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General Editors' Preface

The Jaina contributions in shaping the cultural trends and in enriching the wealth of civilization of India are quite significant. Jainism is an all-India religion in the sense that Jaina monks and house-holders have played a striking role in different parts of India in shaping the religious, social and political events in different periods of Indian history; and even today, the Jainas who number more than twenty lakhs are scattered all over the country. Jaina caves, temples and holy shrines have their architectural and artistic value, and the Sāstra Bhaṇḍāras, i. e., collections of Mss., contain rich literary material which is of special importance for the study of Indian literature and languages.

The Jainological material is so rich and varied and so much extended in time and space that it is well-nigh impossible to take a detailed survey of it at a stretch, in one volume, on an all-India basis. Under the circumstances, there have appeared a number of books which devote themselves to the study of Jainism in its various aspects in different parts of India. A few of them may be noted here: *Studies in South Indian Jainism* by M. S. R. IYYANGAR & B. SHESHGIRI RAO, Madras 1922; *Jainism in North India* by C. J. SHAHA, London 1932; *Mediaeval Jainism* by B. A. SALETORÉ, Bombay 1938; *Jainism and Karnāṭaka Culture* (originally *Jainism in South India*) by S. R. SHARMA, Dharwar 1940; *Jainism in South India & Some Jaina Epigraphs* by P. B. DESAI, Sholapur 1957, *Jainism in Gujarat* by C. B. SHETH, Bombay 1953; *Jainism in Bihar* by P. C. ROY CHOUDHURY, Patna 1956, *Jainism in Orissa* (in Hindī) by Dr. L. N. SAHU, Aliganj 1959.

These monographs clearly indicate that there is abundant material for the study of Jainism: its past and present, in different areas. There is scope for similar attempts in other areas as well.

In this volume Dr. KAILASH CHANDA JAIN has taken a survey of Jainism in Rājasthān from the earliest times to the present day. Jainism, in his opinion, has proved itself a great cultural and dynamic force under the liberal patronage of the heroic Rajput rulers who were a great support to Jaina monks and laymen who, in their turn, enriched the cultural heritage of the area. Earlier scholars like TOD, OJHA, NAHAR and others have touched this aspect in their accounts of Rājasthān. Lately, Muni JINAVIJAYAJI, Shri

NAHATA, Dr. KASHALIWAL and others have brought to light the wealth of valuable Mss. in Jaina Bhaṇḍāras of Rājasthān. Dr. KAILASH CHAND has tried here to present a systematic and authentic account of Jainism in Rājasthān. After mentioning his sources, he recounts the historical role of Jainism under different dynasties of Rājasthān. The Jaina monastic and social organisations were subjected to various dividing tendencies which are duly dealt with. He presents a detailed survey of Jain Art, Architecture and Sāstra-Bhaṇḍāras. He also gives an account of Jaina monks and statesmen who were a pride of the society.

Such attempts of regional survey of Jainism are quite necessary to assess the value of Jainism as a religious force in the cultural history of our land. The J. S. S. Sangha had already published *Jainism in South India* by Shri P. B. DESAI; and it was at the suggestion of the late lamented Dr. A. S. ALTEKAR that the present work was undertaken for publication in the Jīvarāja Jaina Granthamālā. It was very kind of Dr. KAILASH CHAND that he placed this thesis in its revised form (originally approved for the Ph. D. degree of the Rajasthan University in 1956) at our disposal to include it in the present Series; and for this, the authorities of the Granthamālā offer their sincere thanks to him.

The General Editors record their thanks to the Members of the Trust Committee and Prabandhasamiti for their zeal for Jainological research and their generosity in undertaking such publications which have limited sale. It is hoped that works of this type will induce other scholars to undertake the study of Jaina history, culture and literature.

Gachchhas, Castes and Gotras among Jainas. There are legendary accounts about their origin. All these have been critically examined in the light of the data discovered from several inscriptions and Praśastis. The fourth Chapter is related to Jaina Art. Certain peculiar features of the Jaina art have been discussed in this Chapter. The fifth Chapter deals with Jaina literature composed in Rajasthan. The sixth Chapter gives a brief description of the Sāstrabhaṇḍāras with special reference to the important and rare manuscripts. The seventh Chapter is concerned with Jaina monks and statesmen, who contributed to the progress of Jainism. In conclusion, the contributions of Jainism to Rajasthan in different spheres have been discussed.

In the preparation of this volume, I am under a deep debt of gratitude to my supervisor Dr. M. L. SHARMA, whose constant guidance has greatly contributed to its early completion. To my examiners Dr. A. S. ALTEKAR and Dr. Nilakantha ŚASTRI, I am indebted for many valuable suggestions. I also express my profound respects to Pt. CHAIN SUKHDASJI, Principal, Jain Sanskrit College, Jaipur, without whose help this work could not have been completed. My thanks are also due to Shri Agar Chandji NAHATA of Bikaner, who readily offered many valuable suggestions on this work.

The author is deeply indebted to Dr. H. L. JAIN and Dr. A. N. UPADHYE, the General Editors of the Jīvarāja Granthamālā, for undertaking the publication of this work. Dr. UPADHYE went through the press copy and corrected the proofs more than once, in spite of his multifarious and pressing duties. I am also grateful to the Trustees of the Jīvarāja Granthamālā for their interest in publishing this volume. I am highly obliged to my teacher, Mr. M. L. GUPTA, Head Master, Mahavir Jain High School, Jaipur and to my friend Mr. K. S. RAJORA, Lecturer in Political Science, Govt. College, Ajmer, for going through my manuscript.

The system of transliteration adopted by me is the same as found in Archaeological Reports. But I have followed the ordinary spelling of proper names, and diacritical marks have been sometimes omitted in case of the place names. The author more than any body else is conscious of many defects and blemishes, specially typographical, which have crept into the book. For these, he craves the indulgence of the readers.

Alwar
25th Nov. 1962

KAILASH CHAND JAIN.

PREFACE

The early traces of Jainism in Rajasthan are found from the second century B. C., but from the eighth century onwards, Jainism became a great cultural and dynamic force under the liberal patronage of the heroic Rājput rulers, who extended their helping hand to the Śrāvakas of the neighbouring regions against the marauding foreign invaders. It is on account of this fact that a large number of Jaina temples and Grantha-bhaṇḍāras of the medieval period are found in Rajasthan.

Scholars have already utilised the vast available Jaina sources in writing the history of Rajasthan. Col. JAMES TOD, the pioneer historian of Rajasthan, made use of this material with the guiding help of the Jain Yati GYAN CHAND. Mahāmahopādhyāya Pt. OJHA and Shri P. C. NAHAR took great pains in discovering a large number of invaluable Jaina inscriptions. Muni JINAVIJAYAJI, Shri Agar Chand NAHATA and Dr. Kastoor Chand KASALI WAL brought to light a number of rare manuscripts which proved to be of immense help for reconstructing the history of Indian literature in general and Jaina literature in particular. Dr. Dasharath SHARMA critically examined the Jaina sources in writing the Early History of the Chauhānas. All these sources on Jainism are scattered and there was no independent work so far written. To meet this requirement, the present work was taken up by the author on the suggestion of his esteemed Professor Dr. M. L. SHARMA.

This work is an humble effort on the part of the author to present as clear and lucid as possible a picture of Jainism in Rajasthan. In preparation of this thesis, a lot of new material consisting of inscriptions, sculptures and manuscripts was discovered; and all this throws new light on the existing facts of history. Still there is abundant material lying untouched in different parts of Rajasthan. It is hoped that the present attempt would open new avenues of study and research in this subject.

This work is divided into seven Chapters. The first Chapter deals with the sources of the thesis. The second Chapter is concerned with the historical role of Jainism. In this Chapter, it is pointed out how Jainism flourished under the patronage of different ruling dynasties. The third Chapter is related to the divisions and subdivisions of Jainism. For the first time, it throws new light on the origin of several Saṃghas, Gaṇas,

JAINISM IN RAJASTHAN

JAINISM IN RAJASTHAN

CHAPTER I

SOURCES

Jainism has played an important role in the history of Rajasthan from the earliest times to the present day. It was not only patronised by the rulers and members of the ruling families, but it received also the warm support and had an appeal to the heart of the masses. The contributions of Jainism are apparent in all aspects of the cultural heritage of Rajasthan which abounds in Jaina antiquities. There are numerous Jaina temples which are fine specimens of art and architecture and have beautiful sculptures. Numerous Jaina inscriptions unfold the history of this land. Jaina monks tried for the social uplift of the masses; and they also enriched the local languages by their literary works. But these sources are widely scattered and many of them have remained unexplored. No work has been written so far to trace out the history and influence of Jainism in Rajasthan. To elucidate this subject, an attempt has, therefore, been made in this thesis by using all scattered materials in a comprehensive and correlated manner.

These sources may be broadly divided under these heads:

(1) Archaeology; (2) Literature; and (3) Writings of the foreigners.

(1) **ARCHAEOLOGY:** (a) Epigraphy: The inscriptions form the most reliable source of our information. There are discovered by me about two hundred Jaina inscriptions in the various parts of Rajasthan and over a thousand have been already discovered by other scholars mainly by GAURISHANKAR HIRACHAND OJHA and PURAN CHAND NAHAR. The earliest inscription seems to be belonging probably to the fifth century B.C.¹ They are incised on rocks, pillars and images, both of stone and metal. They are written in Sanskrit, Prākṛit and Rājasthānī and sometimes in a mixed language. The inscriptions upto 600 A.D. are in Brāhmī script, those from 600 to 900 A.D. mostly in the Kuṭīla form of it, and the remaining are written in Devanāgarī script. A good many of them throw a flood of light on the religious, social and political conditions of the periods under review.

1. *Bhāratiya Prāchīna Lipimālā*, p. 2. According to Dr. SIROAR, it is not a Jaina inscription but his views do not seem to be tenable, See JBORS, March 1954, p. 8.

In some of them the names of the contemporary rulers and their ministers have been mentioned and the genealogies of the ruling dynasties are given.

These inscriptions are chiefly valuable for the religious history of the period. They give us information about the Jaina Church organization which was divided into several branches such as Saṅgha, Gaṇa and Gachchha. A complete and connected history of the Gachchhas is impossible without their help. They mention names of the teachers of the various Gachchhas, inauguration ceremonies of the numerous temples etc.; and the inscriptions tell us when the several Jaina castes and their Gotras came into existence.

(b) Monuments: The old Jaina temples and images are another important source of religious history. They show the extent and popularity of Jainism in Rajasthan at different periods and also indicate the stage which the Jaina architecture and iconography had reached.

(2) LITERATURE: (a) Literary works: The earliest literature of Jainism is devoted exclusively to religion and philosophy. The *Kalpasūtra*, *Īśvarāṅge-sūtra* and *Uttarādhyaṇa-sūtra* represent a very early period of Jainism. The Jaina literary works which were written in Rajasthan belong, however, to a later period. They throw much light on the condition of Jainism in this state. The *Jambūdvīpamattī* of Padmanandi written in about the tenth century A.D. at Bārā in Kotah State, *Kuvalayamālā* of Uddyotana written at Jalore in 779 A.D., *Pravāsagītīkātraya* of Jayānanda written in 1370 A.D., *Gargaṇatātākara Kāvya* of Somachāritra Gani written in V.S. 1541 and *Durgaya-Mahākāvya* of Meghavijaya of the 18th century are of special importance.

(b) Historical Writings: There are some ancient historical writings from which we may draw certain conclusions after their critical examination. The *Dyāvājya* and *Trishastīśalākāpuruṣa-charitra* of Hemachandra are useful for the history of Jainism under the Chālukyas. The *Prabhāvaka-charitra* of Prabhāchandra Sūri written in V.S. 1361 and *Pratāpanaprabandhasaṅgraha* of Rāṣaekhara written in V.S. 1405 contain numerous interesting anecdotes about several Jaina monarchs and saints. The *Vastupālacharitra* written in the 15th century by Jinaharsha and *Vimalacharitra* written by Lāvanya-samaya in V.S. 1568 are useful for the history of the faith during this period. The *Darśan* of Devasena, written in V.S. 909 throws a great

deal of light on the origin of the Saṃghas in the Digambara church. The *Upakeśacharitra* written in v.s. 1393 is useful for Jaina history.¹ The *Yugapradhānāchārīya Gurrāvali* of Jinapāla Upādhyāya written in v.s. 1305 is a reliable source of history about the lives of the Jaina saints. The *Karmachandīa Vamsōta Kīrtana Kāvyaṃ* of Jayasoma of the 17th century supplies us a mine of information about the life of Karma Chandra and the condition of Jainism in the Bikaner State.

(c) *Prasastis*: The *Prasastis* are as important as the inscriptions, but they do not belong to the early period. Probably, the practice of writing the *Prasastis* started from about the 8th or the 9th century; but very few specimens have survived. From about the 12th or 13th century, it became the general practice. They invariably mention the time when they were written. They refer to the rulers in whose time they were composed. They give us the information about the various existing Saṃghas, Ganas and Gachchhas and their teachers. They mention the genealogy of the donor, his caste and Gotra. They indicate the liberality of the people, which was responsible for the preparation of so many copies of the manuscripts. These *Prasastis* are the most valuable source for reconstructing the history of Jaina Literature in particular and of Indian Literature in general.

(d) *Pattāvalis*: The *Pattāvalis* form some trustworthy source of history. They contain description of the incidents from the lives of the various saints who lived in different periods. The important *Pattāvalis* are the *Kharatagachchha-pattāvali*, *Tapāgachchha-pattāvali*, *Mūlasamgha-pattāvali*, etc. They mention the origin of the different sects into which, in course of time, the Jaina church organization was divided. The information given in them is not always absolutely correct and precise; and they are very helpful, provided they are critically used.

(e) *Vamśāvalis*: Some *Vamśāvalis* are helpful for the history. They give the origin of the different castes and their Gotras. They also give a lot of insight into the lives of some well-known persons born in certain Jaina communities. Sometimes, they yield important information regarding the political history of the period. The regaining of Jodhpur

¹ It has not been published yet. Muni JNANA SUṆDĀRAJI has taken much help from it in writing the book namely *Śrī Bhagavān Pārśvanātha kī Paramparā kī Itihāsa*

from Shershah by Māladeva with the help of Tejā Gaddhaiyā is known to us from a *Varisāvali*.¹

(f) *Tīrthamālās* and *Tīrthastavanas*: These are recorded accounts of the saints who went along with the Chaturvidha Saṁgha (fourfold Saṁgha) for the pilgrimage from place to place. They used to travel sometimes alone by themselves. The *Vividhatīrthakalpa* of Jinaprabha-sūri, written in about the 14th century A.D. and the *Tīrthamālā* of Saubhāgyavijaya are important from the point of view of the biographies of certain Jaina saints. They contain an account of the construction of the temples and the installation of the images. The *Starana* of Kanakasoma gives an account of the destruction caused to the images of Sirohi by Turasamakhān.²

(g) Letters and Documents: Letters and documents are a reliable source of contemporary history. Considerable correspondence passed between the Jaina Āchāryas and the rulers of Rajputana in medieval times. The rulers also allotted lands to the Jaina Achāryas for the construction of temples. The relevant documents are in the possession of the Jaina monks. Impressed by the services of the Jaina statesmen, the ruling chiefs of the different states of Rajasthan granted them certain Sanads or grants which are in the possession of their descendants.

(h) *Vijñaptipatras*: These are the invitations, sent to Jaina Achāryas by Jaina Saṁghas of a particular community for the next Chāturmāsā. These letters are also meant to atone for the acts of commission and omission of the members of a Saṁgha and to convey their good wishes for the whole of humanity. These are useful from several points of view. They usually give, in a pictorial form, the description of the locality from which they are issued. The local events given in them are of considerable value for the local history. They provide us with interesting details regarding arts and crafts, professions etc. of the localities with which they are concerned. The pictures given in them are useful for the history of Jaina art. They also throw a lot of light on the social and religious conditions of the period. They have been issued from the cities such as Jodhpur, Bikaner, Udaipur, and Sirohi.

(i) *Illustrated Manuscripts*: Several illustrated copies of the manuscripts have been preserved in the Jaina Grantha Bhaṇḍāras at Jaisalmer.

1. *Anekānta* Vol. 2, No. 6, p. 240. 2. *Bikānera Jaina Lekha Saṁgraha*, p. 27

Bikaner, Jaipur, Nagaur etc. They indicate the art and culture of the people. They also vividly depict the artistic and religious achievements of the people; and as they are dated, they enable us to draw in outline the history of Jaina paintings in the wider perspective of Indian painting.

(3) WRITINGS OF THE FOREIGNERS: The writings of Greeks, of Yuan Chwang and Arab travellers which throw very interesting light on the religious conditions existing from the very early times to the tenth century A.D., have been utilised in this thesis, because they make frequent references to Jainism in Western India.

CHAPTER II

HISTORICAL ROLE OF JAINISM

The region now known as Rajasthan was, according to certain geologists, once a deep sea. As a result of certain sudden seismic changes, the sea disappeared and its bottom rose up. Of course, this must have happened in very remote past. This region has always had its importance in Indian history. Bairāth in the Jaipur district is mentioned in the *Mahābhārata*¹ as the place where Arjuna served the local chief for a long time. It was a place of importance in the time of Aśoka who inscribed his important directions on a piece of rock there. Mount Ābū and the town of Bhīnamāla have each a history of its own. Chittore has played an important part in our political history since the sixth century A.D. Mandor also was equally well-known till Jodhpur became the capital of the region. There are several other places which were centres of art, learning and general culture before the erst-while states of Rajasthan were set up.

It seems that in the time of Aśoka, Bairāth which occupies a central position in Rajasthan, was selected as the provincial centre for the propagation of Buddhism but no trace of this religion has survived except the Bhābru edict and a few statues found here and there. The dominant religions of this area have been Hinduism and Jainism. Hinduism must have spread from the north not long after the Aryan penetration of India. It has existed here since the dawn of Vedic civilization with all its later forms. Jainism

1 *Mahābhārata*, Vol 3 Virāta Parvan.

was known in Rajasthan since the time of its very inception. Of course, it must have had ups and downs but it had a continual existence from the eighth century A.D. onwards. We find sufficient material indicating that Jainism had reached every corner of Rajasthan. Its followers were always comparatively richer and more influential. Its doctrines are harmless and non-aggressive. It has, therefore, commanded respect even from those who did not regularly follow it.

JAINISM DURING THE PERIOD OF MAHAVIRA: The historic period of Indian History starts nearly from about the time of Mahāvīra. Actually, Jainism remained confined to the east at this time though its contact with Rajasthan is known from the later sources. There is the inscription of 1276 A.D. which begins with a verse which tells us that Mahāvīra in person came to Śrīmāla.¹ This is supported by *Śrīmāla Māhātmya*, a work of about the thirteenth century A.D. which gives an account of the dissemination of Jainism in Śrīmāla. Disgusted with the behaviour of the Brāhmaṇas of Śrīmāla, Gautama Gaṇadhara went to Kashmir where he was converted to Jainism by Mahāvīra. After his return to Śrīmāla, he converted the Vaiśyas to Jainism and composed the *Kalpasūtra*, *Bhagavatīsūtra*, *Mahāvīra Janmasūtra* and other works.² An inscription of 1369 A.D. found on the door of the chief shrine in Jivantasvāmi Śrī Mahāvīra Jaina temple at Mungasthala *mahātīrtha*, 4½ miles west of Ābū road shows that Lord Mahāvīra visited *Arbudabhūmi* and an image was consecrated by Śrī Keśi Gaṇadhara during the 37th year of of the life of Mahāvīra.³ These statements are of a very late time and therefore, cannot be easily relied on. But from them, it can be inferred that in the 13th century A.D. Jainism was considered a very old religion in Rajasthan.

The most substantial evidence for the existence of Jainism in Rajasthan of the 5th century B.C. is the Baḍalī inscription,⁴ the oldest inscription so far discovered. This inscription mentions the name of the place Mājhamikā which may be identified with Mādhyamikā near Chittore mentioned by Patañjali in *Mahābhāṣya*.⁵ At present it is known as Nagarī. The *Māphurikā* branch of the Jaina church organization mentioned in the

1. PRAS.; WC.; 1907, p. 35.

3. APJIS., No. 48.

5. *The History of Rajasthan*, Vol. I, p. 110.

2. *Śrīmālapurāṇa*, pp 633-663.

4. NJI., No. 402

Sthavirāvali of the *Kalpasūtra* became famous after the place name of Mājhamikā. Priyagrantha, the second pupil of Susthita and Supratibuddha, founded this branch in about the 3rd century B.C.¹ An inscription of about third century B.C. has been discovered at this place. Its meaning is as follows 'constructed for the well-being of all living beings.'² This inscription may be probably of the Jainas. From these evidences, it seems that there were Jainas in Rajasthan at this time.

JAINISM UNDER THE MAURYAS: Jainism continued to make gradual progress under the Mauryas. From the strong Jaina literary traditions and epigraphical evidence, Chandragupta Maurya is considered to be the Jaina emperor.³ He undoubtedly ruled over a vast empire. As Aśoka is credited in his inscriptions with only one conquest viz., that of Kalinga, it is reasonable to hold that the empire over which Aśoka ruled was mostly the creation of his grandfather, Chandragupta. The inscription of Aśoka, discovered at Bairāt in the centre of Rajasthan, clearly proves that this region was also ruled by Chandragupta.

Chandragupta made great efforts for the dissemination of Jainism. He is said to have performed the consecration ceremony of the images of many temples. In a village of Ghānghāñī, at a distance of 18 miles from Jodhpur, there is an old temple of Pārśvanātha. In v.s. 1662, many images were discovered in the tank of this place. By chance, the poet Sundaragaṇi went on pilgrimage to this place and saw the inscription on the image and examined it. He is said to have read the inscription by the miraculous power given to him by the goddess Ambikā. He immediately composed the poem on it. According to it, Samrāt Chandragupta made the golden image of Pārśvanātha and its *pratisthā* was performed probably through Śruta-Kevalī Bhadrabāhu.⁴ This evidence is of a very late period and so there is much doubt about its correctness.

After Chandragupta's abdication, his son Bindusāra came to the throne. He seems to have followed the faith of his father. Aśoka succeeded Bindusāra on the throne. His early faith seems to be Jainism, the faith of his forefathers; but afterwards, he became a Buddhist by the influence of the

1. SBE., Vol. 22, p. 293

2. *Udaipur Rājya kī Itihāsa*, p. 354.

3. *The Early History of India*, p. 154. (See also F. N. 3)

4. *Bhagavān Pārśvanātha kī Paramparā kī Itihāsa*, p. 273

Buddhist saint Tishyarakshita and his wife. When he was converted to Buddhism, he was still tolerant towards other religions, especially to Jainism. He built cave dwellings of the Barābara Hills near Gaya for the Ājīvikas, more or less a sect of the Jainas. There are frequent references to liberality for the Ājīvikas and Nirgranthas, the Jaina sects, in his inscriptions. This clearly shows that next to Buddhism, he was the follower of Jainism, the religion of his ancestors.

When Kuṇāla lost his claim to the throne of Magadha on account of his blindness, his son Samprati was declared as the rightful successor by Aśoka. The existence and succession of Samprati, the grandson of Aśoka, although not verified by epigraphic records, is supported by a considerable body of traditions, both of Jainas and Buddhists.¹ Under the influence of Suhastin, the leading saint of the Jaina community under Mahāgirī, Samprati was converted to Jainism. He tried to spread Jainism by every means in his power, working as hard for Jainism as Aśoka had done for Buddhism. He is, therefore, regarded as a Jaina Aśoka. According to Jaina scriptures, he had decided to rinse his mouth in the morning, only after hearing the news of a new temple having been built. Besides, he got all the old and existing temples repaired and set up into all of them the idols made of gold, stone, silver, brass and of a mixture of fine metals and performed their 'Añjanaśālākā' ceremony, i. e., declared them fit for worship. Within three years and a half, he got one hundred and twenty five thousand new temples built, 36 thousand repaired, twelve and a half millions of idols consecrated and 95 thousand metal idols prepared.² This seems to be only a hyperbolic description. But he seems to have built a number of Jaina temples even in Rajasthan which was included in his empire. He is said to have celebrated the installation ceremony of the image of Padmaprabha at a place named Ghāṅghūpī, through Ārya Suhasti in v. N. S. 203.³ TOD attributes an old temple at Kumbhalmera to Samprati. This temple is described by TOD in this way. "The design of this temple is truly classic. It consists only of the sanctuary which has a vaulted dome and a colonnaded portico all round. The architecture is undoubtedly Jaina, which is as distinct in character.

1. VINCENT SMITH. *Early History of India*, pp. 202-203 (See also F. N. 1.)

2. T. L. SHAHA. *Ancient India*, Vol. 2, pp. 293-294.

3. *Bhagavān Pārśvanātha ki Paramparā kī Itihāsa*, p. 273.

from the Brahmanical as their religion. There is a chasteness and simplicity in this specimen of monotheistic worship, affording a wide contrast to the elaborately sculptured shrines of the Śaivas and other polytheists of India. The extreme want of decoration best attests its antiquity, entitling us to attribute it to that period when Samprati Rājā, of the family of Chandragupta, was paramount sovereign over all these regions. The proportions and forms of the columns are especially distinct from the other temples, being slight and tapering instead of massive, the general characteristic of Hindu architecture, while the projecting cornices which would absolutely deform shafts less slight are peculiarly indicative of the Takshac architect."¹

Dr. BHANDARKAR contends that TOD is wrong in ascribing this temple to the second century B.C. It is quite improbable that the Jaina temple may have been designed by Grecian artists or that the taste of the artists among the Rājaputs may have been modelled after the Grecian. It appears to have been left in an unfinished condition. TOD however is quite wrong in ascribing this temple to 200 B.C. The style of its pillars closely resembles that of Tejapāla's temple at Delavādā on mount Ābū. The construction of this temple cannot be possibly placed earlier than the 13th century A.D. and was probably later even than this.² Any how, the local people believed that it was extremely old.

At Nādalāi there is a Jaina temple dedicated to Ādinātha. On the seat of the image is engraved an inscription dated v. s. 1686 which speaks of its being rebuilt by the whole Jaina community of Nādalāi. The temple was originally erected by Samprati.³ In the 17th century, the Jainas at Nādalāi believed that the temple was built by Samprati; so there was an old tradition to this effect.

Besides this, Samprati took other steps for the propagation of Jainism. From the Jaina books,⁴ we know that he started a Sangha from Ujjain to Satrunjaya in the company of Suhasti with 5000 Śramanas. This Sangha must have passed through southern Rajasthan. He is also said to have convoked a council for the propagation of Jaina religion under Suhasti. He sent out religious teachers for the propagation of Jainism.

1 *Annals and Antiquities of Rajasthan*, Vol. 2, pp. 779—780

2. PRAS WC, 1901 p 41

3 NJL, Vol 1. No. 856.

4 *Bhagavān Pārsvanātha kī Paramparā kī Itihāsa*, pp 289—290.

inseparable from a mosque and the erection of a pulpit or mimbar near it. The imamgha or mehrab in white marble was built in 1199 A.D. and a Rājasthani screen wall was added during the time of Sultan Shamsuddin Iltutmish about 1213 A.D. Thus, the work of conversion lasted from 1199 to 1213 A.D.

From the two Sanskrit and two Persian inscriptions, it is clear that Jāmā Masjid at Sanchor was built with the materials obtained by demolishing the old Jaina temple of Mahāvīra in the reign of Nasir-ud-din, son and successor of Alauddin Khilji.¹ From the *Tīrtha-kalpa* of Jinapada, it is clear that at Sanchor, there was a celebrated Jaina temple of Mahāvīra. From its account, it appears that the temple was thrice in danger of being destroyed by the Mohammedans and that it was at last attacked in 1310 A.D. by Allauddin who carried away the image to Delhi and broke it to pieces. *Tārīkh-i-Firishṭa* also describes this event.

From the inscriptions on the pillars of the mosque at Jalor in Marwar, it is clear that it was built from the materials of at least four different temples of which, one was a Hindu temple. The remaining three were Jaina temples and were dedicated to the Tīrthaṅkaras Ādinātha, Mahāvīra and Pārśvanātha.³

From the inscriptions in the temple of Nemīnātha at Jiravalā in Sirohi state, it is clear that it was originally dedicated to Pārśvanātha. There is found a story among the inhabitants of this place about the change of denomination. They narrate that during the regime of the Muslim King (whom they called Bokada Pādashah) the temple was attacked, desecrated and plundered by a band of Mohammedan troops. During this raid, the image of Pārśvanātha was pulled down and smashed to pieces by the bigotted iconoclasts.⁴

The invasion of Kāmran, the brother of Humāyun, on Bikaner in 1534 A.D. is only known from the inscription on the image in the temple of Chintāmaṇi at Bikaner. At this time, he also destroyed the Jaina temples.⁵ The *Stavana* of Kanakasoma gives an account of the destruction caused by Turāsana Khan to the images of Sirohi.

1 PRAS, WC, 1907-08, p. 34-35

3 PRAS, WC, 1908-09, p. 54, 57.

5 *Bikanera Jaina Lekha Samgraha*, No 2

2 *Vividha Tīrtha-kalpa*, pp. 28-30

4 PRAS., WC, 1916-17, p. 67.

famous Jaina temple at Jhālrapātan is said to have been constructed by Sāha Pīpā of this caste.¹

Hūmbada caste in course of time was divided into Sākhās and Gotras. The three Sākhās of this caste known to us are namely Laghu, Sākhā, Brihat Sākhā and Varshāvata Sākhā. Varshāvata Sākhā most probably originated from Varshāsāha who was the minister of Mahā Rāvaḷa Harisimha.² On the orders of Mahārāvaḷa, he invited one thousand families of this caste to Kānthala from Sāgavādā.³ He also started the work of the construction of the Digambara Jaina temple at Devalia but its installation ceremony was performed in 1717 A.D. after his death by his sons Vardhamāna and Dayāla. There are eighteen Gotras of this caste:⁴ (1) Kheraju, (2) Kamaleśvara, (3) Kākadeśvara, (4) Uttareśvara, (5) Mantreśvara, (6) Bhīmeśvara, (7) Bhadreśvara, (8) Gaṅgeśvara, (9) Viśveśvara, (10) Sāṅkheśvara, (11) Ambeśvara, (12) Chāñchaneśvara, (13) Someśvara, (14) Rajiyāno, (15) Laliteśvara, (16) Kāsaveśvara, (17) Budheśvara, (18) Sangheśvara.

DHARKATA VAMŚA: The people of Dharkata caste are found both among the Digambaras and the Śvetāmbaras. The author of *Dhammaparikkhā* named Harishena of this caste lived in the 10th century A.D.⁴ There is a mention of this caste in the inscription of 1230 A.D. at Delavādā.⁵ In the two inscriptions of Ābū also, these people have been described.⁶ In the beginning, this caste seems to have originated in Rajasthan but now its people are found in the south. From the expression, *Sniyapuriya Thakkadākula* of Harishena, Pt. NATHU RAMA PREMI holds that it originated probably from Siroja in Tonk State.⁷ Mr. Agar Chanda Nāhaṭā observes that it originated from Dhakadagadha from which also originated the Dhakada branch of the Maheśvarī Caste.⁸ On the evidence of the two *prastāvis*,⁹ he tries to locate this place near Śrīmāla.

ŚRĪMODHA CASTE: The Śrīmodha *bamās* are numerous even today. There are also numerous Brāhmaṇas who call themselves after the same place Śrīmodha. The name of both is derived from the ancient town Modherā south of Anahilavād. The famous Hemachandra Sūri was also born in this

1 *Anekānta*, Vol 13, p 124.

2. Ibid , p 124

3 *Anekānta* Vol 13, p 124

4 JSAL., p 468.

5 *Anekānta*, Vol 3, p 124.

6 Ibid

7. JSAL., p 468.

8. *Anekānta*, Vol 4, p 610.

9 *Jaina Pustaka Praśasti Saṁgraha*, Nos. 52 & 93.

caste. The inscriptions of the people of this caste can be traced from the 12th century A.D.

The people of these different Castes and Gotras are found all over Rajasthan. Usually, the Sagotra marriage does not take place in them. These people are money-lenders, business men, Government officers and agriculturists. They occupy a very respectable position in the society.

CHAPTER IV

JAINA ART

Jaina art in its various aspects viz architecture, sculpture and painting developed to a great extent in early times. During the Muslim period, there was an influx of the Śrāvakas from the neighbouring provinces, because they considered the Rājput princes as the saviours of their faith and protectors of their religion. As a result of peace and prosperity enjoyed under the Rājput rule, they erected artistic monuments by the inspiration of their religious teachers. Though most of them have been destroyed by the levelling hand of the time and the iconoclastic zeal of the Muslim fanatic rulers; those surviving give us a glimpse of the evolution of art in different periods.

1. JAINA ARCHITECTURE

The existence of Jaina temples of very early times is known only from late traditions, though they cannot be entirely relied upon. An inscription of 1369 A.D. at Mūngathalā near Sirohi says that Śrī Keśi Gaṇadhara installed a Jaina image in the Jaina temple at Arbudagiri, during the thirty-seventh year of the life time of Mahāvīra. This statement cannot stand an examination, because, at this time, Jainism could not be so popular in this distant region as to induce a devotee to instal an image. The poet Śūndaragani of the early seventeenth century A.D. says that Chandragupta Maurya constructed a temple of Pārśvanātha at Ghaṅghānī in Marwar.² Actually, at present, no portion of the temple can be attributed to the Mauryan time, but from the style, it seems to have been built in the eleventh century A.D.

1 APJLS, No 248.

2 *Bhagavān Pārśvanātha Kī Paramparā Kū Itihāsa*, p. 273

The great grandson of Chandragupta Maurya named Samprati, according to the Jaina books, is said to have constructed a large number of Jaina temples in Rajasthan, Malwa and Kathiawar. An inscription of 1629 A.D. engraved on the image of the temple of Ādinātha at Nādlāi speaks of the rebuilding by the whole Jaina community of Nādlāi of the temple which was originally constructed by Samprati, the hero of Jaina traditions.¹ As a matter of fact, no Jaina temple of Samprati's time is now in existence anywhere in Rajasthan. TOD wrongly attributes an old temple of Kumbhalmer to Samprati.² According to him, the design of this temple is truly classic. It consists only of the sanctuary, which has a vaulted dome and colonnaded portico allround. There is chasteness and simplicity. The proportions and forms of columns are slight and tapering. This type of architecture is undoubtedly Jaina. The extreme want of decoration attests its antiquity to the time of Samprati. But BHANDARKAR³ thinks TOD to be quite wrong in ascribing this temple to the second century B.C. It was left in an unfinished condition. Its construction cannot be placed earlier than the twelfth century A.D., because the style of its pillars resembles that of Tejapāla temple at Delavādā on Mt. Abu.

Not only from late traditions, but the existence of Jaina temples in early times is also known from their scattered fragments. The Badalī inscription⁴ on a hexagonal pillar shows that probably, it might originally belong to some Jaina monument in the fifth century B.C. Its existence during this period is not impossible because about a century had elapsed since Mahāvīra preached his doctrines. The excavations conducted at Keśorāyapāṭana near Bundi may also prove the existence of Jaina temple in the fourth or fifth century A.D. because one Kalpavṛkshapaṭṭa of Jaina mythology and other Jaina sculptures were discovered at a depth of about 25 feet from the surface of the mound along with the bricks of the characteristic of the Gupta age.

Possibly due to Hūṇa invasions, the very early Jaina temples disappeared. Even those, which remained intact, were repaired from time to time and thus transformed. It is, therefore, difficult to get an idea of Jaina architecture of ancient times. From about the eighth century A.D., we get

1 NJJ, No. 856.

4 J. 2 *Annals and Antiquities of Rajasthan*, II, pp. 670-71.

8 *Ann* PRAŚ. we, 1908-09, p. 41

Bhāratiya-prāchīna-lipīmālā, p. 2

some knowledge of the style of architecture of the medieval Jaina temples built in Rajasthan.

SOME PECULIAR FEATURES OF JAINA ARCHITECTURE: Most of the medieval Jaina temples of Rajasthan like Brahmanical temples are of *Nāgara* style. Their fundamental characteristics are the cruciform plan and the curvilinear *Sikhara*. Some of the temples built in Western Rajasthan under the patronage of the Chālukyas may be placed under the *Vesara* style. It borrows the elements and features of both the *Nāgara* and the *Drāviḍa* styles, and it became distinguishable from about the eleventh century A.D. These Jaina temples cannot be distinguished from the Brāhmanical temples on sectarian basis, because the same artists, who worked for one sect, were employed also by another sect in the same period and in the same region. When we talk of Jaina architecture, it means temples built under the patronage of followers of the Jaina faith. They were so designed in their arrangements as to conform to the ritual of the Jainas and thus they show peculiarities of Jaina architecture. The domical style of stone was exclusively the characteristic of Jaina architecture in Northern India.¹ As it was also the essential feature of the architecture of the Muslims before they came into India, they consequently destroyed Jaina temples in order to seize their domes for their conversion into mosques. In an old Jaina temple, we generally find the principal shrine in the centre, porch and subshrines. Besides, the Jainas preferred enclosed compartments instead of open columned halls, thus, ensuring seclusion for their ceremonies.² Besides, in Jaina temples, we generally do not find amorous figures but only such of them as create an atmosphere of chastity and simplicity.

JAINA ARCHITECTURE THROUGH THE AGES: In Rajasthan, there is hardly any important town where a Jaina temple does not exist. But all of them do not represent any peculiarity of Jaina architecture and, therefore, only the important and representative temples of different times have been selected for description in order to bring into prominence the chief features of Jaina architecture. The Jaina temples of the eighth, ninth and tenth centuries are simple in style, though in several respects they are crude imitations of the later Gupta art. In the eleventh and twelfth centuries A.D.,

1 *History of Indian and Eastern Architecture*, pp 250-51.

2 *Indian Architecture*, p. 77

or less adorned with sculpture. Most of these cells contain the images of the Tīrthamkaras. The lofty basement and the great elevation of the principal domes produce a favourable impression from the external sight. But the greatest defect of this building is the want of ornamentation on their exterior faces which beautify the Hindu temples.

“The immense number of parts in the building, and their general smallness, prevents its laying claim to anything like architectural grandeur; but their variety, their beauty of detail—no two pillars in the whole building being exactly alike—the grace with which they are arranged, the tasteful admixture of domes of different heights with flat ceilings and the mode in which the light is introduced, combine to produce an excellent effect. Indeed, I know of no other building in India, of the same class, that leaves so pleasing an impression or affords so many hints for the graceful arrangement of columns in an interior”.¹

CHATURMUKHA AND SAMAVASARAAN STYLE OF ARCHITECTURE:
The *Chaumukha* or *Chaturmukha* style of Jaina architecture also started during this period. It seems to be an imitation of Chaturmukha Śivalinga of the Hindus. It denotes four images of a Tīrthamkara placed on one and the same pedestal back to back so as to face the four cardinal directions. It therefore presupposes that not only the sanctum in which such a *chaturmukha* is installed but also the enclosing wall should have four doors facing the four images.

Such a *chaturmukha* type of temple was built by Poravāda Mahājana Dhannā Setha in 1440 A.D. at Ranpur during the reign of Kumbhakarana. The shrine in this temple is occupied by a quadruple image and is open on the four sides, each facing an image. There is also a similar shrine on the upper storey accessible by four doors. The lower and the principal shrine has no closed hall but only a small porch called *mukhamandapa*. Further, there is an open assembly hall on a lower level, approached by a flight of stairs on each side. Outside this flight of stairs is an open porch and above of it is a *nalamandapa*. Facing the sides of each of the *mukhamandapas* of this principal shrine is a large subsidiary shrine and facing each *sabhāmandapa* is a smaller subsidiary shrine. Around these four shrines are four groups of domes on about 420 columns. The central ones of each group—four in

1. ARK on about 420 columns. The central ones of each group—four in
3. *Archaeology*
4. *Annals History of Indian and Eastern Architecture*, pp. 241-242.

number—are three storeys high and tower over the others of the same group, and one of the central domes, that facing the principal entrance is double, having a second dome over the inner and supported by the very unusual number of sixteen columns. The sides of the temple between the larger subsidiary shrines and the entrances are occupied by ranges of cells for images, each with a pyramidal roof of its own but without any partitioning walls.¹

There is a temple of this type also at Kumbalgarh. It faces the east and consists of a *sabhāmandapa* and a shrine. The former is accessible on three sides from east, north and south. The latter has four doors, and in the centre of the interior are the remains of a pedestal with four pillars at the corners obviously a canopy over it. There is no doubt that it was a *Chaturmukha* temple though the image placed on the pedestal cannot be traced.² The Śṛiṅgāra Chavaḍi temple at Chitor is a Jaina shrine. It is said to have been built by the Jaina treasurer of Rānā Kumbha. Originally, it had four porches and the entrances like all *Chaturmukha* temples. Two of these on the east and south were removed, and the entrances built up with the coarse Jālī work.³

There is a great *Chaturmukha* temple of Ādinātha built in the middle of the fifteenth century A.D. at Abu. It is three storeyed in height with open domed porticos on four sides. It has seventy six pillars.⁴ One such temple was also built in the city of Sirohi during the victorious reign of Mahārājādhirāja Rāja Siṃha, son of Sūratasīṃha in, 1577 A.D.⁵

At Kumalgarh, there is a temple known as *Golerū* temple. It is so called because it is surrounded by a round walled enclosure facing east. It was not *Chaumukha* but a *Samavaśarana* temple. This is clearly seen from the different classes of gods and goddesses sculptured at the corners of the walls near the top of the interior.⁶

The Jaina tower known as Kīrtistambha situated on the hills of Chitor is one of the most remarkable buildings. It is about 80 feet in height and is composed of eight storeys. It has a pavilion on the top which probably enshrined a *Chaumukha* image in it. It was built by Punasīṃha of the Bagheravāla caste during the reign of Rāṇā Kumbhakarāṇa and is full of decorations.

1 A S I., An Report, 1907-8, pp 205-213.

3 Ibid., 1903-04, p. 42.

5. PRAS, wc, 1905-06, p 47

2. PRAS, wc., 1908-09, p\40

4 A History of Indian and Eastern Architecture

6 Ibid., 1908-09, p. 40.

OTHER MEDIEVAL JAINA TEMPLES: The great Jaina temples of Chintāmaṇi Pārśvanātha, Rishabhadeva, Sāntinātha, Sambhavanātha and Mahāvīra in the fort of Jaisalmer constructed one after another in a period between the twelfth and the fifteenth centuries are excellent. From a *praśasti* of the *Daśaśrāvaka-charitra* written in 1218 A.D., it is known that Jagaddhara, son of Kshemandhara, constructed the temple of Pārśvanātha at Jaisalmer.¹ The temple of Pārśvanātha, which is the oldest and most beautiful, repaired from time to time. The most important part of the temples is the shrine containing the image of Tīrthaṅkara. The four walls of the shrine are beautifully carved with animals and human figures. Over the roof of this particular shrine is built a highly decorated *Śikhara* invariably crowned by an *āmalaka*. Above the *āmalaka* is the water pot containing a lotus flower. There is a porch and *bhogamandapa* in front of this shrine. Facing this porch, there is the *natamandapa*, octagonal in shape, which is decorated with themes of Jaina and Hindu mythology.

Profuse ornamentations in the shape of foliage, flowers, birds and human figures were used in decorating every part of the pillar, arch, lintel or bracket. There hang the graceful full blown lotus-shaped pendants from the centre on the ceiling of the *Natamandira* dome. Over the columns of the porch are the bracket capitals which support the architraves of the dome and the struts supporting the gallery. Between the bracket capitals and under the struts are placed beautifully ornamented *torana* shaped figure forming a kind of pierced arch. The surrounding courtyard is enclosed by a double colonnade of smaller finely carved and ornamented ceilings. Behind it, there stands a range of cell, and each of it contains the cross legged seated Tīrthaṅkara.

Before the entrance gate of the temple is the porch supported by decorated columns. Just over the chhujas at both corners in the friezes of the porch are two figures of elephants. The carving perforated in the architraves, kangura parapet and especially the *śikhara* or dome over the porch are elegant and graceful. The greatest attraction of these temples is the *torana* that stands on a pair of decorated columns in front of the entrance porch of the Pārśvanātha temple. The columns are ornamented with lotus, animals, — karas and adorned with sculptures which seem almost instinct with simplicity.

AR

Arch

Jaisalamera Kū Sūchīpatra, pp. 116 and 37.

motion. There is a wonderful grace in these sculptures representing different gods and *apsarās*.

The Jaina temples of Godhās and Chaudharīs at Marotha claim to have been founded in the fourteenth and fifteenth centuries respectively. These temples have undergone repairs from time to time but still some original portion of the structure in both the temples supports the date ascribed to them. The decoration on the ceiling of the temple of Chaudharīs and the pillars of the temple of Godhās are of the type prevalent in the fourteenth century A.D.

The Jaina temples of Bhāṇḍāsara Chintāmaṇi and Neminātha of Bikaner also belong to this age. The temple of Bhāṇḍāsara was founded by a rich merchant named Bhāṇḍā. This temple is also known as Sumatinātha temple. Its shrine is round in form. It is surmounted by two storeys, each opening into four balconies and interconnected by narrow stairs. *Mandapa*, galleries and porches surround the shrine. At the top, there is the shrine with its strings and upstrings of decorative small *śikharas* and its gilded flag staff. The temple is built of yellow Jaisalmer stone. Both the motifs of Rajput and Mughal architecture are found beautifully mixed in the construction of this temple.

From the artistic point of view, the Chintāmaṇi temple is superior to that of Bhāṇḍāsara temple. It is also made of yellow Jaisalmer stone. Its construction work started in the time of Rāva Bīkā but it was completed shortly after his death in 1503 A.D. Originally, the shrine and the chief *mandapa* were constructed. But thirty years later, it was enlarged by another hall and an open front porch and two small side porches. The substructure, the columns, the capitals, the domes and the *pent* roofs seem to have been imitated from Gujarātī temples, while the rich arabesques, floral decorations, lozenge and *hamsa* friezes panels and occasional elephant figures reveal a development which had its origin in a renaissance of medieval Hindu architecture. The meaning of the pot and the foliage capitals of the multiple type is lost and too small carved brackets rise in a quite inorganic manner from the midst of the spire. The spire is short and heavy. When in 1583 A.D., Rājasimha recovered the Jaina idols from Sirohi booty in a vault in the court, another Jaina temple of Ādinātha was built near it.

The most beautiful Jaina temple at Bikaner is the temple of Neminātha. It has a shrine surmounted by a high *śikhara*. There are elegantly carved *āmalaka* and *kalāśa* over the *śikhara*. It has a closed *mandapa* with lateral doors and an open *ardhamandapa* accessible from three sides. It is richly decorated with various motifs. Their *śikhara* is decorated with eight beautiful strings. The entrance of the shrine is beautifully carved. The lintel is decorated with several friezes, a cornice and a set of fine half engaged niches enclosing divine images. The bottom of the door jambs is protected by *dvārapālas* attended by minor godlings. The roof is supported by brackets decorated with dancing *apsarās*. Other motifs such as scrolls, creeper spirals, the diamond lozenge and the use of four and eight petalled star flower were used for ornamentation.

UNDERGROUND TEMPLES: The underground temples also began to be built for the protection of the images against the iconoclastic activities of the Muslims. Such a temple was built and images were placed in it at Chāndakhedī in the princely state of Kotah by Kṛṣṇadāsa, a Bagheravāl merchant, in 1689 A.D., during Aurangzeb's reign. There was a danger of its destruction, therefore, it was built in an unique form. The main temple is underground and the entrance to it is through a narrow passage. No arrangement was made for admitting light in it. Above it there is another temple but the image placed in it has not been installed according to the Sāstric injunctions. Apparently it seems to be a temple if not a shrine. But the object of its construction was to protect the underground temple from the Muslim destruction.¹ Such an underground portion is also found in some other Jaina temples at different places. The main aim was to place the images in them for protection from the Muslim iconoclasm if such a situation arose.

MODERN JAINA ARCHITECTURE: After the decline of the Mughals when law-and-order was established during British period, Jaina temples again began to appear. They were constructed mostly on the model of old Jaina temples. The features were the old dome, *śikhara*, pillars and also the other motifs for the decoration. Though the style of these new Jaina temples is rich and ornate, it has lost much of its original purity and s

1. *Kotā Rūpa Kā Itihāsa*, p. 219.

Besides, sometimes, too much of modernity also disfigures the latest Jaina temples. Then, there is also the crude colour washing and painting. Such temples are found in a large number in the important cities of Rajasthan such as Jaipur, Kotah, Bikaner, Udaipur and Jodhpur.

2. JAINA ICONOGRAPHY

It is somehow difficult to determine the time when the Jainas started the practice of the worship of images. Even in the Indus Valley civilization, some images supposed to be Jaina have been discovered. But we are on the sure ground about the worship of images among the Jainas from the Nanda period onwards. The Hāthīgumphā inscription of King Khāravela records that he took back from Pāṭaliputra the Jaina idol which was carried off by one of the Nanda kings from Kalinga.¹ There are two nude mutilated statues without symbols in the Patna museum. One of them possesses the polish of Mauryan age and may be attributed to the third century B.C. and the other on stylistic grounds to the second century B.C.² After that, image worship grew more and more popular and elaborate.

GENERAL CHARACTERISTICS OF JAINA IMAGES: The image of Jina must be skilfully prepared so that it may satisfy the artistic thirst of the devotee and should enable to imagine the infinite through a visible form. According to the traditional and śāstric convention, the distinguishing features of a Jina figure are its long hanging arms, the *śrīvatsa* symbol, the mild form, youthful body and nudity. The other peculiarities of the Jaina iconography are serenity, dignity, calm, rhythm, proportion and restraint. Generally, all the images except the very early ones have a *lāñchhana* or symbol which differentiates them from each other.

CHARACTERISTICS OF THE KUSHĀṆA AND GUPTA JAINA IMAGES: The Jaina images of the Kushāṇa and Gupta periods have been discovered at Mathura. The distinctive symbols are not found on the images of the Kushāṇa period. But in the case of the images of Pārśva, a snake canopy behind the head of the figure is noticed. This enables us to identify the Jina without any difficulty. But with regard to the other Jinas, we are in darkness unless the inscriptions help us. The *Kalpasūtra* gives a list of all the

1. JBORS., III, p. 458.

2. Ibid, Yr 1937, pp. 130-132

twenty four *lāñchhanas* for twentyfour Jinas. In the sculpture of the Kushāṇa period, the figure of Tīrthaṅkara is not seen attended by either a Yaksha or Yakshiṇī. It seems that the *lāñchhanas* as well as the Yaksha figures remained separate for long.

When confusion as to how to distinguish one Jaina image from another having a stereotyped appearance arose, it probably became necessary to mark the images with their respective symbols. In this way, the practice of associating the *lāñchhanas* started in the Gupta period. Besides, the figures of the Yaksha and Yakshiṇī also became necessary adjuncts. Other motifs were a trilinear umbrella, a drum player surmounting it, and a pair of elephants on two sides of the umbrella and a *dharmachakra* symbol attended by a pair of other bulls or deer form the parts of the Jaina sculpture. Evidently this type of development in the Jaina iconography is due to external influence of contemporary iconographic types.

METAL IMAGES: Images are made of both metal and stone. Metal images are important from the artistic point of view, and they can be preserved also for a long time. Inscriptions on them can be inscribed clearly without any difficulty. Their construction does not cost so much and hence they were made in large numbers. Their smallness of size enables the people to carry them from one place to another easily if the circumstances demand it.

The construction of the metal images may be traced to very early times in Rajasthan. From the poet Samayasundara of the early seventeenth century A.D., it is known that Chandragupta Maurya and his great grandson Samprati installed the golden images of Pārśvanātha and Padmaprabha respectively in the Jaina temple of Ghaṅghāṇī. Whether we believe in this late evidence or not, we are on the sure grounds of the existence of metal images from the seventh century A.D. On one pair of the images of Rishabhadeva discovered at Vasantagadh is incised an inscription dated 687 A.D., and it is the earliest image so far known to us in Rajasthan. Along with it, many old brass images have been also found out.

In 1582 A.D., the combined efforts of Rāyasimha and of his minister Karmachandra succeeded in obtaining from Akbar no less than 1050 Jaina metal images which had been looted in 1576 A.D. during the capture of Achalagarh and the defeat of Surtānasimha of Sirohi by Turāsankhan. At

present they are deposited in an underground vault of the Chintāmaṇi temple at Bikaner. Among these idols, there are a number of masterpieces in bronze, copper and brass. Some are of the ninth century while others belong to the period from eleventh to the fifteenth century A.D.

There are eleven big metal images weighing about 1440 or 1444 maunds in the Jaina temple of Chaumukhajī at Achalagarh near Abu. Each among these images weighs about 140 or 144 maunds. These images were brought from Dungarpur and installed at this place in v.s. 1566. The metal images with such a huge weight are not generally found anywhere.

DIFFERENT TYPES OF METAL IMAGES: In comparison with stone images, it is easy to devise varieties in metal images. The types of metal images are many; and the principal varieties are (1) Single image both in *Padmāsana* and *Khadgāsana* (ekal), (2) two images (dvitīrthī), (3) three images (Tritīrthī), (4) five images (Pañchatīrthī), (5) twenty four images of the Tīrthaṅkaras (Chaubīsī); (6) Nandīśvaradvīpa, (7) Siddhapratimā, (8) Bāvanachaityālayapratimā, Ashtakamalākāra-pratimā etc. In the Chaubīsī, the main image of Tīrthaṅkara is found in the centre while the remaining Tīrthaṅkaras are found around him. Such a beautiful metal image of Chaubīsī is found in the temple of Chaudharīs at Jaipur. The elephants are pouring water over the main figure of the Tīrthaṅkara and below, the *apsarās* are dancing. The effigies of *Navagrīhas* are also shown. There is an image of Bāvanachaityālayapratimā of 1608 A.D. in the shape of a plate in the Jaina temple of Lūṇakarañajī Pāndyā, at Jaipur. In the centre of the plate is a Nandīśvaradvīpa and in its four corners, a group of thirteen images in Padmāsana is displayed.

WORSHIP OF YANTRAS: Jainas also used to worship the *yantras* made of copper and brass. Some are square but most of them are circular. Both big and small *yantras* are used. The inscription is inscribed round the *yantra*. The installation of *yantras* from the thirteenth century onwards is known both from inscriptions as well as from the literary evidence. Even earlier than that, they might have been in vogue as known from the *pratishthāpāṭha* of Jayasenāchārya which is said to be of the tenth century A.D.

STONE IMAGES: In a period between the eighth and the thirteenth century A.D., big and excellent Jaina images of stone were made. Their design and execution are perfect. The facial expressions, the graceful poses and the various moods are chiselled in an exquisite manner. And no wonder,

they were in early times. Padmanandi, pupil of Bhaṭṭāraka Prabhāchandra of Mūlasaṃgha, lived in the fourteenth century A.D. and composed the *Śrāvakāchārasāroddhāra*.¹ His pupil Sakalakīrti is a well-known scholar who wrote *Siddhāntasārādīpaka*, *Sārachaturvīṃśatikā*, *Dharmaprasnottara*, *Śrāvakāchāra*, *Subhāshitāvalī* and *Karmavīpaka*. The *Mūlāchārapradīpa* was written by him in the temple of Pārsvanātha at Badali near Ajmer.² His younger brother and pupil Brahma Jinadāsa is the author of *Dharmavilāsa*.³ The *Siddhāntasārabhāṣya*, *Paramārthopadeśa* and *Tattvajñānataranginī* are the works of Jñānabhūṣaṇa, pupil of Bhuvanakīrti.⁴ His disciple named Sumatikīrti composed the *Karmakāṇḍatikā* and *Pañchasamgraha*.⁵ Bhaṭṭāraka Subhachandra is a famous scholar of the sixteenth century; and the works, which are known to have been written by him in a period between 1515 A.D. and 1556 A.D. are *Kārttikeyānuprekshātikā*, *Adhyātmataranginī*, *Ambikākalpa*, *Angaprajñapti*, *Samsāyavadana-vidāraṇa*, *Svarūpasambodhanavṛitti*, *Karmadāhavidhi*, *Chintāmanipūjā*, *Apasābda-khaṇḍana*, *Tattvanirṇaya*, *Sarvatoḥhadra*, *Shadvāda*, *Palyavratodyāpana*, *Chatusthi-misadadhikadvādaśatodyāpanā* and commentary on *Nityamahoddyota* of Āśādhara.⁶

Padmamandira of the Kharataragachchha wrote a *Ṛishimandalavṛitti* at Jaisalmer in 1496 A.D. A commentary on the *Laghujātaka* was written by Bhaktilābhagaṇi in 1514 A.D. at Bikaner.⁷ At the same place in 1525 A.D., Jinahansasūri composed the *Āchārāṅgadīpikā*.⁸ In 1568 A.D. Nayaraṅga wrote the *Nīdhikandalī* at Vīramapura in Prākṛit with his own Sanskrit commentary.⁹ The *Prasnottarashashthīśatakavṛitti* of Punyasāgara Mahopādhyāya was probably written in Rajasthan. His pupil Padyarāja in 1587 A.D. composed the *Dandakavṛitti* at Phalodhi.¹⁰ Upādhyāya Guṇavinaya was the well-known scholar of his time and several works are known to have been written by him in Rajasthan. He made commentaries on *Vairāgyaśataka*, *Sambodhasaptatikā*, *Indriyaparājayaśataka*, *Ṛishimandalāvachūrī* etc. He also prepared a work named *Vichārasamgraha*.¹¹

Samayasundara was the profound scholar of Jainism in medieval times and carried on his literary activities in different parts of Rajasthan. He wrote his works in Sanskrit and Rājasthānī. The *Bhāvaśataka* was prepared by

1. JGPS., No. 14.

4. JSAI, p. 530.

7. RB., III, No 2.

2. Ibid., p. 11 (Int.).

5. JGPS, p. 51.

8. Ibid.,

3. Ibid.,

6. JSAI., p. 561.

10. Ibid.,

11. Ibid.

him in 1589 A.D. *Sāmāchārīśataka* and *Viśeṣaśataka* in 1615 A.D. and *Vichāraśataka* in 1617 A.D. are known to have been written at Merta. He composed the *Yatyūādhana* and *Kalpasūtiakalpalatāvṛtti* in 1628 A.D. at Riñi near Bikaner. The *Rūpakamālāvṛtti* and *Ashtakatraya* were written at Bikaner respectively in 1606 A.D. and 1620 A.D. He made the *Vṛttaratnākarāvṛtti* in 1637 A.D. at Jalor.¹ His pupil Harshanandana wrote a commentary on the *Rishimandala* in 1648 A.D. and *Uttarādhyayana* in 1654 A.D. at Bikaner. His *Madhyamavyākhyānapaddhati* and *Sthānāṅgagāthāgatāvṛtti* are also noteworthy works.²

Rājakuśala wrote an explanatory note on *Sūktidvātrimsikā* at Jalor in 1593 A.D.³ The *Vidagdhamukhamandanāvṛtti* was written by Śivachandra in 1612 A.D. at Alwar.⁴ Upādhyāya Sūrachanda composed the *Jainatattvasāra-grantha* in 1622 A.D. with *Svopajñāvṛtti* at Amarasar near Bikaner.⁵ In 1627 A.D. Bhāvaviṇaya wrote a criticism on the *Uttarādhyayana* at Sirohi.⁶ In 1666 A.D., Chārītranandana, pupil of Jayaraṅga, wrote the *Uttarādhyayanadīpikā*.⁷ At Venātata *Saptapadārthāvṛtti* was made by Bhāvapramoda in 1673 A.D.⁸ Jinavardhamānasūri wrote the *Sūktimuktāvalī* in 1682 A.D. at Udaipur.⁹ A fine criticism was written on the *Siddhāntachandrikā* by Sadānanda in 1741 A.D.¹⁰ Lakshamīvallabha, pupil of Lakshmikīrti wrote treatises on the *Uttarādhyayana* and *Kalpasūtra*.¹¹ *Siddhāntachandrikāvṛtti* is the work of Jñānatilaka.¹² Udayachandra and Śrīmad Devachanda wrote the *Pāṇḍityadārpana* and *Jñānamāñjarī* respectively.¹³

In the 17th century A.D., the poet Rājamalla composed the *Latīsambhitā*, *Adhyātmakamalamāntanda* and *Pañchādhyāyī*.¹⁴ Meghaviṇaya is the author of *Mārtikāprasāda*, *Brahmābodha*, *Yuktiṣprabodhasatīka* and *Dharmamañjushā*.¹⁵ Yaśasvatasāgara was a philosopher who wrote the *Jaina Saptapadārthī* in 1700 A.D. at Sanganer during the reign of Mahārāja Jayasīmha. His other philosophical works are *Pramānapadārtha*, *Vādārthanirūpana* and *Syādvādamuktāvalī*. He wrote an *Avachūri* on the *Vichārasadtrimsikā*. He is also the author of *Bhāvasaptatītikā* and *Stavanaratna*.¹⁶

1. RB, III, No 2 See also JSSI, p. 589

3 Ibid, 4 *Arāvalī*, I, No. 12.

6 RB, III, No 2 7. Ibid,

9. Ibid, 10 Ibid,

12 RB., III, No 2 13 Ibid,

15 JSSI, pp., 651-57. 16 Ibid., p. 656

2 Ibid.,

5 NPP, XVII, No. 1

8 Ibid,

11 RB, I, No 2

14. *Anekānta*, IV, No 2

There are two copies of Sanskrit commentaries on the *Jambūsvāmīcharita* and *Paumachaiya* respectively found in this Bhaṇḍāra. The *Harivamśapurāna* of Dhavala, an author of the tenth century A.D., is available. There is a rich collection of Hindi works also. The *Chaubīsī*, a Hindi work composed in 1314 A.D. by Kavi Delha, has been discovered.

(3) GRANTHABHAṆḌĀRA OF PĀṆḌYĀ LŪṆAKARAṆAJĪ: This Granthabhaṇḍāra¹ was established by Pāṇḍyā Lūṇakaraṇa in the temple called after him. There are 807 manuscripts and 225 *gutakās* in this collection. The earliest manuscript of this Bhaṇḍāra is the *Paramātmaprakāśa* written in 1350 A.D. There is an illustrated copy of the *Yasodharacharitra* of Sakalakīrti. Manuscripts concerned with Jyotisha, Āyurveda and *mantrasāstra* are also preserved.

(4) SĀSTRABHAṆḌĀRA OF DULICHANDA: This Granthabhaṇḍāra was established in 1854 A.D. by Śrī Dulichanda who was well versed in Hindi and Sanskrit. He translated about 15 works in Hindi and also wrote a description about his travel called *Jainayātrādarpana*. There are about 850 manuscripts written in Sanskrit and Hindi in this Bhaṇḍāra. The subjects dealt within the manuscripts are mainly religion, *purāna*, *kathū*, *charitra* etc.

(5) SĀSTRABHAṆḌĀRA OF JAINA TEMPLE BADHICHANDA: This Sāstrabhaṇḍāra² is situated in the Jaina temple of Badhichanda. It was founded in 1738 A.D. on the completion of the temple by Badhichanda, Dīvāna of Jaipur state. There are 1278 manuscripts including *gutakās*. The earliest manuscript available in the Granthabhaṇḍāra is commentary on *Vardhamānakāvya* which is a rare work written in 1424 A.D. Besides, there are other manuscripts of importance. Some of them are still unpublished and others are rare ones. The *Harivamśapurāna*, an Apabhraṃśa work of Mahākavi Svayambhū, is a rare manuscript in this collection. The *Pradyumna-charita*, a Hindi work of Sadhāru, composed in 1354 A.D. is also available in this Bhaṇḍāra. *Gutakās* of this Bhaṇḍāra possess some rare works of Hindi scholars. About twenty works of Ajayarāja Pāṭanī, a scholar of the eighteenth century A.D., have been traced out in this Bhaṇḍāra.

(6) GRANTHABHAṆḌĀRA OF TĦOLIYA JAINA TEMPLE: This temple is situated in the Gheewālon kā Rāstā. There are 658 manuscripts

1. RJSBGS, II (Int).

2 Ibid., III (Int).

and 125 *gutakās*. The earliest manuscript available in this Bhaṇḍāra is a commentary of *Dravyasaṅgraha* by Brahmadeva. It was written in 1395 A.D. during the reign of Firozshah at Delhi. There is one manuscript namely *Pūjāsaṅgraha* in which coloured paintings of *maṇḍalas* have been given.

(7) GRANTHABHAṆḌĀRA OF JAINA TEMPLE, PATODI: The temple in which this Bhaṇḍāra exists is situated in Chaukaḍī Modīkhānā of the city. The total number of manuscripts in the Bhaṇḍāra is 2257 and the *gutakās* are 306 in number. The *Bhaktāmarastotra* and the *Tattvārthasūtra* are found on palm-leaves. Some maps of Jambūdvīpa, Adhādvīpa and of some Yantras are found on cloth. The earliest manuscript available in the Bhaṇḍāra is *Jasabācchariṇī* of Pushpadanta, an Apabhraṃśa writer of the tenth century A.D. This manuscript was copied in 1350 A.D. Among small works of Hindi, Jinadattachaupāī of Kavī Ralha composed in 1297 A.D. is one of the earliest manuscripts.

(8) CHANDRAPRABHU SARASVATĪ BHAṆḌĀRA: This Bhaṇḍāra is found in the Jain temple of Dīvāna Amarachandajī who was a prominent Dīvāna of the former Jaipur state in the nineteenth century A.D. This temple is situated in the Lālaī Sāṇḍa Kā Rāstā, Chaukaḍī Modī Khānā. There are 830 manuscripts out of which about 350 are incomplete. This is a rich collection of Sanskrit manuscripts. The *Kārttikeyānuprekshā* dated 1563 A.D. is the earliest written manuscript. Most of the manuscripts belong to the eighteenth and nineteenth centuries.

(9) ŚĀSTRABHAṆḌĀRA OF JOBANERA TEMPLE: A Śāstrabhaṇḍāra attached to the temple of Jobanera in Khejarānī Kā Rāstā Chāndapola bazar contains about 340 manuscripts including the *gutakās*. Sanskrit manuscripts are more in number than those of Hindi. Generally, manuscripts range between seventeenth and nineteenth centuries. The important manuscripts are as follows:—(1) *Sabhāsūranātaka* of Raghurāja in Hindi, (2) *Añjanā-īśa* of Sāntikuśala composed in 1603 A.D. (3) *Bihārīsatasāī* of Bihārīlāla written in 1716 A.D. and *Raghuvamśa* by Kālidāsa copied in 1623 A.D. Besides, there is a copy of *Saṅgrahanīsūtra* of the eighteenth century A.D.

(10) PĀRŚVANĀTHA DIGAMBARA JAINA SARASVATĪ BHAVANA: It contains 550 manuscripts including the *gutakās*. The manuscripts written in Sanskrit language are numerous. The *Nalodayakāvya* of Māṇikyasūri copied

in 1388 A.D. is the oldest manuscript in this Bhaṇḍāra. A copy of the *Pratishthāpāṭha* of Āśādhara was written on cloth in 1459 A.D. This is the earliest manuscript so far found on cloth in the Sāstrabhaṇḍāras of Jaipur city. The *Yaśodharacharitra* is an illustrated manuscript copied in 1743 A.D. It contains thirty illustrations based on a story of the work. The *Ajitanāthapurāna* is a rare Apabhraṃśa work written by Vijayasimha in 1448 A.D. It deals with the life of Ajitanātha.

(11) SĀSTRABHAṆḌĀRA OF GODHĀ TEMPLE: There are 616 manuscripts and 102 *gutakās* in the Sāstrabhaṇḍāra of Godhā temple. The earliest manuscript is *Bṛhatkathākośa* written by Śrutasāgara in Sanskrit. This manuscript was copied in 1429 A.D. for presentation to Maṇḍalāchārya Dharmakīrti. Some of the important manuscripts are as follows:—(1) *Vimalanāthapurāna* by Aruṇamani composed in 1617 A.D. in Sanskrit, (2) *Holūkachanpāṭ* composed by Dūngara in 1572 A.D. in Hindi, (3) *Pañchakalyānapāṭha* composed by Harachand in Hindi in 1773 A.D. (4) *Sundaraśringāra* of Sundarakaṇṇa composed in 1631 A.D. and (4) A Brijabhāshā commentary written by some poet in 1723 A.D. at Agra on *Bihārīsatasatī*.

(12) SVETĀMBARA JAINA GRANTHABHAṆḌĀRA, JAIPUR: There is a big Bhaṇḍāra having three thousand five hundred manuscripts placed in the Jaina Upāsārā situated in Kundigarōn kā Bhairūjī kā Rāstā. The earliest manuscript in this Bhaṇḍāra is the *Anantachūlyāsūtra* copied in 1428 A.D. Some of the old manuscripts are (1) *Āchārāṅgabālāvabodha* copied in 1452 A.D. and (2) *Parśvanāthacharitra* copied in 1447 A.D.

(13) GRANTHABHAṆḌĀRA OF NAYĀMANDIRA: This Granthabhaṇḍāra has been placed in the Jaina temple of Bairāṭhiyan in the Motīsīmha Bhomiyā kā Rāstā. There are 150 manuscripts. The earliest manuscript in the Granthabhaṇḍāra is the *Chandraprabhacharitra* copied in 1467 A.D. It contains also some important manuscripts namely *Ṛṣimāṇḍalastotra*, *Ṛṣimāṇḍalapūjā*, *Nivānakāṇḍa* and *Aitābhukājayamālā*. They are written in golden ink and their borders are artistically designed and embroidered. These manuscripts are remarkable for border decorations representing various kinds of floral designs and geometrical patterns. Beautiful illustrations of creepers have been given.

(14) GRANTHABHAṆḌĀRA OF CHANDHARIYON KĀ MANDIRA: There are only 108 manuscripts in the Sāstrabhaṇḍāra of this temple situated in the

Chhājūlāla Sāha kī Galī Chaukaḍī Modī Khānā. These manuscripts are written in Hindi and Sanskrit languages

(15) ŚĀSTRABHANDĀRA OF KĀLĀCHHĀBARĀ JAINA TEMPLE: There are 410 manuscripts in the Śāstrabhandāra of Kālāchhābarā Jaina temple. These manuscripts deal with the subjects like religion, Purāna, *Kathā*, *Pñjā* and *stotra*. The *gutakās*, which are 106 in number, contain a good collection of Hindi works written by Jaina and non-Jaina authors

(86) ŚĀSTRABHANDĀRA OF MEGHARAJAJI TEMPLE: It is a small collection of 249 manuscripts. It is concerned with the subjects like *Pñjā*, *Purāna*, *stotra* etc.

(17) SARASVATI BHAVANA OF JAINA TEMPLE YAŚODĀNANDAJĪ: This Bhandāra was established by Yati Yaśodānandajī in about 1791 A.D. The total number of manuscripts and *gutakās* is 353 and 45 respectively. Most of these manuscripts are related to *Pñjā*, *Stotra* and *Purāna*. The Paṭṭāvalis of the emperors of Delhi and Hindi songs written in praise of Bhaṭṭāraka Dharmakīrti are worth mentioning.

Besides, there are some collections in the possession of Śrīpūjya Dharmendrasūri, Yati of Pārśvachandra Gachchha, Lucknow Sakhā and Yati Syāmalāla

ŚĀSTRABHANDĀRA, SIKAR: In the Jaina temple called Badāmandira of Bīsapanthīs at Sikar, there is a good collection of manuscripts. The total number of manuscripts is 532, written in different languages.

JAINA ŚĀSTRABHANDĀRAS DAUSĀ: There are two Jaina temples possessing separate Bhandāras. The Śāstrabhandāra of Bīsapanthīs Mandira contains only 177 manuscripts including the *gutakās*. Most of the manuscripts are written in Hindi. The *Vilbanasāśīkalāprabandha* is a fine work of the seventeenth century A.D. with Hindi commentary by the poet Sāraṅga. The work runs both in Sanskrit and Hindi. Another Śāstrabhandāra contains only 150 manuscripts. The manuscript of *Chatuśśaṣṭīnasthāna* is a rare one, written by Akhayarāja in Hindi prose.

ŚĀSTRABHANDĀRA OF MAUJAMĀBĀDA: There are about four hundred manuscripts written in Sanskrit, Prākṛit, Apabhraṁśa and Hindi. The earliest manuscript is the *Pravachanasūtra* of Kundakunda copied in the fifteenth century A.D. There are three copies of *Jasavaracharin* of Pushpadanta

fully illustrated. Some rare and important manuscripts are also found in this Bhaṇḍāra. The *Buddhiraśūyana* of Jinavara is found written in Hindī. The *Yadūcharu* of Munikanakamala, *Kathāsamgraha* of Vijayachandra, *Nemicharitra* of Pushpadanta and *Kalyāṇavibhāna* have been written in Apabhraṃśa. The *Nāgakuṃāracharitra* of Brahmanemidatta and the *Śrutabhāvanādīpaka* are found in Sanskrit and the *Rāvanadobh* is in Prākṛit. The other important manuscripts are *Kathākośa* of Bīahmasādhāraṇa, pupil of Narendrakīrti, *Ajītapuṇa* of Vijayasimha, *Mārgopadeśaśrāvakaṭhāra* of Jinadeva, *Nyāyagranthachaubīsīthānā* of Siddhasenasūri, *Ahorātrīkaṭhāra* of Āśādhara, *Hamsānuprekshā* of Ajitabrahma, *Amritasāra*, *Shat-dīavyanirṇayavivarana*, *Gommatasūrapañjikā* etc.¹

SĀSTRABHAṆḌĀRA OF BHĀDAVĀ: Bhādavā is a village near Phulera junction station. Here is a small Sāstrabhaṇḍāra having 130 manuscripts and 20 *gutakās*. Though there is no rare manuscript, the copies of the following manuscripts are important: (1) *Dharmavilāsa* by Dyānatarāya in Hindī, (2) *Ratnakarandaśrāvakaṭhāra* by Sadāsukha Kāsalīvāla in Hindi, (3) *Jñānānavabhāshā* by Labdhivijayagaṇi in Hindi, (4) *Brahmavilāsa* by Bhaiyā Bhagavatīdāsa in Hindi, (5) *Dharmopadeśaśrāvakaṭhāra* by Dharmadāsa in Hindi, (6) *Dohāśataka* by Rūpachanda and (7) *Upadeśapachchīsī* by Rāmadāsa.

JAINA JÑĀNABHAṆḌĀRA OF JHUNJHUNU: The total number of manuscripts in this Bhaṇḍāra is 310. Most of the manuscripts are written in Hindi. The three important manuscripts of this Bhaṇḍāra are (1) *Abhaya-kumāracharupāṭī* by Yugapradhāna Jinachandrasūri (2) *Pañchasandhī* by Hemarāja and (3) *Hansarājavachchharājacharupāṭī* by Tīkamachanda. There are also 500 manuscripts in the Upāsārā of Yatī Kharatara-gachchha.

SĀSTRABHAṆḌĀRA OF FATEHAPUR: The Agravāla Jaina temple of Fatehapur was a seat of the Bhaṭṭārakas who collected a large number of manuscripts for this Bhaṇḍāra. It contains about 400 manuscripts. One of them is the biggest *gutakā* with one lac *ślokas*. It was completed by Jīvanarāma in 1860 A.D. at Fatehapur. Most of the works belong to the eighteenth century.

RĀJAMAHĀLA JAINA SĀSTRABHAṆḌĀRA: Sāstrabhaṇḍāra of this place possesses a collection of 255 manuscripts including *gutakās*. Some of

the important and rare manuscripts are as follows: (1) *Karakanduno rāso* by Brahma Jinadāsa, (2) *Prasṇottaraśrāvakaśchāra* by Sakalakīrti copied in 1540 A.D., (3) *Holīkathā* by Muni Subhachandra composed in 1697 A.D. and (4) *Indriya-nātaka* by Triloka Pāṭanī written in 1841 A.D.

JAINA ŚĀSTRABHANDĀRA MĀLAPURĀ: There is a small collection of manuscripts numbering 50 in the Jaina Granthabhandāra Chaudhariyoṅ kā temple. The *Pārśvanātharāso* composed by Brahmakapūrachandra in 1540 A.D. is a rare manuscript. In the Granthabhandāra of the Jaina temple of Ādinātha, *Kshetrapūlavmatī* by Muni Subhachandra and *Hindīpadas* by Harshakīrti are rare manuscripts. There is also a collection of 74 manuscripts in the Terāpanthī Mandira .

GRANTHABHANDĀRA OF ŚRĪ MAHĀVĪRAJĪ: This place remained a seat of the Bhaṭṭārakas. It possesses 515 manuscripts including the *gutakās*. The manuscripts range from the fifteenth to the nineteenth centuries. Most of the manuscripts of this Bhandāra are related to ritual and worship. It is under the management of Śrī Digambara Jaina Atīśayakshetra Śrī Mahāvīrajī.

ŚĀSTRABHANDĀRAS OF BHARATPUR: The Śāstrabhandāra of the Pañchāyatī Mandira has a rich collection of manuscripts. The total number of manuscripts is 801 and the earliest dated manuscript is *Bṛihat-tapūgachchhaghuvāvalī* by Muni Sundarasūri copied in 1433 A.D. Most of the manuscripts are in Hindi language. The *Saptavyasanakathā* composed by Mānikachandra in 1577 A.D. in Apabhraṃśa is a rare work. Apart from this, some of the important manuscripts are as follows: (1) *Sabbūbhūshana* by Gaṅgārāma composed in 1717 A.D. in Hindī. (2) *Padasangīha* by Harsha in Hindī. (3) *Jinadattachaitrabhāshā* by Viśvabhūshana in Hindī. (4) *Sukhaviḷāsa* by Jodharāja Kāsalīvāla in Hindī prose. There is a manuscript which deals with the playing of chess. The illustrated manuscript named *Bhaktūmarastotra* copied in 1712 A.D. has 51 well-coloured illustrations. There is also another Śāstrabhandāra in the Jaina temple of Phozurāma situated at Kotawālī market. It contains 65 manuscripts including *gutakās*. The *Tattvāntasūtra* composed in 1878 A.D. in Hindī prose is a rare manuscript.

ŚĀSTRABHANDĀRAS OF DEEG: Deeg is 25 miles from Bharatpur. There are 81 manuscripts in the Śāstrabhandāra of Pañchāyatīmandira of this

place. Majority of the manuscripts are in Hindi, and they belong to the eighteenth and nineteenth centuries. A manuscript named *Mallināthacharita* in Hindi by Sevārāma Pāṭanī, the native of this place, is an original copy written by the author himself in 1793 A.D. There is also a collection of manuscripts in the Sāstrabhaṇḍāra of the temple of Baḍīpañchāyatī. Manuscripts of this Bhaṇḍāra belong to a period between the fifteenth and the seventeenth centuries. The oldest manuscript named *Bhagavatīsūtra* written at Māndalgarh belonged to 1454 A.D. There are also copies of the important manuscripts such as *Ṣaḍadaśanasamuchchaya* of Rājaharṣa in Sanskrit, *Bhavisadattacharita* by Śrīdhara in Apabhraṃśa, *Ātmānuśāsana* of Guṇabhadra and *Jambūsvāmīcharitra* by Sakalakīrti in Sanskrit.

The Granthabhaṇḍāra in the Jaina temple of old Deeg contains 101 manuscripts. Some of the manuscripts are very rare. The Sanskrit work named *Vikramacharitra* of Rāmachandrasūri composed in 1423 A.D. is not generally available in other Bhaṇḍāras except here. A copy of the *Jinagunavilāsa* of Nathamala was composed in 1765 A.D. in Hindi. The *Bhramaragīta* of Mukundadāsa is noteworthy. The Hindi translation of *Vasumandīśrāvākāchūra* composed in 1850 A.D. at Amber is also one of the new manuscripts. The *Chaubīsī Tīnthankarapūjā* composed by Chunnīlāla in Hindi in 1857 A.D. is a rare manuscript.

SĀSTRABHAṆḌĀRAS OF KAMĀ: There is a good collection of 578 manuscripts including *gītakūs* in the Jaina Sāstrabhaṇḍāra of Khaṇḍelavāla Jaina Mandira Kāmā. Some of the important manuscripts, which deserve mention, are as follows (1) *Pāṇḍavacharitra* by Devaprabhasūri in Sanskrit copied in 1397 A.D. (2) A commentary on the *Ātmānuśāsana* in Sanskrit by Prabhāchandra (3) A commentary on *Samayasara* made by Subhachandra in Sanskrit in 1516 A.D. (4) *Jinarātīṭvratamāhātmya* dated 1480 A.D. in Sanskrit by Muni Padmanandī. (5) *Prabodhachintāmaṇi* by Rājāśekhara copied in 1348 A.D. (6) *Daśalakṣhanakathā* by Harichanda in Apabhraṃśa dated 1467 A.D. (7) *Dharmapañchavimsatī* in Apabhraṃśa by Bramhajinadāsa containing 26 gāthās is a rare manuscript. (8) The *Pāṇḍavapurāṇa* of Padmakīrti was written in 1517 A.D. for presenting it to Muni Narendrakīrti. (9) *Sangrahanīsūtrabhūṣhū* was translated in Rājasthānī prose by Dayāharṣagaṇī. (10) *Yasastilaka Chaupū* by Somadevasūri was copied in 1403 A.D. (11) *Ātmaprabodha* by Kumārakavi

was copied in 1490 A.D. at Srīpathānagara. This manuscript is important as it mentions another name of Bayānā as Srīpathānagara. The *gutaka* No. 331 of this Bhandāra is also of some significance as it comprises several Hindi works written in the fifteenth and sixteenth centuries by various authors

There is also a small Śāstrabhandāra in Agravāla Pañchāyatīmandira, Kāmā. It contains only 105 manuscripts. The *Pradyumnacharita* dated 1254 A.D. is incomplete.

ŚĀSTRABHANDĀRAS OF BAYĀNĀ. The total number of the manuscripts is 150, out of which Hindi manuscripts are in majority. The following manuscripts of this Granthabhandāra deserve mention: (1) *Vatavidbhānapūjā* by Amarachanda Luḥādiyā in Hindi. (2) *Chandraprabhāpurāna* composed by Jinendrabhūshana in 1794 A.D. in Hindi. (3) *Bāhubalīcharita* by Kumudachandra composed in 1410 A.D. in Hindi. (4) *Nemnāthakā Chhanda* by Hemachandra, pupil of Srībhūshana. (5) *Nemrājūlagīta* by Gunachandra and (6) *Udaḡgīta* by Chhīhala

The Śāstrabhandāra of the Terāpanthī Mandira at Bayānā is also systematic. There are 153 manuscripts including *gutakās* in the Śāstrabhandāra. The following rare manuscripts are preserved in this Granthabhandāra: (1) *Shodasakāṇanavratodyūpanapūjā* by Sumatī Sāgara in Sanskrit. (2) *Līlāvātibhāshā* by Lālachandasūri. (3) *Tattvārthasūtibhāshā* by Sevārāma Pāṭanī. (4) *Aksharabīrannī* by Pande Keśavadāsa composed in 1679 A.D.

ŚĀSTRABHANDĀRAS OF JAINA TEMPLES, VAIR. Vaira is an old town about 15 miles from Bayānā. The Jaina temples of this place possess a fine collection of manuscripts. The Śāstrabhandāra situated in the Digambara Jaina Mandira contains 120 manuscripts. The number of *gutakās* is more than that of manuscripts. They contain good collection of Hindi and Sanskrit works. The Granthabhandāra of Pamchāyatīmandira possesses 227 manuscripts, out of which the number of *gutakās* is 44. The *Vārangacharita* composed by Tejapāla in Apabharamśa language is a rare manuscript. There are also 87 manuscripts in the Sogānī Jaina temple.

GRANTHABHANDĀRAS OF ALWAR. There are seven Bhandāras in the city having 616 manuscripts. The *Tattvārthasūtra* and the *Bhaktāmāsaśūtra* have been written in golden ink. The *Amṛtasūgarā* was composed on Āyurveda under the patronage of Mahārājā Pratāpasimha.

SĀSTRABHAṆḌĀRA OF DŪNĪ. Dūnī is a town 12 miles from Tonk. The Bhaṇḍāra of this place contains about 143 manuscripts. The earliest manuscript is *Jinadattakathā* in Sanskrit, copied in 1443 A.D. Most of the manuscripts are found in Hindi. Among them, the works of Vidyāsāgara such as *Solahasvapna*, (2) *Jinajanmamahotsava*, (3) *Saptavyasanasavayū* (4) *Vishūpahārachhappaya* are remarkable. The Jhūlnā of Tanusāha in Hindi is also a rare work written in various metres and deals with several topics. *Rājula kṛ Bārahmūsa* of Gaṅgakavi is not very common.

GRANTHABHAṆḌĀRAS OF TODĀRĀISINGH. Todārāisingh remained a great literary centre of the Jainas in early times. Various copies of the manuscripts were written at this place. At present, there are two Granthabhaṇḍāras in the Jaina temples of Ādinātha and Pārśvanātha with manuscripts 246 and 105 respectively. The Hindi manuscripts are fairly in large number. The *Chatuṣvimsatistavana* dates back to 1392 A.D. The other notable manuscripts are (1) *Chatuṣvidhūnakavitta* by Jñānasāgara. (2) *Nemī'svaraphāga* by Vidyāyanandī composed in 1583 A.D. (3) *Trilokasūratīkā* by Mādhavachanda Trivaidya copied in 1443 A.D. and (4) *Pravachanasūratīkā* by Prabhāchandra.

SĀSTRABHAṆḌĀRAS OF BASAWĀ. Basawā is an old town and tehsil headquarter of Alwar District. It was a birth place of some Jaina Hindi scholars. Several manuscripts found in Jaina Bhaṇḍāras of Jaipur were copied in Basawā. There are separate *Śāstrabhaṇḍāras* in Jaina temples of Terāpanthī and Panchāyatī. The manuscripts of these Bhaṇḍāras belong to a period between fifteenth and eighteenth centuries. The manuscripts of Hindi and Prākṛit are in a large number. The *Samayasūravrittī* of Amṛitachandra is the earliest manuscript copied in 1383 A.D. There are some memorable manuscripts. The illustrated copy of the *Kalpasūtra* written in golden-ink in 1470 A.D. has 39 paintings on the life of Lord Mahāvīra. Another illustrated copy of the *Kalpasūtra* is dated 1471 A.D. with 42 paintings. The *Padmanandimahākāvyaṭīkā* is a commentaty written by Kavīprahalāda in Sanskrit on the original work named *Padmanandīpañchavimsati*. The *Malayasundarīcharita* by Jayatilakasūri in Sanskrit was copied in 1433 A.D. The *Abhayakumārāprabandhachampū* written in Hindi in 1628 A.D. is a rare work.

GRANTHABHAṆḌĀRA OF JAINA TEMPLE, BADĀ DHADĀ AJMER: The Granthabhaṇḍāra of the Jaina temple Badā Dhadā is one of the important

Bhandāras of Rajasthan It contains about 3000 manuscripts written in different languages. The *Samayasūraprābhīta* is the earliest written manuscript copied in 1406 A.D. Most of the manuscripts belong to a period between the fifteenth century and the eighteenth century A.D. This shows that this Bhandāra remained a literary centre during these centuries. Manuscripts on the subjects like Āyurveda, Jyotisha, and Mantraśāstra are found in abundance. Some of the important and rare manuscripts in Sanskrit found in this Bhandāra are as follows. (1) *Adhyātmaśāstra* by Āśādhara (2) *Jītasūrasamuchchaya* by Viśhabhanandī. (3) *Samādhiramanotsava* (4) *Dīpikā* by Sakalakīrti and (5) *Chārṇapāṭasāta* by Chārṇpata In Prākṛit and Apabhraṃśa also, some useful manuscripts such as Prākṛit commentary on *Gommatasūtra*, (6) *Pingalachatuvimsatirūpaka* and *Pāsacharīya* by Tejapāla have been preserved In Hindī and Rājasthānī languages, *Buddhiprakāśa* and *Viśūlakīrtigīta* by Delhā, *Dharmakīrtigīta* by Vūcharāja, *Subhūmcharita* by Upādhyāya Vinayasāgara and *Śāntipūṇa* by Thākura written in the sixteenth century are of significance.

GRANTHABHANDĀRAS OF BEAWAR: The well-known Śāstrabhandāra of Ailaka Pannālāla Dīgambara Jainā Sarasvatī Bhavana was founded by Ailaka Pannālāla in 1935 A.D. It stores approximately 4000 manuscripts in different languages. The *Pravachanasāratātṭparyamitti* of Jayasenasūri is the oldest manuscript copied in 1439 A.D. Besides, there are individual collections of Sohanalālākālā, Kanakamala Boharā and Nandalāla Gurāsā.

GRANTHABHANDĀRAS OF TONK. There are two Śāstrabhandāras at Tonk. The Śāstrabhandāra in the temple of Chaudharīs contains 253 manuscripts and 85 *gītakās*. Most of them are incomplete. One of the Mss. is a commentary on the *Tattvārtha-sūtra* of Śrutāsāgara by Kanaka written in 1715 A.D. The Granthabhandāra in the temple of Terāpanthis contains about 382 manuscripts and 50 *gītakās*.

GRANTHABHANDĀRA OF KOTAH. The Kharatāgachchhīya śāstrabhandāra of Kotah is a rich collection of the manuscripts numbering 1117. The earliest manuscript is the *Rāmalakshmanaiāsa* written in 1358 A.D. There is an incomplete copy of the Hindī work named *Viśaladevacharṇamāiāsa* probably written in the fourteenth century A.D. Among the other manuscripts following are remarkable (1) *Śrīpūlarāsa* of Yaśovijaya dated 1388 A.D., *Nandajachanpūrī* of Munī Kuśalasīmha of 1379 A.D. and *Hammitāmahākāvya* of Nayachanda of 1429 A.D. in Sanskrit. Besides, there is a manuscript of

allegorical novel named *Upamitibhavapiapañchākatī*. The Saṁgha being pleased conferred the title of 'Vyākhyānakāra' on him.

Later on, he made a deep study of Buddhism, so much so, that even the Buddhists held him in high esteem for his scholarship and highly virtuous life. In course of time, the title of Sūri was conferred on him by his Guru.

JINEŚVARASŪRI Jineśvarasūri occupies a prominent place in Jaina history. His early name was Śrīdhara. He and his brother Śrīpati were Brāhmaṇas by caste. They came to Dhāiānagarī where they met a rich man named Lakshmīpati. He introduced them to Vaidhamānasūri. Being impressed by their deep scholarship, Vardhamānasūri initiated them into Jainism and instructed them to preach it.

At this time, the Chaityavāsī sect was very powerful. Actually, Vardhamānasūri rose in revolt against it and founded Vidhimārga, but Jineśvarasūri by his efforts organized its followers into a community and made it country-wide. He went to Aṇahilapura where the Chaityavāsīs were very strong. He stayed in the house of the Purohita Someśvara. He defeated Surāchārya, the leader of the Chaityavāsīs, in the court of the king Durlabharāja at Pāṭana and got the title of 'Kharatara'. He established his own sect known as Vidhimārga at Aṇahilapura. Later on, it was known as the Kharataragachchha. Then his reputation spread to neighbouring regions like Marwar, Mewar, Malwa, Vāgaḍa, Sindh and Delhi, and a large number of Śiāvakas became his devoted followers.

Jineśvarasūri and his young brother Buddhisāgarasūri generally lived and moved together. In 1023 A.D. they were at Jābālipura (Jalor), where Jineśvarasūri wrote a commentary on the *Ashtakasangraha* of Haribhadra and Buddhisāgarasūri completed the *Śropajña Pañchagānthī*.

Jineśvarasūri brought about a renaissance in Jainism, and, therefore, he is called the 'Yugapradhāna'. New temples known as Vidhichaityas were built. There came also some change in the form of worship. New Gachchhas, new castes and new Gotras also came into existence. The original *sūtras* were revised and several commentaries were prepared. He had a large number of disciples, the chief among them were Abhayadeva, Jinachandra and Jinabhadra.¹

1. *Atīthāsīla Jaina Kāvya-sangraha*, p. 4. *Yugapradhāna Jinachandrasūri*, p. 10 & *Kharataragachchha-bṛihadgurmāvalī*.

JINAVALLABHASŪRI: The next great Jaina saint is Jinavallabhasūri, who was the follower of Chaityavāsī sect in the beginning. At Pātan, he got an opportunity to study the scriptures under Abhayadevasūri, the saint of Vidhimārga. As a result, he gave up the Chaityavāsī sect and accepted Vidhimārga. At his directions, his followers constructed the Jaina temples known as Vidhichaityas.

At this time, the followers of the Chaityavāsī sect were powerful in Mewar. With a view to diminishing their influence, Jinavallabhasūri left Pātan for Chitor, where he converted a large number of people to Jainism and celebrated the consecration ceremony of several images and temples. From Chitor, he came to Dhārā. The King invited him to his palace, where he listened to his religious discourses. He was so highly pleased with his extraordinary poetic talent that he offered him a Jāgīra of three villages and a handsome present in cash. He did not accept either of them but requested that the king should grant two *parutthadrammas* daily from his customs house for the maintenance of two Kharatara temples.

From Dhārā, Jinavallabhasūri came to Vāgaḍa, where he addressed large gatherings. He also came to Nagaur where the installation ceremony of Nemijinalaya was performed under his supervision. As he converted several people to Jainism, it was natural for him to form many Gotras.¹

JINADATTASŪRI: Jinadattasūri is one of the great Jaina monks, who propagated Jainism in Rajasthan. He was born at Dhavalakapura in 1075 A.D. in Hūmbada caste. His parents were Vādhiga and Vāhaḍadevī. His early name was Somachanda. His *dīkṣhā* Guru was Vāchaka Devabhadraganī, and he was given the name of Somachandra Munī. Being impressed by his extreme austerities and genius, Dharmadevopādhyāya made him Āchārya at Chitor in 1112 A.D. and named him Jinadattasūri.

Jinadattasūri was widely respected even by the Rajput rulers of Rajputana and Gujarat for his learning and piety. The Chālukyan rulers Karṇarāja and his son Siddharāja respected him. Jinadattasūri was a contemporary of Arṇorāja Chauhāna of Ajmer, who honoured the Āchārya by visiting him at his own place and by granting his followers a suitable site for a big Jaina temple. He converted a large number of people to Jainism

1. *Kharataragachchha Brihadgurvāḥ & Aitihāsika Jaina Kāvya-samgraha*, pp. 14-6.

protection for a year to all animals of the sea adjoining Cambay, the place of pilgrimage.

Jinachandra was held in high esteem by Jahangir also. In 1611 A.D., being incensed at the misconduct of the dissolute Darsanī, Jahangir not only banished him but ordered that members of other Jaina sects should also be ousted from the realm. This caused wide-spread consternation amongst all sections of the Jinas. The news reached Jinachandrasūri who travelled from Patan to Agra and called on the emperor. After a prolonged discussion on religion, Sūrijī succeeded in persuading the emperor to withdraw the order. He breathed his last in 1613 A.D. at Bilāiā in Marwar.¹

JINASIMHASŪRI: After Jinachandrasūri, his *pattadhara* Jinasimhasūri became the leader of the Kharataragachchha. In Rajasthan, he mostly lived at Bikaner, Sirohi etc. In the *Śrī Jinasimhasūrigīta* of Rāyasamudra, it is related that he had great influence on Jahangir. At his request, the emperor assured safety to all living creatures. He conferred upon him the title of 'Yugapradhāna'. In 1616 A.D., Jinasimhasūri spent the *Chātī māsa* at Bikaner. In the *Jinarūjasūi nāsa* composed in 1624 A.D. by Śrīsāra, it is written that Jahangir was much anxious to see him, and he sent an officer to Bikaner to invite him. But unfortunately, he died in 1617 A.D. on his way to Agra.

The event mentioned in the Jaina *nāsa* is more or less of the legendary character, intended to glorify the Jaina order, and can only be accepted when supported by some contemporary evidence. The attitude of Jahangir to Jinasimha (Alias Mānasimha) and towards the Jinas, as it is made to appear in them, does not seem to have been correctly represented. At the time of Khusru's rebellion, Mānasimha prophesied that Jahangir's reign would last only for two years. This encouraged Rāyasimha of Bikaner to rebel. He was, however, pardoned by Jahangir who waited for an opportunity to punish Mānasimha. In 1616 A.D. when Jahangir went to Gujarat, he persecuted the Jinas as their temples were the centres of disturbance and their religious leaders were accused of immoral practices. He summoned Mānasimha to the court but the latter took poison on his way from Bikaner and died. Evidently there seems to be more truth in these facts than the above concocted story.

1 *Kharataragachchha Brihadgurvāvalī, Atīhāsika Jānakāvya-Saṅgraha*, pp. 58, 81 and 82 and *Yugapradhāna Jinachandrasūri*

2. JAINA STATESMEN

Almost every state of Rajasthan and every principality or *jāgīra* was served by more than one Jaina minister or manager. Naturally, all of them were not pious people; but some of them led a life of lofty ideals and were deeply devoted to their masters who could not but respect the general principles of their religion. The ministers and officers preached by practice and not by precepts. Their masters and all others who came into close contact with them were deeply impressed by the simplicity of their personal life and began to respect the religion which was responsible for their high morality, their high official position, social status, learning, loyalty and devotion. They are too numerous to be described but a bare outline of the life of some of them seems to be necessary.

VIMALA: We have no information about the Jaina statesmen of Rajasthan before Vimala¹ who is the most famous Jaina statesman of the eleventh century. He was a son of Vīra, the *Mahattama* of the King Mūlarāja, and rose to the position of the Minister of Bhīma I by sheer dint of his military skill. Probably, he fought against Mahmūd Ghaznī with his master. According to the *Prabandhas*, he defeated the twelve *Sāmantas*. It cannot be wholly legendary and may contain some elements of truth. They may be deputies or generals left by Mahmūd Ghaznī after his return from India. He also assisted his master in restoring Saurāshtra and Kachchha which became independent taking advantage of the Muslim invasion.

Afterwards, Vimala helped his master Bhīma in capturing Chandīāvātī, a place near Abu, from Dhandhuka. Bhīma made him a governor in recognition of his services. In course of time, Vimala restored friendship between Dhandhuka and Bhīma. Bhīma returned his kingdom to Dhandhuka but kept Vimala as his representative of Abu as before.

Vimala was a deeply religious and selfsacrificing man. He led an extremely simple life and lavished almost all of his immense personal wealth on the construction of a wonderful temple on Mount Abū.

UDAYANA: Udayana was the well-known statesman in the time of Chālukyan rulers namely Siddharāja and Kumārapāla. He was a native of

1. *Vimalacharitra*. See also *Puṭānaprabandhasaṅgraha* (*Vimalavasatiprabandha*, pp. 81-82.)

minister Rāmachandra and took shelter under Mahāīāṇā of Chitor. Rāmachandra wanted to free Amber from the clutches of the enemy. With this object in view, he organized his forces which compelled Hussain Khān to leave Amber in favour of Sawāi Jayasimha. In recognition of his services, Mahārāja assigned him a piece of land and his name also began to appear on his coins. Formerly there was written Dīvāna Rāmachandra on the golden coin but now 'Bande Dīvāna Rāmachandra' was inscribed.¹

Rāmachandra was also famous as a man of justice. When there was a possibility of conflict between the chiefs of Jodhpur and Jaipur over the partition of Sambhar, he was appointed as an intermediary from both the sides. He divided Sambhar equally between the two parties and his decision was accepted. In return of his services, he was given about 5000 maunds of salt yearly.

DEVOTION OF KRIPĀRAMA TOWARDS HIS MASTER: Another able Jaina statesman of Sawāi Jayasimha was Kṛipārāma who was an envoy at Delhi. He was the faithful servant of his master. Vijayasimha, the rival of Sawāi Jayasimha, won the Mughal emperor and his vazir Kamaruddin to his side by a promise to give five crores of rupees and five thousand cavalry. Rāva Kṛipārāma knew the secrecy of the plot through Daurankhan and cautioned his master. Jayasimha took the measures of safeguard against his enemies. He became highly pleased with Kṛipārāma and gave the village of Manoharapura to him.²

VIJAYARAMA CHHĀBARĀ AS A DIPLOMAT: Vijayarāma Chhābarā was also one of the ministers of Sawāi Jayasimha. The sister of Sawāi Jayasimha was going to be married to the Mughal emperor Bahādurshah, but it was due to the efforts of Vijayarāma Chhābarā that she was married to Rāva Budhasimha Hādā, the king of Bundi. Further, as a successful diplomat, he became successful in bringing the hostilities between the Mughal emperor Bahādurshah and Sawāi Jayasimha to a close.

HARISIMHA AS AN ADMINISTRATOR: Sawāi Jayasimha obtained the *Ijārā* of the Sekhāvātī district from the Mughal authorities. He, therefore, intervened in this affair for the first time in 1726 A.D. and 1727 A.D. He appointed a competent banker named Harisimha to collect the tribute. The

1. *Vīravānī*, I, pp 68-83 and *Rājputāna Kā Itihāsa* by Ojha, pp 915-16,

2. *Annals & Antiquities of Rajasthan*, p. 592

Qaimkhanī Nawabs held this place as *watan* for more than a century. At first, the Qaimkhanī chief declined to pay the tribute; and disturbances also took place before the authority could be established. As the troops under the command of Haṁsimha were insufficient to secure the Daibar's possession in Jhunjhunu, he entered into a series of agreement with local leaders to secure their assistance in suppressing the trouble. In the end, he became successful in establishing the authority of Sawāī Jayasimha in Sekhāvātī.¹

RĀYACHANDA AS A DIPLOMAT: The marriage question of Kṛishnākumārī between the rulers of Jaipur and Jodhpur was settled by the efforts of Rāyachanda. Kṛishnākumārī, the daughter of Mahārājā Bhīmasimha of Udaipur, was first going to be married to the ruler of Jodhpur. As the ruling chief of Jodhpur died before the marriage, it was decided to marry her to Jagatsimha, the chief of Jaipur. This was considered to be an insult of the Jodhpur House by Mahārājā Mānasimha. In about 1805 A.D., the preparations for the struggle started on both the sides. Any how Rāyachanda settled the question peacefully between the two parties. Both Jaipur and Jodhpur chiefs promised not to marry Kṛishnākumārī. The sister of Jagatsimha was married to Mānasimha and the daughter of Mānasimha was given to Jagatsimha.

The peace thus established could not last long. Again, there started a struggle on the question of Dhoṅkalasimha. Hearing the news of the invasion of Jaipur by Rāthoḍa forces with the help of Amīrakhān, Jagatsimha had to raise the siege of Jodhpur fort and march towards Jaipur. At this critical time, Rāyachanda by giving bribery of one lakh won Amīrakhān to his side and saved both the town and life of his master.

SIVAJĪLĀLA AS ADMINISTRATOR AND WARRIOR: Sivajīlāla became famous both as an administrator and warrior. There was no systematic order in the collection of Muamala during the reign of Mahārājā Pratāpasimha and there were several irregularities. Sivajīlāla became successful in removing them all and collecting a large amount of money. He achieved a remarkable success in the task of the production and the distribution of salt entrusted to him. He also participated in several battles fought by the Mahārājā of Jaipur against the Pindāīs and Rathoḍas. In appreciation of his services, Mahārājā of Jaipur gave him special honour

1 *Report on Panchāpana Singhānā*, pp 9-10, See also *A report on the Land Tenures and Special powers of certain Thikanodars of the Jaipur State*, pp 45-46,

SAṄGHĪ JHOTĀRĀMA AS A DIPLOMAT. Saṅghī Jhotārāma was a shrewd diplomat in the nineteenth century A.D. Such was his powerful influence in the court of Jaipur that Tod remarked it as the faithless court, the Jhootā darbāra and the Banīyārāja. But these expressions indicate only the partisan character. It was only due to the prejudice of the author against the hesitation of Jaipur state in accepting the British alliance because of the influence of Jhotārāma who knew the future consequences. The British Government took Bairīsāla of Samod, the leading nobles of the state to their side. Between Jhotārāma and Rāvala Bairīsāla, there came into existence the deadly enmity. In order to bring the downfall of Jhotārāma, schemes were devised. He was credited with the crime of murdering his young master in 1835 A.D. When he knew the jealousy, he himself resigned the post of ministership. He was ordered to go to Dausā, where he was kept under strict restrictions. He could neither write nor read. Santris and Chaparasis remained there to guard him. Even after that, the plots were devised by Rāvala Bairīsāla who was in power.

In 1835 A.D., the assault was committed upon the person on the British Resident Major Alves when he was returning from a visit of ceremony at the palace. It caused the death of Mr. Blake, the assistant agent to the Governor General. Jhotārāma was residing at Dausā under confinement. He with his brother and son were arrested because some letters were seized both at Dausā and Agra. As a matter of fact, these letters seem to be forged. For the trial of this case, the court met in 1836 A.D. The judges appointed for the trial were the puppets in the hands of the British Government. He and his brother were sentenced to death by the court but the Governor General in Council however took a different view of this case. The sentences of death in their case was commuted to imprisonment for life and the fort of Chunar was designated as the place of their confinement.¹

The numerous Jaina statesmen, soldiers and administrators who served various important states of Rajputana for several centuries wielded naturally a great influence in the respective states. Their influence was very helpful to the spread and dissemination of Jainism in Rajasthan. They secured respect for Jaina Sādhus, arranged maintenance of Jaina temples, helped in

1 *Jaipur State Trials.*

running Jaina schools, encouraged the well-equipped Jaina libraries, and in several other ways ensued respect for Jainism even by those who were not its followers. Rajasthan has been ruled for the last one thousand years by Rājputs who had no hesitation in shedding the blood. That Jainism flourished in their dominions is due to the influence of the Jaina Sādhus and the leading Jaina house-holders. Besides, there were a large number of Jaina businessmen and almost in every state, a few of them even multimillionaires. Some of them were mighty bankers and the Rājput rulers who suffered from the chronic want of necessary funds for maintaining the armies and running the administration depended mostly on loans from these rich magnates; and what is true of the rulers, was true in still greater degree of the people in general in all the states. Thus, the mercantile Jaina community wielded a great influence in the society; and their religion was naturally respected by the people. It is due to the influence of Jainism that the population of Rajasthan ruled by Rajputs remained vegetarian in larger majority than any other part of India.

CHAPTER VIII

CONTRIBUTIONS OF JAINISM TO RAJASTHAN

In the foregoing chapters, an attempt has been made to describe the role which Jainism has played in what is now known as the state of Rajasthan. According to the traditions, Jainism has existed in this region since times immemorial, but from the eighth century onward, it has been a great cultural force. It has enriched the culture of this state by making remarkable contributions to its art and literature and has raised the standard of ethics and morality by its rational preachings.

The wonderful temples of Mt. Abu, the Dhāḍinakā Jhomparā of Ajmer and the Sāṅgāner Jaina temple are edifices of which any nation can be proud. The general plan, the artistic details, the lovely and delicate material of the Abu temples and the immense wealth lavished on them form the subject of several books or chapters written by recognized authorities on art. The Dhāḍinakā Jhomparā with its most artistically designed pillars, brackets, lintels and ceiling panels rivals any building of Fatehpur Sikri or earlier building of the Hindu period and shows how anxious the Jainas were to create artistic and attractive surroundings for the students so that they might

pursue their studies in ideal environments. There are scores of Jaina temples spread all over Rajasthan and particularly in Western part of it formerly known as Sirohi state and Western Marwar. Every one of these buildings is well planned and designed simply but beautifully decorated and executed with the chastity and simplicity of taste.

The contributions of Jainism to the art of iconography are not insignificant. There is neither the wealth of variety as we find in Hindu temples, nor do we find emotional poses which form the most distinctive features of several Brāhmanical temples. On the other hand, we find the statues of the Tirthaṅkaras, the several Jaina goddesses, the carved illustrations of the various Jaina stories or phases of Jaina religious life; and they all indicate that the Jainas did not lag behind in contribution to the Rajasthan art of iconography. The statues of Tirthaṅkaras indicate a serenity of pose and remarkable proportion as laid down by Jaina Sāstras. The statues of goddesses show remarkable rhythm and balance. The group of statues show that the Jaina artists knew the art of blending and harmonising. Of course, the sculptors were common for the Jainas and Hindus; and the general ideas were also not diametrically opposed, but the Jaina artistic ideology did not indulge in exuberance. It imposed upon itself the necessity of pose and restraint and thus made the Jaina art so much emotional and inspirational.

The Jaina paintings in Rajasthan are of various types. There are collections of miniature paintings in private possessions, illustrations in Jaina books particularly in Jaina Purāṇas, pictures of cities, their bazars, transactions and various other activities in the invitation letters known as *Vijñapti-patras* which were presented to Jaina Sādhus by the representatives of various cities where they were invited to deliver discourses. Besides these, the covers of the books, the walls of the temples, the *āsanas* and *Chokīs* used there are sometimes painted with beautiful human figures of large variety and floral designs. The wealth of art of painting is very remarkable contribution made by the Jainas; and our study of this art in Rajasthan cannot be called complete unless we make a thorough study of Jaina art of painting. The most distinguishing feature of Jaina art is its complete avoidance of amorous aspect of life; and what is further striking is this that it does not suffer in its depth, extent and appeal for want of it. The miniature paintings exhibit a large variety. There are paintings depicting a single individual, a Sādhu, a

Grihastha or a ruler etc. There are pictures of assemblies, religious discourses, processions etc. Then, we have pictures of animals and birds and various floral designs meant for decorative purposes. The most remarkable paintings are those contained in the invitations extended to Jaina Sādhus. They show the remarkable variety of details, remarkable not only for art of blending of colours but also for throwing great light on the contemporary social, religious and economic life of the times. Taken altogether, the paintings indicate that the art has reached the high stage of progress.

The literacy among the Jainas has always been the highest. Being the business community, every one of them has to acquire at least the knowledge of 3 R's. Their ladies also are mostly literate. This is one of the many reasons why the largest number of ministers in Rajasthan have been Jainas. This has been their great contribution to the intellectual life of the state. The Jaina Sādhus are all of them more or less quite educated and some of them have been even great scholars. Even the Sādhus possess knowledge far above that of an average man. It can be safely said that the contribution of the Jaina Sādhus to the various aspects and phases of literature both Sanskrit and Hindī is as important as that of the Brāhmanical scholars. A large number of books not only on Jaina philosophy, logic, ethics, sociology and history but also on literature, poetry, dramaturgy, astronomy, mathematics etc. indicate the extent of their range of interest. Of the greatest importance is the contribution of Jaina writers to Hindī literature. The oldest books in Hindī Dīngala and Brajabhāshā are by Jaina authors. They date as back as the fourteenth century and are preserved in the various Jaina Bhaṇḍāras of Rajasthan subject to study for the history of the growth of Hindī language.

The influence of Jainism on the general moral life of the masses has been considerable. Jainism lays the greatest emphasis on the cultivation of morality, life of abstinence, restraint and on progressing self-effacement. Hence we find that though they have been the richest community in Rajasthan, not more than a few of them married more than one wife. Even during the period when polygamy particularly among the wealthy was the order of the day, this had good effect upon those who came into contact with them and the Jainas being either businessmen or officers, their contacts were very wide. Among the Jainas, there were also great builders and philanthropists who supplied livelihood to thousands of people and gave immense charities for the

benefit or relief of humanity. Such humanitarian works and activities of the Jainas created a very healthy atmosphere in the region and inspired others, who were equally well placed in life to follow the noble and lofty example. Thus they preached not by precepts but by practice. It is no exaggeration to say that the general philanthropic tendency of the wealthy magnates of Rajasthan is due to the influence Jainism has exercised during the last twelve hundred years on the people of this area.

The Jaina community as a whole is strictly vegetarian. This has had a very healthy influence on the entire population. The Vaiśyas and the Brāhmaṇas, who came into their contact, became strictly vegetarian in Rajasthan whereas those of Bihār, U.P. and Punjab are mostly non-vegetarian. The masses of this state are also practically vegetarians. Even the Jats mostly avoid meat eating. The Rājputs, whose profession has been fighting, are non-vegetarian; but among them also, there are quite a number of people who are vegetarians. The Jaina practice of feeding and sustaining the birds and ants has been adopted widely by the Hindu community also. In fact, so far as the life and conduct of the majority of people is concerned, there is no difference between a Jaina and non-Jaina. Ethically and morally, they are all one and in the upper strata of society except of course Rājputs, it is not easy to distinguish between the general way of life of a Jaina or a Hindu. It is only when we probe a man as to his ancestral or personal faith, then alone we can identify a Jaina otherwise their living and thinking are much alike.

The principle of *ahimsā* is mainly a Jaina doctrine. It has a place in Hinduism wherein its history is long and continuous but it is Jainism which lays particular emphasis on it. In fact, this stress on *ahimsā* has been the main argument of the Jainas against popular Hinduism whose protagonists found no point of defence when faced by Jaina teachers. This is why Jainism made such a rapid progress during and after the reign of Harsha and became very popular in Rajasthan especially among the upper classes from the eleventh century onwards. In every day life, *ahimsā* is the guiding principle and regulating force in Rajasthan. *Ahimsā* as understood and practised today in this state is mainly the Jaina doctrine, though of course, it was never foreign to the essential principles of Brāhmaṇism. The Hindu attitude towards Jainism has been one of sympathy and tolerance. The Rājput rulers have respected the Jaina Sādhus and patronized Jaina community and the difference

in these religions and philosophical outlook has been generally ignored and hardly ever over emphasized. But one point on which there has been complete unanimity both in theory and practice is the principle of *ahimsā*. Even those, who cannot practise it, do not dispute its fundamentals. It is universally admitted that all killing is bad. This is, therefore, the triumph of Jainism and its most ennobling and uplifting contribution.

The idea of Public Library is also a Jaina one. We cannot trace any Granthabhandāra of an earlier date than the Jaina Sāstrabhandāra of Rajasthan. The learned Brāhmanas had their own small collections of manuscripts but the Jaina manuscript libraries are traceable as early as the tenth century A.D. and some of them contain works not only on Jainism but on non-Jaina and secular subjects also. These manuscript libraries were sources of knowledge to the Jaina community in particular and to all others in general. Jainism, therefore, made an important contribution to the mass and higher education in Rajasthan during the centuries preceding the British era. The same thing can be said about Jaina Pāthasālās. Before the introduction of the present system of education and regimentation by Government, there used to be periodical village schools and some permanent town classes arranged by the leading residents of the villages and towns. But regular Pāthasālās for teaching Sanskrit and Prākṛit were generally conducted by Jaina communities in villages and cities. These Pāthasālās were utilised mostly by the Jainas but a small percentage of non-Jainas benefitted by them. It would also be interesting to note that almost in every Jaina Pāthasālā, there was co-education. This custom was responsible for high literacy among Jaina ladies. Of course, the co-education was permitted till about the age of ten or eleven. But this was sufficient to give the knowledge of 3 R's to the girls. The most notable feature of the Jaina Pāthasālās was the simplicity of their teaching method especially the teaching of Sanskrit and Prākṛit languages. The Jaina Panditas did not care much for the classical grammars such *Aṣṭādhyāyīmahābhāṣya* or even *Siddhāntakaumudī*. They generally followed the *Kātantaravyākaraṇa* or even the simpler method of *Dhātunūpāvalī* or *Śabdarūpāvalī* and this gave the student the working knowledge of Sanskrit which enabled him to read and understand the books of daily use. This was a great service to the cause of Sanskrit which was at least kept alive during the periods of political tumult and tumults.

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