

## Some Inscriptions and Images on Mount Śatruñjaya

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THE age of antiquity or ancient monuments is generally inferred from the styles of architecture and sculpture and on the basis of available inscriptions. Since the temples at Śatruñjaya were renovated from time to time through many centuries very little evidence of antiquity has been left for us. For want of published old inscriptions, sculptures in temples, scholars came to believe that the temple-city of Śatruñjaya could hardly claim to be earlier than or even as old as the Jaina-temples-site of Delvādā, Mount Abu.

One can see several streets and rows of temples and images on Mount Śatruñjaya. A common man can hardly make any distinction between the earliest and the latest specimens of art among the hundreds and thousands of images in this temple-city, where no human habitation is allowed. But the searching eye of a historian is on the look-out for all stray old inscriptions and specimens of art.

According to literary traditions, Śatruñjaya is an ancient *tīrtha* of the Jinas. In the *Jñātādharma-kathā*, a Jaina canonical text, it is referred to as Puṇḍarikagiri.<sup>1</sup> In later Jaina literature, this place is

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1 *Sūtras* 55, 56, 60, pp. 109, 112. Abhayadeva, the Commentator, has identified Puṇḍarikagiri with modern Śatruñjaya (p. 111 A).

associated with some auspicious events in the life of Ṛṣabha, the first Tirthaṅkara. It is also said that a temple was dedicated to Ṛṣabhanātha, on this mountain. Puṇḍarikasvāmī, the first Gaṇadhara of Ṛṣabha, obtained emancipation on this sacred mountain and a memorial to him, in the form of a shrine with his image, was raised here. Since then, the mountain came to be called Puṇḍarīkagiri.<sup>2</sup>

We shall now refer to a few images and inscriptions which throw more light on the art and antiquity of this site.

Fig. 1 illustrates a beautiful marble image of Puṇḍarikasvāmī installed in the first cell adjacent to the staircase, beside the main entrance to chief shrine of Ṛṣabhanātha (Ādinātha) on this mountain. This sculpture, fortunately well-preserved, is about 2.5 feet in height and about 1.5 ft. broad at base. The pedestal or the lowermost part of the sculpture has an inscription in four lines.<sup>3</sup> A big lotus with an ornamental long stalk springs from the top of the pedestal, and divides the whole sculpture into two sections. The upper section shows a figure of Puṇḍarikasvāmī, sitting in the *padmāsana*, *dhyānamudrā*, on a cushion-like seat placed on the full-blown lotus. There is a back-rest whose two ends show lions supporting the horizontal bar resting on two pillars. Above are two divine garland-bearers, and on top the *chatra* or the umbrella. The figure of the Gaṇadhara could easily be mistaken for that of a Tirthaṅkara, if the inscription had not specifically shown that it represented Puṇḍarikasvāmī.

Below the lotus, the two sides of the stalk further form two sections, the centre being occupied by the *sthāpanā*<sup>4</sup>. To the right of the *sthāpanā* sits a Jaina monk, a *Guru*, in the act of giving a discourse to the two disciples sitting in front, with folded hands, on the other side of the *sthāpanā*.

This is one of the finest examples of sculptural art of Gujarat in V. S. 1064 (=1006 A.D.), the date of the inscription. Unfortunately part of the beauty of this sculpture is marred by modern black paints,

2 For a fuller account, see Shah, Ambalal Premchand, *Jaina Tīrthasarvasaṃgraha* (in Gujarati, Ahmedabad), pp. 98-108.

3 The inscription was first published by Shah, Umakant Premanand, in *Jaina Satya-Prakāśa* (Gujarati Journal, Ahmedabad) Volume 17, No. 3, pp. 51-58.

4 For understanding the symbolism of *Sthāpanā* (also called *Sthāpanācārya*) see, Shah, U.P., *Studies in Jaina Art* (Banaras, 1955), pp. 113-115.

glass eyes, and studded metal pieces on different parts of the body of Puṇḍarikasvāmī and the two smaller figures. This is a practice which has undermined the beauty of many a Jaina sculpture, old or new. The inscription reads as under :

(१) श्रीमद्युगादिदेवस्य पुंडरीकस्य च क्रमौ ।  
 ध्यात्वा शत्रुंजये शुद्धयन् सल्लेखाध्यानसंयमैः ॥ १ ॥  
 श्रीसंगमसिद्धमुनिर्विद्याध(\*)रकुलनभस्तलमृगांकः ।  
 दिवसैश्चतुर्भिरधिकं मासमुपोष्याचलितसत्त्वः ॥ २ ॥  
 वर्षे सहस्रे षष्ठ्यां चतुरन्वितयाधिके दिवमगच्छत् ।  
 (\*)सोमदिने आग्रहायणमासे कृष्णद्वितीयायां ॥ ३ ॥  
 अम्मेयकः शुभं तस्य श्रेष्ठिरोधेयकात्मजः ।  
 पुंडरीकपदासंगि चैत्यमेतदचीकरत् ॥ ४ ॥ चतुर्भिः कलापकं ॥

According to the inscription, Muni Saṅgamasiddha, moon of the firmament of the Vidyādhara-Kula<sup>5</sup>, meditated on mount Śatruñjaya, before Yugādideva (Ādinātha) and Puṇḍarika. Having purified himself by the practice of austerities and *sallekhanā*, observing dauntlessly his fast for a month and four days, attained to Heaven on Monday the second day of the dark half of the month of Mārgaśīrṣa, in V. S. 1064. Śreṣṭhī Ammeyaka, son of Rodheyaka, caused to build this shrine and (consecrate) the image, for his own merit.

This Muni Saṅgamasiddha is probably the grand-teacher of Pādalipta, the author of *Nirvāṇakalikā*.<sup>6</sup>

This is the earliest known inscribed and dated image available at Śatruñjaya. It is important also as a fine specimen of art.

Fig. 2, preserved in a cell on the right side of the northern part of the circumambulatory passage of the main shrine, represents a householder, i. e. a śrāvaka, a Jaina lay worshipper. The inscription on its pedestal shows that this is a statue (a portrait sculpture ?) of Śreṣṭhī Nārāyaṇa.

5 One of the four ancient lineages of Śvetāmbara Jaina monks.

6 Compare the colophon of *Nirvāṇakalikā*, wrongly ascribed to the first Pādalipta, who is said to have flourished in c. 2nd century A.D. But Dr. U. P. Shah, in his "Iconography of the Jaina Goddess Ambika", *Journal of the University of Bombay*, September 1940, p. 159, f. n. 6, pointed out that *Nirvāṇakalikā* was a work of c. eleventh century A.D.

On a raised cushion, surmounted by a design looking like petals of a full-blown lotus, sits Nārāyaṇa in the *añjalimudrā* (with folded hands), in the *lalita*-posture, i. e., with his right-foot hanging and the left tucked up. He wears ornaments like armlets, bracelets, anklets, an ornamental broad girdle, necklaces and big circular ear-rings. He has a long beard, whether or not he had moustaches in the original is difficult to ascertain on account of the modern black paint, but it is probable that the paint is on the original mustaches. His hair are tied into a small top-knot on the head, on each side of which is a divine garland-bearer. This is unusual, since a lay-worshipper is not known to have been accompanied by heavenly attendant *mālādhara*s.

The marble sculpture is a beautiful specimen of secular sculpture of the eleventh century A. D.

The two-line inscription on the pedestal reads as follows :

(२) श्रीजजनागकनिष्ठस्य कपर्दिजनकस्य निजपितुर्वास्य  
श्रे. नारायणस्य मूर्ति[ः] निवेसि(शि)ता सिद्ध-वीराभ्यां सं० ११३१ ॥

According to the inscription, this statue of Śreṣṭhī Nārāyaṇa, the younger brother of Jajanāga, and father of Kapardi, was set up by Siddha and Vira in (Vikrama) Saṃvat 1131 (i. e. 1075 A. D.)

Fig. 3 represents a twelve-armed Goddess who is well-known as Mahiṣa-mardīnī in Hindu traditions and as Saccikādevī in Jaina traditions.

It is a beautiful marble sculpture of the goddess in bold relief, the back showing a trefoil-like arch surmounting two pillars and thus suggesting that the Goddess is placed in a miniature shrine. On top of the sculpture, in the central part of the arch, is a miniature shrine with a Jina sitting in it.

The Mahiṣa-demon is an excellent specimen of animal-sculpture. The figure of the goddess, with her one foot trampling on the buffalo-demon pierced by her long trident, is a work of superior workmanship, full of life and vigour and beautiful modelling.

In her right hands, the goddess shows the sword, the disc, the trident, the arrow and the *varada-mudrā*, while in the left ones she holds the shield, the *vajra-ghaṇṭā* (combination of thunderbolt and bell), the mace, the conch, the bow and the head of the personified demon (placed on the buffalo-demon).

The ornaments and the modelling deserve comparison with the famous Sarasvatī from Pallu in the old Bikaner State, now preserved

in the National Museum, New Delhi. The sculpture must be assigned to a period c. 1000–1050 A.D.

The small figure of a female worshipper on the lower end of the left pillar deserves notice as a fine specimen of miniature figure and on account of the mode of representing the scarf or *odhanī* covering the head and the back.

The inscription on the pedestal reads as follows :

(३) संवत् १३७१ वर्षे माहसुदि १४ सोमे श्रीमदूकेशवंशे वेसटगोत्रीय सा०सलषणपुत्र सा०आजडतनय सा०गोसल भा०गुणमतकुक्षिसंभवेन संवपति सा०आशाधरानुजेन सा०लूणसिंहाग्रजेन संवपतिसाधुदेसलेन पुत्र सा०सहजपाल सा०साहणपाल सा०सामंत सा०समरा सा०सांगणप्रमुखकुटुंब-समुदायोपेतेन निजकुलदेवीश्रीसच्चिकामूर्तिः कारिता ।

यावद् व्योम्नि चन्द्रार्कौ यावद् मेरुमहीधरः ।

तावत् श्रीसच्चिकामूर्तिः ॥

The inscription shows that this image of Saccikādevī was set up by Saṁghapati Sādu Desala, the elder brother of Luṇasimha, and younger brother of Āsādhara. He was son of Ājaḍa and grandson of Salakṣaṇa and belonged to Vesāṭa-gotra of Ukeśa lineage. He, along with other members of the family and his sons Sahajapāla, Sāhaṇapāla, Sāmanta, and Sāṅgaṇa, set up this image of the family deity Saccikādevī, in the year 1371 V. S. (= 1314 A.D.)

There is a shrine of Saccikādevī at Osia in Rajasthan. The Ukeśa lineage is named after this ancient town which was known as Ukeśa or Upakeśa-pura. The Oswāla baniās are named after this Osia and are supposed to have hailed from this town.

At Osia also, the Saccikādevī image represents the form of Mahiṣamardinī.

Fig. 4 represents statues of Minister Samarasimha and his wife Gugān. This is an important sculpture of the famous “Samarā-sāha” who renovated, in V. S. 1371, the various shrines at Śatruṅjaya. A detailed account of this minister, his lineage and his family is available in *Nābhinandana-jinoddhāra-prabandha*.

The minister stands with folded hands, while his wife carries a purse (money-bag) in her right hand and a cup or bowl containing sandal-wood and saffron-paste for worship is held in her left hand.

The dress and ornaments of both the figures deserve notice.

Deśala, referred to in the inscription on fig. 3 above, is the father of this Samarasimha. The inscription on fig. 4 runs as follows :

(४) संवत् १४१४ वर्षे वैशाखसु० १० गुरौ संघपति-देशलसुतसमरा तत्पत्नीगुणां सा०-  
सालिग-सा०सज्जन-सिंहाभ्यां कारितं प्रतिष्ठितं श्रीकृष्णसूरिशिष्यैः भ०देवगुप्तसूरिभिः । शुभं भवतु ॥

Fig. 5 shows a part of a beautiful metal sculpture representing one figure of a Jina in the centre, and two smaller Jina-figures on two sides above the halo of the bigger Jina. A two-armed Kubera-like Yakṣa sits on a lotus to the right of the main figure, while on the corresponding left end we find a two-armed Yakṣī Ambikā sitting in the *lalita*-posture. There is no inscription on this image, but on stylistic grounds it can be assigned to c. tenth century A.D. or a little earlier.

Unfortunately the present whereabouts of the bronze are not known, but the present writer had once seen it in one of the temples on Mt. Śatruṅjaya. A new photograph of the whole figure is thus not possible and only this photograph of a part of it, obtained from the Sheth Anandji Kalyāñji's Pedhī, Ahmedabad, is reproduced here. It will however be seen that the bronze is a beautiful specimen of metal sculpture in Western India.

We have noted above four inscriptions from this site. A few more inscriptions ranging from V. S. 1207 to c. 1405 A. D. are noted below.

Inscription no. 5 is on a metal image in Shrine No. 302 situated on the left side of the chief gate of the main temple of the Caumukha Tūṅk. The inscription reads as under :

(५) श्री सिद्धहेमकुमार सं० ४ वैशाखव० २ गुरौ भीमपल्लीसत्क(शगच्छ) व्यव०हरिश्चंद्र-  
भार्यागुणदेविश्रेयर्थे श्रीशान्तिनाथबिंबं कारितं ॥

According to this inscription, this image of Śrī Śāntinātha was installed for the spiritual benefit of Guṇadevī, wife of merchant Hariścandra belonging to the Bhīmapallī-gaccha. The image was consecrated on Thursday the 2nd day of the dark fortnight of the month of Vaiśākha in the year 4 of the *Siddha-Hema-Kumāra Saṁvat*.

This is a very important inscription, first noticed by Muni Śrī Puṇyavijaya and published by him in the *Jaina Satya Prakāśa*, Vol. VIII, No. 1 (Ahmedabad, 1943), pp. 259-261. The metal image must be very carefully preserved, being the only known inscriptional evidence of the Siddha-Hema-Kumāra Era.

Three great personalities of the history of Gujarat are associated in the name of this Saṁvat (Era). One is *Siddharāja Jayasimha*, the second is Ācārya *Hemacandra* and the third is king *Kumārāpala* of Anahillapura-Pāṭaṇ. The era seems to have started with the death of

king Siddharāja Jayasimha and the accession of his successor Kumārapāla in Vikrama Samvat 1199.

The name of Hemacandra, the great scholiast and monk whom both the above rulers highly respected, is also associated with this era. Hemacandra himself, in his *Abhidhānacintāmaṇi* (6.171) composed in V. S. 1207–8, mentions this era in the following way while explaining संवत् = वर्षः— “यथा विक्रमसंवत्, सिद्धहेमकुमारसंवत् ।”

The metal image should thus date from V. S. 1203. No other inscription referring to this era is yet known but one would not be surprised if some more inscriptions dated in this era are discovered in future. It seems, however, that the era ceased to be in use, soon after the deaths of Hemacandra and Kumārapāla since no other inscriptions posterior in age to these personalities are known to have referred to it. On the contrary almost all such inscriptions refer to the Vikrama era, or in a few cases to the Śaka era. Even in colophons of old manuscripts we do not find any dates in this era.

Inscription No. 6, from Shrine No. 280, reads as follows :

(६) सं० १२२८ ज्येष्ठसुदि १० शनौ श्रीदेवनंदकीयगच्छे पट्टदेवेन पितुः पाल[?स्य] श्रेयसे प्रतिमा कारिता ।

The image was caused to be made by Pahudeva of the *Devanandakīyagaccha*<sup>7</sup>, on Saturday, the tenth day of the bright half of the month of Jyēṣṭha, in V.S. 1228, for the spiritual merit of his father Pāla.

Inscription No. 7 is on a mutilated image stored in one of the underground chambers. The inscription reads as follows :

(७) संवत् १२७३ वर्षे कार्तिकसुदि १ गुरौ श्रीधंधुकके श्रीवायटीयगच्छे पं०आसचंद्र-पदमयोः शिष्य पं०यशोवर्द्धनस्य मूर्तिः कारापिता भ्रातृपुत्र पं०पद्मचंद्रेण । मंगलं महाश्रीः । चिरं नंदतु ॥

According to this inscription, this image of Paṇḍita Yaśovardhana, disciple of Paṇḍita Āsacandra and Padama of Vāyaṭīya *gaccha* and hailing from (belonging to) the town of Dhandhukaka, was set up by Padmacandra, the (spiritual) son of his brother (i.e. the disciple of his monk brother), on Thursday, the first day of the bright fortnight of the month of Kārtika in V. S. 1273.

7 *Devanandakīya-gaccha* is mentioned in the colophon of the palm-leaf manuscript (V. S. 1194) of *Pramāṇāntarbhāva*, at Jesalmere. The colophon also says that *Devanandagaccha* is a sub-*gaccha* of *Hārījya-gaccha*, cf., *Jaina-Pustaka-Praśasti-Saṁgraha*, p. 104.



Fig. 1. Image of Puṇḍarikasvāmī, Śatruṅjaya (d.V.S. 1064)



Fig. 2. Sculpture of Śreṣṭhī Nārāyaṇa, Śatruṅjaya (d. V. S. 1131)

(See p. 162)





*Fig. 3. Image of Mahiṣamarddini, Śatruñjaya  
(dated V. S. 1371)*



*Fig. 4. Sculpture representing Minister  
Samarasimha and his wife (d. V. S. 1414)*

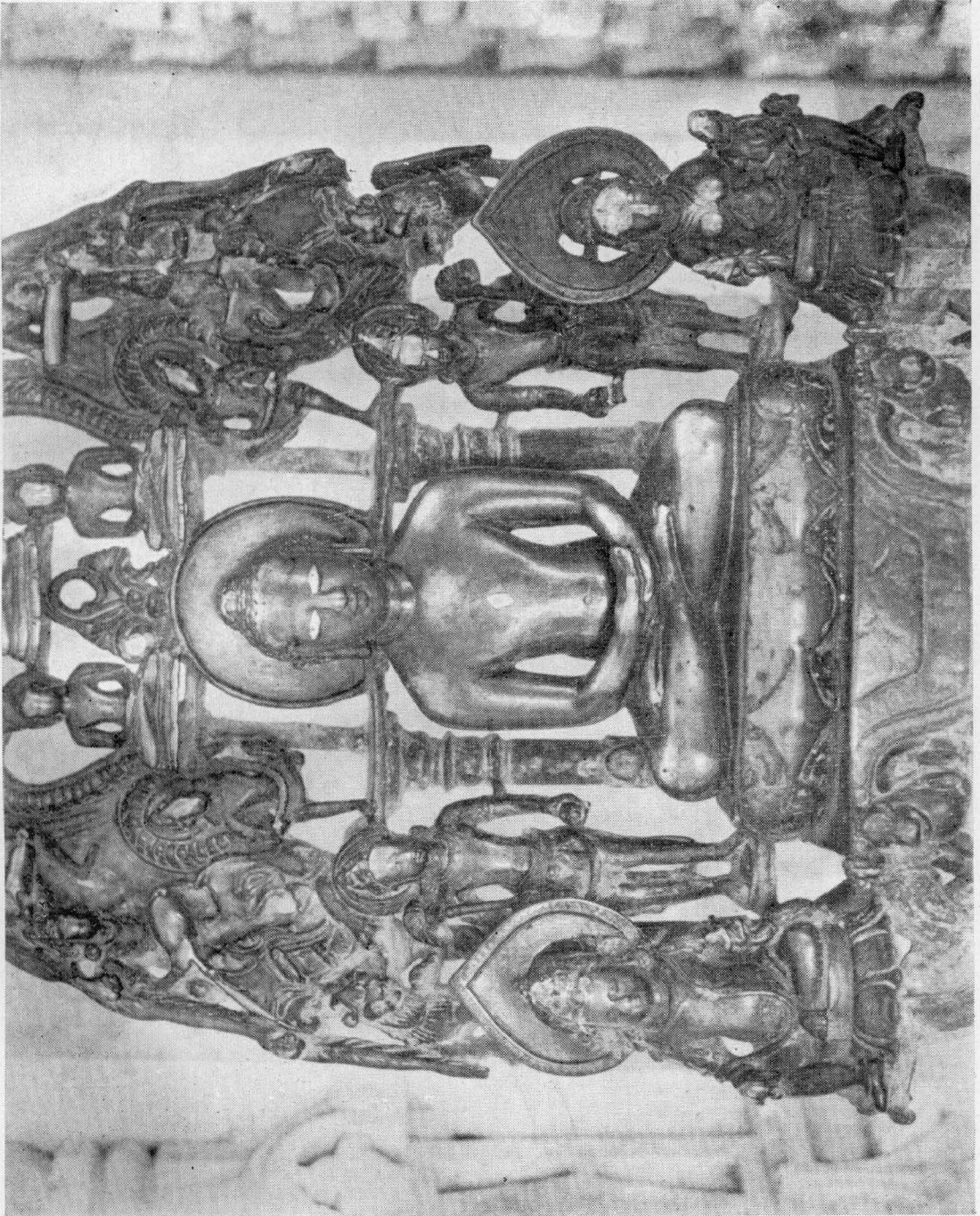


Fig. 5, Jain Metal Sculpture, Śatruñjaya



Inscription No. 8 is from a mutilated statue of a Jaina householder (*śrāvaka*) in standing posture, found from an underground chamber. It reads as follows :

(८) सं० १३१३ वर्षे फागणसुदि ७ पादग्रामे महं०.....सुत महं प्रभासस्य मूर्तिः  
सुतजगपालेन कारिता ॥

According to this inscription, this statue of Minister Prabhāsa, son of....., was set up by his son Jagapāla of the village of Pādra, on the seventh day of the bright fortnight of the month of Phālguna in V. S. 1313.

Inscription No. 9 is obtained on the image of a monk in Shrine No. 701 (Old No. 626). This was read as follows :

(९) सं० १३४२ माघशुदि ८ शुके श्रीनागेंद्रगच्छे पूज्यश्रीगुणसेनसूरीणां मूर्तिः पं०रामचंद्रेण  
स्वगुरुश्रेयसे इयं मूर्तिः कारिता प्रतिष्ठिता श्रीजिण(न)भद्रसूरिभिः । चंद्रार्के यावत् नंदतां ॥

According to the inscription, this image of venerable Śrī Guṇasenasūri of Nāgendragaccha was caused to be made by Pt. Rāmacandra for the spiritual merit of his preceptor, on Friday, the eighth of the bright half of the month of Māgha in V. S. 1342, and installed by Śrī Jinabhadrasūri.

Inscription No. 10 is from a mutilated Jina-image in an underground chamber and was read as under :

(१०) संवत् १४०५ वर्षे मार्गवदि १० सोमे श्रीपोसीनाणावास्तव्यश्री.....[म]हं०  
मालदेवसुत महं०सांगणेन स्वमातृबायीहीरनश्रेयसे श्रीअजितनाथबिंबं कारितं ॥

According to it, this image of Ajitanātha was set up by *minister* Sāṅgaṇa, son of *minister* Māladeva, resident of Posināṇa for the spiritual welfare of his mother Bāyī Hirana, on Monday, the tenth of the dark half of Mārgga in V. S. 1405.

