner (Kathīāwār)



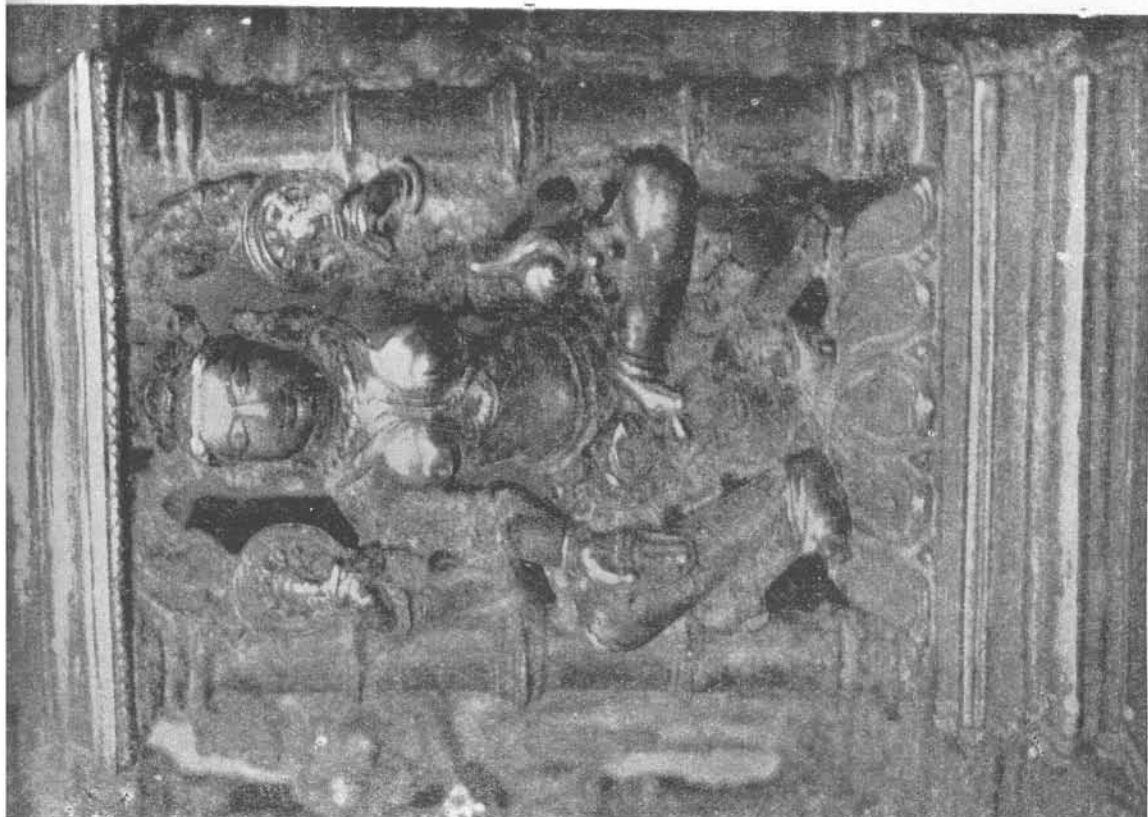
ચિત્ર ૩૩ શ્રી ચક્રેશ્વરીદેવી અને અંબિકા
Fig. 33 Goddess Chakresvari and Ambikā



ચિત્ર ૩૨ શ્રી ઋષભદેવજી • પ્રભાસપાટણ
Fig. 32 Śrī Rshabhadeva • Prabhāspāṭan

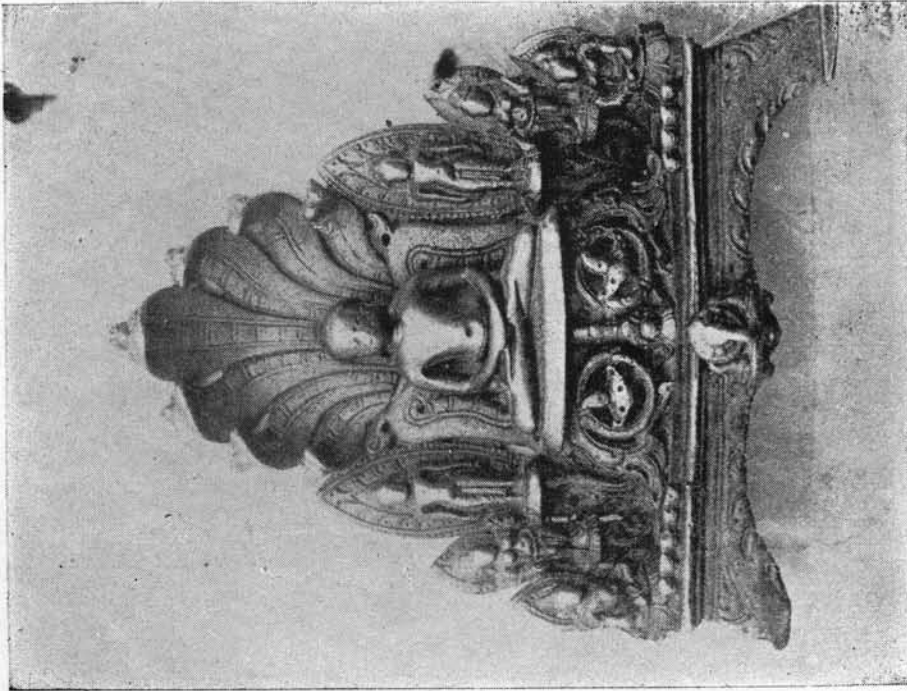


चित्र ३५ श्री अंबिकादेवी • प्रभासपाटण
Fig. 35 Goddess Ambikā



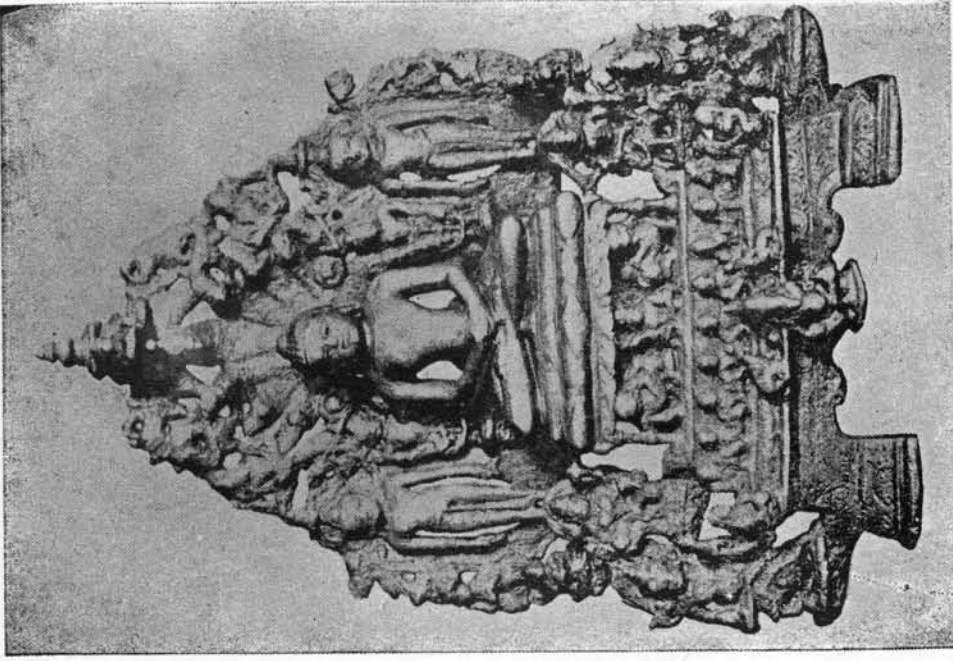
चित्र ३४ श्री चक्रेश्वरी देवी
Fig. 34 Śrī Chakresvari

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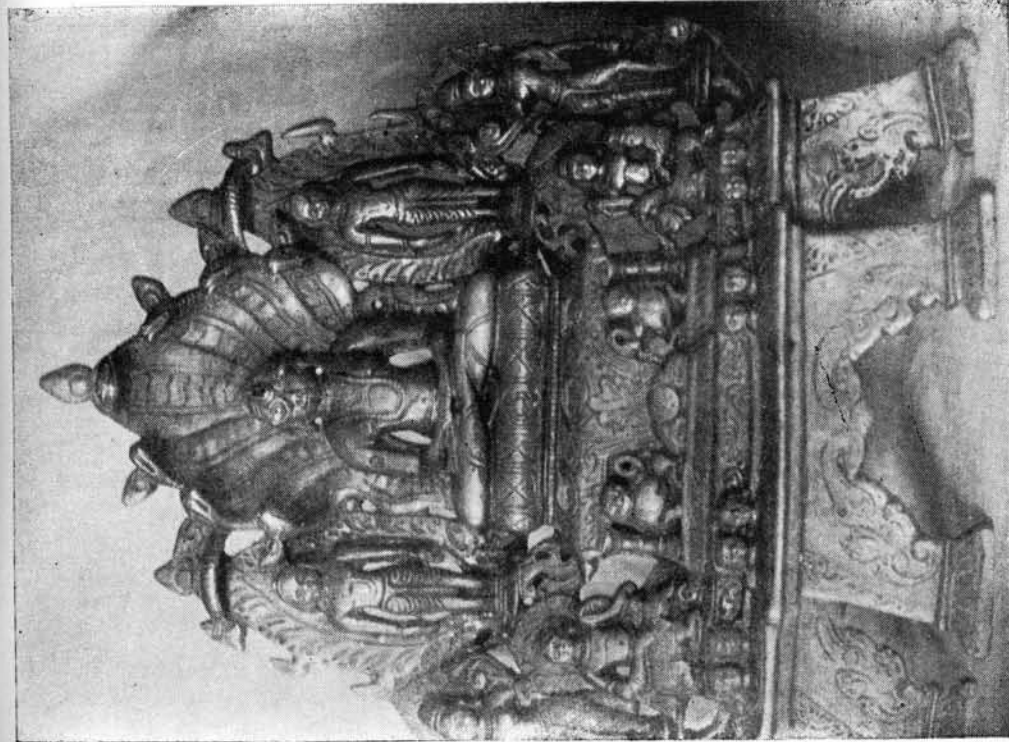
चित्र ३६ श्री पार्श्वनाथजी (साराभाई नवाब)

Fig. 36 Śrī Pārśvanātha (Sarabhai Nawab)



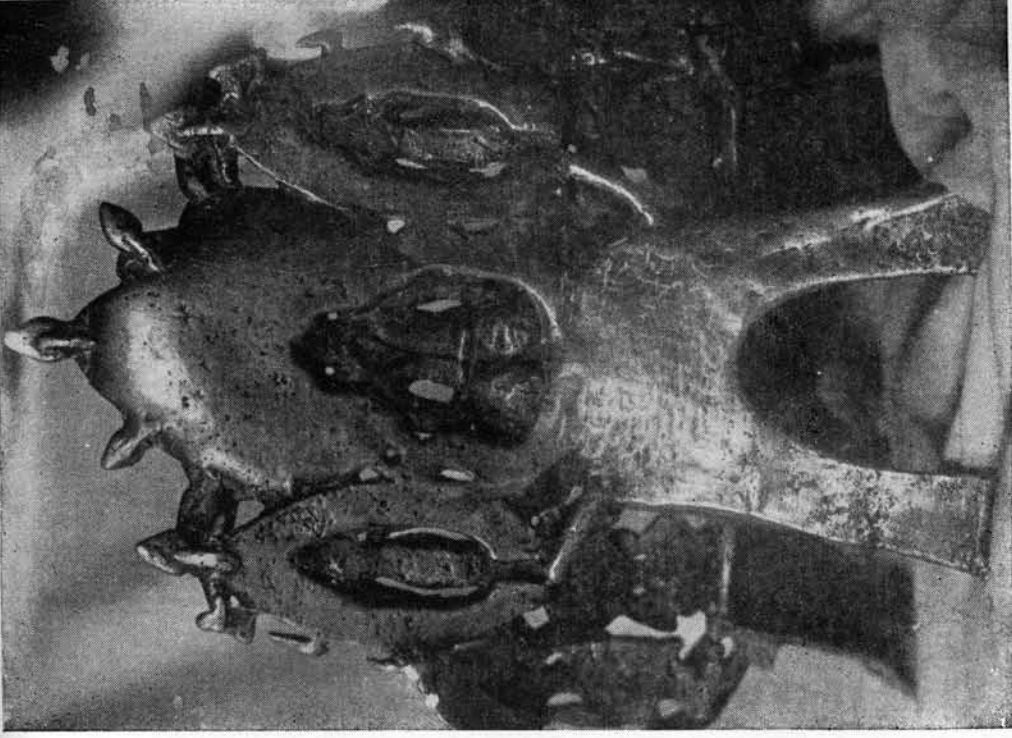
चित्र ३७ श्री पार्श्वनाथजी (पूरणचंदजी नहार)

Fig. 37 Śrī Pārśvanātha (Pooranchandji Nahar)



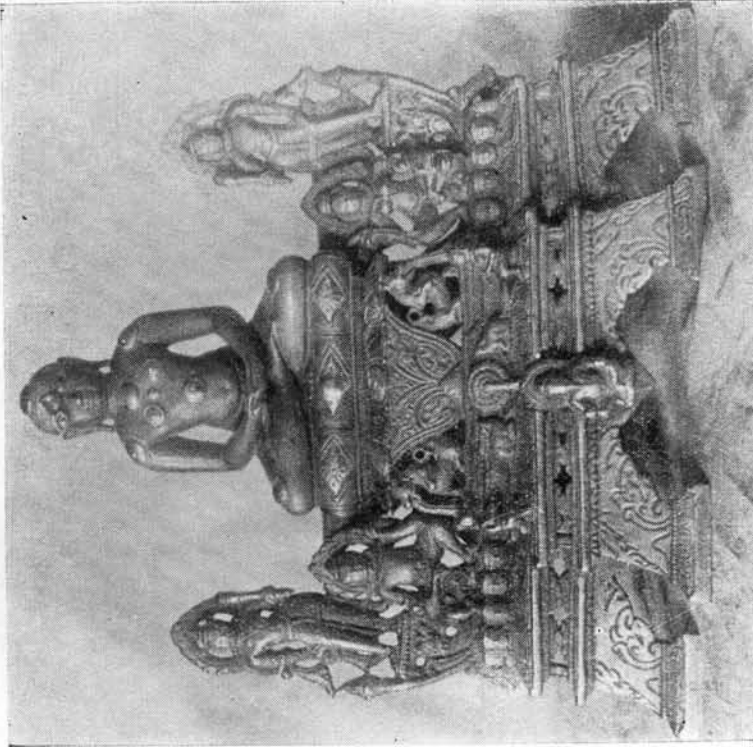
चित्र ३८ श्री पार्श्वनाथजी • गोडीजी • मुंबई

Fig. 38 Śrī Pārśvanātha • Godiji Temple, Bombay.



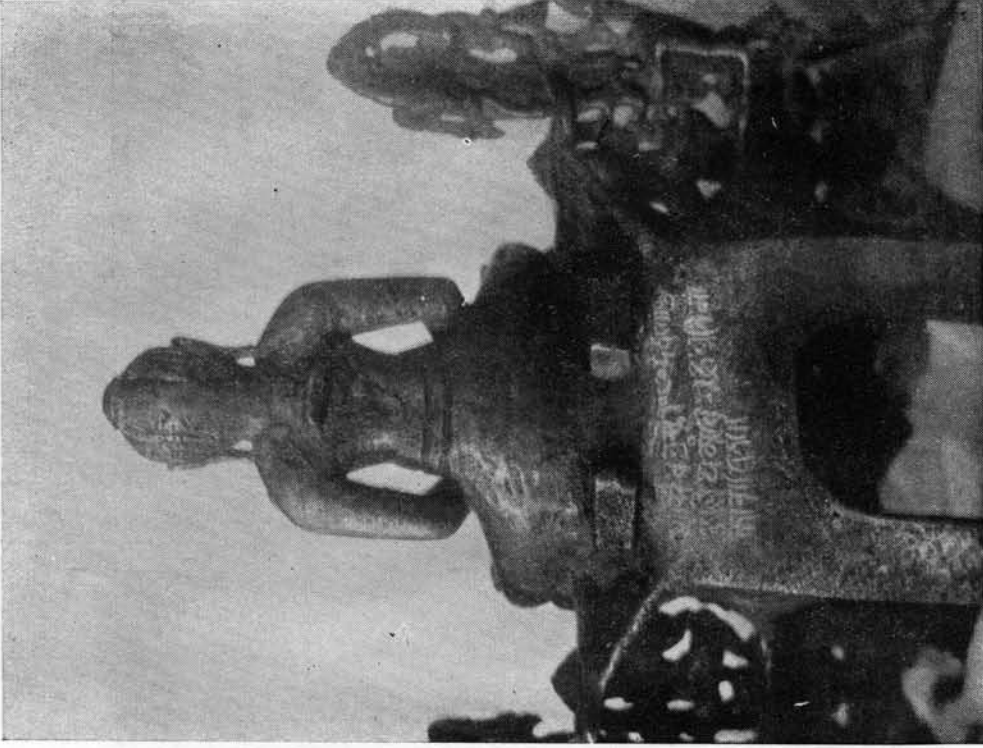
चित्र ३९ चित्र नं ३८नो पाछळनो भाग

Fig. 39 Back side of fig. 38



चित्र ४० श्री ऋषभदेवजी • गोडीजी • मुंबई

Fig. 40 Śrī Rshabhadeva - Bombay

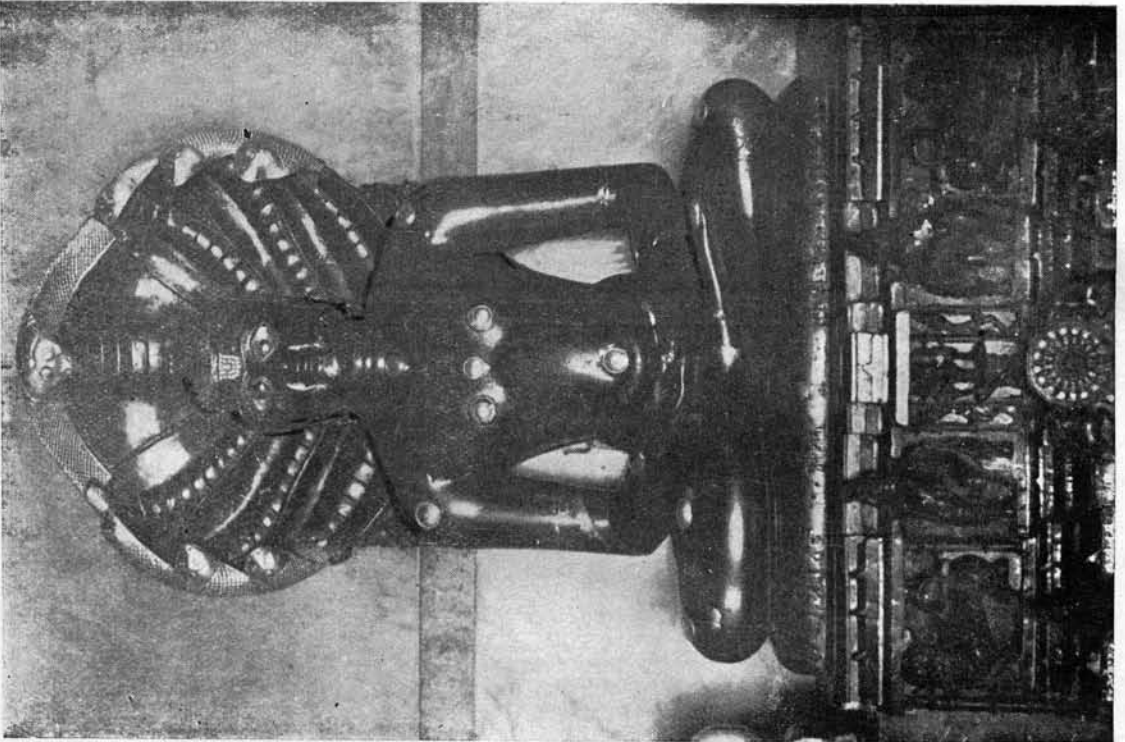


चित्र ४१ चित्र नं ४०नो पाछळ्ळो भाग

Fig. 41 Back side of fig. 40



चित्र ४२ श्री जिनमूर्ति • अष्टापदजी • पाटण
 Fig. 42 Jain image • Ashtāpadaji temple, Pātan



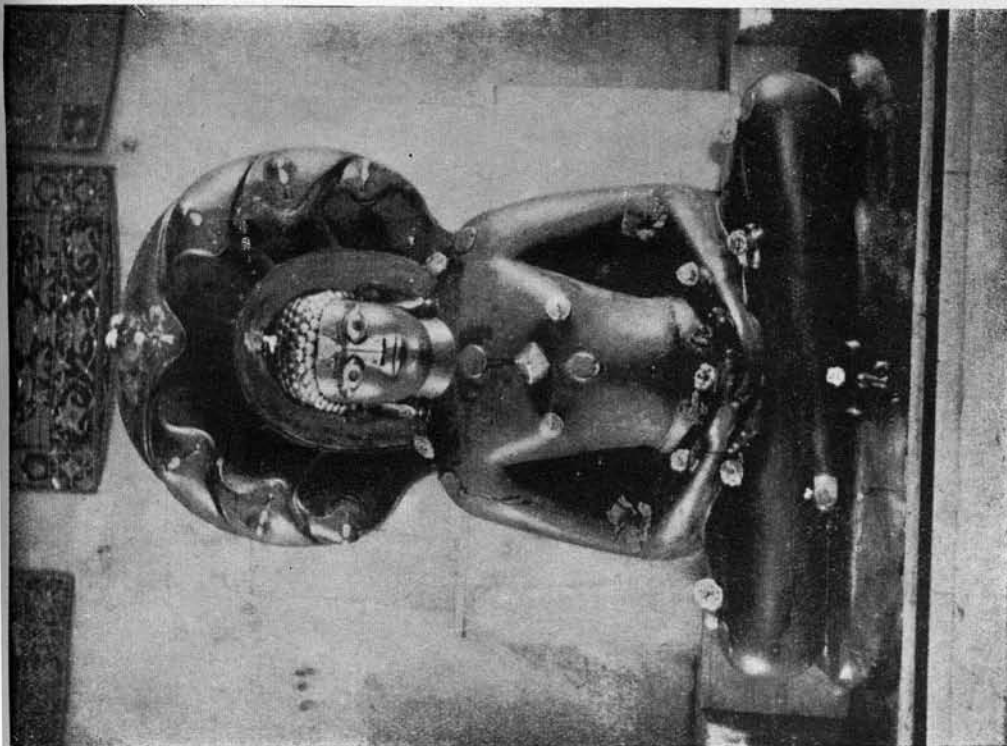
चित्र ४३ श्री पार्श्वनाथजी • चारूप

Fig. 43 Śrī Pārśvanātha - Chârûpa near Pâtan

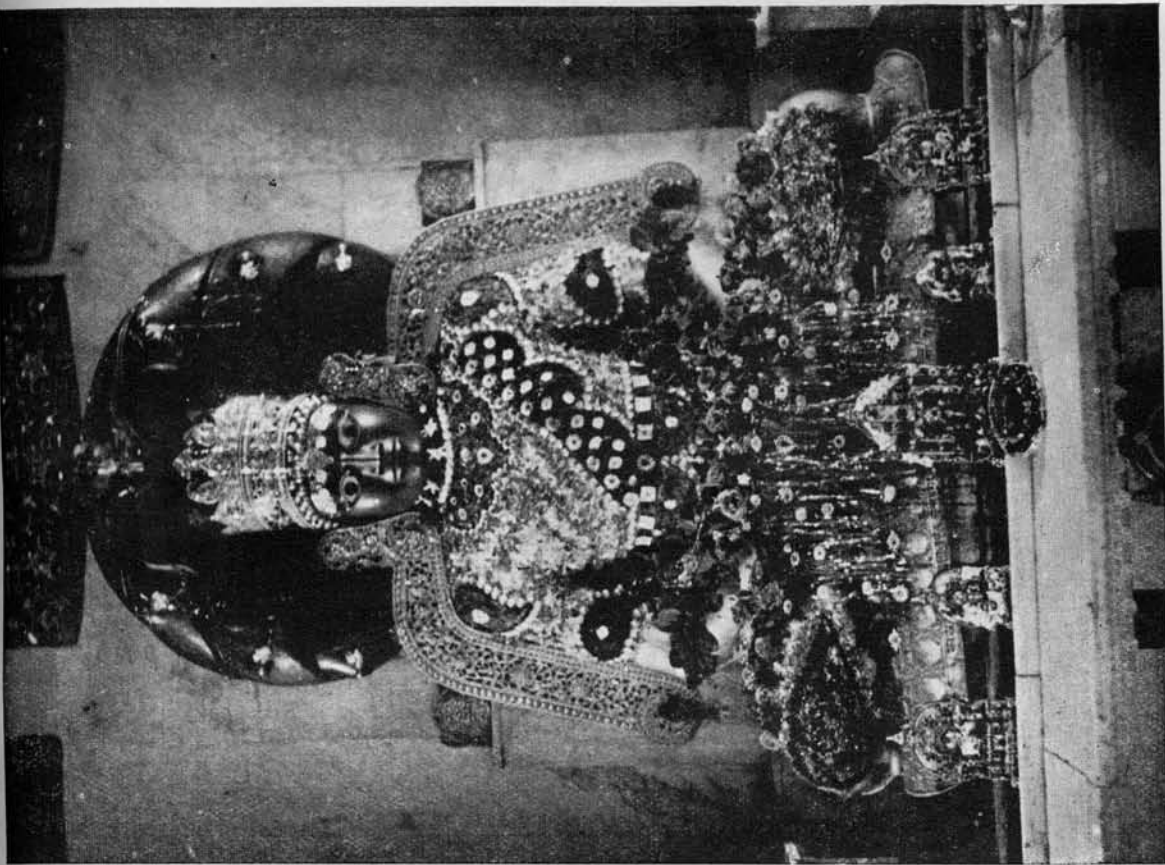


चित्र ४४ श्री अवन्तिपार्श्वनाथ • उज्जैन

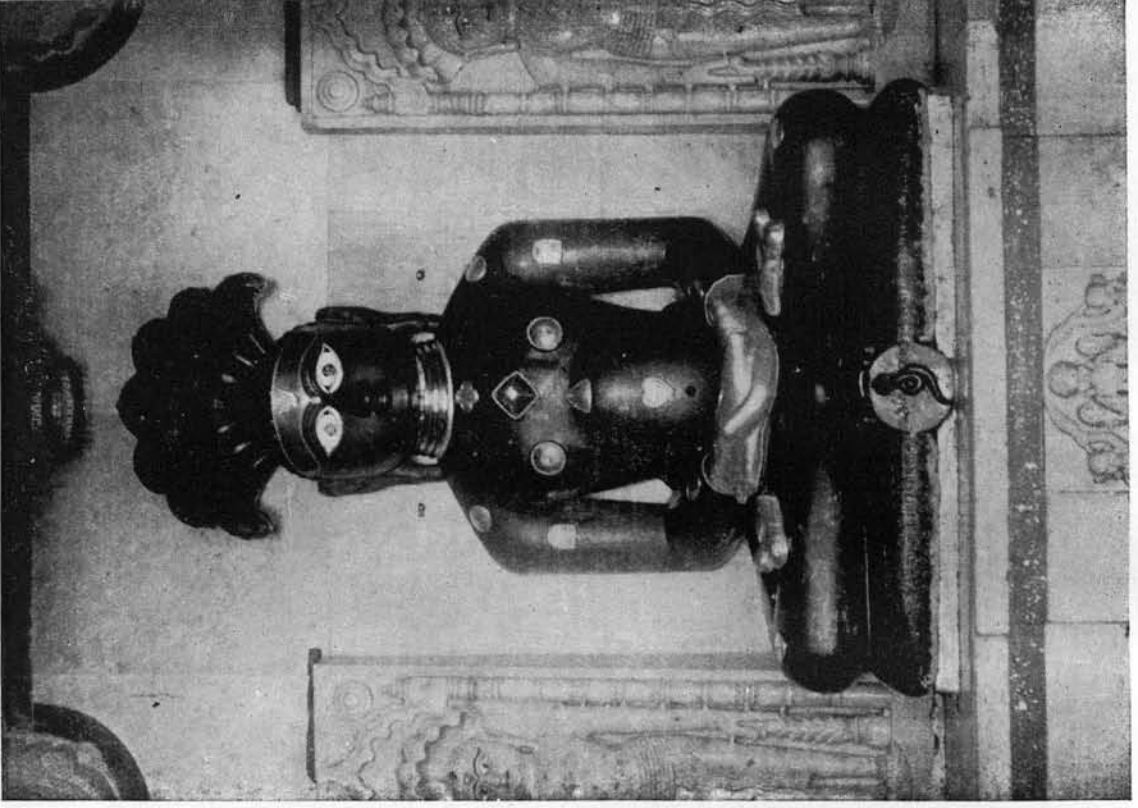
Fig. 44 Śrī Avanti Pārśvanātha - Ujjain



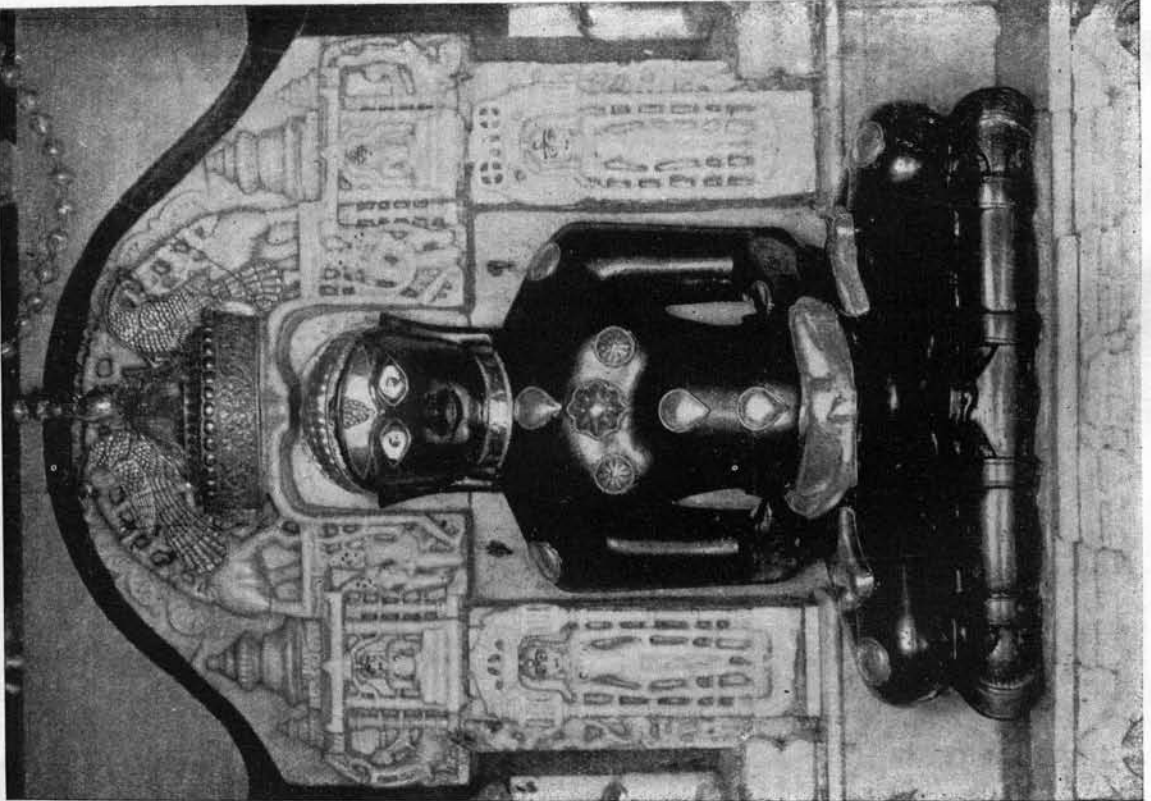
चित्र ४५ श्री पार्श्वनाथजी • भांडुक
Fig. 45 Śrī Pārśvanātha - Bhāṇḍuka



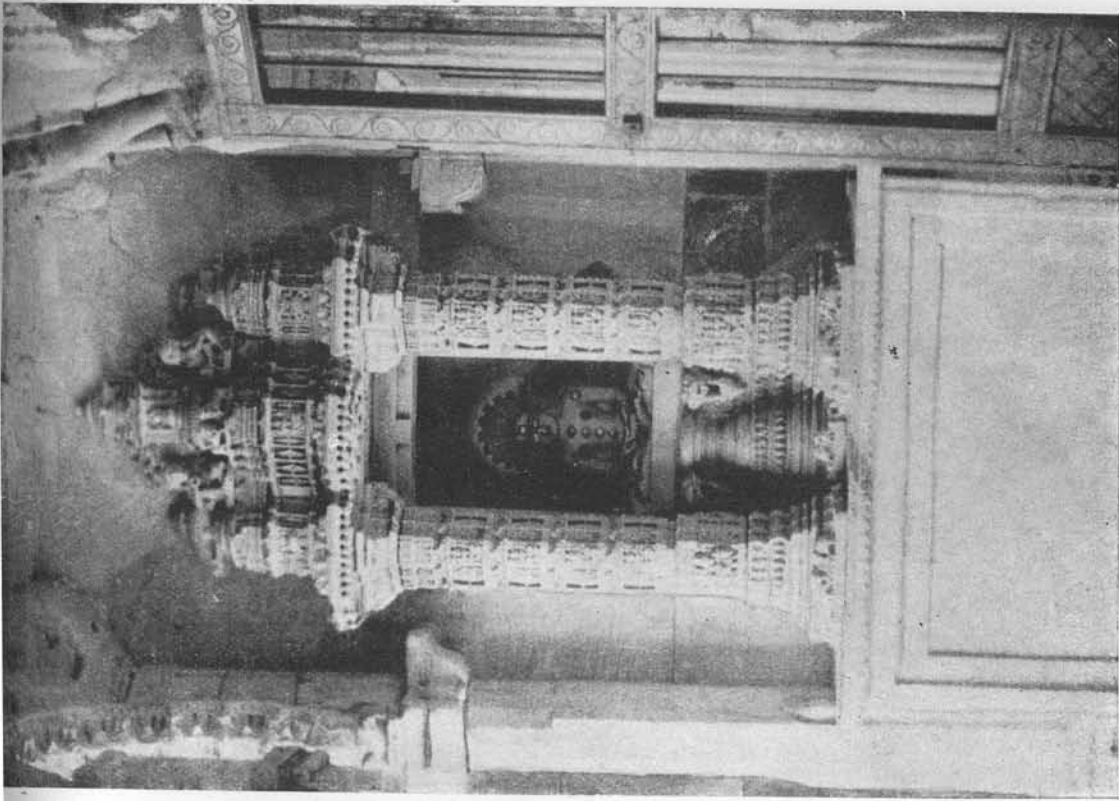
चित्र ४६ श्री पार्श्वनाथजी • भांडुक
Fig. 46 Śrī Pārśvanātha - Bhāṇḍuka



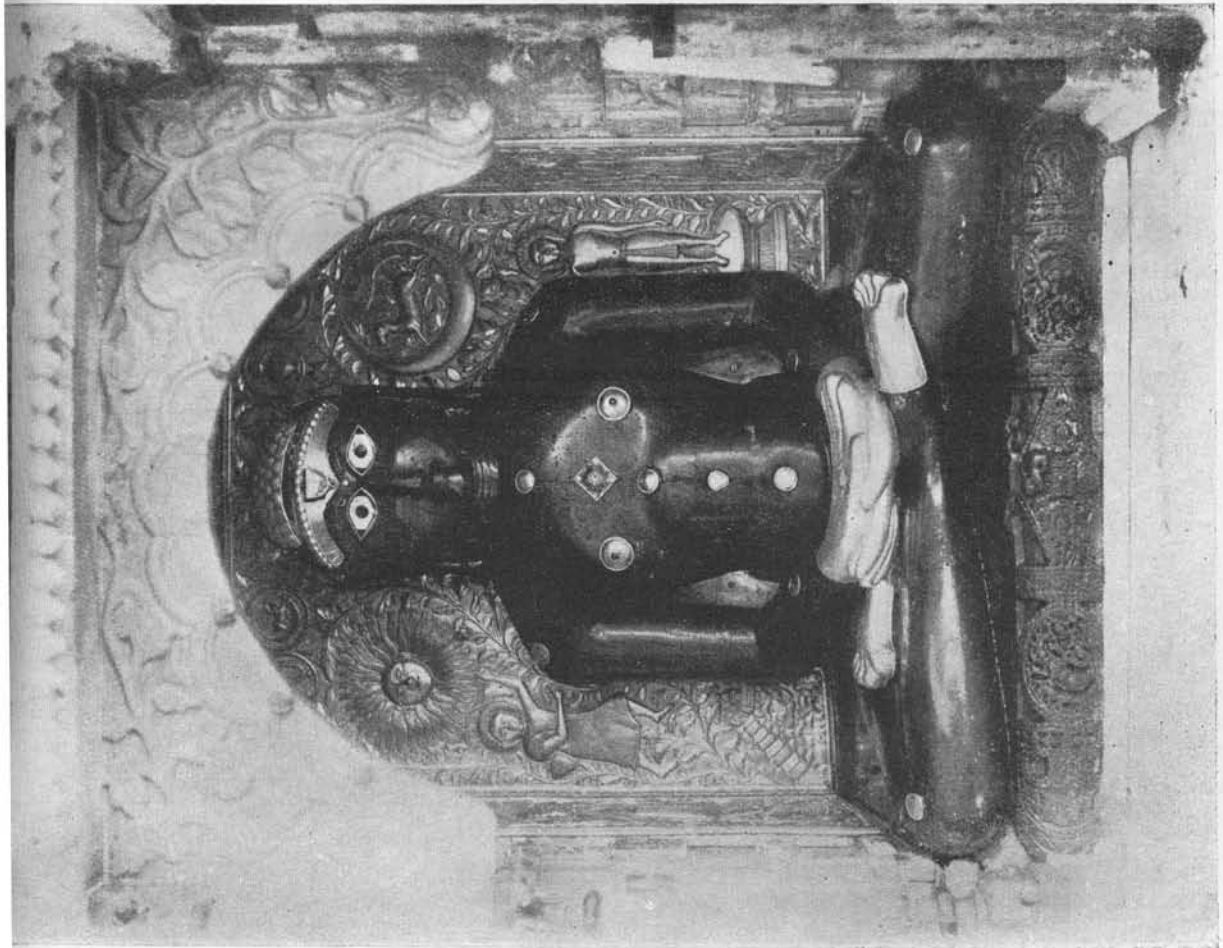
चित्र ४८ श्री अमीक्षरा पार्श्वनाथजी • शत्रुंजय
Fig. 48 Śrī Amizarā Pārśvanātha • Śatrunjaya



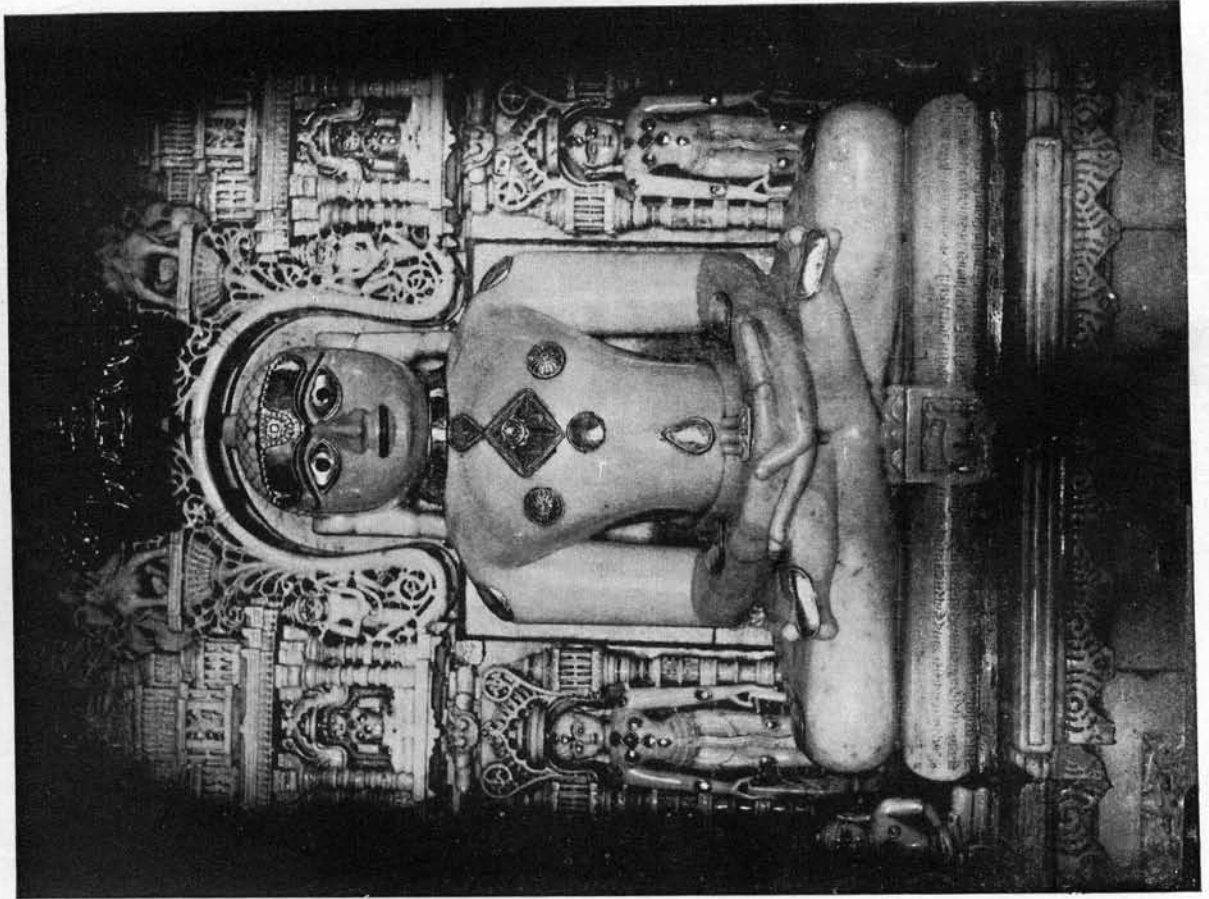
चित्र ४७ श्री नेमिनाथजी • शत्रुंजय मोटी टूक
Fig. 47 Śrī Neminātha • Śatrunjaya



चित्र ५० श्री पार्श्वनाथजी • बालभाईनी टूक
Fig. 50 Śrī Pārśvanātha - Satrunjaya



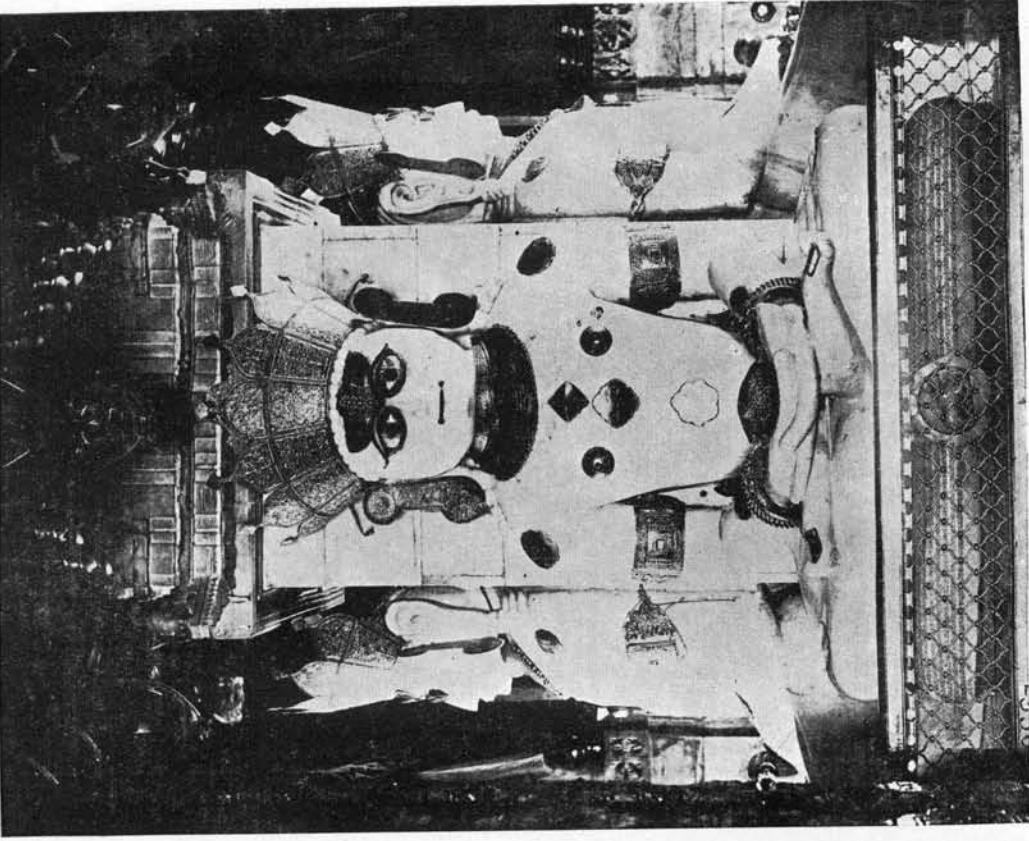
चित्र ४९ श्री महावीरस्वामी • शत्रुंजय
Fig. 49 Śrī Mahāvīraswāmī - Satrunjaya



चित्र ५१ श्री शान्तिनाथजी • रावुंजय

Fig. 51 Śrī Śāntinātha • Śātrunajāya

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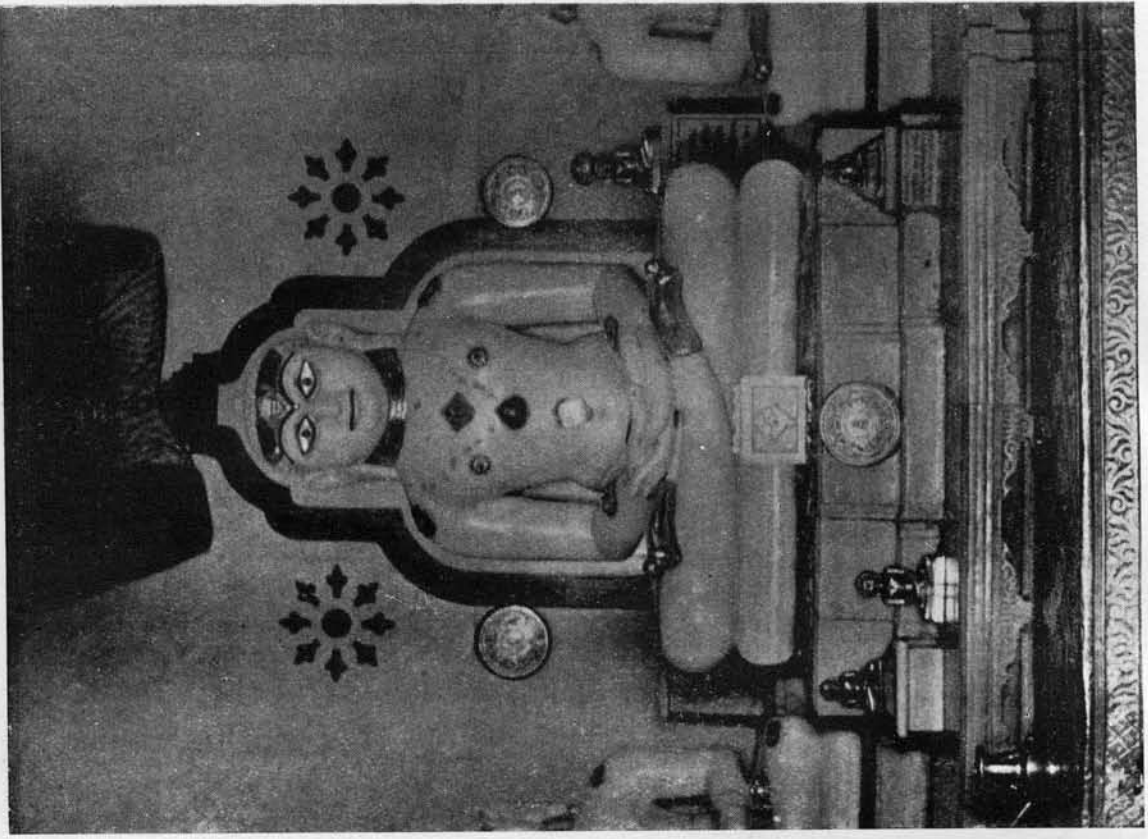
चित्र ५२ श्री आदीश्वरमगवान • चौमुखजीनी टूक

Fig. 52 Śrī Ādiśvara • Śātrunajāya

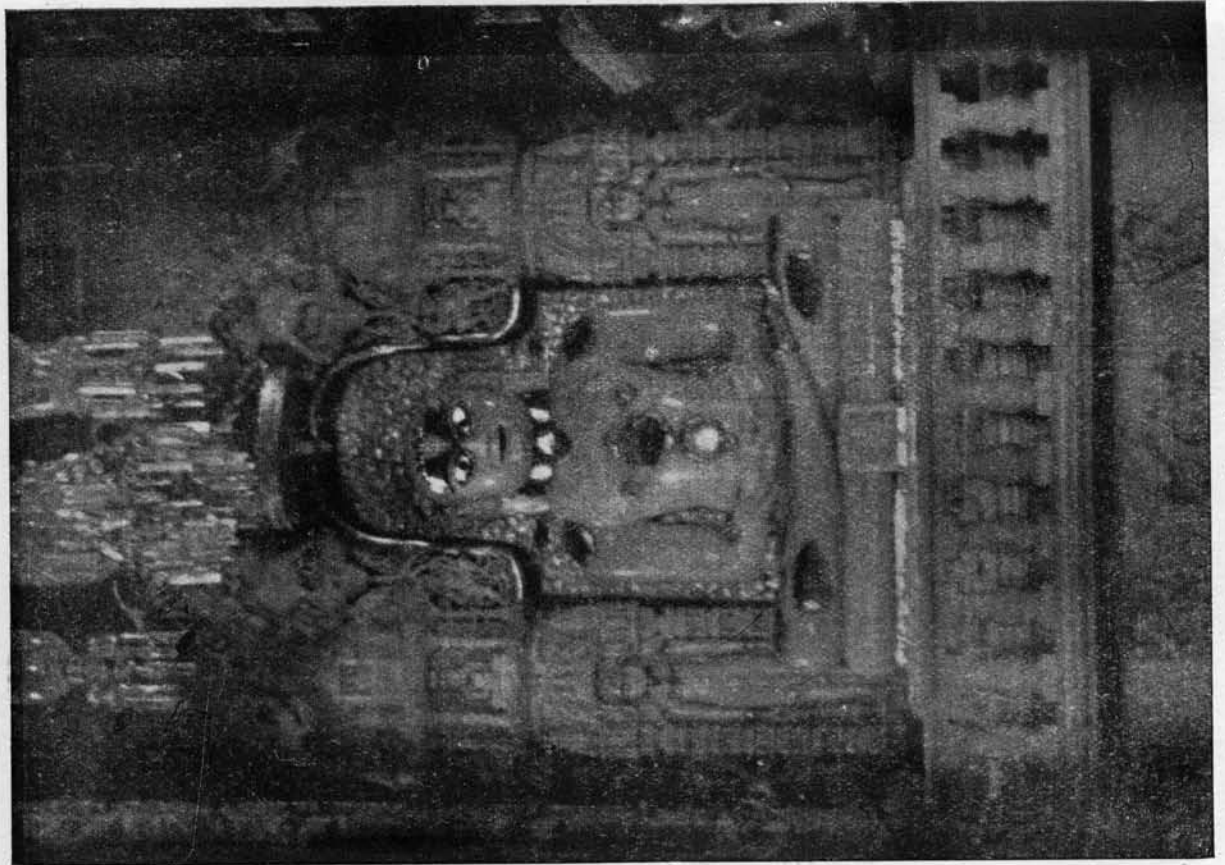
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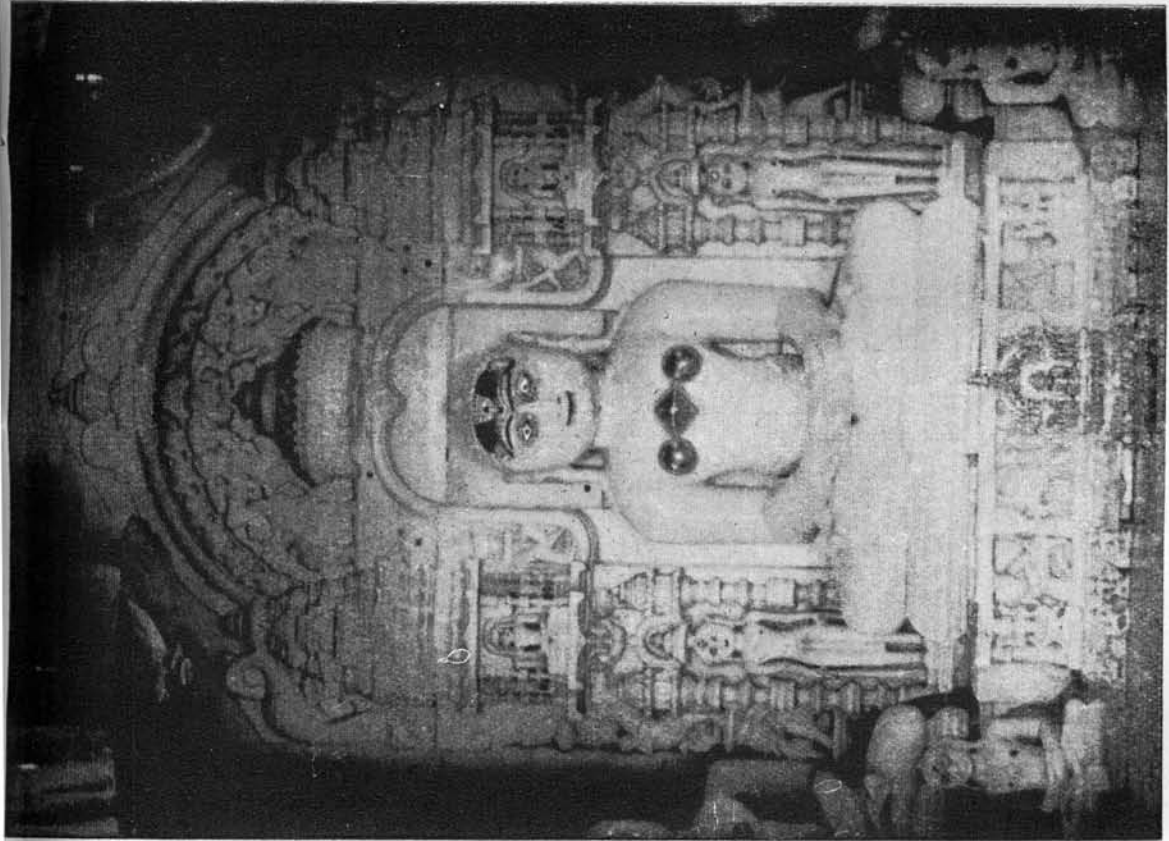
चित्र ५३ श्री सहस्रफणा पार्श्वनाथजी • बालाभाईनी टूक
Fig. 53 Śrī Sahasrafaṇā Pārśvanātha - Śatruñjaya



चित्र ५५ श्री पुंडरीकस्वामी • मोतीशा शेटनी दृक
Fig. 55 Śrī Pundarikaswāmi - Śatrunjaya



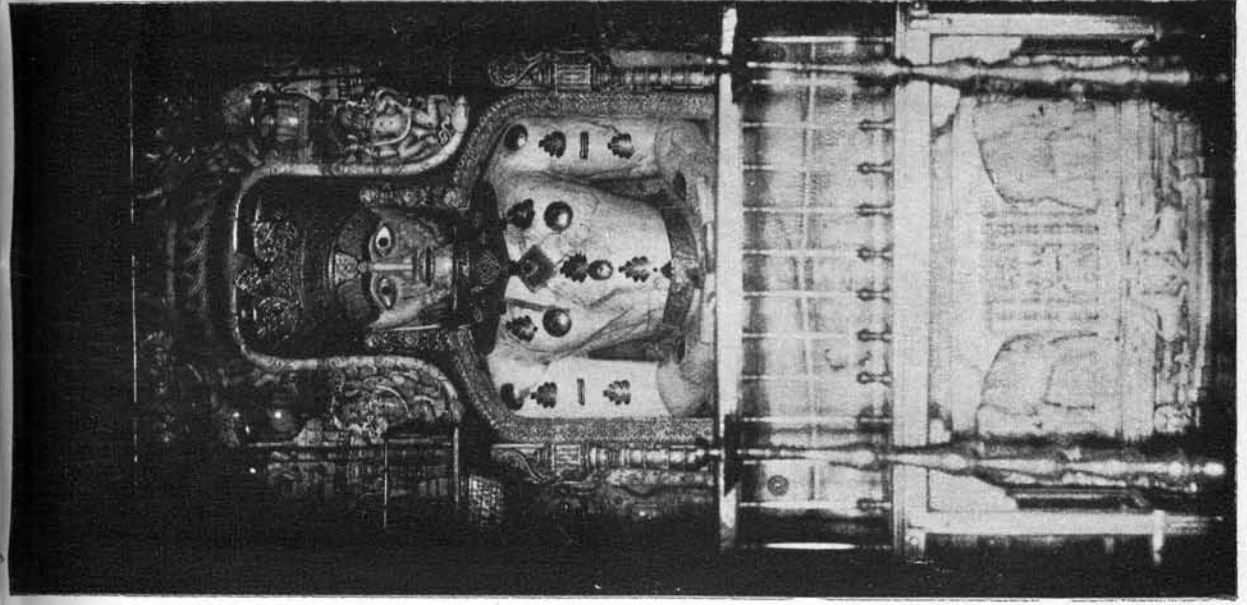
चित्र ५४ श्री आदिश्वरजी • मोतीशा शेटनी दृक
Fig. 54 Śrī Ādiśvaraji - Śatrunjaya



चित्र ५६ अभिनंदनस्वामी • केशवजीनाथकनी टूक

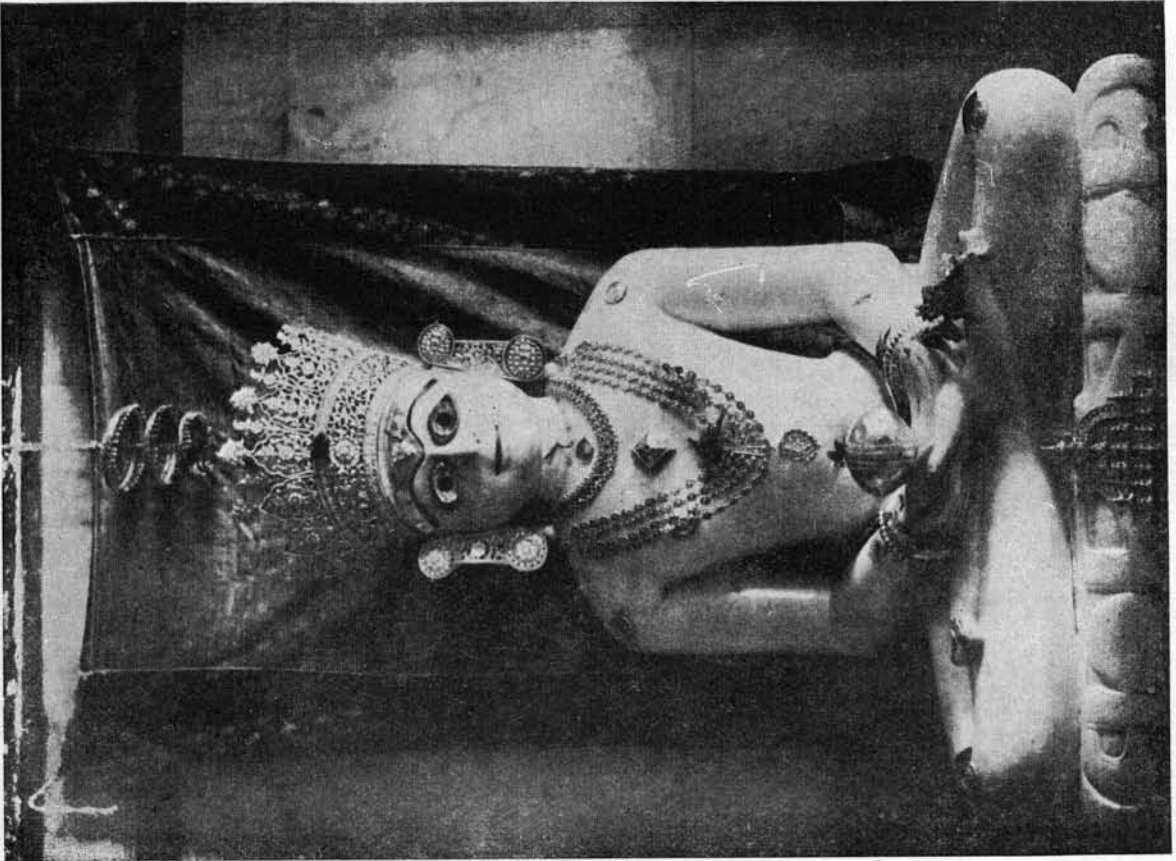
Fig. 56 Śrī Abhinandanaswāmī - Śatruñjaya

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चित्र ५७ मूलनाथक श्री अजितनाथजी • तारंग

Fig. 57 Śrī Ajitanāthaji - Tārāngā Hill



चित्र ५८ श्री चंद्रप्रभुस्वामी • प्रभासपाटण

Fig. 58 Śrī Chandraprabhu - Prabhāsapāṭaṇ

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चित्र ५९ पाषाणनी पंचतीर्थी • कदंबगिरि

Fig. 59 Panchatīrthī of stone - Kadam̐bagiri (Kathiawar)



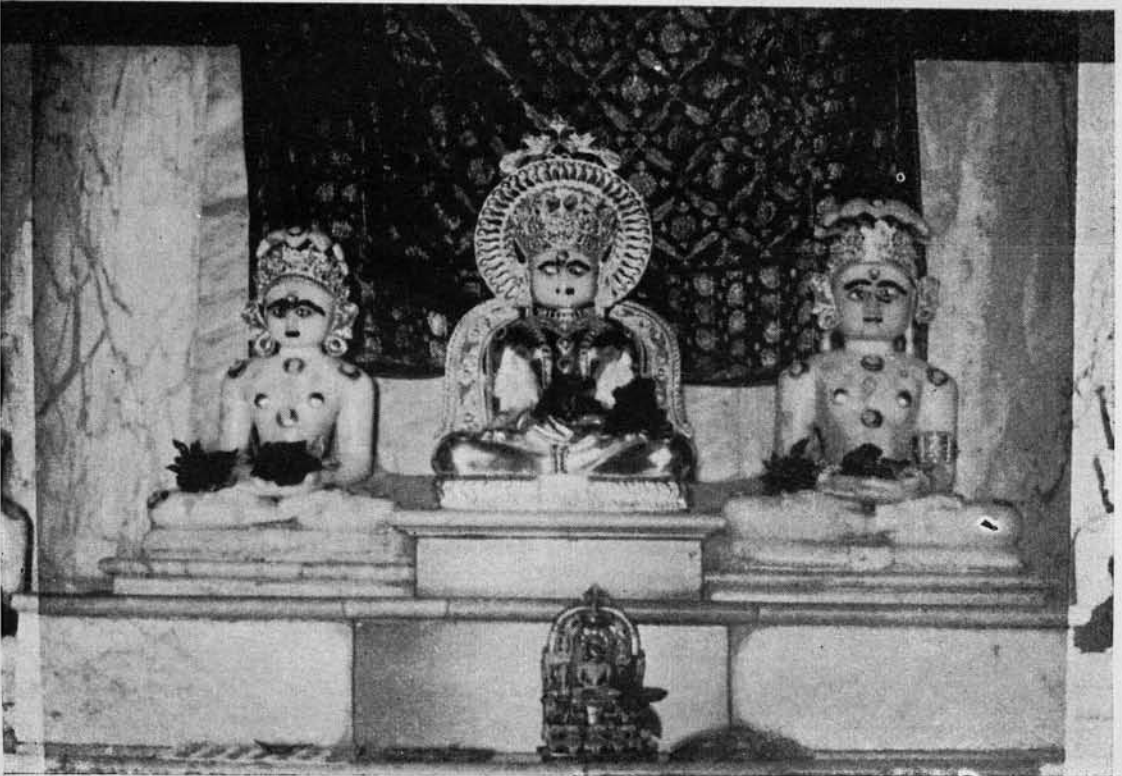
चित्र ६० सहस्रफणापार्श्वनाथ • जोधपुर

Fig. 60 Sahasrafaṇā Pārśvanātha • Jodhpur



चित्र ६१ दादासाहेब • भावनगर

Fig. 61 Dādāsaheb • Bhāvnagar

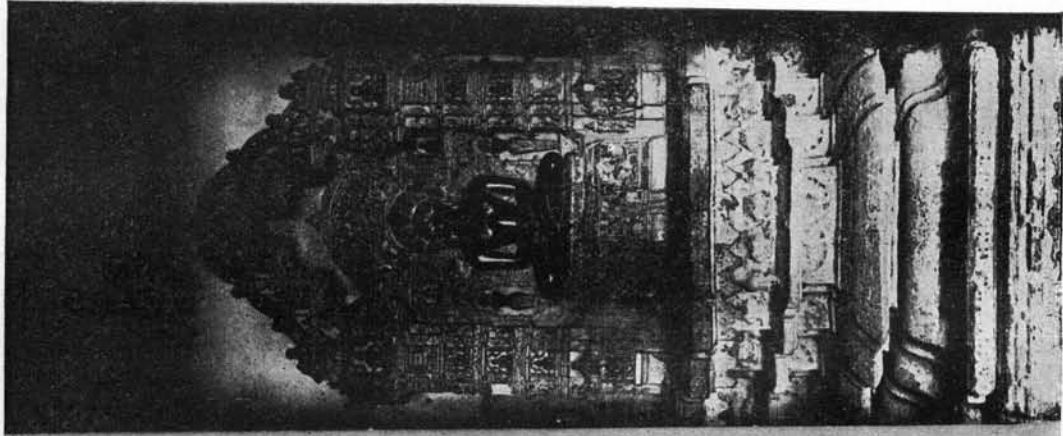


चित्र ६२ श्री पार्श्वनाथजी • देलवाडा (काठियावाड)

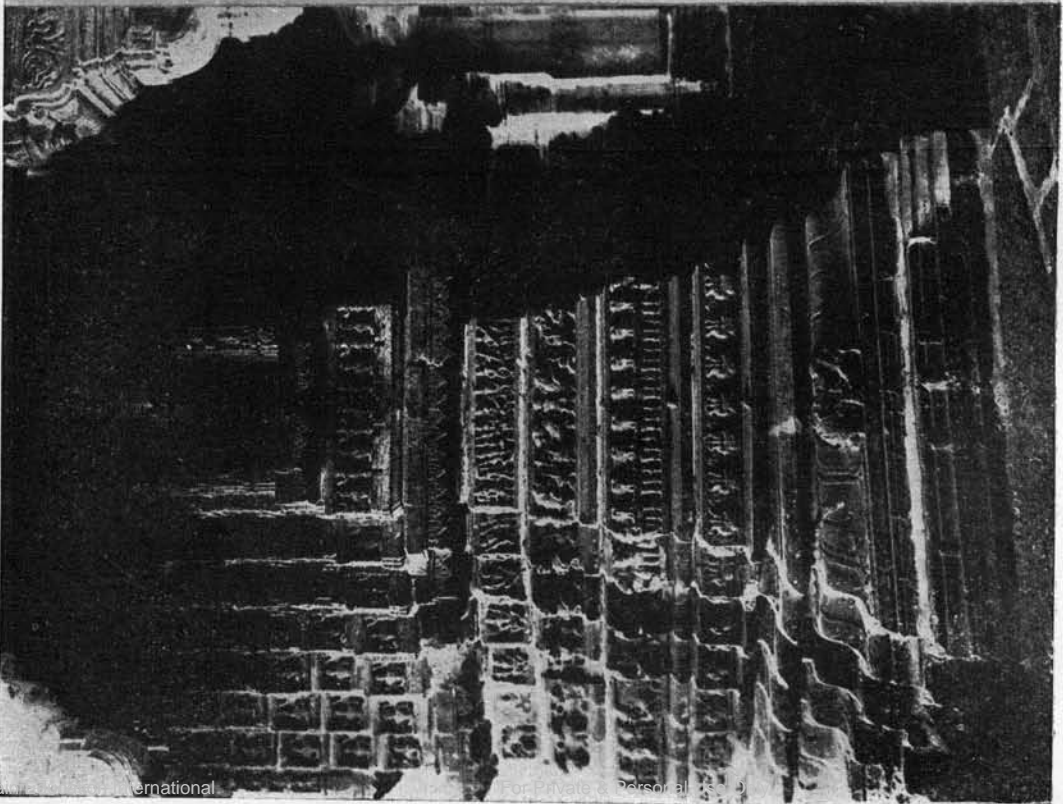
Fig. 62 Śrī Pārśvanātha • Delwārā (Kathiawar)



चित्र ६५ श्री पद्मावती देवी - पाटण
Fig. 65 Goddess Padmāvatī - Pāṭaṇ



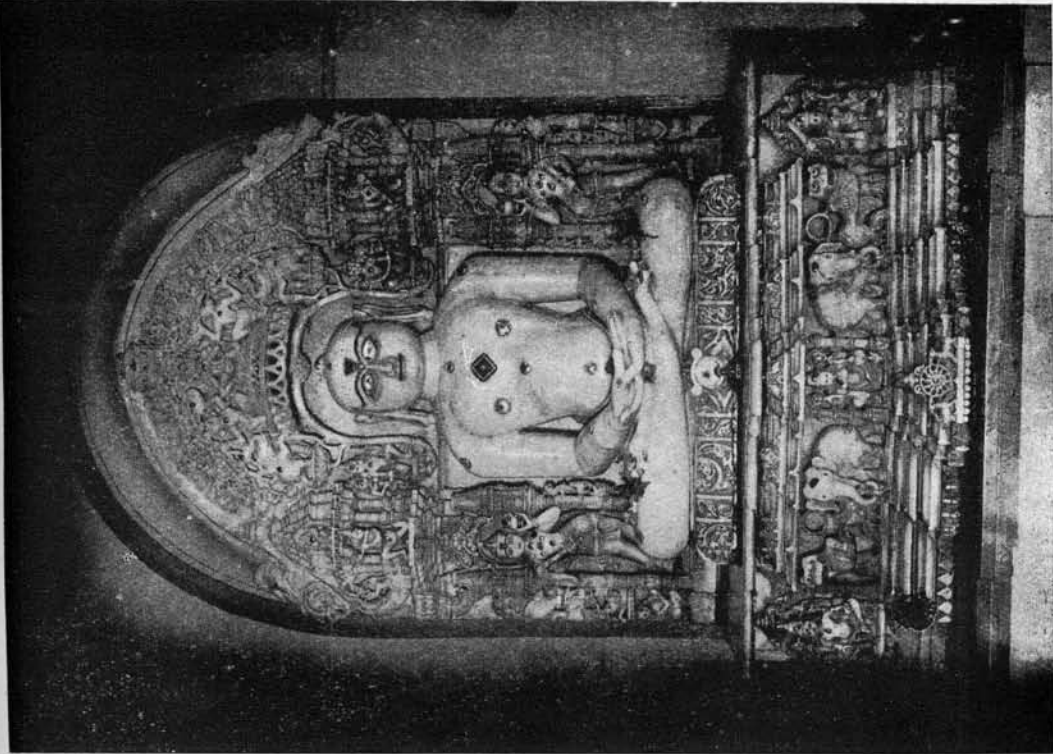
चित्र ६४ श्री पार्श्वनाथ
Fig. 64 Śrī Pārśvanātha



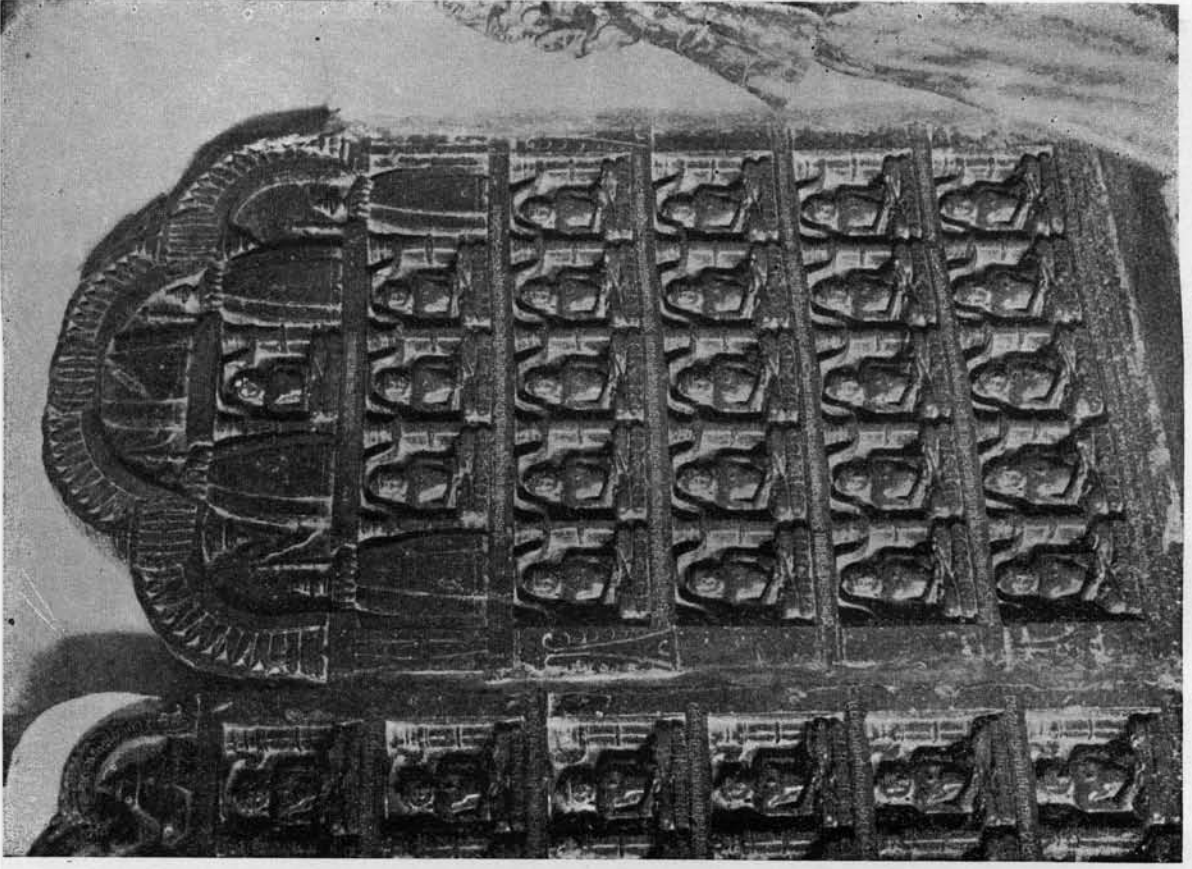
चित्र ६३ समवसरण - राणकपुरजी
Fig. 63 Samavasaraṇa - Rāṇakpur



चित्र ६७ श्री ऋषभदेवजी • पाटण
Fig. 67 Śri Rshabhadeva - Pāṭan



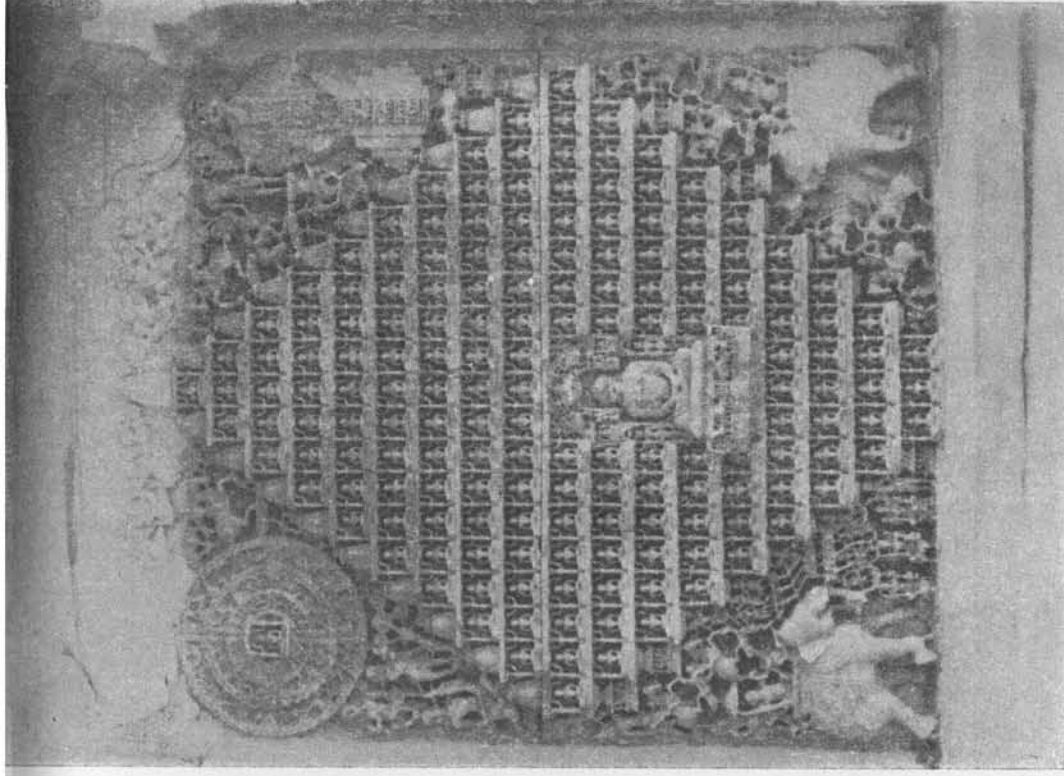
चित्र ६६ श्री जिनमूर्ति • पाटण
Fig. 66 An image of Jina - Pāṭan



चित्र ६९ पाषाणनी चोवीनी - प्रभासपाटण



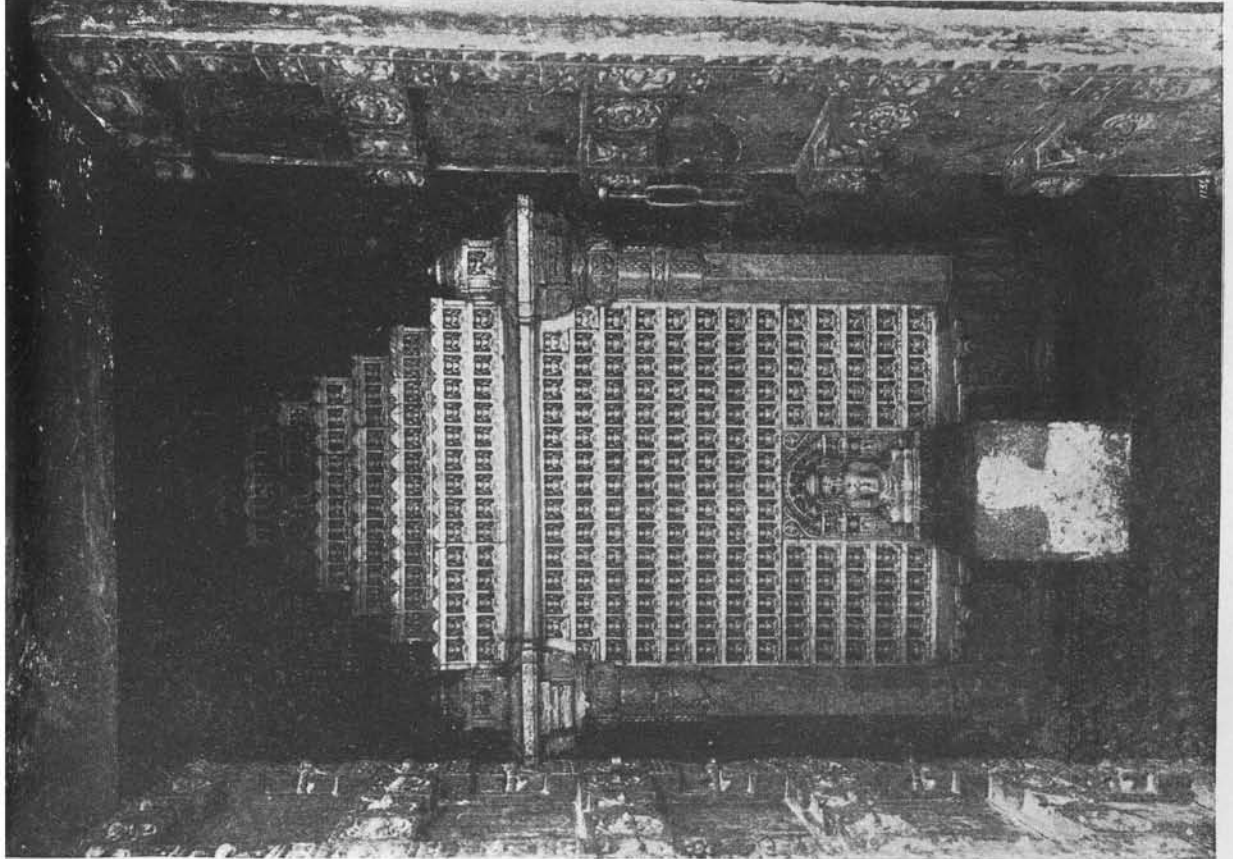
चित्र ६८ श्री जिनमूर्ति - तळजा (काठियावाड)



चित्र ७१ यादवो सहित श्री नेमिनाथजी • शत्रुंजय

Fig. 71 Śrī Neminātha with Yādavas - Śatrunjaya

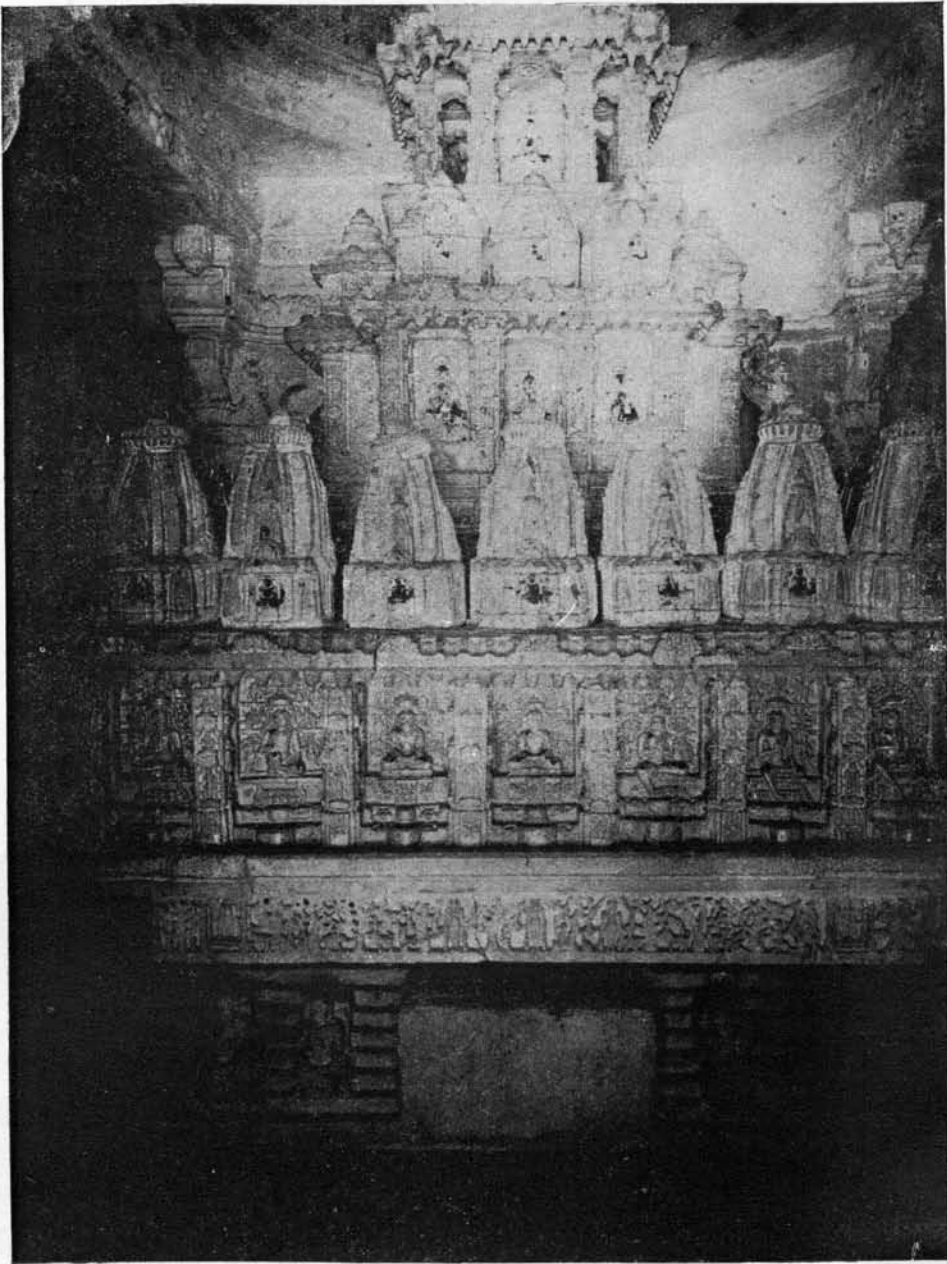
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चित्र ७० सहस्रकूट • शत्रुंजय

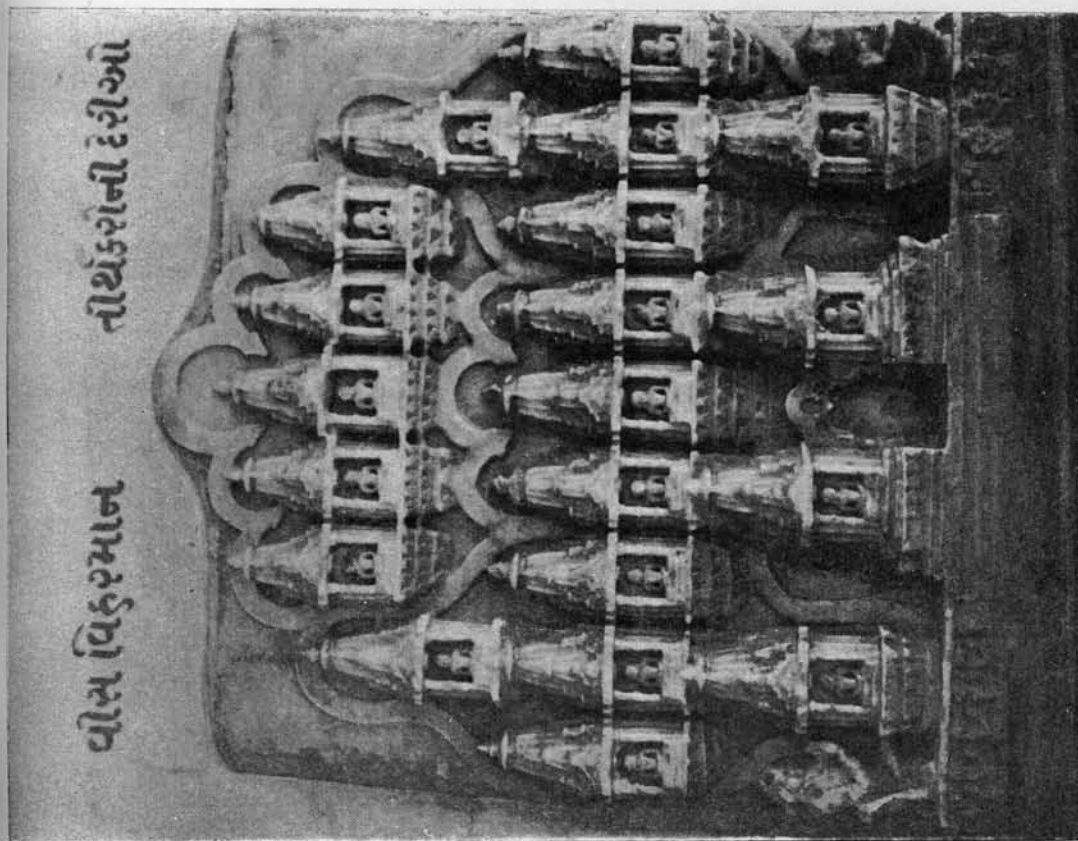
Fig. 70 Sahasrakūṭa - Śatrunjaya

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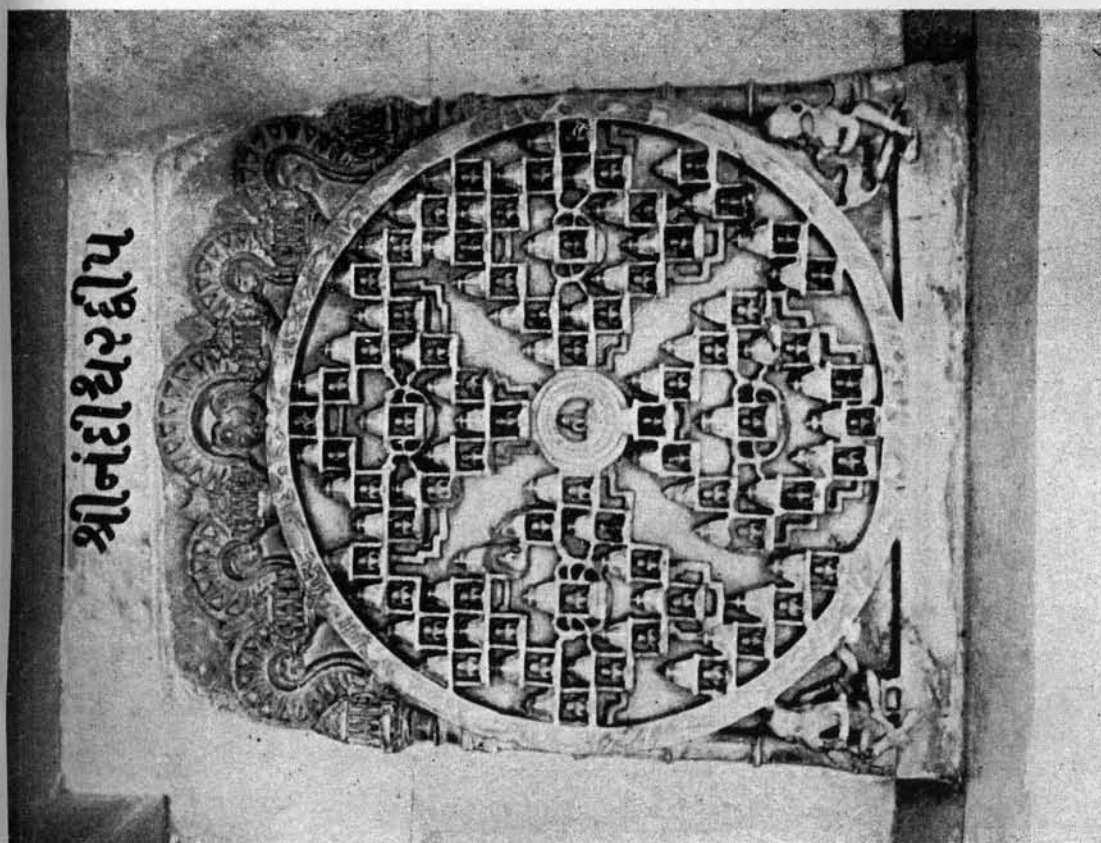
चित्र ७२ वीश विहरमाण जिन . राणकपुर

Fig. 72 Twenty present Tirthaṅkaras · Rāṇākapur



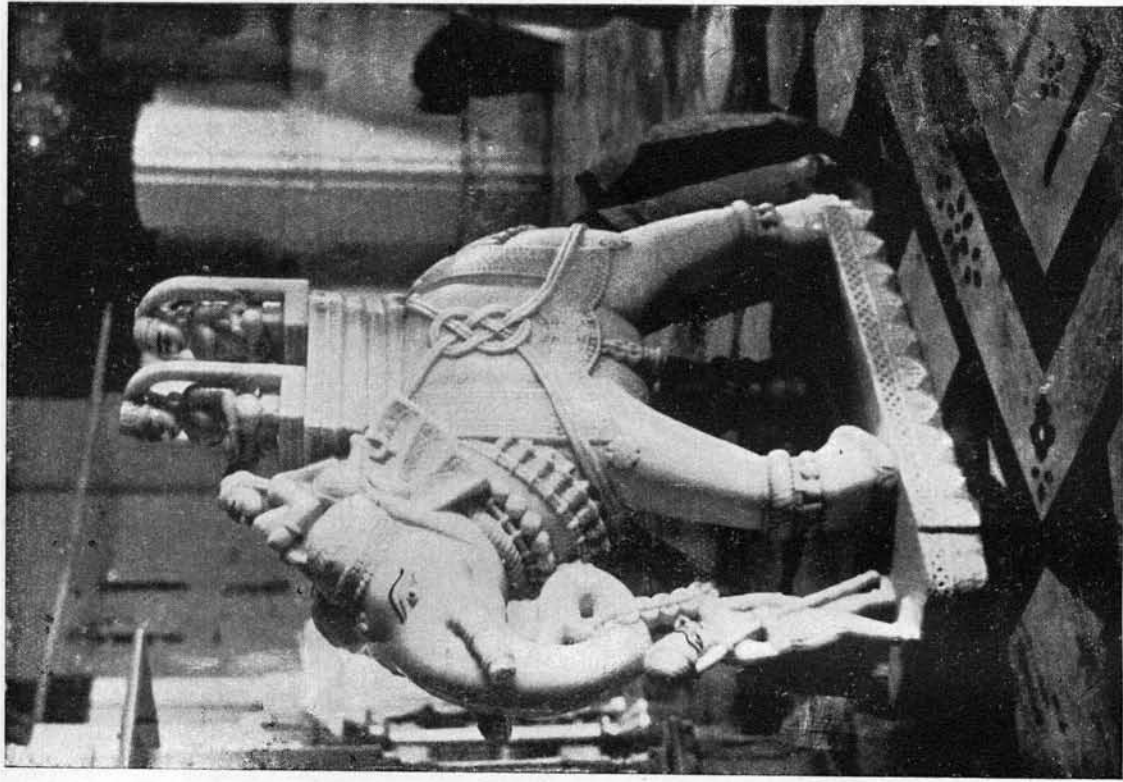
ચિત્ર ૭૪ વીસ વિહરમાળ તીર્થંકર . ગિરનાર

Fig. 74 Twenty present Tirthankaras - Girnar

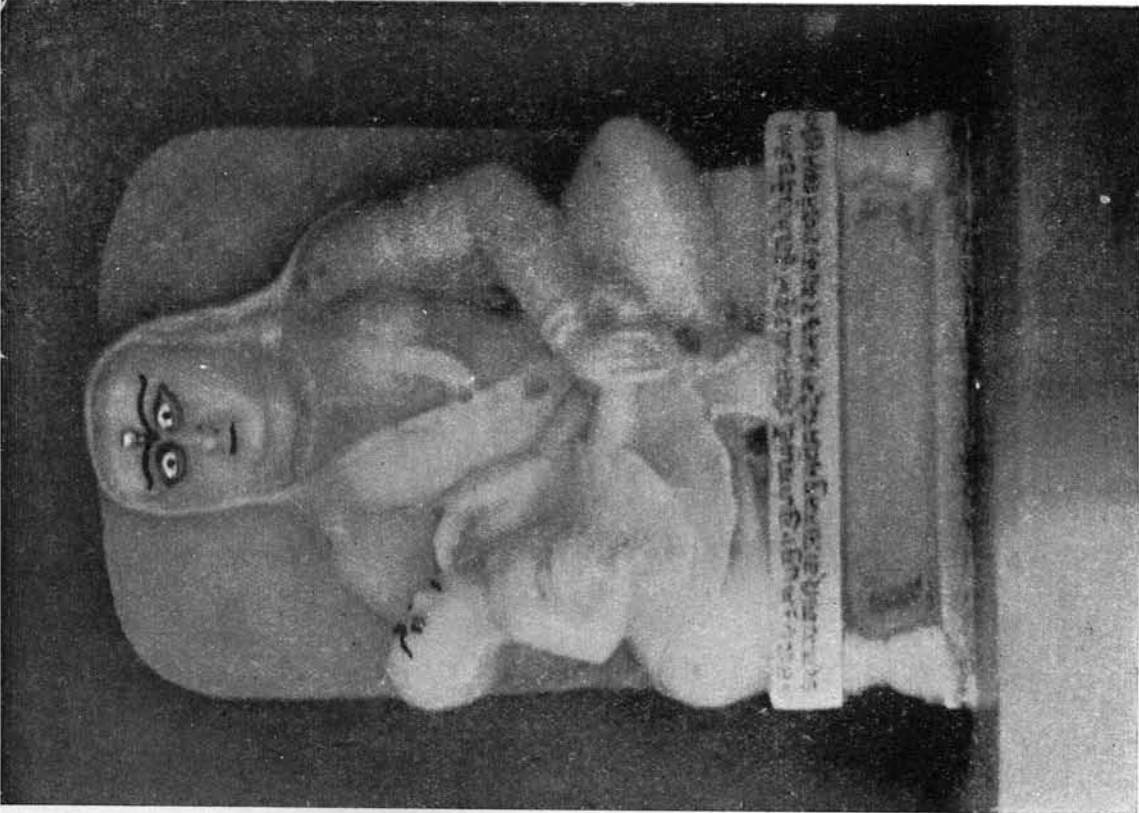


ચિત્ર ૭૩ શ્રી નંદીશ્વરદ્વીપ . ગિરનાર

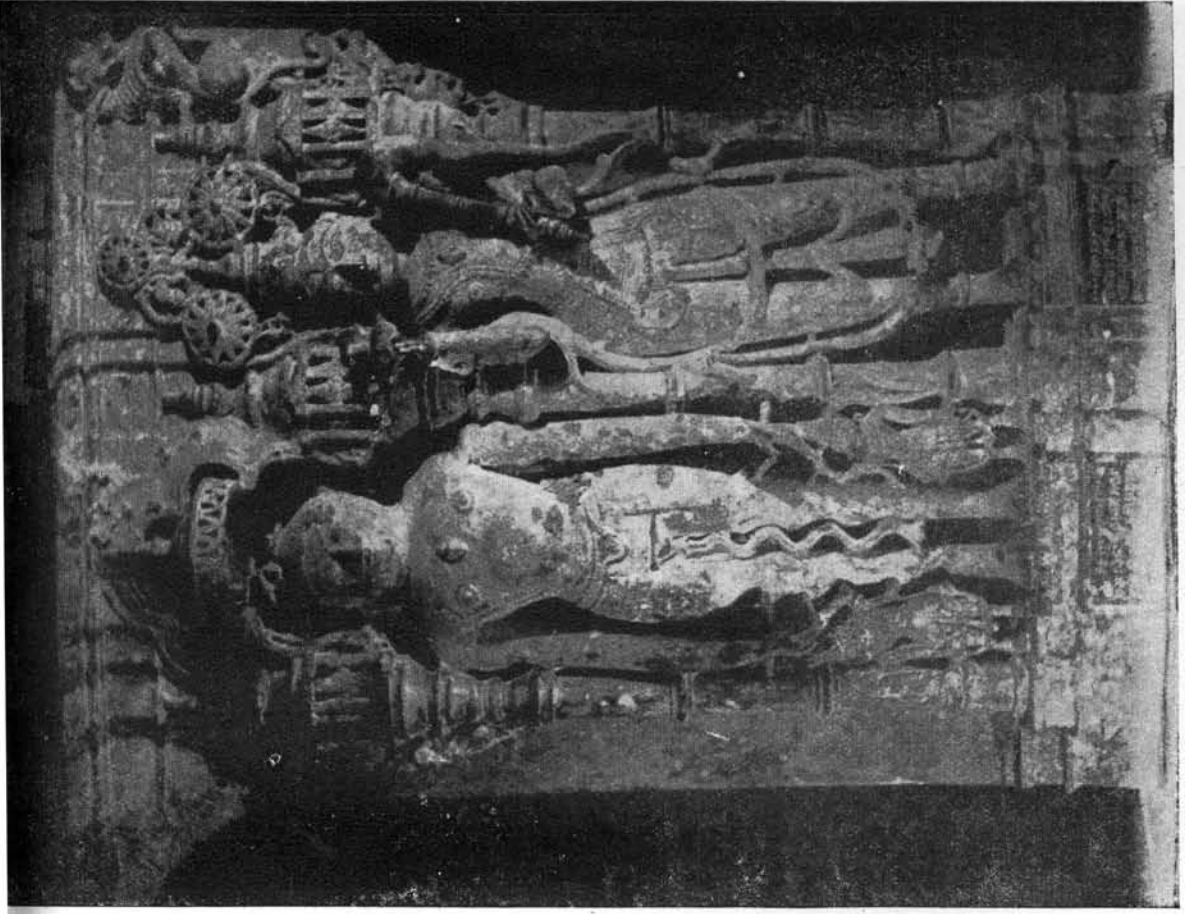
Fig. 73 Śrī Nandīśvara-dveepa - Girnar



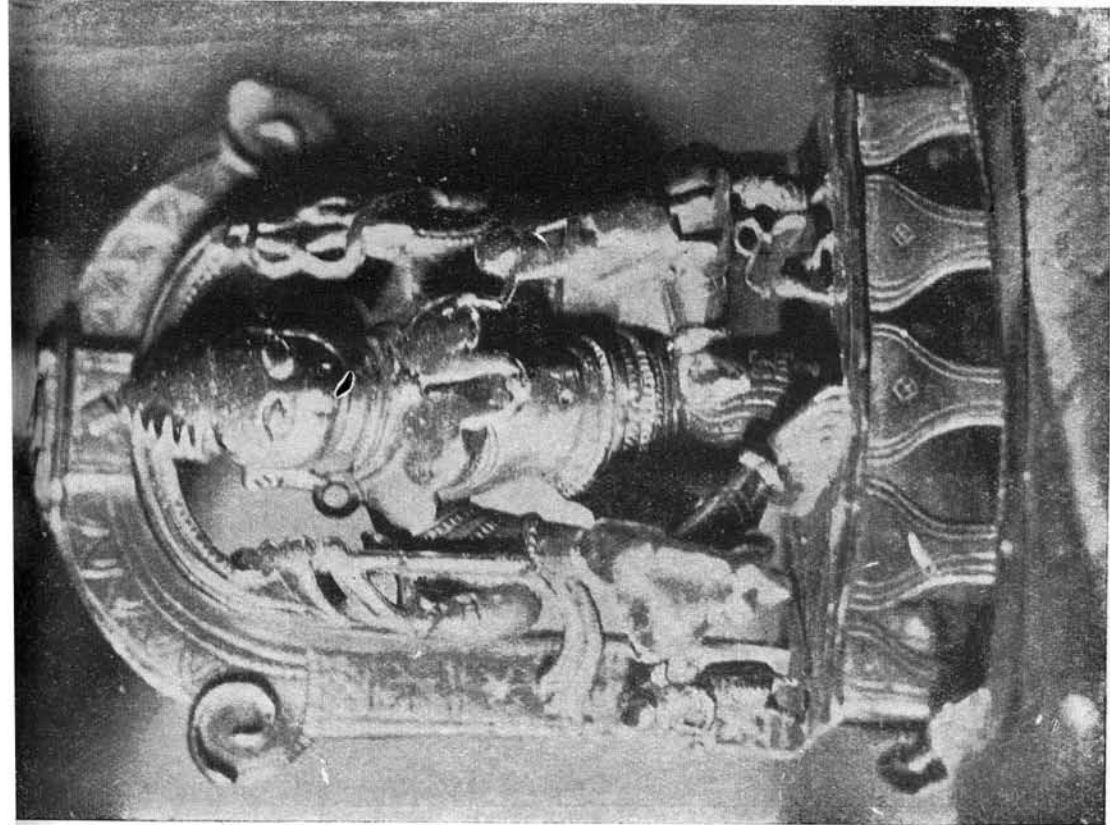
ચિત્ર ૭૬ દૃષ્ટિ પર મારૂદેવા અને ભરતરાજા • શત્રુજય
Fig. 76 Mārūdevā and Bharat on Elephant - Śatruñjaya



ચિત્ર ૭૫ શ્રી મારૂદેવા ઋષભદેવ સહિત • શત્રુજય
Fig. 75 Rshabhadeva in the lap of his mother Mārūdevā - Śatruñjaya
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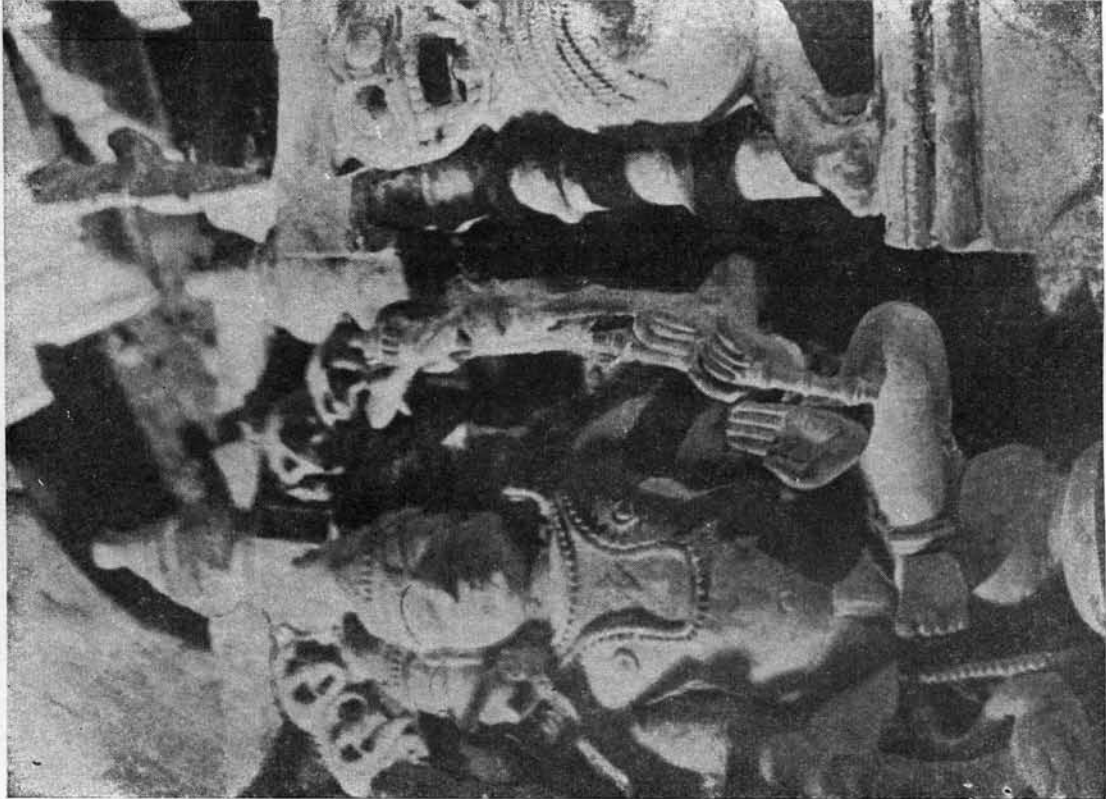
चित्र ७८ धातुना काउसगीया • गिरनार
Fig. 78 A standing metal image - Girnār



चित्र ७७ श्री अंबिकादेवी • प्रभासपाटण
Fig. 77 Goddess Ambikā - Prabhāsapāṭaṇ
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चित्र ८० विजया यक्षिणी - गिरनार
Fig. 80 Vijayā Yakṣiṇī - Gīrnār



चित्र ७९ शम्भुल यक्ष - गिरनार
Fig. 79 Śaṃbukha Yakṣa - Gīrnār

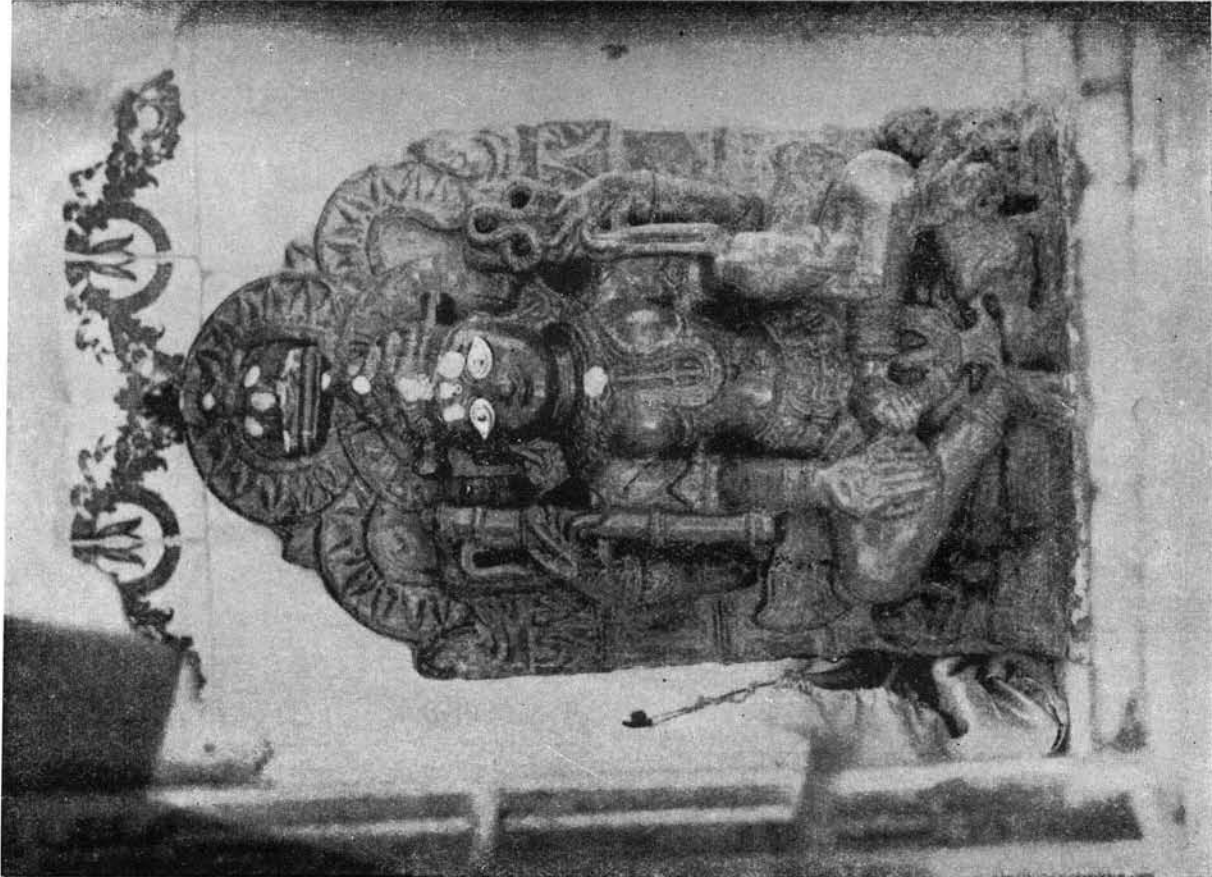


चित्र ८१ पार्श्वयक्ष
Fig. 81 Pārśvayakṣa

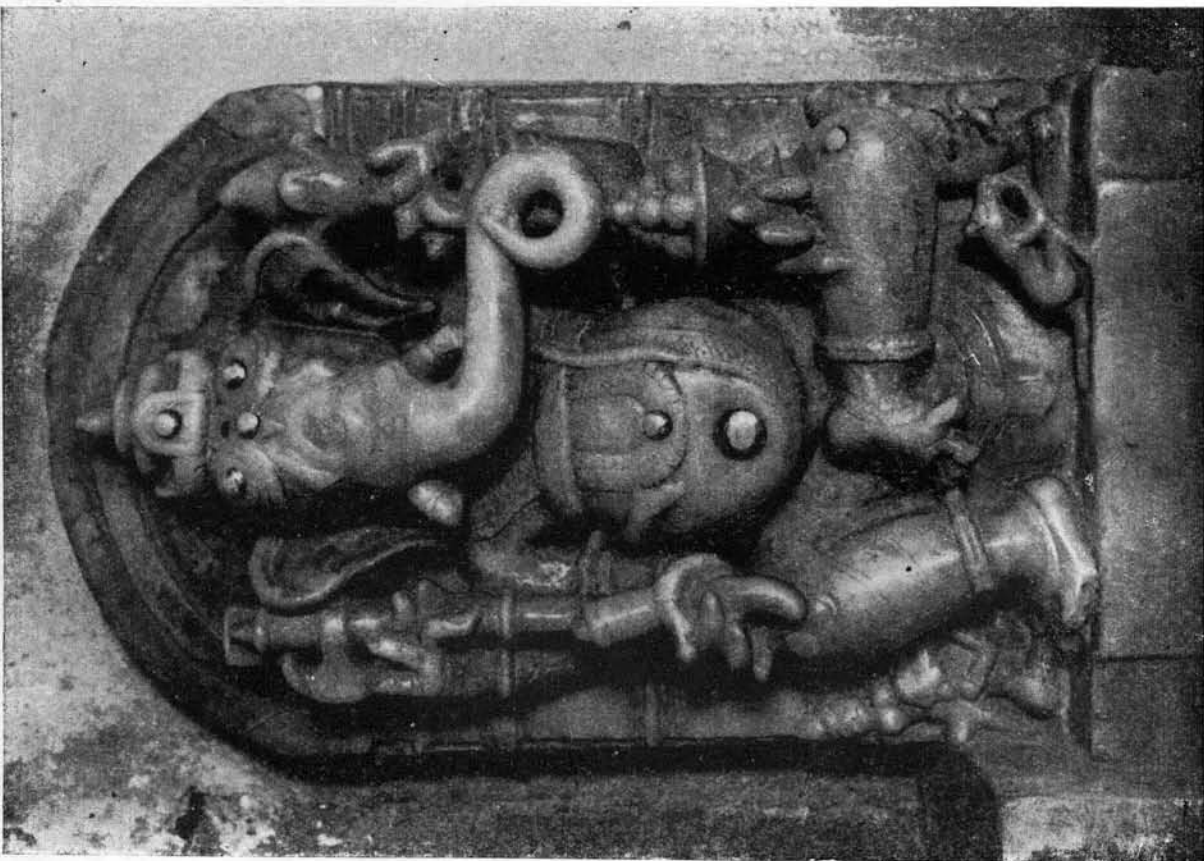
चित्र ८२, ८३ श्री लक्ष्मीदेवी • दीव (काठियावाड़)
Fig. 82, 83 Goddess Lakṣmī-Dīv (Kathiāwār)



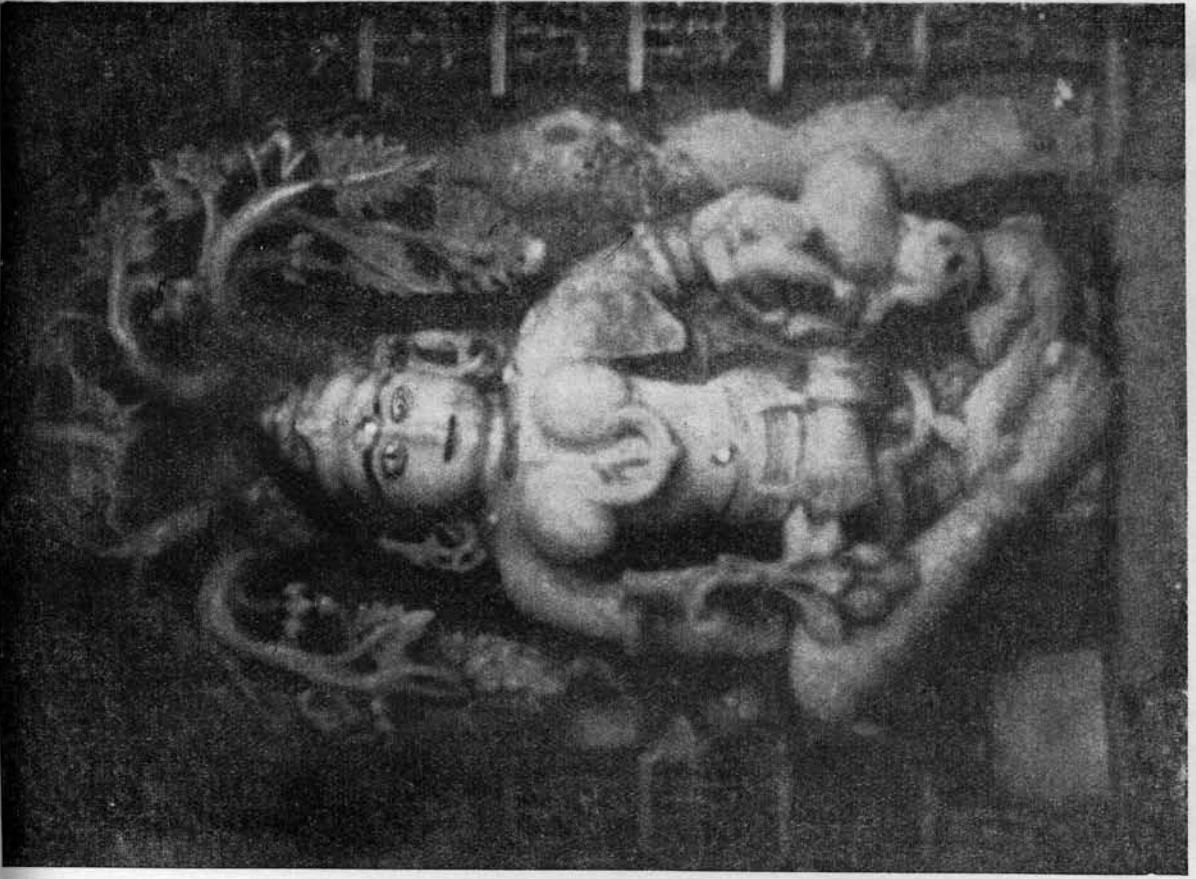
चित्र ८४ चौबीस जिनमातानो पट • गिरनार
Fig. 84 The Tablet of twenty-four Jina Mothers • Girnār



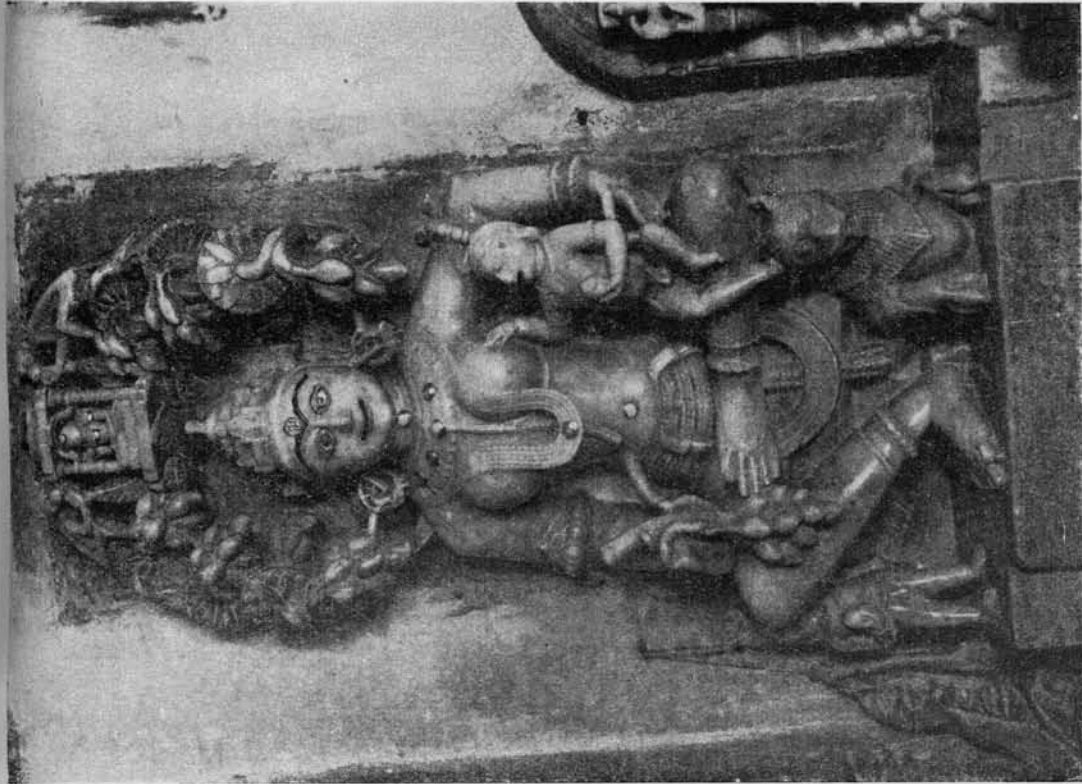
चित्र ८६ श्री पद्मावती देवी - प्रभासपाटण
Fig. 86 Goddess Padmavati



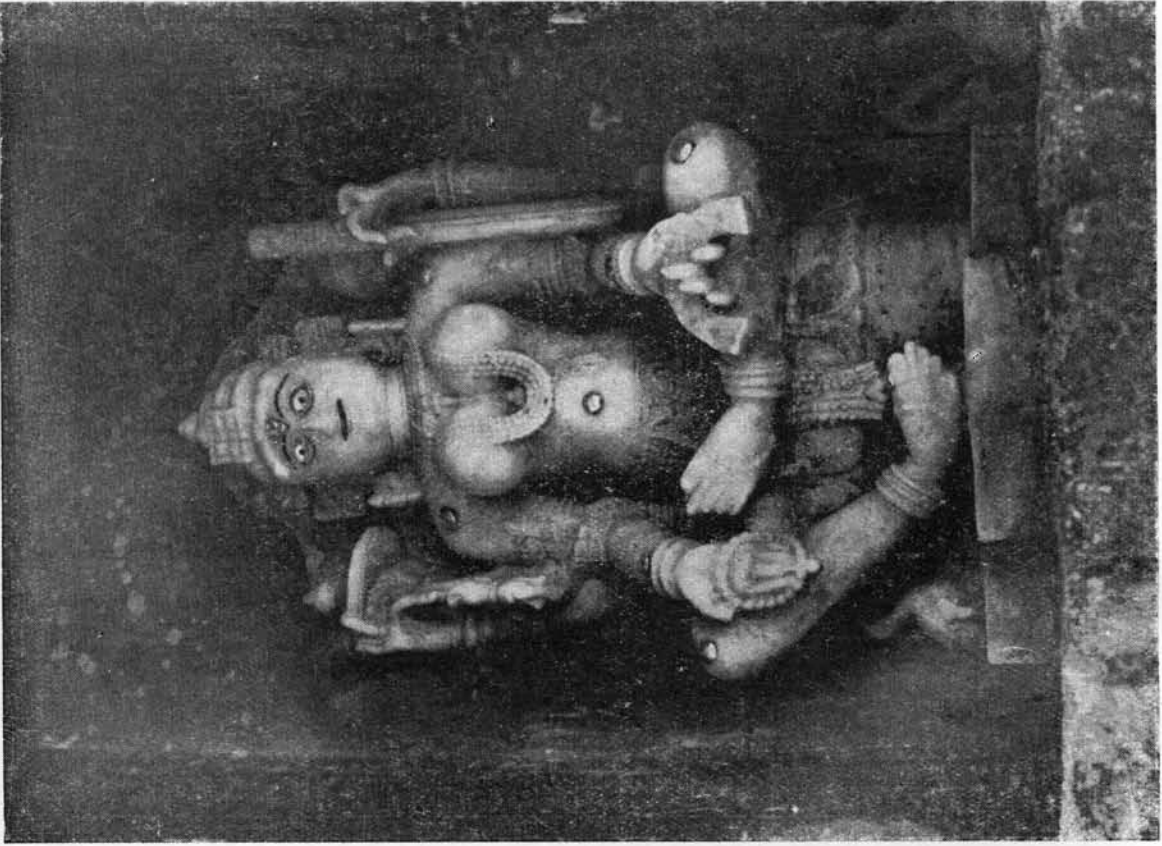
चित्र ८५ श्री पार्ष्वयक्ष - प्रभासपाटण
Fig. 85 Pārśvayakṣā - Prabhāspāṭan



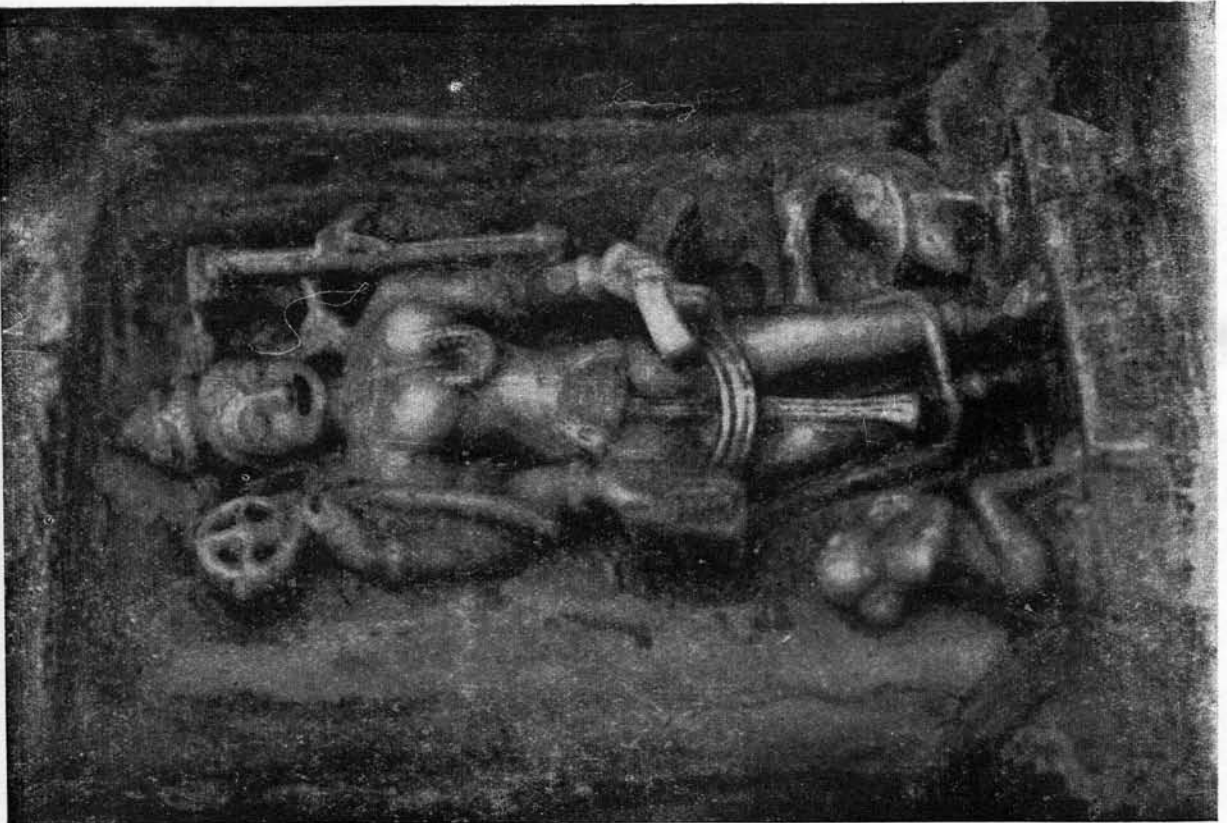
चित्र ८८ श्री अंबिकादेवी • प्रभासपाटण
Fig. 88 Goddess Ambikā • Prabhāspātān



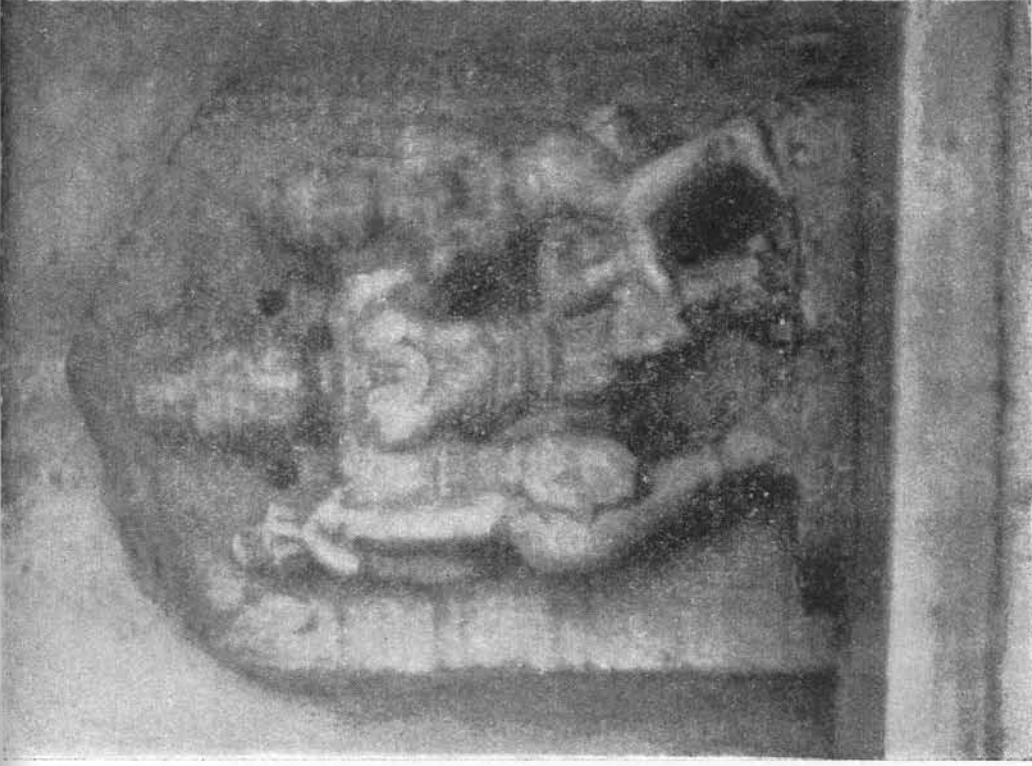
चित्र ८७ श्री अंबिकादेवी • प्रभासपाटण
Fig. 87 Goddess Ambikā • Prabhāspātān
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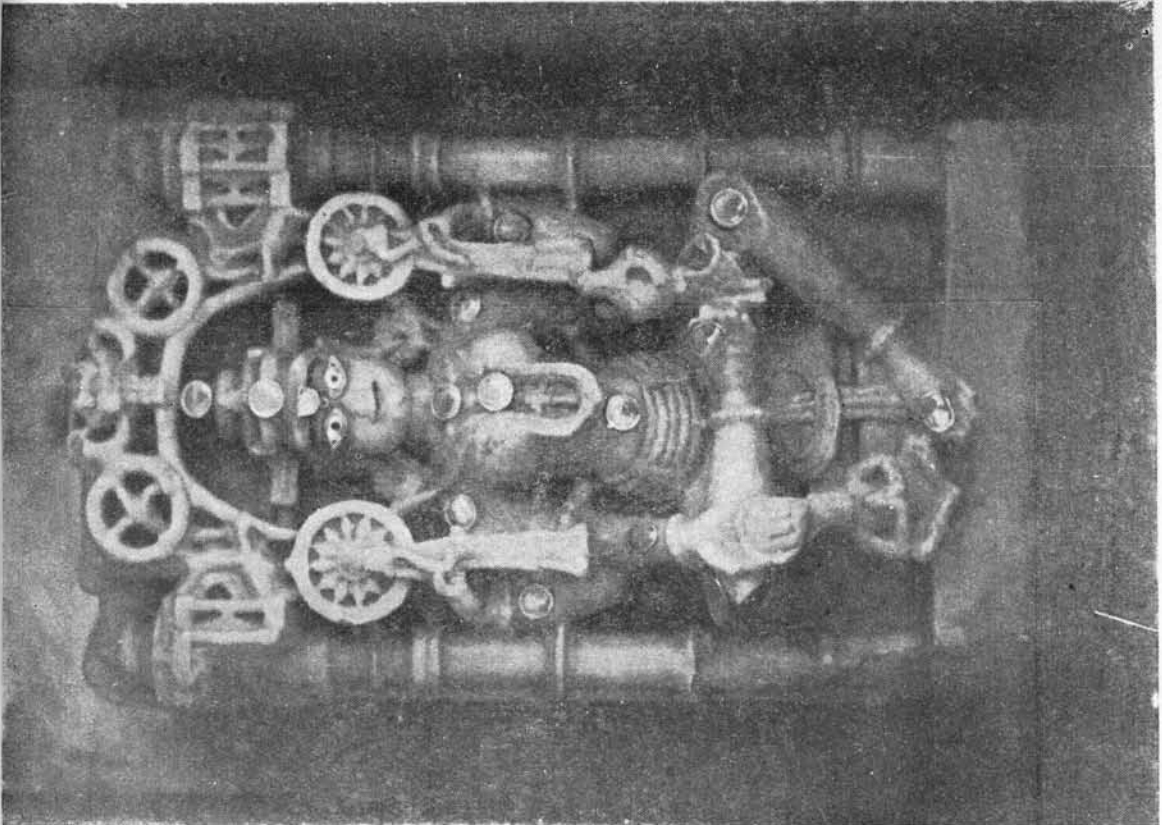
चित्र ९० श्री सरस्वतीदेवी • प्रभासपाटण
Fig. 90 Goddess Sarasvati • Prabhāspāṭaṇ



चित्र ८९ श्री सरस्वतीदेवी • प्रभासपाटण
Fig. 89 Goddess Sarasvati • Prabhāspāṭaṇ
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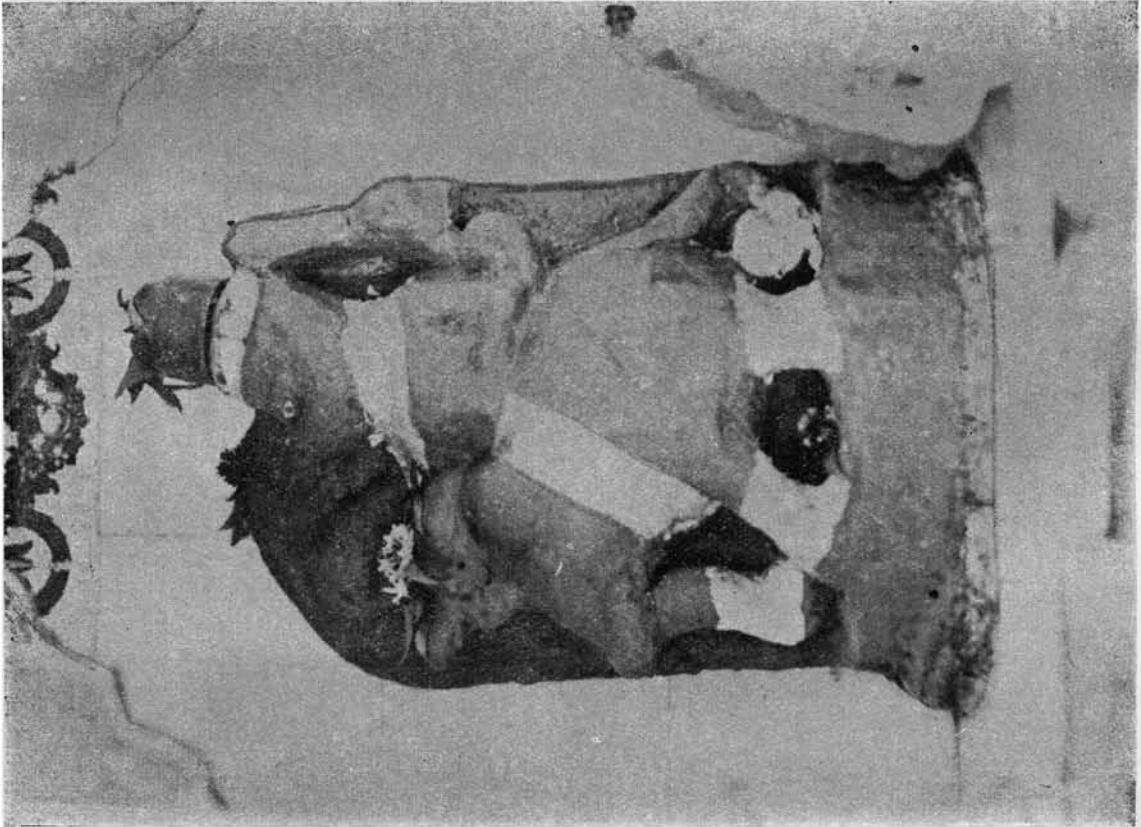


चित्र ९२ एक अज्ञात विलप • दीव (काठियावाड)
Fig 92 An unknown image - Diva



चित्र ९१ श्री चक्रेश्वरीदेवी • गिरनार
Fig 91 Śrī Chakreśvarjī - Girnār

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चित्र ९३ श्री माणभद्रजी - प्रभसपाटण
Fig. 93 Śrī Māṇibhadrājī - Prabhāspāṭaṇ

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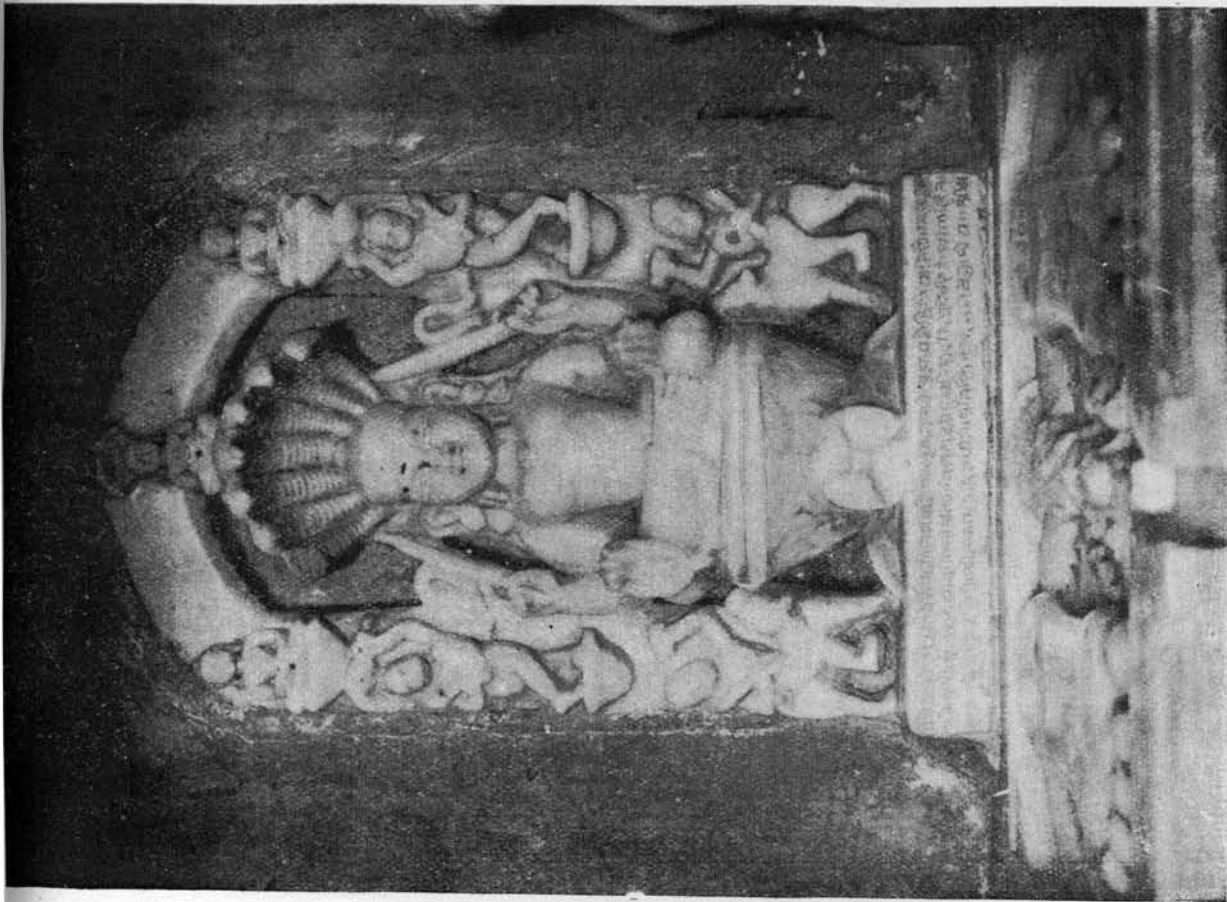


चित्र ९४ श्री माणभद्रजी - दीव (काठियावाड)
Fig. 94 Śrī Māṇibhadrājī - Dīva



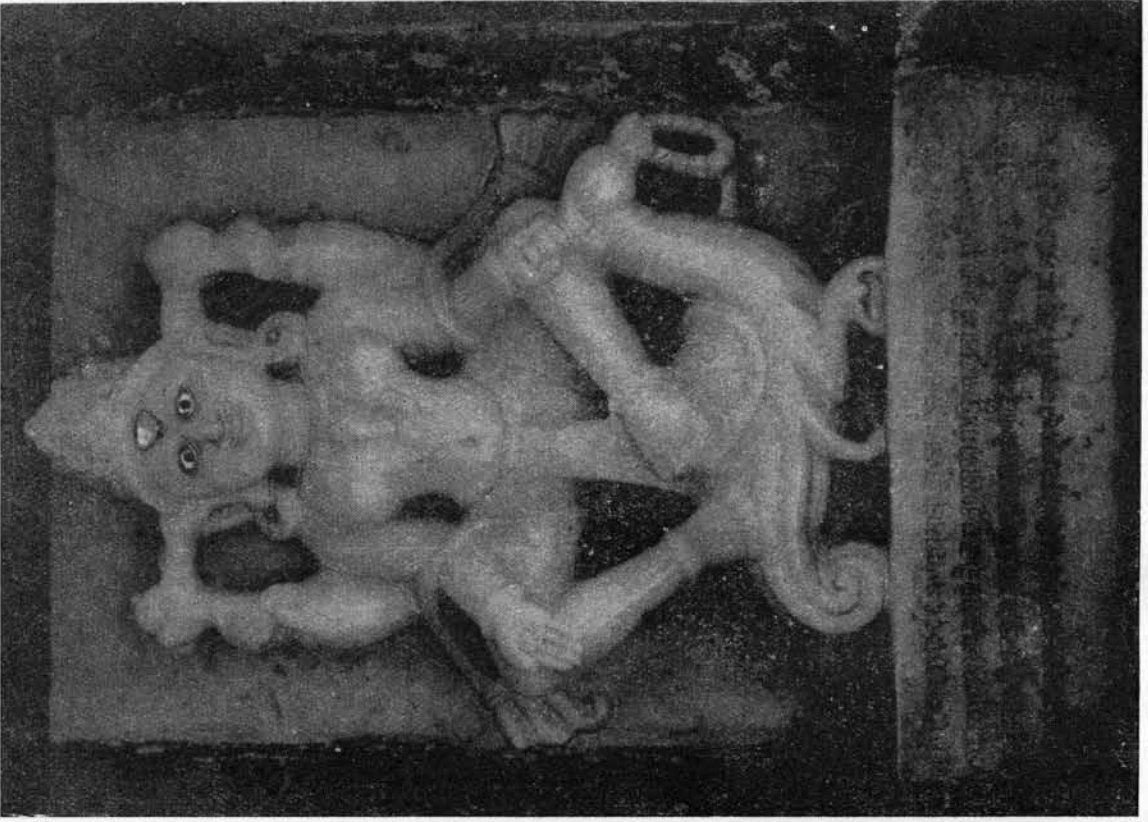
चित्र ९५ श्री सरस्वतीदेवी • शत्रुंजय

Fig. 95 Goddess Sarasvatī - Śatruñjaya

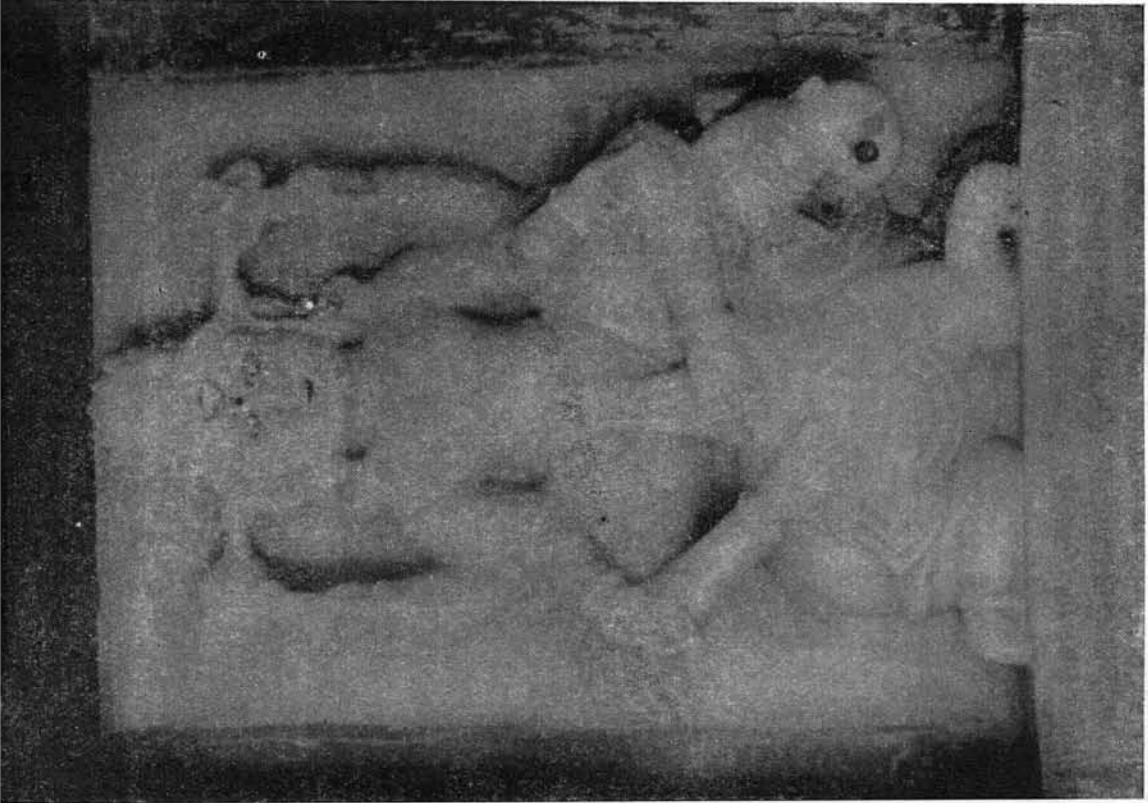


चित्र ९६ श्री पद्मावतीदेवी • शत्रुंजय

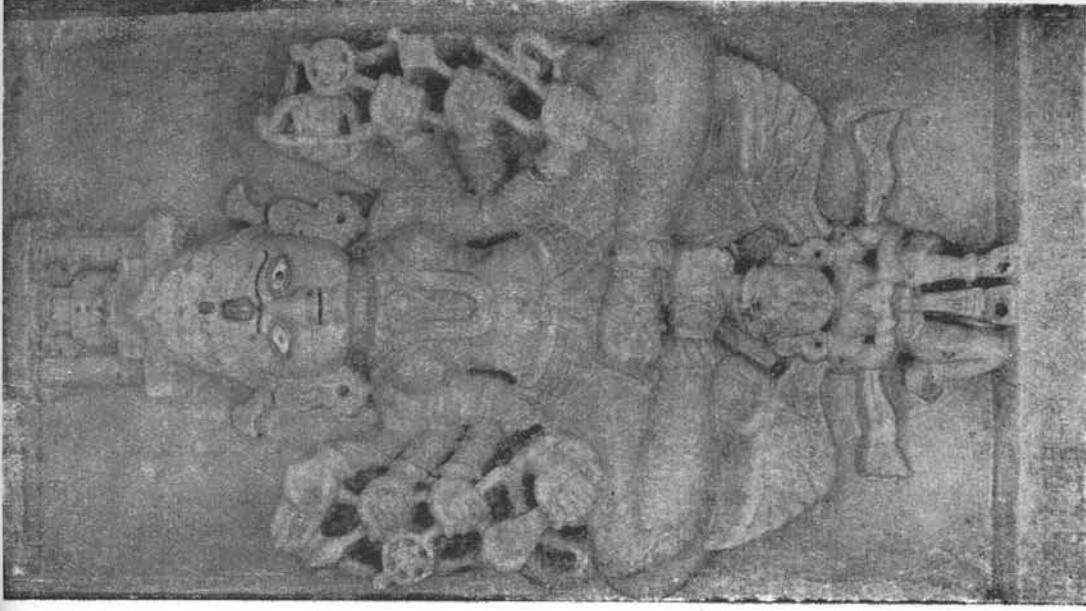
Fig. 96 Goddess Padmāvatī - Śatruñjaya



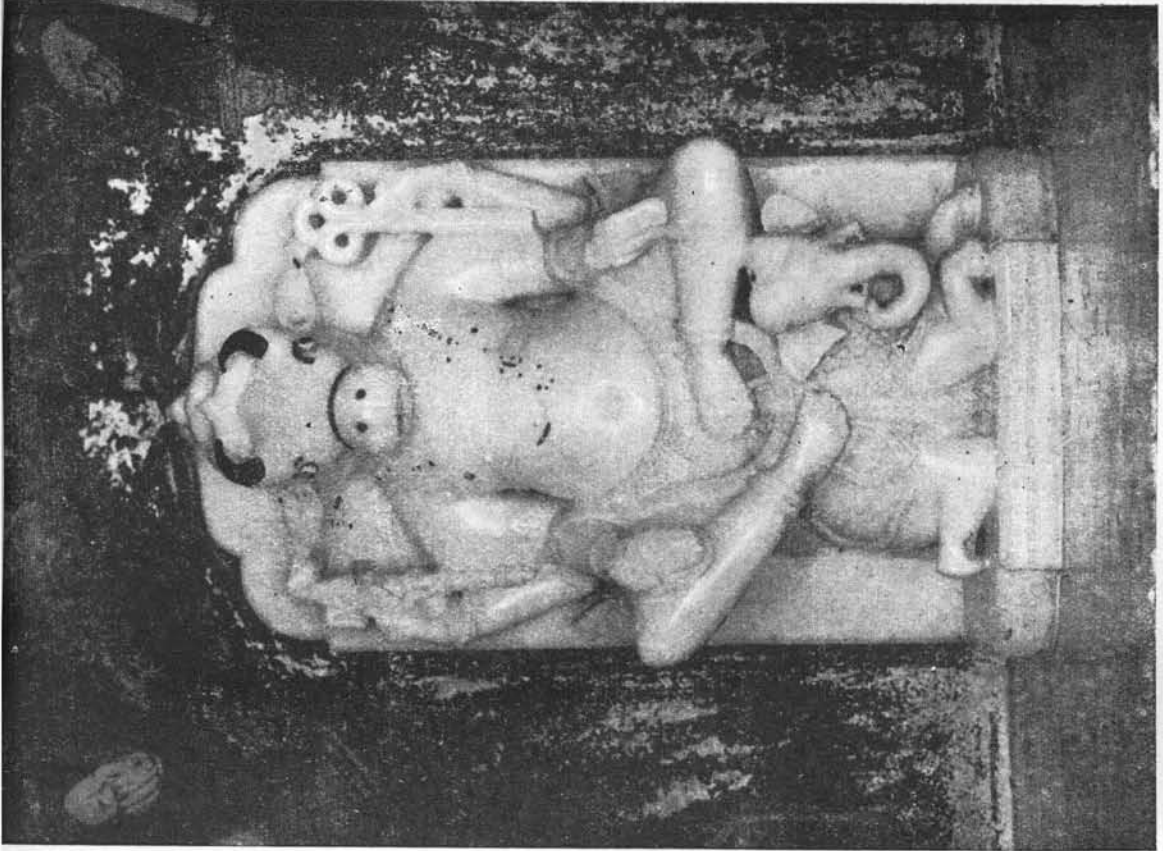
चित्र ९८ श्री कालीदेवी • शत्रुंजय
Fig. 98 Goddess Kālī - Śatruñjaya



चित्र ९७ श्री यक्षेय यक्ष • शत्रुंजय
Fig. 97 Yakṣeśa Yakṣa - Śatruñjaya
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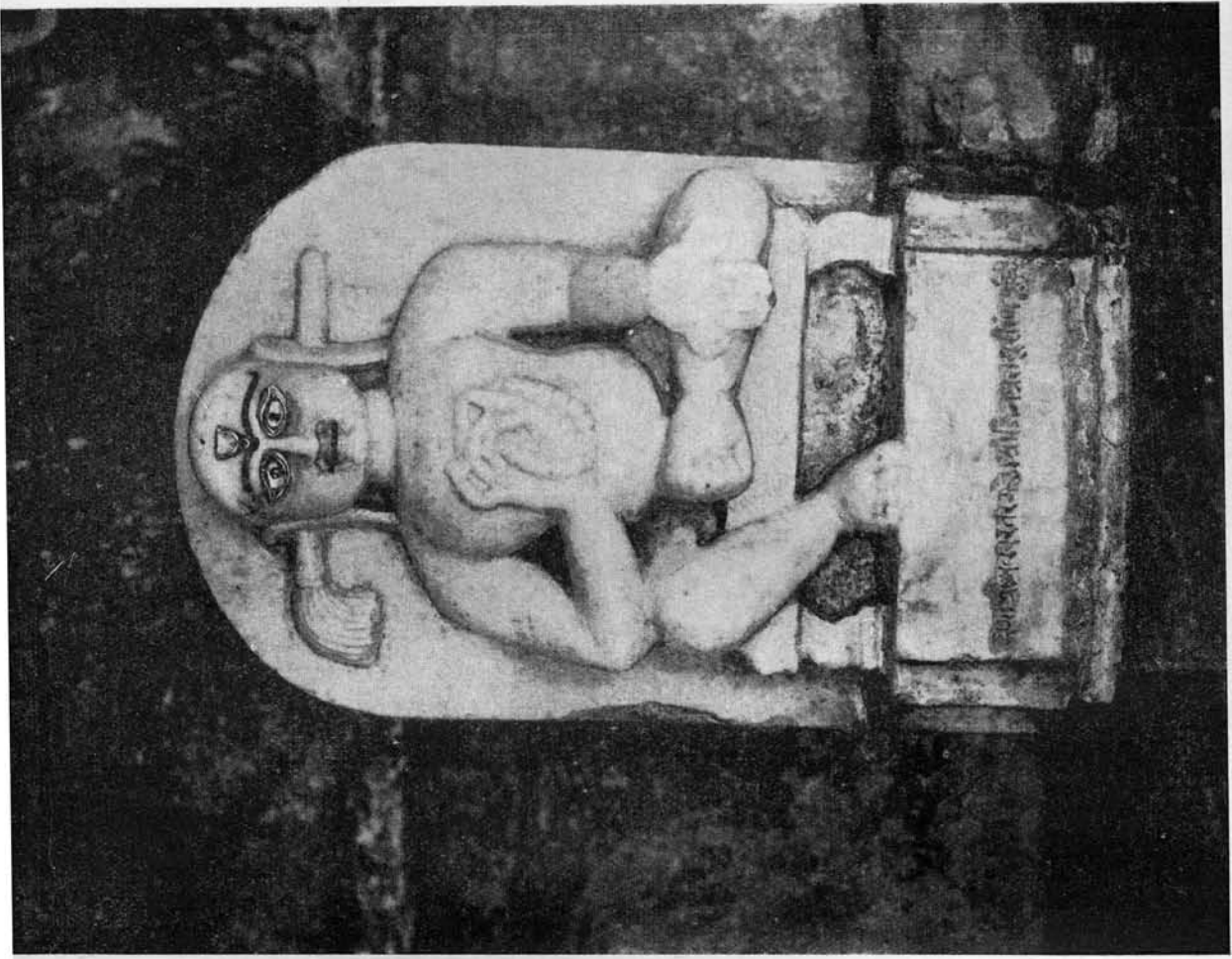


चित्र १०० श्री चक्रेश्वरीदेवी • शत्रुंजय
Fig. 100 Goddess Cakresvari - Šatruñjaya

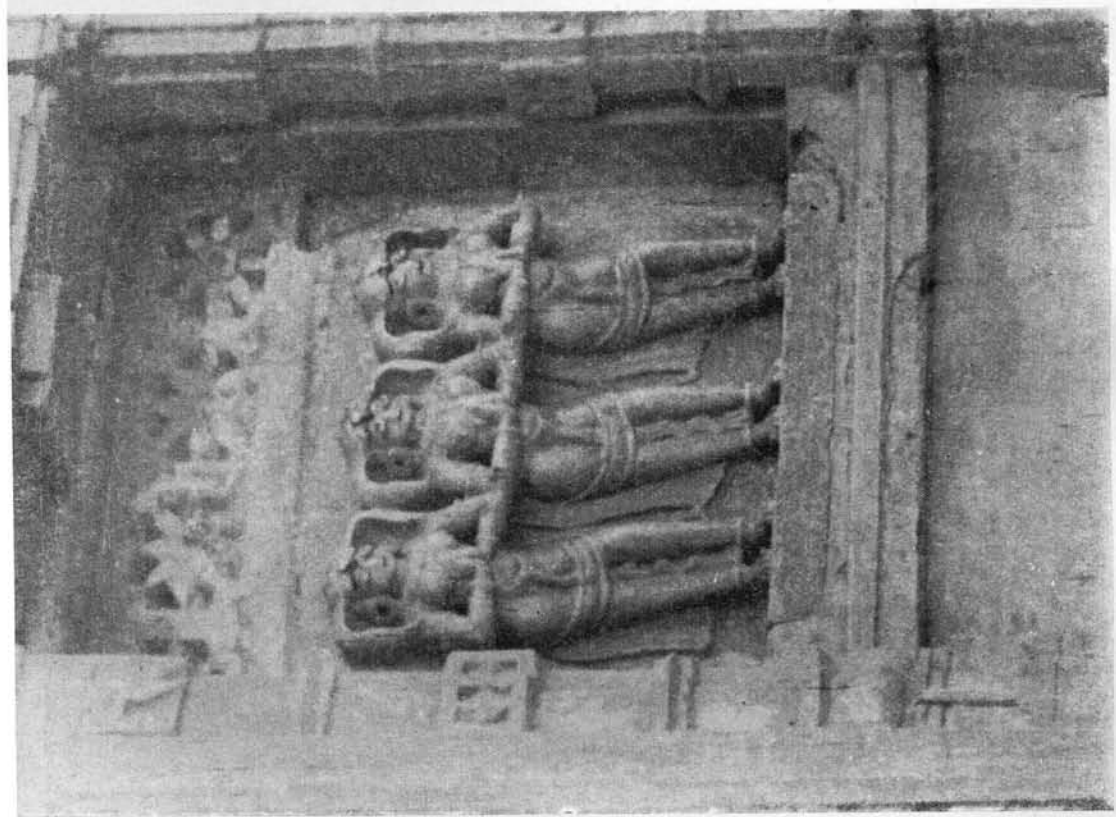


चित्र ९९ श्री गोमुख यक्ष • शत्रुंजय
Fig. 99 Gomukh Yakṣa - Šatruñjaya

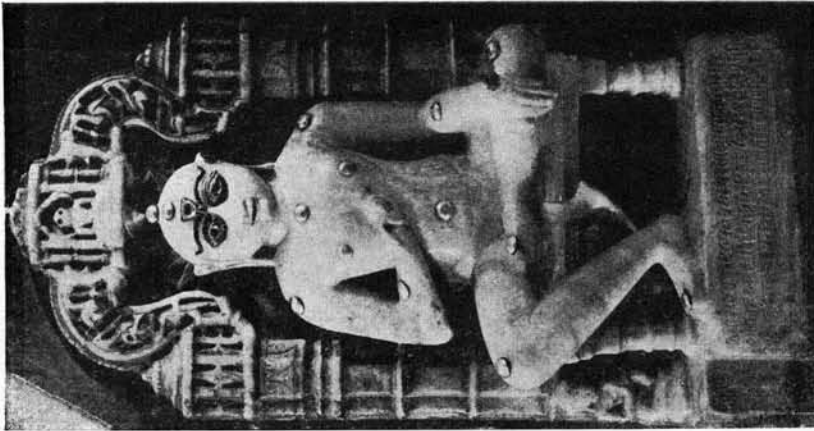
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चित्र १०२ श्री जिनप्रभामूर्ति (?) - शत्रुंजय
Pic. 102 Sri Jinaprabhachari (?) - Shrutunga



चित्र १०१ त्रण श्राविकाओ - शत्रुंजय
Pic. 101 Trina Shrivakao - Shrutunga



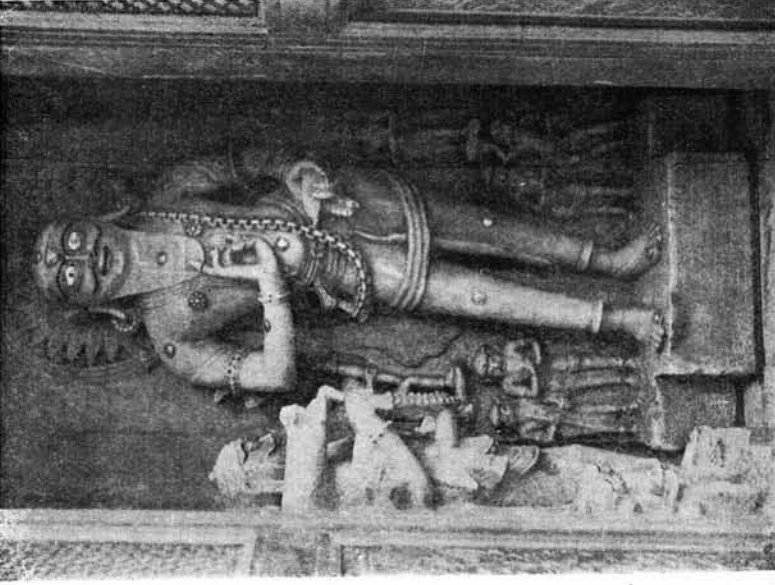
चित्र १०३ श्री अमरचंद्रसूरी - पाटण

Fig. 103 Śrī Amarcandrasūrī - Pāṭan



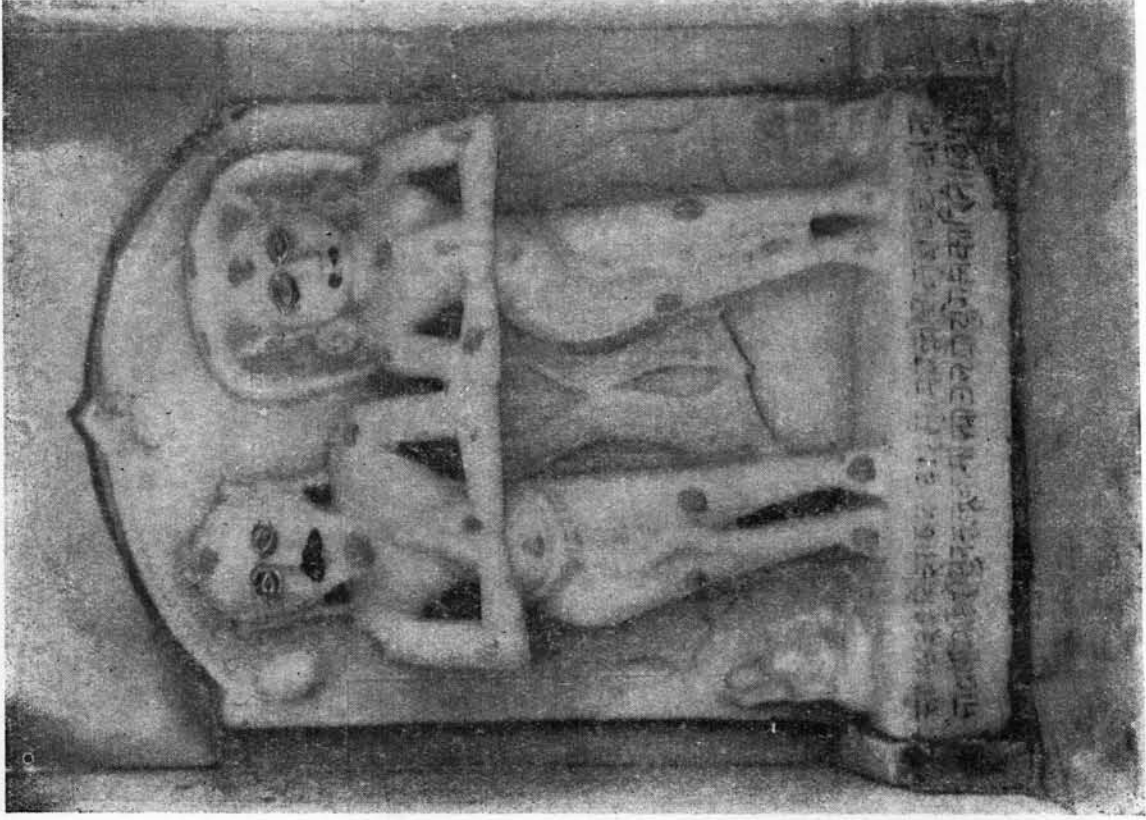
चित्र १०४ श्री देवचंद्रसूरी - पाटण

Fig. 104 Śrī Devacandrasūrī - Pāṭan



चित्र १०५ गुर्जरेश्वर वनराज

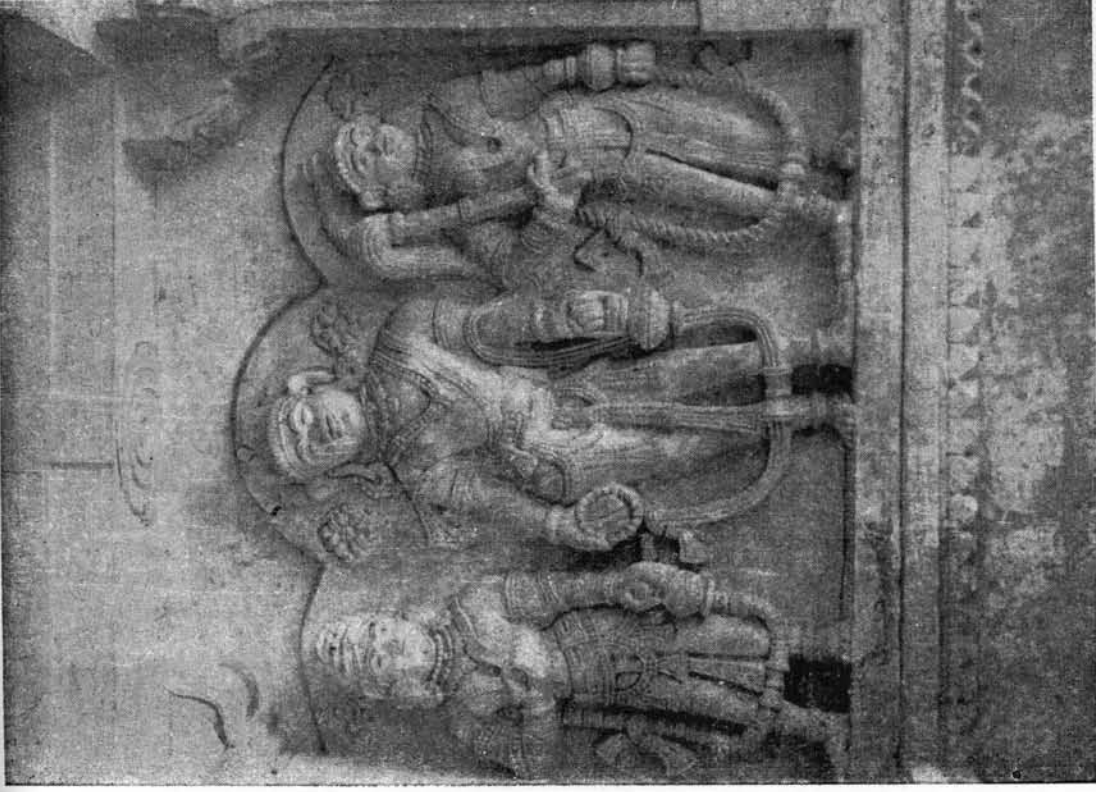
Fig. 105 Vanarājī, the king of Gujarāt - Pāṭan



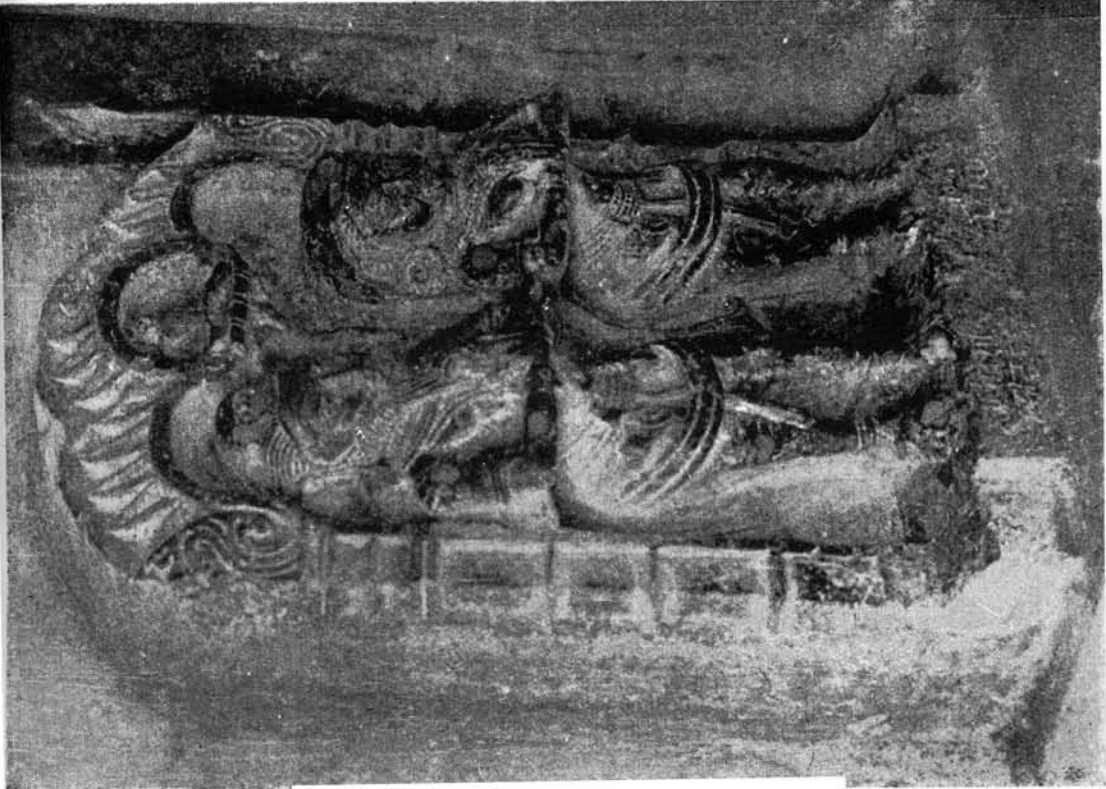
चित्र १०७ श्रावक श्राविका - तळाजा
Fig. 107 Śrāvaka Śrāvikā - Talājā (Kathiawar)



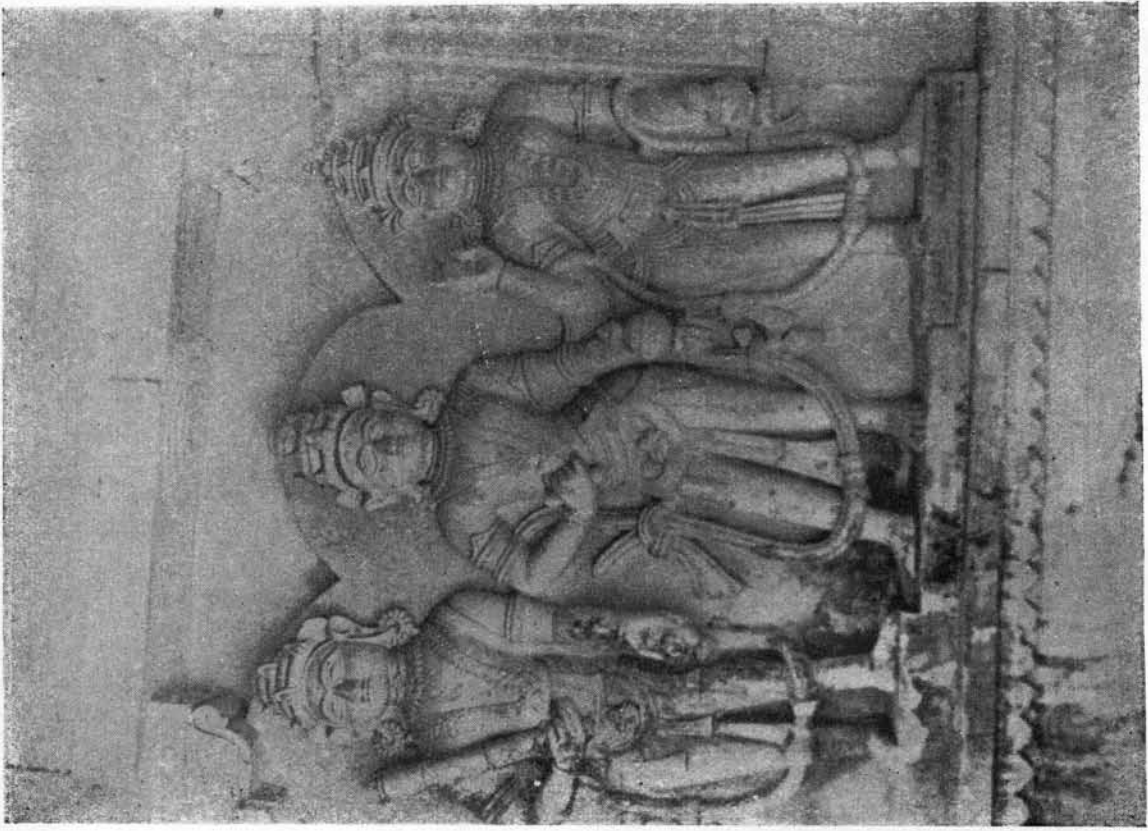
चित्र १०६ मातीशा झेठ अने तेओश्रीना धर्मपत्नी
Fig. 106 Śeṭh Motiśā with his wife - Śatruṅjaya
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चित्र १०९ धर्मराजा - शत्रुजय
Fig. 109 Dharmarājā - Śatruñjaya



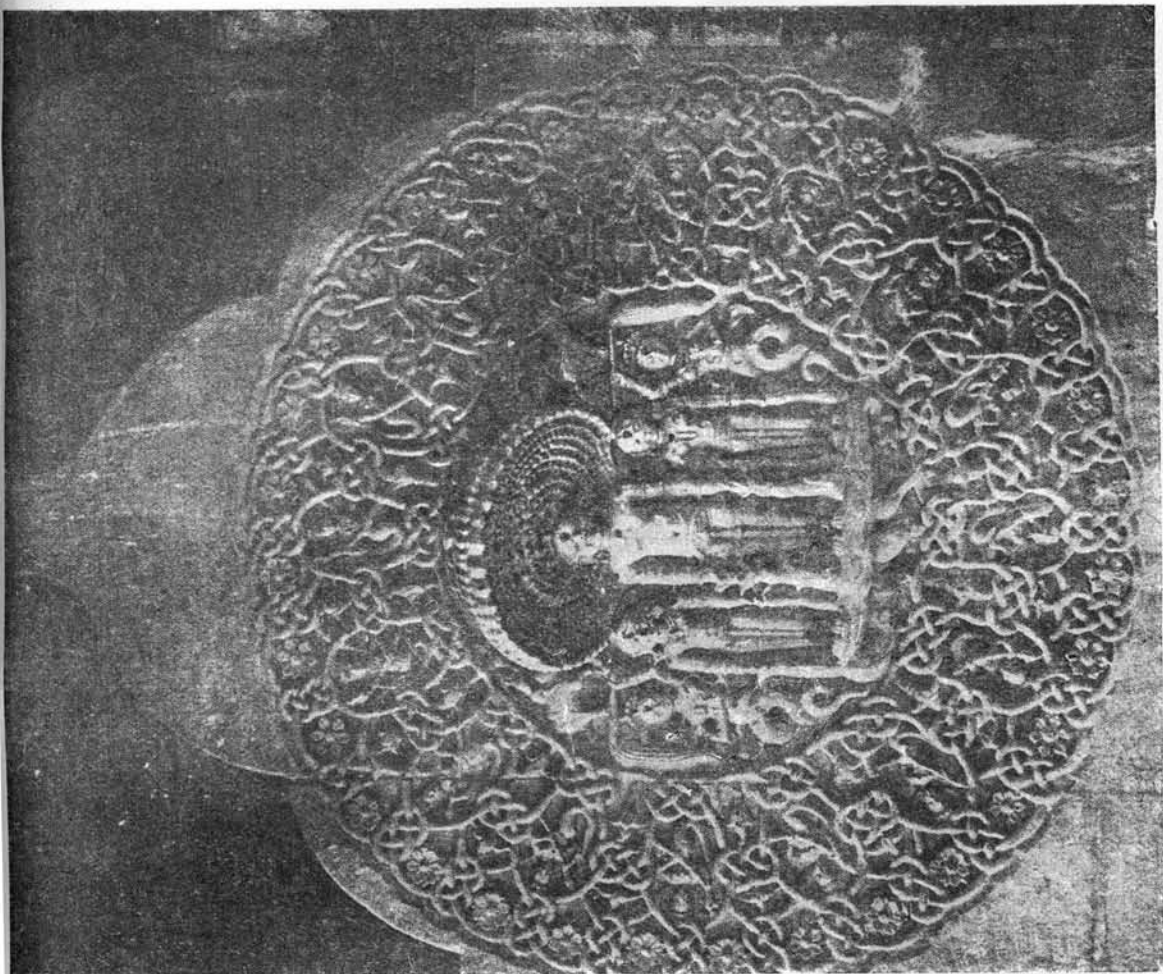
चित्र १०८ श्रावक अश्विका - कदंबगिरि
Fig. 108 Śrāvaka, Śrāvika - Kadāmbagiri (Kadhiawar)



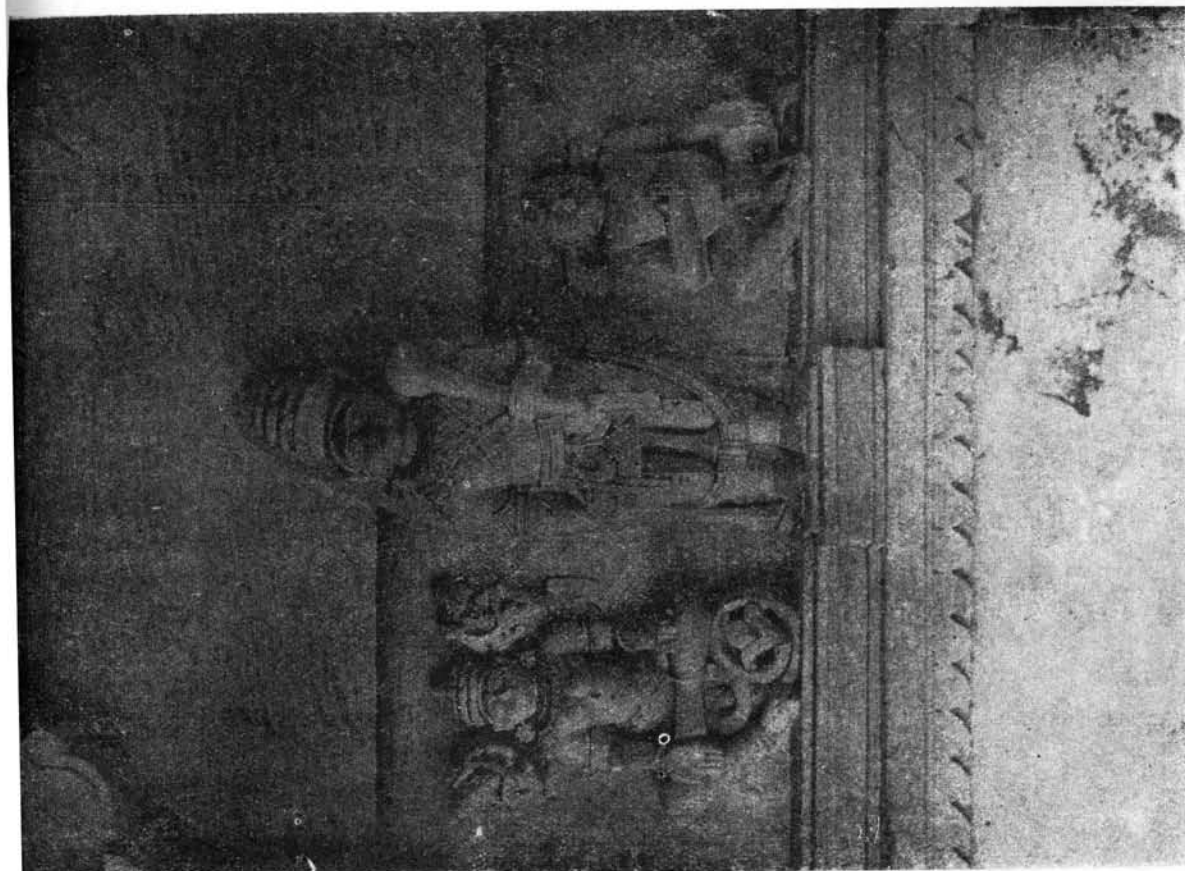
चित्र १११ सहदेव, धर्मराजा, नकुल
Fig. 111 Sahadeva, Dharmarājā and Nakula



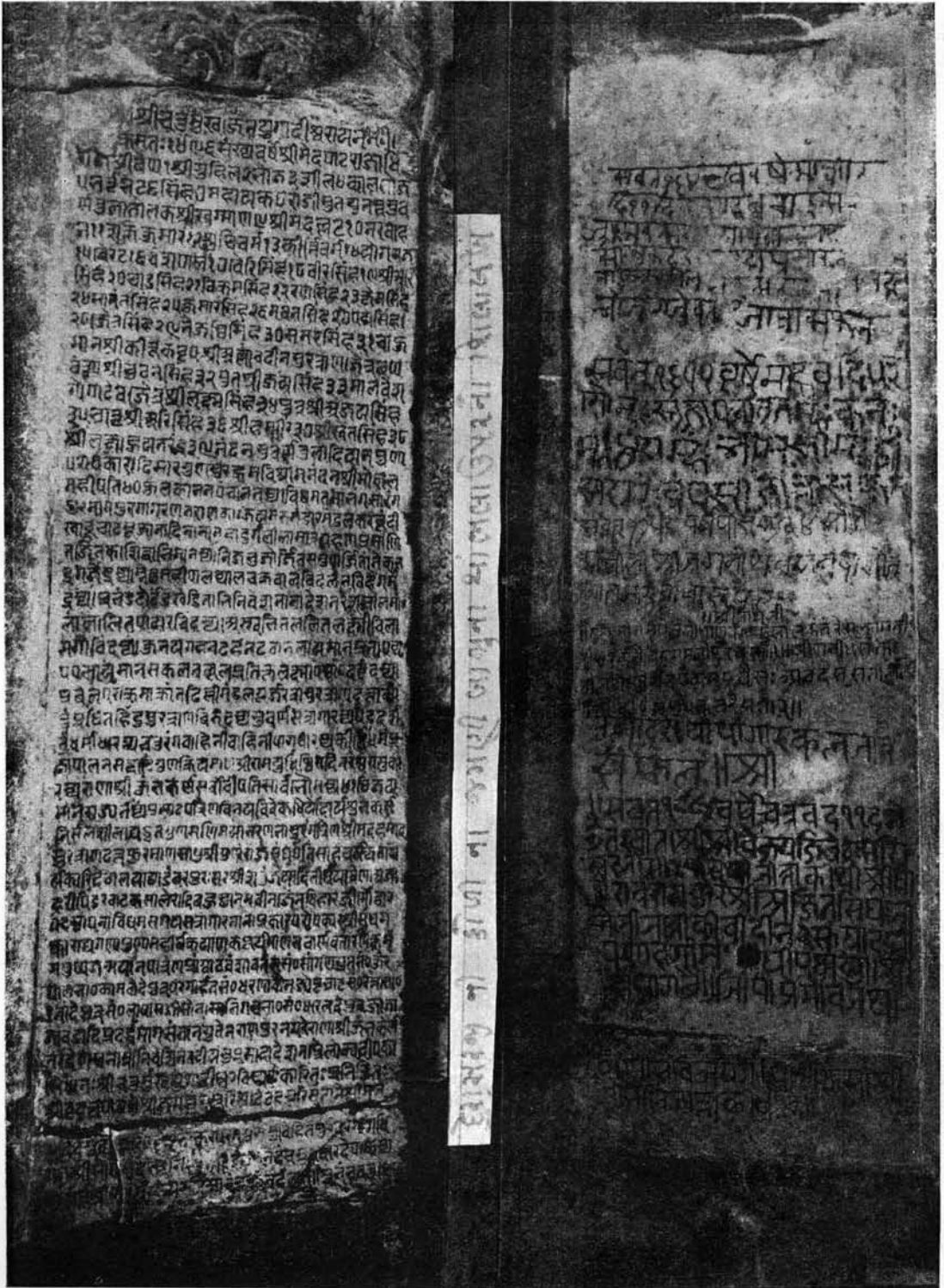
चित्र ११० देवासरना पूर्वमेघनाद मंडपनो स्तंभलेख - राणकपुर
Fig. 110 Inscription on Pillar - Rānakpur



चित्र ११३ श्री सहस्रफणा पार्श्वनाथ - राणकपुर
Fig. 113 Śrī Sahasraśaṇā Pārśvanātha



चित्र ११२ द्रौपदी, भीम, आचार्य - शत्रुंजय
Fig. 112 Draupadi, Bhīma and Ācārya - Śātruñjaya
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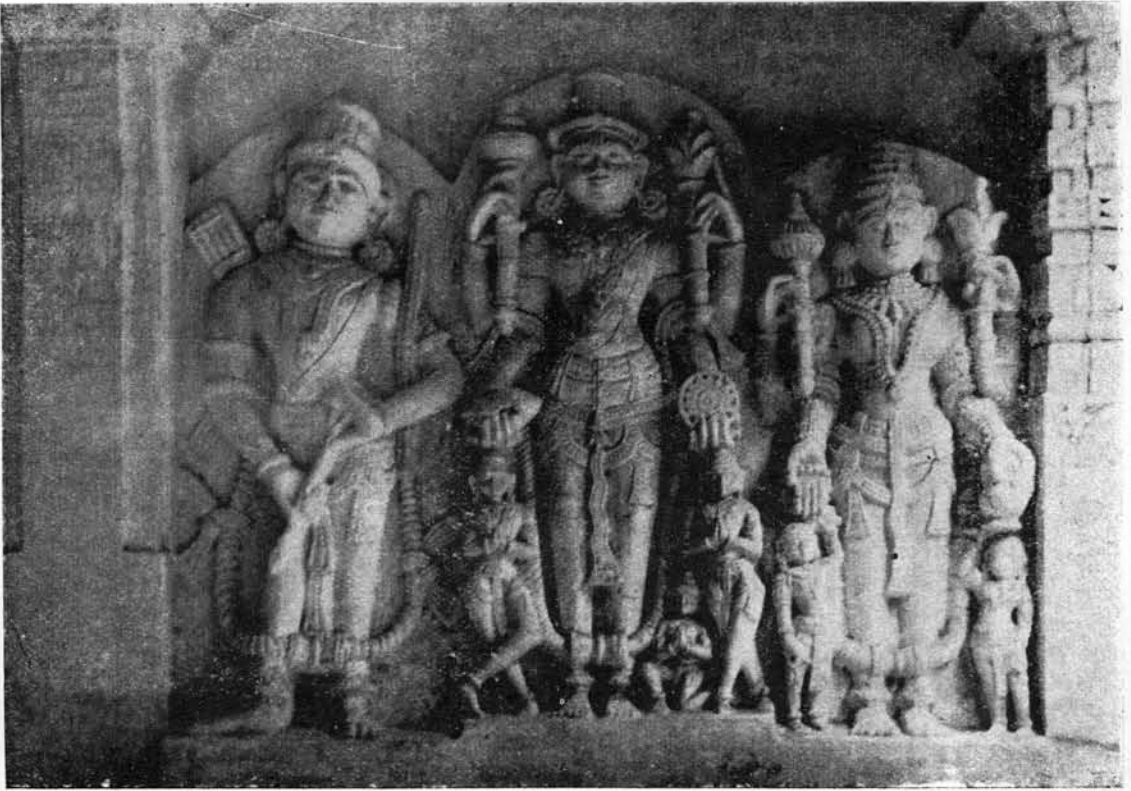


चित्र ११४-११५ श्री राणकपुरजीना मुख्य देरासरजीनी कोळीना जमणी तथा डावी बाजुना थांभला उपरना शिलालेखो

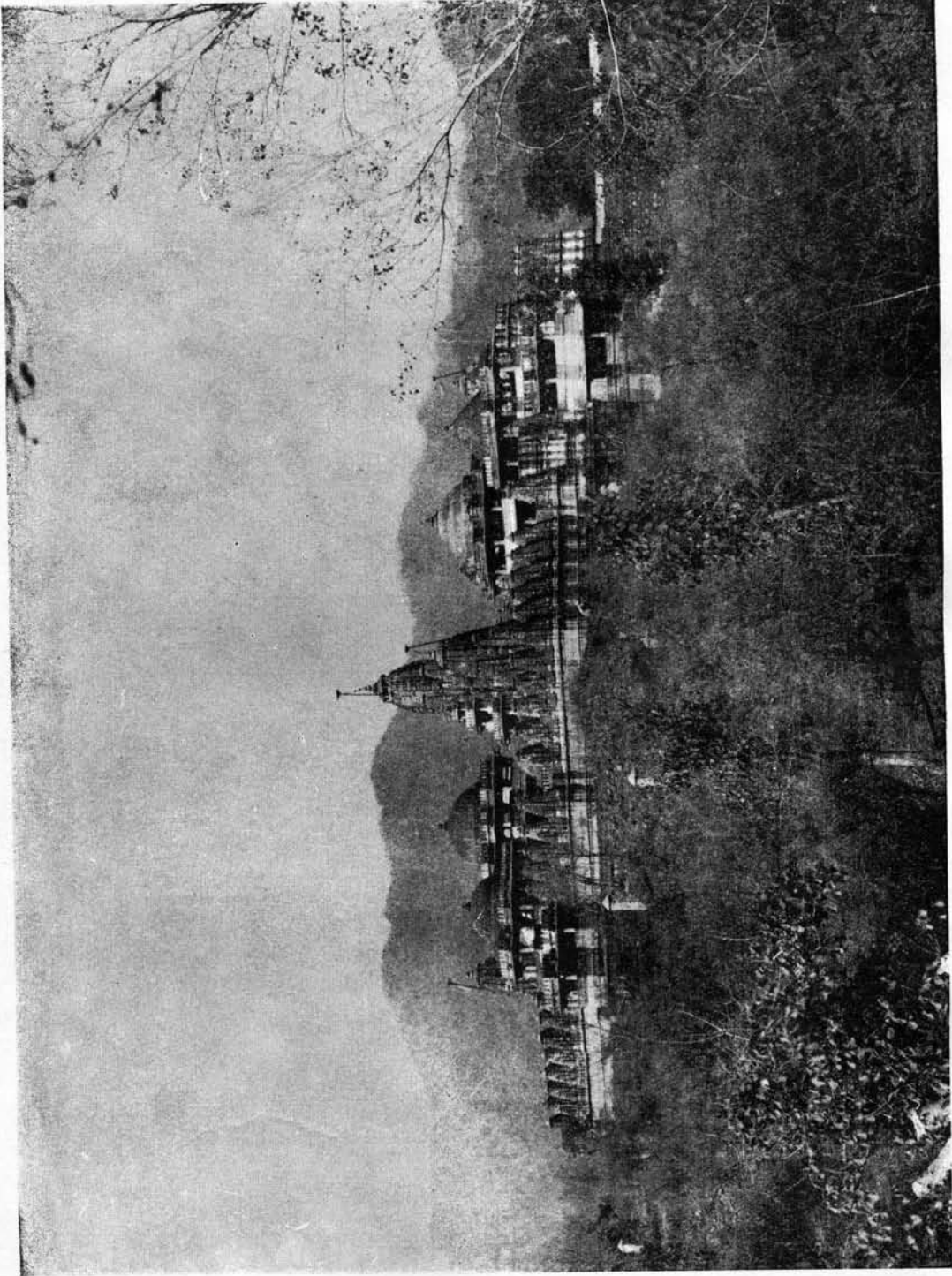
Fig. 114-115 Inscriptions on the pillars at Rāṇakpur



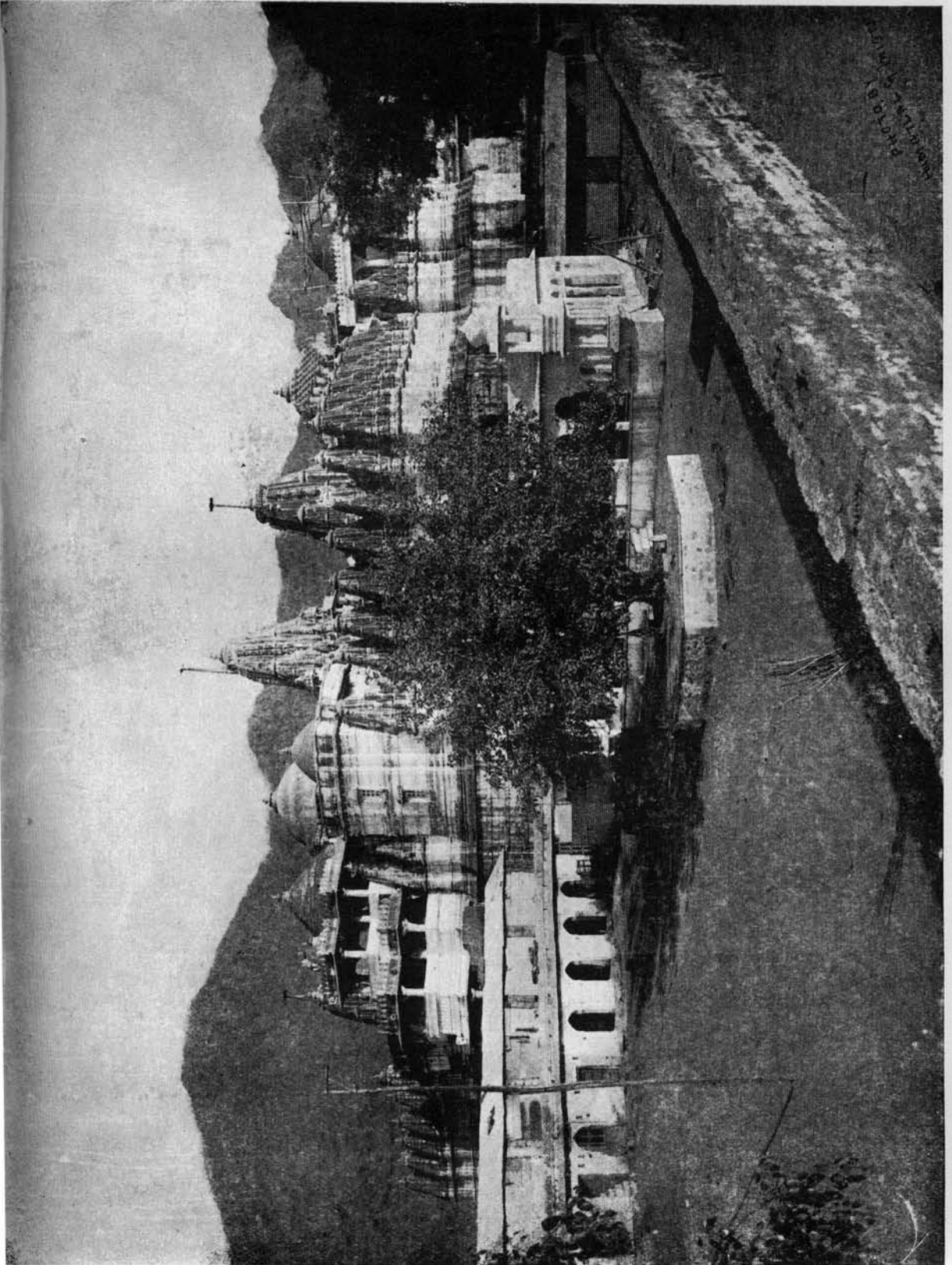
चित्र ११६ पूर्वमेघनाथ मंडपना पाट उपरनो शिलालेख
Fig. 116 Inscription on a stone at Rāṇakpur



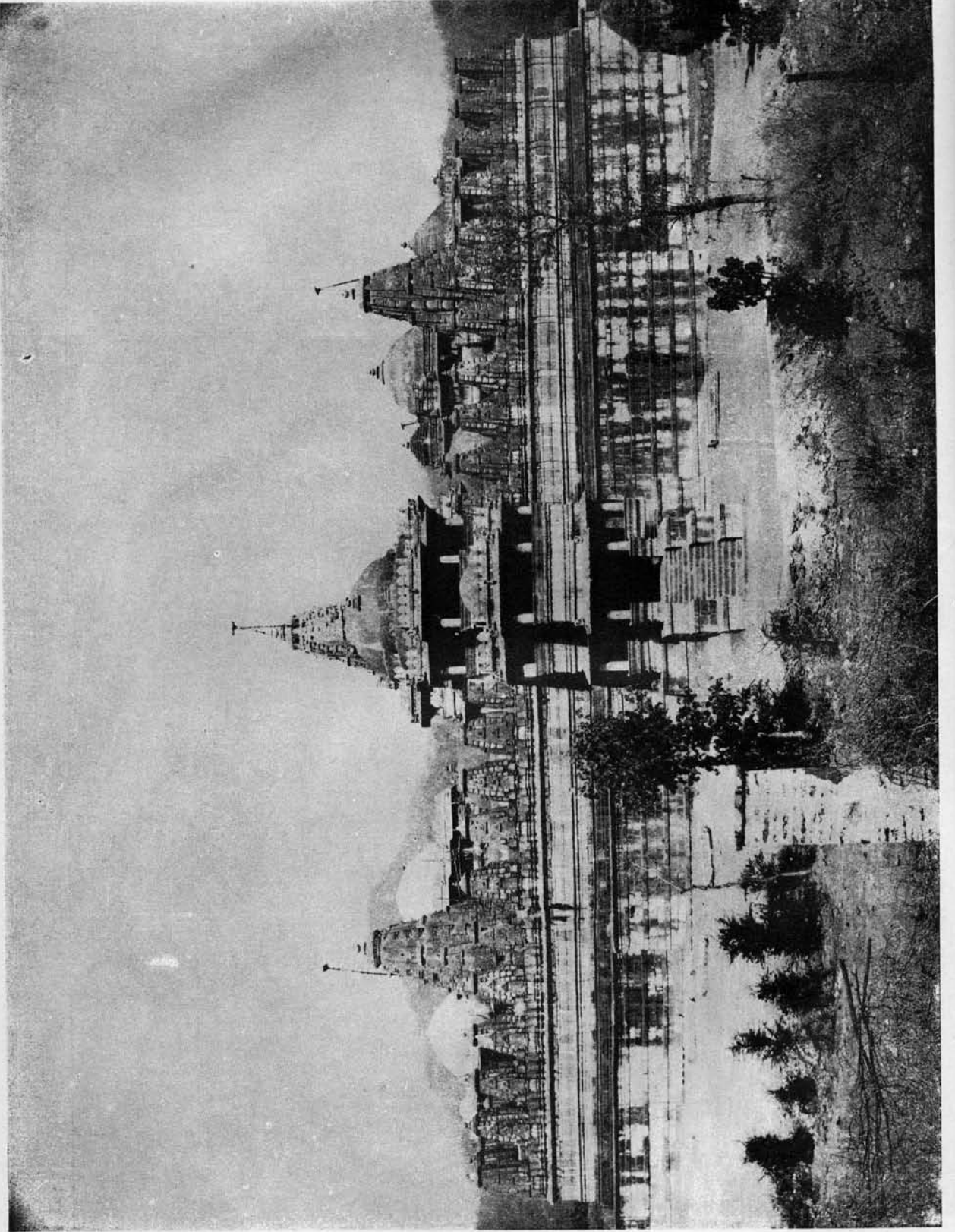
चित्र ११७ अजुन, श्री कृष्ण, रुक्मिणी (?)
Fig. 117 Arjuna, Śrī Kṛṣṇa and Rukmiṇī (?)



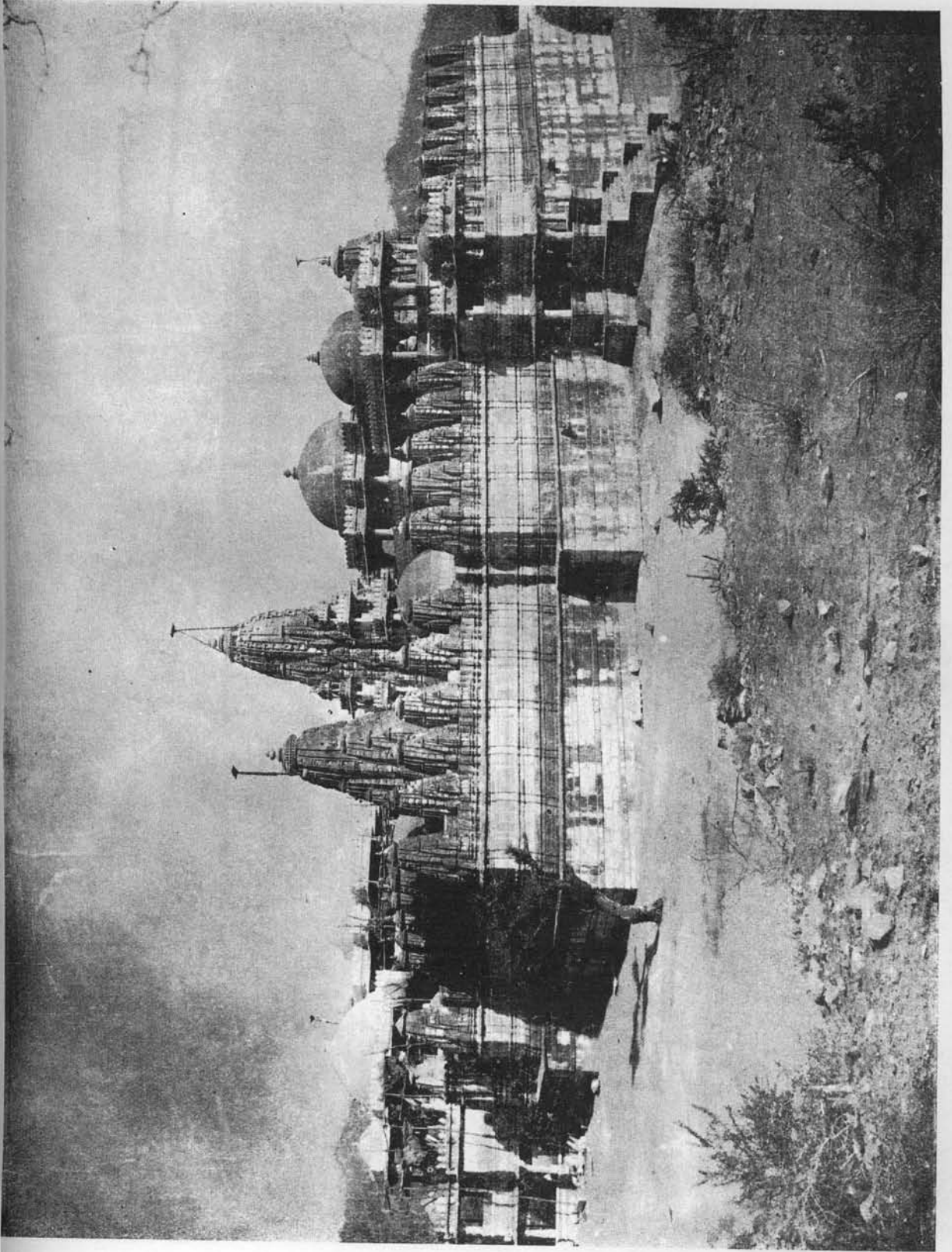
चित्र ११८ श्री धरणविहार-उत्तर तथा पश्चिम बाजुनो देखाव
 Fig. 118 North-west view of Śrī Dharañvihār - Rāṇakpur



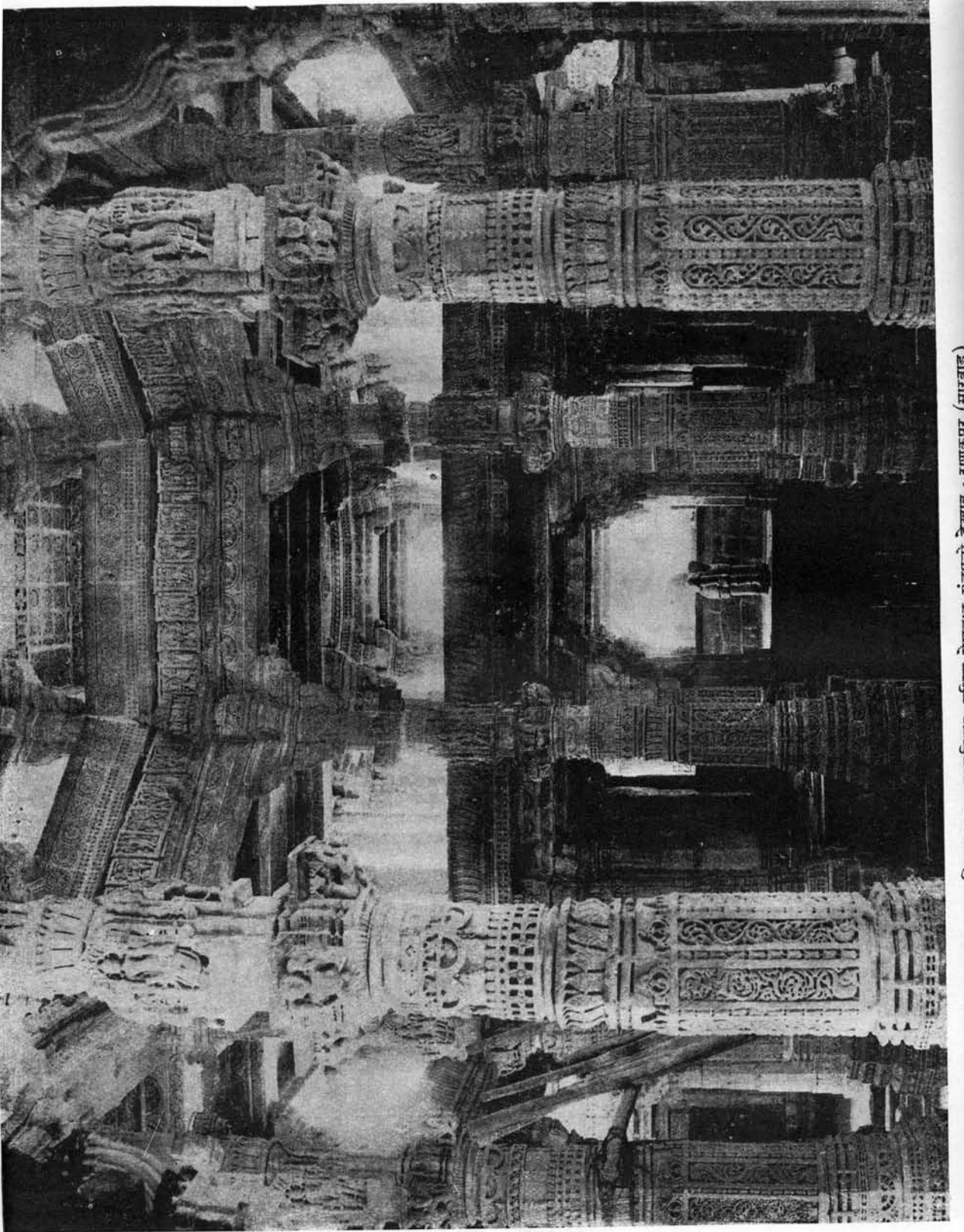
चित्र ११९ धरणविहार-उत्तर तथा पश्चिम बाजुनो देखाव
 Fig. 119 Dharanvihār-North-west view with Dharmaśāla - Ranakpur



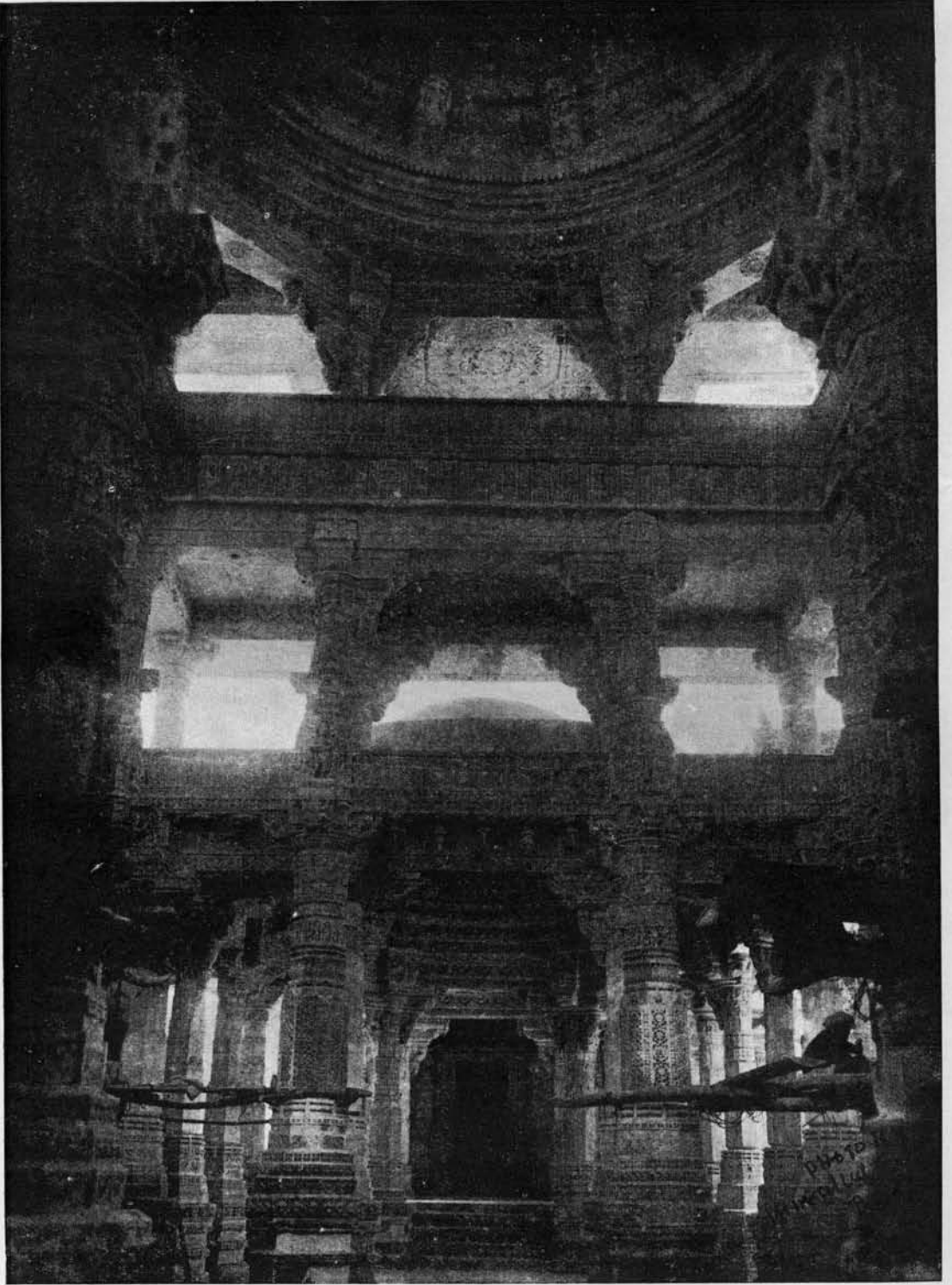
चित्र १२० धरणाविहार-पूर्व बाजुनी वहागनी देखाव



चित्र १२१ धरनविहार-पूर्व तथा दक्षिण बाजुनो देखाव
Fig. 121 Dharanvihar-A South-east view

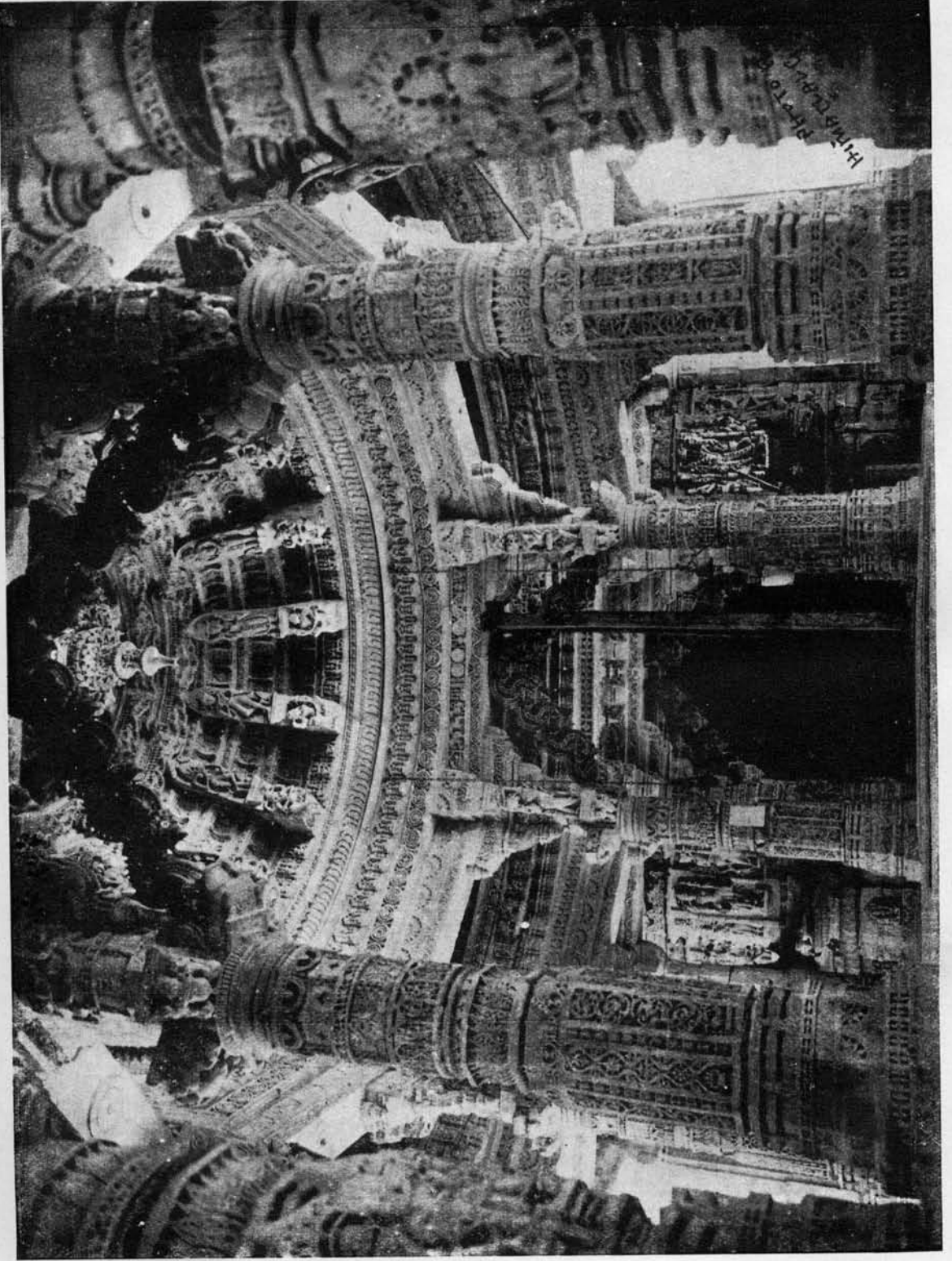


चित्र १२२ धरणविहार-दक्षिण मेघनाद मंडपનો देखाव - राणकपुर (मारवाड)
 Ranakpur Jain Temple - view of south, Meghanada mandapa - Ranakpur



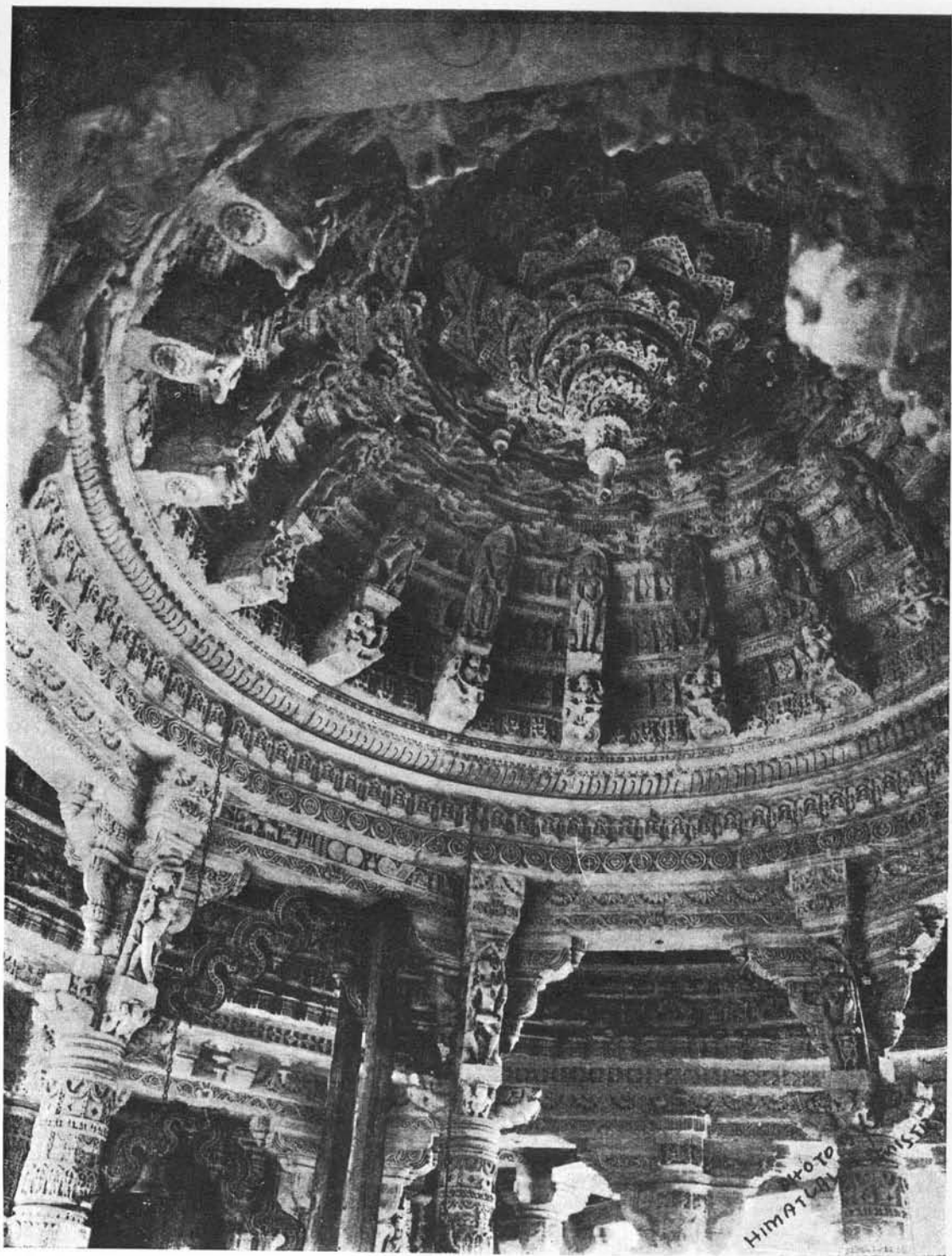
चित्र १२३ धरणाविहार-पश्चिम मेघनाद मंडपनी अंदरनो देखाव

Fig. 123 Dharaṇvihār-Interior of west Meghanāda maṇḍapa - Rāṇakpur



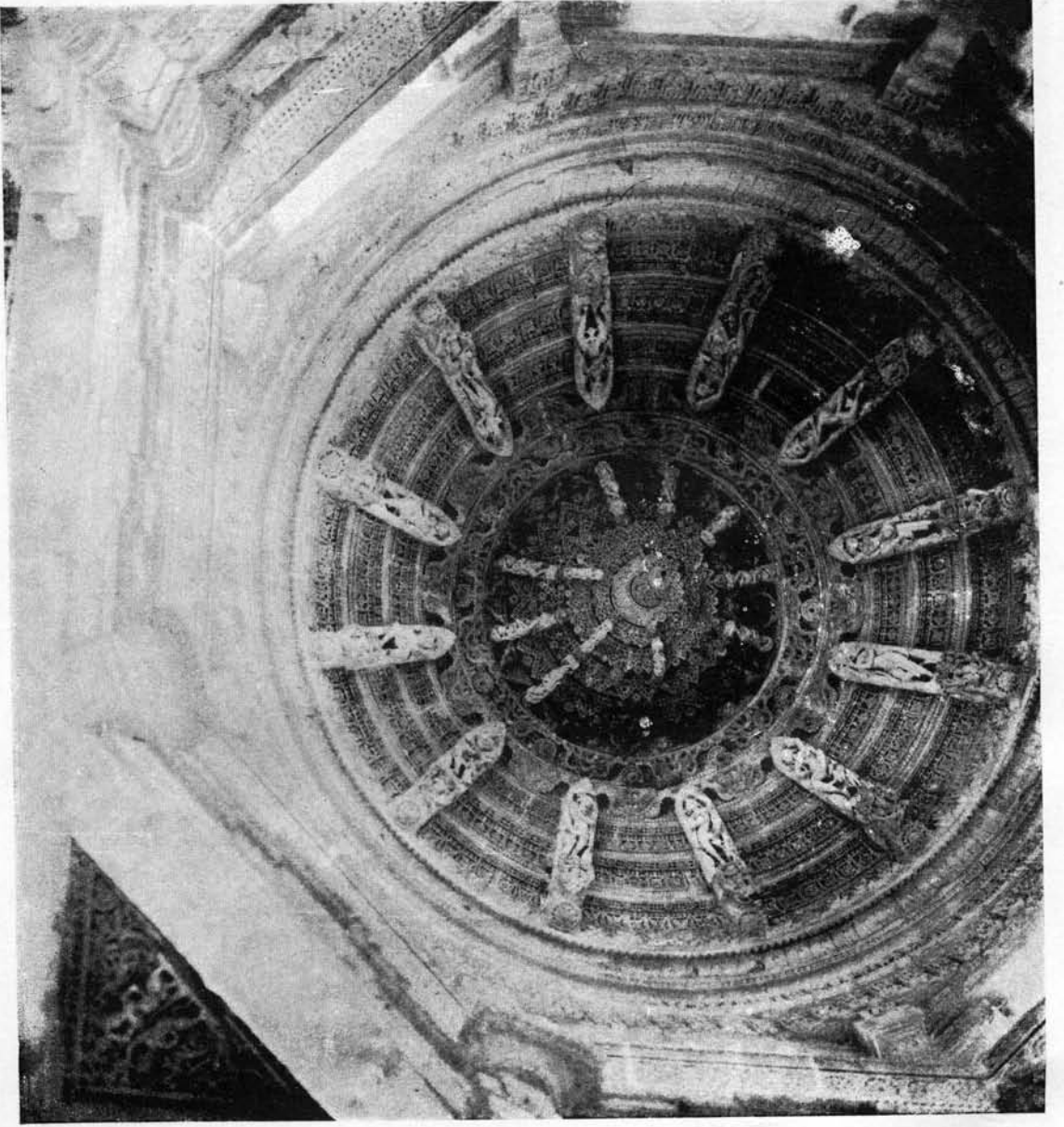
चित्र १२४ धरणाविहार-पश्चिम मेघनाद मंडपना घुमटनो देखाव

Fig. 124 Dharanvihār-Dome of west Meghanāda maṇḍapa



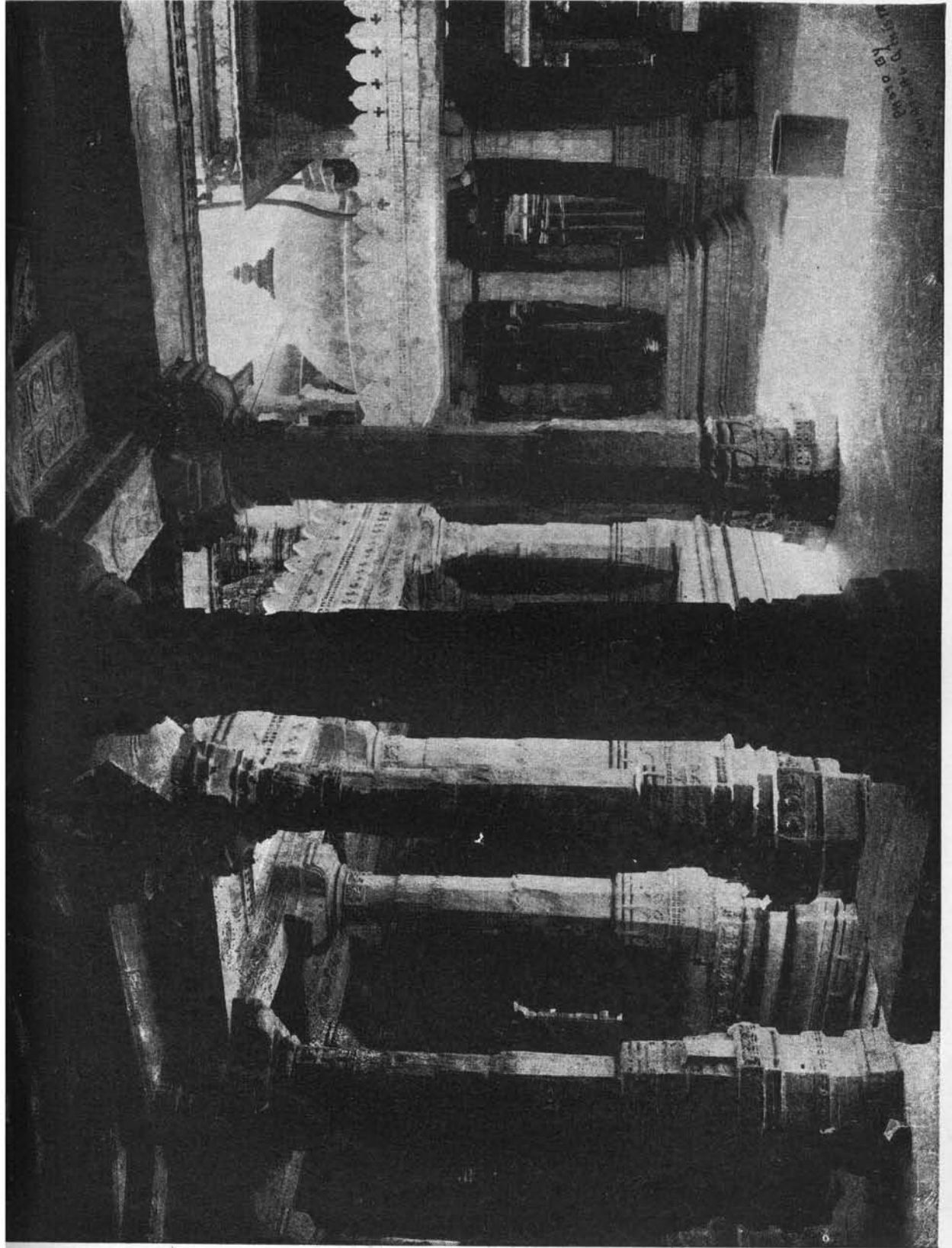
चित्र १२५ धरणाविहार-पश्चिम मेघनाद मंडपनी अंदरुनी देखाव

Fig. 125 Dharaṇvihār—An interior of west Meghanāda maṇḍapa - Raṇakpur

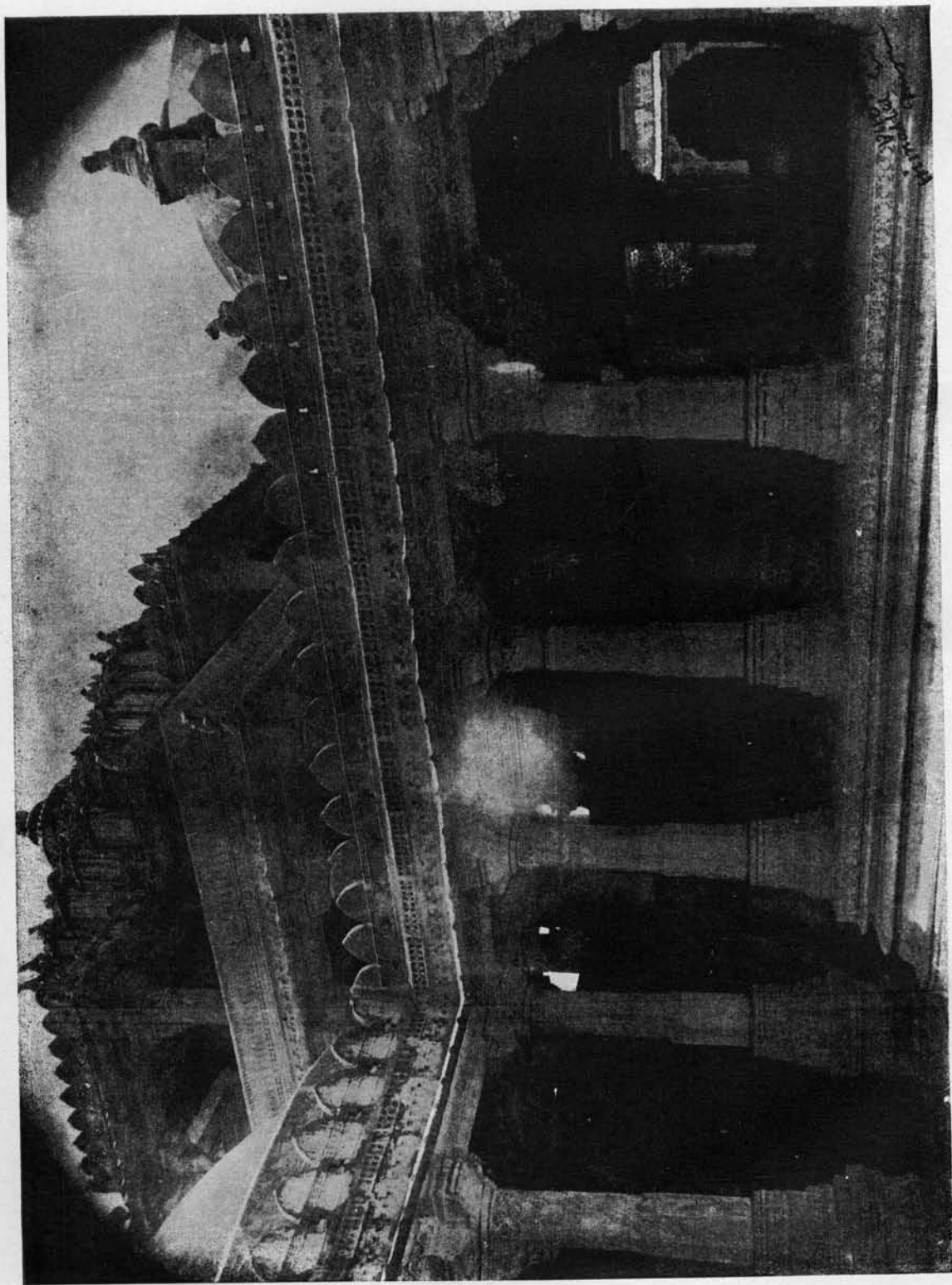


चित्र १२६ धरणाविहार-पश्चिम मेघनाद मंडपना घुमटनो देखाव

Fig. 126 Dharaṇvihār-Dome of west Meghanāda maṇḍapa - Rāṇakpur

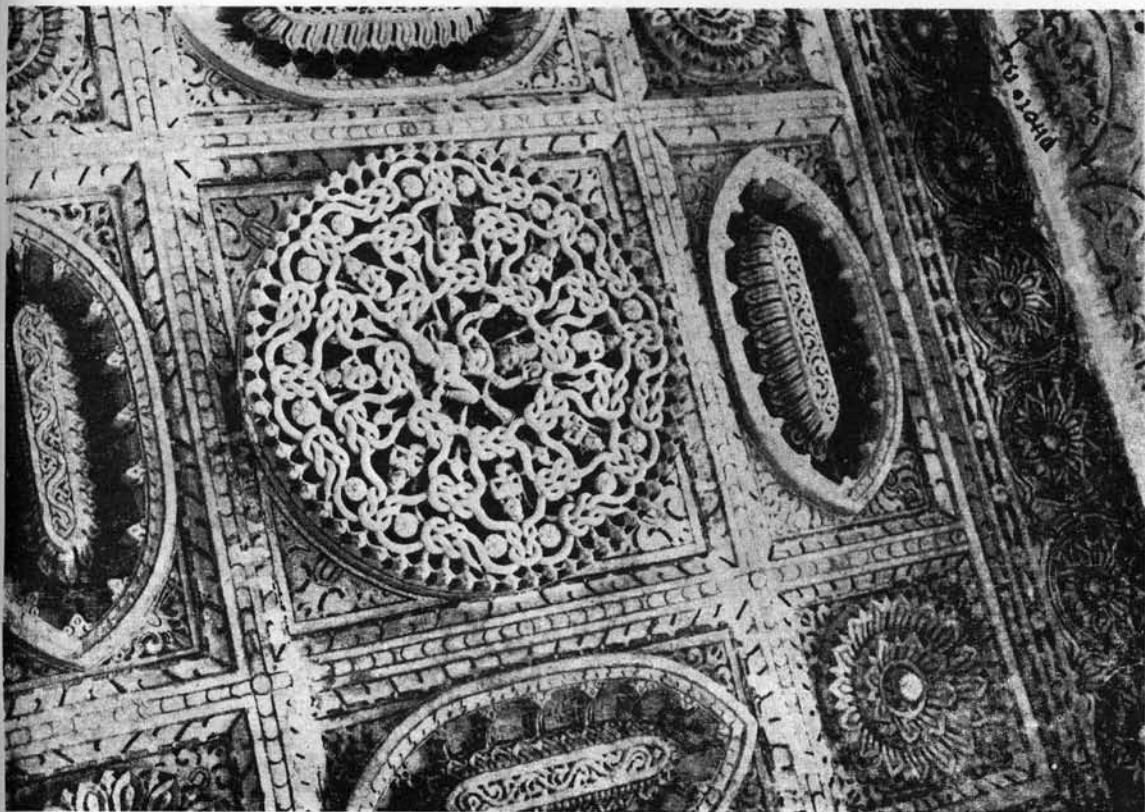


चित्र १२७ धरणविहार-नैऋत्य खणानो अंदरनो देखाव
Fig. 127 Dharanvihār-Rānakpur Interior of the south-west corner

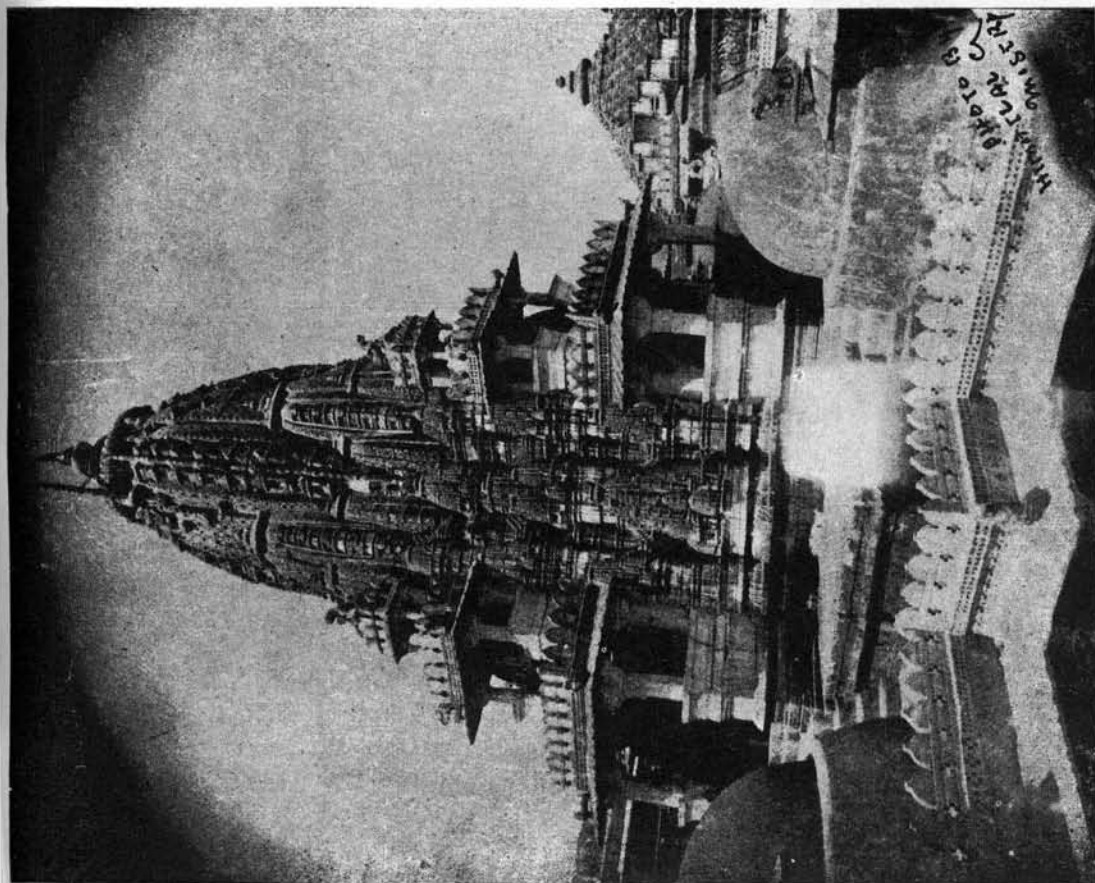


चित्र १२८ धरणविहार—अमिखणानो अंदरनो देखाव

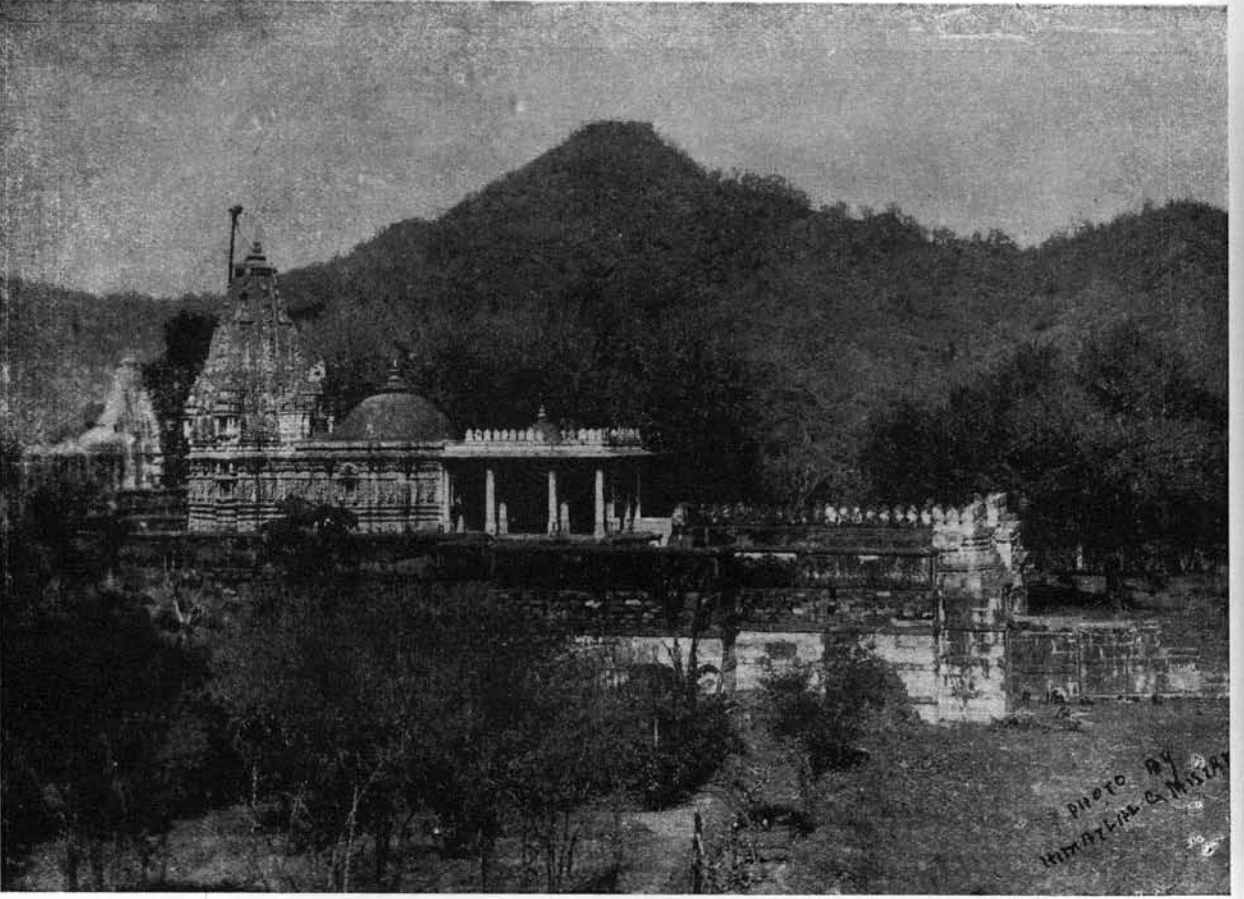
Fig. 128 Dharanvihār—Rānakpur Interior of the south - east corner



चित्र १३० दक्षिण मेघनाद मंडपनी एक छतनो देखाव
Fig. 130 A ceiling of south Meghnād mandap - Rānāpur



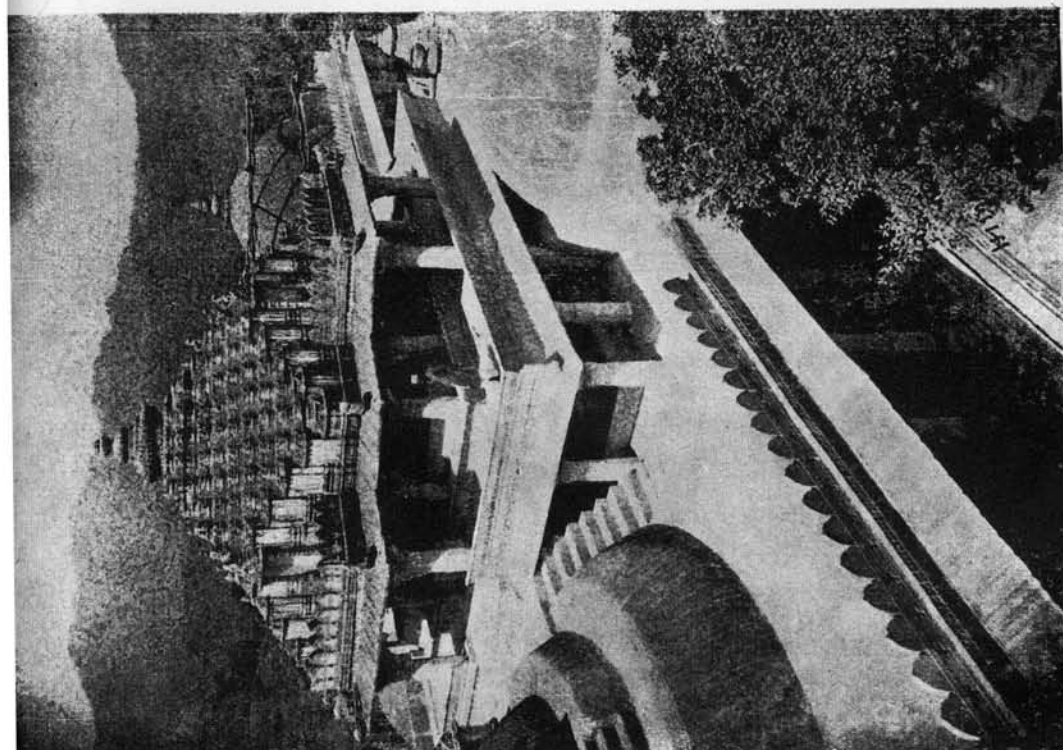
चित्र १२९ धरणविहार-मुख्य शिखर
Fig. 129 Dharaṇvīhār - Main spire



चित्र १३१ धरणविहारनी पश्चिमे आवेल श्री पार्श्वनाथ भगवाननुं देरासर
Fig. 131 The Parśvanāth temple on the west side of Dharaṇvihār - Rāṇakpur

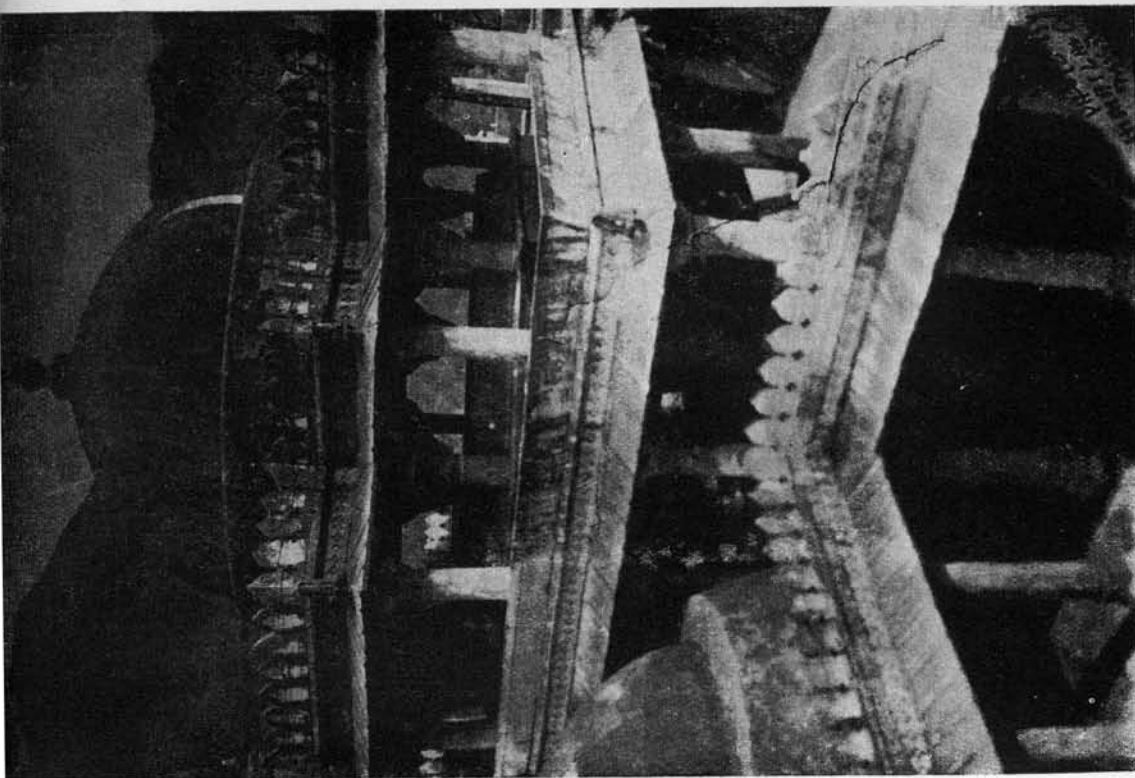


चित्र १३२ पश्चिम बलाणकनी एक छतनी देखाव
Fig. 132 A ceiling of west Balāṇaka
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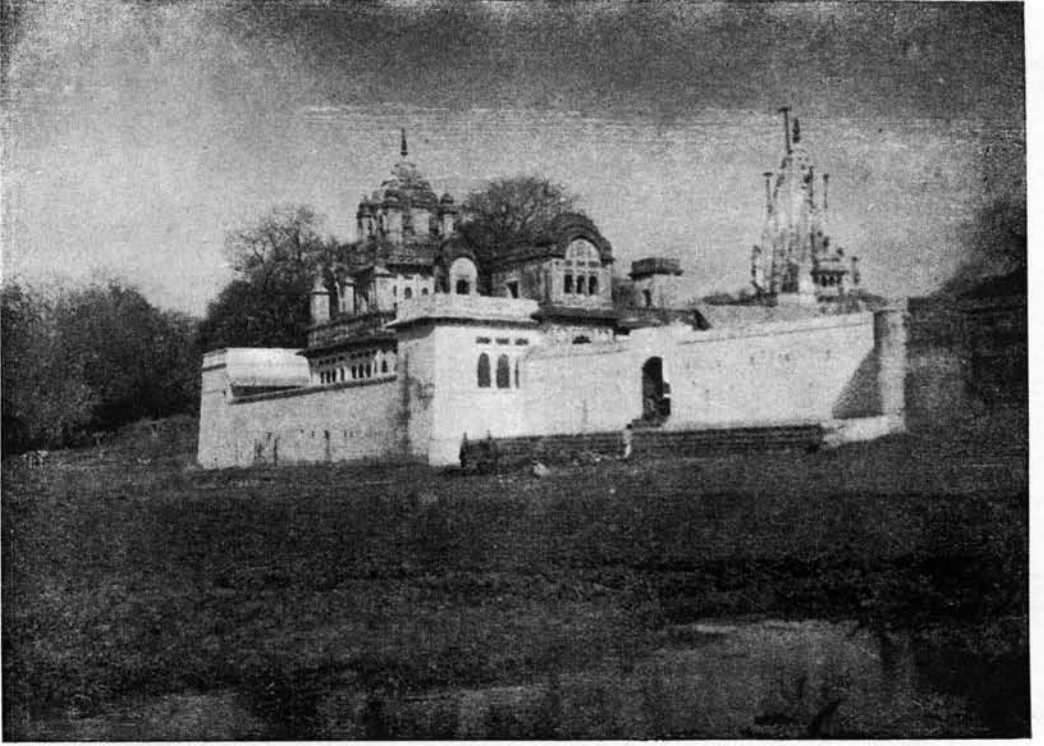
चित्र १३३ पश्चिम मेघवाट मंडपनां सामरणनो देखाव

Fig. 133 A view of Sāmarāṇa of west Meghnād mandap - Rāṇakpur
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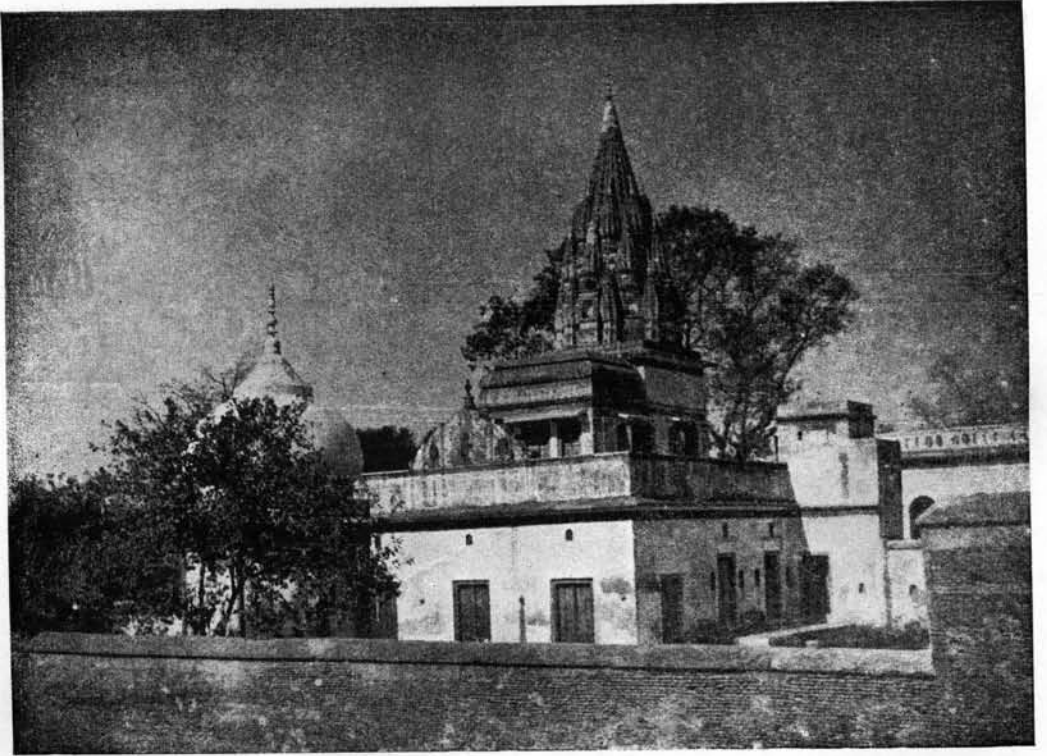


चित्र १३४ पश्चिम बाजुना नृत्यमंडपनो देखाव

Fig. 134 A view of dancing mandap on the west - Rāṇakpur



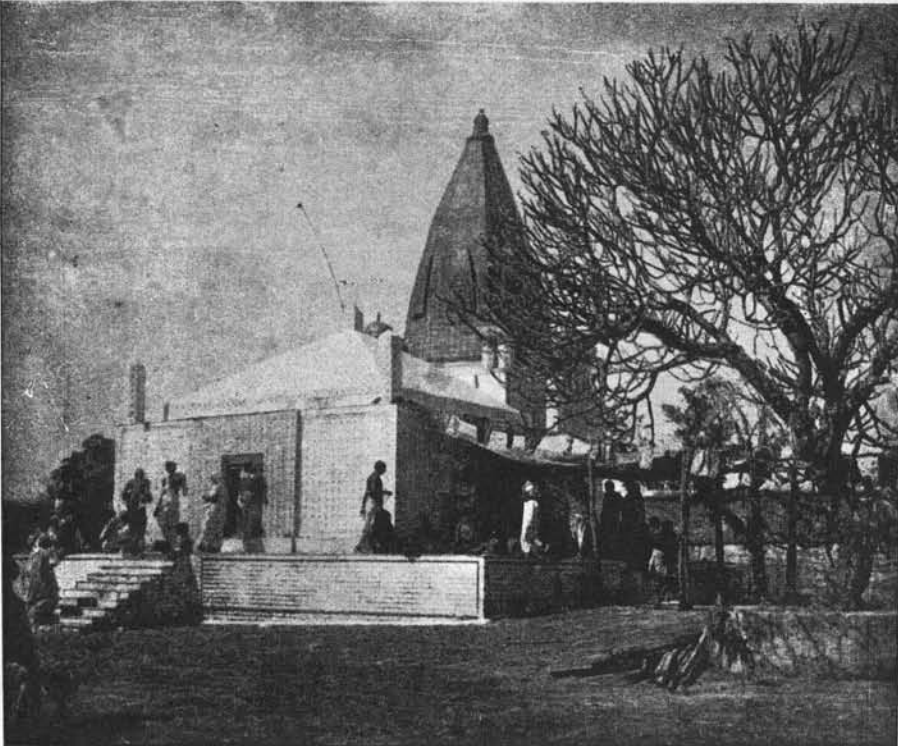
चित्र १३५ श्री मक्षीजीनुं देरासर
Fig. 135 The Jain temple of Maksiji (Malwā)



चित्र १३६ श्री दादावाडीनुं देरासर • लखनौ
Fig. 136 The Jain temple of Dādāwādi - Lucknow



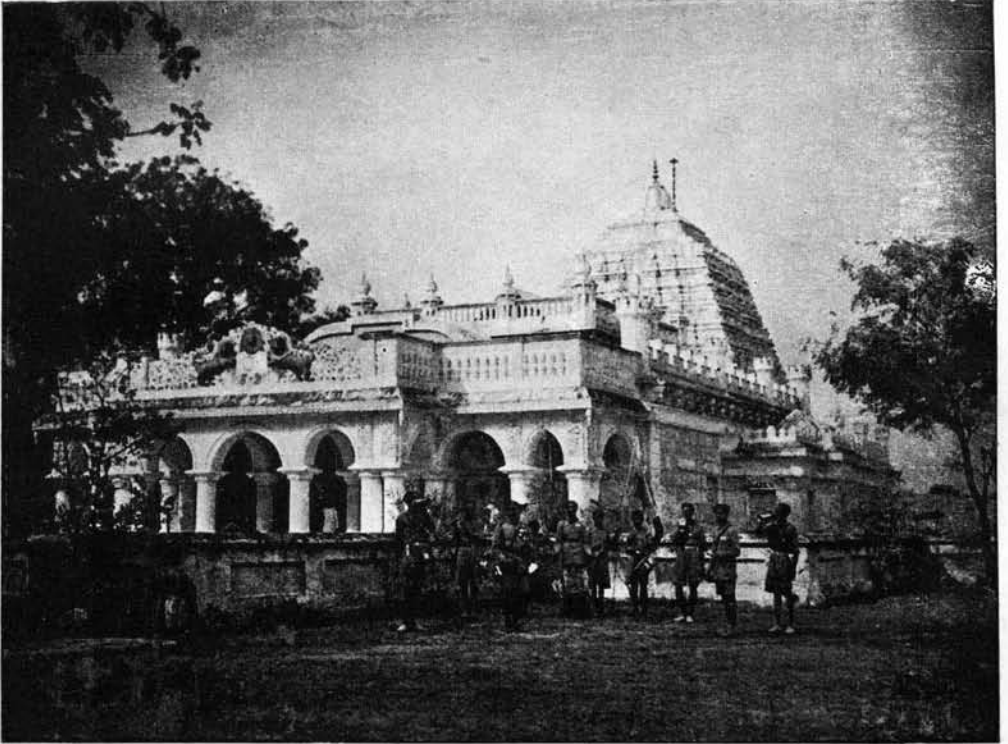
चित्र १३७ श्री लछवाडनुं नीचेनुं देरासर
Fig. 137 The Jain temple at Lachwār (Bihār)



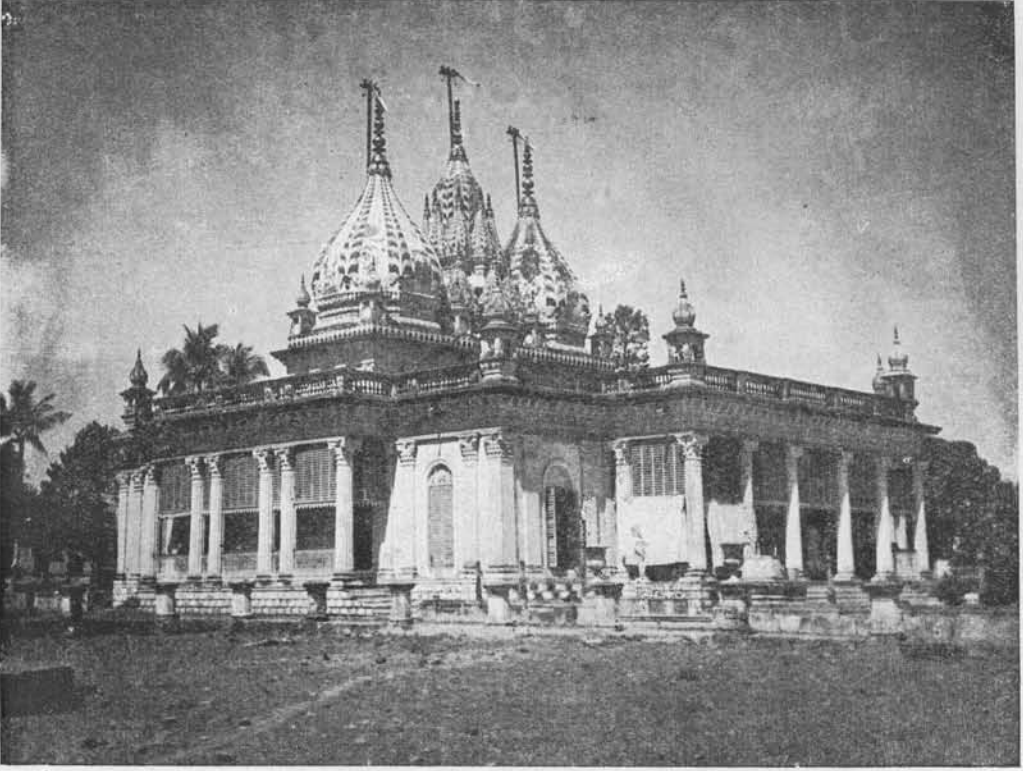
चित्र १३८ श्री क्षत्रियकुंडनुं पर्वत परनुं देरासर
Fig. 138 The Jain temple on the hill of Kṣatriyakund



चित्र १३९ श्री कंपिलानगरी (फरुक्काबाद)नुं देरासर
Fig. 139 The Jain temple at Kampilā - Farukkābād

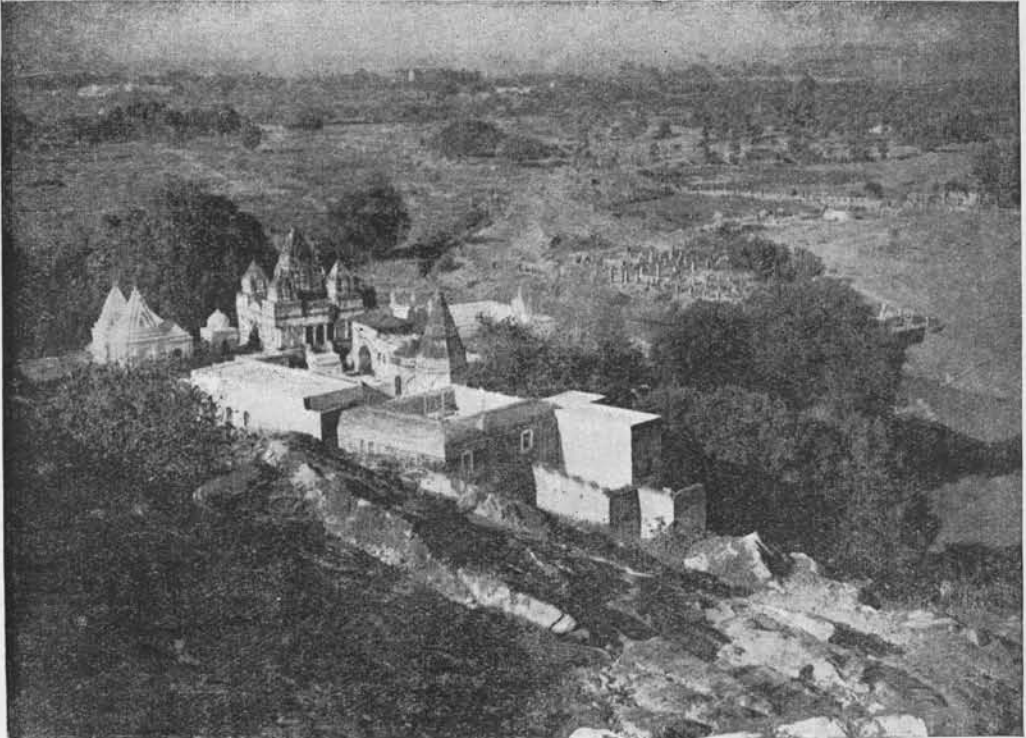


चित्र १४० श्री कुल्पाकजीनुं देरासर
Fig. 140 The Jain temple of Kulpākji



चित्र १४१ जगतशेठनुं देरासर • कटगोला

Fig. 141 Jagatśeth's Jain temple - Katgolā (Bengal)

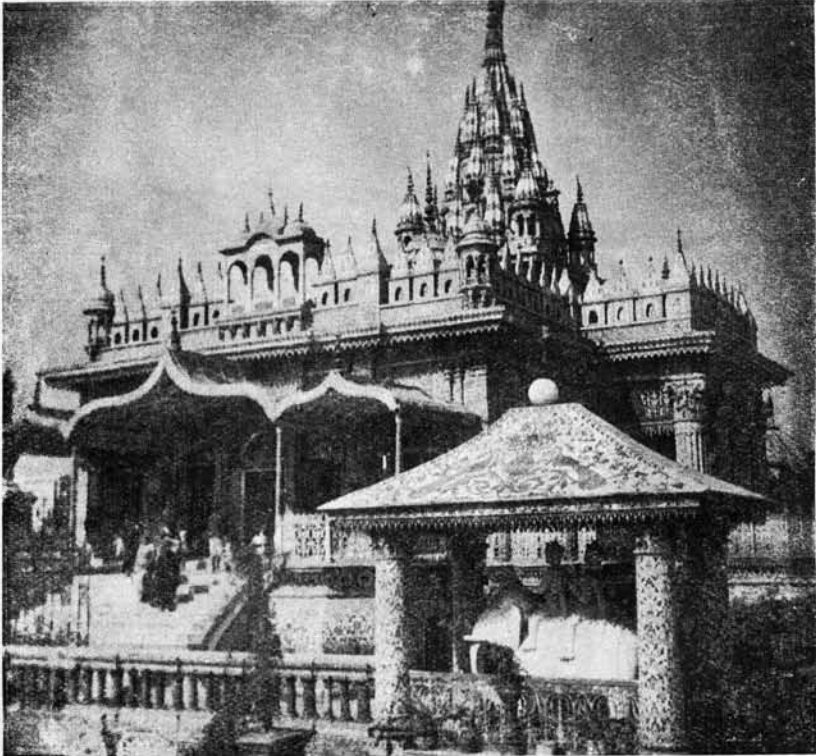


चित्र १४२ सप्तधारानुं दृश्य • राजगिर

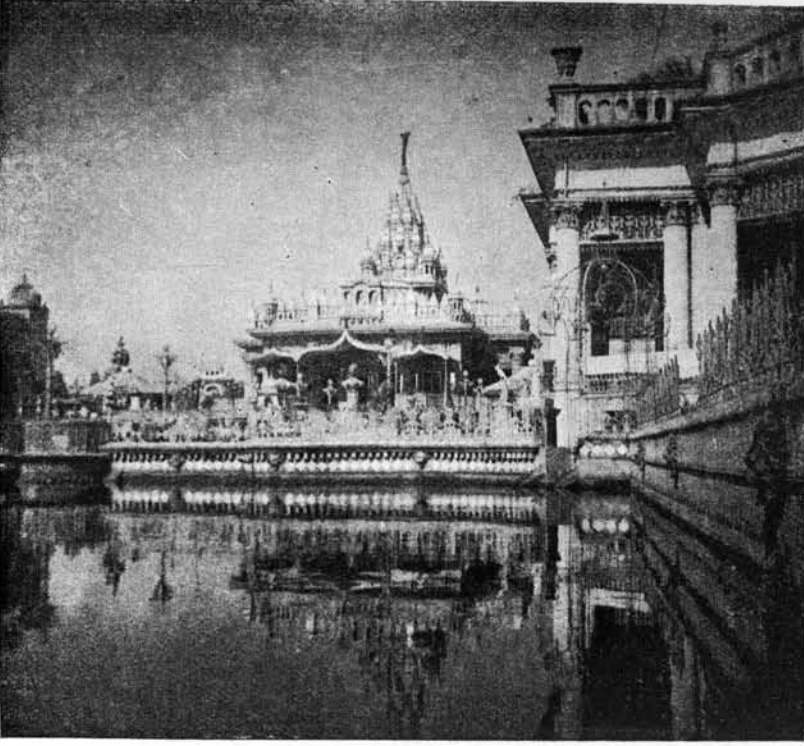
Fig. 142 A general view of Saptadhārā - Rājagira



चित्र १४३ श्री बद्रीदास बाबुना देरासरना कंठाउन्डनुं मुख्य द्वार • कलकत्ता
Fig. 143 Main entrance of Bābu Badridās temple - Calcutta

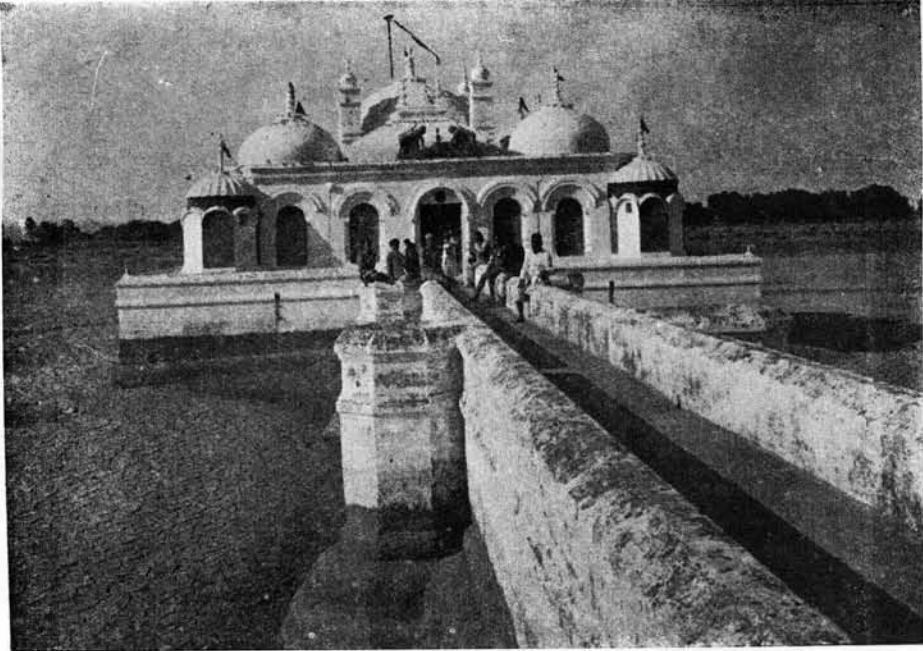


चित्र १४४ श्री बद्रीदास बाबुनुं देरासर • कलकत्ता
Fig. 144 The Jain temple of Badridās Babu - Calcutta



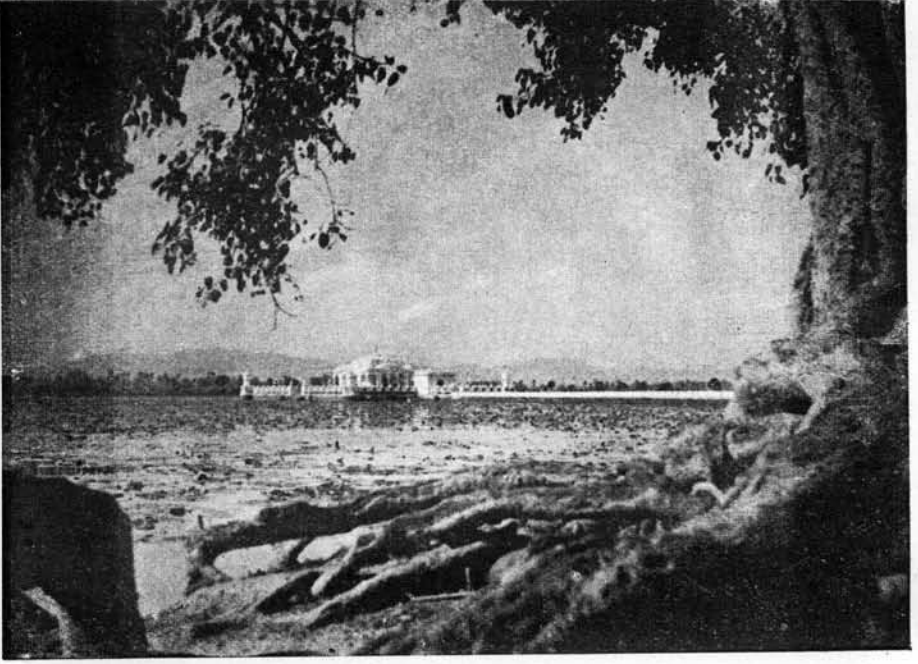
चित्र १४५ श्री बद्रीदास बाबुना देरासरनी भव्यता दर्शावतुं दृश्य - कलकत्ता

Fig. 145 A general view of Babu Badridās temple - Calcutta

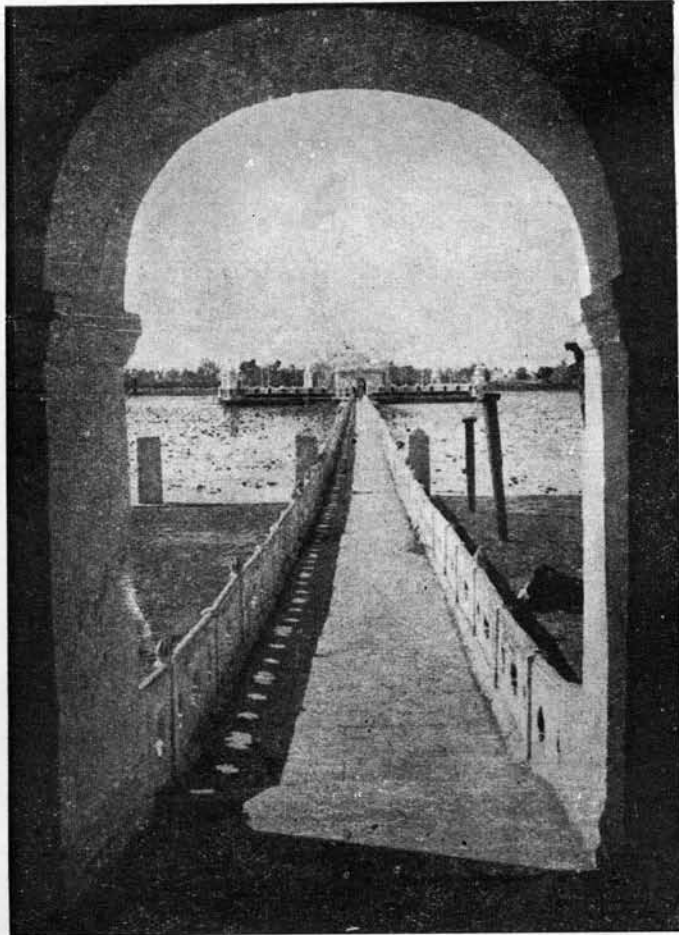


चित्र १४६ जैन श्वेतांबर देरासर - गुणीयाजी

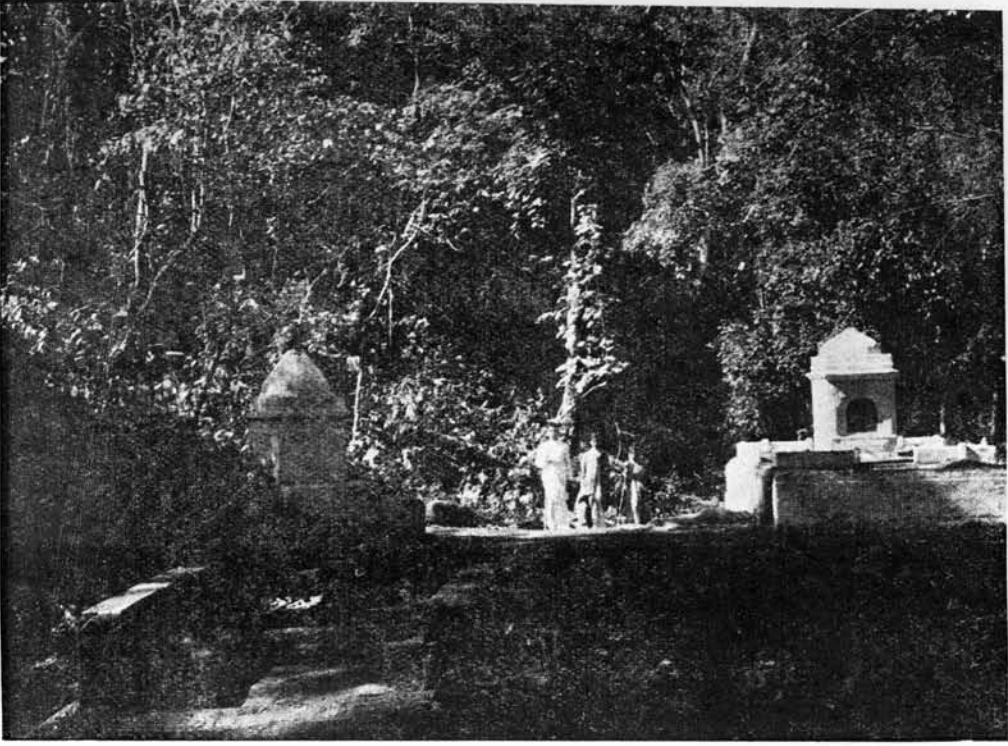
Fig. 146 The Jain śvetāmbar temple - Guṇiāji



चित्र १४७ श्री जलमंदिरनु सुंदर दृश्य • पावापुरी
Fig. 147 A General view of Jalmandir - Pāvāpurī



चित्र १४८ मुख्य प्रवेशद्वार सहितनु जलमंदिरनु दृश्य
Fig. 148 Jalmandir through main entrance - Pāvāpurī



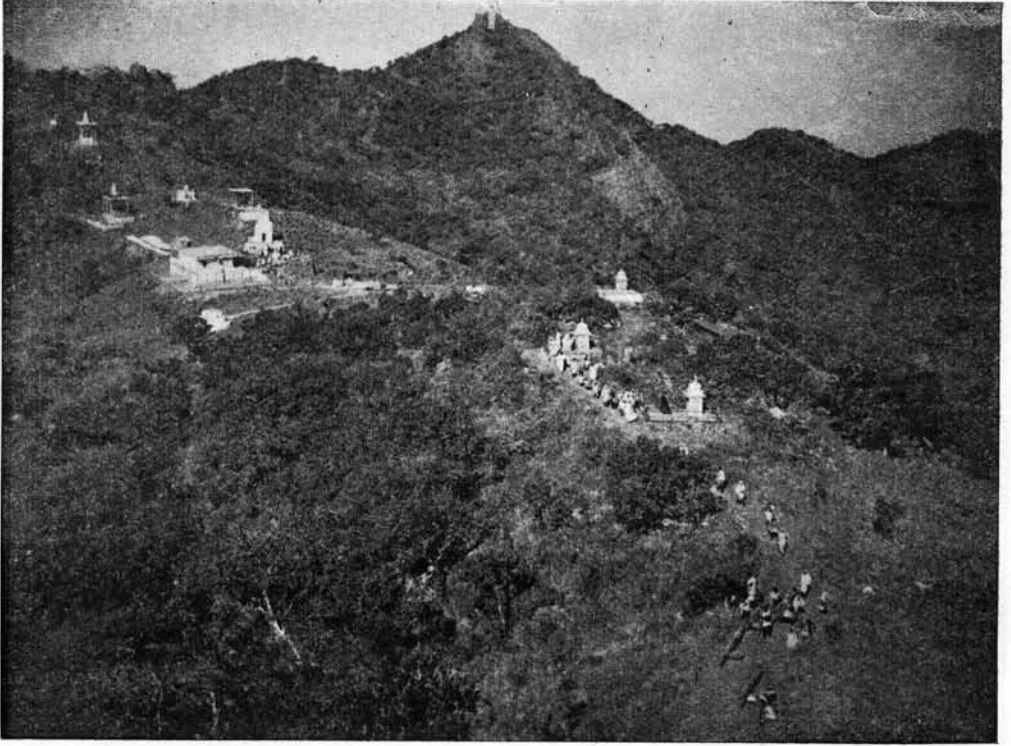
चित्र १४९ सीतानालानो देखाव - समेतशिखर

Fig. 149 Sitānālā - Sametśikhar

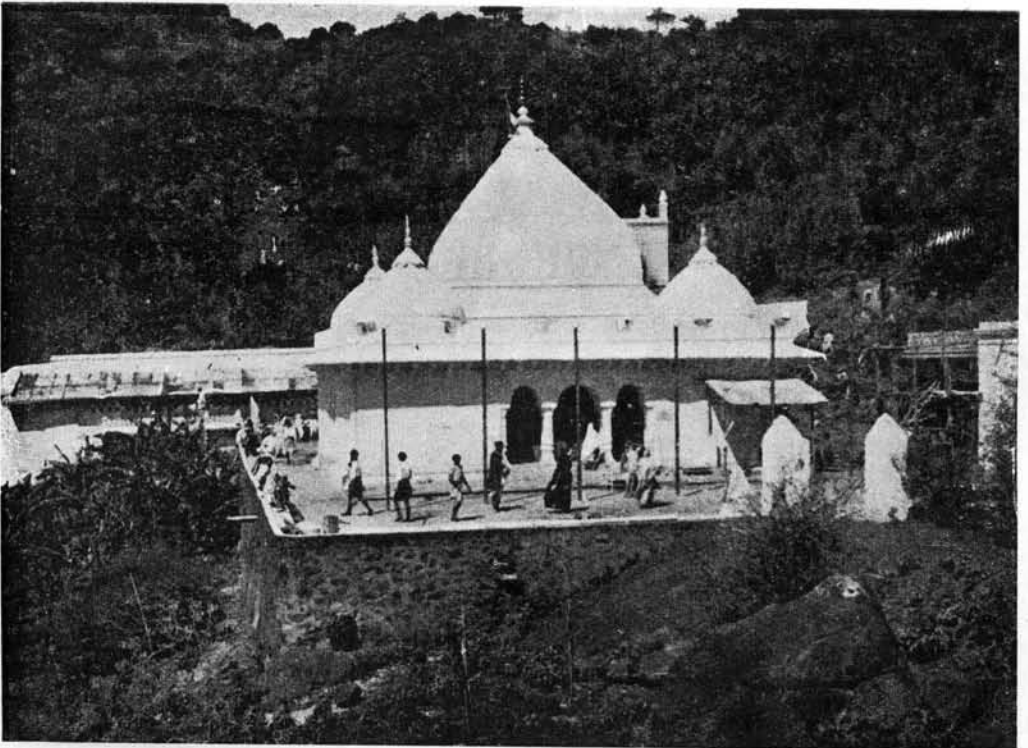


चित्र १५० समेतशिखर पर्वतनुं एक कुदरती दृश्य

Fig. 150 Scenery on Sametśikhar hill



चित्र १५१ समेतशिखर पर्वतनी टोच परनुं रम्य दृश्य
Fig. 151 Bird's-eye view of Sametśikhhar hill



चित्र १५२ मुख्य मंदिर (जलमंदिर) समेतशिखर
Fig. 152 Main temple - Sametśikhhar



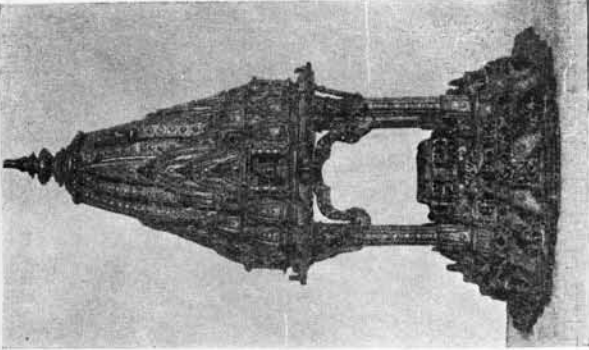
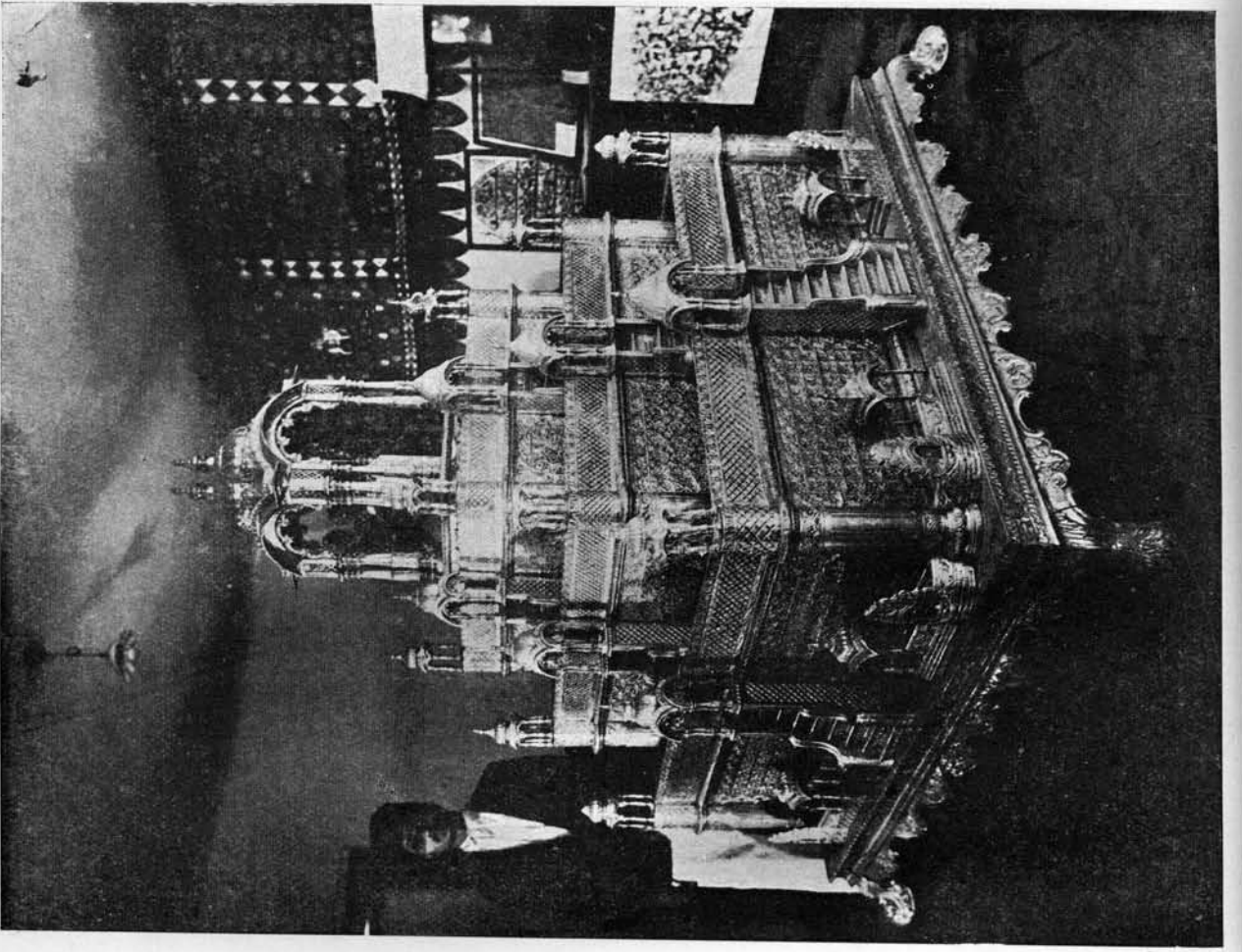
चित्र १५३ श्री पार्श्वनाथ भगवाननी निर्वाणभूमि

Fig. 153 The place where Śrī Pārśvanāth attained Nirvāṇa

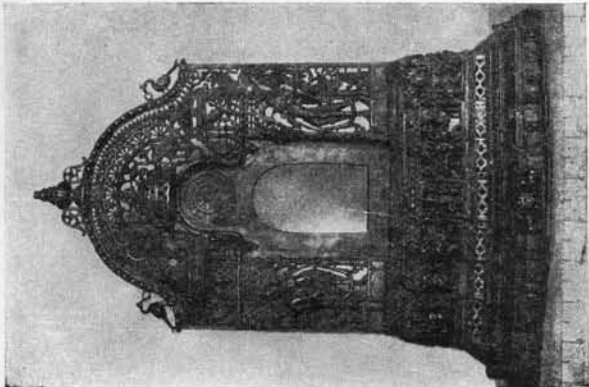


चित्र १५४ जैन देरासरो सहितनुं रम्य दृश्य - अचलगढ़

Fig. 154 The beautiful scene of Avachalgadh with Jain temples



चित्र १५६ धातुनुं नातुं देरासर
Fig. 156 A miniature temple



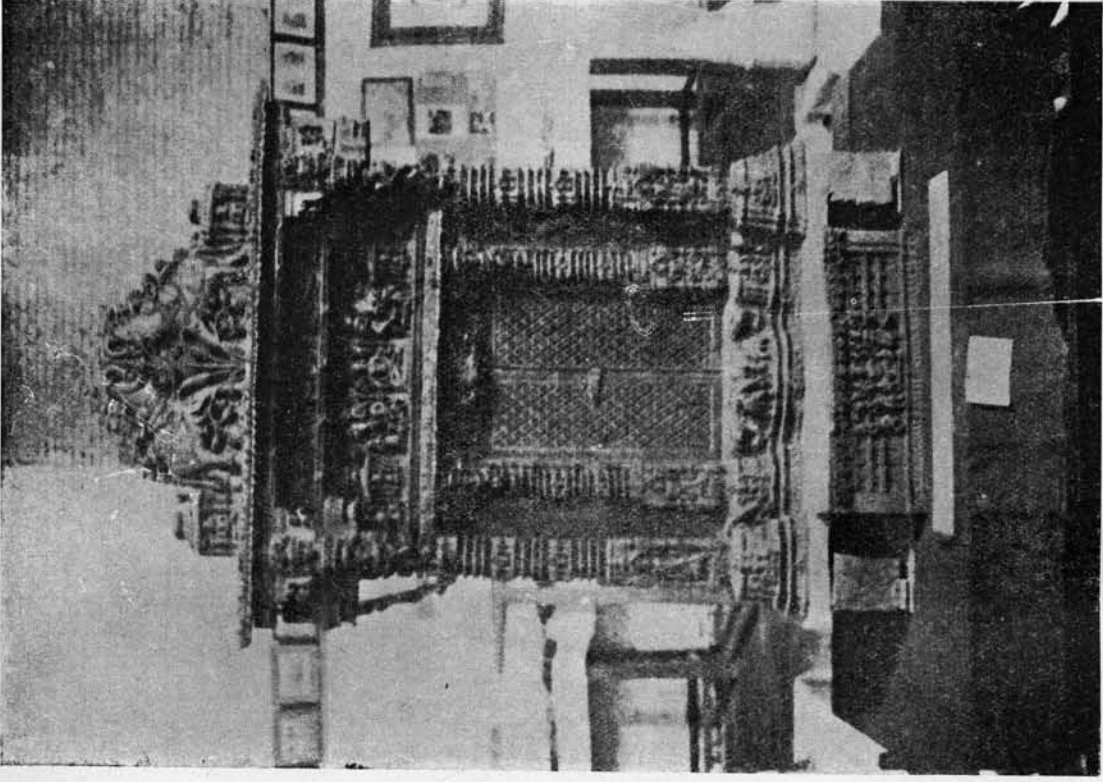
चित्र १५५ धातुनुं परिकर • पाटण
Fig. 155 Metal Parikar - Pāṭaṇ

चित्र १५७ चांदीनुं समवसरण • वडोदेरा
Fig. 157 Silver Samavasaraṇa (Baroda)

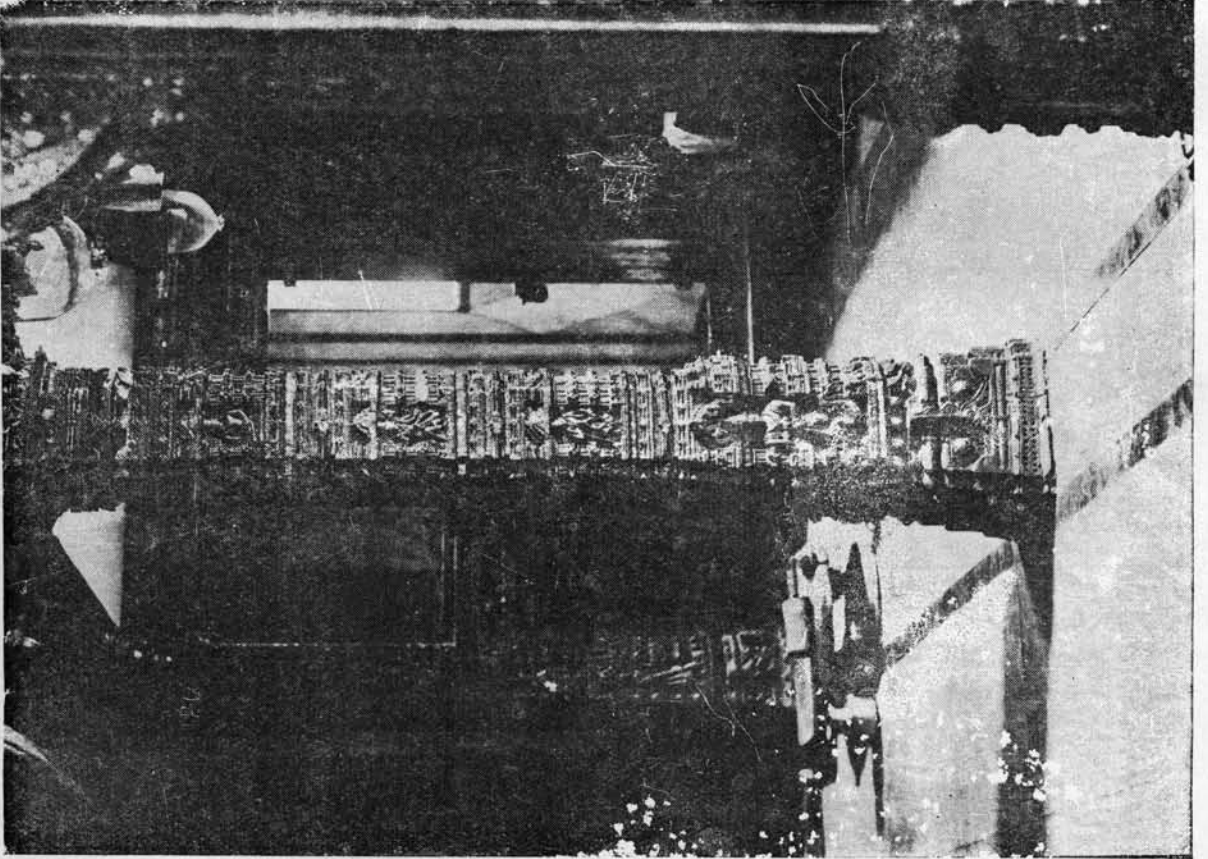


चित्र १५८ श्री जैन कीर्तिस्थंभ • चित्तोडगढ़

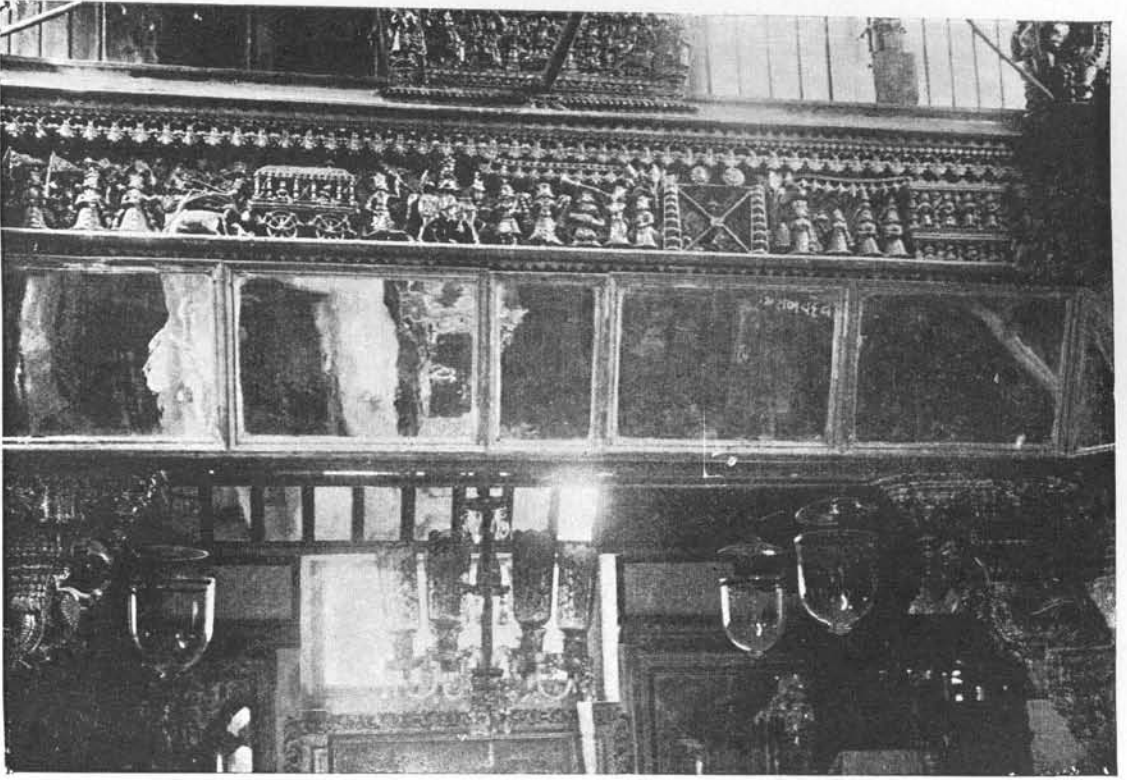
Fig. 158 Jain Tower - Chittoḍgaḍh



चित्र १६० लाकडातुं नानुं वर देरासर - पाटण
Fig. 160 A small wooden temple - Pāṭaṇ



चित्र १५९ लाकडातुं कौतरकामवाळो थांभलो
Fig. 159 A wooden pillar with exquisite carving - Surat



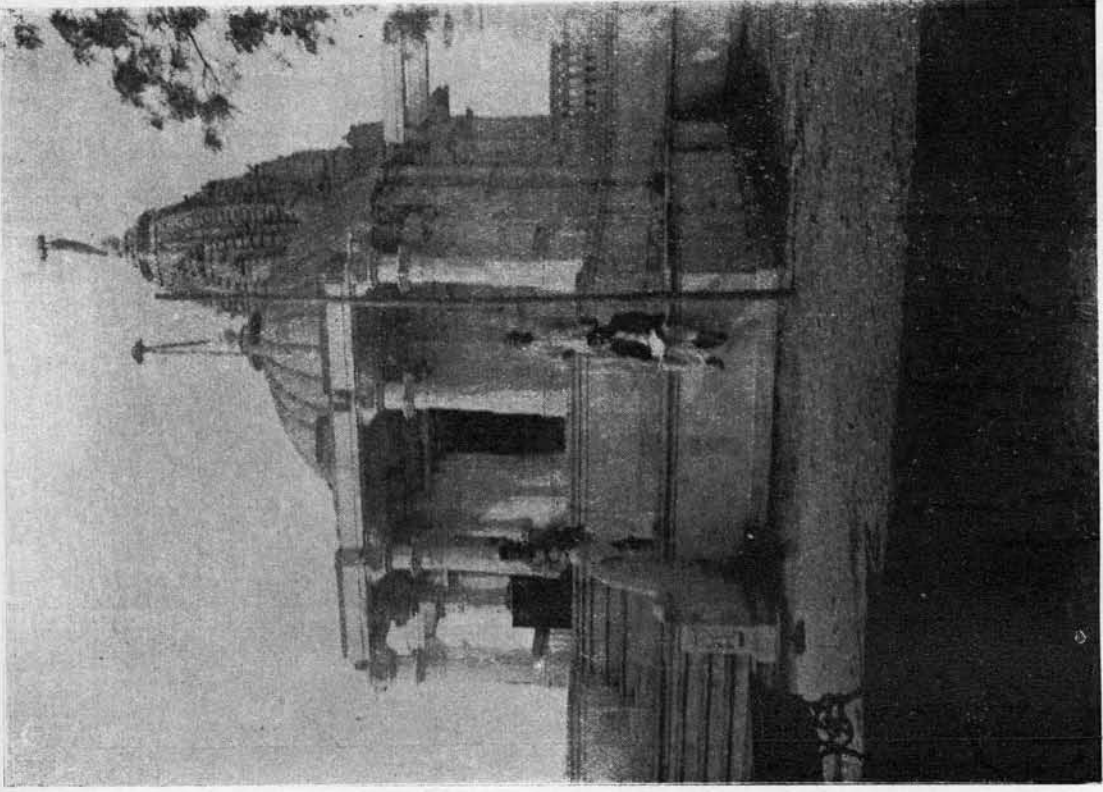
चित्र १६१ श्री नेमिनाथजीनी जाननुं लाकडानुं कोतरकाम • पाटण

Fig. 161 Marriage procession of Nemināth in wood carving - Pāṭaṇ

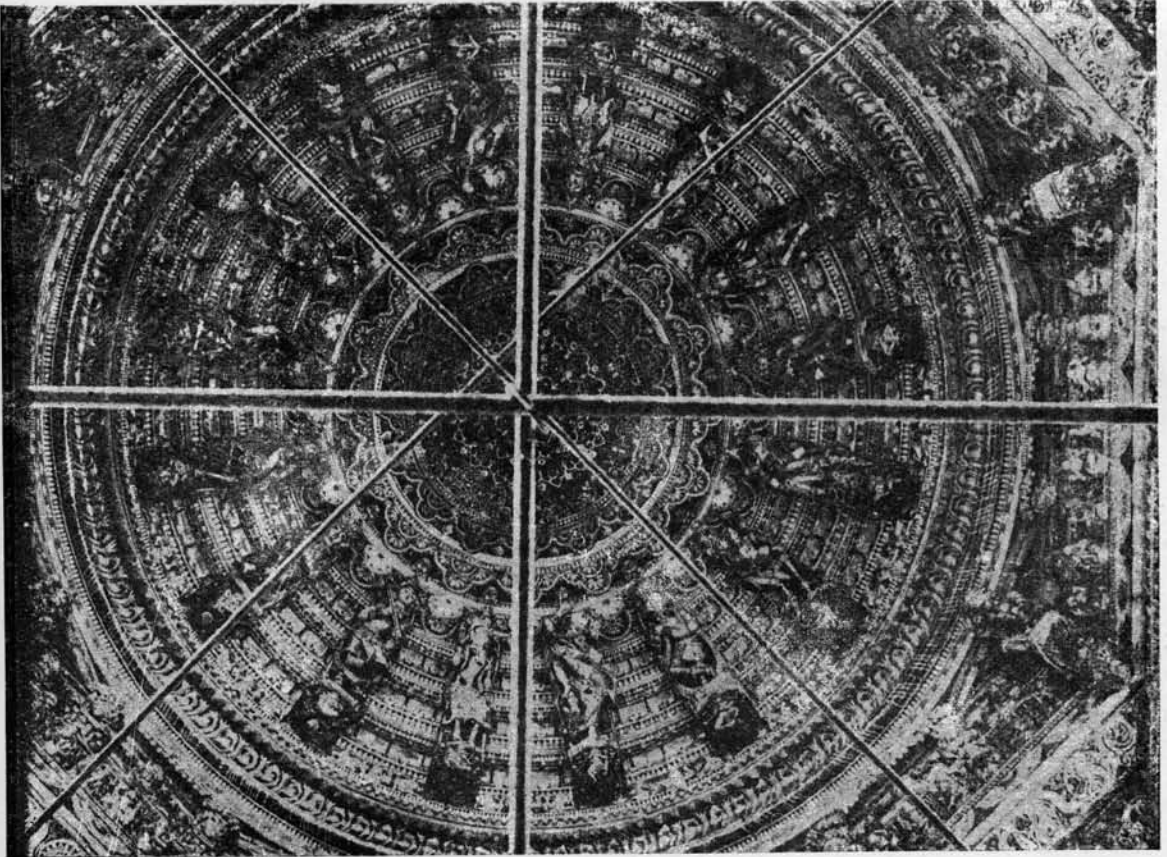


चित्र १६२ एक सुंदर स्थापत्यकाम • चाणस्मा

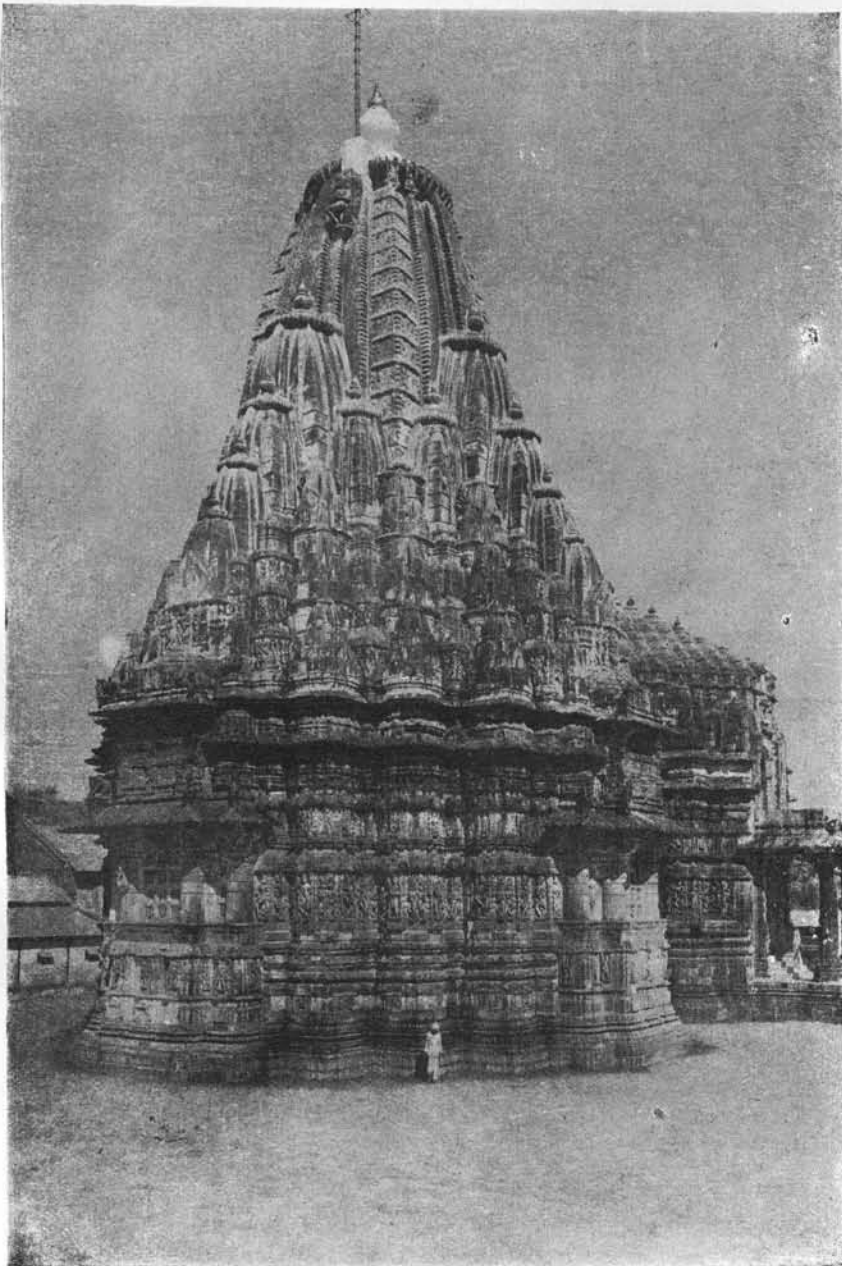
Fig. 162 A beautiful piece of sculpture - Chāṇasmā



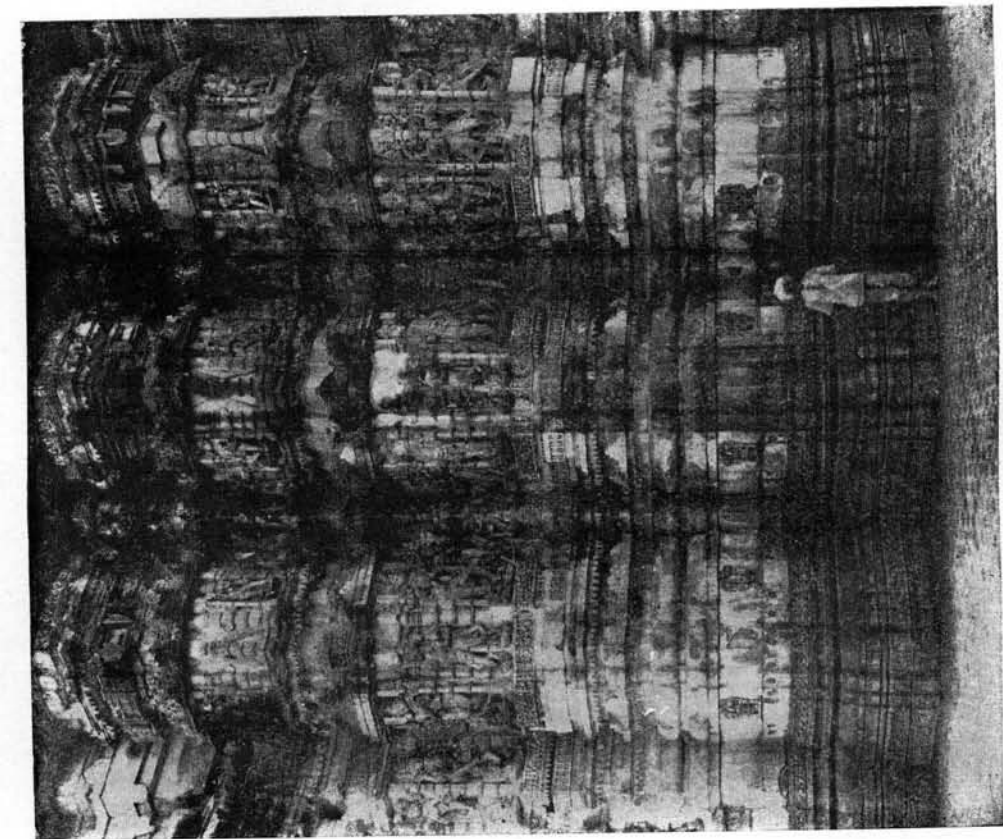
चित्र १६४ श्री जैन देरासर • धाणस्मा
Fig. 164 The Jain temple - Châṇasmā



चित्र १६३ लकडाना कीतरकामवाळी छत • पाटण
Fig. 163 A ceiling in wood carving - Pāṭan

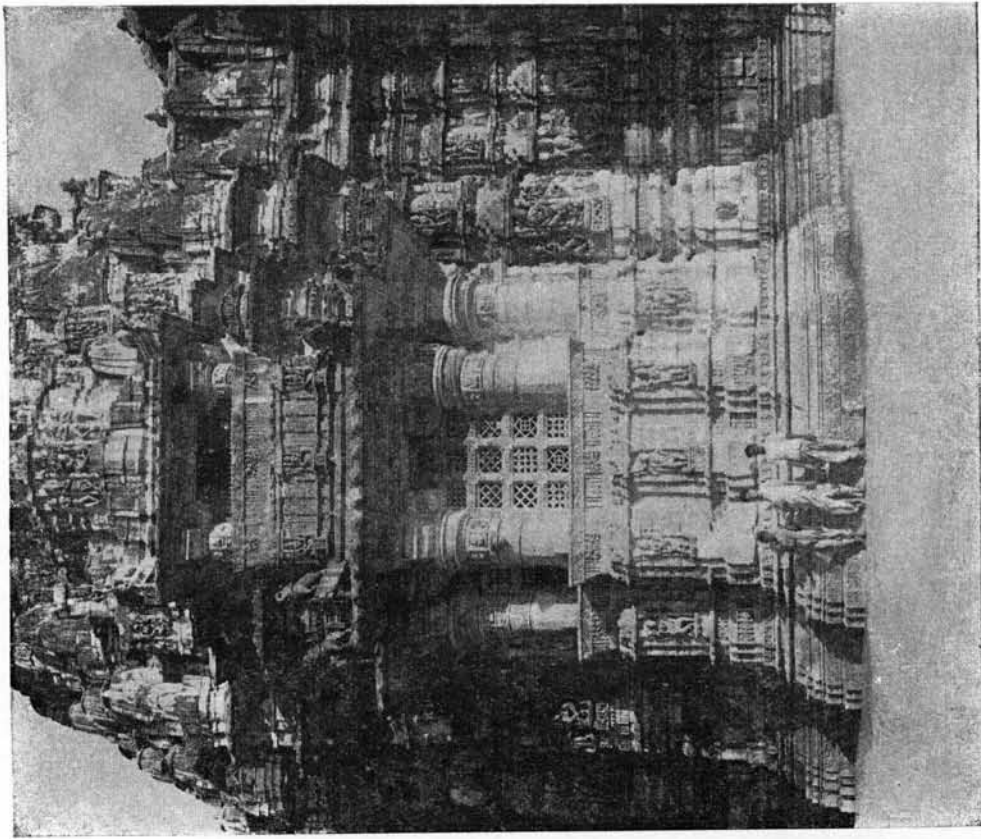


चित्र १६५ श्री अजितनाथनुं देरासर • तारंगा
Fig. 165 Śrī Ajitnath temple - Tāraṅgā



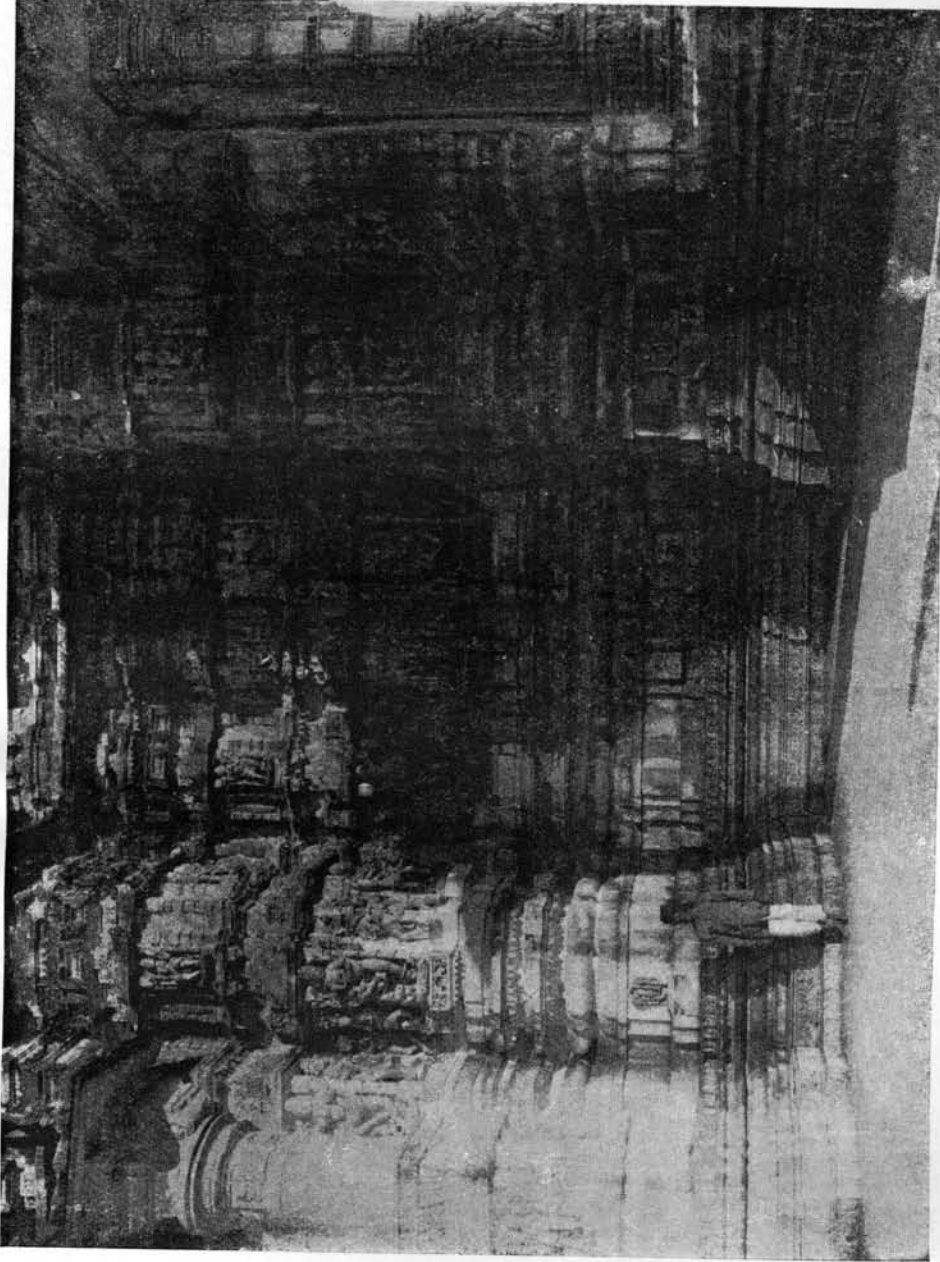
चित्र १६६ दक्षिण बाजुनी स्थापत्यकामो • तारंगा

Fig. 166 Sculptures on the south side - Tārāṅgā

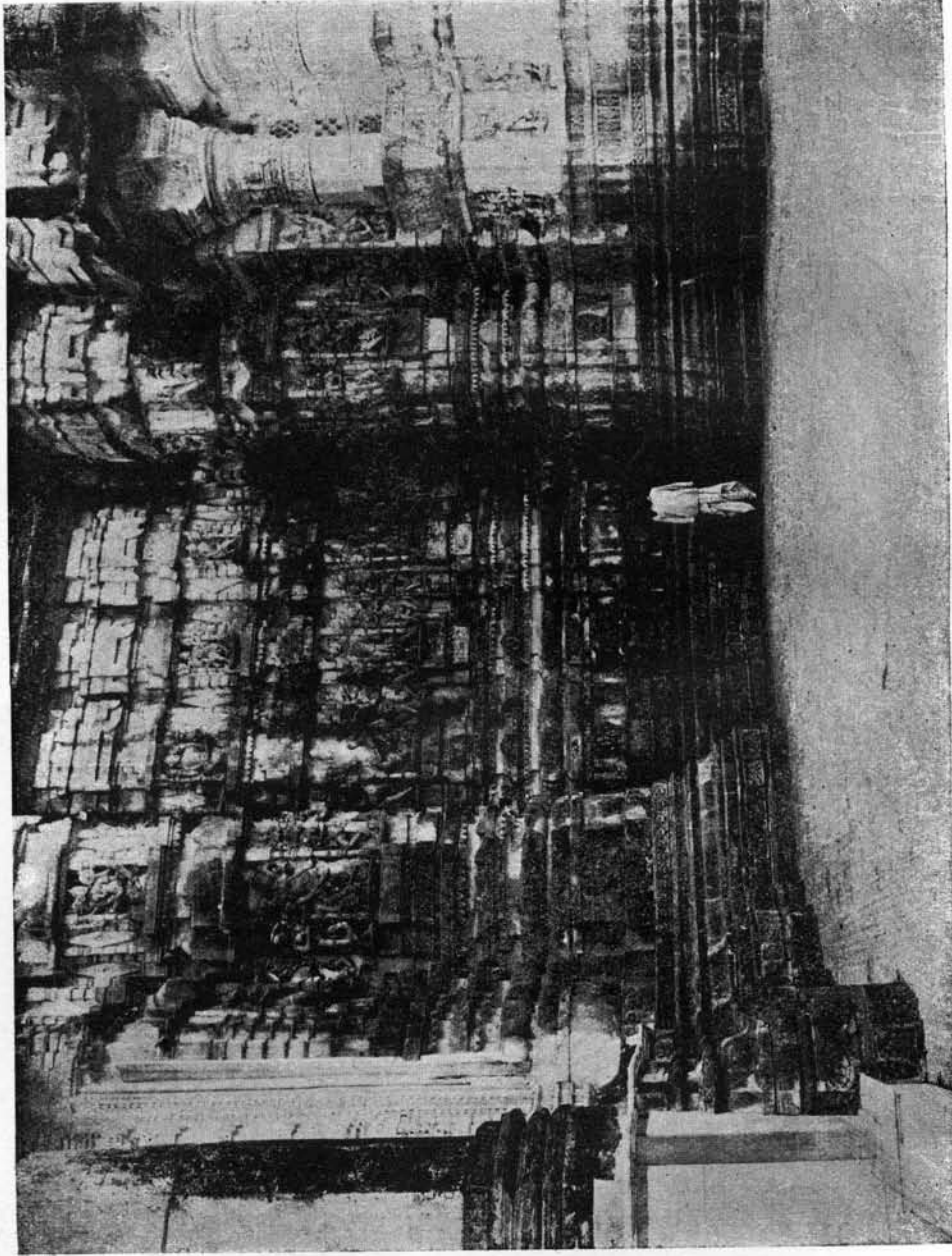


चित्र १६७ श्री अजितनाथना देरासरनी पाछळनी देखाव

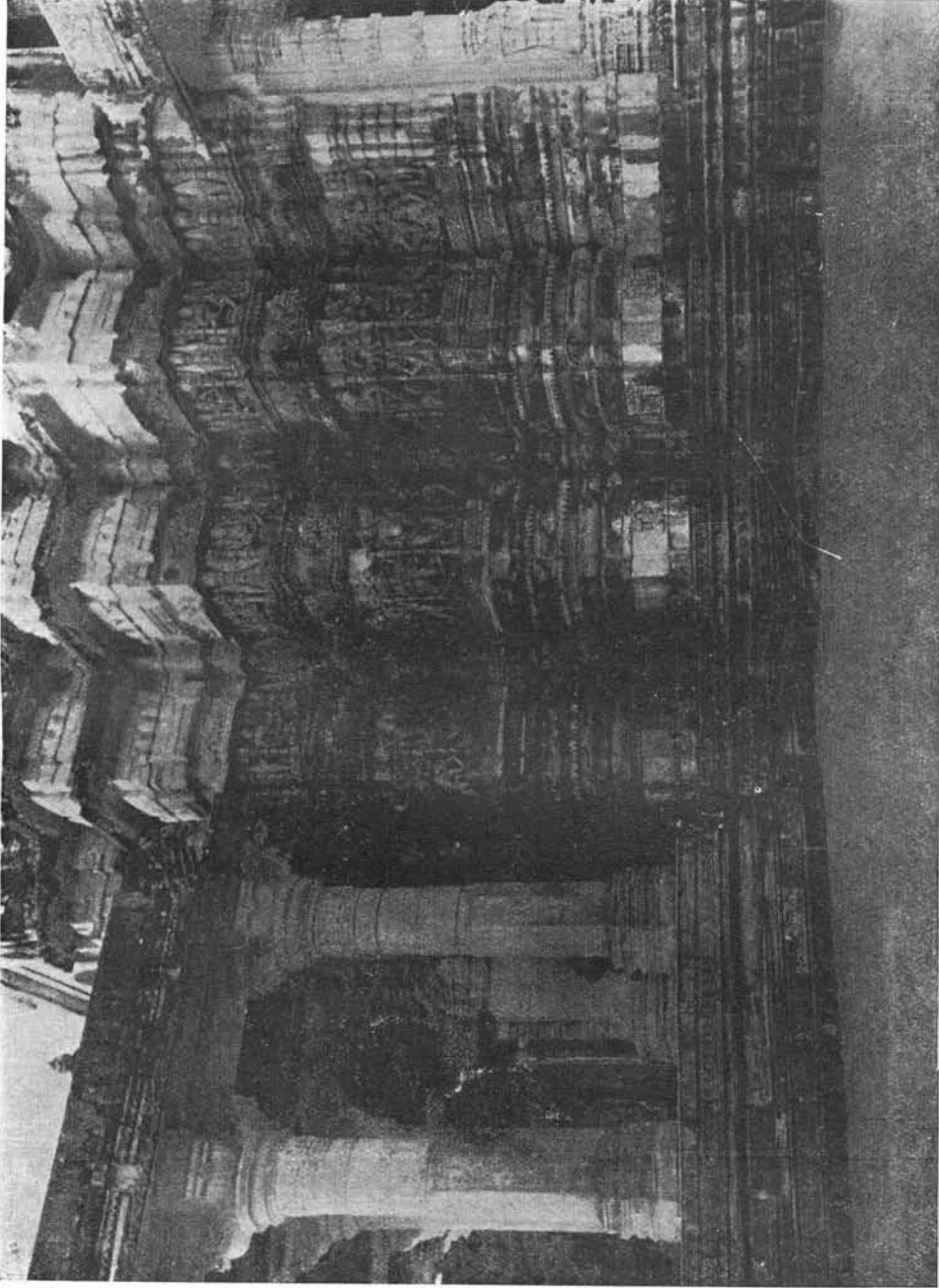
Fig. 167 Back view of Ajitnāth temple - Tārāṅgā



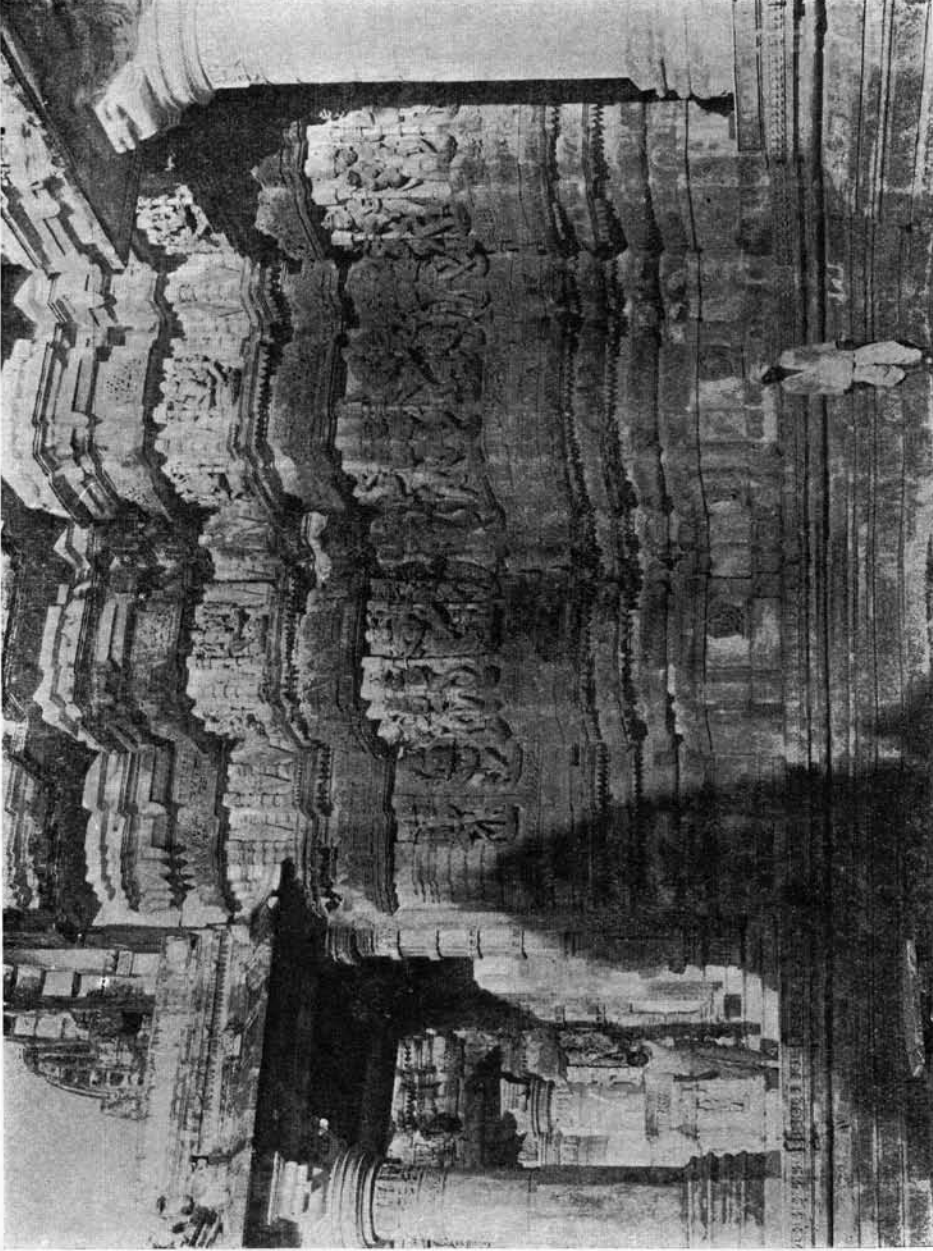
चित्र १६८ तारंगाना सुंदर शिल्पस्थापत्यनो नमूना
Fig 168 A view of Tārāṅgā sculptures



चित्र १६९. तारंगाना शिल्पस्थापत्यजुं बीजुं दर्शेन
Fig. 169. Another view of Tāraṅgā sculptures - Tāraṅgā

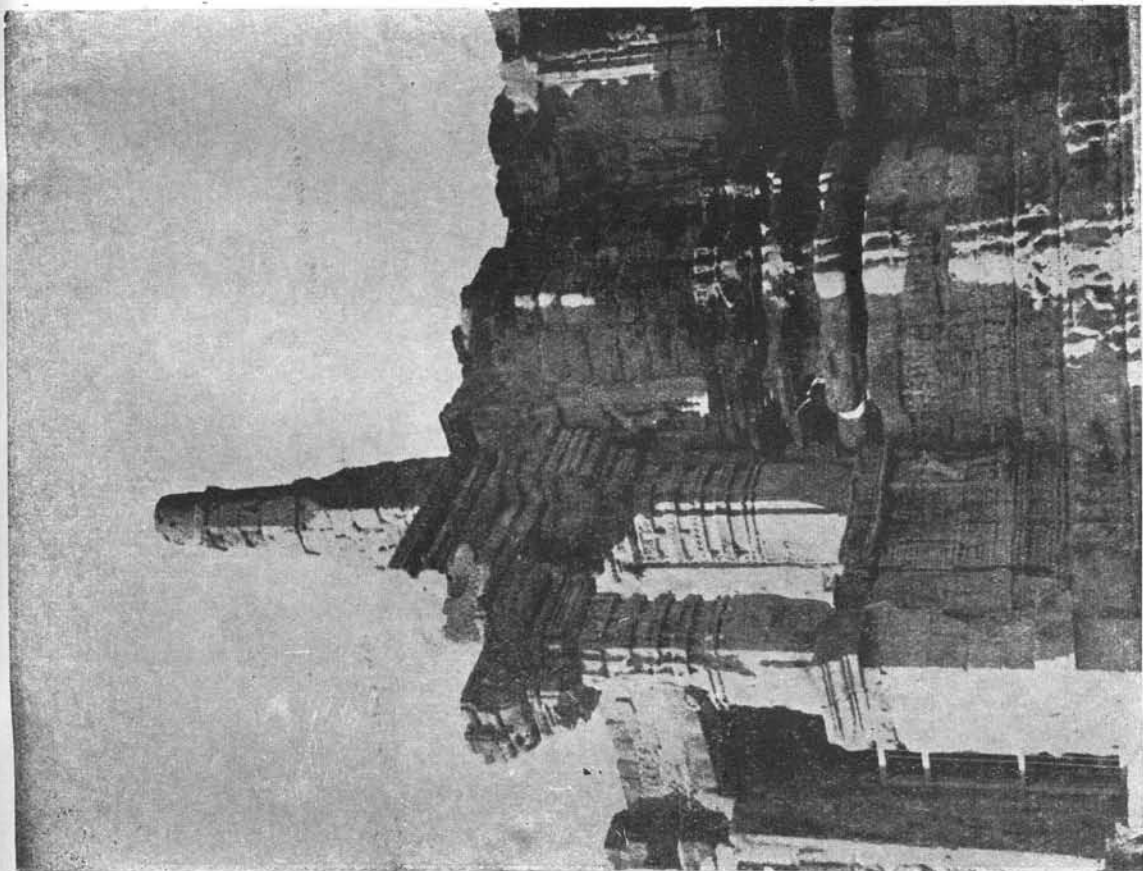


चित्र १७० बीजी एक वाजुनां स्थापत्यकामो • तारंगा
Fig. 170 One more view of Tārāṅgā sculptures



चित्र १७१ शोडां वडु स्थापत्यकामो - तारंगा

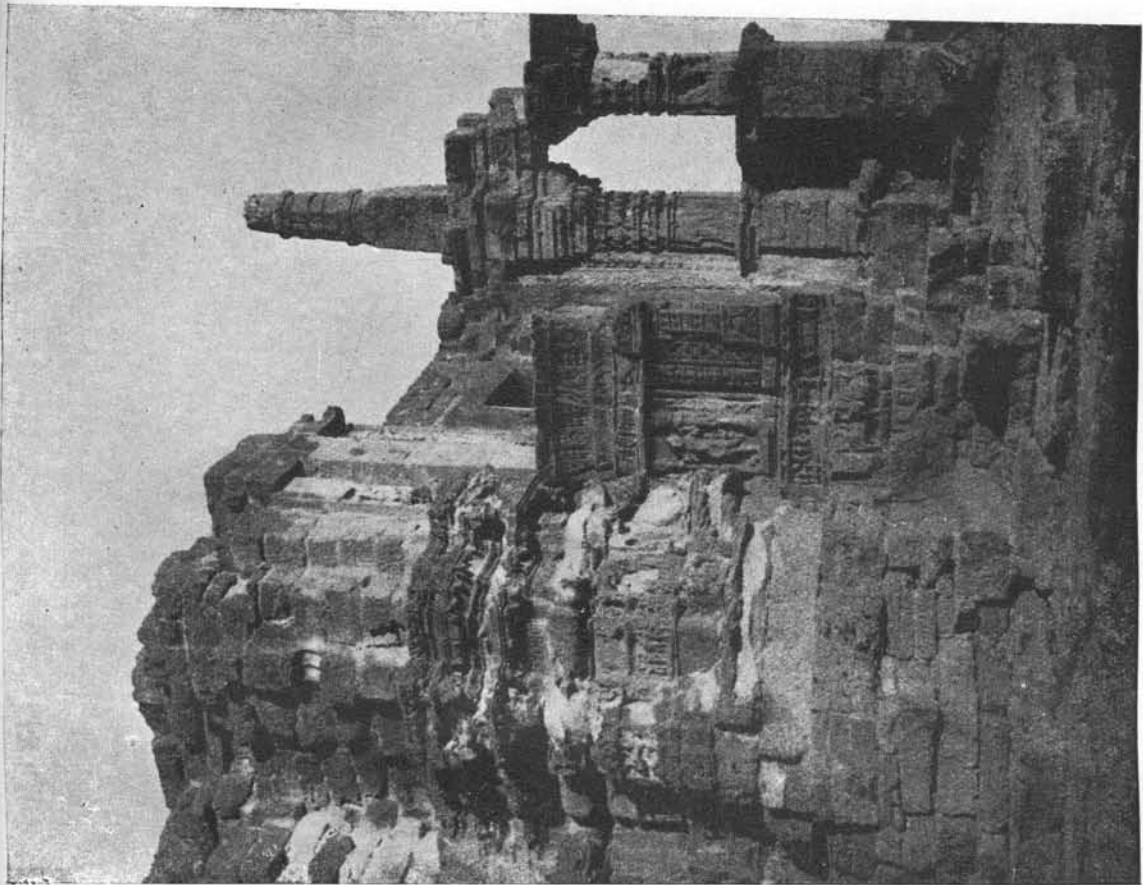
Fig. 171 Further Tārāṅgā sculptures



चित्र १७२ श्री सोमनाथना मंदिरनो एक भाग-प्रभासपाटण

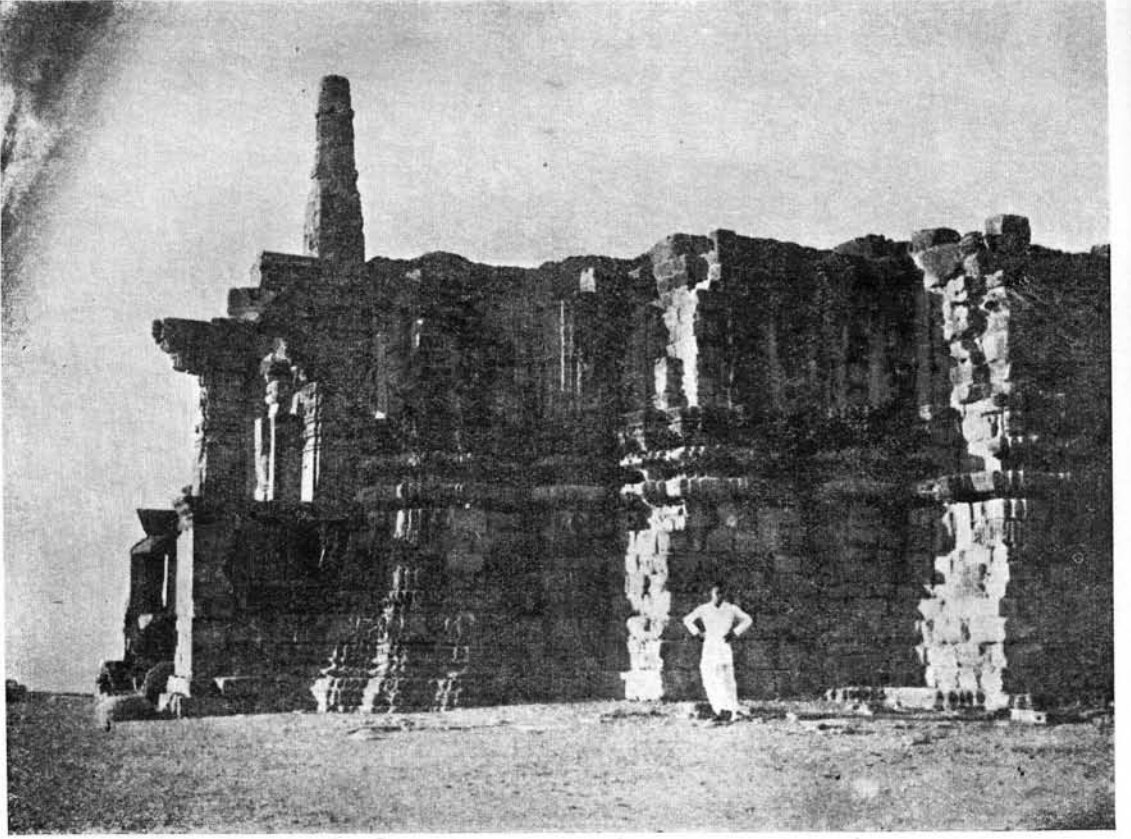
Fig. 172 A portion of Somanāth temple - Prabhāspātan

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चित्र १७३ सोमनाथना मंदिरनो बीजो भाग-प्रभासपाटण

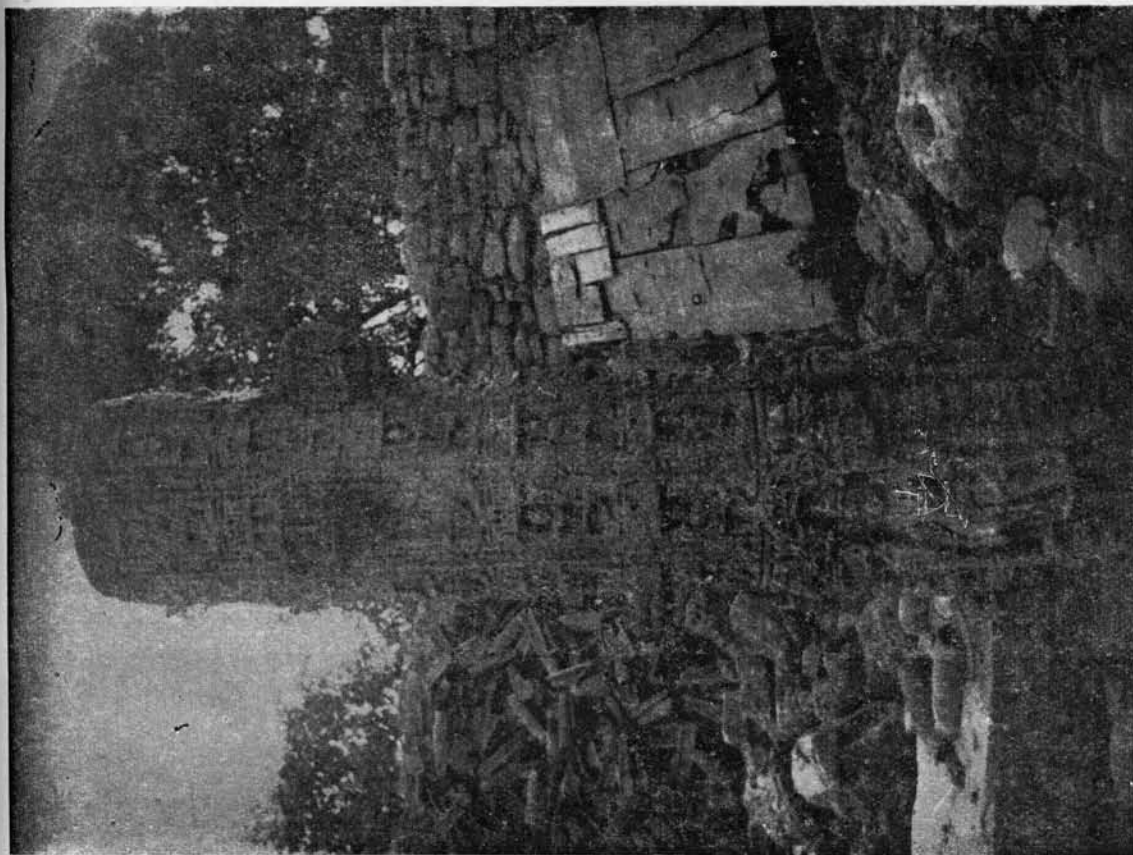
Fig. 173 Second portion of Somanāth temple - Prabhāspātan



चित्र १७४ सोमनाथना मंदिरनो त्रीजो भाग - प्रभासपाटण
Fig. 174 Third portion of Somnāth temple - Prabhāspāṭaṇ



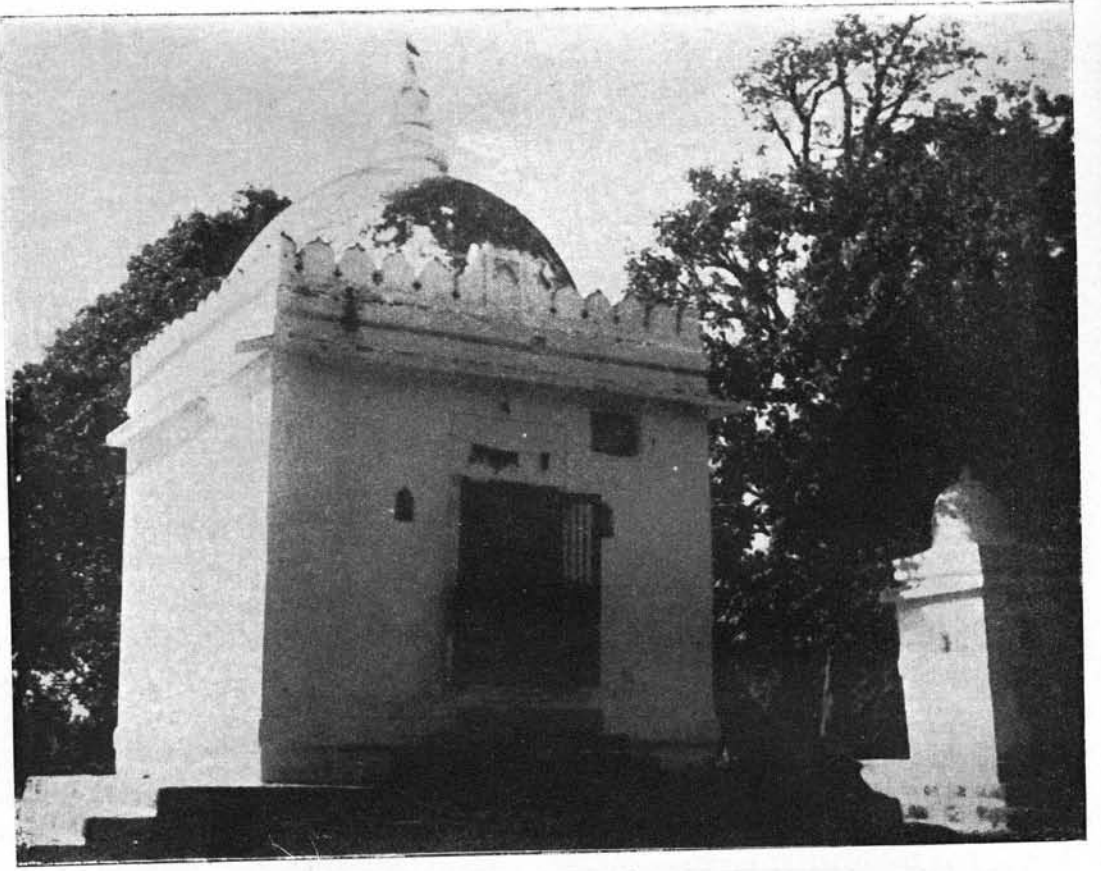
चित्र १७५ श्री अजारापार्श्वनाथजीनुं देरासर - अजारा
Fig. 175 General view of Ajārā Parsvanāth's temple - Ajārā



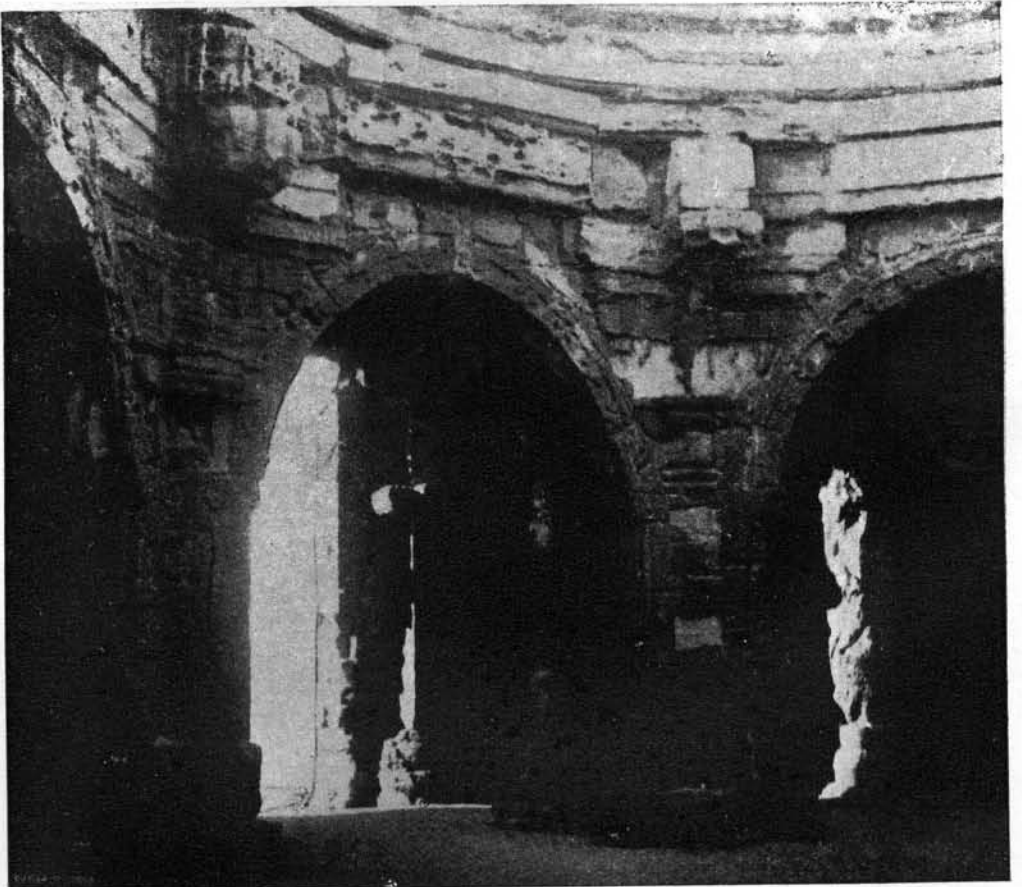
चित्र १७७ चित्र १७६ वाळा थांभलांनी बीजी बाजु
Fig. 177 Another view of the pillar in fig. 176



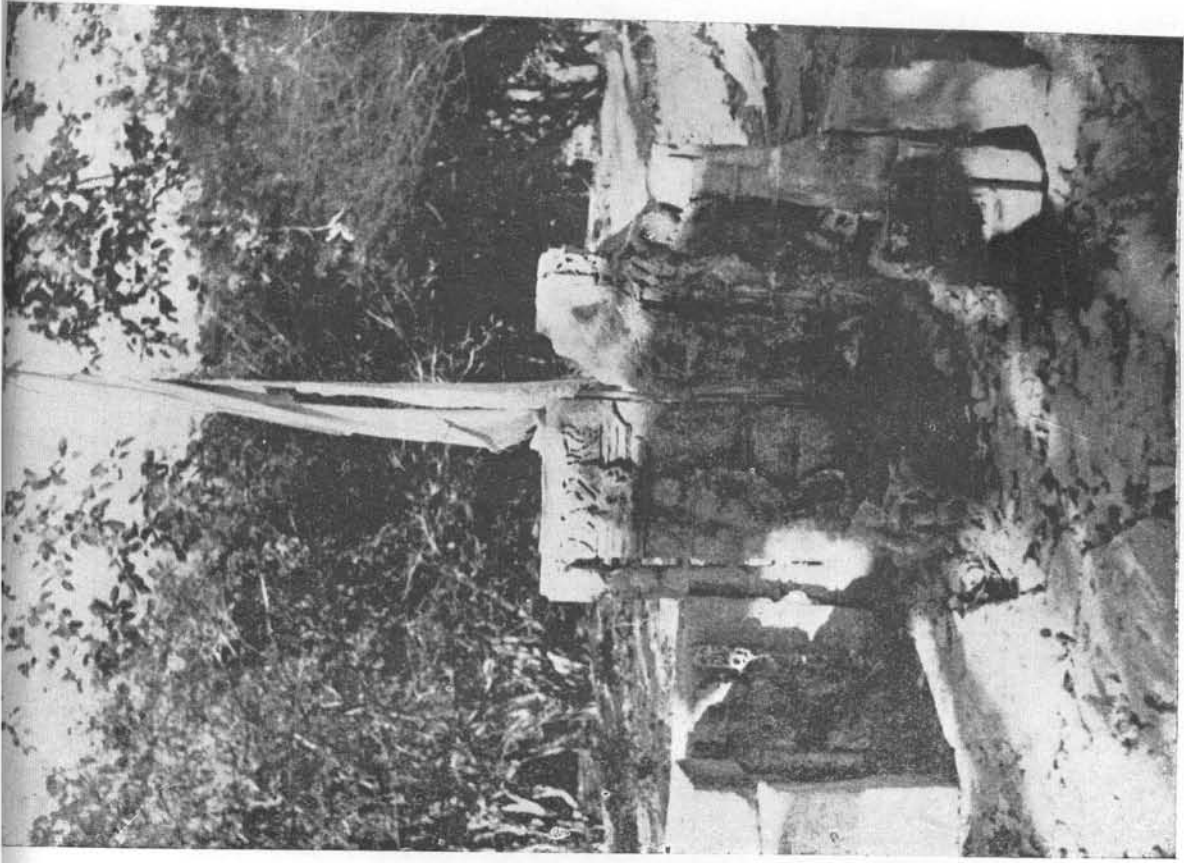
चित्र १७६ सुंदर कोतरकामवाळो थांभलो - अजारा
Fig. 176 A beautifully carved pillar - Ajārā
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चित्र १७८ श्री हीरविजयसूरिनी निर्वाणभूमि • ऊना नजीक
Fig. 178 The death place of Śrī Hiravijayasuri near Unā

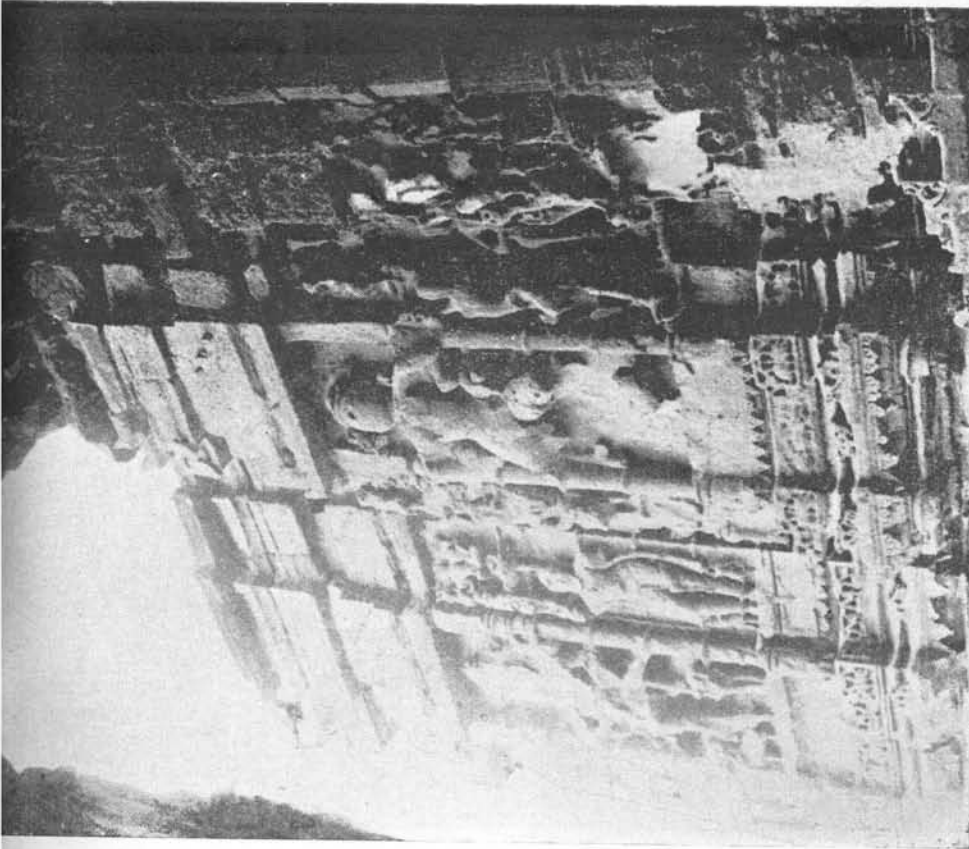


चित्र १७९ सोमनाथना मंदिरनो अंदरनो भाग • प्रभासपाटण
Fig. 179 Interior of Somanāth temple - Prabhāspāṭaṇ



चित्र १८१ श्री अजयपालनो चोरो - अजारा

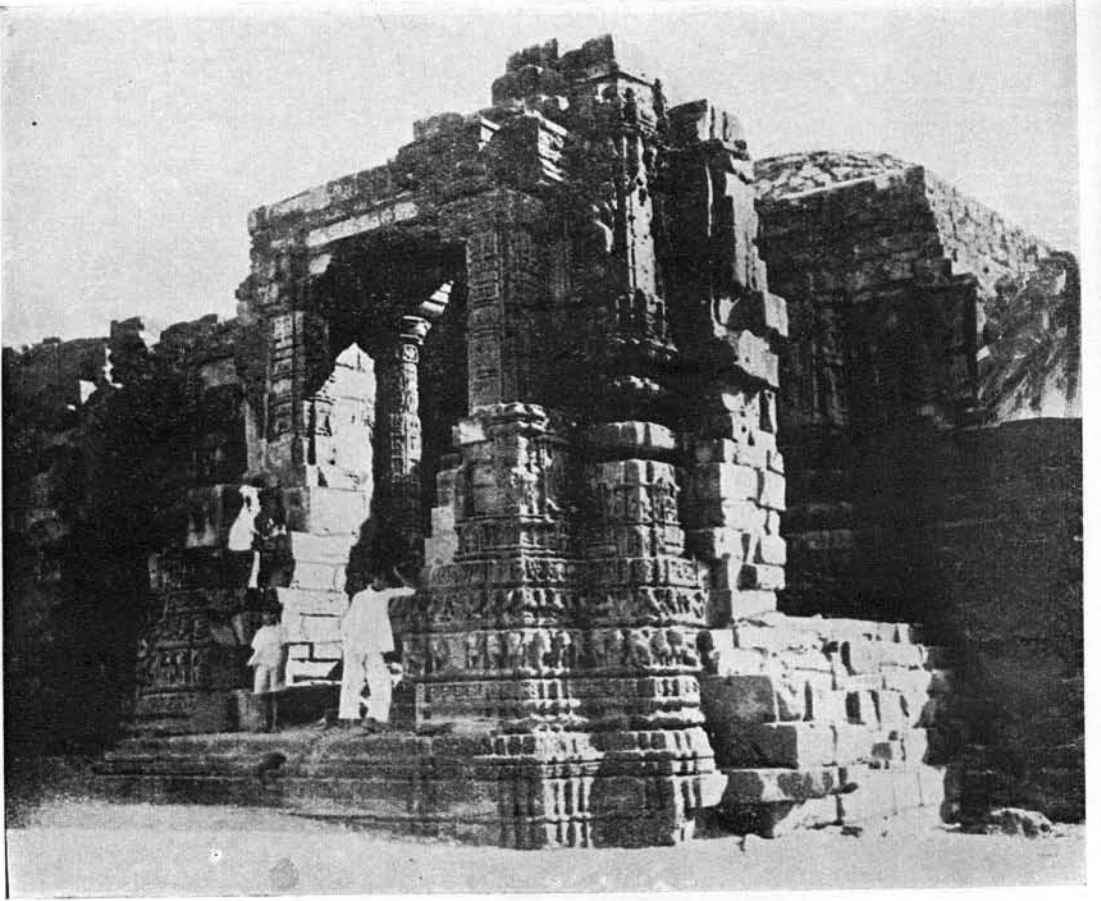
Fig. 181 Ajayapāl's choro - Ajārā



चित्र १८० सोमनाथना मंदिरनां केटलीक शिल्प

Fig. 180 Some sculptures of Somanāth temple

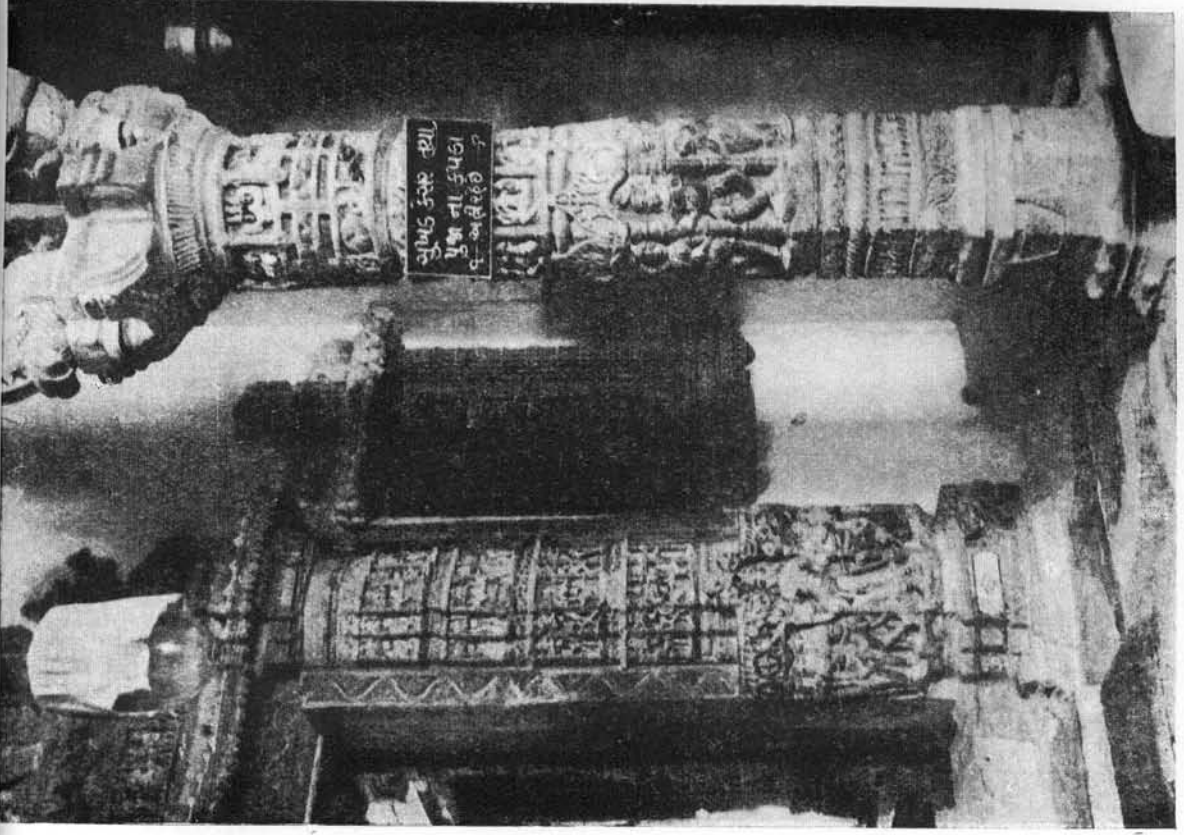
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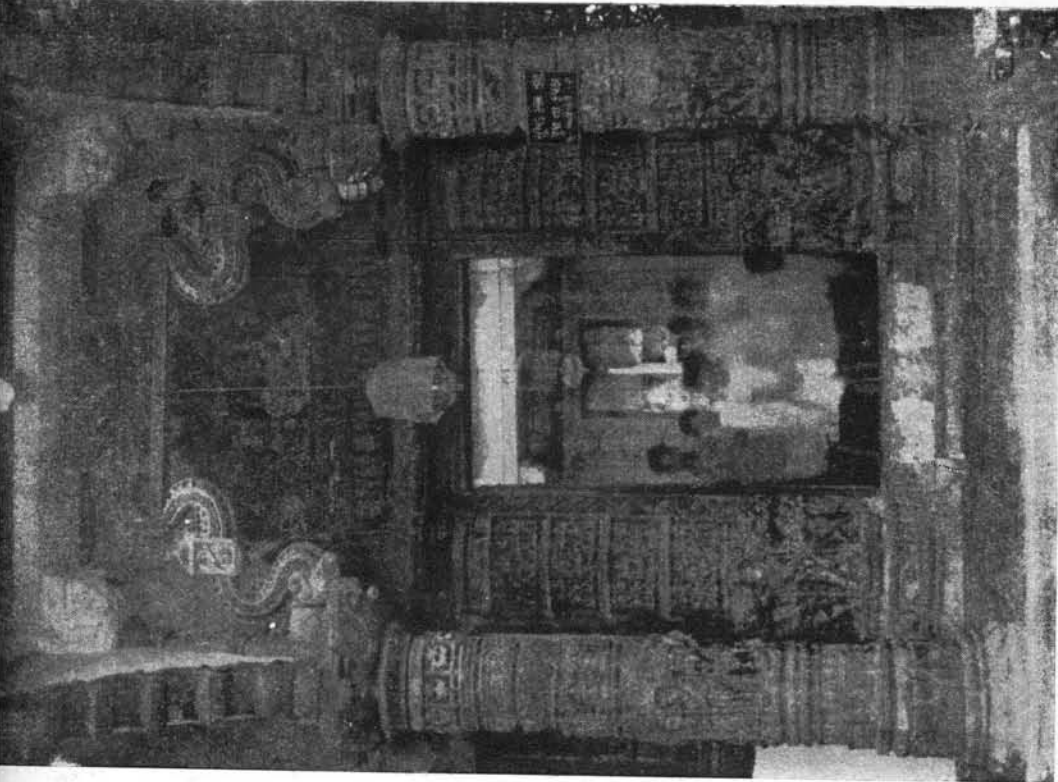
चित्र १८२ सोमनाथना मंदिरनु प्रवेशद्वार • प्रभासपाटण
Fig. 182 Main entrance of Somanāth temple - Prabhāspāṭaṇ



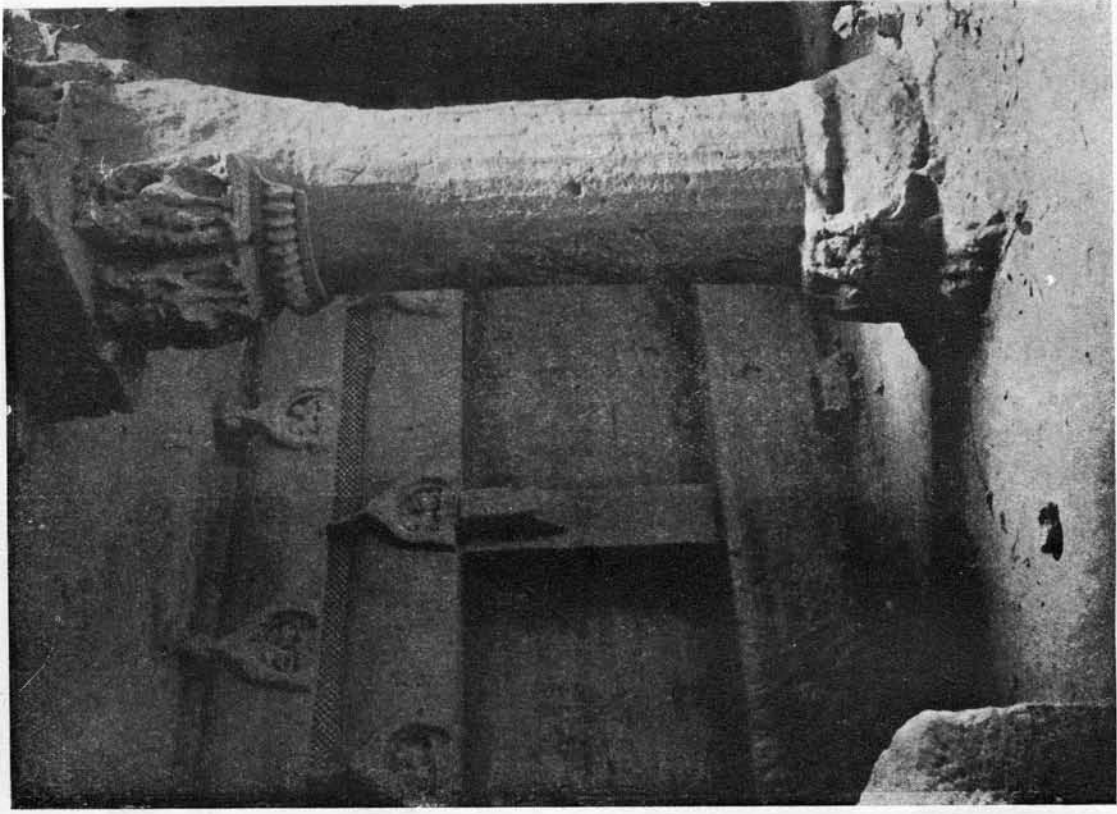
चित्र १८३ श्री प्रभासपाटणनां जैन देरासरोनुं सामुदायिक दृश्य
Fig. 183 General view of Jain temples - Prabhāspāṭaṇ



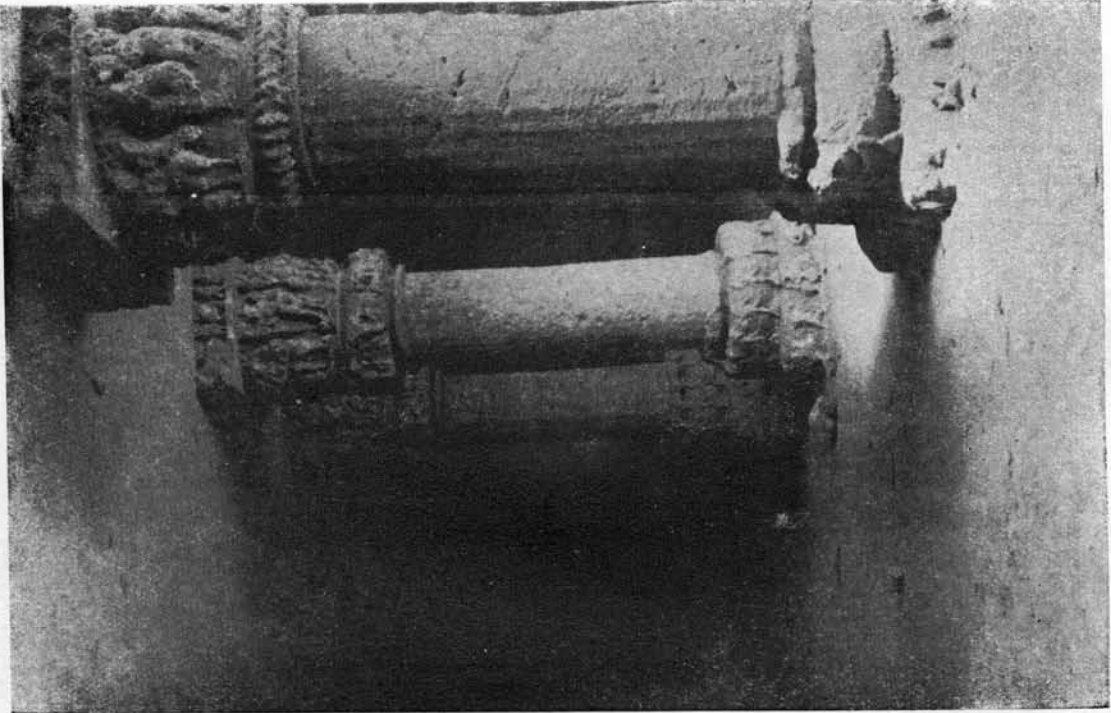
चित्र १८५ स्थापत्यकामवाळा थांमलाओ
Fig. 185 Carved pillars - Prabhāspātan



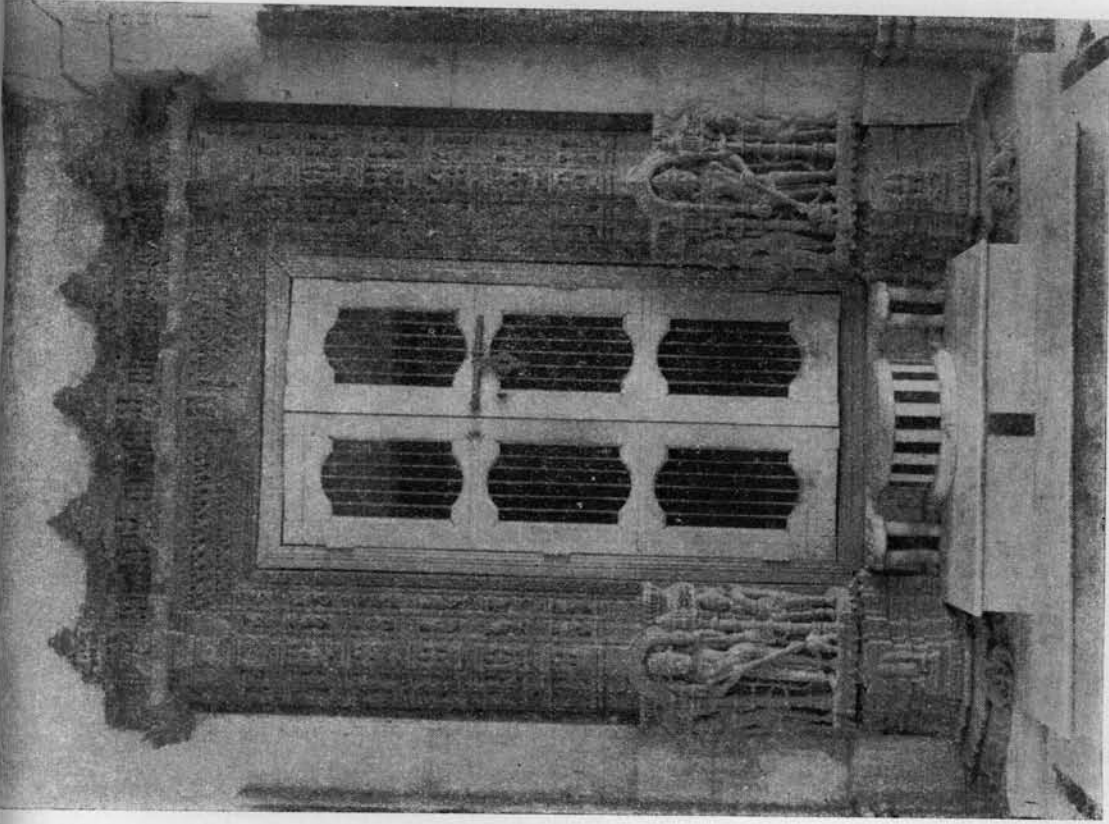
चित्र १८४ श्री चंद्रप्रभुना देरासरनु प्रवेशद्वार - प्रभासपाटण
Fig. 184 Entrance of Candraprabhu's temple - Prabhāspātan
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चित्र १८७ प्राचीन स्थापत्यकामो - उपरकोट जुनागढ
Fig. 187 Old Architecture at Uperkot Junagadh

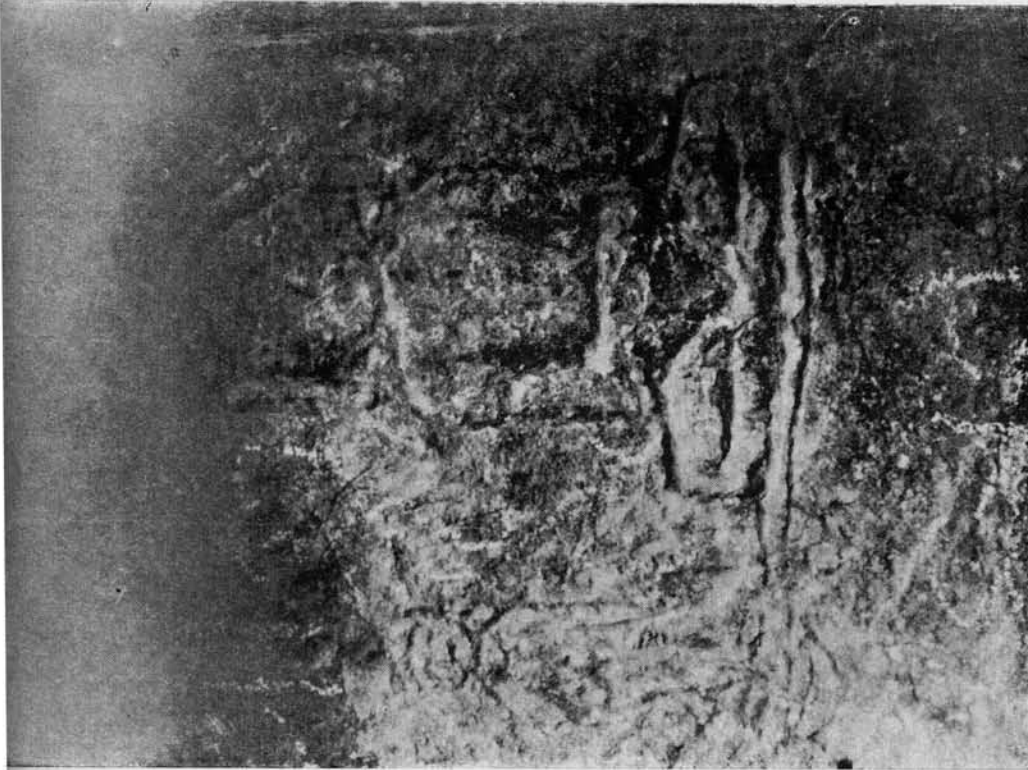


चित्र १८६ प्राचीन स्थापत्यवाळा थांसला - उपरकोट जुनागढ
Fig 186 Old carved pillars - Uperkot Junagadh



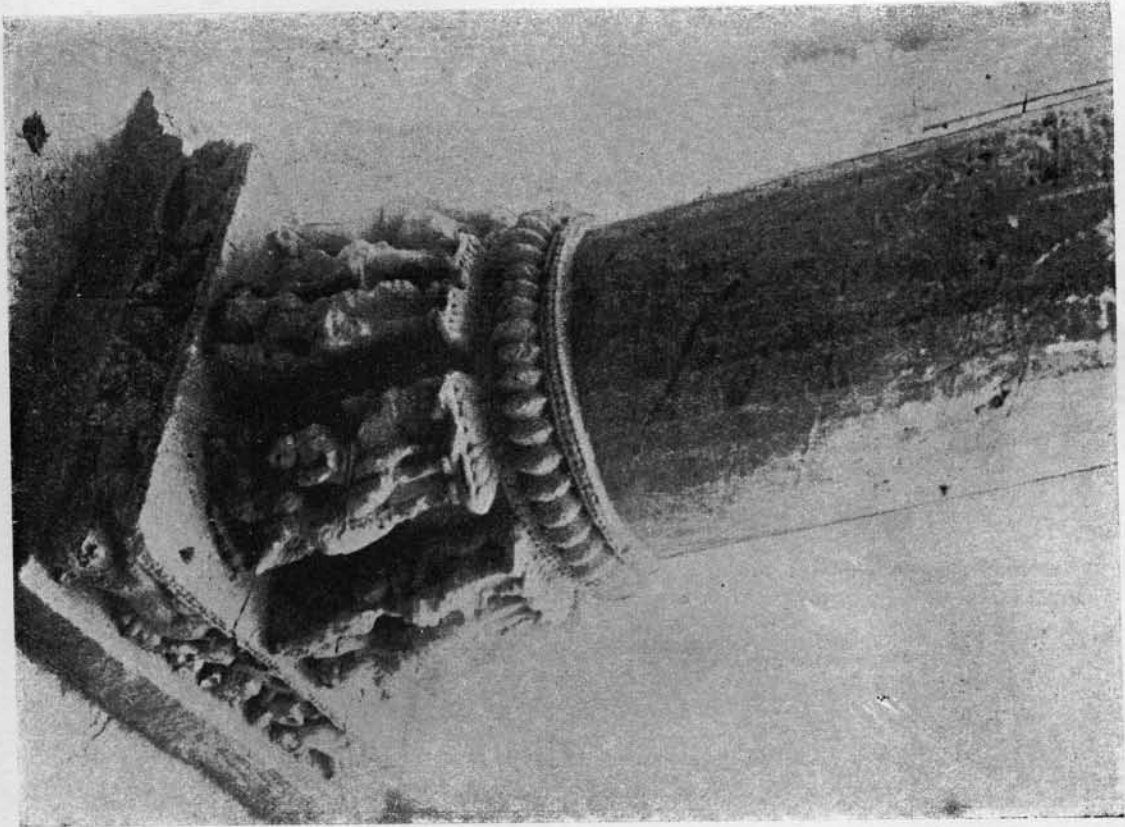
चित्र १८९ मेरकवशीनी टूकना मुख्य देगसरतुं प्रवेशद्वार • गिरनार

Fig. 189 Entrance door of main temple Merakvaśi's Tul - Gīrṇār

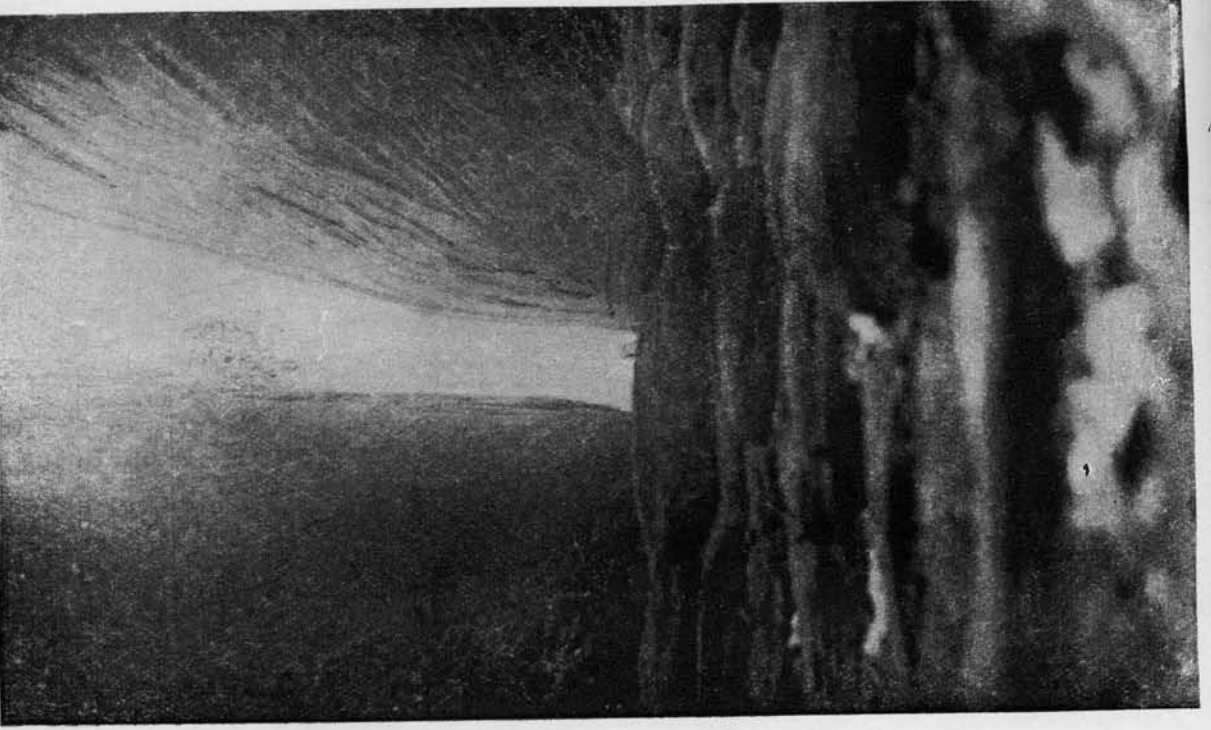


चित्र १८८ कौतरेली जिनमूर्ति • उपरकोट

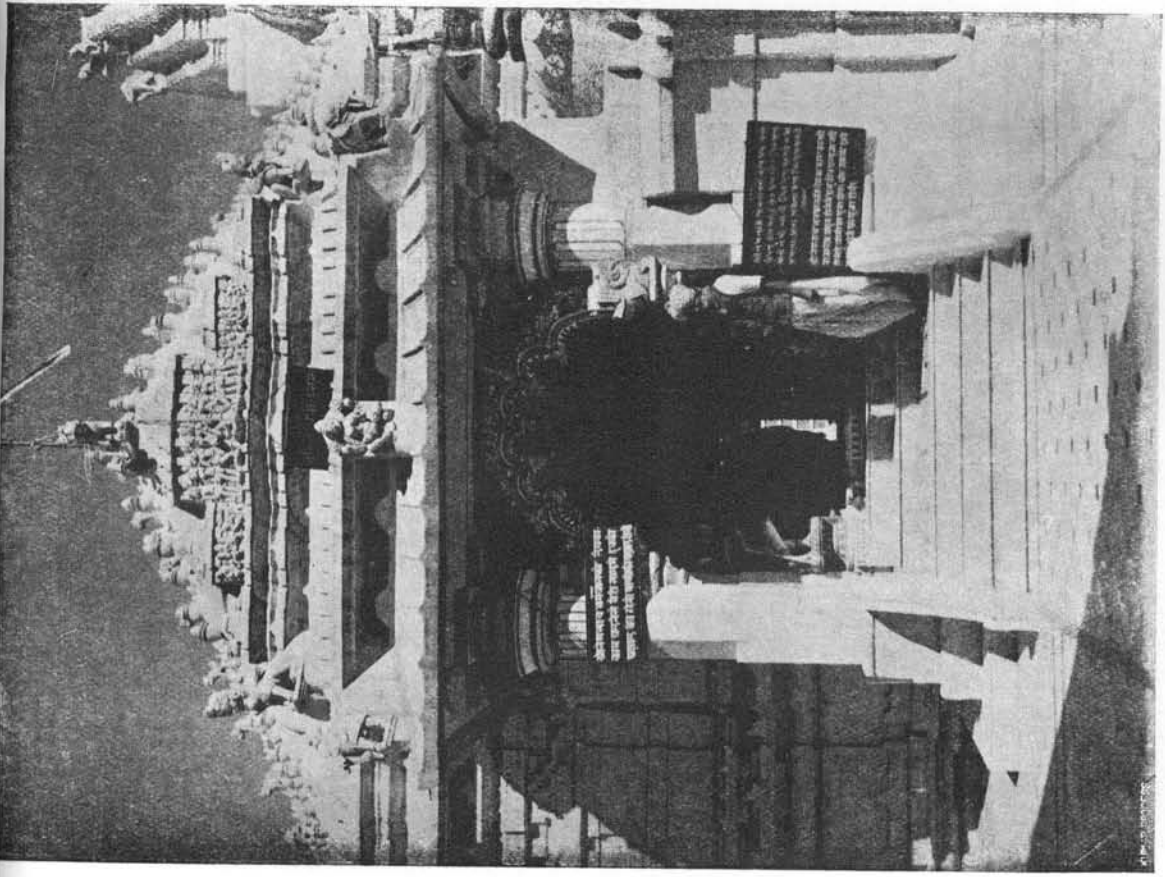
Fig. 188 Carved image of Jina - Uperkot



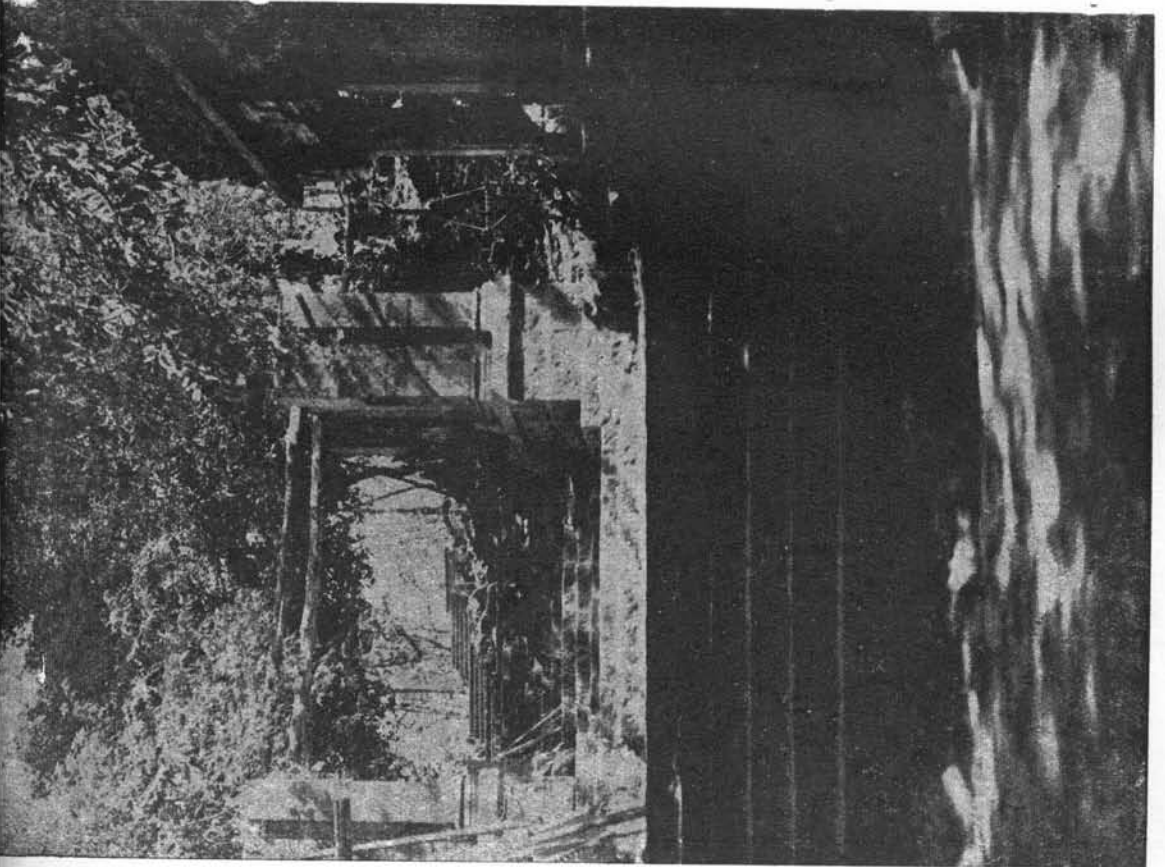
चित्र १९० प्राचीन शिल्पनो नमूना • उपरकोट
Fig. 190 Specimen of old sculpture - Uperkot



चित्र १९१ शिलाओमांथी कोरी काढेली वाव • उपरकोट
Fig. 191 Rock-cut well - Uperkot

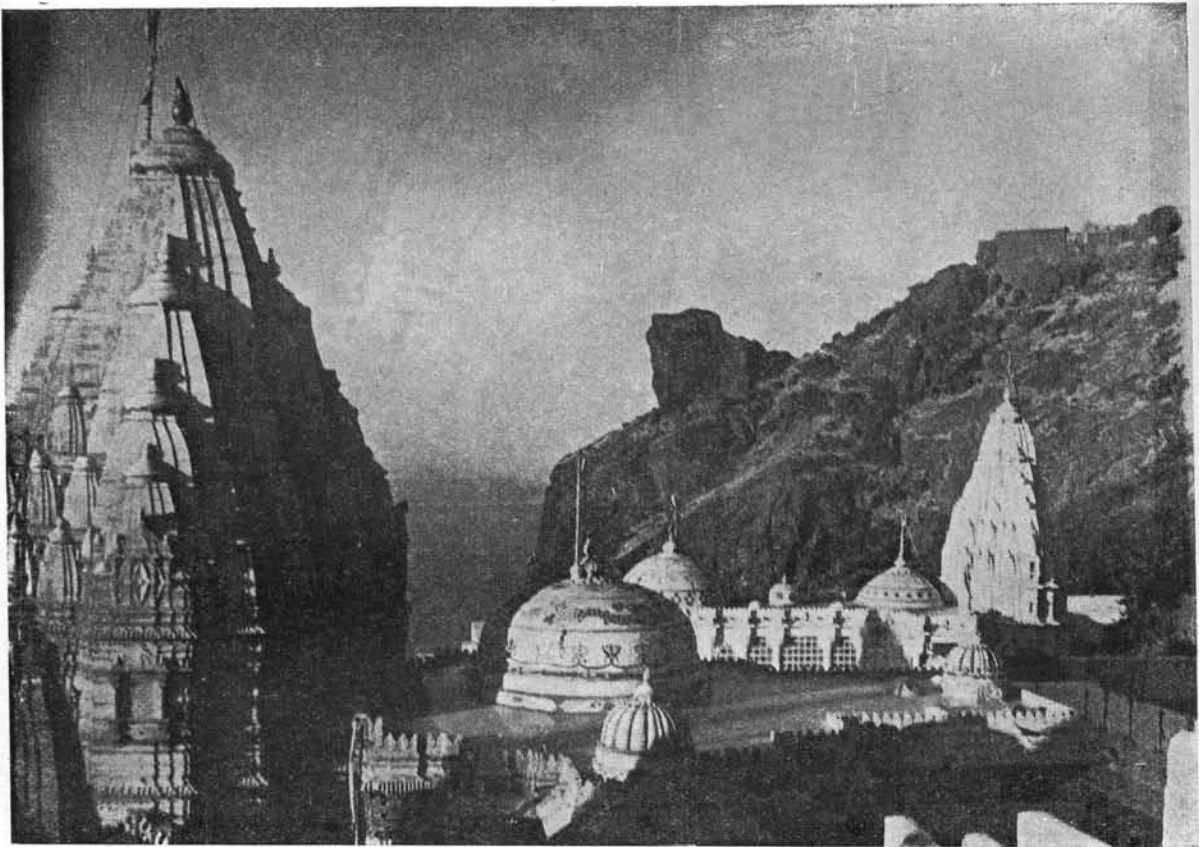


चित्र १९३ श्री नेमीनाथजीनुं देरासर • गिरनार
Fig. 193 Śrī Neminath's temple - Girnār

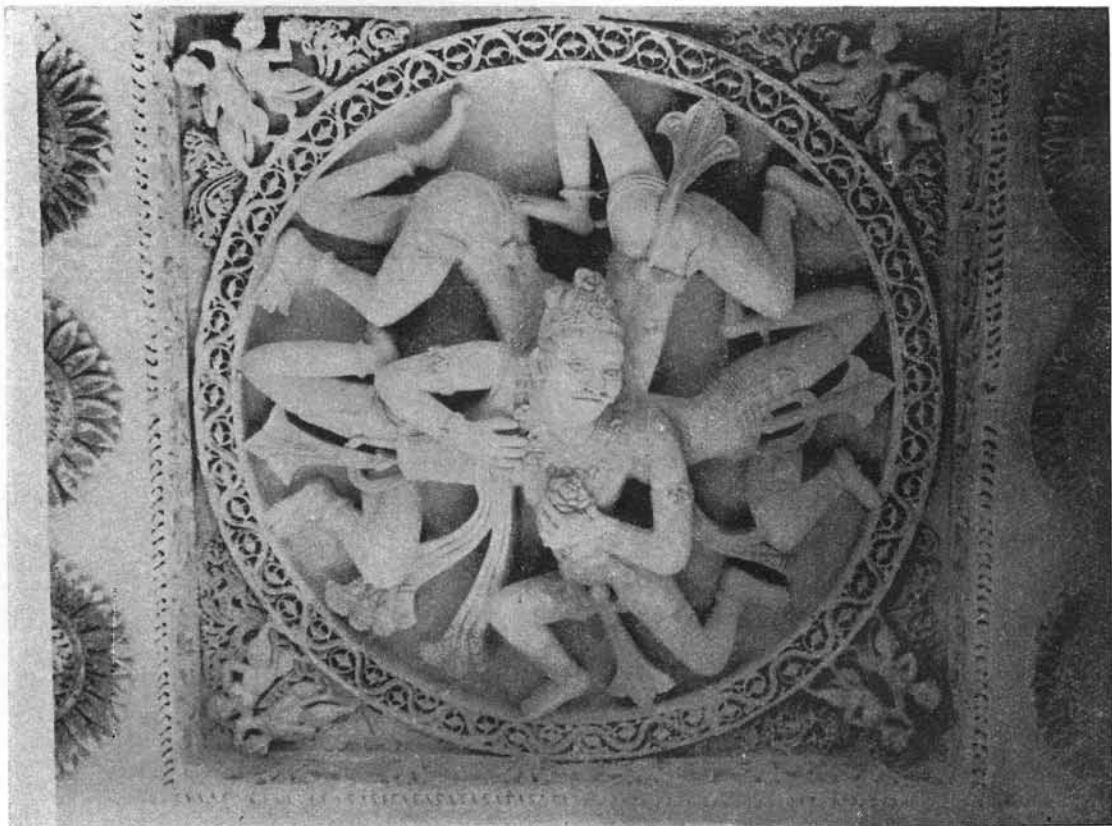


चित्र १९२ गिरनार पर्वतनुं प्रवेशद्वार • जूनागढ
Fig. 192 Entrance to Mount Girnār - Junāgadh

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चित्र १९४ कुमारपालनी टुक • गिरनार
Fig. 194 Kumārpāl's Tuk - Girnār



चित्र १९५ मेरकवशीनी टुक परना मंदिरमांनी एक छत • गिरनार
Fig. 195 Ceiling from a temple on Merakvaśi's Tuk - Girnār

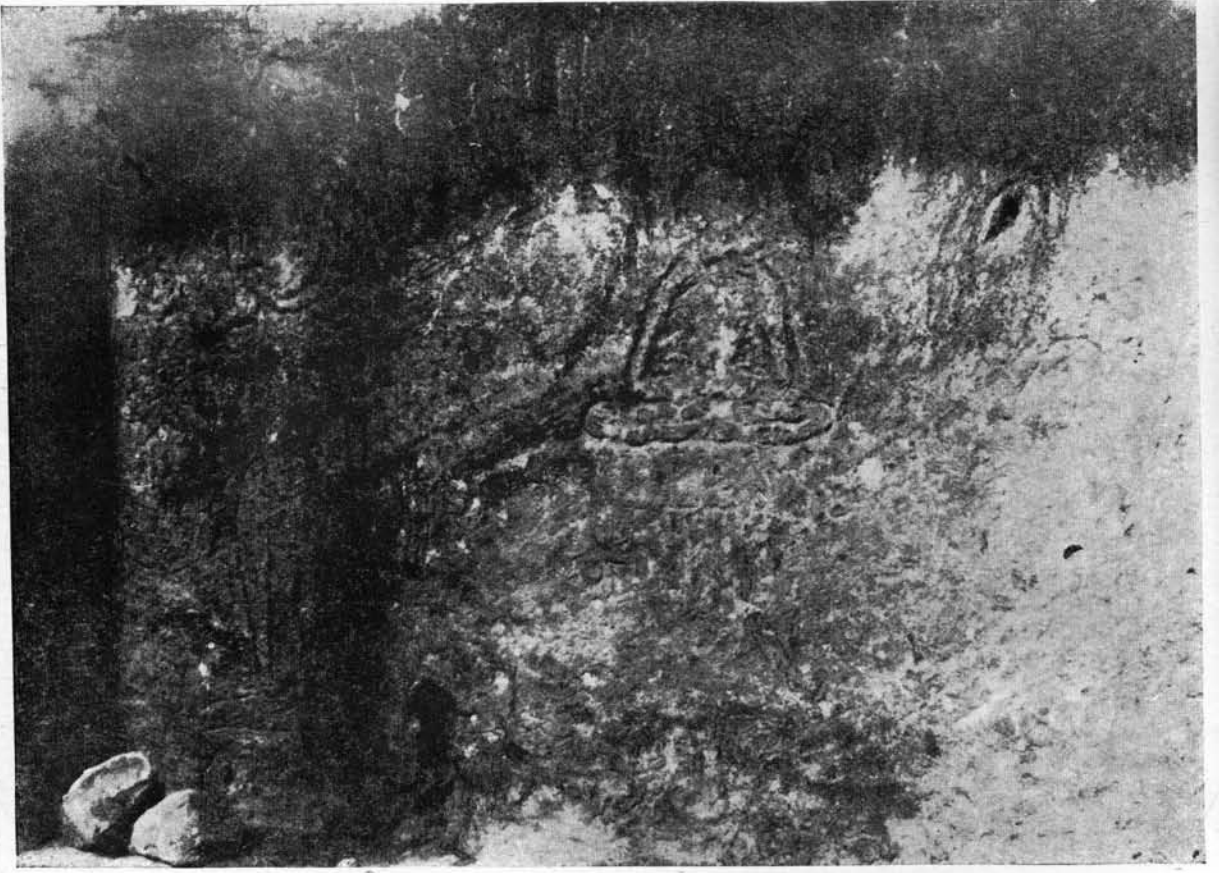
चित्र १९७ मेरकवशीनी टुक परना मंदिरमांनी बीजी छत - गिरनार

Fig. 197 Another ceiling from a temple on Merakvasi's Tuk - Girnār

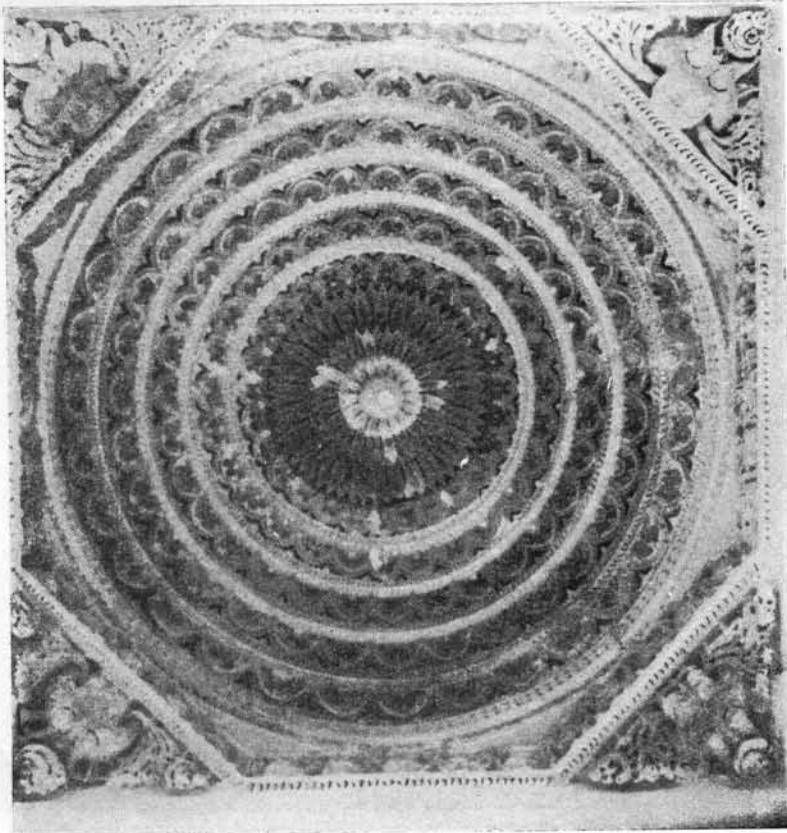
चित्र १९६ श्री मेरकवशीनी टुक - गिरनार

Fig. 196 Merakvasi's Tuk - Girnār

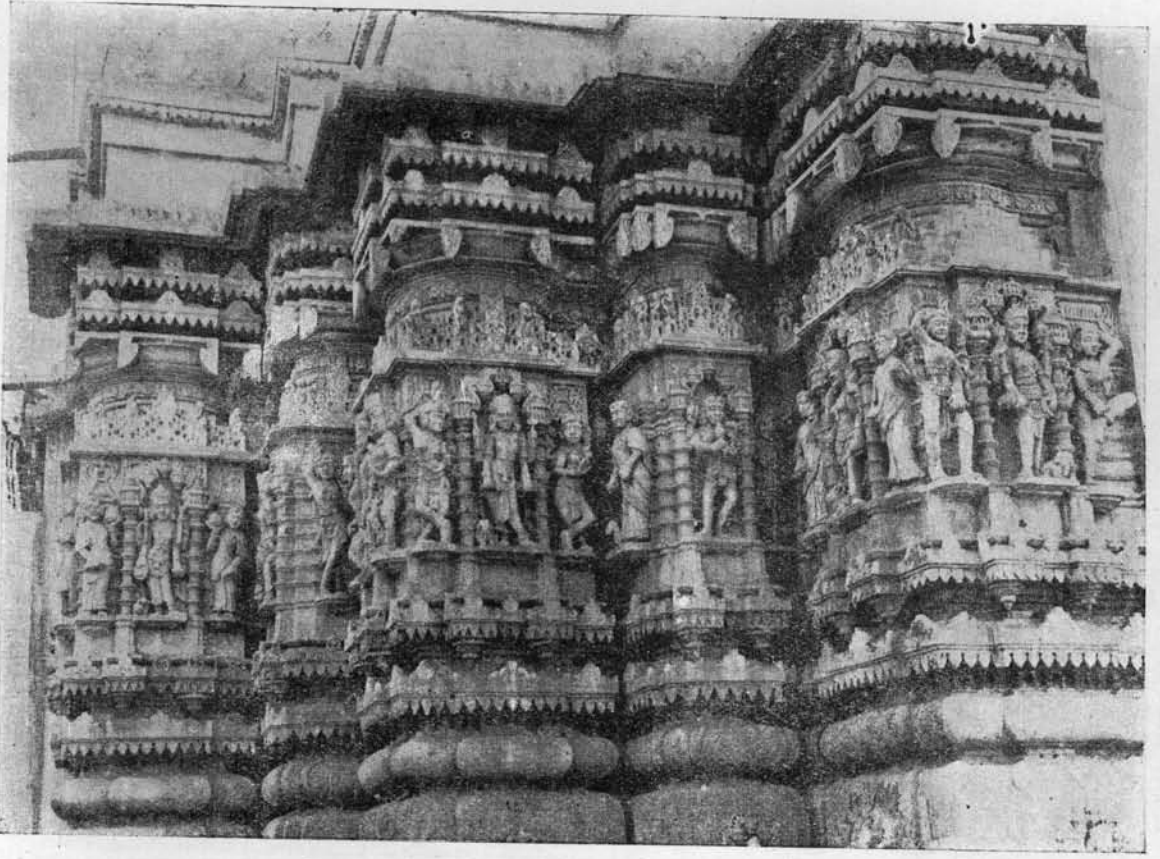
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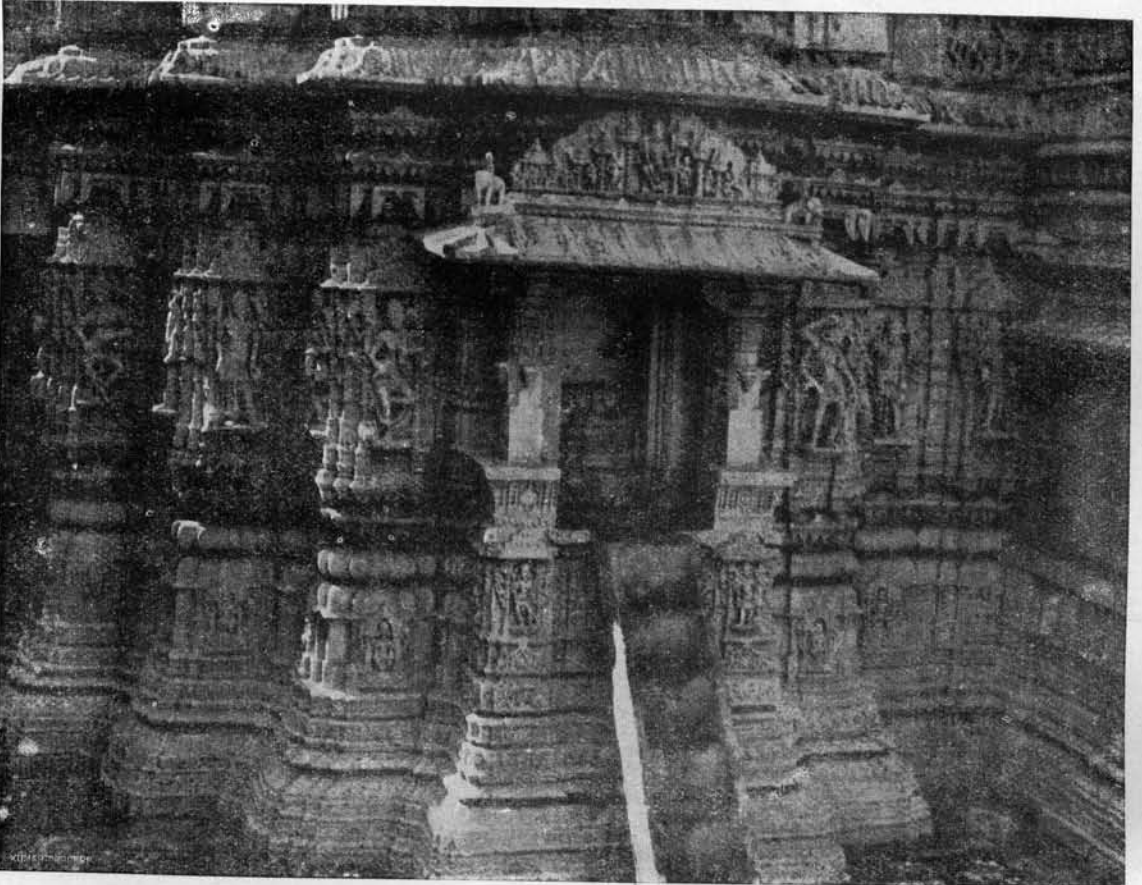
चित्र १९८ बीजी कोतरेली जिनमूर्ति • उपरकोट
Fig. 198 Another carved image of Jina - Uperkot



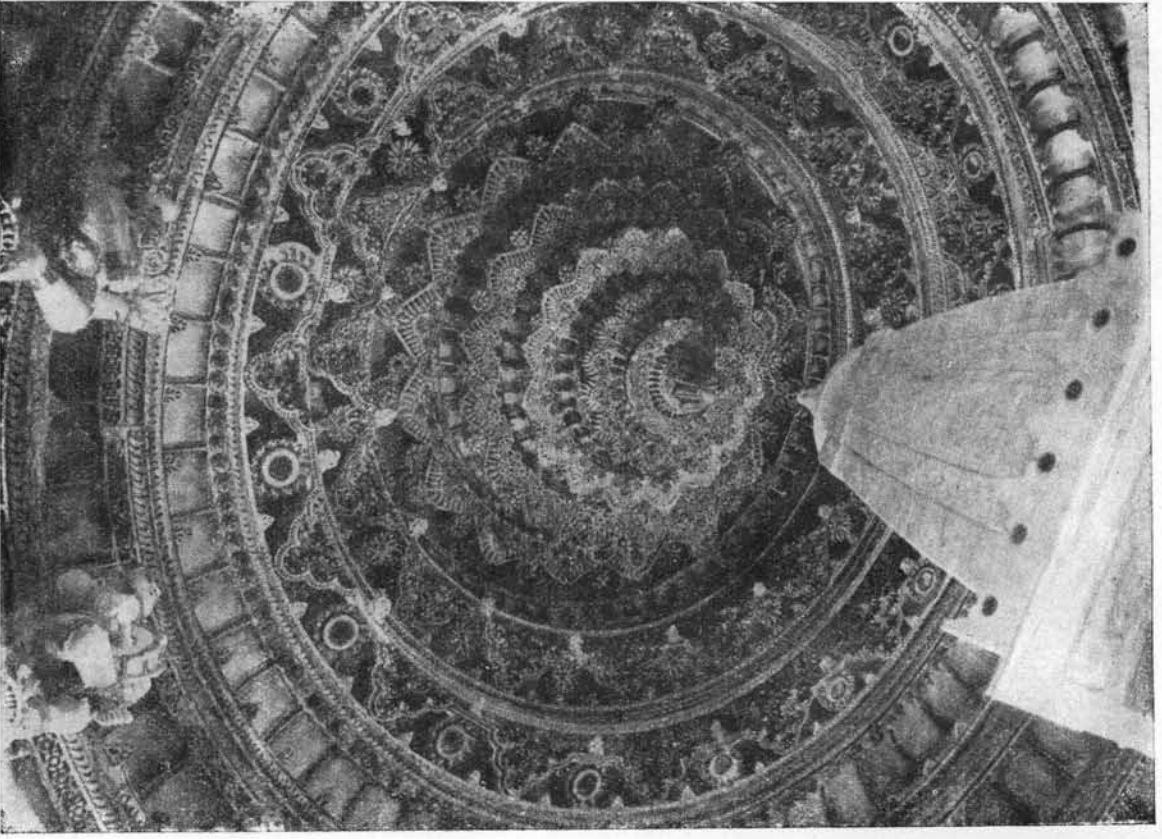
चित्र १९९ मेरकवशीनी टुकनी त्रीजी छत • गिरनार
Fig. 199 Third ceiling of Merakvasi's Tuk - Girnār



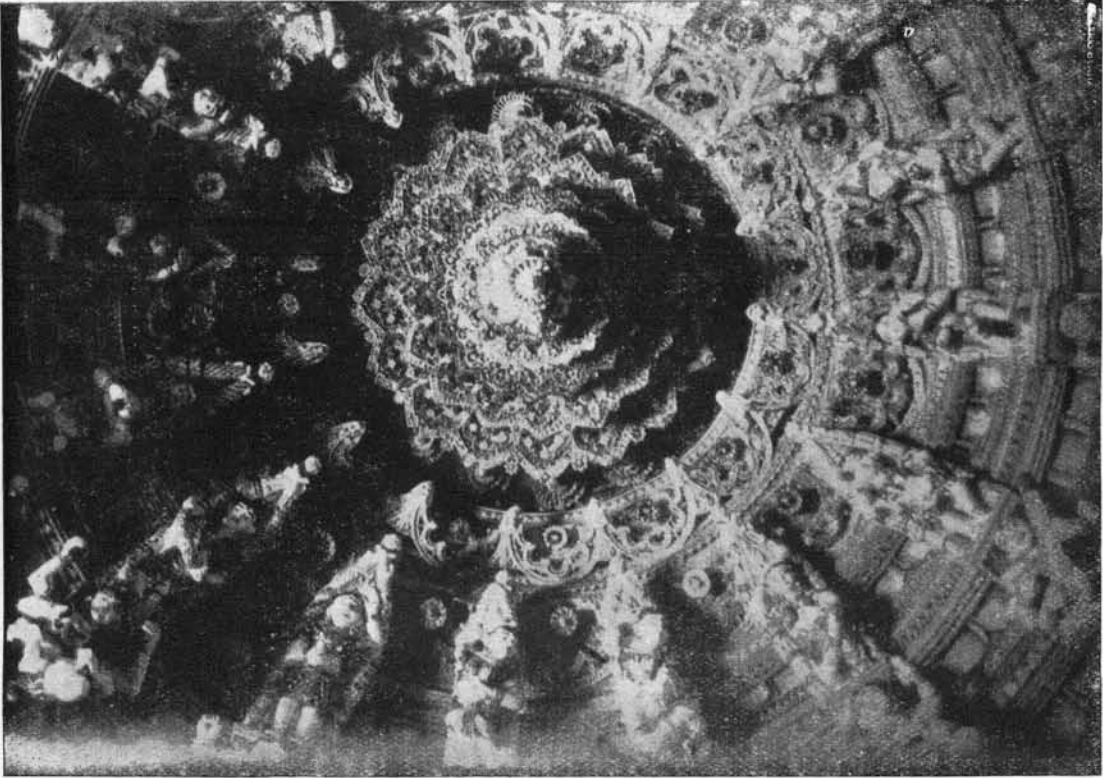
चित्र २०० शांतिनाथना देरासरनो पाछलनो भाग • गिरनार
Fig. 200 Back portion of Śāntināth's temple - Gīrnār



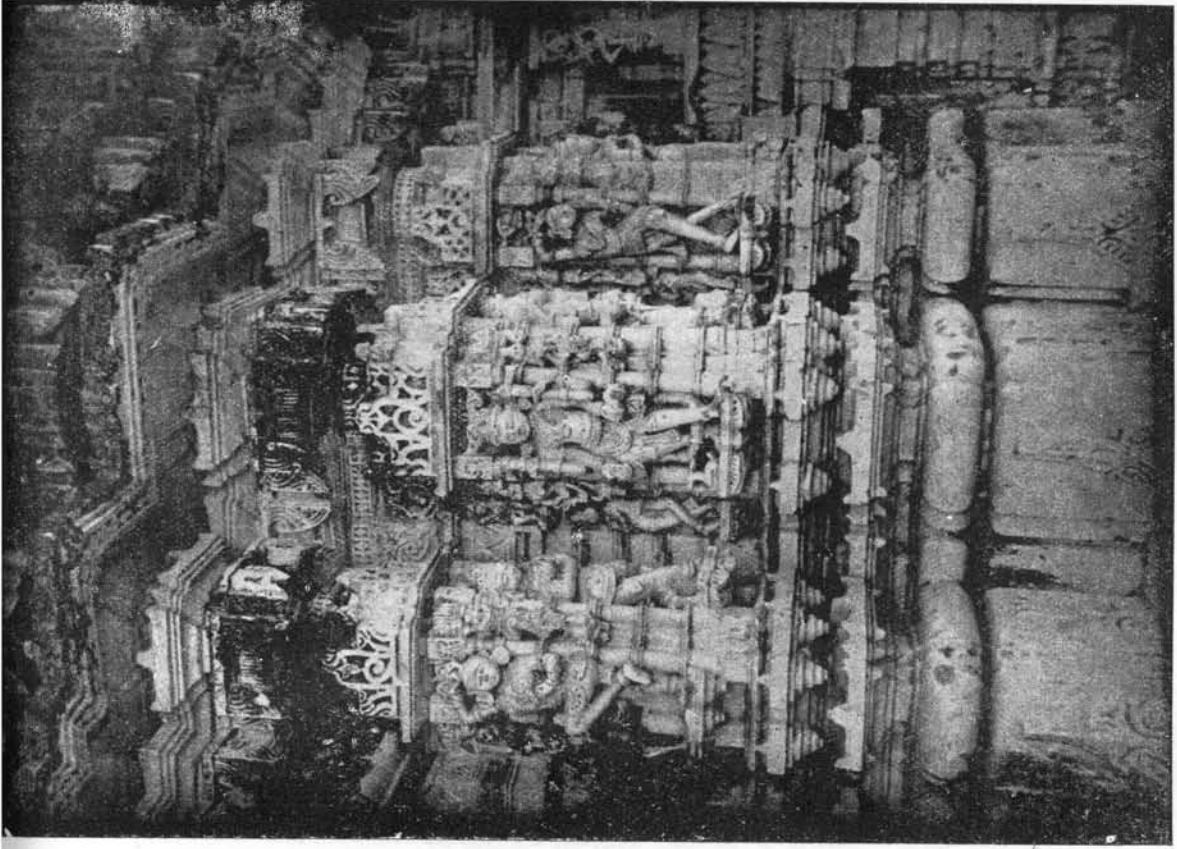
चित्र २०१ श्री वस्तुपालना देरासरनो मंडोवर • गिरनार
Fig. 201 The Mandor of Vastupāl's temple - Gīrnār



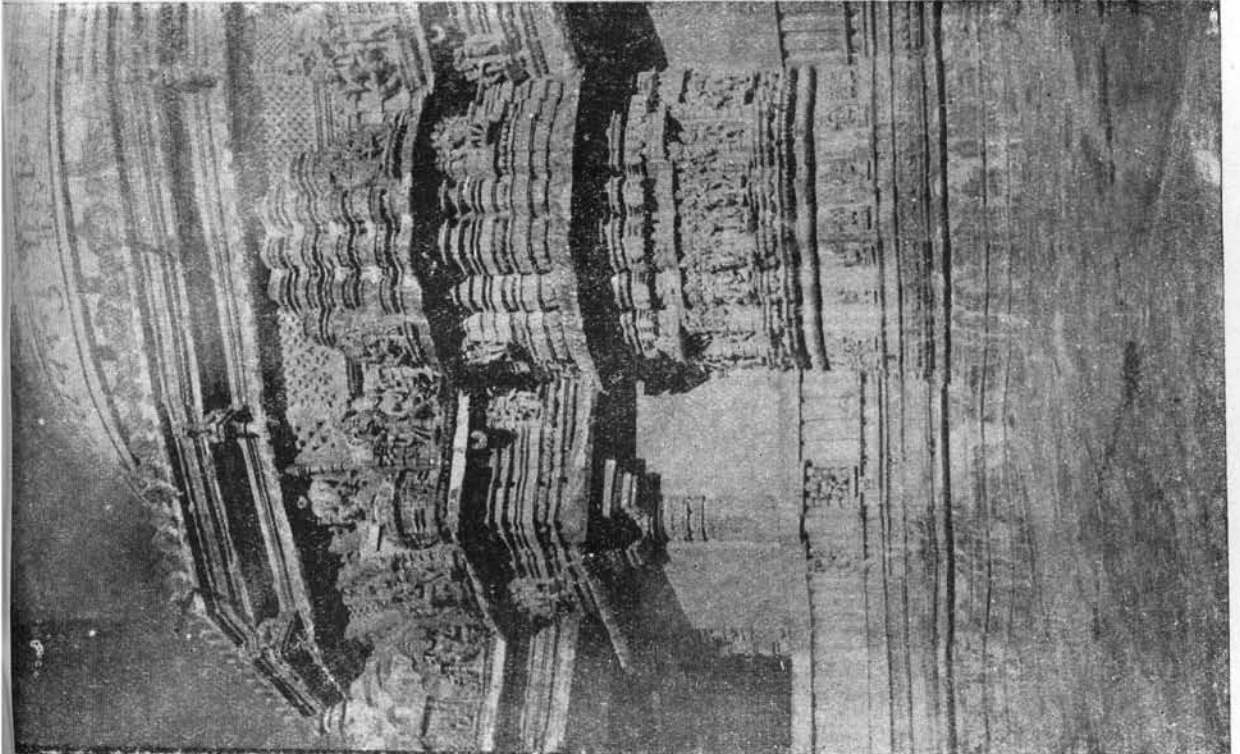
चित्र २०३ श्री शांतिनाथजीना देरासरनी छत • गिरनार
Fig. 203 Ceiling of Śāntināth's temple - Girnār



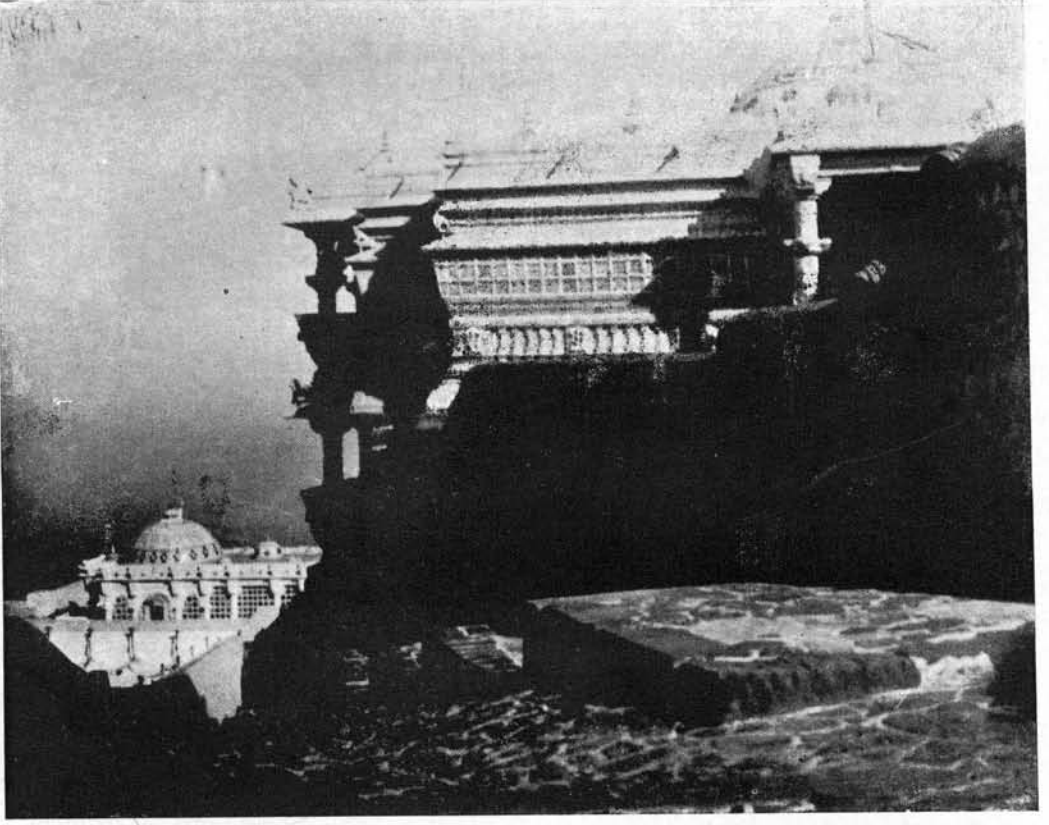
चित्र २०२ श्री वस्तुपालना देरासरनी छत • गिरनार
Fig. 202 Ceiling of Vastupāl's temple - Girnār
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चित्र २०५ पांच पांडवनी देरीनी पाछळनी भाग • शत्रुंजय
Fig. 205 Back view of five Pāndava's temple-Satrunjaya

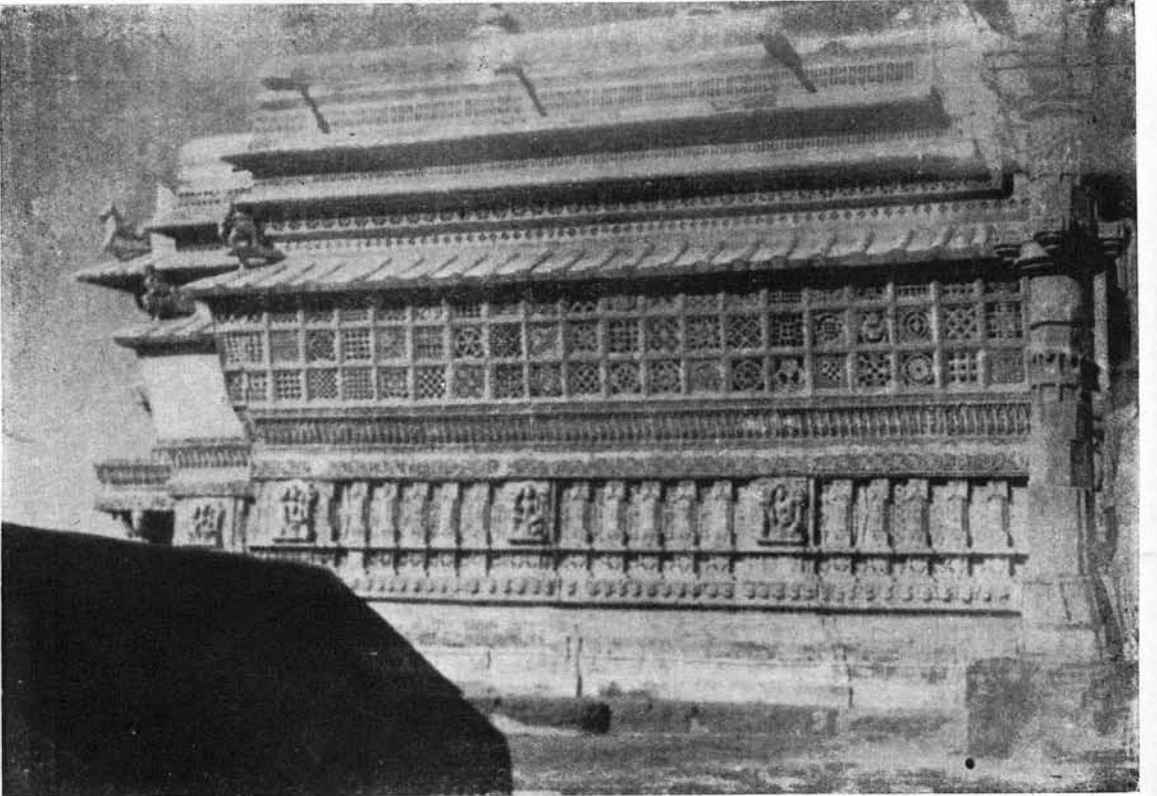


चित्र २०४ वस्तुपालनी टूकनो पश्चिम भाग • गिरनार
Fig. 204 West view of Vastupāl's Tuk.



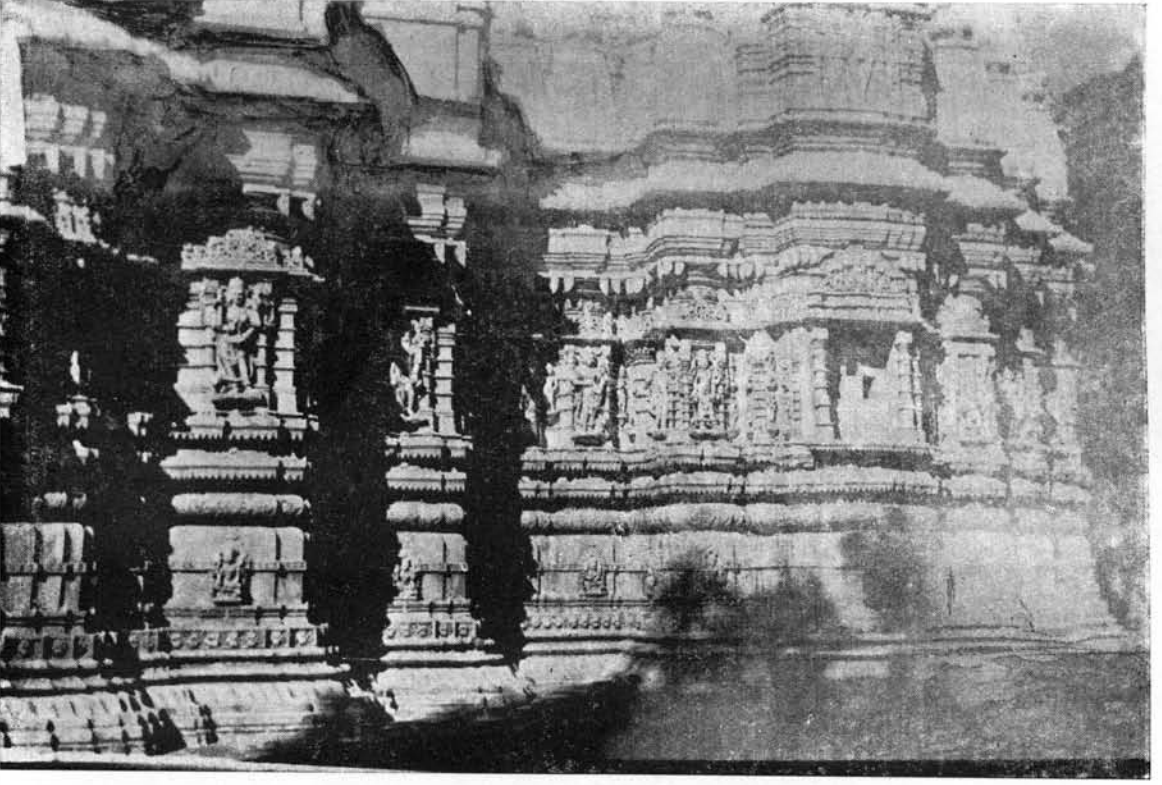
चित्र २०६ श्री संप्रति महाराजनी टूक • गिरनार

Fig. 206 Tuk of Samprati - Girnār



चित्र २०७ श्री संप्रतिनी टूकनी जाळीओनुं शिल्प • गिरनार

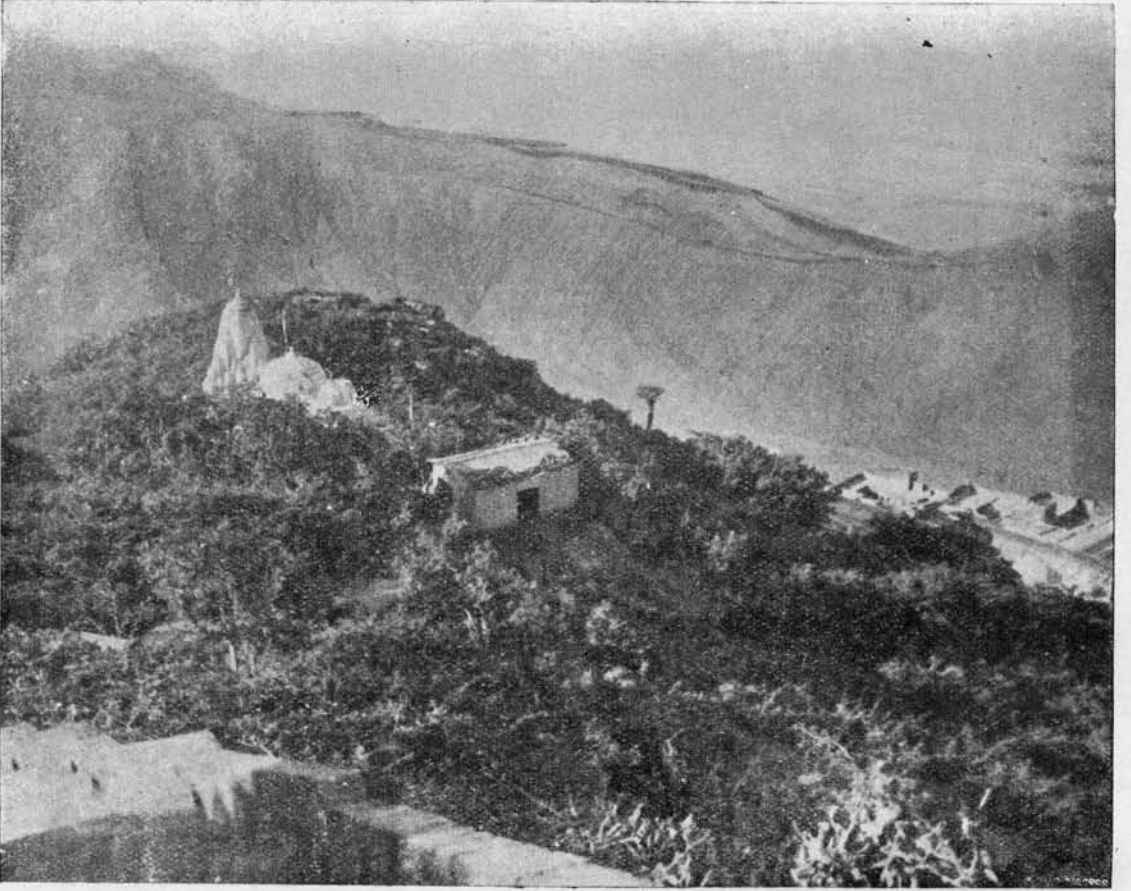
Fig. 207 The beautiful Carvings of Samprati's Tuk - Girnār



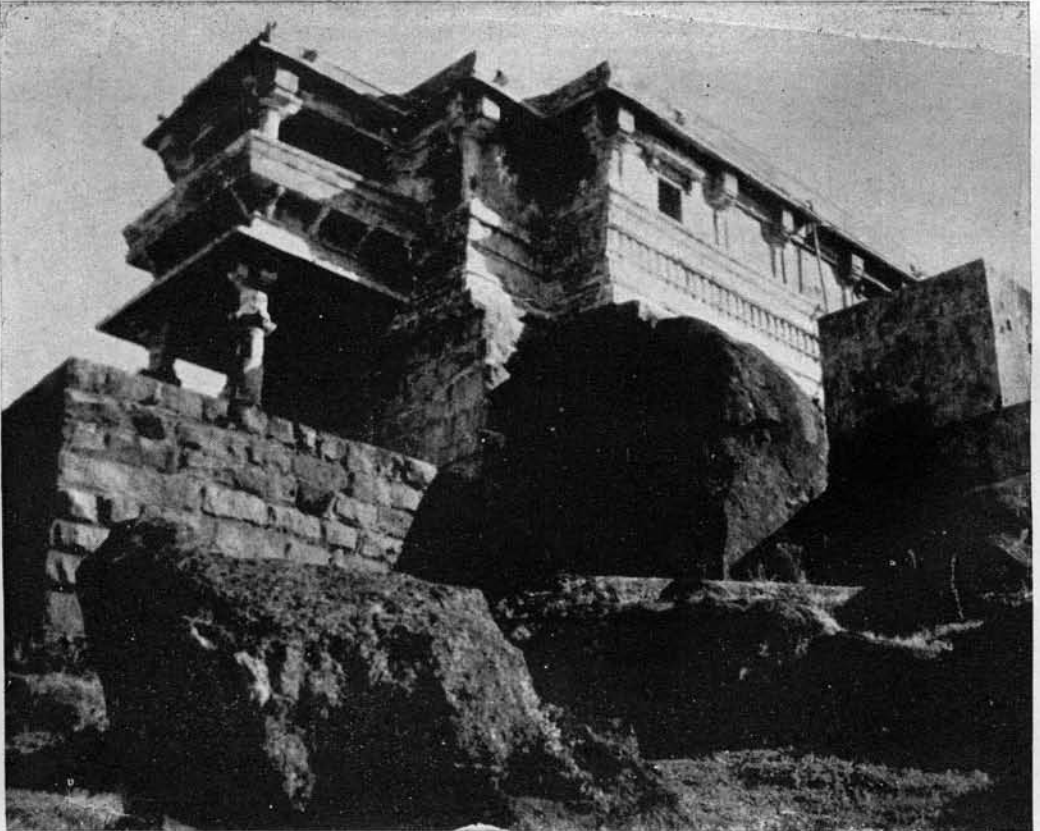
चित्र २०८ संप्रतिनी टुकनी पश्चिम बाजुनो देखाव • गिरनार
Fig. 208 West portion of Samprati's Tuk - Girnār



चित्र २०९ सहसावनना रस्तेथी मूळ नायकनी टुकनो देखाव • गिरनार
Fig. 209 View of main Tuk from the way to Sahasāmravaṇa - Girnār



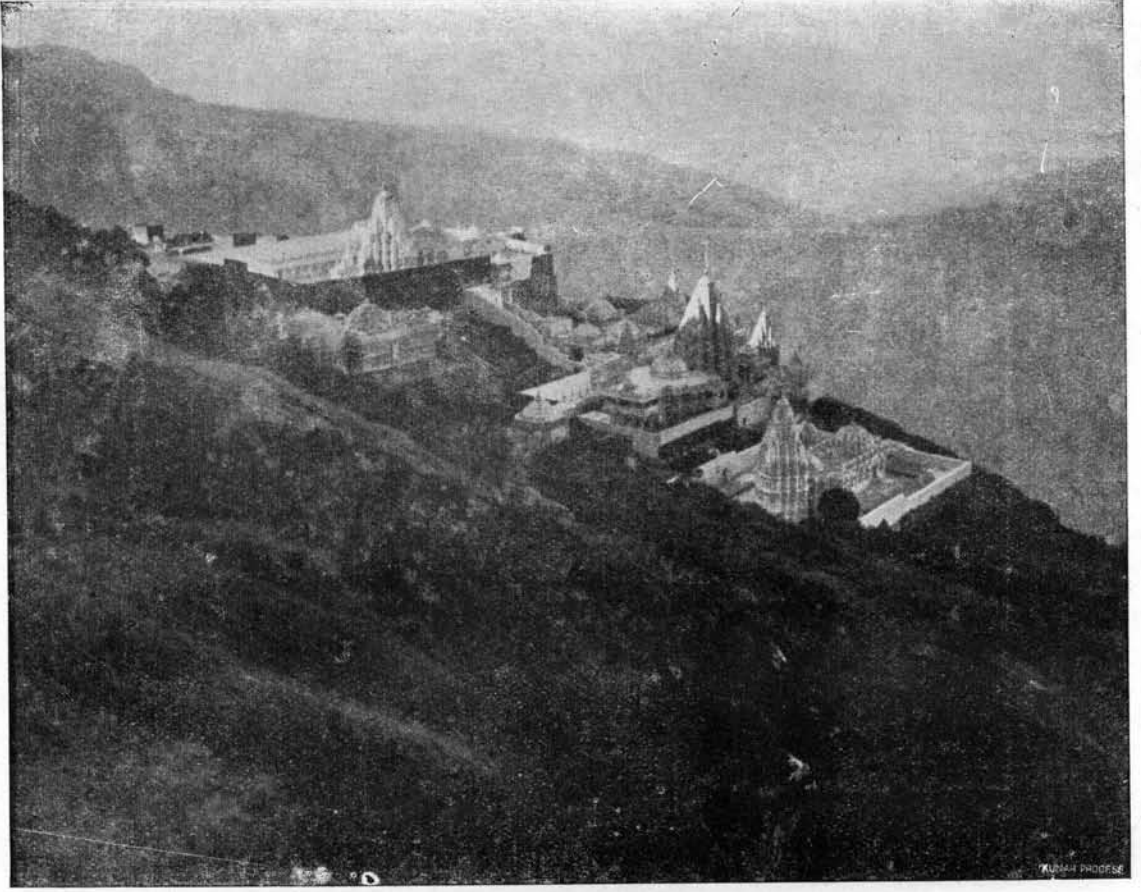
चित्र २१० श्री रहनेमिनी टुक • गिरनार
Fig. 210 Śrī Rahanemi's Tuk - Gīrnār



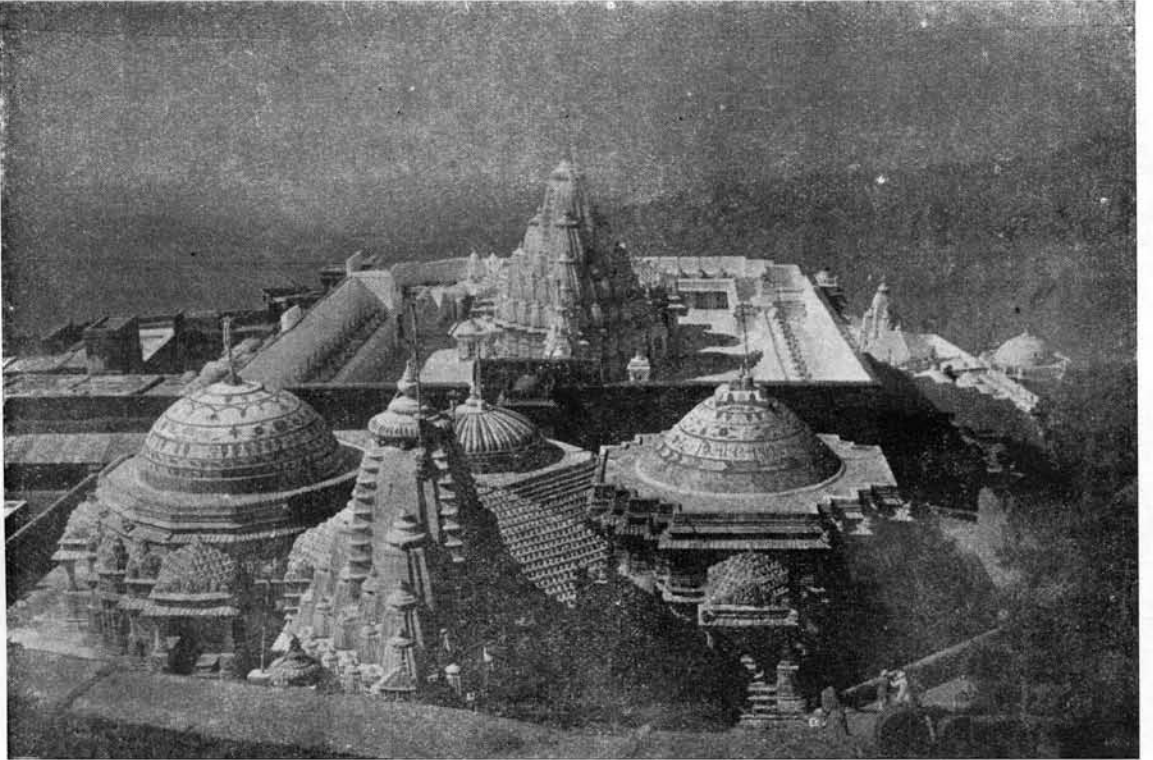
चित्र २११ श्री अंबिकाणी टुक • गिरनार
Fig. 211 Śrī Ambika's Tuk - Gīrnār

चित्र २१३ कुमारपालनी टुकमांनी एक छत • गिरनार
Fig. 213 A ceiling from Kumārpal's Tuk - Girnār

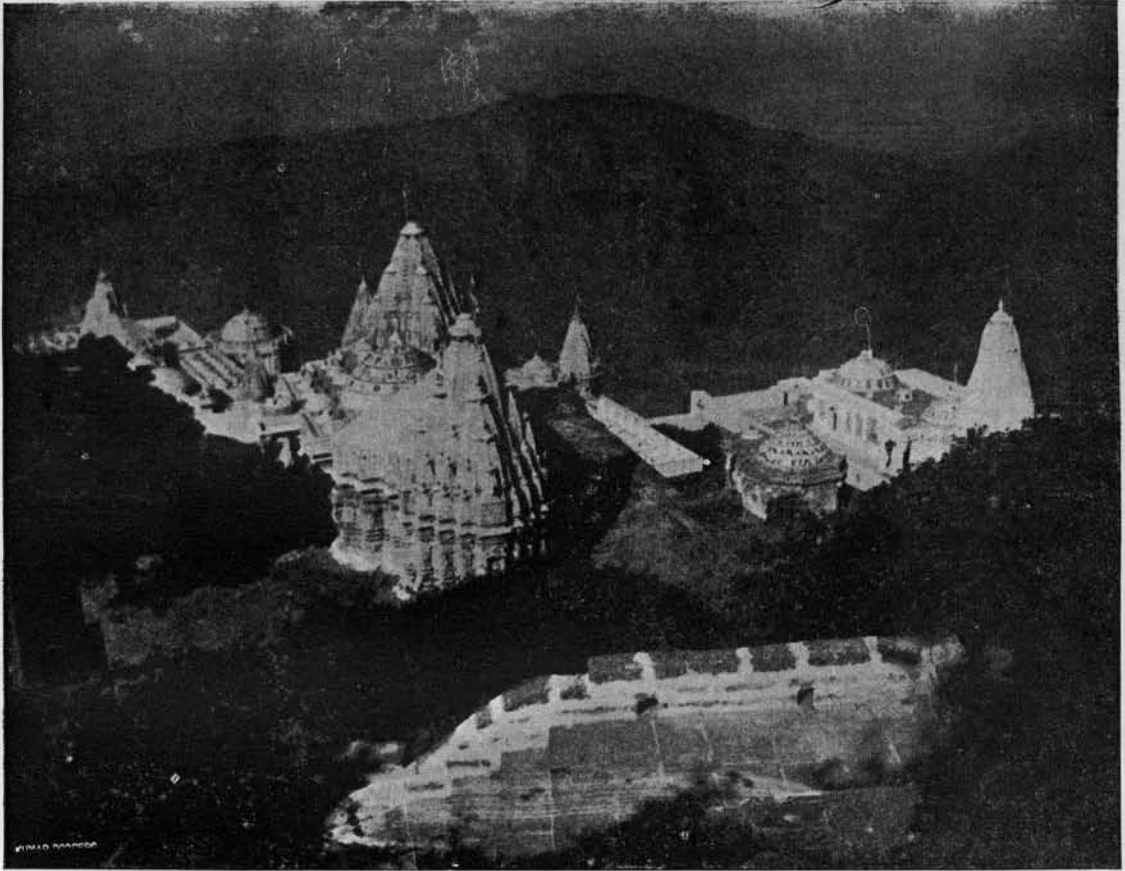
चित्र २१२ श्री अंबिकाजीनी टुकमांनी एक छत • गिरनार
Fig. 212 A ceiling from Śrī Āmbika's Tuk - Girnār
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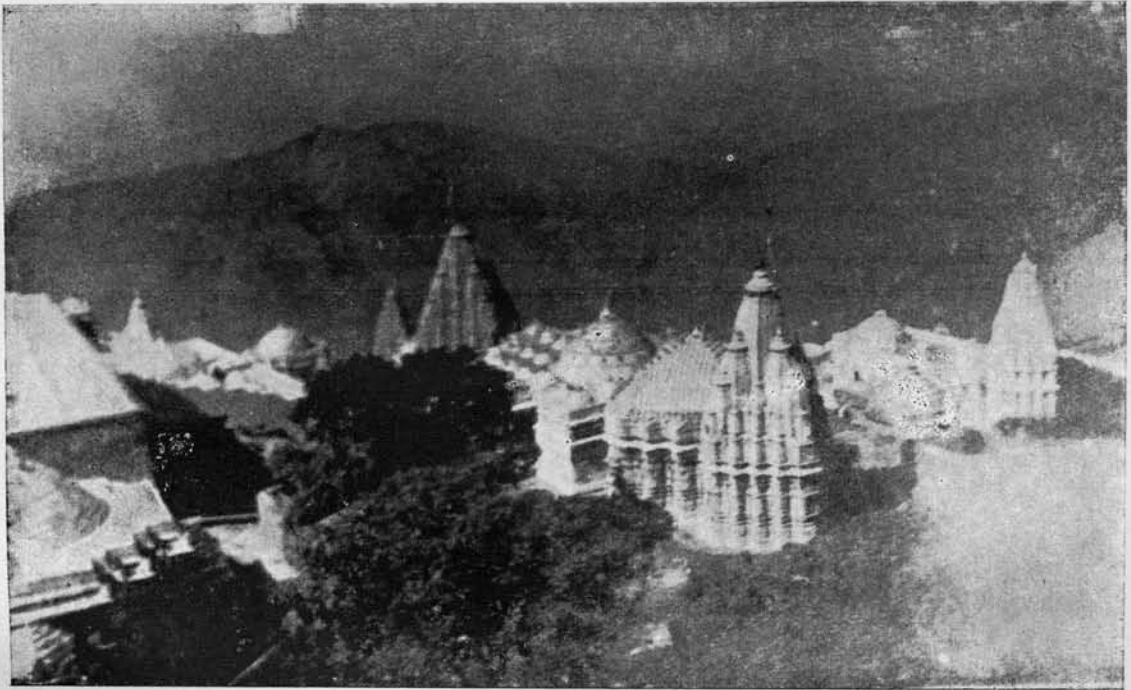
चित्र २१४ श्री गिरनारजीनां जैन मंदिरोनुं सामुदायिक दृश्य
Fig. 214 General view of Girnar's Jain temples



चित्र २१५ श्री गिरनार पर्वत परनां जैनमंदिरो
Fig. 215 Jain temples at Girnār



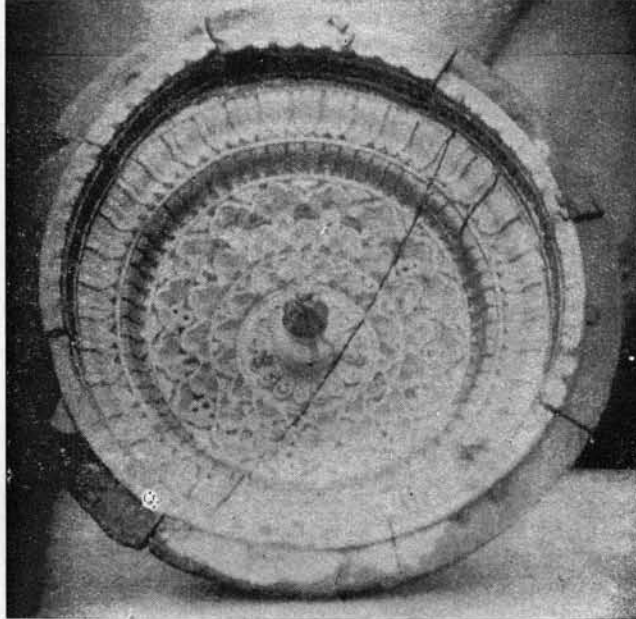
चित्र २१६ श्री गिरनारजीनां जैन मंदिरो
Fig. 216 Jain temples at Girnār



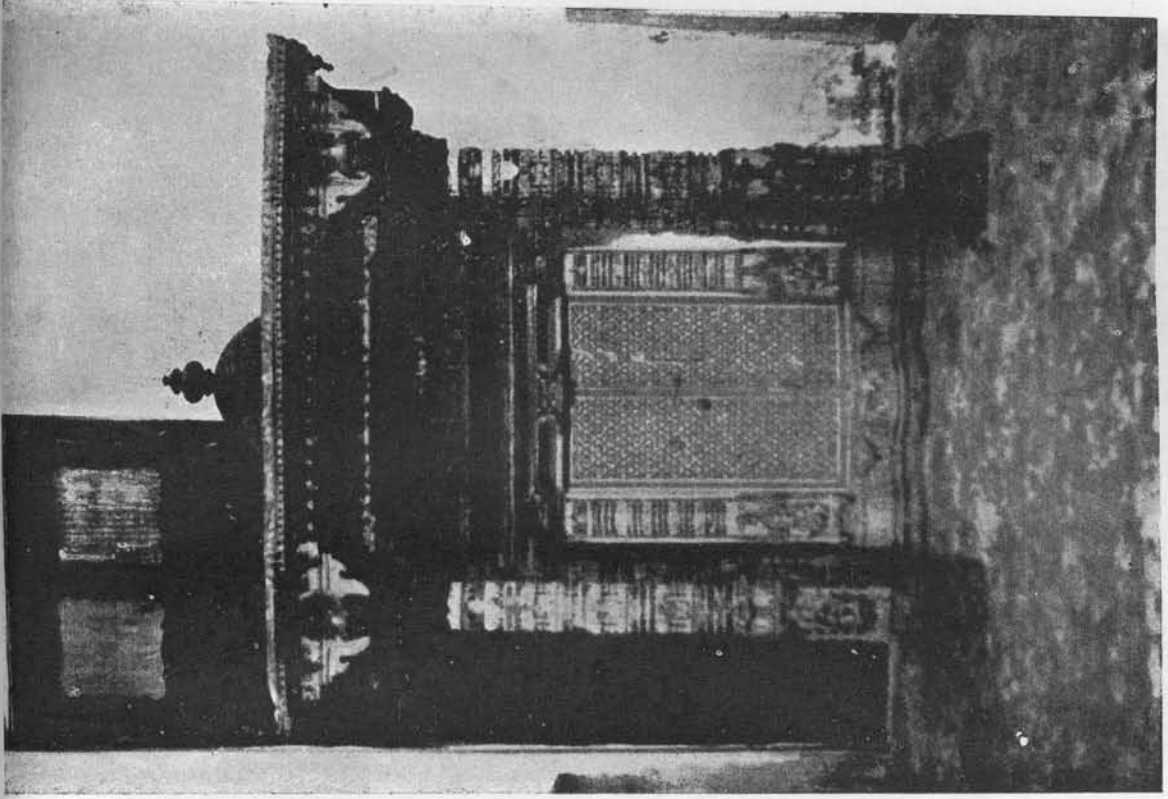
चित्र २१७ श्री गिरनार पर्वत परनां जैन देरासरो • गिरनार
Fig. 217 Jain temples at Girnār



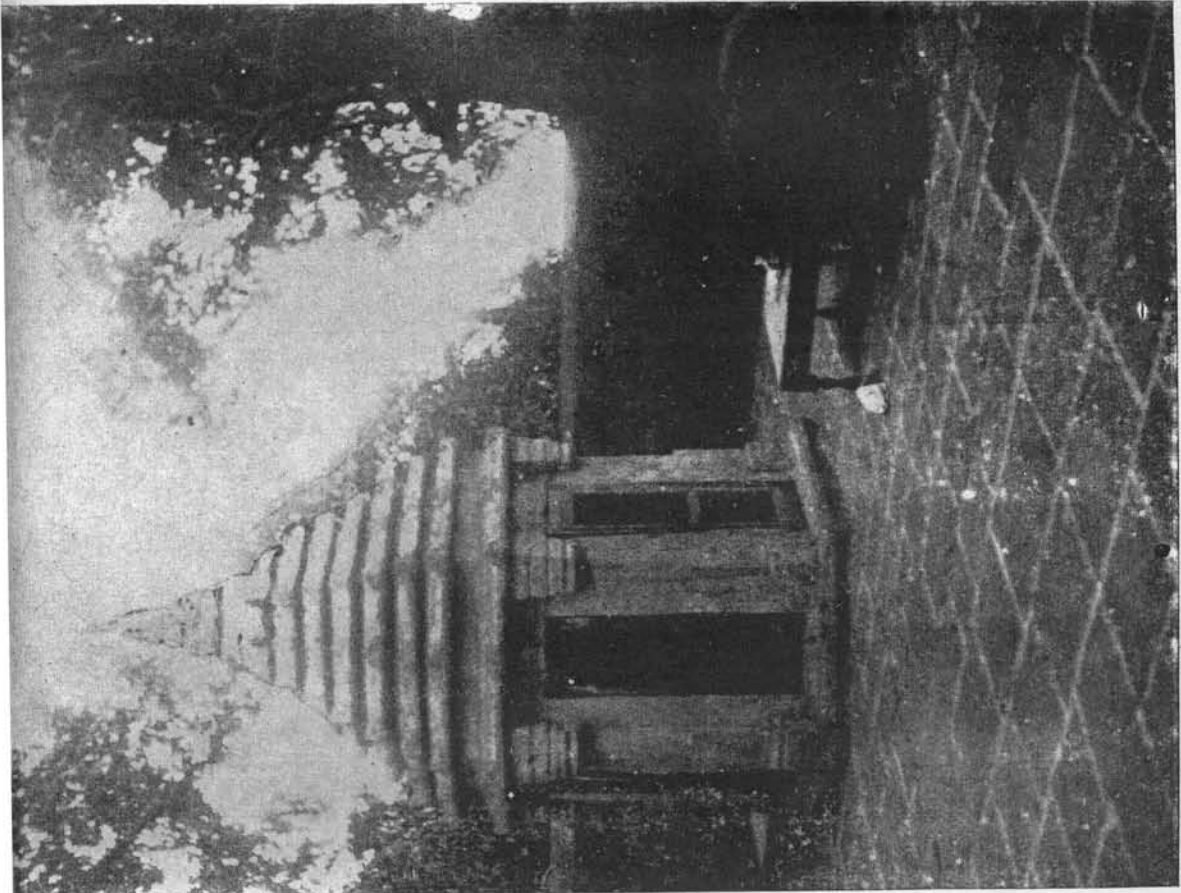
ચિત્ર ૨૧૮ શ્રી શત્રુંજય પર્વત અને પાલીતાણા શહેર
Fig. 218 Śrī Śatrunjaya hill and Palitāṇā City



ચિત્ર ૨૧૯ લાકડાના દેરાસરની છત • પાલીતાણા મુદ્દકુલ
Fig. 219 Ceiling of wooden temple - Palitāṇā

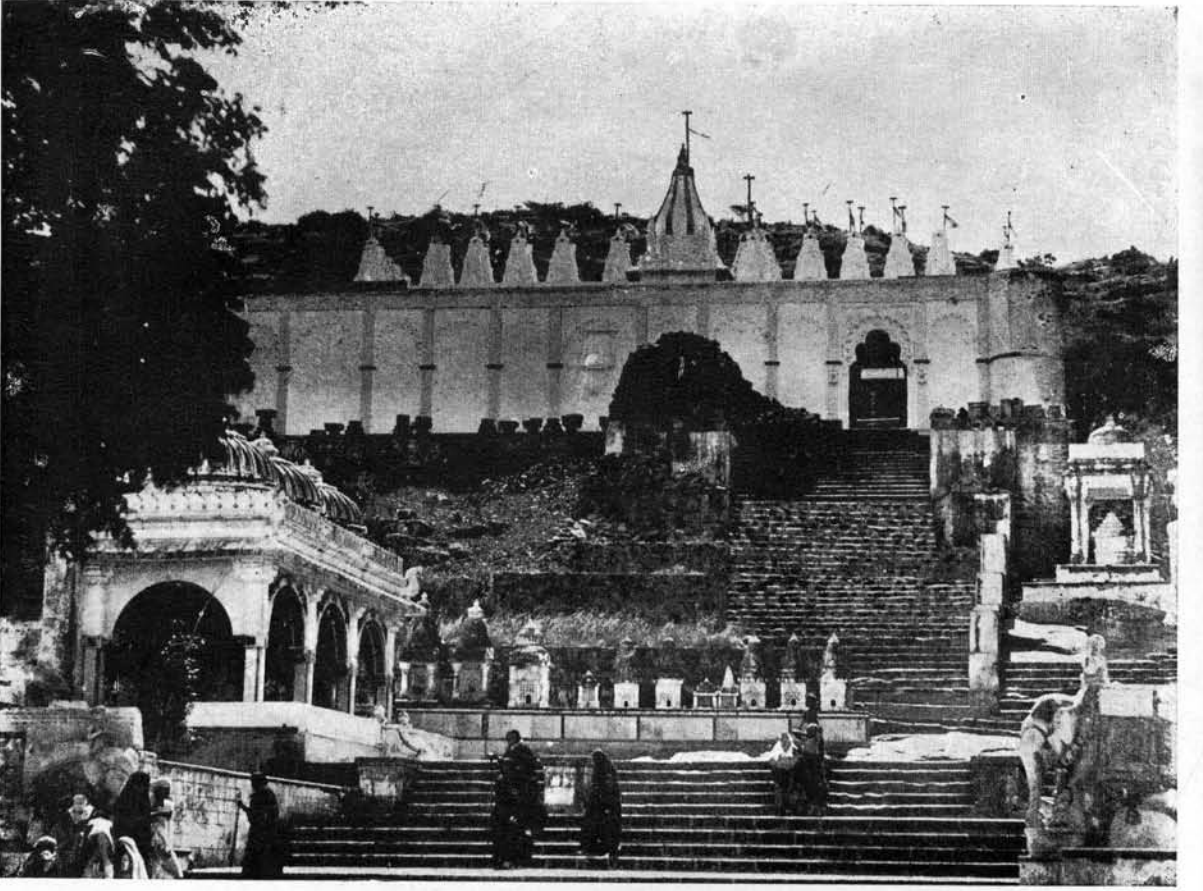


चित्र २२१ लाकडातुं जैन देरासर • पालीताणा
Fig. 221 The wooden Jain temple - Palitāṇā



चित्र २२० सहस्राव्रतन • गिरनार
Fig. 220 Sahasāmṛavana-Gīrnār

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चित्र २२२ जयतलेटी • शत्रुंजय
Fig. 222 Jayataleti - Śātrunajāya



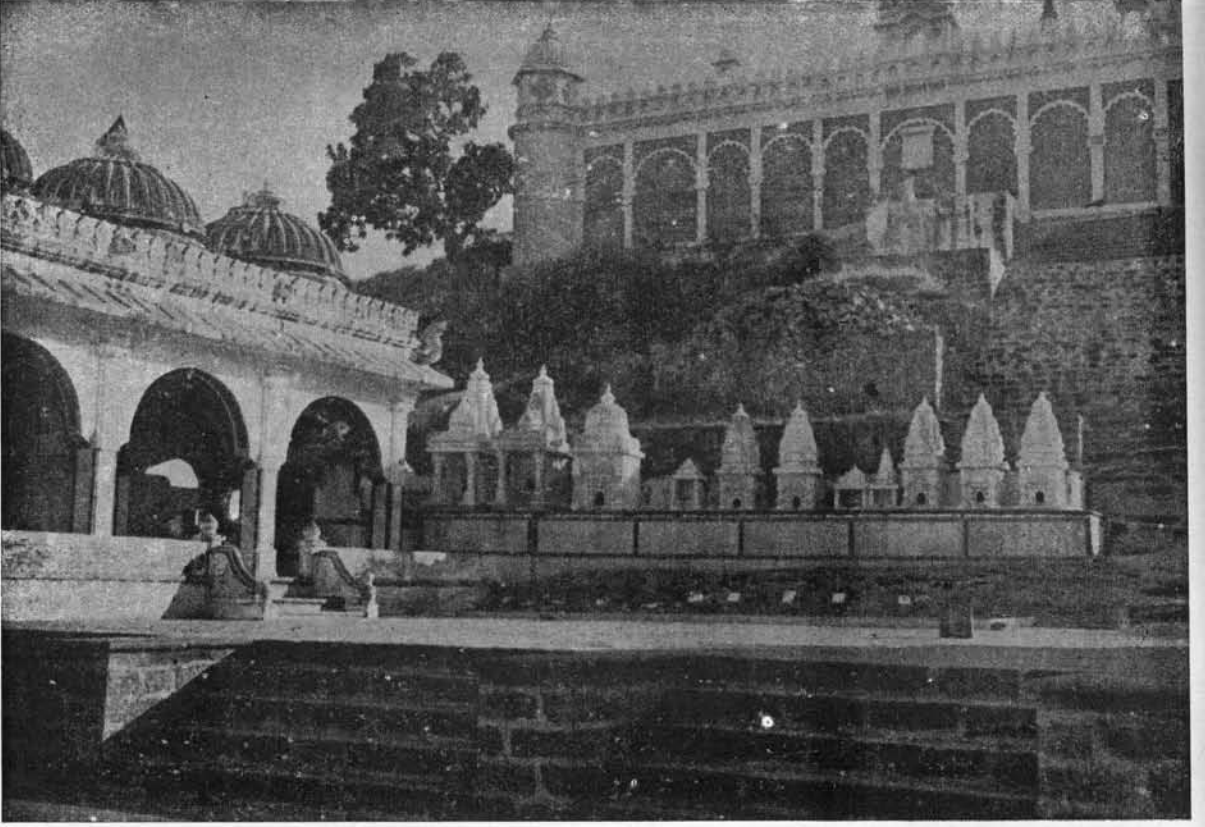
चित्र २२३ श्रीपूज्यजीनी टूक • शत्रुंजय
Fig. 223 Śrīpūjyājī's Tuk - Śātrunajāya



चित्र २२४ बाबुनुं देरासर • शत्रुंजय परथी
Fig. 224 Babu's temple from Śatrunjaya



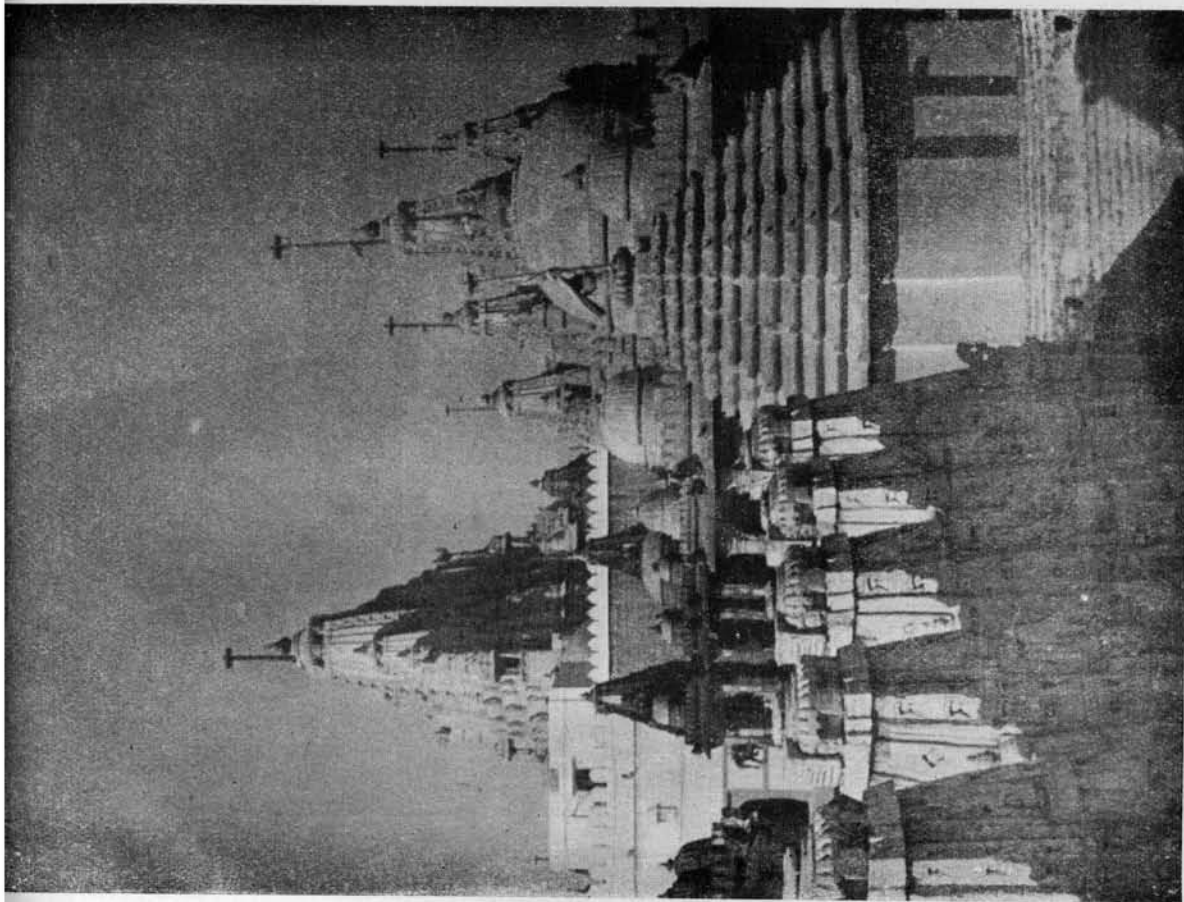
चित्र २२५ बाबुनुं देरासर • शत्रुंजय परथी
Fig. 225 Babu's temple from Śatrunjaya another view



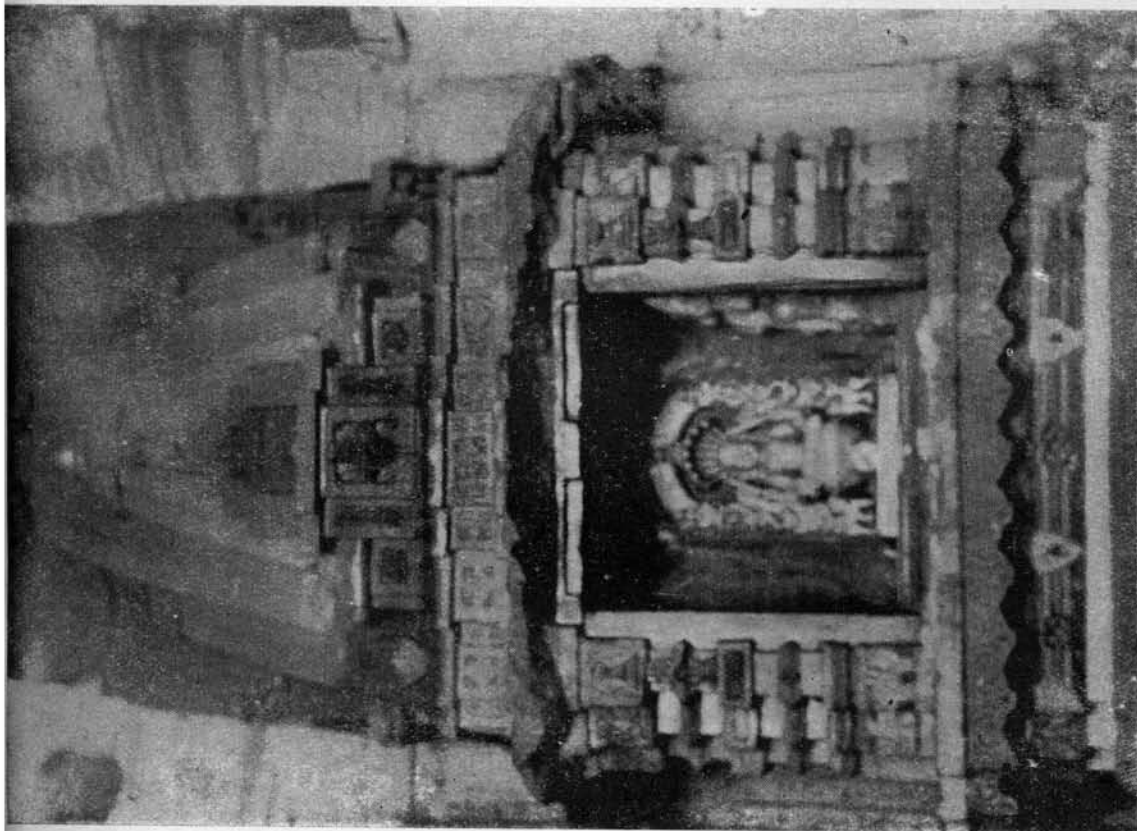
चित्र २२६ जयतलेटी • शत्रुंजय
Fig. 226 Jayataleti - Śatrunjaya



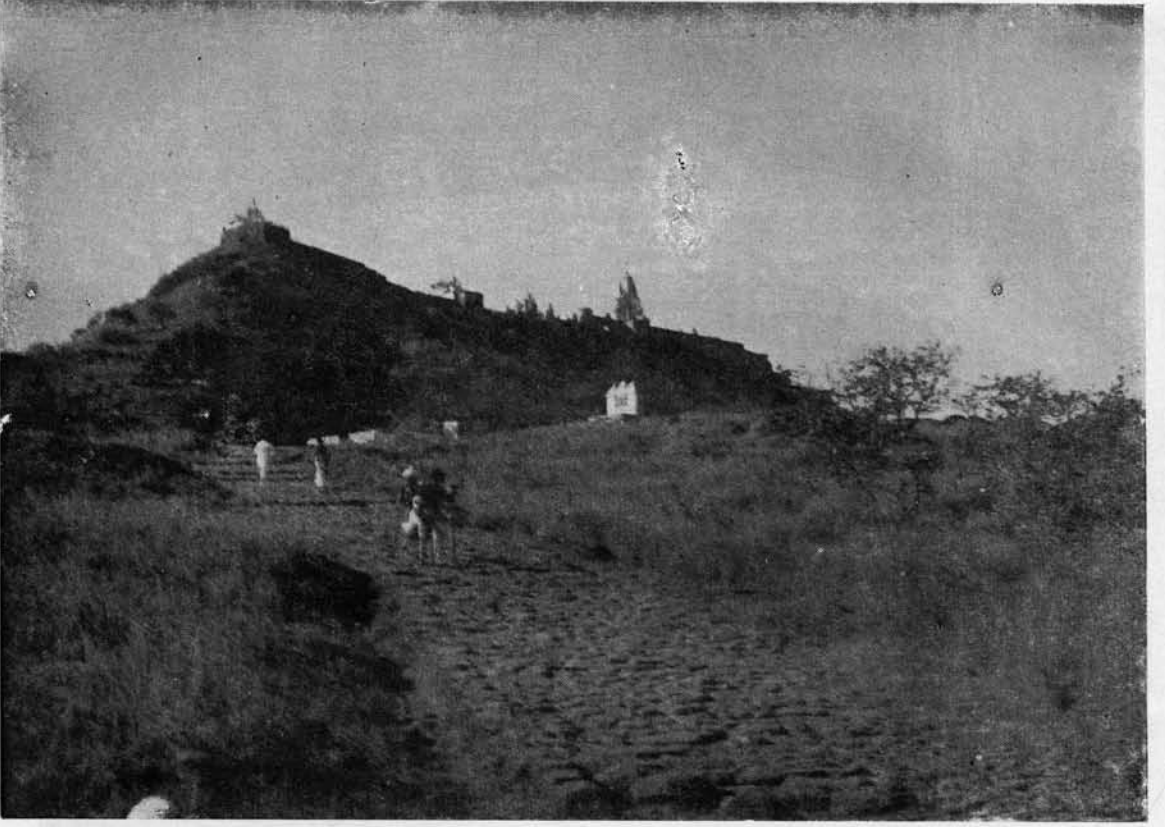
चित्र २२७ नवटुकना रस्ते • शत्रुंजय
Fig. 227 The way to Navatuk - Śatrunjaya



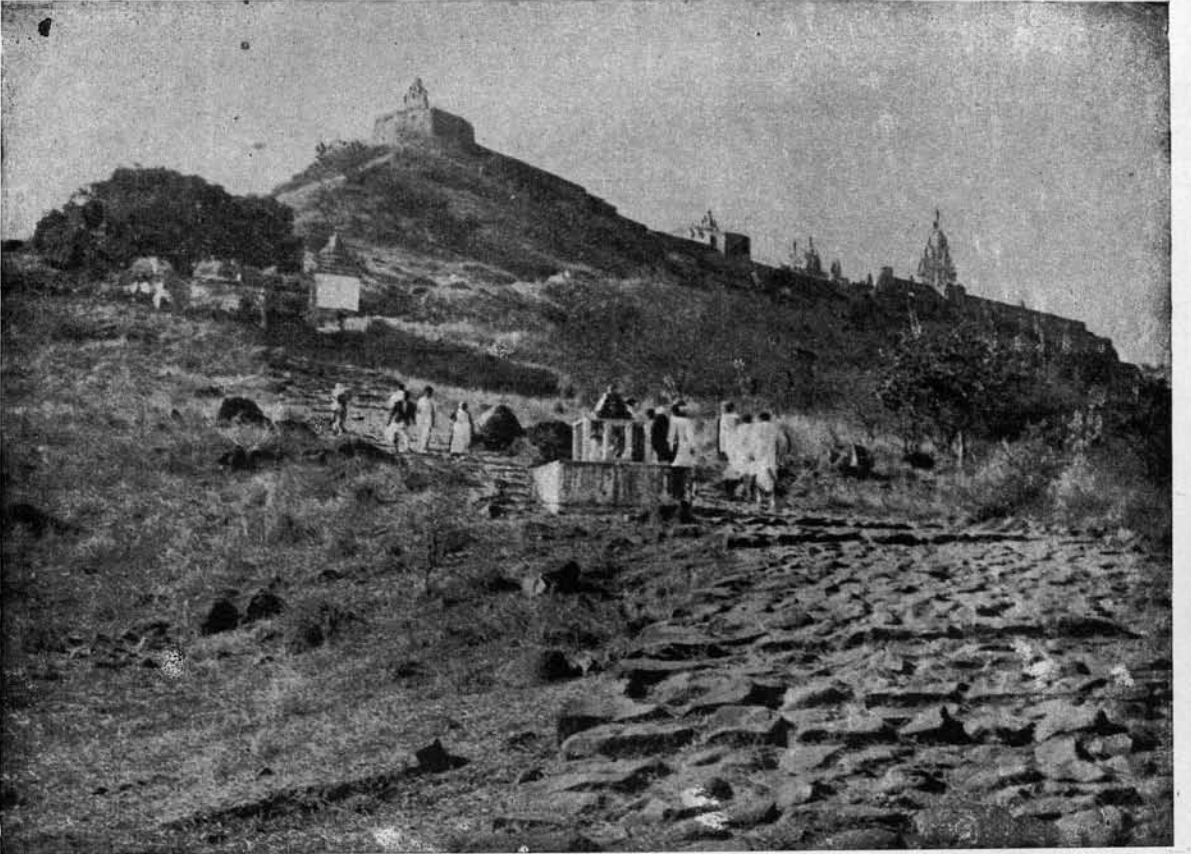
चित्र २२९ श्री चोमुखजीनी टुकनां शिखरो • शत्रुंजय
Fig. 229 Śrī Chaumukhji's Tuk - Satrunjaya



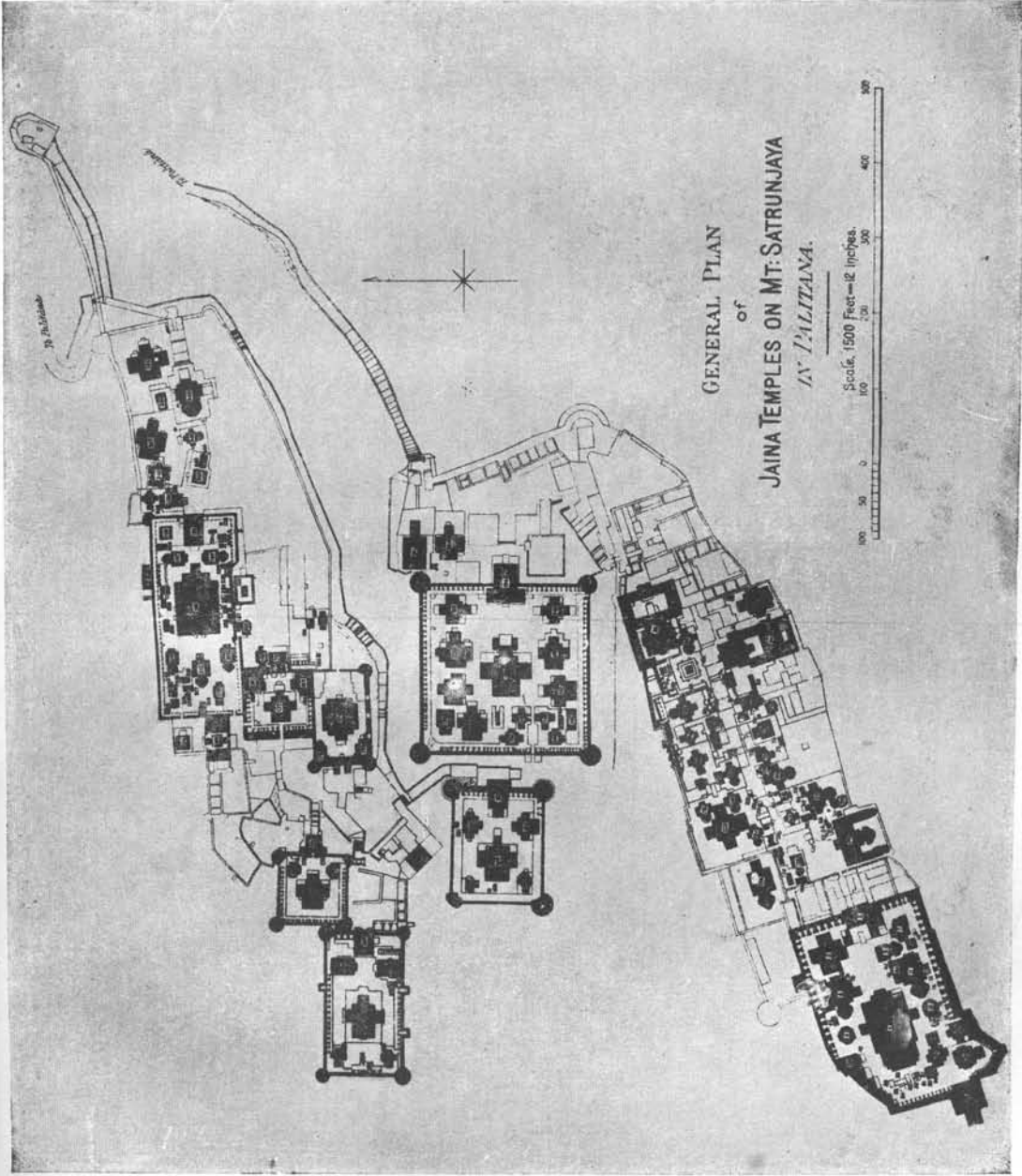
चित्र २२८ श्री पद्मावतीदेवीनी देरी • शत्रुंजय
Fig. 228 The small shrine of Goddess Padmavati-Satrunjaya
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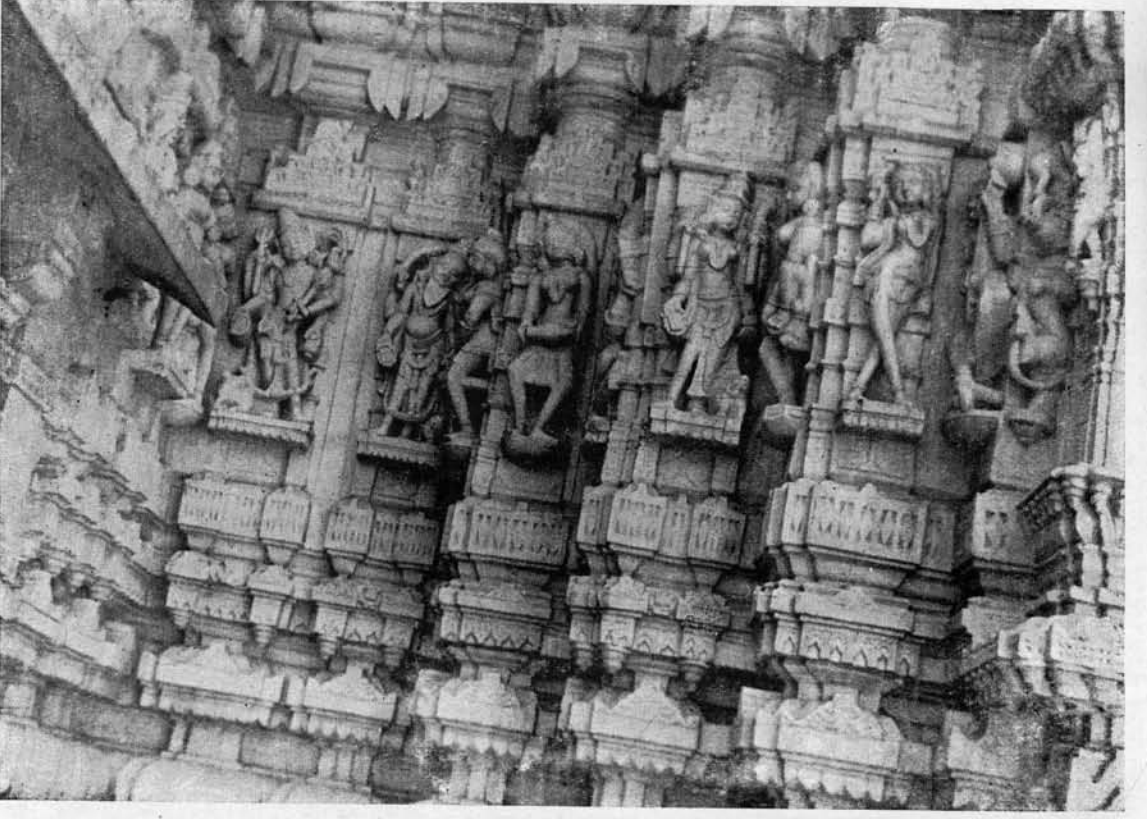
चित्र २३० नवटूकना रस्ते • शत्रुंजय
Fig. 230 The way to Navatuk - Śatrunjaya



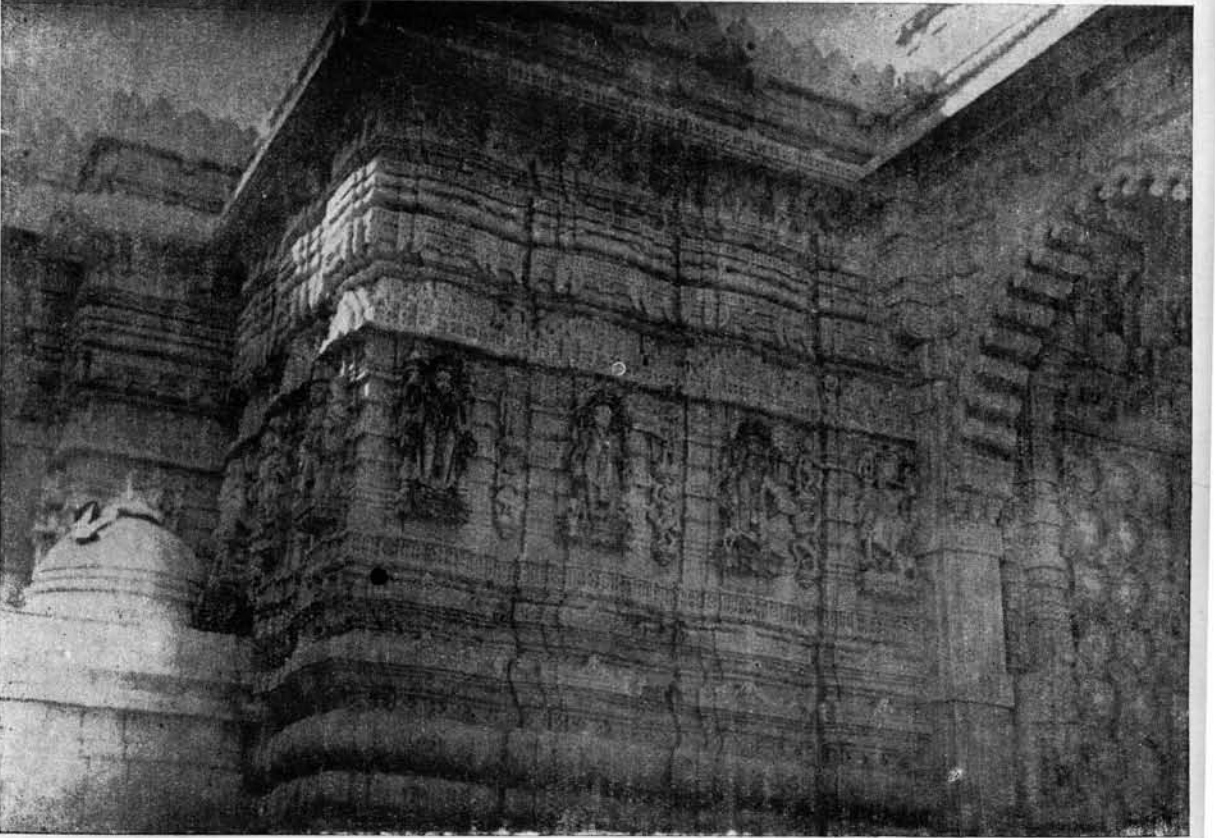
चित्र २३१ नवटूकना रस्ते • शत्रुंजय
Fig. 231 The way to Navatuk - Śatrunjaya



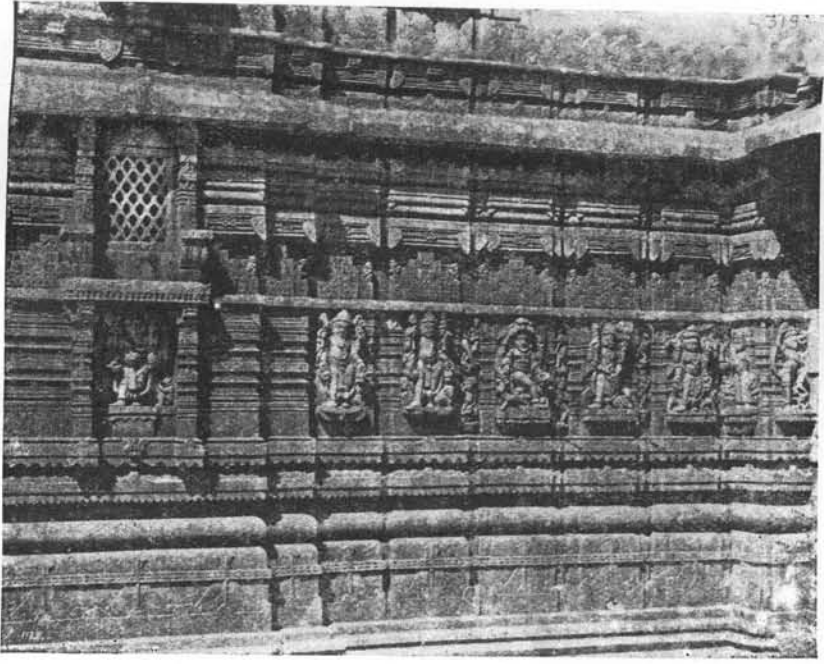
चित्र २३२ शत्रुंजय परनां जैन मंदिरांनो नकशो
Fig. 232 General plan of Jain temples on Mt. Satrunjaya



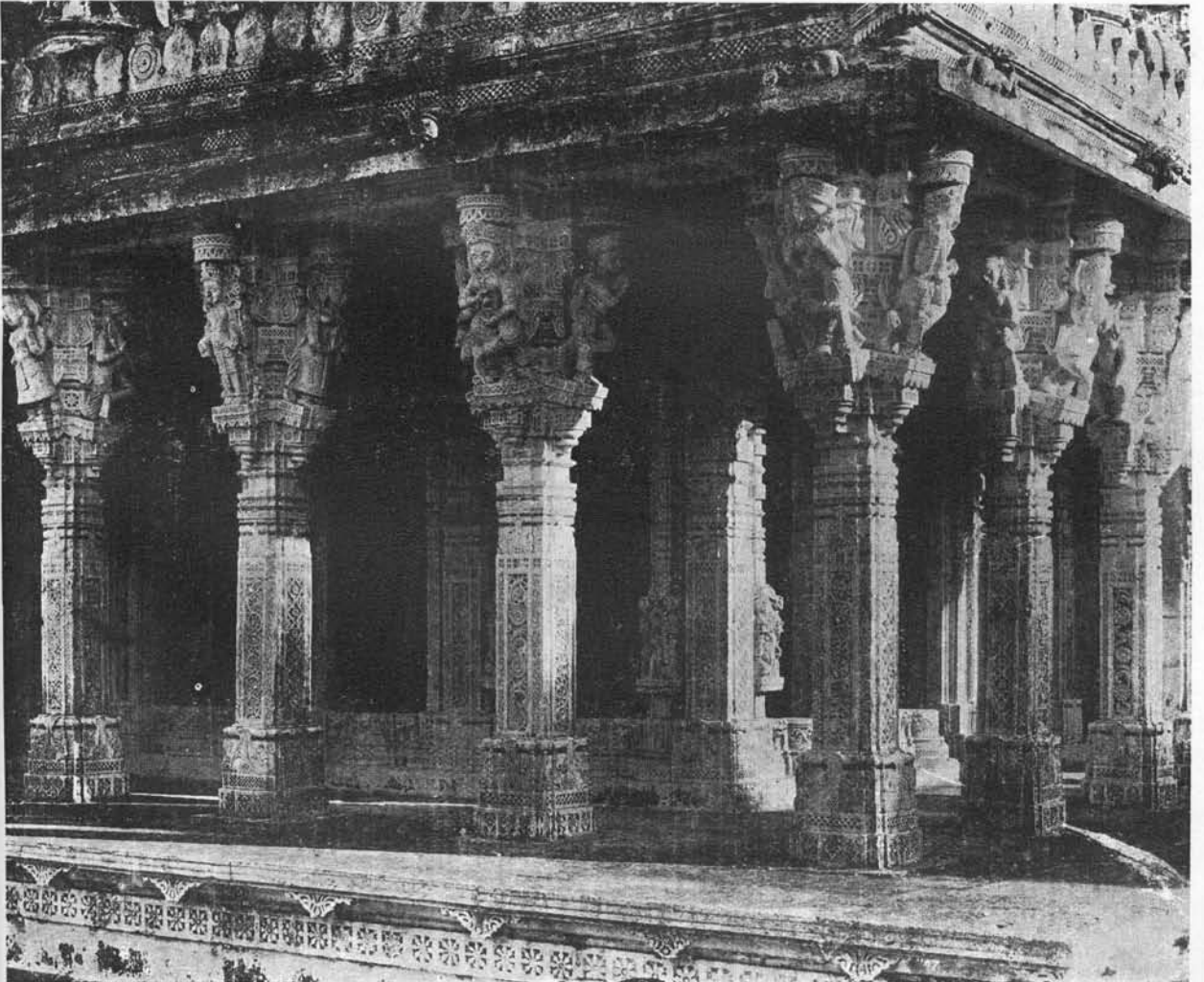
चित्र २३३ संप्रतिना देरासरजीनी बाजुनो भाग • शत्रुंजय
Fig. 233 Side view of Samprati's temple - Śatrunjaya



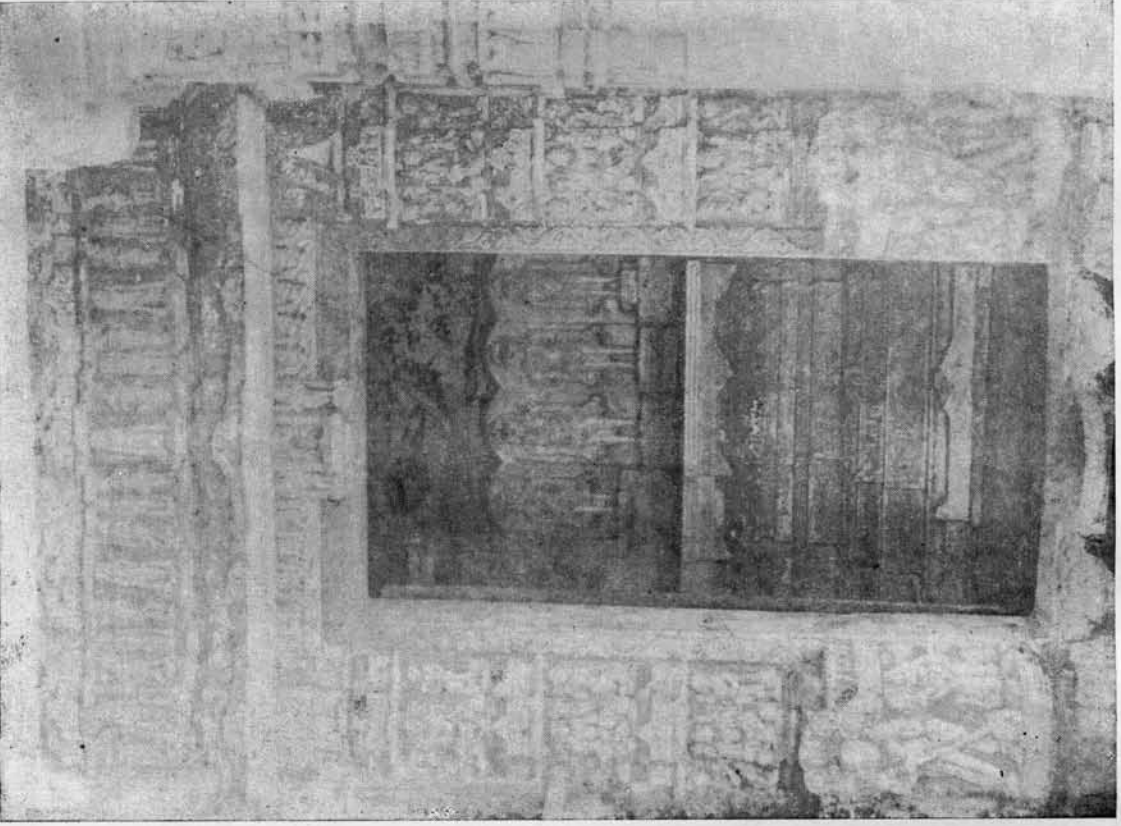
चित्र २३४ चोमुखजीनी टूकनो एक भाग • शत्रुंजय
Fig. 234 A portion of Chaumukhji's tuk - Śatrunjaya



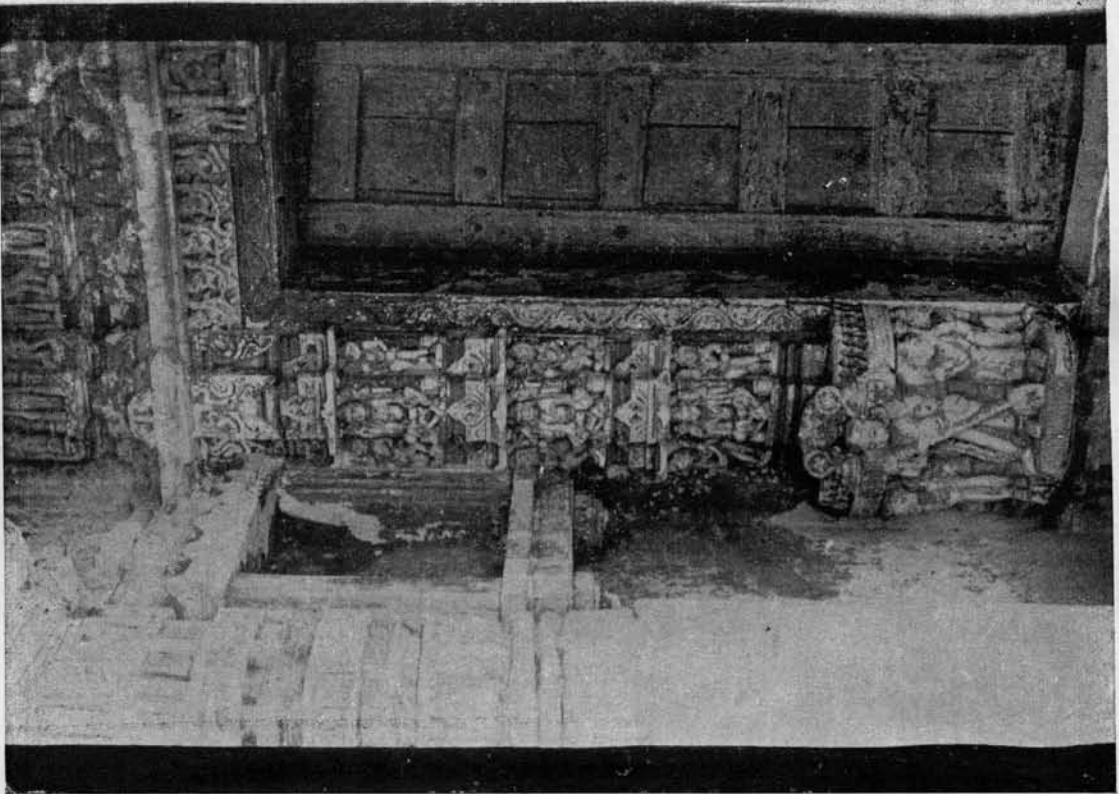
चित्र २३५ बालाभाई मोदीनी टुकनुं स्थापत्यकाम • शत्रुंजय
Fig. 235 Sculptures on Balabhai Modi's Tuk - Satrunjaya



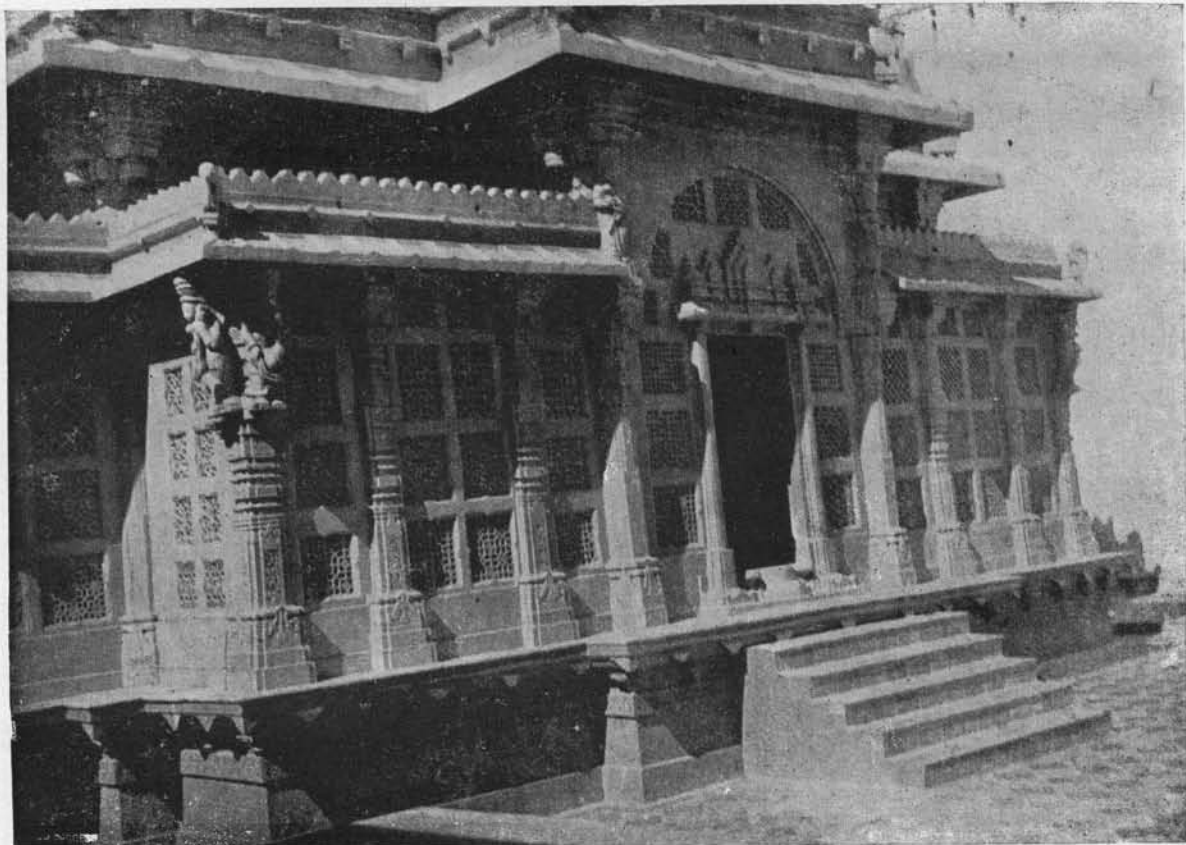
चित्र २३६ चोमुखजीनी टुकना थांभलाओनुं स्थापत्यकाम • शत्रुंजय
Fig. 236 Architectural beauty of the village of Chomukhi - Satrunjaya



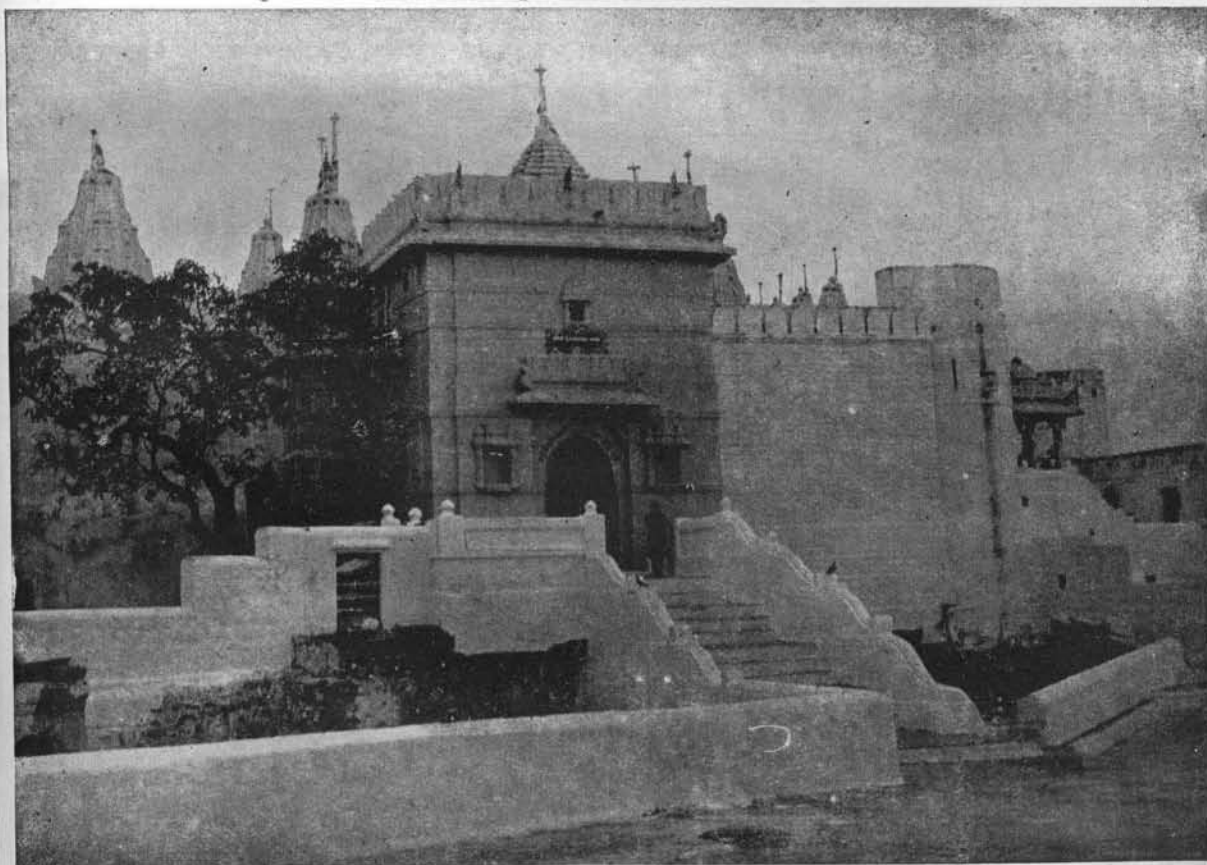
चित्र २३८ पांडवोनी देरी • शत्रुंजय
Fig. 238 The small shrine of Pandavas • Śatrunjaya



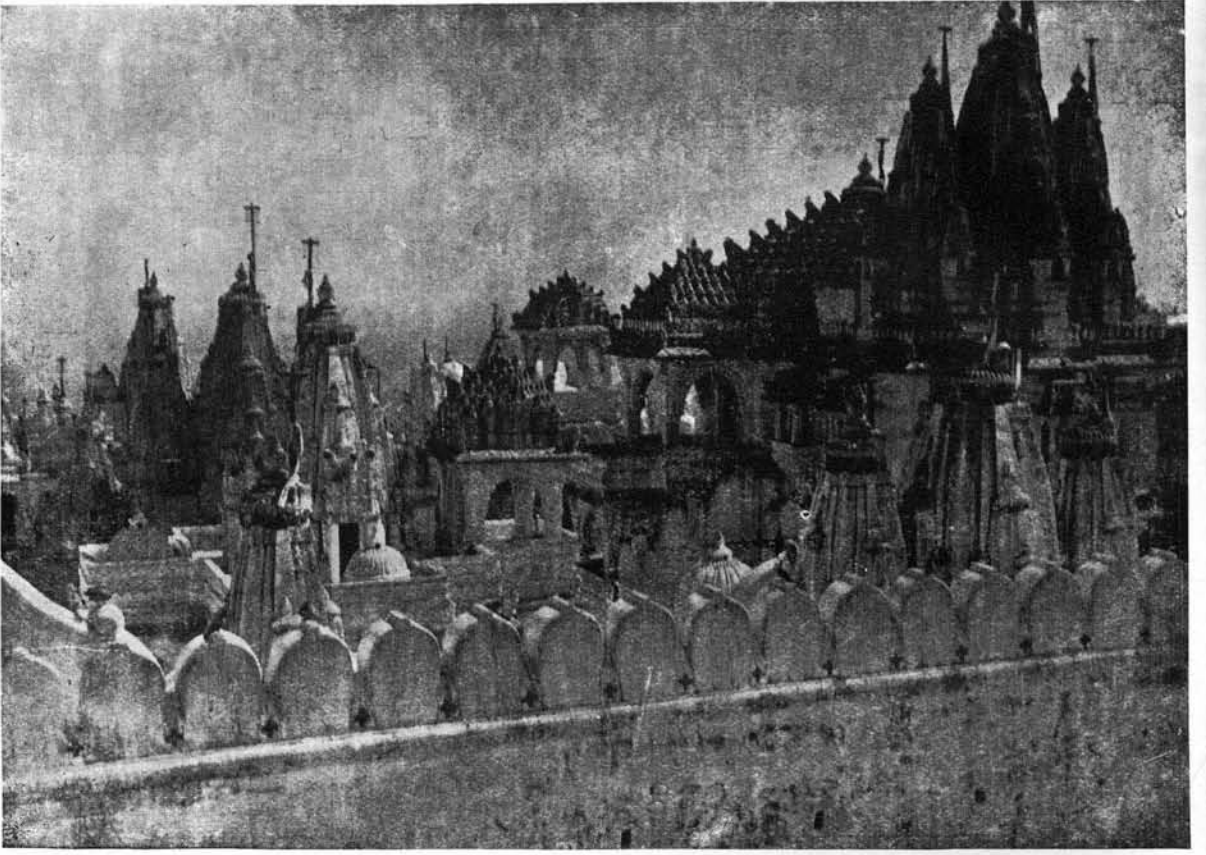
चित्र २३७ पांडवोनी देरीनो थांमलो • शत्रुंजय
Fig. 237 A pillar of Pandava's small shrine • Śatrunjaya



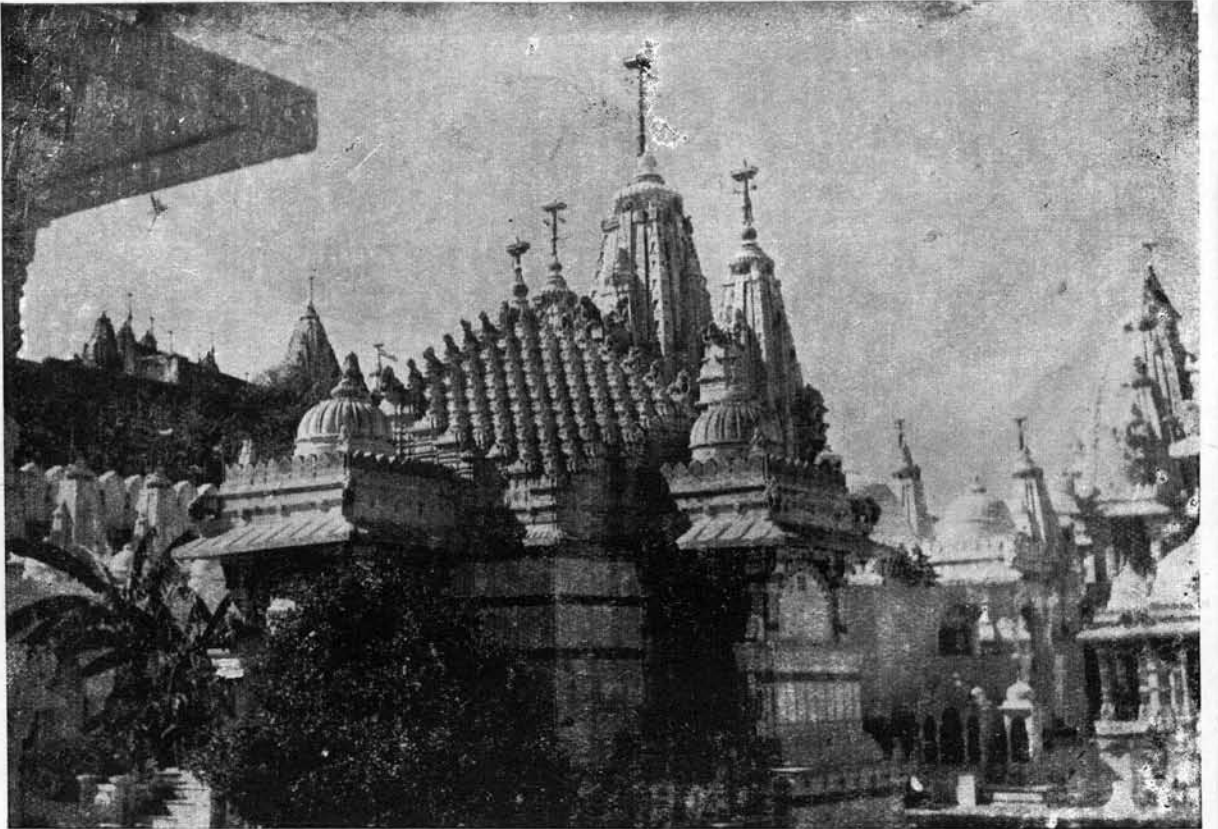
चित्र २३९ श्री उजमफोईनी टूक - शत्रुंजय
Fig. 239 Śrī Ujamafoi's tuk - Śatrunjaya



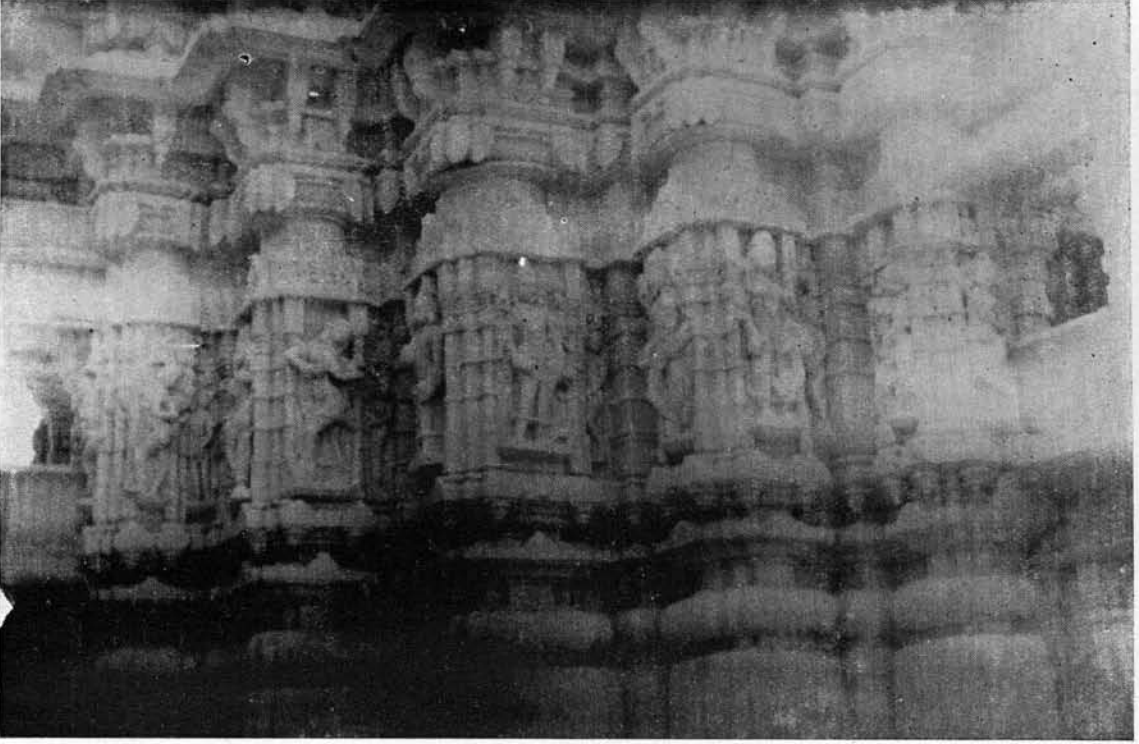
चित्र २४० शेठ हेमभाईनी टूक - शत्रुंजय
Fig. 240 Sheth Hemabhai's tuk - Śatrunjaya



चित्र २४१ मोतीशा शेठनी टुक • शत्रुंजय
Fig. 241 Sheth Motiśa's tuk - Śatrunjaya



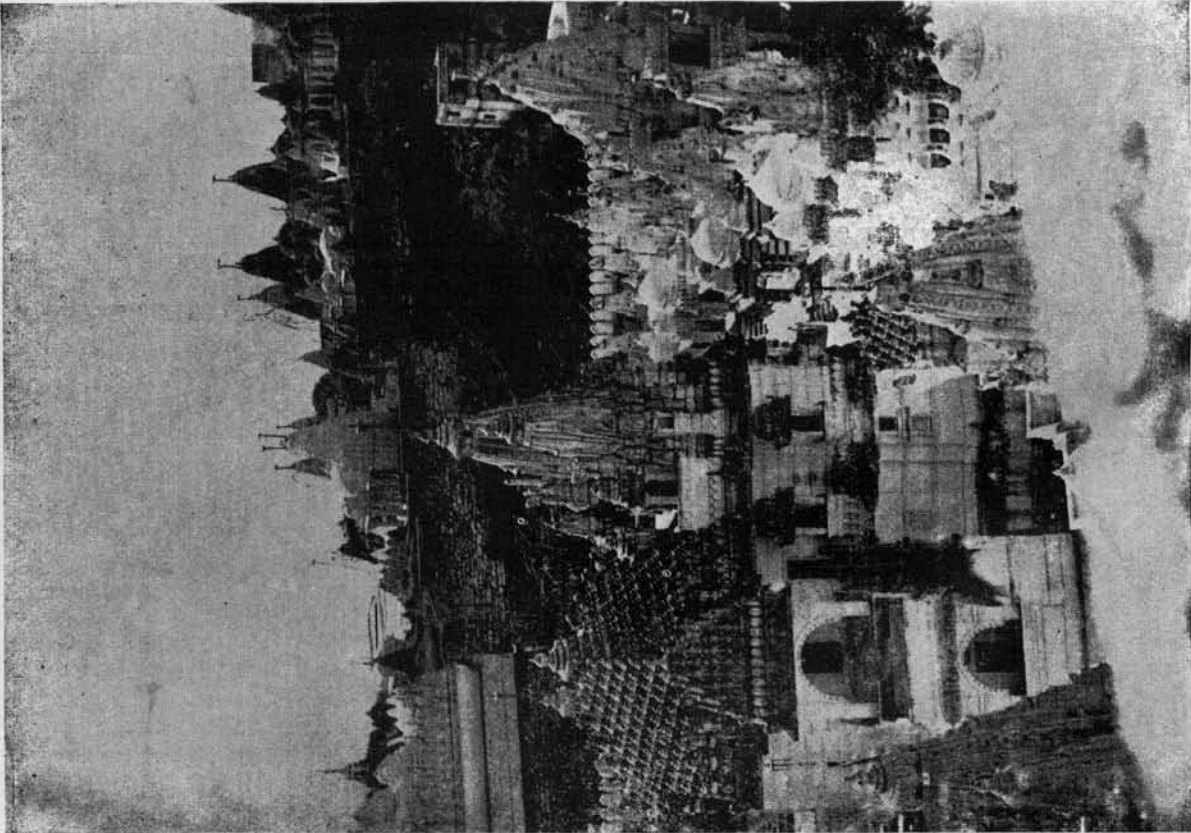
चित्र २४२ मोतीशानी टुकनु मुख्य देरासर • शत्रुंजय
Fig. 242 Main temple of Motiśa's tuk - Śatrunjaya



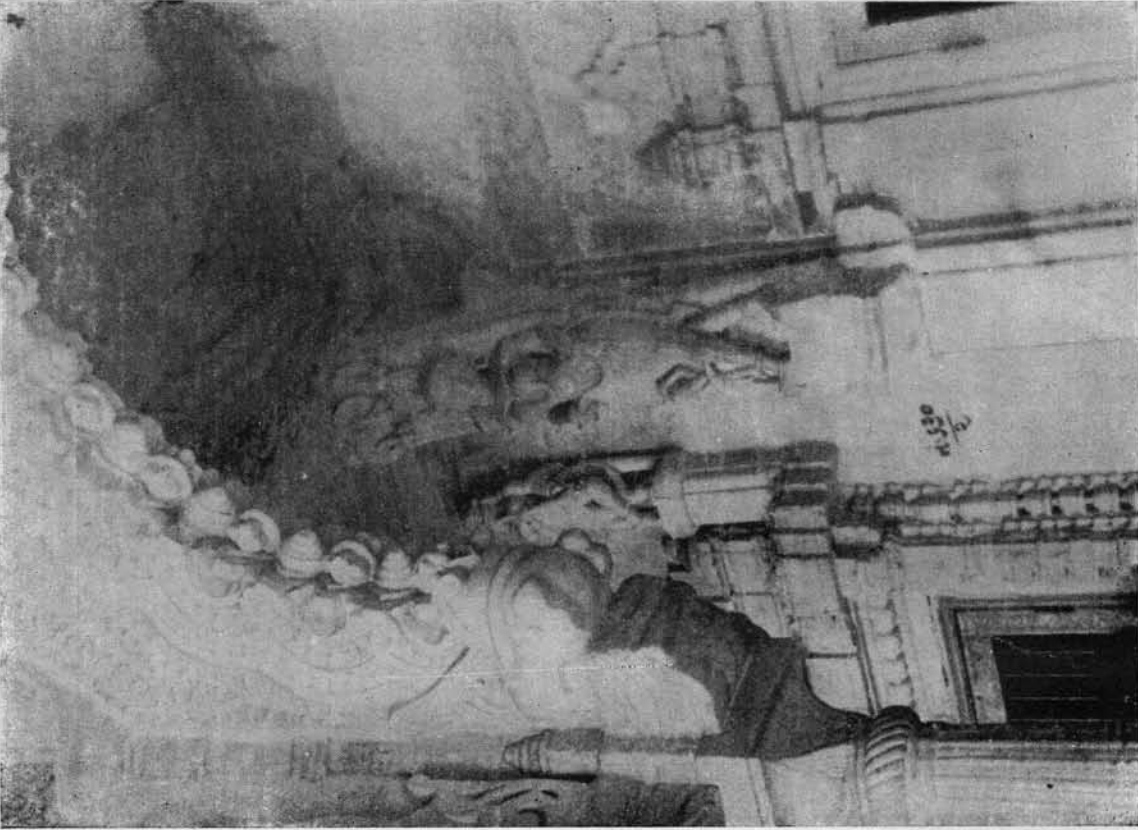
चित्र २४३ मूळनायकनी टूकनो एक भाग - शत्रुंजय
Fig. 243 A portion of main tuk - Śatrunjaya



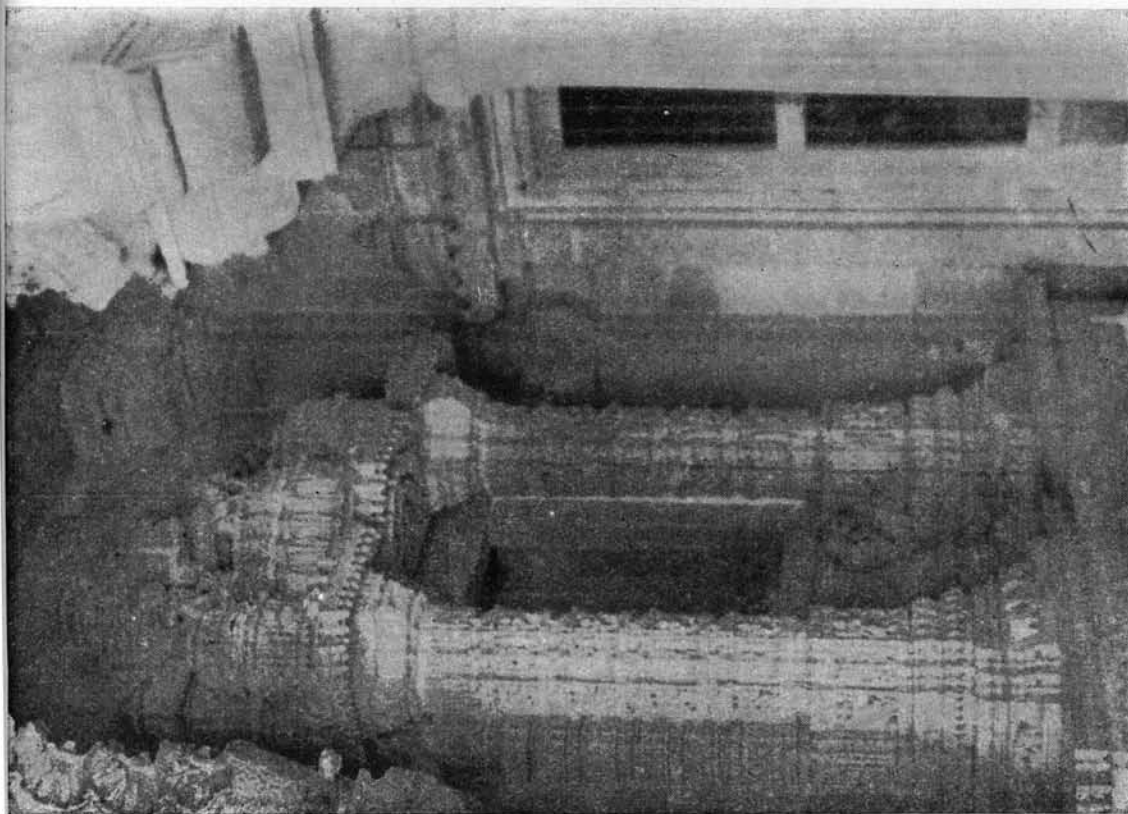
चित्र २४४ मोदीनी टूकनुं मुख्य देरासर - शत्रुंजय
Fig. 244 Main temple of Modi's tuk - Śatrunjaya



चित्र २४५ शत्रुंजय पर्वत परनां जैन मंदिरों
Fig. 245 A group of Jain temples on Śatrunjaya mountain

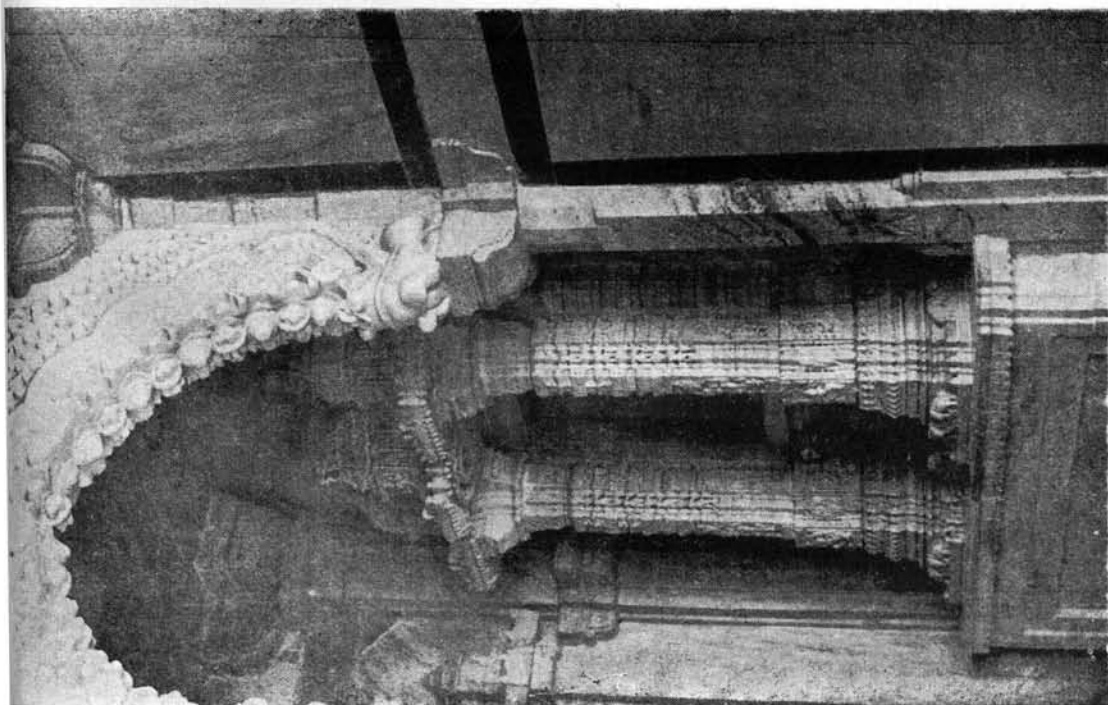


चित्र २४६ मोदीनी टूकनी एक शिल्पकृति
Fig. 246 A piece of art from Modi's tuk - Śatrunjaya



चित्र २४८ मोदीनी टूकनो डाबी बाजुनो गोखलो

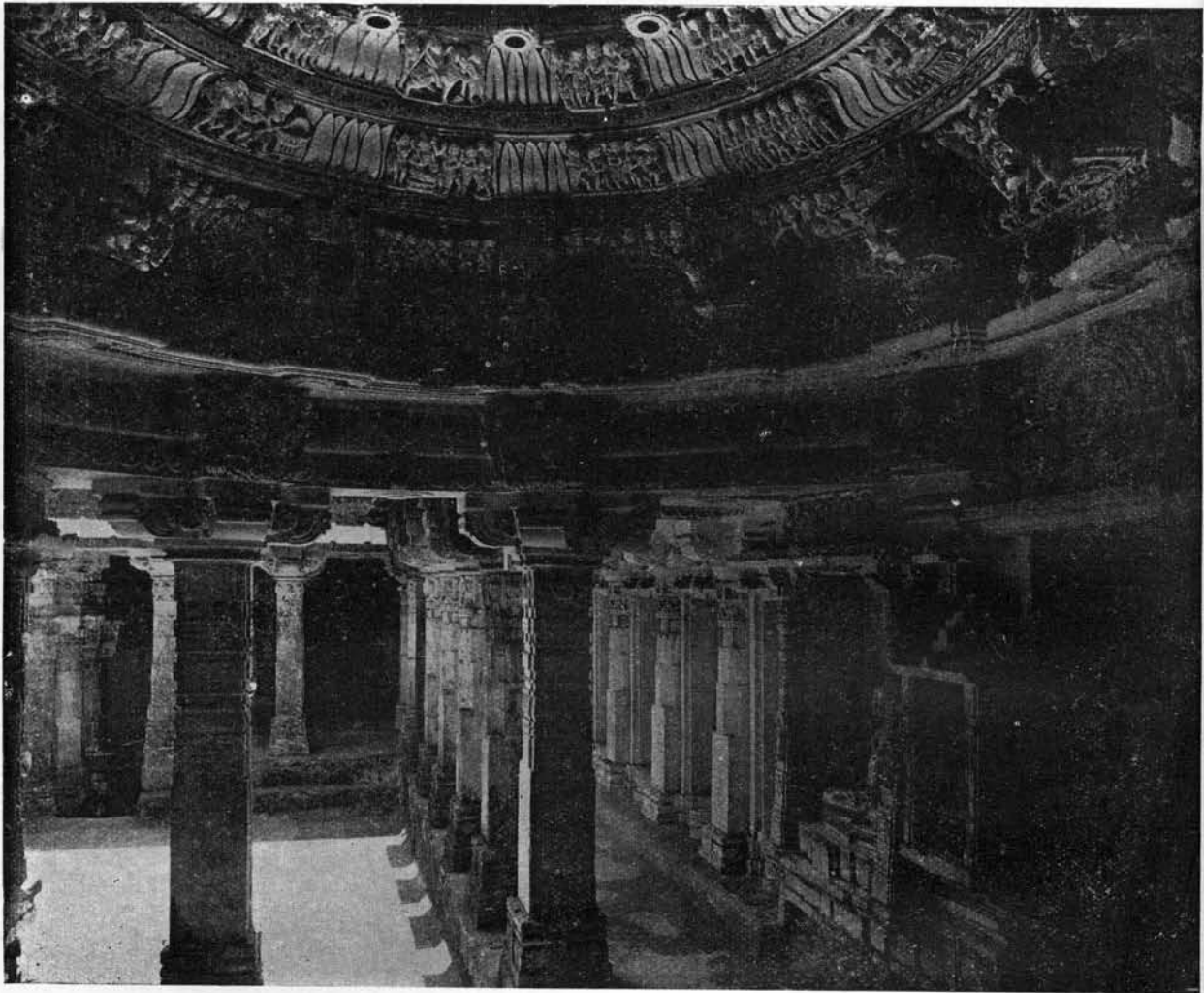
Fig. 248 The niche on the left side of Modi's tuk - Satrunjaya



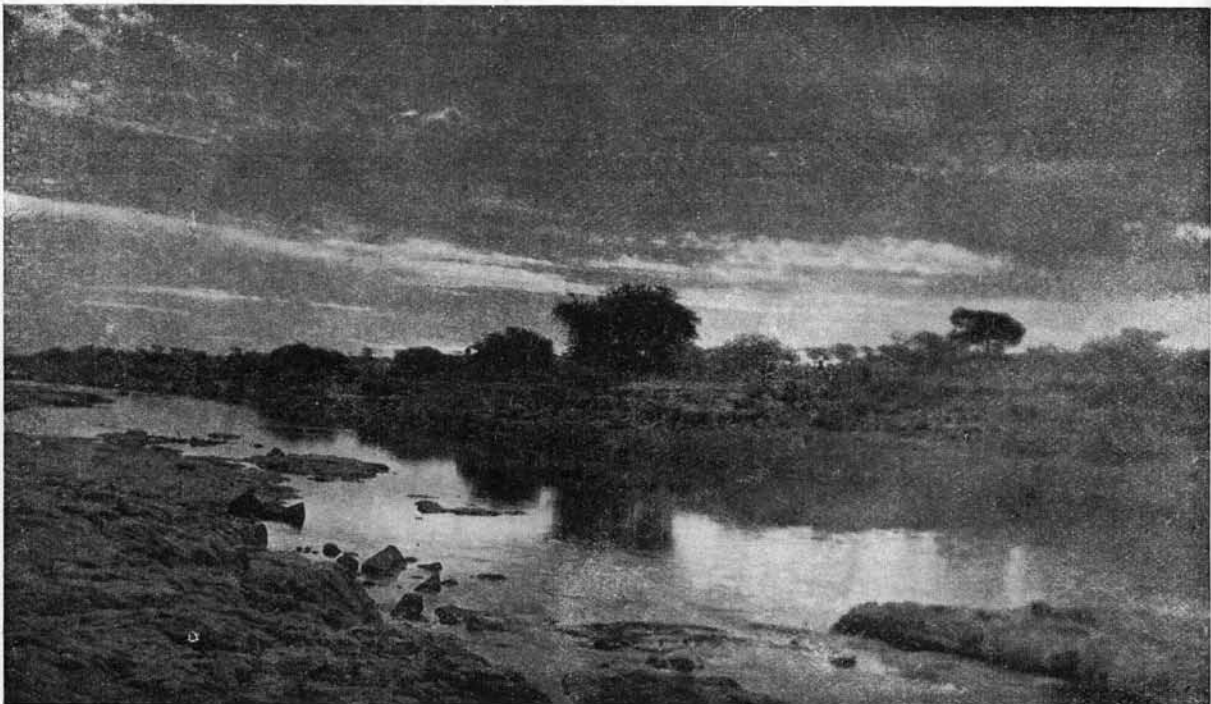
चित्र २४७ मोदीनी टूकनो जमणी बाजुनो गोखलो • शत्रुंजय

Fig. 247 The niche on the right side of Modi's tuk - Satrunjaya

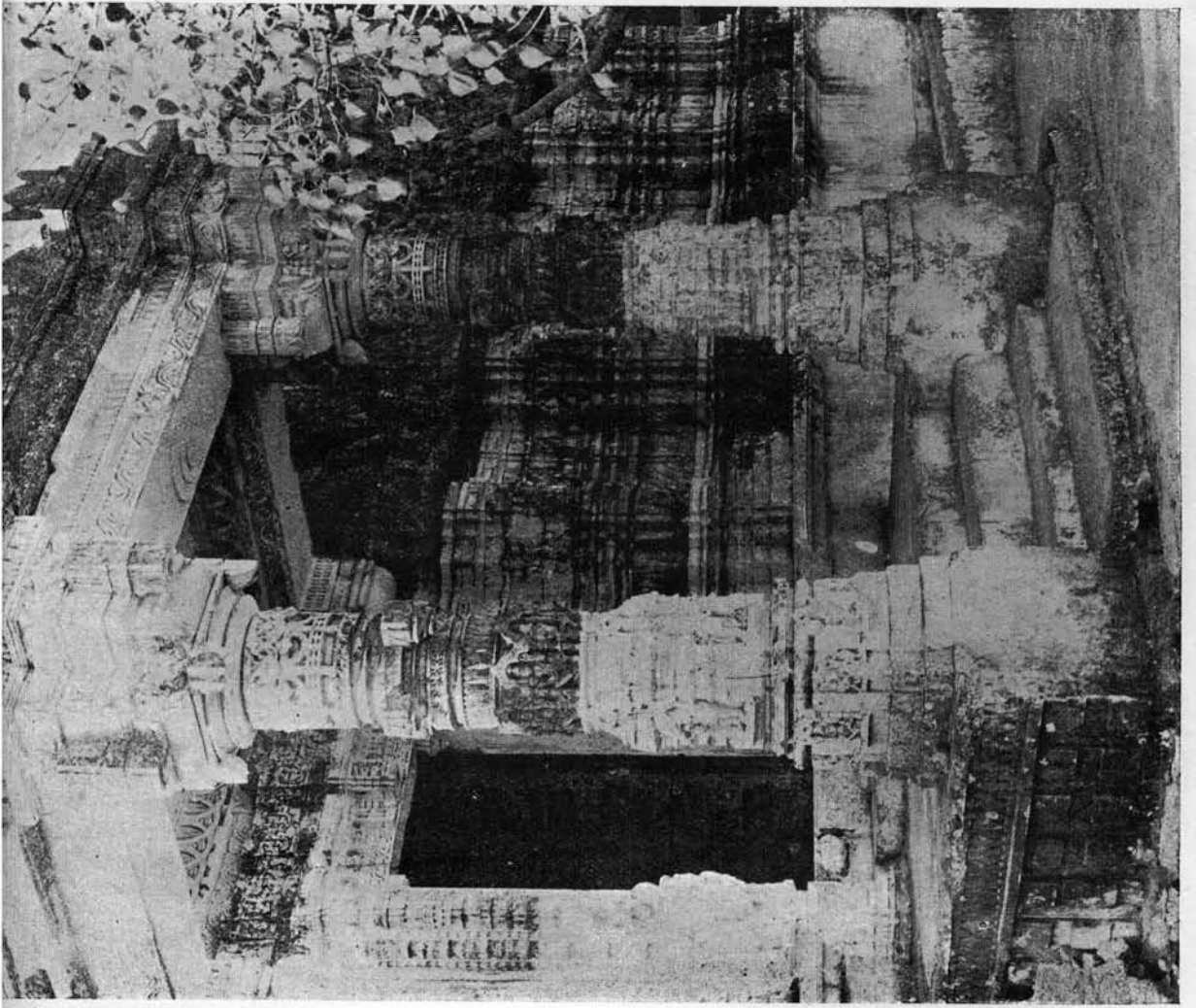
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चित्र २४९ श्री विमलवसहीनी दूकनो अंदरनो भाग • शत्रुंजय
Fig. 249 Interior of Vimalvasahi - Śatrunjaya



चित्र २५० शेत्रुंजी नदीनो एक देखाव • शत्रुंजय
Fig. 250 A view of river Śatrunjaya



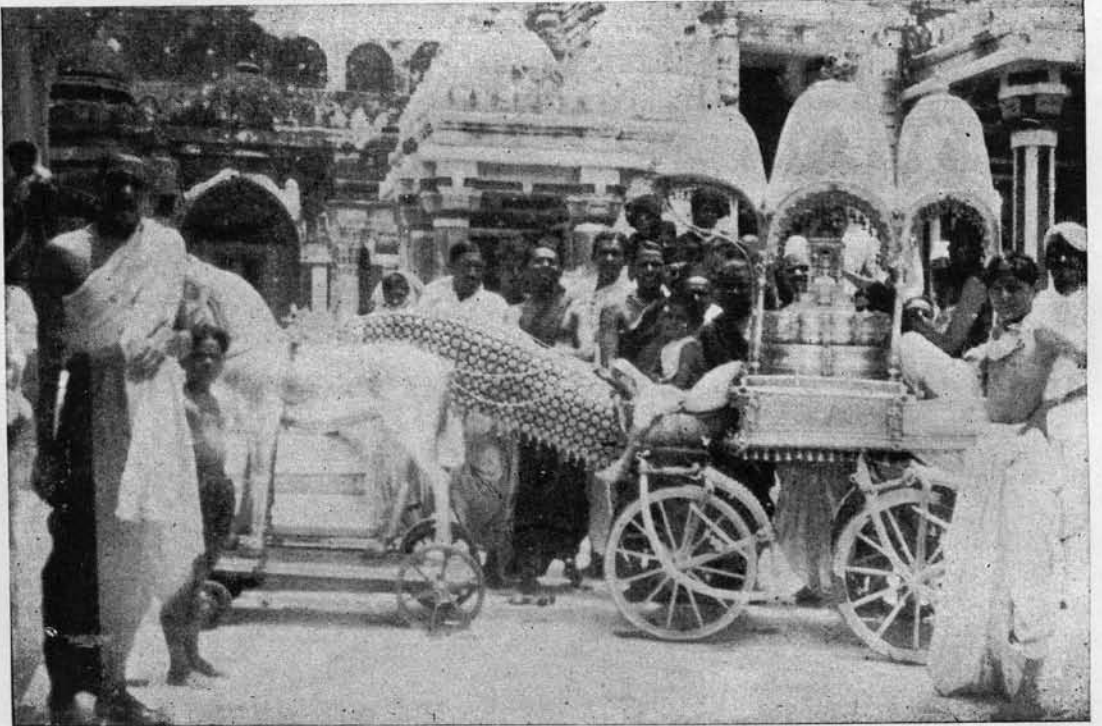
चित्र २५२ श्री कुमारपालनी टुकनो बहारनो देखाव - शंजुजय
Fig. 252 Exterior of Kumārpal's tuk - Śatruniava



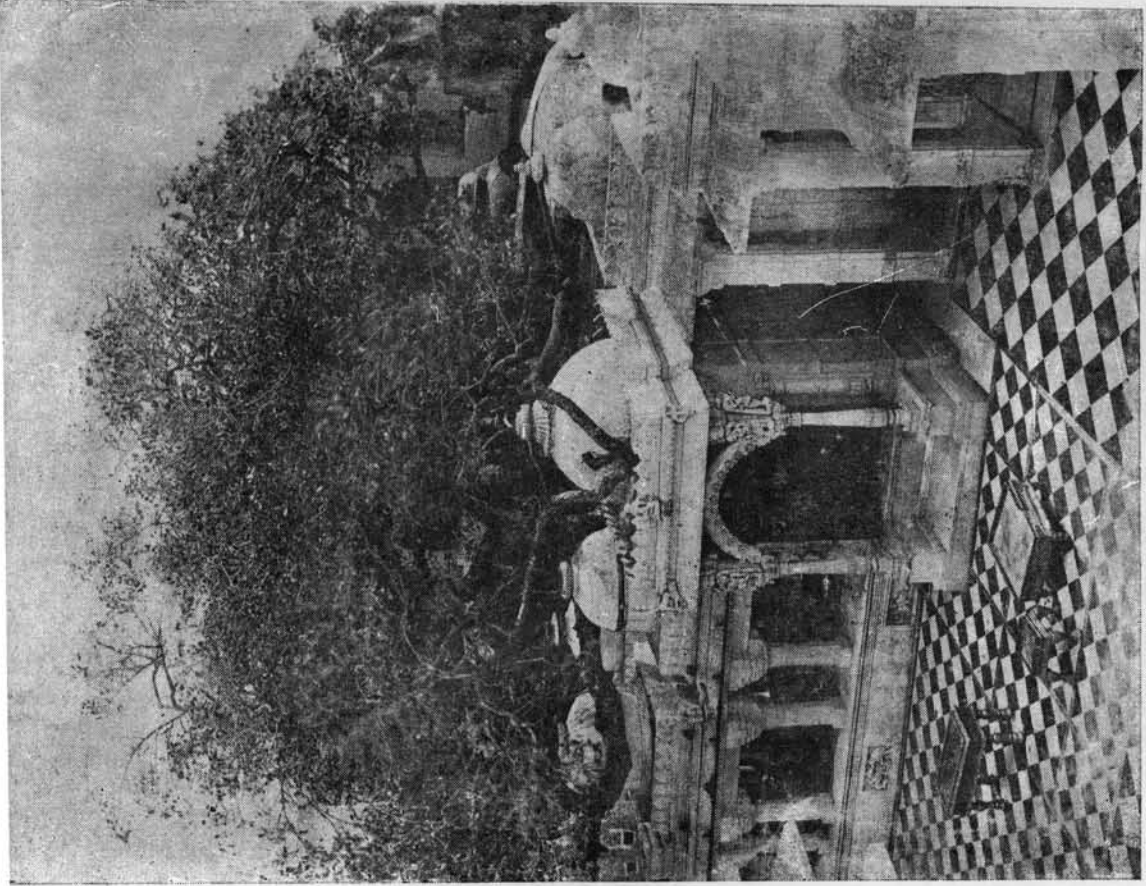
चित्र २५१ श्री नेमिनाथनी चोरीनी छत - शंजुजय
Fig. 251 Ceiling of Śrī Neminath's Chori - Śatruniava



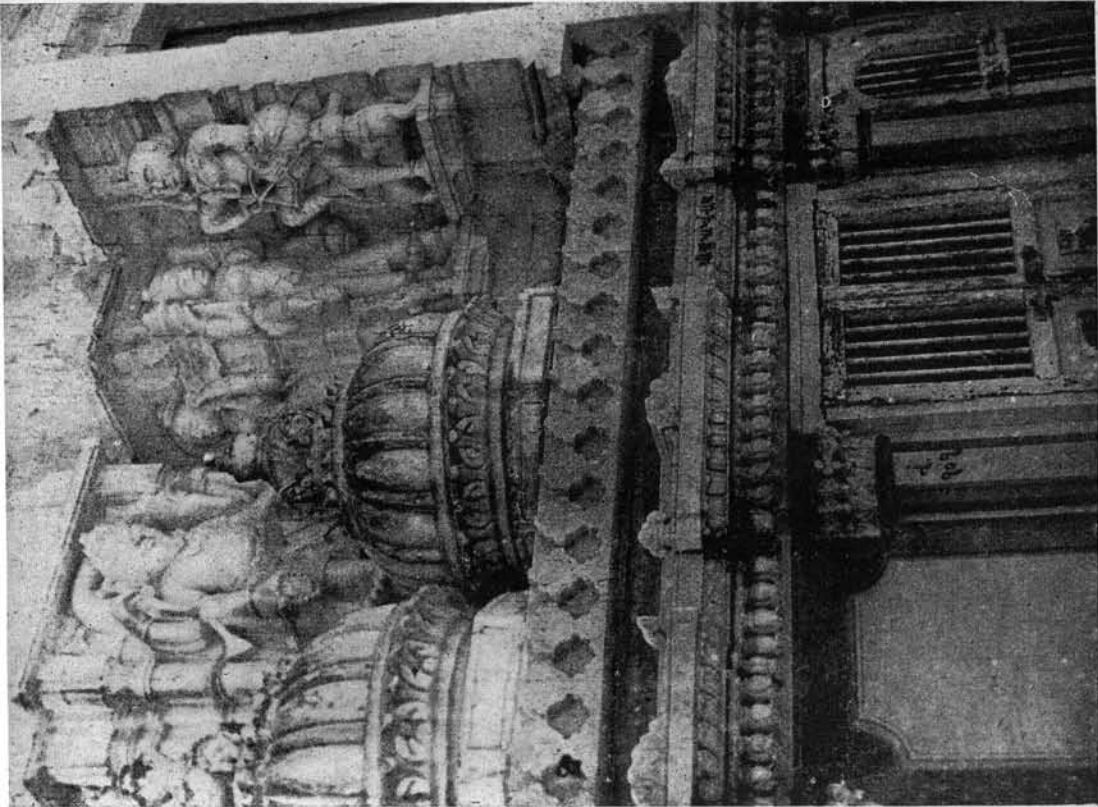
चित्र २५३ श्री घेटीनी पागनो बहारनो भाग • शत्रुंजय
Fig. 253 Exterior of Gheti's Pāga - Śatrunjaya



चित्र २५४ श्री चांदीनो रथ • शत्रुंजय
Fig. 254 The silver-cart - Śatrunjaya



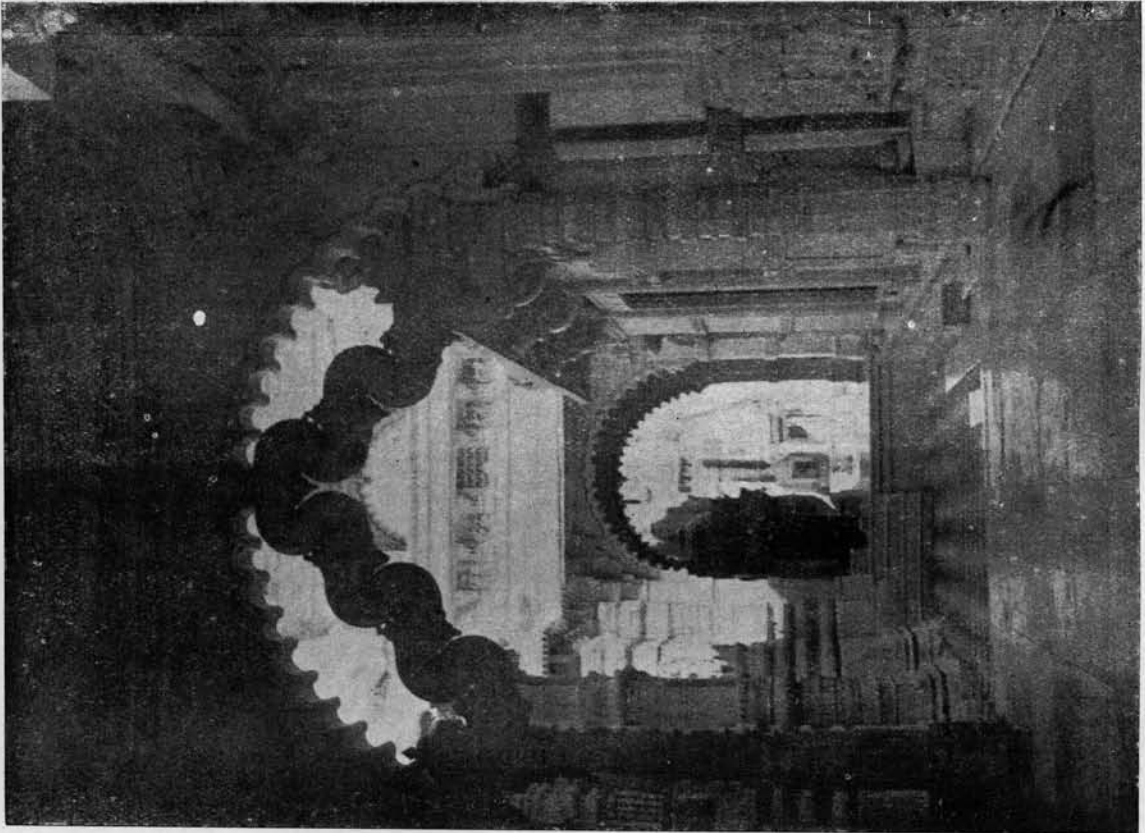
चित्र २५६ रायण पगला • शत्रुंजय
Fig. 256 Footprints of Rābhadeva • Śatrunjaya



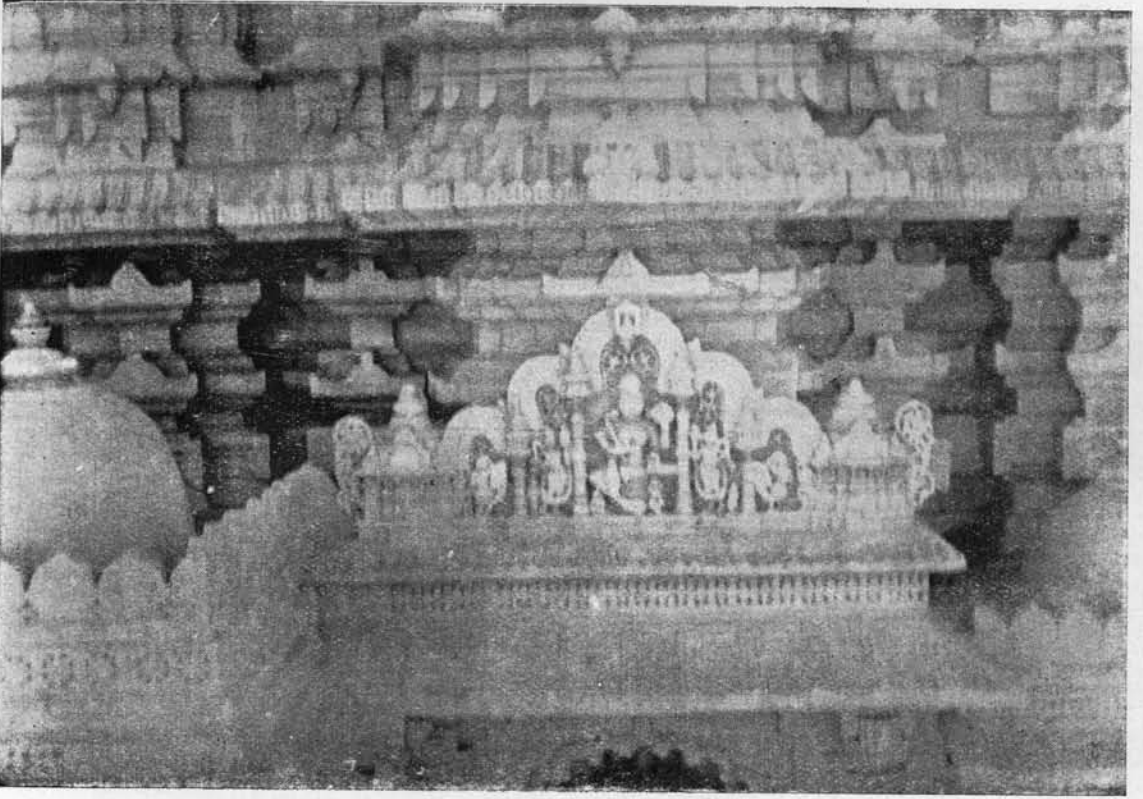
चित्र २५५ मुख्य देगसरनी डाबी बाजुनु स्थापत्य
Fig. 255 Sculpture on the left side of main temple • Śatrunjaya
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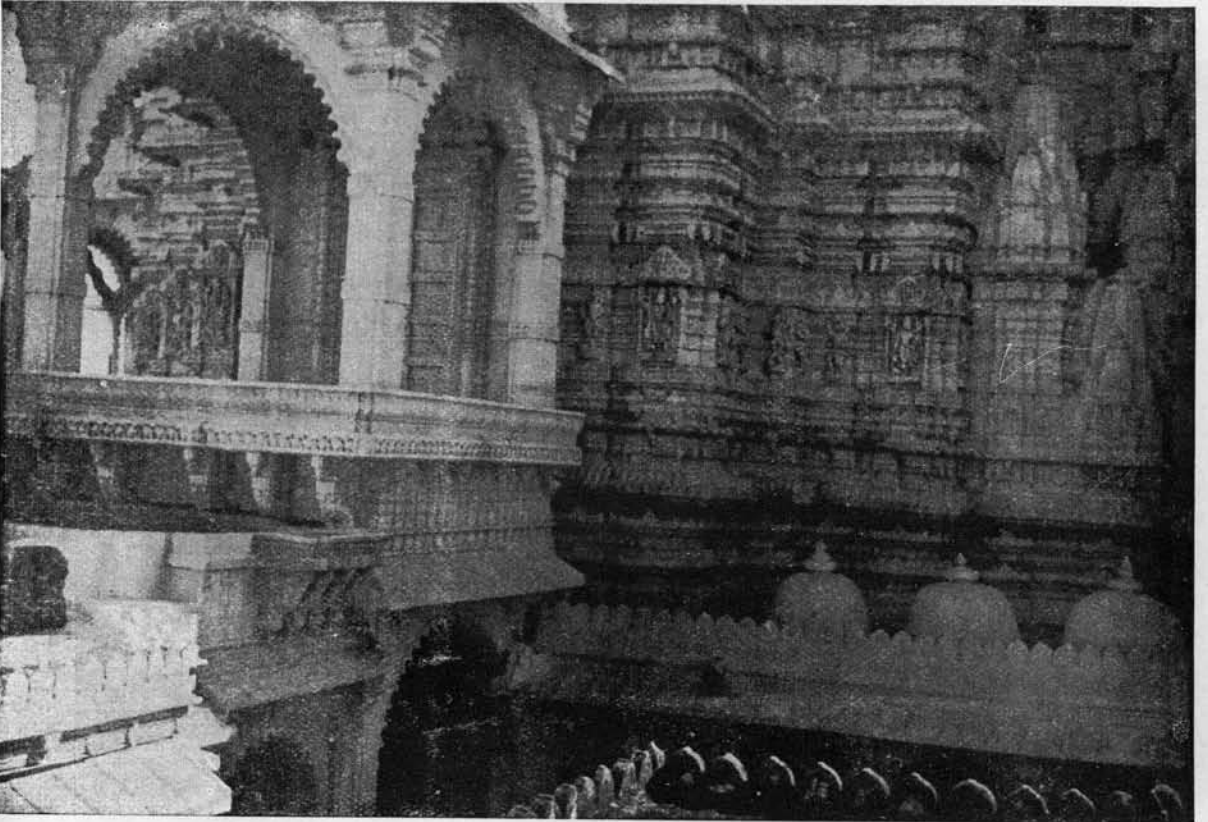
चित्र २५८ मुख्य देरासरनी जमणी बाजुना थांभलानुं शिल्प - शत्रुंजय
Fig. 258 Sculpture on the right wing of the main temple - Satrunjaya



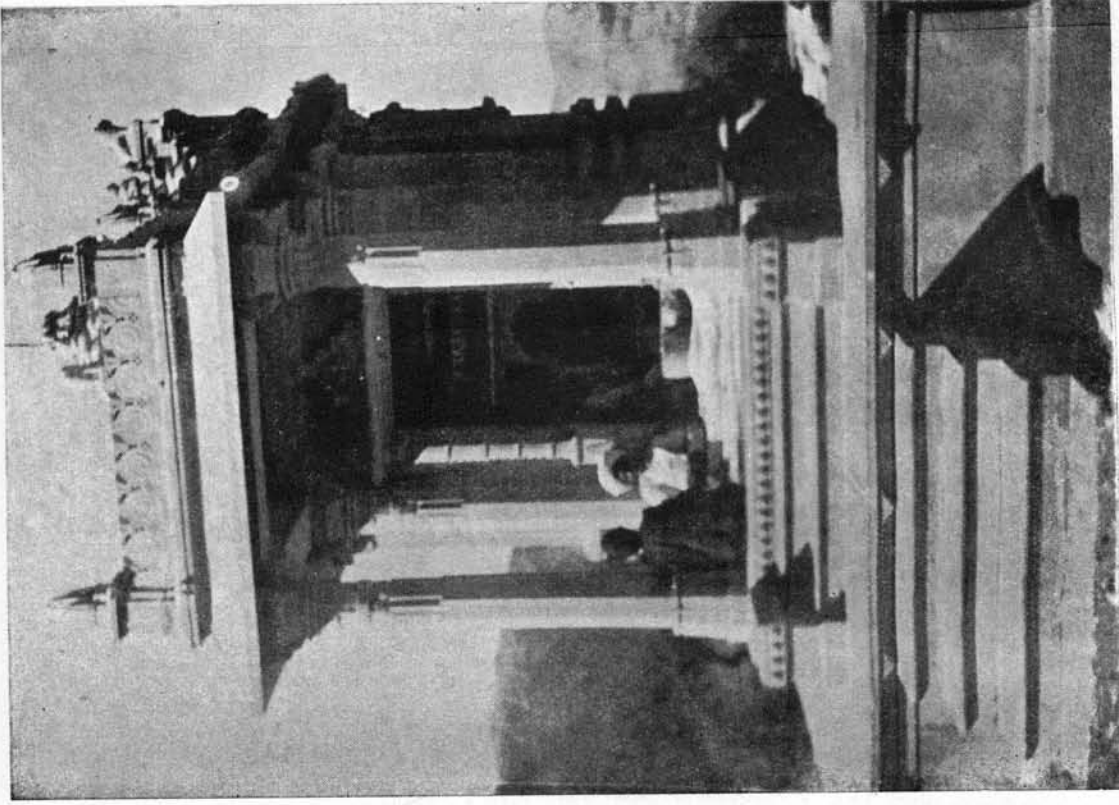
चित्र २५७ मुख्य देरासरनी जमणी बाजुनुं दृश्य - शत्रुंजय
Fig. 257 Right wing of the main temple - Satrunjaya



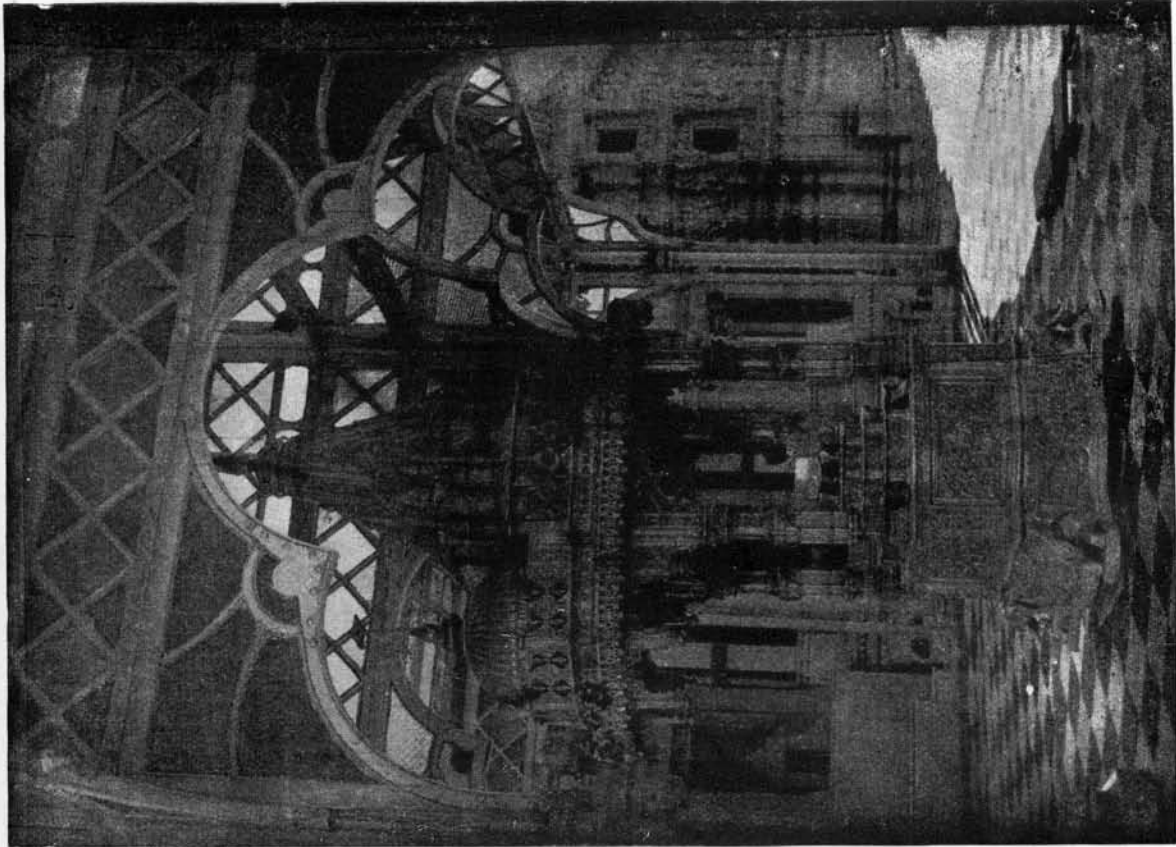
चित्र २५९ मुख्य देरासरनी जमणी बाजुनु तोरण • शत्रुंजय
Fig. 259 A toraṇa on the right side of main temple - Śātrunajāya



चित्र २६० मुख्य देरासरना प्रवेशद्वारनी जमणी बाजुनु स्थापत्य • शत्रुंजय
Fig. 260 Architecture of the right side of the entrance of main temple - Śātrunajāya



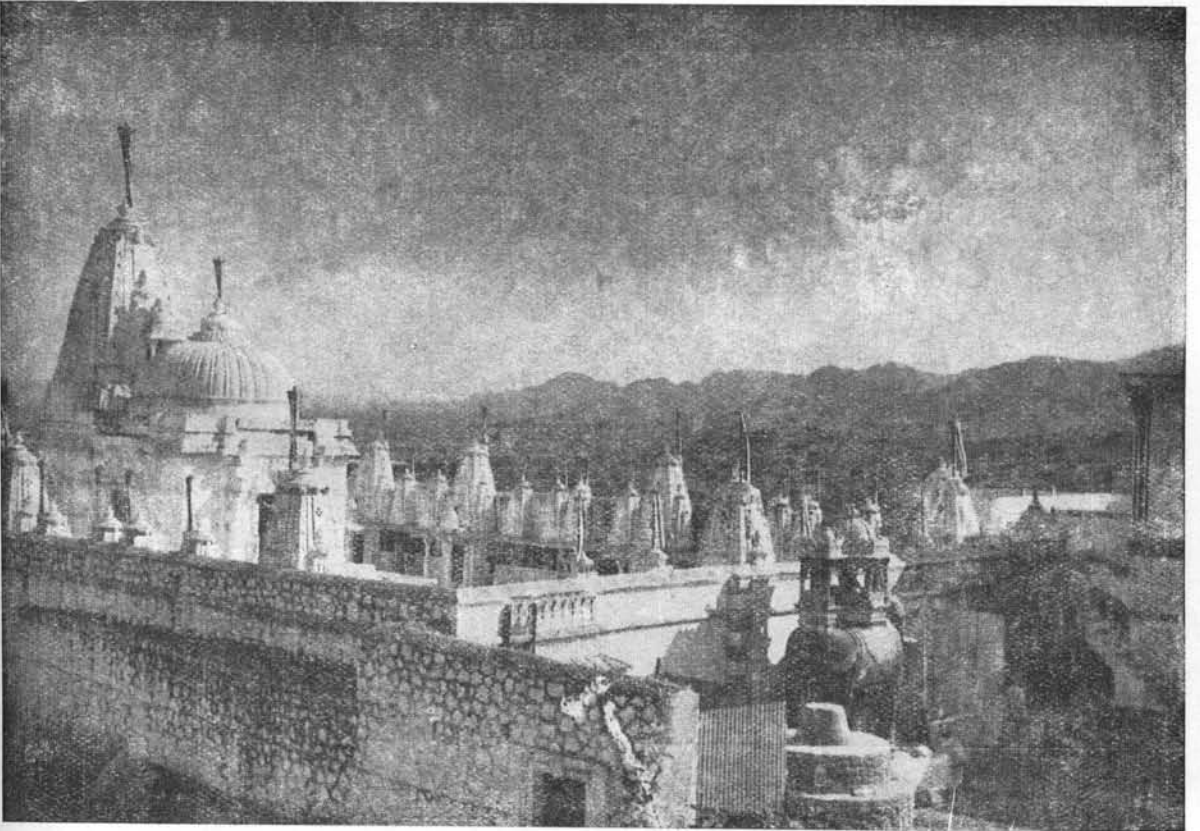
चित्र २६२ घेटीनी पागानी देरी • शत्रुजय
Fig. 262 The small shrine of Gheti's Pāgā - Śatrunjaya



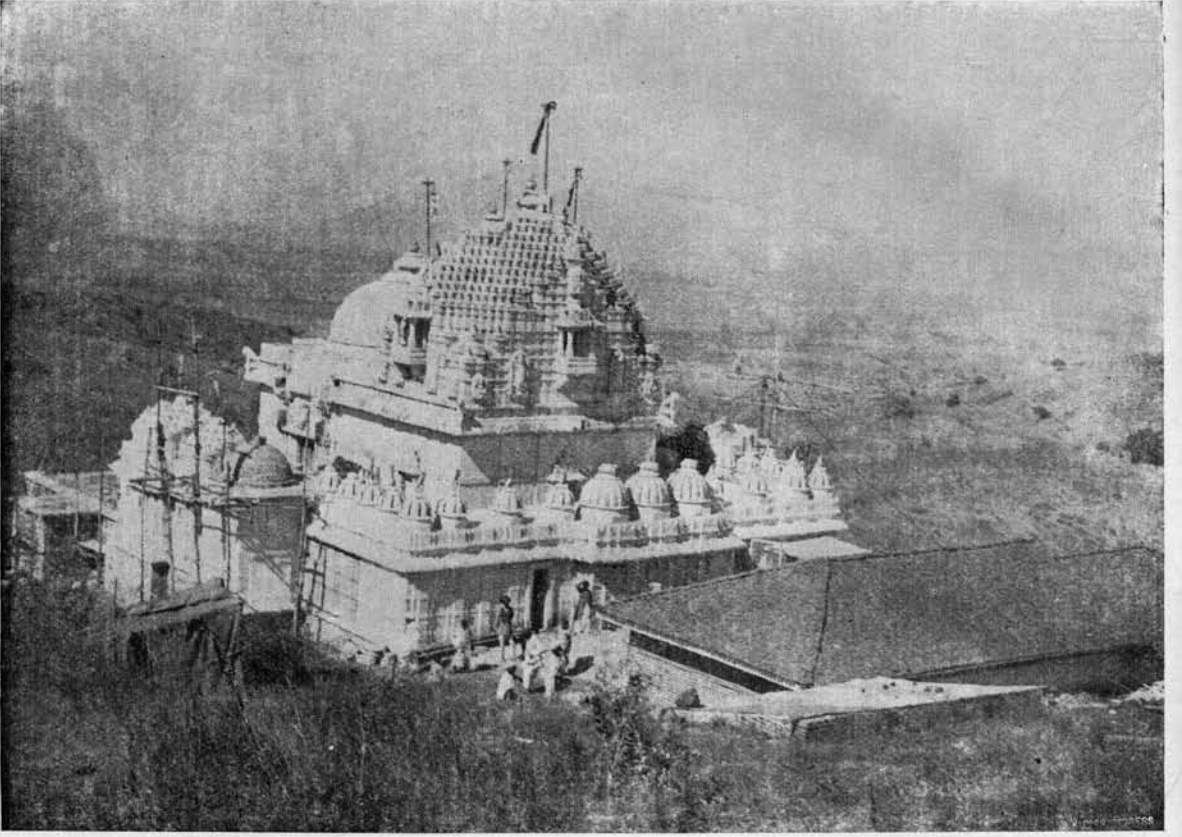
चित्र २६१ मुख्य देरावरनी आगळजुं चांशीनुं देरावर • शत्रुजय
Fig. 261 The silver temple in front of the main temple - Śatrunjaya
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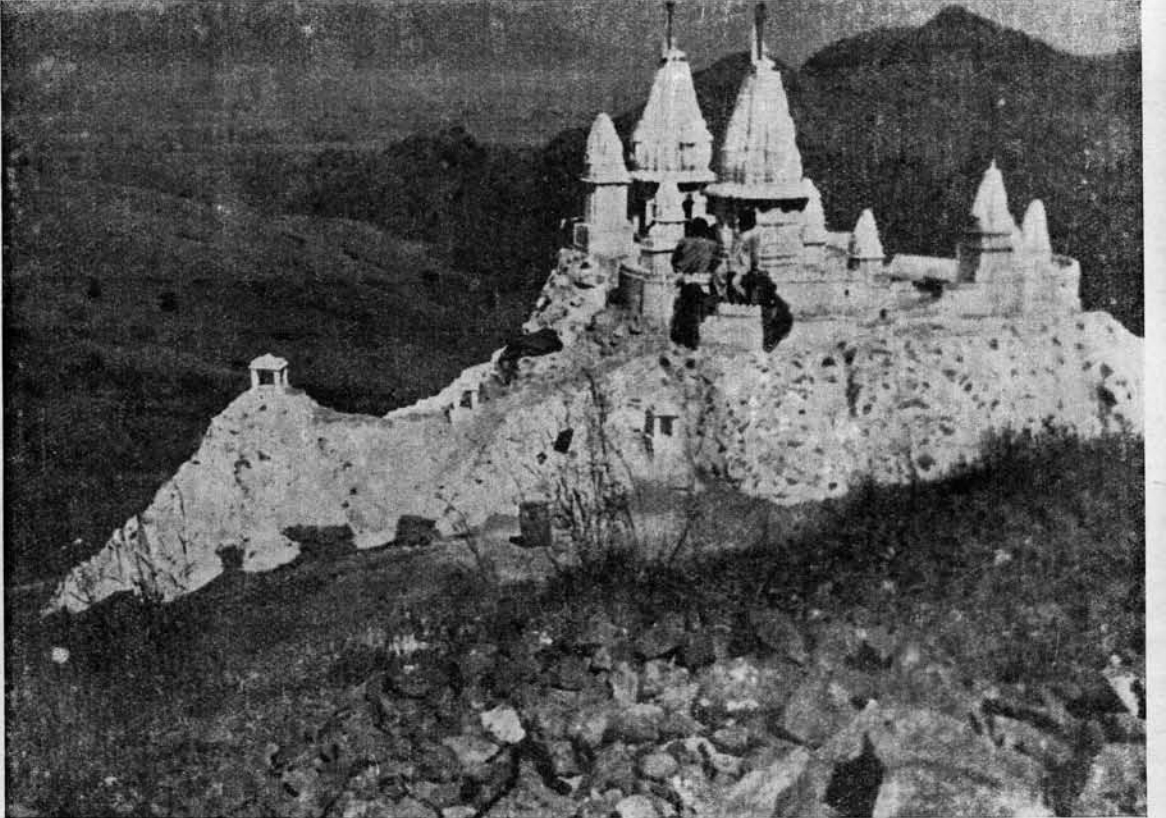
चित्र २६३ शेत्रुंजी नदीनो बीजो देखाव • शत्रुंजय
Fig. 263 Another view of river Setrunjee - Satrunjaya



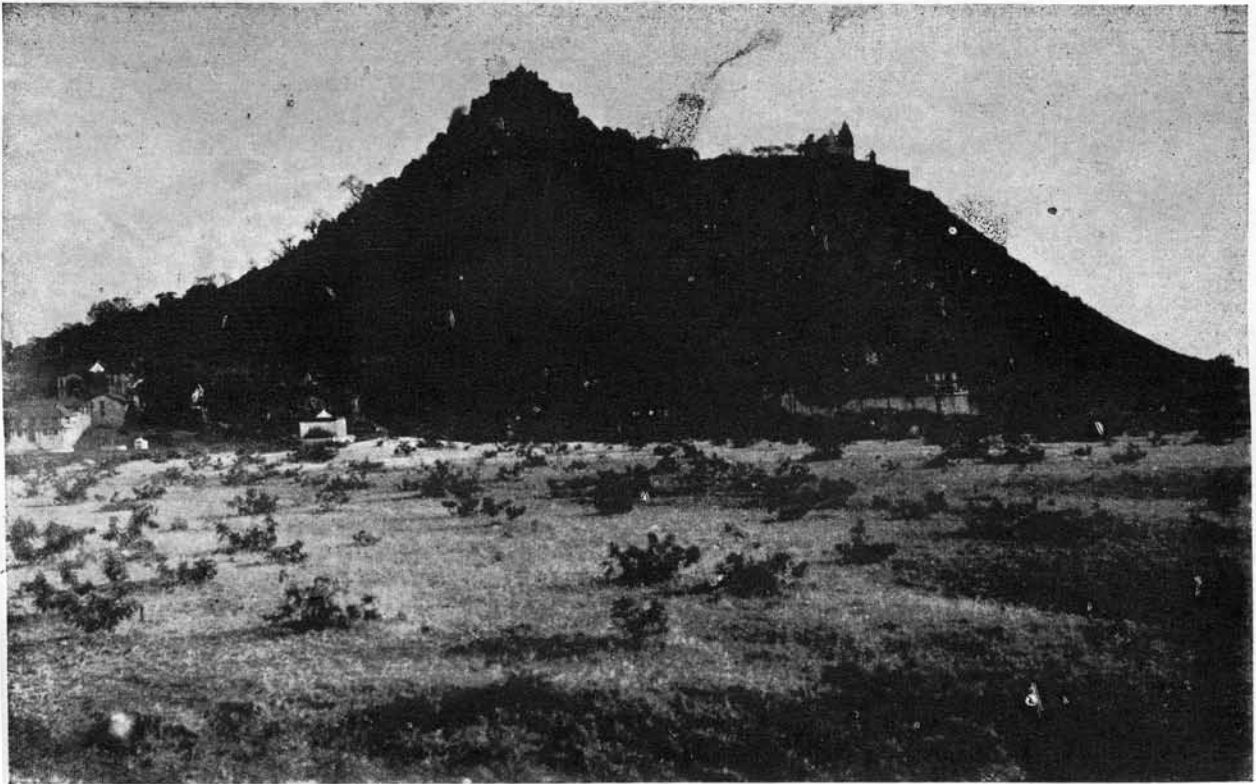
चित्र २६४ श्री कदंबगिरिनी जीनेतं देसावर कदंबगिरि



चित्र २६५ श्री कदंबगिरिनी उपरन्तु देरासर
Fig. 265 The temple at the top of Kadambagiri



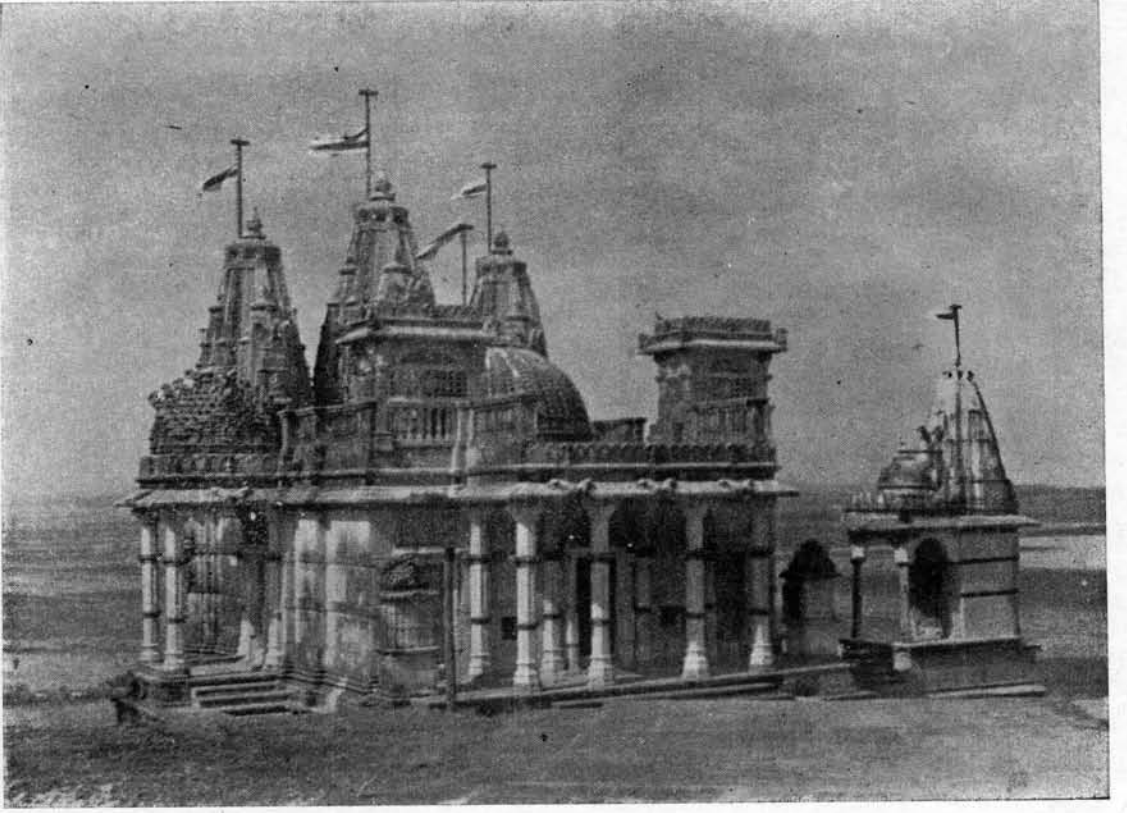
चित्र २६६ श्री शत्रुंजयावतार • कदंबगिरि
Fig. 266 Śrī Śatrunjayaṽtār - Kadambagiri



चित्र २६७ श्री तालध्वजगिरि • तलाजा
Fig. 267 Śrī Tāladhvajagiri - Talājā (Kathiāwar)



चित्र २६८ श्री तालध्वजगिरिनुं मुख्य देरासर • तलाजा
Fig. 268 The main temple of Tāladhvajagiri - Talājā



चित्र २६९ श्री तालध्वजगिरिनी उपरनी टुकुनुं देरासर

Fig. 269 The temple on the top Tuk on the Tāladhwajagiri - Talājā



चित्र २७० श्री पार्श्वनाथजी • भावनगर

Fig. 270 Śrī Pārśvanāth - Bhāvnagar

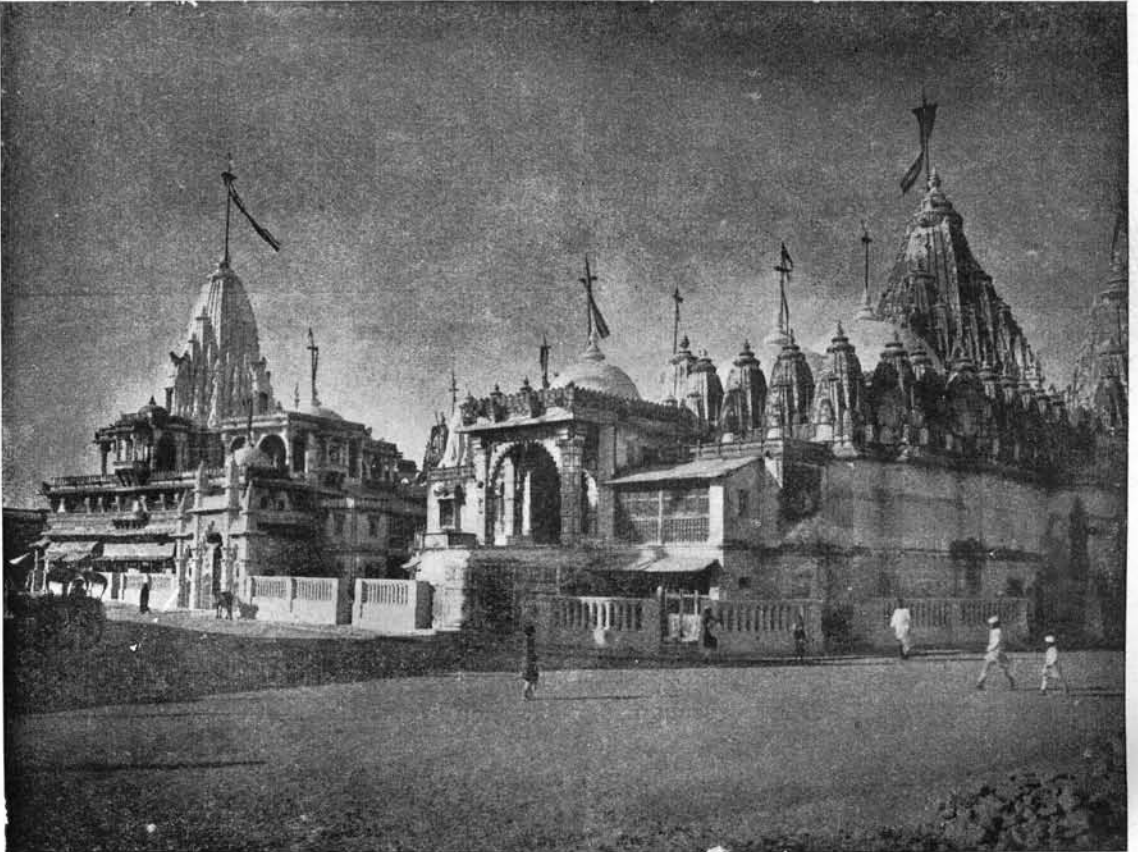


चित्र २७१ दादासाहेबनुं देरासर • भावनगर

Fig. 271 The temple of Dādāsāheb - Bhāvnagar



चित्र २७२ चोरीवाला देरासरनो आगळनो देखाव • जामनगर
Fig. 272 Front view of Chauriwālā temple - Jāmnagar



चित्र २७३ चोरीवाला देरासरना पाछळना भागनो देखाव • जामनगर
Fig. 273 Back view of Chauriwālā temple - Jāmnagar



चित्र २७४-२७५-२७६ खंभातनी जुमा मस्जिदमांनां जैन शिल्पो

Fig. 274-275-276 Jain sculptures preserved in Jummā Masjid at Cambay

Introducing the Pictures

