

Some Early Jaina Temples In Western India

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WESTERN India, not merely in a territorial sense but in its more vital, kinetic implication—the cultural aspect, and hence the Māru-Gurjara culture itself—owes much to Jainism, its Śvetāmbara variety in particular. This is symbolized in and summed up by the gentle character of her people, vegetarianism, and, above all, a great tradition of architecture, to the sustenance of which Jainas contributed almost half the share; they even aided its survival in the late Middle Ages, until finally, they are left, today, almost the sole patrons of the traditional, ecclesiastical architecture in Rajasthan and Gujarat which form an indissociable cultural unit, the Western India. The *vāstusāstras* of Western India, composed for the most part by the anonymous Brahmanist architects, acknowledged (as early in Solanki times when the earliest of such books were compiled)¹ their debt to the Jainas by according generous sections to Jaina iconography and architecture. And Jainas built their religious foundations that were legion, an extraordinary happening, had we not known the mediaeval epoch so intimately and so much in its completeness in relation to

1 *Vide* Section I of the author's *Introduction to Prāsādamañjarī* covering *The Vāstusāstras of Western India* (edited by PRABHASHANKAR O. SOMPUA).

Western India. For that, too, and now in our own turn and times, we are indebted to the sense of history and preservative quality of Jainism. This was possible—as we look back and try to collect and analyse the facts recorded in literature and thrown in relief through archaeological sources—by the circumstances which then prevailed, by the natural disposition of the people, and, above all, by the character of the Śvetāmbara Jainism itself.

Jainism was as anciently known, or perhaps a little lately, as Buddhism, particularly in Saurashtra region of the Gujarat sector of Western India. Girinagara (Junagadh), but more definitely Valabhī (Vala) in Saurashtra, even before it became the capital of the Maitrakas, was a stronghold of Jainism; a stronghold which persisted but secondary always to Buddhism until it got its chance later on to make its influence felt and, with some intensity to be sure. Against the vast, organized monastic settlements of the Buddhists, Jains have not much to show between the fifth and the seventh century. Equally, there are not many, and these too not very sound, bits of facts, which can allow us to estimate the degree of munificence shown to Jainism by Maitraka monarchs and their relatives who, by an overwhelming testimony of their inscribed charters, are known for their unbounded enthusiasm for Buddhism. Its existence in the earlier half of the Maitraka Period in Gujarat territory is, doubtless, proved. Jaina bronzes of the sixth century at Valabhī itself², again as old as the now world-famous Akota bronzes of which the oldest can be dated to the sixth century³, the Digambara Jina image from Khedbrahma⁴ and the rockcut relief images of the same religious affiliation and of the same age at Dhank⁵, together with a few but indisputable literary evidences so endorse. But Jainism could show its strength only when Buddhism faded from the scene. Buddhism was, by eighth century, tottering throughout the subcontinent. At Valabhī itself, it was dwindling in strength, when, at the same time, Jainism seems to be slowly gaining in stature and weight. But before it could take fuller advantage of the situation, Valabhī was devastated (783-84) by the marauding Arabs from Sind. The sacred Jaina images, just before the

2 Consult SHAH, U. P., *Akota Bronzes* (Bombay 1959) for details.

3 *Ibid.*

4 SHAH, U. P., *An Old Jaina Image from Khedbrahma*, 'Journal of the Oriental Institute,' Baroda, Vol. X, No. 1, September 1960, Fig. 1.

5 This is the considered opinion of DR. U. P. SHAH.

hot hours, were transferred, we are told by later Jaina *prabandhas*⁶, to safer sanctuaries; to Devapattana (Prabhas Patan), to Vardhamāna (Wadhwan), and to Bhillamāla (Bhinmal).

Jainism did not supplant Buddhism molecule by molecule, piece by piece, place by place; in expanse it covered many more sites (some of which later on grew to be its potential centres) where Buddhism never held sway, it would seem, at any date, early or late. Some of the well-known towns and cities of the mediaeval period were not even founded when Buddhism had its heyday in Gujarat. An̄hilapāṭaka (Patan) which came to be established in 746 (according to Jaina tradition) by Vanarāja Cāpotkaṭa, a little township, an humble capital to a principality, was to become a focal centre, a proud and prosperous metropolis of an empire in the twelfth century. There, Prince Vanarāja founded a temple to Pārśvanātha of Pancasar. An immigrant from Rajasthan, Prāgvāṭa Ninnaya, the ancestor of Governor Vimāla of Dilwara fame, built a temple to Jina Ṛṣabha at the newly founded capital for the benefit of Vidyādhara Kula of the Śvetāmbara Church. At the same moment, at Thārāpadra (Tharad) in North-west Gujarat, Vaṭeśarasūri of Candra Kula established Thārāpadra Gaṇḍhā: at the centre of its emanation a temple to Jina Ṛṣabha was in existence.

Digambara Jainism, too, is known to be followed in a few centres in Gujarat area in this age. At Vardhamāna it had a temple sacred to Pārśvanātha (Nannarāja Vasatī) where Jinasena wrote his *Harivaṃśa Purāṇa* in 783. This work was adored in the temple of Sāntinātha at Dostaṭikā as mentioned in the same work. Yet another work composed at Vardhamāna, now in 931-32, was the *Bṛhatkathākośa* of Hariṣeṇa.⁷ *Harivaṃśa Purāṇa* refers to Simhavāhanā Śāsanadevī Ambikā (atop Mt. Girnar) whose origin is associated with Koṭṭināri (Kodinar) on the west coast of Saurashtra.^{7a} By the end of eighth century, the sectaries

6 Prabandhacintāmani (1305) of Merutuṅga, *sarga* 50; *Satyapura-tīrthakalpa* (1311) inside Vividhatīrthakalpa of Jinaprabha; and Ms. P (1472) in Purātana Prabandha Saṃgraha edited by Muni Jinavijaya : all published in Singhi series, Bombay.

7 SANDESARA, B. J., *Wadhavan-mām racāyelā be Digambara Jaina grantho* (Gujarati), 'Journal of the Saurashtra Research Society' Vol. I, No. 2, Sept. 1957. Both Jinasena and Hariṣeṇa belonged to the Punnāṭa Saṃgha of the Digambara Sect.

7a SHAH, U. P., *Iconography of the Jaina Goddess Ambikā*, 'Journal of the University of Bombay', Vol. IX, pt. 2, Sept. 1940.

of the Digambara Church had settled at Prabhāsa; they had, like the Śvetāmbarins, a temple to Jina Candraprabha there.⁸ A little later, along the same west coast, now eastwards, they founded a temple to Pārśvanātha near Unnatapura (Una).^{8a} At Stambhatirtha (Khambhat), too, they established their headquarters soon after.

When we turn to Rājāsthān, no centre of the stature of Valabhī is encountered at that age or earlier. A completely ruined brick temple of Jaina affiliation at Kesorapur near Bundi is supposed to be a fifth century erection.⁹ Next of note is the hoard of bronzes from Vaṭapura (Vasantgarh) in which the oldest inscribed document is the pair of handsome *kāyotsarga jina* images dated to the year 688.^{9a} The image of Mahāvira in the temple at Nandiya with its two superb *vāhikas* (chauri-bearers)¹⁰ would come next. The image of Pārśvanātha from Bhatewa¹¹ is stylistically of the same age.

Significant equally are the evidences furnished by the literary sources. It seems, by the end of seventh century, a Jaina temple existed at Bhillamāla on the strength of *Kuvalayamālā* (779) of Udyottanasūri who completed this work in the Aṣṭāpada Prāsāda of Adinātha at Jābālipura (Jalor), a fane founded a little earlier by Friar Virabhadra to whom Udyottana refers very reverently. The Bhillamāla temple could be one of a series founded in Gurjaradeśa by Yakṣadattagaṇi (Yakṣa Mahattara), one of the predecessors of Udyottanasūri. Jaina temples existed at Citrakūṭa (Chitor) in the time of Haribhadrasūri (8th cent.). Ninnaya of Anhilapāṭaka, mentioned earlier, had founded a temple to some Jina at Candrāvati for the benefit of Jālihara Gaccha. At Nāgapura (Nagaur) a Jaina temple

8 DHAKY, MADHUSUDAN and SHASTRI, HARISHANKAR PRABHASHANKAR, *Prabhās-Pāṭaṅ-nām Prācīna Jaina Mandiro* (Gujarati) 'Svādhyāya', Vol. 3, No. III, V. S. 2023, Baroda.

8a A defaced image (in kāyotsarga) of Pārśvanātha datable to the ninth century has been found from this place and now preserved in Junagadh Museum. For its illustration, see NAWAB, SARABHAI, *Bhārat-nām Jaina tirtho ane temnum Śilpa-sthāpatya* (1942), Fig. 12.

9 Consult JAINA KAILASCHAND, *Jainism in Rājasthān*.

9a U. P. SHAH has published this image in his *Akota Bronzes* as well as in *Studies in Jaina Art*.

10 KRAMRISCH, STELLA, *The Art of India* (1955), Fig. 54.

11 This, as informed by MUNI SHRI YASHOVIJAYAJI, is now in the Jaina temple of Chansma in North Gujarat.

existed in 859 as reported by Jayasimhasūri in his *Dharmopadeśa-vivaraṇamālā-vṛtti*. Jayasimhasūri's master, Kṛṣṇarṣi, seems to have founded a temple in the fort of Nagaur.¹²

To the resurgent Jainism, from eighth century onwards, the kings, princes, and chieftains of various Western Indian dynasties were favourably disposed, some even extended positive patronage which included acceptance of Jainism as a personal faith. Vanarāja Cāpotkaṭa we mentioned in the foregoing discussions. There was one Prince Raghusena of an unknown dynasty, who founded a *Jina-bhavana* at Ramasainyapura (Ramsen) in North-west Gujarat some time in the second quarter of tenth century. More important instances are known from the Imperial Caulukyās (Solāṅkīs) of Aṅhilapāṭaka. King Mūlarāja I (942-995) founded, it would seem, Mūlavasatikā Prāsāda for the Digambara sect and a temple sacred to Mūlanāthajinadeva for the Śvetāmbara Church at Aṅhilapāṭaka. His successors Cāmuṇḍarāja as well as Durlabharāja respected Jainism. In the capacity of heir apparent, Cāmuṇḍa had made a grant to the Jaina temple at Varuṇaśarmaka (Vadasama) in 977. Bhīmadeva I (1022-64) held learned Jaina monks in high esteem. Surācārya and Śāntisūri rallied beside the throne in the battle of wits between Mālava and Gujarat. Bhīmadeva's son and successor Karṇadeva (1064-95) was also generous to the Jainas. He granted land to the temple of Jina Sumatinātha at Ṭākavavī or Ṭākovī (Takodi) in 1084. His son and successor Jayasimha Siddharāja (1095-1144) made a further grant, presumably to the same Sumatinātha temple, in 1100. But Siddharāja did more than that for the Jainas. By about 1127 he founded Rājavihāra at Aṅhilapāṭaka and Siddhavihāra (c. 1140) at Śrīsthala or Siddhapura (Sidpur). Out of all Solāṅkī monarchs, Emperor Kumārapāla (1144-74), under the influence of Hemacandra, showed the highest leanings to Jainism and displayed as much zeal in founding Jaina temples, each example being styled after him as Kumāravihāra. The Kumāravihāras were erected at all important Jaina centres distributed between Jābālipura and Prabhāsa.

In Rajasthan, the facts almost compliment those known from Gujarat. The Imperial Gurjara-Pratihāras as well as the Pratihāras of Maḍḍodara-Medāntaka (Mandor-Medta) branch were zealous for Jainism. Pratihāra Nāgabhaṭṭa I founded Yakṣavasatī Prāsāda at Jābālipura, his capital, in honour of his guru Yakṣadattagaṇi whom we referred to a short while ago. The sanctuary of Mahāvira

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12 From Kṛṣṇarṣi sprang a gaṅga bearing his name.

at Satyapura (Sanchor), so famous in the mediaeval epoch, as well as the temple to the same Jina at Koranṭa (Korta) are traditionally ascribed to him. To Vatsarāja Pratihāra we shall have an occasion to refer to later. His successor Nāgabhaṭṭa II was under the influence of Bappabhaṭṭisūri; while Nannasūri and Govindasūri, the two junior confrères of illustrious pontiff, were favourably received by his successor, the Pratihāra emperor Mihirabhoja. The Jaina foundations by Nāgabhaṭṭa II at Kānyakubja (Kanauj) and Gopagiri (Gwalior) lie outside the territorial limits of Western India.

How early Pratihāras of the collateral branch in Marumaṇḍala reacted towards Jainism, we have no means to ascertain. Pratihāra Kakkukarāja of Maḍḍodara, a prince of some learning, founded a *Jina Bhavana* at Rohimsakūpa (Ghatiyala) in 861. Guhila Bhartṛbhaṭṭa I, Lord of Medapāṭa (Mewar), built Guhilavihāra in the second quarter of tenth century at the town founded by him after his name, Bhartṛpadra (Bhatewar) in Mewar. The fane was consecrated by Buḍhāgaṇi of Caitrapuriya Gaccha. His successor Allaṭa is said to have erected a *kīrttistambha* at Citrakūṭa.<sup>13</sup>

The relations between the early Cāhamānas of Śākambhari (Sambhar) or Sapādalaḥṣa and the Jaina Church are not clear. The later Cāhamānas were of course generous to Jainism. Pṛthvirāja I placed golden pinnacles on the Jaina temple at Ranathambhor. Similarly, his successor Ajayarāja placed golden pinnacles on the temple of Pārśvanātha at his newly founded capital, Ajayameru (Ajmer). His son Arṇorāja held Jinadattasūri in great respect. His son and successor Viśāladeva Vighararāja is said to have built Rājavihāra at Ajmer. His successor Pṛthvirāja II granted a village to the Digambara Jaina temple of Pārśvanātha at Bijolya in 1169. Cāhamāna Someśvara, son of Arṇorāja, granted a village to the temple of Pārśvanātha at Rewa.

Jainas had equally happy relations with the Cāhamānas of Naḍḍula (Nadol). How Lakṣmaṇadeva, the premier dynast of the Nadol branch, looked upon Jainism is not known with certainty. But his great-grandson Kaṭukarāja, son of Aśvarāja, made grants in 1110 and 1115 to the temple of Jina Mahāvira at Śamipāṭi (Sewadi) with which we are to deal soon. Cāhamāna King Alhaṇadeva of Naḍḍula promulgated a commandment of non-violence at Kirāṭakūpa (Kiradu) in 1152. To the temple of Mahāvira at Saṇḍeraka (Sanderav) he

13 This one seems to have disappeared in antiquity.

allowed a grant in 1171. Another Cāhamāna prince, a scion of the Naḍḍula branch, Kīrttipāla, made a grant to the temple of Jina Mahāvīra at Naḍḍuladāgikā (Nadlai), the twin to the city of Nadol, in 1160.

The Rāṣṭrakūtas of Hastikuṇḍī (Hathundi) had been ardent followers of Jainism. Vidagdharāja, son of Harivarman, founded a shrine to Jina Ṛṣabha at Hastikuṇḍī in 917. His son Mammaṭa gave a grant to the selfsame temple. Mammaṭa's son and successor Dhavala renovated the temple and caused a well to be excavated for the temple.

The queens of the princely households of the various dynasties in Rajasthan were also favourable to Jainism. Rājñī Mānaladevī, consort of Cāhamāna Rāyapāla of Naḍḍula, together with her two sons, made a grant to the aforementioned temple of Mahāvīra at Naḍḍuladāgikā in 1132. Queen Aṅhaladevī, consort of Ahaṇadeva, made a grant to the Saṅḍeraka temple in 1169, two years previous to her husband's grant to the same temple. Queen Sṛṅgāradevī, consort of the Paramāra Prince Dhārāvaraṣadeva of Candrāvati, granted some land to the temple at Jhāḍaulī or Jhāḍavelli (Jhadoli) in 1197. Guhila Queen Jaitalladevī, mother of Mahārāṇā Samarasimha, founded a temple to Jina Pārśvanātha in 1278 at Citrakūṭa.

Side by side the royalties, the ministers and high officials, several of whom professed Jainism, were liberally munificent in founding Jaina temples, monasteries, and libraries. Daṇḍanāyaka Vimala raised a temple to Ādinātha at Deulavādāgrāma (Delwada, Dilwara) on Mt. Abu in 1032. Poet Meha (1443) refers to two other works of Vimala, a Vimalavasatī at Satruṅjaya and one other at Arāsaṇa (Kumbharia). Sāntū, prime minister to Solāṅki potentate Karṇadeva, built Sāntūvasatikā at Aṅhilapāṭaka as well as at Karṇāvati (Ahmedabad). Muñjāla, minister to Karṇadeva and supposed afterwards to be a minister to Jayasimha Siddharāja as well, founded Muñjālavasatī at Aṅhilapāṭaka before 1093. Minister Udayana founded Udayanavihāra (1093) at Karṇāvati and Udayanavasatī at Stambhatirtha. He also founded a temple to Jina Simandhara at Dhavalakakka (Dholka) in 1119. Mantrī Solāka founded Solākasvatī at Aṅhilapāṭaka some time before 1112. Daṇḍanāyaka Kapardī built a shrine to some Jina in the same city in 1119. Sajjana, Daṇḍanāyaka of Sorath, built the famous sanctuary of Neminātha (Karṇavihāra) atop Mt. Girnar in 1129. Pṛthvipāla, minister to Kumārapāla, added *maṇḍapas* to Vanarājavihāra at Aṅhilapāṭaka, Vimalavasatī at Dilwara (1150), and Ninnaya's temple at Candrāvati.

In addition, he founded a shrine sacred to Jina Śāntinātha at Sāyaṇa-vāḍapura. Minister Vāgbhaṭṭa, son of Udayana, replaced the old temple of Ādinātha on Śatruñjaya by a new edifice between 1155 and 1157. He also extended Udayanavihāra at Dholka in 1167. His brother Āmrabhaṭṭa replaced the antiquated Śakuni caitya at Bhṛgukaccha (Bharuch, Broach) by a magnificent new shrine in 1166.

Excelling all, were the constructional works by the two illustrious brothers, Vastupāla and Tejapāla, the former being the Prime Minister to the Vāghelā Regent Viradhavala. A statesman of extraordinary ability, Vastupāla was an equally great literary figure and perhaps a still greater devotee of Jainism. Put together, the religious edifices founded by the two brothers go upward of fifty, a figure that would put to shame any emperor in the Middle Ages in India. Chief among these were the Indramaṇḍapa and six other shrines in front of the great temple of Ādinātha on Śatruñjaya by Vastupāla, the Vastupālavihāra (1231) and temple to Pārśvanātha on Mt. Girnar, temple sacred to Ādinātha at Dholka, and Aṣṭāpada Prāsāda at Prabhāsa. Tejapāla founded Nandīśvaradvīpa caitya on Śatruñjaya as well as in Karṇāvātī, a temple to Neminātha at Dholka, on Mt. Girnar, as well as in Dilwara on Mt. Abu (1232), and to Ādinātha at Prabhāsa. He also founded Āsarājavihāra at Aṅhilapāṭaka in memory of his father and one temple each at Darbhāvātī (Dabhoi) and Stambhatīrtha to commemorate the name of his mother Kumāradevī.

The late Vāghelā times were, by comparison, less lustrous. A few works by the notables of this age, Jagaḍuśā of Bhadrāvātī and Pethaḍa of Mandavgarh, seem to be of some consequence. Jagaḍu founded temples at Dhaṅka (Dhank), Vardhamāna, and Śatruñjaya. Pethaḍa's constructional activities were centered at Prabhāsa, Dhavalakakka, Salakṣaṇapura (Shankhalpur), and Śatruñjaya.

The recorded instances of foundations by ministers and other dignitaries in Rajasthan are relatively fewer when compared to what we know from Gujarat. The monuments erected between the eighth and the tenth centuries, that is to say when Pratihāras, Cāhamānas and Guhīlas were supreme, are more numerous in Rajasthan than in Gujarat. By eleventh century, the power of the Guhīlas waned against the prowess of the Paramāras of Dhārā; and the Paramāras of Abu and Cāhamānas of Śākambharī and Naḍḍula progressively lost ground against the imperial policy of the Solāṅkīs of Gujarat. Gujarat rose to heights in mid-eleventh century, all the more in the twelfth century when, under the aegis of Siddharāja and Kumārāpāla, it acquired the



status of an empire. Consequently, the monuments of this age are more numerous in Gujarat territory of Western India. Thus, in our range within Rajasthan, we know three instances of Jaina erections by persons possessing ministerial office, out of whom two flourished in tenth century and one in the thirteenth century. Kuṅkaṇa, a minister possibly to Paramāra Aranyarāja of Abu, founded a temple to some Jina at Candrāvati in 954. A minister, unnamed, to Guhila King Allāṭa, erected a temple to Jina Pārśvanātha at Āghāṭa (Ahar) some time during the latter half of tenth century. Bhaṇḍārī Yaśovīra added a *maṇḍapa* to the Aṣṭāpada Prāsāda at Jābālipura.

To think that the great ones alone maintained the hub of constructional force within Jaina Church, would be nothing short of a highly refracted image of what it actually was. The Jaina fraternity itself had become, by eleventh century, a very strong organization, automatic and self-sustained. The occasional royal patronage and the support by the high officials doubtless strengthened its structure. But its potency generated mainly through the contributions of the hundreds of lay followers of the Church. They were enlisted from the wealthy, commercial classes of Western India : the commerce was mainly controlled by certain Vanika (bania) communities. The Prāgvāṭas (Porwadas) from the region east to Abu, Ukeśavālas (Oswalas) from Ukeśa (Osia), Śrīmalis from Śrīmāla, *i. e.*, Bhinnamāla, Pallivālas from Pallikā (Pali), and to a small extent Moḍhas from Moḍheraka (Modhera) and Gurjaras professed Jainism. Prāgvāṭas and Śrīmālis migrated into Gujarat, multiplied in number and spread throughout its length and breadth by twelfth century. These two communities have given not only the great tradesmen, but also statesmen and generals to whom Gujarat is indebted for her greatness in the Middle Ages. The Ukeśavālas and Pallivālas contributed largely to the commercial prosperity of Western India. From literary records seconded as well as supplemented by inscriptional evidence, hundreds, nay, thousands, of Jaina images and, at the very least, three hundred Jaina temples existed in Western India before the close of the thirteenth century, Gujarat alone claimed two thirds of them. Several of these were vast complexes possessing clusters encircling chapels donated often by separate individuals, usually the relatives and descendants of the founder of the main shrine. Symbolic of opulence, but also of devotion, the Jaina sanctuaries of Western India, some of which had the most sumptuously decorated interiors, form the part of the rich, varied legacy of Indian architecture, and of the culture as a whole.

But the moving spirit of the Church was undoubtedly the clergy, who, by their high ethical conduct, selflessness, piety, and profound learning kept the waters of Faith in motion; through their persistent efforts, from an incipient streamlet, a powerful riverine current emerged. The Śvetāmbara clergy was, from Kuṣāṇa days on, divided into *gaṇas*, *śākhās*, and *kulas*. Jainism, the waves of which passed on Rajasthan in post-Gupta Age, may have its epicentre in Śūrasena country wherein Mathurā seems to be their headquarters at least from Suṅga days on. Between eighth and eleventh centuries, the four *kulas*—Nāgendra, Candra, Nivṛtti and Vidyādhara—prevailed in Western India. Their ramifications into sub-orders—*gacchas*—had already started, or at least foreshadowed in the eighth century itself. Eventually, *kulas* were lost and *gacchas* took their place.<sup>14</sup> Several of these *gacchas* were the direct derivatives of the *kulas*<sup>15</sup>; but many new came to be established, some taking their names after their place of origin<sup>16</sup>, some after communities<sup>17</sup>, others after the founding preceptors<sup>18</sup>; still others came into existence on account of the schisms caused by differences of interpretation of scriptures, variances on ritualistic observances<sup>19</sup>, and the like. The process of proliferation and branching was at its greatest intensity in the twelfth and thirteenth centuries. There were also instances of parochial attitude, disputes, which culminated into prolonged hostilities in case of the later *gacchas*<sup>20</sup>, true. The normal human weaknesses also worked their way in a few sub-orders of the monk. But these were exceptions, which represent and reflect a biased attitude based on premises which to an outsider would appear most minor, flimsy, even insignificant and unjustifiably frivolous. These inconsistencies apart, the general attitude of the Jaina samaritans possessed many positive aspects, facilities, uncrippled by sectarian,

14 More definitely from late eleventh century.

15 All the four original *kulas* mentioned in the foregoing began to be called *gacchas*. Several others derived from these original ones during the mediaeval period.

16 As for example, Upakeśa or Ukeśa *gaccha* from Ukeśa, Brahmāṇa *gaccha* from Brahmāṇa (Varman), Nāṇakiya or Nāṇāvāla *gaccha* from Nāṇaka (Nana), Saṇḍeraka *gaccha* from Saṇḍeraka (Sanderav), and so forth.

17 Pallivāla *gaccha* and Khaṇḍeravāla *gaccha* for instance.

18 Kṛṣṇarṣi *gaccha*, Bhāvaḍācārya *gaccha*, Devācārya *gaccha* etc.

19 Añcala *gaccha* etc.

20 Between Kharatara *gaccha* and Tapa *gaccha* for instance.

territorial or racial outlook. They were concerned more with the Faith and the Following, not so much with the linguistic, regnal and regional criteria. They treated Western India as a single unit. They moved freely from kingdom to kingdom and received the same honour from each quarter, although the political relations among the different Western Indian states were oftener very tense. Much do we owe to these travelling Jaina monks of the mediaeval period who fostered and forged the overall cultural unity of Western India.

From the *pattāvalis*<sup>21</sup>, *prabandhas*<sup>22</sup> and epigraphic sources, we obtain detailed information on the various sub-orders, their internal organization and their inter-relationships, and, the pious deeds of the monks themselves. The number of followers initiated to the order of the monks was staggering. Spiritual quest apart, and the zeal for the propagation of the Faith apart, many among them had achieved distinction in the field of learning : their literary pursuits have contributed substantially to the enrichment and preservation of the cultural heritage of Western India, and, established a tradition whose impact continues to be felt to this day. The great stalwarts of Jainism were important not only to the Sect; some of them were among the great sons of India, and worthy of her humanitarian, magnanimous civilization. To the earlier ones including great Haribhadrasūri of Vidyādhara Kula, we made a brief reference in the foregoing pages. There were Śilāṅka and Siddharṣi of Nivṛtti Kula, Nannasūri, Pradyumnasūri, Abhayadevasūri, Dhaneśvarasūri and Dharmaghoṣasūri of Rājagachha<sup>23</sup>, Yaśobhadrasūri of Saṇḍeraka Gaccha, Abhayadevasūri and Vādidevasūri of Vaḍa Gaccha,<sup>24</sup> Jineśvarasūri, Jinavallabha and Jina-dattasūri of Kharatara Gachha,<sup>25</sup> and, towering above all, Hemacandra of Pūrṇatalla Gaccha whose names will be remembered in the annals of the religion and culture of India.

The Śvetāmbara Jainism possessed some inherent qualities, special features, which were equally instrumental in its luxuriant flowering as well as survival in Western India. Its philosophy, but also its high ethics, its peaceable disposition, but also its stoicism, its persuasive power, but above all its faculty of accommodation com-

21 See *Pattāvali Samuccaya* by Darśanavijaya.

22 *Prabandha* works mentioned under foot-note No. 6.

23 See *Jaina paramparā-no Itihāsa* by TRIPUTI MAHARAJA.

24 *Ibid.*

25 *Ibid.*

manded respect, if not always won love from the votaries of Brahmanism, priests and princes alike. This should not delude us to believing that Jainism had no hard times or occasions to suffer humiliation; nor that all kings looked upon Jainism with equal reverence or sustained respect. *Prabandhacintāmaṇi* records that the flags of all the Jaina temples (together with those of non-Śaivaite temples) at Siddhapura were ordered (by Jayasimha Siddharāja) to be lowered down whenever a (new) flag was hoisted on the great temple of Rudramahālaya there, in imitation of the custom observed at Ujjain in regard to the non-Śaivaite temples *vis-à-vis* the temple of Mahākāleśvara. Had Siddharāja foreseen the ominous course of destiny which had ordained that the flags of all the temples between Śākambharī and Bhṛgukaccha, whether Brahmanical or Jaina, would have rolled down in dust at the closing hours of the thirteenth century, he could have preferred humility and refrained from insulting the friendly, benevolent Jainas who had served, and were serving, the State with great competence and dedication. But more outrageous was the policy adopted by the tyrant Ajayapāla, a nephew of and successor to Kumārapāla. Like the eastern Śaśāṅka of whom he was the western image, he displayed the same hostility, animosity and hatred, in his times, to Jainism. Not satisfied with the perfidious assassination of his Jaina prime minister Kapardī and minister Āmrabhaṭṭa, he next went to lay his demonic hands on muni Rāmacandra, disciple of Hemacandra, whose physical extermination he brought about so cruelly, by burning him on a red-hot copper-sheet. That was not all. Out he went to destroy Jaina temples, particularly those founded by Kumārapāla and by ministers who supported the late King. The cathedral of Taraṅga, sacred to Ajitanātha, founded by Kumārapāla in 1165, a colossal temple equalling in size to the great temple of Somanātha (built by the same monarch in 1169), was saved with difficulty, by putting the evil king to shame through allegoric histrionics. Ajayapāla had some personal reasons for his wrath toward Jainism, though no moral justification for a flagrantly vindictive onslaught. In days of Kumārapāla, the preaching of non-violence had gone to the other extreme which involved very subtle violence and disregard for certain basic humanistic values. The construction of Yūkāvihāra by confiscating the property of a man who killed a flea, or Udiravihāra in memory of a dead mouse, are, by all standards, examples of religious zeal which had lost the company of wisdom. And too much familiarity of the Jaina monks with the Court had its points of danger too. When Jainas planned to have a successor of Kumārapāla who must likewise, respect Jainism, they invited a nemesis in

Ajayapāla. The price was paid by the Church for meddling in the affairs of the temporal power. But it also disrupted, from within, the great harmony of faiths and sub-cultures in Western India, partially restored by Vastupāla in the thirteenth century, just enough to hold the fort against the menace of the invading Muslims, till the collapse came at the end of the thirteenth century.

Barring these unpleasant incidences, the overall picture for Jainism in the Middle Ages is colourful, bright, and vibrant with life indeed. The murmurs and mutterings of the jealous Brahmins at the courts were normally not heeded to or encouraged by the ruling kings. That was not the fate of the Digambara Jainas, for example, elsewhere in India of those times. In the South, Digambara Jainas were persecuted by the bigoted convert Pallava Mahendravarman and afterwards by Viraśaivas in Karnāṭa. In Central India there are instances of the destruction of Jaina sanctuaries by the Brahmanists.<sup>25a</sup> Here they also had to encounter the philistinism of Kṛṣṇa Miśra whose *Prabodhacandrodaya* (late 11th cent.) is a shameless document of religious intolerance wherein no holds are barred against those sects which did not conform to the tenets preached by author's own. These perverse impulses were anticipated in the sacred architecture as well. At Khajuraho they had materialized in some of the atrocious erotic sculptures on the walls of the Lakṣmaṇa temple (954) and Jagadambī temple (early 11th cent.) where the Digambara Jaina saints are portrayed in actions that defy all sense of decency.<sup>26</sup> Evidently, such sculptures have no sanction of the *vāstuśāstras*. They are the impositions by corrupt, deformed, envious, frustrated minds of the fanatics who misused the holy sanctum walls for displaying their evil ego and destructive urges. The disfigurement and disgrace of such Khajuraho temples, unfortunately marked for ever, are as outspoken as their art is splendid.

Digambara Jainism is, perhaps, on its side, partly responsible for what all had happened. The theory of *niścaya naya*—absolutism—central to its philosophy, rejects all other systems of thought, and dismisses all other paths of salvation advocated by other religions in

25a Jaina temples at Dudahi, Padhavali, and perhaps Budhi-Chanderi for instance.

26 TRIPATHI, LAKSMI KANT, *The Erotic Scenes of Khajuraho and their probable explanation*, 'Bhārati, Research Bulletin of the College of Indology' No. 3, Banaras Hindu University, 1959-60.

India. This circumscribed attitude made, sometimes, compromise difficult with the societies wherein its followers lived, particularly in the mediaeval epoch.

The sapience of Śvetāmbara Jainism, guided by the spirit of *syādvāda* (relativity), on the other hand, never allowed itself to be closeted in a totalitarian, chauvinistic ideology. Haribhadrasūri, as early as in the eighth century, was an open-minded thinker, a great conciliator, who harmonized different sophisticated view-points and reduced them to the same common denominators, which, in their ultimate analysis showed that, after all, there existed no real conflict between different systems of thinking, approaches differed though, and were, on some score, bound to differ. Hemacandra, a great heir to this great tradition, did not hesitate to visit the temple of Somanātha and offer a magnificent hymn to Śiva Mahādeva. That explains everything: why the royalty in Western India possessed catholicity of religious taste and outlook and were so favourable to Jainism; how Jainas, though never very numerous, could build numberless temples; and why the *vāstuśāstras* of Western India held Jaina divinities on a high level of recognition. Compare this with the parochial attitude of *Samarāṅgaṇa sūtradhāra*, otherwise a great work on architecture and iconography, from Central India. Its complete silence over Jaina iconography and architecture will be found no more intriguing if its injunction to outpace the temples of heretical sects (*pākhaṇḍī*) which mainly includes Jaina (since, besides the Brahmanists, the Jainas formed the major group of temple builders in Central India of those days), is given due regard. The distaste of the Paramāra emperor Bhojadeva of Dhārā for Jainism is known to us through the anecdotes of Dhanapāla, a Jaina poet at the Mālava court. This unsympathetic attitude towards Jainism had, in general, no place in Western India. The persuasive power of the Śvetāmbara Jainism and the tactfulness of its adherents performed some miracles in the days of Muslim domination as well. Jinadattasūri was respected at the Tughlak court, and Samarāśā could obtain permission from Sultan Gyasuddin of Delhi to renovate the great temple of Ādinātha on Śatruñjaya: similarly, in early sixteenth century, Karmāśā obtained permission for renovating the same fane from the ruling sultan of Ahmedabad. Still later, Hiravijayasūri and Jainacandra were honoured at the Mughal court: they even received *farmans* from the Mughal Emperor Akbar promulgating non-violence for certain periods in the Empire. Akbar, and Jehangir as well, permitted Jainas to build the shrines. That was the

character, clement but potential, of Śvetāmbara Jainism : it is also the secret of its survival and the honourable existence it found in Western India.

Before it could attain its full growth, the Śvetāmbara Jainism had to overcome two obstacles, one purely internal, the other being the rivalry of the Digambara Church. By eighth century, as among Buddhists, some lapses in the institution of the clergymen of the Śvetāmbara Jainism had become a regular, hardened, almost integral feature of the Church. A monastic (Caityavāsī) order, which did not require the abbots to follow the severe ethical code (prescribed for the monks in scriptures) with any degree of strictness, had come into existence and had by then become very widespread in Western India. The laxities of the Caityavāsīs were exposed and condemned by Haribhadrasūri in no (uncertain) terms. The bishops of such abbey-churches, very learned to be sure, exercised powerful influence both in the State and in the society. They were hostile to the ascetics of the Vanavāsī Gaccha—mendicants who practised rigorous austerities—and to the travelling monks of similar categories known as Vihārūka, Saṃvegī, Suvihita, and Saṃvijñavihārī who represented the ancient, original system of Śvetāmbara Jainism. The Pancasar minister at Aṅhilapāṭaka was the stronghold of Caityavāsīs in Gujarat. Since the days of its first archbishop, Śilagaṇasūri, the State decreed that no Jaina monks of the orders other than those approbated by the Caityavāsī authorities could stay in Aṅhilapāṭaka. This ban was lifted in 1011 through the efforts of Jineśvarasūri, a head of the group of Suvihita order, who managed, for the purpose, the intervention of the Solāṅkī monarch Durlabharāja. The gates of Gujarat were thus opened for the monks who followed the 'true Belief' or rather the 'right Code' of the Śvetāmbaras. The die-hard elements of the Caityavāsī system must have offered persistent resistance, it seems, to the spread of the other aforementioned orders. We, for instance, hear of Kumāravihāra at Kañcanagiri of Jābālipura referred to as 'Vidhi Caitya' which, by inference, indicates the existence of Caityavāsī order with a firm footing as late as in 1166. A Caityavāsī abbot Padmaprabha was defeated, we gather from literary sources, by Jinapatisūri at a still later date, in 1182; from which point on, the abbey-churches eventually declined in strength.

Digambara Jainism, compared to its counterpart, the Śvetāmbara one, did not prevail in Western India with the same intensity; though, it was known from the seventh century at the very least, in Saurashtra

region, as we already saw. Its bid to war with and oust the Śvetāmbara belief, a war of talents, albeit, fought at the kingly courts through disputations, eventually put it in an ungainly, unenviable position. Three such instances, of historic significance and, those which throw most light on and proved fateful to the future development and spread of Śvetāmbara Jainism, are recorded in the annals compiled by the chroniclers. Kamalakīrtti, the 'space-clad', proceeded for a doctrinal collision with Pradyumnasūri, the 'white-clad', at Guhila King Allāṭa's court at Āghāṭapura; he was defeated;<sup>27</sup> Kumudacandra, a scholar suffering from acute pragmatism, blundered in challenging astute and erudite Devasūri at the court of the Solāṅkī potentate Jayasīmha Siddharāja where Queen mother Mayaṇalladevī herself had presided; Kumudacandra's defeat was as disastrous as his retreat was unceremonious:<sup>28</sup> Guṇacandra encountered with Dharmaghoṣasūri at the court of Cāhamāna Ajayarāja at Ajayameru; Śvetāmbara Jainas once more emerged victorious.

But Digambara Jainism, despite these set-backs, did thrive and retained its hold on Western India, particularly in the eastern sector of Rajasthan. In point of fact, it had early beginnings, or at least the tangible evidences of its footings are known from a date not later than the Pratihāra period. There are, for instance, Digambara Jaina caves near Śrīnagara (Ramgarh) assignable to eighth or ninth century. Padmanandī refers to the existence of Jaina temples at Bārā (Baran) in the tenth century. The rock-cut shrine of Padmāvati at Nāgadṛha (Nagda) is dated to 946. The *torāṇa* of the Digambara Jaina temple at Sanganer is referable to 954. There are remains of Jaina temples of late eleventh century as well as of twelfth century at Atru, Arthuna and Kishanvilas.

The Khaṇḍelvālas (originally from Khaṇḍelā), Bagherāvālas (from Bagherā), and Humbāṭa (Humbad) in Vāgaḍa locale were and are the chief Vanika communities supporting Digambara Jainism in Rajasthan. Māthura Saṃgha and Mūla Saṃgha were dominantly represented in Rajasthan. Whence came Digambara Jainism in Eastern Rajasthan is a point not so easy to decide. Movements from Gujarat,

27 Allāṭa is said to have erected a *kīrttistambha* at Citrakūṭa mentioned earlier, to commemorate this victory.

28 The Rājavihāra at Aṇhilapāṭaka was founded from the money Siddharāja offered to Devasūri who, being an ascetic, refused to accept it; he asked the king, instead, to found the temple.



Mathurā and Mālava might all have their share. Central India in the tenth century possessed a fairly large number of Digambara centres in all its sub-divisions—Mālava, which included a portion of the present day Mewad and Uparmal tracts of Rajasthan—Gopagiri, Jejākbhukti, and Dāhala of the Cedis. The adjacent Rajasthan tracts where Digambara Jainism prevailed, remain united with the greater and more expansive and extensive movements of the Digambaras in Central India. Digambara Jainism seems to have suffered eclipse soon after twelfth century in Eastern Rajasthan as well as in Central India. It, however, prospered fervently during the fifteenth century when it penetrated into Idar area of Gujarat as well. But these are the times which lie outside the range of our discussion.

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Moving backward and forward along the vast space-time continuum in Western India with special reference to Jainism, we had a sweeping, very fleeting glimpse indeed, of an intricate drama of the people—Jainas—in their historical setting, as well as their architectural undertakings interlaced, embedded and projected on it. The group of temples we pledged to discuss forms an infinitesimal fraction, a mere ripple in a colossal current of architecture that once surged without inhibition in Western India. It nevertheless can be significant for two facts : consider, for instance, that all the temples at Śākambharī and Candrāvati, Bhillamāla and Ajayameru, Aṅhilapāṭaka and Ānandapura (Vadnagar), Karnāvati and Stambhatīrtha, Bhṛgukaccha (Broach) Śatruñjaya, and Prabhāsa—the pivotal centres of the Jainas as well as, with the exception of Śatruñjaya, of the Brahmanists—have been swept away, some places with no traces save literary references to give the barest idea of what they had been; what is more, with the only exception of the Ādinātha temple at Ānandapura, which preserves an original socle and the lower wall mouldings of late tenth century,<sup>29</sup> Gujarat sector has no early Jaina temple of consequence now left with it:<sup>30</sup> second, the group under reference covers temples that fully represent the three different, major architectural styles which once prevailed in and are characteristic of Western India. It also helps to comprehend, to a limited extent though, the evolution of a western Indian Jaina temple plan.

29 DHAKY, M. A., *The Chronology of the Solāṅkī Temples of Gujarat*, 'Journal of the Madhya Pradesh Itihasa Parishad' 1963, p. 22.

30 The small Ambikā shrine near Than datable to late eighth or early ninth century is not of much consequence.

We spoke of the three architectural styles, an acquaintance with which must forego the description of the monuments we have in mind. The first two styles—prevailing from the latter half of eighth century to the end of tenth century—precede in time to the third one; by their wedding, the first two acted as parents to the third style which was born at the dawn of eleventh century and which thenceforth became the legacy to and gained currency in the whole of Western India.

With the awareness of the existence of these three styles, and their inter-relationships finding a broad but sure definition, there arises a problem of denomination of each single style in question. The *vāstuśāstras*, those indispensable codes of structural rules, had little conception of regional styles; they were concerned, primarily and to the last, with the modes of temples and, at most, with their regional distribution. Hence, on this premise, no guidance is available through their agencies; hence we are obliged to look to other sources. That had been done, unconsciously, by scholars through half a century in India : to apply dynastic labels to art styles, a workable expedient, it was thought, in the domain particularly of the sculptural art. But that approach overemphasizes the role of political history, oversimplifies the cultural currents, and, underestimates, sometimes even ignores, the potential of the indigenous 'area elements' entrenched deeply in the soil of a given region. The causative factors of a style are, generally speaking, complex; it would be erroneous to reduce them to a few, watertight, rigid rudiments which tend to refer everything to the impact of and initiation by the ruling dynasties and their matrimonial relations. The words which can have a strong pertinence to what we said, have come, now, to us through an authority to whose august office all the information on the current researches on Indian art and archaeology pivots, and whose perception has the subtle facility of an electron microscope to penetrate. "It may be agreed that the dynastic appellations are more convenient stylistic labels to denote certain classes of art products. Even then, the inherent difficulties of dynastic groupings...will remain. Perhaps a more logical, if arduous, way would be to isolate the elements of individual dated art-products and thereafter examine the spatial and temporal spread of these elements. The groups that will emerge after this examination may then be named after the region and period of their currency. In such stylistic groupings, the groups should be given stylistic and not dynastic labels."<sup>31</sup>

31 GHOSH, A., *Some Observations on Dynastic Appellations*, 'Seminar on Indian Art', 1962, Lalit Kalā Akademi, pp. 9-13.

The startling truth of these observations and the wisdom of and foresight behind these recommendations are not amiss, now, when we read and re-read the original proceedings where they are recorded. The application of these suggestions—suggestions so sincere in spirit and scientific in outlook—can, and will provide a sounder and yet elastic as well as easily manoeuvrable frame of reference.

We are still not sure what terms we must coin to replace Maurya, or, for that matter, Āndhra and Śuṅgan names; those were the times when art and architecture, distinguishable doubtless from region to region to the eyes of an expert, were not so sharply differentiated in much of the outward look throughout the greater part of the subcontinent, or at least wherever such early examples are known to be extant.<sup>31a</sup> But by Gupta, and more truly in post-Gupta period, the regional idioms had begun to materialize, to develop, and to attain distinctness of expression. From this time on, we can be positive in dissociating art and architecture from dynastic denominations and think of, say, regional terms colligated ineradicably but abstractly with the time factor, the chronological axis. Apply it, for instance, to Western India, with which we are immediately concerned : the results are quite rewarding, satisfying. We begin with the Pratihāra period. Two major styles, “concordant in certain aspects because of common age, but otherwise independent since their parental sources differed”<sup>32</sup>, existed in the last quarter of eighth century : Osian temples and their congeners in upper

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31a After this paper was submitted, I came across an extension of Ghosh's original observation which answers my own remark. “The planning of the survey has necessarily been on a regional and chronological basis : it is only on this basis that the spatial and temporal developments of architectural elements can be brought out. This basis, it is admitted, may tend largely to coincide with a dynastic grouping—a tendency to avoid which precautions have to be taken, for art and architecture should reflect something less ephemeral than dynastic vagaries. At the same time, in cases where all or most of the monuments in a group are the direct outcome of the initiative and patronage of the rulers of a particular dynasty, a dynastic appellation of that group would doubtless be justified.” *Cave temples of the Pallavas* (A. S. T. No. 1).

32 DHAKY, M. A., *Brahmāṇasvāmī temple at Varman*, ‘Journal of the Oriental Institute, Baroda’, Vol. XIV, March-June 1965, Nos. 3-4, p. 381.

Rajasthan³³, and shrines at Roda in Northern Gujarat and their relatives in lower Rajasthan, represent two related but independent expressions of temple architecture. Which one of the two styles shall we call Pratihāra? Again, the oldest temples at Citrakūṭa and Mahānāla (Menal) are closely kindred to the temples of the Osia variety, with a few features and nuances that also connect the temples at Roda. Medopāṭa, at this time and for several centuries afterwards, seems to be under the hegemony of the Guhilas, and not, for that matter, the Pratihāras. Let us follow the next case. The Paramāras of Arbudamaṇḍala (Abu), Bhillamāla, and Jābālipura were ultimately of Mālava extraction. But the styles of architecture that prevailed in the tenth and eleventh centuries in the territories ruled by them were related to those that were current in Medapāṭa and Gujarat, and not the one that was followed in the Mālava province under the aegis of the Paramāras of Dhārā. Incidentally, several different dynasties governed over specific portions of Gujarat; while Medapāṭa, as already stated, was ruled by the Guhilas. In Medapāṭa itself two styles flourished, one akin to Osian as already stated, the other one, in lower territory, nursed a style which aligns with Arbuda and Gujarat. Take, again, the case of temples at Kirāṭakūpa (Kiradu). Who the authors of these temples were, is still not certain. Agreed, Cāhamānas as well as the Paramāras occupied this city in the latter half of twelfth century; but the temples in question were already in existence there, the latest being older by three generations than the known facts of history. Kirāṭakūpa temples suggest stylistic affiliations with both upper Rajasthan as well as lower Rajasthan, even Gujarat. What dynastic label shall we attach to them? The examples can be multiplied to demonstrate the futility of the exclusive dependence on dynastic appellations. Instead, a regional classification regulated by a chronological yardstick in relation to historical facts must prove a much more versatile, precise instrument of reckoning.

This implies, radically, new approaches to the old problems; alteration of methods, but also of interpretation by which to arrive at more comprehensive, more sensitive, more valid and perhaps more convincing solutions.

Western India has figured so often in our discussions. The

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33 The details are mentioned in my paper *Old Temple at Lamba and Kāmeśvara temple at Auwa* to appear in the 'Journal of Asiatic Society', Calcutta.

geographic sense implicit in the term has to be more specific when cultural meaning is attached to it. For our purpose, it includes two provinces, Rajasthan and Gujarat only. Paranagar in the North<sup>34</sup>, Parol near Bombay<sup>35</sup>, Osia and Kiradu on the western-most and Badoli on the eastern extremity are its precise territorial limits as defined by the art-styles.

Within the ambit of this definition, Maharashtra remains excluded from Western India. Some scholars include the Deccan in Western India. The Deccan itself, according to these authorities, include Kuṅkaṇa (Konkan) as well as Kuntala. But Kuntala, along with Karnāṭa, belong culturally with Southern India. If the Deccan means modern Maharashtra, and Maharashtra had, as its heart, the Seunadeśa of the mediaeval period, it does not form, as judged from its art and architecture, the part of Western India but stands midway between Mālava and Kuntala, possessing at most a few links with Gujarat. The linguistic and racial patterns together with historical happenings and geographical factors, *plus* the art and architecture draw Rajasthan and Gujarat very close, into one harmonious whole which corresponds with the western part of the subcontinent. Since half a century now, Gujarat has been changing its visage faster than Rajasthan, true. But in the times to which we refer, the bond of unity was much stronger, the equivocality of culture, much harmonical, than would seem on the surface today.

Together Rajasthan and Gujarat cover a vast, extensive surface area; which precludes absolute homogeneity despite unity, of cultural expression, or for that matter, of the architectural style. There were, in fact, four distinct styles of temple architecture. The style, the examples of which are the oldest<sup>36</sup>—the Saurashtra style—was confined to lower Saurashtra and western Kutch exclusively : this severe style has its own independent story of evolution as well as of degeneration<sup>37</sup> and has in fact contributed nothing to the development of the fourth style

34 As indicated by the old Śiva temple there.

35 Parol is at present in Maharashtra State. The old temple here, of early eleventh century, is a perfect representative of the contemporaneous architectural style of Gujarat.

36 These have been discussed in details by J. M. NANAVATI and the present author in their monograph titled 'The Maitraka and the Saindhava Temples of Gujarat' now in press with 'Artibus Asiae'.

37 *Ibid*,

whose importance is paramount to the mediaeval architecture of Western India as we shall have noticed soon. The second style is represented by the temples erected between the latter half of the eighth century to about the end of tenth century in Northern Gujarat, eastern Kutch, and upper Saurashtra, which, together form the Gujarat school followed by the Arbuda school covering as it does a circuit fifty miles wide around the Abu Hills<sup>38</sup> and the Medapāṭa school which includes, for our purpose, the lower Mewar only.<sup>39</sup> The third great style is represented by the temples in the heartland of the Pratihāras in Marumaṇḍala (Marwar) starting from Jābālipura to Ukeśa and Medāntaka on a two-pronged straight axis and from Ukeśa to Śākambharī along the transverse axis. Śākambharī was governed by the early Cāhamānas who had remained feudatory to the Pratihāras for a long span of time.

The second style has been since some time past called by me as the Mahā-Gurjara by reason of the fact that its oldest and the more numerous examples are found in Gujarat. The third style has been termed Mahā-Māru because most of its examples are known in the ancient Marumaṇḍala tract of Rajasthan. The prefix Mahā, in each case, denotes that the prevalence did not confine to the territorial limits of their original homeland; they proliferated past their borders into neighbouring tracts, or at least styles with very close kinship arose in such nearby tracts subsumable under the same general style, either the one or the other.

The two styles—Mahā-Gurjara and Mahā-Māru—could not remain insular, uninfluenced from each other for a longer time. Not all at once, but by a slow yet definitely progressing process of osmosis, the two exchanged at first the ideas and next went into 'deep nuptial embrace' whereby each merged into the other and, by the dawning of eleventh century, a fully fused, potential, highly ornate, hybrid but extraordinarily standardized style—the Māru-Gurjara—emerged. This typical new style, with a few local accents here and there suggestive of a stress either on Mahā-Māru or Mahā-Gurjara blood, spread otherwise homogeneously throughout the greater expanse of Western India. This particular style, the fourth one of our series, was previously known as

38 Possessing inner ambulatory around the cella.

39 A complex miniature *śikhara* (turret) with *aṇḍakas* anywhere between five and twenty-five worked out in arithmetical progression.

Solañkī style in honour of the dominant dynasty from Gujarat of the self-same denomination who held sway on the major portion of Western India at the height of its power. For reasons mentioned and the premises defined, we shall henceforth call it Māru-Gurjara. The validity of this new nomenclature has been borne out by the studies of U. P. SHAH on Western Indian sculptural art; this great authority has arrived at and now favours the self-same threefold classification for the figural art of the Western India of eighth century and after.

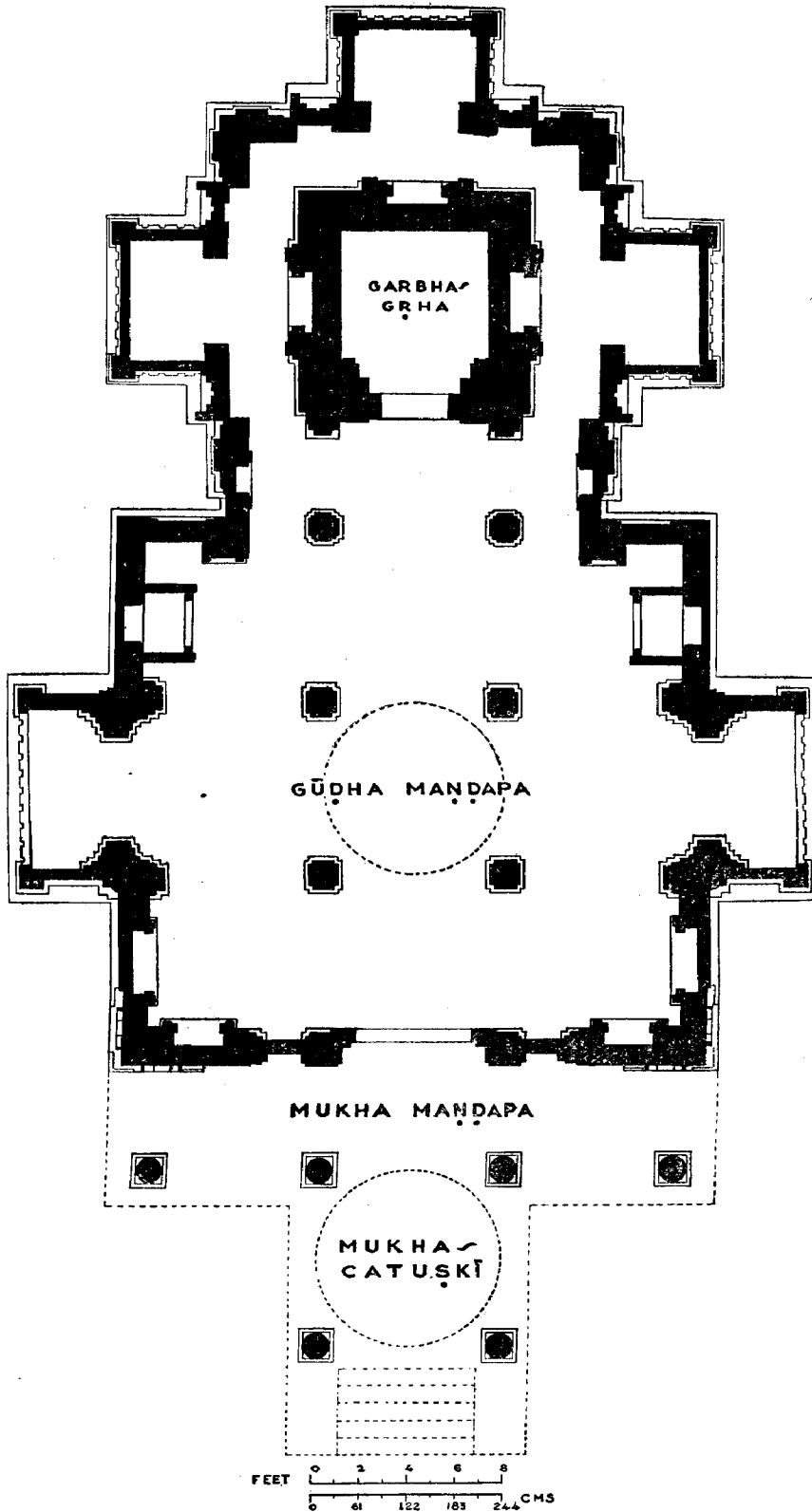
To the temples now we shall turn, equipped with our new definitions. All the three styles remain represented by the examples we will notice. The temples selected here for description are relatively more important and of these the author possesses firsthand knowledge.

### I. MAHĀVĪRA TEMPLE, OSIA

Ancient Ukeśa, present Osian or Osia, had been a town of some consequence in Pratihāra times as well as in later Cāhamāna period. That is attested by the presence in this town of the now extant thirteen temples of the Pratihāra period, being the largest group known at one place of that age in Western India, and by a few more of the later times. To the Jainas the site is of triple significance: it is the centre of nativity of the Ukeśavāla banias; a town from which Ukeśavāla Gaccha emanated; and, the oldest Jaina temple now extant in Western India, the sanctuary of Mahāvīra, exists at this place. Ukeśa must have been a very powerful nerve-centre of the Brahmanical as well as Jaina religious activities in older days, bereft though of its original lustre now.

The celebrated temple of Mahāvīra is located at the west end of the town.

The temple complex comprises a vast Jagatī (Terrace) which supports the Main Temple and subsidiary shrines and structures. The Main Temple, northerly oriented, consists of: (1) Mūlaprāsāda (Sanctum Proper) of the *sāndhāra* class connected by a *kapilī* (buffer wall) to the (2) Gūḍhamaṇḍapa (Closed Hall) followed by the (3) Trika or Mukhamaṇḍapa (Vestibule) provided with a Mukhacatuṣkī (Porch). At some distance in front of the Mukhamaṇḍapa is located the (4) Torāṇa and a pair of (5-8) Devakulikās (chapels) to the right and left of the free space between the Mukhamaṇḍapa and the Torāṇa. On either side as well as the back side of the Mūlaprāsāda runs a (10) Bhramantikā (Cloistered Corridor). Just in front of the Torāṇa is the (11) Valānaka or Balānaka (Entryhall) which is also known as



Plan of Mahāvīra temple, Osia



Nālamaṇḍapa by virtue of its construction above the principal stairway of the Jagatī. A subsidiary entrance with an (12) Ubhayamukhī Catuṣkī (Bifacial Porch) is located on the east, and just near the eastern extremity of the Valānaka. The Valānaka is connected with a (9) Devakulikā at its eastern walling.

(1) *Mūlaprāsāda*

The Mūlaprāsāda, about is 7.77 M wide, is a square of *tri aṅga* on plan and thus has three proliferations—the *bhadra* (central offset), *pratiratha* (juxta-buttress), and *karna* (corner)—in the proportion of 4.4 : 1 : 2. The elevation (Figs. 1 and 2) covers three divisions: the *pīṭha* (socle), *kaṭi* (wall face) and the *śikhara* (spire).

The *pīṭha* comprises a sequence of six bold, heavy, and neatly cut mouldings commencing from a large *bhiṭṭa* (stylobate), a wide *antarapatra* or *kandhara* (fillet) followed by a *kapota* (cornice) decorated with closely set *candraśālās* (*caitya* arches) alternating with half lotuses. Next comes a second, less wide but likewise plain *antarapatra*: and finally tops the *vasantapaṭṭikā*, that is, a band, carved in this instance, with what seems a degenerated acanthus scroll.

The *kaṭi* is made up of three parts : *vedībandha* (podium), *jaṅghā* (entablature) and a *dvistara varaṇḍikā* (bistriated principal cornice). The *vedībandha* possesses the normal sequence of five mouldings—*khuraka* (hoof), *kumbha* (pitcher), *kalaśa* (torus), *antarapatra*, and *kapota*—where, however, the *antarapatra* is of meagre proportions. The *kumbha* of each of the bifacial *karna* on the rear is decorated with niched divinities such as two-armed Kubera, a two-armed Gajalakṣmī (?), Vāyu, and a *mithuna* (couple). The *kapota* shows *kalikās* (buds) in suspension, a feature adopted from wooden architecture, the parallels of which are known from the older temples in Bhubaneshwar in Orissa and Roda in Northern Gujarat. The *karna-jaṅghā* shelters the two-armed Dikpālas (Regents of the Quarters)—Indra, Agni, Yama and Nirṛti—in framed niches, each one topped by an archaic *udgama* (pediment). All the three *bhadras* (balconied windows) substantially project out. The *vedībandha* here is replaced by handsome, square vase-and-foilage pillars, the intervening space between which is occupied by a *rājasenaka* (deep fillet) decorated with perforated and grooved double axes followed by a *vedikā* (balustrade) carved with rich, gracefully flowing vines and geometric patterns capped by an *āsana-paṭṭaka* (seat). The void above is blocked by the stone trellises thrown into boxes. The grille in the west *bhadra*, with a different motif in each

box (Fig. 3) is particularly pleasing. The upper end of the *kaṭi* is marked by a *padmapaṭṭikā* revealing a chain of half lotuses. This feature is known in several Brahmanical shrines at Osia itself and at Roda in the case of Temple I. Above this lotus band comes the *varaṇḍikā* formed by two cornices in between which is a deep *kaṇṭha* (fillet) decorated with palmette design.

The *śikhara* above the Mūlaprāsāda, in the elaborate Māru-Gurjara style, is not the original one. It is constituted by *karmas*, *śṛṅgas* (turrets), *uraḥśṛṅgas* (leaning half spires) and the central *mūlamañjarī* (main spire). The normally seen *rathikā* (framed panel) in the *bhadra* portion of the *śikhara* is substituted here by a projected *gavākṣa* (balcony) which seems a very early and so far known the only one precursor of that feature so commonly met in the fifteenth century examples in Western India.<sup>40</sup>

## (2) Gūḍhamaṇḍapa

The Gūḍhamaṇḍapa, which is 10.65 M wide, is likewise square but *dvi aṅga* on plan and hence possesses only two projections—*bhadra* and *karna* (Fig. 1). In elevation it shares the mouldings of the Mūlaprāsāda upto *varaṇḍikā*. The *karna-kumbha* on the front is ornamented with niched figures of the pairs of Yakṣa and Yakṣī and on the west with Kubera. The *jaṅghā* on the front *karna* shows niched figures of Sarasvati and (3) Pārśva Yakṣa<sup>41</sup> on the left one and Acchuptā and Apraticakrā on the right one. The rear *karna jaṅghā* of the Gūḍhamaṇḍapa has a sunk niche (now vacant) on either side.

The superstructure of the Gūḍhamaṇḍapa is a *tribhūma phāṁsanā* (three tiered pyramidal roof) of great beauty and consistency. Its *prahāra* (base) is formed by a *rūpakaṇṭha* (astragal with figures) which shows dancing *vidyādhara*s and *gandharvas* playing musical instruments in discrete panels. The *rūpakaṇṭha* is capped by a *chādyakī* (hood) followed by an *antarapatra* carved with chequer pattern. Each of the four corners of the *phāṁsanā* at this stage is surmounted by a graceful

40 The study of the extant temples, strangely enough, does not reveal the presence of such *gavākṣas* in the *śikhara* dating before the fifteenth century. In the late instances, however, the *gavākṣa* is seen supported by *maḍalas* (struts) not found in the Osian antecedent.

41 The attributes of this two-armed Yakṣa are missing; but his head is canopied by a seven-hooded cobra.

*śrṅga*. Each of the two *bhadra* balconies is topped by a *parikarma-yukta rathikā*<sup>42</sup> harbouring Kubera on the west and an unidentified Yakṣa on the east. A *śikharikā* flanks on either side of the *rathikā*.<sup>43</sup> From the centre of the first tier of the *phāmsanā* projects the *uraḥphāmsanā* above the eastern and western *bhadra* and it is flanked on either side by half *simhakarna* (pediment). An *antarapatra* decorated with a check pattern intervenes between the first and the second tier: The east, north, and the west face of the tier shows a *simhakarna* flanked on either side by its half replica. The framed panels locked in each of the three central *simhakarnas* contain a seated Jina figure on the east and west and Kubera on the north. Each of the four corners of this tier is decorated with a very elegant *karṇa kūṭa* rendered as an aedicule of the complete shrine with a *phāmsanā* superstructure. Once more an *antarapatra* finds its place, now decorated with *ratna* (diamond) in panels. Next comes the third tier with a single *simhakarna* projecting from the centre in each direction. A seated Jina figure is placed in each one in the middle of the mesh. Now comes a shorter, plain *antarapatra* and the *skandha vedī* (covering slab), a short *grīvā* and the boldly fluted *ghaṇṭā* (bell) crowned by a *kalaśa* (pitcher-finial) which may not be original.

### (3) *Mukhamaṇḍapa*

The socle of the *Mukhamaṇḍapa* has suffered extensions in recent times, which mask the original contour completely. The free standing pillars over this *pīṭha* support the *phāmsanā* superstructure above, which harmonizes beautifully with the *phāmsanā* of the *Gūḍhamaṇḍapa*. It is two tiered and graced at the open corners by *prāsādikās* (miniature temples). The figures in the three panels of the *simhakarna* on the east are obscured by plaster coatings. A Yakṣī with a lion vehicle is discernible in the central panel. The corresponding panels on the north reveal the three Mahāvidyās—Gaurī, Vairoṭyā and Mānasī—respectively. The western *phāmsanā*, on the north face, shows the seated figures of Yakṣī Cakreśvarī, Mahāvidyā Mahākālī, and Vāgdevī. The west face shelters Mahāvidyā Mānavī flanked on either side by a Yakṣī which cannot be identified on the strength of the known texts.

The two tiered *phāmsanā* of the *Mukhacatuṣkī* is crowned by an unfluted *ghaṇṭā*; its corners are relieved by *Nāgara-kūṭas*. The three panels in each of its three pediments likewise enshrine divinities. The

42 Framed panel.

43 At Roda, in Temple VII, we notice miniature *phāmsanā* instead.

east face presents Mahāvidyās Kālī and Mahāmānasī and (?) Varuṇa Yakṣa; the north face has the figures of Yakṣa Sarvānubhūti, Jina Ṛṣabha, and Yakṣī Āmbikā; the west face shows Mahāvidyā Rohiṇī with an unidentified goddess on its either side.

The *kapilī* connecting the Sanctum Proper and the Closed Hall has the same elevational mouldings as the latter two. The *kumbha* here is figured with Sūrya on the east side and an unidentified goddess on a corresponding position on the west. On its *jaṅghā* stands Īśa on the east and Varuṇa on the west. Above its *varaṇḍikā* is placed a large *karmā* or *prāsādaputra*, the only early instance of that feature that was to be most popular in the fifteenth century and subsequent times in Western India.

Turning now to the interior : the *tri aṅga garbhagṛha* (cella) is plain and relieved by three large, principal niches which are now vacant. The details of its richly embellished doorframe are concealed under the recent layers of colours and glass inlay work. The engaged pillars on either side of the doorframe and the two free standing, in their alignment in the *mukhālinda* (*antarāla*), are of the Bhadraka class. The ceiling of the *mukhālinda* as well as that over the bay joining the *śālā* (nave) is masked by recent, shrill coloured inlay work. The niche in each of the two *mukhālinda* walls, is now vacant. The four pillars of the *śālā* represent a variation of the Rucaka (square) class with cut-off corners. The vase-and-foilage members, *nāgapāśa* with a *nāga* in half human form at the corners, and bold *grāsamukhas* garnish these pillars. The pilasters of the *bhadras* in *pārśvālindas* (aisles) are almost of the same type, but shorter and thinner. The ceiling above the *śālā* is of the Nābhicchanda (concentric) order formed by archaic *gajatālus*. Inside the *bhadra* balconies are framed images of the Jinās installed during later Cāhamāna Period. In all, there are ten deep-sunk niches, now vacant except the two, in the walls of the Gūḍhamaṇḍapa. The last-noted two niches, one on each limb of the bisected south wall, contain respectively the Dikpāla Kubera, and Vāyu, thus completing the sequence of eight when counted along with the six carved on the outer wall of the temple. In fact, this interior northern wall seems the theoretical fourth wall complementing the three exterior walls as per the tenets of the Mahā-Māru style.

The complex *śūrasenaka* (bisected *caitya* arch) surmounting each niche in the Gūḍhamaṇḍapa, enshrines a divinity. Excepting the two niches (in east and west wall) where the figures are obscured by the carved and panelled walls of the cabinet-like *khattakas*, and the two

Dikpāla niches in the south wall, which are narrow, the order of the images as one perambulates from north-east to north-west is Rohiṇī, Vairoṭyā, Mahāmānasī, and Nirvāṇī. The large panel above the architrave in each *bhadra* shelters an image of Jina Pārśvanātha with attendants. A *rūpadhārā* (figural belt) bearing a series of figures in panels, such as, perhaps, Parents of Jina, run along the upper end of the walls of the Gūḍhamaṇḍapa. The broad *triśākhā* doorframe of the Gūḍhamaṇḍapa has the *bāhyaśākhā* (outer facia) decorated with lotus leaves; the central one, the *khalvaśākhā*, is decorated with jewelled buckles. The inner facia has been left plain. The pilasters flanking the doorway show respectively the figures of Gaṅgā and Yamunā above the brackets. In a *rathikā* above the door is enshrined the image of Jina Pārśvanātha. A *rūpadhārā* is stretched along the upper edge of the wall.

The pillars of the Mukhamaṇḍapa reveal the vase-and-foilage order at its finest. With slight variation, such as the presence of *vidyādhara* belt, their decoration broadly conforms to the one noticed on the pillars of the Gūḍhamaṇḍapa. They are six in number, four in one row *plus* two of the Mukhacatuṣkī in front. The pair of pillars that confronts the door of the Gūḍhamaṇḍapa, possesses extra figural decoration on its upper portion. One of the two, just above the *kumāra śīrṣa* (atlantan bracket), shows Yakṣa Sarvānubhūti; the other one, on the corresponding position, carries what could be a form of Pārśva Yakṣa.

The space between the four pillars of the Mukhamaṇḍapa and the wall of the Gūḍhamaṇḍapa is covered by a wide, prominently ribbed *kola* course simulating timber construction such as exactly paralleled in Harihara Temple No. 3 at this place. The form of the *kola* is, however, quite distinct from the one known in Mahā-Gurjara temples.

#### (4) *Toraṇa*

The *Toraṇa* (Fig. 4) in front of the Mukhamaṇḍapa is a distylar monument erected, according to the epigraph on its lintel, in 1018. Each one of its two pillars stand on a *mahāpīṭha* of the traditional Western Indian sequence of mouldings current during the Mediaeval period. It thus shows, after the *bhitṭa*, a *chajjikā* (rooflet), *jāḍyakumbha* (inverted *cyma recta*), once more a *chajjikā*, followed by a *grāsapaṭṭikā* (band of *kīrttimukhas*), *gajapīṭha* (elephant course), and *narapīṭha* (human course). The *kumbha* of the *kumbhikā* (base) of the shaft shows seated and niched Jina figures on all its four faces. On its *jaṅghā*

above, stands a figure of Jivantasvāmī Mahāvīra in a finely carved niche on all the four faces. The shaft proper starts with an octagonal belt containing eight panels, each one bearing a seated Jina figure. The belt with sixteen faces above shows crisply carved, flaming leaves with a *vidyādhara* bracket on each one of the four cardinal points. The circular section which now follows, shows a *rūpadhārā* (figural belt), a vine pattern, and the *grāsapaṭṭikā* followed by *bharanī* (abacus) and *taraṅga śīrṣa* (roll bracket). The lintel above is featured with a vine design and a band of half lotuses. The *kūṭacchādyā* (ribbed awning) covers the top of the lintel. A *tilaka* crowned by a *ghaṇṭā* is placed at each of its two extremities; while, in the centre, a large *tilaka* showing addorsed Jina figures serve the dedicatory purpose of the Torāṇa. A large peacock turning its head to the back is placed on either side of the central *tilaka*; similar smaller ones occur at the extremities beside the *tilakas* there. Over the *tilakas* is thrown a graceful *āṇḍola-mālikā* in lieu of the *illikā-valaṇa* we commonly notice in Gujarat examples.

(5-8) *Devakulikās*

The two pairs of Devakulikās, one to the east (facing west) and the other to the west (facing east) seem at first sight exactly alike; the differences among them of details, despite the sameness of plan (a *tri aṅga* Latina—ekāṇḍaka—shrine with a *mukhacatuṣkī*) and size, the shrine in each case being 3.048 M in diameter.

The northern Devakulikā (No. 1) of the eastern pair possesses a *pīṭha* with an almost ideally complete set of mouldings. Above the *kharaśilā* (foundation cap) carved on the face with half lotuses, comes *bhīṭṭa* decorated with half diamonds followed by *jāḍyakumbha* carved with simple lotus leaves; at each of the three *bhadras* is found an *udgama* motif soldered with *jāḍyakumbha* as found with the earlier temples at Nadol. Now comes *karṇikā* (knife-edged moulding) followed by *grāsapaṭṭikā*, *chajjikā*, *gajapīṭha*, and *narapīṭha*.

The northern Devakulikā of the eastern pair possesses a *pīṭha* with an almost ideally complete set of mouldings.

At each *pratiratha*, the *kumbha* of the *vedibandha* shows half lotus as in the earlier temple—of Navalakhā Pārśvanātha—at Pali. The *kumbha* at each *bhadra* shows a figure of a Vidyādevī; Rohiṇī, Acchuptā, and Vairotyā can be identified. *Kumbha* on one of the *karṇas* shows figure of Ambikā. *Kumbha* on the southern *kapilā* shows Brahmaśānti Yakṣa. The corresponding northern one shows Yakṣi Cakreśvarī.

The *jaṅghā* displays Dikpālas on the *karṇas* and *apsarases* on the *pratirathas* as well as in *salilāntaras* (recesses). The *apsaras* Śucismitā (holding a mirror) on the northern *pratiratha* is a superb piece of chiseling. The *salilāntara* beside shows *apsaras* Menakā with *cāpa* and *dhanuṣa*. The *jaṅghā* on the either *kapilī* shows the standing figure of Jivantasvāmī. The three principal niches in the *bhadras* harbour seated Jaina images with *parikaras*; that on the south (Fig. 5) is of Pārśvanātha; the one on the east may be identified as Māhāvira.

Above the *jaṅghā* of the wall comes the *bharaṇī* (capital) followed by bistriated *varaṇḍikā* and the *kūṭacchāḍya*. The superstructure of the shrine is formed by a Latina *Śikhara*.

The *mukhacatuṣkī* of the Devakulikā shows vase-and-foilage pillars and a Nābhicchanda ceiling. The *triśākhā* doorframe shows *patraśākhā* with undulating creeper, *rūpastambha* flanked by *bakulikā* followed by *bāhyaśākhā* carved with lotus leaves. The *rūpastambha* shows figures of Vidyādevīs; among them Vajraśṛṅkhalā, Vajrāṅkuṣī, Apraticakrā, Acchuptā and Kālī may be identified.

The *uttaraṅga* architrave of the doorframe shows Jina figure in the centre as well as at the extremities : in between the latter, once again, the images of Vidyādevīs such as Naradattā, Kālī, Gaurī, and Gāndhārī may be discerned. Above the *mukhacatuṣkī* is found *saṁvaraṇā* (bellroof) now partly restored.

The second Devakulikā (No. 3) of the eastern pair is even more ornate than the last one. Its *pīṭha* is similar to the last one except that the *jādyakumbha* shows elaborately carved leaves such as at Someśvara temple at Kiradu. The *nara-pīṭha* here includes *Jina-kalyāṇakas*, and incidences and scenes showing marriage procession of Neminātha.

The *kumbha* of the *vedibandha* is heavily ornamented showing a thin *grāsapaṭṭikā* with *maṇibandha* (jewel band) together with deeply carved *ardharatna* (half diamond) on *pratirathas*, and elsewhere figures of Vidyādevīs. At the shoulder, the *kumbha* is decorated with indented *aśoka* leaves. The Vidyādevīs include Naradattā, Gaurī, Rohiṇī, Mahāmānasī, Vajrāṅkuṣī, Vijraśṛṅkhalā, and Gāndhārī : Heramba is spotted at one place in lieu of Vidyādevī.

The *bhadra* niches of the *jaṅghā* are vacant. The *karṇas* as usual reveal Dikpāla figures while *pratirathas* and *salilāntaras* display *apsaras* figures. The *pīṭha* mouldings of the *mukhacatuṣkī* of this temple show some variation. Above the *chajjikā* comes *ghaṇṭamālā*, *rājasenaka*, *vedikā*, lattice, and pillars of the vase-and-foilage order such as are

known in the temples at Chohtan. The lintels supporting the ceiling betray typical diamond—and—double volute pattern such as known from the porch of the Sun temple, Mudhera. The ceiling itself is of Nābhicchanda order. The pair of pillars shows finely carved *cāmara*-bearers on their frontage.

The *pañcaśākhā* doorframe comprises *patraśākhā* with a deeply carved foliate scroll, *rūpaśākhā*, *rūpastambha*, again *rūpaśākhā*, and lastly the *bāhyaśākhā* showing a variant foliate scroll.

The *rūpastambha* panel harbour Vidyādevīs, four in either instance : Rohiṇī, Prajñapti, Vajraśṛṅkhalā, Mānasī : and, Acchuptā, Vairoṭyā, and Yakṣī Nirvāṇī etc.

The *uttaraṅga* harbours Pārśvanatha in the centre flanked by three seated Vidyādevīs on either side; among them Cakreśvarī, Rohiṇī, Mahāmānasī and Mānavī may be discerned.

*Samvaranā* with three *rathikās* tops the porch.

The northern Devakulikā (No. 2) of the western pair (Fig. 7) is almost a duplicate of the Devakulikā No. 1 in the eastern pair. The *jādyakumbha* of its *pīṭha*, however, does not show *udgama* motif on *bhadra* points; and, in *mukhacatuṣkī* section, *chajjikā* is followed by *grāsapatṭikā*.

The Vidyādevīs, Yakṣīs and other Jaina goddesses on the *kumbha* faces of the *vedibandha* include Sarasvatī, Naradattā, Mahākālī, Vairoṭyā, Cakreśvarī, Acchuptā, Ambikā, Vajraśṛṅkhalā and others.

The *jaṅghā* shows the usual Dikpālas and *apsarases*. Jivantasvāmī too is found on the *kapilī* parts. The *bharanī* above the *jaṅghā* is round and decorated with leaves in suspension. The pillars of the *mukhacatuṣkī* show *cāmara* bearers as in the last-noted example. They support a Nābhicchanda vitāna. The *pañcaśākhā* doorframe displays a deeply carved creeper on its *patraśākhā*; the latter is followed by a *rūpaśākhā*, *rūpastambha*, a *rūpaśākhā* yet again, and *bāhyaśākhā* with a beautiful creeper.

The Vidyādevīs on the *rūpastambha* include Prajñapti, Vajraśṛṅkhalā, Vajrāṅkuṣī, Cakreśvarī, Nirvāṇī, Acchuptā, Vairoṭyā and one more who cannot be identified.

The Jina figure is as usual found in the central panel of the *uttaraṅga*. The Vidyādevīs here include Mahāmānasī, Mahākālī, Rohiṇī, Acchuptā and others.

The *Śikhara* above the shrine proper is of the Latina class similar in details to that of No. 1. The *rathikās* of the *samvaranā* or the porch harbour seated Jina figures.



The neighbouring Devakulikā (No. 4) has a *pītha* similar to the last-noted one. The *kumbha* of the *vedibandha*, as in the previous instances, shows Vidyādevīs etc. on the faces. These include Mahāmānasī, Mānasī, Acchuptā, Vairoṭyā, Mahākālī, Manavī, Cakreśvarī, Vajraśṛṅkhalā, Prajñapti (?), Rohiṇī, and Brahmaśānti Yakṣa.

The *jaṅghā*, besides the usual divinities, shows Sarasvatī and Cakreśvarī on the corresponding positions at *kapilī* parts. The *bharaṇī* above the *jaṅghā* is square with leaves in suspension.

The *mukhacatuṣkī* possesses the usual Nābhicchanda vitāna. The doorframe is likewise of the normal *pañcaśākhā* type. The Vidyādevīs as usual grace the *rūpastambha* and the *uttaraṅga*. On the former they are in order, Rohiṇī, Vajraśṛṅkhalā, Vajrāṅkuṣā, Vairoṭyā, Acchuptā, Mānasī, and others; on the latter are seen Cakreśvarī, Rohiṇī, Mahāmānasī and so forth.

The *saṁvaraṇā* above the *mukhacatuṣkī* is the most perfect example of the kind. In its *rathikās*, in each of the three instances, a seated Jina figure comes to view.

#### (10) *Bhramantikā*

Behind the Main Temple runs a corridor with about eight pillars in its southern sector, which are, as suggested by their form and details of carving, akin to those known from the main Temple itself. The eastern and the western extensions are of later times; each one, almost in its middle part, possesses a Devakulikā (No. 6 and 7) with a *śikhara* stylistically assignable to late eleventh century.

#### (11) *Valānaka*

A few meters north of the Torāṇa is situated a large Pavilion built over the stairway and the subterranean chambers located on either side of the latter. Although this Hall suffered renovations in antiquity by causes yet unknown it still retains much of the original structure intact. Its dimensions are fairly generous for that age, a rectangle of about 15.85 M × 7.32 M with extensions to the north made at a later period.

Its south face, which confronts the Torāṇa, is semi-open with some fragments of the original *mattavāraṇa* (seat-back) with a *gajamuṅḍa* (elephant head) found still in situ. There are twenty-six free-standing columns in the Hall arranged in four rows; except those of the central octagon which support a large *karoṭaka* (ceiling), the rest are original, contemporary with the Main Temple and probably undisturbed.

The pillars of the central octagon are like those seen in Devakulikā No. 4 here. Lintels supporting the central ceiling reveal a degenerated diamond-and-double volute pattern. Above the octagon comes a polygon of sixteen sides followed by *karnadardarikā* (*cyma reversa* with *arris*), *rūpakaṅṭha* (figural belt) with sixteen *apsarases* standing on large *lumbikās* (inverted bells) against the background of the three *kola* courses, the latter followed by four *gajatālu* courses, where each *gajatālu* is of the quadruple variety, and finally in the centre a small *padmakesara* (staminal tube).

Carved in the east part of the north wall are two old niches one of which bears an inscription declaring the renovation of the Hall by one Jindaka in 956. There are other large niches sunk in the east and west wall but of little consequence.

A Devakulikā (No. 5) attached to, and having its opening in the middle part of the east wall within the Hall deserves a closer examination. The tiny, faceted pillarets of its porch lie only slightly behind the alignment of the engaged pillars of the east wall.

The Devakulikā in question (Fig. 6) is smaller by about 25 cms in diameter than the four described in the foregoing pages. It also differs in some of its elevational features.

Above the *kharasīlā*, the *pīṭha* is supported on a *bhiṭṭa* showing half diamond and *ṭhakārikā* decorations; it is followed by a *chajjikā*, *jādyakumbha*, *karnikā*, and *vasantapaṭṭikā* carved with a scroll. The *kumbha* of the *vedībandha* shows half lotuses and *ardharatna* motif carved in bold relief. The divinities on the *jaṅghā* include Dikpālas, *apsarases* such as Śucismitā and Putravallabhā, Jina images in the three principal niches where Pārśvanātha may be identified in the back one, and lastly, the standing image of Sarasvatī in each of the two *kapilī* faces, in a specially designed niche crowned by a *phāṃsanā* pediment in lieu of the normal *udgama*. *Vyālas* are noticeable in the *salilāntaras*. A part of the *jaṅghā* on the east is badly damaged; at this place three images are missing. The Latina *śikhara*, partly restored, is carved with the grooved *jāla* work.

(12) *Ubhayamukhī catuṣkī*

This double porch, opening inside as well as outside on the east near the eastern extremity of the Valānaka, possesses a pair of boldly carved, very old pillars on either side. The ceilings demonstrate a vigorous, full-blown, large lotus in each case.

The original date and the chronology of different structures associated with the temple of Osian Mahāvira have so far remained in confusion. Jaina writers of the middle ages were themselves in darkness. The Upakeśa gaccha paṭṭāvali postulating fifth century B. C. for the cult image and the town of Osia is nothing but mythical. On the strength of all available historical and archaeological evidences, Osia, it would seem, did not exist before eighth century. Kakkasūri in his Nābhinandana Jinoddhāra (1337) mentions that the temple was founded in 961, a statement also paralleled in *Oswal utpati*.<sup>44</sup> But that date is nearer to the one of the Jindaka's renovation of the Valānaka and not applicable to the foundation of the Main Temple.

The writers of the present century are only a little more informed than the mediaeval chroniclers. BHANDARKAR'S observations, the earliest ones available, may be examined at the outset. "The temple is, like most ancient Jain temples, enclosed both at the sides and the back by a row of subsidiary shrines, which, to judge from their style, are not contemporaneous with the temple but belong to tenth century. They were probably constructed at the time when the *nal* mandapa was repaired by Jindaka."<sup>45</sup> The Devakulikās are doubtless late; but the matter is not so simple at that. None of them seems to be of Jindaka's time; they belong to different dates as we will have demonstrated soon. Commenting on the *śikhara* of the Main Temple, BHANDARKAR observes: "The spire of the temple has obviously been rebuilt with the old materials. I gathered from the villagers that it was in ruins a hundred years ago, and was rebuilt of fallen pieces. This is also seen from the fact that under *āmalasāra* there is a human face on each of the four sides, a characteristic found in almost all modern temples in Gujarat and Rajasthan."<sup>46</sup> A closer examination of the *śikhara* reveals facts which contradict BHANDARKAR'S deductions in their main part. The *śikhara* is for certain old, though not original. It is a replacement at some date in the early eleventh century for an eighth century superstructure. This is proven by the *jāla* type, the *aṇḍaka* types (which include *karmaśṛṅgas*), *gavākṣas*, etc. In fact KRISHNA DEVA who surveyed this temple very thoroughly in about 1959, had reached the same conclusion.

44 SHAH, AMBALAL PREMCHAND, 'Jaina Tirtha Sarva-Saṅgraha', Vol. I, pt. 2, (Gujarati; 1953), p. 173.

45 BHANDARKAR, D. R., 'Annual Report of the Archaeological Survey of India' 1908-9, (Calcutta 1912), p. 108.

46 *Ibid.*

We shall not dwell on OJHA's statements which follow BHANDARKAR and which are not very clear in contents. There is yet another authority who recorded his observations on this temple. PERCY BROWN thus writes: "It appears to have been first built at the end of eighth century, and then repaired and added to in the tenth century, so that it is a record of development over two periods. This is shown by the changes in style of the building throughout, but particularly in the character of the pillars, in which it is possible to compare those of the mandapa belonging to the original structure with the latter example in the second porch; this latter apartment or *nal* mandapa is so called because it was erected subsequently over the *nal*, or staircase, leading into the interior of the building. To add to the history of this temple, the torana or entrance archway appears to be even a still later addition, probably made in the eleventh century. In this one building alone, therefore, it is possible to follow the course of the style over a period of several centuries."<sup>47</sup>

To PERCY BROWN's observations following corrections may be applied: the Main Shrine suffered no renovation except replacement of the *śikhara* in the eleventh century; there are thus *no* changes throughout the style of the building;<sup>48</sup> the *nāla*-mandapa still possesses considerable material that is original, of the eighth century and in situ. PERCY BROWN's complete silence on the Devakulikās is intriguing and unless these be added, it is *not* "possible to follow the course of the style over period of several centuries".

The sequence of constructional activities in this complex can be visualized on the strength of the detailed style-critical analysis seconded, wherever known, by epigraphic evidences. Accordingly, following stages seem to have ensued. The Jagatī with its eastern Ubhayamukhī Mukhacatuṣkī, the Valānaka, the Main Temple with the Mukhamaṇḍapa, and the southern part of the Bhramantikā were built at one time; that is when Vatsarāja Pratihāra ruled according to Jindaka's inscription. All these structures follow the Mahā-Māru style in its virginal purity. They are the oldest in this complex. Jindaka repaired the Valānaka in 956. Before his times, perhaps, the

47 BROWN, PERCY, *Indian Architecture* (Buddhist and Hindu Periods), Second Edition, p. 140.

48 SHRI KRISHNA DEVA has very carefully examined this temple. His own conclusions on this issue are exactly the same. He visited the Osia group of temples some years previous to my own visit,

north face (confronting the town) of the Valānaka may be semi-open as its south face is. He closed it and caused the niches to be built in the wall so formed. A generation later, Devakulikā No. 5 was erected and shunted to its eastern walling. It now followed the Mahā-Gurjara style with a few features of late Mahā-Māru, such as the *jāla* of the *śikhara*. The *pīṭha*, the *janṅhā* with *vyālas*, are all after the Mahā-Gurjara tradition. During the late tenth century, Mahā-Gurjara style had crossed its traditional frontiers and entered into Marumaṇḍala *via*, perhaps, Pali to which we shall refer later. In fact in this Devakulikā, the two styles meet but Mahā-Gurjara tends to dominate. At the next stage, in 1018, the Torāṇa was set up. It is precisely at this time that the present *śikhara* of the Mūlaprāsāda of the Main Temple was built, and Devakulikā No. 1 and, soon after, No. 2 (confronting each other) were erected. The figural carving on the Torāṇa and that on the latter Devakulikās, particularly No. 1 closely agree. The style of all these structures is what we should call the early Māru-Gurjara, the more perfect example of which is Devakulikā No. 3 erected possibly a decade hence. The Devakulikā No. 4 was to be added as late, perhaps, as the end of eleventh century as suggested by its coarse carving when the Bhramantikā was extended along east and west with its two embedded Devakulis (Nos. 7 and 8). At this time or perhaps a little later, the central twelve original pillars of the Valānaka were replaced by eight new ones in a different style for supporting a new great ceiling of the typical Māru-Gurjara tradition. The extensions of the Valānaka were also made during this time. The history of the temple thus covers three centuries of building activities.

The contribution of this Osian complex to the study of Jaina art and architecture is significant as its initial landmark as well as for the wealth of information and artistry it reveals. The Main Temple, a fine piece of Mahā-Māru architecture, reveals the oldest example of Jaina kind of Trika or *mukhamanḍapa* (*chacaukī*). Its rich treasures of Jaina iconography are the earliest so far known in the context of temple decorations. The Devakulikās themselves are little masterpieces of architecture and demonstrate a further development of the Western style in the making; at the same time they are illustrative of progress made in Jaina iconography. The fact that they were absent in the eighth century and that they are fewer in number and placed discretely—not in coalescence—may indicate that the Jaina way of temple planning was unknown in eighth century and was not effected even in the early eleventh century since inconsistent with the original plan. The

*raṅgamaṇḍapa* (dancing hall)—the glory of the Jaina temples—had not yet materialized. For noticing further development in Jaina way of temple planning, we must turn to Varman.<sup>49</sup>

## II MAHĀVIRA TEMPLE, VARMAN

Varman, Brahmāṇa of the mediaeval epoch is today famous for its ruined temple of the Sun. To the Jainas in the Middle Ages it was well-known as a seat of the Brahmāṇa gaccha and for the old sanctuary of Mahāvira.

The temple, unfortunately, had suffered repeated renovation as well as damages. Two at least can be discerned on epigraphic evidences, one in 1186 and the other in 1390. The Mūlaprāsāda is original but relatively unpretentious and in elevation starts directly from the *vedibandha*. The *raṅga-maṇḍapa*, of no consequence, was added during the second renovation and restored more than once afterwards. The Bhrantikā once possessed the traditional twentyfour Devakulikās with colonnade. The cells have disappeared but the basement of the corridor is still discerned in north and south section. Some of the old pillars of these have been re-erected (Figs. 8 & 9). The eastern corridor possessed two *samatala* ceilings, one carved with Ambikā, the other—inscribed one—of similar workmanship is dated to 1186 and shows the figure of Gajalakṣmī. Commenting on the latter, SUKTHANKAR averred that the original temple is probably not older than this sculpture.<sup>50</sup> This is contrary to the facts revealed by the closer examination of the material in the temple. The mouldings of the Sanctum are certainly very old. The door frame with its powerful *rūpastambha* is likewise old. The image of Mahāvira (smaller one) is a fine example of the Mahā-Gurjara art of the late ninth century as ascertained by U. P. SHAH. The older pillars illustrated here, though smaller, are comparable in details and style to those in the Sun temple of the late ninth century in Varman itself.<sup>51</sup>

The importance of the Mahāvira temple at Varman lies in its illustration of the earliest archaeological evidence for twenty-four Devakulikās which once it possessed *contemporaneously with the Main*

49 Literary sources speak of a *Cauvisa jñālaya* founded sometime in the ninth century at Deṇḍuānaka in Marumaṇḍala.

50 'Progress Report of the Archaeological Survey of India, Western Circle', 1917, pp. 71-72.

51 Cf. DHAKY (1965), Fig. 2.

*Temple.* This agrees with the literary tradition of Yaśobhadrasūri having founded Cauvīsa Jīnālaya at Deṇḍuānaka (Dinduana) in Marumaṇḍala at about the same time.

### III MAHĀVIRA TEMPLE, GHANERAV

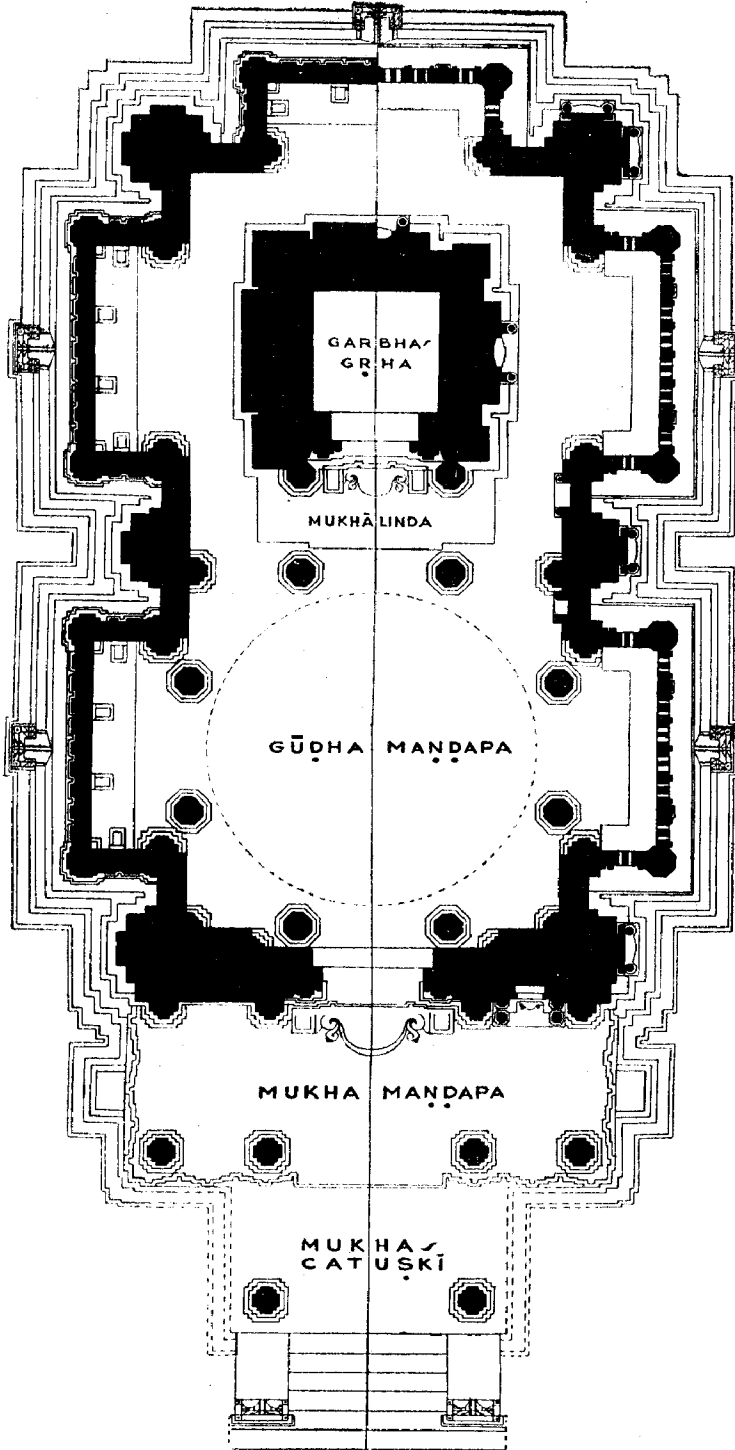
Ghanerav is situated in the Gorwad area of Rajasthan. To the four miles east, south-east of the town is located the temple of Mahāvīra famed in local legend and well-known as an important Jaina centre of pilgrimage, one of the five holy *tīrthas*, in this part of Rajasthan since the mediaeval times.

The temple complex, as at Osia, faces north and comprises a Mūlaprāsāda connected with a Gūḍhamaṇḍapa articulated with Mukhamaṇḍapa followed by a Raṅgamaṇḍapa surrounded by twenty-four Devakulikās. The whole complex is perched on a low Jagatī which supports a Prākāra (Enclosure) at its top where the Devakulikās end.

The Main Temple is of a *sāndhāra* class and *dvi aṅga* on plan where *karna* and the *bhadra* proliferate. Each balconied *bhadra* of the Mūlaprāsāda as well as of the Gūḍhamaṇḍapa is fitted with grille mixed with *vyālas* and heavenly minstrels. The Mūlaprāsāda and the Gūḍhamaṇḍapa are of equal width which is 8.52 M and are connected through a narrow, recessed *kapilī* (Fig. 2). The total length of the whole temple upto the stairway of the Mukhamaṇḍapa is 18.38 M, almost of the size of the Sun temple at Varman.

In elevation, the temple has a basement that includes both the *pītha* as well as *vedibandha* as is known in the case of Somanātha Phase I Temple at Prabhas, Lākheśvara temple at Kerakot, Lakṣmaṇa temple and two others at Khajuraho and still earlier temples such as Sonkansarī No. 2 at Ghumali in Saurashtra and Brahmāṇasvāmī temple at Varman. The consecutive mouldings above the double course of *bhīṭṭa* are *jāḍyakumbha*, *kumuda* (torus), *antarapatra*, and *paṭṭikā*, all boldly shaped but undecorated. The *vedibandha* above is equally plain. The basement harbours a niche below the centre of each balconied window. Corresponding to the five balconies—two of the Gūḍhamaṇḍapa and three of the Mūlaprāsāda—there are niches in equal number. They enshrine Jaina gods and goddesses. Perambulating from east to west, they are in order Padmāvati, Cakreśvari, Brahmaśānti Yakṣa, Nirvāṇī, and Gomukha Yakṣa.<sup>51</sup>

The *jaṅghā* of the wall shows Dikpāla figures, very boldly carved, on the *karnas*. They stand in framed niches uplifted by *bhāraputrakas* as at Trīnetreśvara Temple near Than. The ninth and the tenth



ABOVE *Āsanapattaka*      BELOW *Āsanapattaka*

FEET 0 2 4 6 8  
 0 61 122 183 244 CMS

Plan of Mahāvīra temple, Ghanerav



Dikpāla—Brahmā and Ananta—never depicted in a temple are, it is interesting to note, found here on wall pilasters in the Mukhamaṇḍapa that stand in the immediate vicinity of the *karna*s of the Gūḍha-*maṇḍapa*. In the *salilāntaras* stand *vyālas* on *gajamuṇḍa* brackets. Above each *vyāla* is seen a *gandharva* figure. (Figs. 10 & 11)

At the balconies, in lieu of *jaṅghā*, is found a different set of mouldings : this commences from a *rājasenaka* showing figures in panels followed by *vedikā* showing foliate scrolls and female attendant figures, topped by a double course of *āsanapattaka* and next the *kakṣāsana* (seat-back) most beautifully carved with figural motifs and vegetal creepers. Above this comes the lattice thrown in between simple dwarf pillars. The superstructure of the Mūlaprāsāda as well as of the Gūḍhamaṇḍapa is not original. The *varaṇḍikā* below the superstructures, though simple, seems old.

The Mukhamaṇḍapa (Fig. 12) shares the basement upto the top of the *pīṭha* but above it is placed a broad and deep *rājasenaka* as high as the *kumbha* of the *vedibandha* of the Gūḍhamaṇḍapa. The level of the floor of the Mukhamaṇḍapa is thus lower than that of the Gūḍhamaṇḍapa. The *rājasenaka* here shows figures of Vidyādevīs such as Vairoṭyā and *gandharvas* and a large *kumbha-puruṣa* on the north and the south side now replaced by a modern copy. The six free standing and four engaged pillars (barring those of recent extensions) are original and of Bhadraka class such as seen at Trinetreśvara temple near Than. The staircase of this *mukhacatuṣkī* bears a large panel on either side of the steps harbouring Vidyādevīs, one of whom is Vajrāṅkuṣā.<sup>52</sup>

The ceilings of the Mukhamaṇḍapa are very important for the varieties they reveal. That of the *mukhacatuṣkī* is a lenticular Nābhic-chanda type (Fig. 14) : it is of the kind known at a similar location in such earlier temples as Brahmāṇasvāmī temple at Varman, Kāmeśvara temple at Auwa, and Mālādevī temple at Gyaraspur, the last one in Central India. The ceiling immediately above the door of the Gūḍhamaṇḍapa is of the *samatala* kind showing figural work in boxed frame and a central medallion with divinities (Fig. 13). Variants of this type are known from Śiva temple at Kotai and a few other places.<sup>53</sup>

52 As against the attributes prescribed in the texts, Gomukha Yakṣa shows *vara*, *padma*, and *kalaśa*. Brahmaśānti Yakṣa holds *varadākṣa*, *padma*, *chatra*, and *kalaśa*.

53 NANAVATI, J. M., and DHAKY, M. A., *The Ceilings in the Temples of Gujarat*, 'Bulletin of the Museum and Picture Gallery, Baroda', Vols. XVI-XVII, Fig. 7, p. 45.

The one on the right as well as the left bay is of the Nābhicchanda class with *gajatālus* in linkages (Fig. 15) and is a precursor of those known from the Sun temple (1027) at Modhera.<sup>54</sup>

On either side of the doorway of the Gūḍhamaṇḍapa is found a well-embellished *khattaka* showing *bhāraputrakas*, *gagāarakas* and *kāmarūpa* at its base and a double, deeply grooved *udgama* above. The engaged pillars on either side of the door show respectively a figure of Gaṅgā and Yamunā above the base.

The Doorframe comprises *patraśākhā* carved with undulating creeper, followed by a *rūpaśākhā* mixed with *vyālas* followed in turn by *rūpastambha*, *bāhyaśākhā* with lotus leaves, and *ratnaśākhā* with *bakulikā* on the side and *nāga* at the bottom. The *rūpastambha* on either side bears six goddesses in panels; on the left are Rohiṇī, a two-armed goddess bearing a trident, with peacock as her vehicle, Vajraśṛṅkhālā, Vajrāṅkuṣā, a divinity showing *abhaya*, *pāśa*, *aṅkuṣa* and *mudgara* with tortoise as the vehicle and tricephalous snake above the head, and lastly Yakṣī Nirvāṇī or Mahālakṣmī (since the lotuses in the hand show elephant); on the right are Mahālakṣmī, Mānasī, Acchuptā, Vairoṭyā Vajrāṅkuṣā and Yakṣī Ambikā. Those on the architrave seem more retouched than the ones on the jambs.

Inside of the Gūḍhamaṇḍapa is sombre. Above the central octagon formed by faceted pillars is found a Sabhāmārga vitāna (Fig. 16). It starts with a *karnadardarikā* decorated with indented leaves, followed by *grāsapaṭṭikā*, *rūpakaṇṭha*, *kolas* ending in *gagāraka* or *nāga*, two more courses of *kola*, followed by a *gajatālu* course, a *dardarikā*, once more *gajatālu* course, and lastly a *gajatālu* with *padmakesara* in the centre. In the *rūpakaṇṭha* are seen *nāyikās* on elephant brackets in lieu of *vidyādhara* brackets, a convention known from several schools in Rajasthan but unknown in Gujarat.<sup>55</sup> The diameter of the Ceiling is 4.10 M.

The inner sanctum, *dvi aṅga* on plan and 3.35 M wide, has three niches on the central offsets, now vacant. The doorframe is similar to the one of the Gūḍhamaṇḍapa. The Vidyādevīs and Yakṣīs on the

54 *Ibid.*, Fig. 32.

55 In Gujarat, in most cases, the Vidyādhara is found; in a few cases, *lumbikā* brackets are also known. The oldest example of the former is seen in the ceiling of the Raṅgamaṇḍapa of Muni Bāwā temple near Than datable to the third quarter of tenth century.

*rūpastambhas* are: Rohiṇī, an unidentified divinity (with trident, lotus, citron fruit, and peacock as its vehicle), Nirvāṇī, Vajrāṅkuṣā, Cakreśvarī, Mahāmānasī, Mānasī, a goddess with boar vehicle and shield, sword, etc. as her attributes, Vairotyā, and Yakṣī on *bhadrāsana* with lotus in each of her two arms. Curiously, all the divinities on the two doorframes ride directly over their respective vehicle.

The Raṅgamaṇḍapa of the temple is featureless. The Devakulikās, built at the close of tenth century, are almost uninteresting. Only those on the north face have a *jaṅghā* decorated with Vidyādevīs, Dīkpālas and *vyālas*.

As for the date of the Main Temple, BHANDARKAR thought that the wall mouldings are as old as eleventh century.<sup>56</sup> In point of fact the original parts of the temple are still older, of the mid-tenth century as the comparison with the Ambikā temple (961) at Jagat and other contemporaneous shrines doubtless indicate.<sup>57</sup> The informed sources say that the image in the sanctum once had a pedestal bearing a date equivalent to 954 which supports the above-noted conclusion.

The Mahāvīra temple, as we look back and estimate, is one of the notable examples of the Medapāṭa school of the Māru-Gurjara style of architecture. Its rich iconography which includes the oldest known example of Brahmaśānti Yakṣa<sup>58</sup> is equally significant.

#### IV NAVALAKHĀ PĀRSVANĀTHA TEMPLE AT PALI

Pali, Pallikā of the mediaeval period, seems to be a town of some consequence, indicated by its monumental remains, but also by its being the germinal land of Pallivāla brahmins as well as Pallivāla banias and the Pallivāla gaṅgā of the Śvetāmbara Canon. To the architectural history of Western India Pali's contribution is of some significance, Pali being located on the crossroads of the two contemporaneous styles—Mahā-Māru and Mahā-Gurjara—and, the three out of its four extant temples are illustrative of three different stylistic

56 'Progress Report of the Archaeological Survey of India, Western Circle,' 1908, p. 59.

57 AGRAWAL, R. C., *Khajuraho of Rajasthan, The Temple of Ambikā at Jagat*, 'Ars Asiaticus', Tome X, 1964, Fascicule I; also DHAKY (1961), plates VII-VIII illustrating old temples at Kotai, in Kutch.

58 For detailed information on Brahmaśānti Yakṣa, consult SHAH, U. P., *Brahmaśānti and Kapardi Yakṣas*, 'Journal of the M. S. University of Baroda', Vol. VII, No. 1.

landmarks perfectly bolstering the concept of the aforementioned two archetypal styles and the third style that resulted by their mating. The Ānadakarāṇa temple in the heart of the town represents the Mahā-Māru style of the mid-tenth century but still at its virginal purity; the Navalakhā Pārśvanātha temple has a Mūlaprāsāda that follows Mahā-Gurjara style but the Gūḍhamanḍapa, curiously, is expressive of the Mahā-Māru style; and finally the Someśvara temple, of late eleventh century, is a representative of the full-fledged Māru-Gurjara style. Our immediate concern is of course with the Navalakhā temple to which now we shall turn.

The Navalakhā Pārśvanātha temple was originally dedicated to Jina Mahāvīra since referred to as Viranātha mahā-caitya and Mahāvīra caitya in the inscriptions of 1122 and 1145 respectively. The oldest inscriptions on the image-pedestals within this temple are datable to 1088 and 1095 respectively.<sup>58a</sup>

The temple comprises a Mūlaprāsāda, Gūḍhamanḍapa, Raṅgamanḍapa and the Devakulikās surrounding the major part of the temple-premise. The Devakulikās are not integrated with the Raṅgamanḍapa. They, together with the latter structure and the śikhara of the Mūlaprāsāda, were added or replaced in 1629 when the previous cult image was substituted for that of the Pārśvanātha; our interest is, albeit, centred around the older portions only.

The Mūlaprāsāda is *tri aṅga* on plan with *karna*, *pratiratha*, and *bhadra* in the proportion of 1:0.75:2 respectively. The original diameter, inclusive of the *pīṭha* now hidden below a recently built platform, could, seemingly, be 6 M. The topmost part of the *pīṭha* exposed above the mask of the platform is a slanting *cippikā* such as known at Trinetreśvara temple at Than. The *vedibandha* of the wall, strangely enough, does not possess the usual *antarapatra*. The *kumbha* reveals interesting decorations; powerfully rendered, fully blown half lotus on the *karna* faces,<sup>59</sup> *haṃsa yugma* as well as *kinnara yugma* on the *pratiratha* faces,<sup>60</sup> and *sūrasenaka* at the *bhadras*.<sup>61</sup> The *kapotapāli* is ornamented with

58a BHANDARKAR (1908), p. 45.

59 As found on the *kumbha* of the Devakulikā No. 5 in Mahāvīra temple group at Osia. This one, from Navalakhā, has a little earlier look.

60 Such decorations are known at the identical positions at Ambikā temple at Jagat and Śiva temple, Kotai.

61 This is a Mahā-Māru feature.

*ardharatna* alternated with *ṭhakārikā*, a feature fairly common with the Western Indian temples of that age and earlier.

On the *jaṅghā* of the wall, the three principal niches are today found vacant. Each *pratiratha* face, and that which is on the same directional plane as the *bhadra* niche, shows a standing figure of a Kāyotsarga Jina with *mālādharas* hovering above; whilst the face on a plane at the right angle shows an *apsaras* in each case. The *Dikpālas*, as usual, take their position on the *karnas*. The *salilāntaras* are filled with *vyāla* figures, those of *gaja-* and *simha-* are clearly discernible. Above each *vyāla* is carved a bold visage of a *grāsa*. The bistriated *varaṇḍikā* above the *jaṅghā* is simply treated. The *rathikā* above each *bhadra* harbours a Jina image.

The *Gūḍhamaṇḍapa* has a featureless exterior. The large, fluted vase-and-foliage pillars of the octagon are doubtless original, though, the great ceiling they support is a substitution of a later date. The *kola* courses in the four *vikarṇa* (corner) *vitānas* are, however, original.

The *patraśākhā* of the *saptaśākhā* doorframe of the sanctum has suffered from the recent mirror inlay. Next follow in sequence the *vyālaśākhā*, *gandharvaśākhā*, *rūpastambha* with Jina *mātrkā* figures in panels, *gandharvaśākhā* yet again, followed by *vyālaśākhā*, the *bāhyaśākhā* (disfigured now with mirror setting) and the eighth adventitious *mālādharasākhā*. The entire *Gūḍhamaṇḍapa* inclusive of pillars, ceilings and the doorframe is under thick coating of paints. The *Mūlaprāsāda*, on the other hand, has suffered both from plaster-coating and gaudy paints. The temple, though preserving old fabric, has lamentably lost its photogenic qualities.

Commenting on this temple, BHANDARKAR wrote : “The temple of Naulakhā is in plan like many Jain temples, and there is nothing particular here that calls for any notice. It is doubtless an old building that has undergone repairs. The most ancient part of the temple is the *gūḍha-maṇḍapa* or closed hall, the pillars of which cannot be later than the 10th century. They are, however, vulgarly bedaubed with different paints...and are thus deprived of their original beauty.”<sup>62</sup> As observed in the foregoing, only the interior of the *Gūḍhamaṇḍapa* (save its central ceiling) is original. Although BHANDARKAR is silent on the doorframe of the sanctum, it, too, is original. At the same time BHANDARKAR’s utter non-reference to the *Mūlaprāsāda* is difficult to

62 BHANDARKAR (1908), p. 45.

explain since it is, even as a casual examination reveals, old and original upto the cornice.

In style, the Mūlaprāsāda comes very close to the Mahāvira temple at Ghanerao (c. 954), Ambikā temple (961) at Jagat, Lākheśvara temple at Kerakot, Śiva temple at Kotai—both of mid-tenth century—, in short to all such temples of the different schools of Mahā-Gurjara style with a central date of mid-tenth century. At the same time it differs sharply from the contemporaneous Nilakanṭheśvara temple at Kekind, a most representative example of the Mahā-Māru tradition in its late maturity.

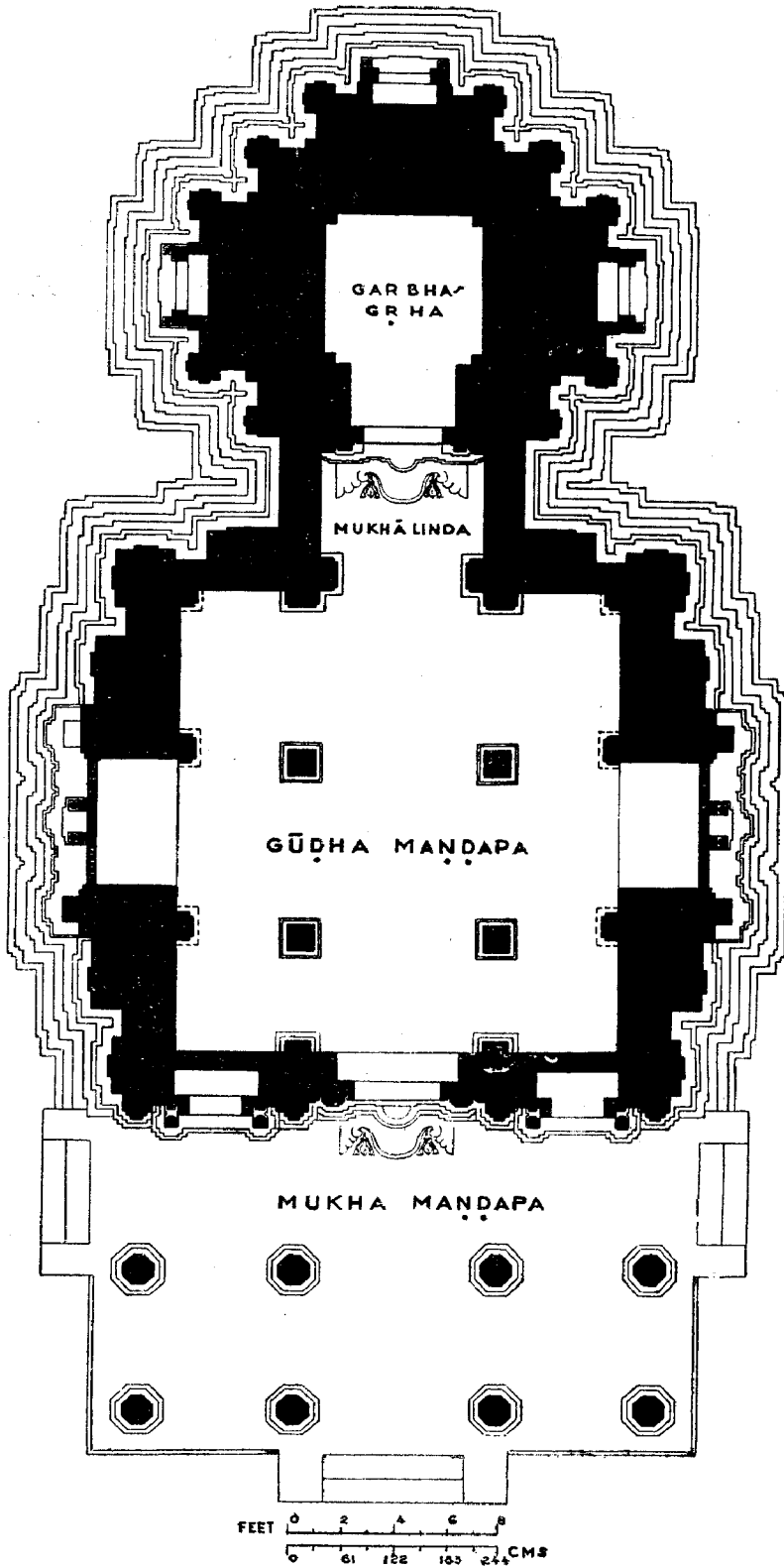
The fluted vase-and-foilage class of pillars in the Gūḍhamaṇḍapa seem to be derivative of those seen in the well-known Sun temple at Osia, while the doorframe shows general relationship with the doorframe of Kāmeśvara temple at Auwa. The figures in the doorframe reveal nuances of the tenth century despite the thick coating of painting. It seems, a different guild altogether, the one which followed Mahā-Māru tradition, had worked on the Gūḍhamaṇḍapa.

## V THE TEMPLE OF MAHĀVĪRA, SEWADI

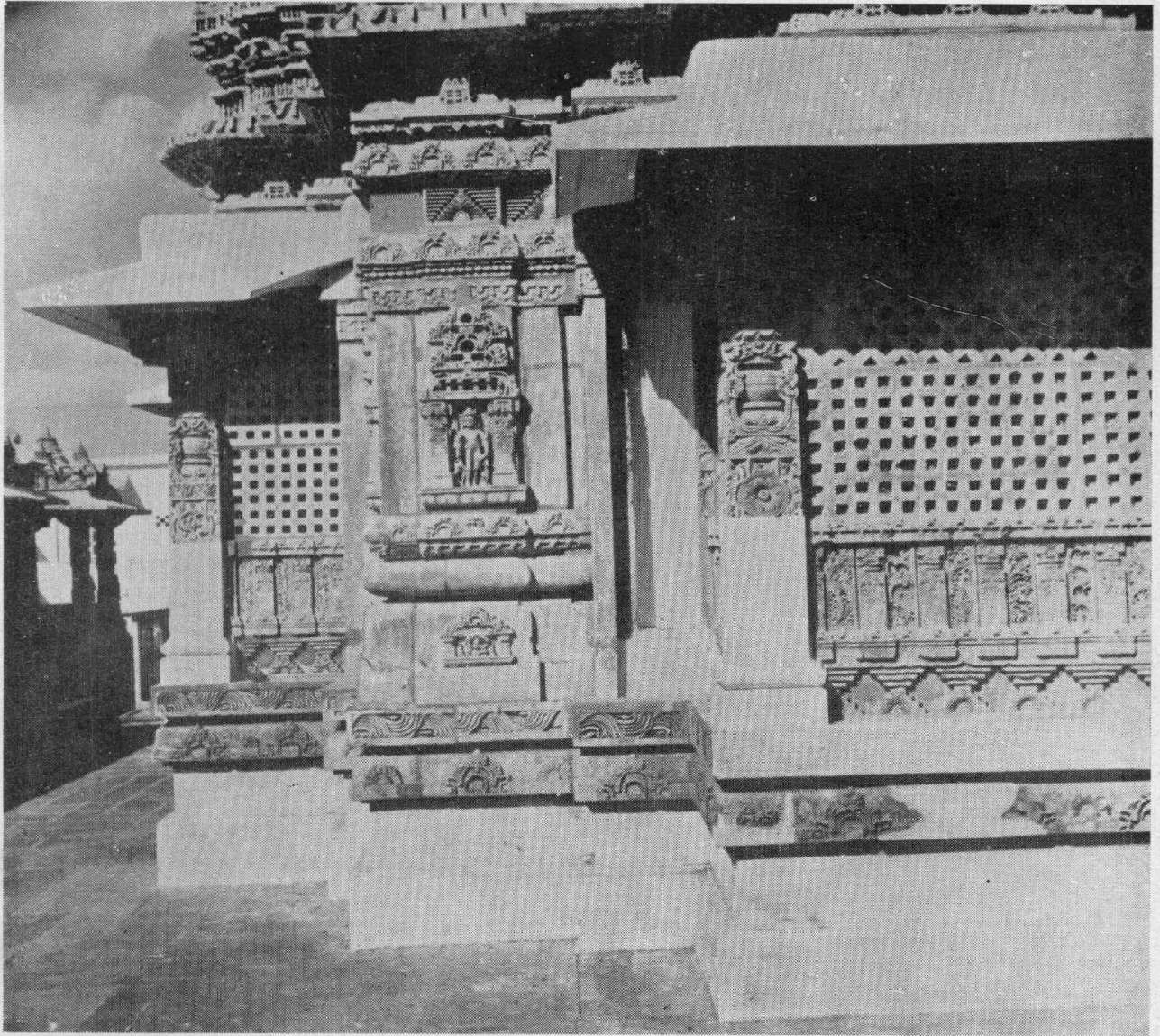
Sewadi was known in the early second millenium as Śamipāṭī according to the inscription of 1115 in the Mahāvira temple. The temple itself is of the usual Jaina plan with a Mūlaprāsāda, Gūḍhamaṇḍapa, Trika, Raṅgamaṇḍapa, and the surrounding Devakulikās.

The Mūlaprāsāda, some 6.8 M in width, is *tri aṅga* on plan where *karna* and *pratiratha* are not only *samadala* (equilateral) but also of the same proportions. The mouldings of undecorated *karna-pīṭha* are otherwise bold. The lotuses on the *kumbha* of the *vedibandha* are also powerfully rendered. The *maṇḍovara* is simple and its *bhadra*-niches are vacant. Above the sanctum comes the *śikhara* which is in Bhūmija mode. It is a brick and plaster structure. The plaster is naturally oft-renovated since the temple is a living monument. That perhaps misled BHANDARKAR who wrote that the “spire...is a later work, but resembles the Dekkan style of *śikhara*.”<sup>63</sup> The spire is certainly not late. There is a complete accord between the Mūlaprāsāda and the spire both in proportions as well as details not possible had the spire been late. The absence of *kūṭacchādyā*, the bold *śūrasenaka* at the root of the *latā* (spine) and the beautiful regression of its *kūṭastambhas* differentiate it from later examples such as known from Rankpur (Sun temple: mid 15th-cent.) and Chittor (Adbhutanāthaji temple: late 15th

63 *Ibid.*, p. 53.

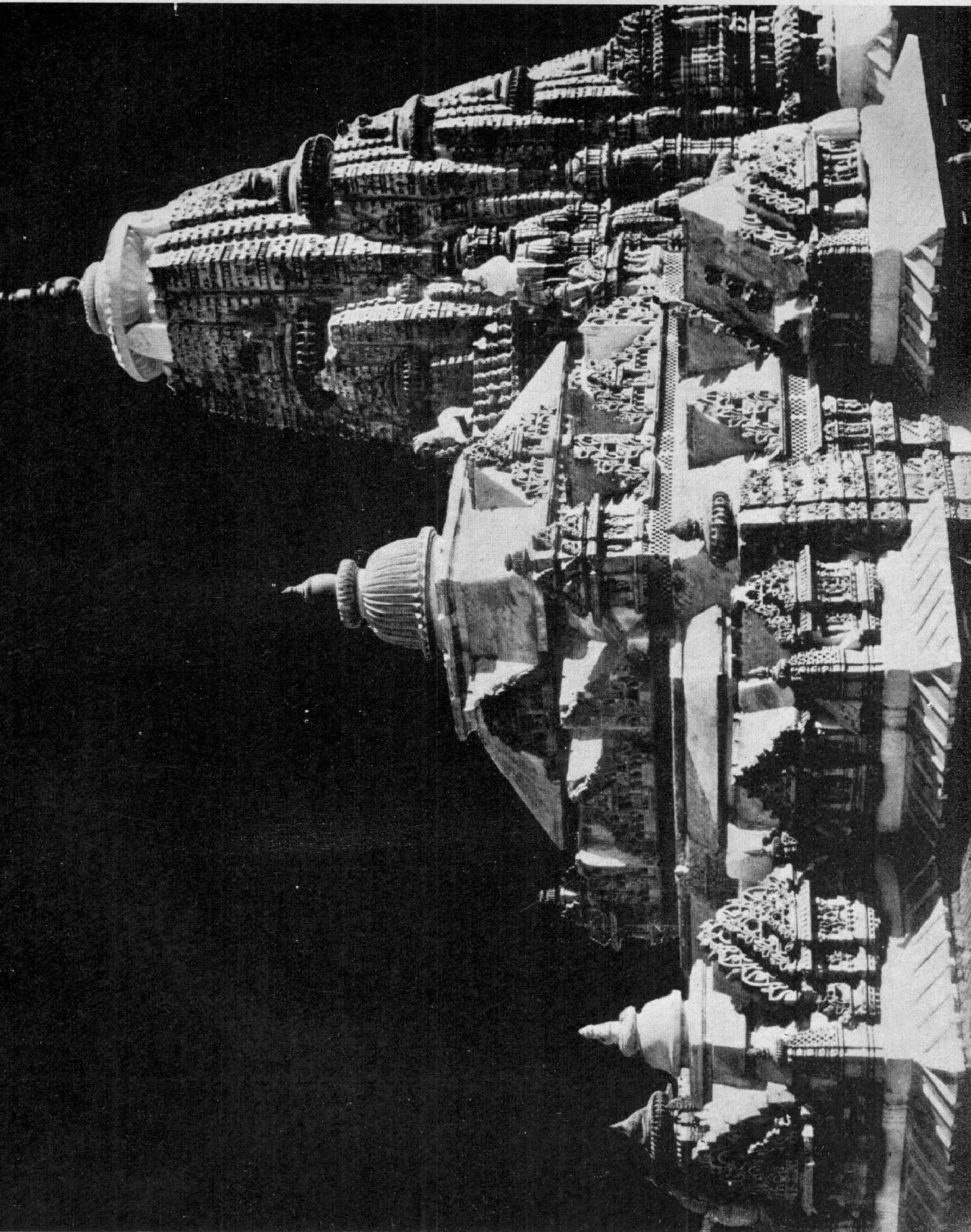


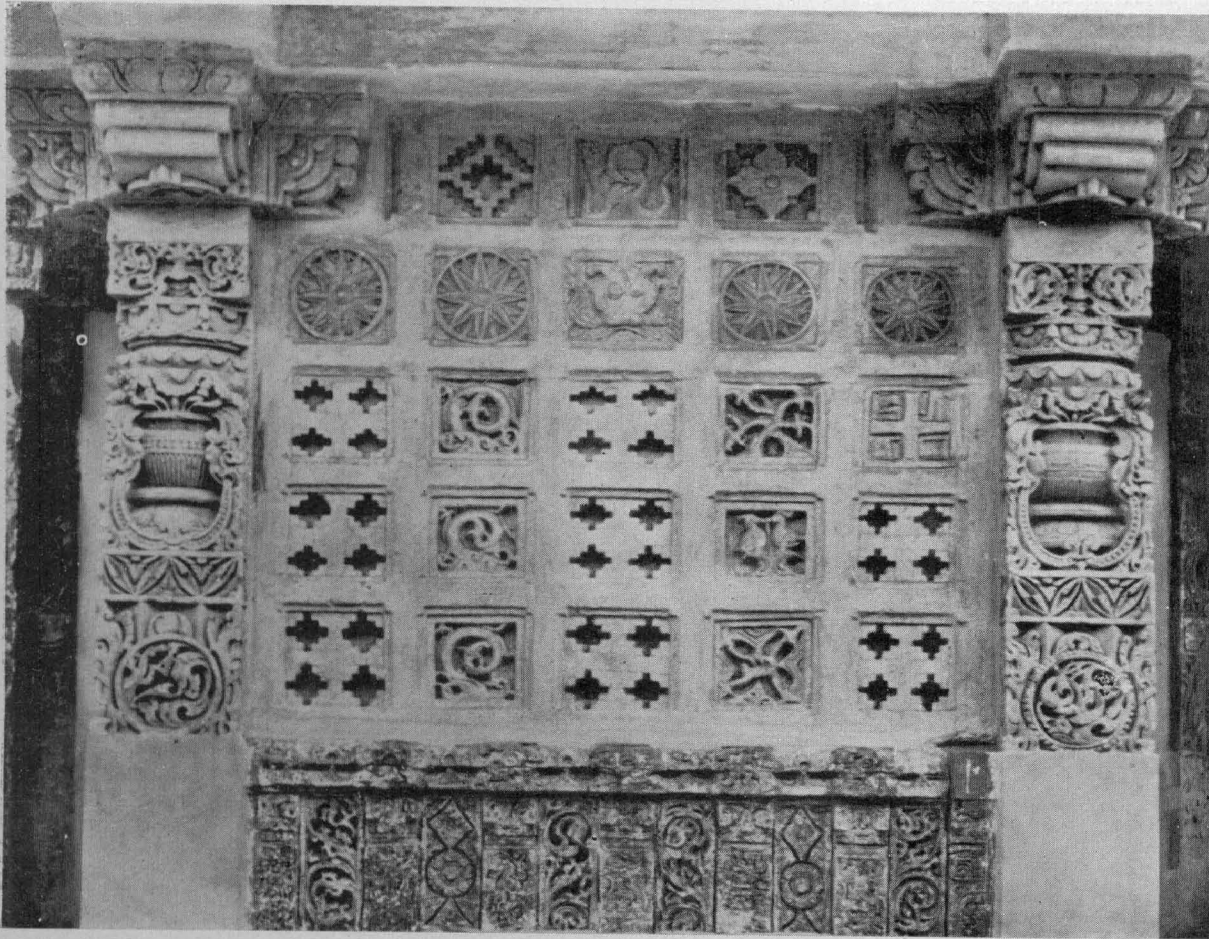
Plan of Mahāvira temple, Sewadi



*Fig. 1*  
Back view, south, Mūlaprāsāda, Mahāvira temple, Osia





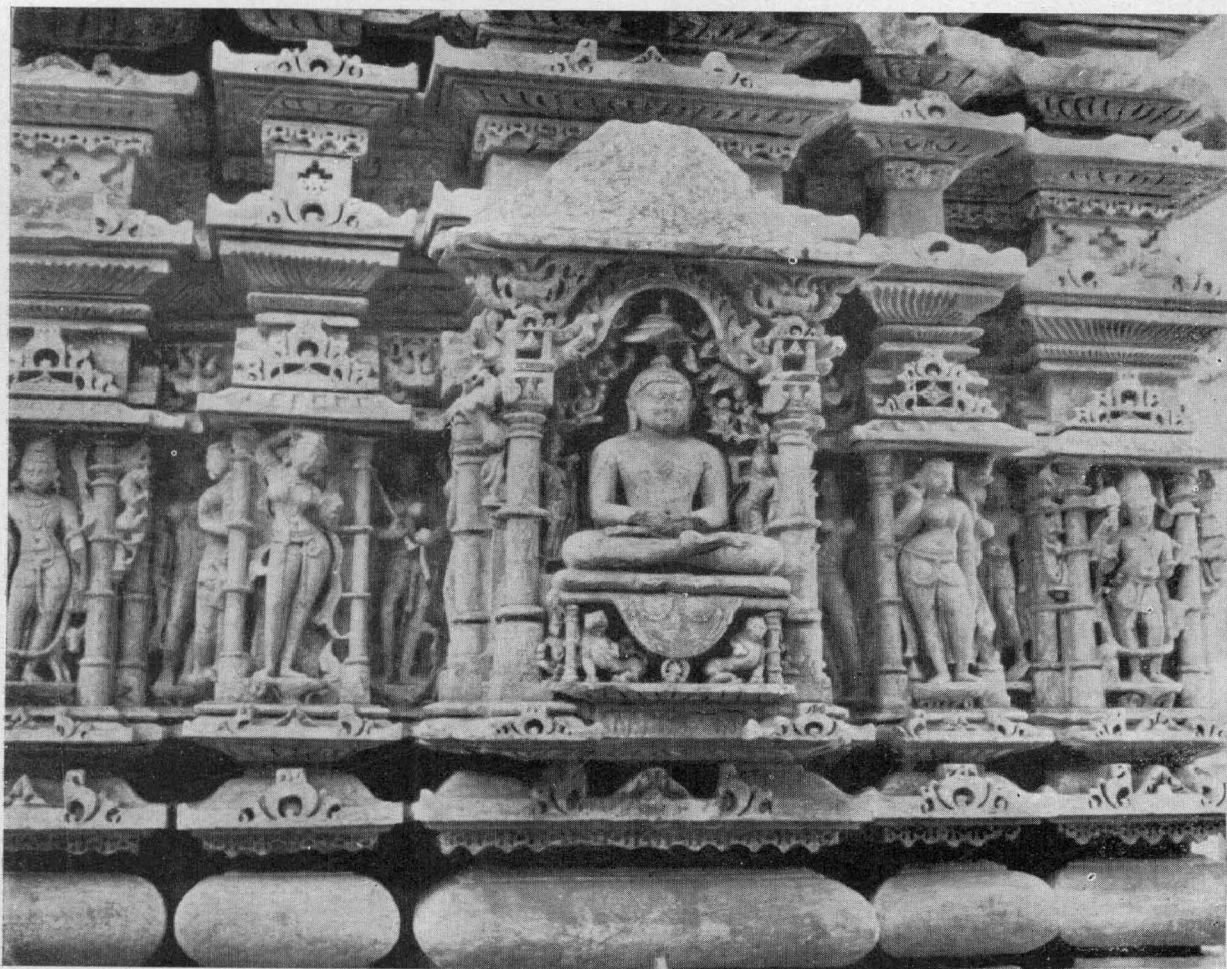


*Fig. 3*  
The Western Bhadra balcony, Mahāvira temple, Osia

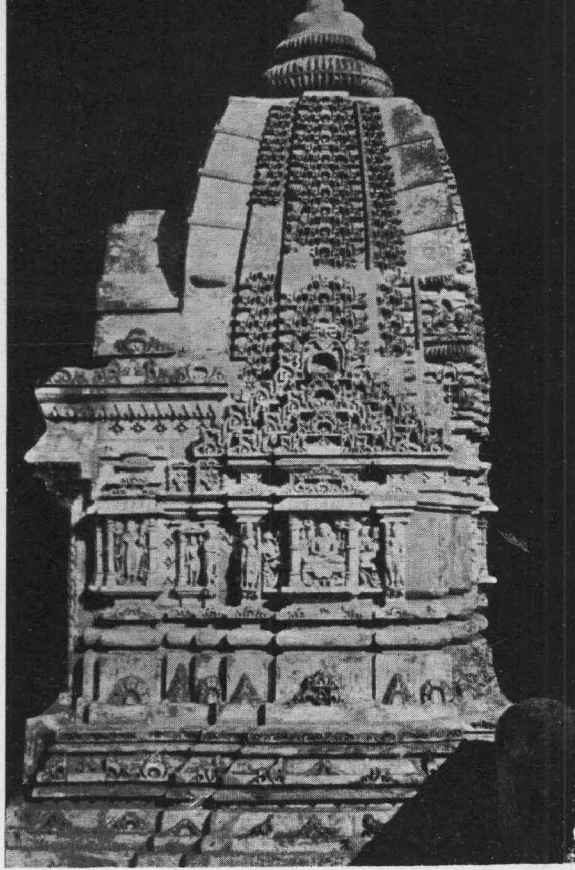
*Fig. 2*  
←The śikhara and the Phāmsanā, Mahāvira temple Osia



*Fig. 4*  
Toroṇa Mahāvīra temple, Osia

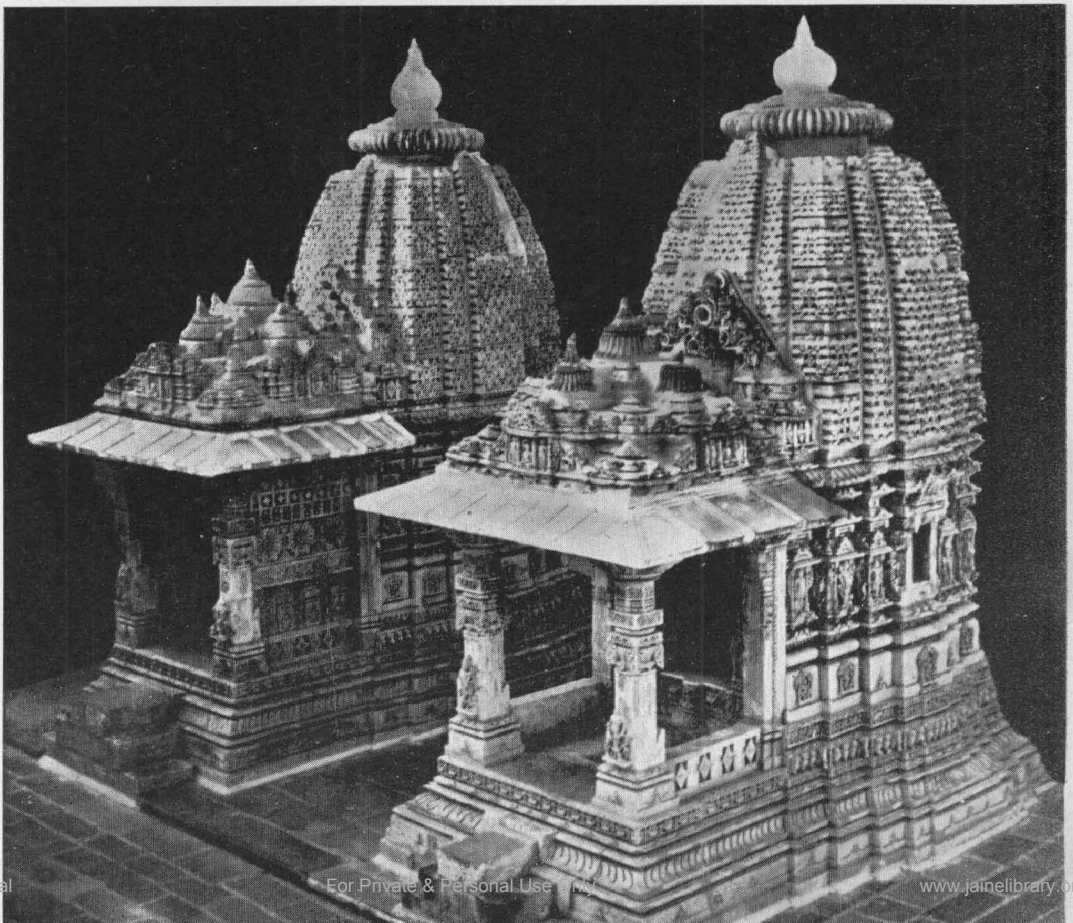


*Fig. 5*  
South façade, Devakulikā No. 1, Mahāvira temple, Osia

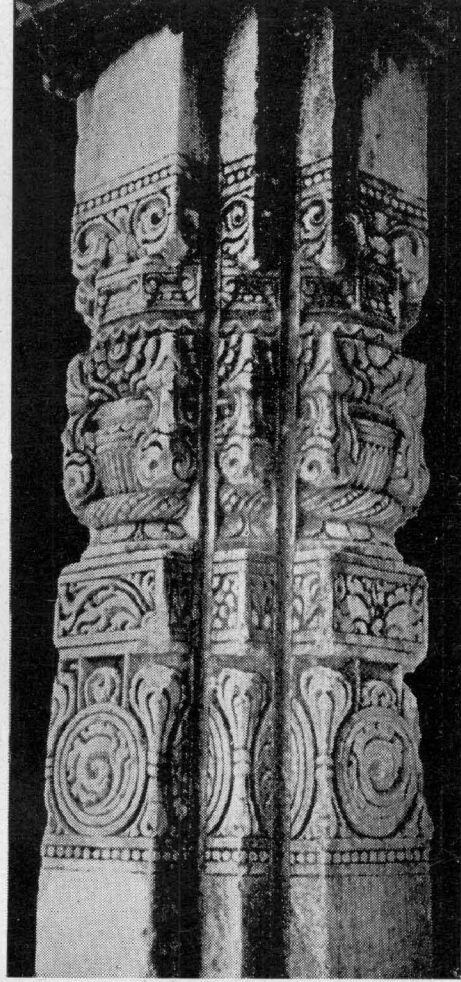


*Fig. 6*  
Devakulikā No. 55  
Mahāvīra temple, Osia

*Fig. 7*  
Devakulikā Nos. 2 and 4  
Mahāvīra temple, Osia

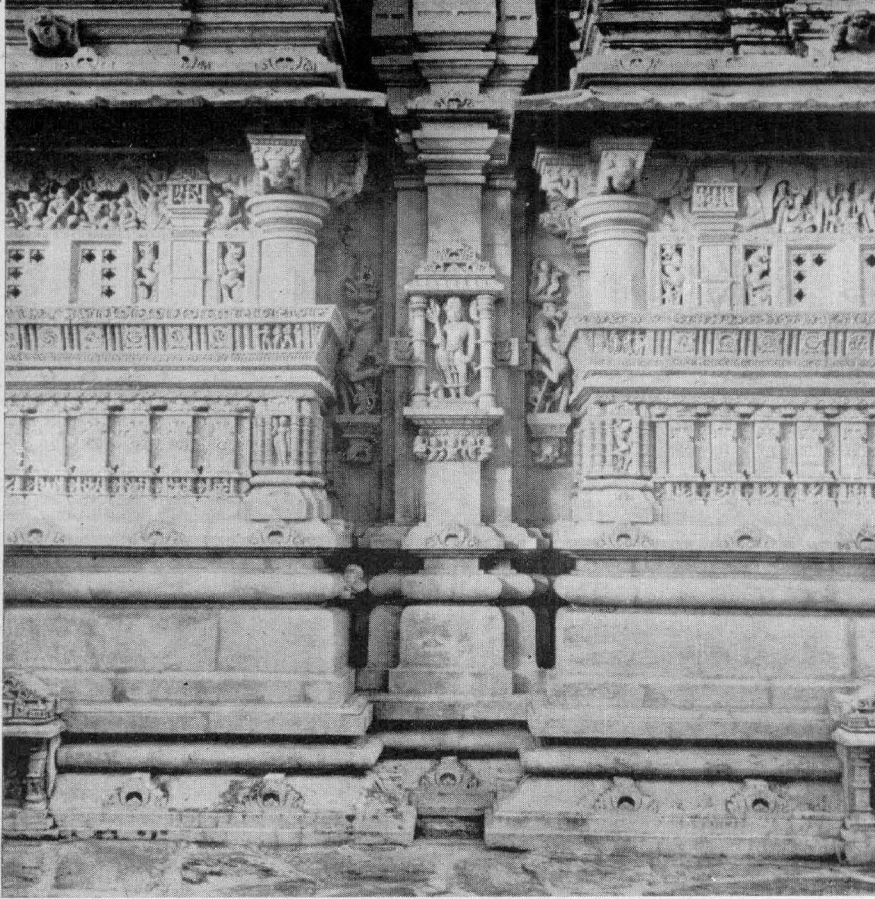


*Fig. 8*  
A pillar, bhramantikā,  
Mahāvira temple, Varman



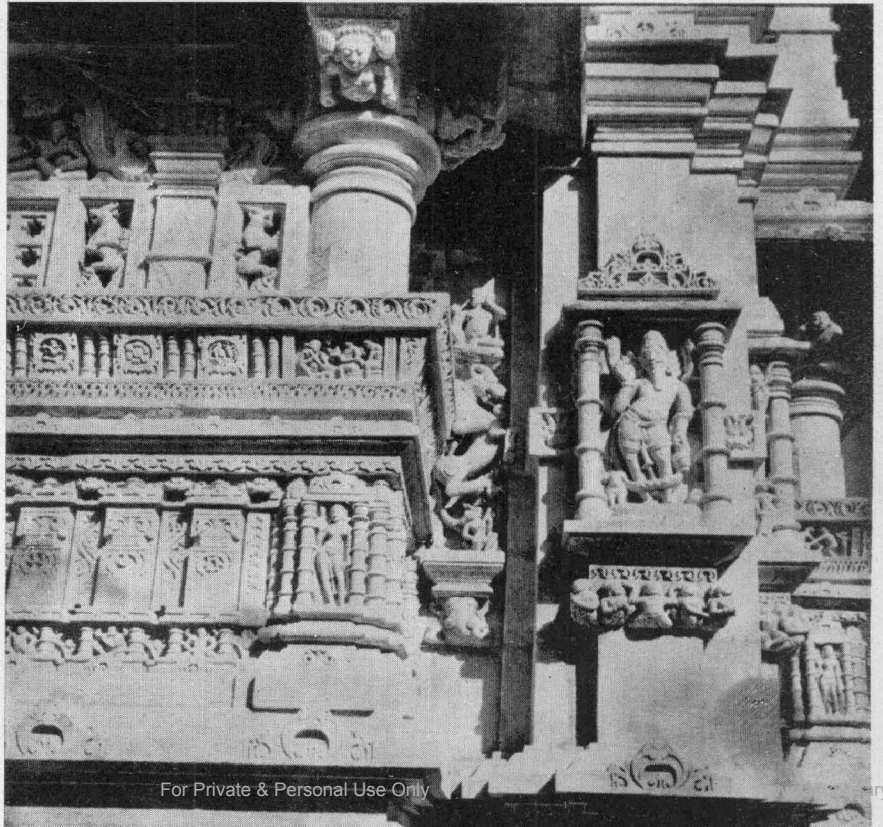
*Fig. 9*  
Pilasters, bhramantikā,  
Mahāvira temple, Varman



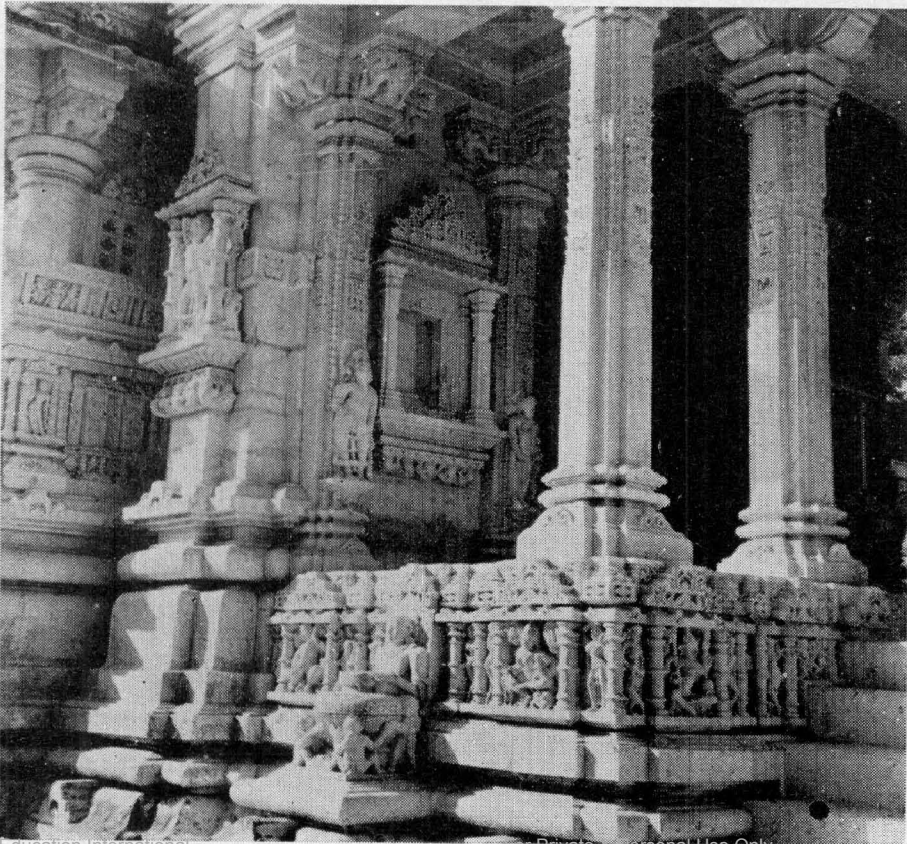
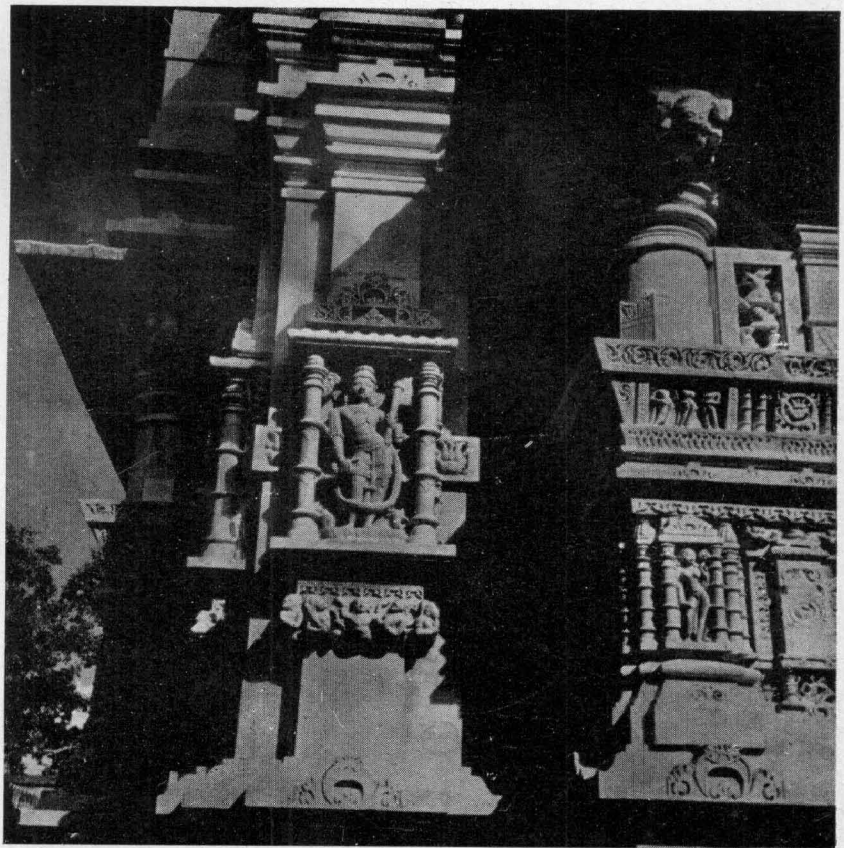


*Fig. 10*  
East face,  
Mahāvira temple,  
Ghanerav

*Fig. 11*  
South face,  
Mahāvira temple,  
Ghanerav

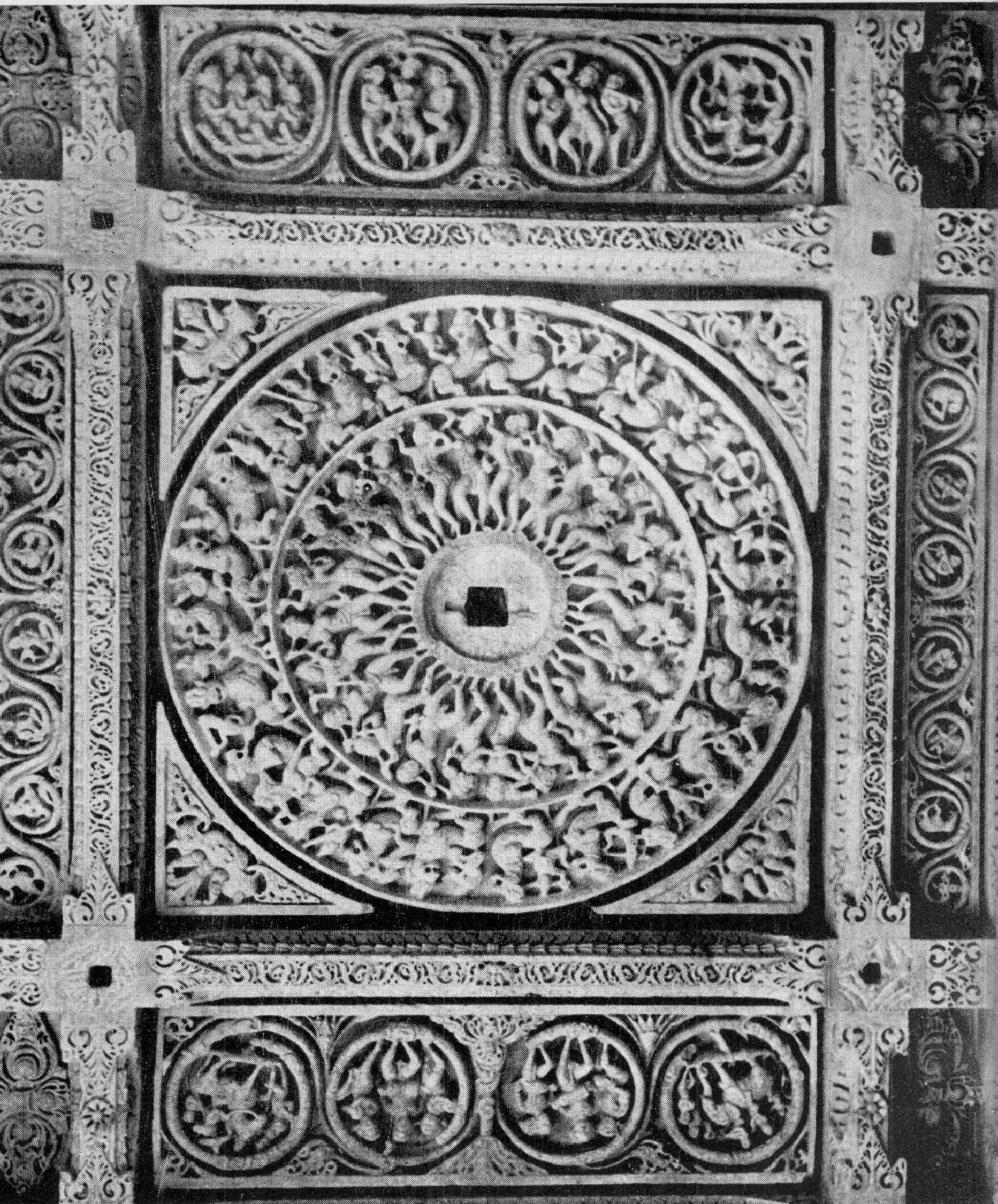


*Fig. 11A*  
South side, Mulaprāsāda,  
Mahāvīra temple,  
Ghanerav



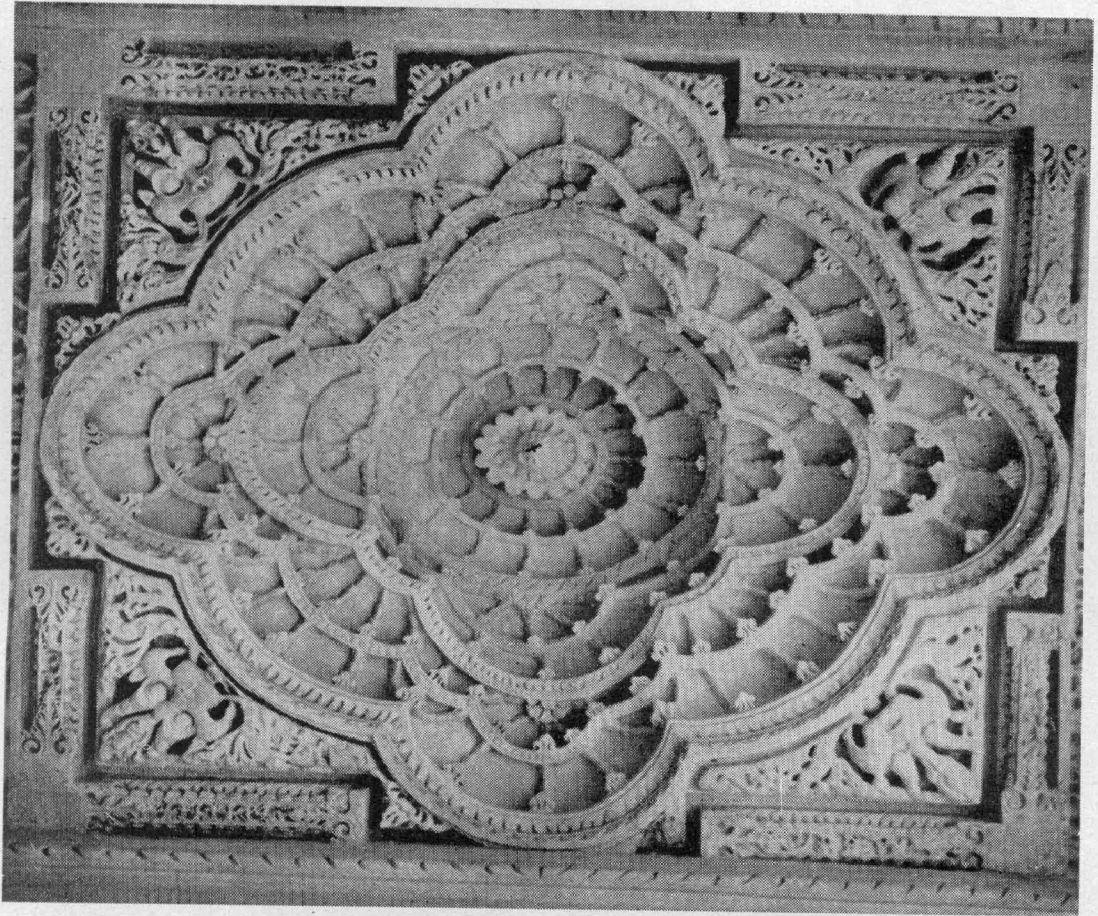
*Fig. 12*  
Mukhamaṇḍapa,  
Mahāvīra temple,  
Ghanerav



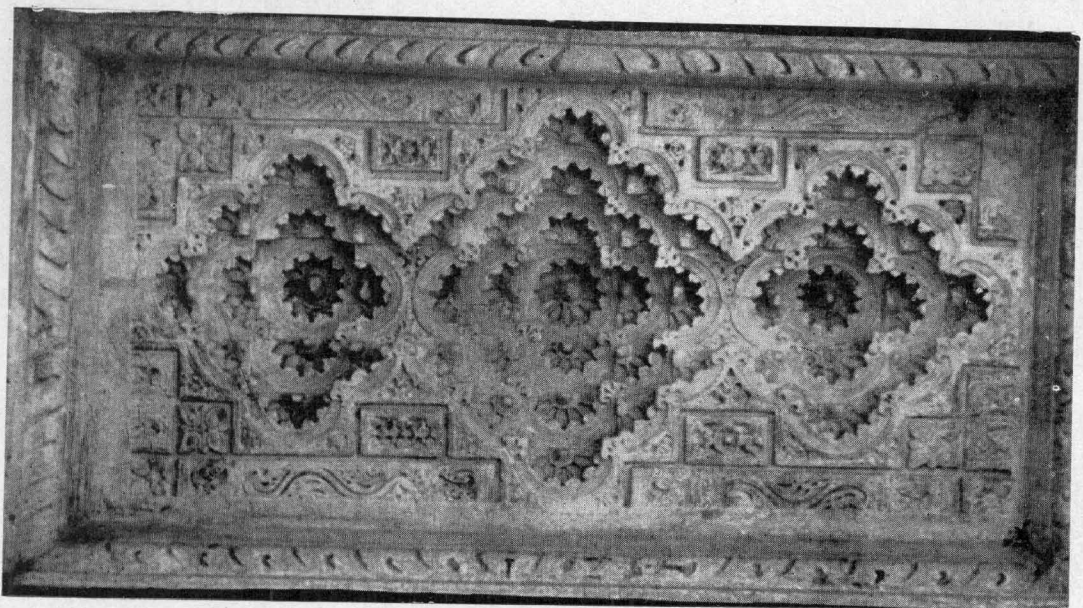


*Fig. 13*

Samatala Vitāna, Mukhamaṇḍapa, Mahāvīra temple, Ghanerav



*Fig. 14*  
A Kṣipta Vitāna of Nābhicchanda order, Mahāvira temple, Ghanerav

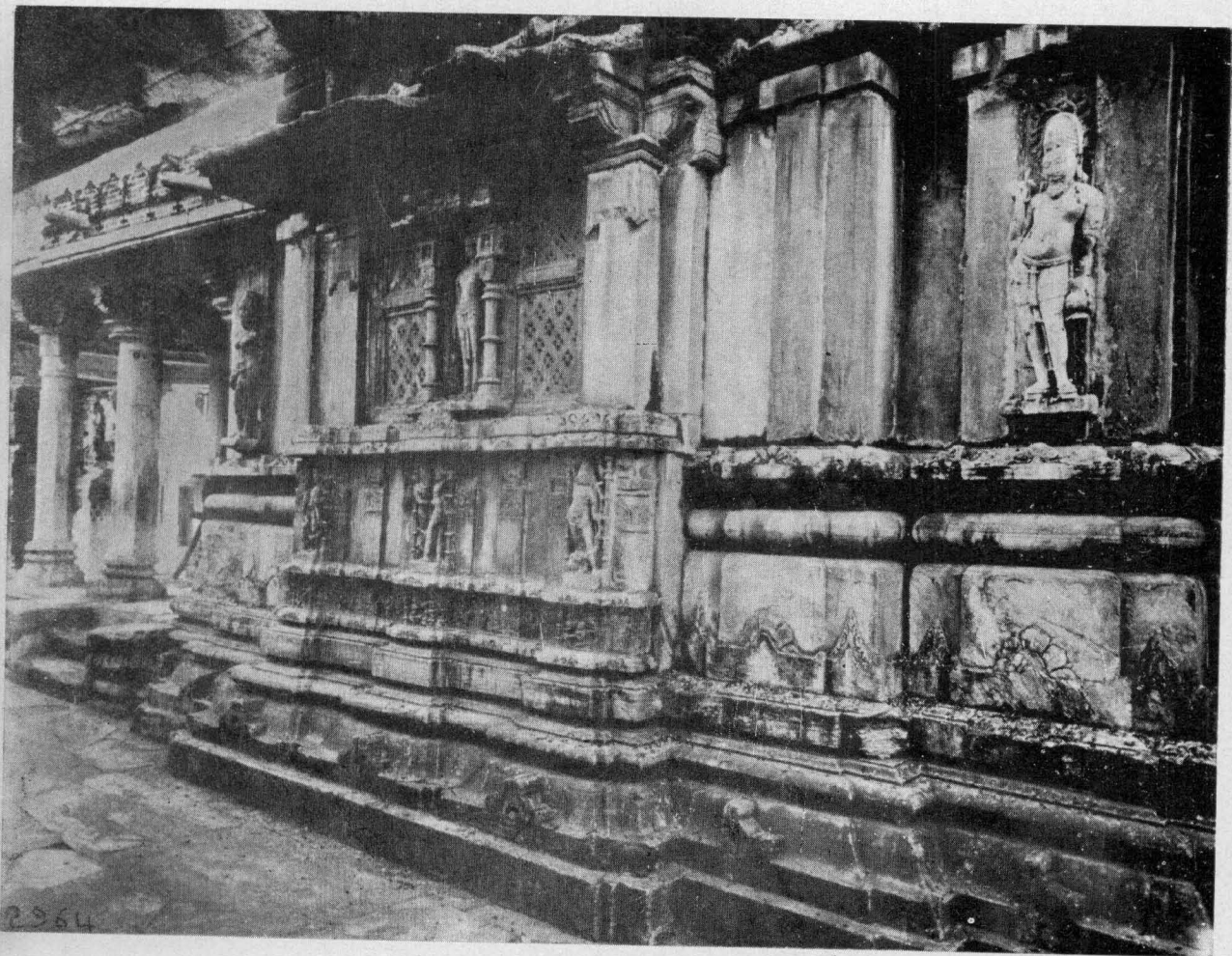


*Fig. 15*  
A Kṣipta Vitāna Order, Mahāvira temple, Ghanerav

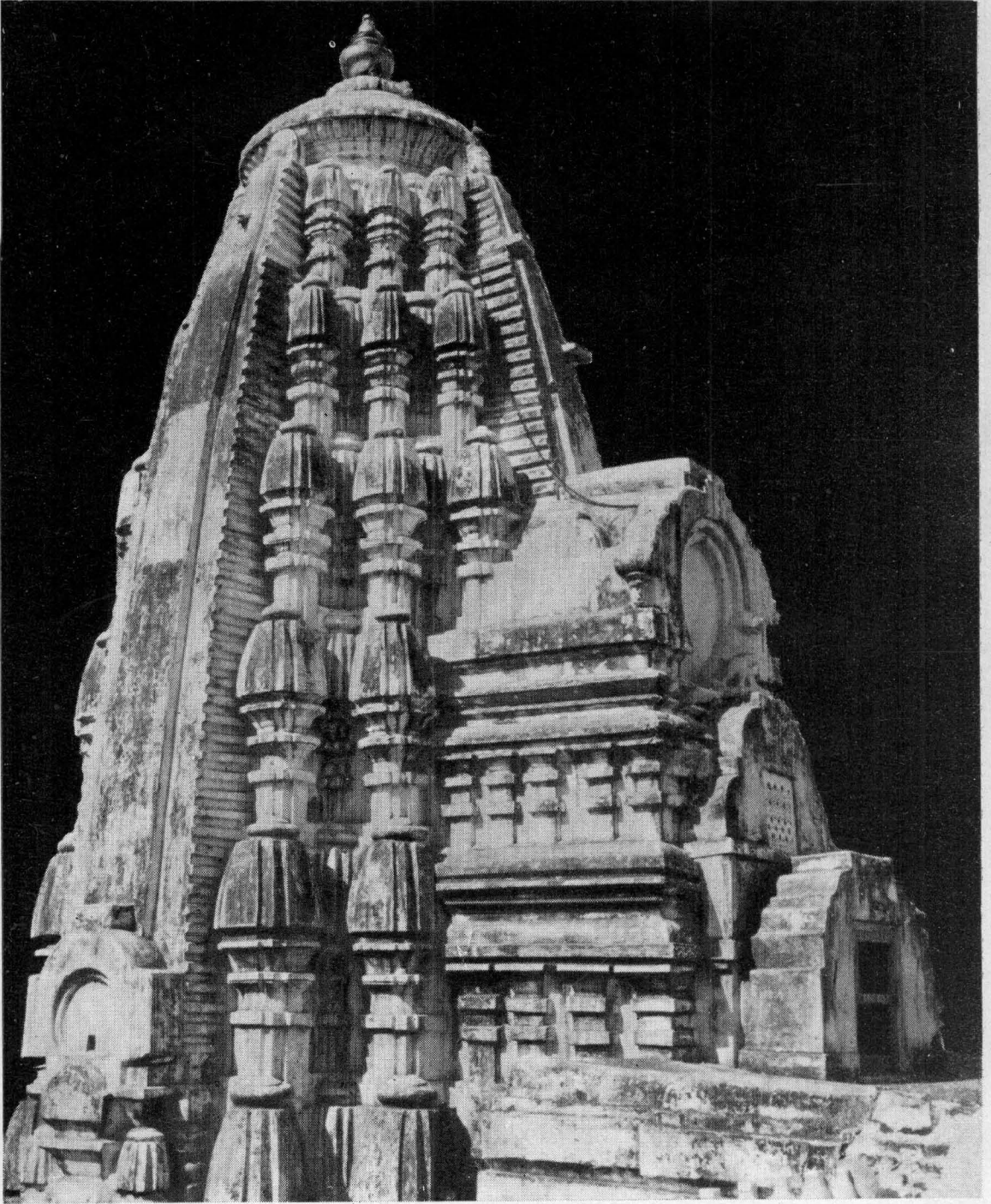


*Fig. 16*

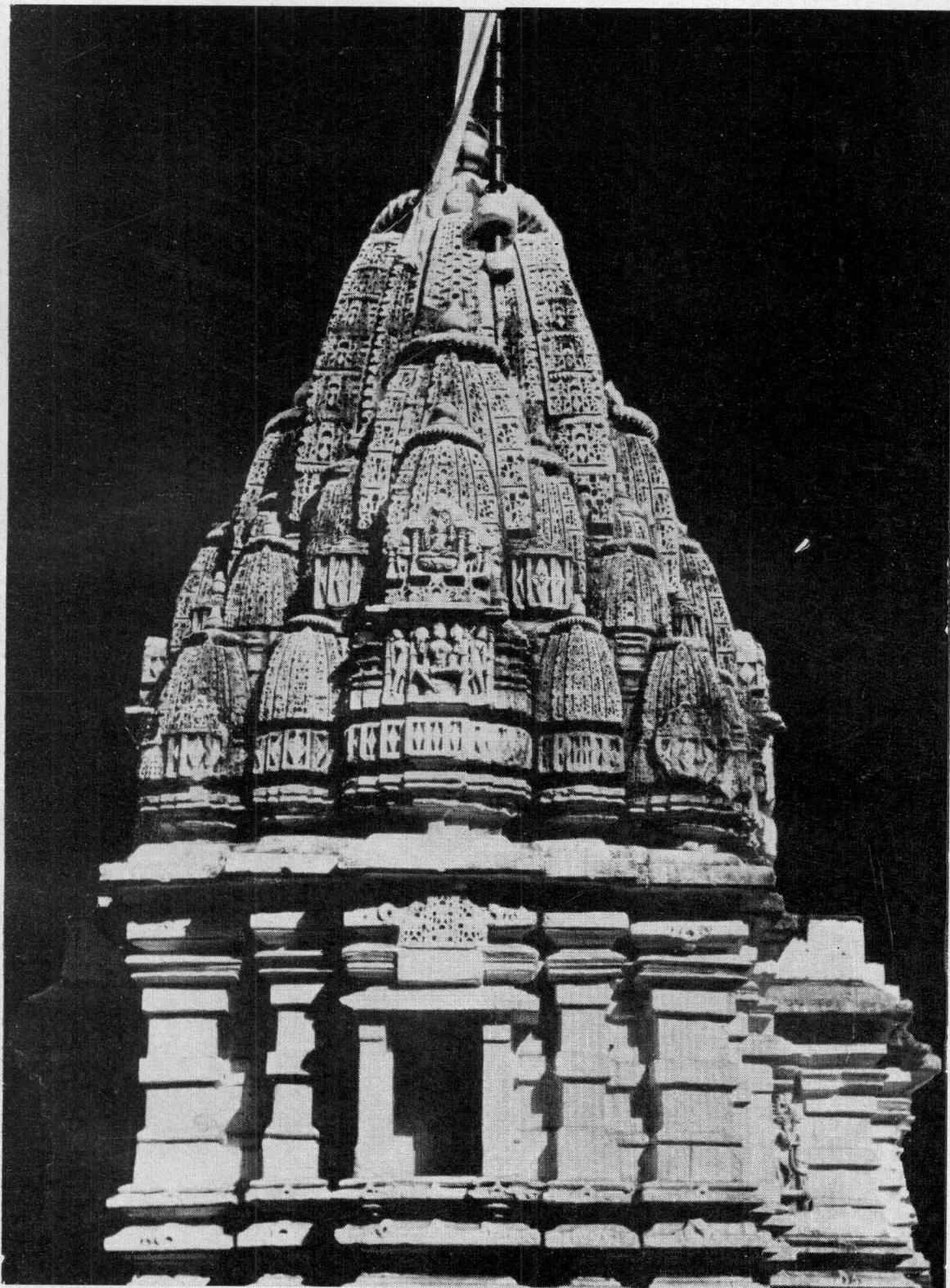
A Kṣipta Vitāna of Sabhāmārga Order, Mahāvira temple, Ghanerav



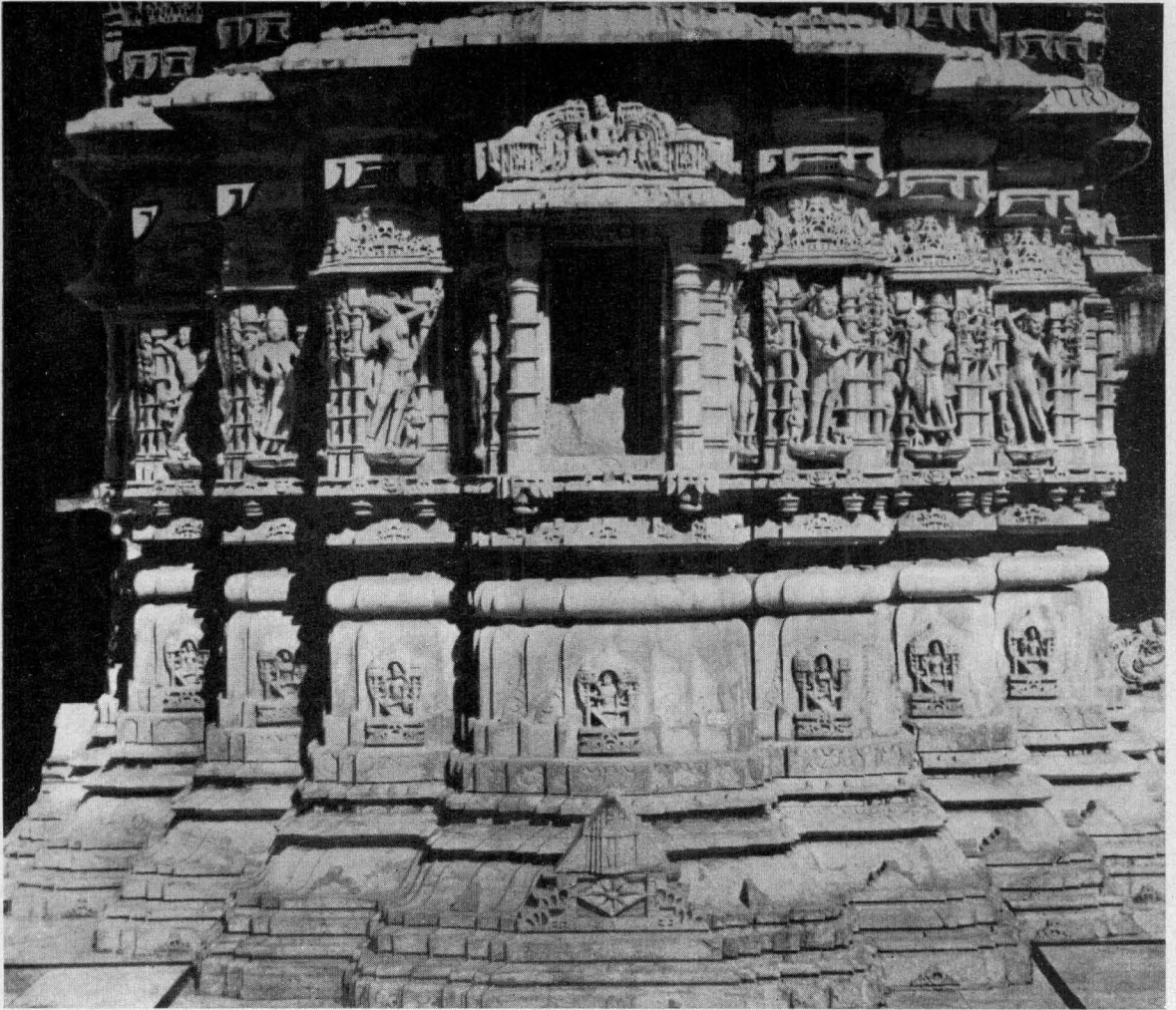
*Fig. 17*  
Gūḍhamaṇḍapa, Mahāvīra temple, Sewadi



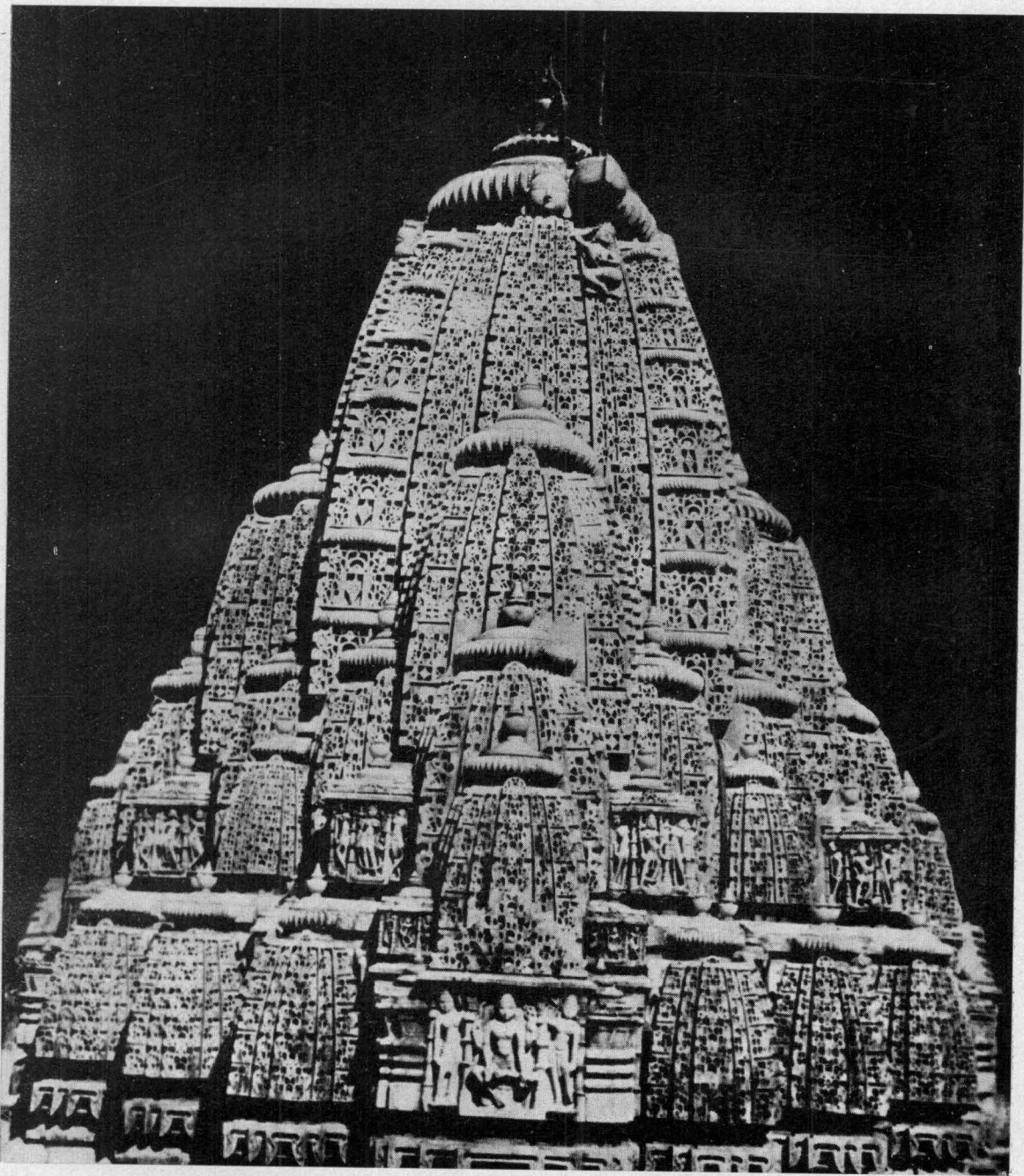
*Fig. 18*  
Bhūmija śikhara of the Mahāvīra temple, Sewadi



*Fig. 19*  
Back view, Neminātha temple, Nadol

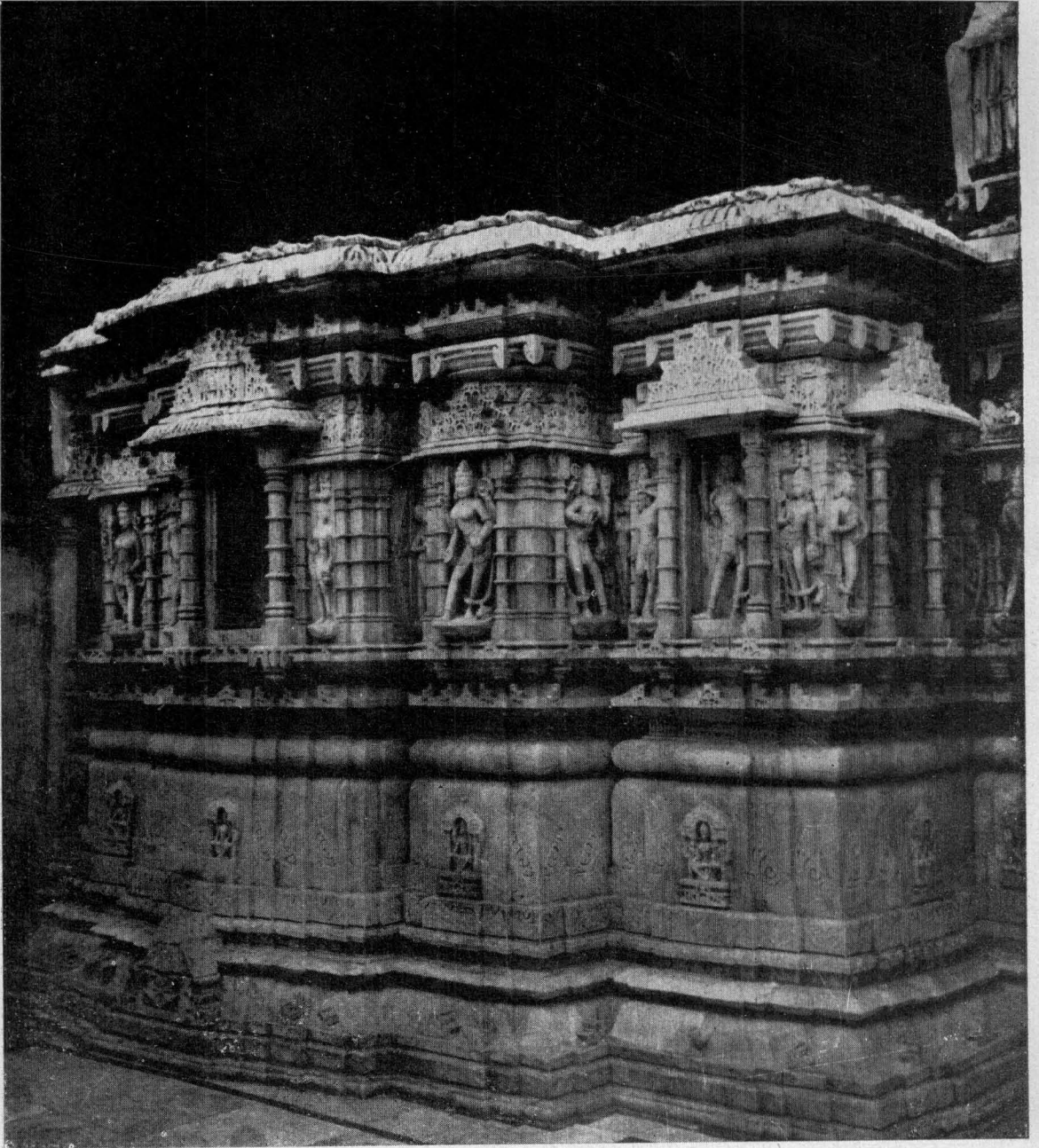


*Fig. 20*  
Back view, Mulaprāsāda, Parśvanātha temple, Sadri

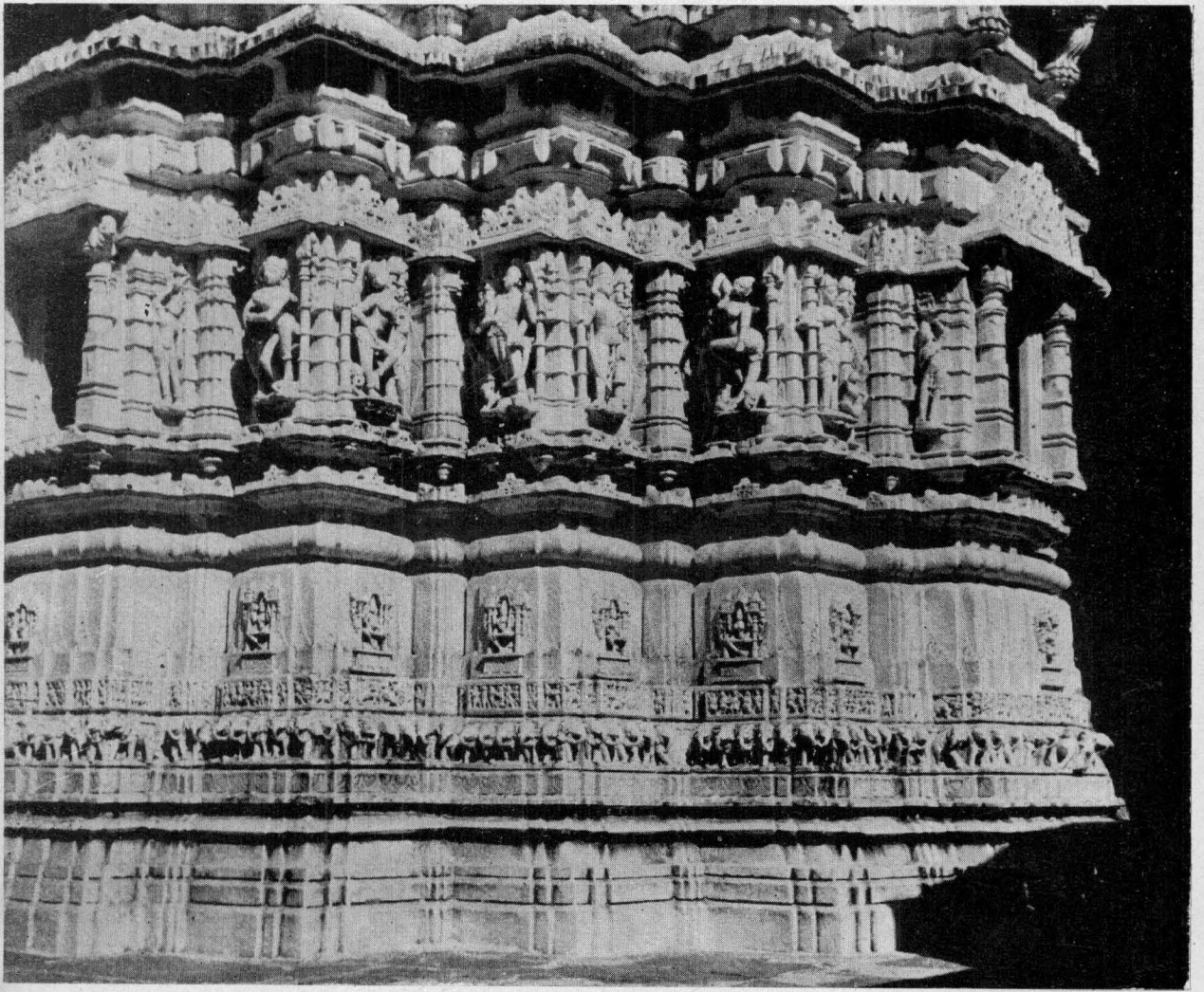


*Fig. 21*  
Back view of the Sikhara, Parsvanatha temple, Sadri





*Fig. 22*  
Gūḍhamaṇḍapa, West face, Pārśvanātha temple, Sadri



*Fig. 23*  
Mūlaprāsāda, temple of Padmaprabha, Nadol

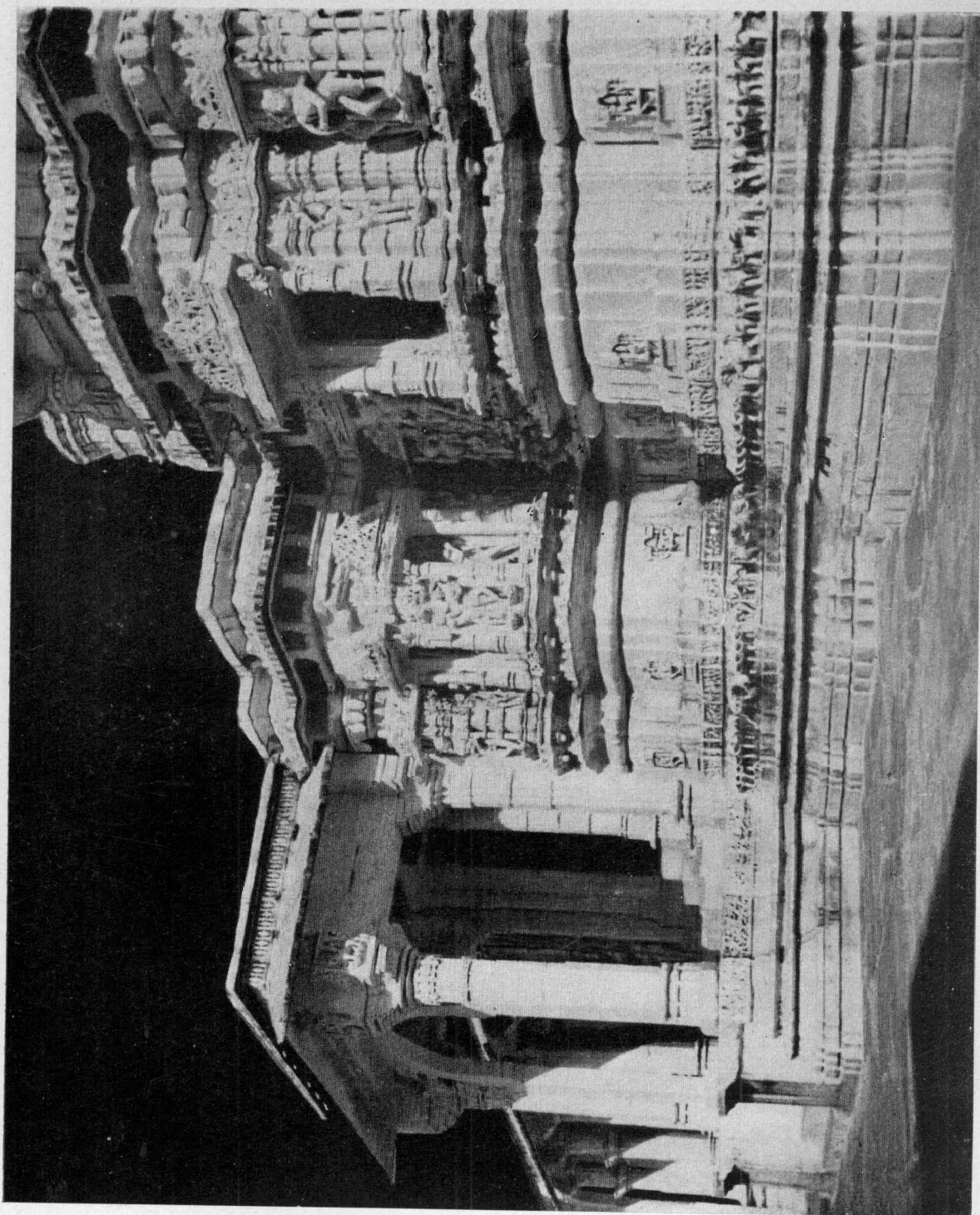


Fig. 24  
Mūlaprāsāda with Guḥhamaṇḍapa, temple of Padmaprabha, Nadol

cent). The absence of *gavākṣas* typical of the later age further strengthens this view. In fact the entire appearance of the *śikhara* is more archaic than the two dated and the oldest known examples of Bhūmija class, the Ambarnātha temple (1060) near Bombay and Udayeśvara temple (1080) at Udayapur in Madhya Pradesh. What BHANDARKAR calls "Dekkan style" is now what we know as Bhūmija on the strength of Samarāṅgaṇasūtradhāra (1035-55) and Aparājita-prcchā (3rd quarter of 12th century)<sup>64</sup>.

The Gūḍhamandapa, some 8.9 M wide, is likewise *tri aṅga* but *bhāgavā* on plan. Its balconied windows once had grilles (Fig. 17) of the kind known at Modhera. The confronting face of the *karṇa* of the *janṅhā* here, unlike the Mūlaprāsāda, bears figure sculptures; so also the middle part of each of the two *bhadra*-lattices. Commenting on these figures, BHANDARKAR thus writes: "The figures on these walls are not profuse, but are artistically carved, and cannot be later, in my opinion, than the tenth century. On the south are three, the first of which is a Nāga female with ear-lobes perforated and bearing earrings. She has two hands, the left one of which holds a shield and the right a scimitar now broken off. Her head is canopied with the hood of a snake, whose coils come down to her left foot. The second figure is in a niche decorated with side pilasters, the tops of which are surmounted by two seated Jinas. In the niche itself, the figure wears a crown, necklace and waste band, and stands in the attitude of *kāyotsarga*. The third figure is that of Kṣetrapāla, altogether nude, and with two hands, one holding a club and the other upraised but bearing a snake. On the north side also there are only three figures, the central one of which is in a niche, and is almost exactly the same as that on the south side. Of the remaining two, one is a female figure with two hands, of which the left is broken off but the right bears a discus. Below near her right foot is her *vāhana*, the man. Her ears are perforated, and she wears earrings. The other figure is of Brahmā, standing with two hands, the right one of which is raised up and bears a rosary while the left holds a pitcher. He has a beard and wears *khaḍāvs* or wooden sandals. His ears are also perforated, and behind his head is shewn a

64 STELLA KRAMRISCH was the first scholar to identify the Bhūmija mode. KRISHNA DEVA has discussed the morphological features of this mode at some length in his presidential address (Fine Arts and Technical Science Section) at All India Oriental Conference, Srinagar, 1961.

creeper.”<sup>65</sup> These images are of singular iconographic interest. What BHANDARKAR called “Nāga female” is in reality Vidyādevī Vairoṭyā. The niched figure applied on the middle part of the grille, which wears ornaments and stands in *kāyotsarga* pose, is none else but Jivantasvāmī Mahāvira. His identification of the nude image may, if correct, be an unusual form of Kṣetrapāla, or perhaps it may be an hitherto unknown form of Pārśva Yakṣa. The central figure on the grille on the south side was, as against the assertion of BHANDARKAR, not the same as the one on the corresponding position on the north. It was a standing figure of Jina Mahāvira and not of Jivantasvāmī.<sup>65a</sup> The female figure bearing a discus is of course Yakṣī Cakreśvarī. And what BHANDARKAR calls Brahmā must be identified as Brahmaśānti Yakṣa. A mediaeval iconographer would have been simply displeased with the sculptor who indicated the presence of the divinities with such an economy of arms and attributes. He would even have dismissed the mount altogether in most cases. That gave his chisel a freedom, often denied, to turn his figures into living, pulsating, smoothly swaying male and female bodies of extraordinary beauty with round, finely formed faces radiating an inner glow of bliss and compassion. They are, or rather they were<sup>66</sup>, the greatest masterpieces of chiseling of their age in all Western India. Sculptors of the stature and vision of the Sewadi class are rare to meet in the Middle Ages in India.

The superstructure of the Gūḍhamandapa, if it ever existed, has disappeared in antiquity. BHANDARKAR thought that “...the outside walls of the *gūḍha-mandapa* or closed hall and the *garbhagrha* or sanctum, though old, are evidently rebuilt.”<sup>67</sup> This deduction does not stand scrutiny since both the structures are original, retouched though here and there.

The Trika possesses eight free standing pillars, octagonal below and polygonal and round above. They are sparsely decorated. The *haṁsa-yugmas* shown on the *jāḍya-kumbha* of the base of the pillars at once remind us of a similar decoration on the *kumbha* of the *maṇḍovara* of the tenth century temples in Mewad, Navalakhā Pārśvanātha temple at Pali, and Śiva temple at Kotai in Kutch. The pillars themselves

65 BHANDARKAR (1908), p. 53.

65a These grilled balconies have been very recently replaced by pillared porticos.

66 Of late they were coloured, and retouched also.

67 BHANDARKAR (1908), p. 53.

bear affinities to those known from Ambikā temple at Jagat and Aruṇeśvara temple (mid tenth cent.) at Kasindra near Abu Road. The Trika is provided with lateral staircases, a feature unknown with any other Jaina temple with *trika* in Western India. The ceilings of the Trika are all plain. But the two niches carved on either side of the doorframe of the Gūḍhamaṇḍapa are little masterpieces of *khattaka* carving. On their round pilasters are shown gracefully swaying *kalaśa-dhāriṇīs*, a feature also paralleled Somanātha Phase II temple (1027-30) at Prabhāsa. The pediments in the shape of *udgamas* in series are both rich for the patterning and bold in delineation.

The *tri-sākhā* doorframe of the Gūḍhamaṇḍapa comprises a *patraśākhā* with undulating creeper, *rūpastambha* with Yakṣīs and Vidyādevīs, and lastly the *bāhyaśākhā* with bold lotus leaves. On the *rūpastambha*, such figures as of Padmāvati, Nirvāṇī and Cakreśvarī can be culled out; the attributes of the rest have become indistinct under the thick coating of painting. In the *uttaraṅga* panels are found: the figure of Jina Mahāvīra in the centre flanked on either side by a figure of the goat-headed god Hariṇegameṣi and two goddesses on the left and right side.

The Gūḍhamaṇḍapa from within is plain. Its pillars, out of the normal axes, are not unlike those in the Trika. The lintels resting above show a vigorously carved diamond motif on their faces as is known with the temples in Nadol. The ceilings are flat and undecorated.

The *triśākhā* doorframe of the *garbhagṛha* is almost similar in form to that of the Gūḍhamaṇḍapa. The *rūpastambha* is likewise graced with the figures of Vidyādevīs and Yakṣīs. Rohiṇī, Vajrāṅkuṣā, Gāndhārī, Vairoṭyā, Acchuptā, Prajñapti, and Mahāmānasī can be easily identified. On the *uttaraṅga* is seen Jina figure in the centre flanked by goddesses in panels on either side. Puruṣadattā, Cakreśvarī, and Kālī can be recognized without difficulty; for the rest, although attributes and vehicles are more or less clear, their textual parallels are wanting to permit correct identification.<sup>68</sup>

The Raṅgamaṇḍapa is too simple to deserve much notice over and above the fact that, to all seeming, it is an addition of the fifteenth century. The Devakulikās seem to reveal two different phases of

68 A Yakṣī with *pustaka*, *pustaka*, and *naravāhanā*; another with *nāga* as mount and *pātra* and *daṇḍa* in hands; a third one with ram as a vehicle and sword and shield in hands.

construction. Those on the east, and running upto the Trika along the north and the south were built contemporaneously with the Main Shrine. Those extending further and merging with the western row were added during the later part of the eleventh century. The temple was thus originally intended to be a *caturvimśati jinālaya* and not *bāvana jinālaya* as it stands today with later accretions. There is nothing particular about the Devakulikās, most of which have a simple doorframe. The *dvārapālas* of the eastern ones are exceptionally fine, as exquisitely postured as those of the doorframe of the *garbhagrha*. On the re-entrant wall of the two Devakulikās in the eastern corridor are carved two niches, each facing the other and enshrining an identical image of Sarasvatī of about the end of eleventh century. The *kaṭi mekhalā* of each one with its *jhallarī* (festoon) is the most elaborate of its kind known in Western India. The pillars of the entryway in the eastern corridor with their sur-capitals and grille work and *apsarases* are of the same date as the temple.

The date of the older parts of the temple requires careful examination. The inscription of 1116 within the temple declares a donation for the worship of Śāntinātha installed by General Yaśodeva, grandfather of Ghalluka, the contemporary of Prince Kaṭṭukarāja, the donor. Assuming Yaśodeva installed the image about forty years before the date of the inscription, the temple must be in existence in 1076. But more precise evidences are supplied by the style of sculpture and the form of mouldings which are very near to those of the Sun temple at Modhera. BHANDARKAR dates the sculptures to tenth century as we have already noticed. They are, doubtless, a little earlier than those at Modhera but, at the same time, unquestionably later than those of the typical tenth century examples. A few vestigial architectural and decorative features of late tenth century are there, true : but those of early eleventh century are predominant. The temple, very possibly, is the foundation of the years soon after 1000.

The stylistic affiliations of the shrine are with Medapāṭa and Arbuda rather than Naḍḍula. That, incidentally, leads to the question of the authorship of the temple. Sewadi stands on the crossroads of four mediaeval kingdoms : Abu, Nadol, Mewad, and Hathundi. Of these the last one is the nearest geographically. Although a principality, Hastikuṇḍi was powerful enough to give sanctuary to Cāhamāna Mahendra of Nadol and Mūlarāja Caulukya of Aṅṅhilapāṭaka against Paramāra Muñja of Mālava, and to Paramāra Dharaṇivarāha of Abu against Mūlarāja Caulukya. The Rāṣṭrakūṭas of Hastikuṇḍi were

ardent patrons of Jainism as we have noticed earlier. Hathundi is hardly 15 kms. south of Sewadi as against the distance of some 50 kms. of Nadol to its north. Sewadi, for certain, went in the hands of Cāhamānas of Nadol. But that must have happened in the latter half of the eleventh century on the strength of the inscription of 1116. When Sewadi temple was founded, a little after 1000, it was very probably in the hands of Hathundi rulers who just two decades back gave protection of the aforementioned royalties. Judging from the size of the temple a royal founder is within the range of probability. Could Rāṣṭrakūṭa Mammāta of Hastikuṇḍī have his hands in its erection particularly when the stylistic influence of Naḍḍula on this temple is merely marginal ?

## VI ADINĀTHA TEMPLE, NADLAI

Nadlai was a twin to Nadol, the capital of the Cāhamānas who branched off from the main line of the Cāhamānas of Śākambhari sometime in the middle of tenth century. Nadlai seems to have derived from Naḍḍulaḍāgikā mentioned in the inscription of 1137 in the Ādinātha temple. With its picturesque tors and valley, dotted and capped by six Jaina temples and a few others in the town nestled beside the main hill which includes the largest one—the Ādinātha temple—Nadlai unfolds to the visitor one of the finest scenic views known in Western India.

The Ādinātha temple, originally dedicated to Mahāvīra as attested by older inscriptions in the temple, has, behind its erection, a not very happy legend, one that reveals an unhealthy rivalry between the Brahmanists and the Jainas.<sup>69</sup> The rival Brahmanical shrine of Tapeśvara and the Jaina temple in question do certainly betray strong similarity of style, so much so that the guilds which built the two shrines—the oldest in the town—must have come from the same style-area which, incidentally, does not seem to be Nadol but Kheṭaka or Khed in Marumaṇḍala as recorded in tradition and endorsed by the style of old monumental relics at Khed itself.

The Ādinātha temple seems to have been built in great haste as apparent by the slipshod chiseling, stunted pillars, almost unadorned walls and artless articulation of its component parts. Lāvāṇyasamaya

69 SHAH, AMBALAL PREMCHAND (1953), pp. 222-23. BHANDARKAR too takes note of the legend (*vide* 'Progress Report of the Archaeological Survey of India, Western Circle' 1909, p. 42).



(early 16th cent.) in his Tirthamālā and the inscription of 1541 in the temple attribute the authorship of the temple to Yaśodevasūri and the date given for the erection of the temple is 908 by both the sources. The bardic tradition prefers 954. Stylistically, however, the temple does not seem to be older than the end of tenth century, or at most a couple of decades earlier than the Sun temple at Modhera, the date of which is known to be 1027.

The temple comprises a *sāndhāra* Mūlaprāsāda connected with a Gūḍhamaṇḍapa (which does not possess balconied windows) followed by the Trika. The Raṅgamaṇḍapa and the surrounding Devakulikās are of later age, possibly of 1541 as gleaned from an inscription.

In its elevational aspect, the temple has no *pīṭha*, a feature peculiar to the majority of Mahā-Māru temples, early or late. The elevation starts with the *vedibandha* which remained unaltered during later repairs; but the wall above seems to have been considerably restored. The diameter of the Mūlaprāsāda is about 9.08 M; while the *garbhagrha* is about 4.37 M wide. The *kumbha* of the *vedibandha* of the *garbhagrha* is carved with half diamonds and lotuses. A bold *padma-paṭṭikā* tops the wall. The treatment of the decorative motifs here is more vigorous than for the same motifs at Modhera. The doorsill shows figures of Yakṣa Sarvānubhūti and Yakṣī Ambikā. The upper portion of the frame has undergone repairs. The *śikhara* above the Mūlaprāsāda is not original.

The Gūḍhamaṇḍapa possesses within a double row of columns; those four of the *śālā* are of the *ghaṭapallava* order. The four free standing pillars of the Trika are also of the same class, all unfortunately under very thick coat of shrill colours. Compared to the size of the temple—the overall length with the Trika being 16.8 M—the columns are stunted and slender. A small, black image of a Jina in a niche in the Gūḍhamaṇḍapa may be contemporaneous with the original, older parts of the shrine.

The Jaina temples next in date at Nadlai, erected possibly a generation later, are those of the Neminātha atop the southern hill and of Pārśvanātha on the slope of the opposite hill. The Neminātha temple is a simple Latina shrine with an equally plain Gūḍhamaṇḍapa attached to which is a plain Latina Devakulikā. The Pārśvanātha temple seems stylistically to be contemporaneous with the Sun temple at Modhera with no figural carving, however, to decorate its walls. A still later temple, that of Sāntinātha and of late eleventh century, lies some

distance to the south of the last one. Its *pīṭha* shows the usual Māru-Gurjara mouldings, though its *maṇḍovara* (wall) bears no images except on *kumbha*. These two temples were extensively repaired during later times. The remaining Jaina temples are later bearing and thus are not pertinent to our discussions.

## VII JAINA TEMPLES AT NADOL

Nadol or Naḍḍula as it was known in the mediaeval period was the seat of the powerful Cāhamāna principality from the middle of tenth century as already alluded to in the foregoing pages. The late tenth century seems to be a period of considerable prosperity and as much architectural magnificence for Nadol as attested by a number of monuments—theistic and secular—still found at Nadol in varying degrees of preservation. To this phase of architectural activities belong the famed temple of Neminātha the *jagatī* of which is old, the shrine proper being a replacement in the second quarter of eleventh century as suggested by its mouldings and the typology and *jāla* work of the *śikhara*. In the later reconstruction a few older fragments of the original tenth century shrine bearing Dikpālas and *vyālas* were re-utilized. Some are seen fixed in the compound wall also. The back view illustrated here gives the idea of how it looks like (Fig. 19). The Mūlaprāsāda is not large, only 4.57 M in width. It is built according to the tenets of the Māru-Gurjara style of temple architecture. In the *śikhara* the *rathikās* preserve the original images of Yakṣīs, Cakreśvari in the south and Nirvāṇī in the west can be seen in their original position. The Gūḍhamaṇḍapa, some 6.8 M in width, shows the mouldings as undecorated as those of the Mūlaprāsāda and its interior deserves little comment. The Trika too is not interesting. Originally the shrine possessed the usual twenty-four Devakulikās that have disappeared in antiquity. The Valānaka is old but plain.

The second Jaina temple, of Śāntinātha, which faces east, seems to have been erected in the middle of eleventh century; but the present fabric is a haphazard rebuilding at some date, possibly in the seventeenth century. The principal niches of the sanctum are vacant; but on the *karṇas* are found, curiously enough, the female forms of the Dikpālas. On the *pratirathas* are seen Vidyādevis, Gaurī among them is clearly identifiable.<sup>70</sup> The Gūḍhamaṇḍapa is plain. One

70 A Yakṣī with *vara*, *paraśu*, *mudgara* and *kuṇḍikā* with *gaja* as the vehicle and another one with *varadākṣa*, *triśula*, *nāga* and *bījapūraka* are not traceable in the texts.

of the Jina images in the inside niches here is stylistically of the tenth century.

The largest Jaina temple at Nadol is that of Jina Padmaprabha which like the Neminātha temple, faces north. BHANDARKAR does not mention the former two Jaina temples though he does take notice of this latter one, and thus commented : "Of the Jaina temples in Nādol, there is only one that deserves to be noticed. It is the one dedicated to Padmaprabha, the sixth *Tīrthamkara*."<sup>71</sup> The Mūlaprāsāda as well as the Gūḍhamandapa are fully decorated, of the Māru-Gurjara style of the third quarter of eleventh century with which we are familiar from a number of temples in north Gujarat<sup>72</sup> and the Someśvara temple at Pali.<sup>73</sup> In fact it is the largest extant temple of that age in all Western India. The Mūlaprāsāda, about 12 M wide, is fully decorated and possesses all the mouldings except *āsvathara* in the *pīṭha* (Fig. 23). It is *tri aṅga* on plan and, following the tradition of the third quarter of eleventh century, is broken up into a large number of vertical chases. The *mandovara* is also fully decorated in conformance with the architectural taste of the age. The *janghā* shows Jina figures in the *bhadra* niches, Dikpālas on the *karṇas*, and *apsarases* on the *pratirathas* of the *mandovara* of the Mūlaprāsāda. The bifacial *karṇa* of the Gūḍhamandapa possesses deep sunk niches (Fig. 24). Deep sunk niches appear for the first time in the third quarter of eleventh century as attested by Māru-Gurjara temples both in Gujarat as well as in Rajasthan. Such are found here in connection with the Mūlaprāsāda. But to find it in association with the *karṇa* of the Gūḍhamandapa is certainly unusual but not an unappealing feature. Here they harbour Vidyādevīs among whom Vajrāṅkuṣā, Vajraśṛṅkhalā and a finely rendered figure of Rohiṇī may be discerned. The Gūḍhamandapa, save for its lateral porticos, is a little less than half meter wider than the Mūlaprāsāda.

71 'Progress Report of the Archaeological Survey of India, Western Circle', 1909, p. 46.

72 For example, the Nilakanṭheśvara temple at Sunak, and Dugdheśvara Mahādeva temple at Mandropur.

73 The red stone Someśvara temple at Pāli is larger than the Gujarat temples cited in the preceding footnote, though not as much ornate, and similar on plan. Its Mūlaprāsāda is 7.11 M wide; Raṅgamaṇḍapa is 8.63 M, wide and the total length is 14.6 M. It is a *pañcāyatana* shrine.

The *śikhara* of the Mūlaprāsāda is a seventeenth century reconstruction. The Gūḍhamaṇḍapa has lost its external covering since long ago. The Trika and the attendant shrines with Valānaka are of little interest. Judging from the size and ornateness of the Main Temple, it is not unlikely that a Cāhamāna prince could have his hands in its founding.

### VIII PĀRSVANATHA TEMPLE, SADRI

Sadri is a midway station for the pilgrims and tourists proceeding to the world-famous Ranakpur. Very few, however, are aware of the wonderful little shrine of Pārśvanātha located in the town. It is difficult to comprehend how BHANDARKAR missed this temple.

This splendid temple is almost a smaller replica of the Padmaprabha temple at Nadol and built likewise of Sonana stone of white, dry complexion. On plan it is *tri aṅga* with the usual *bhadra*, *karna* and *pratiratha* proliferations. Unlike the Nadol temple, however, the *pīṭha* omits the upper, figural courses. An *udgama* is found on *bhadra* points on the *jāḍyakumbhā* as in Nadol temples and the Pārśvanātha temple at Sanderav. This feature is absent in the contemporary temples in Gujarat. It is a legacy of the Mahā-Māru tradition preserved by the Māru-Gurjara temples in this tract of Rajasthan. The *janghā* of the *maṇḍovara* of the temple displays as usual the Dikpālas and *apsarases* (Fig. 20). The *śikhara* above the Mūlaprāsāda (Fig. 21) is a masterpiece of the Māru-Gurjara style and except for the stunted *pīṭha*, the Mūlaprāsāda with its *śikhara* reveals extremely good proportions, beauty of form and excellence of details. The *rathikā* on the east shelters an image of Vāgdevī: that on the west, Vidyādevī Mahāmānasī. The diameter of the Mūlaprāsāda is about 6.1 M.

The superbly proportioned Gūḍhamaṇḍapa thoroughly harmonizes with the Mūlaprāsāda despite the fact that the superstructure is missing. On the *janghā*, at all *karna* faces, deep sunk niches sheltering Yakṣis and Vidyādevīs are there as we saw at the Padmaprabha temple at Nadol. The Vidyādevīs figure on *pratirathas* as well; while *apsarases* and Dikpālas here occupy subsidiary positions. On the east wall of the Gūḍhamaṇḍapa are found Apraticakrā, Nirvāṇī, Mahākālī, Mahāmānasī, Vairoṭyā, Rohiṇī, and Vajrāṅkuśā. Those on the corresponding west face are Vairoṭyā, Kālī (?), Vajrāṅkuśī, Puruṣadattā, an unidentified goddess, Rohiṇī, and Kālī. The *bhadra* niches are vacant. The width of the Gūḍhamaṇḍapa is 7.92 M approximately. The Trika has no special feature to detain us. The Raṅgamaṇḍapa is in the Ranakpur

style, of the fifteenth century. The *devakulikās* have been recently substituted by new ones.

We have discussed, in this survey, the more notable examples of Jaina temples ranging in date between the late eighth and late eleventh century. For limitations of space, Dilwara temples and the temples at Kumbharia have been excluded from the survey. They need independent monographs.<sup>74</sup> There are quite a few other interesting temples on which we could not dwell but the nature of which may be alluded here for completing information, if not comparing the detailed aspects.

A portion of the Jaina temple—founded by Pratihāra Kakkukarāja at Ghatiyala—is still standing but of not much usefulness since severely plain in treatment.<sup>75</sup> The Jaina temple at Mandor preserves a few pillars of the tenth century. Temples at Taranagar in Bikaner area and the Jaina temple at Rani possess an older fabric datable to the tenth century. The Jaina temple at Kekind reconstructed in the middle of fifteenth century preserves three door-frames of the original tenth century fane. The temples just mentioned followed the Mahā-Māru style of architecture.

There were contemporaneous temples in Mahā-Gurjara style as well. The temple of Mahāvira (960) at Nana preserves plain but older mouldings in the elevation of the sanctum. The image of Mahāvira at Diyana was consecrated in 967 in the time of Paramāra Kṛṣṇarāja of Abu though the temple in which it was enshrined is no more extant.

There are likewise a few temples in Mahā-Gurjara style, of the early eleventh century. The Pārśvanātha temple at Sanderav, of Nadol idiom and the Jaina temple at Barlu of the Arbuda idiom are Latina shrines with a fine *jāla* work on the *śikhara* but simpler socle and wall. The Mahāvira temple at Mungthala, Kasindra temple and the Jaina temple at Jhadoli of the same age are likewise plain.

The survey of the Jaina temples erected particularly between the eighth and early eleventh century in Rajasthan, whether recorded in literary sources, inscriptions, some still extant, reveals a curious fact that a large majority of them were sacred to Jina Mahāvira. The Aṣṭottari

74 My monograph on the Dilwara temples is in press. A long paper on Kumbharia temples is being published by the Department of Archaeology, Government of Gujarat.

75 R. C. AGRAWAL has published its details in the 'Journal of the Oriental Institute, Baroda', Vol. XVI, No. (1963).

Tirthamātā (1244) of Mahendrasūri, Bhinmal inscription of 1277, the inscription in the Mahāvīra temple (dated 1370) at Mungthala, and Vastupāla-caritra (1444) of Jinahaṛṣa aver that Mahāvīra Himself had visited Marubhūmi or western Rajasthan. The tradition, the earliest record of which is available in the thirteenth century as mentioned above, was possibly, still older, current perhaps in the Pratihāra period as well, which actuated the founding of so many temples dedicated to Mahāvīra. There is, albeit, no support to this tradition in Jaina āgama texts. We are, today, indebted to this tradition, parenthetically, for the fillip it gave to the intensive art and architectural activities by the Jainas in Western India.

