

SOME JAINA METAL IMAGES FROM AN UNPUBLISHED GHOGHĀ HOARD

Lalit Kumar

The hoard of Jaina metal images from Ghoghā, an ancient sea-port town in District Bhavnagar in Gujarat, was a chance discovery during the renovation work at the *Navakhaṇḍā* Pārśvanātha temple when a cellar was detected in 1961. It had a secret cupboard built into the wall which yielded 240 Jaina bronze images. Soon after the discovery, the hoard was examined by M.A. Dhaky and H. P. Shastri of the Department of Archaeology, Government of Gujarat. They also published a brief article by way of a preliminary report¹. As reported therein, the treasure contained some 28 small and insignificant images and 66 other images, but each without an inscription. The interesting content of the inscriptions of the remaining images was also published in the report. It provides names of donors, villages and towns, castes of traders, and of *gacchas* and *Sūris*, all of the Śvetāmbara sect.

In 1978, Śetha Kālā Mithā-nī-Pedhī, Ghoghā, donated 129 images from this hoard to L. D. Institute of Indology, Ahmedabad; these had been earlier selected and set aside as important by Dhaky and Shastri with the recommendation to the temple trustees to guard them carefully. A majority of these are inscribed and are represented as *ek-tīrthīs* or *pañca-tīrthīs*. The figures in most cases are defaced due to lustral ceremonies conducted continuously for centuries; therefore, the physiognomical details are in most cases not clear. The eyes, the *śrīvatsa* mark on the chest, and the cushion or seat of the Jina are inlaid with silver or copper.

The images under reference range from early tenth century to early 17th century A. D. But there were images of the later date mentioned in the original report which refers to an image dated A. D. 1720 which fixes the date after which the treasure was concealed in the wall.

The Ghoghā hoard, as can be anticipated, represents the art of the medieval and late medieval period in western India. From western India, we earlier had two major hoards of Jaina metal images, namely Akoṭā² and Vasantagaḍh³. They cover a period ranging from the sixth century to the 11th century A. D. The art of the subsequent centuries is represented by the Ghoghā hoard.

The Jaina metal images produced after the tenth century show the development of the many workshops in the region. But, in spite of their perceptible differences with each other, they look alike, for they are based upon certain formulas within the unified western Indian style in general. The style had persisted with tenacity as far as early 16th century, though thereafter it becomes baroque which marks the climax of elaboration in details and geometrical compositions.

Formalism in western Indian art is visibly manifest from the beginning of the 11th century. It is apparent in geometrical compositions as well as in figural

representations. The figures now do not show the flowing contours in their bodily forms as witnessed in the early period. They betray the gradual increase in the tendencies towards geometrical abstraction.

Some relatively early metal images from the Ghoghā hoard belonging to the tenth and 11th centuries, mark the last phase of the Vasantagaḍh tradition. This is clearly noticeable from their compositions. The flamboyant halo as well as the oval *prabhā*-aureole can also be discerned in these examples.

The representations of the male *cāmara*-bearers is an important part of the composition in the later medieval period. They are absent in the Akoṭā hoard which very largely has early images. But the introduction of the *cāmara*-bearers can be seen in some images in bronze produced after the mid-tenth century at Vasantagaḍh⁴. This feature to some extent can help fixing the date of certain images.

The introduction of the *toraṇa* element in western Indian Jaina bronze images was a step forward towards an elaborate scheme in their compositions. This is first noticed at Vasantagaḍh in certain bronze images produced after the mid-tenth century A. D.⁵ The *toraṇa* gave a new outlook to the Jaina metal images. They look more appropriate for the worship in a shrine in the residential quarters.

From the beginning of the 12th century, some changes appear in the mode of image worship among the Śvetāmbara Jinas. They had now begun *āṅgīs* (body decoration) hang to images. Therefore, some of the images are provided with looped hinges on the *parikara*. In some images of this period, a *chatra-puruṣa* behind the *parikara* of the image is also present. In regard to the technique of manufacturing western Indian metal images in the late medieval period, these were produced in parts such as the *mūlanāyaka* (principal image), *pīṭha* (pedestal), *parikara* (surround), *toraṇa* (undulating arch), and the attendant figures. These parts were then assembled to form the complete image by soldering technique. Revetting technique was also used in fixing small figures.

Some of the representative examples of Ghoghā hoard are catalogued below in chronological order :

1. *Tritīrthī* of Pārśvanātha

Bronze, western Indian, Vasantagaḍh style,

Date : c. early 10th century A. D.

16.0 x 9.5 x 6.0 cms.

Acc. No. Ghoghā 19 (Fig. 1)

Jina Pārśvanātha here is seated on a cushion placed on a *pīṭha* decorated with two full bloomed lotuses and a carpet. He is on either side flanked by a Jina standing on a lotus against a flamboyant oval shaped *prabhā* on either side. The nimbated *Yakṣa* Dharaṇendra and *Yakṣī* Padmāvatī are seated below to his right and left side. The seven-hooded snake canopy is surmounted by a triple-umbrella which is

held firmly by supporting arms and flanked by a *vidyādhara* on either side. Nine planets are represented in a group on the base. The male *cāmaradharas* are absent.

2. *Caturviṃśati-paṭṭa* of Ādinātha

Bronze, western Indian, Vasantagaḍha style

Date : V.S 1123 / A. D. 1066

36.5 x 25.0 x 14.0 cms.

Acc. No. Ghoghā 1 (fig.2)

Ādinātha is identified by his hair locks flowing on his shoulders. He is also attended by the bull-faced *Yakṣa* Gomukha on his right and *Yakṣī* Cakreśvarī on his left, both seated on their *vāhanas*, the bull and the *Garuḍa*. A pair of deers also appear in front gazing at the *cakra* in the centre of the *pīṭha*. The Jina is seated in *dhyāna* on a cushion inlaid with silver placed on a stepped *gaja-simhāsana* kept on a *dvi-aṅga* pedestal. The face has silver inlaid eyes with no details. On either side of Ādinātha stands a Jina in *kāyotsarga* against a flamboyant oval halo. On the back-plate of the Jina are two round pillars and a flamboyant aureole which is surmounted by a triple-umbrella topped with a *kalaśa*; it is flanked by a drummer and a *vidyādhara*-angel on either side. The whole forms a central *tritīrthī* surrounded by a *toraṇa*-like composition in the same plane unlike the usual architectural conception.

A column of five niches containing a seated Jina figure flanks on either side of the central *tritīrthī*. Towards the interior on either side stands a Jina outside the niche on the top; whereas the other side is occupied by a *makara*-head. The two bludgeon ends alone of the crossbar are visible. These are supported by a *gaja-vyāla* bracket, and below each stands a *cāmara*-bearer. The two sides of the triangular *parikara* above have a row of three seated Jinas in receding planes sitting under a small *chatra*. A small *tritīrthī* occupies the apex. Here, a Jina is seated in a niche and outside it are standing *Pārśvanātha* and *Supārśvanātha* on the right and left respectively. On the base are represented donors, a male and a female, in *añjalī mudrā* and nine planets arranged in pairs with the exception of one in the centre. Flames emanate from the border of the *parikara*.

The inscription behind the *pīṭha* reads :

श्रीसरवालीयगच्छे वीरपितुश्रेयोनिमित्तं अंपटादिनिजपुत्रैश्चतुर्विंशतिपद्मोयं कारित इति ॥ संवत् ११२३.

The sons, Anpaṭā, and others got this *caturviṃśati-paṭṭa* made for the religious merits of their father Vīra of the *Sarvālīya gaccha*. *Samvat* 1123.

3. *Tritīrthī* of Pārśvanātha

Bronze, western Indian, Vasantgaḍh style

Date : V.S. 1135/A. D. 1078

14.5 x 10.0 x 5.5 cms.

Acc. No. Ghoghā 36 (Fig. 3)

Under a snake-hood canopy, the Jina is seated on a cushion supported by a

viśvapadma emanating from the *dvi-aṅga* pedestal. He is flanked by a standing Jina and a *cāmara*-bearer on either side and *Yakṣa Dharaṇendra* and *Yakṣī Padmāvatī* on his right and left flank. A semi-circular *parikara* raised on a crossbar is set in an ogee arch having four tooth-like projections on the exteriors on either side. The snake-hood surmounted by a *chatra* having a *kalaśa*-finial is flanked by a *vidyādhara* on either side. *Navagrahas* are seen in a group on the base.

The inscription behind the *parikara* reads :

सं. ११३५ श्री भट्टहृद गच्छे शसुतयशोदेवश्रेयोर्थं पाहिन्या कारिता

In *Samvat* 1135, *Pāhinī* got made (this image) for the religious merits of *Yaśodeva*, the son of the head of *Śrī Bhṭahṛada gaccha*.

4. Seated *Pārśvanātha*

Bronze, western Indian, Gujarat

Date : V. S. 1154 / A. D. 1097

15.0 x 10.0 x 7.0 cms.

Acc. No. Ghoghā 34 (Fig. 4)

Pārśvanātha is seated on a cushion supported by a *viśvapadma*, under a snake-hood canopy. He is flanked by a male *cāmara*-bearer standing on a lotus on either side. The *Yakṣa Dharaṇendra* and *Yakṣī Padmāvatī* are seated on his right and left. A semi-circular perforated *parikara* is borne on a cross-bar supported by two plain pillars. The snake-hood is surmounted by a *chatra* with the usual jar-finial on top and flanked by a drummer and a *vidyādhara* on either side. The *parikara* is also endowed with some stylised vegetal pattern. The nine planets are represented in a group on the *dvi-aṅga* pedestal.

The inscription behind the *parikara* reads :

सं. ११५४ वैशाखे प्रतिष्ठिता ॥

ठ. भूमल ठ. सूह ठ. मुप ठ. वच्छराजेन स्वभगिन्याः स्वर्गस्थिताया ठ. कागश्रेयोर्थं कारिता ॥ थारा
[पदगच्छे]

The image was installed in the month of *Vaiśākha* in *samvat* 1154. *Ṭhakkura Bhūmala*, *Ṭhakkura Sūha*, *Ṭhakkura Mupra*, and *Ṭhakkura Vaccharāja* made the image for the religious merits of *Ṭhakkura Kāga* related to their sister resting in heaven of *Thārāpadra gaccha*.

5. Seated Jina

Bronze, western Indian, Gujarat

Date : V. S. [11]81 / A. D. (11)24

16.0 x 10.0 x 6.5 cms.

Acc. No. Ghoghā 18 (Fig. 5)

The Jina is seated on a cushion placed on a *viśvapadma* placed on a *dvi-aṅga* pedestal. The figure is defaced but the eyes and *Śrīvatsa* mark on his chest are

seen inlaid with silver. He is flanked on either side by a male *cāmara*-bearer standing on a lotus and on the pedestal a *Yakṣa* and a donor-male, a *Yakṣī* and the donor-female on his right and left respectively. Architecturally conceived backplate has upright pillars supporting a crossbar. The *padmaprabhā* is surmounted by a *chatra* with the jar-finial on top. It is flanked by a drummer and a *vidyādhara* on either side. Nine planets are represented in a group on the pedestal.

The inscription on its back reads :

सं. ८१ माघे वद्धमाने पितृव्य श्रे[यो]र्थ श्रीसदेववइरोचनेन कारिता

In *Samvat* 81 in the waxing half of the month *Māgha*, Śrī Sadevavairocana got made this image for the religious merits of his paternal uncle.

The first two digits of the year are perhaps missing in the inscription. Stylistically, the image belongs to the 12th century; therefore, the actual year could be *Samvat* 1181.

6. *Tritīrthī* of Śāntinātha

Bronze, western Indian, Gujarat

Date : V. S. 1234 / A. D. 1177

16.0 x 9.8 x 5.5 cms.

Acc. No. Ghoghā 52 (Fig. 6)

The nimbed Jina is seated on a cushion kept on a *simhāsana* placed on a pedestal. The figure is defaced; it shows a *śrīvatsa* mark inlaid with silver. A deer, the cognizance of the Jina, is represented on the pedestal between two groups of nine planets, five on the left side and four on the right side. The *mūlanāyaka* is flanked by a Jina standing under a triple umbrella with foliage on either side. The *Yakṣa* Garuḍa and the *Yakṣī* Nirvāṇī are seated near the *simhāsana* on the left and the right side. There is no backplate of the image. A semicircular arch surmounted by a *kalāśa* with stylised flames on the border accommodates a circular halo, a triple umbrella with foliage, and *kalāśa* on the top. This constitutes the *parikara* which is raised on a crossbar supported by two upright thin posts erected on the pedestal.

The inscription on the reverse reads :

सं. १२३४ माघ वद.....श्री शांतिर्विबं कारितं प्रतिष्ठितं श्रीधर्मसूरिशिष्यैः श्रीरामचंद्रैः ।

In the dark half of the month *Māgha* in *Samvat* 1234, the image of Śrī Śāntinātha was made (and) installed by Śrī Rāmacandra, the disciple of Śrī Dharmasūri.

7. Seated Pārśvanātha

Bronze, western Indian, Gujarat

Date : V. S. 1258 / A. D. 1201

17.5 x 11.8 x 7.5 cms.

Acc. No. Ghoghā 12. (Not illustrated)

Pārśvanātha seated in *dhyāna* on a cushion is placed on a *simhāsana* covered with

a carpet kept on a *dvi-aṅga* pedestal. The figure shows a squarish broad face and squattish torso, the eyes and *śrīvatsa* mark are inlaid with silver. He is flanked by a male *cāmaradhara* on either side and nimbated *yakṣa* Dharaṇendra and *yakṣi* Padmāvatī along his right and left flank. On either corner of the pedestal are seen four planets in a group on a separate *pīṭha* placed obliquely. The perforated *parikara* surmounted by a pot-finial with foliage is placed on a crossbar supported by two round pillars, one on each side of the Jina. The snake-hood canopy surmounted by a *chatra* with a *kalaśa* on the top is flanked by a drummer and a *vidyādhara*.

There are four loops for hanging *āṅgī* (body decoration), two near the *kalaśa* and two at the corners of the cushion. A *chatra-puruṣa* appears behind the inscribed *parikara* which reads :

सं. १२५८ ज्येष्ठसुदि १० शनौ त्रिगुणापन्थे थारापद्रगच्छे । पोहीथसुत ठ. राणकेन प्रतिमा कारिता

On Saturday, the tenth day of the brighter half of the month *Jyēṣṭha* in *Samvat* 1258, *Ṭhakkura Rāṇaka*, the son of *Pohītha* in *Triguṇāpantha*, of *Thārāpadra gaccha*, got this image made.

8. Seated Jina

Bronze, western Indian, Gujarat

Date : V. S. 1290 / A. D. 1233

19.4 x 12.8 x 8.0 cms.

Acc. No. Ghoghā 14 (Fig. 7)

The Jina is seated on a cushion placed on a *simhāsana* covered with a carpet. The eyes and *śrīvatsa* mark are inlaid with silver. He is flanked by a male flywhisk-bearer standing on a lotus on either side. At the base are represented *Yakṣa* and *Yakṣī*, donors, and eight planets in two groups. The circular halo incised with lotus pattern has perforations along the border and above it appears a tasseled tri-linear umbrella with a *kalaśa* on top. It is flanked by a drummer, an elephant, and a *vidyādhara* on either side. The semicircular *parikara* with beaded border and the *ghaṭa* with foliage on top is placed on a crossbar supported by two round pilasters. Two loops for hanging *āṅgī* (body decoration) appear near the finial at the top.

The inscription on the back reads :

सं. १२९० वर्षे दीसावाल ज्ञातिय श्रे. आसपाल सुत सहजपालेन माता[म]हीरूपासहितेन मातामह महासारपाल.....कारितं प्रतिष्ठितं श्री चंद्रगच्छी(यैः) नवांगवृत्तिकारसंततिभिः श्रीमुनिचंद्रसुभिः

In *Samvat* 1290, the image was made by *Sahajapāla*, the son of the *Śreṣṭhi* *Āsapāla* of *Dīsāvāla Jñāti*, along with his grand-mother *Rupā*, and maternal grand-father *Mahasārapāla* and was installed by *Śrī Muni Candrasūri*, in the line of the *Navāṅga vṛttikāra* (i.e. *Abhayadevasūri*) of *Śrī Candra gaccha*.

9. *Caturvīṃśati-paṭṭa* of a Jina

Bronze, western Indian, Gujarat

Date : V. S. 1412 / A. D. 1355

21.0 x 13.5 x 7.8 cms.

Acc. No. Ghoghā 2 (Fig. 8)

The Jina with a broad face and a squattish torso is seated on a cushion kept on a *simhāsana* placed on a *tri-āṅga* pedestal. He is flanked by a standing and a seated Jina, one above the other forming a central *pañcatīrthī*. The *Yakṣa* and *Yakṣī* are seated below. The halo is a perforated lotus surmounted by a circular trilinear *chatra* flanked by an elephant on either side. The *toraṇa* surrounds the main deity. On it are represented 19 seated Jinas. The ogee-arch of the *toraṇa* is surmounted by a cusped arch supported by a small strut on either side. A *ghaṭapallava* is seen on the top. At the two extremes stand male *cāmara*-bearers on a lotus console. On the base are represented eight planets in pairs and a donor-male and a donor-female at the corners are seen in front.

The inscription behind the *parikara* reads :

सं. १४१२ वर्षे पितृपितृव्यभ्रातृमातृसर्वपूर्वज.....महं धणपाल पु. म. भीमसीह भा. पूजल पु. विक्रमसीह भा. बउल देवि.....श्रेयोर्थं महं लाखणसिंहेन श्रीचतुर्विंशतिपट्टं कारयितं प्र. श्री हरिभद्रसूरिभिः ।

In *Samvat* 1412, Maham Lākhaṇasimha got made *Śrī caturvīmśati-paṭṭa* for the religious merits of his father, his paternal uncle, his brother, his mother, and all other ancestorsMaham. Dhaṇapāla, (his) son Maham. Bhīmasīha, (his) wife Pūjal, son of Vikramsīha, (his) wife Bauladevī(it was) installed by Śrī Haribhadra Sūri.

REFERENCES :

1. M. A. Dhaky and H. P. Shastri, "Ghoghā-no Jaina Pratimā-nīdhi" (Gujarātī), *Pharbus Gujarati Sabhā Quarterly*, Jan.-March 1965, pp. 19-22.
2. U. P. Shah, *Akota Bronzes*, Bombay 1959.
3. U. P. Shah, "Bronze Hoard from Vasantagaḍh", *Lalit Kalā*, No. 1-2, pp. 55-65.
4. *Ibid.*, figs. 18 and 19.
5. *Ibid.*



1. *Tritīrthī* of Pārśvanātha. Bronze, Western Indian, Vasantgaḍha style, c. early 10th century A. D. (Acc. No. Gho. 19).



2. *Covisī* of Ādinātha. Bronze, Western Indian, Vasantgaḍha style, A. D. 1066, (Acc. No. Gho.1).



3. *Tṛtīrthī* of Pārśvanātha. Bronze, Western Indian, Vasantgaḍha style, A. D. 1078. (Acc. No. Gho. 36).



4. Pārśvanātha, seated. Bronze, Western Indian, Vasantgaḍha style, A. D. 1097. (Acc. No. Gho. 34).



5. Jina, seated. Bronze, Western Indian, Gujarat, A. D. 1124. (Acc. No. Gho. 18).



6. *Tritīrthī* of Śāntinātha. Bronze, Western Indian, Gujarat, A. D. 1077. (Acc. No. Gho. 52).



7. Jina, seated. Bronze, Western Indian, Gujarat, A. D. 1233. (Acc. No. Gho. 14).



8. Covisi of a Jina. Bronze, Western Indian, Gujarat, A. D. 1355. (Acc. No. Gho. 2).