GUJARAT UNIVERSITY
Thesis Publication Series-4

THE STRUCTURAL TEMPLES OF GUJARAT

by
DR. KANTILAL F. SOMPURA
M. A. LL. B. Ph. D.

GUJARAT UNIVERSITY
AHMEDABAD-9

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Gujarat University
Thesis Publication Series-4.

THE STRUCTURAL TEMPLES OF GUJARAT

(Upto 1600 A.D)

by
DR. KANTILAL F. SOMPURA,
M.A., LL.B., Ph.D.

Gujarat University
Ahmedabad-9
(India)

Jain Education International For Private & Personal Use Only www.jainelibrary.org

First Edition 1968

(©) Gujarat University, 1968.

Price : Rs. 12.5/-

Printed by :
Shri S. G. Vora,
The Press Manager,
Majoor Mudranalaya,
Bhadra, Ahmedabad-1.

Published by :
Shri K. C. Parikh,
Registrar,
Gujarat University,
Ahmedabad-9.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

PUBLISHER'S PREFACE

It gives me great pleasure to publish Dr. Kantilal F. Sompura's thesis entitled "The Structural Temples of Gujarat" which is a historical survey of the structural temples built in Gujarat upto 1600 A.D. with special reference to architectural canons discerned in their extinct remains. This thesis also reveals valuable information about most of the important temples in Gujarat and Saurashtra and a rare mastery in unravelling the tangled problems of their evolution.

I am grateful to Dr. K. F. Sompura for agreeing to the publication of this research work which was accepted by my University for the Ph.D. Degree. I also wish to express our grateful appreciation of the financial assistance given by the University Grants Commission.

I have no doubt that students and teachers and others interested in this subjects will find this reading a rewarding experience.

Gujarat University,
Ahmedabad-9.
September 19, 1968.
Saura Bhadrapad 28, 1890 (Saka).

K. C. Parikh
University Registrar.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Jain Education International For Private & Personal Use Only www.jainelibrary.org

PREFACE

Like art and literature, architecture has, to a large extent, evolved in the service of religion. Temple-architecture has, therefore, formed one of the important aspects of the cultural history of India.

The tradition of **stūpas** and **Caitya**-halls got extinct in course of time along with that of Buddhism. But the tradition of temples enshrining images of Deities and **Tirthankaras** has continued for about two milleniums under the patronage of Brahmanism and Jainism. The present forms of temple-architecture, therefore, have a pretty long history behind them. The early examples indicate the initial stages of its evolution, while the subsequent monuments reveal the various stages of its further development, which took different forms in the different regions of the country.

Accordingly Gujarat had originally a style of architecture which it shared in common with the rest of Western and Northern India. In course of time this order was modified into the regional Caulukyan (Solanki) style which flourished in the Caulukyan period (942-1300 A. D.). We find numorous examples of this elaborate and ornate style of temple architecture in various parts of Gujarat including Saurastra and Kaccha. The traditional rules and techniques have not yet ceased to function in this state of India.

The pioneering work in the study of the architectural monuments in Gujarat was contributed by Burgess and Cousens. The **Antiquities of Kathiawad and Kachh** by Burgess was out in 1876, the **Architectural Antiquities of Northern Gujarat** by Burgess and Cousens in 1903 and **Somanatha and other mediaeval temples in Kathiawad** by Cousens in 1931. These works contain a description of several architectural mounments in North Gujarat, Kathiawad and Kaccha, with special reference to the historical and traditional account of their origin. But the

Jain Education International For Private & Personal Use Only www.jainelibrary.org

monuments were not described chronologically, nor were they classified even according to their architectural forms.

A systematic study of the monuments in their chronological sequence, with special reference to their classification according to their architectural forms, was initiated by Dr. H. D. Sankalia in his **Archaeology of Gujarat** published in 1941. But as architecture formed one of several sections of his work, it received but a summary treatment resulting into an outline account of the architectural features of the monuments. Recent explorations and excavations have brought to light a number of more architectural monuments left unnoticed hitherto or their lower portions buried below the ground level and thrown ample light on some monuments that were noticed cursorily and described vaguely.

Hence a detailed and upto-date historical survey of the architectural monuments of Gujarat is a long-felt desideratum. This work aims at presenting a critical study of a large group of those monuments confining its scope to structural temples. Herein I have tried not only to put forth the account of all the structural temples that are noticed and described in works published hitherto, but also to incorporate information available from epigraphic and literary sources.

I have also visited and described some temples that were found either unnoticed entirely or noticed cursorily. The historical survey of the structural temples, presented here, thus gives an exhaustive and uptodate treatment of the monuments of the successive periods.

In addition to the survey of the temples a detailed study of their individual components in relation to the architectural canons discerned in them is also a desideratum in the study of these monuments. The architectural features discerned in the treatment of the various parts of the different temples are noticed in detail and an attempt is made to trace their relation with the works that apply to them to the largest extent.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

I have also supplemented by investigation into this relation by observation of the current practice among the local architects, known as Sompuras, who still follow the architectural traditions received in heritage whenever they construct new temples or restore old ones.

Thus on the whole I have based my research on the establishments of new relations of facts observed by others as well as on the discovery of some new facts. The results of my research on the historical survey of the structural temples built in Gujarat upto 1600 A.D. with special reference to the architectural canons discerned in them thus presents general advancement of knowledge in the sphere of an important aspect of the cultural history of Gujarat which has contributed to the history and culture of India.

Among the architectural monuments of Gujarat temples form the most copious and the most valuable form of architecture. Among temples the early examples are available in the form of the Buddhist (and Jain) **Caityas** and **Vihāras,** rock-cut as well as structural. But the evolution of the architectural form of the present temples in Gujarat is clearly traceable especially in the remains of the structural temples.

The early examples of structural temples in Gujarat date from the Gupta period, some of the pre-Caulukyan monuments leaving important land marks in the evolution of temple architecture in the region. The Caulukyan period, which is styled as a golden period in the history of Gujarat, is marked with some monumental contributiones in the field of temple architecture. The Caulukyan form of temple architecture represents one of the important architectural forms evolved in the different regions of India.

In this work I have aimed at presenting an exhaustive and up-to-date survey of the extant as well as extinct structural temples in Gujarat, incorporating an account of temples noticed by others subsequently or noticed here for the first time after my

Jain Education International For Private & Personal Use Only www.jainelibrary.org

personal visit. The survey includes the general architectural description of the individual temples, arranged in chronological sequence. It also includes as stated above, an account of important extinct temples known from epigraphic and literary sources.

The survey of the structural temples is followed by a detailed examination of the general architectural features of the different component parts of temples surveyed. The comparative study of the general architectural form of the temples of the different periods reveals, (i) an early phase characterised by small shrines with stepped pyramidal superstructures, (ii) a gradual transition to the temple complex with a curvilinear spire over the shrine, (iii) the full-fledged Caulukyan form of temple architecture in Gujarat and (iv) a sort of deterioration in the general scheme and workmanship in the post-Caulukyan period.

Along with the description of the general features of the different component parts of the temple, it is also attempted to compare the features with those recommended in the early canonical works on temple-architecture concerned, with a view to identify if possible the architectural canons discerned in those temples.

Appendix 'A' which gives a description of some temples either unnoticed hitherto or noticed vaguelly is mostly based on the results of my personal visit of these monuments.

Some scholars have pointed certain architectural drawbacks in the Caulukyan form of temples.

Appendix 'B' is devoted to the pros and cons of this problem.

The glossary of technical terms concerned includes references to some current Gujarati terms corresponding to those given in the canonical works in Sanskrit.

The work is appended with several illustrations including plans and photographs of temples and their component parts.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Some of these are reproduced from those given in previous publications while some others are contributed by me anew.

For the proceeding and completion of my research on this subject, I acknowledge indebtedness to the following persons and institutions :

i) To the authorities of the Gujarat University for granting me research-studentship from July 1956 to June 1958.

ii) To Prof. R. C. Parikh, the Director, B. J. Institute of Learning and Research, Ahmedabad for giving me valuable suggestions and various facilities at the Institute, where almost all necessary works and journals were available to me.

iii) To Dr. H. G. Shastri, M.A.Ph.D., the Asstt. Director of the above mentioned Institute, under whose guidance I conducted my research and who spared no pains for guiding me at every stage of my work.

iv) To the publishers of A.S.I. and A.S.W.I. for the illustrations reproduced from their publications.

v) To Shri M. P. Vora, Shri Hargovandas Photographer and the Archaeological Research Society, Porbandar for lending me Photos illustrated as Nos. 24, 26, 27, 40, 41, 42, 43, 93 here and.

vi) To Shri J. M. Pancholi, Ahmedabad for lending me photos illustrated as Nos. 52-54, 76, 77, 80, 81, 107, 119-123/a, 124-132, 139-141, 143, 146-152, 187-188, 194, 196, 197, 209, 210, 212, 214 F-214 J here. The copyright of these photographs rest with them respectively.

vii) To the Dept. of Archaeology, Gujarat State, Rajkot for lending me photos illustrated as Nos. 2, 3, 5, 12-16, 21-23, 29, 37-39, 44-51, 55-57, 59, 63 64, 70-75, 82-92,

Jain Education International For Private & Personal Use Only www.jainelibrary.org

102, 106, 109-116, 133, 134, 145, 153, 154, 163-181, 184-186, 191-193, 198-208, 211 here.

viii) I express my profound gratitude to late Dr. V. S. Agrawal for recommending to the Gujarat University an early publication of this thesis. I am benefited by some suggestions made by him with regard to the terminology given in the glossary, which I have incorporated therein.

ix) I take this opportunity to convey my grateful thanks to the authorities of the University Grants Commissions, New Delhi, for sanctioning a substantial amount as grant-in aid for the publication of this research work. I, also, thank the authorities of the Gujarat University, Ahmedabad, for the keen interest taken in the publication of this work.

Ahmedabad **K. F. Sompura**

Jain Education International For Private & Personal Use Only www.jainelibrary.org

BIBLIOGRAPHY

I. Vedic Literature

Ṛigveda — ed : Peterson Poona, 1922, 1927, 1928

Kṛiṣṇa Yajurveda Saṅhitā — ed. Agashe A. S. S. Calcutta

Sukla Yajuraveda Saṅhitā — ed. Ramsakala Misra, Chaukhamba

Atharvaveda — ed. Ramcandra Sharma Muradabad, V. S. 1986-88

Taittiriya Brhāmaṇa — ed. Godbole A. S. S. Calcutta

Satapatha Brāhmaṇa — Bibliotheca series

Aśavālayan Gṛihya Sūtra — ed. Ganapati Shastri. Trivendrum

Āpastamba Gṛihya Sūtra — ed. Chinna swami Kasi Sanskrit series

Khādila Gṛihya Sūtra — ed. Mahadeva Shastri Mysore, 1913

Gobhila Gṛihya Sūtra — ed. Baxi (Kasi Sanskrit series)

Yajurvediya Kāṭḥaka Saṁhitā — ed. Sripad D. satavalekas 1943 Aundha

Yajurvediya Maitrāṇi Saṁhitā — ed. Sripada D. Sata Valekar v. s. 1998 Aundha

Vājsaniya (Mādhyamdina) Saṃhitā — ed. G. G. Dixit bapat Aundha

Kauṭilya — Arthaśāstra

II Buddhist literature

Cullavagga

Mahāvagga

III. Jain Literature

Ācāraṅga Sūtra — Vṛitti Sīlānkadeva. Āgamodaya Samiti, Bombay V. S. 1973-74

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Bhagvati Sūtra Pt. I—III.	Āgamodaya Samiti. Ahmedabad V. S. 1982-85
Praśna Vyākaraṇa Sūtra	Vṛitti Abhayadeva Āgamodaya Samiti, Mehsana, V. S. 1975
Aupapātika Sūtra	Vṛitti Abhayadeva. Āgamodaya samiti. Mehsana, V. S. 1972.
Rājaprasṇiya Sūtra	Vṛitti Malayagiri. Āgamodaya Samiti, Bombay, V. S. 1981
Sūrya Pragnapti	Vṛitti Malayagiri Āgamodaya Samiti, Bombay, 1975
Jambudvipa Prajnapti	Vṛitti Vācaka Śānticandra. D. L. Jain Pustakoddhāra Fund, Bombay V. S. 1976
Anuyogadvāra Sūtra	Vṛitti Maladhāri Hemacandra Āgamodaya Samiti, Bombay, 1924

IV. Epics & Puranas.

Rāmāyaṇa	ed. Mugholak ır-Srinivas Shastri Gujarati press, Bombay
Mahābhārata	ed. Gangaprasadji, Delhi
Harivaṁśa	ed. Nilakanth Citraśālā press, Poona. 1936
Agni Purāṇa	Bombay Edi. 1900
Bhaviṣya Purāṇa	Bombay Edi. 1910
Brhamāṇḍa Purāṇa	Bombay Edi. 1911
Garuḍa Purāṇa	Bombay Edi 1963
Liṅga Purāṇa	Bombay Edi. V. S. 1981
Mārkandeya Purāṇa	Calcutta. 1862
Matsya Purāṇa	Poona, 1907 Calcutta, 1893—94
Nāradiya Purāṇa	Bombay Edi. V. S. 1980
Skanda Purāṇa	Bombay Edi. 1910
Vāyu Purāṇa	Bombay Edi. 1906
Viṣṇu Purāṇa	Bombay Edi. 1921
Viṣṇudharmottara Purāṇa	Bombay Edi. 1912

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Viṣṇudharamottara Purāṇa (Khaṇḍa III)	Ed. Dr. Priyabala shah Vol. I. Gos. CXXX, Baroda 1958 Vol. II. Gos. CXXXVII. Baroda 1961
V. Canonical works.	
Varāhamihira	Bṛihatsaṁhitā Vizianagrama Sanskrit Series
Viśvakarmā	Aparājita pṛacchā Ed. Mankad P. A. G. o. S. CXV, Baroda, 1950 Viśvakarmā Prakāśa Benaras, A. D. 1888, Bombay, V. S. 2000 Viśvakarmā Vāstuśāstram Ed K. Vasudeva Shastri Tanjore S. S. 1958 Dipārṇava Ed. Sompura P. O. Palitana, 1960 Kṣīrārṇava (MS.) Oriental Institute, Baroda
King Bhoj of Dhāra	Samarāṅgaṇa-Sūtradhāra Ed. T. Ganapati Shastri Vol. I. G.O.S. XXV, Baroda, 1924 Vol. II G. O. S. XXXII, Baroda, 1925
Thakkar Feru	Vāstusāra-Prakaraṇa Ed. Bhagwandas Jain Jaipur, 1939
Maṇḍana Sūtradhāra	Prāsāda Maṇḍana Ed. Kashmir series No. LXXII, 1947 Bhagwandas Jain, Jaipur, 1961 Rājavallabha Ed. Gosai N.Y. Ahmedabad 1911

Jain Education International For Private & Personal Use Only www.jainelibrary.org

—	Mānasāra Ed. P. k. Acharya, Mānasāra series Vol. III, London. 1934
—	Hayaśīrṣa Pancarātram (MS.) V. R. Society. (Rajshahi) Iśāna Śivagurudeva paddhati T. S. S. Trivendrum, 1920–23
—	Kāmikāgama (MS.) Govt. Oriental MSS. Library. Madras
—	Suprabhedāgama. V. R. Society, Madras Śilparatna (Śrikumāra) Ed. K. Sambasiva shastri. T. S. S. 1929

VI. Critical & Historical Works.

Sanskrit & Prakrit

Arisiṁha	Sukṛitasaṅkīrtana (Ll), Jain Ātamananda Sabhā, Bhavnagar
Dosabhai Framji (Ed)	A collection of Prakrit and Sanskrit Inscriptions, Bhavnagar Archaeological Department, Bhavnagar
Hemacandrācārya	Dvyāśraya, Vol. I & II Ed. A. B. Kathavate, Bombay, 1915-21
Jayantavijayaji (Ed.)	Arbudu Prācin Jain Lekha Saṁdoha Pt. II Ujjain V. S. 1994
Jayasimhasūri	Kumārpālacarita Ed Muni Chatur Vijaya. Bhavnagar, V. S. 1973

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Jinaprabhasūri	Vividhatīrtha Kalpa Ed. Jinvijayaji, Santiniketan, 1934
Jinavijayaji (Ed)	Prācina Jaina Lekha Saṅgrha, Pt. I, II, Bhavnagar V. S. 1973, 1974. Jain Aitihāsika Gurjara Kāvya Samuccaya, Bhav., 1926 Purātana Prabaṅdha Saṅgrha Calcutta, 1936.
Merutunga	Prabaṅdha Cintāmaṇi Editors: Jinvijayaji Shantiniketan, 1933; Shastri D. K. Bombay. 1932 Translation (English) By Tawny, 1901; & (Gujarati), Shastri D. K. Bombay 1932
Pādaliptasūri	Nirvāna Kalikā Ed. M. B. Zaveri, Bombay, 1926
Prabhācandrasūri	Prabhāvaka Carita Ed. Jinvijayaji, Ahmedabad-Calcutta. 1940
Rāmacandra Gaṇi	Śrī Kumāravihāra Śataka. Bhavnagar, V. S. 1966
Ratnamaṇḍana Gaṇi	Upadesatarangiṇi Yashovijaya Granthamala, Bhavnagar
Somacāritra Gaṇi	Guruguṇaratnākara Kāvya, No 24 Yashovijaya Granthamala, Bhavnagar Vira. S. 2439
Somaprabhācarya	Kumārapāla Pratibodh (Prakrit), Ed. Jinavijayaji G. O. S. XIV. Baroda, 1920

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Somapratiṣṭhā sūri — Somasaubhāgya Kāvya, Ahmedabad, 1905

Udayaprabha sūri — Sukṛitakīrtikallolini G. O. S.; X. Baroda, 1920

Vastupāla — Naranārāyaṇānanda Ed. C. D. Dalal & R. A. Shastri G. O. S. II, 1916, Baroda

Vijayadharmasūri (Ed.) — Prācintīrthamālā-Saṁgraha Pt. I Bhavnagar, V. S. 1978, Prācin Lekha Saṁgrha Pt. II Bhavnagar. 1929.

English

Acharya G. V. (Ed.) — Historical Inscription of Gujarat. Parts, 1. 2, 3. Forbes Gujarati Sabha, Bombay, (1933, 1935, 1942)

Acharya P. K. — A dictionary of Hindu Archi. Mānasāra Series Vol. I. London, 1927

Indian Architecture according to Mānasāra Śilpa Śāstra, Mānasāra Series Vol. II, London, 1927

Architecture of Mānasāra Translation. Mānasāra Series Vol. IV. London, 1934

Architecture of Mānasāra (Illustrations) Vol. III Mānasāra Series Vol. V. London, 1934

Hindu Architecture in India and Abroad. Mānasāra Series Vol. VI London, 1946

Jain Education International For Private & Personal Use Only www.jainelibrary.org

	An Encyclopaedia of Hindu Architecture Mānasāra Series Vol. VII, London, 1946
Agrawala V. S.	Sāranāth, New Delhi, 1957
Altekar A. S.	Ancient Towns & Cities in Gujarat & Kathiawad, Bombay, 1926
Ananthalwar & Alexandar	Indian Architecture Vol. I II, III Madras, 1920, 1921
Aufchret Theodor	Catalogous Catalogorum Vol II, III Leipzig, 1896, 1903
Bapat P. V.	2500 years of Buddhism New Delhi, 1956
Beal Samual.	Life of Hiuan Tsang, London, 1914
Bhandarkar D. R.	Aśoka. Calcutta, 1955
Bhandarkar R. D.	List of Inscriptions of Northern India, (Published in Epigraphia Indica)
Bhandarkar R. G.	A report on the search for Sans. Mss. in the Bombay Presidency during the years 1883-1890 Bombay, 1887. 1894. 1897
	Vaisnavisam, Saivism and Minor religious system Poona, 1928
Bhattacharya Tarapada	A study of Vāstuvidyā or Canons of Indian Arceitecture, Patna. 1947.
Bloomfield Maurice	Hymns of Atharvaveda
Bose N. K.	Canons of Orissan Architecture, calcutta, 1932

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Brown Percy	Indian Architecture Brhamanical & Hindu period. Bombay, 1942.
Burgess J.	Notes on a visit to Gujarat London, 1869 Notes on a visit to Gujarat in December 1869 Bombay, 1870 Memorandum on the Antiquities of the towns of Dabhoi, Ahmedabad, Than, Junagadh, & Dhank. ASWI, II, London 1875 Antiquities of Kathiawad and Kaccha London, 1876 The Buddhist stūpa of Amaravati and Jaggayapeta London, 1887 Antiquities of the Town of Dabhoi in Gujarat London, 1888
Burgess J.	Ahmedabad Architecture Part I, II. London 1900
Burgess J. & Cousens H.	Architectural Antiquities of Northern Gujarat. London, 1903.
Campbell J. M.	Gazetter of Bombay Presidency Vol. I, Pt. I, Bombay 1896
Commissariat M. S.	The History of Gujarat Vol. I. London, 1938
Coomaraswamy A. K.	History of Indian & Indonesian Art, Leipzig, 1927

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Cousens H.	Architectural Antiquities of Western India, London, 1926
	Somanatha & other Medieval Temples of Kathiawad, Govt. of India, 1931
Cousens H. & Burgess J.	Architectural Antiquities of Northern Gujarat (London,1903)
Cowell, E. B.	Jātakas or Stories of Buddhas former births, Cambridge, 1895–1907
Cunnigham, Sir A.	The Stūpa of Bharhuta, London 1879
Dhaky M. A.	The chronology of Solanki Temples of Gujarat Journal of Madhya Pradesh Itihasa parishad, Bhopal, 1961
Dikshitar V. R. R.	The Matsya Purana A Study, Madras, 1935
Diskalkar D. B.	Inscriptions of Kathiawad Reprinted from New Indian Antiquery Vols. I. II, & III (1938–1941) Bombay.
Fergussion J.	On the Study of Indian Architecture, London, 1867
Fergussion J. & Burgess J.	History of Indian & Eastern Architecture Pts. I, II London 1910
Forbes A. K.	Rāsamālā I. II. London 1924
Gadre A. S.	Important Inscriptions from the Baroda State Vol. I, Baroda, 1943
	Archaeology in Baroda, 1934-42, Baroda, 1947

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Gangooli O. C.	Indian Architecture, Calcutta
Gandhi L. B.	A descriptive catalogue of Mss. in the Bhandars at Patan Vol. I, II G. O. S. Baroda, 1937
Gopinath Rao. T. A.	Elements of Hindu Iconography Vol. I. II. Madras. 1914, 1916.
Govt. of India	Archaeology in India New Delhi 1965
Gravely & Ramchandra	Three main Styles of Temple Architecture. Madras 1934-36
Hastings James (Ed.)	Encyclopaedia of Religion & Ethics Vol. XII Edinburgh, 1021
Inamdar P. A.	Some Archaeological finds in the Idar State, Himatnagar, 1936
Kane P. V.	History of Dharmaśāstras Vol II. Poona. 1941
Khakhara D. P.	Report on the Architectural and Archaeological remains in the Province of Kaccha Bombay. 1879
Kramrisch Stella.	The Viṣṇudharmottara (Part III. Translation) Calcutta 1928
	Hindu Temple, Vol. I, II. Calcutta. 1946

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Leeson Francis	Kama Shilpa, Bombay 1962
Macdonald A. A.	Vedic Index Vol. I-II London, 1912
Majmudar A. K.	Chaulukyas of Gujarat, Bombay, 1956
Majmudar M. R. (Ed.)	Chronology of Gujarat, Baroda, 1960 Antiquities of Gujarat, Baroda, 1937
Mallaya N. V.	Studies in Sanskrit Text on temple architecture (with special reference to Tantra samuccaya), Calicut, 1949
Mookerjee R. K.	Aśoka. London, 1928 The Social Function of Art. Bombay, 1948
More V. N.	Somnatha, Calcutta, 1948
Munshi K. M.	Somnatha the shrine Eternal, Bombay, 1951
Nanavati J. M. & Dhaky M. A.	The Ceilings in the Temples of Gujarat, Baroda. 1963.
Nawab Sarabhai M	Jain Tirthas in India and their architecture, Ahmedabad, 1944
Pandya A. V	Cult of Brhamā in Gujarat, Vallabhvidyanagar, 1950
Parikh R. C.	Kavyānuśāsana (Hemcandra) Intr. Vol. II, Bombay 1938

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Pappe W. C. & Smith V. A.	The Piprahwa stūpa, containing relics of Buddha, JRAS, 1898
Ramaswami Shastri K. S. (Ed.)	A descriptive catalogue of MSS. at the Oriental Institute Baroda, G. O. S. XCVI Baroda, 1942
Rapson E. J. (Ed)	Cambridge History of India Vol. I, Cambridge University, 1922
Ray H. C.	Dynastic History of Northern India. Vol. I, II, Calcutta 1931
Sachau, B. C.	Albaruni's India. Vol. I. II. London 1888
Sahni D. R.	Archaeological Remains and Excavation at Bairat Delhi. 1935
Sankalia H. D.	Archaeology of Gujarat. Bombay, 1941 Studies in the historical and Cultural Geography and Ethnography of Gujarat. Poona 1949
Sankhyatirth. U. (Ed)	Devatā-mūrti prakaraṇa ane Rupamaṇḍan Calcutta, 1936.
Saraswati S. K.	Architecture, Struggle for Empire, Gen Ed. Mujmudar R. C. Bombay, 1957
Sarda H.	Mahārāṇā Kumbha, Ajmer, 1932
Shah U. P.	Holy Abu, Bhavnagar, 1954 Sculpture from Samalaji & Roda, Baroda, 1960

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Shastri Hiranand	Ruins of Dabhoi, Baroda, 1940 Archaeology & Ancient Indian History, Ahmedabad, 1944
Sheth C. B.	Jainism in Gujarat, Poona, 1953
Sheth M. C.	Kumbhariaji Prantija, V. S. 2003
Shukla D. N.	Vāstuśārtra Vol. I Gandigadha, 1960
Smith, V. A.	The Jain stūpa and other Antiquities of Mathura Allahabad, 1901 History of fine Arts in India and Cylone, Oxford, 1930
Subbarao B.	The Personality of India, Baroda, 1956
Thoothi N. A.	Vaishṇavas of Gujarat, Bombay, 1935
Tod James	Travels in Western India London, 1839 Annals & Antiquities of Rajasthan Vol. I, II, III, Oxford, 1920
University of Cambridge (Ed)	Encyclopaedia of Britanica (11th Edi) Vol. XXIII. Cambridge, 1911
Vaidya C. V.	History of Mediaeval Hindu India-Vol. II Poona, 1924

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Virji K. J. — Ancient History of Saurastra Bombay, 1955

Winternitz M. — A History of Indian Literature Vols. I—II Calcutta, 1933

Gujarati

Atmarama Hari — Silpa Sāstra Sāra Saṁgraha Ahmedabad V. S. 1954.

Buddhisagar Suri — Vijāpura Bṛhada Vrattānta Vijapur, 1925

Dave Kanaiyalal B. — Vadanagar. Baroda, 1937
Ed. Sarasvati Purāṇa, Bombay 1940
Ambikā Koteśvara ane Kumbharia Baroda. 1963,

Desai G. H. — Bharucha Saherano Itihāsa, Baroda, 1914
Kadi Prānta Sarvasaṁgraha. Baroda, 1920

Desai M. D. — Jain Sāhityano Saṅkṣipta Itihāsa, Bombay, 1933
Jain Gurjara Kavio Pt. III, Khaṇḍa I, Bombay, 1944

Gangadhara — Śilpa Dipaka Ahmedabad, V. S. 1954

Gosai N. Y. (Ed). — Rājavallabha of Mandana Ahmedabad, 1911.

Jayantavijayaji — Tirtharāja Ābu Pt. I. Bhavnagar. 1950

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Jinamandana	Kumārpāla Prabhandha (Guj.) Tr. M. C. Vaidya, Baroda, 1895
Joshi U. J.	Purānomān Gujarat Gujarat Vidya Sabha, Ahmedabad, 1946
Jote Ratnamanirao B.	Khambhatno Itihāsa Ahmedabad, 1935 Gujaratno Sānskṛitika Itihāsa Pt. I, Ahmedabad, 1943 Somanath, Ahmedabad, 1949
Kalayanavijaya	Kalyāṇa Kalikā Pt. I Zalore, 1956
Mistry Manilal Mulchand	Modhera, Baroda, 1935
Oza G. H.	History of Rajputana (Hindi) Vol. II. Ajmera, 1932
Oza V. G. (Ed).	Bhavanagar Prācina Sodha Saṁgraha, Rajkot, 1887
Parikh R. C.	Gujaratni Rajadhanio Ahmedabad, 1958
Rathod Ramasinha	Kacchanu Sāṁskṛiti Daraśana, Ahmedabad, 1960.
Sandasara B. J.	Itihāsani Kedi, Baroda 1945 Jain Āgama Sahityamān Gujarat, Gujarat Vidya Sabha, Ahmedabad, 1952 Mahāmātya Vastupālanuñ Sāhitya Maṇḍala tathā Saṇ- skrit Sāhityamān Teno fālo. Gujarat Vidya Sabha, Ahmedabad, 1957

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Shah A. P.	Jain Tirtha Sarva Samgraha Vol. I (Pt. I, II), II Ahmedabad, 1953.
Shah P. C. & Shah C. F. (Ed)	Charotara Sarva Samgraha Pt. I. II. Nadiad, 1954
Shastri D. K.	Purāṇa Vivecana. (Gujarat Vernacular Society, Now Vidya Sabha) Ahmedabad, 1931.
	Gujarātno Madhyakālina Rājaputa Itihāsa (Revised edition) Gujarat Vidya Sabha Ahmedabad, 1953
Shastri H. G.	Maitraka Kālina Gujarat Pt. I, II Gujarat Vidya Sabha, Ahmedabad, 1955
Silpa Shastri J. A.	Brihad Śilpa Śāstra, Pt. I. II, III Ahmedabad 1931, 1933, 1936
Someśvara	Kīrti Kaumudī (Translation) Tr. V. H. Acharya, Ahmedabad, 1883
Sompura K. F. (Ed.)	Sūrya Mandira Viśeṣāṅka Ahmedabad, 1964
Sompura N. M.	Silparatnākara, Dhangadhra, 1939.
Sutar S. U.	Laghuśilpa Jyotiṣsāra Ahmedabad, 1895
Thakar J. J.	Jagata Mandir Dwarka, 1959
Visalavijayaji.	Kāvi-Gāndhāra Zagadiā Bhavnagar, 1957.
	Śhri Kumbhāriāji Tirtha, Bhavnagar, 1961.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

VII. Journal & Serial Publications

Annalas of Bhandarkar Oriental Institute	Poona
Annual Reports of the Archaeological Survey of India	New Delhi
Annual Reports of the Archaeological Department, (Baroda State)	Baroda
Annual reports of the Archaeological Survey of India, Western Circle,	Poona
Annual reports of Secretariat, Record office,	Bombay
Annual Reports of Watson Museum	Rajkot
Archaeological Survey Reports Cunnigham,	New Delhi
Bhartiya Vidya	Bombay
Buddhiprakash	Ahmedabad
Bulletin of the Deccan College	Research Institute, Poona
Bulletin of the Baroda Museum,	Baroda
Calcutta Review	Calcutta
Epigraphia Indica	Bombay
Farbes Gujarati Sabha Traimasika	Bombay
Gujarat Samachar	Ahmedabad

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Indian Antiquary	Bombay
Indian Historical Quarterly	Calcutta
Jain Sahitya Samsodhaka Traimasika	Poona
Indian Art & Letters	London
Indian Culture	Calcutta
Jain Satya Prakasa	Ahmedabad
Journal of the University of Bombay	Bombay
Journal of the Bombay Branch of the Royal Asiatic Society	Bombay
Journal of the Bombay Historical Society	Bombay
Journal of the Bihar and Orrisa research Society	Patna
Journal of the Gujarat Research Society	Bombay
Journal of the India Society of Oriental Art	Calcutta
Journal of the Oriental Institute	Baroda
Journal of M. S. University	Baroda
Journal of Royal Asiatic Society (New Series)	London
Journal of the Royal Society of Art	London

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Kumar	Ahmedabad
Memoir Archaeological Survey of India	New Delhi
Nāgari Prachāriṇi Patrikā	Banaras
New Indian Antiquary	Bombay
Nutan Gujarat	Ahmedabad
Poona Orientalist	Poona
Proceedings and Transactions of the All India Oriental Conference	
Proceedings of Indian History Congress	
Progress Reports of the Archaeological Survey of India	Western Circle, Poona
Purātattva	Ahmedabad
Research Bulletin of Vallabha Vidyanagar	Vallabha Vidyanagar
Rupam	Calcutta
Triveṇi	Calcutta

Jain Education International For Private & Personal Use Only www.jainelibrary.org

ABBREVIATIONS

AANG	Architectural Antiquities of Northern Gujarat
AAR	Annals & Antiquities of Rajasthan
AB	Archaeology in Baroda
ABORI	Annals of Bhandarkar Oriental Research Institute
ACC (Auf.c.c)	Aufracht Catalogus Catalogorum
Ad	Adhyāya
AFIS	Some Archaeological finds in the Idar State.
AG	Archaeology of Gujarat
Ag; P.	Agni Purāṇa
AHS	Ancient History of Saurashtra
AI	Archaeology in India
AIOC	Proceedings & Transections of All India Oriental Conference.
AKK	Antiquities of Kaccha & Kathiawada
APJLS	Arbuda Prācina Jain Lekha Samdoha
APPR	Aparājitapṛcchā
ARAB	Annual Report of Archaeological Department, Baroda State.
ARBS	Antiquarian Remains in Bombay Presidency
ARSROB	Annual Report of Secretariat Record Office, Bombay
ASIAR	Archaeological Survey of India Annual Report
ASIWC	Archaeological survey of India Western Circle.
ASR	Archaeological Survey Report
ASS	Ānanda Āśrama Sanskrit Series
ASWIK	Archaeological Survey of Western India in the province of Kaccha.
ATCGK	Ancient Towns and Cities in Gujarat and Kathiawad
BDCRI	Bulletin Deccan College Research Institute. Bombay
BG	Bombay Gazetter

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Bh. Ins (BPSI)	Bhavnagar Prākṛit & Sanskrit Inscriptions
Bh. List	Bhandarkar's list of Inscriptions of Northern India in Brhami and its derivative scripts
Bh. MSS	Bhandarkar's report on the search for sanskrit manuscripts
Bh. P	Bhaviṣya Purāṇa
BI	Bibliotheca Indica
BMB	Baroda Museum Bulletin.
BPSS	Bhavnagar Pracin Sodha Samgraha
Br. Sm	Bṛhat Saṁhitā
BRSS	Bṛhad Śilpa Śāstra
BSPS	Bombay Sanṣkrit Prākṛit Series.
BSS	Bombay Sanṣkrit Series
BV	Bhārtiya Vidyā
C	Circa
CG	Chaulukyas of Gujarat
CHI	Cambridge History of India
CHI	Cultural Heritage of India P. K. Acharya
CHG	Chronology of Gujarat
Chro. Kane	Chronology given by P. V. Kane in History of Dharmaśāstrā Vol. II pt. I
CMJB	Catalogue of manuscripts in Jasalmer Bhandara
CMPB	„ „ „ Patan Bhandara
CR	Calcutta Review
CSS	Charotar Sarva Sangraha
CSTG	The Chronology of Solanki Temples of Gujarat
CTG	The Ceiling in the Temples of Gujarat
DA	Dravidian Architecture
Dipa	Dīpārṇava
DHNI	Dynastic History of Northern India
DMP	Devatā-mūrti Prakaraṇa
DV	Dvyāśraya
EB	Encyclopaedia Britanica
EHA	Encyclopaedia of Hindū Architecture
EHI	Elements of Hindu iconography

Jain Education International For Private & Personal Use Only www.jainelibrary.org

EI	Epigraphia Indica
ERE	Encyclopaedia of Religion and Ethics
FGT	Farbas Gujarāti Traimāsika
GMRI	Gujarāt no Madhyakālma Rajputa Itihāsa
GOS	Gaekwar Oriental Series
GP	Garuḍa Purāna
HA	Holy Abu
HAIA	Hindu Architecture in India and Abroad
HAISS	Hindu Art in Social Setting
HCG	Vide 'SHCGEG' below
HFAIC	History of fine Arts in India and Cylone
HIEA	History of Indian & Eastern Architecture
HIG	Historical Inscriptions of Gujarat
HIIA	History of Indian & Indonesian Art
HR	History of Rajputana
HT	Hindu Temple
IA	Indian Archaeology
IAAA	Indian Architecture-Ananthalwar & Alexander
IABHP	Indian Architecture (Buddhist & Hindu period)
IAEBH	Indian Architecture by E. B. Havall
IAL	Indian Art and Lettars
IAOC	Indian Architecture by O. C. Gangooly
IC	Indian Culture
IHC	Proceedings of Indian History Congress
IHQ	Indian Historical Quarterly
IK	Inscriptions in Kathiawad
Ind Ant.	Indian Antiquary
IS	Indian Sculpture
JASG	Jain Āgama Sāhityamān Gujarat
JBBRAS	Journal of the Bombay Branch of the Royal Asiatic Society
JBHS	Journal of the Bombay Historical Society
JBORS	Journal of the Bihar & Orissa Research Society
JG	Jainism in Gujarat
JGRS	Journal of the Gujarat Research society
JIH	Journal of Indian History

Jain Education International For Private & Personal Use Only www.jainelibrary.org

JISOA	Journal of India Society of Oriental Art
JMSUB	Journal of M. S. University, Baroda
JOI	Journal of Oriental Institute
JRAS	Journal of Royal Asiatic Society
JRASNS	Journal of Royal Asiatic Society (New Series)
JRSA	Journal of the Royal Society of Art
JSSI	Jain Sāhitya no Saṁksipta Itihasa
JSST	Jain Sāhitya saṁśodhaka Traimāsika
JTSS	Jain Tirtha Sarva Saṅgraha
JUB	Journal of University of Bombay
JUB (N.S)	Journal of University of Bombay (New Series)
KK	Kalyaṇa Kalikā
KKS	Kirti Kaumudi by Someśvara
KM	Killometer
KPSS	Kaḍi Prānt Sarva Saṁgraha
KSD	Kacchanum Sāṇskriti Darśana
KSR(MS)	Ksirarṇava (Manuscript)
LARBP	List of Antiquiran Remains of the Bombay Presidency
LSJS	Laghu Śilpa Jyotiṣsāra
MADTD	Mamorandum on the Antiquities of the town of Dabhoi, Ahmedabad, Than Junagadh and Dhank
Man	Mānasāra
MASI	Memoirs of Archaeological Survey of India
M	Meter
MK	Mahārāna Kumbha
MP	Matsy Purāṇa
MPVRR	The Matsya Purāṇa-Dikshitar. V.R.R.
NIA	New Indian Antiquary
NIS	New Imperial Series
NP	Nāradiya Purāṇa
NPP	Nāgari Pracāriṇi Patrikā
NSP	Nirṇya Sāgar Press
NVD	Nāgara, Vesara, Drāvida
NVG	Notes on visit to Gujarat

Jain Education International For Private & Personal Use Only www.jainelibrary.org

OA	Orissan Architecture
PBVC	Prabhāvaka carita
PC	Prabandha Cintāmaṇi
PCD	,, ,, Durgaṣhanker Shastri
PCJ	,, ,, Jinvijaya
PCT	,, ,, Tawny
PJLS	Prācina Jain Lekha Saṁgraha
PLM	Prācina Lekha Mālā
Pl or Plt	Plate
PM	Pāsāda-maṇḍana
PO	Poona Orientalist
PPS	Purātana Prabaṅdha Saṁgrah
PRAS WC	Progress Report of the Archaeological Survey of India Western Circle.
PRT	Purātattava
Raj	Rajavallabha
Rama	Rāmāyaṇa
RD	Ruins of Dabhoi
Rg.	Rigveda
RLARBP	Revised list of the Antiquarin remains of Bombay Presidency
RUP	Rupam
S	Somanath
SBE	Sacred Books of East
SBH	Sacred Books of Hindus
SD	Śilpa Dipaka
SE	Struggle for Empire
SFA	Social Function of Art
SHCGEG (HCG)	Studies on Historical and Cultural Geography and Ethnology of Gujarat
SJS	Sinṁghi Jain Series
SKK	Sukṛitakirti Kallolini
Sm. Su	Samarāṅgaṇa Sūtradhāra
SMTK	Somanatha and other Medieval Temples of Kathiawad
SR	Śilpa Ratnākara

Jain Education International For Private & Personal Use Only www.jainelibrary.org

SS	Sukṛitasaṅkirtana
SSR	Sculptures from Samalaji & Roda
SSS	Śilpa Śāstra Saṁgraha
Supra	Suprabhedāgama
T	Triveni, also Temple or Temples
TASRT	Studies in Sanskrit texts on Temple Architecture with special Reference to Tantra samuccaya
TWI	Travels in Western India
VD.P. (VDh. P)	Viṣṇudharmottara Purāṇa
VDTK	Vividha Tirtha Kalpa
VI	Vedic Index
VKP	Viśvakarmā Prakāśa
VP	Vāyu Purāṇa
VR	Vāstu Ratnāvali
VSMRS	Vaisnavism, Saivism and Minor Religions Systems
VTF	Vāstusāṛa-Thakkar Faru
VTP (VTPT)	Vastupāla-Tejapāla praśasti
VVBR	Valabha Vidyanagar Buletin of Research
VVS	Viśvakarmā Vāstuśāstra
WMR	Watson Musuem Report

Jain Education International For Private & Personal Use Only www.jainelibrary.org

THE METHOD OF TRANSLITERATION ADOPTED

a, ā; i, ī; u, ū; ṛi, ṝi; e, ai; o, au;

k, kh; g, gh; ṅ; c, ch; j, jh; ñ;

ṭ, ṭh; ḍ, ḍh; ṇ; t, th; d, dh; n;

p, ph; b, bh; m, y, r, l, v;

s, ś, ṣ; h, ṁ; ḥ

Jain Education International For Private & Personal Use Only www.jainelibrary.org

LIST OF ILLUSTRATIONS

(A) Photographs

TEMPLES

Fig. No. or Nos.	Monument	Place
1	Sun Temple	Gop
2	Varāha ,,	Kadvar
3	Sun ,,	Sutrapada
4	,, ,,	Visavada
5	Old ,,	,,
6	Sun ,,	BaleJ
7	,, ,,	Pata
8	Jagannātha ,,	Suvan
9	Śiva ,,	Srinagar
10	Sun ,,	,,
11	Devi ,,	,,
12	Sun ,,	Kalsar
13	Sun ,,	Pindara
14	,, ,,	Boricha
15-16	,, ,,	Akhodar
17-19	Sun ,,	Pasanavaḍa
	Gāyatri ,,	,,
20	Śiva ,,	Ranavav
21-23-23/a	Siva, ,,	
	Gaṇapati ,,	Miyani
24	Pancāyatana ,,	Pasthar
25	Old ,,	Harasiddh
26	Dhingeśvara ,,	Porbandar
27	Kālikāmātā ,,	Dhrasanvel
28-29	,, ,,	Navidhraved
30	Khimeśvara ,,	Khimeśvar
31	Dudheśvara ,,	,,
32	Rāndala ,,	,,
32/a	Luṇai Mātā ,,	Lunav
33-35	Group of Temples	Bhansar

Jain Education International For Private & Personal Use Only www.jainelibrary.org

36	Old Temple	Odadar
37-38	Śiva ,,	Bilesvar
39	Sun ,,	Kinderkheda
40	,, ,,	Pasthar
41-43	The Group of Temples	Sonkansari
46-50	Temple No.I, III, V, VII	Roda
51	Hariscan- ,, dra-ni-cori	Shamalaji
52-54	Śiva ,,	Galatesvar (Sarnal)
55-58	Nilakantha ,,	Sunak
59	Small ,,	Sander
60	Sānderimātā ,,	,,
61	Someśvara ,,	Gorad
62	Harasiddha Mātā ,,	Harasiddh
63	Nilakantha ,,	Miyani
64	Jain ,,	,,
65-66	Nilakantha ,,	Ruhavi
67-68	Amathora Mātā ,,	Vadnagar
69	Rt. angular ,,	Khandosan
70-73	Śiva ,,	Kotai
74-75	Old ,,	Punaragadh
76-81	Sun ,,	Modhera
82	Mahāvira ,,	Kumbharia
83	Śāntinātha ,,	,,
84	Muni Bāwā ,,	Than
85	Trinetreśvara ,,	Taranetar
86-90	Navalakha ,,	Ghumali
91-92	,, ,,	Sejakpur
93-100/a	Rudramāla ,,	Siddhpur
101	Double- Shrined ,,	Viramgam
102	Pārsvanātha ,,	Kumbharia
103-104	Ādinātha ,,	Vadnagar
105-105/a	Ajitanatha ,,	Taranga

Jain Education International For Private & Personal Use Only www.jainelibrary.org

106	Neminātha „	Kumbharia
107	Becharā Mātā „	Becharaji
107/a -107/c	Kankeśvara & Junagadhi „	Vasai (Dist Jamnagar)
108	Sitala „	Mandrapur
109–111	Bhadeśvara „	Anjar
112–113	Old „	Pawagadh
114	Ramā „	Baradia
115	Laksmana „	„
116	Madhavarai „	Madhavpur
117	Sitalā „	Piludra
118	Neminātha „ (Vastupala-Tajapala)	Girnar
119–123/a	Tejapala „	Abu
124–130	Kalikā & Vaidyanātha „	Dabhoi
131–132	Khamalai Mātā „	Dhinoj
133	Ranakdevi Mātā „	Wadhwan
134	Sambheva- nātha „	Kumbharia
135–136	Sun T. on Hiranya „	Prabhas
137	Sun T. on Triveni „	„
138–144	Haṭakeśvara „	Vadnagar
145	Dwarkadhish „	Dwarka
146–150	Shamalaji „	Shamalaji
151–152	Jain „	Bhiloda
153	Rukmani „	Dwarka
154	Magaderun „	Dhrasenvel
154/a	Viṣnu „	Odadar
155	Śasibhuṣana „	Prabhas
156	Rudreśvara „	„
157–58	Group of Temples	Visavada

Jain Education International For Private & Personal Use Only www.jainelibrary.org

159	Śiva	,,	Kuchhadi
159/a	Gokeśvara	,,	Lovarali
159 b	Śiva	,,	Tukada
160, 160 a	Old	,,	Nandiśvar
161	Āgiā Vaitāla	,,	Bhankhar
162	Old	,,	Gunja
163	Saraṇeśvara	Temple	Polo
164-166	Śiva	,, II	,,
167	,,	,, III	,,
168-172	Śiva-Śakti	,,	,,
173-175	Śiva-Pañcāyatana	,,	,,
176-180	Lakheṇa	,,	,,

Door Frames

181	Door-frame of	Temple	at Roda
182	,,	Sitalā T.	at Piludra
183	,,	,,	at Vadnagar

Ceilings

184	Ceiling	Temple I	at Roda
185	,,	,, II	,,
186	,,	,, V	,,
187-188	,, Sitalā	Temple	at Vadnagar
189	,, Nilkantha	,,	at Sunak
190	,,		at Gunja
191	,, Lākheṇā	,,	at Polo
192	,, Nilkanth	,,	at Sunak
193	,, Śiva	,,	at Kotai
194	,, Vimala	,,	at Abu
195	,, Miapuri	Masjid	at Prabhas (Somnath)
196-197	,, Tejapāla	Temple	at Abu
198-199	,, Madhavrai	,,	at Modhavpur
200	,, Śasibhusaṇa	,,	at Prabhas
201-203	,, Mahavīra	,,	at Kumbharia
204	,, Santināthā	,,	,,
205	,, Pārsvanatha	,,	,,

Jain Education International For Private & Personal Use Only www.jainelibrary.org

206-207	„ Neminātha	„	„
208	„ Mahāvira	„	„
209-210	„	„	at Vadnagar
211	„ Siva	„	at Kotai
212	„ Jain	„	at Abu
213	„ Viṣṇu	„	at Odadar
214	„		at Ahmedabad

Kirtitorana

214 a	Kirtitoraṇa	Hariscandra cori	Shamalaji
214 b	„	Sun T.	Modhera
214 c & d	„	„	Piludrā
214 e	„	Rudramala	Siddhapur
214 f to k	„	„	Vadnagar
214 l	„	Sun T.	Balej
214 m	„	Ranchhodji T,	Valam

(B) **Ground Plans**

215	Old Temple	Gop	AKK. Plt. LII
§ 216	„	„	Conjuctural Plan
217	Sun Temple	Visavada	SMTK. Plt. XLV
218	„	Sutrapada	SMTK. Plt. XLII
219	Varāha „	Kadavar	SMTK Plt. XXXIII
*220	NilaKanthTemple	Sunak.	AANG. Plt. LXNXII
*221	Triple „	Kasara	AANG. Plt. LXXXII
§222	Old right anguler „	Khandosan	
223	Sun „	Modhera	AANG. Plt XLVIII
*224	Limbojimātā „	Delmal	AANG Plt. LXVI
225	Navalakhā „	Ghumli	AKK Plt. XLI
226	„ „	Sejakpur	SMTK Plt. LXV
*227	Rudramāla „	Siddhpur	AANG. Plt. XXXVIII
228	Ajitanātha „	Taranga	AANG Plt. CIX
229	Jain „	Bhadrasvar	AKK. Plt. LVIII.
230	Somanatha „	Somnath	SMTK. Plt. VIII
*231	Sun „	Bhimnath	AANG, Fig.6.p. 73
232	Vastupāla „	Girnar	AKK. Plt. XXXIV

Jain Education International For Private & Personal Use Only www.jainelibrary.org

233	Bahusmaranā ,, Kanoda	AANG. Plt. XCVI,	3
234	Vyāghresvarimātā ,,	Dhinoj ,,	2
235	Nārāyana ,, Manod	,,	1
236	Nilakantha Temple Virta	AANG Plt. XCVI,	4
237	Sun ,, Somnath	SMTK Plt. XIII	
228	,, Sun ,, Than	SMTK Plt. XLIX	
239	Neminātha ,, Girnar	AKK Plt. XXXII	
§240	Tejapāla ,, Abu		
§241	Jain ,, Miyani		
§242	Magaderu ,, Dhrasanvel		

(C) SKETCHES.

§ 243 Projections in the ground plan
(a) Eknāsikā
(b) Trināsikā (c) Pancanāsikā
(d) Saptanāsika (e) Navanāsikā

§ 244 Projections in the ground plan of door jambs
(a) Tri-Śākhā
(b) Panca Sākhā
(c) Nava Śākhā

§ 245 Udumbara

§ 246 Ardhacandra

§ 247 Kāmada Pitha (basement)

§ 248 Mahāpitha ,,

§ 249 Mouldings of the Maṇḍovara
(a) Khuraka (b) Kumbha
(c) Kalaśa (d) Janghā
(e) Kevāla (f) Mancikā
(g) Udgama (h) Bharaṇi
(i) Paṭṭayukta Śirvaṭi
(j) Kūṭachādya

§ 250 Maṇḍovara

251 Elevation of the Sikhara Bilesvar SMTK. Plt XXXIX

§ 252 ,, ,, Sutrapada

253 Ground plan of the curvilinear Śikhara. AANG. Plt. LXXII, Fig. 4

§ 254 Elevation of the curvilinear

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Śikhara.
§ 255 Āmalaka
§ 256 Kalaśa
§ 257 Elevation & Section of storied Maṇḍovara and Śikhara of Sāndhāra prāsāda.
258 Pillars
(a) Sūrya Tample (Somnath) & Bhadreśvara (Kaccha). SMTK. Plt. XIII
(b) Navalakha Temple Ghumali AKK. Plt. XLIV
(c) Navalakhā Temple Sejakpur (with Kakṣaśana & Vedikā) SMTX Plt. LXVIX (i) „ „ „ (ii)
259 Brackets from the pillars Ghumli AKK. Plt. XLIII
§ 260 Ground plan of Saṁvarṇā
§ 261 Elevation of Saṁvarṇā

* Asterisk marks indicate enlargement of plans by me.

§ Arrow-marked figures indicate sketches prepared by me.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

CONTENTS

Preface	1-6
Bibliography	i-xix
Abbreviations	xx-xxv
Transliteration	xxvi
List of Illustrations	xxvii-xxxiii

PART I

SECTION I

INTRODUCTORY

Chapter	Pages
I **The Indian conception of a temple**	1-2
II **The Evolution of the Caitya-griha**	3-17
i) The concept of Caitya-worship and the Erection of the Stūpa	
ii) The Early Stūpas open to the sky	
a) The beginning of the structural stūpa	
b) The Stūpas of the Mauryan period	
c) The refinements of the Stūpas of the period of the Śuṅgas and the Āndhras	
d) The Stūpas of Western India	
e) The Stūpas of S. E. India	
iii) The Caitya-grihas enshrining the Stūpa	
a) The early (Hinayāna) phase of the rock-cut Caitya-grihas	
b) The later (Mahāyāna) Phase of the rock-cut Caitya-grihas	
III **The Shrine and the temple : Early Phase**	18-30
i) Early traces of the Indian Shrine	
a) The Indus Civilization	
b) The Vedic references	
c) The Wood phase	
d) Buildings in Brick	

Jain Education International For Private & Personal Use Only www.jainelibrary.org

ii) The early Brhamanical Cave-temples (c.A.D. 350-650)

iii) The evolution of Full-fledged shrine and the theories of its origin

iv) The Gupta Temples in Central & Northern India (c.A.D. 350-650)

v) The final phase of Cave-temples (7th Cent-9th Cent. A.D.)

a) Elora caves
b) The Cave-temples at Elephanta and Jogesvari
c) The Rock-cut temples in South India

IV The Component Parts of the Full-Fledged Temple 31-48

i) The principal parts of the temple

ii) The different forms of the Śikhara and the classification of temples

iii) The salient feature of horizontal parts

a) Garbhagriha — b) Maṇḍapa
c) Antarāla — d) Ardhamaṇḍapa
e) Circumambulatory — f) Accessory Maṇḍapas

iv) The Main characteristic of Vertical parts

a) Conception of the Limbs of Human body
b) Vertical parts of the shrine
c) Vertical parts of the maṇḍapa

v) Subserviant parts of the temple

V The Development of the Regional Phases of the temple 49-66

a) Northern or Indo-Aryan phase

i) Temples of Orissa (A.D.800-1250)

ii) Temples of Rajasthan (A.D. 800-1250)

iii) Temples of Gujarat (c. 941-1311 A.D.)

iv) Temples of Madhyapradash (A.D. 950-1050)

Jain Education International For Private & Personal Use Only www.jainelibrary.org

v) Early Calukyan temples in the Deccan (c. 450-750 A. D.)

vi) Later temples in the Deccan. (c. 1100-1300 A. D.)

b) The Southern or Dravidian Phase

i) The early Calukyan phase (c. 725-740 A.D.)

ii) The Pallava Phase (c 600-900 A.D.)

iii) The Pandya Phase (c. 900-1150 A.D.)

iv) The Vijayanagar Phase (c. 1100-1350 A.D.)

c) The Later Caulukyan or Hoysala Temples (c. 1050-1300 A.D.)

SECTION II

A Historical Survey of the Structural Temples built in Gujarat upto 1600 A.D.

I The denotation of Gujarat and its scope 69

II An investigation into the structural temples in pre-and proto-historic times 70

i) Pre-historic Times-Stone Ages

ii) Proto-historic Times

a) Copper-Bronze Age.

b) Puranic Age

III The Survey of the structural Temples of Pre-Caulukyan Times 71-95

i) The period of the Mauryan rule (c. 322-185 B.C.) the extinct Sudarśana lake at Girnar

ii) The period of the Indo-Greek rule (185 B.C.-78 A.D.) Jain tradition

iii) The period of the Kṣtrapa rule (78 A.D.c 400 A.D.)

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Buddhist structures-at Boria, at Intawa and at Devni Mori

iv) The period of the Gupta rule (c. 400 A.D.–470 A.D.) Jungadh Rock Inscription of Skandagupta the extinct temple of Cakrabhṛita (Viṣṇu)
The extant temples at Gop, Kadvar etc.

v) The period of the Maitraka-Gurjara rule (c. 470–A.D.–788 A.D.)

The ruins of the old city of Valbhi, Hiuan Tsang's account-Jain Prabandhas-Extant temples at Sutrapada, Visavada, Roda, Samalaji etc.

vi) The Post-Maitraka period (c. 788–942 A.D.).
Literary and Inscriptional references-Saindhava Kings-Vanarāja-and Aṇhilapurpaṭṭana-Extant temples at Bilesvar, Kindarkheda, Pasthar, Kalsar, Ghumli, Son Kansari etc.
Some unnoticed pre-Caulukyan temples.

IV Structural Temples of the Caulukyan period (942 A.D.–1299 A.D.) 96–198

-Literary, Epigraphic & architectural sources

-Extant Temples of the 10th cent. A. D. Merutunga's Account-

Temples at SamalaJi (Harischandra-ni-Cori), Sarnal, Sunak, Kasara, Sander, Parabadi, Chaubari, Harasiddh, Miani, Ruhavi, Vadanagar (Amthora), Khandosana (right angular), Anjar, Kotai, Kheda, Kanthakot,

-Temples of the 11th cent. A.D.
Modhera, Abu (Vimal), Than (Muni bawa); Delmal, Ghumli (Navalakha), Sejakpur, (Navalakha).

-Temples of the 12th cent. A.D.

-Girnar, Somnatha (extinct), Siddhpur. Bhayavadar, Khandosan (Hingolaja), Taranga, Kumbharia, Becharaji, Bhadreśvara, Vasai, Asoda, Mandrapur,

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Pawagadh, Baradia, Bhimnatha, Madhavapur, Piludra
Khedabrahma, Bavka

-Temples of the 13th cent. A.D.
Vastupāla-Tejpāla,
Temples on Mt. Girnar & Abu
Temples at Kamboi-Solanki, Vaghel, Dabhoi, Dhinoj,
Wadhwan, Virat, Motab etc.
Some unnoticed Caulukyan temples

V **Structural Temples After The End Of The Caulukyan period** (Upto 1600 A.D.). 199-236

The temples of the 14th cent. A.D.
The temples at Prabhas, Than, Srinagar, Sarotra.
The temples of the 15th cent. A.D.
Pittalahara at Delwada-Dharṇivihāra at Ranakpur

-Kharatar Vasahi at Delwada

-Ambaji on Mt. Girnar
-Temples at Vasai, Pawagadh, etc.
The temples of the 16th cent. A. D.

-Satrunjay

-Sundarvar at Mandavi

-Kavi, Dwarka, Samalaji

Girnar (Pārasvanātha)

Some unnoticed temples

PART II

SECTION III

The architectural canons discerned in the extant remains of the structural temples in Gujarat

I **Sources of the architectural Canons** 239-276

i) Early references to architectural canons

a) Rgveda Saṁhitā
b) Yajurveda Saṁhitā
c) The Brhāmaṇas
d) The Manusmṛti
e) The Sūtras
f) The Epics

Jain Education International For Private & Personal Use Only www.jainelibrary.org

g) Buddhist literature-Jātakas & Pāli canons; and Jain literature

h) Arthaśāstra

i) Purāṇas Matsya; Agni, Garuḍa, Skanda, Nārada, Vāyu, Bhaviṣya, Brhamāṇḍa, Viṣṇudharmottara and others

j) Agamas (k) Tantras, (l) Bṛihatsamhitā

m) Pratiṣṭhā class of works

n) **The works on architectural canons** (dated upto 1500 A. D.)

a) Viśvakarmā-works ascribed to Viśvakarmā, works-including Sections on temple-architecture, Aparājitapṛacchā-Viśvakarmā-Vāstuśāstram, Viśvakarmā prakāśa-Ksirārṇava, Dipārṇava etc.

b) Samarāṅgaṇa Sūtradhāra by King Bhojadeva, sections on temple-architecture

c) Sūtradhāra Maṇḍana and his works-work including sections on temple architecture-Prāsāda-Maṇḍana, Vāsturāja, Vāstusāra etc.

d) Sūtradhāra Nāthaji, Govinda, Thakkar Feru and others-their works

II **The Sites of the extant temples** (with reference to the canons for their selection) 277-281

III **The orientation of the extant temples** (With special reference to its canons) 282-287

IV **The Architectural forms of Temples** 288-333

a) Pre-Caulukyan Phase

b) Caulukyan Phase

c) The architectural form traced to the canonical sources; the Nāgara type

d) Determinants of its sub-types

i) Shapes of ground-plans

ii) Profiles of the spire

e) The Sub-types of the extant temples in Gujarat

Jain Education International For Private & Personal Use Only www.jainelibrary.org

V **The Ground plan of the garbhagṛiha** 334–344

i) The architectural treatment in the extant temples
ii) An Identification with the different types discerned in the canons

VI **The Door-frame of the Garbhagṛiha** 345–363

i) The architectural treatment in the extant temples
ii) Canonical principles discerned

VII **The Antarāla** 364–365

i) The early examples in Gujarat
ii) Canonical principles discerned

VIII **The Ground plan of the Maṇḍapa** 366–376

i) The architectural treatment in the extant temples
ii) Canonical principles discerned

IX **The Ground plan of the ardha-mandapa (Porch)** 377–381

i) The early examples in Gujarat
ii) Cannical principles discerned

X **The Ground plan of the Pradakṣinapatha** 382–386

i) The early examples in Gujarat
ii) Canonical principles discerned

XI **The vertical treatment of the base** 387–394

i) The plain and ornate phases in the extant temples
ii) Canonical principles discerned

XII **The architectural treatment of the Maṇḍovara** 395–400

i) Treatment in the extant temples
ii) Canonical principles discerned

XIII **The Architectural treatment of the Śikhara** 401–410

i) The Śikhara of the extant temples
ii) Canonical principles discerned

XIV **The Vertical parts of the Maṇḍapa** 411–446

a) Pillaras

Jain Education International For Private & Personal Use Only www.jainelibrary.org

b) Brackets
c) Arches
d) Architraves
e) Saṁvaraṇā-domes
f) Ceilings
g) Kaksāsana
h) Balaconies etc.
i) Treatment in the extant temples discused
ii) Canonical principles discerned

XV The Architectural treatment of the Śukanāsa 447-449

i) Early examples in Gujarat
ii) Canonical principles discerned

XVI The Accessories of the temple complex 450-460

a) Kirti-toraṇa
b) The Prākāra and Balāṇaka
c) Devakulikās
d) Dipastambha
e) Kuṇḍa or Reservoir
i) Treatment in the extant temples
ii) Canonical principles discerned

XVII Decorative sculptures and their structural functions 461 476

i) Treatment in the extant temples
ii) Canonical principles discerned

XVIII The Main source or sources of the canonical principles discerned in the extant temples of Gujarat 477-485

APPENDIX

"A"

A description of some undescribed temples in Gujarat 487-536

i) Pre-caulukyan temples at Balej, Bhansar, Boricha, Dharsanvel, Harasiddh, Khimeśvar, Lunav, Miyani,

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Nandisvar, Navidhraved, Odadar, Pasanavada, Pata, Pindara, Porbandar, Ranavav, Srinagar. Suvan, etc.

ii) Temples of the Caulukyan period at Dhrasanval, Dwarka, Khandosan, Kuchhadi, Lovarali, Nandisvara, Odadar, Prabhaspatan, Tukada, Vadanagar, Valam, Visavada etc.

iii) The old (Post caulukyan) temples in Polo

APPENDIX 'B'

A discussion of the principles of stability in the structural form of the temples in Gujarat. 537-541

GLOSSORY 543-560

Index 1-46

Errata 47-49

List of Places 60-61

Map of Gujarat

Jain Education International For Private & Personal Use Only www.jainelibrary.org

SECTION I
INTRODUCTORY

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Jain Education International For Private & Personal Use Only www.jainelibrary.org

CHAPTER-I

THE INDIAN CONCEPTION OF A TEMPLE

The conception of deities and their worship has a great antiquity in India The archaeological finds of the Indus civilization include a number of figurines indicative of image worship. The Vedic literature, which is the earliest known literary monument of India, contains hymns addressed to several deities, which supply some hints for their anthromorphical forms. But the beginning of the construction of temples cannot be definitely assigned to these protohistoric times.

The earliest known remains of sanctuaries enshrining objects of worship appear in the form of **caitya-griha** dating some centuries after the period of **Gautama Buddha** and **Mahāvīra Swamī**. In the beginning these religious creeds, especially Buddhism, showed a sort of aversion to representing the bodily form of the Buddha for worship, who was, therefore, worshipped through the **stūpa**, the **Bodhi** tree, and other symbols.

The tradition of constructing sanctuaries for enshrining the **stūpa** seems to have commenced after the end of the Mauryan period (c. 322 B. C.-185 B. C.) The Śuṅga period (c. B. C. 185-c. 70 B. C.) also marks the beginning of temples constructed for enshrining images of deities.

In course of time the Buddhist and Jains adopted the worship of the bodily form of the **Buddhas** and the **Tirthankars** and began to construct temples for their worship.

Now the temple generally represents a sacred building enshrining the image of a deity or an emancipated personage designated as a deity.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The Indian temple is generally styled a mansion **(Prāsāda)**[1] built as a place of residence[2] for the deity (**Deva**) concerned. Originally the deity was housed therin in the form of the image of his or her person or limb, or a symbol representing the deity. It corresponds to the Temple which forms the dwelling house of the deity to which it is consecrated, whose presence is marked by a statue or other sacred symbol.[3] Thus it differs from a prayer hall (like that of a mosque or a Protestant church or a bethel of the Jews or Zoroastrians).

The early temple in India consisted of a single celler enshrining an image or symbol of the deity. In course of time it gradually developed into a complex building with one or more pillared halls added to the cella. The cella enshrining the deity, then, formed the inner apartment of the House of the Deity, **(Devatāyatana)**, while the hall or halls added to it in front or those added on sides of the central hall served as an accessary to the innermost cella (**Garbhāgāra**) or the shrine proper.

When an image or a symbol is consecrated with all due rituals prescribed for it, the soul (**prāṇa**) of the deity is regarded as entering into and dwelling in it. Since the performance of this rite known as **Prāṇapratiṣṭhā**, the deity is to be attended and worshipped with due ceremonies regularly.

---

1. Or **Mandira, Bhavana, Vimāna.**
2. **Gṛiha, Āgāra, Āyatana, Ālaya, Kula, Sthāna Ves'ma etc.**
3. Ency, of Religion & Ethics, Vol. XII, p. 235., Ency. of Britanica, (9th edi.) Vol. XXIII, p. 165.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

CHAPTER-II

THE EVOLUTION OF THE CAITYA-GRIHA

(i) The Concept of Caitya Worship and the Erection of the Stūpa

The highest objects of worship for the Buddhist are **Triratna** or the three Jewles (1) the **Buddha** (2) the **Dharma** and (3) the **Saṅgha**. Accordingly over the relics of holy persons like the **Buddha**, the **Pratyeka-Buddhas**, the **Arhats** and the **Cakravartins**, over which great monuments were erected. The chief corporeal relics are those which are properly called **Śarīras**, i. e.; the remains of a **corpse** after cremation[1]. The most general name for a sanctuary is '**Caitya**' a term not applying to buildings, but to sacred trees, memorial stones, holy spots, images and religious inscriptions. Hence all edifices having the character of sacred monument are **caityas**, but not all **caityas** are edifices.

We know that memorial mounds were erected over the relics of worthy people even in the Pre-Buddhist age. The word caitya is derived from the word citā, or funeral pile, and denotes anything connected with a funeral pile, e. g, the tumulus raised over the bones of dead saint. Although generally speaking caitya means a relic shrine or a temple or any place of worship technically it means a mound. A term stūpa is analogous to caitya, as it also means a mound, or something which is raised. Later, the term caitya came to mean a shrine, an alter or a temple. For our purposes it is necessary for us to understand caitya as meaning a mound containing a relic; e. g. ashes, bones, hair, or a tooth of the Buddha. Caitya is a religious term while Stūpa is an architectural term for a relic mound.[2]

1. Bapat. P. V. "2500 years of Buddhism." (1956) p. 2, 8-9.

2. Ibid. p. 280-281.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The **Stūpa** originated as a pilled-up burial-tumulus and constituted the most characteristic monument of worship in the Buddhist religion, although Jain **stūpas** are also known.[3] This was the chief religious edifice or an object of Buddist cult worship. The sacred object in Buddhism was body relics of **Buddha** which were originally enshrined in eight or ten monuments. In course of time, **Stūpas** began to be built not only to enshrine the relics of **Buddha** or Buddhist saints but also to commemorate spots and events of religious significance.

Architecturally, the **stūpa** was a solid structural dome (**aṇda**) usually raised on one or more terraces and invariably surmounted by a railed pavilion (**harmikā**) from which rose the shaft of the crowning umbrella (**chatra**). The **stūpa** had one or more circumambulatory passages (**pradakshiṇā-patha**) which were enclosed by railing (**vedikā**). The earlier **stūpas** were open to the sky and were hemispherical in shape with low base while the latter ones assumed on increasingly cylindrical form with a well-developed drum and covered and enclosed within a **caitya-gṛiha.**[4]

(ii) The Early Stūpas Open To the Sky

(*a*) *The Beginning Of The Structural Stūpa*

The earliest known religious monuments in India appear in the form of **stūpas.** According to Buddhist tradition the separate relics of the body of **Gautama Buddha,** who died at Kuśinagara, were distributed among eight kingdoms and enshrined within **stūpas** at their capitals.[5]

---

3. V. A. Smith. 'The Jain stūpa and other Antiquities of Mathura. (Allahabad, 1901) pp, 'I-13: pls, I-V

4. Al. (1590), pp...78-79.

5. The Buddha died in the land of Malla's who did honour to bones with dancing, music, garlands and perfumes. Ajātaśatru from Rājagṛiha, the Licchavis of Vaiśāli, the Śākyas of Kapilvastu, the Bulis of Allakapa, the Mallas of Pāvā, the koliyas of Rāmagrāma and a brhāmaṇa from Vethadīpa claimed their share in the division of the relics.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The only extant **stūpa** of a probable pre-Aśokan date (about 450 B. C.) is that at Piprawa[6] (Dist. Basti, U. P). The stūpa is built of large bricks and has a diameter of 34·8 meters and an extant height of 6·4 meters, indicating a low ratio of height to diameter, which is a sign of antiquity. According to the inscription the relics found in the stūpa pertained to Buddha himself.[7]

A series of low flattish stūpas, fifteen in number composed of mud or mud-bricks with baked brick-revetments, standing at Lauriyā[8] may be regarded roughly, contemporary with the Piprawa stūpa.[9]

(*b*) *The Stūpas of The Mauryan Period* (*c. 322 B. C. 185 B. C.*)

With the probable exception of the Piprawa Stūpa and the Stūpas of Lauriya, the earliest examples composed of mud or mud-bricks, Aśoka (c. 273-232 B. C.) is credited with the construction of a circular tumulus or stūpas of brick in many

---

It appears that after the division had been made, a messenger, of the Mauryas of Pippalivana came for portion of the relics. As there was nothing left, he took pieces of coal which the Mauryans began to revere and placed in a stūpa. Thus, originally there were eight stūpas : in Rājagriha, Vaiśāli, Kapilavastu, Allakapa, Rāmagrāma, Vethadīpa, Pāvā and Kuśinagara, besides those erected by Brhāmaṇa Droṇa and the Mauryans of Pippalivana.

Bapat P. V. '2500 years of Buddhism.' P. 279.

6. W. C. Peppe and V. A. Smith, the Piprahwa stūpa, containing relics of Buddha. JRAS, 1898 pp. 537 ff.

7. AI. p. 79.

8. One of the two villages of same name in District Champaran. N. Bihar. ARASI 1906-07 (1909) pp 119 ff; 1935-36 (1938) pp. 55. ff.

9. AI. p. 79

Jain Education International For Private & Personal Use Only www.jainelibrary.org

parts of his empire. From his own words in Edicts (Nigliva pillar inscription), we learn that he enlarged, to twice its size, the Stūpa of Konākāmana, the previous Buddha, at Nigliva and built for the sect of Ājivikas three sets of cave-dwellings in the Barabar hills of Bihar [9a]

He is also credited with the construction of the first stūpas at Sānchi[10] and Sārnātha,[11] though tradition assigns him many other stūpas including Dharamrājikā at Taxilā.[12] The great Stūpa at Sānchi as it now stands is a segment of a sphere of which the proper height should be 23·5 ms. while the diameter at the base of the dome is 33·5 ms. The original structure of Aśoka (c. 250 B. C.) the nucleus of the present one, had somewhat smaller dimensions, and was evidently made of bricks [13]

The Excavation of Dharmarājikā Stūpa* At Sāranātha.

It revealed six successive enlargements of the original Stūpa The original structure raised by Aśoka, was 1·35 ms. in diameter. The first addition was made in the Kushan period. The second enlargement came in the fifth or sixth century A. D. with the addition of circumambulatory (Pradakṣhiṇāpatha), nearly 16 ft. wide, around the Stūpa and ancompassed by a solid outer wall, 1·3 ms. high pierced by four door ways in the four directions. In the third enlargement in the seventh century the pradakṣhiṇā-patha was filled up and access to the stūpa was provided by placing four monolithic staircases. The next two additions were made in the ninth-eleventh centuries. The sixth and the last encasing of the stūpa took place when the monastary of

9a. Mookerjee A. K. 'Aśoka' p. 81.

10. Al. plt. xxv

11. Al. plt. xxvi.

12. Al. p. 53 plt. xiv.

13. Mookerjee A. K. Aśoka p. 88.

* This stūpa was pulled down in 1794 by Jagat Sinṣh's workmen.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Kumāradevi was built in the twelth century.[14]

Remains of a unique type of stūpa-shrine of Mauryan date (c. B. C 250) have been recovered at Bairat[15] in the formor Jaipur state. The main interest of the monument lies in the enclosing circular shrine (diam. 8·2 ms.) which was made of lime plastered panels of brick work alternating with twentysix octagonal pillars of wood. The shrine was entered from the east through a small portico, supported on two wooden pillars and was surmounted by a 2·1 ms. wide circular processional pātha with an opening on the east, the whole being enclosed at a later date within a rectangular compound (21·3 × 13·4 ms.) containing an open space for assembly in front of the entrance. This stūpa shrine resembled in plan and design a circular caitya-cave in the Tuljā-lena group at Junnar, dating from c. first century B. C.[16]

The original brick Stūpa at Bharhut (Madhya Bharat) was of the Mauryan date, probably Aśokan (c. 250 B. C.)[17].

At Nandangarh (N. Bihar) occurs a unique type of brick stūpa built on multiple polygonal terraces with re-entrant angles. This stūpa is not earlier than 100 B. C.[18]

(c) *The refinements of Stūpas during The Period Of the Suṅgas And The Āndhras (c. B. C. 185 to A. D. 150)*

During the period of the Śuṅgas (c. B. C. 185-c. 70 B. C.) in Northern India and the Āndhras (c. B. C 185-c. 150 A. D.) in Southern India, as a whole the refinements took the form of replacing the impermanent materials of which the religious monuments had heither to, been composed by others of a more

14. Agrawala V. S. 'Sāranāth' p. 15

15. Sahni D. R. 'Archaeological Remains and Excavation at Bairat,' pp. 28 ff.

16. Al p 80-81.

17. IABH, p. 23, also A. Cunnigham 'Stūpa of Bharhut' (London, 1879) pp. 4 ff.

18. ARASI 1935-36 (1938) pp. 63 ff: 1936-37 (1940) pp. 47 ff;

Jain Education International For Private & Personal Use Only www.jainelibrary.org

stable nature, in a word stone was employed where previously had been brick and wood. From the constructional advances shown in the stūpas of Bharhut and Sānchi Toraṇa, it can be said that the art of masonary building was progressing slowly from timber construction to stone.[19]

Taking the sequence of events at Sānchi as typical of the movement as a whole, one of the first measures of reconstruction at this sanctuary began as early as 150 B. C., when the existing stūpa was enlarged nearly twice its previous size. In the enlargement of the stūpa the new structure was made to cover or envelope (āchchhādya) an area of 36 meters in diameter, and to rise to a total height of 16·4 ms. the size it is at the present day.[20] Around it was alse added a terrace (meḍhi) 4·8 ms. from the ground thus providing a separate and upper ambulatory passage, access to which was obtained by a double stairway (sopāna) on the southern side. The whole of the building was then finished off by means of a facing dry masonary composed of hammer-dressed stones laid in fairly even courses. The flattened crest of the dome was surmounted by a superstructure of particular design consisting of a square railing enclosing a pedestal (harmikā) which supported the shaft (yashṭi) of a triple umbrella.[21]

Somewhat similar changes as those effected at Sānchi appear to have been carried out in the Stūpa of Bharhut. In this instance, however, the brick stūpa was not enlarged as it retained its original dimensions of some 20·7 ms. in diameter, but the railing around it was reconstructed. In size the Bharhut stūpa was only about half that of Sānchi its railing being a little over seven feet in height, but in marked contrast to the solid simplicity of the latter, every portion of its stone work is richly carved in bas-relief portraying incidents in the

19. IABH. p. pp. 16-17.

20. IABH. p. pl. X Fig. 1.

21. IABH. p. pp. 17.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Jātakas, or scenes connected with the life of Buddha. The remains of the railing is preserved in the Indian Museum, Calcutta.[22]

Sacred shrines and stately monuments were raised all around as the account of the chinese pilgrim, Yuan Chwang, gives us a glimpse of the past splendour of the sacred site, known as Bodha gaya.[23]

Yuan Chawng ascribes the erection of the original Bodhi shrine to Emperor Aśoka No vestiges of such a shrine can, however, be found at present. Scholars are of the opinion that the Bodhi shrine carved in a Bharhut relief might represent the one erected by Aśoka. The stately structure, which we see nowadays, is a later erection. This temple has been restored and renovated many times. From the descripton of Yuan Chawng it appears that the temple, essentially in its present shape and appearance, existed already in the seventh century A. D.[24]

From the remains, around the temple it can be said that an important railing was also erected, its shape, however, having to conform to the square plan of the building it enclosed, was not circular but disposed around a quadrangle measuring 44·2 by 32·9 ms.. Although in much the same style as the Bharhut railing, in size it is slightly smaller, as it is only 2 meters high, and its general dimensions are less massive. From these more slender proportions and its refined treatment, as well as from the character of bas-relief it is presumed to be later than either the Bharhut or Sānchi examples, and has been assigned to the early part of the first century B. C.[25]

---

22. IABH, p. p. 18

23 9·6 Kms. south of Gaya.

24. '2500 years of Buddhism', p. 310

25. IABH. p. p. 18.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The erection of substantial stone railings to enclose the sacred portion of stūpas and shrines was not, the only eleboration effected in these structures. Entrances, particularly of religious buildings have been regarded as architectural features pre-eminently suitable for ornamental treatment, and the openings in the stūpa railing through which admission was obtained to the ambulatory were an invitation to add some kind of imposing gateways to the scheme. This took the form of a toraṇa, a special kind of entrance archway. From its not infrequent appearance in the bas-reliefs the toraṇa seems to have been accepted as the traditional type of ceremonial portal so that it was an appropriate addition to the Buddhist sanctuary.[26]

The earliest known Toraṇa is that which formed the entrance to the eastern side of Bharhut stūpa, the only surviving example of four similar gateways, and it bears an inscription stating that it was built during the reign of Śuṇgas" (184-72 B. C.)[27] The toraṇa at Bharhut, although the oldest of the style and displaying that is artistic and instructive, it is entirely eclipsed by a series of similar gateways of a richer and far more impressive design which were shortly afterwards erected at Sānchi.[28]

(d) The Stūpas Of Western India (78 A. D. -c. 400 A. D.)

The Stūpas that have, so far, been found or uncovered in western India are of brick. The great Boria stūpa in the Jungles on the Girnar Mt. at Junagadh had a solid burnt brick core. The relics were imbedded in this brick-structure at a considerable depth about ground level. The find of a few sculptured marble slabs, however, showed that some stone-

26. IABH, p. p. 18

27. IABH, p. p. 18

28. IABH, p. p. 19 Pl. xi opp. p. 18.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

work existed, probably as railing and crowning umbrella. The casket containing the relics are on view to the Junagadh Museum. [29]

The relics of the Sopārā Stūpa, which are assigned to the middle of the 2nd cent. A. D. were discovered by Dr. Bhagwanlal Indraji in 1882 at a depth of 3·7 ms. from the top of the mound at Sopārā in a regularly built chamber of bricks of the early centuries of the Christian era. They consisted of a large stone-casket with a lid, which when opened disclosed copper-casket; around which eight bronze images of Buddha were arranged.[30]

The Stūpa, At Devani-Mori.*

With an elongated drum it rests on two square platforms, the lower one of which measures 26 meters square. The first phase of the existing stūpa may be dated (A. D. 300-400). Twenty two images of Buddha in dhyāna-mudrā have been found.

---

29 CHG. PL. XV (B) opp. p. 72

30. CHG. p. 91

* Taluka Bhiloda, Dist. Sabarkantha, Gujarat.

P. S.- Recently its relic-casket is unearthed. It bears an inscription which records that the stūpa was erected in years 127 of the Kathika kings, while Rudrasena was the king. On ascribing the year to the Śaka Era that was in common use in the Kṣatrapa kingdom, the year would correspond 205-06 A. D. and king Rudrasena would be identical with king Rudrasena I of the Kārdamaka lineage of Western Kṣatrapas. (JOI. IX. p. 459.). But on several grounds the stūpa seems to be of a later period. It is, therefore, proposed to ascribe the year to the Kalcuri Era and equate it with 376-77 A. D. (JGRS. XXV, 100, p. 289). Rudrasena is accordingly identified with Rudrasena III among the Western Kṣatrapas. It is also possible that the year belong to a Kathika Era, the epoch and origin of which are unknown and king Rudrasena belong to Kathika dynasty which has come to be known only through this record. (JOI. XV, pp. 59-65)

Jain Education International For Private & Personal Use Only www.jainelibrary.org

In the second phase of the stūpa extensive repairs were done to the upper platform constituting the Pradakṣiṇā-patha.[31] At places, the round projecting drums were straightened. Decorated bricks were used at indiscriminately. A portion of the apse of the stūpa was exposed.[32]

(e) *The Stūpas of S. E. India (c. 200 B. C.-c. 4th cent. A. D.)*

Between the second century B. C. and fourth century A. D. were built numerous stūpas along the Kṛiṣnā in S. E. India on sites of 1. Jaggayyapeta 2. Bhaṭṭiprolu 3. Gudivādā 4. Ghantaśālā 5. Garikapada in Kṛiṣṇā district and 6. Padda maddur 7. Pedda Gangam 8. Amarāvati and 9. Nāgārgunakoṇḍā in Guntur district.[33] These stūpas consisted of brick built hemespherical domes on a low base and were characterised by rectangular projections from the base of the dome at four cardinal points, the projections supporting a row of five ornamental pillars. The earlier examples at Bhaṭṭiprolu and Gudivādā were of solid brickwork while those at Amarāvati and Ghantaśālā with the interior radiating brick walls, with a hub and spokes, the spaces between the walls being filled with earth-packing, before the outer brick casings was constructed. The Stūpas were finished with plaster and most of the larger ones were embelished at the base with sculptured marble panels, the example at Amarāvati being particularly noted for them. The Superstructure of the Stūpas is invariably missing, but it can be visualized by contemporary plastic representations on dimensions, the Amarāvati marble friezes.[34] As regards their diameter ranges from 9·1 ms. for the smallest example at Jaggayyapeta to upwards of 30·5 ms. for those at Bhaṭṭiprolu, Gudivādā, Ghantaśālā and Amarāvati, the last having an

31. Indian Archaeology 60-61 pl. xi B.

32. Ibid p. 10

33. IABH, p. pp 46, 48; plt. xxviii A. Fig. 2 opp. p. 45

34. J. Burgess. The Buddhist stūpas of Amarāvati and Jaggayyapeta (London, 1887) Pl. I

Jain Education International For Private & Personal Use Only www.jainelibrary.org

approximate diameter of 39·5 ms. for the Stūpa and 58·5 ms. for the enclosing railing with a conjectured height about 30·5 ms. The examples at Nāgārgunakoṇḍā, definately dateble to second-third centuries, range in diameter from 8·4 ms. to 32·5 ms. [35]

(iii) The Caitya-grihas Enshrining The Stūpa.

(a) *The Early (Hinayāna) Phase of the Rock-Cut Caitya-grihas (2nd Cent. B. C. to 2nd Cent. A. D.)*

The Caitya-griha[36] as it accommodated a caitya or Stūpa, took the form of a large valuted hall having an apsidal end and divided longitudinally by two colonnades into a broad nave and two aisles. In the apse stood the stūpa, also carved out of the natural rock, consisting of an elaborated representation of the structural tumulus. The side aisles and apsidal end were for the purpose of procession and circumambulation of the stūpa, and the nave was required for the congregational service.[37] The Hinayāna rock-cut monasterias with caitya-grihas represent a definite regional development, as they are limited to the western side of India, many of them lying within the Maharastra state. Taking Nasik as the centre they are all situated within a circle having a radius of less than two hundred miles (320 Kms.) from that town. This architecture resolves itself into some ten separate groups of conventual establishments, each group being separate and self-contained on each originally consists of a prayer-hall (caitya-griha) and its accompanying monastery.[38] Of the two kinds of structure, the caityagriha and the Vihāra (monastery), the more important from every

35. A. I. pp. 81-82.

36. In English, the structure is usually designated as chaitya-hall but the original word was 'Caitya-ghara' (i e. Caitya-griha) which obviously is a more appropriate term.

37. IABH. p. p. 25

38 IABH, p. p. 25 plts : XV-XVII.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

point of view was the **caitya-griha**. There are eight of those belonging to the **Hīnayāna** period as follows : Bhaja[38/a] Kondane, [38/b] Pitalkhora, Ajaṅtā (No. 10), Bedsā, Ajaṅtā (No. 9), Nasik and Karle [38/c], probably executed in the order named. All the eight examples were excavated just previous to the Christian era, the first four in the 2nd cent. and the remainder in the first century B. C. To these may be added two caitya halls from a numerous, and miscellaneous group at Junnar[38/d] one of which is small but complete, while the other is unfinished, but they are both of the same type and date as that at Nasik.[38/e] Finally executed towards the middle of the second century A. D. is the caitya hall at Kanneri on Salsette near Bombay, which marks the end of the **Hīnayāna** movement as far as its rock architecture is concerned.[39] In the chronological sequence, these **caityagrihas** were copies of wooden construction. The pillars appear as copies of plain wooden posts without either capitals or bases. The particular shape of the arch, frequently described as 'horse-shoe arch' forming the main feature of the facade of Caitya halls, seemed to have been evolved first at Bhaja; the arched aperature of which ultimately tend towards circular shape and that to such an extent that in the 7th cent. the facade of Viśvakarmā cave at Elora, there is no longer a horse-arch but almost a complete circle. Finally, when the **caitya-arch** motif appeared as a decorative feature in the Brahmanical temple it assumed a variety of forms.[40] Further, the caitya-arch contained a window at the centre, through which the light was admitted in to the body of the hall. This window was clearly an enlargement and elaboration of the dormer window of the

38/a. IABH, p. plt XVIII. Fig. 1.

38/b. IABH, p. plt XVIII. Fig. 2.

38/c. IABH. p. plt XX. Fig. 1 & 2

38/d. IABH. p. plt XXII Fig. 1

38/e. IABH. p. plt XXVIII A Fig. 1

39. IABH p. p. 27

40. For Illustration. Vide IABH p. plt xxi Fig. 6 opp. p. 28

Jain Education International For Private & Personal Use Only www.jainelibrary.org

vedic hut. In shape it is stilted semi-circular aperature divided in to lunettes and radiating like the spokes of a wheel. As an architectural conception and at the same time as an artistic and effective method of introducing light, this early form of traceried window is a remarkable achievement.[41]

(*b*) *The Later* (Mahāyāna) *phase Of the Rock-cut Caitya-griha* (*c. A. D. 450-642 A. D.*)

The Mahāyāna rock-cut architecture is restricted to certain specified localites in western India. At Ajanta towards the beginning of the christian era, Hinayāna order has excavated a group of large halls and manastic abodes, after a quiescent period of four centuries the Mahāyāna order again excavated it. At Elora no earlier excavation had been made, it was previously unoccupied and an entirely new undertaking was initiated by Mahāyāna Buddhist and eventually developed under the Jains and Brahmanas, into the most important and comprehensive range of rock-cut monuments in India. The Mahāyāna Buddhist movements, both at Ajantā and Elora, appear to have begun simaltaneously about the middle of the 5th cent.[42] At Ajantā they excavated two caitya-grihas viz., No. 19 (c. A. D 550) and No. 26 (A. D. 550–600) The two of this group No. 19 is the earlier and finer. It corresponds in size to the already existing Caitya griha No. 10, the smaller and latter of the Hinayāna series, and, as with the caitya griha No. 26 (Mahāyāna), it follows the earlier type in having flat ceilings to its side aisles. In the interior there is the stūpa standing on a slightly elevated platform within the centre of the apse.[43] The other Caitya-griha of the series is No. 26 and was excavated atleast fifty years latter than the preceeding. It is exceedingly fine and rich in production. The architectural treatment of this hall is in much the same style as No. 19,

41. IABH p. p. 27-28

42. IABH p. p. 68-69

43. IABH p. p. 70-71 (plts; XLI.)

Jain Education International For Private & Personal Use Only www.jainelibrary.org

but the ornamentation has been increased. The stūpa is an imposing conception, overlaid with a wealth of carving; yet it lacks the graceful proportions and rhythmic effect of the earlier type.[44]

At Elora twelve rock-cut halls belonging to the Buddhist creed were produced. The series may be resolved into two sub-groups, Nos. 1 to 5, and a group slightly later in date consisting of Nos. 6 to 12. Each sub-group comprises a prayer-hall and its attached monastaries. Of the first group No. 5 is the largest and most remarkble. It measures 35·8 ms. deep by 17·8 ms. wide, exclusive of two fair sized side recesses; and is divided into a nave and two aisles by 24 'cushion' pillars in two rows. In addition it has three cells opening out of its sides. At the far end is a transverse vestibule, beyond which is a square cella containing a seated figure of the Buddha with his attendants.[45] The most notable production of the whole Buddhist series at Elora, is the caitya gṛiha No. 10 datable to 7th cent. commonly known as the Viśvakarmā or Lord of the Arts. It resembles in many respects the two almost contemporary Mahāyāna, Caitya gṛihas at Ajaṅtā previously described, although it is appreciably larger. It is not quite so richly carved as Ajaṅtā example, but its interior is planned and decorated on much the same general principles. (The stūpa contains a seated figure of the Lord Buddha'.[46] This phase (c. A. D. 450-642 A. D.) of the rock-cut architecture of western India is characterised by a practical elimination of timber constructions or imitations thereof and by the introduction of the Buddha statuary as a dominent feature of the architectural design. But, on the whole, in the architectural sense, it displays no marked departure from that of the early period. The plan of the Caitya-hall remained essentially identical with that of the previous phase. This is exemplified by Caitya-gṛihas,

44. IABH p. 71 plt. XLII Fig. 1 opp. p. 69

45. IABH p. p. 72.

46. IABH pp 73

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Nos. 19* and 26§ at Ajanta which are the earliest products of this phase. The former which is earlier (c. 500 A. D.) and finer of the two has practically the same plan and dimensions as Ajanta **Caitya-griha** No. 10 of the previous phase. **Caitya-griha** No. 26 (c. 6th cent.) eventhough little larger and lacking in grace and dignity of the preceeding one also resembles hall no. 10.[47]

* IABH p. plt. XL. Fig. 2.

§ IABH p. plt. XLII Fig. 1.

47. Al. p. 87–88.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

CHAPTER-III

THE SHRINE AND THE TEMPLE : EARLY PHASE

(i) Early Traces of the Indian Shrine

In India, as elsewhere, the temple is evolved from simple structures, though these as well as intermediate stages cannot always be traced in archaeological sequence or from historical evidence. However, a survey of the various data supplied by the archaeological and literary sources throws some light on the early stages of the Indian temples.

(a) *The Indus Civilization* (*c. 3000-2000 B. C.*)

The buildings discovered at different strata in the excavation at Mohenjo daro may be classified under the following heads : (1) dwelling-houses (2) public baths of relegious or secular character (3) Temples of some kind, and (4) raised platforms, possibly tombs. Now with regards to the existence of temples, private or public, and of emblems or worship, Sir John Marshall assumes some of the massive and well-built structures as temples. He says, "Whether these spacious and elaborate edifices were private houses or not are yet to be determined. Quite conceivably some of them were temples. In Mesopotamia the temples of gods were to all intents and purposes copies of royal palaces-dwellings where a god could eat, drink, and make merry like any mortal prince, and even be wedded on occassion to his priestess. It may be, therefore, that the same idea held good at Mohenjo-daro, and that some of these exceptionally large buildings were erected as homes for the gods. In some such buildings the excavators found series of those peculiar ringstones

Jain Education International For Private & Personal Use Only www.jainelibrary.org

which we have good reason for believing were objects of cult worship." With a view to support his this "sheer conjecture"[1] Sir John Marshall refers to two buildings which bear all the essential features of a Hindu temple. There is the little building containing two chambers, one much larger structure, which comprises a large central chamber with a corridor on its western and southern sides, a well and two others small chambers at its southern end, and a group of some what larger chambers at northern, the original plan of which is obscured beneath latter accretions. Little, unfortunately, is left of this interesting ruin except its foundations, but these are unusually massive, nearly 10 feet (3 ms.) deep with a solid infilling of crude brick, and presuppose correspondingly high superstructure, which might very well have taken the form of a corbelled Śikhara over the central apartment." One without a preconceived idea, but familiar[2] with the common features of a Hindu temple, would feel no difficulty in identifying the above buildings as ordinary shrines, with a central room where a deity or an emblem is installed, with necessary side rooms and corridors, and finally surmounted with a Śikhara.

The Harappau sites have yeilded a number of stray figurines and statues, which appear to represent divine figures, but no buildings which can be definitely identified as temples are discovered so far.

(b) The Vedic References.

The Vedic literature contains some incidental references to structural abodes of residence or even to particular parts of buildings and associates certain deities (especially like Tavstṛ) with the sphere of architecture. But they give no indication about the existence of any religious structures in the form of temples.

1. Sir John Marshall. Mohenjo-daro and the Indus Civilisation Vol. I. p. 22.
2. Ibid p. 22.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The protohistoric and the early historic periods mark a primitive stage in the history of architecture. It is charactrised by architectural attempts in impermanent materials like earth, stucco, bamboo, and timber. The fire altars (yajna vedis) of this age must have been like simple platforms made of Kuśa grass and mud and the yajna śālā must be a thatched hut. Dr. Radhakamala Mukerji in his "Social function of Art" traces the evolution of temple construction to the original shape of a hut. He says, "The temple rises skyward like a thatched conical hut of the Indian peasant, but since the temple is the abode of god it is capped by the fruit āmalaka, or inverted petals of the lotus flower, or the inverted water-jar."[3] It is clear that the shapes of the structures, originally, were round i. e. at first those of circular plan predominated. At a later date in the evolution of vedic hut the circular plan was elongated into an oval.[4] And during the period of the composition of the Śulva sūtras, Taitiriya Saṁhitā, Baudhāyana and Āpastamba Sūtra[5] the vedis took the diverse artistic shapes and forms which ultimately lead us to believe that this sacred ritual edifice (vedī) was the earlier ancestar to all later temples which were perhaps made of bamboo, reads, mats and muds.

It is interesting to note that the principal shapes, prescribed for the ground plan of temples in the Canonical literature of architecture figures among those prescribed in the Śulva sūtra's for the ground plan of the Yajna Vedī (altar).

Dr. P. K. Acharya also accepts the probability of the beginning of temple building under the circumstances noted above.[6] This was the thatched period of Indian Architecture,

3. Dr. Radha Kumuda Mukerji. "Social Function of Art." p. 320.
4. For details : cf : Percy Brown. Indian Architecture (Buddhist and Hindu period) Ch. I. P. 3.
5. c. 800. B. C.
6. Dr. P. K. Acharya, The cultural Heritage of India pt. III p. 253

Jain Education International For Private & Personal Use Only www.jainelibrary.org

before the wood became common in use of architecture. From the ample references found in vedic literature; it is learnt that wood appears to have been a common material for architecture yet, stone is occassionally referred to.[7]

(*c*) *The Wood Phase*

Temples in ancient India are of two types, rock-cut and structural. The earlier structural temples like the rock-cut, were mainfestly derived from wood-architecture.[8] The harmonious integration of plastic decoration, one of the most striking features of Indian temple architecture, has its source or derivation in the early wood architecture. That is why, nearly all the canonical texts of **vāstuvidyā** have elaborately discussed the qualitative strength and plasticity of various kinds of wood, the most essential material used in architecture.

The high workmanship found in the wooden construction leads us to believe that it supplied a considerable contribution in the development of stone masonery. Percy Brown has aptly observed," Owing to the Indian craftman's traditional genius for imitation every detail of this early form of timber construction has been most faithfully reproduced in the numerous and very complete examples of rock architecture which followed, so that although the wooden originals have perished their exact facsimiles remain preserved in the living rock. In no other country has the carpenters and joiners craft as practised over two thousand years ago been so fully and accurately recorded."[9]

(*d*) *Buildings In Brick*

Buildings in brick were partly conterminous with and succeded the period of wooden construction.

---

7. Ṛigveda 4, 3, XX; 'Satam, aśmanmayinām purām | also Macdonald and Keith, Vedic Index, pt. I, pp.: 229-231.

8. AI, p. 76.

9. IABH p. p. 7.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Besanagar (Vidiśā) was the capital of Suṅgas (c. B. C. 185-c. 70 B. C.). Here was a Brahmanical shrine of some prominent dedicated to the divinity Vāsudeva, and apparently a temple, but only a few fragments of which have survived; and in whose vicinity, a pillar with an inscription (stating that it was a Garuḍa pillar raised in honour of the god Vāsudeva by Heliodorus, son of Dion, a resident of Taxila) was erected approximately in 140 B. C.[10]

(ii) The early Brahmanical Cave Temples (c. A. D. 350-450)

The excavated chambers at Udaigiri* (Bhopal) are partly rock cut and partly stone built. They are in all nine. They are plain rectangular cells. Their architectural value lies in the treatment of the rock facades and particularly in the design of the pillared porticos that were built in front of them The only one of the series with its frontage fully intact is False cave (No. 1). It is probably the earliest Brahmanical sanctum that has survived.[11] The remaining shrines at Udaigiri are an elaboration of the principles applied in the False cave. But in most of instances the door-ways are richly carved, and in conjunction with them are certain separate sculptured figure compositions of high order. Cave no. 3 'Binacave' in addition to the four pillars of the portico; has two smaller pillars in either side and the cell no. 9 'Amrita Cave' steps further. It has a cella nearly twice the size of others. This cella is the largest as probably latest of the entire series.[12]

(iii) The Evolution of The Full Fledged Shrine And The Theories of Its Origin

The architectural form of the structural temple enshrining an image seems to have fully evolved in the Gupta period. The covered and enclosed sanctum (garbhgriha) is built upon

10. IABH p. p. 21
* Cunningham's Report Vol. X p. 41
11. IABH p. p. 56 plt xxxiii Fig. 1
12. IABH p. p. 59-60

Jain Education International For Private & Personal Use Only www.jainelibrary.org

the base (Adhisthāna and or Pitha). In the beginning the sanctum was covered by a flat roof which was in course of time replaced by a superstructure in form of a spire (Śikhara) of the pyramidal or curvilinear shape. These vertical parts of the shrine seem to have originated from different sources. This has given rise to several theories about the architectural origin of the Indian shrine. They may be summed up as follows. :[13]

(1) *The* citi, *The Alter*

The Adhisthāna, the Socle or the base of the Vedic altar, the Citi, got itself incorporated in the structural genesis of the Prāsāda as its Jagati, Pitha. These lower parts of the temple is embodied the memory of the sacred ground (vedī) with its piled up altar (citi) where sacrificial offerings were carried out by the flaming fire. Dr. Stella Kramarisch in ' Hindu temple ' has emphatically pointed out not only the origin of Socle or base in vedic altar, but the entire prāsāda, according to her is a citi. She Says, " The Vedic altar survives in the structure of the body of the temple in its lowest and its highest part. In technique and name the Prāsāda, the Hindu temple, shares in the name of the Vedī and Citi. Its total structure moreover when seen from outside has the appearance of a massive pile, and is monument more than a building. The thickness of the walls of the Garbhagriha, and the often nearly compact superstructure, also reveal that the entire Prāsāda is a Citi. This is confirmed by its very names, Prāsāda, Sadma, Sadana derived from or identical to the word Sadanam itself which denotes the piling of the vedic altar."[14]

(2) *Dolmen*

The flat roofed temple has the dolmen for its prototype. In dolmen the device is that that one larger flat slab of stone, supported by three upright slabs set on edge so as to form a small chember with one side open to serve as an entrance

13. Archaeology in India pp. 93-94; HT. Vol. I p. 145 ff.

14. Dr. Stella Kramarisch; " Hindu temple " vol. I p. 148.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Many ancient shrines have got this prototype shape. The flat roofed temples have no **śikharas** or spires. Technically, such **Prāsādas** or temples are known as '**Chhādya Prāsādas**' covered by **chhādya** of many varieties, i. e. some may be doble roofed or triple roofed. "**Rucākadi Prāśāda**, elaborately described in 49th chapter of" **Samrāṅgaṇa Sūṭradhāra** of king Bhojadeva, are **Chhādya Prāsādas** and has many varieties. Even today the shrines of this class survive in many parts of India, especially in Bengal. These **Prāsādas** i. e. temples owe thair origin to the Dolmen. The dolmen shrine constitutes the aboriginal temple of this day even many **Śaiva** Shrines of this type have been discovered by the Archaeological Survey.[15]

(3 & 4) The Shed of Initiation And The Tabernacle.

" While the primeval shape of the dolmen is architecturally the proto-type of the sanctuary enshrined in the Hindu temple, other closed types of sacred buildings, also have preceded the Hindu temple. They too have lent their meaning and added their shape to the cube of the **Garbhagṛiha**. They are the vedic shed of initiation and undatable " Tabernacle " made of bamboo or branches of a large palm leaves only, in which divine presence is known to dwell while being worshipped.

The Vedic shed of initiation is an Aryan element which contributed in the origin and development of the temple, while 'Tabernacle' is a non-Aryan element which also has contributed in the growth of the temple. Even to this date we have a proto-type of Taberanacle in our '**Satyanārāyaṇa-Kathā**, in which without any image, we simply invoke the divine presence and in our glorification and veneration thereof, we decorate it with leaves, especially with those of **Kadalī, Āmra, Aśoka** etc. and give shape of a pavilion. These decorations and ornamentations have served as the motif for the later decorations and ornamentations in the Temple.

Both these institutions i. e. the institutions of the shed of initiation and the tabernacle, one Aryan, the other non-Aryan;

15. Stella Kramarisch H. T. p. 153, fn. No. 61 and p. 150, fn. No. 53.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

have lent the architectural evolution to the internal and external parts of the temple. These are the proto-types of the temples having curvilinear Śikharas which were to rise above the **garbha griha** as the Superstructure.[16]

The shape of **citi** or altar, as suggested above, was one of the factors which contributed in the formation of different shapes of the **prāsāda** or temple. The other sources which have also contributed to the development of the shape of the **prāsāda**, are the mountains and the caves.

(5) The Prāsāda As An Image of Mountain

There are numerous references, both literary and epigraphic, in which the temple is compared with the mountain or one or other peak of the mountain. The very residence of the gods were described on the mountain peaks, the highest and sublimest among them, the Kailās, is the abode of the great god **Śiva**. The traditional architectural manuals have designated some the sublimest varieties of the temples after the names of the mountains. In **Bṛhat-Saṁhitā** and **Matsyapurāṇa**, **Meru**, **Mandāra** and **Kailāsa** are the first three names among the twenty type of temples. These, and other peaks of the mountain have visualised the architectural shape of the **Prāsāda**. The geography of the **Purāṇas** have given the greatest importance to the Mountain **Meru**, and the Puranic cosmology has described it as the axis[17] of the world and the **Mandāra** and **Kailāsa** are said to be the peaks of Meru.[18] These mountains have given the grandest models to the architectural genesis of their shape. Nearly all the śilpa manuals have exalted **Meru** type of temple as **Prāsāda-rāja**, King of **Prāsādas**.[19] Prabandha Cintāmaṇi says "King of Gujarat constructed **Karṇa-Meru Prāsāda** in Aṇhilvāda

16. Dr. D. N. Shukla, 'Vāstuśāstra' I, pp. 411-412.

17. Viṣṇu Purāṇa ch. II vv. 11-17.

18. Sidhānta Śiromaṇi pt. II ch. III v. 36.

19. Sm. Su. Ch. 53 v. 3, APPR. ch. CLXVII.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Patan, the name of the King being linked with the temple type Meru.[20]

(6) *The Temple As An Image Of A Cave.*

In the evolution of the structural temples the cave temples or the rock temples of India have played a very important part. In architectural treatises these rock temples are described under the name 'Layana' (etymologically a place of rest) 'Guhādhara'[21] etc.

(iv) The Gupta Temples In Central & Northern India (c. A. D. 350-650)

The Supremacy of the Guptas lasted only for about 160 years but the particular style of art associated with this dynasty was produced over a considerably longer period, the vitality of the movement giving it sufficient momentam to make its influence felt even in medieval times.[22]

The specific characteristics of the Gupta period have been derived by Percy Brown; accordingly they are; "(a) the shape of the pillars and capitals, (b) the treatment of the intercolumination, (c) the system of continuing the architrave as a string course round the entire building, and the design of the door way.[23] These were the novel features introduced by the Gupta architecture which with the development of temple architecture in the country attained the full fledged form. Further the addition of Śikhara over **garbhagriha** is a predominant feature of this period. Many of the early Gupta temples were flat roofed, technically known as 'Chhādya Prāsāda.' This variety of temple has been found elaborately discussed in some of the canonical text, especially in Samrāngaṇa Sūtradhāra of King Bhoja deva.[24]

20. Prabandha cintāmaṇi (PCD.) III, 8 p. 89
21. Sm. Su. Ch. 59, vv. 236-237.
22. IABH p. p. 58
23. IABH p. p. 58
24. Sm. Su. Ch. 49

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The principal examples of Gupta temples now remaining are as follows,–a temple at Tigwa i. e. Viṣṇu temple of Kankaldevi at Tigwa* (inspite of later additions to its frontage, still retains much of its original appearance), in the Jabbulpor district, the Narasinha and other shrines at Eran (N. E. of Bhilsa); Temple No. 17 at Sānchi; a temple at Bhamara in former Nagod state; and the temple at Nachna in former Ajaiyagarh State.[25]

It is interesting to compare the Brahmanical temple at Tigwa with the Buddhist temple (no. 17) at Sānchi both of which were probably erected in the first[26] half of the fifth century. Their proportions are practically the same, and they both conform to the general characteristics of the Gupta style.[27]

The Śiva temple at Bhamara in former Nagod State, and the Pārvati temple at Nachna in former Ajaigarh State, both probably erected before 500 A. D.. Each is built on the principle of the flat roof, with pillared portico, and although differing in some parts of their arrangements (for instance Nachna example has an upper storey), their proportions are very similar, and their plans are much alike. Both temples are much ruined but each had a processional ;pātha around the outside of the sanctum, that Nachna being an enclosed passage, while at Bhamara it was an open promenade. In each case the doorways to the shrine are of the typical Gupta design.[28]

The early Gupta style reached its culmination in a superb little structure at Deogarh in the Jhansi district, a Śiva temple probably dating from early in the sixth centrury. In this example is seen an effort to throw off the rudimentory convention of the flat roof, and instead of it the upper part of the sanctum

* Cunnigham's Reports Vol. X p. 41., IABH, p. pl. xxxiv fig. 1

25. IABH p. p. 58

26. Guide to Sānchi, Marshall p. p. 19 and 105

27. IABH p. p. 59 plt. XXXIV.

28 IABH p. p. 60.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

was carrried upward in the form of a pyramidal tower. The other notable feature of this temple is the arrangement of its portico. Instead of only one of these, as usual in the front of the entrance to the sanctum, there are four of them, one projecting from each side of the central structure each with the flat roof supported on a row of four pillars, with the wider intercolumination in the middle.[29] The brick temple at Bhitargoan is also of the same style and belong to 6th century A. D.

A rectangular shrine with an apsidal rear-end and a barrel-vaulted roof showing a gable-end of the caitya-window design was considered to be a peculiar type of Gupta style. The two striking brick temples at Ter (Hydrabad) near sholapur and Kapoteśvara temple at Chezralā in Krishna-district and temples consisting of a hollow cylandrical brick structure with enclosing circular wall represented by a unique example of Maniyāra Maṭha at Rājgir in Patna District; eventhough conveying slight different features from that of general architectural conception of the Gupta temples, fall under this group.[30]

(v) The Final Phase of Cave Temples. (7th & 9th cent. A.D.)

The final manifestation of cave temples in India was the rock-cut temples, confined to three localities; (1) Elora (2) the islands of Elephanta and Salsette near Bombay and (3) the development under the Pallava Kingdom in south India. These rock-cut groups are Brahmanical and Jain and are excavated between the 7th and 9th centuries.[31]

(a) Elora caves cosist of such sixteen examples which fall into four groups. The first group was planned on the lines of a Buddhist cave-monestery consisting of a pillared portico with a cella beyond and is represented by the Daśāvatāra cave (early 7th cent.) which claims the distinction of being the only two

29. IABH, p. p. 60-61; Conjectural Restoration on plt. xxxiii, Fig. 6 opp. p. 54.

30. A. I. pp. 95-96

31. IABH p. p. 86

Jain Education International For Private & Personal Use Only www.jainelibrary.org

storeyed Brahmanical excavation of Elora. This temple is consisted of a courtyard having a square Nandi-maṇḍapa (pavilion) and a pillared hall (32·2 × 29·1 ms.) in the ground floor and a larger and finer hall of the same size in the upper storey supported on six rows of five pillars each, with a two-pillared vestibule at the far end leading to a square cella enshrining a liṅga.

The second group of cave-temples, characterised by a processional path around the shrine, is represented by Rāvan-Kā-Khāi and Rameśvara Caves (late seventh century)

The third group of rock-temples in which the shrine is isolated but stands in cruciform hall is represented at Elora by the solitary Dumar-lena* (early eighth cent.) Architecturally these are extremely remarkable cave-temples as they have three portals, one in front and one in each wing, and were lighted with artistic effect from three sides. A notable feature of these group is the elegant form of their massive pillars with ribbed cushion capital.

The fourth and final group of cave temples at Elora is represented by the Kailāsa‡ which is a replica in rock of a structural temple. (Later half of the 8th cent.). This temple marks the supreme culmination of Indian rock architecture which was nothing but sculpture on a grand scale. It is more than 30·5 ms. in height, covering an area roughly 91·5 × 53·5 ms. and consisted of (1) main temple (50 × 33·3 × 29·4 ms. in size) (2) Nandi shrine (3) gateway and (4) cloister surrounding the courtyard.

Among the detached cluster of Jain excavation at Elora (c. 800-900 A.D.) the most notable are the Indra Sabhā (No 32) and Jagannātha Sabhā (No. 33.). The former is earlier and superior in workmanship. These jain cave-temples are remarkable for their lavish carvings and exquisite pillars with the cushion capital.

---

* IABH. p. plt XLVIII fig. 1 & 2.

‡ IABH. p. plt XLVIII A fig. 1, 2.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

(b) The excavation of Elephantā and Jogeśvari cave temples in Salsette island near Bombay emphethetically shows that they were inspired by the architectural scheme of Dumar-lane temples at Elora. The Elephanta cave (c. A. D. 750) is smaller than the Dumar-lane but is distinguished by the exceptional quality of sculptures, carved in recessed panels, of which the best known is the three headed Śiva, facing the main entrance in the north. The temple at Jogesvari (c. 800) is larger than the previous examples.

(c) The rock-temples in South India (7th cent. A. D.) were expressed in two forms, one maṇḍapa which was an excavation and the other ratha which was a monolith. The maṇḍapa, which constituted a simple pillared hall with one or more cellas in the rear was initiated by the Pallava King Mahendravarman I (c. 610-640), who excavated 14 maṇḍapas scattared from Undavalli (in Guntur Dist.) to Trichinopoly (in the extreme south). His successor Narasinhavarman I (c. 640-668), besides the excavation of maṇḍapas, excavated a new type of temples known as rathas, all his monuments being concentrated at Mamallapuram (mahābalipuram) of which the King popularly known as mahāmalla, was the founder. His maṇḍapas follow the general plan and dimensions of the previous reign but are more developed.

The rathas were rock-cut models of structural temples, mostly derived from either the vihāra or the Citya-griha type of Buddhist structure. The Vihāra type of ratha is square in plan and pyramidal in elevation. It is inspired by the monastic plan of a courtyard enclosed by cells. It is best illustrated in the Dharmrāja ratha which is the largest in the group. The caitya-griha type of ratha is oblong in plan and has a keel or barral-roof, with a Caitya gable end. The Sahadev ratha and the Bhīma ratha are typical examples of this style.[32]

32. IABH p. p. 96-97.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

CHAPTER IV

THE COMPONENT PARTS OF THE FULL-FLEDGED TEMPLE

The real foundation of structural temple architecture in Northern India was laid in the Gupta period (c. 350-650 A. D.). Before we make a general survey of the gradual development of architectural form of the structural temple it is necessary to introduce its principal component parts.

(i) The Principal Parts of the Temple

The principal parts of the temple are as follows: Throughout the greater part of the country, the sanctuary as a whole is known as the vimāna.. The vimāna is a small and generally dark chamber or cella for the reception of the divine symbol. This cella is the garbha griha or "womb-house," and was entered by a doorway on its inner, and usually, eastern side. In front of the doorway was a pillared hall, or maṇḍapa. Some of the earlier temples indicate that the maṇḍapa, was a detached building, isolated from the sanctuary by a definite open space, as in the 'shore' temple at Mamallapuram and in Kailasnatha at Conjeevaram, both near Madras, and built about 700 A. D.. A little latter it became the custom to unite the two buildings, thus forming an intermediate chamber, or vestibule and called the antarāla. Leading up to the main hall, or maṇḍapa is a porch or ardha-maṇḍapa, while there may be a transept on each side of this central hall. known as the mahā-maṇḍpa. The most complete illustrations of the fully formed and coalesced temple structure, are the tenth century examples at Khajuraho, central India. especially that known as Kaṇḍāriyā Mahādeo. In this class of temple, each portion named above, has its separate pyramidal roof, rising in regular gradation,

Jain Education International For Private & Personal Use Only www.jainelibrary.org

from the lowest over the porch (ardha maṇḍapa), to the lofty spire over the sanctum. In some parts of the country it became the practice to enclose the temple building within a rectangular courtyard by means of continuous range of cells, facing inwards, the whole forming a substantial surrounding wall, and this ensuring seculsion. Most of the early temples have a processional passage or pradakshiṇā patha consisting of an enclosed corridor carried around the outside of the cella.[1]

(ii) The Different Forms Of The Sikhara And The Classification Of Temples.

The early works like Bṛahatsaṁhitā and Agni Purāṇa, give the classification of temples on the norms of proportional measure and are silent about the distinct styles and about their geographical distribution or racial origin.

However, in temple architecture one type of structure is distinguished and differentiated from other types mainly by the shape of the Śikhara. By the shape of the Śikhara we have to understand the inner shape that is to say the original shape at horizontal section. The curvilinear lines are developed on the outer face in a later day construction. Thus the curvilinear and bulging aspect has no functional side and is chiefly ornamental in design i. e. it is a subsidiary feature built into the square Śikhara as a matter of ornamentation in the course of the development of temple architecture. And so the shape of the horizontal section of the Śikhara has become a determining factor in the classification of styles of temple architecture.

Taking the shape of the Śikhara as the fundamental basis of classification, nearly all the ancient Indian writers and authorities have laid down the three main styles of temple architetcure known as 'Nāgara' 'Drāviḍa' and 'Vesara'. If the shape of

1. IABH p. p. 75

Jain Education International For Private & Personal Use Only www.jainelibrary.org

the Sikhara is square (Yugāśra)'[10] the temple is said to belong to the Nāgara class, if circular (Vṛtāmaka), to the Vesara class if facetted (Ṣaduragāśra) (i. e. hexagonal or octagonal) to the Drāvida class.† Thus Nāgara shrine has a square Sikhara i. e. it will be a pyramid on a square base, ending in a point.

The square is the fundamental shape. The octagonal and circular shapes are derivation from the fundamental square. Thus, it is clear that Nāgara which is square structure from bottom to head i. e. completely square in the shape of its body and head, has a pure form while those of Drāviḍa and Vesara admit of mixture of shape in respect of the body and head.

The 'Tantrasamuccaya' a well known treaty of the Southern school of architecture, has clearly accepted the fundamental basis of classification of the styles of temples on the shape of

---

10. Narrated in Mānasāra, Mayamata, Tantrasamuccaya, Iśāngurudeva paddhati, Kāmikāgama, Śilpratna, Samarāṅgaṇa Sūtradhāra, Aparājitapṛacchā etc.

† Nāgaram caturaśram Syādaṣṭāśram Drāviḍam Tathā । Vṛtam Ca Vesaram Prokatam.....(vide Mānasāra LIII. 53–54)
Aparajitapraccha, a work of 13th century at the latest, mentions the six styles-नागर, द्राविड, व्यन्तर, वेसर, कलिंग and यामुन instead of the three styles

Further, it mentions as many as fourteen varieties of प्रासाद's as under :-

(1) नागर (2) द्राविड (3) लतिन (4) वराट (5) विमान (6) सान्धार (7) विमान–नागर (8) मिश्रक (9) भूमिज (10) विमान–पुष्पक (11) वलभी (12) सिंहावलोकन (13) दारुज (14) नपुंसक

Samarāṅgaṇa Sūtradhāra, a work of 11th century, treats all the above mentioned first eight varieties.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

the Sikhara. The Stanza[11] which defines the three styles 'Nāgara' Drāviḍa and 'Vesara' is as follows:-

"That temple is known as Nāgara which is made square from the mūla (basement) to the Śikhara (head) (both inclusive), that is Drāviḍa which is made distinctly-hexagonal or octagonal from above the grīvā (neck) to the end of the Śikhara (head); that is vesara which exhibits a circular shape either from the basement (Mūla) or the neck (galā). One may construct, according to one's liking, one from among those whose features have been particularly prescribed.[12]

Shri P. A. Mankada has elaborately treated the subject of geographical distribution of the three styles.§ He says: "Documentary evidence as gathered from Vāstu Śāstras points irresistibly to the fact that India was divided geographically as well as politically into three main divisions as under : Northern most division extended from the Himalayas to the Vindhya ranges. The middle zone comprised of a tract of country lying between the Vindhya ranges and the Godavari on the one side and Kṛṣṇā on the other, and the Southern most zone extended from the Kṛṣṇā to Capecomorin the Southern extrimity of India These zones were known as नागर, वेसर, द्राविड respectively. The नागर division included all those people whose mother tongue is Hindi, Gujarati, Punjabi, Maghadhi, Bengali etc.; with Sanskṛit,

---

11. Tantrasamuccaya (N. V. Mallaya), Part I, Patala II, St. 71

"Mūlādyā Śikharam Yugāśraracitam geham Smṛitam Nāgaram Grīvādyā Sikharakriyam Ṣaduragāśro-debhaditam Drāviḍam Mūlādyā Galatoathavā Parilasadvṛitātmakam Vesaram Teṣvekam Pṛithagāttalakṣmsu vidadhyādātmanah Sammatam.

12. This definition with slight variation has been adopted by Śrī Kumāra, another author of Southern India, in his Śilparatna (Śilparatna, T. S. S. ed. pt. I, Patala XVI)

§ APPR. Int. p. XXXIII-XXXIV

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Nāgari and Deva-nāgari, as their scripts. The country known as पांचाल was the original home of these races. They, agreeably to the exegencies of the times, spread over at different times in history and in different batches small or great into Gujarat, Malva, Lāṭa and आनर्त on the South and मगध, बंग etc. on the east. Similarly, the middle zone known as वेसर included in its boundaries the कर्णाटक, अंध्र etc. The people of this zone speak तेलुगु and the last and the Southern most division द्राविड includes the Tamil speaking races. Kerala forms a part of this. The Dravidian territory includes the northern half of Ceylon and extends northward up to an irregular line drawn from a point on the Arabian Sea about 1000 miles south of Goa along the Western Ghata as far as Kolhapur, then north east through Hydrabad and further east words to the Bay of Bengal. The old वेसर or Telugu country covers about 8000 Sq. miles and is bounded on the east by the Bay of Bengal, on the north by the River Godavari and on the South by the Kṛsṇā (Preface of Dr. Burnett, Catlogue or Telugu works.)[13]

All the available texts are agreed on the point that the Nāgara style was prevalent in the region between the Himalays and Vindhyas (Nāgarasya Smṛito deśaḥ Himavad-Vindhyam-adhyagaḥ-Iśāngurudevapaddhati, Śilparatna etc.. Similar statement is also seen in Kāśyapaśilpa and Kāmikāgama) while Aparājitapṛacchā confines the Nāgari (Nāgara) style to Madhyadeśa and further mentions Lāṭi and Vairāṭi (evidently the styles prevailed in Lāṭa and Virāṭa (Varada) regions) as separate styles (Nāgarī Madhyadeśa tu Lāṭī Lāṭa prakīrtitā-APPR.) These Lāṭi and Vairāṭi may be considered as remifications of the Nāgara style.

But, it is noteworthy that these styles are not exclusively confined to any region or race as all the styles are found more or less in all parts of the country. Nearly all the texts or canons

13. APPR. Int. p. XXXIII

Jain Education International For Private & Personal Use Only www.jainelibrary.org

of architecture have given importance to the shape of the Śikhara while classifying the styles of the temples. The regional or geographical distribution or racial origin is secondary; the primary one is the shape of the temple. Similarly the origin of a particular architectural form cannot be definitely ascribed to any religious sect. Thus it is a misnomer to designate any type of a temple architecture as specifically Buddhist, Jain or Brhmanical. The Nāgara style of temple architecture, for instance, applies not only to Śiva and Viṣṇu temples, but also to Jain temples as well, as is evident from the various Jain temples of Rajsthana and Gujarat.

The Nāgara style is represented in modern terms as the North Indian or Indo-Aryan style, while the Drāvida style is now known as the Dravidian or South Indian style. The Vesara style is not much accepted as a distinct style in modern works on Indian architecture. Some of the scholars of Indian architecture are of opinion that the Vesara style was prevalent in South and the temples belonging to that style were built by the later Cālukyas in the Kanarese Districts, and by Hoysala dynasty in Mysore.[14]

The architectural monuments of temples in Gujarat generally belong to the Nāgara style.

The two distinct prominent features of the Nāgara style are revealed one in planning and the other in elevation.

1. In plan it is always a square with a number or offsets or lateral projections in the middle of each side, which give it the shape almost of cruciform.

2. In elevation it exhibits a higher tower (Sikhara) gradually inwards in a convex curve, for we have the term 'Śukanāsa Śikhara' (i. e. the Śikhara which is curved like the parrot's beak) in the Purāṇas.

---

14. Vide H. T. p. 291

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The Nāgara style has exhibited distinct varieties and remifications in different localities conditioned not only by local factors but also by the different lines of evolution and elaboration that each locality choose for itself. But inspite of elaborations and modifications in different localities, the two distinct prominent features i. e. cruciform plan and curvilinear tower have been maintained thoroughly.

Apart from the two distinct features of the Nāgara temple, other various features which give the elaboration to it are multifarious; and so in the Nāgara School of architecture along with the shapes of ground plans and elevations of structures these other features are also taken into account as differentiating features, giving rise to many fold divisions or classification of temples. These are the measures of height of their basements (Pīṭhodayamāna), the measurements of doorways (Dvāramāna), the ornamentations and other constructive specialities in the nature of Śikhara and their Rekhā, mouldings (Kaṇṭakas) etc.

According to writers of the Southern school i. e. the Dravinian school of Architecture, the quadrangularity of the ground plan is the determinant of the Nāgara style while hexagonality is that of the Drāvida school. But this restriction to the form of the ground plan is not accepted by writers of the Northern i. e. Indo Aryan or Nāgara school, for facility of construction, however, all the forms of the ground plan are reduced to five shapes only, viz., Vairājya, (Square), Puṣpaka (rectangular), Kailāsa (Circular) Maṇika (ellipsoidal) and Triviṣṭapa (octagonal). The Drāvidian structures have the same five fold forms of the ground plan.[15]

So it is clear that it is not the general ground plan of the temples and their forms alone that determine these styles. There are many other factors which differentiate the one style from the other. These factors, according to Aparājitapracchā, a

15. APPR. Int. p. XL

Jain Education International For Private & Personal Use Only www.jainelibrary.org

famous work of the Nāgara or Northern or Indo Aryan style, are Kṣetra (Plan of a site), Talacchanda (internal as well as external arrangement in the ground plan), urdhavacchanda (arrangement in parts in elevation), Pitha (basement), Dvāramāna (measures of doorways), Prāsādodayamāna (measures of heights of temples), Maṇḍovara (walls of garbha gṛiha), Śikhara (Spire), Kalaśa (Finial), Rekhā (profile of a spire), ornaments, Kantaka (mouldings), Bathos, Tālamāna etc.[16]

(iii) The Salient Features of the Horizonatal Parts

(a) Garbhagriha: The cell or Sanctuary is the shrine proper. The garbhagriha or 'womb-house' is a small and generally dark chamber entered by a doorway. It is almost universally square in plan. Over the square ground plan of the cella the wall rises vertically to a certain height. This is followed either by pyramidal or curvilinear Śikhara and Āmalaka. The garbhagṛiha with its upper pyramidal or tapering portion including the Āmalaka and finial (Kalaśa) is known as Vimāna also.

In the inner side the garbhagṛiha is but a plain square plan. But it is given an artistic complex shape on the outer side. This feature is produced by adding several projections on the outside of the four walls. Generally the middle portion of each wall is projected in the form of a narrow parallel face known as bhadra.

One of the faces has an entrance door. The doorway mostly faces the eastern direction. Between these four faces however, one or more recessed angles technically known as pratiratha, uparatha, nandi etc. may be systematically introduced and upon this principle that the complicated star-shaped plans of temples and modified forms of spires (Śikharas) are arrived at.

16. APPR. Int. P. XXXVIII

Jain Education International For Private & Personal Use Only www.jainelibrary.org

(b) **Maṇḍapa**:- This is the place from where the glimpse of the consecrated deity of the **garbhagṛiha** can be had. It is a pillared hall in front of the doorway of the **garbhagṛiha**. Some of the earlier temples have no **maṇḍapa**; or they show that the **maṇḍapa**, was a detached building isolated from the sanctuary and in some cases it is found added subsequently.

Later on it became the custom to unite the two isolated buildings i. e the **garbhagṛiha**, an abode of the deity and the **maṇḍapa**, the prayer hall, thus forming an intermediate chamber or vestibule called **antarāla** also known as **Korimaṇḍapa**.

Elegantly carved pillars form an essential part of the **maṇḍapa**. They are so arranged geometrically that they leave the octagonal area or nave at the centre and outside this central area they are so spaced that they form a pillared aisles. The pillars of the **maṇḍapa** are exquisitely decorated in a high and low relief.

Percy Brown has vividly described the architectural style of the **Maṇḍapa**, "The shafts of the pillars rarely taper, but are divided horizonatly into decorative zones or drums, the upper being less in diameter than the lower, so that they diminish by stages, to finish in a bracket-capital or **Śīra**. Surrounding the nave the pillars are provided with an extension or attic of dwarf-pillars also bearing bracket-capitals, the interval between the upper and lower **Śīras** being fild by inclined struts or braces each carrying an image, usually a female figure, carved in high relief. These attic pillars, with the architrave above, while raising the height of the nave, also support the central dome, which consists of a shallow bowl-shaped ceiling formed by a succession of overlapping courses, the joints being so concealed in intricate carving that the whole appears as if moulded in one piece."[17]

(c) **Antarāla**:- It is a vestibule in form of an intermediate chamber which usually connects the two isolated parts of the

17. IABH p. p. Ch. XXIV p. 144

Jain Education International For Private & Personal Use Only www.jainelibrary.org

temple i. e. **garbhagṛiha** and **maṇḍapa.** It is also known as **Korimaṇḍapa.**[18] Its shape must not be like a square court but it should be rectangular.

(d) **Ardhamaṇḍapa :** Leading up to the main hall or **maṇḍapa** is a porch. It is an open four-pillared pavilion in front of the entrance door of **maṇḍapa.** If the **Maṇḍapa** has three entrance doors, there shall be three such pavilions, one on each side. In design and carving it resembles the **maṇḍapa.**

(e) **Circumambulatory :-** This is known as **Bhramaṇi** or **Pradakṣināpatha** and is a passage between the two-one outer and the other inner-walls of the **garbhagṛiha.** A Temple, having a **garbhagṛiha** ensconced by two walls and a circumambulatory is known as **Sāndhāra Prāsāda.**

(f) **Accessory maṇḍapas :** As the art of temple architecture progressed and temple ritual developed the central **maṇḍapa** was widened and sometimes also surrounded by other subsidiary **maṇḍapas.** The shrine having circumambulatory around it gave scope for the enlargement of the **maṇḍapa.** When a transcept on each side of the central **maṇḍapa** is added, the whole structure is known as **Mahāmaṇḍapa.** With the further development of temple ritual more than one accessory **maṇḍapas** were added to the front of the central **maṇḍapa** in one axial alingment. This sort of temple complex is best illustrated in the temples of Orissa which include a **Naṭamaṇḍapa** (dancing hall) and a **Raṅgamaṇḍapa** (musical hall) added in front of the **Jagamohana** i. e. the central **maṇḍapa.** These halls were invariably of one storey only with a pyramidal roof above.[19]

(iv) The Main Characteristics Of The Vertical Parts.

(a) Conception of The Limbs of the Human Body

Like many other types of the productions of the architect and the craftsman, vertical parts of the **devakula** or **devālaya** are conceived according to those of the human body.

18. IABH p. p. 72
19. IABH p. p. 119

Jain Education International For Private & Personal Use Only www.jainelibrary.org

This is clearly implied by architectural terms used for several parts of the temples such as **Janghā** (thigh), **Kaṭi** (waist) **ūru** or **ūras** (breast-bone), **Skandha** (shoulder) **Kaṇṭha** (Neck), **Grīvā** (curvical cartilages), **Mukha** (the mouth) **Karṇa** (ears), **Nāsikā** (nostrils), **Śirṣa** (head), **Śikhā** or **Sikhara** (head-knot) etc.[20]

---

20. This organic theory pertaining to the structure of **Prāsāda** is beautifully brought out by **Agni Purāṇa** in the following verses.

प्रासादं वासुदेवस्य मूर्तिभेदं निबोध मे ।
धारणाद्धरणीम् विद्धि आकाशं शुषिरात्मकम् ॥

तेजस्तत् पावकं विद्धि वायुं स्पर्शगतं तथा ।
पाषाणादिष्वेव जलं पार्थिवं पृथिवीगुणम् ॥

प्रतिशब्दोद्भवं शब्दं स्पर्शं स्यात् कर्कशादिकम् ।
शुक्लादिकम् भवेद्रूपं रसमन्नादिदर्शनम् ॥

धूपादिगन्धं गन्धन्तु वाय्वेर्य्यादिषु संस्थिता ।
शुक्लनासाश्रिता नासा बाहू तद्थकौ स्मृतौ ॥

शिरस्त्वण्डं निगदितं कलसं मूर्द्धजं स्मृतम् ।
कण्ठं कण्ठमिति ज्ञेयं स्कन्धं वेदी निगद्यते ॥

पादुपस्थे प्रणाले तु त्वक् सुधा परिकीर्तिता ।
मुखं द्वारं भवेदस्य प्रतिमा जीव उच्यते ॥

तच्छक्ति पिण्डिकाम् विद्धि प्रकृतिञ्च तदाकृतिम् ।
निश्चलत्वञ्च गर्भाऽस्या अधिष्ठाता तु केशवः ॥

एवमेव हरिः साक्षात् प्रासादत्वेन संस्थितः ।
जङ्घां त्वस्य शिवो ज्ञेयः स्कन्धे धाता व्यवस्थितः ॥
ऊर्ध्वभागे स्थितो विष्णुरेवं तस्य स्थितस्य हि ।

Ag. P. LXI, 19–27.

Similarly the Texts of Southern School of Architecture like Hayaśīrṣa Pañcarātra (XXXIX) and Śilparatna (XVI) also support the aforementioned Organic Theory.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

This concept is also applied to minor and subordinate limbs. Thus **stambha** (pillar), **Prākāra** (court), **Balāṇaka** or **Gopuram** (entrance gate), **Pratoli**, **Kirtitoraṇa**, **Dipālaya**, **Ghaṭa** (pot) etc., have the same terms used for their component limbs.

(*b*) *The Vertical Parts of the Shrine*

The most important vertical parts of the structural shrine are : The base (**Piṭha**), **maṇḍovara** (the wall of the **garbhagṛiha**) and the superstructure i. e. **Śikhara** with **Āmalaka** and finial.

(1) The base, otherwise, known as **Adhisthāna** or **Piṭha**, here includes also the most lower parts of the temple known as **Jagati**. The **Jagati** and **pīṭha** together serve the purpose of a platform on which the walls of the **garbhagṛiha** rest. The basement (i. e. **Piṭha**), the upper surface of which levels the floor of the interior, is carved with series of horizontal mouldings like rows of grinning faces (**grāsamukhas** or **Kirtimukhas**),- processions of horses, elephants or men, besides some form of semi-circular cushion mouldings ornamented with jewel motives or geometrical diamond reliefs.

In the case of a shrine provided with an ambulatory passage, the most lavishly decorated side is that of the outer wall, the outer side of the inner wall and the innerside of the outer wall being relieved by few niches at the most.

(*2*) *The Maṇḍovara*

Above the basement (**pīṭha**) rise the walls of the **garbhagṛiha**. The inner side of the walls is straight in its ground plan and plain in its elevation, though it is occasionally relieved by niches in their middle. The outer side of the wall, technically known as **maṇḍovara** is usually decorated with various sculptures in the form of panels and figures. The projecting central portion of the wall which is technically known as **bhadra** contains niches having plain, ringed-pilasters.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

In these niches beautiful figures of gods and goddesses are set. The other recesses adjoining the **bhadra**, similarly contain bands of human erotic and dancing sculptures, figures of celestial nymphs, gods and semi-gods with their attendants, chowri-bearers, musicians etc. String courses and vertical panels of flatly cut foliage motives are also introduced.

(3) *The Śikhara* (*Spire*)

The word **Śikhara** is used, here, to denote the whole superstructure including the crown (**Āmalaka**) and the finial (**Kalaśa**).

In respect to the structural development of the **Śikhara** style in India the two principal varieties (i) the pyramidal shape and (ii) the curvilinear shape are prominent. Both the superstructures have truncated bodies, which are either straight or curved, and are terminated by a platform (the neck, **Skandha**) and above it rests the crowning portion whence rises the finial.

(i) The Pyramidal Superstructure has Several Types.

(a) The first type is one formed of slabs. This is represented in dolmen type shrines scattered in South India and the Himalayas.

(b) The second type consists of straight trunk with round edged slabs. The slabs of the diminishing size are placed on the flat roof to bring out an enormous size both in the superstructure and the projection thereof. Roofs super-imposed on roofs form double roofed, triple roofed i. e. **Dvichhādya, Trichhādya** temples. This type of roof is found in **chhādya prāsādas** and had its prototype in the first type.

(c) In the third type, the pyramidal super-structure is composed of storeyes or **bhūmis.**

Jain Education International For Private & Personal Use Only www.jainelibrary.org

(ii) The Curvilinear Superstructure

The curvilinear **Śikhara** is prescribed by means of division in geometrical progression by four-fold division **(caturguṇasūtra)**. This is the underlying principle of the buttressment of the curvilinear superstructure.

The curvilinear **Śikhara** is composed of an orderly grouping of miniature multiples of itself. In the simplest form of a square shrine, a miniature spire (**urusṛiṅga** or turret) is applied over each **bhadra**, the whole being crowned and bounded together by the weight of corrugated circular member of solid stone called **āmalaka**. Here the **Śikhara** is no longer one simple member but it is a group of members, its lower portion is surrounded by a system of **urusṛiṅgas** (turrets) and **ṣriṅgas** (small turrets), each being a replica in miniature of the large central spire.

(c) Vertical Parts of the Maṇḍapa.

The vertical parts of the **maṇḍapa**, like the shrine proper, are the base, the wall and the pillar and the superstructure with an **āmalaka** and finial (**Kalaśa**).

(1) The base of the shrine, in case where there is **maṇḍapa** in front of the shrine, is enlarged over which the walls and pillars of the **maṇḍapa** stand. It levels the upper surface of the floor and is carved with corresponding horizontal mouldings which we see in the base of the shrine proper.

(2) Over the base rest walls and pillars of the **maṇḍapa**. If the **maṇḍapa** is enclosed (technically known is **Guḍhamaṇḍapa**), the interior of the **maṇḍapa** wall, at times, contains niches in which images of gods and goddesses are set. The exterior of wall is exquisitely carved, having corresponding bands of sculptures similar to that of **moṇḍovara**. At times, the **maṇḍapa** is half closed and half opened. In such case the open

Jain Education International For Private & Personal Use Only www.jainelibrary.org

portion contains the seat with slanting back technically known as **Kakṣāsana**. The roof of the **maṇḍapa** usually rests on pillars. **Maṇḍapa**-pillars are provided with all possible shapes of decoration like square, rectangular, oval, eight-sided and sixteen-sided.[21] They are kept either plain or lavishly carved in strick accordance with the **maṇḍovara** carvings.

(3) The superstructure of **maṇḍapa** is comprised of stepped-pyramidal roof known as **Saṁvaraṇā** with **āmalaka** and finial. As a rule, the superstructure or the **maṇḍapa** should not exceed in height the **Śukanāsa** of the temple **(Prāsāda)**[22]. The **Śukanāsa**, however, itself varies at different periods and in the various types of temples. While the height of the **maṇḍapa** depends upon the height of the temple and its **Śukanāsa**, its proportion is not a fixed one in plan, however, the centre of the **maṇḍapa** is in a fixed proportion to the **garbhagṛiha**; its central square has the same area.[23] The central space is marked as a rule by four pillars, forming a **Catuṣkī** a pavilion whose pillars, by underpinning, help the roof or dome. The inter-columnia of the central square have maximum measurement. The other pillars are placed at equal distances from each other, in aliquot parts, and originally, half of the inter-columnia in the centre.

The component parts of a pillar follow the elevation scheme of the temple and is divided into several well defined parts. The base of the pillar called **Kumbhī** has recessed corners above which are the mouldings **Kevāla** surmounted by a **Paṭṭikā** or fillet carved with a row of faces called **grāsapaṭṭi**. The upper

---

21. Sm. Su. Ch. LXVII. v. 39

22. Sm. Su. LXVI. v. 102, 110.

23. Sm. Su. LXVII, v. 43.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

moulding of the shaft is called the Śīrṣa or capital, usually supported by superimposed bracket (**Bharaṇī**) on which is placed lintel supporting the roof.

Sometimes, when the roof of the central dome is higher than the side bays which reach the level of the brackets a sur-capital is employed to meet the extra height. The section of the shaft supporting the sur-capital is called **Ucchālaka** or **Virahakaṇṭha**. Peray Brown has styled these pillars as "dwarf pillars."

The dome is supported by an octagonal frame of pillars forming a nave and rises in highly sculptured concentric courses terminating at the apex in a most beautiful hanging pendant. The octagonal nave is obtained by geometrical distribution in the main hall of the pillars, which are so arranged as to form aisles on the outside.

(v) Subservient Parts of the Temple

The complex temple building also contains several subservient parts such as the **Prākāra** (court), **Balāṇaka** or **Gopuram** (entrance gate), **Pratoli**, **Kirtitoraṇa** (Tower of victory) **Dīpastambha, Devakulikās** etc.

The practice of enclosing temple within a rectangular court-yard prevailed. In contrast to the guarded secularisation of the inner portion, the outer part of the temple area is formed of a concentric series of open court-yards called Prākāras, enclosed within high walls, but open to the sky as they are too large to be roofed; these **Prākāras** provide ample space for buildings connected with the more secular aspect of the ceremonial. Within this court-yard there grew up pillared aisles. The entire composition within the courtyard was enclosed by high boundary wall, which was entered by **Gopurams** or gateways. Within the space thus enclosed various structures

Jain Education International For Private & Personal Use Only www.jainelibrary.org

were erected chiefly pillared halls or subsidiary shrines and also certain buildings of semi-religious character such as granaries, and store rooms etc.[24]

The **Gopuram** is a structure in connection with the entrance to the court-yard of the temple. In place of what should have been the main gateway a large subsidiary chapel has been introduced, complete with cella, vestibule and stairway approch, the actual doorways into the court-yard being relegated to openings on the either side.[25] The **gopuram** as this type of temple portal is called, derived its name in the first instance from the "Cow-gate" of the vedic village, afterwards becoming the citygate, and subsequently the monumental entrance as to the temple.[26] A typical example of a **gopuram** depicts a building oblong in plan rising up into a tapering tower often over forty-five meters in height, and entered by a rectangular doorway in the centre of its long side. [27] In Northern Indian temple style, the structure, instead of **Gopuram,** is known as **Balāṇaka.**

Kirtitoraṇa with exquisite carving and delicay is known all over the western India especially in Gujarat and Rajsthana. The **Kirtitoraṇa** is a form of **Toraṇa,** usually an accompaniment to the temple design, standing as its outer entrance, but there were some for the ceremonial- of swinging the god (**hindolā**). All the parts forming **Kirtitoraṇa** are devised on the same principles as those employed in the temple design, with the spreading base, figured shaft, bracket capitals, and tabernacled superstructure being of much the same order, but, if anything, even more ornate.[28]

---

24. IABH. p. pp. 114-115
25. IABH. p. p. 100
26. IABH. p. p. 106
27. IABH. p. p. 106.
28. IABH. p. 149.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

In South India the **Gopuram** attained the height of a sky-scraper and was embellished with groups of plastic imaginary when it reached its maturity during the Madura period. It became pre-eminant even in relation to the **Prāsāda** inside.

Dipastambha (Lamp-pillar), especially popular in South India, is an architectural device which illumines the temple court during night time through the light of numerous lamps around the pillar. The whole structure from bottom to top is systematically arranged in mouldings corresponding to vertical member of the **maṇḍovara.**

In the **Pancāyatana** or five shrined temple, the central temple is surrounded by four entirely separate and smaller shrines, all systematically grouped so as to form the whole into one unified but somewhat complex composition. They are located, at the four corners of the platform of the central temple and constructed on the same architectural design and plan that of the central one. At times more supplementary shrines (**Devakulikās**) are also added, surrounding the central temple.

Many Jain temples contain a range of exterior cells (**Devakulikās**) grouped in pillared varandah surrounding the inner court on all sides. The cells contain images of **Tirthankars** their number ranging from 24 to 72.[29] The principal shrine in such temple complex is situated in the middle of the inner court.

---

29. i. e. 24 present, 24, past and 24 future **Tirthankars.**

Jain Education International For Private & Personal Use Only www.jainelibrary.org

CHAPTER-V

THE DEVELOPMENT OF THE REGIONAL PHASES OF THE TEMPLE

(A) The Northern or Indo-Aryan Phase

From the eighth century onwards temples with the Northern style of Śikhara began to be constructed in large numbers and were not confined to North Indian plains but extended from the Himalayas to the Deccan and from Orissa to Saurastra. The style had several regional movements and accordingly it took the various local shapes and colours.

There were certain post-Gupta temples which really continued the tradition of Gupta brick as well as strone-architecture.

The brick temples of Nalanda, Paharpur and Ahichchhatra dating from sixth to tenth centuries form themselves a group. They are high solid structures and in each case the shrine is placed at the top which was approached by a flight of steps. The largest one was that of Nalanda. The temple of Ahichchhatra was remarkable for its cruciform plan and stupendous size (152·5 x 91·5 meters at the base).

The **Lakshmaṇa** brick temple (10th cent A. D.) at Sirpur in Raipur District resembles the Bhitargaon temple in its general design.

(i) The Temples of Orissa (A. D. 800–1250)

This style is mainly concentrated at Bhuvanesvara, Puri and Konarka-all in Puri district of Orissa. The style started during the eighth century with the Parsuramesvara at Bhuvanesvara and culminated during the thirteenth century in the Sun temple at Konarka. The earlier Orissa examples consist of a

Jain Education International For Private & Personal Use Only www.jainelibrary.org

sanctum surmounted by a high curvilinear tower and a square **maṇḍapa** which is called in Orissa **Jagmohana** while later on were added in the same axis two other halls known as **Naṭa-Maṇḍapa** (dancing hall) and **Bhoga-Maṇḍapa** (hall for offerings). These halls were single storeyed structures raised on a plinth and the elevation of each consisted of two parts cubical below and pyramidal above The tower stood on a similar plinth and upright cubical base, above which its part resolved into the tall curvilinear portion, the flat ribbed disc (**āmalaka**) and the finial (**Kalaśa**) as the crowning piece. The Orissa style is characterised by its general astylar construction, plain interior and a lavishly-decorated exterior.

The Parsurāmeśvara temple and the Vaitāl Deul temple (both of c. eighth century), the Mukteśvara temple (c. 975) are some of the earliest examples, but the finest and most majestic of the Orissan temples is the Lingarāja temple at Bhuvanesvara, built in c. 1000. Originally it comprised only the **Vimān** (towered sanctum) and the **Jagmohana,** while the **Naṭa-** and **Bhogamaṇḍapas** were added later. The famous temples of Jagannātha at Puri (11th cent.), the temple of Rājarāni and Ananta Vāsudeva are also remarkable. But by far the grandest achievement of the Orissa School was the Sun temple at Konārka, dating from the middle of thirteenth century. Built on a high plinth, conceived as a wheeled chariot dragged by seven rearing horses, this colossal temple originally consisted of a lofty **Vimāna** with three subsidiary shrines attached, a large **Jagmohana** (30·5×30·5 ms.) with a pyramidal roof and a detached **naṭa-maṇḍapa** of which only the **Jagmohana** preserved in an extensive courtyard (264×164·7 ms.)[1]

(ii) The Temples Of Rajsthan (c. 800–1200 A.D.)

The group of small Jain and Brahmanical temples of Osia (near Jodhapur) dating from 8th to 12th centuries contain two remarkable temples–the temple of Harihar[2] (c. 8th cent.) and

1. A. I pp. 97–99
2. IABH p. pl. LXXXV opp. p. 135

Jain Education International For Private & Personal Use Only www.jainelibrary.org

the temple of **Sūrya**,[3] (c. 9th cent.) which are built on **Pancāyatana** style with four subsidiary shrines of the same design at corners. The Jain temple of Mahāvīra (c. 8th cent.) deserves special notice because of its ornate **toraṇa**-arch.[4]

It is the complete example of the Osia group, consisting of a sanctum, a closed hall, and a porch, immediately in front of which there is an ornate **toraṇa** or gateway.

At Gyraspur, in the ruins known as **Aṭh-kumbha** (eight pillars) and the **chār-kumbha** (four pillars) are portions of the columned halls of two temples of the ninth and tenth centuries, while temple of **Mālā De** is of early tenth century.[5] Finally at Udayapur, there is the temple of Udayaśvara dating from the middle of eleventh century, and showing by its style an affinity to the Chandela group at Khajuraho.[6]

(iii) The Temples of Gujarat (c. 941 A. D.-1311 A. D.)

Western India including Gujarat and Western Rajsthana form a separate group of temples due to the peculiar development of regional style of temple architecture during the tenth to fourteenth centuries. The temples of this region contain the usual components of a Hindu shrine; a cella, a pillared hall or **maṇḍapa**. But a great architectural skill is shown in joining the cella with the hall i. e. **Maṇḍapa**. The scheme followed is well described by Percy Brown, "The plans of these temples resolve themselves broadly into two kinds, those in which the two compartments (i e. the cella and the hall) are joined so as to unite the entire building within a parellelogram, and those in which each compartment forms a rectangle, in the later case the two are attached

3. Ibid pl. LXXXIV opp. p. 134

4. AI. p. 100

5. IABH p. pl. LXXXVIII

6. IABH p.p. 139

Jain Education International For Private & Personal Use Only www.jainelibrary.org

diagonally.[7] The former system is well illustrated by that of Modhera, if its detached hypostyle hall or **Sabhā Maṇḍapa** is excluded, while the temple of Somanatha is the typical example of the diagonal arrangement. The facade of the temples is divided horizonatally into three main portions consisting of (1) the moulded basement (**Piṭha**) (2) the wall-face, upto the entablature (**maṇḍovara**) and (3) the Superstructure (**Śikhara**). The second division usually carries a heavy-sculptured pantheon right round the edifice. But the third portion is the most significant and in the case of **maṇḍapa**, consists of low pyramid of horizontal courses. The superstructure of a west Indian **Śikhara**, however, is most distinctive and comprised a cluster of members including semi-detached turrets at the lower portion. The interior of the temples is mainly peristylar, the pillars being of a characteristic shape with elegant carvings.

The interiors of these temple display several notable characteristics. The columns of the **maṇḍapa** are arranged geometrically leaving an octagonal area, or nave, in the centre, while outside of the **maṇḍapa** they are so spaced so as to constitute the aisles. Surrounding the nave the pillars are provided with an extension or attic of dwarf-pillars also bearing bracket capitals. These attic pillars, with the architrave above, while raising the height of the nave also support the central dome, which consists of a shallow bowl-shaped ceiling formed by a succession of overlaping courses. The shrine doorway is designed so that its decorative scheme composes with that of pillars.[8]

The temple cities or **tirthas** (places of pilgrimage) of Jains are considered to be of remote age. Inspite of the known antiquity of these mountain sanctuaries few of the temples comprising them are earlier than the fifteenth century, and most are much later. Various causes have been responsible for the older buildings having been obliterated. one being the

7. IABH. p. p. 143.

8. IABH p. p. 144.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

practice of the Jains themselves of pulling down their temples when decayed and erecting new ones in their places, many of the walls bearing evidences of this, as they reveal stones of earlier structures having been built into them. As, they exist at present, these religious sites are surrounded by embattled walls, with their interiors divided up into **tuks** or wards, like the inner courts of fortified cities, each **tuk** having massive circular bastions at its angles, entry being obtained through storng gateways.[9]

These temple-cities, are laid out on no specific plan, the buildings being arranged on such level spaces as the contours of the hill naturally provide. They contain several hundreds of edifices. Although many of the temples may seem complicated in appearance, each is designed as a rule, on the principles common to the relegious architecture of the late medieval period, the elaborations being due to such factors as the addition of numerous supplementary shrines, to the application of double stories, and to the practice of imposing pillared cloisters around larger examples. In the jain temples one variation in the general scheme of the temple is noticeable and that is the frequent production of a class of temple known as **Chaumukha** or four faced. The **chaumukha** is a quadruple image, or a group of four images either of one **Tirthankara**, or of four different **Tirthankaras** placed back to back so as to face the four cardinal points. Such a plan necessiated a shrine chamber with four door ways which effected both the design of the sanctuaries and the shape of the vimana as a whole [10]

Two of the most important temple cities are on mountains in Saurastra, one being on Satrunjaya[11] and the other on Girnar.[12] The largest of all is that of Satrunjaya, south of town of Palitana. Out of large number of shrines of various shapes

9. IABH. p. p. 162.
10. IABH p. p. 162.
11. IABH p. plt. CIV. A
12. IABH. plts. CIII Fig. 1 CIV. Fig. 2.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

and sizes, a characteristic example is the **Chaumukha** temple of Ādinātha, built in A. D. 1618. but on the site of much earlier structure. This temple shows how the builders put into effect the plan of the fourfaced shrine. The cell is provided with the four exquisite entrances, the east being connected with the assembly hall in the front and the three others openings have porches leading into surrounding courtyard.

The Neminātha temple, the other famous temple city on Girnar, bears an inscription indicating that it was restored in the 13th century and is probably not very different in its general appearance from what it was when first built a century before. Standing within a quadrangular courtyard, it is surrounded by a range of pillared cloisters containing over seventy cells. The other famous temple in the group of Girnar temples is the Triple temple of Vastupāla-Tejapāla. The principal Sanctuary contains the image of Mallinātha, the 19th **Tirthankara** and the side chambers contain monuments of solid masonary, called '**Sumeru**' and '**Sameta Śikhara**'.[13]

(iv) Temples of Madhya Pradesh (A. D. 950–1050)

The group of Hindu and Jain temples at the old Chandela capital Khajuraho (Chhatarpur, central India) are second in importance and magnificance to the Orissan temples. They were built between 950 and 1050 A. D. The individual characteristics of this group of temple are: (1) Khajuraho temples, instead of being contained within the customary enclosure wall stand on a high and solid terrace. These temples may be classed as **Jagati-Prāsādas** in the terminology of **Śilpa** texts like Samrāngaṇa Sūtradhāra etc. Further on the broad platform i. e. terrace temples are erected not as a cojoined building, as in the case of Orissan temples but as a unified structure. (2) These temples are of not a great size, the largest is only thirty meters nearly, but consist of elegant proportions, graceful contours and rich surface treatment. (3) These temples are notable for their

13. IABH p. p. 163.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

simpler designs. The whole edifice is divided into three main compartments namely the cell or **garbhagṛiha,** an assembly hall or **maṇḍapa** and an entrance portico or **ardhamaṇḍapa.** Supplementing these, are the **antarāla** or vestibule to cella and in the more developed examples, the transepts or **Mahāmaṇḍapas,** together with a circumambulatory around the cella. (4) Orissan temple roof is pyramidal but the Khajuraho roofs are domical in contour. Perscy Brown observes: "The graceful shape of these **Śikharas** has been effected in two ways, on the one hand by the subtle lineaments of the main curves, and on the other by the rhythmic disposal of the subsidiary members (i. e. **uruśriṅgs**) attached to them. It is only to realize the beauty of the former with its flowing profile. In the first place the contours at Khajuraho are more taut and tenuous, the tempo of the lines is accelerated as they mount up in a more decided incline. But the principal refinement is obtained by the design and distribution of the miniature turrets or **uruśṛiṅgas**, which it was the practice to superimpose on the sides to break up the mass."[14] The main group of temples at Khajuraho, consisting of at least a dozen buildings, arranged in two lines, with both Vaishnavite and Sivaite Shrines standing side by side. The finest specimen among these is Kandaryā Mahādeva temple.[15] The Vaishnava temple of Chatrubhuja and the Jain temple of Ādinātha are also noteworthy.

The temples at Gwalior (11th cent.) form a distinct group in this region. The peculiar among these are the two temples, in Gwalior Fort, both designated as Sas-Bahu temples (finished in 1093 A. D.). Both are in much the same architectural mode, the smaller of the two although an elegant little building, in comparison with the larger example of which it is a reduced and simplified copy, is relatively unimportant. The large one is dedicated to Viṣṇu. Only the main hall remains, the **Vimāna** with its spire is disappeared.

14. IABH p. p. 134

15. IABH p. plt LXXX p. 128

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Externally this **Mahāmaṇḍapa** or great hall has three stories. Each storey is defined by a massive architrave, with the spaces between occupied by pillars and piers, the effect of the facades being that of large open arcades. The roof is partly demolished, but was an arrangement of diminishing tiers of ornamental masonry rising up into a low pyramidal or domical formation. Externally, the building is in three stories, but this does not apply to interior as there is a large central chamber. It consists of one tall compartment only around which project the loggias, one above the other, which comprise the triple stories of its external elevation. From the design it can be said that the constructional principles adopted here were much alike the Rudra Mahalaya temple at Siddhapur.[16]

The Teli-Ka-mandira, is a rare type of Brahmanical sanctuary, a relic of the distant Buddhist heritage. It's **Śikhara** is remarkably noted for its affinity with that of Vaitāl Deul at Bhuvanesvara. It is over 30·5 meters in height. In its conception this building is rather more of a shrine than a temple, as it consists of a sanctuary only, comprising a tower together with a substantial porch and doorway leading to an interior cella; there is atached to it no assembly hall or **maṇḍapa**, and none of those pillared pavilions which ordinarily formed part of the fully developed temple structure. It's shape externally as well as internally is oblong. The most marked departure from the Indo-Aryan style of the temple tower is in the composition of the summit or roof. Owing to oblong formation being confirmed throughout its height, the upper part of the building is also oblong in shape which in consequence is supersimposed with the vaulted roof of Buddhist **Caitya**-hall. To emphasize this character there is a form of sun-window at either end, a keeled ridge with finials, and pillared arcades derived from the rock-cut colonnade system along each of its longitudinal sides. The roof of the porch also appears to have terminated in a **Caitya** arch gable.[17]

16. IABH p. p, 156-157 also Plt. Cl. opp. p. 157.
17. IABH p. pp. 156 also plt. C fig. 2. facing p. 151

Jain Education International For Private & Personal Use Only www.jainelibrary.org

(v) The Early Chalukyan Temples in the Deccan (c. 450 A. D.–750 A. D.)

Almost at the same time when the Gupta shrines were being built in central and northern India, an activity of building shrines and temples took place in the Deccan under the rising power of the Chālukyan dynasty. The first effort of Chālukyans in this direction, is represented by a group of stone built shrines and temples at Aihole[18] in Bijapur District of Dharwar. The majority of these structures are Brahmanical, although a few are Jain, and all appear to have been erected in the period between A. D. 450 and 650.[19] Early chalukyan group of temples is confined to the locality of Aihole.

The temples at Aihole consist of some seventy buildings. As with the Gupta temples those at Aihole have flat or slightly sloping roofs, but the latter in some instances are surmounted by a small upper storey or tower (**Śikhara**) which appears to have been subsequently added. The Chief difference between the two types (i. e. Gupta and Chālukyan) lies in the treatment of the structures in front of the Sanctuary which assumed the character of a pillared assembly hall, or **maṇḍapa**. The addition of this feature to the Aihole structures implies a step forward in the development of the completed temple design.[20]

On account of its primitive appearance the temple known as Ladh Khan[21] is considered to be the oldest temple of Aihole group and has accordingly been assigned to the middle of the fifth century. The notable features of this temple are the pillars with plain square shaft with a Cushion Capital above it with an expanded floral abacus supporting bracket (This particular form of capital afterwards became almost universal

18. ASI. AR. 1907–8 p. 189

19. IABH p. p. 63

20. IABH p. p. 63

21. IABH p. plts. xxxvi, fig. I; xxxvii

Jain Education International For Private & Personal Use Only www.jainelibrary.org

in the architecture of southern India) and a stone seat of the portico, with its sloping back-rest, (here is seen the beginning of Āsana which developed into ornamental feature in the entrance halls of many mediaeval temples.)[22]

In direct contrast with the architectural formation of the foregoing, but at the same time, illustrating another experimental stage in the development of the temple structure is the Durga temple at Aihole.[23] This example is the Brahmanical version of the Buddhist **Caitya** hall, adopted to suit the service of the former creed. The temple was probably erected during the 6th cent. and is an apsidal ended structure on a high and heavily moulded plinth or stereobate. At the topmost tier of its flat roof there is a short pyramidal tower, or **Śikhara**, which has been subsequently added. Among other notable features in the design of this temple is its peripteral exterior, or pteroma, a passage formed by the colonnade of peristylar **Verandaḥ**[24]

Another, temple of the same kind is that of the Huchchimalligudi, a smaller and simplified form of the preceding for it has no apsidal end and is without a peristylar verandaḥ. As with other examples at Aihole, to it has been added a **Śikhara** of later date.[25]

The Jain temple of Meguti, bears an inscription recording its erection in 634 A D. Here advances in technique are noticeable. The quality of masonry is improved vastly and more delicacy is shown in the treatment of ornamentation[26]

Badami (ancient Vātāpi) contains several buildings of an early date, but what is interesting is a series of four pillared excavated halls in the scrap of a hill. Three of these are

22. IABH p. p. 64

23. IABH p. p. plts : xxxvi Fig. 2; XXXIII Fig. 4. also XXXVIII & XXXIX

24. IABH p. p. 64.

25. IABH p. p. 65

26. IABH p. p. p. 65

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Brahmanical (one of which bears inscription dated A. D. 578) and one is Jain added to a century later. In their general appearance and interior arrangements these excavated temples are all of the same type, as each includes three features, a pillared verandah, a columned hall, and a small square cella cut deep into the rock. The exterior is plain, but the interior is highly carved.[27]

At Pattadakala (16 Kms. from Badami) the temples of both the styles (i. e. Indo-Aryan and Dravidian) are found side by side. There are ten such temples of which four Pāpanātha (c. 680), Jambuliṅga, Karsedeśvar. Kāśināth are in the Indo-Aryan style. Of this group the temple of Pāpanātha is the older and important. Apparently dedicated in the first instance to Viṣṇu and Sūrya, it seems to have been converted afterwards to the worship of Śiva. This temple, both in its plan and in elevation, bears every indication of a conception in course of formation.[28] In general appearance it is a long low composition some 27 meters in length, with a tower at its eastern end too small and stunted to be in good proportion with the remainder of the building.[29]

The Temple of Pāpanātha has illogical arrangement of the plan. The vestibule or **Antarāla** is at fault, as the compartment is too large; it takes the shape of square court, containing four pillars widely set, so that instead of forming a connecting antechamber, it becomes supplementary assembly hall. It is this disproportion in the plan that has produced a corresponding disproportion in the elevation.[30]

(VI) The Later Temples In The Deccan (c. 1100 A. D.–1300 A. D.)

A variation of the Indo Aryan style was produced during the early medieval period in the Deccan. One of the most

27. IABH p. p. 66 plts. XXXIX opp. p. 62 and XL Fig. 1 opp. p. 63
28. IABH p. pl. XLV Fig. 1.
29. IABH p. p. 83.
30. IABH p. p. 83.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

prominent self originated characteristics in the Deccani style of temple is observable in the design of the Śikhara, which is decidedly different from that of any other region. Instead of the turrets or **uruśriṅgas** being grouped around the lower part of this structure, as in most examples, the Deccan Śikhara has a pronounced vertical band carried up each of its angles, taking the form of a 'Spine' or quoin. This feature extends from the lower cornice right up to the finial, and displays functional qualities of a higher order as it follows the main contours of the spire thus holding the entire shape within its firm outline. Then the space between these quoins are filled in with rows of small reproductions of Śikhara itself. The same principle is employed in the formation of the pyramidal roof of the **maṇḍapa**, which is composed of diminishing rows of miniature multiples of itself.

A certain originality is also noticeable in the plans of these temples, as in the large examples they are laid out on a diagonal arrangement and a marked elaboration in the shape of walls also attained by projections and recesses of the wall surfaces.[31]

The well-known examples of the temples of this style are the temple of Ambaranātha (Thana District), the Triple shrine temple at Balsane (Khandesa), Gondesvara temple at Sinnar and Mahadeva temple at Jhogda (Nasik District); and Laxmi Narayana temple at Pedgaon (Ahmedanagar District).

(*B*) *The Southern or Drāvidian Phase*

The Southern style of structural temple architecture (upto 1600 A. D.) mostly known as the Dravidian style, practiced almost entirely in the Tāmil country anciently known as **Drāviḍadeśa**, can be conviniently classified into five phases corresponding to the five principal kingdoms which ruled in South India during the course of evolution of structural temple architecture of that region.

---

31. IABH p. p. 152

Jain Education International For Private & Personal Use Only www.jainelibrary.org

(i) The early Chālukyan Phase (c. 725 A. D.–c. 740 A. D.)

There are several examples of the Drāvidian style of temple at Aihole, as for instance that numbered 53, and the Jain temple no. 39, as well as the Meguti temple bearing a date equivalent to A. D. 634; in each case the tower is in a state of ruin. So for a very early example of the Dravidian style in this region, it is necessary to turn to the town of Badami, situated some twenty-four Kms. from Aihole, and the seat of Chālukyan dynasty at a slightly later date.[32]

There is a temple of Mahakuṭeśvara, at Badami which from inscriptional evidence appears to have been built before A. D. 600. It is a small and almost insignificant edifice, but it is instructive because the tower is complete, with an octagonal domical finial, and surrounded by tiers of miniature shrines, all illustrative of an early phase in the evolution of the Drāvidian **Śikhara.** But a larger and slightly more developed structure of much the same type, although undoubtedly of somewhat later date (i. e. c. A. D. 700) is Malegitti **Śivālaya.** It consists of three compartments-cella, assembly hall, and porch, the two former square in plan. Its heavy monolithic pillars, ponderous capitals, broad string-courses and over hanging roll-cornices, are all suggestive of rock-cut tradition.[33]

At Pattadakal the temples of the Drāvidian style are six in number. They are Samgameśvara (c. 725), Virupākṣa (c. 740), Mallikārjuna (c. 740) Galānātha (c. 740) Sunmeśvara and a Jain temple.[34] Of this group the Virupākṣa temple is striking. It is a comprehensive scheme, as it consists not only of the central structure, but of a detached **Nandi** pavilion in front and is contained within a walled enclousure entered by an appropriate gateway. It measures 36 meters

32. IABH p. p. 81

33. IABH p. p. 81-82 plt. LI Fig. 1.

34. IABH p. p. 83.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

from the front of the porch to the back of the shrine. Owing to its balanced composition, definite coherence and rythmic grouping of its parts it is much more pleasing to the eye.[35]

(ii) The Pallava Phase (c. 600–900 A. D.)

The structural temples of the Pallava phase fall into two groups (i) Rajasimaha group A. D. 690 to c. 800 and (ii) Nandivarman group c. A. D. 800 to c. 900 A. D.

With the rule of king Rajsimaha, the rock-cut method of architecture ceased in South India. Instead of it, the art of structural building was taken up. The production of the first group of temples of this phase called Rājsimha group began towards the end of the seventh century and occupied the whole of the eighth century, during this period several notable buildings were erected. Of the Rājasimha mode there are some six examples, comprising the 'Shore', Iśvara, and Makunda temples at Mamallapuram; a temple at Panamalai in South Arcot district; and the temples of Kailasnātha and of Vaikuntha Perumal at Conjeevaram. The first Pallva building to be constructed of dressed stone was the 'Shore Temple' so named in modern times as it stands on the external foreshore of the ancient port[36] with the underlying idea that cell should face eastwards overlooking the sea, so that the shrine might be illuminated by the first rays of the rising sun, the plan of the shrine left no room for a forecourt or assembly hall, and not even for an entrance gateway and so the shrine was left entirely open to the sea.[37]

Not long after the erection of the shore temple at Mamallapuram, a Śiva temple, the Kailāsnātha† was begun at Conjeevaram, the capital seat of the Pallavas. The most

35. IABH p. p. 84.

36. IABH p. plt. Lii, Figs. 2 & 3

37. IABH p. p. 98–99

† Ibid, plt. LVII

Jain Education International For Private & Personal Use Only www.jainelibrary.org

interesting feature of this temple is the pyramidal tower or Śikhara for it is in the distinctive treatment of this feature that the development of the Drāvidian style may be best observed. Apart from the main structure of this temple, in a place of what should have been the main gateway a larger subsidiary chapel has been introduced with cella, vestibule and stairway approach, suggesting the beginning of the Gopuram, or entrance pylon. In the temple of Vaikuntha Perumal at Conjeevaram the Pallava style is seen in its most mature form.[38]

The second group i. e. Nandivarman group (c. A. D. 800–900 A. D.) marks the decay of this dynasty. No building of any note were erected at this time, but there are few small temples which show the direction of movement. The principal examples at Conjeevaram and Tiruttani are mere reproductions of the previous manifestations.[39]

(iii) The Chola Phase (c. 900–1150 A. D.)

The temples of this phase do not exhibit a material alteration in the structural plan and arrangements but are marked by the introduction of new elements. The Pallava lion-motif is replaced by conventional mouldings of griffnheads which afterwards becomes the characteristic of the South Indian style. The order of the pillars also have been changed. Two changes are discernible; one relating to the capital itself, and the other to the abacus above. The abacus is considerably expanded and combined with lotus-form underneath.[40]

Of the temples of this phase the most majestic is the temple of Brhadisvara[41] at Tanjore built by Rājarāja (985–1018). The temple has stupendous dimensions and is composed of several

38. IABH p. plt. LIV

39. IABH p. p. 99–100

40. IABH p. p. 103

41. IABH plt. LVII.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

structures such as the great tower, a large hall, a pillared portico and **Nandi** pavilion, arranged axially in the centre, of a large walled enclosure. The other striking example is the temple at Gurigai Konda Cholapuram[42] (Trichinopoly District) built by Rājendra Chola (1018-33). It is remarkable for its large **maṇḍapa** supported on over 150 columns. Like the Tanjore example, the stylobate of this temple is decorated with large sculptures which form a striking feature of the Chola temple.[43]

(iv) The Pāṇḍya Phase (c. 1110–1350 A. D.)

The most conspicuous feature of the Pāṇḍya phase was the emergence of the monumental gateway or **Gopuram** which dwarfed the towered sanctury and became the dominating feature of the temple-complex. The Temples came to be fortified within a series of enclosing walls which were pierced at the four cardinal points with gateways of imposing size and ornamental appearance. The **Gopuram** were the monumental entrance to the temple. Elementary prototype of this characteristic architectural feature have been already found at the entrance to the Kailasnatha temple at Conjeevarum and also in the early Chālukyan temple of Virupākṣha at Pattadakal; both example illustrate the **Gopuram** in a very rudimentary stage.[44]

The **Gopuram** developed under the Pāṇḍya phase was oblong on plan and pyramidal in elevation with a cubical base. The best examples of the **Gopurams** of this phase are to be found at Srirangam (Trichinopoly Dist.) Chidambaram (South Arcot Dist.), Kumbakonam (Tanjore Dist.) and Tiruvanhamalai (N. Arcot Dist). Of these the eastern gateway at Chidambaram is the most representative. It is a seven storeyed structure and ornamented with architectural decoration consisting nine pillared niches and canopied pavilions.

---

42. IABH p, pl. LVIII.

43. IABH p. pp. 103-104.

44. IABH pp. 106.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

(v) The Vijayanagar Phase (c. 1350–1565 A. D.)

During this phase certain additions were made to the main temple. There were separate shrines, pillared halls, pavilions and other annexes, each having its special purpose and each occupying its appointed position in the scheme. One of these is the **Amman** shrine, a subsidiary temple usually situated to the N. W. of the main building and slightly behind it; in it is enshrined an image of the consort of the deity to whom the temple is dedicated, he himself occupying the cella of the central structure. Another and even more important building, generally placed towards the left and front of east entrance, is the **Kalyāṇa maṇḍapa.** This is an open pillared pavilion with a raised platform for a throne in the centre for the reception of the deity and his consort on the annual celebration of their marriage ceremony.[45]

Much of the intricacy of rich beauty of the Vijayanagar type of temple was, further, produced by the number and prominance of its pillars and piers, and the manner in which they were sculptured into the most complicated compositions, strange and manifold, so that each becomes a figurative drama in stone.[46] The pillared halls in this period were larger and more ornate than the preceding and constitute a distinct feature. The best examples of the pillared halls exist in the temples at Auvadiyas Kovil and Vellur (N. Arcot Dist.); Ekamranatha temple at Conjeevaram and Vithal temple at Hampi (Bellary Dist.). The most representative temples of this phase are the Vithal and Hazārā Rāma temples at Hampi.[47]

The development of the Drāvidian style continued after the fall of the Vijayanagar Empire and attained its final form under the Nāyakas of Madura. But in view of the lower limit fixed for the treatment of this subject it is not here

45. IABH pp. 109

46. IABH p. p. 109.

47. IABH p. p. 110.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

necessary to enter into details of the final phase dating after 1600 A. D.

(c) *The Later Chālukyan or Hoysala Phase (c. 1050-1300 A. D.)*

The temples built in Karnataka and Mysore during the reign of the later Chālukyas and the Hoysalas respectively represent a peculiar school of architecture which cannot be classed under the Indo-Aryan or Dravidian School. The special features of this school seem to have resulted from an admixture of Indo-Aryan detail to Drāvida building. In otherwards these temples are of the Southern or Dravidian Phase in their plan but contain architectural ornamentation of the Northern or Indo-Aryan phase. In terms of Indian architecture this type may be classed as the **Vesera** type which is produced by an admixture of the Dravida plan (**Vinyāsa**) and **Nāgara** ornamentation (**Kriyā**). Naturally, the effect of the Southern style is more eminently marked in Mysore in comparision to the northern region showing the influence of the Dravidian overlaping and interpretation over the Indo-Aryan style.

The typical Hoysala temple stands on a High polygonal plinth, conforming in shape to the main building which is wide enough to be used as processional passage. The main structure in its simplest unit comprises a cell, a vestibule, a pillared hall, the last often fronted by an open pillared pavilion. But many of the temples contain from two to five such open pillared pavilions. The stellate plan of the sanctum or other parts is another notable feature of this type. But the most distinctive feature of this style is the lavish sculptural decoration.

The typical examples of this style are the Keśava temple[48] (c. 1268 A. D.) at Somnāthapur (Mysore State), The group of temples at Belur[49] (c. 1117 A. D.) and the shrine of Hoysaleśvara[50] at Halebid (c. 1150 A. D) in Mysore State.

48. IABH plt. CVII. opp. p. 162.
49. IABH plt. CX. Fig. 1 opp. p. 165.
50. IABH plt. CVI. Fig. 1 opp. p. 161.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

SECTION II

A HISTORICAL SURVEY OF THE STRUCTURAL TEMPLES BUILT IN GUJARAT UPTO 1600 A. D.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Jain Education International For Private & Personal Use Only www.jainelibrary.org

CHAPTER I

THE DENOTATION OF 'GUJARAT' AND ITS SCOPE

Gujarat, which was in abeyance as a political or administrative unit for a few centuries past, has recently re-emerged as a separate state in the union of India.

The name 'Gujarat' seems to have applied to this region about the beginning of the Solanki period. In earlier times Gujarat had hardly received any common name denoting the entire region. Parts of Gujarat were known by different names like **Ānarta**, **Lāṭa** and **Surāṣṭra** in earlier times. In this work the term 'Gujarat' is therefore used for convenience sake even for the earlier ages prior to the actual application of the current name to this region.

The boundaries of Gujarat fluctuated from time to time, and its political and cultural extent included a number of districts that are put in adjoining states at present.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

CHAPTER II

AN INVESTIGATION INTO THE STRUCTURAL TEMPLES IN PRE-AND PROTO-HISTORIC TIMES

(i) Prehistoric Times – Stone Ages.

Archaeological explorations and excavations have unearthed the prehistory of Gujarat, from the stone Ages, especially in the Paleolithic Age and the Microlithic Age. But the remains of these prehistoric cultures do not contain any structures that may be styled temples in the modern sense of the term.[1]

(ii) Protohistoric Times.

(a) Copper–Bronze Age

The well excavated structural remains of this period are available in the form of some brick-built structures unearthed at Lothal in the Ahmedabad District. These remains seem to represent residential buildings, hardly containing remanants of any temple structures. Nor do the archaeological explorations and excavations disclosed at Rangapur, Somnatha, Rozadi, Bhagatarav and other sites in Gujarat show indications of any temple structures of this period.

(b) Puranic Age.

The traditional accounts, preserved in the **Purāṇas** (that appear of late origin in their extant form) record the existence of some temples in the time of **Kṛiṣṇa–Vāsudeva,**[2] Ariṣtnemi and Mahāvīrasvāmi.[3]

---

1. Sanklia H. D 'Investigation into Prehistoric Archaeology of Gujarat' & Subbarao B. 'The Personality of India.'

2. Harivamśa, ch. 58 vv. 15, 16, (Ed. Kalayāṇa)

Jinaprabha Sūri, 'Vividhatirthakalpa', (completed in V. S. 1389) Ujjayantamahātīrthakalpa (Singhi Jain grantha mālā no. 10) pp. 8-9.

'Śatrunjaya Mahātmya.' The tradition records that Dhanesvara Sūri composed this work in V. S. 477 at Valabhipur (JSSI. p. 134). But the work contains the account of Caulukya King Kumārapāla (1144–74 A. D.), Bāhada, Vastupāla, Samaraśā and others and so it is definite that the work is of later origin, probably composed during 14th cent. A. D. (MG. p. 487)

3. Jinasena Sūri 'Hari Vamśa Purāṇa; (Composed in Śaka year 705; i. e. A. D. 783–84)

Jain Education International For Private & Personal Use Only www.jainelibrary.org

CHAPTER III

A SURVEY OF THE STRUCTURAL TEMPLES OF PRE-CAULUKYAN TIMES

(i) The period of the Mauryan rule (c. 322 B. C.–185 B. C.)

This period marks the beginning of the historical period of Gujarat. The supramacy of Candragupta Maurya (322–298 B. C.), extended over both **Ānarta** and **Surāṣṭra.** The continuance of the Mauryan rule under Aśoka is attested to by the Girnar and Sopara versions of his Fourteen Rock Edicts.[1]

The known structures of this period are in the form of the extinct Sudarśana lake at Girinagara[2] and the extant caves known as Bāwā Pyāraś Maṭh in its vicinity. [3] No remains of, or even references to any structural temples are available so far.

(ii) The period of the Indo-greek rule (c. 185 B. C.-78 A. D.)

After the break-up of the Mauryan Empire (c. 185 B. C.) Gujarat seems to have passed under the power of Indo-Greek kings such as Apollodotus and Menandar, whose coins were in use at Barygaza or Bharukaccha upto the time of the Periplus.[4] This period has not left remains of any temples but the Jain traditions have preserved an account of the

1 CHG. p. 29.

2. Junagadha Rock Inscription of Rudradāmana: AKK. p. 128.

3. Sankalia H. D. AG. p. 49.

4. CHG. p. 41.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

construction of certain temples which may be ascribed to this period on the bases of the chronological references contained therein. According to the Jain tradtion,[5] Veṇivatsarāja a contemporary of the famous Jain monk Ārya Khaputācārya (the beginning of the 1st Cent. A. D)[6] was formerly a Buddhist and got built a temple dedicated to the Buddhist goddess Tārādevī in a city known as Tārāura (SK. Tārāpura).[7] Ārya Khaputācārya. then converted the said Venivastarāja to Jain faith and the temple of Tārādevī was converted into the temple dedicated to Siddhāyikā, a Jain goddess [8]

There was a temple dedicated to Munisuvrata known as Sakunikā-vihāra at Bharukaccha in the time of Ārya Khaputācārya.[9]

Pādaliptasūri flourished probably, in the early centuries of the Vikram Era.[10] Nāgāriuna, his desciple, built the city known as Pādaliptapura (Palitana) and erected a Jain temple on Satrunjya consecrating the images of Mahāvīra and Pādaliptasūri therein [11] Nāgārjuna also consecrated the image of Pārśvanātha at Stambhanaka[12] (Thamana) which naturally implies the existence of a Jain temple there.

(iii) The Period of the Kṣatrapa Rule (78 A. D.-c. 400 A. D.)

About the end of the 1st cent. A. D., the Kuṣāṇa Emperor Kaniṣka I seems to have extended his power over central and western India. Bhūmaka is the earliest known Kṣatrapa in

5 Kumārpāla pratibodha of Somaprabhācarya (composed in V. S. 1741) (1145 A. D.) (G. O. S.) Int. p. iii.

6. PC. V. vv 143-146; JSSI p. 99; JASG. p. 60.

7. This city is identifed with Taranga : vide JTSS Vol I pt.I. p. 146.

8. Kumārapāla pratibodha : Ārya Khaputācārya Kathā, p. 442-443.

9. The said temple was restored by minister Āmbada, the son of Minister Udayana in V. S. 1221-22.
(Vividha Tirtha Kalpa pp. 20-22)

10. Nirvāṇakalikā, Int. p. 16.

11. Prabhāvaka carita (revised in 1277 A. D.), Pādaliptacaritam vv. 247-306

12. Stambhanaka Tirthotpatti Prabandha.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

charge of this part of western India. Nahapāna, his successor seems to have ruled over a vast territory from Nasik to Pushakar including the regions round about Bharukaccha (Broach) and Prabhāsa (Prabhaspatan). The Kṣaharāta Kṣatrapas lost their power to the Sātavāhana of the Deccan but their northern dominions soon passed under the sway of the Kārdamaka Kṣatrapas. The power of Mahākṣatrapa Rudradāman I extended over a vast region including Gujarat. The Kṣatrapa rule over Gujarat ended with Swāmi Rudrasimha III in or about 390 A. D.

The Kṣatrapas were probably Śaivas, as indicated by their names like Rudradāman, Rudrasimha, Rudrasena. The stone inscriptions of the time of Nahapana[13] record religious donations made by his son-in-law Uṣavadata at several sites, which appear to be Brahamanical. However, no remains of Brahamanical temples of this period are known so far.

According to the Jain tradition the sect of Caitya-vāsis (monks residing in **Caityas**,) started in the year 882 of the Vira Era (356 A. D.). The date falls in the later part of the Kṣatrapa period. The tradition seems attested to by the rock-cut cave shelters near Junagadh. The symbols (**Svastika, Bhadrāsana, Nandipada, Minayugala, Kalaśa**) carved in the caves and the occurance of Jain technical terms in an inscription[14] found in one of the caves corroborate their association with Jainism. The architectural form of these caves reflect that of their structural propotype.

The Kṣatrapa period has left remains of some Buddhist structures. The excavation at Intwa[15] near Girnar have yeilded remains of a Buddhist monastery (**Vihāra**) which seems to have

13. EI, VIII, p. 78.
14. EI. XVI, 239, HIG. VOL. I. no. 9.
15. Acharya G. V. Excavation of Buddhist Vihāra of Intwa Hill in Girnar at Junagadh.
Gujarat Samāchār (Daily oct. 1949.)

Jain Education International For Private & Personal Use Only www.jainelibrary.org

been constructed by Rudrasena I (c. 199-222 A D.) The explorations at Boria near Junagadh have revealed the remains of a Buddhist fragamentary burnt-brick **stūpa** which contained a relic-casket.[16]

The stūpa at Devani Mori, (Taluka Bhiloda, District Sabarkantha), is a massive brick structure with two square platforms on which the cupola rested. The lower platform serves as a **Pradakṣiṇā**. The entire face of this platform has several recesses and mouldings and divided into eleven bays by 12 pilasters. The second platform above it is divided into 9 bays by 10 pilasters.[17] It is interesting to note that this stūpa is surrounded by several images of the Buddha, which supply the earliest known trace of Mahāyāna sect in Gujarat.[17a]

(iv) The period of the Gupata Rule (c. 400 A. D.-470 A. D.)

The Kṣatrapas lost their power to the Gupta sovereigns of Maghadha in about 440 A. D. The Gupta rule over Gujarat is attested to by a number of silver coins issued by Candragupta II. Kumāra Gupta I and Skandagupta as well as by the Junagadh rock inscription of Skandagupta. The Gupta sovereigns patronised Vaiṣṇavism in particular.

The Junagadh rock inscription[18] of Skandgupta records the construction of a lofty, magnificent temple of **Cakrabhṛita** (**Viṣṇu**) by Cakrapālita, the administrator of Girinagara (Junagadh). The temple does not exist now in its original form but seems to be represented by the present, Dāmodar mandira (of late origin)

16. The relics are on view at Junagadh Museum.
For Pl. vide CHG. pl. xv. opp. p. 72.

17. CHG, 'Addenda' P. 309 also plt. LXXXV,

17a. For detail. Vide here. p. 15.

18 Fleet, Junagadh rock inscription CII, III p. 56; HIG vol. I No. 6; Ind. Ant. Vol. VIII. p. 36.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

near Junagadh. A few remains of the old temple, including some old images of black granite were pointed out in the surroundings of the present temple by Dr. Bhagwanlal Indraji.[19]

The Traikūṭa kings ruled over South Gujarat during this period, were also followers of Vaiṣṇavism. But no remains of any Brahmanical temples built during their reign have come to light. A guild of silk-weavers that migrated from Lāṭa (south Gujarat) and settled at Daśapura (modern Dasar or Man-Dosar in Malva) is known to have built a sun temple in the city. But their exist no remains of the temple at present.

The earliest known architectural monument in Gujarat are generally assigned to the 5th Century A. D. They represent structural temples of different styles. The temple at Gop,[20] in Barada Hills was dedicated to Sun and the temple at Kadvar near Veraval to the **Varāha**, incarnation of **Viṣṇu**

---

19. The present Dāmodar Mandir which was built probably on the old site of the Cakrabhṛit temple in the 15th cent. during the rule of Maṇḍalika, the last Chudāsamā ruler of Junagadh. At the time of Muslaman conquest (A. D. 1484) as violence was feared the images were removed and buried. Maṇḍalika temple was repaired by Amarji Dewan of Junagadh (1759-1784 A. D.). It was proposed to make and consecrate new images. But certain old images of Viṣṇu were found in digging foundation for the enclosure wall and were consecrated. Two of these images were taken by Girnara Brahmins and consecrated in the names of Baldeva and Revati in a neighbouring temple specially built for them. Of the original temple the only trace is a pilaster into the wall to the right as one enters. The style and carving are of the Gupta period. (BG. I. Pt. I. ch. VII p. 70)

20. Burgess placed the temple of Gop at least as old as 6th cent. A. D. (AKK. p. 187) but on the analogy of the evolution of Caitya-window ornament Dr. H. D. Sankalia assings it to the 5th cent. A. D. i. e. a century earlier than that fixed by Burgess (AG. p. 59).

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The temple at Gop (Dist. Jamnagar)[21] consists of a square shrine surrounded by a double court yard. The shrine is 3·4 ms. square inside, about 7·1 ms. high, with wall ·7 ms thick. The walls, which are perfectly plain, having no niche or any other ornament, are perpendicular to a height about 5·3 ms. thereafter they begin to contract to form the **Śikhara** (spire) of the temple. The **Śikhara** was constructed on the corbel principle, the interior being hollow. On the out side the **Śikhara** rises in tiers as a stepped pyramid, but it is distinctly cut off into three divisions. The lowest division has two **caitya**-windows on each of its faces; the upper one has one; above it the apex is crowned by a single stone.[22]

Of the two courtyards, the inner one is mostly broken probably, as shown by similar later temples, it served as a **pradakṣiṇāpatha**. The outer one standing a little below the inner is in ruins; only a portion of the eastern side now remains.[23] The temple of Gop faces east.

The temple at Kadvar (Dist. Junagadh)[24] has a long rectangular shrine, surrounded by an outerwall, which opens

21. AKK. Plts. LI-LIII; SMTK. Plts. XXVII-XXVIII. Here figs. 1, 215, 216. For the location of the places mentioned henceforth, vide the map at the end of this section.

22. AG. p. 56.

23. AG. p. 56

The recent conservations by the Archaeological department of Government of India have exposed the high plinth of the temple which is near by 4·5 ms. in height and measures 20·5 ms. each side on the ground surface. At the bottom it has seven lateral projecting bays on each side. Vertically the plinth is cut into two platforms, the outer of which, perhaps, served as an open **pradakṣiṇāpatha** around the temple. The surrounding top of the plinth also, probably, served as a **pradakṣiṇāpatha**. It was possibly roofed with flat slabs, as indicated by the holes just below the cornice of the walls of the shrine.

24. SMTK. plts. XXIX-XXXV. Here Figs. 219. & 2.

Due to the close affinity of Gupta temple motives Dr. Sankalia believes that the temple may be assigned to that period. (FGT. Vol. IV

Jain Education International For Private & Personal Use Only www.jainelibrary.org

out on one side and forms the **maṇḍapa**, having a porch on either side. Six pillars support the roof of the **maṇḍapa** and short dwarf pillars placed in corners support the roof of the porches. The **Śikhara** is destroyed.[25] The temple is dedicated to **Varāha** but may be a **Daśāvatāra** temple, as Cousens suggests,[26] as figures of these and other deities are found both on the **prabhāvali** of the **Varāha** image and also on the walls of the porches. The Shrine door-way has five well preserved panels[27] each containing various figures of deity. The pillars of the **maṇḍapa** and porches are plain with square massive shafts and bracket capitals of the caves. The **Śikhara** of the shrine was the same of the early type as that of the old temple of Gop.[28]

(v) The period of the Maitraka–Gurjara rule (c. 470 A. D.–788 A. D.)

Shortly after the death of Skandagupta (c. 467 A. D.) Senāpati Bhaṭārka of the Maitraka family established a kingdom at Valabhī on the eastern coast of Saurastra. The Maitraka kings gradually extended their power as far as western Malva

---

No. 4). The sculptures, ornamentation and style of the **Śikhara** together suggest an early date, not much later than that of Gop (AG. p. 64). This veiw is also supported by a standing cult-image of **varāha**, as the **varāha** images found standing in the temples of Madhya Bharat, Malva, Erana and in the caves of Udayagiri belong to that period. The position of the hands of **varāha** image at Kadvar closely resembles to that of the hands of **varāha** at Udayagiri (Gwalior) (IS. plt. xxi) Epigraphical evidences from Gujarat, North Rajputana, Southern region of Deccan-Konkan, indicate the existence of **Vāsudeva-Sari Karsana** Worship (El. x Appendix p. 2. no. 7 and El. xxii p. 198) as well as vedic gods **Indra, Yama, Varuṇa**–practicaly in the whole of the western India (Nāṅghāṭa Inscription. B. G. xviii. iii) This was obviously the puranic form of Vaiṣṇavism,

25. AG. p. 63.
26. SMTK. p. 38.
27. SMTK. plt. xxxii, xxxiv.
28. SMTK. p. 39.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

in the east and their Kingdom included almost the whole of Gujarat except parts of South Gujarat. They reigned for about three centuries. (the fall of their power being dated v. s. 845 (A. D. 788).

The Maitrakas were generally followers of Saivism. They issued a number of grants of lands to Brahamans. A few of the grants recorded in their copper-plates were made to temples of Mahādeva,[29] **Āditya**,[30] and Goddesses.[31] The ruins of the old city of Valabhi, have yeilded a number of big images of the **liṅga** and **nandi** which also imply the existence of several

29. In Surastra at Vaṭapṛada a temple dedicated to **Śiva** was built by one Harināṭha, Śīlāditya Dharmāditya (A. D. 609) granted two pieces of land and a **vāpi** (step-well) to the said temple. (Ind. Ant. IX, 238; MG. pt. II, 368). In the copper-plate of Dhruvasena II, there is a reference as to the temple known as Bhatrisvara in the Koṇaka Pathaka of Kheṭaka Āhāra, (MG. pt. II. p. 370; HIG. vol. I No. 64)

A Gurjara record of the Maitraka period refers to the temple of Āśramadeva at Kemajju which is represented by Kimoja near Kavi in Broach District. In the vicinity of the village there exists a temple of Āśameśvara corresponding to Āśramadeva. The temple enshrines an old **liṅga** of **Śiva** but the construction of the temple is of recent origin. (Ind. Ant. Vol. V. p. 109-10; MG. Pt. II. p. 370)

30. The existence of Sun-worship and Sun-temples is supported by the copper-plate of the year 292 (611-A. D.) issued by King Śīlāditya I alias Dharmāditya to a Sun-temple at Bhadreṇiyaka (Saurastra) (EI. xxi. 116; HIG. vol. I, 59. A). The Dhank grant of this king which records the gift of land dedicated to Mahādeva temple at Vaṭapadra. also mentions a vāpī belonging to the temple of **Ādityadeva** while enumerating the four borders of the plots donated (Ind. Ant. IX. 238, HIG. I. 57).

31. A temple of goddess Sankarikā in Sirvātānaka-sthali in Saurastra is referred to in a copper-plate of Dharasena III (c. 621-627 A. D., WMR. 1925-26 p. 14; JBBRAS. (NS) 4, 185; EI. 21. 183; HIG. I 61) and a copper plate of Śīlāditya IV (c. 685-710 A. D.) refers to Mātṛisthānaka Ksetra i. e. temples dedicated to Goddesses in Madasarasthali, Saurastra (JBBRAS (NS) I. 53; HIG. I. 65).

Jain Education International For Private & Personal Use Only www.jainelibrary.org

lofty Saiva temples at Valabhi.[32] But none of the old temples seem to be in existence at present.

The Maitraka kings extended their patronage to Buddhist **Vihāras** which also enshrined images of the **Buddha** or the **Buddhas.** Many of the **Vihāras** mentioned in the grants were built at Valabhi but none of them have survived. In his records,[33] Hiuan Tsang refers to a number of Buddhist **Vihāras** in Bhārukaccha, Mālavā, Kheṭaka, Ānandapura, Surāṣṭra and other parts of Gujarat, but we hardly come across the remains of any **Vihāras** of this period.[34]

The Jain prabandhas refer to a number of Jain images removed from Valabhi. It implies the existence of some Jain temples in the city. A manuscript of the 'Viśeṣāvśyakabhāsya'

Valabhi inscriptions mention temples dedicated to goddesses Pānarājya or Pāṇḍurāja (MG, II. p. 374) and Koṭṭammahikādevī (JBBR AS. xx. pp. 9–10). A reference to Pāṇḍurājya tīrtha in Svabhra region is given in Padma Purāna 6, 166 (E. I. XVI. 17) and Koṭṭammahikādevī (JBBRAS. xx. pp. 9–10). Droṇasinha (A. D. 502–03) granted a village for the maintenance and up keep of the temple of first goddess. He also built a temple of Koṭṭammahikādevī in the boundary of Trisamgamaka (modern Tarsania) (JBBRAS. xx. p. 6). The royal grant, once stopped was resumed and made permanent by Dhruvasena II alias Bālāditya (A. D. 639–40) and repaired the said temple (HIG. I, 67). Jackson narrates that a temple dedicated to Koṭṭardevi existed at Tarsaniya when the copper-plates were found and edited by him; but the query made by Dr. H. G. Shastri does not support the statement (MG. II. 373).

32. Some of the old images of the **liṅgas** have been enshrined in the modern temples such as temple of Ratneśvara, Buddheśvara, Pragaṭanātha and Bhidabhanjana etc. at Vala (MG. II. pp. 368.)

33. Beal. Records Vol. 2 pp. 242 ff; Water's Travels, Vol. 2, pp. 239 ff. also M. G. II. pp. 396–405.

34. The **vihāra** noticed by Hiuan Tsang not far from Valabhi is presumably identified with the large cave at Talaja (Puratattava Vol. I. pp. 99 ff.) In that case the **vihāra** is rock-cut.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

alludes the temple of Śāntinātha at Valabhi, but none of the old Jain temples also exist at present.[35] However, some of the existing old temples in Gujarat seem to have been constructed during the Maitraka period. The celebrated temple of Somnath at Prabhas was reconstructed several times during Caulukya period, but the original temple seems to have been constructed during the reign of Maitrakas.[36] Even the stone temple was subsequently demolished so frequently that the existing remains of its structure could hardly give any distinct idea of its original form during the Maitraka period. The Muslim chroniclers give some description of the temple and the image enshrined in it but it does not good hold in detail. The traditional account of the large liṅga and the lofty temple gives some idea of the magnificence of the temple but does not supply adequate data about its architectural form.

The Surviving temples of the period of the Maitraka Gurjara rule (c. 470 A. D.-788 A. D.) are the old Sun temples at Sutrapada,[37] Visavada[38] and Than in Saurastra, a group of temples at Roda and old sun temple at Samalaji in Sabarkantha District.

The temple at Sutrapada[39] (Dist. Junagadh) explains the plan of the shrine at Gop where the outer walls of the

35. MG. II, pp. 422-423. 493

36. It's version in stone seems to have been built at the beginning of the Caulukya period on the model of the wooden prototype which is generally assigned to the Maitraka period. (SMTK. p. 18; Munsi K. M. Guj. and its literature p. 76; BG. I. 164; D. K. Shastri 'Śaiva Dharamano Samkṣipta Itihāsa' pp. 147-148; GMRI. pp. 202-203) The assumption is corroborated by the remains of the pre-Caulukyan basement unearthed by the excavation at the site of the old temple of Somnatha (Somnatha, Souvenir p. 89)

37. Nearly 13 Kms. from Somanatha patan, along the coast to SE.

38. 24 Kms. to N. W. of Porbandar.

39. SMTK p. 41 plts. XL & XLI. Here Figs. 3 & 218

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Pradakṣiṇā have fallen, and where the slots along the top of the wall of the shrine, show where the lower roof of that passage joined it at the base of the **Śikhara.** The pillars within are of not quite so simple a type as those in the temple of Varāha at Kadvar. The central bay of the ceiling is closed by three huge flat slabs without ornament; the side ceilings and the ceiling of the **Pradakṣiṇā** slope from the centre to the sides, the slabs resting upon heavy beams are placed at intervals. The doorways are severaly simple, and they each have upon the dedicatory block an image of **Gaṇapati.** The forward part of **maṇḍapa,** with a flat roof seems to be an addition or rebuilding of a porch that had fallen. Besides the temple, upon its south side, is a modern one of the **Navagraha** or nine planets.[40]

At Visavada[41] (Dist. Junagadh) there is a much older temple of Sutrapada style now in disuse and partly ruined. It is massively built and plain. In the shrine are some mutilated images, among them being one of **Sūrya,** so, possibly, the temple was originally dedicated to him. Nearly two kilo-meters to the N. W. of this again, standing isolated in the fields, is a very small shrine, which is certainly oldest at this place.[41a] It is a small square building standing upon a ruined basement. Before it stood a porch which has now disappeared; it can be seen where it was attached to the front wall of the shrine. The fall of this part damaged the masonry around the doorway part of which has blocked up to give support to the lintel. There may have been an enclosed passage around shrine as in the Kadvar temple, but there are no indications of one having been attached to the walls of the shrine, the walls being perfectly plain between the basement and the eaves. The stepped out pyramid roof is, if anything, simpler than that

40. The present image, in the old shrine at Sutrapada has been installed by one Thakar Viśaladeva in V. S. 1357 (A. D. 1300-1)

41. SMTK. plt. XLV. Here Figs. 4, & 217.

41a. SMTK. plts. XLIII, XLIV; Here Fig. 5

Jain Education International For Private & Personal Use Only www.jainelibrary.org

at Gop, but the workmanship is coarser, the **caitya** niches being left blank are without the rich detail. Instead of the straight sloping corners, seen between the niches at Gop, we find here ornamental curves similar to the heavy mouldings in early Chālukyan and Drāvidian building of approximately the same age. The Caitya-niches however, still preserve the single loop and have not yet developed into the triple loop or Trefoil form as in the Sutrapada temple, but we have here the ribbed **āmalasāra** beneath the finial as in the last.[42]

During my recent visit to Saurashtra I came across some* unnoticed temples along the Western Coast of the peninsula. Architecturally these temples have in plan and design a close affinity with the temples of Sutrapada and Visavada. They all, probably seem to have been built during this period. Many of these temples are dedicated to the Sun and some to **Śiva** or **Śakti.** They are either singular or grouped into four or five or sometimes even more then seven temples in number.

The temples dedicated to the Sun at Balej[42/1], Pata[42/2], Suvan[42/] (Varvada), Srinagar[42/4], Pindara[42/5], Boricha[42/6], Akhodar[42/7] and Pasanavada[42/8] are singular. Of these the Sun temples at Pindara, Boricha and Akhodar comprise only single square cells, while those at Balej, Pata, Suvan (Varvada). Srinagar and Pasanavada consist of square **garbhagṛihas** at times surrounded by **Pradakṣiṇāpathas** and single **Maṇḍupas** attached to them in front, giving a rectangular shape to the whole structure. The **garbhagṛiha** is usually square in plan while the **maṇḍapa** is either square or rectangular. Each of these temples

---

42 SMTK. pp. 44-45

* For a detailed description vide Appendix 'A'

42/1. Here Fig. 6.

42/2. Here Fig. 7.

42/3. Here Fig. 8.

42/4. Here Figs. 10, 11.

42/5. Here Fig. 13.

42/6. Here Fig. 14.

42/7. Here Figs. 15, 16.

42/8; Here Fig. 17.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

has a **Śikhara** (generally pyramidal) over the **garbhagṛiha.** The **maṇḍapa** is covered with a flat roof, while the **Pradakṣiṇāpatha** is covered with a sloped roof. The **maṇḍapā** contains simple but heavy square pillars.

Similarly the **Śiva** temples at Ranavav[42/9], Miyani[42/10] Harasiddha[42/11] and Porbandar[42/12] (Dhingeśvara Mahādeva) Lunav, Navidhraved[42/13], Pasanavada[42/14] are singular. In plan they are similar to the Sun temples described above. The temples at Harasiddha and Porbandar consist of only square **garbhagṛiha** adorned with **Śikhara** while the rest have attached **Maṇḍapas** and porches. Some of them also contain **pradakṣiṇā-pathas** which terminate into aisles.

The groups of temples at Khimeśvar[42/15], Nandisvar, Bhansar[42/16], and Odadar[42/17], consist of temples dedicated to the Sun, **Śiva** and other minor deities. In plan and design they closely resemble the temples described above. Nearly all have square **garbhagṛiha.** Among them some are single celled while others contain **pradakṣiṇāpathas,** attached **maṇḍapas** with or without porches.

The Khimeśvara group consists of several temples of which six are noteworthy. The main temple Khimeśvara[42/18] facing east, is a rectangular structure consisting of a square **garbhagṛiha,** a covered ambulatory, a **maṇḍapa** and a covered portico. On the left of it, facing north, there is a temple dedicated to **Bhairava,** the temple being typical in its super-structure displaying a close affinity to the gable-roofed type of

42/9. Here Fig. 20
42/10. Here Figs. 21, 22, 23.
42/11. Here Fig. 25.
42/12. Here Fig. 26
42/13. Here Figs. 28, 29.
42/14. Here Figs. 18, 19.
42/15. Here Figs. 30, 31, 32.
42/16. Here Figs. 33, 34, 35.
42/17. Here Fig. 36.
42/18 Here Fig. 30.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

the superstructure. Its **garbhagṛiha** is a square one with an attached rectangular **maṇḍapa.** On the right there is a temple dedicated to **Rāndala**[42/19] (consort of Sun-God) facing east. The temple is typical as the exterior of the **maṇḍapa** wall is adorned with beautiful carved big niches (**gavākṣa**) each on either side of the main entrance.

The next one is the temple dedicated to Khadeśvara[42/20] having a superstructure similar to that of Khīmeśvara. It has a square **garbhagṛiha** surrounded by a **Pradakṣiṇāpatha** and an attached covered **maṇḍapa.** Oppisite to this temple, facing east there is a temple dedicated to Dudheśvara Mahādeva with a square **garbhagṛiha** adorned with a **Śikhara** over it. In the vicinity of the Rāndala temple there is a temple dedicated to the Sun.

The group of temples at Nandiśvara consists of pre-Caulukyan as well as Caulukyan temples. Many of them are dedicated to **Śiva** while one is dedicated to a Goddess. One of the two pre-Caulukyan temples comprises only a square **garbhagṛiha** with a peculiar door of unusual height. The other temple lies to the south of the main temple of Nandiśvara (which belongs to Caulukyan period). The superstructure of this temple resembles to that of Khīmeśvara.

At Bhansara there is a group of several temples which can be assigned to this period. The group contains two varieties of temples viz., pre-Caulukyan and Caulukyan.

Lakroda* : There is an old temple in this village which is somewhat noteworthy. It seems to have been a **Śiva** shrine originally; but at present it is called Demaranum Derum of Hanuman, whose image is kept in its compound. The shrine

---

42/19. Here Fig. 32.

42/20. Here Fig. 34.

*9·6 Kms. to the east of Lodra near Vijapur (Dist. Mehsana).

Jain Education International For Private & Personal Use Only www.jainelibrary.org

consists of a cella, an antechamber, a **Guḍhamaṇḍapa** and a porch. The **maṇḍapa** is supported by 12 square corbelled and massive pillars. The temple is plain in construction and built of huge blocks of stones.[42/21]

The spire over the cella is pyramidal in shape consisting of twelve thin tiers (**kandorās**), the top-most number being lost. The antechamber is covered by **Sukanāsa** while the roof of the **Gūḍhamaṇḍapa** is flat.

There is also a detached **catuṣkī** located near this temple. It is an interesting peice of architecture. On a stylobate **(Piṭhikā)** of this **catuṣkī** there are four '**bhadraka**' type pillars (i. e. pillars with central off sets). The lower portion of each pillar bears two niches at two exterior right angular sides; the upper portion of the shaft is adorned with **bharaṇi** and **Śirṣa**.

From the style of carving on the pillars of both these structures i. e. the temple as well the **catuskī** they seem to be of the same date as that of Roda Temples. [42/22].

The Old Temple at Than (Dist. Surendranagar).

This temple is smaller in size. The porch is extinct and the **Śikhara** is totally collapsed. Except some minor differences this old temple looks very similar to those of Roda. Dr. Sankalia has placed this temple after the one at Sutrapada.[42/a] But the pieces of the collapsed **Śikhara** lying scattered about the temple are adorned with carvings (of **jālaka**) which have close

42/21. ARAB. 39. p. 8. para 21, For plt. see AB. plt. XXII.

42/22. Shri M. A. Dhaky in his papers on 'The chronology of Solanki temples in Gujarat' (Journal of the Madhyapradesh Itihasa Parishad No. 3, 1961 (Bhopal) has put this temple along with the temples at Roda group and the old temple at Than etc. in the Formative group of the Early **Nāgara** phase which he assigns to the early part of the 8th cent. A. D. (Ibid p. 3)

42 a. AG. p. 61.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

similarity to those of Sikharas of the temple at Roda. Further its doorway[42/b] and some of the sculptures have also close affinity to Roda temples. All these features would place it nearer to Roda temples in time.

A group of seven temples[43] existing at Roda (Dist. Sabarkantha) is highly interesting from the architectural point of view. Out of these one (No. IV),[43a] which standing on the back of the **Kuṇḍa** between temples III and V has been destroyed and only its platform remains. Fragments of it are lying around the plinth. None of the temples bears any inscriptions and so we have to fix their ages on the strength of the style of structures, sculptures carved on them and their circumstancial evidences.[44] The sculptures and other ornaments of these temples have close affinity with the temples ascribed to 7th, 8th and 9th centuries in other parts of India. Further, the strong stylistic affinities with some of the early temples at Than, Visavada and other places in Saurastra display the fact that they belong roughly to the later half of the Maitraka-rule i. e. the first half of the eighth century A. D. This is further supported by a comparision with similar shrines at Osia dating from 8th to 10th cent. A. D. The temple at Osia seems to be later than the Roda group, on stylistic grounds especially of

42/b SMTK. plt. XLIX.

43. SSR. Plts : No. I p. 101 Fig. No. 82; here figs 44, 45.
No. II. p. 100 „ „ 80
No. III. pp. 102-104 „ „ 83, 84 85, 86., here figs. 46, 47.
No. IV. p. 99 „ „ 79
No. V. pp. 105-109 „ „ 87, 88, 89., here fig 48.
No. VI. p. 108 „ „ 90
No. VII. „ 109 „ „ 91
111 „ „ 92., here figs. 49, 50.

43a. The numerical order of the temples, adopted here, is given according to Dr. U. P. Shah's SSR.

44. SSR. p. 99.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

the pillars, **caitya** window ornaments etc. Our assigning these shrines to the Maitraka period is further supported by the existence of a large number of temples, showing various stages in the evolution of the **Śikhara** and the temple walls etc., discovered from various sites in Saurastra and Katcha which were definitely under Maitraka rule during 6th to 8th centuries.[45]

All the shrines except no. VII are small temples with square or rectangular sanctums (**garbhagrihas**) and a small porch (**ardhamaṇḍapa** i. e. a **prāgrriva** covered with phānsana (gabled) roofing) in front, eventhough the porch has fallen down from some temples. Most of the temples show one or two offsets (**ratha, pratiratha** etc.) while No. II has plain walls which could be compared with the plain walls of the famous Gupta temples at Sanchi etc. Unfortunately the upper part of this temple is not existing so it is very difficult to Judge about its nature and style, the eaves are sloping down and such a sloping base of the **Śikhara** above having caitya-window (motif) with bifurcation is interesting, as these could be favourably compared with similar roofs in South India and Saurastra[46] Roofs of porches present an interesting stylistic comparision with some of the temples in Saurastra and Rajasthana and else where. The roof of the **maṇḍapa** of temple VII reminds one the temple to the South of Harihara temple No. 1 at Osia and even the temple at Kalsara in Saurastra, but the roof here is highly ornate with Caitya-window ornaments on sides and front.[47]

The **Śikhara** are of curvilinear North-Indian types and have their parallels in Saurastra at Ghumali, Pasthar, Miani, Wadhawana etc., and in Rajsthana at Osia, Badoli, etc. Except

45. SSR. pp. 113-114.

46. The old shrine at Visavada is comparable with Temple II at Roda, but the Visavada shrine has a porch, while the Roda shrine does not seem to have had any. SRR. p. 110.

47. SSR. p. 110.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

no II[47a] which seems to have phānsanā (gabled) type of roofing all are **eka-śṛiṇgī** i. e. monospired. The **Caitya**-window motifs on the **Śikharas** and on the niches of Roda temples are some what earlier than those on the **sūrya** temple at Osia (c. 900 A. D.) or on the Harihara temple II at Osia.[48]

To the N. E. of the Khāka Chowk at Samalaji is an old **Sūrya** temple with a broad-door frame, the shrine compares favourably with the Roda and Osia groups of shrines, niches on the backwall of the sanctum are now empty, but they are highly ornate with the **Caitya**-window ornament of the Roda type. The temple, at present, has a rectangular celia, an **antarāla**, a **maṇḍapa** with balconies on two sides, and a porch. There is also a **pradakṣiṇāmārga** which seems to be later made by another wall enclosing the shrine. The old **Śikhara** of the temple has been lost and the temple was repaired at least more than once.[49]

(Vi) The Post-Maitraka period (c. 788-942 A. D.)

After the decline of the Maitraka Kingdom the territories of Gujarat passed under the power of several dynasties. A large part of northern Gujarat was ruled over by the Cāvadās who established their power at Aṇhilapāṭaka-Paṭṭna (Patan) The Rāṣṭrakūtas in Southern Gujarat gradually extended their power over central Gujarat, shifting their capital to Kheṭaka (Kheda). In Saurastra, we find a number of different kingdoms

---

47a. Ibid Fig. 80 p. 100.

48. SSR. p. 110 also
Kramrisch Stella, 'The Art of India through Ages',
Figs. 115, 116,; Archaeology in India 1958-59 A review,
Pl. LXXXV. for Osia and
Pl. LXXXVI, for Badoli.
Architecturally Roda group of Temples come very near to Harihara Temple no. 1 in Osia group of Temples (ASI, AR. 1908-09. plt. XXXVII (a))

49. SSR. p. 36.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

in different parts of peninsula for instance, the Cāpas in the North, the Cālukyas in the South and the Saindhavas in the East.[50*] Of these the Cāpas and the Cālukyas are expressively known to have acknowledged the supremacy of the Pratihāras of North India. This period is marked by a long struggle for supremacy between the Pratihāras in the North and the Rāṣṭrakūṭas in the South. At the end, the Paramāras of Malwa also extended their powers over some parts of North Gujarat. The power of the Cāvadās at Aṇhilapāṭaka was uprooted in 942 A. D. by Mūlarāja of the Caulukya family. The establishment of the Caulukya power at Aṇhilapāṭaka marks the beginning of a new epoch in the history of Gujarat.

During the post Maitraka period a number of literary and inscriptional references as to the existence and building of temples belonging to different sects are met with. A long description about Mt. Abu is given by Kāśmiri-poet Dāmodargupta (c. 750-790 A. D.) in his work Kuṭṭani-matam- (pp. 54–59 vv. 238–261). Here he says that the Mt. Abu was rich in various shrines, tanks, step-wells etc.[51] A number of pupils of Yakṣadatta Gaṇi (745 A. D.) adorned Gujarat by getting Jain temples built at various places.[52] Niya also called Ninnaya or Nimā, a predecessor of famous minister Vimala, as a minister of Vanarāja Cāvadā got built a temple (V. S. 825) of Lord Ṛsabha in Aṇhilvāda Patan.[53] In Modhera, there was a Jain temple (c. 794) of Vijaydeva described in Jiva-Jivābhigama.[54] According to Jain Traditions, Āma alias Nāgāvaloka and

* 50. Besides these there were established some other powers also such as those of the Vālās, Cudasamās and Gohils.

51. U. P. Shah 'Early Sculptures from Abu' Baroda Museum Bulletin (1957) p. 46.

52. Colophon of Kuvalayamālā.

53. Colophon-V. 9 of Mallināṭha cariyam of Haribhadra Sūri quoted in JTSS Vol. I. p. 57

54. JPI. pt. I p. 522.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Nāgabhaṭṭa II, king of Kānyakubja (Kanauj), who died in V. S. 890 i. e. 834 A. D. got built Jain temples at Aṇhilapura (Patan) and at Moḍhapur (Modhera). Further at the instances of Bappabhaṭṭi Sūri he want to Śartunjaya and Urjjayant for pilgrimage [54/1] This reference indicates the existence of Jain temples at both the aforesaid places.

The Surat plates (A. D. 821)[55] of Karkkarāja Suvarṇavarṣa speaks about the existence of a Jain temple (**caityā-layātana**) at Nāgasārika (Navasari). There is no trace as to its existence at present.

The Rāṣṭrakūṭa King Prabhūtavarṣa Govindarāja gave a gift to the temple of the Sun (Jayāditya) at Kāpikā (Kavi).[56] The Una copper-plate (892 A. D.) of Mahāsāmanta Balvarman of the Cālukya dyansty was issued to the temple of Sun God Taruṇāditya on the bank of the river Kaṇvirikā in Saurastra[57]. His son Avanivarmā II alias Yoga also issued the grant of the village to the same temple in V. S. 956 (i. e. 899 A. D.)[58]

The Saindhava King Mahāsāmanta Rāṇaka (874-875 A. D.) assigned grant of land to a group of temples dedicated to **Hari** (**Viṣṇu**), **Haridaśva** (**Sūrya**), **Vināyaka** (**Gaṇapati**) and the **Mātṛis** (Mothers)[59]. A temple of **Viṣṇu** was built by Bhuvāka in the time of the Gurjara Pratihara King Bhoja at Prithudaka near Prāci-Sarsvatī in 882-883 A. D.[60] Thus along with the temples of **Śiva** and **Sūrya** the temples of **Viṣṇu** were also erected during the reign of Cāvadā-Rāṣṭrakūṭa-Pratihāra Kings.

---

54. I. Prabhāvakacarita xi, vv, 857-859; 684-685

55 EI, xxi, pp. 136 and 144.

56. IA; V. 144 ff.

57. EI. IX. I. ff. pp. 4-10; alo HIG. Nos. 234 and 235.

58. EI. IX p. 6.

59. Ghumali Plates EI XXVI, 212 ff.

60. EI. I. P. 187; Cunnigham ASR. II. P. 224.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The temple of Somanātha at Prabhāsa during this period seems to have acquired wide fame as a **Kṣetra** of pilgrimagers. This can be seen from the number of literary references.[61] This is corroborated by epigraphic record (c. 950 A. D.) narrating the visit to Someśvara temple by the Kalacuri King Lakṣmaṇarājadeva, during his expedition to Western region.[62]

Aṇhilapura paṭṭana said to have been built in V. S. 802 by Vanarāja. The king is said to have also built a Jain temple known as Pancāsara Pārśvanātha; so named after Pancāsara, from where the image was brought. The Prabandha-cintāmaṇi[63] also ascribes the erection of the temple of Kaṇṭheśvari at the Dhavalagriha (?) at Aṇahilpura by Vanarāja. His successors Yogarāja (805-814 A. D.)[64] there added a temple dedicated to Bhaṭṭārikā Yogeśvarī;[65] Akadadeva, apparently called Rāhada or Ghāghada (888 915 A. D.) built in the City of Karkarā (?) the temples of Ākadeśvarī[66] and Kaṇṭheśvarī[67]; and Bhuvaḍa or Bhūyaḍa (915-932 A. D,)[68] built a temple of Bhuyaḍeśvara probably at Bhuyaḍa[69] in Kaccha. The said village contains a ruined temple of Bhuyaḍeśvar. Much of it has been damaged by the last earthquake, while the beautiful door-frame of the **garbhagriha** still retains.[69]

The Surviving temples of the post-Maitraka period are the old Śiva temple of Bilesvara,[70] the temples at Kindekheda,[71]

61. Prabhāsa Khaṇḍa of the Skandapurāṇa.

62. El. II, 174

63. PC. (Guj. Trans) pp. 36, 37.

64. According to R. C. Modi; Lekhasamgrah pt. I, p. 30 GMRI. Pt. I. p. 60, fn. i.

65. PC. Ibid p. 37.

66. R. C. Modi; Ibid. p. 30.

67. R. C. Modi. Ibid. p. 30.

68. 9·6 Kms. from Bhadresvara in Kaccha.

69. KSD. p. 96. Figs. pp. 97, 98. There is also an inscription dated 1346 A. D.

70. in Barda Hills, 24 Kms, N. E. of Probandar.

71. 19·2 Kms. N; of Probandar.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Kalasar[72] and Pasthar[73]; all the three dedicated to Sūrya and a group of the ruined temples north of Navalakhā temple at Ghumali and the group of temples at Sona or Suvan Kansari.

The temple of Bileśvara[74] (Dist. Junagadh) faces east and is dedicated to Śiva but whether this was so originally, or not; is uncertain as the present door-frame does not appear to be an old one. In the shrine there is a damaged liṅga at present.

The plan of the temple is unusual, for we have here the square shrine planted right in the middle of what might be called the hall, leaving a broad, but dark closed in passage all around it. It measures, outside 15·4 ms. and the shrine 8 ms. square, the passage around the latter being about 3 meters wide, unnecessarily wide for a **pradakṣiṇā** or circumambulatory passage.[75]

The temple at Kinderkheda (Dist. Junagadh) is about the same size as the temple of Sūrya at Sutrapada, but more simple and severe in its general appearance and more massive for its size than the Kadvar temple. Unlike the plainly moulded shafts of the pillars at the former, they are, here, if anything simpler than those at the latter temple, being nothing but heavy square blocks unrelieved by a single line. They have no bases as they have in the other buildings, and the bracket capitals are partly rectangular slabs and partly fashioned into a simple roll, being much like these in the Tin tal cave at Elora. The roof is plainly constructed of overlapping slabs above the hall, and is a simple pyramid above the shrine.[76]

---

72. 9·6 Kms. N. E. of Mahuva.

73. a little South to Son Kansari (Ghumali).

74. SMTK plts. XXXVI-XXIX. Here figs. 37, 38.

75. SMTK. p. 40.

76. SMTK. p. 1 Fig. No. 3 on p. 42. Here Fig. 39.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The Sun temple at Kalasar (Dist. Bhavnagar) was first noted by Shri Ravisanker Raval[77] in the year 1947–48. It consists of a **garbhagriha** measuring 4·3×2·6 ms. and a rectangular **Maṇḍapa** before the shrine measuring 2·7×3 ms. The wall of the temple is plain and is ·7 ms in thickness. The upper part of the shrine is closed by stone slabs which rise into **śikhara** by supplying slabs in Corbel style. No morter is used for fixing the stones. The **śikhara** shows close affinity with that of the temples at Sutrapada, Visavada and Bileśvara.

The Sun temple at Pasthar (Dist. Junagadh) is roofed with long slabs of stones. The **Pradakṣiṇā** has had a slanting roof, and two small windows at the back. One pillar of the **maṇḍapa** remains standing, with four-armed figures on the barckets. **Gaṇeśa** is carved on the lintel of the door, and a **Sūrya** inside is represented much as **Viṣṇu** with only two hands.[78]

There is a group of ruined temples North of Navalakhā Temple at Ghumali* (Dist. Junagadh). One of it measures 2·5 ms. square inside and the walls are 0·8 ms. thick. Nothing is remained of the shrine, but the jambs and lintel of the door and three or four pillars and the mode of closing the spire speak of its old antiquity. The other shrine noteworthy of this group is a ruined Jain temple of which few pillars of **maṇḍapa** and the three of the small cells that surrounded it survive. The bracket capitals and the elaborately carved doors of little shrines of the circumambulatory or court are interesting.[79]

Scattered about all over the site of Ghumali are fragments of temples and some of them are noteworthy.

---

77. The details. and sketches of the temple, ground plan and photographs are given by Shri Raval in JGRS. Vol. XI. No. 2 pp, 81-88. Here Fig. 12.

78. AKK. p. 186.

* Ghumali lies 6·4 Kms. South of Bhanwar, in the North-Eastern end of the Barada Hills.

79. AKK. p. 181, plts. XLV; XLVI. Fig. 1.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

(1) A Vaisnava temple–the shrine remains, 1·8 ms. square inside, with wall of 0·5 m. thick and a **Pradakṣiṇā** 0·9 m. wide round it. On the lintel of the shrine door is **Ganeśa**, and on the frieze above is **Viṣṇu** seated with **Garuḍa** below his **āsana** or throne, a nimbus behind his head, and female figures at each side; to the left to **Viṣṇu**, in another compartment, is **Brhamā**, three faced, seated cross legged on two **hańsas** or sacred geese, with two female attendants; and to the right is **śiva**, three faced, with the bull **Nandi** below, and two females. All three have four arms each, and are about 0·4 m. high. In front of the shrine door two pillars of the **maṇḍapa** still remain, divided into three nearly equal lengths of 4, 8, & 16 sides, with bracket capitals of the usual cruciform shape.

(2) The Second temple, has a **Maṇḍapa** with low screen wall 0·5 m. thick. The shrine is 2·1 m. square inside, with walls 0·7–·9 m. thick, surrounded by a **pradakṣiṇā** 1·1 ms. wide, the outer wall of the temple forming 5·4×9 ms. inside 6·4×10 m. outside, with four pillars in front of the shrine 0·8 m. square below, octagon above and having square bases. They have round capitals and brackets of grinning **Kirtimukhas** and four-faced figures. The walls are of plain ashlar, the stones neatly dressed and jointed. There has also been a porch, but it has fallen.

The **Śikhara** is much ruined, but has been carved with a sort of chaitya-window pattern, not deeply cut, and other mouldings usual in temples from the 8th century or earlier to the 10th or 11th century and crowned with a larger flat **āmalśīlā** [80]

The group of temples at Son or Suvan Kansari (Dist. Junagadh) consists of some 18 or 20 temples[80/a] ...None of them

80. AKK. p. 182.

80/a. Here Figs. 41. 42, 43.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

is very large, but apparently of an earlier date than those described above, and perhaps dating from the 8th to 10th Cent. A. D.

The larger ones consists of a square shrine built near one end of an oblong court or **maṇḍapa**, and the smaller ones of an outer room or porch and a cell. The **maṇḍapas** have fallen except that of three larger ones, shown in the background a little to the right of the middle of the view, of which a considerable portion is still entire. This appears to be a Vaishṇava temple with four columns in the **maṇḍapa**. From the **pradakṣiṇā** a smaller door opens on the right or north side into a little room outside the encloser wall; and at the back and south sides there are small openings or windows into similar appartments. The roofs of the **pradakṣiṇā** and aisles in these temples have slanted downwards.

These shrines however, differ than most others in the way they are roofed; the **Śikhara** or spire being gradually contracted in dimensions inside, till it terminates in a square aperture of about a foot, covered by a single slab. In one of the larger temples, on the N. side of the group, there appears to have been two floors and above the second, the area is gradually contracted in this way. The shrine is 3·2 ms. square inside and the walls 1·2 ms. thick with a **Pradakṣiṇā** 2 ms. wide, having four windows one on each side and two behind.[81]

81. AKK P. 183-184, plt. XLVIII. Here Fig. 49.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

CHAPTER IV

STRUCTURAL TEMPLES OF THE CAULUKYAN PERIOD
(942 A. D.-1299 A. D.)

The power of the Cāvadā's was uprooted by Mūlarāja I of the Caulukya family in 942 A. D. He ruled from Aṇhilāpāṭaka and established his sway over Sārsvatamaṇḍala (the Sarasvati Valley) and Satyapura maṇḍala (round about modern Sanchor in Marwar). He reigned upto 997 A. D. His son Cāmuṇḍarāja reigned from 997 to 1010 A. D. Dūrlabharāja the second son of Cāmuṇḍarāja reigned from 1010 to 1022 A. D. He was succeeded by his nephew Bhīma I (1022–1064 A. D.). The celebrated temple of Somanātha was sacked by Mahmuda of Gaznā during his reign. He added Kaccha-maṇḍala into the dominions of the Caulukyas. Karṇa I (1064-1094 A. D.), his Son and successer, annexed Lāṭa-Maṇḍala. He was succeeded by his son Jayasinha, popularly known as Siddharāja, (1094–1143 A. D.). He conquared Surāṣṭra-maṇḍala, Dadhi padra-maṇḍala (round about Dadhi padra i. e. Dahod in Panchmahal District), Avanti (in Malwa) and some territory in Rajsthana

Jayasinha was succeeded by Kumārpāla, the great grand son of Kṣemarāja, the step brother of Karṇa I. The power of Kumārapāla (1143-1173 A. D.) extended upto the Western sea in the west, North Konkan in the South, South Rajsthan in North and Eastern Malwa in the East. He is well known for his patronise to Jainism. He was succeeded by his elder son Mūlarāja II (1176-78 A. D.). The later is credited with repulsion of the imminant invasion of Mohammad Ghori. Bhīma II, the successor of Mūlarāja, reigned for a pretty long period of about sixty four years (1178-1242 A. D.), but the Caulukya power

Jain Education International For Private & Personal Use Only www.jainelibrary.org

declined to a great extent during his reign. He was succeeded by his son Tribhuvanapāla (1242–1244 A. D.), whose power passed to Viśaladeva, the grand-son of Lavaṇaprasāda, a Caulukya of Vyāghrapalli (Vāghel)

When the Caulukya power at Aṇhilpāṭaka was on decline during the reign of Bhima II, Lavaṇaprasāda, the Rāṇā of Dhavalakka (Dholaka), was appointed the Sarveśvara of the Caulukya King. Lavaṇaprasāda and his son Vīradhavala spared no pains in defending the kingdom of Gujarat against the onsloughts of the neighbouring kingdoms. Vastupāla and Tejapāla, their well known ministers, were great patrons of Jainism. Viśaladeva the son and successor of Vīradhavala acceeded to the throne of Aṇhilapāṭaka in 1246 A. D. The power of the Vāghelā Caulukya dynasty continues till the end of the reign of Karṇa II, the great grand son of Viśaladevaś brother. Karṇa lost power to the Khalji Sultnate of Delhi in about 1299. A. D. It makes the end of a powerful glorious Hindu Kingdom in Gujarat.

The Caulukya kings generally professed to be followers of Śaivism. Many of them have contributed to the construction of large and lofty temples of Śiva. Sometimes they are also said to have built temples of other deities like Sūrya. Some of them, as well as some of their ministers are also known to have built magnificent temples pertaining to Jainism.

*

Mūlarāja (942-997 A. D.) built a temple of Mūlanātha or Mūleśvara in Vardhī Viṣaya.[1] The temple structure cannot be

1. Kadi grant S. 1043, I. A. VI, 191–93.

The Vardhi region figures as a Viṣaya during the reign of early Caulukya kings and as a Pathaka during the reign of their successors. The name is, probably, represented by the modern derivative Vadhiār. The region seems to have covered the Viramgam Taluka along with some parts of Chansma and Harij Talukas. (HCG pp. 35–42)

Jain Education International For Private & Personal Use Only www.jainelibrary.org

traced at present. He also seems to have built the Rudramahālaya at Śristhala (Siddhpur)[2]

According to Merutuṅga Mūlarāja I built the Vasahikā[3] of Mūlarāja and the temple of Mūladevaswāmi[4] in Patan. Later he built the temple of Mūleśvara at Maṇḍali, which is evidently the temple of Mūlanāthadeva mentioned above. Marutuṅga also states that Mūlarāja built the Tripuruṣa temple[5] at Aṇahilapāṭaka.[5/a]

---

2. Traditionally this temple is said to have been begun to be constructed by Mūlarāja but completed by Jayasinha Siddharāja (PC. P. 61). But the reference to Mūlarājaś worshipping (the image of) Rudra at Rudramahālaya makes it clear that the shrine was already completed in his time. Siddharāja may have either repaired or enlarged the temple. (C. G. XVIII, p. 377)

3. PCT, 25-6; PCJ, 17-8.

4. PCT, 26; PCJ, 18. In some manuscripts the temple is named Prāsāda of Munjāladevaswāmī. In his translation Tawney has followed this reading (PCT. p. 25). But this is obviously a wrong reading for the Prāsāda of Mūladevaswāmī as Munjāla flourished in the time of Karṇa I. The latter reading is justifiably adopted by Shri D. K. Shastri (PC. p. 26).

5. Latter on Merutuṅga records that Bhīma I built a new Tripuruṣa Prāsāda in the memory of his deceased son Prince Mūlarāja (Shri D. K. Shastri PC. p. 86). It is possible that Mūlarāja I and Bhima I both may have built 'Tripuruṣa Prāsāda' at Aṇahilapura. At the same time it is also possible that the later writers may have confused between King Mūlarāja I and this Prince Mūlarāja, and may have accordingly ascribed the Tripuruṣa Prāsāda built by Bhīma in memory of Prince Mūlarāja to King Mūlarāja I.

5/a. Shri M. A. Dhaky and H. P. Shastri are of the opinion that Mūlarāja rebuilt a large and superb temple of Somanātha at Prabhas. Shri Dhaky further states that the famous temple of Hātakeśvara at Vadnagar also was constructed by Mūlarāja (CSTG. p. 20) The veiws of both these scholars are discussed in the context of respective temples (Vide here relative portions about both the temples in Section II. ch. 4 & 5 respectively).

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The Plates of Cāmuṇḍa, the crown-prince of Mūlarāja, record the existense of a Jain temple at Varunaśarmaka (Vadasama, in Mehsana District).[6] Another Inscription refers to the existence of a Jain temple at Broach in Saka Era 910 (988-89 A. D.). The temple was known as Mūlavasati.[7] The Gurvāvali by Muni Sundar Sūri (A. D. 1410-11) contains a reference to a temple of Ṛsabhadeva at the village Rāmasainya (Ramsena. 24 Kms. N. W. of Deesa).[8]

Some of the existing temples are generally ascribed to the 10th century A. D.

The temple of **Hariscandrani Cori at Shamalaji** (Dist. Sabarkantha) is probably of the 10th Cent. A. D. When this territory was under the sway of the Parmaras.[9]

It has a rectangular sanctum with a big **maṇḍapa** in front. The **maṇḍapa** has balconies on two sides and a porch in front. The whole structure is enclosed in a court-yard, the walls of which have fallen but the ornamental **Toraṇa** (gate-way) is still standing.[10] The pillars of the **Toraṇa** have ornamental bases with niches on four sides containing amorous figures and mutilated figures of Gods and Goddesses of the Hindu Pentheon. The niches are surmounted by miniature **Śikharas** above which the shafts of pillars show the **Purṇa-ghaṭa** motif. The **toraṇa**-beam contains figures of heavenly musicians and is decorated with two semicircular arches with elongated ends issuing out of **makara** heads. The various carvings on the **toraṇa**, the figures in the niches and the spires over them, suggest a date C. 1000 A. D. or a little earlier for this torana. This may also be the age of the temple. In the niches on the wall of

6. Bhartiya Vidya (Hindi-Guj.) I, 73; HIG. Vol. 3 No. 136 A.

7. Pandit L. Gandhi, Jainsatyaprakāśa Vol. 10 No. 8.

8. Muni Sundarsūri, Gurvāvali Sl. 57.

9. Harsol Plates of Śiyaka II, V. S. 1005, EI, XIX, 236.

10. SSR. Fig. 20 a on p. 34., Here fig. 51.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

the sanctum are figures of gaṇas, Cāmuṇḍā and other forms of Durgā which suggest that the shrine was dedicated to some form of Durgā.[11]

The Siva temple of Sarnal* otherwise known as Galteśvara was patronised by Paramāra Śiyaka II. in the 10th Cent. A. D. [12]

From architectural point of view this temple has an unique style. It somewhat resembles with the temple of Ambarnatha near Kalayan. The temple is in a ruined state. Anyhow, some portion of the **Maṇḍapa** still retains. The **Maṇḍapa** or portico is about 12 ms. each way, and its roof is supported by 8 pillars of the central dome and by the smaller ones standing in pairs in the screen walls that surrounded it.[13]

In plan this portico (**Maṇḍapa**) follows the pattern of temples of the Cālukyan style in the Kanerese districts, with their numerous projecting angles. The inner eight columns are each 4·3 ms. in height, have double capitals and are square for the lower third part of their height, then through an octagonal and sixteen sided belt are changed into cylindrical form[14]. They are not spaced equally apart on the floor as in most Jain and Muslaman domes: those on corners they are only 1·7 ms. in height and this is so arranged as to bring them into a line in each direction with the outer pillars on the screen wall.

---

11. SRR. p. 39–40. For a detailed study of this structure vide JMSUB. March 1959. Shri M. A. Dhaky has assigned this temple to the early 9th Cent. A. D. (CSTG. p. 10.) However he has given no definite data for this period.

* S. E. of Thasara (Thasara Taluka, Kaira Dist.)

12 Harsola Plates of Śiyaka II, V. S. 1005, E. I., XIX, 236 Dr. Sankalia conjuctures that this shrine may be the Śivanātha shrine on the Mahi mentioned in the aforesaid plate. (AG. p. 115).

13 ASWI. Vol. XXIII. pp. 95–96 & plts LXXXIV & LXXXV. Here Figs. 52, 53, 54.

14. ASWI, XXIII; plt. LXXXV. fig. 4.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

A small ante-chamber or porch is formed in front of the shrine,, and the door-way of the latter is elaborately carved on the jambs, lintel and architrave, but it has been much damaged by the iconoclast. The figure sculpture on the middle of the lintel indicates it to be a Śaiva temple, and a boldly cut **Kirttimukha** projects from the upper cornice.

The shrine or **garbha-gṛiha** is 3·3 ms. square inside, and its floor is somewhat lower than that of **Sabhā-maṇḍapa.** Outside, its walls are much broken up by numerous projections, which lie in a circle of about 7·4 ms. in diameter and among which are seven recesses for images, facing so many of the 8 points of Hindu compass-that on the east being the entrance of the shrine.[15]

The old temples at Sunak, Delmal and Kasara (in Mehsana District) appear earlier than the Sun temple (A. D. 1026-27) at Modhera.[16]

The temple of Nilakaṇṭha Mahādeva at Sunak* contains the usual **Śiva liṅga** but whether this is the original or not is impossible to say. The doorway of the shrine, on the lintel of which the dedicatory symbol is carved, has been reconstructed, and, in fact much of the temple appears to have been rebuilt.

---

15. Ibid. pp. 95–96.

16. Burgess. AANG. p. 106.

The temple of Thakkur Mahādeva at Sunak received a grant of land from Karṇa I in V. S. 1148 (1091–92 A. D.) El. I, 316.

* 14·4 Kms. S. S. W.. from Siddhpur & 8 Kms. west from Unjha. (Dist. Mehsana)

The date of the temple at Sunak has raised interesting controversies. According to Burgess along with the temples at Delmal and Kasara it possibly belongs to the century previous to the date of Sun temple at Modhera (AANG, p. 106). Dr. H. D. Sankalia, however, ascribes it to the 11th cent. (AG, p. 74) on the basis of the Copper-plate grant of land received by Thakkur Mahādeva temple from Karṇa I in V. S. 1148 (1091–92 A. D.) (E. I. I. 316). Shri A. K. Majmudar on stylistic

Jain Education International For Private & Personal Use Only www.jainelibrary.org

As it now stands, it consists of the shrine and an open hall or **Maṇḍapa** with an entrance porch before it, facing the east.[17]

The **Śikhara** is fortunately complete to the finial and the roof of the **maṇḍapa** together with the porch are also intact.[18] It is thus a fairly complete example of this style.

The roof of the hall is supported by sixteen columns or a square of twelve flanked on the north and south sides by two additional pillars in projecting bays. And here, as to Kanoda and other small sized temples in Gujarat, the arrangement of the eight inner pillars, in order to give sufficiently wide central openings on the four sides, is not such as to yeild a regular octagon; for in this case, the middle openings would be only 1·3 ms. To get over this, the width of the **maṇḍapa** over the pillars is divided in to 5 parts, one of which is the distance between centres of the corner pillar, and the next on the adjoining sides of the square; thus, if the extreme dimension over the corner pillars be-as in this case-4·1 ms. and the diameter of the pillars about 0·3 m. the distance between centers of the middle pairs on each of the sides the opening will give a clear passage of 2 ms: the sides of the octagon thus formed by the lintels will then be as 7·5 to 4·8-those across the corners of the square being the shorter. To reduce this to a regular figure for the dome, a second architrave or frieze has to be placed over the first, projecting more over the corner lintels than over the side ones. If the first lintels were all

---

grounds assigns it to a period anteriar to Karṇa's reign. (A. D. 1066-94) (COI p. 381). Similarly Shri S. K. Saraswati is also in favour of ascribing it to an earlier date (S. E. pp. 592 & 593). Shri M. A. Dhaky agrees with the view of Dr. H. D. Sankalia and ascribes to it the more precise date namely the latter half of the 11th century and thus assigns it (CSTG, p. 40) to Karna's reign (1066-94 A. D.).

17. AANG. p. 103.

18. AANG. Pls. LXXXI & LXXXIII. Here Figs. 55. 56, 57, 58 & 220

Jain Education International For Private & Personal Use Only www.jainelibrary.org

laid accurately then the upper ones on the corners would require to project 0·2 m. farther in than those at sides, and would really rest upon the ends of the lower side lintels; and as the diameter of the octagon between the lower architraves will be 3·3 ms. each figure of the regular side will be 16·6 ms. The lower lintel is carved with **grāsadā** or **Kīrtimukha** faces and scroll work, with projecting blocks masking the corners; and the frieze is ornamented with figure sculpture.

In this example the dome is very richly sculptured and has had 12 **devatās**, supported by brackets projecting from a deep vertical tier of upper frieze. These figures are carved with human or demon supporters: but six **devatās** are now wanting.[19]

Of the old temples at Delmal (Dist. Mehsana) the two subsidiary shrines dedicated respectively to **Laxminārāyaṇa** and **Sūrya** (AANG. plts. LXVIII & LXX) in S. W. and S. E. corners of the court of **Limboji Mātā**[20] temple are assigned to the 10th century A. D. Both are exceedingly neat and complete little structure-chaste in design and ornament. The **Gajathara** and **Narathara** bands of sculpture have been left out of the base to reduce its height and suit the small size of the shrine. The Śikhara is complete in both cases.[21]

The original shrine of Limbojā-māta, situated to the east of the village, is now dedicated to **Pārvādevī**. It is of exactly the same, plan as the larger temple in the village-which is a copy of it-even to the sculpture, but the work of this older

19. AANG. pp. 103-104.

20. The present temple of Limboji Mātā is of a modern date built precisely on the same line as that of the old one (That had been probably of 11th cent.) but on larger dimensions. The sculptured figures on its walls are rather coarsely carved, somewhat in the style of the 17th & 18th centuries. Some parts of the **maṇḍapa** are rebuilt with the material and sculptures from the original temple.

21. AANG. pp. 88-90. plts. LXVIII & LXX.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

shrine is vastly superior to that of the later one. The carving is deep and crisp, the cornice projects more elegant; the pillars are well conceived and executed in the style of those at Modhera, Kasara & Sunak; and the upper ledge of the screen wall (or **Kakṣāsana**) is deeper and better proportioned than that of the new temple. In front of the temple are portions of two pillars once supported a **kirtitoraṇa**.[21/1] There is also an old temple on the bank of the tank of the village.[21/2]

The old temple at Kasara or Kasra* has three shrines dedicated to Śiva, Viṣṇu and Brhamā grouped round a central hall or maṇḍapa on its N. W. and South sides.[22] The front porch, that formed the entrance from the east side, has entirely disappeared, and the whole building which was properly covered with sculpture, has been badly battered and injured. Almost every figure on the walls have been defacted.

It is not of great size; the central Maṇḍpa is only about 3·01 ms. square or 4 ms. to 4·1 ms. over the pillars that support its roof; and this is about the same as the Sunak temple, so that the arrangement of the pillars is exactly the same. Behind the two middle pillars in front of each shrine, and only 0·2 m. from them, is a second pair and beyond them the entrances into the shrines. These face east, north and south; and the door ways[23] are all of one pattern, but the shrines belong to different divinities. On the central door, belonging to west cella the figures are all **Śaiva**; those on the North one are **Vaiṣṇava**; whilst those on the South belong to **Brhamā** these being the divinities of the Hindu **Trimūrti** or triod.

The original images have been taken out of the sancta; but one of them that of **Viṣṇu**–lies outside, battered and broken

21/1. AANG. p. 90.

21/2. Ibid plt. VIII.

*About 22·14 Kms. to N-W from Patan.

22. AANG. p. 105-107 Plts. LXXX, 1m; Plt, XI. Here Fig. 22.

23. AANG. Plt. XCII, 1-6.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

in two[24]. In the North and South cells are **Vedis** or **āsanas** for images, but in the west or central one there is not, and it probably was occupied by the **Liṅgam** or emblem of **Śiva.**

In the West cell there are now two white marble figures of **Sūrya.**[25]

On the outer walls of these cells the figures in the principal niches correspond with those of the doorways.

The central hall, surrounded by twelve pillars all standing on the low screen that encloses it, has a double architrave resting on the lintel that lie over the bracket capitals of the pillars; and as at Sunak it is the second that forms the regular octagon on which the dome rises in concentric circles of plain leaf mouldings, round the outer edges of which depend serrated fringes or drops. A lotus pendant hangs from the apex of the dome [26]

The pillars are all of one pattern, the ornamentation on the shaft naturally reminds one of the pillars in some of the Brahmanical caves at Elora, but the bracket capital carved with four armed dwarfs differentiates them, and closer comparision makes it manifest that there is no indication here of relative age. This Kasara temple and that of Sunak are of the same period, and they can scarcely differ in age by more than fifty years from the Delmal and Modhera temples; the pillars on the screen wall of the **Chauri** in the latter,[27] are of the same style as here-but they alone would scarcely be a safe guide, and we have to take into account the whole style of the structure. The curves of the **Śikhara** are much the same as those on the Sunak temple, and the arrangement of the plan and roof of the **Maṇḍapa** is quite the same.

24. AANG. Plt. XI, XCII-7.

25. AANG. Plt. LXXXVIII, figs. 4 & 5

26. AANG. p. 17.

27. AANG. P. 107 : Plts : LXXXVIII-LXXXIX, 3; VII, VIII, LIII. LXXXV.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The larger of the two shrines at Sander, an old temple in the vicinity of Hingolaji Mātā temple at Khandosan, the triple shrine at Parabadi and the temples of Kanoda, Gorada and Chaubari and Harasatmātā and Nīlkaṇṭha Mahādeva temple at Miani from the style of fragment preserved are to be affiliated to the Sunak group and so are to be assigned preferable towards the close of the 10th century A. D.[28]

Sander* has two small disused but interesting old temples.[29]

The larger of the old temple is identical in plan and detail with that of Nīlakaṇṭha temple at Sunak, only smaller, being 8·7 ms. in total length from east to west. It faces the east, and the basement is buried to about 0·7 m. in the soil.

The sanctum of the temple is 4·3 meters wide and the **maṇḍapa** is only 5·3 meters in width. The total length of the shrine is nearly 9·6 meters. Except a few decorative motifs, almost all the details of the carvings of the various mouldings of the temple are similar to those of the temple of Nilkaṇṭha at Sunak.

The smaller shrine, beside the larger one, is a typical **Ekāṇḍaka** i. e. **Ekṣriṅga prāsāda** (which reminds Burgess (AANG. p. 109) of the temples in Orissa, which have been ascribed to the sixth cent. A. D.). Above the shrine door is a figure of **Gaṇeśa,** and over him, on the frieze, are the **Navagrahas** or nine planets similar to those on the door ways of two small shrines in the compound of the Amathora Mātā temple at Vadanagar (AANG. plt. LXIII) and Bhadeśvara shrine at Kaccha (AKK. plt. Lxi. 2). From the transitional treatment of the **Śikhara,** this shrine can be chronologically placed with Roda temples, but it is also possible that the practice of such treatment continued to be in vogue even in later times. Similar treatment of the Śikhara is seen in shrines in the Kuṇḍa at Modhera which is definitely a work of 11th cent. A. D.

28. Majmudar R. C. ' Struggle for Empire ' pp. 593–594.

* 4 Kms. West of Ruhavi & 8 Kms. S-W from Sunak. (Dist Mehsana)

29. AANG. Plts. XCiV, XCV. Here Fig. 59.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

In the carving here, as in the old shrine at the tank at Delmal[30] the crispness and depth even of the surface ornament is noticeable, and though weathered by centuries, it still strikes the eye by the rendering of light and shade.

Over the shrine doorway, **Gaṇeśa** is carved on the usual projecting block, whilst above are **Brhamā**, **Viṣṇu** and **Śiva** In the dome of the **maṇḍapa** are eight female dancing bracket figures-where at Sunak there are twelve. The Samavarṇā over maṇḍapa is one of the finest surviving in Gujarat.

Outside, in the principal niche in the back or west side of the shrine, is a figure of **Śiva**, on north is **Viṣṇu** and on South **Brhamā**.[31]

At Parabadi*

There is an interesting old, triple shrined temple[32] of the same style as that of Navalakhā at Sejakpur and those at Anandapur and Chaubari. It is much ruined (and the hall and porch have fallen and disappeared). The doorframe of the

30. AANG. Plt. VII.

31. AANG. pp. 108-109.

The temple of Sanderi Mātā regarded by Burgess as modern (AANG. p. 108, here Fig. 60) lies in the vicinity of the aforementioned old temples. The shrine consists of a sanctum; a **maṇḍapa**, the spaces between the dwarf pillars of which are filled up with grills and a **trikamaṇḍapa** replaced by a shabby modern hall. The original shrine as stated by Shri M. A. Dhaky belonged to the 11th cent. A. D. (CSTG. p. 33). In the modern hall the vase-and-foliage pillars of the original **trikamaṇḍapas** (Navacoki) are reused. Similarly the doorway and the roof of the **maṇḍapa** retain some old features.

* 3·2 kms. N. E. of Anandpur (Dist. Surendranegar)

32. SMTK. p. 62 plt. LXXI.

Shri M. A. Dhaky assigns the construction of this temple to the period of Kumārapāla (1114-77 A. D.) (CSTG. p. 57)

Jain Education International For Private & Personal Use Only www.jainelibrary.org

central shrine has been much damaged, but those of the side shrines are in tact. As at Kasara all the three shrines here are connected by a common **Maṇḍapa**; but the central shrine at Parbadi has larger dimensions than the side ones. Above the door way is **Gaṇeśa** indicating that the temple was dedicated to **Śaiva** Worship; above him, in each case, is a row of five **devis**. The hall was common to all three shrines as was usually in three-shrined temples. Around the main temple were four smaller shrines, thus forming with it a **pancāyatana** group. The S. E. and N. E. shrines, have fallen; of the other two, that on the S. W. appears to have been dedicated to **Viṣṇu** and N. E. one to **Sūrya**. The shrines of the main temple were dedicated to **Śiva, Viṣṇu** and **Brhamā** respectively.

Though badly shattered, we have here all the elements of the complete **Śikhara** save the **Kalaśa** or finial and from it, are able to reconstruct the absent ones from other temples we have met. Its peculiar curve of outline, the '**rek**' will be seen to be very different from that of the rebuilt tower of the temple at Anandapur, which, certainly is not pleasing as the older form.[33]

Kanoda*

Upon the south side of the village tank at Kanoda are the ruins of what must once have been a very pretty little temple. The **maṇḍapa** is left, but the shrine hall all but disappeared-only part of the foundations now remaining; sufficient however, to show its size. Its door frame has fallen within it and lies in the form of the pieces of the two jambs and the lintel.[33/a]

The hall, though of much the same style and workmanship as the temple of Nilakaṇṭha Mahādeva at Sunak is arranged

33. SMTK p. 62.

* 6·4 Kms. S. W. to Dhinoj. (Dist. Mehsana)

33/a. The sanctum proper has been re-erected recently with old materials.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

somewhat differently having three porches to the **Maṇḍapa**[34] The style of the pillars is much like the others already described, and, as at Sunak, we have the **caitya**-window ornament on the basement of the screen wall. The basement or **piṭha** itself is less in height in proportion as the temple itself is smaller than at Sunak, and accordingly the two upper mouldings, usually filled with elephants and human figures, are both omitted to reduce the height.

The domical roof of the hall has been decorated in the usual way, but instead of a central pendant ornament it has a flat rosette or lotus, and there are 16 brackets round the dome to support as many dancing figures and musicians.[35]

At Gorad* there is a small old temple, dedicated to Someśvara **Mahādeva**. The shrine has a sanctum and a porch only. The basement and **maṇḍovara** are decorated with usual courses of mouldings. The **Śikhara** and the roof of the porch are partly ruined. The dwarf pillars of the porch are of usual vase-and-foliage (**Ghaṭapallava**) type and the ceiling is of the **Samatala** type showing compartments adorned with floral motif. Part of the basement is now buried below the present ground level; the porch appears to have been rebuilt, and is not bounded with the masonary of the shrine and prominent moundlings of its base are 0·2 m. below the corresponding ones of the shrine. It faces east.[36]

The shrine in the tank of village **Chaubari**@[37] was probably Vaiṣṇava as image of **Śeṣaśāya** was found lying within it, and

34. AANG. Plts. XII; XCVI Fig. 3; Here Fig. 233.

35. AANG. pp. 110-111.

Shri M. A. Dhaky places this temple in the reign of Kumārapāla (1144-77 A. D.) (CSTG. p. 57)

*4. 8 kms. N. E. of Dhinoj. (Dist. Mehsana).

36. AANG. p. 111; Plt. CII. CIII. Here Fig. 61.

@ 6. 4 kms to N. E. of Anandapur (Dist. Surendranagar).

37. SMTK. p, 63 plt LXXII.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Varāha figure upon the outside. The roof of the shrine differs slightly to that of Muni Bawa's temple and the pillars are practically the same.

In the village there is an old temple of Siva[38] facing east resembling very much in details to those at Anandapur and Parabadi.

The Harsat Mātā and Nilakantha Mahādeva temples at Miani.*

The temple of Harsat Mātā[39] is at present dedicated to **Devi** but originally it was dedicated to **Śiva.**

Had this been intended as temple to a goddess, it would, most probably, have faced the north.

The shrine, contained a **linga** set in the middle of the floor, but this has been up-rooted and smashed, a portion, only, of the **Śalunka** or lower part, remaining. **Gaṇeśa** presides above the door way, while above him, in a low, as at the temple of **Sūrya** at Than are the **Navagraha.** The images have been disappeared from the principal niches around the outside of the shrine; the other images have been suffered greatly from the weather.

The door frame is of the usual style in this class of temple. The hall ceiling, which is supported on marginal pillars, rising off the seat that surrounds the hall, and two full length pillars standing upon the floor, is decorated in the usual style with horizontal bands of mouldings. The marginal dwarf pillars are of the same type as those at Sunak in N. Gujarat.[40]

---

38. SMTK. Plt. LXXIII.

* Near the coast in the N. W. corner of Porbandar. (Dist. Junagadh)

39. SMTK Plts. LXXXIX & XC. Here Fig. 62.

40. AANG. p. 103 plts LXXXIII & LXXXIV; SMTK pp. 68 69

Jain Education International For Private & Personal Use Only www.jainelibrary.org

In the village are two large temples of the same class as that of Harsata Mātā, viz the temple of Nīlakaṇṭha[40/1] and a Jain temple;[40/2] and it is quite likely that the same architect designed them except the pillared hall or porch of Nīlkaṇṭha, which is very late reconstruction,[41] in which are included two of the original pillars.[42] These two pillars are of the same pattern as those in Harsata-Mātā. An image, which occurs upon both temples is seen to be that of **Lakuliśā**, a form of **Śiva**.....

The general design and workmanship are alike in both temples; and here too, **Gaṇeśa** presides above the shrine doorway with the **Navagraha** above him.[43]

The Jain temple, entirely deserted, is of the same style of the Nilkaṇṭha temple only that the **maṇḍapa** instead of being open is a closed one with niches in the walls for images.[44]

The temple consists of a **garbhagṛiha**, an **antarāla**, a **Gūḍhamaṇḍapa**, a **trikamaṇḍapa** (with three **Cokis**), a **sabhāmaṇḍapa** (of which some portion and pillars are extant) and a porch (extinct.) The **maṇḍovara** of this shrine is plain. But its doorway is ornate and the spire over **garbhagṛiha** contains an usual **jālaka** decoration.

The brick foundation of **the temple of Nilakaṇṭha Mahādeva at Ruhavi*** is an evidence of the early age of the temple. The

40/1 Here Fig. 63.

40/2 Here Figs. 64, 241.

41. upon a pillar in the hall is a much corroded inscription dated V. S. 1260 (A. D. 1204). During the reign of Bhīma II the pillared hall must have been added. The style of the work of this hall indicates a declined form of architecture.

42. SMTK. Plts. LXXXVIII & LXXXIX.

43 SMTK. pp. 69–70

44. SMTK. p. 70

*4·8 kms. S. W. from Sunak (Dist. Mehsana).

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Sikhara above the shrine walls has perhaps been rebuilt at a later date; it is more taparing in form than spires of the same age; the finial is larger and clumsy. The **maṇḍapa** has been destroyed and cleared away except a portion of basement. The temple faces the east, and has been of the same style as that at Sunāk.[45].

At **Vadanagar**, (Dist. Mehsana) the site associated with Amathora Mātā temple has yeilded remains of old temples which on the basis of their architectural form may be assigned to the10th century A. D. Burgess has noticed these remains. From fragments lying about it can be said that it was once a small but very ornate shrine. Round it are five cells,[46] four behind and one to the right of the entrance.[47] From sculptures around the shrine and door frames it can be said that the site originally might have been dedicated to **Viṣṇu**-worship. Sculptures of **Varāha, Narsiṁha, Trimūrti, Sūrya** and others pertaining to **Viṣṇu's** incarnations and panels of **Navagraha** etc. are frequent. The newly erected temple of Amthora Mātā, in the old site contains many sculptures from the old temple. An old door-frame is

45. AANG. p. 108 plt. XCIII. Here figs. 65,66.

In the vicinity of the temple of Nilakaṇṭha, there is a temple dedicated to goddess **Brahmāṇi.** On local inquiry it is gathered that this temple was built at this site about forty years back out of materials of an old temple which stood at some distance from the present site of the village. Local eye-witnesses inform that the **maṇḍapa** of the old temple was an open one, while that of the new temple is a closed one. It retains some of the original sculptures like those on the pediments of bhadra, viz. **Surya, Maheśa** etc. Similarly the basement and spire of the temple are original ones while the **maṇḍovara** is newly built.

46. AANG. plt. LXI, 1. Here Figs. 67, 68.

47. AANG. plt. LXII, Burgess assigns the shrine about the early half of the 13th century. But in view of its closer affinity with the temples at Sunak Delmal, Kasara etc. the shrine may better be assigned to the later half the 10th cent. A. D.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

inserted into the new temple, which contains bold carvings of the Avatāras of Viṣṇu and a panel of **Navagrahas** above the door lintel.

At Khandosana (Dist. Mehsana) there is an old temple[47/1] in the vicinity of the temple dedicated to Hingolajā Mātā. Formerly it lay hidden in the bush. But the structure is now cleaned. On noticing the architectural form of the temple it becomes obvious that this temple is definitely older than the Hingolajā Mātā temple which belongs to the 12th centuryA. D. In plan it closely resembles the Kasara sanctuaries mentioned above. The temple has got two **garbha-gṛihas** arranged at a right angle and provided with a common **maṇḍapa** in the middle. One of the sanctuaries faces West while the other faces South. The entrance to the **Maṇḍapa** is accordingly on the West as well as on the South. Each sanctuary measures 1·8×1·8 ms. and the top lintel of the door-frame bears a panel of the nine planets, with **Gaṇeśa** in the centre. The two door-jambs contain figures of females carrying water-pots, probably, representing **Gangā** and **Yamunā**. The central **Maṇḍapa** measures 4·3×4·3 ms. The **Maṇḍapa** is covered with a ceiling marked with a lotus petal design in the centre. Above the ceiling lies the usual **Sāmarāṇa**. The **garbhagṛiha** has each a **Śikhara** above it. From the architectural style the temple may be assigned to the 10th cent. A. D.

Mula Dvarka (Dist. Junagadh) is marked by a soliditary dilapidated shrine[48] standing on a rock and not used in worship. The shrine cannot be anterior to the 1oth Cent. A. D.[49]

47/1. Here Figs. 69, 222.

48. The situation of this shrine, curious to say, corresponds the description of the old Dvārkā given in Bhāgvat Purāṇa, in that it is the only structure left on the spot. When Dvārkā was submerged in sea after the passing away of Lord Kṛishṇa only one building is said to have been spared. (XI 31. 23)

49. ARAB. 34-35 pp. 16-17; plt No. IV.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The Ambā Mātā temple at Anjar (Kaccha) and the adjoining **maṭh** (or monestery) are built of fragments of older temples. To a room over the enclosure gateway is a door of hard reddish stone, carved all round, which, from the repetition of **Devi** on the jambs and lintels may have belonged to a **Vaiṣṇava Śākta** temple.[50] The style of the carving places the temple in 10th cent. A. D.[51]

Kotai* (Kaccha) has several ruined temples of perhaps the earlier part of the 10th cent. A. D.

The temple dedicated Śiva, is built of the yellowish and red stone used also at Kheda, and is roofed in a peculiar way.[51/1] The aisles are covered by a sort of groins, like the side aisles in some **Caitya**-caves; the nave is roofed in the same way as at the Amarnatha temple-at Kalayan, the central area being covered with massive slabs hollowed out in the centre, in which a pendentive has been inserted. Outside it has a slanting roof divided into four sections of slightly different heights that next to the spire being the highest, and the remote end the lowest; each section is terminated by a neatly carved gable end.[52]

The porch has long since fallen away. The door of the temple has been neatly carved with the nine **grahas** or patrons

50. AKK. p. 210 plt. LXI Fig. 2.

51. Kumara, Nos. 242, 243 pp. 41–44.

* North to the shores of Kaccha Raṇa.

51/1. Cousens represented this temple as dedicated to Sun. (AKK. p. 214) But the decription given by him applies to the **Śiva** temple situated at the adjoining site of Angorgadh. There was a Sun temple in its vicinity but it is in a completely ruinous condition since long. Probably Cousens misascribed the account of extant Śiva temple to the extinct Sun temple.

52. AKK. p. 214–215 Plts. LXIV; KSD. Plts. facing pp. 128–129. Here Figs. 70–73.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

of the planets over the lintel; the jambs are also carefully sculptured.

In the **Maṇḍapa**, which is 5·1 ms. square, are four pillars measuring 2·9 ms. to the top of the bracket, and with a square block sculptured below the bracket, and six pillars apparently inserted for the sake of uniformity only, for they are not of any structural use. The shafts 2 ms. high support a plinth 0·2 m. high, on which stands a block carved with colonnettes at the corners, and crowned with an **āmalaśilā**-shaped member, the faces of the block being sculptured with figures of men and elephants. The total height is 2·6 ms. Among the four-armed figures on the brackets of the columns one is a female, and one has a face on the abdomen (as at Aihole). In the window recesses are also pilasters with four armed figures in the bracket capitals. The pillars and pilasters all are of (the Hindu) broken square form.[53]

The shrine door is elaborately carved with two rows of figures on the frieze, **Gaṇpati** on the lintel, and the jambs richly ornamented.

The area behind the central one is roofed with large slabs carved with 16 female figures linked in one another's arms in a circle, with the legs crossed and turned towards the centre. Each holds a rod or bar in either hand, the left hand being bent down and the right up, and so interlaced with the arms of the figures on either side. The roofs of the three aisles, at the sides and in front of the central area, are very prettily carved with flowered ribs, and three horizontal bands inclusive of that from which they spring.[54]

This temple faces the west. Of the three small temples to the west of it, two face east and one to north. The last has been a very small **Vaiṣṇava** temple, but only a fragment of the

53. AKK. p. 214.

54. AKK. p. 214.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

shrine remains. Of the middle one also only the shrine remains standing; on the walls are carved a figure of Sūrya on the west face, and Śārdūlas in the recesses, Varāha has fallen of from the South wall, and there is a figure of Gaṇapati on the lintel, which seems to have been used in Saurastra, on Sun temples as well as those of Śiva. Of the third temple a portion of the porch as well as the shrine remains. Over the head of the shrine door are carved the nine-grahas, On the north wall outside is Nṛisinha, and on the west Viṣṇu, both much time-worn.

To the N. E. of this group are fragments of two other temples facing west. These are very simple and much plain temples.[55]

*Kheda (Khedakot) has an old Śiva (Lākheśvara) temple of, perhaps, the end of the 10th cent. A. D. thrown down by the earthquake. The shrine still stands, and measures 2·6 ms. square inside, with walls 0·9 ms. thick, surrounded by a pradkṣiṇāpatha, or path for circumambulation, 0·9 m. wide, the Vimāna measuring 7·4 ms. over all. This temple has been built partly of red and partly of yellowish very hard stone. Of the maṇḍapa which was 5·7 ms. wide, only a part of the north wall with one window in it is left; all the rest is a heap of ruins, and the āmlaśilā of the Śikhara lies outside, a block about 2 ms. in diameter. The sculptures on the walls are not numerous, but have been superior to the usual run of such work and the elaborate ornamental work on the faces of the spire has been largely undercut; it represents the Caitya window, repeated over a triangular face, with human figures between. Of these triangles of sculpture there are eight on each side, gradually diminshing in size as they rise higher and higher, one behind another, like so many gable ends. The corners of the shrine are surmounted by miniature spires,

55. AKK. pp. 214–215.

* 20·8 Kms. south of Bhuj in Kaccha. It is an ancient Kapilakoṭa, the capital of Rā'Lākhā.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

reaching not quite half the height of the sculpture and above there are other four similar. but set further inwards; above these and the sculpture rises the massive outline of the great central spire of the **Śikhara**, all beautifully carved. To light the **pradkṣiṇāpatha**, there is a window perforated stone on each side.[56]

Puṅrano gaḍha :

The platform of the ancient temple, here, is 2 meters high, 48 long and 14 meters wide. The temple, which is 16·5 long & 6·6 meters wide, is situated nearly in the middle, and the four corners of the platform had four small temples, now in ruins... There was a third in the middle of the two back temples with **pabāsana** having seats for three idols. There was a porch at the entrance near the threshold, now lying in ruins. Between this and the porch in front of the temple is an **Agnikuṇḍa** for sacrifice on special days. The porch in the front is 8 meters long and 5·4 meters wide, with 16 pilasters and 8 square pillars, forming two aisles. The height of the pillar is 3·6 ms. and width 0·5 meters. In the brackets are figures of men and lions.

The dome has fallen down, but an upperfloor with rosettes in the middle of the ceiling, and creepers with leaves in the cornice is entire. There are three balconies. The shrine is 3 meters square with a **liṅga** 0·5 meters high. There is a **pradakṣiṇā** about the shrine. Above the lintel of the door frame are large figures of men in the attitude of playing music. The upper part of the shrine is partly fallen, and the stones have been re-arranged. The temple faces west. Its height must have been 17·5 ms.[56/1]

---

56. AKK. pp. 212–213, Plts LXII, LXIII, Figs. 1, 2. & 3. Also KSD. pp. 137–147 and pl. on p. 144.

56/1. D. H. Khakhar : ASWI. Report on the Architectural & Archaeological Remains of the Province of Kaccha (1879); Vide also KSD. pp. 153–55. Here Figs. 74, 75.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

***Kokra or Kakra** (Kaccha): has two ruined old temples, both of them **Śaiva**. In the most easterly one there is a fine door to the shrine...It is evidently old, of hard, compact stone, and has a **Caitya** window ornament over each jamb and the different comaprtments of the lintel. On the lintel **Śiva** is carved in the centre, **Brahmā** on the left, and **Viṣṇu** on the right, in a very spirited style, with **Kirtimukhas** between. Some well sculptured pillars also lie about.[57]

Kanthakot (K ccha) also has an old **Sūrya** temple. The temple is a simple one, but in style and design it resembles that of Sūrya temple at Bhimanatha near Prabhas. The **Śikhara** of the **Garbhagṛiha** and the dome of the **Maṇḍapa** have fallen down.[58]

It consists of a square sanctum, an ambulatory, a closed hall and a porch in front of it. The ambulatory has three balconied windows around the square sanctum. The pillars of the hall are plain square (**Rucaka** type). The porch is also plain. The **uttaraṅga** of the squarish door-way has a panel of eight planets.[58/1] The **śikhara**, though completely ruined, seems to have been placed over the cella above, the ambulatory being covered with a flat roof.

Merutuṅga ascribes the construction of the **Śaiva** temples of Candanātha and Cāciṇeśvara (or Vācideśvara) to king Cāmuṇḍa (997-1010 A. D.)[59]. His son Durlabha (1010-1022 A. D.) built the temple of Mandanaṣankara for the spiritual welfare of his deceased brother Vallabha and also constructed a reserviour called Dūralabhasara at Aṇhilpura[60], which according to some scholars was subsequently elaborated into the Sahaśraliṅga lake.

---

* About 1·6 Kms. South to Kanthakot in Kaccha.

57. AKK. p. 216.

58. BG. Vol. V. p. 225; also KSD p. 109 figs. on pp. 110-111 and 119.

58 1. This reminds us the instruction of Viṣṇudharamottara regarding omission of Ketu (VDP. LXVII, 52).

59. PCT, 29; PCJ 20; DV. VII, 31; Ind. Ant. IV, 111.

60. PCT, 29; PCJ. 20.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

During the reign of Bhima I (A. D. 1024–1066) Sultan Mahmud of Ghazni attacked Gujarat in A. D. 1025–26, and sacked Somanātha Paṭṭana and destroyed the celebrated temple, which according to its description by Muslim writers, seems to have been built of wood on a plinth of stone and bricks.[61] The Prabhas Patan inscription of the time of Kumārapāla records that the temple was built of stone by Bhima.[62] The reference seems to apply its reconstruction by Bhima I.

The other two important temples constructed during his reign are the magnificent Sun temple at Modhera and the fine Jain temple at Abu. the latter being built by his renowned minister Vimala and known as Vimala Vasahikā.

---

61. Albaruni (Sachau) II, 105, also GMRI. pp. 203–204.

62. Verse 15, Bhadrakāli temple (Prabhas Patan) Stone inscription of the time of Kumārapāla (BPSI, 186) This inscription is also known as Praśasti of Bhāva Bṛihaspati.

According to Shri M. A. Dhaky, with the advent of the rule of Bhimadeva I, the true Solanki (Caulukyan) style of temple architecture came to full blood. He has discussed at length some of the characteristic advancement in different mouldings of the temples to support this theory (CSTG. pp. 24–26). It is well-accepted that from the time of the construction of the Sun temple at Modhera and the Ādinātha temple (Vimalvasahi) at Abu; the style of temple architecture of Gujarat entered into a new epoch.

But Shri Dhaky's divisions into kingwise phases like Bhīmadeva's phase, Karṇadeva's phase, Siddharāja's phase, Kumarāpāla's phase, Early and late Vaghela's phase etc. are quite arbitary and do not throw proper light on the development and progress of the temple architecture nor do they give a real picture of the evolution of several mouldings as narrated by him in the beginning of each phase.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

In the Prabandha Cintāmaṇi Merutunga states that Bhīma I built a new Tripuruṣa Prāsāda* in the memory of his deceased Prince Mūlarāja. The context indicates that the temple was built at Pattana Merutunga also records that Bhīma I erected the temple of Bhīmeśvaradeva and Bhaṭṭārikā Bhīruāṇi at Paṭṭana. None of these temples now exists at Patan.[63]

The Sun Temple At Modhera. (Dist. Mehsana)

From the date V. S. 1083[64] (1026-27 A. D.) found inscribed in the back wall of the shrine and from its close resemblance with the Vimala Vasahikā built in 1032 A. D., the temple is assigned to the reign of Bhīma I (A. D. 1024-1066).[65]

---

* The prevelance of the large number of composite figures of the Sun found in Gujarat, leads us to suggest that the deity in the Tripuruṣa temples erected by Mūlarāja I and Bhīma I were composite images of **Sūrya** who is invoked in the Mārkaṇdeya-Purāṇa (CIC, V. 71) in the following verse.

Brhāmī Māheśvarī caiva Vaiṣṇavī caiva te tanuḥ l
tridhā yasya Svarūpāmtu Bhānor-bhāsvauprasidatu ll

A Characteristic figure of this nature is the three-faced and eight-armed seated composition which is found on a shrine dedicated to **Sūrya** inside the compound of the Limboji Mātā's temple at Delmal (N. G.)
Burgass AANG. p. 88-89; Vide here. also Note 5 on p. 98

63. PCT, 78, PCJ, 55.

64. In 'Studies in the historical and Cultural Geography and Ethnography of Gujarat' Dr. H. D. Sankalia ascribes the construction of the temple to Karṇa I (p. 40), though in 'Archaeology of Gujarat' he has assigned it to the reign of Bhīma I (p. 84). This seems to be an error committed through slip of memory as the author has not adduced any reasons for altering the statement.

65. AANG. p. 80-81. Pls. I. VII. XLVII.
Here Figs, 76-81 & 223.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The present dilapidated temple of the Sun was one of the most beautiful and splendid temples in Gujarat. Even in its ruin and decay it is still an imposing structure, with a majestic beauty rarely met with in such ruins.

From the ruins it can be determined that the temple consists of a shrine proper i. e. **Garbhagriha** surrounded by circumambulation with small entrances in it on the two sides, a **Gūḍhamaṇḍapa**, a detached **Sabhāmaṇḍapa** and a porch facing the flights of **Sūrya Kuṇḍa** just in front of the temple. From the extant remains of a **Toraṇa** on its north-east, it appears that it had **Toraṇas** on the both sides of the frontage serving as entrances to the temple. The position of the temple facing due east is such that the rising Sun at the equinoxes would shine straight through **Sabhāmaṇḍapa** doors into the shrine.

On plan the frontal structure i. e. open hypostyle hall (or **Sabhā (Raṅga) maṇḍapa**), is based on a square of nearly 15·2 ms. wide, placed diagonally with the axial line, its sides being interrupted at regular intervals by recessed chases. There are pillared entrances with cusped archways at each of the four corners and a smaller pillar set within each recessed angle, the whole system forming an adequate support to the wide projecting eave or **Chajjā**, and the triple cornice above. A dwarf wall, richly empanelled with figure subjects, and surmounted by the leaning seat-back encloses the lower part of this arcade, while the upper portion being open presents vistas of its fine interior columination.

The interior of the hall is composed of two aisles of pillars arranged along with diagonals of its square plan, thus producing a cruciform effect. By ommiting the central pillars at the junction of these cross aisles, the octagonal space of the nave opens out in the middle of the hall, and above this rises the domed ceiling, elavated higher than the aisles by means of an attic story. As to the dimensions the pillars are 4 ms. high, the rim of the dome is nearly 5·3 ms. with its centre 7·1 ms. from the floor level.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The principal building (the enclosed hall including shrine) is an oblong formation with an extreme length of 24·4 ms. and a width of 15·2 ms. having its long sides, not diagonal as in the case of the hypostyle hall, but parallel to the axis of the scheme as a hall. In its design recessed angles are also a distinctive feature of the exterior; while the sole entrance is through a pillared portico on the east, where it connects with the western or rear doorway of the **Sabhāmaṇḍapa.**[65/1] At intervals in the sides are window openings, five in number, each a well proportioned aperature, and with its side pillars, relieving the wall surface in an interesting manner. The elevation is composed of the three main divisions already referred to with the basement or **piṭha** consisting of the conventional range of carved mouldings, above which is the spacious **maṇḍovara** or panelled wall-face, richly embellished with figure sculpture, each image enshrined in a niche, the principal divinities in the larger and central ones, female figures such as dancers and musicians at the sides, with saints and asceties in the smaller and less prominent sides. The Superstructure of this building has completely disappeared, but it comprised the traditional arrangement of a low pyramidal roof over the front portion, and a tall turreted **Śikhara** over the shrine. In both these formations the recessed chased, still visible in the body of the structure, were continued upward, those carried

---

65/1 The original plan of the temple seems to have consisted of the Garbhagriha and the Gūdhamaṇḍapa, the Toraṇa and the Kunda. The Sabhāmaṇḍapa seems to have been added later on as indicated by the little space remaining between the Sabhāmaṇḍapa and the Toraṇa.

Shri M. A. Dhaky, on the strength of his peculiar methods of the style-critical analysis of Rāṇivāva at Patan, ascribes the **raṅgamaṇḍapa** (i. e. Sabhamaṇḍapa) of this temple to the early years of the reign of Karṇadeva. He also holds that the **toraṇa** likewise was also latter addition. According to him both these structures show close resemblance in decorative and figural work but differ from those found in the Main shrine. (CSTG. p. 77.)

Jain Education International For Private & Personal Use Only www.jainelibrary.org

up into the spire providing that element of verticality to its outward appearance which in its present truncated condition, is lacking.

The interior of this enclosed portion is divided equally into two compartments, each consisting of a square of 7·8 meters wide, the front or eastern being the **Gūḍhamaṇḍapa** or assembly hall, containing eight columns around a central octagonal nave, above which is highly ornamental ceiling. Except, however, for a niche in every bay the enthroning an image of the sun-god, the walls of this hall are plain leading out of this compartment, through a shallow four pillared vestibule, is the shrine chamber a square cella with a processional passage around it. Carved decoration is here sparsely distributed, most of being concentrated on the entrance of the cells. This doorway has its jambs and lintels divided up by mouldings into sections each crowded with figures.[66]

In front of the temple is a spacious tank which is known as the **Rāma** or **Sūrya Kuṇḍa**. It has many terraces and steps that lead down to the water. On its banks and corners are various small shrines in some of which are to be seen the images of **Śitalā**, **Jalāśayī Viṣṇu** and various other gods. The interesting and rare sculptures noticed here are those of **Candra** (the moon) and **Rāvana**. The **Kuṇḍa** measures 53·8×36·6 ms.[67]

Vimalvasahi : It is built by Vimalaśā the minister of Bhīma I at Delvada on Mt. Abu. It measures 42·7×57·9 ms. and contains the shrine proper (**Mūlagabhāro**), **Gūḍhamaṇḍapa**, **Raṅgamaṇḍapa**, **Nava Cokī** and 52 **devakulikās** enclosing the temple. There is the **Hastiśālā** also. The image of the Mūlanāyaka Ṛiṣabhadeva has been consecrated in V. S. 1088 (A. D. 1032). There is exuberant carving and ornamentation on outer parts like **Navacokī**, **Raṅgamaṇḍapa** and cells in the court yard contrasted with much

66. IA, BH. p. pp. 146.

67. AB. p. 10.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

plane inner sanctum and Gūḍ**hamaṇḍapa** in its front. The present **Śikharas** also are too simple and crude. From this it can be assumed that many times repairs have been taken place.[68]

The main entrance to it is through a domed porch in the east facing which is a six-pillared roofed pavilion-a rectangular walled structure-known as **Hastiśālā**. Entering the main door way, one notices an open wide corridor on a high platform running on all sides of the court yard of the shrine. At the outer end of the corridor is a row of about 54 cells with openings facing the shrine and their back walls forming a high outer wall enclosing the Vimalvasahi.

The shrine, with its **Gūḍhamaṇḍapa** and the other **maṇḍapas,** is a structure cruciform in plan, its length being 30 ms. and its widest part is 12·9 ms. Through the open-space of the

68. The fact is that. in v. s. 1368 (1311 A. D.) Muslim invadar (Ala-ud-din Khilji) destroyed both the temples (Vimala Vasahi and Luṇa Vasahi) at Delvada and the demolition must have been so extensive and thorough that almost all the sanctums and the **gūḍhamaṇḍapa** as well as the images of the **Tirthankars** and the portraits in **Hastiśālā** were broken to peices or mutilated and even the outer carvings of the main sanctum and their front hall did not escape destruction. It is for this reason, that the interiors of the sanctums and the **Gūḍhamaṇḍapas** rebuilt in later repairs, have no ornamentation, and have quite plain interiors. Another extensive repair work (**Jirṇodhāra**) to this shrine took place in V. S. 1378 (APJLS. Inscription No. 1). These repairs were carried out with the Joint donation of six brothers Vijada and others who were sons of Dhanasimha and grandsons of Gośāla of of Māṇḍavyapura (modern Mandor near Jodhpur in Marwar) and of their three cousin brothers Lāliga (Lalla) and others who were sons of Mahaṇasinh the sons of Bhīma, the brother of Gośāla. Portrait sculptures of Gośāla and his wife Guṇadevī and Mahaṇasinha and his wife Minaladevī, are still preserved in the **Gūḍhamaṇḍapa** of the Vimala Vasahikā. It is just possible that these donors could not spend large sums over repairs and had to be satisfied with rebuilding the totaly destroyed parts with simple walls etc. void of fine carving.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

court yard, one first reaches the **Raṅgamaṇḍapa**, the floor of which is only slightly raised from the level of the court yard. This open pavilion is composed of a central nave based on an octagonal plan, with eight pillars supporting the dome of the nave. On the front and two sides (north and south) of this **Maṇḍapa**, are attached to it three open porticos resting on ornamental pillars with separate domes or ceiling for each. To the west or this **Raṅgamaṇḍapa** is attached a rectangular ceiling on pillars and of the same width as that of **Navacokī** or Vestibule to the west of it, and to which is joined this **Raṅgamaṇḍapa**. At this end of **Raṅgamaṇḍapa** one has to ascend three steps of the platform or basement on which rest all the other parts of the shrine built by Vimalashah. To the west of **Raṅgamaṇḍapa**, on this open platform, is the **Navacokī** an open rectangular pavilion-a trancept or vestibule in front of the **Gūḍhamaṇḍapa**-divided into three main sections, open on three sides, and having its roof supported by two rows of four pillars each. A main entrance to the sanctum is in the middle of the wall of the **Gūḍhamaṇḍapa** covering the western side of this **Navacokī**. The entrance has a high ornamental door-frame, the side walls adorned with different relief-carvings and ornamental big projecting Niches (**Khattaka**) on each side. The entrance leads into the **Gūḍhamaṇḍapa** or the hall adjacent to and in front of the main sanctum. On two sides (N. & S.) of the **Gūḍhamaṇḍapa** are two trancepts (Vestibules or open porticos) reached by a flight of few stepts from the level of the court yard. This **Gūḍhamaṇḍapa** or so to say, the shrine itself has 3 entrances, the two entrances from these trancepts also having ornate door-frames; the pillars of the trancept are also adorned with reliefs of gods and goddesses.

The Sanctum, the **Gūḍhamaṇḍapa** (with the trancepts) and the **Navacokī** in front rest on a common platform with basement mouldings, the platform being of almost the same level as that of corridor. The **Raṅgamaṇḍapa** whose floor is almost on a level with the **Navacokī** by a rectangular ceiling supported by a row of four extra pillars, the ceiling being divided into 3

Jain Education International For Private & Personal Use Only www.jainelibrary.org

sections or bays. The porticos to the N. & S. of **Raṅgamaṇḍapa** extend beyond the line of two trancepts of the **Gūḍhamaṇḍapa**, and almost fill up the space of the open court yard, leaving very little space for circumambulation of the whole shrine. This shows that either the whole **Raṅgamaṇḍapa** did not belong to the original plan or at least its porticos were later additions. Literary evidence also supports the above view. Pṛithvipāla, a minister of Kumārapāla and a descendant of the family of Vimalashah, is said to have adorned the shrine with a **maṇḍapa** etc., From the evidence of and inscription in cell No. 14 of this temple, the date of erection of a **maṇḍapa**, **Hastiśālā** and repairs to the shrine can be fixed as c. 1206 V. S. (1149-50 A D.)[69]

The literary references as to the existence of sevaral Jain temples during the reign of Bhima I are available. In V. S. 1112 (A. D. 1056) Guṇasāgarasūri consecrated images of Jirāvālā Pārśvanātha and Abhinandanajina at Pawagadh.[70] The temple of Neminātha was built in V. S. 1113 (A. D. 1057) and the image was consecrated in it in V. S. 1135 (A. D. 1079).[71] Some temple-repairing works also have been executed here in V. S. 1115 (A. D. 1059).[72]

The temple of Kumbheśvara near Vimalavasahikā at Abu also seems to have been built during this period. Externally as well as internally it is lavishly carved. The pillars and doors are fashioned like those of the Vimalavasahikā and the Sun temple at Modhera.[73]

---

69. U. P. Shah; H. A. int. pp. xx-xxii.

70. JTSS. Vol. I, I, pp. 19, 20.

71. Ibid. p. 121.

72. Ibid. p. 121.

73. Munivíśālavijayji, 'Kumbharia' p. 59; Dave K. B. 'Ambika' Kotesvara ane Kumbharia. pp. 44-45.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The Mahāvira temple at Kumbahria (Dist. Banaskantha), is securely dated by an inscription on the pedastal belonging to the original principle image in the sanctum which refers to the rendering of the image of 'Tirthādhipa' at Ārāsṇa in V. S. 1118 (A. D. 1062).[73/1]

The temple rests on a large platform (**Jagatī**). It consists of **garbhagṛiha, gūḍhamaṇḍapa, Trikamaṇḍapa** (of three **Cokīs**), **Sabhāmaṇḍapa** and **Śṛingāracokīs** (porches). The **Sabhamaṇḍapa** is flanked by eight **devakulikās** on either side and six niches instead of **devakulikās** in front of it, and two other **devakulikās** placed at right angles with a common **maṇḍapa** in the extreme s. e. corner, thus constituting 24 cells for **tirthankaras**.[73/2] In front of the central porch there is also a **balānaka**. The temple complex faces north. Where the **devakulikās** terminate the **prākāra** starts and encloses the remaining part of the temple and ensures complete seclusion. The **prākāra** also contains two more entrances-one on the east and the other on the west. The interior carvings of the temple in appearance is pearl like ornate and completely proportionate. The two central ceilings of the trikamaṇḍapa are master peices of their class.[73/3]

According to Merutunga, Karna I. (1066-94 A. D.), after attacking Āśā Bhilla at Āśāpalli (near modern Ahmedabad) received an omen from Bhairavadevi (Bhairavadevyāḥ Śakuna Jāte), and built there a temple of the goodess Kocarabā.[74]

The name of the goddess is preserved in that of the present name of the Suburb on the Sabarmati.[75] The locality contains a small shrine of its goddess, but shows no traces of

73/1. Visalvijayaji 'Kumbharia', p. 43 Inscription No. 1.

73/2. Ibid. p. 36; For the ground plan of this temple See BSS. III, p. 109.

73/3. Dave K. B. Ambika Kotesvara ane Kumbharia. pp. 53-55. Here Fig. 82.

74. PCT. 80; PCJ. 55.

75. Forbes. 'Rāsamālā' I, 79. Forbes says that the temple was in existence till his times.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

the old temple. Karṇa is further credited by Merutunga with having built the temple of Karṇeśvara, presumably a Śiva temple, at Āśāpallī, where he also erected another temple dedidcated to goddess **Jayantī**. The temples do not exist there at present. The same author tells us that in Paṭṭana. Karṇa caused to be built the temple of **Karṇameru**.[76] which also does not exist at present. Karṇa had three Jain ministers-Munjāla, Śāntu and Udaya (Udā). Śāntu built a temple called Śāntu-Vasahikā and Udā built a large temple called Udayana-Vihāra at Karṇāvatī,[77] built by Karṇa in the vicinity of old Āśāpallī. The site of this city seems located round about modern Kocharab, but the temples do not survive at present. The name of Munjālavasati at Aṇhilpura, mentioned in the **praśasti** (Colophon) of **Yogadṛṣti-Samuccaya** of Haribhadrasūri composed in V. S. 1146 (A. D. 1090)[78], implies that it was probably built by Munjala. The temple is no more in existence.

The Ladol copper-plates of Karṇa dated V. S. 1140 (A. D 1084)[79] supply an epigraphical evidence for the existence of a Jain temple dedicated to Sumatināthadeva enshrined in the Vasahikā (temple) erected by Mahāmātya Pradyuman in Ṭakavadhi (modern Takodi, Mehsana District). The temple is extinct since long.

The Sāntināṭha temple at Kumbharia

In the arrangement of the plan with few deviations this temple is very similar to the Mahāvīra temple discussed above. Except **balānaka** the temple consists of all the component parts enumerated in the case of Mahāvīra temple. It is a complete

76. PCT. 80; PCJ. 55.

77. BG. Vol. Ip. 170.

78 Peterron's reports 5, Pariśiṣṭa I, p. 29; JSSI. p. 219 para 298.

79. Dr. H. G. Shastri, 'Two new Copper-plate inscriptions of the Caulukya dynasty, JOI, V. pp. 365 ff.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Caturvimśati Jinālaya having eight **devakulikās** in the east, eight in the west and four niches flanking either side of the entrance to the **raṅgamaṇḍapa**, thus making a full total of 24 **devakulikās.** Here the **trikamaṇḍapa** consists of six **catuṣkis.** The temple faces south. In the S. E. corner there is a small chapel sheltering a caturmukha **Nandiśvara dvīpa.**[80]

The ceilings and the two niches (**khattakas**) of the **Trika** are beautifully decked. The earliest four inscriptions on the pedestals of images are dated V. S. 1133 (1077 A. D.) This can safely be regarded as the date of the temple.[80/1]

An inscription on one of the old pillars of the present Jain temple at Bhadresvar[81] (Kaccha) records that the temple was reconstructed in V. S. 1134 (A. D. 1078).

The Colophon of Mahāvīracariya dated V. S. 1139-(A. D 1083) by Devandrasūri[82] refers to a Jain temple named Dohaṭṭi Śreṣṭhi Vasahikā at Aṇahilapura.

The Prabhāvakacarita[83] refers to the existence of a **Caitya** of the Moḍheragaccha at Dhandhuka at the time of the birth of Hemacandra Sūri (V. S. 1145-1089 A. D.)

The Temples of the Eleventh Century

Muni Bawa's Temple

Four miles south of Than are the ruins of a small deserated temple called Muni Bawa's temple. When entire it must have been a very pretty shrine. Burgess thought that the temple is datable to the 14th cent. A. D.[83/1] Cousens, however, regards it as nearly of the same style and age as the temple of

80. For the ground plan of this temple vide BSS. III. p. 110.

80/1. Viśalavijayaji 'Kumbharia' p. 56. Inscriptions No. 1-4; also Dave K. B. 'Ambika Kotesvara, ane Kumbharia' pp. 55-57; Here Fig. 83.

81. JTSS. Vol. I. pt I p. 139.

82. Mahāvīracariya published by Atmananda Sabha, Bhavnagar JSSI. p. 218, para 297.

83. Prabhāvakacarita, v. 26.

83/1. ASI. (NIS). XVI, p. 240.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Trinetrasvar[83/2] described below. The temple consists of a garbhagriha and a maṇḍapa, both adorned with monospired (**Ekśringi**) **Śikhara** and the **phāsanā** (gabled) type of roof respectively. The temple faces east and has been dedicated to Śiva, the **liṅga** still occupying the shrine, over the doorway of which **Gaṇpati** presides. Although the walls are richly decorated the basement is particularly plain, the few mouldings being almost devoid of surface ornament.[84]

A reference as to an existence of an old ruined temple[85] dedicated to Śiva known as 'Trinetreśvara' or Tarṇetar (9·6 kms. N. W. of Than) is given by Burgess.[86]

83/2. SMTK. p. 51,

84. SMTK. p. 52. Here Fig. 84.

Shri M. A. Dhaky has precisely dated this temple in the early regnal years of Mūlarāja (942–97 A. D.) on the strength of some stages of evolution in the mouldings (CSTG pp. 21–22). This view comes rather nearer to that of Cousens.

85. SMTK. p. 51. Here Fig. 85.

86. Burgess took photographs of the said temple in 1890 A. D. SMTK. Plt. LI. The photograph given by this author is indicative of its restoration in V. S. 1958 (A. D. 1902).

On the analogy of similarity of certain mouldings–such as of basement, of top of **Jaṅghā** treated as a pilaster and the **phānsanā** (gable) typed roof of **maṇḍapa** etc.,–of the temple with those of temples at Roda and Lakroda Shri M. A. Dhaky has classed this temple in the second phase i. e. phase of Maturity of Early Nāgara phase. (CSTG. pp. 15–16). The date ascribed by him to this temple is about 925 A. D.

From the photographs given by Burgess the temple seems to have been constructed in the IIth cent. as the author holds. But in the present form after the subsequent restoration the original forms of mouldings are so much changed that I am at a loss to understand how the temple can be dated still earlier from the observation of its present form.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The style of construction of this temple was very much alike the style of Muni Bawa's temple. These two temples were of the same age. The full length griffons, or lions rempart repeated in the recesses of the wall, are a peculiar feature, which was perhaps, a common to both the temples.

The shrine consists of a square sanctum, an **antarāla** and a **maṇḍapa** having three porches. The temple is surrounded by a **Kuṇḍa** on three sides and the whole complex is within a surrounding wall (**prākāra**).

Delmal* (Dist. Mehsana)

The temple of Limbojimātā is of comparatively modern date, but contains much of older shrine now in ruins (which originally was situated on the bank of a tank to the east of the village). The present temple (AANG, plt. LXV) has been built on precisely the same lines as the old one, but in larger dimensions-the figures on the walls of the latter being literaly copied upon the former-but are of inferior workmanship. Like the old shrine the new one faces north. Some parts of the **maṇḍapa** are rebuilt with the material and sculpture from the original temple. The interior is plain, the roof is domical with figure-brackets. The **piṭha** of the temple has no **narathara** nor **gajathara** bands of mouldings.[87]

In front of the main shrine in the N. E. & N W. corners of the court there are two small triple shrines confronting each other. They are simple and their superstructures have been

* About 10 kms. S. S. W. of Patan & 6·3 kms. W. N. W. from Modhera.

87. AANG. pp. 87-88. Plt. LXV, LXVI (ground plan).

Shri S. K. Sarswati also assigns 11th century to this temple (S. E. p. 595). Dr. Sankalia, however, is of the opinion that the temple seems to belong to the 12th or 13th century (AG. p. 102). Shree Dhaky places the temple in Bhimadeva (II) phase (A. D. 1178-1242) (CSTG. p. 64).

Jain Education International For Private & Personal Use Only www.jainelibrary.org

vanished; again two very small isolated shrines on the west of the main temple; and a small cell against the east wall, dedicated to Pārśvanātha are also situated.[87/1]

On the west of the principal temple there is a **Kirtitorana**[87/2]

The Navalakha temple at Ghumali*

The temple known as Navalakhā at Ghumali stands in the middle of the other ruins, on a raised platform of 47×31 ms. The enclosing wall or screen on the top of this, however, has entirely disappeared; and of the entrance only the steps and the bases of the two massive pillars above them remain.

The temple itself measures 17·5 ms. from the threshold of the **Maṇḍapa** to that of the shrine, and 21·1 ms. to the back of **Pradakṣiṇā** or passage round the shrine inside. The level of the temple is considerably raised above that of the court and is approached by a flight or steps at each of three doors.[88]

The shrine is 2·9 ms. square inside and is roofed by a neat dome with **chakwās,** or sacred birds on the lintels of the octagon. (The **liṅga** that once occupied it was carried off to Porbandar long ago, and is now to be seen in the temple of Kedārnātha).

Round the shrine is a **pradakṣiṇā,** about 1 m. wide, but opening to over 1·7 ms. opposite the three windows that throw light into it on the different sides.

87/1. AANG. p. 89.

87/2. Ibid. Plt LXV.

* 64 kms. west from Dhank and 6·4 kms. south of Bhanawad. Tod visited the place in 1822 A. D. (TWI. pp. 404 ff); Captain general Le Grand Jacob visited the place in 1837 and gave a more accurate and detail account, published in JRAS. Vol. V. pp. 73 ff. Burgess places the temple in the latter half of the eleventh or twelth cent. A. D.-AKK. p. 181.

88. AKK. p. 179; plts; XL-XLIV. Here Figs. 86-90 & 225.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The **maṇḍapa** of the shrine is 17 ms. in width. It has two storeys. It is of a pretty common cruciform shape, the central area being 9 ms. square; to each side of this an aisles is added 6 ms. long, outside of which is further added a portico about 2·6 ms. square.[89]

The central octagon of the **Maṇḍapa** supports a frieze with a low parapet wall above, infront of the gallery or upper floor, to which there does not appear to have been any regular means of access, unless it may have been by some wooden ladder. The dome rests on the columns of the second storey, but the pendentive in the centre and some of the upper courses of stone have fallen in, and it is now open in the middle.

The east or front entrance is more dilapidated than either of the other two; the upper storey or the porch on this side has fallen, much of the debris lying in front and the lintel of the entrance is broken and supported in the middle by a rough pillar built of blocks of stone which lie about.[90]

The Navalakhā temple at Sejakapur*

Sejakapur possesses an old temple of Navalakha[91] originally dedicated to Śiva a building of the same class as the temple of the same name at Ghumali. It is in a sadly ruined condition.

As seen from the plan, which is in striking contrast to the simple plans and arrangements of the earlier temples, it consists of a shrine and an open **maṇḍapa**; and above the

89. AKK. p. 179.

90. AKK. p. 179. 180; Pit. XLII.

A ruined temple of Parśvanātha (the maṇḍapa of which alone now survives) and the temple of Celeśvara (the porch and Śikhara of which are lost) at Ghumali seem contemporary to the Navalakha temple.

* 9·6 Kms S. E. of Dolia Rly. Station (Dist. Rajkot).

91. AKK. Pits. XXIV-XXVI., Here Figs. 91, 92 & 226.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

latter, rises a larger domed ceiling like that at the Miapuri Masjid at Somnatha, fashioned into concentric rings of mouldings, with brackets for twelve small images. The shrine has had a domical ceiling which has been built as an inner shell within the tower-walls, springing from a corbel table with the exception of fragment of one of the jambs, there is nothing left of the shrine door-way On a string course in the dome is carved a procession of men and battle scenes, and in one place, is a palanquin.

As is usual, the plan is designed with recesses and corners, and these, again are further picked out into smaller ones in the basement mouldings by divinding a square into 121 smaller ones, eleven on each side, and discarding ten squares in each corner, by a zigzag line accross the corner, the approximate shape of the periphery of the shrine, or hall is obtained. These offsets and recesses, running vertically up the face of the building, crossed and cut up, as they are with the deep horizontal mouldings, produce a pleasant but bewildering display of light and shade. This temple is a good example of correct disposition and proportional detail as laid down in the rules and regulations for temple building. The pillars are of the same type as those in the eleventh century temple of **Sūrya** at Modhera, the drawf ones around the margin of the hall having the water pot and foliage decoration so common through out Gujarat in temples of that period.[92]

The temple of Varuṇa Mahādeva at the village Varana (Kaccha) retains an old structure of the **Garbhagṛiha**, along with its **Śikhara** and the **Sabhāmaṇḍapa**.[93]

92. SMTK. pp. 57-58.

Dr. H. D. Sankalia inclines to place the Navalakha temple at Sejakpur, near in time to that of Ghumali and he does not believe that the former belonged to the IIth cent, as Cousens had placed it. On this anology, however, Shri M. A. Dhaky ascribes this temple to the reign of Siddharāja (1094-1144 A. D.) (CSTG. p. 54)

93. KSD. p. 181. Plts on p. 181.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Almost every old work of architectural or antiquarian interest in Gujarat is ascribed to Jayasinha Siddharāja (A. D. 1094–1144) by the chronicles and legends of Gujarat. His two greatest works, fragments of which are still surviving, are the Rudramahālaya at Siddhapur and the Sahaśralinga lake at Patan (both in Dist. Mehsana). The Rudramahālaya, though very little is left from its size and the beauty of its carving must have been a magnificent work–the grandest specimen of architecture of the Solanki period.[94] The remains of the Sahaśralinga excavation show that it must have been a work of surprising size and richness, well deserving the title **'Mahāsara'** or great lake.[95]

Siddharāja built the temple of Rudramahālaya, which is said to have been one of the largest temples ever built in India.[95/1] Muslim invaders demolished this temple and a part of the magnifcent temple still survives; some of the portion including the great hall and the sanctum sanctorum is being used as a mosque.[96]

Tod, found therein two inscriptions,[97] one mentioning the foundation of the temple in V. S. 998 and the other its completion by Siddharaja in V. S. 1202. Burgess remarks that these inscriptions are no longer found there.[98] In his notes on a visit to Gujarat he however, notes to have seen three inscriptions there but found them undicipherable.[99] The report of the Archaeological Department of Baroda State make no mention of these inscriptions. From this Shri A. K. Majumdar presums that they are lost.[100] But the presumption cannot hold good

94. CG. p. 179,
95. CG. p. 180.
95/1. PRAS, Wc. 1912, p. 16.
96. ARAB, 1934–35. p. 8.
97. Tod. Travells in Western India. p. 142.
98. AANG. p. 60.
99. Burgess; Notes of a visit to Gujarat (1869) pp. 66–67.
100. CG. D. 28 note 28.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

as the inscription dated V. S. 1202 was personally seen by the writer in March 1958 A. D. on a pillar of the porch.

The site of temple of Rudramahālaya covered an oblong of about 70·1 by 91·5 ms., in the centre of which stood the temple-two or three storeys in height, with a **maṇḍapa** 15·2 ms. square inside, having porches on the east, north and south sides and the shrine on the west. In or round the court were eleven other shrines dedicated to the **Rudras**. The court was perhaps surrounded by small cells with principle entrance on the east and a **ghāta** or flight or steps down to the Sarswati river on that side.[101]

Only a few magnificent fragments of Rudramahālaya are left surviving.[101/1] The restoration plan[102] of the site has been published by Burgess and Cousens. The remained fragments are four pillars of North porch to the **maṇḍapa** and five pillars of east porch; four pillars at the back of the **maṇḍapa**, one beautiful **Toraṇa** and a number of pillars and the doors and

---

101. AANG. p. 59-60.

101/1. Here Figs. 93-100.

102. AANG. plt. XXXVIII, Fig. 227.

In respect to the arrangement of pillars in the **Gūḍhamaṇḍapa** of the main shrine Shri M. A. Dhaky does not accept the ground plan proposed by Burgess and Cousens and he remarks that it needs some investigations. He says, "There are clear evidences that the temple was a storied building, since then the arrangement of pillars of the **gūḍhamaṇḍapa** is not admissible as far they do not allow room for walking on the floor of the upper storey. In fact they are not in conformity with the practice observed." (CSTG. p. 45).

And by comparing the ground plan of this temple with that of Ajitanā.ha temple at Taranga he gives possible clues for the arrangement of pillars, but the clues are hardly acceptable as they are far fetched and vague. The pillared **antarāla**, in fact, would leave ample room for moving on the upper floor.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

cells possibly in situ have been turned into a mosque about 5·3 ms. in length. At the back of the court there is also one cella with a spire over it.[103]

The work known as **Upadesatarangini** of Ratnamandira, 15th Cent. A. D and a Kavita by Lalla Bhatta, though in an exaggarative tone, describe the temple of Rudramahālaya having 1700 pillars, 1800 female sculptures and nearly 17000 figures of elephants and horses in different poses carved in **Narathara** an **Gajathara** bands around the **Pitha** i. e. basement of the temple. It also narrates that Siddharāja placed the life-size sculptures of **Aśvapati**, **Gajapati** and **Narapati** praying to the God in the temple.[104]

While narrating the completion of Rudramahālaya Merutunga states that the height of the temple was twenty three cubits.[105]

The next great achievement of Siddharāja was the excavation of the Sahaśralinga lake which was so named because it contained a thousand **Śiva linga** shrines around it. Some of them were, however, dedicated to other deities also. The Dvāśraya refers to the shrine of **Daśāvatāra** (ten incarnation of **Viṣṇu**) as built by Siddharāja.[106] The **Sarasvati Purāṇa** locates it on the South-west of the Sahaśralinga lake.[107] The Dvāśraya records that lake contained 108 shrines of goddesses and a tample of **Daśāvatāra** in addition to 1008 shrines of Śiva.[108] The **Purāṇa** refers to some other shrines as well. In the centre of the lake was an inlet, upon which was erected a temple of Rudreśvara.

---

103. Ibid. pp. 50-60; also plts. XXXVIII, VI, XXIX.

104. K. B. Dave. Kumar No. 400. pp. 213-214.

105. P. C (Guj. Translation). p. 90.

106. DV. XV, V. 119.

107. Sarasvati Purāṇa. XVI, V. 162.

108. DV. XV, VV, 114, 117-119.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Sarasvatī Purāṇa is almost contemporary with the lake. Its author graphically describes the many **tirthas** on its bank and the beautiful important shrines that graced its embankments. A thousand or a thousand and eight **Śiva** shrines (with **liṅgas** in them) were built along the embankment. According to **Purāṇa** the temples on its embankment included shrines of the 10 incarnations of **Viṣṇu** on its northern embankment. On its westrn bank were 108 shrines of **devis** or Goddesses. Besides these there were shrines dedicated to the Sun, **Nakuliśa, Vināyaka, Kārtika, Kapāleśvara, Kollādevi, Somanātha** and **Bhairava.** In the centre of the lake is a small hillock on the top of which is a Muslim structure or roza. According to the **Pūraṇa** the shrine dedicated to **Vindyavāsinī** was located here. Above the triple inlent sluices (or **Triveṇi**) was the shrine of **Jalaśāyi -Viṣṇu.** The tank was in good condition till the 16th cent. A. D. when Akbar's tutor was murdered while boating in the lake.

The structures on the bank were pulled down by Muslims and the stones of temples and embankment were carried away for constructing the tank known as the Khan Sarovar. (16th cent. A. D.).

During the excavation, on the Southern side of the tank near Rly. line, remains of a **Śiva** temple, consisting of carved and plain marble pieces, and two profusely carved pillars were exposed.[109]

The lake Munsar at Viramgam is said to have been built by Siddharāja in the name of his mother Minaladevi. On the bank of it neary 500 small **Śiva** shrines have been erected of which 300 are still surviving. The extant structures give an idea of the construction and appearance of the **Sahśraliṅga** lake at Patan.

---

109. Archg. in Baroda. pp. 7-8.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

There exists **a double shrine** on the bank of the Munsar lake. In the middle is a square **maṇḍapa;** on its east is a shrine (now) dedicated to **Śiva,** while on the west it was **Vaiṣṇava.**[110] The Shrines, externally, have recessed niches,[111] and in decoration of mouldings, are identifical with those at Sunak. So also the **Śikhara** is. The **maṇḍapa,** which is common to both, has twelve pillars and seems to be open. It has a stepped roof.[112]

A minister of Jayasinha Siddharāja built a temple of **Goga-nārāyaṇa** at Dadhi-padra[113] But it cannot be traced now.

The earliest inscription on the pedestal of one of the images in the Pārśvanāth temple at Kumbharia is dated in the year V. S. 1161 (A. D. 1105).[113/1] This may place the temple a few years anterior to this date.

The temple faces north. It consists of a sanctum, an **antarāla,** a **Gūḍhamaṇḍapa,** a **trikamaṇḍapa** (having three **Cokis**), a **Sabhāmaṇḍapa** (**Raṅgamaṇḍapa**) and a porch. It has nine **devakulikās** each on eastern and western side of the temple and three on either side of the entrance to the temple, thus constituting in all 24 **devakulikās.**[113/2] Two floral pillars of the **raṅgamaṇḍapa**[113/3] and the **trikamaṇḍapa,** along with arches[113/4] are highly ornate. The ceilings of the bays of the

110. Burgess, ASWI, VIII, p. 91, plt. LXXIII, fig. 1. Here Fig. 101.

111. Ibid plt. LXXIV.

112. AG. pp. 80-81.

113. The Dahod Inscription, Ind. Ant. X. 158.

113/1. Vishalvijayaji, 'Kumbharia' p. 47; Inscription No. 1

113/2. Ibid. p. 44; For the ground plan of this temple vide BRSS p. 111.

113/3. Stella Kramrisch. 'Art & Architecture of India'. p. 133.

113/4. N. M. Sompura. 'Śilparatnākara' plt. facing p. 121.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

trika and those of central **devakulikās** are notworthy for their exquisite workmanship.[113/5]

The Siddheśvara temple at Wadhwan (Dist. Surendranagar), repaired in V. S. 1301 (1244 A. D.), is said to have been built originally by or in honour of great Siddharāja Jayasinha, who conquered Saurastra in or about V. S. 1171 (1115 A. D)[114*]

Anandapura* (Dist. Surendranagar)

There is here the old temple of Ananteśvara Mahādeva an old ruined building which has been rebuilt and added to in subsequent times, and supposed to have been originally erected by Siddharāja Jayasinha. It faces the east. The lofty hall, before the shrine is modern; but the shrine with its outer wall, upto the roof, is old, except that the old door-frame has been rebuilt. Judging by the sculptured walls of the shrine, the original temple must have been a very elaborate one completely decorated in all its parts. Being dedicated to Śiva the principal images on its walls are Saivite-the nude **Kālabhairva**, **Cāmuṇḍā**, **Śiva** in **Tāṇḍava** pose etc.[115]

The **Gajathara**, or elephant course, in the basement is not so monotonous as on some temples where they are repeated in precisely the same stiff form all round; here, they are in all sorts of attitudes, some of them quarrelling and fighting with one another, more after the style of the great basement round

---

113/5. Dave K. B. 'Ambikā Koteśvara ane Kumbhariā'. p. 55. Here Fig. 102.

114. I. K. Inscrip. No. 8; NIA, Feb. '39. pp. 689-690.

* 38·4 Km. due south of Than. The city was founded in Sam. 1124 by Cudasama Anand, after whom it was named.

The temple of Ananteśvers is also recognised as 'Navalakhā' temple (CSTG. p. 54)

115 SMTK. p. 60. Plts. LXIX & LXX.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

the Kailāsa at Elora caves, where, they are almost life-size. The bands of human beings, above, are also full of life.[116]

The Gālā inscription[117] of Jayasinha Siddharāja records the erection of a temple of **Bhaṭṭārikādevī** (family deity) along with a small shrine of **Vināyaka** in V. S. 1193 (1137 A. D.). The ruined structure stands on the Western bank of Chandrabhaga river at the distance of about 12·8 Kms. from Dhrangadhra (Dist. Surendranagar). A larger part of the temple which faces east is in ruins, while the shrine on the south contains a fragmentary image of **Vināyaka.**

According to Jain tradition during the reign of Siddharāja, when Rudramāhālaya was under construction on an extensive base several jain temples had been built at Siddhpur either by the King himself or by his ministers. It is narrated that Siddhrāja built a **'Caumukha'** type of temple known as Siddhpura Vihāra,[118] or Siddhavihāra at Siddhpur and a temple known as Rājavihāra at Patana.[119] The said Rājavihāra according to another version was built by Siddhrāja's minister Āliga.[120] Minister Śāntu also said to have built a Jain temple known as Mahārāj-bhuvan at Siddhpur.[121] None of the temples exists to-day.

In Canto IX of the Somasaubhāgya Kāvya[122] (1468 A. D.) Somapratiṣṭhā Sūri, the deciple of Somasundara Sūri, records

116. SMTK. pp. 60–61.

117. Gālā Stone Inscription-JBBRAS. XXV, 322; HIG. Vol. II No. 114.

118. Somapratibhācārya: 'Kumarpālpratibodha' p. 22. also 'Purātan Prabandha Saṁgraha' p. 30.

119. JSSI. p. 290.

120. R. C. Parikha, 'Kāvyānuśāsana,' Intro. p. 188.

121. BG, Vol. I, p. 173.

122. सतदेव सिद्धपुर पुरराज विहाराख्यवर विहारस्य ।
सदृशं सदृशां चदृशां सुधांजनं शैल्यकृच्चैत्यम् ॥
Somasaubhāgya Kāvya. IX. 47.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

the existence of **Caturmukha prāsāda** known as Rājavihāra at Siddhpur and states that the plan and design of the **Caturmukha prāsāda** at Rāṇapura (Ranakpur) closely resembled to that of Rājavihāra at Siddhpur. The Rājavihāra temple does not exist to-day but the present temple of Ranakpur, a prototype to that of Rājavihāra at Siddhpur, except the religious alteration in plan and design, supplies the clue for the original plan and design of Rājavihāra temple at Siddhpur.

Sajjana was Siddhaja's first viceroy in Saurastra. He spent three years revenue in building a stone temple of Neminātha on Girnar in place of the wooden temple. The stone temple of Sajjan would seem to be the present temple of Neminath. Many alterations have been made in consequence of Mohammadan sacrilege and modern enclosure is added. The inscription of Sajjan dating A. D. 1220 (V. S. 1176) is on the inside wall to the right in passing to the small South gate. [123]

This **temple of Neminātha** is the largest of the Girnar group. There is an inscription which indicates that it was restored in the 13th century. The temple is probably not very different in its general appearance from what it was built about a century before by Sajjan. More recent renovations may perhaps have robbed it from some of its original character, but it is still a building of marked size and distinction. The entire scheme of the temple depicts a very carefully designed plan. Standing within a quadrangular courtyard measuring 58×39·6ms. it is surrounded by a range of pillared cloisters containing over seventy cells. The temple building is placed towards the Wes-

---

This statement is corrobarated by **Rānigapura Caturmukha Prāsāda Stavana** (A. D. 1443) of Pandit Meha composed on the occassion of the consecration ceremony of Ranakpur temple by Soma Sundarasūri in V. S. 1496 (A. D. 1440).

JTSS. Vol. I. Pt. II. p. 214.

123. AKK. p. 159; Raivatgiri kalpa (in VDTK) p. 9; PBVC. p. 194, AKK. Plt. XXXII, here Fig. 239.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

tern end of this enclosure leaving a wide sweep of pavement in front to add dignity to its proportions, the structure itself having a plan of 36·6ms. long and 18·3ms. wide.

The **mandapa** is a handsome hall 13·2ms. square with an open space in the centre constituting the nave, around which is a colonnade of twenty-two pillars forming the aisles. It is however in the exterior elevation of the **Vimāna** that the early character of the temple may be detected, as this is composed of a grouping of turrets around the central tower (**Śikhara**) on a system common in the temple architecture of western India of about the twelth century.[124]

The said Sajjana built a temple dedicated to Pārśvanāth at Sankhesvar (Dist, Radhanpura) in V.S. 1155. The temple, though restored more than once is now in ruins and stands on the west of the new Pārśvanāth temple built there recently.[125]

The other minister, Udayana built the Udayanavihāra dedicated to Śrisimandhara swāmi at Dhavalaka (Dholka). The said temple designated as Udāvasti, was in existence till the time of the composition of Prabhāvaka Carita of Prabhācandrācārya (V. S. 1334).[126] A fragment of the Prasati of the said temple is found engraved on the back of the image of Ranchhodji

---

124. IABH. p. 163.

125 The Sankheśvara temple was restored and enlarged several times. Vastupāla-Tejapāla restored it in V. S. 1286. Ranā Dūrjanśalya of Zinzuwada repaired the temple in V. S. 1302 (Jugadu Carita VI); it was again restored by one Mānāji of Gandhara during the years V. S. 1628–1672. The temple consisted of three **garbhagrihas** with **Śikharas**, a **Gūdhamandapa**, a **Sabhāmandapa** and enclosed by 52 cells of **Tirthankars** (Gujarātanā Aitihāsika Sādhano pt. II. p. 220). It too fell in ruins and a new temple on the east of the old one, was built in V. S. 1891.

126. PBVC. p. 172. vv 48-52; Purātana Prabandha Samgraha pp. 26-27, Jain Satyaprakash Vol. 19 No. 6.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

consecrated in the Ranchhodji temple at Dholka.[127] Udayana is known to have also built another **Vihāra** at Karṇāvati (Ahmedabad). This **vihāra** also was known as Udayanavihāra.[128] The **Vihāras** exist no more.

During the reign of Siddharāja there also existed Ariṣṭanemiprāsāda[129] and Vāsupūjya Caitya[130] at Karṇāvati. There also existed a temple of Bhābhā Pārśvanātha[131] at Āśāula (Āśāpalli). None of these temples traced out so far.

The Cambay inscription dated V. S. 1165 (A. D. 1109) records the erection of Jain temple known as Stambhana Pārśvanātha temple at Stambhatirtha.[132] The present temple hardly yields traces of the old structure.

Bāhada built a Jain temple of Vardhamāna Swāmi (Mahāvira) in Aṇahilapur, the **pratiṣṭhā** being dated V. S. 1179 (A. D. 1123).[133] Similarly a temple of Ādinātha[134] was built (in Patan) at the suggestion of Āsuka, a Jain minister in V. S. 1183 (A. D. 1126-27). Both these temples do not exist. There was a temple dedicated to Vāsupūjya at Broach.[135]

---

127. M. R. Majmudar. EI. XXXV, No. 11.

128. JSSI. p. 335 para 482; PC (D. K. Shastri) p. 91.

129. PBVC. p. 174 VV. 81-83; PPS. p. 27.

130. PPS. p. 27.

131. Samaya Sundara Upādhyāya
Bhābhābu Pārśanātha Mai bhetyo,
Āśāuli manhe Āja re;
Tirthabhāsa Cattisi : (Jain Gurjara Kavio) Pt. 3. p. 874

132. PJLS. Pt. II. pp. 316 ff.

133. PBVC. p. 173.

134. R. C. Parikha, 'Kāvyānuśāsana' II. p CCLV.

135. Vide Introduction, 'Sirapāsanātha Cariya' (V S. 1165) by Devabhadrasūri (JTSS. Vol. I. pt. 1, p. 28)

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The Great temple of Somanātha at Prabhas Patan (Dist. Junagadh)

The Dvyāśraya, and other chronicles state that Kumārapāla (A. D. 1144–1173) restored the temple of Somnātha.[136]

136. DV. XX. 91-94; also Veraval Praśasti (of Bhāva Bṛhaspati) BPSI, 186 ff.

This temple was reconstructed and restored several times. The shrine originally was erected during the rule of Maitrakas. Mūlarāja the founder of Caulukya (Solanki) dynasty visited and worshipped the God **Śiva** at the shrine. The temple was destroyed by Mahamud in A. D. 1025; but it was not completely destroyed by him. Its distruction was carried out by the lieutenent whom he left behind to govern the country. Bhima I rebuilt the shrine in about in A. D. 1100. Jayasinha Siddharāja visited the temple. Between that time and A. D. 1169, the temple was probably sacked again and was allowed to fall into ruin for it is in that year that Kumārpāla reconstructed it. This we know from a dated incription still extant in the temple of Bhadrakālī at Somanath.

Then Alafkhan (A. D. 1300) a general of Khilaji Sultan of Delhi attacked and destroyed the said temple. It was a serious attack. The **Śikhara** or spire was thrown down. Again the rebuilding of the temple of Somanātha was carried out by the local Cudasama king Mahipāldeva (A. D. 1308–1325) but it was apparently not completed during his life time. But his son Khengar IV (A. D. 1325–1351) set up the **liṅga** in the temple. (More V. N. Somnatha (1948) pp. 18 ff).

About 1394 A. D. Zaffarkhan, the Governor of Gujarat destroyed the Somanātha temple (B. G. Vol XXII, p. 233). Again the Sultan Mahmmuda Shah I better known as Mahmud Begda in about 1471 A. D. removed the **liṅga** from the temple and converted it into a mosque. But the edifice was not used as a mosque for any length of time. It appears that the level of the temple was raised and it was reconstructed in about 1500 A. D. and the worship of Somanātha continued in the temple. The sultanate of Gujarat became decadent very soon. Emperor Akabar marched on Gujarat and annexed it to his empire in 1573

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The stone inscription in the temple of Bhadrakālī at Prabhas Patan of the time of King Kumārpāla (also known as Veraval-praśasti of Bhāva Bṛihaspati) dated Valabhi S. 850 (i. e. 1169 A. D.) records the circumstances in which the temple was restored by the order of Kumārapāla. It is narrated in the

---

A. D. His viceroys appear to have captured the fort of Junagadh in about 1577. But the shrine of Somanātha continued to remain unmolested (BG. XXII, p. 268).

In 1701, Prince Mohammad Azam, the 39th Viceroy of Gujarat was ordered by Emperor Aurangazeb to destory the temple of Somnātha "beyond possibility of repairs." (BG. XXII, 292). In 1783 A. D. queen Ahalyā Bāi of Indore finding the old ruins unfit for installing the deity, built a new temple (Plt. XXXII. opp. p, 49 'Somanatha Souvenir') at a little distance from the old temple. To Save it from destruction, the **liṅga** was placed in a secret underground, shrine immediately below the usual upper one.

('Somanatha the shrine Eternal', Somanath Souvenir pp. 38-40.)

The archaeological excavations, conducted under the guidance of Shri B. K. Thapar in 1950, have reaveled the remains of almost two earlier temples below the temple of Kumārapāla (1169 A. D.). The earlier of these two designated Phase I, was of modest size, built of reddish sand-stone and consisted of a **garbhagṛiha** and **maṇḍapa**. The water out-let (A) in the centre of the northern wall of the **garbhagṛiha** and the **Brahma** Śilā point to its being a Saiviti temple This temple seems to have been built in the eighth century A. D. and to be the same as the one demolished by Sultana Mahmud (A. D. 1025).

The temple that succeeded, designated Phase II, closely follow the plan of Phase I and was built of Coarse-grained whitish sandstone. This, too, was a Saiviti temple evidenced by another water-outlet (B) immediated above the former (A). It can be definitely ascribed to Bhīma and Bhoja (11th cent.). It continued to be used till about the 15th cent. A. D.)

Phase III represents the structure built by Kumārpala in 1169 A. D. with later additions and reconstructions, representing the development of nearly 550 years. It is different in design and plan from the earlier

Jain Education International For Private & Personal Use Only www.jainelibrary.org

inscription that seeing the temple of Siva in a ruined state Gaṇḍa Bhāva Bṛihaspati said to the king to repair the temple of God.[137] Kumārapāla entrusted the work of restoration to Bhāva Bṛihaspati. The temple was made like the Mt. Kailāśa[138]

Shri Thapar supposes that this structure may have been a Sūrya Temple, as Prabhas was famous for Sun-worship according to the Puranic legends. As regards the date of the structure the presence of Polished-Red-Ware in its levels indicate that the structure belonged to the early centuries of the christian Era (But it is not possible to fix a more precise period, as the period of this pottery ranges from the 1st to the 6th A. D.)

With the represent resurrection of the new Somanātha temple its old glory has vanquished.

---

temples. The water-outlet of the previous phase continued to be in use till about 3rd quarter of 15th cent., when a new outlet (C) was constructed. The latter remained in use till c. 1700 A. D., when the temple was converted into a mosque.

The presence of many sculptured stones in the fundation filling of the Temple of phase I indicate the existence of a still earlier structure at the site. This is coroborated by certain other remains too. In the present state of our knowledge it is difficult to ascertain the precise nature and the date of this structure.

(Somanath the shrine Eternal' pp. 79–90).

137. गंडो भाव बृहस्पतिः स्मरिपोरुद्वीक्ष्य ।
देवालयं जीर्ण भूपतिमाह देवसदनं प्रोद्धर्तुमेतद्वचः ।
BPSI. Inscri. Lines 14–15.

138. प्रासादं वदकारयात् स्मरिपोः कैलास शैलोपमं ।
....
सौवर्ण सोमराजो रजतमथमथो राबणोदार
वीर्यः कृष्ण श्री भीमदेवो रुचितरमहाप्रावभी रत्नकूटं तं कालाज्जीर्णमेष
क्षितिपतितिनिलको मेरुसंज्ञं चकार प्रासादं सप्रभाष सकल
गुणं निर्भेगंडसर्वेश्वरस्य ॥ १५ ॥
BPSI. Inscri. Lines. 18–21.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

During the restoration of the temple by Bhāva, a strong fortress on the north and south of the God (temple) was built (देवस्य दक्षिणे भागे उत्तरस्यां तथा दिशि विधाय विषमं दुर्गं प्रावर्द्धयत यः पुरं– Inscrip. line 29 V. 24). Gold-pinnacles were placed on the (temple of) **Gauri, Bhimeśvara, Kapardi** (Śiva), **Siddheśvara** and other divinities probably surrounding the principal shrine of Somanātha (गौर्या भीमेश्वरस्याथ तथा देवकपर्दिनः सिद्धेश्वरादि देवानां यो हेमकलाशन् दधौ– Inscrip. line 30, V. 25). Further a Court room नृपशाला for the kings to assemble and a **vāpi**, a room (**Maṇḍapa**) before the temple of **Karpadi** (Śiva) were added (Inscri. line. 30-31 vv. 26-27) and the temple of **Pāpamocana** was also restored (पापमोचन देवस्य प्रासाद जीर्णमुद्धृतं–Line 31-32 V. 28). Thus a new town of Somanātha was erected by Gaṇḍa and on the way to it he made two **vāpis** and there established another shrine of **Candikā** (Inscri. line : 33 V. 30).[139]

From the epigraphic records, therefore, the temple complex which was erected during the reign of Kumārpāla would be as follows : the main temple, a **Nṛipaśālā**, a kitchen, a thearte hall and a **toraṇa**; this group of building being flanked on its north and south by forts.[140]

The main temple of Somanātha which faced the east, consisted when entire of a large central closed hall, or **Guḍhmaṇḍapa**, with three entrances, each protected with a deep lofty porch, and the shrine–the sanctum sanctorum–which stood upon the west side of the hall, having a broad **pradakṣiṇā** or

---

139. BPSI. pp. 187-188

140. CG. p. 372. In the vicinity of the temple of Somanātha as narrated by **Skanda purāṇa** (9th-10th cent. A. D.) there once stood a temple dedicated to **Daityasūdana Viṣṇu**. A few fragments of its **Jaṅghā** images have been recently recovered from around this site. These include a five figure of **dikpāla Kubera**, two images of **Viṣṇu** in **Samabhaṅga** posture and an image of a form of Viṣṇu shown engaged in killing an animal formed demon (CSTG. p. 76).

Jain Education International For Private & Personal Use Only www.jainelibrary.org

circumambulatory passage around it. The latter was lighted by a large balconied window in each of its three sides away from the hall, and these formed a very pleasing feature in the general appearance of the building from outside. That at the back, or west side, has fallen and also have the three porches. It is quite possible that, like the temple of Sūrya at Modhera, this one may have had a **Sabhāmaṇḍapa**, or open hall, slightly in advance of the main entrance from which the beautiful ceiling in the Miapuri mosque may have been taken.[141] The orginal roof which had fallen with the exception of the inner domical ceiling of the shrine, has been entirely rebuilt in a rough and ready fashion by the Mohmmadans, who raised the fallen pillars within and finished off the exterior of the roof with a large Muslaman dome and two stumpy minarates, thus converting it into a mosque. Of the original pillars and pilasters (in style of those in temples of Tejpāla on Mt. Abu) the surface carving has been obliterated. The interior of the shrine retained most of its domical ceiling.[142]

The general architecture of the temple shows it to be rather later than that of the best period of that style, that is, the eleventh century when the Modhera, Rudramāla and Vimalashas' shrines were raised. This is particularly noticeable in the pillars which are more of type of those in the Tejapāla's temple at Abu. In the early part of the 11th cent. the Modhera type was universal and the pillars of that period

141. SMTK. Plts. XVIII-XIX. Here Fig. 230.

The excavations on the site of Somanatha temple have proved that the temple built by Bhīmadeva was smaller in the size than Kumārpāla's of different plan and specifications. In its ground plan the **nandikā's** between **Karṇa** (i. e. **mūlarekhā**) and **pratiratha** have been introduced, and the **bhadra** projection has been adorned with **mukhabhadra,** thus breaking the plan in **Saptnāsikā** projections (Vide Somanatha the shrine Eternal. fig. 2 facing p. 66).

142. SMTK. p. 15.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

certainly show a more vigorous design than the more fancifully cut-up patterns of the later period. Bhima deva's temple may not have been so elaborate as Kumārpāla's.[143]

Hemacandra credits Kumārapāla with having built the temples of Śiva-Kedārnātha and of Kumārapāleśvara at Aṇahilapura.[144] From the context it can be presumed that the temple of Siva-Kedarnātha also must been built at Aṇahilapura. Non of these temples survive.

The stone inscription, of the time of Kumārapāla in the the temple of Bhūtanātha at Junagadh, dated Valbhai Samvat 850 and Siṁha S. 60 (1169 A. D.) eventhough much defaced clearly suggests that a Śiva temple was built by him at Ānandnagar (Vadnagar). One of his ministers was Dhavala whose wife built two temples and made a gift of a village for their maintanance.[145] These temples cannot be traced now.

The Ṛṣabhanātha (Ādinātha) temple, popularly known as Cautānuṁ derum, at Vadnagar, indicates some old portions even in the modern restoration. From the date recorded in the Inscription on the S. W. corner of the kumbha of the pitha, its earlier restoration may be dated in V. S. 1234 (A. D. 1178).[145/1]

---

143. SMTK. p. 17; Plts. II–XVI.

144. DV. XX, 99–101, Abhayatilaka gaṇi says that the temple of Kumārapāleśvara was at Aṇahilapura.

145. BPSI. pp. 184–185.

145/1. Shri M. A Dhaky is of the opinion that the original temple was erected during the reign of Mūlarāja (A. D. 942–997) and on the basis of a reference in the Vastupāla Carita he further suggests that it was restored by Tejapāla (13th cent, A. D.). But the date recorded in the inscription falls earlier than the period of Tejapāla (13th cent. A. D.) and hence the restoration cannot be ascribed to Tejapāla.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The earlier shrine consisted of a sanctum and a square **gūḍhamaṇḍapa** connected by an **antarāla**.

During the later restoration in the V. S. 1721 (A. D. 1665) the **trikamaṇḍapa** (of six cokis), with a large open platform and **balānaka** before it and all the surrounding buildings were added[145/2] The **devakulikās** of **Yakṣa** and **Yakṣini** of Ādinātha also seems later additions like **trika.**

The portion of the **pīṭha**, the **maṇḍovara** with central bhadra **gavakṣas** on entablature retains its earlier form. The superstructures over the sanctum and the **gūdhamaṇḍapa** seem erected during the time of later restoration of the temple.[145/3]

Wāchoda* : On the north-east of the village there is a small old **Śiva**, temple, with a representation of **Śiva**, together with **Gaṇapati** and Kārtikeya upon the architrave above the entrance, and goes by the name of Nilkantha Mahādeva. **Gaṇapati** and the **navagrahas** surmount the shrine door-way. The **linga** is installed in the shrine. There is also the second shrine, facing this one and connected with it by a long low pillared passage. It is empty but **Nandi** sits facing the sanctum.[145/4]

The temple of Somāditya at Bhayavdar.

An Inscription in the Sun-temple at Bhayavadar (Bagavadar)* speaks of the erection of the temple in 1146 A. D. by one Somarāja.

This old ruined shrine of Somāditya, which is of the same style as that of Nilakanth at Miani, but, with this difference, that its walls are absolutely devoid of Sculpture. The roof and

---

145/2. This can be ascertained by an inscription in the trika, fixed on the outer wall of the Gūdhamaṇḍapa i. e. on the right hand side of the main entrance to it.

145/3. Here Figs. 103, 104.

* A hamlet about 3 kms. to the east of Bagavadar (Dist. Junagadh).

145/4. SMTK. p. 72.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Śikhara have been destroyed The general workmanship is coarse and plain. Among the stones that have fallen from the tower, there is one containing a standing figure of Sūraya which as it lies at the back of the shrine, may possibly have been the central image upon the lower part; if so, it would be good to suppose that it was originally dedicated to Sun [146]

The temple of Hingolji Mātā at Khandosan, is a magnificent shrine though comparatively of small dimensions. It is superbly carved. There is an inscription on one side of its **antarāla** which is dated in V. S. 1207 (1150 A. D.). The inscription shows that the shrine is sacred to the goddess **Sarvamaṅglā**[147] styled as **Bhaṭārikā.**[148] . In construction it clearly resembles to the Vaiśnava (Rāma) temple at Baradia. The main structure is almost entire in contour though badly damaged in several places.[149]

The shrine consists of a sanctum and a porch. The porch has vase-and-foliage dwarf pillars standing on **Kaksāsana** seats, the **samvarṇā** of the porch is vanished but the spire over the **garbhagriha** retains. The mouldings and carvings of the **pitha** and the **maṇḍovara** are typical of the period.

The Temple of Ambika at Kodinar (Dist. Junagadh).

It is said that Siddharāja was a devotee of this goddess. During the reign of Kumārapāla this temple is noticed as a site of Jain pilgrimage by Jinprabhasūri (1333 A. D) in his Tirthkalpa and was a well-known Jain shrine during tha Caulukyan period.[150] The temple does not exist at present.

---

* 19·2 Km. North to Porbandar. (Dist. Junagadh)

146. SMTK. P. 71

147. A form of devī as may be inferred from Durgā Māhātmya in the **Mārkandeya-purāna.**

148. Sans. **Bhaṭṭarikā**, one of the epi hets of **Durgā.**

149. ARAB. 38 p. 5 para 10, 11 and p. 12 para 20.

150. B. G. I, 182 (footnote); Vividha Tirthkalpa (edi. Jinavijayaji) p. 107. The temple was in existence in the time of Samarashah of Patan. who worshipped the **devi,** while taking congregation to Somanatha patan (Jinavijaya; Jain Aithihāsika Gurjara Kāvya Samuccya pp. 249–50).

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Saindhavī temple on Mt. Abu

Mention of the Saindhavī goddess is found in the Dvyāśrya[151] by Hemacandra. It narrates that this goddess was worshipped on a grand scale on Mt. Abu. The temple does not exist at present.

Tradition represents Kumārapāla as a great builder of Jain temples.

From the **Dvyāśrya** however, we learn of two other temples built by Kumārapāla; one, which was called Kumāravihāra was erected at Aṇahilapāṭaka, while the other stood at Devapaṭṭana.[152] In a passage in the Mahāvīracarita mention is made of a big Jain temple erected by Kumārapāla near his palace[153] which was probable identical with Kumāravihāra mentioned in DV. In a passage in Mahāvīra Carita, it is stated that every village was adorned with Jain **caitya** by Kumārapāla.[154] This probably means that he had erected a large number of small public edifices which apparently were not important enough to give separate names, and besides these built a great temple-the Kumāravihāra at the capital which Hemacandra describes in detail in DV.

Of the other chronicles, the Prabhāvaka Carita, speaks first of all, of the Kumāravihāra at Aṇhilpāṭaka,[155] and then it is stated that the King ordered to be erected thirty two temples (**Vihāras**) as penance for the sins of his teeth,[156] he also erected an image of Neminātha in the temple of his father

151. DV. XVI, 54. There are sacred sites or shrines dedicated this goddess at several places in Gujarat as for instance at Patan, Karvan, Broach, etc.

152. DV. XXI. vv. 93-100.

153. Mahāvīrcarita v. 91.

154. Ibid v. 75.

155. Prabhavaka carita XXII, vv 603-609

156. Ibid v. 701

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Tihunapāla (Tribhuvanpāla),[157] he then had a temple built on the Satrunjaya mountain; and finally it is stated that Kumārpāla adorned all **deśa–sthānas,** that is, the many places in each province, with Jain–**caityas.**[158]

The next chronicler, Merutunga credits Kumārapāla with erection of 1440 temples distributed all over the country. Besides, this, he states that the king built Mūṣakavihāra, Karambha vihāra, Yūkāvihāra[159] (probably) all in Aṇhilapur and Śaligavihāra (at Cambay), Jholikā–vihāra (at Dhandhuka).[160] Even in the absence of any surviving monument, the literary evidence cannot be brushed aside. For of the three authors quoted above, Hemacandra was a contemporary, and the other two, namely Prabhācandra and Merutunga have indulged in certain exaggerations, when describing the number of temples built by Kumārapāla, but we believe that both were fundamentaly right in recording that the King had built a very large number of temples.[161]

These references indicate that Kumārapāla built a number of Jain temples in Gujarat.[162] The known inscriptions of Kumārapāla refer to only to one Jain temple as built by him.[163]

---

157. Ibid. v. 688

158. Ibid. vv. 722–26

159. PCT, 143, PCJ. 91

160. PCT, 133. PCT. 86 PCT. 143; PCT. 91; PCT. 146; PCT. 93. Also Bühler; ' Life of Hemachandra ' p. 46.

161. CG. p. 319.

162. It is not unlikely that many of the old temples of unknown origin were popularly ascribed to Kumārapāla who was well-known as a great patron of Jainism.

163. It is located near Jābālipura (Jalor in Rajsthan), Jalor Inscription EI. XI. 54.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Of all these temples which ascribed to Kumārapāla none have survived.

The present tradition points to his erection of certain Jain temples on Satrunjaya, Girnar and Taranga. But these temples are restored frequently and hardly affored any indications of their original form. However, the present form of temples may be given in its main out line.

Kumarapala's temple (Kumāravihāra) on Satrunjaya Hill (Dist. Bhavnagar)*.

It is one of the oldest extant temples on the hill. It is roofed and forms a fine block with low towers. It is dedicated to Ādinātha, Ist **Tirthankara**. The door is of yellowish stone beautifully carved. The **garbhagriha** has a beautiful canopy of bluish marble over the head of Ṛishabhadeva. There is a big hall with niches.[164]

Kumārapāla's temple (Kumāravihāra) on Girnar (Dist. Junagadh)§

It is dedicated to Abhinandana Swāmi or the 4th **Tirthankera**. The temple has a big **Sabhāmaṇḍapa** in the walls of which are several **'Devakulikās'** containing images of **Tirthankeras**. It seems there was, at one time, a corridor round the temple.[165]

It has a long open portico on the west supported by 24 columns. The temple proper i. e. **Maṇḍapa** and shrine are small and the ceilings and architraves bear marks of iconoclastic violence. Indeed, towards the end of last century there was little of this temple standing except the **maṇḍapa** with its beautiful pendentive and the pillars and lintels of portico.[166]

---

* The temple is kept in such a state of constant repairs that it is difficult to say how much of it belongs to the time of Kumārpāla.

164. JG. pp. 80-81; SMTK. Plt. XCV.

§ An inscription of A. D. 1824 shows that it was repaired by Anandaji Kalyanji and Hansaraja Jetha.

165. AKK. Plt. xxxiii.

166. AKK. p. 168

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The temple of Ajitanātha at Taranga Hill (Dist. Mehsana) is said to have been built by Kumārapāla, and is dedicated to Ajitanātha, the 2nd **Tirthankara.**[166/1]

The temple measures about 45·7 × 30·5 ms. inclusive of porches of the **maṇḍapa.**

In the arrangement of the plan it will be noticed that the **maṇḍapaa** is entered from 3 sides, with porches on the North and South supported by two advanced columns but on the front the porch is greatly enlarged having ten columns.[167]

At the main entrance, there are 8 pillars of the biggest size with carving at the bottom as well as at the top. On the North and the South, the entrance is supported by similar two pillars. The temple has a big **Gūḍhamaṇḍapa** with niches.

The central dome is supported on 8 pillars beautifully carved. Eight statues with various musical instruments are represented as standing on the pillars.

The shrine consists of a sanctum with its ambulatory and three balconied windows, and a **gūdhamaṇḍāpa** flanked by porches on either side with the frontal porch. The height of the temple is about 38·6 meters. It has a storied arrangement externally as indicated by repetition of **Janghā** and other mouldings in the **maṇḍovara.**

166/1. The temple was repaired in 16th Cent. A. D. On the wall of the temple there is an inscription recording a restoration in the time of Akabar (E. I. Vol. II. p. 33 f. n. 29)

The renovations then carried out to this temple are not of such a nature as to alter the fundamental structure and appearance of the temple. So, as suggested by S. K. Saraswati (SE. p. 597), it retains its original form and design to a very great extent.

Recently an attempt has been made to retouch the sculptures on maṇḍovara etc. This restoration work, on a large scale, is carried out under the auspices of Sheth Anandji Kalayanji's Pedhi. (Ahmedabad)

167. AANG. p. 114 Plt. CIX; Here figs. 105, 105/a & 228.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Outside the temple, there is beautiful carving on the walls. On all sides, there are statues of men and women as well as gods and goddesses, Men are adorned with bracelets, armlets, anklets, an ear-ornaments; some of them are represented with a loin-cloth only. Statues of women are represented in full dress, properly adorned with bracelets, armlet, anklets, necklace and earrings. It is interesting to note that none of them has ornaments for the nose, probably because in those days their use was uncommon. Some images of gods and goddesses are in meditating posture; others are represented as going to the temple with materials for worship. Some of these statues are mutilated. but most of them are well preserved. All these statues are bare-footed.[168]

Kumārpāla's Jain ministers have widely contributed in temple building activity. Udayana or Udā reflecting on the risk of fire in a wooden temple of Ādiśvara at Satrunjaya determined to rebuild the temple in stone.[169] Before he could restore it he died (V. S. 1205 : A. D. 1149). His two sons Bāhada (Vāgbhaṭa) and Āmbada who were ministers of Kumārapāla restored the said temple in V.S. 1211 or 1213 (i.e. A D. 1154-55 or 1156-57). Bāhada also founded Vāgbhaṭapura (Bāhaḍpur, now in ruins close to the east of Palitana) at the foot of the hill Satrunjaya. In this city he built a temple of Pārśvanātha and called it Tribhuvana Vihāra after the Kings (Kumārpālaś)

168. AANG. pp. 115.

169. The said temple have been restored and renovated several times. In V. S. 1371 (A. D. 1315) Samarāśā of Aṇhilapur-patan restored the temple and consecreted a new principal image of **Mūlanāyaka** i. e. Ādiśvara. In V. S. 1587 (A. D. 1521) Karmāśā restored the said temple again and finally Tejapāla Soni of Cambay in V. S. 1650 (A. D. 1594) restored the temple and adorned the temple with the name **Nandi Vardhana.** The inscription recording the restoration by Tejapāla Soni exists on one of the pillars of the **Raṅgamaṇḍapa.**

(JTSS. Vol I. Pt. I. p 104)

Jain Education International For Private & Personal Use Only www.jainelibrary.org

father.[170] Āmbada erected a new temple Śakunikāvihāra at Broach[171] in V. S. 1211 or 1222. The last two temples do not exist at present. At Cambay minister Udayana built the temple known as Udayana Vasahi and minister Āliga built a temple of Ādiśvara, known as Āligavasahi[172].

Pṛithavīpāla, a prime minister of Kumārpāla, restored the Vimalavasahi on Mt. Abu.[173] The splendid Raṅgamaṇḍapa was added by him. He also contributed a **maṇḍapa** to the temple of Pancāsara Pārśvanātha at Aṇahilpura.[174]

The other Jain temples which seem to have been erected during the reign of Kumārapāla are as follows: The temple of Pārśvanātha at Narsinhaji's pole at Baroda.[175] the temple of Śāntinātha at Patan,[176] and the Śāntinātha Prāsāda at Idar.[177]

The inscription, dated V. S. 1202 (A. D. 1146) states that Somarāja, a son of Sahajiga, a Gohil Chief of Sorath, built a temple of Sahajigeśvara (at present known as Jāgeśvara mahādeva), at Chorwad* (Saurashtra).[178]

---

170. P. C. (Guj. Tran) p. 220 vv. 67-73; BG 1. 186; f. n. 4; JTSS. Vol. I. Pt. I, p. 104.
171. Ibid. vv. 185-187; Jayasimhasūri. 'Kumārpālacarita' VIII, 642; Jinamaṇḍana 'Kumārpāla prabandha' p. 74
172. Dungarakavi 'Khambhāyata Caitya Paripāṭi. Jain Satyaprakash. XI, 3. pp. 65-66.
173. PJLS. p. 79.
174. JTSS. Vol. I. pt. I. p. 60.
175. Jayasinhasūri, 'Kumārapālacarita' III vv. 221, 527
176. Peterson's Report on MSS. found in Jain Bhandārs of Patan, JTSS Vol. I. Pt. I. p. 57.
177. Jinamatisūri, 'Tīrthamālā' (Composed during V. S. 1210-1217) Muni Sundarasūri, 'Idarnā Ṛṣabhadeva Stavan'. The said temple is recently restored. JTSS. Vol. I. Pt. I. p. 84.
* 14·4 km. from Mangrol.
178. V. G. Oza, 'The Sodhivāv inscription at Mangrol' Bhavnagar Prācina Sodhasamgrha p. 3.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Neminātha temple at Kumbharia.

The earliest inscription on the padestal of one of the images of this temple is dated V. S. 1191 (A. D. 1135).[179] The 'Tapāgaccha paṭṭāvali records that the image of Neminātha was consecrated by Vādidevasūri (V. S. 1174-1226 i. e. A. D. 1118-1170) and 'Upadesa saptati' records that the temple of Neminātha at Kumbharia was built by Shreṭhi Pāsila and the image of Neminātha therein installed by the said Sūri in V. S. 1193 (A D. 1137).[179/1]

But it seem that the temple have been erected during the reign of Kumārapāla, as implied by the inscription dated V. S. 1204 (A. D. 1148) found in its compound.[179/2]

The temple consists of a sanctum, an **antarāla** a **Gūḍhamaṇḍapa**, **Trikamaṇḍapa** (having 10 **Cokis**, the middle three of the frontal five being attached with **sopānaśreṇis**) a **raṅga-maṇḍapa** (which is two storeyed and imposing owing to its size as well as height), a **Nālamaṇḍapa** and a **balānaka**. The temple faces north. The **raṅgamaṇḍapa** is flanked on either side with twelve **devakulikās**, thus forming their number twenty four which enclose the principal building.[179/3] The **maṇḍovara** of the main shrine is fully decorated.[179/4] The pillars and the ceilings of **maṇḍapa** are highly ornate and remind us of those of the **maṇḍapas** of the Vimalvasahi at Abu.

Krodidhvaja

About 2 Kms. from the foot of Abu towards Anadara, on a separate hill, is the famous shrine known as Krodidhvaja.

---

179. Visalvijayaji 'Kumbharia p. 21 inscription No. 1.

179/1. Ibid. pp. 18-19. However 'Vastupalacarita' of Jinaharśagaṇi records that the Neminātha temple was restored by said Pāsila. (Kumbharia p. 20).

179/2. Dave K. B. 'Ambika, Koteśvara ane Kumbhariā.' p. 51.

179/3. For Ground plan, See BRSS. p. 108.

179/4. 'Silparatnākara' : Plt opp. p. 87. Here Fig. 106.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

It is a temple dedicated to Sun-god, with a black stone image of the Sun worshipped in it. But the image does not seem to be as old as the shrine. Outside the **Sabhāmaṇḍapa** of the temple on one side, is another smaller temple of Sun, in which is worshiped another image of the sun-god. Near the entrance door of this shrine is preserved a big marble sculpture of Sun, partly mutilated, which seems to have been the image originally installed in the main shrine. On one of the pillars of the **Sabhāmaṇḍapa** is carved a beautiful disc **(Cakra)** of the Sun while on two others are inscriptions dated in V. S. 1204 (A. D. 1148). There are a few more smaller shrines, in this area, with images of some goddesses and **Sūrya.** There is a small dilapidated shrine of Śiva which has **śiva-liṅga,** and sculptures of **Sūrya, Śeṣaśāyi Nārāyaṇa, Viṣṇu, Haragaurī** and others. Remains of buildings are scattered around the hill with mutilated sculptures lying amongst them. About 0·8 Km. from this area are the remains of an ancient city called Lākhāvati (Now Lakhav) where big sized bricks and old scuptures are still recovered.[180] The site seems built in the middle of the 12th cent. A. D.

At Becharaji, (Dist. Mehsana) there are three temples to the goddess, of which two are termed **Ādya sthāna,** the original places, and the middle temple or **Madhya sthāna.** The first of these encloses the **Varkhāriā** tree whence the goddess first issued. The tiny temple, 4·7×5·8 ms, was built in V. S. 1208 (A. D. 1152) by Sankhal Rāj, after whom the neighbouring village is named. The second or middle temple was built by Maratha Fadnis, of whom and whose date no record existed, and is 3·7×3 ms.[181]

---

180. HA. p. 194.

181. The largest temple, the principal plance of worship, was built by H. H. Mahājirao Gaikwar in V. S. 1835 (A.D. 1779), but as several years were spent in constructing the edifice, the final installation of goddess did not take place till V. S. 1847 (A. D. 1791). It is a large stone building of 15·2×9·1 ms. having two domes and one spire to cover

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Jami Masjid at Munjapur* (Dist. Banaskantha) has been constructed from Hindu Shrine. A short inscription[182] of the time of Kumārapāla, in the north end of the mosque though very much abraded, reads the date of V. S. 1217 (A. D. 1161), being probably the date of the original Hindu shrine. On the north side of the court-yard of this Masjid are the remains of a porch or a **maṇḍapa** which appears to be a part of a temple left in situ, to serve the purpose of the entrance porch to the court-yard. The large central dome of the roof is carved in the usual leaf-pattern arranged in concentric circles. In the apex of it is inserted a cusped rose pendant.[183]

The Kālikā Mātā's temple at Patan (Dist. Mehsana) has an inscription dating V. S. 1225 (A. D. 1179) which describes the restroration of the said temple by Kumārapāla. On the right side of the main temple there is a small shrine which has images of **Kālikā**, **Bhadrakālī**, and **Ambājī**. The temple is simple and does not contain any element of architectural interest.

---

the roof. It is divided in three different parts, the last of which is walled room 3×3 ms. The rest two outer rooms are about 4·7 × 4·7 ms. each.

Architecturally the temple does not differ from the ordinery shrine, but is certainly handsome. The adytum contains a small raised paltform, and behind it in a niche in the wall is the original object of worship, the **Bālā Yantra** (or figure shaped after the female genital object) An Āṅgī, however, or frame is fixed to the niche and conceal from the visitor the real object of worship, and on the Āṅgī the image of goddess is engraved, Becharaji riding upon a Cock. (B. G. VII. 610-611) Here Fig. 107.

* 9·6 Kms. S. W. from Vaghel & 38·4 Kms. S. W. of Patan.

182. E. I. Vol. II. p. 28 no. 9.

183. AANG. p. 93 Plt. LXXII.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The name of Jagadeva Shah popularly known as Jagaduśā* a merchant prince is connected with the famous temple of Bhadresvara (Kaccha). The temple is said to have been erected by the said Jagaduśā during the reign of Ajayapāla (1173–1175) or of Mūlarāja II (1175–1178 A. D.)

Anyhow, the **temple of Bhadresvara**[184] is an old Vasahi or temple of several ages and has been restored and repaired very oftenly. the lower part of the shrine is perhaps the oldest of all;[184/1] the spire is comperatively recent erection or has more probably been carefully repaired; the temple itself and the corridors may be the work of Jagadevaśāha about V. S. 1232 (A. D. 1175). The arches put into support, broken lintels in the corridors etc. are perhaps be of the same age, and the outside porch in front is quite recent.

On several of the pillars of the corridors are inscriptions dated V. S. 1223 & 1235 One in the back corridor is of V. S. 1134 and is a record of repairs.

The general plan of the Bhadresvar temple is similar to that of the Jain temples at Delwada, Mt. Abu. It stands in a court of about 14·7×26·1 ms. round which runs a corridor in

---

* He was alive till the reign of Arjundeva Vāghelā as Jagaduśāś death was mourned by Arjundeva, i. e. he died before V. S. 1321 (A. D. 1274–75) the last year of Arjundeva's reign-JG. p. 158

Sarvānandasūri in Jagaducarita (late 14th cent. A. D.) ascribes some more temples having been built by Jagaduśā. According to him apart from the erection of temple of Bhadraśvara he built temples at Dhanaka (Dhank), Vardhamāna (Wadhawan) and at Devakula near Salakṣhaṇapur. Jagaducarita VI. vv. 42–66.

184. AKK. p. 206 Plt. LVII-LXI. Here fig. 229.

184/1. The old portions of this shrine, according to Shri M. A. Dhaky (CSTG. pp. 72–73), belong to the phase of maturity of the early Nāgara form. However, the view does not hold good as the statement is not supported by evidences.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

front of the cells or small shrines, about 44 in numbers, 9 of them in the back. The temple is placed towards the back end where the corridor has a double row of pillars. It is entered by a flight of steps ascending from the outer door to the covered area in front of the sanctuary. Over the porch is another large dome covering an area separated by a low screen wall from the area of the **Mandapa** between it and the front of the temple itself. On the east side of the temple is a large enclosed court.

The temple faces north-an usual position for a jain shrine. The balcony wall or front in the upper storey may be compared with the screen walls of the Navalakhā temple at Ghumali.[185]

The pillars on the raised platform immediately in front of the temple itself, and their corresponding pilasters, are more elaborately carved [186]

Temples Built During Twelth Century A.D.

Vasai*

The ancient name of Vasai was Kanakapurī. There are two old and interesting monuments. The main one being dedicated to Śiva is known as Kanakeśvara.[186/1] This is a living shrine. The other monument which is called Junagadhi (?)[187] is decidedly a temple which consisted of a sanctum, an anticha-mber, a porch and a varandah with a colonnade on each of

185. AKK. p. 208.

186. AKK. p. 208.

* 9·6 Kms. N.E. of Dwarka, Dist. Jamnagar. The recent excavation by late-Shri P. P. Pandya at Vasai have confirmed the wide spread distribution of Harappan culture in Saurastra.

186/1. Here Fig. 107/a

187. A clear misnomer to a place of worship. The original name of the temple is forgotten. The site, at present is designated as Junāgadhi-mātā temple. (Indian Archaeology 1958-59 pl. c. 11.) Here Fig. 107/6.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

the two sides. The whole structure is much dilapidated. The row of columns, the roof and ceiling are damaged. The outer porch and gateway are also damaged. The ceiling stones have floaral carvings similar to those found at Siddhpur in the Rudramahālaya temple. They form a unique feature of structure dating from about the time of Siddharaja i. e. in the 11th and the 12th Cent. A. D.[188]

Mandrapur*[189] has got a fine Siva temple known as Dugdheśvara Mahādeva. The tradition current among the villagers says that it was built from the remains of an earlier structure. Orientation to the west is rather unusual. This temple is a **Śikhara**-shrine having a **Sabhāmaṇḍapa** surmounted by a dome which rests on 12 pillars and enshrines **Nandi**. The **garbhagriha** has the **liṅgam** and a marble image of **Pārvatī** in a niche in the wall at back. The exterior of the temple is exquisitely carved. It is built in accordance with the canons of the Hindu **Śilpa Śāstras** and supplies a good illustration for the study of the later. The figures carved on it represent various subjects. Some are Hindu divinities, some female dancers while others are nude and amorous. The date from the style of the temple is assignable to about the 12th Cent. A. D.[190]

Mahudi*

Near Mahudi there is a Siva Shrine called Sāṅkaleśvara Mahādeva which has a **Mātṛikā** panel fixed in hall or **maṇḍapa**.

---

188. ARAB. 34-35 pp. 11-12; AB. Pl V.

* 189. The village is lying 10 kms. to the N. of Kheralu (Dist. Mehsana).

190. ARAB. 35-36 p. 15 para 30 plate IV. here Fig. 108.
Shri M. A. Dhaky compares this temple with the Nīlakaṇṭha. temple at Sunak and believes that the same guild may have been responsible for building both the shrines. On stylistic grounds he assigns the same date Karṇa's reign (i. e. 1066-94 A. D.) as to that of Sunak temple.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The slab is broken and only two figures are preserved,[191]

The Śiva temple of Bhadesvara (South of Anjar in Kaccha) retains an old structure of **Garbhgriha.** There are beautiful sculptures in the walls.[192]

The Jasamalnatha Mahadeva temple at Asoda (district Mehsana.)

It is decidedly one of the best.

The temple stands on a high plinth and commands a picturesque view. It consist of a small cella surmounted by a **Śikhara,** a porch and a **Sabhāmaṇḍapa** with a dome resting on four main and eight subsidiary pillars. The porch in front of it has an ornamental arch springing from the snout of the **makara** resting on a standing lion on each side. The ceiling of the dome is decorated with human figures showing females standing on males in playful attitude. The exterior of the temple particularly the facade, is profusely carved. In style

---

191. ARAB. '39 p. 10 para 27, Some beautiful sculptures of the Gupta age have been found from the old temple of the **Koṭiyarka,** apparently a sun-temple, a site 3·2 Km. from Mahudi on the confluence of the river Sabarmati and Hathamati. The find under notice comprises four images of bronze (1) The principle image of **Buddha** (in 7th cent. style) (2) **Yakṣa, Kubera** and **Yakṣiṇi Hāriti** bearing a child on her left hand (3) **Nāga** and **Nāgiṇi** and (4) an image of **Buddha.** (ARAB. '39. p. 7).

An image of **Pārvati** (Now transferred to New temple of **Koṭayarka** at Mahudi) with a peacock behind her is fondling and feeding the child held on the shoulders of an attendant **gaṇa.** The image, probably, belong to Gupta period. (Majmudar, Sculptures from Kotyarka, JISOA, 1941; also CHG. Plt. XXXV, A).

Another sculpture of Mother and Child possibly belonging to 7th cent. A. D. (now in New temple) also is found (CHG. Plt. XXXV, B).

192. KSD. p. 177, Plts: on pp. 174, 175, 176. here Figs. 109, 110, 111.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

the carving belongs to about the 12th Cent. and on that account the age of this interesting structure is not far remote from that of the sun temple at Modhera.[193]

The temple seems to be **Pancāyatana** type of temple as it contains four small shrines at the corner. There are also traces of two **toraṇas** in front of the temple.[194]

Pawagadh (Dist. Baroda)

The most interesting monument at Pawagadh is the fine **Siva** temple at the eastern foot of the cliffs bearing **Mātāji** temple. It has been erected on a peninsula protruding into the tank; but most of the **garbhagriha** and **Śikhara** seem to have been blown up and have fallen in to the tank. The temple is not big, only 7·4 ms. long, but it is a masterpiece of architecture and sculpture. The **maṇḍapa** consists of a quadrangular hall with the entrance porch-once supported on two columns-on one, the **antarāla** on the other end, and a recessed image niche on either side. Eight columns with beautiful **Kicaka** figures support an octagonal ceiling drum, on which a beautiful ceiling slab is set, carved with a fine, lotuslike psedo-dome. The **antarāla** has two smaller niches and a similar but much smaller ceiling. Above the **Maṇḍapa** entrance there is the figure of **Lakuliśa**, whereas the original lintel of the cella entrance has been replaced by a clumsy relief group, possibly on the occassion of a never completed repair in Akbar's reign, where as the interior of the **Maṇḍapa** is spoiled by white wash. The **Nandi** in front of the temple corroborates its **Śaiva** character.

The socle is rather simple almost plain, above two round mouldings there rises a frieze of monumental relief panels, generally three on each prominent section of the facade. Above

193. ARAB. '38 p. 6 para 12.

194. AB. p. 15. Plt. VI Also SE. Plt. XXV.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

four other horizontal mouldings the roof begains, most of which has been completely destroyed.[195]

From an art-historic point of view, this (Chauhāna) (Here Fig. 112) temple does not belong to Solanki or Vāghelā style traditions. On the one hand, there are number of archaic features. The relative simplicity of the organisation of the exterior facades, the plain socle, the grouping of the reliefs without much differentiation in size or depth, the prevalence of big compositions of **Surasundari** or attendant figures, the **gavākṣa**-network of the **Śikhara** reduced almost to a band ornament (a **pratihāra** innovation), the undercut flat ornament bands, the comparatively simple columns and pilaster bases, and finally the niche arches which, in one type, still have **gavākṣas** of discernible size, in other the low arches crowned by a **Kirtimukha** head as at Elora place the temple altogether in a different style. Also the inconographic types are archaic. A mighty Naṭarāja (Pl II. Fig. 4 JGRS. Vol. XI. 2 P. 53 in northern India rare after 10th cent.), **Śiva Lakuliśa** (JGRS Vol. XI. 2 pl. I. fig. 3 Here Fig. 113; four armed right upper hand with **Triśūla** or staff right lower hand touching left upper hand with a book (?) left lower hand with a staff) attended by **Brhamā** and **Viṣṇu** and surrounded by gods and ṛsisa, **Ambikā** on lion (JGRS, XI. 2. Plt II. fig. 5), are very much like on the Gupta coins. On the other hand is an early date likewise impossible. The roofs show the fully developed high-mediaval type, especially the fragments of **maṇḍapa** roof exclude any date earlier than the late 11th if not 12th century. The circular lotus ceilings, with their rich flatings, remind of Kiradu or even

195. Dr. H. Goetz 'Pawagadh-Champaner' JGRS. Vol. xi no. 2 p. 53; plts I Fig 1, 2, 3; II Fig. 4, 5.

Dr. H. Goetz has described this **Siva** temple as a Chauhān temple on the basis that it retains most the characteristics of the last phase of Chauhan art, a local art tradition developed by Chauhan dynasty. (For details see JGRS. Vol XI. No. 2 p. 53 ff.) However, Shri M. A. Dhaky places this temple in the latter half of the eleventh century on the style of sculptures and others details (CSTG. p. 41 f. n. 78).

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Delwada. The niche arches, despite their archaic details, come in their general conception very near to those of late Solanki art, especially those at the later sections of the sun temple at Modhera, and the same is true of part of the plinth decoration. Certain circular creeper ornaments are likewise common in late Solanki and especially Vāghelā architecture. The figural sculpture reveals a perfect mastery of the human body and has the elongated proportions which prevailed 12th Century Gujarat. Nevertheless is the physique of a heavier and more substantial type than that found in Gujarat.

Most of these characterstics fit on the very little which we know so far of Chauhāṇa art. Unfortunately Chauhāṇa art, as a special local style, has not yet been studied, and thus it can be compared only with such monuments which like those at Visalpur temple near Deoli, the Morkhan temple near Bikaner, Sculptures in Ajmer and Bikaner museums and near the Kutubminar, at Mandor, Osia, Gwalior, Surwaya etc. The heavier phisique of the figures, the decorative archaism, the **Ambikā** and **Naṭarāja** images, can in fact be traced, in almost completely similarity, in these monuments. The wedding of **Śiva** and **Pārvatī** is likewise archaic, and the sitting **Brhamā** appears hardly ever in Solanki art. **Lakuliśa** on the other hand, may well have been a radiation of the cult of Karvan. But the Pawagadh temple is more ornate than the above mentioned monuments. Thus we may be entitled to regard it as a so far unique example of the last phase of Chauhan art, erected probably at the end of the 12th cent. by the founder of local Chauhan Kingdom.[196]

The Rāma Temple at Baradia (Dist. Jamnagar)

The temple stands on a raised platform and is approched by a flight of stone steps. It has a small porch, a domed **antarāla** and a **garbha-gṛiha.** Two balacony windows decorate **the antarāla.** Such windows formed a special feature of the

196 JGR., Vol XI. No. 2 p. 54

Jain Education International For Private & Personal Use Only www.jainelibrary.org

temples which were built in Gujarat about the 12th cent. when present shrine aslo was constructed. The exterior is profusely carved, but the images have all been disfigured by the ruthless hand of the iconoclast who attacked it.[197]

The shrine of Lakṣmaṇa, is plain as compared with Rāma temple and was probably left incomplete. The **maṇḍapa** is open and no dome surmounts it though the spherical base of its is there. The image which was enshrined in the temple is removed. The raised seat where it was fixed is, however intact.[198]

Vijapur:–(Dist. Mehsana)

It abounds in Hindu sculptures of medieval period. It has a **varāha** shrine the image of which is made of black marble and is highly polished.[198/1]

The Sun Temple at Bhimanath

At Bhimanath near Prāchi Kuṇḍa in Junagadh District is the ruin of sun temple, its plan resembles to that of the temple of Āditya at Latapur in Kashmir, built by Lalitāditya Muktāpid of Kashmir, measuring 17·2 ms. by 6·4 ms. inside with projecting windows, both from the **maṇḍapa** and the **pradakṣiṇā** passage [198/2]

The Sūrya nārāyaṇa temple near Somanath

This is of the same general plan as Bhimanatha, but smaller, being 14 ms. by 6·6 ms inside.[198/3] The existence of this

197. ARAB. 1938. p. 2, para. 5; plts. I, II. Here Figs. 114, 115

198. ARAB. 36-37 p. 3.

198/1. ARAB. '39 v. 9 para 23.

198/2. AANG. p. 73 Figs. 5 & 6; section across the maṇḍapa and ground plan., Here Fig. 231.

198/3. AANG. p. 74 Fig. 7, ground plan. Here Figs. 86, 87.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

temple is corroborated by 13th cent. inscription, found at Somanathapatan, now preserved in Junagadh Museum.[198/4]

* **Madhavpur** (Dist. Junagadh)

The only remaining part of the old temple of Mādhavarāja (**Sūrya**) is a dome in which is a circular ceiling with an ornamental representation of **Kṛiṣṇa** slaying the great serpant **Kāhya.** A Similar ceiling occurs in the temple of Nārāyaṇa at Manod, in N. Gujarat, but in this case, it is the four-armed **Viṣṇu,** himself seated upon **Śeṣa.**[198/5] Recently, the interior of the mandapa is cleared and the burried portion of the lower part of the **maṇḍovara** is exposed.[198/6]

The Toraṇa at Piludra. (Dist. Mehsana)

It is believed to have formed a part of a Sun temple which is destroyed though the remains are lying burried under debris close by. The **Toraṇa,** too, is not intact, its architrave and the pediment with its fine sculptures are mostly gone. No vestige of the arch is to be seen. The pillars are profusely and finely carved,[198/7] but are now out of plumb. It is also trabeate in construction. There is no arch as bracket left in it. The mouldings though not quite identical to Vadanagar **Toraṇa** are of the type seen on the **maṇḍovaras** or walls of the temples at Modhera, Sunak or other places and are made according to the requirements of the **Śilpa-Śāstra.**[199]

The Śitalā-Mātā temple at Piludra

The Śitalā Mātā temple closely resembles of the old temple at Kasara or Kasra, a small village about 22·4 km.

198/4. IK. Inscrip. No. 20, p. 726 lines. 19–20.

* along the sea-coast of Porbandar.

198/5. Smtk p. 87 plts. XCI, XCII.

198/6. Ind. Archaeology 56-57 p. 62. Here Fig. 116.

198/7. AANG. Plt. I, IX. Here Figs. 214/c, 214/d.

199. ARAB. 36-37 p. 6. Plt. VI.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

west - north west-of Patan. It must have been built about the 12th Cent. A. D. i. e. at the time when the Sunak, the Sander and the Ruhavi temples were constructed. All these temples are similar to one another (Comparising drawings are given by Mr. Cousens) The finial of the Śitalā Mātā temple is missing but can be easily restored after that of the Nilakaṇṭha Mahādeva temple at Sunak or at Ruhavi. The miniature temples round the **Śikhara** and the mouldings on the **Maṇḍovara**, the **Janghā** and the **pīṭha** or **Upastambha** give a very pleasing effect to the prospect and make it one of the very noble piece of architecture of mediaeval Gujarat.[200]

Shri A. S. Gadre believes that originally the **Sitlāmātā** temple must have been a **Śiva** shrine, as can be inferred from the constructions of the temple, the passage for ablution water etc.[201]

Mevum (Dist. Mehsana)

It has an old ruinous sanctuary called **Nāgapuri mātā** temple. The cella contains several loose images and in the walls several Jain sculptures are built. Apparently they belong to an old shrine now no more in existence.[202]

Linch. (9·6 kms. to the west of Jagudan, Dist. Mehsana)

Here there is an interesting shrine called **Jakharāja Mātā** Shrine which would remined one of the **Yakṣa** worship that prevailed in ancient India.[202]

Butāpaladi (8 kms. N. W. of Mehsana).

There is a fine **Śikhara temple dedicated to Brhamāṇī the Sakti of Brahmā**. It seems to have been built about 12th cent. A. D.

---

200. ARAB. 36-37 p. 6, Plt. VII. Here Fig. 117.

201. A. S. Gadre. AB. p. 15

202. ARAB. 36-37, p. 8

202. ARAB. 36-37, p. 8

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Its walls are richly carved. The sanctum enshrines the bust of an image which is worshipped as **Brhamāṇi.**[203]

Khedbrahma (Dist. Sabarkantha)

On the bank of the confluence of the rivers Hiranyākṣi (Harnav), Kāmākṣi & Bhimākṣi near Khedbrahma there is an old Siva temple of Pankhanāth. The temple faces west, and is restored several times. The shrine has a beautiful dancing figure of Śiva in one of the niches of the **maṇḍovara.**[203/1]

The **Brahmā** temple at Khedbrahma is in fair preservation with many features of architectural interest. It measures 17·5 × 9·1 ms. and is 18·3 ms. in height

The style of Brahmāji temple, according to Henry Cousens, belongs to the 12th cent. The spire, dome and front part must have been destroyed and have been rebuilt in bricks and mortar. Fortunately the lower part of the main shrine has remained intact and it is full of good carving including the images of gods and goddesses and dancing girls, with the images of **Brahmā** in the niches on the three sides. The inner part of the temple is quite simple and devoid of ornamental carving.[204]

---

203. ARAB. 36-37, p. 8

203/1. AFIS. Plt. VI. No. 14

204. AFIS. pp. 13-14. Plt. XXI. No. 44.

The idol of **Brahmā**, is 1·8 ms. high and his two consorts stand on each side. The image does not seem to be original (ASIF to 14; Pl. VI. no. 15)

We have no inscriptional record as to the existence of **Brahmā** temple during the reign of Caulukyan period. But on the strength of abudance of sculptures of **Brahmā** found in many places it can be said that the cult of **Brahmā** did exist from early times in Gujarat. We have two temples, one at Khedabrahma and other one among the triple temple of Kasara (Banasa Kantha), dedicated to **Brahmā.** The

Jain Education International For Private & Personal Use Only www.jainelibrary.org

A reference as to existence of a Jain temple known as Acchupta **vasati** (temple) at Dholka (Dist. Ahmedabad) is supplied by the Colophon of a Jain manuscript.[205] The Jain temple dedicated to Kunthunātha Swāmī at Unjha is said to have been build during this century.[206] None of these temples exists at present.

The Siva temple at Bavka* (Dist. Panchmahal)

The temple was in a ruinous condition owing to the collapse of the **Sabhā-maṇḍapa, Śikhara** and western wall of the **garbhagṛiha**; the door Jambs were dislodged and some of

---

cult image is a standing figure of **Brahmā** in the main shrine. it faces either east or north, the lintel of the door of **Garbhagṛiha** contains an image of **Gaṇeśa** in centre and the exterior walls of the shrine contain sculptures of **Brahmā** and **Sarasvatī.**

The images of **Brahmā** are seen at many places in Gujarat. The most outstanding among them are :

1. Two life-size standing images of **Brahmā** has been found at Nagara near Kambhāta (Cambay) (Dist. Kheda). One of them have been shifted to Vallabha Vidyanagar. The other is at Nagara and even worshipped at present.
2. Many sculptures of **Brahmā** are seen at Mahisa, Kathlal, Lasundra, Dholka and at other places.
   Two other noteworthy **Brahmā** temples are : a **Brahmā** shrine at Kamrej on the river Tapti near Surat, which has an old image of **Brahmā**, which is still worshipped. (Pandya A. V. cult of Brahmā in Gujarat p. 3) and the ruins of Brahmā temple found at village Mahisa (Kheda Dist.). The beautiful four faced image of **Brahmā** together with many other sculptures are found in vicinity. (CSS. Vol. II. Pt. I. pp. 180–90.)

205. Nemacandrasūri 'Akhyānamaṇikośa' Vṛitti JTSS. Vol. I. Pt. I p. 94

206. JTSS. Vol. I. Pt. I. p. 66. The said temple has been renovated in V. S. 1600 (A. D. 1544). The temple contains a **Jinamātā paṭṭa** bearing the inscription dated V. S. 1240 (i. e. 1184 A. D.)

* S. W. of Dahod.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

the sculptures were dangerously hanging.[207] The temple belongs to 12th Cent. A. D.[208] The **maṇḍapa** is octagonal in shape, each side of 2·5 ms. with single stone lintels supported on octagonal pillars, 1·7 meters round at the base and below the capital. At the entrance of the shrine is a figure of **Gaṇapati** holding in his hands what seems to be a battle axe. On the outside are the remains of three belts of sculptures, the highest rude and somewhat indecent figures, the second elephants, and the third groups of very small figures of men and beasts. According to a local story this temple was built by courtezans at the time (646–1483 A. D.) of the prosperity of Hindu kingdom of Champaner.[209]

From one of the inscriptions[210] of Bhima II (A. D. 1178-1242) it is learnt that his queen Sumalādevi built a temple called Sumaleśvara at Ghusadi (Viramgam) and another of his inscriptions (A. D. 1207) reveals that his queen Lilādevi, had built the temples of Bhimeśvara and Lileśvara at Lilāpura or Lalitapura which is south of Viramgam and has retained its original name at present.[211] None of these temples is traceable to-day.

At Somanatha, Bhima built the temple named Meghnāda.[212] But Śridharas **praśasti** (A. D. 1216) mentions that Bhima built the **Someśvara-maṇḍapa** called **Meghadhvani,** which indicates that he

---

207. Indian Archaeology 1955–56 pp. 47–48. Recently the dislodged door Jambs of the **garbha-griha** and the pillars of the **Sabhā maṇḍapa** and the carved horizontal members of the plinth of **garbhagriha** and **Sabhāmaṇḍapa** were refixed to their original position by Archaeological department, western circle.

208. Indian Archaeology 1957–58 p. 100

209. BG. III p. 303.

210. Ind. Ant. VI, 204.

211. SHCGEG. p. 39; Ind. Ant. VI, p. 194; HIG. No. 160

212. HIG. no. 204.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

constructed an additional hall to the temple of Somanātha.[213] Lavanaprasāda, the Saraveśvara of Bhīma II, built the temples of Ānaleśvara and Salakhaṇeśvara for the spiritual benefit of his father Ānala or Āna (sk. Arnorāja) and his mother Salakhaṇadevī.[214] at Salakhanapura (built in place of Bhojuyagrāma).[215] north of Ghusadi (Viramgam).

Virama, the son of Luṇapasāka who was a daṇḍanāyaka of Ajayapāla, built a temple at Ghusadi called Virameśvara and obtained two separate grants from Bhīma II for the maintenance of his temple.[216] The temple does not survive at present.

At Talaja (Dist. Bhavnagar) in Saurastra, the Mehr King Jagamalla made certain grants to several Śiva temples, during his reign. These temples were (1) Sūisareśvara (2) Sohineśvara (3) Caundeśvara (4) Prithivideviśvara.[217] None of these temples in their original form, exists at present.

Tripurāntaka, the Śaiva ascetic, also built several Siva temples out of his own earnings at Somanatha.[218] He erected five temples; the first was for the benefit of his mother and called after her Malhaneśvara; the second dedicated to Umāpati

---

213. Śridhara Praśasti (1216 A. D.) S. 1273 v. 45. Ind. Ant. II. p. 437; HIG. 163. Shri A. K. 'Majmudar in Caulukyas of Gujarat' mentions the name **Meghadhvani** being given to the **maṇḍapa** because of its tonal quality of the hall. But from architectural point of view, this is one of the names ascribed to peculiar type of **Maṇḍapa.**

214. Bhima II issued two grants in favour of these temples (Kadi grants nos. 6 & 7, Ind. Ant. VI. 201, 203). Tribhuvanapāla granted a village to these temples. (Kadi grant no. 10 Ind. Ant. VI, 208) The usurper Jayantasimha also granted a grant to these temples (Kadi grant no. 4 Ind. Ant. VI. 196; HIG. No. 186.)

215. Ind. Ant. VI. 205, HIG. no. 201.

216. Kadi grants Nos. 8 & 9. Ind. Ant. VI. 205–8; HIG. no. 201

217. Timāṇa Plates: S. 1264. Ind. Ant. XI. 337.

218. Cintrā-praśasti El. I, 272.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

was in memory of Tripurāntaka's benefactor Gaṇda Bṛhaspati, whose wife was named Umā; this lady too was not ignored since the third was built for her spiritual welfare and called Umeśvara; the remaining two temples, namely Tripurāntakeśvara and Rāmeśvara were built after the names of the founder and his wife for the increase of their spiritual merits. Except one none of these temples exists.

The one extant temple in the group of temples built by Tripurāntaka is situated at N. W. corner of the Somanatha shrine. It is suggested by Cousens (SMTK. p. 29) as one of the temples restored by Rā Mahīpāladeva, the Cudasama king of Junagadh (early 15th cent. A. D.). Only the basement of this temple now survives.

In the reign of Bhīma II, Śridhara, one of the officers, built temples of **Keśava** and **Rohiṇisvāmī** at Somanatha pattana [219] The name of the latter temple suggests that it was dedicated to **Balarāma** (**Balabhadra**), brother of Kṛiṣṇa.

In **Vadali**;* there is the Vaidyanātha temple. The temple has two inscriptions one of the inscriptions, dated V. S. 1264 (A. D, 1298), speaks about the rebuilding of its maṇḍapa. The other inscription, dated V. S. 1329 (A. D 1273) on a stone pillar in the compound is about a grant to the temple.[220]

The temple is completely plastered with stucco. But the beautiful sculptures on **piṭha** and **maṇḍovara** exhibit its original form. The spire is of **Ekāndī** type. The temple consists of

---

219. Śridhara's Devapaṭṭana Praśasti, EI, II, 439; also Bhav. inscrip. Lines 34-36. p. 197; Fig. No. 163.

* 11·2 kms. north of Idar : The place was known as Vaṭa-palli in 12th cent. A. D.

220. AFIS. p. 11 Inscription on p. 45-46.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

its usual componants **garbhagṛiha, antarāla, maṇḍapa** and front porch.[220/1]

Vastupāla-Tejapāla

The literary sources ascribe to Vastupāla and Tejapāla a large number of temples. In his Naranārāyaṇānda Vastupāla himself says that he has built innumerable temples for the spiritual merits of his parents, sons and other relatives.[221] That this is not an empty boast can be seen by the various structures Tejapāla raised in honour of their relations at Abu. From the Vastupāla-Tejapāla-praśasti, which seems to have been inscribed on a slab of stone in Śakunika Vihāra in order to commemorate the gifts of Tejapāla to the temple we learn that Vastupāla

---

220/1. In the Vicinity of Vaidyanātha temple there is a temple which originally belonged to an earlier date. Popularly this temple is known as the temple of Balarāma, because of an existance of sculpture of Balarāma in the back niche of the **maṇḍovara** of the temple. In the **maṇḍovara** facing west there is a sculpture of **Nṛivarāha.** Just near the temple there is a room, the wall of: which contains a sculpture of **Nṛisimha**, originially belonging to the temple. All this Vaiṣṇavite sculptures indicate that originally the temple was dedicated to **Viṣṇu.**

There is also one more temple dedicated to **Śiva.** The two ornate pillars with **Ghaṭapallava** motif and the sculptures of **Vedikā** and **Samatala** ceiling of **Sabhāmaṇḍapa** suggest an earlier date, than that of the Vaidyanātha temple. The superstructure of the **garbhagṛiha** of this temple, though covered with thick plaster, exhibits over it a **Jālaka** design which also supports its early date.

The walls of the temple known as **Samādhi mandira** also contain beautiful sculptures.

The temple, known as Rupārāṇa's temple, contains many components of early date such as the mouldings of the **piṭha, Vedikās,** ceilings and vase & foliage pillars of he **maṇḍapa**, and sculptures on **Jaṅghā** moulding of the **maṇḍovara**, the carvings of **Samvarṇā** (though covered with thick plaster). etc.

221. Naranārāyaāṇnanda, xvi, 37.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

erected an **Indramaṇḍapa** before Ṛiṣabhadeva on Mt. Satrunjaya with the temples of Pārśvanātha and Neminātha on two sides; and a **toraṇa** on the temple of Satrunjaya, a lake in Pādaliptanagara; (Palitana) and Akrapālita-grāma. Vastupāla according to this **praśasti** restored the temples of Nābhiya (Ṛṣabha), Neminatha and Stambhaneśa (Pārśva). He is also said to have built many other temples, wells, tanks, resting houses for **yatis**, gardens, and places for drinking water and supplied golden staffs to many temples. He is also said to have consecrated the images of Pārśvanātha and Mahāvira in Śakunikāvihāra at Broach and supplied twenty five golden staffs to the **devakulikās** (small shrines) in the city.[222]

According to the Sukṛitakīrtikallolinī written by Udayaprabha Sūri, the Guru of Vastupāla and Tejapāla. it was after listening to the lectures of Vijayasenasūri that the two brothers began to build a series of religious edifices-**Indramaṇḍapa** with temples of Stambhaṇa Pārśvanātha, and Neminātha on Girnar; images of their ancestors by the sides of the temple of Ādinātha on Satrunjaya. He built at Dholka a temple on the model of the temple at Satrunjaya and the Pancāsara temple at Aṇhilapāṭaka. He also built the temple of Aśvāvatāra and consecrated there in the image of Muni Suvṛata. He also restored the temple of Pārśvanātha at Stambhaṇa (Skamna near Umareth) and restored the nineteen golden capitals taken by Subhaṭavarmana, King of Malava, from the temple of Vaidyanātha at Dabhoi.[223] The Sukṛitasaṅkīrtana of Arisimha which was composed about V. S. 1285 also gives a long list of temples and other public buildings erected by Vastupāla. With the exception of few minor details Arsimha's list[224] agrees with those of the Vastupāla Tejapāla-praśasti and Sukṛitakīrti Kallolinī. From all these sources it becomes evident that Vastupāla and TeJapāla

222. VTP. vv. 45-69.

223. SKK. vv. 157-176.

224. Bühler : 'Arisimha', Sitzungberichte, Bd. CXIX, (1889) also ASWI, Vol. II. pp. 169 ff.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

spread their building activities over the following places: Aṇhilpāṭaka,[224/1] Stambhatirtha (Cambay), Dhavalakka, (Dholka), Satrunjaya, Pādliptapura (Palitana) Arkapālita-grāma (Ankavaliya) Stambhana (Thamna) Ujjayayanta (Girnar), Darbhāvati (Dabhoi) and Arbuda (Abu). Thus in the case of Vastupāla and Tejapāla we find that the literature of the period credits them with having built a very large number of temples of which only a few survive; the rest were probably broken by the Muslims. Of these those temples which can be definitely ascribed to them are the temples at Girnar and Abu.

Vastupāla Temple At Girnar.

The present temple of Vastupāla at Girnar consists of three shrines (Triple shrines), Mallināṭha the 19th **Tirthankara** is enshrined in the central, while in the shrines on the sides are **Sumeru** (Aṣṭāpada) and **Sameta Śikhara**.[225] There are six inscriptions embedded over many doors of this temple which give an idea of the religious activities of two brothers. The temple at Girnar is said to have been built by Vastupāla to increase his own merit and that of his wife Lalitādevi. The inscriptions then claim that Vastupāla and his younger brother Tejapāla had by the year (V)S. (12)76 erected one crore of temples and renovated many old ones at great and renounced places of pilgrimage such as Śatrunjaya, Arbudācala and in prosperous cities such as Aṇhilapura, Bhṛigupura, Stambhanakapura, Stambhatirtha, Darbhāvati, Dhavalakka and many other places. Of these only at Abu the temple of Tejapala can be definately identified.[226]

224/1. Vastupālacaritram (A. D. 1441) of Jinaharṣa refers to Āhaḍadeva caitya, Koraṇṭavalagacchiya caitya, Sanḍeravāla-vasti, and Mallināṭha Jinālaya at Patan where Vastupāla or Tejapāla did one or other sort of **Sukṛta** (good deed).

225. AKK. Plts. XXXIII & XXXIV. Here Figs. 118, 232.

226. Girnar Inscriptions: ARBP, 283-302 also HIG. Vol. 3 nos. 207-212. Someśvara, the author of Kīrtikaumudi, was responsible for drafting

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The temple of Tejapāla otherwise known as Lūṇavasahi at Abu is dedicated to Neminātha, the 22nd **Tīrthankara**, and was built by Tejapāla for increasing the religious merits of his wife Anupamādevi and their son Lūṇasinha (sk. Lāvaṇyasimha). There are 32 inscriptions in this temple of which three relate to the erection of the main temple and contain historical information of importance while the rest are small ones recording that Tejapāla in the years following the erection of temple (V. S. 1287 A. D. 1231) did not cease to enlarge and embellish the sanctuary which he had created. These small inscriptions are engraved on the lintels of several cell shrines in the corridor of the temple and record the erection of those shrines, or of images of **Jinas** and **Tīrthankaras**, by Tejapāla for the religious merit of the various members of his family, amongst whom was also included Tejapāla's second wife, Śrī Suhaḍādevi.[227]

Situated near the Vimalavasahi, it has similar fine carvings and is composed of the **garbhagṛiha** (main sanctum) the **Guḍhamaṇḍapa**, the **Navacoki**, the **raṅgamaṇḍapa**, **balāṇaka** (i. e. **Dvārmaṇḍapa**, a pavilion on the main entrance) **Khatakas** (big niches looking like miniature shrines on two sides of wall) row of cells or **Devukulikās** in pillared-corridor and also is adorned with **Hastiśālā**. The Mūlanāyaka in the temple was consecrated in V. S. 1287 (1230 A. D.)[227/1]

In this Lūṇavasahi, on two sides of the entrance from **Navacokī** into **Gūḍhmaṇḍapa** are two big niches **(Khatakas)** with ornamental frame-work of fine carvings which were built by

three of the six Girnar Inscriptions. The number of temples and amount spent by Vastupāla and Tejapāla as narrated by him is quite fantastic and were recorded due to the predilection for gross flattery on the part of Someśvara. Similarly accounts given by him in his Kīrtikaumudī are also exaggerated.

227. E. I. VIII, 200-209 also BPSI. pp. 218-220.

227/1. Here Figs. 119-123 & 240.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Tejapāla for the spiritual welfare of his wife Suhaḍādevi. (these niches are wrongly known as **Gokhas** of **Derāṇi** and **Jethāṇi**).[227/2] All the cella in the corridor were consecrated during the years 1287 V. S. & 1293 V. S. while the consecration of aforesaid two big and excellent ornamented niches took place in V. S. 1297 (1240A. D.)[228]

Like Vimala Vasahi, Lūṇavasahi is an example of fine chiselling of marble. The walls, entrance doors, pillars, **Maṇḍapas, Toraṇas**, cellings or domes etc. are adorned with ornamental relief carvings of inanimate motifs like flowers, trees, crepers, lamps, bells etc; of animals like horses, elephants, camels, tigers and lions or fishes and birds, besides various representations of gods and men, of scenes from life such as courts, royal processions, marriage processions, marriage scenes, drama, music parties, battle scenes, grazing animals, voyages by sea, life of shepherds, rites of monks and Jain layman and women, and scenes from the **Lives of Tirthankaras** or other great men of Jain mythology.[229]

Along with the Vimalavasahi, the Musalman army destroyed almost completely the main sanctum and the adjecent **Gūḍhamaṇḍapa** is also damaged with certain other parts of the Lūṇavasahi in c. 1368 V. S. (1311 A. D.). Pethada, a rich merchant, who was tho son of Chaṇḍasimha, carried out extensive repairs to this shrine in V. S. 1378 (1321 A. D.), installing a newly fashioned image of Neminātha.[230]

227/2. Here Fig. 123/c

228. HA. pp. 91-92.

229. HA. pp. 92-93.

The architect (Sūtradhāra) of this shrine was Sobhanadeva by name.

230. H. A. pp. 95-96.

Number of images in the temple proper and the account of different cells (**Devakulikās**) and the structure known as **Hastiśālā** surrounding the temple have been discussed in detail at great length by Muni Jayant Vijayaji in his work 'Holy Abu' (Edited by U. P. Shah) pp. 96-125.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The inscription of Vastupāla dated V. S. 1291 (A. D. 1235) records the erection of a **maṇḍapa** by Vastupala to **Gaṇeśa** temple at Ghumali.[231]

There existed a temple dedicated to sun-god **Jayāditya** at Nagara (near Cambay). The said temple was damaged by heavy rainfall in V. S. 1220 (A. D. 1233), therefore, according to an inscription found in the vicinity of the temple Vastupāla repaired the temple and new images were enshrined therein in the year V. S. 1292 (A. D. 1236).[232] The temple does not exist to-day. From the size of the image found from the site, Shri Ratnamani Rao Jote guesses that the temple may be as large as that of the sun temple at Modhera.[233]

The Jain temple at Sankhesvar (Dist. Banas-Kantha) is said to have been restored by Vastupāla-Tejapāla and enclosed by series of Devakulikās (cells) around it in V. S 1286 (A. D. 1230).[234]

There are other temples notably at Satrunjaya which are said to have been built by Vastupāla and Tejapāla, but these have been renovated to such an extent that in the absence of any ephigraphic record, it is not possible to identify them with any certainty.[235]

---

231. Gaṇeśa inscription V. S. 1291. ABORI, IX, 179, WMR 1923-24 p. 18. This inscription also states that Vastupāla had installed (somewhere) two images of Ratnādevī and Rājadevī consorts of **Sūrya**. The reference, has some relation to the temple of Jayāditya at Nagara (near Cambay) which was repaired and new images were enshrined therein by Vastupāla.

232. Bhavnagar Prācin Lekha saingrha. pt. I.,
A.V. Pandya 'cult of Brhamā in Gujarat.' pp. 2-3

233. Ratnamani Rao Jote 'Khambhatno Itihāsa' p. 149.

234. JTSS. Vol. I. pt. I. p. 49. Originally the temple was built by Sajjansimha in V. S. 1155 (1099 A. D.) vide pp. 196-197 also foot note no. 125 on p. 197, above.

235. Cousens, SMTK. p. 73; Sankalia, AG. p. 107.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The Jain temple of Siddhapāla Vasati was erected in V. S. 1241 (A. D. 1185) at Aṇahilapura.[236] The temple cannot be traced so far.

Vādhu, the ancestor of Sobhandeva who was the Governor of Lāṭa in V. S. 1247 (A. D. 1187) built a temple to Mahāvira in Sangama Khetaka (probably modern Sankheda which is situated on the confluence of the rivers Shedhi and Meshwo). His son Kaparadi built a temple to Ādinātha in Vaṭasara.[237] None of these temples exists.

Sreṣṭhi Pethaḍa erected a Jain temple dedicated to Mahāvira at Vijapura in V. S. 1256 (A. D. 1200).[238] The temple does not survive.

The dates in the inscriptions found on serval images of Pahalāviyā Pārśvanātha temple at Palanpur (Dist. Banaskantha) imply that the temple was built in the Solanki period. The principal image of Prahalādan Pārśvanāth bears an inscription of V. S. 1274 (A. D. 1218). The said image was consecrated by Kakkasūri.[239] The original temple does not exist but a new three-storeyed temple is erected on the old site.

The inscription dated V. S. 1290. (1234 A. D.) engraved on the one of the Southern pillars of the temple of Nilkaṇṭha Mahādeva at Miyani records the erection of **Maṇḍapa** of the said temple.[240]

---

236. JTSS. Vol. I. Pt. I. P. 57 also Peterson Reports : 'Pattanastha Jain Bhāndāgāriya Granthsūci Praśastio.

237. JSSI, pp. 342 para, 499.

238. JTSS. Vol. I. Pt. I. p. 90.. It is said that the said Pethada built the city of Vijapura named after his father Vijaladeva. Jain Sāhitya Pradaśna : Shri Praśasti Saṁgraha. p. 76. MSS no. 270.

239. JTSS. Vol. I. Pt.I, p. 33.

240. IK. Inscp. No. 6 p. 688

Jain Education International For Private & Personal Use Only www.jainelibrary.org

According to the inscription on the pedestal of the Sun-image found in a Vaishṇava temple (Gosavaji's temple) at Kheralu (Dist. Mehsana), the image of the Sun and his consorts were set up in V. S. 1293 (A. D. 1237).[241] The original temple enshrining the image seems extinct.

One of the inscriptions at Abu clearly mentions that a Jain temple dedicated to Ādiśvara was erected by Śresthi Devacandra at Cārupa, in V. S. 1296 (A. D. 1240).[242] The temple does not survive at present. One of the inscriptions dated V. S. 1296 (A. D. 1240) at Luṇavasahi refers to the renovation of Suvidhināṭha temple near Hathia Vāpī at Patan.

There is an old temple of Sandaleśvara at village Kamboi-Solanki* (Taluka Chanasma, Dist. Mehsana). The shrine is still in use, having a liṅga as an emblem of Śiva. The temple faces west, is rather plain and appears to have been clumsily rebuilts at some remote period. The basement is burried beneath the present surface of the ground, and the Śikhara has a shattered look.[243]

Vaghela or Vyāgrapallī is about 7 kms. west from Delmal (Dist. Mehsana). At this village, says Mr. Forbes is a temple similar in style to those which have been described (Modhera etc.) but of smaller dimension. It consists of a single open **maṇḍapa**, one storey in height with pyramidal roof, three porticoes and an adytum surmounted by a spire.[244] This no longer exists, not even a vestige of its foundation remains[245]

241. ARAB. 1935-36 p. 12.

242. APJLS. No. 352.

*. In the inscription dated V. S. 1294 of Mūlarāja the said village is named as Kamboikā-grāma in Sārsvat maṇḍala. The temple of Sandaleśvara is also Known as Candramauliśvara.

243. AANG. p. 91.

244. Rāsamālā I. p. 255 or reprint p. 195.

245. AANG. p. 91. The villagers say that it was broken down and the materials were carried off about 1865-70 A. D.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Kevan*

There is a Śiva temple, belonging to 12th cent. It it as usual, a **Pancāyatana** temple situated on a platform of stone slabs on the top of a hillock. There are ruins of temples in nearby hamlets also.[246]

Saptnatha Mahadeva.*

There are foundations of a **Pancayatna** temple. There is the Dhāreśavara Mahādeva temple, though recently taken down and rebuilt, seems to belong to a period earlier than the 12th cent.[247]

It seems that the temple of Pārśvanātha at Davad* has been erected in V. S. 1300 (A. D. 1244).[248]

The Jain temple with 1444 pillars and 72 cells (**Devakulikās**) was erected by one Munjāshah at the instance of Punyasūri-tilaka at Bhorol* in V. S. 1302 (A. D. 1246). The temple complex included a step-well (**Vāpi**) also. The said **Vāpi** is seen at the sight at present but no trace of the temple is found.[249]

Derol (Dist. Sabarkantha).

The village contains several old temples. There is a triple-temple dedicated to **Brhamā**, **Viṣṇu** and **Maheśa**. Nearby there is a **Viṣṇu Pancāyatana** temple of a later date (probably of the

---

* 8 Kms. from Raigadha. (Dist. Sabarkantha)

246. AFIS. p. 27.

* 6.4 Kms. from Davad. (Dist. Sabarkantha)

247. AFIS. pp. 29-30.

248. JTSS. Vol. I. Pt. I. p. 83.

*. 67.2 Kms. N. W. of Deesa (Dist. Banaskantha).

249. Ancalgacchiya Moṭi Paṭṭāvali. p. 89; JTSS. Vol. I. Pt. I. p. 43. An inscription on a extant **parikara**, found in the modern Jain temple at Bhorol, also records the existence of a Jain temple in V. S. 1261 i. e. A. D. 1205.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

16th cent.) This temple has also a **Kirtitoraṇa** (the upper portion of which is damaged) on front of it. One temple dedicated to **Śiva** is situated near the triple-shrine.

The central shrine of the triple temple is dedicated to **Śiva**; it is flanked by the shrine on each side dedicated to **Brahmā** and **Viṣṇu** respectively. The common **maṇḍapa** has a frontal porch. Further, in front of this temple once there was a detached **Nandi maṇḍapa,** some portions of which are now survive and on its plinth, there is a **Nandi.** This was again fronted by a **toraṇa**, the ruins of which are also visible.

The **maṇḍovara** of the triple temple is highly decked with beautiful sculptures, of which the amorous figures are noteworthy. The **maṇḍapa** is covered with stone-grills decked with the depiction of several sculptures like **Gaṇesa**, a curlew (**kraunca**) bird in flying gesture, a monkey playing with a child etc. This temple belongs to the 12th century.[250]

By the middle of the thirteenth Century, the temple of Vaidyanātha was erected at Darbhāvati (Dabhoi) (Dist. Baroda).[251] The temple was constructed by the architect Devāditya.[252]

---

* 11 kms. east of Khedbrahma.

250. AFIS. p. 35.

251. The **Vastupālacarita** by Jinaharaṣgaṇi records that Tejapāla (died 1248 A. D.) contributed some accessories to the Vaidyanātha temple (Vastupāla carita. Jamnagar edition, Ch. III, Darbhāvatī, vv. 71–72); while the fragmentary stone inscription composed by Someśvara in V. S. 1311 (A. D, 1255) leaves an impression that the temple was probably built by Viśaladeva. (The inscription is at Hirāgate, Dabhoi. EI, I, pp. 20 ff and also in R. D. pp. 12 ff.) It is interesting to note here that Darbhāvatī is said to be the birth place of Viśaladeva and that Tejapāla officiated as a minister during the reign of Vīradhavala as well as Viśaladeva.

252. The Praśasti of Someśvara vv. 111-113; RD. p. 18.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

At present no temple exists under this name at Dabhoi. But the name of the architect is found incised in the temple now known as that of Kālikāmātā. A later inscription dated 1734. A. D. too, seems to refer to Kālikā as the deity of the temple.[253] It is possible that the extant temple to the north of the Hirāgate represents the old Vaidyanātha temple, and that in course of time the latter may have turned into the temple of Kālikāmātā. However, it is also probable that the ruined shrine, on the southern side of the Hirāgate represents the Vaidyanātha temple while the temple on the Northern side may have belonged to Kālikāmātā from the beginning. Tradition ascribes the erection of both these temples to king Viradhavala or Viśaladeva. The appearance of the name of the architect of Vaidyanātha temple in the temple of Kālikāmātā may corroborate this assumption.

The Southern portion of the Vaidyanātha temple is practically gone excepting a small portion of the base of the shrine.[254] The northern portion of temple (which is at present known as Kālikāmātā temple), however, is in a much better condition and the sculptures carved on it are interesting. The carving shows four string courses of different patterns. One of them, which is at the top, at once catches the eye of the spectator. The projecting frieze has three principal members: the lower one is carved with half rosettes, the second with **chakwas**, and the third with a procession of elephants, men, camels, etc.. There is a thin cornice above this string course. The portion above it is more richly carved, the surface being literally overlaid with ornaments. Four balcony windows spring out of this surface resting on richly carved brackets and provided with projecting and sloping roofs. Between the brackets supporting the sill of the window there is carved in bold relief an elephant with his rider surrounded by horsemen. The temple has three storeys, the shrine proper being on the first

253. RD. p. 19, Inscription v. 4.

254. RD. Plt. VII. Here Fig. 129.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

floor. It is now reached by a flight of steps on the inner or city side. But these steps are later addition. The original entrance was probably from the stairs leading to the upper storey of the gateway. A large gate with old wooden doors, which is still preserved, marks the passage. The sculptures over the walls of the building are distributed in single figures, in pairs or in groups of three or more figures. The sculptor lavished his special care in the balcony windows, open to as well as closed, and on their four sides including offsets.[254/a]

Dabhoi-Shrine on Satmukhivāv Jutting out into the south side of Tank Nāgeśvar

To the west of the tank is a small shrine built into the tank. Probably it was a Śiva temple. It is contemporaneous with the Kālikā mātā temple. It consists of a central shrine with porches on the north and south. On the west side is a roomy balcony window and a seat overlooking the tank. After clearance (by Archaeological Dept. of former Baroda State) sculptured walls of exquisite beauty, a **maṇḍapa** on the eastern side are now exposed.[255]

In V. S. 1311 (A. D. 1265) Viśaladeva restored a sun temple by the name Mūlasthāna, (perhaps at or near Dabhoi)[256]

It is mentioned that there existed a Jain temple dedicated to Vāsupūjya at Vijapur and it was adorned with golden staff and finial in the V. S. 1317 (A. D. 1261).[257] According to

---

254/a. RD. pp-29-30 Plts. IX-XI; XIV, XIV (a), XIV (b)., Here Figs. 124-128.

255. AB. p. 18 Plt. xx., Hear Fig. 130.

256. Dabhoi stone inscription S. 1311. EI. I. 20-32.

257. Kumāragaṇi Praśasti on Candratilaka Upādhyāyaś Abhayadeva -Carita VV 39-40 (V. S. 1328); Buddhisāgar Sūri, Vijāpura Bṛhada Vṛttānta' pp. 141-145: Jain Pustaka Prasasti Saṅgraha no. 95.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Laxmitilaka Upādhyāya,[258] the temple dedicated to Mahāvīra at Bhīmapallī (Bhiladia) was constructed in V. S. 1317 (A. D. 1261). Abhayatilaka Gaṇi[259] describes this temple as Maṇḍalika Vihāra, and says that it was restored by one Bhuvanpāla Śreṣṭhi. Before restoration, the temple existed in V. S. 1218 (A. D. 1162) as it is referred to by Rāyaṇaśā.[260] None of the temples exists in its original form.

The Ādinātha temple at Athapoknara* is a Śiva shrine. The present structure is new but a good deal of the material of which it is made is evidently old. An inscription of Viśaladeva is placed in a small modern shrine opposite to it.[261]

Rāṇaka Sāmaṅtasiṅha in the time of Viśaladeva in V. S. 1319 (A. D. 1262) gave some grants for the maintenance of the temples of Ballāla-Nārāyaṇa and Rūpa-Nārāyaṇa[262] in Vardhi pathaka. These temples cannot be traced now. These temples, unless they be of **Viṣṇu** under his local names, seem to be of **Sūrya**, or of a composite aspect of **Sūrya** and **Viṣṇu**. Even now there are some temples in Gujarat which are called by the name of **Sūrya-nārāyaṇa**, the cult image being a combination of **Sūrya** and **Viṣṇu.**[263]

From the Kantela (Dist Junagadh.) inscription of Arjundeva's reign we learn that one Sāmantasiṅha erected an image of **Viṣṇu** called Salakṣa-Nārāyaṇa (in V. S. 1320) in the temple of **Laksmi-nārāyaṇa** to increase the merit of his dead brother

---

258. Commentary to 'Śrāvaka Dharma Prakaraṇa' composed in V. S. 1317.

259. Abhayatilaka gaṇi 'Mahāvīra Rāsa' composed in V. S. 1317.

260. Jinpatidhavalagītā.

* Some 9·6 kms. from Kodinar (Dist. Junagadh)

261. ARAB. 34–35 p. 13 para 33.

262. Kadi grant Ind. Ant. VI, 210–13.

263. AG. p. 214.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

named Salakṣa.[264] Thus we see that memorial temples were erected not only by Śaivas, but by the Vaiṣṇavas as well. Although the temple is called **Lakṣmi nārāyaṇa** temple it has now a **liṅga** established within it.

From a record of one of the inscriptions at Girnar it is learnt that the said Sāmanatsiṁha also erected a temple dedicated to Pārśvanātha.[265]

Temple of Harsata Mātā at Veraval (Dist. Junagadh).

The temple is a modern one but its **maṇḍapa** contains an inscription of Arjundeva's time dated V. S. 1320. (A. D. 1264).[266]

At about V. S. 1320 (A. D. 1264), Pethaḍeśā of Māṇḍavagaḍha constructed a Jain temple dedicated to Candraprabha at Dabhoi.[267] The temple is extinct.

The **tempel of Revachi mātā**,[268] at village Rava (Kaccha) contains an inscription, dated V. S. 1328 (A. D. 1272), of the

---

264. PO. II, 227; IK Inscri. no. 18 pp. 695-696 also no. 10 p. 691. The inscription is in Revati kuṇḍa attached to the Temple of Lakṣmi-nārāyaṇa. (SMTK. p. 87).

265. HIG. Vol. III. p. 206. Sāmaṁtasiṁha was appointed as a governer of Saurashtra and subsequently he was transferred to Lāṭa by Viśaladeva.

266. SMTK. p. 34. It is dated in four different eras namely the Hejra year 662, the Vikram year 1320, the Valabhi year 945 and the Siṁha year 151 i. e. 1264 A. D.

267. JTSS. Vol. I. Pt. I. p. 21.
Pethaḍa-rāsu (A. D. 1304), Gurvāvali of Munisundara Sūri (15th cent), Upadeśataraṅgini (c. A. D. 1459) of Ratnamaṇḍira Gaṇi and Sukṛitasāgara of Ratnamaṇḍana (c. 15th cent), are important sources on the life and works of Pethaḍaśā. To him is ascribed the erection of Jain temples at Satrunjaya, Prabhas, Dholka, Śalakṣaṇapur etc.

268. KSD. p. 77.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

reign of Arjunadeva.[269] The temple is believed to be an old one but at present it is newly built. Originally the shrine contained nine spires and domes over the temple.[270]

On the Satrunjaya Hill, Pethada, a prominent Jain merchant built a temple dedicated to Śāntinātha in about V. S. 1334 (A. D. 1278).[271] The present temple restored and renovated to such an extent that it is not possible to trace out its original form.

A much ruined **Jain temple of Mahāvīra at Kanthakot** (Kaccha) was built during the reign of Sārangadeva. A writing on pillar in the entrance hall dated V. S. 1339 (A.D. 1283) states that the builders were the relatives of Jagadevaśā of Bhadresvara. The extant temple comprises the ruins of double **maṇḍapa**, the ceilings and pillars.[272]

The inscription dated V. S. 1343 (A. D. 1287) found on one of the **pālīās** (memorial stones) at Maitrana* refers to the existence of a Jain temple at that place.[273]

Bhuvad (Kaccha)

At Bhuvad, the temple of Bhuvadeśvara Mahādeva is much ruined; the roof of the shrine is entirely fallen. The **maṇḍapa** measures 9.6×12 ms. inside and is supported by 34 pillars

---

269. KSD. pp. 78, 276 : also Kumar. No. 301, plt. opp. p. 91.

270. Sarabhai Nawab : Kumar No. 301.

271. JSI. p. 406.

Pethod was contemporary to famous minister Hemadri of Deogiri with whose consent he built a Jain temple at Deogiri known as 'Amulya Prāsāda' which was completed in V. S. 1335 (i.e. A. D. 1279).

Ratnamaṇḍirgaṇi, Upadesatarañginī. pp. 97-98.

272. BG. Vol. V. p. 225, also KSD. pp. 108-109 Plts. on pp. 107, 108, 109.

*. near Patan, on Kakosi-Maitrāna Rly. line.

273. JTSS. Vol. I. Pt. p. 45.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

and four pilasters, 18 on the screen wall and 12 of them round the dome, which covers 7 ms. sqaure inside the columns. The pillars are square to about one third their height, then octagon, and lastly round. The shrine has been a larger one, fully 7 ms. square, domed on 12 pilasters, 0·5×0·3 m. with four armed figures on the brackets. The brackets on the columns of the **maṇḍapa** are plain, but a plinth of 0·2 meter deep above the bracket is carved with a raised geometrical pattern. The front of the brackets are also carved as in those of the Bhadresvar temple. The temple has been built of stones. Over the shrine door is a **Devī** probably **Bhavānī.**

There is an inscription on the pilaster to the right of the shrine door, dated S. 1346 (A. D. 1289-90).[274]

The stone inscription of Cintāmaṇi Pārśvanātha at Cambay records that the temple was built in the time of Rāmadeva, son of Arjunadeva of the Vāghelā dynasty in V. S. 1352 (A. D. 1296). The inscription records that one Bādalā built a temple of Pārśvanātha and her son Vikala built a **maṇḍapa** in front of the temple of **Sūrya.**[275] The present temple of Cintāmaṇi Pārśvanātha seems erected on the old site, but it does not retain its original form and design. The next temple mentioned in the inscription does not survive.

The existence of a Sun temple in V. S. 1354 (A. D. 1298) is shown by the Murlidhara inscription of that year, in which **mangala** verses are in praise of Sun as two verses (vv. 20-21) refer to the attainment of **Sūryaloka** by a warrior, so tnat it is evident that the **praśasti** was composed in connection with the erection of a sun temple. The aforesaid inscription has been found at the Murlidhara temple at Bhiloda (near Idar).[276]

---

274. AKK. p. 209-10

275. BPSI. 227, vv. 14 & 16.

276. Budhiprakāśa, 1710,79 ff.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Bhavanātha or Bhuvaneśvara Mahādeva temple at Desan* is an old one. It was many times rebuilt in the past as the existence of temple and Kuṇḍa,[277] is mentioned in the inscription[278] of V. S. 1354 (A. D. 1298) in the Sun[279] (now Rāmaji) temple in the compound which, according to above inscription was built in the time of Karṇa Vāghelā. There is a large image of bull of grey stone marble 1·5 m. long, lying in the compound, which must surely have been belonged to an earlier temple.[280]

Sculpture and panels present various forms of **Viṣṇu** and depict several scenes from **Kṛiṣṇa's** life. Some of the stray sculptures may represent the temples of **Viṣṇu** or **Kṛiṣṇa** having been erected during the rule of Caulukyan and Vaghela danasty in Gujarat. The Anāvaḍā stone inscriptiion[281] of Sārangadeva of V. S. 1348 (A. D. 1296) attests to the existence of Kṛiṣṇa worship in Gujarat

Temples built during 13th cent. A. D.

Dhinjoj (Dist. Mehsana) has an old temple of Vyāghreśvari now known as Khamalāi.

This temple faces the east and seems to have been rebuilt. The portions of the original left undistrubed are the **maṇḍapa** and the pillars, which are of old pattern. The dome is in Muhmedan style. The course in the basement, ususlly filled by a close line of elephants, is here almost plain but divided up by half pillarettes into small spaces, in a very few of which

---

* 28-8 kms. N.E. of Himatnagar. (Dist. Sabarkantha)

277. The Kunda is a famous place of miraculous cure for leprosy.

278. AFIS. p. 47.

279. In the inscription the sun temple is named as temple of Munjālaswāmīdeva.

280. AFIS. pp. 19, 20. Plt. XXIX. no 56.

281. Ind. Ant. XLI. pp. 20-21.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

are carved the head and fore-quaters of elephants. The screen wall or **vedi** is very richly carved with a variety of florid patterns arranged vertically and broken by compartments containing Saiva figures. The **Kakṣāsana** over this, forming the sloping seat-back is in a more modern style.[282]

In front porch there is also a finely carved roof of geometrical design.[283]

The inscription of 13th cent. engraved on a large black stone slab built up in the wall of the entrance gate of Somanath Patan, records the building of the temples of Vaidyanātha, Karkeśvara and Karkeśvarī at Somanath.[284] None of these temples in their original form and design exists at present.

Wadhwan

Rānik Devī's shrine at Wadhwan probably belongs to the 13th cent A. D. The temple is plain but the beautiful decorated string courses round the walls are worth paying attention. The little chains, with bells, are a very happy addition. The more usual place for these is upon the shafts of pillars, where hanging down the flutes, they give them a dignified and distinguished appearance. Comparing the **Kīrtimukha** face on

---

282. AANG. p. 110; Plan on Plt. XCVI. fig. 2. Here Figs. 131, 132 & 234.

283. Ibid - Plts. XCVII, XCVIII, XCIX.

Shri M. A. Dhaky has classed this temple in what he has designated Bhīmadeva phase (A. D. 1022-66) of the Solanki period. He is of the opinion that the temple is contemporary to the Modhera temple, on the anology of similarity of some of the figures with those of the image on the **gūḍha maṇḍapa** at Modhera (CSTG. p. 30). But the reasons given by him are meagre and vague and do not hold good for placing the temple to such an early date.

284. IK. Inscri. No. 21. p. 727-28 Lines- 21-24.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

these string-courses with the same upon the temple of Somnatha, or under the eaves of the temple of Sūrya at Somnath-Patan, it will be seen what a great difference there is in their treatment. In the last two examples they are monotonous to a degree, but here the repetition does not assert itself so unpleasantly. It is so interwoven with soft easy-flowing arbesque, and smaller repetitions of itself, that it has a richness of its own. The hanging leaf pattern on the lowest-course and, at the top of walls, is as rich as it is usual.[285]

There is a small old temple, in use at Manod (Manuad)* It consits of a small shrine with a porch or **maṇḍapa** before it. The roof panel of this **maṇḍapa** is very outstanding and interesting.

Virta§ has a neat little temple of Nīlakaṇṭheśvara, of which the shrine is similar to that of Gorad but it has the addition of a **maṇḍapa**.

The dome roof resembles that of Sunak, but has only 3 bracket figures left out of 12.

---

285. SMTK. p. 54 Plts. LV, LVI. Here Fig. 133.

On the basis of the **Ekāṇḍī** form of the spire Shri S. K. Sarswati has classed this temple with the early **Nāgara** group (S. E. p. 389). On the ground of some stylistic reasons-carvings of doorway, **udumbara**, five panels with miniature **phānasanā** roof on the **uttaraṅga** (AFIS plt.xxv, fig. 48) etc., Shri Dhaky classed it with the Formative group of Early Nāgara phase and inclines to place it in the last quarter of the 9th cent. A. D. (CSTG. pp. 11-12). But the **Ekāṇḍī** form of spire and other features do not necessarily indicate an early phase,as they remained in vogue even in later times, (for a detailed discussion Vide sect. III Ch. 13 below).

*. 4 kms. S. of Sandera & 6.4 kms. S. W. of Sunak. (Dist. Mehsana)

286. AANG pp. 109-110; Plt. XCVI Fig. 1 Ibid fig. 10 p. 109.

§. 8 kms. N. W. of Gorad. (Dist. Mehsana)

Jain Education International For Private & Personal Use Only www.jainelibrary.org

In the three main niches of walls are the same figures as at Gorad, the door lintel has **Gaṇeśa**. The temple faces west. It is a Śaiva shrine.[287]

Motab*

On the east side of the village tank at Motab is a neat little shrine, of which the **maṇḍapa** has quite disappeared and a great part of the outer facing the back wall has fallen. The temple faces the east. On the plinth or **kumbha** of the wall are many more pairs than are usual of highly erotic figures. The elephants on the basement are somewhat larger and are common on small temples, and at each outer corner is a very obese kneeling figure with shoulders thrown back and the hands laid together as if in worship. Among the female figures on the wall face or **Jaṅghā** is one in the act applying something to her eye with a stick as brush, while she holds a cup or pot in her right hand; another arranges her hair with the right hand and holds a miror in the left.[288]

Harij:- (Dist. Mehsana)

There is a Jain temple at old site of Harij. It is in a dilapidated condition. The ruins of its **Gūḍhamaṇḍapa**, dome and ceiling and walls of the **Garbhagṛiha** are seen at the site. The exterior as well as interior of the extant **maṇḍapa** has beautiful carving in the general style of **caumukhaji** temple at Abu. The Purātana Prabandha has given a description of a Pārśvanātha temple at Harija. It is presumed that these ruins represent the said temple.[289]

---

287. AANG. 112–113. Plt. XCVI. fig. 4. Here Fig. 236.

* 4.8 kms. south of Dhinoj. (Dist. Mehsana)

288. AANG. p. 111 Plt. CI.

In the shrine is a high altar or **āsana** against the back wall on which is placed a large headed bust with long pendant ears. It is much battered, but occupied the principal place among other slabs carved with figeres which placed here. This temple is known locally as Jakrād vīra.

289. JTSS. Vol. I. Pt. I. p. 51.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The Sambhavanāth temple at Kumbharia :

The temple is **niraṇdhara** (i. e. without circumambulatory). It is also devoid of surrounding **devakulikās** though the whole temple complex is enclosed in a **prākāra** (i. e. wall). The temple consists of a sanctum, an antarāla, **Gūḍhamaṇḍapa** flanked by a porch on either side, a **Sabhā** or **raṅgamaṇḍapa** and an entrance porch attached with **Sopānaśreṇi** leading to the temple which faces north.[289/1]

The **Pānca-pāndava** temple on Śatrunjaya is a small structure belonging to this age. It comprises only a sanctum.[289/2]

Kherva* (Dist. Mehsana)

The temple dedicated to Ambāmātā also designated as temple of Āihiras, contains an inscription dated V. S. 1303 (1247 A. D.) on one of the pillars of Sabhāmaṇḍapa. The shrine door is of **Triśakhā** type and pillars of the porch have **ghaṭapallava** motif. The niches of the maṇḍovara have figures of **Viṣṇu.** [289/3]

289/1. Visalavijayaji 'Kumbharia. p. 58. For ground plan See BRSS. p. 107; Dave K. B. 'Ambikā, Koteśvara and Kumbharia', pp. 57-59. Here Fig. 134.

289/2. SMTK. Plt. ci.

* Situated near Jagudan (Dist. Mehsana).

289/3. The sanctum contains the image of the Goddess, which is of much later period. It also contains a **liṇga** and **Jalādhārī** in the midst of it.

There is also a **Siva** temple known as Siddhnātha. Originally this temple was of **Pancāyatana** type. But as it was too much mutilated, the principal shrine was once got down and then was rebuilt in V. S. 1868-69 (1332-33 A. D.) in such a way that its original fabric might not be distrubed. The **Jagatī** or platform of the temple was a new erection but the rest of the temple was kept in tact and replaced over it. Only few wanting and missing sculptures were copied out and replaced. The figures of the principal niches of **Janghā** moulding are new additions but the others are original. However the corner shrines, being not restored, exist no longer.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

In the 13th century the family members of Āmradeva contributed something towards the restoration of Mahāvīra temple at Kanthakot.[290] This fact establishes the existence of the said temple during 13th century A. D. The new temple created now does not retain its original form.

There are several references as to the existence of Jain temple dedicated to Mahāvīra at Sander in the later half of the 13th cent. A. D.[291] The temple dose not exist.

---

290. D. P. Khakhara. Report on the Architectural and Archaeological remains in the province of Kachha. (1879) p. 64.

291. One of the MSS of the **praśasti** on Bhagwatīsūtra, being caused to be composed by Pethaḍa Sheth at Vijapur, describes about this temple. Jain Pustaka Praśasti Sangraha No. 16 p. 18., JTSS. Vol. I. pt. I p. 71 also MSS dated V. S. 1571. Jain Sahitya Pradarṣaṇa Shri Praśasti Saṅgraha p. 72.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

CHAPTER V

STRUCTURAL TEMPLES AFTER THE END OF THE CAULUKYAN PERIOD
(upto 1600 A. D.)

Temples of 14th Cent A. D.

The temples at Prabhaspatan, one dedicated to Candraprabha and the other known as Aṣṭāpadaji,[1] were in existence in V. S. 1361 (A. D. 1305).[2] None of these temples survives in its original form at present.

The fragmentary inscription (date lost) is built up in a wall outside the southern door of the Neminātha temple on Girnar. It refers itself to the reign of King Mahipāla (probably Mahipala I who ruled in V. S. 1364–1387) and records the building of temple of Neminātha by Vayarṇsinha.[3] The temple cannot be traced so far.

The inscription dated V. S. 1367 (A. D. 1312) on a pedestal of a stone image in the compound of Rupeśvara Mahādeva temple at Boru (Vijapura Taluka, Dist. Mehsana) records the restoration of the, probably, said temple.[4]

---

1. P. C. ascribes this temple to Kumārpāla (PC. Singhi Jain granthamālā. p. 101).

2. JTSS. Vol. I. pt. I, p. 134. From the style of the carvings of the pillars of the present Candraprabha temple at Prabhas Shri S. M. Nawab is of the opinion that originally they belonged to 12th cent. A. D. ('Bharatanā Jain Tirtho' Plt. 97. Figs. 184 & 185. also description of the plates p. 28).

Some of the early images of Jain **Tirthankaras** lying in the ruined temples of Valabhi had been shifted to Prabhas Patan and were concecrated in these temples. The said images now are seen in some of the modern temples at Prabhas.

3. IK. Inscr. No. 30 p. 736.

4. ARAB. '39 list of Inscriptions. Appendix B. No. 19 p. 36.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Jesala Shah erected a Jain temple dedicated to Ajitanātha at Cambay in V. S. 1365 (A. D. 1309)[5]

Samarāshah or Samarasinha of Aṇahilavāda repaired the temple of Ādinātha in V. S. 1369 (A. D. 1313) on the Satrunjaya hill. The new image of Ādinātha was consecrated in V. S. 1371 (A. D. 1315).[6]

At Serisa (near Kalol, District Mehsana) there was a temple of Pārśvanātha, as it is stated that while in the way to Satrunjaya, Samarāshah worshipped the said temple.[7] The temple is extinct.

About V. S. 1369 (A. D. 1312-13), the temples of Vimala Shah & Tejapāla on Mt. Abu were destroyed by the Muslims. The Vimalavasahi was repaired by Vijada, and sons of Dhanasimha and Lāligasimha. The inscriptions at the foot of many images in the cells near the principal temples show that many of them were set up about this time. In the **Guḍhamaṇḍapa** even to-day there are statutes of the parents, of both the persons, which were set up in the V. S. 1378 (A. D. 1322) when the **pratiṣṭhā** of the temple was performed.[8]

Abu is famous for its Jain temples, but there are certain old Brahmanical sites, which are of utmost architectural interest. The temple of Achaleśvara Mahādeva has no **liṅga** or idol of **Śiva** but it has an unique sculpture which is called the

---

5. PJLS. Pt. II. pp. 315. ff.

6. Jinavijaya ' Jain Aitihāsika Gurjara Kāvya Samuccya ' pp. 238-42; also vide ' Samarārāsu '. Marble was taken in carts to Palitana.

Sixteen clever sculptors were sent from Aṇahilawada to Palitana to prepare the image of Ādinātha. Bālacandra Muni was to supervise the preparation of image. (Jinvijaya Ibid. pp. 542-43).

7. Ibid. Appendix pp. 136-37 also Jinasūri, ' Tīrthamālā ' and Jinaprabhasūri, ' Vividhatīrthkalpa '

8. PJLS. II. no. 132.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

forefinger of Siva's foot, and is worshipped as an emblem of Siva. There is a slab (**Paṭṭa**) of 108 **liṅgas** placed on a **chotarā** near the temple and the wall of **chotarā** contains an inscription[9] dating V. S. 1342.

The shrine of Achaleśvara Mahādeva is a plain structure and is enclosed in a very wide compound. There are other small shrines. The main shrine of Achaleśvara Mahādeva is composed of **Mūlagarbhagriha** and a **Sabhāmaṇḍapa.** In front of it is a **chowki** with a small dome. The temple faces west.

The temple is ancient but underwent numerous repairs.[9/1] In c. 1377 V. S. (A. D. 1321) Mahārāva Lumbhā the Chauhāṇa ruler of Chandrāvatī repaired the **Sabhāmaṇḍapa** and placed in it portrait sculptures of his own self and the queen. A beautiful stone sculpture of Kānhadadeva, the son of Mahārāva Tejasinha and grand son of Lumbhā, is also preserved in **Sabhāmaṇḍapa.** It has an inscription dated in 1400 V. S. (1343 A. D.).[10]

The Sun Temple on the Hiranya River at Prabhas Patan resembles in plan the Modhera temple consisting of the **Garbhagṛiha** and the **Gūḍhmaṇḍapa** as the principal structure. It has no **Sabhāmaṇḍapa.**

However, according to Cousens it may be placed in the 14th Cent. A. D., for, amongst its basement mouldings, there is an **aśvathara,** a course of horse-moulding, which is never found either by itself or along with others in a small temple of the the Caulukyan period, and thus Cousens rightly points out that this incorrect use of it denotes a much later date when

9. HIG. Vol. III. No. 252.

9/1. Shri M. A. Dhaky is of the opinion that the main fabric of the temple belongs to about the middle of the 11th cent. or slightly later (CSTG. p. 76).

10. In the compound of this shrine, is a temple dedicated to **Lakṣmināràyaṇa**, where there are images of 10 incarnations of **Viṣṇu,** and a sculpture of **Viṣṇu** reclining on serpent **śeṣa (Śeṣa-Sāyi Viṣṇu,)**

Jain Education International For Private & Personal Use Only www.jainelibrary.org

the canons and use of architecture were in decadence. This is also shown by the ill-proportioned size of the front porch. To this may be added the fact that it is not a typical sun-temple, because it has **Gaṇeśa** on the lintel of the shrine door-way, and the niches round the shrine have figures of **Laxamī-Nārāyaṇa, Śiva-Pārvatī** and **Brhamā-Sarsvatī.**

As shown by the plan, it consists of a shrine with a **Pradakṣiṇāmārga** and **Gūḍhamaṇḍapa,** and has a small porch in front. Inside, the shrine is very simple and has a small image of **sūrya.** Its door-frame has on one side a panel of gods; the shaft is otherwise bare; above the lintel there is a panel of **Navagrahas,** and on the lintel itself there is an image of **Gaṇapati.**

Outside, the shrine walls are simple, compared with those at Modhera. The only ornament is the **aśvathara** on the **pīṭha** (base); the **kumbhī** has niched-gods and goddesses, separated by intervals. So also the **janghā** of the wall has fewer figures. Above this there is a band of **kīrtimukhas,** and the cornice. Like the Modhera temple the **pradakṣiṇāmārga** has no windows, but niches which contain figures of gods and goddesses.

The **maṇḍapa** has a row of six pillars in the centre, and four pilasters on each side which once supported the roof above. The central ceiling of this roof has lost its middle portion, but the remainder is decorated with **kīrtimukhas** which is totaly dissimilar from the earlier decoration [10/a]

The **Sikhara** is interesting too. Not only the shrine but also the porch-**Śikhara** is surrounded by a group of smaller **Śikharas** up to some height; while on the main **Śikhara** figures of **Sūrya** and others are found up to a height never noticed in other temples except those which are known to be late [11]

10/a. Here figs. 135, 136

11. AG. pp. 91-92.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The Sun Temple on the bank of Triveni river at Prabhas.

On the bank of Triveni river, facing the rising sun, the old temple of Sūrya stands. It is a later building than Kumārpālaś temple of Somnatha.[12]

Its general style follows that of Sūrya temple at Than but its worksmanship is better and earlier by a few years, dating perhaps about 1350 A. D.

From its plan[13], it appears to be identical with that of the Sūrya temple discussed above, it has a shrine surmounted by a **Śikhara**, a **pradakṣiṇā-mārga**, with three niches and **gūḍha-maṇḍapa**, with two windows, one on either side. Within there are six pillars. In front there is a porch.[14]

The upper portion of its **Śikhara**, together with the roof of the hall, and the whole of the porch have been thrown down. The forward part of the **maṇḍapa** including the roof and front doorway, has been rebuilt in a clumsy fashion. The roof of the **maṇḍapa** has been rebuilt with arching thrown in above the central ceiling to support the outer structure. In this arching have been used old carved corner stones of a former ceiling.[15]

The Sun Temple at Than

There is an old Sun temple at Khandoigadh near Than in ruins. It is now represented only by the walls of shrine. This older temple judging from the style of what is left, which accords with the coarse Gujarati inscription slab and its date, was, originally, built in V. S. 1432 (A. D. 1376) by Simha, son of Būṭada Lākhā. The original structure of the temple has almost disappeared on account of many repairs and rebuildings

12. SMTK. p. 29 & Plts. XII-XIV, Here Fig. 237.
13. Burgers, ASWI; Vol. IX. p. 74 Fig. 7.
14. AG. p. 93. Here Fig. 137.
15. SMTK. p. 29, Here Fig.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

during different periods. The original structure has entirely disappeared, and its present appearance is by no means imposing.[16]

The Vijnaptipatra composed by Jinodayasūri in V. S. 1431 (A. D. 1375) records the existence of Navakhandā Pārśvanātha at Ghogha.[17] The present temple of Navakhandā Pārśvanātha eventhough erected on the same old site, does not retain any remains of the old temple.

Tejapāla's temple on Mt. Abu was repaired by Pethad Sanghavi, Son of Chaṇḍasinha in V. S. 1378 (A. D. 1321-22)[18]

The said Pethad, also, erected Jain temples at Charup and Dholaka.[19] None of these temples exists at present in their original form.

Dhamlej* (Dist. Junagadh)

The sun temple at Dhamlej was restored by Karamāśi, the minister of the Vājā King Bharama of Prabhas.

---

16. IK. Inscr. No. 36 p. 739; SMTK. pp. 46-47 plts. XLVI-XLVII, XLIX (Here Fig. 238)

The decoration of the outside walls on the present temple illustrates how the architects were trying to keep up the old tradition, the many fold mouldings, with figures etc., Inside, the ornamentation on the door-frame (SMTK. pl. XLIX) is a mixture of old and new tendencise. The **Gaṇeśh** figure on the lintel is disproportionately big. While below, on either side of the door, is a peculiarly large panel containing figures-all of which are badly defaced. The capital of the pilasters of the door, again, is totaly different from those noticed in the earlier temples. In every respect this temple indicates the end of the truly Caulukyan style (Ag. p. 93)

17. JTSS. Vol. I. pt. I. p. 111.

18. Jayantavijaya. Abu p. 92.

19. JTSS. Vol. I. Pt. I pp. 44, 95 Jayasekhara Sūri, 'Pārśvanātha Stavana.' Gurvāvali. p. 20; Vinayaprabha. 'Tirthamālā.'

* Situated at a distance of 18·4 Kms. S. E. of Sutrapada. Formerly known as Mūlajayā. To the west of the village there is a celebrated Kuṇḍa called Viṣṇu-gayā. It is also called Cakra Tirtha.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The event is recorded in an inscription which is dated V. S. 1437 (A. D. 1380)[20]

Somnath Patan

The inscription dated V. S. 1442 (A. D. 1385) originally found set up in the eastern i e. Triveni gate of Somanath patan is now built up in a wall of the Vahivatdar Kacheri. In the margin of the Inscription, there is a note to the effect that the temple of Sangameśvara was built in V. S. 1448 after which the inscription seems to have been engraved.[21] The temple is extinct.

Khorasa* (Dist Junagadh)

The interesting inscription was originally obtained from the temple of Sun in Khorasa. It is at present lying in the temple of Nāganātha Mahādeva at Chorwada. The record opens with an invocation to the Sun God. It supplies the information about the restoration of Sun temple in Khorasa by one Malla, which was formerly built by one of his predecessors. The date of the inscription is V. S. 1445 (1389 A. D.).[22] The Temple referred is extinct.

The Inscription, lying on the western direction of Naganath temple at Chorwada, records the construction of a Śiva temple at Khorasa in V. S. 1455 (A. D. 1399) by Sivarāja the local ruler. The temple does not survive.[22/a]

---

20. IK. Inscr. no. 39 p. 27 Line 6. Inscr., also published in Ind. Ant. Vol. VII. p. 186.

21. IK. Inscrip. no. 44 p. 33.

* 19·2 Kms. to N. W. of Somnath patan, original name is Khuravāsaka.

22. IK. Inscr. no. 47 pp. 36-37 also formerly published in Revi. List of Anti Rem. of Bom-Presi. p. 250.

22/a. BPSS. List of Inscr no. 128 p. 35.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

There was an old temple of Sun at Sonagadh (Dist. Surendranagar) probably built during this century but it has been pulled down, and a modern shrine is raised on the site [23]

Srinagar* (Dist. Junagadh)

It was the capital of Jethwas, before they shifted to Ghumali. There is an old temple, still in use dedicated to Śiva but tradition says it was once a **sūrya** temple.[24]

Mul-Madhavapur* (Dist. Junagadh).

The inscription (?), found in the temple of Madhavarai in Mul-Madhavpur, supplies the information about the (extinct) temple of **Balarāma** and **Revati** along the coast of Revatikuṇḍa revered as **Gayākuṇḍa**. The said temple was restored by one Kurapāla (or Kumarapāla).[25]

Only a few lowermost courses of the sanctum are old. The rest of the temple is newly built and does not retain the original plan. (SMTK. pl. XCI). A few sculptures-especially the ceiling of the porch, depicting the **Nāgadamana** scene and that of **maṇḍapa** which are master peices associate the temple to its early form.

---

23. MADTD. p. 6.

* At a short distance from Porbandar.

24. The Jethwās were at first, established at Srinagar, not far from Porbandar; Subsequently they built and fortified Ghumali in the Barada hills where the ruins of the finest of old temples are found, they moved to Ranpur about 1313 (A. D.) after Ghumali had been conquerred and destroyed by the Jādejās, under Jam Bamanioji from Kaccha; and then in 1574, to Chāyyā, 2·4 Kms. east of Porbandar. Jethwā bards relate that the fourth ruler of Ghumali built the temple of Sun at Srinagar in Saurastra. (SMTK. pp. 2-3).

* at 1·6 Kms. distance to E. of Madhavapur near Porbander.

25. IK. Inscr. no. 73 pp. 605-606.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Sarotra

The old Jain **temple at Sarotra*** is popularly known as **Bāvandhajā**, as the principal shrine is surround by 52 small cells (**Devakulikās**). The principal shrine stands in a rectangular court measuring 16·6 × 27·4 ms. over the walls. The back or south end and a large portion of east side and a portion of the sculptured walls of s. w. corner of the central temple has been fallen. Dr. Sankalia assignes this temple to the 13th-14th cent. A. D. on stylistic ground.[26]

In plan the temple is almost identical with several other Jain temples-such as that of Bhadresvar at Kaccha, of Neminātha at Girnar, of Vimala and the of Tejapāla at Abu; there are of course divergencies in detail.

The temple faces north, and the front half of the court, like the Bhadresvar and Vimala temple is roofed quite across by means of lintels connecting the front maṇḍapa with the pillars of the corridor. This **Maṇḍapa** is roofed by a dome standing as usual, on an octagon of lintels over the pillars. Four steps-in three divisons-between the columns on the inner side of the **maṇḍapa**, lead up as at Bhadresvar and Abu, to the pillared platform in front of the temple itself, which is also almost a copy of the Bhadresvar temple; and consists of a principal **maṇḍapa** supporting a dome on eight pillars attached to angles of the walls with a small anti-chamber in front of the adytum.

The whole temple. stands on a raised podium or basement. and is approached by 9 or 10 steps under a projecting porch, and has special shrines for the **Yakṣiṇi** and **Devatā** on each side the entrance and which like all others, are entered from the court, but are walled off from the rest of the **bhamati**.[27]

---

* 9·6 Kms. S. W, of Chandravati on river Banas.

26. AG. p. 111; AANG Plts. X; LXXVII, 2; LXXVIII, LXXIX.

27. AANG. p. 100.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

In its structure marble has been used through out, except the Śikhara and cells round the corridors which are built of brick. On the outside of the wall, moulded bricks are used for the lines of horizontal mouldings.

Temples of 15th Cent. A. D.

Jiyor* (Dist. Baroda)

On the border of the village Jiyor there is the Kumbhaleśvar shrine. A **praśasti** dated V. S. 1463 (1407 A. D.) set up in a niche at the said temple records the restoration of the Kumbhaleśvar by king Udayasinha's minister Goverdhan, the son of Jayasinha.[28]

Guneth* (Dist. Baroda)

The Guneth praśasti (the stone inscription) of the time of king Shaktisinha of Nandapadra, dated V. S. 1474 (A. D. 1418) records the construction of a temple dedicated to Śivā by one Vija [29]

The temple dedicated to Ajitanātha at Taranga, which is believed to have been built during the reign of the Caulukya king Kumārpāla, is said to have been restored and extended by Govinda, who consecrated the principal image therein in V. S. 1479 (A. D. 1423).[30]

Pittalahara Temple at Delwada

The present image of Mūlanāyaka of this temple is a big sculpture of Âdinātha cast in metal (mainly brass-pittalla hence the name Pittalahara given to this shrine). The figure

---

* Situated between Chandod and Tilakwala in Narmada Valley.

28. Pandya A. V. Some newly discovered inscriptions in Gujarat, Inscrip. no. 14, VVBR. Vol. I. No. 2 English section pp. 14-15.

* About 3·2 kms. S. of Tankhala (which is reached from Baroda by a narrow gauge line of W. R.)

29 Ibid. Inscrip. No. 15, pp. 17, 18.

30 JTSS. Vol. I. pt. 1 p. 149 also Pratiṣṭhasoma, Soma Saubhāgya Kāvya (Composed in V. S. 1554 i. e. A. D. 1498) Sarga VII, 10-11.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

was installed in V. S 1525 (A. D. 1469) but it seems that the shrine was erected earlier. The inscription dated V. S. 1489 (A. D. 1433)[31] found outside the gate of this shrine, the inscription dated V. S. 1494 (A. D. 1438) preserved in the Digambara shrine and an inscription dated V. S. 1497 (A. D. 1441) preserved in shri mātā temple refer to this shrine as Pittalahara. and an another inscription dated V. S. 1497 (A. D. 1441) on a pillar of the **Gūḍhamaṇḍapa** of this shrine refers to income from certain tolls received for the maintenance of this shrine.[32]

Somansundara Sūri in his Arbudagiri Kalpa (c. 1450-1499 V. S.) has also stated that Bhīmā Shah had first erected the shrine with a metal image of Ādiśvara as the Mūlanāyaka, and it was being repaired when he was composing the Arbudagiri-Kalpa. Thus the temple was already existing in V. S. 1489 (1432-3 A. D.) and that the image at present was installed by Sundara and Gada in V. S. 1525*. Now the inscriptions in the Vimalavasahi, dated in V. S. 1350, 1372, 1373, all show that at that time only two shrines-the Vimala and Luṇa Vasahi existed at Delvada. The date of erection of the Pittalahara temple (Bhīmāshā's temple) therefore falls between V. S. 1375 & 1489 (1316 & 1433 A. D.).[33]

The Temple consists of a **mūla-garbhagriha, gūḍhamaṇḍapa** and **navacoki.** It seems that the work of construction of the **raṅgamaṇḍapa** and the **bhamati** was left unfinished at an early stage. The door lintel and door frame contain the figures of **Jinas** in standing posture.[34]

---

31. Jayantavijaya, Abu II inscription No. 248.

32. Ibid. Inscription No. 426.

* The Inscription at Achalagadha states that the original image of Bhīmā's temple was later removed to a Jain shrine at Kumbhalemera in Mevada.

33. Abu II, Inscription Nos. 240-243.

34. HA. pp. 129-130.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Posina*

There are four Jain temples, out of which three-dedicated to Śāntinātha, Pārśvanātha and Neminātha-are grouped together in an enclosed wall. There is an inscription dated V. S. 1281 (1215 A. D.) on the pedestal of the immage of Śāntinātha. The image of Pārśvanātha on its pedestal bears an inscription dated V. S. 1477 (1421 A. D.). The fourth temple. dedicated to Mahāvira, contains some beautiful sculptures, of which one designated as Jain Goddess Ambikā is noteworthy. This sculpture reminds one of similar sculptures in the ceilings of Vimalvasahi and Lunavasahi at Abu.[34/1]

The restoration of these temples in later period[34/2] has completely changed their original form, but few sculptural parts reveal their originality.

Posina contains, also one beautiful Bramanical shrine designated as Nilkantha Mahādeva. The shrine from the lowermost member **pīṭha** to the upper most portion of **maṇḍovara** contains beautiful sculptures and mouldings. The superstructure of the **garbhagṛiha** and the **maṇḍapa** along with its porch is restored in later times. The shrine door way is of the **Pancaśākhā** type. From the carvings of the mouldings and sculptures the temple can be ascribed to the 15th cent. A. D.

---

* Ths village is situated some 48 km. from Khedbraluna in extreme north in the hills of Aravali range.

34/1. JTSS. Vol. I, pt. I. p. 89.

34/2. According one of the paṭṭavalis all these temples have been restored during the 17th cent. A. D. under the supervision of Vijayadevasūri. The Neminātha temples seems to have been constructed during the early half of the 19th cent. A. D. It's image of Neminātha as recorded in an inscription on its padestal, was consecreted in V. S. 1888 (1832 A. D.).

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Dharaṇivihāra temple at Ranakpur*

The consecration ceremony of the existing **catur-mukha prāsāda** (four faced temple), popularly known as Dharaṇtvihāra at Ranakpur built by Dharmāshā, was performed by Somasundara Sūri (A. D. 1373-4-1442-3) in V. S. 1496 (A. D. 1440).[35]

In plan the temple is nearly square (68·8×61 ms.) exclusive of the projection on each face, thus, covering a space of over 3600 square meters and it consists of 29 halls containing as many as 420 pillars, the design of no two of which are alike. The temple is three-storeyed building and in all it is supported by 1424 columns or pillars. Such a large and extensive conception can hardly claim to be an unified whole, and as a matter of fact it resolves itself into a comprehensive structural scheme consisting of an orderly aggregation of shrines, symmetrically disposed arround a larger one in the centre, the entire complex erected on a lofty plinth and contained within a high and solid boundary wall, to which 66 cells are attached facing to its inner side. Of the **śikharas** there are five, the largest and most prominent surmounting the central sanctuary, with each of the others over a corner shrine, while the cupolas are 20 in number, each forming the roof of the pillared hall.

From the middle of three sides of the enclosing rectangle project the temple entrances, each a double storied portal of great elegance, that on the west being the largest, thus denoting the principal approach. Each of these entrances leads through a series of columned courts into the main halls of the temple

---

* 19·2 Kms. from Falana (Rajsthana) Station (W. Rly.)

35. The temple is also named 'Trailokya dīpaka'.

'Tribhuvana vihāra', 'Nalinigulma vihāra' etc. There is an inscription in the temple recording the aforesaid date; also recorded by Kavi Meha in his 'Rānigapur Caturmukha prāsāda stavana', composed in V. S. 1499 (A. D. 1443).

Jain Education International For Private & Personal Use Only www.jainelibrary.org

proper. At first sight the interior appears to be a complicated labyrinth of courts and pillared halls, but its regular and balanced composition soon becomes evident. Reduced to simple forms it resolves itself into a temple within a temple, in other words a central sanctuary surrounded by a range of chapels and subsidiary shrines. The main temple occupying the middle of the composition, is contained within a rectangular court-yard measuring 29·1×30·5 ms. which space it partially fills as it consists of a large hall standing on a plinth and graced with a hundred pillars. In the centre at the crossing or nave of this hall is adytum, 2·25 square meters in size and with four entrances, its interior consisting of a cruciform chamber enshrining the **Caumukha**, a quadruple image in white marble of Ādinātha, the first **Tirthankara.** The rectengular courtyard surrounding this main temple is open to the sky, but the four outer sides are enclosed by the range of supplementary courts referred to above. There are three of these open spaces along each side with a special sanctuary and cella known as the **Khunt-ra-mandar** at each angle, besides four other shrines one on each side of the north and south entrance halls. Such is a bare outline of the arrangements of this temple on its ground floor, practically the whole of it is duplicated at the second story while portions of it, as for instance the compartments on each side of the main sanctuary, rise up to a third storey. These upper stories repeat, in many respects, the disposition of those below, even to the shrine chamber, with its four openings, access to which is obtained from the terraced roofs.

The principal impression conveyed by this temple is the variety and multiplicily of its parts, yet all are well proportioned and uniformly disposed within the scheme. Then there is the contrast of the pointed spires with the ovoid domes, and the fretted roofs, each of a different character and height, but each signifying the position of some chapel, hall, or tabernacle within. Across these architectural elements move the broad and clear cut shadows of the wide eaves contrasting with the passages of light on the pillars of the superstructure, such are

Jain Education International For Private & Personal Use Only www.jainelibrary.org

some of the attractive features of the exterior. In the interior are the unending vistas of the columns interrupted of intervals by open courts, each vaulted compartment ceiled with carving of a most intricate character, and the whole illuminated by either direct or reflected light which is thrown from pavement to pillar, and from pillar to screen to penetrate into all parts. The general effect of this temple may not be that of great architecture, but as work of inspired art, and at the same time complying with the exacting conditions of the creed, it is a notable achievement.[36]

The temple of Sangrāmsinha Soni at Girnar was restored and renovated by Sangrāmsinha during the years V. S. 1502 to 1517 (i. e. A. D. 1446-61).[37]

The Kharatara Vasahi temple at Delwada*

The temple is a three storeyed one, since the central four-fold image (**Chaumukha**) is a sort of tall shaft, at each storey there are four-fold images. Inscriptions on the back side of **āsanas** of these **Tirthankaras** are partly covered with plaster and hence the date of the temple and names of all donors are not known. The few letters visible at present suggest that most of the images were installed in 1505 V. S by Samghavi Maṇḍalika and his family.

An approximate date for the erection of this shrine can be obtained by other means. In an inscription in the Digambara shrine at Delvada, dated in V. S. 1494 and in the inscriptions dated in 1497 V. S. referring to certain arrangements for the

36. IABH. p. pp, 164-165.

37 Tradition ascribes the restoration of this temple having been taken place in V. S. 1494 (A. D. 1438) by Samarasinha and Māladeva. The temple, named here as **Kalyāṇatraya,** was also adorned with a **Meghamaṇḍapa** (Raṅgasāra 'Girnāragiri Caityaparipāṭi' V. 18 and Hemahaṁsa Gaṇi: 'Giranāra Caitra pravādi'–Purattva Traimāsika. Vol I. No. 3 p. 292.)

Jain Education International For Private & Personal Use Only www.jainelibrary.org

shrines of Śrimātā etc., the temple built by Bhimāshah is noticed but this shrine in not mentioned. Similarly the inscription outside Pittalhara temple dated in V. S. 1489 expressly mentions three shrines at Delvada. These facts clearly suggest that Kharatar Vasahi was built after 1497 V. S. and probably by Sangavi Maṇḍalika in 1515 V. S. (1458–59 A. D.) Being three storeyed with its pinnacle, this temple is the tallest shrine at Delvada.

On all the four faces of the sanctum on the ground floor are four big **maṇḍapas** adjoining the sanctum. The outer walls of the sanctum are carved with figures of **Dikapālas** (quarter-guardians), **Vidyādevis**, **Yakṣiṇis** and such other deties of the Jain pantheon as also **Śālabhanjikās** etc. In this sanctum, on each of the four faces, is installed a big stone sculpture of Pārśvanātha, cenopied by nine snake-hoods and with eleborate **parikara** round each figure.

There are some ornate **Toraṇas** (i. e. arches).[38]

Bhetali*

The village Bhetali is situated at the foot of a hill on the road leading to Shamalaji. It has a siva **Pancāyatana** temple in a well preserved condition. It consists of a central shrine, with its attendant shrines at the four corners. The whole temple complex is placed on nearly 3 meters high platform (Jagati) the back portion of which attached with the foot of a hill. The corners shrines are not much ornate.

The shrines on S. E., N. E.; N. W. & S. W. corners are dedicated to **Skanda**, **Gaṇeśa**, **Pārvati** and **Sūrya** respectively. The images of **Gaṇeśa** and **Parvati** are in situ, but the rest are lost. There is an inscription dated V. S. 1507 (A. D. 1451) on the pedestal of the image of **Pārvati**.[38/1] So the temple complex may, safely, be ascribed c. 15th cent. A. D.

38 H. A p. 137.

* nearly 6·5 km. from Bhiloda (Dist. Sabarkantha)

38/1. AFIS. p. 22.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The main shrine, dedicated to Śiva, consists of a **garbhagṛiha**, an **antarāla**, and **maṇḍapa** with its frontal porch (**cokī**). The superstructures over the maṇḍapa and porch are of later date. While the curvilinear superstructure of the **garbhagṛiha** seems to be the original one. The sculptures of Gods & Goddesses, regent deities, damsels in various gestures on the **pīṭha** and maṇḍovara are beautiful. The **Vedikā** design of the **Sabhāmaṇḍapa** be speaks its age i.e., c. 15th A. D.

In A. D. 1453, Sāṇarāja, son of Sajjanasiṁha, built a temple of Vimalanātha on Girnar.[39] The existence of this temple is corroborated by an inscription dated V. S. 1523 (A. D. 1467). as referred by Vijayadharma Sūri[40] but nothing is informed about its situation. The temple seems extinct.

The tradition accounts that the temple known as 'Laxami Tilaka' was built at Girnar by Narapāla Saṁghavi in V. S. 1511 (A. D. 1455)[41]. The temple is untraced due to frequent renovation of temples by Jains.

Ambāji Temple on Mt. Girnar

From a record in the traditional account given in one of the **Praśastis** dated V. S. 1524 (A. D. 1468) is known that the temple dedicated to **Ambikā devī** at Girnar was restored and renovated by one Śhreṣṭhi Śamala[42]

The Ādinātha temple at Sojitra (Dist. Kheda) was erected by Gudā or Gudārāja.[43] The temple does not exist at present.

39. JSSI, p. 496 para, 719.

40. Vijayadharmasūri 'Prācintīrthamālā' (Saṁkṣiptasāra) p. 57; also JTSS. Vol. I. Pt. I. p. 118.

41. JTSS. Vol I. Pt. I. p.118; "Jayasāgara upādyāya Praśasti, Aitihāsika Jainkāvya Saṅigraha p. 400.

42. JTSS. Vol. I. Pt. I. p. 129; also Jain Styaprakāśa Vol. 7. No. 10 p. 484; No. 11 pp. 531 ff.

43. Somacaritra gaṇi Guruguṇaratnākara Kāvya (V. S. 1541., A. D. 1485) Sarga III, vv. 12-13. According to this Kāvya Sundara and his son Gadā were ministers of Sultana Mahamuda Begada (A. D. 1458-1511) of Ahmedabad. These two persons while on their pilgrimage to Abu,

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Vasai, near Vijapur (Mehsana District) has an interesting **Siva temple** built in the usual style of **Śikhara** shrines. It is known as the Akhādā or Pāleśvara Mahādeva temple. It has a cella, an antechamber, a hall with twenty pillars and a porch. The outer walls of the sanctum are richly carved but their beauty is marred by the coats of whitewash given from time to time. The temple faces west and has four subsidiary shrines in its compound.[44]

There is an inscription dated V. S. 1525 (1469 A. D.) on a stone slab in Nilakaṇṭheśvara Mahādeva at Vasai (Vijapura Taluka) which records the construction of the temple by one Rāṇaka Patel, resident of Vasai.[45]

According to one of the **Praśastis** dated V. S. 1527 (i. e. A. D. 1471) a Jain temple was erected at Pawagadh by Khimasinha and Sahasa, residents of Aṇahilpura.[46]

From the description of a Jain temple recorded in one of the **praśastis** dated V. S. 1527 (A. D. 1471) it seems that the temple was built at Cambay by Shresṭhi Godhā during that period.[47] The temple does not exist in its original form.

Tradition records that there existed a Jain temple known as Kumāravihāra in V. S. 1530 (A. D. 1474) at Idar and that another Jain temple nearby was built during that period by one Sheth Ishawar Soni.[48]

---

installed the famous image of Âdinātha, cast in metal pittal, weighing 108 maund according to the inscription on it. The image was consecrated in V. S. 1525 (A. D. 1459) (Abu, Vol. II, inscription No. 407).

44 AR. AB. 39. pp. 8-9 para. The inscription in the doorlintel of the sanctum dated V. S. 1645 (A. D. 1589) probably records the repairation of the temple.

45. ARAB. 38 list of Inscription, Appendix B. No. 22 p. 36.

46. JTSS. Vol. I. Pt. I. p. 19, also Jainsatyaprakash. Vol. XI Nos. 10-11 p. 274. v. 14.

47. JTSS. Vol. I. Pt. I. p. 15.

48. JTSS. Vol. I. Pt. I. p. 86. also 'Idargadha Caitya paripāṭi'.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The Pārśvanātha temple at Chorwad (Dist. Junagadh) was built in V. S. 1530 (A. D. 1474).[49] The temple in its original form does not survive.

The Jain temple known as Bhetava Parsvanatha at Chanasma (Dist. Mehsana) was restored by Setha Ravichandra in V. S. 1535 (A. D. 1479)[50]

Śresṭhī Pūrṇasinha and Bandhuramaṇa belonging to Sundarbedar built a lofy Jain temple at Girnar, during 15th Cent. A D. The temple is not traced so far.[51]

Bhiloda* possess 15th Cent. monuments in the form of a Jain temple and a **Kirtistambha** (tower of victory).

The **Kirtisatambha** is similar in structure to that of the famous Kirtistambha of Maha Rana Kumbha at Chitor though smaller in size and seems to have built later, if not at the same time. The carving on the outside contains, the image of Hindu gods, the **Dikpālas** and number of incidents from the daily life of the people.[52]

Vadiavir temple at Vadiavir village,* is a large half-fallen temple of **Śiva**, probably built in the time of Rao Bhan who ruled over Idar in the 15th Cent. A. D. As śiva temple is in a fallen condition, prominence is given to a small shrine of **Vir** by the people.[53]

---

49. BPSS. List of Inscr. no. 129 p. 35.

50 JTSS. Vol. I. Pt. I. p. 54. It is said that originally the temple was built by one Jayatā in V. S. 1335 (A. D. 1279) (Shri Âtmananda Satabdi Smārak grantha, p. 207).

51 JTSS. Vol. I. Pt. I. p. 117; also Pratisṭhāsoma: 'Soma Saubhāgya Kavya.' Sarga 9 vv. 81–83.

* 8 kms. from Bhavanatha. (Dist. Sabarkantha)

52 AFIS. pp. 21. Plt. XXVIII. No. 54. Here Figs. 151, 152.

* 11·2 kms. N. E. of Idar (Dist. Sabarkantha)

53. AFIS. p. 30.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The Śiva temple, though restored for several times contains some old extant remains which speak of its past glory. It's beautifully carved door-frame is in many respects similar to that of the sun temple at Modhera. Further it consists of nine Śākhās (Jambs), a rare feature in the temples of Gujarat. Some beautiful sculptures are fixed to the walls of the temple. The maṇḍovara of the temple is old one. It contains beautiful sculptures of Gods, Goddesses, dancing damsels and amorous figures.

The Jain temples at Pawagadh form three groups. (i) Bāvanderi temples, popularly known as Naulakhi temples. (ii) the Candraprabha and Supārśva temples S. E. of the Mātāji cliffs; and (iii) the group around the Pārśvanātha temple. The date of the construction of these temples is unfortunately unknown, but it seems to cover mainly the 14th and most of the 15th century A. D. Unfortunately all the temples are disfigured by modern repairs. (i) The Bāvanderi Navlakhi group[54] at present consists of three temples. However, from the ruins it is evident that these are merely the subsidiary shrines once surrounding a big central temple on north, west and south sides. Of this central sanctuary at present, only the socle remains, a vast quadrangle with double and triple projections in the four directions; the plan lets suspect that it belonged to a **caumukh** temple. This temple was surrounded by a vast enclosure of which only fragments of eastern (entrance !) wall remained. This enclosure was on its exterior side richly decorated with architectural motif and sculptures (in contrast to the Delwada, Kumbharia, Girnar & Palitana temples which are plain from outside and display their exuberant art only inside.) The subsidiary temples stood outside this enclosure though probably connected with it by colonnades; without excavations this point cannot be decided as all the porches have been renewed. Also the spires are modern. From a historical point of view these temples must be of very late date, probably the early 15th century. For the mediaeval forms are

54. H. Goetz: 'Pawagadh-champaners,' JGRS. Vol. XI No. 2 Plt. II. Fig. 6.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

no more understood, and elaborated and combined in a quite arbitary manner.[55] Thus, for instance the pot and foliage capital which already in the late Solanki period had been stretched and multiplied, is now extended over a whole major facade section, or it is placed on top of a minor facade section as if that later were a column; the pediments on top of the minor wall niches are step gables such as we find crowning the niches and windows of the 15th century Gujarati mosques; those of the major image niches are practically identical with those on top of the Ahmedabad and Champaner mosques' mihrabs; the corbel brackets may be compared with those in Rāja Māldeo's building at Jodhpur and Merta, the organisation of walls and parapets into bundles of degenerated columns recurs in the last temples of Khajuraho, the Gujarati mosques and Taleti Mahal at Jodhpur. The columns in the clerestory are poor variations of those in Tejapala's temple at Dalwada, the sculptures are degenerated and can be compared with the clumsy creations on Rāṇā Kumbha's temples in and around Mewar.[56]

(ii) The two small Jain (Chandraprabha and Supārśva) temples S. E. of Mātāji's cliffs, like wise in a-now destroyed-rich enclosure, may be somewhat older (perhaps 13th-14th Cent.) but are thoroughly repaired in the middle of 19th Cent.[57]

(iii) In the third group, except some fragments of old enclosures around the Pārśvanatha temple[58] there is little left of the old temple.

The temple of Hatakeśvara at Vadnagar (Dist. Mehsana) is sacred to Nagar Brahmanas It comprises of **Garbhagriha, Kori, Maṇḍapa**, porches and compound and a high massive

55. Ibid. JGRS. Vol. XI. No. 2 Pl. II. Fig. 7; Pl. III. Fig. 8
56. Ibid. JGRS. Vol. XI. No. 2 p. 55.
57. Ibid. JGRS. Vol XI. No. 2 p. 55.
58. Ibid. JGRS. Vol. XI no. 2 Plt. III. Fig. 9. Plt. IV. fig. 4

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Śikhara wall. The whole temple is elaborately carved and has some subsidiary temples round it. The smaller temple called Kāśi Viśvesvara, standing in the compound, is said to be older than the main shrine. Several sculptures are to be seen on the outer walls of the main temple. They represent the **Navagrahas**, the **Dikpālas**, the chief gods of Hindu pantheon and some scenes from the life of **Kṛiṣṇa** and **Pāndavas** [58a] The temple is profusely ornamented with carving and the figures are noticeably quaint and suggestive. From the style of the structure it is not later than the fifteenth century A. D.[58b]

Temples of 16th Cent. A. D.

There existed a Jain temple dedicated to Samindharnātha at Vamaj (Dist. Mehsana) during V. S. 1562 (A. D. 1506).[59]

At **Moti Dau*** there is the temple of **Bhavāneśvara Mahādeva** which, according to a stone inscription in it, was built in V. S. 1565 (A. D. 1509). The marble images of **Pārvati**, **Brahmāṇī** and **Varāhi** which are found in it, are noteworthy.

58/a. ARAB. p. 12. Here Figs. 138-144

58/b. Shri Dhaky believes that Mūlarāja built a large temple at Vadnagar, now going by the name of Hāṭakeśvara. He further states that the **Veṇukośa** of the lofty **mūlamanjari** gives a clue to the nature of **Śikhara** and its date. The original temple was the **Latina** (i. e. **Ekaśṛiṅgi**=monospired) type like Rāṇakadevī temple at Wadhwan. (CSTG. p. 20). But the nature of the ground plan of the temple and the projection thereof correspondingly carried off upto the apex of the **Śikhara** come into the way of acceptance of his theory. The original form preserved in the lower protion of the central **Śikhara**, the **uruśṛiṅgas** and the **śṛiṅgas** clearly indicates that the original temple could not be a mono-spired one. Moreover there is no literary and apigraphical evidence for the acceptance of the theory propounded by him. The present temple is definitely of late origin.

59. Lāvaṇyasamaya, ' Āloyaṇa Vinati. '

* A village lying 4·8 Kms. north of Piludra (Dist. Mehsana)

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The other temple in the village is called Syāmarānum Derun. The walls of this temple are well carved. Some of the Hindu gods like **Brahmā, Śiva, Varuṇa, Indra** & **Candra** are represented in the panels of its walls.[60] The shrine door has a beautiful Navagraha panel The superstructure of the shrine is extinct.

The inscription at Satrunjaya dated V. S. 1587 (1531 A. D.) fixed in the wall of the Ādiśvara temple, records the seventh restoration and reerection of the temple of Pundarika in V. S. 1587 by Karmarāja (popularly known as Karmāśā), the minister of King Ratnasinha of Mevad.[61]

In the same year Karmā Shah also repaired Samarshah's temple (i. e. Ādinātha temple just opposite the Pundarika Swāmi temple) on Satrunjaya Hill. A new image of Ādinātha was set up by him. This temple is kept in such a state of constant repairs that it is difficult to say how much of it is the work of Samarshah or Karmā Shah. **Cakesvaridevi**[62] temple in the Ādeśvara **tuk** of Satrunjaya also was erected by Karmashah in A. D. 1531[63]

The two inscriptions on the lintel of the door of a **Siva** temple at Hamapar* record that the Siva temple was restored by one Jitamala Solanki in V S. 1588 (A. D. 1532)[64]

The temple of Jagavallabha Pārśvanāth in Zaveriwad at Ahmedabad seems to have been constructed in V. S. 1600

60 ARAB. 36-37 p. 8.

61. IK. No. 95 pp. 197–99; PJLS. Pt. II. No. 4

62. Cakeśvarī mātā the guardian deity of Jainism, is seated on a tiger, She is richly dressed and profusely adorned outside.

63. JG. p. 240.

* 9·6. Kms. to the north of the Rajasitapur Railway station on the Surendranagar-Dhangadhra line.

64. IK. no. 96 p. 199.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

(A. D. 1544).[65] The temple is restored and renovated to such an extent that it is difficult to trace out its original form and design.

Shri Pārśvanātha temple at Unja, (Dist. Mehsana) also, seems to have been erected during the year V. S. 1600 (A D. 1544).[66] It does not retain its original form.

The temple known as Gandhāriā Caumukhaji, at Satrunjaya seems to have been built in V. S. 1620 (A. D. 1564).[67] Shri Śāntinātha Jinālaya (temple) at Jamanagar had been erected during V. S. 1620 (A. D. 1564) by Seth Tejasinha.[68] The present temple does not retain its original form. There is an inscription on the plinth of the Siddheśvara Mahādeva temple at Pudgam (Visnagar Taluka, Dist. Mehsana). It records the repairs done to the said temple in V. S. 1622 (1565 A. D)[69] The inscription found engraved in the lintal of the temple popularly known as Dhingadmalla's temple in the village Dahisara* records the building of the temple in V. S. 1622 (1566 A. D.).[70]

The Inscription dated V. S. 1627 (A. D. 1571) lying at Sidhanātha Mahādeva at Dholka records the construction of Rānakeśvara Śiva temple by one Rāṇaka Brāhmana.[71] The temple referred to seems extinct.

---

65 JTSS Vol. I. Pt. I. p. 11.

66. JTSS. Vol I. Pt. I. p. 66.

67. JTSS. Vol I. Pt. I. P. 106; PJLS, Pt. II. No. 4.

68. JTSS. Vol. I. Pt. I. p. 97. The temple was restored and extended in V. S. 1647 (A. D. 1591)

69. ARAE. 38 'list of Inscriptions'. Appendix (D) No. 43 p. 29.

* 4·8 Kms. from Vavalia near Morabi (Sāurastra)

70. IK. No. 102 p. 203.

71. BPSS. List. Inscri. no. 166 p. 44.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The temple of Sundarvar at Mandavi (Kaccha) belongs to Vaishṇava sect and is said to have been built by Rao Khengarji of Kaccha in V. S. 1631 (1574 A. D.). The platform or podium on which it stands is buried about 1·3 ms. in the ground, probably on account of the deposits of earth and mud.

The temple faces the west. It is entered by a domed **Sabhāmaṇḍapa** with domed porches on three sides and triangular projections on the square of the **maṇḍapa**, on which is a dome, supported by eight pillars, partly octagonal and partly circular. The dome is formed of tiers of concentric centres, each projecting over the one below, till they terminate in the centre, from which hangs a lotus. The diameter of this dome is 5 ms. There are parapet walls or **Vedikā** on the sides and front of the outer porches and on the sides of the **Sabhāmaṇḍapa**, with seats for visitors. The backs of these Vedikā, slope at an obtuse angle for persons to lean upon, and are carved. Leaving the **Sabhāmaṇḍapa** we come to an oblong space 1·5 ms. In the screen walls of this, there are niches in which, instead of **Gaṇapati** of the **Śaiva** temple, the holy water (**Caṇāmrta**) is kept.

The shrine measures inside 3 ms. by 3·3 ms. On a stone base called **Kamalāsana**, is a wooden frame, lined and canopied with silk cloths, wherein stands the image of Sundarvarji, of black basalt dressed in a variety of cloths. The lintel of the door is carved with figures, but they are weather worn and painted. The two corbels in the facade of the shrine are ornamented with figures of monkeys.

The outside of the temple has mouldings similar to other Hindu temples with a series of offsets rising to the spire. It's height is about 10·8 ms. The sides have two belts of figures and other carvings. There are, besides, niches in the sides, wherein the figures of **Brhmā**, **Viṣṇu**, **Śiva**, **Bhavānī**, **Lakṣhmi**, **Bhairava** etc. are placed, but these sides are so

Jain Education International For Private & Personal Use Only www.jainelibrary.org

surrounded with buildings that scarcely a space of one meter is left. It is built of sand stone, but so weather-worn that unless repaired, the whole must give evay in a short time.[72]

Gedi, in Kacca, has the white-lime stone temple of Acaleśvara Mahādeva built by Sachora Brahmin Goval Dave in 1579 A. D. The **Liṅga** in the shrine has four faces of **Mahādeva** carved on it.[73] The shrine is simple in plan and design.

The original shrine of Pārśvanātha at Gandhar (Dist. Broach) was constructed in V. S. 1643 (A. D. 1587).[74]

The inscription dated V. S. 1661 (A. D. 1605) found in the present temple of Vijaya Cintāmaṇi Pārśvanātha at Cambay records its erection in V. S. 1646 (A. D. 1590) by Tejapāla Soni.[75] There is another lofty temple known as Cintamaṇi Pārśvanātha at Cambay which seems to have been built in V. S. 1644 (A. D. 1588) by two brothers known as Vājiā & Rājiā.[76] This temple is built of red sandstone and marble. It is a three storeyed temple, with 52 **Devakulikās** surrounded by.

The foundation stone of the temple known as Sethanā Mandira at Jamanagar was laid in V. S. 1633 (A. D. 1577)

---

72. ASWI. (in the province of Kutch) D. P. Khakhar. (1879) pp. 13-14.

73. B. G; V. 221.

74. The temple is restored in V. S. 1964. The inscription recording the restoration of the said temple gives an interesting account of the original temple (Visalavijay 'Kāvi-Gandhar-Zagadiya' p. 39) The present temple comprises the shrine proper, **Sabhāmaṇḍapa** and the eleven shrine cells in circumambulation.

75. Ṛsabhadāsa 'Hīravijayarāsa'.

76 PJLS. Pt. II. inscription no. 450 pp. 284 ff.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

during the reign of Jamasataji of Jamanagar, the consecration ceremony of the said temple took place in V. S. 1651 (A. D. 1595).[77]

From the description in 'Pāṭaṇa Caitya-paripāṭī', composed by Lalitaprabhasūri in V. S. 1648 (A. D. 1592) it can be learnt that there existed three Jain temples at Munjapur.[78] None of these temples is traced so far.

Satrunjaya

The inscription dated V. S. 1650 (A. D. 1594) engraved in the porch of the east entrance of the Ādiśvara temple on the left hand on the famous Satrunjaya Hill, records the erection of **Caumukha** temple by Tejapāl Soni of Cambay.[79]

Patan

The consecration ceremony of the Vādi Pārśvanātha temple at Patan was performed by Seṭh Kunvarji in V. S. 1652 (A. D. 1596).[80] The original temple is extinct. A new temple going by the said name has been erected recently.

Ahmedabad

The temple of Pārśvanātha in Samalaji's pole at Ahmedabad was constructed by Sanghavi Somaji and his brother Siva in V. S. 1553 (A. D. 1597).[81] The present temple going by this name does not retain its original form and design.

---

77. JTSS. Vol. I. Pt. I. p. 97.

78. JTSS. Vol. I. Pt. I. p. 52.

79. IK. No. 106 pp. 205–210; PJLS. Pt. II No. 12.

80. JTSS. Vol. I. Pt. I. pp. 60–61. The inscription recording the description of consecration ceremony have been published by Dr. B. J. Sandesara in 'Vastupālanum Vidyāmaṇḍala ane bija lekho'. pp. 95–100, 108–110.

81. JTSS, Vol. I. Pt. I. p. 10; There is an inscription in the temple recording the construction of the temple by said two brothers.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Hampar (Dist. Surendranagar)

In the temple of Bhiḍa Bhanjana Mahādeva at Hampar there is an inscription dated V. S. 1656 (1599 A. D.) found engraved below the inscription of V. S. 1588 (A. D. 1532) noted above. It records that Umābāi and her sons belonging to Solanki family built the temple of Śiva in Hamper in V. S. 1656. The inscription dated V. S. 1588 speaks of the repairs of the said temple in that year. It seems, therefore, that the temple was once more repaired in V. S. 1655 by Umābāi.[82]

Kavi (Dist. Bharuca)

There are two lofty, magnificient temples at Kavi, one is known as **Sarvajita** dedicated to Ādiśvara and the other as **Ratnatilaka** dedicated to Dharmanātha both popularly known as **Sāsa-bahu** temples. The present temples are modern, constructed on old sites. The original temples were constructed during the years V. S. 1649–1655. (A. D. 1593–1599). The inscription recording the construction of original temple describes them to have been built of wood and brick. The Ādinātha temple was constructed in the style of the temple of that of Ādinālha at Satrunjaya, comprising shrine proper, **Sabhāmaṇḍapa, Antarāla** and circumbulatory with a lofty spire over **Garbhagriha**. It was 27·4×18·6 ms., the other temple dedicated to Dharmanath was similar in plan. It's area was 48·2×19·1 ms.[83]

Dwarka (Dist. Jamanagar)

The present shrine of Dwarkādhīśa cannot be much older than the Mughal period. The inscriptions written on the pillars and other places do not appear to be older than the 15th or 16th Cent. A. D. There must have been an earlier Shrine no doubt which was destroyed by Mahmuda Begada in 1473

82. IK. Inscr. No. 109. p. 274.

83. JTSS. Vol. I. Pt. I. p. 22; Muni Visalavijayaji, 'Kavi-Gandhar-Zagadia-' (1957) Inscrs. pp. 8–11; 17–18.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

A. D. The present temple seems to have come in existence about the time of Akbar, the great Mughal Emperor.* The winged figures of Paris, (**apasarās**) in the hall are the clear evidence of being late in origin. The carving on the exterior is fine and seems to have been copied from earlier structures like those at Somanath-Patan and other places. The new structure appears to have been built on the plinth of the older structure.[84]

The temple complex consists of **Garbhagṛiha, Antarāla, Maṇḍapa** and **Aardhamaṇḍapa.** It's total height is nearly 51·8 ms. The tower or **Śikhara** over **garbhagṛiha,** comprising several storeyes, is 31·2 ms. in height. The temple east to west is 27 ms. in length and south north is 21·3 ms. in breadth. The central **maṇḍapa** is a five storeyed structure and is 23 ms. in height. The central square space of the mandapa is 7·6×7·6 ms. The temple has beautifully carved 72 columns on which whole structure of **maṇḍapa** rest.[84a]*

---

* Musaffarkhan, the last Governor of Gujarat founded the Ahmed Shah dynasty which ruled over Gujarat till it was subdued by Akbar in 1572 A. D. His (Akbar's) reign was marked by toleration and Hindus repaired and rebuilt their sacred places during it. This is proved by the inscriptions found at Dwarka which are dated in the years when Akbar was ruling. These records would show that the present temple of Dwarka might have been repaired or reconstructed then. (Dr. Hiranand Shastri, R. D. p. 40).

The tradition records that the genuine image of Dwārkādhīśa was removed in V. S. 1212 (A. D. 1156) from Dwarka and brought to Dakor. The famous temple of Ranchhodaji at Dakore was built in 1772 A. D. (JUB. XVI. (N. S.). Pt. 4 Jan. '48 pp. *57-58.*)

84. ARAB. 1934-35 pp. 110-11 para 27, 28. Here Fig. 145.

84a. Dr. J. J. Thaker, 'Jagata Mandira' (1959) p. 2. Dr. Thakar has found a short inscription in the temple, which according to him belongs to 1st Cent. A. D. but it does not throw light on the period of the construction of the temple. (Ibid p 18).

Jain Education International For Private & Personal Use Only www.jainelibrary.org

At Broach there are three old sites dedicated to Devī worship belonging probably of 15th or 16th Cent. A. D. Simhavāhani or Sindhavai Mātā temple is perhaps the oldest one. The Vallabhabhatt Devī temple is of V. S. 1662 (A. D. 1606). The temple of Ganganātha Mahādeva has old **images** of **Ambamātā** and **Umiyāmātā**. **Ambāji** is described as **Kankeśvarī Mātā** in **Revāpurāṇa.**[85]

Samalaji (Dist. Sabarkantha) is at present associated with **Viṣṇu** worship but originally the site was pre-eminently **Śaivita**[86] probably under the influence of the **Lakuliśa** cult. The present shrine of Samalaji is a mediaeval one, dating possibly from 16th Cent. A. D. The image in the sanctum obviously represented the **Trivikrama**, form of **Viṣṇu** which was later known as **Ranchhodaji** in Gujarat and Rajasthan. The temple is full of ornamental sculptures inside as well as outside. The carvings contain images of Gods and Goddesses and illustrations of some incidents from the **Rāmāyaṇa** and from the life of **Kṛishṇa.**[87]

There is a small shrine on the way to Mesavo river from the samalaji temple where a late Gupta standing **Gaṇeśa** image is still in worship.

---

85. G. H. Desai, 'Bharucha Saherano Itihāsa'. (1914) pp. 50 ff.

86. From the compound of the temple a beautiful old Bull, vigorously carved has been recovered. It obviously dates from c. c6th ent A. D. and is one of the best animal sculptures of Gupta age. Opposite the Samalaji shrine is the Khakachoka area. On one end of this **Chowk** there is a temple of Trailokyanātha where a beautifal **Śaivite** sculpture, obviously not originally belonging to the shrine, is in worship. Another almost similar sculpture was found from the adjacent small shrine. This sculpture as well as the aforesaid Bull have been removed to Prince of Wales Museum, Bombay.
To the north of Khaka chowk, is a small **Śiva** shrine (**Kāśiviśveśara** temple) with ān **Ekmukha-Śiva-Liṅga**, in the sanctum still in worship. The **liṅga** (of Schist) dates from c. 7th cent. A. D. (SSR. p. 36).

87. AFIS. Plts. XV, XVI, XVII, XVIII, IX. Nos. 35 to 42. Here Figs. 146-150.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Temple of Ambāji (Dist. Banaskantha) near Abu

This temple is also known as **Ambā Bhavāni** or Ārāsuri. The temple is a small building of coarse marble. The shrine measures 6·1×6·1×6 ms. The floor is of marble and there is an image of Goddess, a black stone roughtly hewn into the resemblance of a human figure. Some of the pillars contain writings, chiefly of 16th century; recording private gifts. A reservior near the shrine called Mānasarovara bears the date of V. S. 1545.[88]

The temple of Pārśvanātha at Girnar, otherwise known as Singharam Soni's temple, as it is said, the said Soni rebuilt the temple in the later part of the 16th Cent. A. D. This temple is peculiar in having a sort of gallery; and it faces the east, whilst the others dedicated to Pārśvnātha mostely face the west.[89]

The extant **Jain temple at Śaṅkheśvara**[90] (Dist. Banaskantha) as described by Burgess belongs to 16th Century.[91]

This old Jain temple of Pārśvanātha was surrounded by cell shrines built of brick.

The brick work, similar to that of a temple at Sarotra, was very carefully put gether, the bricks being moulded not cut to the shapes for the various string courses and other mouldings. Even the small brackets under the cornice of the

---

88. BG; V. pp. 432-33.

89. AKK. p. 168. This temple was repaired by Premabhai Hemabhai about 1843 A. D.

90. Originally the temple was ereated by Sajjansinha in V. S. 1155 (1099 A. D). It was restored and enlarged by Vastupāla-Tejapāla in V. S. 1286 (A. D. 1230). Again it was restored by Rāṇā Dūrjana Śalya of Zinzuwada in V. S. 1302 (Jagadu Carita Ch. VI.). The ruins of this temple have been noticed by Burgess. The present temple is modern raised on sites of old buildings that have quite disappeared (JTSS, Vol. I. Pt. I. p. 49).

91. AANG. p. 95

Jain Education International For Private & Personal Use Only www.jainelibrary.org

larger shrines were of brick-each moulded and burnt in one peice. This work had been covered with fine plaster, cut whilst wet into the most delicate geometrical patterns (See AANG. Plt. LXXVI). But all this has suffered grievously from the weather, the greater part of it having peeled off.

The enclosure of the oldest temple measures over 31·3 ms. in length by 30·6 ms. in breadth and inside between the fronts of the cells-about 38 ms. by 21·3 ms. Two larger shrines project out from each of the enclosing side walls, and one from the end opposite to the main entrance. This last (i. e. main entrance) occupies the space of three cells, and from the right side of it to the corner about four cells have been broken down. On the left side of the court there is also an entrance which occupies the space of two cells and opposite it, and on both sides of the court, the continuation of the pillars of the portico is broken; otherwise it runs round the quadrangle. Exclusive of a very narrow closet on each side, the number of cells is forty-six in line and five large ones standing back, and which are properly temples. Inclusive of the principal shrine there are thus the favourite fifty-two in all.[92]

The temple dedicated to Vāyu devatā in Gujarat is at Vayada* (Dist. Banaskantha). It is regarded as being the ancient Vāyuvaṭa of the **Vāyupurāṇa**. Near the temple there is a step well. The images, of this temple and stepwell have been removed to Patan. The present temple still possesses a celebrated image of **vāyu** but it is not an original one which the old temple had formerly.[93] The temple does not retain its original form.

---

92 AANG pp. 94–95 Plts. LXXIV, LXXV, LXXVB.

* 3·2 Kms. south of the Banas river and 22·4 Kms. N W. of Patan.

93. AANG p. 112. Also BV. Vol. vi. (1949) Nos. 3 & 11 pp. 48–49. There is also a Vāyu temple at Baroda, which has images of both Vāyu and Vāyavī

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Some of the temples, probably built during the Caulukyan period, are found either undescribed or vaguely noticed. They are the Rukamaṇi temple at Dwarka,[93] the temple known as Magderu at Dhrasanavel,[94] the Gokeśvara Mahādeva temple at Lovarali, the Śaśibhuṣaṇa[95] and Rundreśvara temple[96] at Prabhaspatan, the group of the temples at the site khown as Mūla-Dwārkā (Visavada),[97] the Śiva temple at Kuchhadi,[98] the temple of Nandiśvara,[99] the Śiva temple at Tukada. the Vaiṣṇava temple in the group of temples at Odadar, the Śītalāmātā temple at Vadnagar, the right-angular temple at Khandosana,[100] Muleśvara temple at Padna. Âgiyā vaitāla temple at Bhankhar,[101] Jageśvara temple at Davada, the temple on the bank of the lake at Gunja,[102] Ranmala temple at Idar, Śiva temple at Aithor etc.

Many of these temples are small edifices consisting generally of a square **garbhagṛiha** with an open pillared **maṇḍapa** or portico or both in front. They are modest in plan and proportion and in sculptured detail all the characteristic copiousness of the style is expressed. The open **maṇḍapa** and portico contain a dwarf wall, above which, leaning outwardly, rests the **Kakṣāsana** (sloping **seat**).

The exterior walls of the **garbhagṛiha** are broken up by vertical chases, projected and recessed alternately and obtained through the usual system of **nāsikā** (**ratha**) projections.

Some recent investigations have revealed certain unnoticed post-Caulukyan temples[106] in the hilly tract known as Jungle of Poḷo in the Sabarkantha district.

---

93. Here Fig. 153.
94. Here Fig. 154.
95. Here Fig. 155.
96. Here Fig. 156.
97. Here Figs. 157, 158
98. Here Fig. 159.
99. Here Fig. 160.
100. Here Fig. 69.
101. Here Fig. 161.
102. Here Fig. 162.

106. An inscription dated V. S. 1554 i. e. 1498 A. D. is found in one of the **Śiva** temples at Abhapur.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Among several unnoticed temples of this hilly tract the most noteworthy are the temples of Sāraṇeśvara, Lakheṇā and Navaderā popularly known as temples of Sadavanta Śāvaliṅgā near Abhapur and Āstika pancayatana Kenyāṭā Mahādeva. The other noteworthy temples in this group are Śiva temples at Mathachhada, the temple of Vadiāvīra at Vadiavir, the Sobheśvara Mahādeva and Vāgheśvari Māta temple at Shobharada.[107]

Recently in a paper, 'The Chronology of the Solanki Temples of Gujarat'[108] Shri M. A. Dhaky has at length discussed the chronology of the Solanki temples in Gujarat on the basis of epigraphic, literary and architectural materials that exist for the study of the temples.

On scrutinising the extant monuments of Gujarat he feels that the early architectural style in Gujarat was not quite homogeneous but showed two parallel, though kindered, traditions. From the Gupta period the tradition in Northern together with Central Gujarat differed from the one that was current in Saurastra. Further he states that the tradition current in Saurastra bespeaks of architects working on a lower aesthetic plane. His statement regarding this tradition prevalent in Saurastra is vague, rather controvertial, in as much as, he says, 'Although this tradition is not ancestral to the Solanki style, it did evolve at one stage the **Nāgara Śikhara** of an inferior variety in the last century of the Maitraka rule (p. 3). It is well-known, and accepted by the auther of this statement too, that the Solanki style was one of the branches of the **Nāgara** version prevalent especially in North India. Further the canonical works like Sm. Su. have dealt with the two main **Śikhara** styles; viz, Temples with pyramidal flat-roofed superstructure (**Chādya prāsādas**) and temples with curvilinear superstructure (**Śikharānvita**). Both the varieties were prevalent in Gujarat

107. For the description of these temples Vide Appendix 'A'.

108. Published in the 'Journal of the Madhya Pradesh Itihasa Parishad' No 3, 1961, (Bhopal)

Jain Education International For Private & Personal Use Only www.jainelibrary.org

as well as in some of neighbouring territories of Rajsthana. Saurastra, menifestedly, has preserved the temples falling into the first catagory i e. **chādya prāsāda;** many of them were possibly erected also in North and central Gujarat, but they exit no longer. This does not mean that these temples were or are of inferior variety.

The Next controvertial point in the paper is that the tradition represented by the monuments built in Saurastra from the 6th century to the beginning of the 10th century was supplemented by the other powerful ornate and superior tradition from North Gujarat that fully penetrated in Saurastra in the 1st half of the 10th cent. But the temples cited by him as examples of the early architectural tradition of North Gujarat, hardly appear to represent a tradition different from that of Saurastra. In fact, these temples display but a further step in the gradual stages of transition from the **Chādya prāsāda** phase to the **Śikharānvita prāsāda** phase, which is distinctly represented by the numerous extant temples in Saurastra.[109] Thus the transitory stages are visible both in Saurastra and N. Gujarat as well. As observed in this work[110] the **Chādya Prāsāda** phase finds mention in Samarāṅgaṇa Sūtradhāra (composed in the early part of the Solanki period) while the Aparajita-pracchā (written a century or two later) makes no reference to it.

While discussing the extant temples of Gujarat Shri Dhaky has broadly divided them into two divisions under (I) Early **Nāgara** phase and (II) **Solanki** period. The temples of the Early **Nāgara** phase are, then, subdivided by him into three groups.

(A) Formative: In this phase he places the temples at Roda. Lakroda and the old temple at Than as displaying the formative stage. But as we have noticed in this work[111] the temple at Roda unambigously indicate simply a later stage in the

109. vide Sec. III ch. XIII, below cf. The superstructure of the temples at Sutrapada, Pasthar, Akhodar, Miyani, Roda etc.

110. Sec. III, ch. IV & XIII.

111. Vide ch. XIII.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

transition to the **Śikharānvita** temple. They can hardly be classed under the Formative phase of the full fledged **Nāgara** temple, in as much as the horizontal effect in the superstructure is not entirely absent though the main effect is vertical.

The same applies to the temple at Lakroda, its superstructure embodying the horizontal effect to a larger extant comparatively.[112]

As for the old temple at Than its superstructure is totally collapsed, but from its pieces lying scattered about the temple the **Śikhara** seems later than that of Sutrapada and identical with that at Roda.

The Rāṇakadevi temple at Wadhwan is traditionally associated with Jayasinha Siddharāja (A. D. 1094-1144) but following S. K. Saraswati Shri Dhaky classes it under the early **Nāgara** phase. The superstructure no doubt indicates an old form of the transitional stage, but it is not impossible that an old form may be adopted even in later times. Burgess, Cousens and Sankalia have all accepted its traditional period. Shri Dhaky vaguely refers to 'stylistic reasons' but does not specify any points on particular.. Assigning the temple to the last quarter of the 9th Cent. he even assumes that it was built by the Cāpa chieftain Dharaṇīvarāha.

(B). Phase of Maturity.

In this group are placed the Lākheśvara temple at Kera. and the temples at Kotai, the Trinetreśvara temple near Than and the Amthor Mātā temple group at Vadnagar and some other contemporary temples. Shri Dhaky classes these temples under the phase of maturity in the development of early **Nāgara** form of the old temple in Gujarat

---

112. Shri Hiranand Shastri who noticed the temple first assigned it to the 12th Cent. A. D. (ARAB. 39 p. 8). But from the analysis of its elements Shri Dhaky puts it near the temples at Roda in time. The superstructure represents the old form of the transitional stage.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Shri Dhaky commences the Solanki style with the reign of Bhīmadeva I (1022-1066 A. D.), assinging the period of Mūlarāja I (942-997 A. D.) and other predecessors (997-1022 A. D.) to what he styles 'The Turning Point'. Under this group he introduces the Ādinātha temple at Vadnagar in addition to the known extant monuments of this period. The older portions of the Ādinātha temple are assigned by him to the last quarter of the 10th cent., while the later portions, including the **Śikhara** and **Gūḍhamaṇḍapa**, are put in the 13th cent. A. D. Moreover he holds that Mūlarāja probably built a large and superb temple of Somanātha at Prabhasa and the large Hāṭakeśvara temple at Vadnagar. But these are both assumptions which contain incongruity with the known facts. As for the temple of Somanātha, the early phases mentioned in the Solanki inscriptions contain no reference to Mūlarāja. Nor does the successive strata of structure unearthed in the excavations conducted by Shri Thapar in 1950 reveal any phase intermediate between the early phase of the Maitraka period and the next phase of the reign of Bhīmadeva I. The assumed association ot Hāṭakeśvara temple with Mūlarāja also hardly seems convincing. He remarks that the original temple was of Latina class like Rāṇakadevī temple at Wadhwan but he does not specify how the **Veṇukoṣa** of the **Mūlamañjarī** gives a clue to the nature of its **Śikhara** and the date of its construction.

Shri Dhaky attributes the Solanki style to a synthesis of the indigenous Gujarat elements and the elements adopted from Rajasthan, and corroborates it by citing the circumstances of the increased contacts with Rajasthan. The cultural contacts between Gujarat and Rajasthan no doubt received an impetus during the period of the Solanki kings, but the evolution of the form of the temple architecture in Gujarat even during the pre-Solanki period also reflects some elements found in the early temple of Rajasthan. In facts, Gujarat and Rajasthan seem to have evolved almost a common form of art and architecture known as the Western school, i. e. the school of Western India.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

While surveying the monuments of the Solanki period Shri Dhaky classifies them according to the reign of the successive kings and describes their architectural features. But it is only in the case of some monuments that we know of the exact particulars about their dates and builders. Shri Dhaky's method of assigning even those temples, for which no particulars about their date are availabe either in literature or epigraphs, to the definite reigns of particular individual kings simply on the basis of their architectural characteristics, involves far-fetched judgments mainly based on self-conceived assumptions.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

SECTION III

THE ARCHITECTURAL CANONS DISCERNED IN THE EXTANT REMAINS OF THE STRUCTURAL TEMPLES IN GUJARAT

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Jain Education International For Private & Personal Use Only www.jainelibrary.org

CHAPTER 1

SOURCES OF ARCHITECTURAL CANONS

The structural temples built in Gujarat through the ages indicate the evolution of a particulars regional phase of architectural form. Most of the monuments may have been built in accordance with specific canons followed by the architects of the different times. Some of the canons may have been adopted by them by oral-transmission of the art, while some others may have been taken from written works of canonical character. It will be, therefore, interesting to investigate into the probable canonical sources on the basis of the architectural canons discerned in the extant structures.

(i) Early reference to architectural Canons.

The earliest known works on Indian architecture seem to have been written as late as the 5th or 6th cent. A. D. but the earlier works on other subjects contain many important references to it. Some of them contain even regular sections on this subject, so an introduction to the architectural works may be preceeded by a review of the early references in non-architectural works.

(a) Ṛgveda Saṁhitā (c. 4000-B. C.-1000 B. C.)[1]

Some architectural traditions are recorded in the various hymns of Ṛgveda. One of the principal deities of this Veda i. e. **Indra**, is invoked to preside over the building site.[2] He is described here as '**Vāstoṣpati Indra**'. According to explanation offered by commantators on Ṛgveda **Vāstu** means **Antarikṣa** and **Vāstoṣpati** indicates all heavenly deities. This meaning of

1. According to chronology given by P. V. Kane 'History of Dharmaśāstra' Vol. II. pt. I.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Vāstoṣpati[3] rightly fits in the later development of **Vāstu puruṣa** whose different limbs constituted the abodes of different deities as many as forty-five. Further **Vāstoṣpati** is identified with **Taṣṭṛ**[4] or **Tvaṣṭṛ**,[5] the Divine Carpentar. **Takṣana** is another word used in the sense of Carpentar in **Rg.**[6] and often later.[7] **Taṣṭṛ** or **Tvaṣṭṛ**, the Divine Carpenter sharpened the thunderbolt of **Indra**,[8] and gave rise to the clan of **Takṣakas** (carpenters). **Agastya**, other wise called **Māna**[9] is considered to be the earliest authorities on **Vāstuvidyā** i. e. architecture. He gave rise to two important traditions of Indian Architecture Mānā-Cārya i. e. Architect and Sutragrāhina i. e. artisan. "**Viśvakarmā**' is invoked as a creater of the universe as a whole, which fits in the concept of **Viśvakarmā** as the primordial planner and architect-creater.[10]

The Vedic works contain numerous words used in the sense of different types of houses. The word '**gṛha**'[11] is used

---

2. Ṛg. VII Su.-54-55.
3. The work named **Vāstoṣpatisūkta** is available in MSS. form. (Auf. cat. Vol. II p. 134).
4. Ṛg. i, 61, 4,; 105, 8; 130, 4; iii, 38, i; vii 32, 20; x. 93, 12; 119. 5. cf. Nirukta. v. 21.
5. Altharvaveda. xii 3. 33; Bloomfield, Hymns of Altharvaveda, 651.
6. Ṛg. IX. 112. 1.
7. AV. x. 6, 3. Kathaka Saṁhitā, xii, 10; xviii, 13. Maitrāyani Saṁhitā, ii, 9, 5, Vājsaniya Saṁhitā, xvi, 27, xxx. 6 Śatapatha Brāhmaṇa i, 1. 3, 12; iii 6, 4, 4, etc.
8. Ṛg. I 32. 2.
9. Ṛg. VII. 33, 10 (Agastya), 13, (Māna)
10. Ṛg. x. 72. Winternitz, M. 'A history of Indian literature', pp. 78.100.
11. Ṛg. iii, 53,6 iv, 49, 6; viii, 10, 1; ii, 42, 3; V. 76, 4; x. 18, 12; 85, 26; 142, 4; 165, 2.
AV. vii. 83, 1; x, 6, 4; i, 7, 4; iii 10, 11. vi. 137, 1;
Aitareya Brahmaṇa, viii, 21, ii 31, viii, 26.
Vājasaneyī saṁhitā, ii, 32; iv, 33; xviii 44,
Satapatha Brahmaṇa i, 1. 2, 22,: 6, l, 19 etc.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

to denote the 'house' of the Vedic India. **Dama**[12] or **Dam** has the same sense, while **Pastyā'** and **Harmya** denote more-specially the home with its surroundings, the family settlement. The house held not only the family, which might be of considerable size, but also the cattle,[13] and the sheep at night. It was composed of several rooms, as the use of the plural indicates, and it could be securely shut up.[15] The door (**Dvār, Dvāra**) is often referred to, and from it the house is called **Duroṇa.**[16]

Very little is known of the structure of the house. Presumably stone was not used, and houses were, as in Magasthenes time,[17] built of wood. The hymns of the Atharvaveda[18] give some information about the construction of a house, but the details are extremely obscure, for most of the expressions used do not recur in any context in which their sense is clear.

In connection with the house, mention is made of four forms, which though primarily sacrificial in meaning, seem to designate parts of the building: **Havirdhāna** (oblation-holder) '**Agniśālā**, (fire-place), **Patnīnāma Sadana** (wives room) and **Sadas** (sitting room).[19] The words like "**Harmya**" used

12. Ṛg. i, 1, 8; 61, 9; 75, 5, 143, 4., ii 1, 2 etc.
Vājasaneyi Saṁhitā viii, 24.
13. Ṛg. v, VII, 56, 16; AV. i, 3, 4; ix 3, 13.
14. Ṛg. x. 106, 5; AV. iii, 3.
15. Ṛg. vii, 85, 6.
16. Ṛg. iii, 1, 18; 25, 5; iv. 13. 1; v. 76, 4 etc.
Av. vii, 17. 3.
Vājasaneyi Saṁhitā xxxiii, 72, etc.
17. Arrian, Indica, x, 2.
18. AV. III, 12; IX. 3;
Bloomfield 'Hymns of Aarthvavda, 343, etc.
19. Zimmer conjecturally identifies the Agniśālā with the central room the Havirdhāna with a place for keeping the grain, etc. (e. g. AV. iii 3, 4), the Patnīnāma Sadana with the woman's apartments, and the Sadas with the subsidiary buildings.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

frequently in the sense of special building,[20] the references as to the existence of **Puras** and their fortification, the pillared halls and mansions, the several names like **Sthuṇa, Stambha; Skambha, Viṣkambha** of the free standing pillars and supports[21] and the **Yūpa**, the sacrificial post and **Mṛnmayam Gṛham**, the burial mounds[22] and the detailed references as to various articles of furniture,[23] all these record the advanced knowledge of architecture achieved during the Rgvedic period.[24]

(b) Yajurveda Saṁhitā's etc. (c. 3000 B. C.-1000 A. D.)[25]

The Kṛṣṇa **Yajurveda** contains numerous hymns relating to **Yūpa,**[26] the prototype of the Indian pillar. The **Śukla Yajurveda's** description of the '**Śmaśāna**' (funeral mound) gives an idea of the prototype of the Indian **stūpas** so popular in later art.[27] The Śālā **Sukta** (hymn) of **Atharvaveda** immensly describes the residential houses. It also contains many architectural terms like **Vaṁśa** for beam and **Sthūṇa** (Sthāṇu) for post. This **veda** further refers to houses of varying shapes and sides, some being two sided, eight-sided and four-sided.

(c) The **Brāhmaṇas** (c. 4000 B. C.-1000 B. C)[28] have elaborately discussed the various religious structures the **Yūpa, the Vedi** and the **Smaśāna.** The word '**Śilpa**' and its traditional

---

20. Ṛg. v. 32·5; vii 55, 6; 56. 16; 76, 2; IX 71, 4; 78·3.

21. Ṛg. I 59. 1; III 31, 12 IV 5. 1.

22. Ṛg. VII. 89.

23 Ṛg. VII 55·8.

24. For details vide Dr. P. K. Archarya : ' History of Architecture in India and Abroad ' ch. II pp 54-62 and Dr. Bhatacharya. ' A study of Vāstuvidyā or canons of Indian Architecture ' (1947) ch. II pp 11-23.

25. Chro. Kane.

26. K. Yaju. I, 3; VI, 3.

27. S. Yaju. ch. 35.

28 Chro. Kane.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

knowledge occur in the **Aitareya Brāhmaṇa** (VI. 5. 27). Sacrifices (**Yagnās**) form the main topic of the **Brāhmaṇas**, In **Citi** (sacrificial altar) the burnt-bricks were used. Further, the description occuring in **Śatapatha Brāhmaṇa** indicates the influence of Non-Aryan architecture. The construction of the **Smaśāna** (Burial mound over the ashes or the bones of dead man) is described in detail in the **Śatapatha Brāhmaṇa** (XIII. 8. 1. 4) which, supplemented by Ṛgvedic and Yajurvedic verses already referred to, gives us a clear idea of the earliest form of the Indian **Stūpa**. The Aryan **stūpas** were four-sided; the non-Aryans ones were round. Square Hindu stūpas have been found in India. The Hindu **stūpa** rested on earth, where as the **Asura stūpa** was errected on a base. The mound was then enclosed by a stone which perhaps indicates the stone casing or the rails round the **stūpas**. Pegs were fixed on the four sides, which might have given rise to the custom of erecting a pillar on each of the four cardinal points arround the **Stūpa**.

(d) **Sūtrās** (800 B. C.-400 B. C.)[29]

The Kalpa **Sūtras** one of the **Vedāṅgas**, afford the earliest **Vāstuśāstras**. The **Sāṁkhāyna Gṛhya Sūtra** (III, 2 ff.) and the **Āśvālayana Gṛhya Sūtra** (II, 7, 9) devote as many as three chapters each to canons of house building. The existence of the central post and the importance ascribed to it indicate that the earliest house of the **Āryans** was one with a pillar in centre, on which the stability of the house depended.

In the **Gobhila** and **Khādira Sūtras**, the principles of site-selection, the quadrangular and circular shape, the position of the doors etc. have been eleborately discussed. Correctness of foundation and proportionate measurements of the architecture are strictly adhered in **Śulbha-sūtras**. Dr. P. K. Acharya rightly observes: "The construction of these altars, which were required for the great '**Soma**' sacrifice, seems to have been

29 Chro. Kane.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

based on sound scintific principles and was probably the precursor of the temple which later became the chief feature of Hindu architecture."[30]

(e) **Epics :** The **Rāmayāṇa** (2nd cent. A. D.)[31] and the **Mahābhārata** (4th cent. B. C.-4th cent. A. D.)[32] both mirror a very advanced state of Indian architecture. Descriptions of towns, palaces, **Sabhās,** and forts simply abound. Experts in the **Sthāpatya** (architecture) were highly honoured; **Viśvakarmā** and Maya are repeatedly alluded as master-architects of **Devās** and **Asuras**. Techincal words like **Sthapati, Vārdhakı, Takṣaka,** and **Sūtradhāra** occur in the **Rāmāyaṇa.** Houses and places had already been classfied with their appropriate technical names according to their different characterstics, e. g. the **Chatuṣśāla,** the **Padma,** the **Svastika,** the **Vardhamāna** houses, and the **Vimāna** (palace) called the Puṣpāhvaya. All these names occur in later **Śipla-Śāstras.** Forts were also divided into four classes, such as river-fort (**Nādeya,**), the hill fort (**Pārvatya**), the forest-fort (**Vanya**) and the artificial fort (**Kṛtrima**) (Vl. 3) Fortification of towns and inner chambers of queens with ditches and ramparts adorned with **Gopuras** and **Toraṇas** are stereotyped description of the capital cities like Ayodhyā, Kiskindhā and Laṅkā; palaces or ostentatious buildings were known as **Prāsādas, Vimānas, Harmyas** and Saudhas and Prāsādas are described as **Saptabhauma, Aṣṭabhauma, Anekabhauma** and the like. These palaces were also crowned with domes or pinnacles (**Śikhara,** Śṛṅga. etc.). Over the tops of houses, besides the **Śikharas** and Śṛṅgas (pinnacles) were constructed the **Candraṣālās, Viṭānakas** and **Valabhī's** the technical members of houses are also mentioned. Decoration of houses with paintings and sculptures was also a current tradition. Palace-architecture has found an eloquent description in the **Rāmāyaṇa.**

---

30. Dr. P. K. Acharya: 'History of Architecture in India and Abroad.' p. 63.

31. Winternitz. M. History of Indian Literature Vol. I. p. 516.

32. Ibid. p. 475.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Religious edifices like sacrificial halls, **sabhās**, fire-altars and temples of Gods (**devāyatana**) also found a place. The mention of numerous pillars inside the structure of **Caitya** hall suggests affinity with Buddhist **Caityas** of later times found at Karla and Ajanta. Similar cognate details abound in every page of these monumental poetic works couthed in poetic language full of similies and metaphors.[33]

Similar indentical profound descriptions of forts, towns, palaces, **Sabhā maṇḍapas** (assembly halls) are met in the greater epic, the **Mahābhārata**. It contains short but comprehensive accounts of cities of Dvārakā (III–15), Indrprastha (I, 207, 30 ff), a floating city (III, 173, 3), Mithilā (III, 207, 7) and others. In the **Sabhāparva** there are interesting descriptions of some assembly halls. Maya built an assembly hall for the **Pāṇḍavās** (Chapter I). A description is given also of the assembly halls of **Indra** (chapter VII), of **Yama** (Chapter VIII), of **Varuṇa** (Chapter IX), of **Kubera** (Chapter X) and of **Brahman** (Chapter XI).

The Harivamsa which represents an appendix (**Khila**) of the **Mahābharata** contains specific references to temples. The words like **Mandira, Devatāyatana, Surālaya** etc. have been used.[34]

(f) **The Manusmrti** (200 B. C.–100 A. D.)[35]

The Manusmṛti contains references to temples as abodes of Gods.[36]

(g) **Buddhist literature–Jātakas & Pāli canons and Jain literature** (3rd or 2nd cent. B. C.)

In the **Jātakas**, the architectural traditions appear to have been well-established. The science of architecture had already

33. Dr. Bhattacharya. 'A study of Vastu-vidya or Canons of Indian Architecture pp. 43–51.

34. Harivamśa, Viṣṇu Parva, LVIII, 14; LIX, 33, 44.

35. Chro. Kane.

36. The words like Devagārika and Deva-nikārya (1·36) (taken by commentators as Deva-nivāsa-sthāna) have been used.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

been enunciated in the teachings of a number of sages,[37] and ancient authorities like **Viśvakarmā**.[38] **Maya, Bhṛgu** and **Agastya** were considered early authorities contemporary even of the vedic and prevedic age. Technical words like '**Bhūmi**' and the technical designations of the **Prāsādas**[39] and early tradition of Śālā-houses[40] also occur. Royal residences like **Prāsāda** and **Vimāna** were also there. The descriptions of underground tunnel and wood carving, wood painting and paintings on wall also occur.[41] The introduction of stone-architecture is also recorded. The references like '**Pāsāda etha śilāmaya**'[42] '**Udukhala Pāsāṇam**'[43], throne of yellow marble[44], **Giridurga** or hill-fort[45] and stone cutter (Pāsāṇakoṭṭaka) and stone-pillar (**Śilāthambam**)[46] are clear indications of the existence of stone architecture. There is reference to crystal palaces[47] (**Phatika Pāsāda-Sphatika Prāsāda**). Not only that in one of the stories,[48] the **Bodhisttava** himself is said to have been a stone-cutter by birth.

In the **Vinaya** rules, we find that the **Lord Buddha** allowed his disciples to make use of stone not only in the basements of their halls, stairs, flooring and walls but also in the roofing of their houses.[49] This is an interesting literary proof of the fact that stone buildings existed in the age prior to that of Aśoka.

Adoption to standard measurement seems to have been in vogue from the earliest times. The technical terms of vāstu-measures like '**Kikku**' (**Kiṣku**) and **Vidathi** (**Vitasti**) occur frequently in **Jātakas**. Different classes of palaces of varying

37. Jatakas Nos. 257 & 489 references to Vatthu Vijjācāryas.
38. J. Nos. 483, 489 etc.
39. J. Nos. 541, 558.
40. J. No. 489.
41. J. No. 546.
42. J. No. 545.
43. J. No. 514.
44. J. No. 519.
45. J. No. 516.
46. J. No. 476.
47. J. No. 378.
48. J. No. 479.
49. Cullavagga VI. 3. II.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

shapes, with abudant application of pillars (**Sahasthamba Pāsāda**),[50] and with many pinnacles and storeys,[51] carved wooden rafters (**Gopānsiya**);[52] watch-towers with quarters for watchmen (**Aṭṭālaka**);[53] pillars of various shapes (Atthanisa-Aṣṭāsra);[54] and doors, windows including latticed ones with perforated screens; lintels, stairs and cornices etc. have all found eloquent mention. The description of towns of **Jātakas** tally very much to those found in epics.[55]

The **Mahāvagga** and the **Cullavagga** are two **Pāli** texts which provide an abundant information on the most flourishing architectural condition of the day. At places it appears as if the Lord Buddha is giving sermons on the science of Architecture itself. In **Cullavagga**,[56] he appears to enjoin upon his devotees the supervision of building-construction as one of the duties of the **Saṁgha**. In **Mahāvagga**[57] and also in Cullvagga[58] the blessed one is stated to have said, "I allow you, oh, **Bhikkus**, abodes of five Kinds-**Vihāra**, **Ardhayoga** (**Addayoga**), **Prāsāda**, **Harmya** and **Guhā**. This is the earliest classification of buildings very much elaborated in later **Śilpa**-texts. Masonary and material alongwith component parts of building, residential or devotional, are all described. The description of three-fold windows-**Vedikā-vātāyan**, **Jālavātāyan**, **Śalakā-vātāyan**, the stairs and various kinds of plasters epitonize the flourishing state of architecture of the time. Dr. Bhattacharya has rightly observed, "The many-storeyed dwellings, the underground chambers and the stone roofs indicate the developed engineering skill of the Indians. The painted chambers, the latticed windows and stair-balustrades attest to their ascetic culture. The drains, the dams and the baths, described by Rhys Davids, are further proof of the developed state of Indian architecture.[59]

50. J. No. 553.
51. J. No. 541.
52. J. No. 396.
53. J. Nos. 534 & 458.
54. J. Nos. 541 & 543.
55. J. No. 518.
56. Cull VI. 17, 1.
57. Maha. I, 30, 4.
58. Cull. VI 1, 2.
59. Dr. Bhattacharya. 'A study of Vāstu-vidyā or Canons of Indian Architecture'. p. 69.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Jain Literature

In early jain literature the common word used for temple was '**Ceiya**'[60] (**Caitya**). The temple is also designated as '**Devakula**',[61] **Jakhkhāyatana**[62] (**Yakṣāyatana**), **Jinasadma**[63] (**Jinālaya**), **Vihāra**[64] etc.

Jain works contain references to well known **Caitya**s situated in the pleasure-gardens in the vicinity of several towns and cities, such as the Kotsḥaka Caitya at Srāvastī,[65] the Guṇaśilā or Guṇatilaka Caitya at Rajagṛaha,[66] the Candrāvataraṇa Caitya at Kausambi,[67] the Purṇabhadra Caitya at Campā,[68] the Kāmamahārṇava Caitya at Varaṇasī (Benaras),[69] the Maṇibhadra Caitya at Mithilā,[70] the Bhandiravedamsiya Caitya at Mathura[71] etc. and so on.

---

60. The word is also spelt as '**Ceia**' **Cetiya**, etc. The word originally denoting a heap or monument generally stood for an object of worship, applied to an image in course of time (Ācāraṅga II, 80; Abhayadeva, Aupapātika tikā p. 101; Praśnavyākṛṇa Vṛutti, p. 29; Dharmasāgar Kalpa Kiṛṇāvali p. 37); later on its use extended to the temple as well (Abhayadeva, Bhagavatisutra tika p. 7; "Caiye'ti Citerlepyādi Cayatasya bhāva; Karma Vā iti Caityam; Saṁgnā Śabdatvad devabimbam, tadā āśryatvāt tadgṛhamapi Caityam".
(Malayagiri; Sūryapragnapti tikā 1 p. 2).

61. Ācāraṅga II, 80.

62 Anuyogadvāra, 1.

63–64. Hemacandra, 'Abhidhāna Cintāmaṇi', p. 396.

65. Sudharmswāmi, 'Bhagavatī Sūtra' 386, 430.

66. Ibid. 3.

67. Ibid. 441.

68. Ibid. 386.

69. Ibid. 550.

70 Jambudvīpapragnapti. 1; Sūryapragnapti, 1.

71. Āvaśyaka cūṇi. 530.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

According to the common usage in canonical works, there is a stereotyped Varṇaka (description) on the **Caitya**, which is repeated adverbatum in the different canonical works. The '**Varaṇka**' contains a number of attributes of the **Caitya**s, some of which refer to certain component parts of the temple, such as **Chatta**, **Vedicā**, **Toraṇa**, **Stambha**, Śālabhanjikā, **Ihāmṛiga**, **Vyāla**, **Kalaśa** etc.[72] The description is mainly literary and contains no hint about the definite form of the temple.

The description (**Varṇaka**) of the **Vimāna**, though applying to super-human palatial buildings (or even worlds) constructed in the form of the **Vimāna**, impliedly presents a pictureous idea of the architectural form of the monumental **Vimāna** of the human world. As the main body of the temple is constructed in the form of a **Vimāna**, the attributes given in the description of a **Vimāna** contain hints about many component parts of the temple as well. The **Vimāna** was supported on many hundred pillars and adorned with three beautiful stair-cases in the three directions. There were several arches supporting superstructure. The floor was decked with various sorts of gems. The audiance hall propped up by many hundreds of pillars decked with dolls and beautifully arranged arches, and with fine altars that were elevated and very well-built. The floor of the **maṇḍapa** was properly demarcated and studded with various gems. Its walls and entrances were highly decorated.[73]

The '**Nirvāṇakalikā**' by Pādaliptācārya mainly deals with the religious rites pertaining to the construction of a temple, the installation of its important components and the construction of an image. But the work affords little information about the architectural form of the temple.

Among the canonical works on Indian architecture '**Siri-Vatthusāra-payaraṇam (Vāstu-Śara-prakaraṇa)**, by Thakkar Feru,

72. Vide: Rāyapassaniya 2; Bhagavatīsūtram, 386.

73. For the complete text of the Varṇaka vide Rāyapassaniya. 15.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

is especially devoted to the forms of Jain deities and the temples enshrining them.[74]

(h) **Arthaśāstra** : (300 B. C.–100 B. C.)[75]

The authorship of this text is ascribed to the famous Kautilya, the Prime-minister of Chandragupta Maurya. This is the first datable text on civil architecture. It contains the scientific definition of **Vāstu**[76] which includes buildings and their engineering both. Houses (or the sites of houses), pleasure-gardens (Ārāmas), **Setubandhas** (embankments and bridges) and lakes etc. are called Vāstu. The technical words like **Vāstuhṛdaya, Navabhanga** the central plot of nine plot sites etc. and the different kinds of roads with their appropriate names are the proofs of existence of developed science of architecture in that time. **Durga–Niveśa**[77] is a most systematic presentation of royal palaces and forts. As regards the dedication of temples in the centre of the city, it remarks that in the **Koṣṭhakālayas**, the **Vāstudevatās** should also be set up according to their alloted positions. This gives us to conclude that **Pada–vinyās**, a very developed canon of town planning, was a stereotyped canon in Kautilya's age. Road-planning, planning of fort and palaces along with folk-planning and that connected with professions were all well established. The word '**Pratoli**' occurs for the first time here. Popular residential houses like Śālā–buildings and religious types like **Caitya** and **Stūpas** are also delineated upon. But the most copious descriptions and the presentations thereof pertain to forts and the palace-architecture.[78] Thus the early works of pre-Christen era like Hymns, **Sūtras, Jātakas,** Epics **Arthaśāstra**

74. For detail vide the descrjption of the text given below.

75 Chro Kane.

76. Kaultiya's Arth. Book. III, Chap. 8.

77. Ibid, Book II. Ch. 4.

78. For detail refer Dr. Bhattacharya. 'A study of Vāstuvidyā or Canons of Indian Architecture.' Ch. IX.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

presents the architectural subjects viz., **Vāstu, Bhūparikṣā** and **Bhūmisaṁgraha** (Selection of site and examination of soils), **Dvāras** and **Stambhas** (position of doors and pillars), **Padavinyāsa** (Siteplans). **Āyādinirṇaya** (Astrological consideration), structures and component parts of houses, palaces and temples, **Śaṅkusthāpana** (calculation of cardinal points) and **Hastalakṣaṇa** (units of measurements) either in crude or developed forms, which in later works like **Purāṇas, Āgamas** and **Śilpa** texts have been found elaborately treated.

(i) **PURĀṆAS.**

The **Purāṇas** contain some casual references to architecture, but some of them devote several **adhyāyas** to architecture, sculpture and other fine arts and give a systematic and eleborate treatment of the subject.

The **Purāṇas** seem to have been composed at different times and their period can be fixed only approximately.

The following Purāṇas give a special treatment to the subject.

The Matsya Purāṇa* (300 A. D.–600 A. D.)[79] contains a special section on architecture styled '**Vāstuprakaraṇa**' which consists of eight comprehensive **adhyāyas**[80] (chapters) dealing with the different aspects of architecture and sculpture in detail.[81] In one of these chapters (ch. CCLII) accounts

---

* Published in Ānandāsram Sanskrit series no. 54 and Trans. into English in SBH (Panini office, Allahabad). Vol. 17.

79. Chro-Kane, Some portion of the Purāṇa is as old as 3rd Cent. A. (D., D. K. Shastri, 'Purāṇa Vivecan' p. 180.)

80. MP. chapters CCLII, CCLV, CCLVII, CCLVIII, CCLXII, CCLXIII, CCLXIX and CCLXX.

81. Bṛhat Samhitā of Varāhmihira approximately belongs to the period of MP. The subject of architecture treated by it displays some affinity with that of MP.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

are given of the eighteen **Vāstuśāstropadaśakas.** (ancient preceptors of the science of architecture).[82] In the chapter entitled stambha-mānanirṇaya (ch. CCLV) five fold columns are described. Prasadalaksana (ch. CCLXII) and Mandapalaksana (Ch. CLXX) constitute the details of temple-architecture. plans, measures, storeys, cupolas, etc. Building materials under Dārvāharaṇa (Ch. CCLVII) are also discussed. The remainig three chapters (Chapts. CCLVIII, CCLXII &

---

82. (1) Bhṛgu (2) Atri (3) Vaśiṣṭha (4) Viśvakarmā (5) Maya (6) Nārada (7) Nagnajit (8) Viśālkṣa (9) Indra (10) Brhamā (11) Svamikārtika (12) Nandiśvara (13) Śaunaka (14) Garga (15) Śrikrīsṇa (16) Anirudha (17) Śukra (18) Bṛhaspati (Ch. CCLVII, Vo. 1-3)
Some of these are celebrated authors of science of Architecture. But the **Matsya Puaāṇa** does not mention the names of the works of these authors. The **Agnipurāṇa** gives a list of 25 traditional works on **Śilpa**. They are entitled as follows :-

(1) Pañca-rātra (2) Sapta-rātra (3) Haya-śirṣa Tantra (4) Trailokya-Mohan Tantra (5) Vaibhava Tantra (6) Pauṣkara Tantra (7) Nāradīya Tantra (8) Sāndilya Tantra (9) Vaiśvaka Tantra (10) Śaunak Tantra (11) Jnāna-Sāgara of Vaśiṣtha Tantra (12) Prahlād Tantra (13) Gārgya Tantra (14) Gālva-Tantra (15) Svāyambhu Tantra (16) Kapila Tantra (17) Tārkṣa Tantra (18) Nārāyaṇiya Tantra (19) Ātreya Tantra (20) Narasinha Tantra (21) Ānanda Tantra (22) Aruṇa Tantra (23) Baudhāyan Tantra (24) Āṛṣa Tantra (25) Tantra spoken to Viśva. (Ch. XXXIX vv 1-5]).

Many of these works are evidently named after their authors. The names of some of these authors occur among the names of the eighteen celebrated authors mentioned in the Matsya Purana (e. g. Nārdīya, Śaunaka, Gārgya, Ātreya etc.)

Most of these traditional works on **Silpa** are not in existence at present. But it is certain that many of these must have served as sources to many later **Śilpa** writers, as nearly all the works mainly deal with the subject of temple building (**Mandiranirmāna**), image-making and the rite of image consecretion (**Pratimā vidhāna** and **Pratiṣthā-Vidhi**).

Jain Education International For Private & Personal Use Only www.jainelibrary.org

CCLXIII) are devoted to sculpture under the headings of Navatālalakṣaṇa '(i. e. proportionate measurement of an image,)' Linga-lakṣaṇa and 'Pithikālakṣaṇa.' It describes twenty varieties of temples under three heads.

The **Vāyu Purāṇa*** (300 A. D.-600 A. D.)[83]

It has a single chapter (Pt. I Ch. XXXIX) about the construction of temples on mountains.

The Brhmāṇḍa-Purāṇa* (300 A. D.-600 A. D.)[84] likewise treats the construction of temples and other buildings in one chapter (Ch. VII)

Viṣṇudharmottara Purāṇa* (6th cent. A. D.)[85]

This **Purāṇa** forming an appendix of the great **Viṣṇu Purāṇa** is a store-house on the arts of architecture, sculpture and painting. It is divided into three **Khandas**, of which the third **Khanda** or part is a unique contribution on painting. It also imparts instruction to sculptors making images of Gods and to architects constructing temples. The Chapters LXXXVI-VIII, of this part give a geneological account about a hundred temples.

---

* Bombay edition.

83. Chro Kane. Parjitar ascribes 1st. cent. A. D. to this Purāṇa.

* Bombay edition.

84. The said **Purāṇa**, according to some scholars, is a detached portion of the **Vāyupurāna** and hence is placed with the Vayu Purāṇa-Parjitar, also Shastri D. K. Purāṇa Vivecana p. 174.

* Bombay edition (Vyankateśvara Press)

85. Shastri D. K. 'Purāṇa Vivecana' P. 188.

The age of the portion i. e. Khanda III, of this Purāṇa ascertained by Dr. (Miss) Priyabala Shah is between the first or rather second half of the 5th cent. A. D. and the first half of the 7th cent. A. D. i. e. circa 450 and 650 A. D. (Dr. Priyabala Shah 'Viṣṇudharmottara Purāṇa G. O. S. No. CXXX [1958], Introduction p. XXVI) But as the said Purāṇa forms an appendix to Viṣṇu Purāṇa, which is dated 6th Cent. A. D. it may also be ascribed to 6th cent. A. D.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

a detailed notice of which has been taken by the learned author of 'Hindu temple" Dr. Stella Kramrisch.

The Liṅga-Purāṇa* (9th Cent. A. D.)[86] has single chapter ILVIII on sacrificial pits, temples and the installation of deities.

The Agni Purāṇa* (9th-10th Cent. A. D.)[89]

The **Agni Purāṇa**, otherwise known as **Āgneya**, has dilated the subject of architecture and sculpture at greater length. As seen above it submits the list of twenty-five authorative works on **Śilpa** and **Vāstu-Vidyā** (Ch. XXXIX VV. 1-5). In the **purāṇa** there are seventeen chapters[90] devoted to the topics of **Vāstu-śāstra**. Out of these only three chapters dealing with **Nāgarādi Vāstu** (Ch. CVI), **Prasāda-Lakṣaṇa-Kathana** (Ch. XLII) and **Prāsāda-Lakṣana** (Ch. CIV) are important from the view point of the study of the temple architecture. It describes fourty-five varieties of temples under five heads. The remaining thirteen chapters (i. e. Chapts. XLIII-XLVI; XLIX-LV; LX, LXII & CV) deal with iconography and sculpture, further there is a good deal of affinity between the **Agni** and **Hayaśirṣa-pancarātra**[91] one of the traditional Tantra works

---

* Bombay edition.

86. D. K. Shastri places this Purāṇa contomporeous to Bhāgavata which according to him composed during 9th Cent. A. D.-(Purāṇa -Vivecana pp. 207-209.)

* Ag. P. Edited by Rajendra Mitra (Bibliotheca Indica) also English prose Transl. by Manmathanatha Dutt, Cal. 1903, Ch. XXXIX, and Ag. P. Bombay edition.

89. Shastri D. K. Purāṇa Viveeana p. 216.

90. Ag. P. chapts. XXXIX, XLII. XLV, XLIX, LV LX, LXII, CIV-CVI.

91. The text Hayaśirṣapancarātra, in Ms. form, is in the library of the Varendra Research Society , Rajshahi (East Bengal). Chapter I-XIV (Vol. I) were published in 1952. A. D.; Chapt. XV-XLIV (Vol II) published in 1956. Dr. Stella Kramarisch has given its chapter XIII Prāsāda Lakṣaṇa in Hindu temple Vol. II pp 429 ff. From the text it seems that the text pertains to the Dravidian school of temple architecture.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

enumerated by the **Agni Purāṇa** it self. The chapters on Vāstuvidyā dealt with by the **Garuda Purāṇa** are identical with those of the Agni-**Purāṇa**. This will lead to belive, as Dr. Bhattacharya has conjectured, that the fountain head of both these **purāṇas** might be Hayaśiraṣa-Pancarātra.

The Skanda Purāṇa* (9th-10th Cent. A. D)[92]

It is also known as **Kumāra-Purāṇa**. It devotes three chapters to the subject of **Vāstu** and **Śilpa**. Its expatiation on the laying of a large city are of particular interest. Golden hall, chariots and **Kalāyaṇa maṇḍapa** form the principal subjects of the other two chapters. In a summary manner this **purāṇa** also treats the subject of painting.

The Garuda Purāṇa* (10th-11th Cent. A. D.)[93]

It has two chapters (XLVI-XLVII) on architecture and two (XLV-XLVIII) on sculpture. These chapters as stated above, are identical with those of Agni Purāṇa. But its chief contribution is the discussion of Śālāgrāma images, given in Śālāgrama-mūrti-lakṣaṇa (XLV).

The Bhaviṣya Purāṇa* (11th cent. A. D.)[94]

This Purāṇa has four chapters, three (XII, CXXXI-CXXXII) being devoted to sculpture and one (ch. CXXX) to the temple architecture (Prāsāda-lakṣaṇa-varṇana), in which it describes like **Matsya-Purāṇa**, twenty varieties of temples under three heads.

---

* Bombay edition.

92. Vaidya C. V. 'History of Mediaeval Hindu India' Vol. II. pp. 39–42.

* Bombay edition

93 Shastri D. K 'Purāṇa Vivecana' p. 211

* Bombay edition.

94. Shastri D. K. 'Purāṇa Vivecana' p. 231.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The Nārdiya Purāṇa* (12th Cent A. D.)[95] treats only the construction of temples, reservoirs, wells and tanks in one chapter (Part I, ch. XIII.)

Other **Uppurāṇas** like the **Brahmavaivarta**, the **Vāmana**, the **Varāha**, the **Harivaṁśa**, the **Devibhāgavata**, the **Kalki**, the **Śiva** and the **Śamba purāṇas** have briefly touched the subject matter of architecture and sculpture, but no specific details about temple architecture are found in these works.

(j) ĀGAMAS.

The **Āgamas** and the **Tantras** deal with mystical worship of **Śiva** and **Śakti**. **Āgama** contribution to **Śilpa Śāstrā** is more extensive and technical than that of the **Purāṇas**. Some of the **Āgamas** to all intents and purposes are but architectural treatises. For instance **Kāmikāgama**, out of its total seventy-five chapters, devotes sixty chapters to architecture and sculpture. Dr. Acharya remarks: "But, unlike the **Purāṇas** there is in the **Kāmikāgama** a discussion of architectural matters under some very highly technical classifications, such as the styles, **Nāgara, Drāvida** and **Vesara**: Shapes, masculine, faminine, neutar; **Śuddha, Miśra** and **Saṅkīrṇa**, depending respectively on a single material, mixture of two materials, and the amalgamation of many materials; **Sauchita, Asauchita, Apasauchita** otherwise known as **Sthānaka, Āsana** and **Śayana**, which in case of temples depend on the erect, sitting and reclining postures of the image. Another very technical matter referred to is Āyādi formulas, very important in selecting the right proportions.[96]

Out of the 28 **Mahā-Āgamas**, the five Āgamas viz. **Aṁśumadabhedāgama, Kāmikāgama, Karaṇāgama, Vaikhānasāgama** and **Suprebhedāgama** have special refrence to architecture and cognate arts.

---

* Bombay Edition.

95. Shastri D. K. 'Purāṇa Vivecana' p. 233.

96. Dr. P. K. Acharya: 'Hindu Architecture in India & Abroad' (Mansāra series Vol. VI) Ch. III p. 86.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

(k) Tantras.[97]

The twenty-five Tantras as referred to, in the **Agni Purāṇa** are already enlisted in the foregoing pages. These notable works on Trantra culture are also intimately associated with religious architecture, the construction of temples and the making of images, and allied sculptures.

(l) Bṛhatsaṁhitā of Varāhamihira.*

Bṛhatsaṁhitā, a datable work i. e. of the Gupta period (6th century A. D.) even though an astronomical treatise deals also with the subject of the science of architecture.[98] Its treatment of subject is methodical, succinct and scientific. Its contribution, therefore, to the evolution and development of Indian architecture is simply superb.

It has five chapters devoted to: both architecture and sculpture. The preliminary subjets are describted in the opening chapter '**Vāstuvidyā**' (LII). It opens with a definition of the science of architecture, and the author goes on to describe briefly but succinctly and to the point, the suitable building sites, testing of soil, general plan, comparative measures of storeys and doors, and carvings thereon, and other important parts of a building. Then follows the chapter (LV) on **Prāsāda Lakṣaṇa**, in which the temples are described under the same twenty types as in the **Mastya** and **Bhaviṣya Purāṇas**, the names and details being identical. Under the head of '**Vajra-lepa**' (Ch. LVI) the preparation of cement is discussed. One whole chapter (LXXVIII) is devoted to the construction of the

---

97. It should be noted that most of the Āgamas and Tantras refer. to Dravidian school of architecture.

* Brht. Sam. Viziangram Sanskrit series (Sudhakar Dwivedi) Vol. X, pt. II (1897).

98. Matsya Purāṇa approximately belongs to the period of Bṛhatsaṁhitā. As are noted above the subject matter of architecture treated by both the works have some common affinities.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

necessary articles of house-furniture such as bed-steads, couches and seats. And in the chapter of **Pratimā Lakṣṇa** (LVII) the details of images are described in a most scientific manner which is missing in other ancient literature. From the commentary of Bhaṭṭotpala on **Bṛhatsaṁhitā** it seems that Varāhamihira has distinct knowledge of the works on architecture written by Bṛhaspati, Kāśyapa, Garga, Maya, Viśvakarmā, Śukra, Pārāśara, and Manu. Varahamihira, himself in his treatise avowedly refers to the works of old masters and truly admits that his was but a brief account of the treatises by master-architects like Maya, Viśvakarmā, Garga and Manu. (Ch. LV. vv. 29,31).

(m) Pratiṣṭhā Class of Work

There are several standard manuals on **Pratiṣṭhā**. Among them Iśānaśivagurudeva-Paddhati, Haribhaktivilāsa and Hemādris Caturvargacintāmaṇi are very important. These works not only mirror the flourishing condition of Indian architecture of the time, but also lay down the rules relating to temple architecture and Iconography.

(n) Miscellaneous Works

Among these works, **Niti**-works like '**Sukraś Niti-Sāra**,'[99] poetical works like Bānaś **Kādambari** and **Harṣacarita**,[100] Kalhanaś **Rājatarangiṇi**, Hamacandrācaryaś Sanskrit **Dvyāśraya** and dramas like Śudrakaś **Mṛcchakatika** and Rājeśakhara's **Viddhaśālabhanjikā**[101] are very valuable to reconstruct the history of India architecture.

The astrologial and astronomical treatises frequently refer to architectural topics, especially those bearing upon auspicious times. In a pamphlet of this class twenty-one things are stated to be observed in connection with building a house or

99. Śukraniti : Ch. IV Sec. 4.

100. Harsacarita, pp. 103, 137, 153, 176.

101. In MS. form. Gov. Ori, Libra, Madras. 84 (Auf. Cat. Vol. II. p. 135)

Jain Education International For Private & Personal Use Only www.jainelibrary.org

a temple.[102] The works like **Sūrya-Siddhānta**,[103] the **Sidhānta-Śiromaṇi**[104] and the **Lilāvati**[105] deal exhaustively with a very technical matter bearing upon architecture,, namely, the description of gnomons (Śaṅku) which were used for finding out cardinal points. The subject is architecturally very important in as much as it refers to the orientation of buildings.

(ii) The Works On Architectural Canons.

The Gupta age marks the beginning of special treatises on architecture, as far as the extant Indian works on Architecture are concerned.

Indian architecture is classified into three broad divisions of styles namely, **Nāgara**, **Drāvida** and **Vesara**. In its intitial stage of development Indian Architecture did not bother about watertight classification of styles as suggested above. The **Śulbha-sūtras** and the manifold injunctions found in **Gṛhya** and **Śrauta Sūtras** regarding the **Puja-Vāstu**-the altars and **Sadas**, their layouts, proportionate measurements and materials etc. formed the guiding code for the **sthaptis** and the **sthāpakas** of the old. But as time passed and current of architecture took an independent course it become an independent theme for producing independent manuals of the **Śastra** and there was a great line of **Ācharyas** forthcoming. The whole code was Brāhmanised and our great gods **Śiva**, **Viṣṇu** and **Brahmā** were made primary source from whence the **Vāstuvidyā** i. e. the science of architecture is revealed. No divine lore could remain unpassed to the **Asuras** hence the two schools flourished side by side. Thus their course of **Vāstu-vidyā** gave rise to two distinct styles namely **Drāvida** and **Nāgara**, the former belonging to the school of **Maya** flourishing in South beyond the Vindhyas and latter rising from the school of **Viśvakarmā**

102 Laghu-Śilpa-Jyotiṣ-Sāra, 3-5

103. Ch. III. 1-4

104. Ch. VII, 36-49.

105. Part II Ch. II, Section VII

Jain Education International For Private & Personal Use Only www.jainelibrary.org

having flourished in the Northern India. So when we study the works of architecture both architectural i. e. treatises on **Vāstu** and **Śilpavidyā** and non-architectural like **Purāṇas**, **Āgamas** etc. we are bound to come to conclusion that there were at least two distinct and different architectural traditions in our land. Further, it should be noted that the devotional architecture is the outcome of **Bhakti**-cult founded by the **Purāṇas** and **Āgamas**. The Pauranic **Dharma** being more popular in the **Uttarāpatha**, enjoined the consecretion of gods and goddesses in the **Devālayas**, with **Vāpī**, **Kūpa**, **Tadāgas** as the most virtious act. Similarly what the **Purāṇas** did for the north, the **Āgamas** did for the south. These two relegious traditions corresponding gave rise, to two architectural traditions in the works on the **Vāstu-vidya**, the science of architecture.[106] Many of the works are mainly devoted to the Nāgara form of Indian architecture while some other works are mainly concerned with the Drāvidian form. As for the temples in Gujarat they hardly contain any example of the Drāvidian form. Hence works on the Drāvidian form of architecture will be of no avail in our investigation. We may, therefore, confined ourselves to work on the **Nāgara** form, which also generally contain a short account of the other forms as well.

---

106. Many of the **Śilpa** manuscripts are copied by the **Silpis** who better knew to handle the construction itself than to write. These manuscripts contain the indispensable theoretical and practical prescriptions about the construction of houses, palaces, temples fortifications and Idols. For every **śilpi** these are the treasures which were bequeathed by father to son from generation to generation. For him the instructions must be absolute correct irrespective of an accuracy as to grammer, praseology and orthography, which were of subordinate importance to him. This was the reason or source of corruption which we find in these manuscripts. Further the development of ideas and working methods also helped to be obsolete some of the traditional principles, which gradually became unintelligible. These are the some of the reasons why the modern manuscripts display a lot of mistakes and misunderstandings in exposition of the true principles. In

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The prominent exponant of the **Nāgara** school of **Vāstu** (architecture) and **Śilpa** (sculpture) is **Viśvakarmā**.

VIŚVAKARMĀ.

The majority of the **Vāstu** and **Silpa-Sāstras**, either of the **Nāgara** or **Drāvida** School; are revealed to **Viśvakarmā** by Lord **Śiva**[107] or **Brahmā**[108] or **Viṣṇu**[109]

Viśvakarmā's antiquity is referred to in the **Ṛgveda.**[110] And as per our earlier tradition of **Vedas** and **Brāhmaṇas**, **Viśvakarmā** really represents the working aspect of the Supreme principle, as **Brahmā** does the thinking aspect. Creator **Brahmā** could evolve only a **mānasī sṛṣṭi**. To give it shape and lay it properly, in one word, to plan it beautifully, was the work of an architect-**ācārya** and **Viśvakarmā** was there to fulfil the mission. **Viśvarkaramā** is like **Brahmā**, four-faced. From the four faces were born **Viśvakarmā**, **Maya**, **Tvaṣṭṛ** and **Manu**, the progenitors of the four families of the architects namely **Sthapatis** (master-builders) **Sūtragrāhins**, (draftsmen), **Vārdhakis** (designers) and **Takṣakes** (Carpentars) respectively.[111] This is the ontology of the science in the context of its origin and premordial preceptors.

---

the same way a lack of learned tradition also has brought a decay in the art of exposition of such an important branch of learning and research. The readings of many of available mss. are corrupt and unnitelligible and therefore it cannot be a reliable guide to the stundents of Indian architecture and sculpture for an adequate understanding of the subject matter. However, some attempts have been made to prepare a critical and reliable editions of certain works with the help of available manuscripts.

107. V. P. 1-3-4; Ag. P. XCIX; the treatises of Maya, Kaśyapa, Mānasāra etc.

108. V. P. XIII. 108; Br. Sam. and Iśānaśivagurudevapaddhati.

109. M. P.

110. Ṛg. V. X. 72.

111. Mānasāra II, vv. 5-20.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The **Rāmāyaṇa** accepts **Viśvakarmā** as the architect of the Gods and **Maya**, the architect of the **Asuras**. It is stated that **Viśvakarmā** revealed the **Sthāptya Veda.**[112] In the Mahābhārata, **Viśvakarmā** is said to have been the "master of thousand arts, the **Vārdhaki** (carpenter) of the Gods and superior to all architects." He also constructed the chariots of the Gods. Men earned their livelihood by practising the arts invented by him and offered worship to **Viśyakarmā**.[113] He constructed the **Sabhā** of **Vaivasvata**[114] and a town for the Gods, besides a statute, a necklace and wheels of the chariots, for them.

According to the **Matsya Purāṇa**, **Viśvakarmā** was the son of Prabhāsa,[115] who was the last of eight **Vasus**, The mother of **Viśvakarmā** was the sister of **Bhṛgu**. The eight-**Vasus** were mostly workers in different branches of art, **Viśvakarmā** thus naturally has imbibed skill in craftmanship from his father's side. **Viśvakarmā's** connecton with **Bhṛgu** by his mother's side, was also no less responsible for the high state of excellence in craftmanship peculiar to the family of **Bhṛgus.**[116] Thus both his parental and maternal relationships contributed in equipping him with a rich heritage. He was endowed with consummate skill in fine arts, architecture, sculpture, painting including both their constructive as well as decorative aspects. The **Agni Purāṇa** calls him the creator of thousand **Śilpas** (crafts), The **Garuḍa Purāṇa** also places him among the prominent **Śilpis** of Gods.

The **Śiva Purāṇa** (ch. LIII) has given an interesting and lengthy account of the origin and the geneology of **Viśvakarmā**. Shri P A. Mankad on the basis of this account has very ably

---

112. Rāma iV. 51. 11. Kiskindhā Kānda chts. XLI, XXXV; XLII, XLIV; XLIII, XXI.

113. MBH I. 66. 29-31.

114. Ibid. II, 8, 1.

115. M. P. ch. V. 27-28. He was born of Vasu the second daughter of Dakṣa Prājapati, given in marriage to Dharma.

116. In the Encyclopedia of Religion and Ethics E. Sieg. explains the word Bhṛgu as a term for craftman specially working with fire.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

and laboriously attempted to formulate a theory that **Viśvakarmā** formed a connecting link between the Sumarian civilization on the one hand and the Narmada valley culture on the other.[117]

Works Ascribed to Viśvakarmā.

The works attributed to **Viśvakarmā** are as follows :—

1. **Aparājitapracchā.**[118]
2. **Kṣīrārṇava.**[119]
3. **Jaya-pṛcchādhikāra.**[120]
4. **Viśvakarmā-mata.**[121]
5. **Viśvakarmā-prakāśa**[122] also known as **Vāstu-śāstra.**[123]
6. **Viśvakarmiya-Śilpa-śāstra.**[124]

---

117. Vide P. A. Mankad's Introduction to Aparājita pracchā. p. lxxxix.

118. Auf. C. C. Vol. II p. 4, quoted by Hemādri in Pariśeṣa Khaṇḍa 2, 660-662, 819, published in G. O. S. No. CXV (1956) Edited by P. A. Mankad. In this work Viśvakarmā is attributed as 'Bhuvandevācārya.' A work of similar title and nature termed as 'Aparājita-Vāstuśāstra' is available. The MS. of it was in possession of Manishanker Bhatt, Surat. (Catalouge of Sans MSS. contained in Private libraries in Gujarat, Kathiawad, Kaccha, Sindh & Khandesha, 1872 p. 276 No. 1) An another work termed as Aparājita-prabhā or Viśvakarmā Saṁhitā is also available (Auf. C. C. Vol. III p. 5.)

119. Auf. C. C. II, pp. 26, 138. Copies of MSS. having 19 to 23 chapters of this work are found with certain śilpis of Gujarat. Four copies of this MSS. are in my private collection. Five copies of this MSS. (Nos. 8265 (a), 3588, 3589, 11007 and 8287) are in the collection of Oriental Institute, Baroda.

120. Auf. C. C. II, p. 41; MS. No. 6857. in the Oriental Institute, Baroda.

121. Auf. C. C. II. p. 138, quoted by Hemādri in Pariśeṣa Khaṇḍa (2, 817, 825, 827, 828).

122. Egg. MSS. p. 112 a. It is published without any commentary at Benaras, in 1888; with commentary by Sri Venkatesvara Press, Bombay (V. S. 1952).

123. Auf. CC. II. p. 134.

124. Oriental MSS. Library Madras, Catalogue, Vol. XXII No. 13057, p. 8775.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

7. **Silpa granth.**[125]
8. **Viśvakarmā-Vāstuśāstram.**[126]
9. **Vāstu saṁgraha.**[127]
10. **Vāstuvicāra.**[128]
11. **Hasta-pramāṇa.**[129]
12. **Dipārṇava.**[130]
13. **Vṛksārṇava.**[131]
14. **Rekhārṇava.**[132]
15. **Jnāna-ratna-Kośa.**[133]

---

125. Egg. MSS. 3152, 1603 b (Written in modern Devanāgarī). It is almost identical to Aparājitapracchā.

126. Auf. C. C. II, 134; MS. no. 13727+13728 in the collection of Oriental Institute, Baroda. This is the only work which contains a commentary. Recently it is published in Tanjore Sans. Series. No. 85 (1958) edited by K. Vasudeva Shastri and Major N. B. Gadre. It is appearently a text belonging to the School of Southern India.

127. Auf. C. C. I. p. 568.

128. Catalogue of Sans. MSS. in N. W. P. 1885, p. 56. The MS. is in possession of Gaurinatha Shastri, Benaras

129. The work is on architecural measures.

130. Auf. C. C. III, p. 123. Recently, with Gujarati Commentary it is published by Shri P. O. Sompura (1960). Fragments of some of the chapters in MSS. form are also in my private collection.

131. P. O. Sompura, Dipārṇava, Introduction p. 41.

132. P. A. Mankad. Preface to Aparājitapracchā p. iii & introduction to Ibid p. xlvii.

133. Auf. C. C. I, p. 210, Catalogue of Sans. MSS. contained in the private liabraries of Gujarat etc. 1872, p. 276. A copy of it was in possession of Acharatlal Vaidya of Ahmedabad. Another copy is with Shri P. O. Sompura.

Some chapters in MSS. form on different subject of Vāstu Vidyā ascribed to Viśvakarmā are also found in Gujarat. In the collection of MSS. in the Oriental Institute Baroda there are such works. e. g. Pañcāśanmaṇḍapa Nirṇaya (no. 10 + 62(b)), Prāsāda Karaṇajnāna Kārikā (no. 8273), Vāstuvidyā (nos. 1990 (a) 11073).

Jain Education International For Private & Personal Use Only www.jainelibrary.org

In the chapters on **prāsāda Lakṣaṇa** in **Bṛhatsamhitā** **Varāhamihira** (A. D. 505-587) quotas the opinion of **Viśvakarmā**.[136] So it may be safely said that the works of **Viśvakarmā** were highly esteemed by the scholars by the beginning of the sixth century A. D.

However, it is difficult to ascertain his authority of the extant works ascribed to him. It is possible that some of them may have embodied the old traditions of Indian architecture. But the works in their present form available to us hardly seem to belong to the early centuries of the Christen Era. Probably they were written after the end of the first millennium, even after the Samarāṅgaṇa-Sūtradhāra written in the 11th Cent. A. D. Accordingly they seem to have been composed by some later writer or writers, possibly on the basis of some old sources. They may, therefore, be regarded to be as good as anonymous.

Samarāṅgaṇa Sūtradhāra,*

Samarāṅgaṇa Sūtradhāra, one of the most valuable texts on the medieval architecture in India, is the earliest known work on the subject, to which we can assign definite chronology.

It is compiled by Sūtradhāra Samarāṅgaṇa under the auspecious patronage of the Paramar King Bhojadeva of Dhara, who flourished from 1018 to 1060 A. D.

In treatment of the subject matter no serial or systematic method is followed. There is no logical sequence or order in the arrangement of chapters. No doubt, as far as temple architecture is concered, the author has given a detailed treatment to **Prāsādas** in their general plan and elevation. It includes nearly twanty chapters.

---

136. 'Sārdha hastatrayam Caiva Kathitam Viśvakarman' | Brh. Sam. LVI, 29.

* Published in G. O. S. Nos. XXV (1925) & XXXII (1927) edited by MM. T. Ganapati Shastri.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Samarāṅgaṇa-Sūtradhāra consists of eighty three chapters. In the I-VII chapters together with the chapters XLIV and XLV, the introductory subjects like need, origin, schools, scope and subject matter of architecture and qualifications of an architect are dealt with. The chapter VIII **Bhūparīkṣā** deals with the surveying of the land and the examination of soil-conditions. The chapter IX **Hasta-Lakṣaṇa** is on the system of measurements. The site plans of the different catagories of the **Vāstu padas** fit to be employed in nearly all sorts of architecture, are dealt with in chapters XI to XIV as well as in chapter XXXVIII. Chapters from XV to XXXVII, XXXIX to XLII, XXVI-XLVIII and LI are devoted to civil or popular house architecture and palace architecture together with preliminaries like **Āyādiniraṇaya, Kīlka-Sūtrapāta**, the first opeartions, foundation laying ceremony (Śilānyāsa vidhi) etc.

In the next twenty chapters i. e. in chapters XLIX and L and in chapters from LII-LXIX, the subject matter of temple architecture is dealt with. The origin and development of **Prāsādas** i. e. the Hindu temples, their mainfold classifications, layouts, measurements, superstructure and the finial, the decorative motifs and the accessory buildings like **maṇḍapas**, the pavalions, the basement of temples etc. have been discussed fully. As regards the different styles of the temple architecture, it has added two more to the ternary of Nāgara, Drāvida and Vesara (Vāvāṭa, Vairāṭa) Viz., Bhūmija and Lāṭa. In the last fourteen chapters i. e. from LXX-LXXXIII, the subject of Iconography both sculptural and pictorial is dealt with.

Aparājitapracchā*

The next valuable work on architecture is **Aparājitpracchā** otherwise known as '**Sūtrasaṅtāna-guṇakīrtiprakāśa**. It is an exposition of the principles and practice of the science of **Vāstu** i. e. architecture in a most compact form.

* Published in G. O. S. No. CXV (1956) edited by P. A. Mankad.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Traditionally the authorsihp of the work is ascribed to **Viśvakarmā**, whose view referred to in the **Bṛihat Saṁhitā** (6th Cent. A. D.). But from the treatment of the subject matter it seems to have been composed later.

It is definitely post-**samarāṅgaṇa** as many of its verses may be regarded as verbatim reproductions from the **Samarāṅgaṇa**, as the majority verses in **Sūtradhāra Maṇḍan's** works are verbatim reproductions from the **Aparājita-pracchā**. Accordingly the work may be dated not earlier than 11th Cent. A. D. when the Samarāṅgana was composed.

Shri P. A. Mankad has also observed on the strength of external and internal evidences the time of composition of APPR. between 12th and the first half of 13th Cent. A. D.[137] By the critical examination of the contents of the text itself viz. the various mouldings of **piṭha** and **maṇḍovara**, purely provincial **Nāgara** types of **Śikhara** of late origin, details of **maṇḍapas**, pot-and-foliage type of pilasters, the mouldings of the ceilings and some iconographical features Shri M. P. Vora and M. A. Dhaky assign the work to the latter half of the 12th Cent. A. D.[138] Thus the work is not as old as it professes to be.[139]

137. APPR. Int. p. xii.

138. M. P. Vora and M. A. Dhaky. JOI, IX, 4, pp. 424–431.

139. However, it may be noted in this connection that it was and is, a usual practice on the part of the **Śilpī** while copying or getting copied an old work for his personal use to insert into it even additional informations drawn from other allied sources prevelant in his times, without specifying the other sources utilized by him. Consequently many old works on **Śilpa**, as available in their present form transmitted through such **Śilpis** happened to incorporate several interpolations from other unspecified sources, though they figure as entire compositions of the old authors. This is the position of a number of old works, unpublished or even published, especially they are anonymous or are ascribed to such personages like **Viśvakarmā** and **Maya**. Hence the problem of the authorship or age of such works necessiates a critical examination of the internal treatment of the subject.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

In the view of our present study pertaining to temple architecture, the text APPR. imparts instruction regarding code of measurement (XLI), astronomical and mathematical calculations (XLII-XLVII & LXIII-LXVI), examination of the soils and selection of the site (LXVIII, LI-LII), the traditional classification of temple styles, their special features and the characteristics of horizontal and vertical orders of each veriety (CIII-CXCV) and finally iconography and the ceremonies to be attained while installing the images to be worshipped (CXCVI-CCXXIII).

Several other works on architecture are ascribed to **Viśvakarmā**. Tradition assigns an early date to the works of Viśvakarmā but like **Aparājitapracchā** the other works also seem to be of late origin.

Kṣīrārṇava.*

The text of this work as available in its present form represents only a section of the work, which is related to temple architecture. The maximum number of chapters given in MSS. consulted is 23, the first chapter in the available section being numbered 101 in all the MSS. It begins with laying of foundation stone (Ch. CI). The proportionate measurements pertaining to **Bhiṭa-piṭha** (Ch. CII-CIII), **Prāsādodya** (Ch. CIV), **Dvāra** (Ch. CV, CIX) and the information regarding the various members of **Piṭha, Maṇḍovara** (Ch. CVI-CVIII), **Liṅgamāna** and **Devatādṛṣti** (Ch. CX, CXI) have been discussed. Some chapters impart valuable canons about the construction of **Maṇḍapa** and pillars (Ch. CXVIII, CXIII & CXIV). The chapter on **Śikhara** (Ch. CVI) treats many varieties of temples.

Viśvakarma-prakāśa*

The work consists of thirteen chapters. In the beginning preliminaries as to the construction such as **Vāstu-purusotpati**,

* The work is unpublished. Four copies of its MS. are in my private collecton. An unique incomplete copy of this text with Gujarati commentary in Dohā-Copāi form, written by one Umiashanker, is also lying with me.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Bhūmilakṣaṇa, Dikasādhana, Āyavyādi etc. are prescribed. Then the resedential architecture; proportionate measurements of **Stambha, Dvāra,** Śālā etc. have been discussed. Some canons about the domestic architecture also have been imparted. The section pertaining to temple architecture deals with the laying of foundation stone and the construction of **Pīṭhikā, Maṇḍapa** and **Dvāra.** Then follow canons about the construction of **Vāpi, Kūpa, Tadāga, Udyāna, Durga,** and palacial buildings.

Dipārṇava

The work is recently published in 1960 A. D. It is edited by Shri Prabhashanker O. Sompura. The editor makes no mention of the MSS. But it seems to have interpolated some verses or perhaps even chapters from other works on architecture. From the fragmentary MSS. in my collection it appears that the editor of the publication has re-arranged the chapters of the work in his own way. Hense it is very difficult to ascertain the original chapters and their sequence.

The work, as presented to us in the form of this publication, begins with the treatment of architectural preliminaries (Ch. I-II). It is followed by the prescription of **Jagatī** (Ch. III), **Pīṭha** (Ch. IV), **Maṇḍovara** (Ch. V), and **Dvāra** (Ch. VI). The next chapters deal with **Śikhara** (Ch. IX, XIX), **Maṇḍapa** (Ch. X.) and **Saṁvaraṇā** (Ch. XI). Chapters XIII-XVIII give particulars about the iconographical features of Hindu deities. Here ends what the editor has styled the former half of the work. The later half (Ch. XX-XXVII)[140] of the publication deals with the Jain form of architecture and iconography.

---

* Published from Benaras (1888) and Bombay (1896).

140. Ch. XX of this edition corresponds to Ch. I. in my MS., though Ch. V. of the edition corresponds to Ch. V in my MS. Ch. XIX in my collection deal with the Jīrṇodhāra vidhi which is absent in this edition.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

From the fragmentary MSS. consulted it seems that the original work possibly treated the subject of architecture and iconography according to the Jain tradition.

Vāstusāra of Thakkar Feru.*

The authorship of **Vāstusāra** (**Siri-Vatthusāra-Payaraṇam**) is ascribed to a Jain author Thakkar Feru inhabitant of village Karnal near Delhi. He compiled this work in 282 **gāthās** in Ardhamāgadhi on architecture in V. S. 1372 (1316 A. D.).[141] The original text is divided into three chapters. In Ch. I, entitled **Gṛihalakṣaṇa** the author has discussed preliminaries to be followed while constructing residential houses as well as temples. Then the constructional varieties of houses are discussed. Ch. II is pertaining to image making and its examination **Bimba Parikṣā**. In this chapter the author has described various types of Jain images to be made of wood and stone and given their measurements. Ch. III is on the construction of temples. In this Chapter the subjects like ground-plan, **Piṭha**, **Maṇḍovara**, **Śikhara** etc. have been dealt with. In the **Praśasti** Feru himself mentioned that the work is a compilation from various sources.[142]

Sūtradhāra Maṇḍana[143] was a prolific writer of treatises on architecture and sculpture. Tradition represents his family

---

* Edited and published by Pandit Bhagwandas Jain, Jaipur (1939)

141. Vāsatusāra-prakaraṇa Intro. p. 4.

142. The editor has tried to give the complete Jain Iconography along with the original work (vide Vāstusāra. Appendice A. & D.). Thakkar Feru is known to have composed **'Siri-Rayaṇapari-khā-Payaraṇam'** (Shri Ratnapariksā-prakraṇam). The original text of this work is, also, given by the editor of Vāstusāra (vide Vāstusāra pp. 238-248) at the end.

143. In the unique library of Kavīndrācārya (17th cent.) Some of the MSS. of Maṇḍanaś works have been stored. (Kavīndra Sūci Nos. 2146, 2147, 2150, 2151, edited by R. Anantakrishna. G. O. S. XVII, 1921). Mandana's works are very popular in Gujarat hence several copies of MSS. in original form as well as with commentary in old

Jain Education International For Private & Personal Use Only www.jainelibrary.org

originally belonging to Patan in Gujarat[144] and having shifted to Mewar. He was patronised by King Kumbha Karṇa of Mewar[145]

The following works[146] are ascribed to **Maṇḍana.**

1. Devatā-Mūrti-Prakraṇa.[a]

Gujarati are found lying with the artizans. Separate commentary (Ṭīkā) are also found under the head of **Prāsāda-Ṭīkā, Rājavallabha** Ṭīkā etc. (Catalogue of Sans. MSS. in private libraries of Gujarat etc. 1872. p. 276)

144. N. Y. Gosai, 'Rājavallabha (1911) Intro. p. 6.

The copper-plate in the possession of Shri Bhanwarlal, former chief mason of Udaipur state who claims to be a descendant of Sūtradhāra Maṇḍana; (cf. EP. Ind. XXIV. p. 64 f. n. 1 and published in the Indian Historical quarterly calcutta, XXX(2) June 1954, pp. 178-182) dated V. S. 1482 (1425 A. D.) states quite specifically that Mokala invited and procured with great difficulty Maṇḍana, a native of Gujarat as he was in need of an expert on the study of sculpture aud architecture. Inspite of the fact that the text of the exisiting plate, as shown by Shri R. C. Agrawala (IHQ. XXXIII, pp. 323, 324) was drafted and engraved at a very later stage it establishes the fact that Maṇḍana shifted from Gujarat to Mewar. Further it was perhaps, not Mokala, but Kumbhakarṇa, who invited him. It is a well known fact that he patronised him as the state architect. It was he who is said to have been entrusted with the task of designing and building the fort of Kumbhalgadha (Udaipur Dist.) in V. S. 1515 (1448 A. D). He appears to have constructed the temple of Viṣṇu just adjacent to the famous Śiva temple of Ekalingaji. It is interesting to note that a number of images and sculptures from Kumbhagadha dated V. S. 1515 and 1516 were carved according to strict literary injunctions propounded by in Mandan's celebrated work Rupamaṇḍana (R. C. Agrawala Sodha patrika, Hindi, Udaipur, VIII (3) pp-1-12, and IX (1). pp. 6 ff)

145. N. Y. Gosai., Rājavallabha (1911) XIV, 43 p. 239.

146. Auf. C. C. I, pp. 730-31. Several works of Maṇḍana are collected in the Oriental Institute, Baroda.

a. Popularly known as **Rupāvatāra**, This along with **Rupamaṇḍana**, edited by Upendramohan Sankhyatirtha is published in Calcutta San. Series. XII (1936).

Jain Education International For Private & Personal Use Only www.jainelibrary.org

2. **Prāsāda Maṇḍana.**[b]
3. **Rājavallabha.**[c]
4. **Rupamaṇḍana**[d]
5. **Vāstu-maṇḍana.**
6. **Vāstu-Śāstra.**
7. **Vāstu-sāra.**[e]
8. **Āyatattva.**[f]

'**Prasadamandana**' is a brief treatise on temple architecture, outlining the procedure to be adopted, in the construction of temples for gods and goddesses. It consits of eight chapters or **Adhyayas.** The chapter I deals with preliminaries **(Miśraka lakṣaṇa)** to be followed in the architecture of temple; Ch. II tells about the mouldings of the base; III describes measurements of **Piṭha, Maṇḍovara, Grabhagṛiha,** Śākhās (door frames) and **Udumbara** (thresholds). Ch. IV. narrates the sizes of idols and their positions, flag staffs (**Dhavja Daṇḍa**) and Āmalaka and **Kalaśa** of

---

b. Edited by : J. D. Zadoo and published in the Kashmir Sanskrit series of Texts and studies no. LXXII. 1947. Recently it is published by Bhagwandas Jain. (Jaipur) 1961.

c. Published with Gujarati commentary and some illustrative diagrams by Narayan Bharati Yasavant Bharati Gosai of Patana in 1911. This work is also known as Vāsturāja Vallabha.

d. Vide f. n. a. above. Recently, the text with Hindi commentary edited by Dr. Balram Shrivastava is published from Benaras (1965)

e. Available with Gujarati commentary. Published from Ahmedabad in 1878 A. D. It also deals with astrological matters concerning architecture. Auf. C. C. Pt. I. P. 569.

f. This is a chapter dealing with astrological matter. Many of the Śilpa texts contain it under slight different names. Śilpa texts ascribed to Viśvakarmā Viz. Dīpārṇava etc. also deals with the same subject matter. As a separate chapter it is known as Āyatattva. The subject matter of third chapter of Rājavallabha, titled as Āyādi-Lakṣaṇa is the same. It is abudently available in a separate Ms. form.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

the finials. Chapters VI & VII deal with the various types of the constructions of Śikhara (spire), Maṇḍapa and Balāṇaka etc. The last chapter VIII deals with the conservation and repairs of the temples, institution of idols, installation of Vāstu puruṣa and other architectural matters. The other works of Maṇḍana mainly deal with the canons concerning the construction of residential houses, palaces, step-wells, lakes, fortification and image-making.

Sūtradhāra Nāthaji

He was Maṇḍana's younger brother[147] and is known to have complied an independent treatise called Vāstumañjari.[148] The work lies unpublished. It imparts very valuable information pertaining to the construction of temple and image-making in three chapters.

Sūtradhāra Govinda: He was the eldest son of Maṇḍana, and is known to have composed three works on architecture, namely **Uddhāradhoraṇi**, **Kalānidhi** and **Dvāradīpikā**.[149] He was a state architect of Raṇā Rāyamala (1473-1509 A. D.), the son of Kumbhakarna.[150] The early portion of **Kalānidhi** as it is stated therein was written by Maṇḍana himself while the remaining major portion of it was finished by Govinda.[151] From the list

147. N. Y. Gosai, Rājavallabha (1911) intro. p. 6.

148. S. R. Bhandarkar; Report of a second tour in search of Sans. Mss. in Rajputana & Central India in 1904 A. D. p. 38. Two copies of Ms. of this work bearing nos. 3598 and 10453 are in the collection of Oriental Institute, Baroda. Two copies of this work are in my private collection.

149. S. R. Bhandarkar. Report on a second tour in search of Sans. MSS. in Rajputana and central India in 1904 A. D. p. 38.

150. Śodhapatrikā (Hindi), Udaipur VII (i) Dec. '1955 p. 60.

151. The MS. (dated V. S. 1681) of this work is with Shri Nathulal Vyas of Udaipur. Five copies (Nos. 8276, 11001, 6856, 9214 & 11069) of this MS. are in the collection of Oriental Instjtute; Baroda.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

of the chapters of Kalānidhi given by R. C. Agrawala,[152] it seems that the work mainly deals with the constructions of the profile of the Śikhara, **Kalaśa**, **Āmalasāraka** and **Dhvajadaṇḍa**.

Sūtradhāra Rājasimha.

He is known to have composed Vāsturāja,[153] a treatise on temple architecture. The extant work consists of twelve chapters and begins with the chapter I on **Prāsādotapatti** termed as Caturdaśajāti nirṇayādhikār. Ch. II imparts instructions regarding **Dṛstidośa**, **Pranāla**, **Jirṇodhāra** etc., the III chapter is pertaining to **Puṇayādhikāra**. In ch. IV subjects like **Kūrmasthāpana**, **Dikpāla**, **Jagati**, in ch. V. **Pratimāvidhāna** (Iconography) in ch. VI **Pitha lakṣaṇa**, in ch. VII **bhittimāna** and **prāsādodayamāna** have been described. Chpts. VIII & IX treat the subjects of **Maṇḍovara**, **Garbhagṛihodayamāna** and **Dvāra** respectively. Ch. X imparts instructions regarding the construction of Śikharā. The

---

152. A list of R. C. Agrawala., Appendix to Some famous Sculptures and Architects of Mewar IHQ. XXXIII No. 4 pp. 333–334. Maṇḍana has also another son named Isara. whose name along with his father and grandfather appear in the concluding portion of Vāvara inscription of Ramābāī (Rāṇā Kumbha's daughter) dated in V. S. 1554 (1497 A. D.. Chhitara was the son of Isara and his name is also referred to in Chitor Inscription of V. S. 1556 (1499 A. D.) (G. H. Oza, Annual working report of the Ajmera Musuem for the year ending March 31, 1927 pp. 3–4). All these evidences show that even after the demise of Rāṇā Kumbha, the decendants of Maṇḍana were architects of no less ability and they had a profound knowledge of the subject rendered in practice too.

153. The work lies unpublished. A MS. of this work is in my private collection. Three copies of this work (Nos. 10990 (b) 11072 & 11105) are in the collection of MSS. in Oriental Institute, Baroda. The alphabetical list of the MSS. mentions Sūtradhāra Nārsinha to be the author is left unknown in the case of the other two MSS. But the work is well known as that of Rājasimha and hence the name Nārsimha may be a wrong reading for Rājasimha.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

subject of **Dhvajadaṇḍa** also is given here. In Ch. XI five fold divisions of ground plan of **Nāgara Prāsāda** are given. The last chapter XII deals with the subject of the construction of Sāndhāra prāsāda.[154]

These are the eminent known writers on architecture, who flourished in the first half of the second millenium.[155] As regards the bearing of their treatises on Gujarat it may be noted that (i) Samarāṅgaṇa belong to Meḍapāṭa (Mewad) which being in vicinity of Gujarat was in close contact with it, (ii) that the personal history of the author of Aparājitapracchā

---

154. Some more works available on architecture are : **Pramāṇamanjarī** of Sūtradhāra Malla (Formerly published by N. Y. Gosai (1932). Recently, it is critically edited by Dr. (Miss) Priyabala Shah and published in the M. S. University Oriental Series No. 3, Baroda (1958). The work deals with the construction of residential houses and contains no section on temple architecture. A number of other works on architecture are known from lists of MSS. some of them are, **Prayoga Manjarī Saṁhitā** of Shri Kantha (MS. Nos. 3591 & 1735), **Vāstu Kambāsutram** and **Sukhānanda vāstu** of Sukhānda (MS No. 8263 & 3605 respectively) and **Vāstupaddhati** of Tribhuvan Bhaṭṭa (M. S. No. 12601) collected in the Oriental Institute, Baroda. The works known as **Bedāyā prāsāda tilaka** of Sūtradhāra Vīrapāla, **Vāstupradīpa** of Pandit Vāsudeva, **Vāstukaustubha** of Sūtradhāra Gaṇeśa, **Vāstvadhyāya** of Sūtradhāra Kauśika are also referred to by Shri P. O. Sompura in Dīpārṇva Into. p. 41. These works are all unpublished and hence it is not known whether any of them deal with temple architecture. Probably, most of them seem to be on secular architecture.

155. Some more works on architecture have comeforth in the last two Centuries. They are more or less compilation of extracts from earlier works mentioned above. Noteworthy among them are Laghu Śilpa Jyotiṣsāra compiled by S. U. Sutar (1895); Śilpa Śāstra Sāra Saṁgraha by Atmaram (1898); Śilpa Dīpaka by Gangadhara (2nd edi. 1912), Bṛhad Śilpa Śāstra Pt. I (1931), Pt. II (1934) Pt. III (1936) by J. A. Sompura; Śilpa Ratnākara by N. M. Sompura (1939) and Kalyāṇa Kalikā Pt. I (1956) by Muni Kalyanvijaya.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

is unknown but that tradition associates him with a prince of the Caulukya Kingdom of Gujarat (iii) and that Maṇḍana probably hailed from Gujarat and that he and his family lived in Mewad. From this it follows that the works of these authors may have some bearing on the architectural monuments of Gujarat. The investigation into the probability of this assumption may throw some light on the extent if any, of their bearing.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

CHAPTER II

THE SITES OF THE EXTANT TEMPLES

(With Special Reference to the Canons for their Selection)

The extant temples of Gujarat, pre-Caulukyan as well as Caulukyan, are found erected on sites of different types. Many of the sites represent places of natural scenery, while some others formed centres of human habitation.

Many of the pre-Caulukyan temples such as the temples at Kadvar, Sutrapada and Visavada and some of the Caulukyan temples such as Somnatha at Prabhas, Dwarkadhisa at Dwarka and Magaderu at Dhrasanvel[2] are built in the vicinity of the western sea-coast.

The sun temple at Prabhas is on the confluence of the river Triveni with the Sea.

Many of the Caulukyan temples stood on the banks of rivers, streams and tanks. The Śiva temple at Sarnal known as Galateshvar stands on the bank of river Mahi. The famous

---

1. The other pre-Caulukyan temples that lie on the sea-coast are those at Pasanvada, Akhodar, Pata, Bhansar, Balej, Odadar, Porbandar (Dhingeśvara Mahadeva), Nandiśvara, Khīmeśvara, Srinagar, Kalsar etc.

2. Among the other Caulukyan temples Sasibhusan and Rudresvara at Prabhas, the Siva temples at Lovarali, Tukada and Kuchhadi, the Rama temple at Baradia and the Rukamani temple at Dwarka and the Nilakantha and the Jain temple at Miyani likewise lie on the sea-coast. The jain temples known as Sasa-bahu at Kavi also stood near the sea-coast.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Rudramahālaya temple is on the bank of the Sarasvati. The extant sun temple at Prabhas stands on the bank of the river Hiranya.[3]

The sun temple at Modhera is built on an unique site. On the west side of the present village is a large tank or talāv that was at one time surrounded by stepts and perhaps also by shrines; further to the west end near the river Pusapavati is the sun temple with a fine oblong **Kuṇḍa.**[4] Thus the site indicates the proximity of the river as well as the tank.

An old temple of Limboji Mātā at Delmal, which is now in ruins, was on the bank of a tank to the east of the village. The Hingolajā Mātā temple with the right-angular temple, at present, stands on the bank of a pond to the east of the village Khandosan.[5]

The small temple at Chaubari is in the midst of a tank. In the centre of the tank is a mound, forming a small island, and between it and the steps, (**Ghāṭa** of the tank) and facing the latter, is a small temple, intended to stand in the water. The temple of Satamukhi vāva is jutting out into the tank Nagesvar at Dabhoi.

Sometimes an attached artificial reservoir, especially in the form of a **Kuṇḍa**, is found constructed with the temple.[6]

---

3. The Ranakdevi temple at Wadhwan stands on the bank of the little streem, the Bhogava. The old ruined temple of Somāditya at Bagavadar, also, stands on the bank of a river.

4. This artificial reservoir at present, is known as Rama Kunda.

5. Similarly the ruins of an old temple at Kanoda and the small temple at Motab are situated on the bank of ponds of respective villages.

6. But it is to be investigated whether it was the temple that was built in the vicinity of the reservoir or it was the reservoir that was constructed in the vicinity of the temple.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Muni Bawas' temple stands near the ruins of an old dam known as Sandasar which, though built of heavy masonry has, burst the temple being just above to the east of it.

There were numerous temples on the bank of tank Sahasralinga at Patan. The Munasar tank at Viramgam still contains small temples on its banks. Originally they numbered over 500 out of which 337 still remain. The series also includes two large double-shrined temples.

The temple of Trinetreśvara (Taranetara) near Than is surrounded on three sides by an artificial double right angular reservoir (**Kuṇḍa**). The temple of **Brhamā** at Khedabrahma is associated with a step-well in front of it.

The pre-Caulukyan old temple of **Sūrya** at Than is on the top of the hillock Kandola.

Some large temples of the Caulukyan period, especially Jain temples, are constructed on summits of hills or mountains for instance, the Jain temples on Mt. Abu, Girnar, Satrunjay, Taranga and Pawagadh. The temple of Harasiddha rests on the summit of the hill.[7]

The pre-Caulukya temples at Bileśvara and Navidhraveda are on the slopes of hills; while the famous temple of Gop lies at the foot of the Barada hills. Among the noteworthy temples of the Caulukyan temples constructed at the foot of hillocks, are those of Roda, Kumabharia, Delwada and Shamalaji.

The temple of Navalakha at Ghumali stands in the midst of groves of the Barada hills.

As for the remaining temples that are not found built at sites of natural scenery most of them seem to represent important towns and cities of old times. The temples at

7. The Kumbheśvara and Acaleśvara Mahādeva temples on Mt. Abu, the old Siva temple on Pawagadh and Ambaji Mātā temples on Mt. Girnar and on Mt. Abu are also noteworthy among temples that rest on summits of hills or mountains.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Kinderkheda, Pasthar, Sejakpur in Saurastra; Kotai, Khedakot, Bhadresvara in Kaccha and Vadnagar, Sunak, Sarotra and Shankhesvara in northern Gujarat and Dabhoi in southern Gujarat were probably, built at such sites of habitation.[8]

From the study of the sites associated with extant temples it can be ascertained that in selection of the site for the construction of a temple great attention was paid to the surroundings of the temple, and that in the selection emphasis was laid on pleasant sites of the nature, such as the sea, rivers, mountains, etc. Many of these sites, naturally lay in the vicinity of places of human habitation, as temples were intended for devotees.

These types of sites to be selected for temples are also prescribed in several works of the **Vāstuśāstra**[9]

All the works recomnded that temples should be constructed on sites which are sacred as well as pleasant. Among such

---

8. Similarly the small temples at Suvan, Pindara, Boricha, Dhrasanvela Vasai, Anandpur, Parbadi, Asoda, Mandrapur, Kamboi-Solanki, Piludra etc. are situated amidst habitation sites.

9. While dealing with the selection of site **vāstuśāstras** also give hints about the investigation into the characterstics of the soil and the scope for its final choice (vide : Bṛht. Saṁ. LIII, 96, 97; Bh. P. CXXX, 42-45; VDP. XCIII; Man. III, 16-32, IV, 4-38; V, 20-30; 34-37; Sm. Su. VIII; APPR. LI; VVS. VI, 8-29; VTF I, 3-5, 9-20; Raj. I, 13-30; VR. pp. 8-10; SD I, 22-23; SR. II 85-90; Brss. I, VI; 52-156.)

Some of the old temples in Gujarat have survived for several centurjes, while many other seem to have parished in course of time. The disapperance of extinct temples rests on many other grounds in addition to that of the faulty selection of the soil. Under these circumstances it is not possible to ascertain how far the judgement in the selection of the site on the basis of solidity of the soil may be illustrated by the durability or otherwise of temples built in old times.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

sites the choicest were the sacred places for baths (**tirthas**).[10] Hence the first preference was given to the sea-coast, the bank of a river or a stream, or the confluence of a river (with another river or the sea).[11]

It was believed that Gods like to stay at pleasant sites of the nature. Accordingly other types of natural sites were also regarded **tirthas**. These sites generally lie on the tops of mountains, in forests, in groves and in gardens.[12]

But the ardency of devotion necessitates that temple for daily visit must be in proximity to places of human habitation. The **śilpaśāstra**, therefore, also provides for temples in cities, towns and villages, but in that case it recommends that the temples must be built in lovely gardens or beside artificial reservoir.[13]

---

10 The word originally denotes a descent into a river, a tank or a reservoir.

11. Brht. Sam. LV. 1; Bhaviṣya Purāṇa I, CXXX, 8; APPR. Su. 48, 7; Tantrasammūccaya, Patāla I, 7 (i).

12. Brht. Sam. LV, 8; Bhaviṣya Purāṇa I, CXXX, 15. APPR. Su. 48, 8; Tantrasammuccaya, Patala, I, 7 (ii)

13. Brht. Sam. LV, 3; Bhaviṣya Purāṇa. I, CXXX. 10.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

CHAPTER III

THE ORIENTATION OF THE EXTANT TEMPLES

(With Special Reference to its Canons)

An investigation into the orientation of the extant temples of Gujarat indicates that these temples usually face the cardinal directions. It also implies that the temples of different deities faced certain directions. The sun temples generally, faced east. Exceptionally a few of them faced west; for instance the sun temple at Kotai in Kaccha and the two sun temples at Somanatha Patan face west. Even when a sun temple was built on the coast of the western sea, it faced east; for instance the sun temples at Sutrapada, Śrinagar, Balej, Pata, Boricha etc. The sun temple built on a mound at Modhera is due east in such a position that the rising sun at the equinoxes would shine straight through the **Sabhāmaṇḍapa** down into the shrine. The sun temple at Than also faces east.

The temples dedicated to **Śiva** faced either east or west. The celebrated temples of Rudramahālaya at Siddhpur and Somanatha at Prabhas, for instance, face east, while the old temple of Nilakanth at Miyani and the Magaderu at Dhrasanavela face west. Similarly the shrines in the two double-shrined temples at Viramgam, facing each other, orient east-ward and west-ward.

Though the pre-Caulukyan temple dedicated to **Varāha** at Kadvar faces east, the temples dedicated to Vaiṣṇava deities mostly face west. The famous temples of Dwarkadhisa and Rukamaṇi at Dwarka, and the small Vaiṣṇava temple at Odadar face west. However, the Rāma and Laxmaṇa temples at Baradia face north and south respectively.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The Brhamā temple at Khedabrhma faces east.

As for the temples dedicated to Goddesses they are found facing east, west and north. The Kālikāmātā temples at Navidhraved and Dhrasanavela, and Gāyatrī temple at Pasanavada face east. The Rukamaṇidevī temple at Dwarka, the **Śitala mātā** temple and some of the fregmentary temples in the Amathor mātā group at Vadnagar face west. The Hingolajā mātā at Khandosan and Limbojī Mātā temple at Delmal face north.

The Jain temples generally face north, for instance the famous temples on Mt. Girnar, Satrunjaya, Abu and Tāranga. Some of the Jain temples face all the four directions and they enshrine four images installed in the four directions in the centre. They are known as **Caūmukhī**. The Caūmukhī temple on Mt. Śatrunjay and that at Ranakpur are noteworthy among them. Nearly all the texts[2] on Indian architecture give canons about orientation. This is called **Diksādhana, Dinnirṇaya** or **Prācī-sādhana.**'

The principle of orientation was strictly observed by Indian Architects. Accordingly towns, cities, houses and temples all should face exactly the cardinal points. All buildings must face the cardinal points and not the intermediate spaces.[3] This principle necessitated the determination of the cardinal points before the erection of a structure. It was attained by the application of several devices such as **Śankusthāpana,**[4] or the

1. The Jain temples at Bhadresvar, Sankhesvar, Sarotra also face north.

2. APPR. LXIII (19-32) CXXXIV; PM. I. 23.
VVS. III. 7-34; SSS III-38-42, SD. I. 20-21;
VTF. I, 6; BSS. 127-128; SR. II. 84.

3. 'Dikṣu dvārāṇi Kāryāṇi Na Vidikṣu Kadācana'-Ag. P. CIV, 24 (1)

4. Rāj. I. 10, 18; Vāstumuktāvali v. 43 p. 14.
The canons pertaining to devices applied for investigation about orientation are elaborately described in southern Indjan Vāstū texts, Viz., Mānasāra VI, Mayamata VI, Śilparatna XI, Kāśyṛa Śilpa I, Vāstuvidyā III, Manuṣyālaya Candrikā II, Tantrasamuccaya I, etc.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

fixing of a peg for determining the cardinal points, the observation of pole-star.[5]

So, when, once the site of temple is selected, the next step consists in determination of due East. The predominance of East, the direction of the rising sun, is markedly noticeable in ancient temple construction. The predilection is that the deity in the cell and the whole temple should generally face the East. The object is good light and free ventilation. There are several temples now in existance where it may be observed that the stream of light from morning sun penetrates straight through a series of aperatures and gateways, into the cell, i. e. **Girbhagṛiha** as if touching the Deity's feet in worship before beginning his diurnal rounds.

How the phenomenon of the Solar spectrum of Western science is expressed by Indian architects by this theory of orientation is elaborately pointed out by Shri P. A. Mankad the editor of Aparājitapṛcchā. He says, "The eastern face of structures, both in plan and elevation, when freely set in direction, gets full and direct exposure to the field of action of solar rediation. As soon as the early dawn breaks, the eastern verandah is flooded, so to say, by early invisible ultra-violet radiation which is the first in order to be felt; as the down advances into Uṣā, **Aruṇa** and actual sunrise, the different luminous visible rays go on impinging that face. They can thus be utilized as the exigencies of life demand, as towards sunrise all the radiations from ultra-violet on the extreme northern end of the eastern facet to the whole range of visible radiation ending in Infra-red on the extreme southern end of the same

5. LSJS. pp. 9-10 also figs. 1 & 2 opp. p. 10.
Astronomical treatises like Sūrya-Siddhānta (III-1-51), Siddhānta-Śiromaṇi (VII 36-39) and Līlāvatī (II sec. 4, XI. 1-10, part 2), Brahma Siddhānta-sphuṭa of Brahmagupta (XIX-1-20); Panca-Siddhānta of Varāhamihira (II, 10-13 XIV, 1-11, 14-22) have also dealt with this cardinal principle of orientation to be observed by Indian architecture.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

have their full pay. It has been observed that ultra-violet radiation has received more attention than the visible and infra-red radiation, owing to the fact that it produce flourescene, photographic action and many known biological effects.

It is very significant in this phase of Indian thought that both the extremes of this eastern belt are denoted by **Iśa** (N. E. portion) and **Agni** (S. E. portion) the counterparts of, so to say, ultra-violet or violet and Red or Infra-red radiation of the solar spectrum of the Western Science. The very names **Is'a** and **Agni** and their individual **lakṣaṇa** which are given to these quarters from earliest times in the Indian History go to suggest that the phenomenon of refraction and diffraction (dispersion) were well known to Indian Āryans."[6]

In the orientation of the temples these principles combine (1) the orientation proper, for the temple should face East, the rising sun; (2) the temples should face the centre of the settlement, the village or town, etc. (3) God in his peaceful (**Śānta**) image should be located in and turned towards, the habitations of men; God in his wrathful (**ugra**) image should be situated outside and face away from the habitations of men.

The first consideration is primeval and remains in basis of orientation. Most of the preserved temples face the East, others the West. It is therefore, said that it is best if a temple has its door to the East and that it is good if the door is to the West. While however it is admissible that a temple faces South but it is not desirable that it should face North.[7] This is observed also when the second consideration prevails, for it is said that the temples in the east, should face west and those in the west should face east, and the others should face clock wise(pradakṣiṇa) so that those in the north face south but those in the south should not face north.[8]

6. APPR. Int. p. xxi.

7. Vaikhānasāgama Ch. II.

8. Prācyām pratyaṇmukhān kuryāt praṇmukhāmscāmbbubhṛddiśi | yāmyodakpārśvayostasya Prādakṣiṇyena Vaṁśagān || Sm. su. x, 112.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

As regards the orientation of temples in relation to the places which they surrounded, it is hardly possible at present to ascertain howfar the canons were observed in the case of old temples, since the present site of the place does not necessarily represent its original site.

But the orientation of the extant temples may be compared to that prescribed in the different works on architecture. In the beginning the **Aparājitapracchā** enjoins that the sun temples should face the east,[9] but later on it permits that **Sūrya** like **Brahmā, Viṣṇu, Śiva** and other deities may face east and west as well.[10] The latter canon is also prescribed by the Prāsādamaṇḍana.[11] It may be noted here that most of the extant sun temples in Gujarat face east. while a few others face west.

The temples of **Brahmā, Viṣṇu** and **Siva** also are expected to face east and west.[12] The temple of **Brahmā** at Khedbrahma faces east. As for the temples of **Viṣṇu** the pre-Caulukyan temple at Kadvar faces east, while the later temples of Dwarkadhisa at Dwarka and of **Viṣṇu** at Odadar face west. However the **Rāma** and **Laxamaṇa** temples at Bardia face north and south respectively.[13] This forms an exception to the general rule given in **Aparājitapracchā** and **Prāsādamaṇḍana**. But it may be applied to the general rule given in the Mānasāra to the effect that the temples of **Viṣṇu** may be built in the four quarters and that generally they should face the village.[14]

---

9. APPR. CXXXIV, 2.
10. Ibid. 7.
11. PM. II. 37.
12. APPR. CXXXIV, 7.
13. At present there are no images in these temples.
14. Mānasāra, IX, 129.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

That the temples of Śiva should face east or west fully applies to the old extant temples in Gujarat.

The canon prescribes that the temples of the Goddesses should face south.[15] But it is surprising to note that the old extant temples of Goddesses in Gujarat are found facing east, west and north, but in no case facing south.

As for the Jain images, they are prescribed to the facing any of the four directions.[16] The old Jain temples in Gujarat generally face north. The **caumukha** temples naturally face all the four directions.

---

15. APPR. CXXIV, 8-9, P. M. Il. 39

16. Ibid. 13.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

CHAPTER IV

THE ARCHITECTURAL FORMS OF TEMPLES

(a) The Pre-Caulukyan Phase.

Among the surving pre-Caulukyan temples in Gujarat the oldest one is that of Gop.

On plan the temple of Gop consits of a square central shrine, enclosed within a square covered court, the larger size of the latter producing a spacious aisle all round. This aisle was flat roofed, and out of its centre rose a pyramidal structure covering the shrine and its cella. In this instance the central feature rises well above the roof of the aisle, standing up high enough to be called a tower, and its pyramidal portion is in two tiers, squares in section surmounted by a substantial finial, or āmalaśilā, which is circular in plan. On each side of the lower tier are two Caitya dormers while the upper tier has only one and it is the position, proportions and general design of these ornamental arched projections that give this building much of its character.[1]

Due to its unusal shape Cousens has described it as a stranger in this region.[2] He finds certain striking resemblances between this temple and the early Kashmirian monuments, particularly the Mārtand temple, in two important respects, namely the stepped out pyramidal roof with Caitya arches in the courses, and in the trefoil arches seen around the lower terraced basement. According to him the type was introduced in this region from Kashmir by the sun worshipping ancestors of the

1. IABH. p. p. 160.

2. SMTK. p 6.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Mers. This view of Cousens, since accepted by archaeologists including Coomarswamy[3] and Percy Brown[4] suffers, however, from two important flows. The history of the ancestors of the Mers is not yet fully clear and it is not definitely known that they originally hailed from Kashmir. Secondly, none of the Kashmir temples of the type with which similiarities suggested can be dated earlier than the 8th Cent. A. D.; where as Gop temple is admittedly about two centuries older.[5]

The absence in Kashmir of any example of the type of a date earlier to that of Gop stands at present in the way of acceptance of the hypothesis of Kashmirian origin of the Gop temple. (Moreover certain features of Kashmirian temple are absent in Gop temple.) All these would suggest that the conception of the Gop temple was distinct from that of the Kashmirian.

On the evidence of the shape of the basement arches in Gop temple Sankalia[6] hesistatingly suggests a Gandhāran influence through Sindh. But this view also cannot be pressed strongly as the fundamental elements of the design and composition of the Gop temple have hardly any parallels in the Gandhāran monuments. The two major features in the

---

3. HIIA. p. 82.

4. IABH. p. 159

5. AKK. p. 7., HIIA. p. 82., IABH. p. 159.
Recently a radio-carbon test of the wood fragment found in the Gop temple, was conducted by Dr. Syamadas Chetarji in the physics laboratory, Uni. College of Science and Technology, Calcutta. According to the test, Dr. Chetarji reports, the wood fragment is approximatety 1400 years old. The view of the archaeologist, who place the temple in the 6th Cent., is thus confirmed by a scientific method of dating objects. Dr. H. D. Sankalia (AG. p. 59) inclined to ascribe the temple to the 5th Cent. A. D. (S. E. foot note No. 77 p. 696)

6. AG. pp. 57–59.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

composition of the Gop temple, followed also in several other monuments of the region evidently of this class, are the situation of the sanctum within a covered ambulatory and the stepped arrangement of the roof. Of the first a parallel may be recognised in the plan of what has been designated as the storeyed type of Gupta temples. Shri S. K. Sarasvati observes on this analogy the stepped arrangment of the roof in the Gop temple may, perhaps, be considered as but a slightly different expression of the storeyed conception of the superstructure in the Gupta temple. According to him the bold and emphatic steps in the roof of the temple at Gop resemble, though in a less pronounced manner, the stories in receding stages, characterstic of composition of the roof in the Gupta temple and lend a plausibility to the suggestion made above. The appearance of **Caitya** arches as gables on the roof is very old and may be traced back to the days of Bharhut.[7]

Cousens[8] has further noticed certain analogous features in the temple at Gop and in what he describes as "early Dravidian temples at Aihole and Pattadakal;" but he regards them as 'purely accidental.' However, such analogous are of greater import with regard to the affiliations of the Gop temple, particularly in the view of the fact that an almost identical plan also characterises the early temples of the Deccan.

Shri K. V. Soundara Rajan.[9] upholds that the temple of Gop is basically a combination of the stepped pyramidal shape of the indegeneous Chalukyan sub-order with the ornamental **Caitya** window motif, being in existence in all early decorative devices to religious structures; and it differs radically from the gable type by the absence of the zig-zag and over-hanging

7. S. E. pp. 584-585.

8. SMTK. p. 6-7.

9. 'Architectural affiliation of early Saurastra temples' IHQ. xxxvii, No. 1 p. 5.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

elevation of the corner angles of the Śikhara at each storey. According to him it is also basically in tune with the **Jagamohana**-roofs of the Orissan type.

As observed by Shri S. K. Sarsvati[10] the temples at Than (old Jain temple),[11] Visavada,[12] Harasadamata[13] (old) Pindara[14] and Bilesvara[15] in Saurastra belong to the same class as that of Gop. To this group may be added similar temples at Balej (Sun temple)[16] Bhansar,[17] Srinagar,[18] Khimeśvara,[19] Navi Dhraved,[20] Sonkansari,[21] Porbandar[22] and a few other places.

These temples are all characterised by almost square shrines surmounted by a stepped pyramidal superstructure. The shrine is generally surrounded by a covered ambulatory

---

10. S. E. p. 585.
11. SMTK. p. 50.
12. SMTK. Plts. XLIII, XLIV; Here Fig. 5.
13. Here Fig. 25.

The temple illustrated by him as the Harsadamata temple in fig. 45, in fact seems to be the old temple (locally known as the Devi-sthānaka) situated on the slope of the hill, while the latter Harasiddhamātā temple lies on the summit.

14. Here Fig. 13.
15. The name spelt by S. K. Sarasvati, here as Villeśvara is obviously intended to be Bilesvara. Here Figs. 37–38.
16. Here Fig. 6.
17. Here Figs. 33–35.
18. Here Figs. 9–11.
19. Here Figs. 30–32.
20. Here Figs. 28–29.
21. Here Figs. 41–42.
22. Here Fig. 26.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

as for instance in the temples of Bilesvara, Balej, Bhansar,[23] Srinagar, Khimeśvara etc.[24]

In the case of the remaining temples there are left no clear indications of a covered ambulatory.

The above temples of the Gop classs. when closely examined. may enable us to determine the progress of the style. The development is noticed in the progressive increase of the number of stages, in the gradual reduction of the heights of the steps, in more harmonious proportions between the lower and upper elements of the structure and in a general refinement of the contours. The temple of Śiva at Bilesvara respresents, perhaps, the latest development of the type. It is almost the most perfectly preserved temple of the group and hence enables us to understand the composition and design of type in a more convincing manner. The sanctum is situated within a covered ambulatory and is surmounted by a pyramidal tower of stepped stages in receding tiers, each stage on each face being relieved by ornamental **caitya** arches, gradually diminishing in number from six in the lower most course to one in the uppermost, Each corner at each stage is further ornamented with decorative finials. The ambulatory is enclosed by walls of stone relieved on the exterior by shallow pilasters that end in cornices. A flat roof of stone covers this ambulatory. From the increased number of stepped stages–the largest among the temples of the group–the refined pyramidal contour,

---

23. In the group of temples at Bhansara two temples have circumambulatory (vide here fig. 33 as for instance); while others are single celled.

24. As for sun temple at Visavada Cousens surmises that there may have been an enclosed passage around the shrine but he admits that there are no indications of one having been attached to the walls of the shrine, the walls being perfectly plain between the basement and the eaves. (SMTK. p. 44).

Jain Education International For Private & Personal Use Only www.jainelibrary.org

and the shape and design of the ornamental arches and finials, the temple may be considered to be the latest, at least in point of style, among the temples of Gop type[25]

Among the temples of the Gop type in Saurashtra a rectangular design of the sanctum may be recognised in the so-called **Varāha** temple at Kadvar.[26] Another such rectangular temple with a distinctly stepped arrangement of the superstructure is found at Kalsar. Here the rectangular sanctum is preceded by a **maṇḍapa** also of rectangular design.[27] The superstructure in each consists of a few stepped courses, relieved by **Caitya** arches.[28]

The superstructure of pre-Caulukyan temple got gradually modified to the curvilinear form. The different stages of the transition may be traced for instance, in following temples:-

(a) The old sun temple at Boricha and Kinderkheda.

(b) An old temple at Son Kansari and the sun temple at Pasanavada.

(c) The sun temples at Sutrapada, Pasthar and Akhodar.

(d) The **Kālikā-māta** temple at Dhrasanvel and the second sun temple at Visavada.

As regards the ground plan of the pre-Caulukyan temples, the temple of simplest type simply consists of the sanctum or **garbhagṛiha** as for instance at Boricha,[29] Odadar,[30] Pindara,[31] Bhansar,[32] Son Kansara,[33] Visavada,[34] Pasthar[35] etc.

---

25. S. E. pp. 585-586.
26. SMTK. pp. 38-39; AG. pp. 60,63; Here Fig. 4.
27. S. E. Plt. XXI. Fig. 44.
The temple faces east. The longer side of the sanctum runs from north to south while that of the porch runs east to west.
28. S. E. p. 586.
29. Here Fig 14.
30. Here Fig. 36.
31. Here Fig. 13.
32. Here Figs. 33-35.
33. Here Fig. 41.
34. Here Fig. 4.
35. Here Fig. 40.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Sometimes the shrines were surrouned by circumambulatories mostly covered by roofs as for instance at Kadvar,[36] Bileśvara,[37] Srinagar (**Devi** temple)[38] Khimesvara[39] Balej,[40] Kindrakheda,[41] Suvan,[42] Ranavav,[43] Sutrapada,[44] Akhodar,[45] Dhrasanvel (**Kālika-māta**–temple),[46] Visavada etc.[47] Later on a **maṇḍapa** was added to the shrine with or without ambulatory as for instance at Kadvar, Balej, Navidhraveda, Bhansar Srinagar, Khimesvara, Kindarkheda, Dhrasanvel, Visavada, Akhodar, Sutrapada, Pasanavada,[48] Suvan etc. Not frequently a portico was prefixed to the **maṇḍapa** as for instance at Balej, Srinagar, Khimesvara, Navidhraved, Kindarkheda, Suvan, Ranavav Sutrapada etc.

Sometimes, the portico was attached to the **garbhagriha** when the temple had no **maṇḍapa** for instance at Shrinagar[49] Khimesvara,[50] Miyani,[51] Pasthar[52] etc..

In a few examples the usual square plan of the shrine was replaced by a rectangular one as at Kadvar and Kalsar.[53]

Thus the most complex temple of the pre-Caulukyan period consisted of a shrine proper, a circumbulatory, a **maṇḍapa** and a portico.

As regards the elevation of the shrine the different forms of the superstructure are already referred to. With respect to the relative height of the superstruciure it may be observed that the height of the superstructure of the early temple (e. g at Gop) was considerably less than that of the walls supporting

36. Here Fig. 3.
37. Here Fig. 37, 38.
38. Here Fig. 11
39. Here Fig. 30-32.
40. Here Fig. 6
41. Here Fig. 39
42. Here Fig. 8.
43. Here Fig. 20.
44. Here Fig. 3.
45. Here Fig. 15
46. Here Fig. 27
47. Here Fig. 4.
48. Here Fig. 17.
49. Here Fig. 10.
50. Here Fig. 30.
51. Here Fig. 21.
52. Here Fig. 40.
53. MG. II, Plt. VIII.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

it, while the height of the superstructure increased in course of time so that the superstructure became almost as high as (e. g. temples at Bhansar, Visavada, Dhrasanavel, Khimesvar, Srinagar, Navidhraved, Pindara, Pasthar) or some time even slightly higher than the walls below (e. g. temples at Sutrapada, Akhodar, Bilesvara, Miyani etc.)

The covered circumambulatory was generally roofed at the level of the top of the walls of the shrine. They roofed being either flat or sloped.

The **maṇḍapa** is covered with either a flat roof or a low pyramidal roof. The same is the case with the portico.

(b) The Caulukyan (Solanki) Phase.

The Caulukyan (Solanki) period (A. D. 942.-1299 A. D.) marked one of the most glorious period in the history of Gujarat and contributed much to its various cultural activities including those in the sphere of art and architecture.

Under the patronage of some eminent personages like Vimala, Kumārapāla, Vastupāla and Tejapāla many of the architectural monuments built during this period were associated with Jainism. It was probably on this account that Fergusson was laid to designate the architectural style of this period as the Jain style.[54] But as pointed by Vincent Smith;[55] it has in reality no concern with any particular form of religion. In fact it was a regional form of expression that evolved in Western India during the Caulukyan period. It is therefore, apt to designate it as the Caulukyan phase of Western or Gujarat Style. The General scheme of the Caulukyan temple consists of the sanctum and the pillared hall or **maṇḍapa** attached with a porch (**ardhamaṇḍapa**) combined usually in axial length. The exterior walls are broken up by horizontal mouldings and vertical chases, projected and recessed alternately

54. HIEA, II, p. 5 55. HFAIC, p. 116

Jain Education International For Private & Personal Use Only www.jainelibrary.org

and carried up into the elevation producing effective contrast of light and shade. The chases are obtained usually by a system of Nāsikā (projections) in the ground plan of the temple.

In some temples the circumambulatory of the pre-Caulukyan tradition found in vogue even during the Caulukyan period. In some examples an **antarāla** is added between the **garbhagriha** and the **maṇḍapa**. Originally, the **antarāla** seems to have form the front portion of the circumambulatory. Thus a fulflegged Caulukyan temple consists of five horizontal components, namely **garbhagriha**, pradakṣiṇāpatha (circumambulatory), **antarāla, maṇḍapa** and catuṣkī (porch).

In the larger conception of the monument the temple complex is further amplified by the addition of another **maṇḍapa.** In that case the first **maṇḍapa**, which is otherwise left either open or half covered, is converted into a covered maṇḍapa (styled as **Guḍha maṇḍapa**), while the second **maṇḍapa**, known as the **Sabhāmaṇḍapa** is generally kept open or half covered. The two **maṇḍapas** were sometimes left detached, but in most cases connected either directly or through an intervening porch or porches. The **sabhāmaṇḍapa** is also sometimes provided with a porch in front. To the **maṇḍapas,** are. sometimes, added transepts on each side.

In some monuments the temple-complex is fronted by an arched gate (**toraṇa**) or more popularly known as **Kīrtitoraṇa** in Gujarat. Sometimes in place of one Kīrtitoraṇa in the centre are found two Kīrtitoraṇas on the two sides of the frontage.

In some cases an artificial reservoir generally in the form of a **Kuṇḍa** or **Vāpī** is also added to the front of the temple complex.

In elevation the Caulukyan temple rises from a high socle (**pīṭha**) above which the wall surface (**maṇḍovara**) upto the entablature (**prahāra**) is raised. The entabluture serves as a transition to the next division the superstructure.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The socle (**pīṭha**) and the wall surface (**maṇḍovara**) consist of series of mouldings, sometimes plain, usually ornamented with respective motifs in an order specifically fixed by tradition.

The superstructure, surmounting the sanctum and corresponding to the vertical chases rising from the surface of the wall, to the apex is the tall curvilinear **Śikhara** adorned on all sides with **urusṛṇgas** and **sṛṇgas** (replica of main **Śikhara**) members, and crowning elements. The superstructures over the **maṇḍapa** and porch are low pyramidal roofs, composed of diminishing horizontal courses placed one over the other.

Further, in the case of a few of the larger temples the **maṇḍapa** and the porch are raised in height by multiplying the height of their walls and pillars in two or more stories. Correspondingly the height of the walls of the **garbhagṛiha** is also multiplied.

In the arrangement of the interior the Caulukyan temple displays some notable features.

The peristyle **maṇḍapa** is composed of richly carved pillars. As in the elevation of the temple outside, the pillars are also divided into three principal sections, a moulded base, an elegantly carved shaft (further sub-divided into decorative horizontal zones) and the capital. The **maṇḍapa** projects on the outside, the side projections usually accommodate **Kakṣāsanas** with leaning parapets and the front projection accommodates the entrance or coincides with the porch.

The porch, too, is accommodated with leaning seats on its both sides.

The walls of the Caulukyan temples differ from those of the pre-Caulukyan temples in three respects, (1) a number of recessed sides and corners (2) profuse figure sculptures and ornamentation on them (3) a series of base and wall-mouldings.

In a few examples shrines of two or three different temples are planned in such a way that they may have a common **maṇḍapa** between them. The **Caumukha** (Four faced)

Jain Education International For Private & Personal Use Only www.jainelibrary.org

type of Jain temples is characterised by a common shrine with **maṇḍapas** on all its sides.

Sometimes the tamples of the main deity is surrounded by temples of its four sub-ordinate deities, clased as **Parivāra devatās**. The group is known as **Pancāyatana** (five Temples).

The Caulukyan temples were all built during a glorious but limited period of about three centuries and a half. The architectural form of the temple had attained full development in its ground plan almost in the early part of this period and hence we hardly find any distinct stages of evolution in the subsequent monuments of the period.[55] As regards elevation a few temples follow a simpler form of treatment[56] in comparision to the other temples, the **Śikharas** of which are endowed with their miniature replica. Leaving aside this exception, the Caulukyan temples display almost uniform development even in the treatment of their elevation.

Unlike the pre-Caulukyan temples, the Caulukyan temples are almost uniform in the treatment of elevation, but they differ widely in the number of their horizontal components. For the sake of convenience they may, therefore, be grouped according to the disposition of their ground plan.

---

55. In the Archaeology of Gujarat Dr Sankalia classifies the temples of Caulukyan period into two groups (1) Early Type and (2) Late Type. In the beginning he claims that the classification is partly based on the style of architecture (p. 73), but latter on admits that in the late type temples there is nothing fundamentally different from the temple of Early Type, and that the former partake much of the decoration of the earlier temples. But additions here and omissions there relegate the temples to the late period (p. 100). Here it may be noted that additions and the omissions pointed by Dr. Sankalia in his description of the late Type temple apply to decorative details rather than the main architectural form.

56. This is illustrated by the small temple at Sander near the large one.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Primarily they may be classified according to the number of their shrines (**garbhagṛihas**) and then sub-divided according to the number of other components attached to the shrines.

1. One-shrine temples.

Normally a temple contains a single-shrine. Accordingly most of the Caulukyan temples fall under this group. But they contain as many as ten varieties with respect to the total number of their components.

(a) Some tiny edifices consit of only the **garbhagṛihas** which are surmounted by the usual curvilinear **Śikharas**. The square ground plan of these temples have lateral projections with mouldings like **Jādambo**, **Kumbho**, **Jaṅghā** (containing central niches for sculptures of Gods and Goddesses), **Kevāla**, **Bharṇī**, CHHĀDYA (eave) etc. in their elevation. The **Śikhara**, corresponding the lateral projections and vertical chases, have cluster of **aṅga Śikharas** round its body and is surmounted with the usual **āmalaka** and **Kalaśa** (finial). The best surviving example of this group, though later, is the small temple of Kāśivisvesara adjoining the famous Hāṭakesvara temple at Vadanagar.[57] The small temples situated on the banks of the Munasar lake at Viramgam[58] and those on the bank of the **Sūrya Kuṇḍa** at Mohdera also fall in this group.[59]

The same applies to the small shrines (**Devakulikas**) aligned in the corridors surrounding some of the Jain temples.

(b) Some of the one-shrine temples contain a porch attached axially to the **garbhagṛiha** which is almost plain. The porch as a structural component consists of with drawf walls or without walls having two free standing pillars in front and two pilasters attached externally to the **garbha**-wall. The pillars support the superstructure over it.

57. Here Fig. 144.

58. Here Fig. 101.

59. Sūrya Mandira Viśeṣāṅka Plt. VI, fig. 25; Plt XIV, fig. 35.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

In plan the whole structure is rectangular but deep cut recesses in the walls and corners give it a poly angular look.

The early example of this type is the Vaiṣṇava temple at Odadar.[60] The walls of the garbhgriha, except the horizontal mouldings at the base and vertical chases due to lateral projections at **jangha**, are quite plain. The eaves over it are of low projections. And the **Pancanāsikā** projections rising from the surface of the wall reaching to the apex are also plain. The superstructure is adorned with a heavy **Āmalaka.** The attached porch has much more projecting eave and the superstructure over it is damaged. The **Śikhara** illustrates the transitory stage.

The other noteworthy temples of this group are the small temple in the vicinity of the Sander temple[61] and the Rāṇakadevī temple at Wadhwan.[62] They form a distinct subgroup by the style of their Śikhara. Here we see, again the repetation of the **Caitya** window ornament alternated by **āmalaka** shaped ornament in the vertical chases of the **Śikhara**.

(c) The temples, having a grabhgriha with an attached maṇḍapa, form a distinct group. The **Śiva** temples at Virta[63] and Bavaka[64] and the **Sūrya** temple at Madhavapur[65] have such arrangement of the plan. The open **maṇḍapa** is contained within a dwarf wall, above which, leaning outwardly, is the sloping **āsana (Kakṣāsana)** while the pillars of the interior are square in section with reminiscences of the vase and foliage motif among the decoration of the shaft.

60. Here Fig. 154/a.
61. AANG. Plt. XCV.
62. Here Fig. 133.
63. AANG. Plt. XCVI. 4.
64. Indian Archaeology 1955-56 pp. 47-48.
65. SMTK. Plt. XCI.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

(d) A number of small temples fall under this group. The temple of this type consists of the shrine (**garbhagṛiha**), a **maṇḍapa**, which extends on either side and a small porch in front of the **maṇḍapa**. The **maṇḍapa** here in reality square, but the projection on either side make it rectangular. On account of this peculiar construction, there are sixteen pillars to support the roof, eight of which directly support the dome above. Inside, the dome, resting on an octagon, rises in concentric circles, built on corbel principle. The roof of the **maṇḍapa** as well as that of porch which is supported by four pillars each placed in the corner of the square forms a small pyramid the summit of which is crowned with small **āmalaka** and a finial (**Kalaśa**). The mouldings of the **maṇḍapa** wall, corresponding the basement mouldings of the shrine proper, are decorated from the base. The part corresponding the **Janghā** of wall of the shrine, is sculptured at intervals with gods and goddesses.

The best preserved example of this group is the Nilakantha Mahādeva temple at Sunak.[66] In plan the temples at Sander Kanoda. Gorad,[67] Manod (Maṇuda), Ruhavi,[68] Delmal, Dhinoj,[69] Chaubari, Harasiddha, Miyani (Nilkanta Mahadeva), Bhayavadar (Somanditya temple), Mandrapur, Asoda. Valam, Madhavpur (Madhav temple), Than (Sun temple), Dwarka

---

66. For detail description vide Section II, ch. 4. Here Figs. 55-58 & 220. also AANG. Plts. LXXXI & LXXXIII.

67. The Gorad temple had lost the roof of the **maṇḍapa** which is now replaced by a Muslim dome (AG. pp. 77-78). Here Fig. 61.

68. The Ruhai temple had lost its porch and maṇḍapa, when Burgess visited it. A new porch is now built instead. It also stands on an artificial brick mound, now paved (AG. p. 77 also f. n. no. 16, Fig 33) Here Fig. 65.

69. At Dhinoj the temple is rebuilt completely, but with the old material (AG. p. 78) Its **maṇḍapa** walls may be in tact as the photograph shows. (Burgess AANG. Plt. XCVII), Here Fig. 131.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

(Rukamani temple),[70] Visavada (Ranchhodji and Rudresvar Mahadeva temples)., Kuchhadi, Tukada[71] etc were all originally similar to Sunak.

The sun temple at Kotai,[72] displaying the ground plan with the features of this group, has a typical gable-roofed superstructure over the **maṇḍapa** and the porch. The nave of the **maṇḍapa** is covered with a pyramidal superstructure but the aisle of **maṇḍapa** and the porch in front of it have a gable-roofed superstructure slanting on either side.

Certain Jain temples fall in the group but they from a distinct variety owing to the peculiarity of their ground plans.

At vasai, the temple complex known as Junagadhi[73] is within in an open paved court and is surrouned by a corridor on three sides. The **garbhagṛiha** (extinct) seems attached with front **gūḍha maṇḍapa** by a narrow slit of passage and the latter with a **sabhāmaṇḍapa,** which is connected with the corridor. by means of a pillared and perhaps covered passage.[74]. There is a porch[75] in front of the corridor. The superstructures of all the components are either extinct or damaged.

In the Temple of Sarotra[76] the **Gūḍhamaṇḍapa** is connected with the **sabhamaṇḍapa** by means of 16 pillared porches known as **Nava Cokī**. The temple is enclosed by a series of 52 cells and in front of it there is a 'T' shaped porch with flight of

70. This temple has an additional detached rectangular Coki in front of the attached porch to the **maṇḍapa** Here Fig. 153.

71. The porch is extinct here. Here Fig. 159/b.

72. AKK. Plts. LXIV, LX, Fig. 4. Here Fig. 70.

73. Here Fig. 107/b.

74. Extinct but remains determine the existence.

75. Here Fig. 107/c.

76. AANG. Plt. LXXVII.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

steps. Similarly the temple at Bhadresvara is surrounded by 52 cells but in composition it is simpler for it contains only one **maṇḍapa** and a porch.[77] The same is the case with the Kumarapāla temple at Girnar,[78] while the Naminatha temple at Kumbharia has two **maṇḍapas**.

(e) Some of the temples have an intermediary section between the sanctum and the porch. Accordingly they consit of a sanctum, an **antarāla** and a porch. The typical early example of this group is the old Siva temple at Nandiśvara.[79] The superstuctures display some early characteristics like **Caitya**-arch ornament and **āmalaka** quions at interval over the facets of the **Śikhara** and a gable-roofed and pyramindal arrangement.

But the best specimen of this group is the Hingolaja-mātā (Sarvamaṅgalā devī) temple at Khandosan.[80] It displays all the Caulukyan characteristics in wall mouldings as well as in the superstructures surmounted over the garbhagṛiha and the attached porch. The porch has the leaning seat (**Kakṣāṅsana**) on its either side.

(f) The garbhagriha of the **Śitlā-mātā** temple at Piludra[81] preserves the attached portion of the antarāla while the **maṇḍapa** seems extinct. This is perhaps the solitary example of the temple consisting of a sanctum, an **antarāla** and a **maṇḍapa.**

(g) The temples of this type consists of the shrine, an **antarāla,** a circumambulatory and a **maṇḍapa.**

---

77. AKK. Plt. LVIII.

78. AKK. Plt. XXXIII.

79. Here Fig. 160/a.

80. ARAB. '39. Pl. IX.

81. Here Fig. 117.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The sun temple on the bank of the river Triveni at Prabhas and that at Bhimanath[82] follow this ground plan. The **maṇḍapa** in the first intance has a projecting balconies on either side. The **antarāla** has no distinct superstructure consequently the **Śikhara** covering the projections of the ground plan, covers the upper portion of the **antarāla.**

The restored plan of the Rudramala at Siddhapur[83] indicates similar features of the ground plan. The temple complex also contained eleven small shrines[84] arround the main temple a separate detached **nandi**-pavilion in front of the **maṇḍapa** and two **Kirtitoraṇas**, each on either side.

(h) A few one-shrine temple are provided with **antarāla, maṇḍapa** and porch, but the circumambulatory is missing.

The temples at Sejakapur[85] (Navalakha), Lovrali[86] (Gokesvara), Baradia (Rama),[87] Vasai (Dist. Mehsana),[88] Vadanagar (Hatakesvara)[89] consist of all the components of the ground plan except the circumambulatory. i. e. they have sanctum, **antarāla, maṇḍapa** and porch or porches as the case may be. The restored temple of Tarṇetar[90] indicates that orginally this temple also had a similar plan. It had superstructure similar to that of the sun temple at Kotai.[91] Some of the notable Jain temples, though displaying some additional features in the ground plan may be classified in this group. On the whole **The Vimalavasahi**[92] and **Lunavasahi**[93] temples at Abu

---

82. SMTK. Plt. XIII.
83. AANG. Plt.XXXVIII; Here fig. 227.
84. AANG. Fig. 6, p. 73. Here Figs. 99–100.
85. SMTK. Plt. LXV.
86. Here Fig. 159/a.
87. Here Fig. 114.
88. ARAB' 38. p. 36.
89. Here Figs. 138–140.
90. Here Fig 85.
91. Vide AKK. Plt. LX.
92. HIEA. II, Fig. 283 p. 37.
93. Ibid. Fig. 285 p. 41.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

have similar arrangement of the groud plan. Both the temples stand in the centre of the court yard which is surrounded on all sides by rows of cells with a covered and enclosed passage in front of them. But the temple of Neminatha at Girnar,[94] though similar in plan is located in front rather than in the centre, while the **maṇḍapa** is fronted by two porches arranged axially.

The Jain temple at Miyani[95] has two maṇḍapas connected by a rectangular porch with six compartments (Chacokī). The extant **sabhāmaṇḍapa** shows traces of the porch, which now exists no more.

(i) Some of the temples are provided with circumambulatories, **antarālas** and **maṇḍapas,**

From the view point of the arrangement of the plan the temple at Kheda display the stricking example as it comprises the **garbhagṛiha**, circumambulatory and the **maṇḍapa.** The transitional **Śikhara** displays characteristics of both types i. e. it is curvilinear in shape with horizontal tiers adorned with Caitya-window and **āmalaka** quoins at its facets.

The temple at Modhera apart from the components required by the group of these temples, have a detached **sabhāmaṇḍapa** with a Kīrtitoraṇa in front of the **Gūḍha maṇḍapa** and two **Kīrtitoraṇas** on the front, each in eitherside and an artificial reservoir. The **garbhagṛiha** as well as both **maṇḍapas** have lost their superstructures.[95]

(j) The temple of this type consists of a shrine, a circumambulatory an anatarāla, a maṇḍapa and a porch.

This plan represents a full-flaged type of the Caulukyan temple. The best of this type is supplied by the Sun Temple

94. AKK. plt. XXXII. Here Fig. 239.

95. Here Fig. 64 & 241.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

at Modhera. The temples at Prabhas (Somanatha,[96] Sasibhusana,[97] Rudrasvara[98] and the sun temple on the bank of river Hiranya[99]), Dwarka (the Dwarkadhisa temple), Vasai (Kankesvara),[100] Dhrasanavel (Magderu),[101] Ghumali (Navalakha)[102] and Taranga (Jain temple of Ajitanatha)[103] all display the full-flaged ground plan of the Caulukyan period.

The old Somnatha temple is now extinct but the ground plan indicate by its ruins is well preserved in the new temple erected in its stead.

The superstructures over the temples of Ghumali and Sūrya temple at Hiranya have been lost; that of Vasai displays its crude form; those of Śaśibhūṣaṇa and Rudreśvara are restored and rebuilt to some extent and so devoid of their past glory, the curvilinear facet of the superstructure of Magadera contains horizontal tiers adorned with **Caitya** window and **āmalaka** quious design; while those of Dwarkadhisa (though later) and Tāranga display all the chief characteristics of Caulukyan Sikhara style. Moreover the Sāmaraṇa (Saṁvarṇā) over their storied **maṇḍapas** also are typical Caulukyan in design and set up.

II. Double shrined Temples.

The ground plan of the double shrined temple is found to be of two types. In one type the two shrines and the common **maṇḍapa** between them are all arranged axially, while in the other type the two shrines are placed at right angles from two adjoining sides of the **maṇḍapa.** The first type is illustrated by two double shrined temples[104] on the bank of Munsar lake at Viramgam. Both are similar in plan and in architectural details. The other type[105] is illustrated by the old temple in the vicinity of **Hingolajā Mātā** temple at Khandosan.

95. Here Fig. 76.
96. SMTK. plt. VIII
97. Here Fig 155
98. Here Fig; 156.
99. AANG. p, 75. Here Fig. 135.
100. Here Fig, 145.
101. Here Figs. 154 & 242.
102. AKK. Plt. XLI.
103. AANG. Plt. CIX.
104. Here Fig. 101.
105. Here Fig. 69.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The form of the shrine and the **maṇḍapa** are of the same type as those of the one shrined temples of this period.

III. Triple-shrined Temples.

In these temples three shrines are planned adjoining three sides of a common **maṇḍapa.**

The known instances of Triple temple are at Kasara[106] Parabadi[107] Girnar.[108] To this list Bhidbhanjan Mahadeva of Visavada may be added.[109]

The triple shrined temple, built by Vastupala at Girnar has a peculiar arrangement of the ground plan. The central **garbhagṛiha** enshrining the image of Mallinātha has a **maṇḍapa** in front of it. This **maṇḍapa** is fronted by another **maṇḍapa** which is flanked by two garbhagrihas on the two sides. There are no porches. A flight of steps lead to the central **maṇḍapas;** while the adjoining shrines has entrances on all the four sides.

The Central shrine is surmounted by the curvilinear spire. The maṇḍapa in front of the main shrine has **Sāmaraṇa** (Saṁvarṇā) type of superstructure. The other **maṇḍapas** and the adjoining shrines are adorned with domical superstructures which seem to be later additions.

(e) The Architectural Form traced to the Canonical Sources :- The **Nāgara Type**

Bṛihatsaṁhitā.[110] gives the names of proportionate measurement and enumerates 20 forms based on different shapes of the temple.

---

106. AANG. Plt. LXXXVIII. 107. SMTK. Plt. LXXI.

108. AKK. Plts. XXXVIII and XXXIV; Here Figs. 118 & 232.
Dr. H. D. Sankalia has enlisted the Temple of Kanoda (AG. p. 77) in the group. In support of his enumeration he relies the existance of three porches attached to the **maṇḍapa** (Ag. p. 82) but from the plan given by Burgess (AANG. XLI) it seems that it was a one-shrined temple with a **maṇḍapa** which had three porches, each on each side.

109. For detail Vide Appendix 'A' below.

110. Br. Sm. LVII; 17-31.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Matsya Purāṇa refers to a general classification of temples into three types **Jyeṣṭha, Madhya** and **Kaniṣṭha**-according to the difference between the sizes of the temples and **Liṅgas.**[111]

It also describes 20 kinds of varieties of temples and enumerates their corresponding names.[112] They are similar to those enumerated by Br. Sm.

The **Bhavisya Purāṇa**[113] strickly follows the types of temples discussed by **Matsya Purāna**.

Agni Purāṇa divides temples into five classes according to the different shapes of the ground plan and subdivides each class into nine varieties, the grand total of the varieties being ultimately 45. After enumerating the corresponding names of the types the work states that these names apply to Lāṭa and others.

Garuda Purāṇa [115] follows the scheme given by Ag. P. with slight differences in certain names of the types of the temples.

Viṣṇudharmottara Purāṇa[116] enumerates as many as 101 types of temples, 100 in adhyāya 86 and one Sarvotobhadra in ad. 87. The first variety namely Himavata seems to be the main type of which the remaining 99 are variations.

Viṣvakarmā prakāṣa enumerates 20 types of temples.[117]

---

111. M. P. CCLXIX. 26.

112. They are :- **Meru, Mandāra, Kailāsa, Kumbha, Simha, Mṛiga, VimānaChhandaka, Caturśra, Aṣṭāśra, Sodaśra, Vartula, Sarvabhadraka, Simhasya, Nandana, Nandivardhan, Hansa, Vṛiṣa, Suvarṇesa, Padmaka,** and **Samudgaka.** Ibid. 27-30.

113. Bh. P CXXX. 25-35.

114. Ag. P. CIV. 11-22; Vide Table 'A' below.

115. G. P. XLVII, 21-32.

116. VD. P. Pt. III, LXXXVI, LXXXVII, LXXXVIII.

117. VKP. VI; 82-84.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

TABLE "A"

The 45 temples derived from the five shapes according to **Agni Purāṇa** (CIV. 11–12) and **Garuḍa Purāṇa** (I. XLVII, 21 ff).

A Vairāja (Caturaśara- Square),	B Puṣpaka (Āyatāśra- -Rectangular)	C Kailāsa (Vṛtta-Circular)	D Maṇika (Vrttāyata- Elliptical)	E Trivistapa (Astāśra-Octagonal)
*Meru	Valabhī	Valaya	*Gaja	Vajra
*Mandāra	Gṛharāja	Dundubhai	Vṛsabha	Cakra
*Vimāna	Śālāgṛaha	Padma	*Haṁsa	Svastika
(Bhadra (ka)	Brahmā-mandira	Mahā-Padma.	Garutmana	(G. P. Musṭika)
*Sarvatobhadra	(G. P. Mandira)	Vardhani	(G. P. Garuḍa)*	Khadga
Caruka	Viśāla	(G P. Mukuli)	Bhūṣaṇa	(G. P. Vakra)
(G. P. Rucaka)	(G. P. Vimāna)	Uṣṇisi.	(G. P. Simha)*	Gadā
Nandanika	Prabhava	Śankha	Bhūdhara	Vajra-svastika
(G P. Nandana)	*Sama	Kalaśa	(G. P. Bhūmukha)	Vijaya
Nandivardhana	(G. P. Uttamaha)	Sri Vṛkṣa	Śrijaya	Citra
Śrivatsa	Śivikā-Veśma	(G. P. Guva-Vṛkṣa).	Pṛthvidhara	Śrikantha
	(G. P. Śibikā-Veśma).		Ṛksanayaka	(G. P. Śrivṛkṣa)
	Bhavana (Bhuvana)			

Note:-1. Groups A, B; C, D, and E have been traditionaly dedicated to **Brhamā**, **Kubera**, **Śiva**, **Varuṇa** and **Indra respectively.**

2. It is interesting to note here that on comparing the list of the twenty temples given in the Brhtsamhitā. M. P. and Vis. P. with the list given above we find that twelve of the twenty names occur among those given in Ag. P and Garuda P. These names are marked with an asterisk in the Table given above.

3. **Viśvakarmā prakāsa** narrates **Padma** as **Padmaka**, **Garuḍa** as **Suparṇa** and **Mṛga** as **Mṛgarāja,**

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The Samarāṅgaṇa Sūtradhāra deals with ten types of groups of temples under the head of (1) **Rucakādi** (**Chādya prāsāda**) (XLIX), (2) **Mervādi** (LV) (3) **Rucakādi** (**Śikharānvita**) (LVI), (4) **Śridharādi** (LVII), (5) **Vimanādi** (LVIII, LIX), (6) **Śrikūṭādi** (LX), (7), **Drāvida** (LXII), (8) **Nāgara** (LXIII), (9) **Digbhadrādi** (**Vāvāṭa**) (LXIV), (10) **Bhumija** (LXV).

The first type **Rucakādi** (**Chādya prāsāda**) is described as having flat-roofed superstructure and it resolves into five shapes (**Vairāja** etc.) of ground plans. It is sub-divided into 64 varieties in all.

The second type **Marvādi** has 16 varieties.

The third type i. e. **Rucakādi** (Śikharānvita) as indicated by its name is adorned with spire. It is divided into four classes (**Lalita, Miśraka**, Śāndhāra and **Niguḍha**) which are subdivided into 64 varieties in all.

The fourth type **Śridharādi** resolves into two groups (**Sridharādi**[118] and **Nandanādi**) having 50 varieties in all.

The fifth type **Vimānādi** has 8 sub groups (alloted to **Śiva, Viṣṇu, Brahmā, Sūrya, Candikā, Vināyaka, Lakṣmi** and all deities) which are sub-divided into 64 varieties.

The sixth type **Śrikuṭādi** has 36 varieties in all. Temples of this type are here intoduced as constructions of the **Nāgara style.**

The seventh type **Drāvida** has 22 varieties of temples, 12 being based according to the number of storeys they have; the 5 based on moulding of **pīṭha** and again 5 on five-fold **talachanda** i. e. the shape of the ground plan.

The eighth type **Nāgara** has 20 varieties of temples which strickly correspond to those given by Br. Sm; M. P. and V. K. P.

The ninth type **Digbhadrādi** (**Vāvāṭa**) has 12 varieties of temples and the last tenth type has three sub-groups (**Niṣadha, Vṛkṣajāti** and **Aṣtaśāla**) sub-divided into 16 varieties in all.

Thus Sm. Su. has prescribed in all 364 varieties of temples[119]

---

118. The subgroup **Śridhara** has 40 types of temples out of which 9, 6 5 and 20 are said to be favourite to **Bhagavati, Śiva, Brahmā** and **Viṣṇu** respectively.

119 Vide table 'B' below.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

TABLE "B"

Temple Classification of Sm. Su.

- (1) Rucakādi (Chādya) (XLIX).
  - Vairāja (24)
  - Kailāśa (10)
  - Puṣpaka (10)
  - Maṇika (10)
  - Triviṣṭapa (10)
- (2) Mervādi (LV) (16)
- (3) Rucakādi (Śikhara) (XLIX)
  - Lalita (25)
  - Miśraka (9)
  - Sāndhāra (25)
  - Nigūḍha (5)
- (4) Śridharādi (LVII)
  - Śridharādi (40)
  - Nandanā etc (10)
- (5) Vimānādi (LVII), (LIX) (64)
- (6) Śrikuṭādi (LX) (36)
- (7) Drāvida (LXII) (22)
- (8) Nāgara (LXIII) (20
- (9) Digbhadrādi (Vāvāṭa) (LXIV) (12)
- (10) Bhūmija (LXV) (16)

=364

Jain Education International For Private & Personal Use Only www.jainelibrary.org

It is here that we first come across the terms **Nāgara** and **Drāvida** in the texts on **Vāstuvidyā** pertaining to Northern school of Indian architecture.

The classification of temples into **Nāgara, Drāvida** & **Vesara** is a late innovation. According to **Śilpa** texts square temples alone were not **Nāgara** temples. **Nāgara** temples admit all possible and prevalent shapes rectangular, oval, hexagonal, octagonal etc. Similarly it can be said that the circular ones alone were not **Vesara** temples and that the six-sided or octagonal temples alone were not Dravida temples. Therefore, it would not be unjustified to say that this classification of **Nāgara** etc, does not primarily take the shape of temples as the criterian of classification. We have seen that early sources do not classify temples into **Nāgara, Drāvida** etc. But it should be taken into account that the early 20 temples narrated in Br. Sm, and M. P, (approx. 6th Cent. A. D.) have all been treated in the later work Sm. Su. (11th Cent.) as **Nāgara Prāsāda** (Sm. Su. LXIII, 1-4) and they are distinguished by the same text, from **Drāvida** (Sm. Su. LXI, LXII) and the **Vāvāṭa** (LXIV). Thus **Nāgara** as a style of temple architecture was a later criterian of classification. By the time of Sm. Su. however, it has attained universal recognition.

Drāvida

Form the perusal of the contents of the Sm. Su. (LXI, LXII) and other **Śilpa** texts mostly those belonging to the South Indian group,[120] however, it follows, that if one were to

120. The classifications of types of temple are also dealt with by the works, mainly dealing with the system of architecture, prevalent in Southern India. **Mānasāra, Kāmikāgama, Suprebhedāgama** and **Iśānguru devapaddhati** have discussed the various types of temples. The list in **Manasāra** contains under twelve classes (or storeys) 98 types of temple, **Kāmikāgama** deals under three main styles **Nāgara, Drāvida, Vesara**–20 types, similarly **Suprabhedāgama** also deals with the three styles, which comprise 10 types of temple. **Śukraniti** has discussed types of temple based on the shape of the ground plans as well on the number of storeyes that they take.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

varify the texts within reference to existing monuments, the Dravidian temples are not hexagonal or octagonal in ground plan. This supports our contention that the shape (or geographical regions) are not the criterian of different modes of expression. From the exisiting monuments it can be derived that the **Drāvida** temples are the: square temples surmounted by a **Śikhara** which are divided into compartments like storeys, on the top of which are two kinds of crowing pieces, one like that on the Shore Temple at Mamalapuram, and the other like the one in Ganeśa Ratha of that place. All the manuals on **Vāstu-Śāstra** especially those belonging to the **Maya** school or **Drāvida** School, describe temple divisons on the basis of the storeys in the **Śikharas** which might be 12 (or 12 to 17) in number. The crowning peice is called the **Stūpi** with **Kalaśa.** The Sm. Su. in this respect has exactly followed the Southern text and so its representation pertaining to this style is quite fitting to the existing monuments of South.

The Aparājitapṛcchā divides temples into two main groups[121]

(a) those belonging to **Sudhachanda** comprising eight varieties[122] viz.,

(1) **Nāgara**
(2) **Drāvida**
(3) **Varāṭa**
(4) **Miśraka**
(5) **Latina**
(6) **Sāndhāra**
(7) **Vimāna**
(8) **Bhūmija**

---

121 APPR. CIII, 1-3, CXII. 2-3, 13-15.

122. APPR. CLV, CLVII,

Jain Education International For Private & Personal Use Only www.jainelibrary.org

and (b) six varieties based on their special features like **Deśa** (country), **Jāti** (Community), **Kula** (family), **Sthāna** (place) and **Varṇa** (colour). They are :

(1) **Valabhī** (or **trisangnaka**).

(2) **Siṁhāvalokana.**

(3) **Phāsanākāra** (or **Napumsaka**)

(4) **Dāruja**

(5) **Vimāna Nāgara**

(6) **Vimānapuṣpaka**

The first type **Nāgara** is further divided into six varieties (1) **Vairāja** etc.[122] (which comprises five-fold shapes or ground plans) (2) **Puraṇabhadra** etc.[123] (3) **Bhūdhara**[124] (4) **Sutaru** etc.[125] (5) **Sāgaratilaka** etc.[126] and (6) **Meru** etc.,[127] each variety contains 53, 25, 25, 25, 41 sub-varieties respectively.

The second type **Drāvida**[128] is divided into temples having several **Bhūmikās**; in all it comprises 25 varieties of temples.

The **Latina**[129] type adopts the five-fold divisions of the shape of the plan and comprises in all 25 varieties of temples.

The **Miśraka.**[130] too, has three divisions (**Rucakodbhava, Śridhara** etc, and **Śritilakodbhava** comprising 25 verieties in all.

---

122. APPR. CLV, CLVI, CLVII,
123. APPR. CLXIV.
124. APPR. CLXV.
125. APPR. CLXVI.
126. APPR. CLXIX.
127. APPR. CLXVII, CLXX.
128. APPR. CLXXIV.
129. APPR. CLVIII.
130. APPR. CLXVIII

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The **Vimāna**[131] type has two sub-groups, one based on the number of **bhūmikās** containing 25 verieties in all. The other subgroup (pertaining to various gods–goddesses like **Śiva, Viṣṇu, Brahmā, Sūrya Devi, Gaṇapati, Tirthankara,** and **Sarva Deva,** each ascribed with 8 varieties of temples). contains 64 varieties of temples. Thus this type contains 89 varieties in all.

The **Bhūmija**[132] type of temples is divided into three groups (**Caturśra, Vṛitta, Aṣṭāśra,** all based on the shape of the ground plan and admit the several numbers of storeyes in elevation). In all, it has 25 varieties of temples.

The **Sāndhāra,**[133] the **Varāṭa,**[134] the **Valabhi,**[135] the **Simhavalokan**[136] each of these types contains 25 varieties of temples.

The **Phāsanākāra**[137] type of temples is based again on the several shapes of the ground plan and storeyes in elevation. In all it has 20 verieties of temples,

The particulars of **Dāruja** type are missing in the text.

The **Vimānanāgara**[138] type has three groups (**Puṣpaka** etc. **Sridhadra** etc. and **Meru**), subdivided into 76 varieties in all.

The last type **Vimāna puṣpaka**[139] has 25 varieties of temples of which the last one namely **Meru** forms a class by itself. Thus APPR. mentions 453 verieties in all.[140]

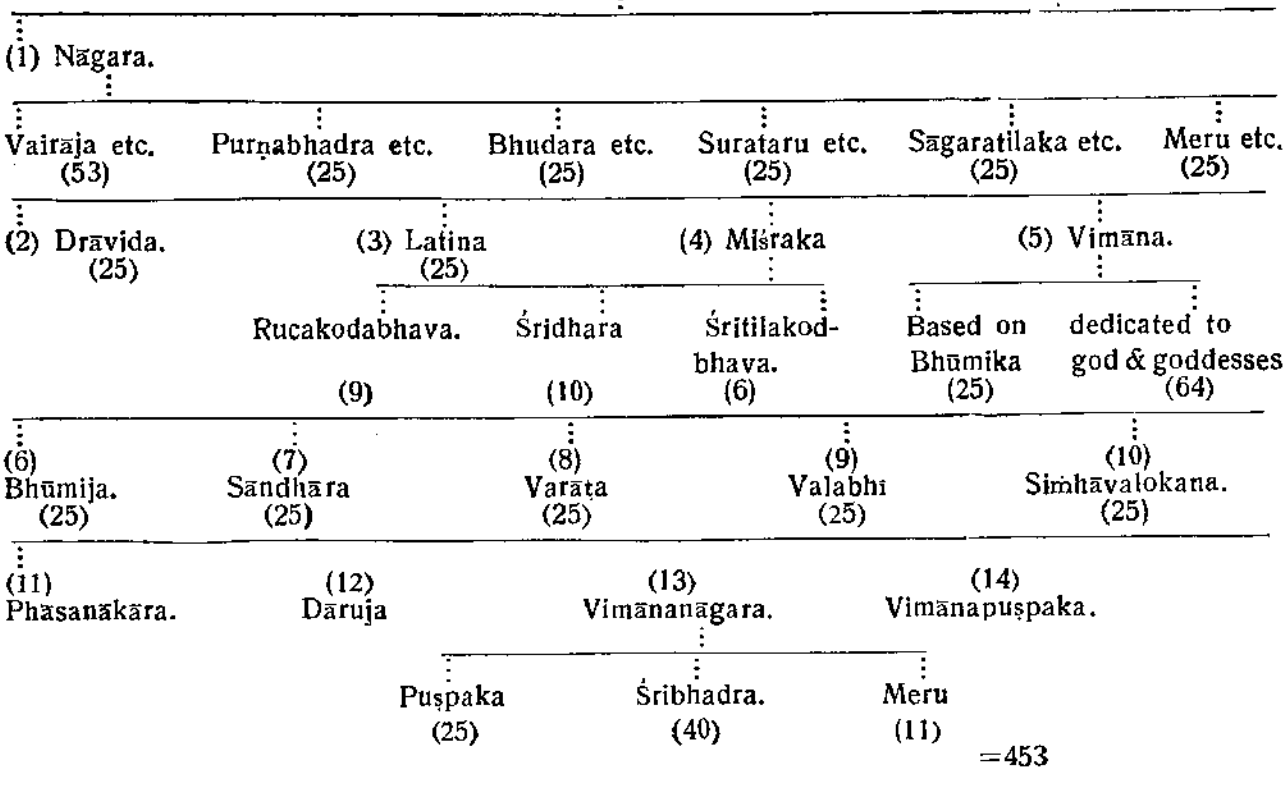
---

131. APPR. CLXII, CLXIX.
132 APPR. CLXXI.
133 APPR. CLIX.
134. APPR. CLXXV.
135. APPR. CLXXVI.
136 APPR. CLXXVII.
137. APPR. CLXXVIII
138. APPR. CLXII, CLXIII, CLXXX, CLXXXI, CLXXXII.
139. APPR. CLX.
140. Vide Table 'C' below.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

TABLE 'C'

Temple Classification of Appr.



Jain Education International
For Private & Personal Use Only
www.jainelibrary.org

Further APPR. also gives particulars about the different regions where the different types of temples were especially prevalent. The **Nāgara** type for instance was common in Ahirāja (i. e. Ahichhatra) Vairājya, Virāṭa, Kokaṇa, Dandkārṇya and Saṅhyādri. The work also cites the types that were especially in vogue in Saurāṣṭra and Gurjaradeśa, but unfortunately the line mentioning these types is missing in the text.[141]

In APPR. the **Nāgara** type figures as the first and foremost type of temples. It describes the salient features of this type as follows.

The spire of the **Nāgara** temple is adorned with Śṛngas, Uruśṛńgas, Pratyangas etc. It is constructed of profile (**Rekhā**) of one to three divisions (**Khaṇḍas**). It has **Śukanāsa, Āmalaka, Kalaśa** and **Aṇḍaka**. Its' ground plan is adorned with various projections running vertically and horizontally from top to bottom. Its vertical member are **Pīṭha, Uppiṭha, Janghā** (**Maṇḍovara**) **Kūṭachādya** etc. It has **Maṇḍapa, Vitāna** (ceilings) adorned with bell-shaped **Saṁvarṇā** (or **Sāmaraṇa**)[142]

From the description of twenty temples in Brht. Sam.,[143] M. P. [144] and Viśva Karmā Prakāśa[145] (the works approx. of 6th Cent. A. D.) etc., it seems that the temples have assumed various forms by this time.

None of these works however refers to the **Nāgara** School of architecture, which is found to be one of the principal schools in later canonical works. It is in the Ag. P [146] that

141. APPR. CXII, 12.
Shri P. A. Mankad the editor of APPR. contends that the **Nāgara** type originated in Ahichhatra in Pāñcāla and that it extended southword along with the migration of the Brhamanas of Pāñcāla, who are known as Nāgaras (Appr Int. pp. XXIII-XXVI).

142. APPR. CVI, 18-25.
143. Br. Sm LVII, 17-31.
144. MP. CCLXIX. 26.
145. VKP. VI, 82-86.
146. AG. P. CIV. 11-12.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

we come across an implied reference to the **Nāgara** school when it associates the 45 varieties (expressly styled as **Lāṭa**) with **Nagara** (ctiy). It seems probable that architecture attain a special form accordingly got known as **Nāgara** in course of time. Ag. P. further states that the 45 verieties of temples enumerated by it belongs to **Lāṭa** (style) probably based on regional conception of temple building activities.

The Sm. Su. is supposed to represent the canons of the **Lāta** school. It represents temples into several groups such as **Rucakādi**, **Śridharādi, Drāvida, Nāgara, Bhūmija** etc.,

Dr. D. N. Shukla classifies the first five groups under the early and later **Lāṭa** styles.

He has grouped the classification of the temples into five groups.-Early Lāṭa style, Later Lāṭa style, Nāgara style, Drāvidian style, and Regional styles.[147] The classification of temples, here seems to have been mostly based on the shapes of the ground plans, superstructures with or without storeys, **Śikharas,** Śṛingas and **uruśrings** and with five-fold terraces etc.

Early Lāṭa is further divided by him into three types-The **Chādya Prāsāada**[148] (the roofed-temples), temples having superstructure with **Śikhara**[149] and superstructure with storeys.[150]

Later **Lāta** style, an ornamental style having **śṛingas** and storeys, comprises four sub-types **Meru** etc. with 16 & 20 varieties, **Śridhara** etc. with 40 and **Nandan** etc. with 10 varieties.[151]

Nāgara style supplies the traditional list found in two sub-groups (i) Meru and others[152] same as discussed in early

147. Dr. D. N. Shukla. Vāstuśāstra Vol. I. (with special reference to Sm. Su.) pp. 443. ff.

148. Ibid. Ch. XLIX.

149. Ibid. Ch. LI, LVI.

150. Ibid. Ch. LVIII, LIX.

151. Sm Su. Ch. LV, LVII.

152. Ibid. LXIII.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

texts like Matsya P. and Visvakarmā Prakāśa etc. and (ii) Śrikūṭa etc. 36 Prāsādas.[153]

Dravidian style has one to twelve storeys with five fold terraces and talacchandas.[154]

The regional styles with characteristics of both **Nāgara** and **Drāvida** have two types–Vāvāṭa (**Vairāṭa**)[155] and **Bhūmija**.[156]

The classification presented by Dr. Shukla seems to be elucidative to a larger extent, however, the appellation '**Lāṭa**' is not given in the original text and hence his application of this appellation seems to be arbitrary. He also assumes that **Lāṭa** style was a branch of the **Nāgara** style which was universal.

As pointed out by Dr T. Battacharya the Sm. Su. is definately the work of the **Lāṭa** school which was in vogue in Western India. Sm, Su. has developed the 45 varieties of temples into 64 giving prominance to the **Vairāja** (square) type having 24 sub-types of temples. Sm. Su. treats 20 varieties of temples enumerated by early works like Br. Sm., MP. & VKP. in a separate chapter (vide LXIII) under the head of the **Nāgara** type because they were perhaps considered as traditional type of temples during the period of its composition.

The Agni Purāṇa, the Haya Sirṣapancarātram[158] and the

---

153. IBid. LX.
154. Ibid. LXI, LXII.
155. Ibid. LXIV.
156. Ibid. LXV.
157. T. B. 'Vastuvidya' p. 141.
158. 'Nāgarānādhikṛtyeh prāmeyam Vartnoditā I
Yo Viśeśoatra lāṭānām prasamkṣepeṇamanyate II
Nāgaraistu samālāṭā Kintu te Karmabhedakāh I
Catarśran tu teṣām masūraka Kapotakau II
–Hayasirśa.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

APPR.[159] refers to the Lāṭa Style. As shown above the Sm. Su. was perhaps mainly a work of the Lāṭa school. The first classification of temples made in it contains many names quite different from those found in other works though the general (traditional) system of dividing them into 5 classes according to shape (Round, square rectangular, oval, and octagonal) has been followed. The similarity, however, of some of these names with those in the **Agni** P. proves the statement of the **Purāṇa** that the "Lāṭa temples bear the same name," (though not exactly). What were the characterstics of this earlier period may be guessed from the **Hayasisśa panca rātram** (Ch.-18) The verses concerned may be rendered as follows :-

"The **Lāṭa** temples are similar to **Nāgaras** but they differ in the **Karma** (construction). Their **masūrakas** (pedastals) and **Kapotakas** (mouldings) are square." The distinctive features are not clear. This is an example of auothers looking on other

---

159. The Aparājitapṛcchā confines the **Nāgari** (Nāgara) style to Madhyadeśa and further mentions: **Lāṭi** and **Vairāṭi** (evidently of the **Lāṭa** and **Vairāṭa** regions) as separate styles :

Nāgarī Madhyadeśa tu Lāṭī Lāṭa Prakīrttitā I
Drāvidī dakṣiṇe bhāga Vairāṭī tu Svadesajā II

Lāṭi and **Vaiṛāṭī** should however, be considered as ramifications of the **Nāgara** style which was current through out Northern India. (S. K. Sarsavati. 'Origion of Mediaeval temple styles' Indian Culture Vol. VIII. p. 183 f. note no. 2).

The Bṛhta Saṁhitā and other texts (like APPR etc.) on the Science of Architecture specifically mention that the Madhyadeśa was the centre of the Nāgara style and as Dr. Stella Kramarisch has suggested, from this centre under the patronage of the respective ruling dynasties, the specific types of temples built there, were seen to develop local variations of their own, in the countries to the East (Kalinga) and West (Lāṭa) and from the Himalayas in the North to the river Tungabhadra in the South. (H. T. I, p. 292.)

Jain Education International For Private & Personal Use Only www.jainelibrary.org

schools as differing only in the shape of structures, as Dravidian authors later on did in defining the **Nāgara, Drāvida** and **Vesara** structures.[160] The original numbers of temples in the **Lāṭa** order might have been 45, as mentioned in the Ag. P. but by the 11th cent. A. D. it has reached 64, as is evident from Sm. Su.

The **Āgamas** though written at a later age generally represent an early stage of development of **Vāstuvidyā** of southern school. From the summary of **Kāmikāgama**[161] we find that this **Āgama** is acquainted with the divisions of temples into **Nāgara, Drāviḍa** and **Vesara**. It further adds three more varieties **Sarvadeśika, Kalinga** and **Varāṭa**, to this list.[162] But the description of the **Nāgara** type of temples,[163] offered by this **Āgama** is considerably much different from the description of this class of temples narrated by Sm. Su.[164] and APPR.[165] This clearly indicates that the divisions offered by the works of southern India were mostly confined to the temples built in that region and that the classification offered has nothing to do with the temple built in Northern India so far the classification of the temples is concerned. While discussing this topic Dr. T. B. Bhattacharya also arrives at a similar conclusion. He says, "There is therefore no doubt that the South Indian **Vāstu** texts deal only with the Drāvidian temples and their **Nāgara, Drāviḍa** and **Vesara** do not refer to their distinct styles or orders of Indian architecture; but for reasons now not clear, there was a confusion about the meaning of these words which shows (1) that this division was a later growth and (2) these meant to them not three different styles of three different countries but three classes or varieties of the South Indian temples and various other structures like the **liṅga, Liṅgapiṭha** etc.[166]

---

160. T. Bhattacharya. 'A study on Vastuvidya' pp. 151-152.
161. Kāmikāgama. LXV.6-7, 12-18.
162. Ibid. XLIX; 2-3.
163. Ibid. XLIX, 5-10.
164. Sm. Su. LXI, LXII.
165. APPR.CVI., 18-25.
166. 'A study on Vastuvidya'. p. 161.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

So the characteristics of three varieties **Nāgara, Drāviḍa, Vesara,** offered by Āgamas[167] and **Śilpa** texts like Mānasāra etc.[168] may fittingly apply to the temples of South India, which in shape are either square, rectangular circular, hexagonal and octagonal etc. The terminology about five fold shapes of the ground plan offered by Ag, P; Sm. Su. APPR **(Vairāja** etc.) is seen completely absent here; instead a new terminology about the shape i. e. for square 'Nāgara', for circular Vesara and for hexagonal or octagonal 'Drāvida' seems adopted by the southern school.

Again, the description of temples under the head of **Drāviḍa** given by Sm. Su.;[169] APPR[170] etc, in many respect fits to the existing monuments of southern India. This shows that when the canonical works of Northern school describe the temples belonging to **Drāviḍa,** etc. school, they have clear idea about their geographical aspect.

So the conclusion, which we are here arriving at, is that in the Southern school the form **Nāgara, Drāviḍa** and **Vesara** is based on the shape of the temple; and to the Northern school the terms are in the sense of the geographical divisions of the country. i. e. the division to which they apply.

But the canonical works do not treat the **Lāṭa** type of temples as a separate group of temples obviously it seems merged into all pervading and universal style **Nāgara.** Sm. Su. treats temples enumerated by early sources like Br. Sm., M. P., VKP etc. as **Nāgara** temples (LXIII). But the APPR has reflected much light on this type of the temple and first and foremost preferance is given to **Nāgara** in its fourteen main types of temples. (CIII, CIV etc.)

---

167. Kami. XLIX; Supra. XXXI, 37-39; Vaikhānasāgama (Vide T. B. Vastuvidya p. 144)

168. Mānasāra. XVIII, 45-51, LIII, 27 XXI. 36 etc. For details see P. K. Acharya's EHA. 'Nāgara' pp. 260-272.

169. Sm. Su. LXII. 170. APPR. CLXXIV.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

(d) Determinants of its Sub-Types

The traditional classifications of temples have some basic principles which determines their sub-groups. The temples are classified according to the architectural features[171] of the buildings, their layouts, shapes, superstructures and the crowns to gether with decorations.

These features may broadly be grouped under two heads (i) the ground plan and (ii) the superstructure.

(i) The ground plan

The traditional classifications and types of temple, as seen above, are discussed at length in the sections of the **Purāṇas** and the traditional works of **Vāstuvidyā** prevalent in north India. These works display much importance to the shapes of the ground plans and name them accordingly.

Varāhamihira in Br. Sm. lays down several rules pertaining to the ground plan.[172] Apart from the usual shapes square, rectangular, circular, etc. the text prescribes many other varieties of shapes such as lotus-shaped, elephant-shaped, bull-shaped, swan-shaped, pot-shaped etc.

Matsya Purāṇa[173] follows the scheme offered by Br. Sm.

The later work known as **Viśvakarmā-prakāśa,** the authorship of which is ascribed to **Viśvakarmā**, cites the scheme given by Br. Sm. & MP, apparently displaying the similarity of shapes proposed by latter works.[174]

Agni Purāṇa more elaborately discusses the 'Kṣetras' (plans) of the temples and accordingly deals with five

171. The classification of the Vimānādi type given in the Sm. Su. and APPR. is however made according to the different deities.

172. Br. Sm. LVII, 17-31.

173. MP. CCLXIX. 27-30.

174. VKP. VI, 82-84.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

divisions of temples depending on five shapes or plans;[173] namely **Vairājya**[174] (**Caturaśra** = square); (2) **Puṣpaka**[175] (**Āyataśra** = rectangular); (3) **Kailāsa**[176] (**Vṛtta** = round) (4) **Maṇika**[177] (**Vṛttāyata** = Elliptical) and (5) **Triviṣṭapa**[178] (**Aṣṭāśra** = Octagonal). Each division contains 9 varieties ultimately giving rise to 45 varieties of the temples.

These temples with their five-fold shapes are to be built of stones and baked bricks in towns (**Nagara**).

The Scheme given by **Agni Purāṇa** is followed by **Garuḍa Purāṇa**.[179] It gives exactly the general plan of five shapes and 45 sub varieties but the nomenclature is not identical in all cases. Almost all the canonical works like Sm. Su.[180] and APPR.[181] accept these five-fold geometrical representations of the forms or shapes as primary shapes for the ground plan of the temples.

From the usual five shapes of the ground plans of the shrine Sm. Su. of King Bhojadeva (11th Cent. A. D.) derives 64 kinds of temples; **Vairāja,** the square one, having 24 varieties and **Kailāsa** and others having 10 varieties each.[182]

This classification based on shapes like **Vairājya** applies to the **Rucakādi** group of 64 temples given in Ch. XLIX & LVI wherein the nomenclature of the varieties applies more to the list given in Ch. XLIX only i. e. to the varieties of the **Cḥādya prāsādas**, rather than the list of **Śikharānvita prāsādas** given in Ch. LVI.[183]

---

173. Ag. P. CIV; 1-34.
174. Ibid. 14, 25.
175. Ibid. 16, 17.
176. Ibid. 17, 18.
177. Ibid. 19, 20.
178. Ibid. 20, 21.
179. G. P. XLVII, 21-23.
180. Sm. Su. XLIX, 3.
181. APPR. CIV. 3-5.
182. Sm. Su. XLIX.
183. Out of 64 varieties mentioned in this chapter only 25 varieties are based on shapes. They are grouped under the head **Lātina.**

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Now if we just compare the two lists-45 temples of Agni Purāṇa and 64 **chādya prāsādas** of Sm. Su., we find that though the shapes of their horizontal sections with their prototypes in heaven (vertical height) remain the same, the number and arrangement, have undergone a change. The square varieties increased from 9 to 24, though others are stationary. Similarly certain temples in the list of **Agni** have assumed another shape in the list of Sm. Su. e. g. **Haṁsa** elliptical in **Agni** is octagonal in Sm. Su, **Mahāpadama** circular have attained octagonal shape in Sm. Su. **Meru** the most prominent in **Agni** is absence in this list of Sm. Su. (though highest extollation on the **Prāsāda rāja Meru** is seen several times in other lists of Sm. Su.).

The ground plan (**Talacchanda**) of the shrine internally and externally comprises the **Garbhagṛiha**, its dividing walls, **Bhramaṇi** or **Pradikṣṇāpatha** i. e. circumambulatory and the outerwalls walls of both the types include the different Aṅgas (i e. Nāsikās).[184] It is these **Aṅgas** that go to give starlike projections to the external boundary of the plan. What would otherwise have presented a straight linear appearance in the bounding line, is converted into several zigzag projections, some going outwards and others inwards of the main external boundary due to the additions or **aṅgas** like **Bhadra**, **Pratiratha**, **Nandi** etc.

For getting varieties of starlike shapes the device of the **bhadrādi** projections are applied to a square ground plan. The square ground plan of the shrine (as well as that of **maṇḍapa** etc.) is divided into several parts such 4, 6, 8, 10, 12, 16, 20, 22, 24, 26, etc. and they in turn all alloted in uneven numbers to the **bhadrādi** projections being projected in a given formula. e. g. In Sm. Su.[185] the square ground plan of the **Śridhara** variety of the **Meru** type consists of 24 parts of which 12

184. These **Aṅgas** are **Bhadra**, **Mukhabhadra**, **Pratiratha**, **Upabhadra**, **Karṇa**, **Pratikarṇa**, **Nandi**, **Vārimārga**, etc.

185. Sm. Su. LVII.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

parts are alloted to **Bhadra** (Śalā) projection and remaining for **Karṇa** equally distributed on its either side. The next variety in this group **Hemakūta** has 26 such parts; the additional two more are alloted to **Vārimārga** having one part on either side of the **bhadra** (Śālā) projection. Similarly in APPR. the ground plans of the 25 varieties of the **Vairājyādi**[186] temples are divided in to 4, 6, 8, 10 equal parts each of these divisions here is alloted to **Bhadra, Pratirath, Nandi** etc projections and **Karṇa** the remaining original portion. Varieties of several types of temples discussed in Sm. Su, & APPR. exhibit this device getting innumerable starlike shapes of their ground plans.

The varieties, thus attained in plan, give rise to various varieties of temples. This is one of the most important and conspicuous factors which determines the different varieties of temple.

(ii) **The Superstructure.**

The other determinant factor of the type of temple is the superstructure.

The earlier works, while refering to the construction of superstructure prescribe the proportion of its height but do not specify any particulars about its profile or even about its horizontal form.

Among the canonicol works of the North the Sm. Su. makes first mention of the two horizontal forms of the superstructure and accordingly classifies temples into two types named **chādyaprāsādas** and **Śikharānvita prāsādas**. The former have flat or pyramidal superstructures, while the latter are endowed with the curvilinear spires.

In **Chādya prāsādas** it is determined by number of stepped-out pyramidal layers of diminishing sizes superimposed on other till the appex is reached which is crowned with **āmalaka** and finial.

186 APPR. CLVII.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

But in **Śikhara prāsādas** the spire (**Śikhara**) being curvilinear, the profile (**Rekhā**) and its various modes determine the several varieties of the spire. The other elements which differentiate the one type of spire from another are **sṛṅga, uṛusṛṅga** etc.

It is in the APPR. that we first come across canons about the profile of the **Śikhara**.

For attaining profile (**Rekhā**) of the spire (**Śikhara**) two methods are prescribed by the canons. (a) **Candrakalā** and (b) **Udayakalā Rekhā**.[187]

(a) **Candrakalā Rekha.**

Rekhā i. e. the profile of a spire (**Sikhara**) above the **gaṛbhagṛiha** involves methods of setting out curves. According to **Candrakalā**, the given height of the spire is divided into **Khaṇḍas** varying from three to eighteen parts (thus giving rise to 16 such **Khaṇḍas**). The first **Khaṇḍa** being divided into three parts is known as **Trikhaṇḍa**, the second being divided into four parts **Catuskhaṇḍa**, the third **Pancakhaṇḍa** in five parts and so on. By adopting any one of these **Khaṇḍas** the setting out of the curves i. e. profile of spire is obtained. Thus **Khaṇḍa** forms a piece, a uniform (straight or curved) portion of **Śikhara** wherein the curvature remains practically of the same degree of acutness. Further each **Khaṇḍa** is divided horizontally into several prescribed degits or parts, technically known as **Kalā**, and vertically into divisions known as **Cāra**. By means of prescribed ratio between these **Kalā** and **Cāra**, the profile (**Rekhā**) of the **Śikhara** is attained. In otherwords the curvature of the **Śikhara** is determined by a vertical **Cāra** in corresponding ratio at each successive horizontal **Khaṇḍa** divided in **Kalā**. The total number of **Kalā** is 16; **Cāra** also has 16 number. So the total number of Rekha will be (16×16) 256. This is one way of arriving at **Rekha.**[188]

187. APPR. CXXXIX, CXL.

188. For detail vide Ch. 13 below.
For drawings vide HT. vol I pp. 209-10; Also SR. p. 183.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

(b) **Udayakalā Rekhā**

In the other i. e. in **Udayakalā Rekhā** (profile) the given height of **Śikhara** is divided into 5 to 29 **Khaṇḍas**, which ultimately give rise to 25 verieties of **Rekhās.**[188/1] The **Kalā** i. e. degit at each Khaṇḍa will vary with the increase of **Khaṇḍa**. The secondary elements which contribute in differentiating the types of the spire (**Śikhara**) from each other are, **Urusṛiṅgas Sṛiṅgas, Pratyaṅgas. Tavṅgas, Tilaks** etc. They are placed corresponding to the projections that have been attained by the ground plan. The simple square plan has only one **Śikhara** above the shrine. But when square is given star-like shape by adding projections to the external boundary of the ground plan, the projecting portion above the top of the wall is adorned with the aforesaid members. Their increase and decrease in the number depends upon the zigzag shape of the ground plan, rendering variety in appearance which ultimately differentiate one **Śikhara** type from another. The addition of such various elements creates innumerable varieties of shapes of the spire.

(2) The Sub-types of The Extant Temples In Gujarat

It will now be interesting to investigate which of these canonical traditions apply to the old temples of Gujarat especially with respect to the general architectural form of the temple.

Among the pre-Caulukyan temples the oldest is the temple at Gop. Different views have been suggested about the architectural form of the Gop monument. They based on the general appearance and affinities with certain monuments in other parts of the country. But none has tried to trace the particular form to the connical works on architecture. It will however be interesting to see whether the form can be identified with any type prescribed in those works. At the outset it may be noted that the temple at Gop has a

188/1 SR. p. 183.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

pyramidal, and not a curvilinear superstructure. The **Aparājita pracchā** makes a passing reference to **Prāsādas** without **Śikharas** under the head of the Latina type[189] while describing the particular varieties of that type it however, confines itself to the description of **Prāsādas** with **Śikharas.**[190] But the **Samarāṅgaṇa Sūtradhāra** contains canons about the **prāsādas** with pyramidal superstructure as well. From this it follows that this form of the **Prāsādas** was no longer in vogue at the time of the compilation of the **Aparājitapṛacchā.** The **Samarāṅgaṇa Sūtradhāra** devotes a separate **adhāya** to the varieties of **Chādya prāsādas** i. e temples with pyramidal super structures.[191] It, however. does not designate these varieties under special head like **Latina** but simply represents them by the names of its shapes and their varieties. On comparision of these varieties with those given in the **Agni Purāṇa** Dr. D. N. Shukla[192] has enunciated that they belong to **Lāṭas style** which is a branch of the all pervading and universal style– the **Nāgara.** Among the different types of the **Lāṭa** style the **chādya prāsādas** obviously belong to the early phase. It is just possible that the **Lāṭa** type of the **Agnipurāṇa**[193] corresponds to the **Lalita** type of the Sm. Su. and the **Latina** type of the **Apārājitapraccha.** The name **Lāṭa** may also imply that the type was especially in vogue in this region.

As for the varieties of the **Chādyn-prāsādas** described in Ch. XLIX of the Sm. Su. the temple of Gop well applies to the **Rucaka** type. As narrated in the text (vv. 25–31) the **prāsāda** is square in plan enclosed by an **alinda** (aisle). It is attached with **prāggrive** (porch). The alinda contains the flat-roof. The **Prāsāda** is covered with three (**Chādyas**) round-edged slabs. The top is adorned with **Āmalasāraka.** The superstructure of the temple is decked with the **Haṁsapṛsthi.**

189. APPR. Su. CIV, 28.
190. APPR. Su. CLVIII.
191. Sm. Su. XLIX.
192. Dr. D. N. Shukla, 'Vastu-Sastra' Vol. I. pp. 443–444.
193. Agni Purāṇa, CIV. 22.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The exact meaning of this terms is not explained in the works on architecture but from the shape of the tail of the **Haṁsa,** the term seems to denote an arched figure which is here represented by what is known as the **Caitya**-window.

Other temples of the Gop group also seem to represent the **Rucaka** type of **Chādyaprāsādas.** Like the other types the **Rucaka** type also covers the usual five shapes (Square etc.). In the case at most of these temples, the **garbhagṛiha** is square. The rectangular form of the **garbhagṛiha** is illustrated in the temples at Kadvar and Kalsar. The other shapes are not met with in the extant remains.

The gradual stages of transition from the stepped-pyramidal (**Chādyaprāsāda**) to the curvilinear (**Śikharānvita**) are not reflected in the canonical works; which seem to give rules about the various forms that are well established.

The classification and nomenclature of temples were based on various principles such as, the size, the form, decorative elements, mouldings and the like. In the classification of temples the treatises of the Northern school differ in many respects from the Southern (e. g. classification according to the number of storeyes). In the later works various ways of classification arose. This system of classifying may be traced from a very early period.

In Caulukyan temples, as seen above, the ground plan and the superstructure above the garbhagriha are main determinant of sub-types or varieties of temples. The other determinant factors are (i) the temple complex with its accessories and (ii) the minor details like **aṇḍakas,** doors, flats (storeys) etc.

The ground plans of the shrines in extant Caulukyan temples as in pre-Caulukyan temples are mostly square but the projections given to them constitute several zig-zag shapes which are seen in the extant Caulukyan temples. These

Jain Education International For Private & Personal Use Only www.jainelibrary.org

projections in the ground plan form the main factors which determine and differentiate one variety of the temple from the other. So the plans with one, two, three or more projections have different nomenclatures in traditional works.

The ground plan mostly corresponds to the plan of the curvilinear superstructure and correspondingly it takes one, two, three or even mores **Śṛuṅgas, Uṛuśṛuṅgas** etc. This will also constitute a differentiating factor for the nomenclature.

In the elevational aspect the Caulukyan temples are divided into three main sections viz. the **pītha** (basement) the **maṅḍovara** (wall-face upto the entablature) and the **Śikhara** (spire).

The **Pīṭha** is composed of a series of mouldings and string courses. The additions, substraction and repetetion of these mouldings will differentiate one temple from the other. Similarly in the **maṇḍovara**, exclusively reserved for figure sculptures, the addition and substraction of figures also will constitute one more factor for distinguishing one variety from the other.

The profile of the **Śikhara** is also one of the leading factors determinant of sub-types or varieties of temples.

From the view point of the temple complex the later cononical works like Sm. Su. and Appr. etc., assume the similar from or general plan offered by the early works like Br., Sm., M. P., Ag. P. etc. It makes it clear that from the very early times the different members of the temple complex were known. The early as well as the traditional works,[194] so, on the strength of the addition (such as those of **maṇḍapas** and porches etc.) and the substraction of various limbs, wall mouldings and superstructures of the temple complex formed variations in the type of temples giving rise to several varieties. This is also seen in the case of extant Caulukyan temples.

194. '**Antarāla**' seems added in later works; but its addition does not contribute to the variation and nomenclature of the temple-type.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

(ii) The several variations either by additions or substractions in **aṇḍakas**, doors, flats (storeyes) etc. will give rise to manifold variations. The temple may have 1 to 100 **aṇḍakas**, 1 to 4 doors, 1 to 12 flats (as seen in the temples of Southern India); the arrangement of pillars in the **maṇḍapa** and in the portico may give altogether a different veriety from one another. The extant temples are illustrative of this remark also.

In view of the above determinants of sub-types one can see the gradual progress that is attained by the extant temples of Gujarat.

The temples at Sunak, Kanoda, Delmal and Kasara, Sander Ruhavi, Dhinoja, Parabadi, Harasiddh (Old), Miyani (Nilkantha) etc., are all small edifices of comparatively simple parts consisting of a shrine with either a **maṇḍapa**, or a porch or both in front. In plan they display the projectional and sculptural details with all the characteristic copiousness of the style. The open **maṇḍapa** and the porch are covered with dwarf walls, above which rest sloping seats leaning outwordly. The superstructures above the **garbhagṛihas** follow the prescribed rules for a profile. The basement and **maṇḍovara** mouldings with slight changes give unity to the general perspective of the temple. These temples are ascribed to the 10th Cent. A D.

The Navalakha temples at Ghumli and Sejakpur, the sun temple at Modhera, the Vimalavasahi at Mt. Abu, even comprising all the necessary elements of the former group are larger and are more sublime in conception and complicated in architectural details. In these temples the art of temple architecture of Caulukyan period attained its supreme expression. The sun temple at Modhera ranks as the superb example in this group. These temples belong to the 11th Cent.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The temple of Rudramāla (fragmently now) and several times restored temple of Somnath (now extinct) and the temples at Girnar (Neminātha, Kumārpāla and Vastupāl-Tejapāl), Taranga (Ajitanātha), Bhadresvar, Baradia, Mandrapur, Asoda, Khandosana, Piludra and lastly the temples of Vastupala-Tejapala at Abu, maintained the high water-mark in temple architecture and even enhanced development in certain varieties. This temples belong to the 12th & 13th Century A. D. and like the temples of 11th Cent. A. D. reflect the eligence prevalent in the golden period of the Caulukyan rule.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

CHAPTER V

THE GROUND PLAN OF THE GARBHAGṚIHA

(1) The Architectural Treatment in the Extant temples

Garbhagṛiha literally means the womb of the temple. It is the innermost sanctury in which is installed the image of the deity worshipped. This inner chamber is enclosed immediately by a wall.

Some times it is also enclosed by another parrallel wall, the space between the two walls forming the circumambulatory around the shrine.[1]

The **garbhagṛihas** of pre-Caulukyan temples are almost square in plan, Exceptions to this are seen at the **Varāha** temple at Kadvar and at the temple at Kalsar[2] which have rectangular **garbhagṛihas.**

The ground plan of the shrines of the temples at Gop, Sutrapada, Visavada (old temples) Kinderkhada, Pasanavada, Balej, Bilesvar, Srinagar, Ranavav, Bhansar, Khimesvar, Dhrasanvel (**Kālikāmātā** temple), Suvan, Pata, Pasthar, Boricha, Pindara, Akhodar, Odadar (old temple), Son Kansari (Sadevanta Sāvalingā temple) Porbandar (Dhingesvar), Miyani (Small Siva and Ganpati shrines on south of the village), Navidhraved are, internally, almost square.

The walls of the **garbhagṛiha**, internally irrespective of the shape of the edifice are regerously kept plain. Externally the walls are found either plain from bottom to top or horizontally moulded at the base as well as at the top and sometimes either of it is found moulded. The middle portion of the wall, in case of pre-Caulukyan temples is generally found plain.

1. SMTK. Plt. XXXIII.
2. MG. II, Plt. VIII.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The old temple at Visavada, one of the old temples in the group of Sonakansari near Ghumali, the sun temples at Pasthar, Boricha, Pindara, Akhodar and Odadar, all single-celled temples have heavy cornice at the top of the garbhagṛiha walls over which the superstructure of the temple surmounts. Similarly the walls of the temples dedicated to Śiva in the group of temples at Bhansara also consist of heavy cornice. These temples have moulded base which, in many cases, has been burried beneath the ground.

The top of the shrine walls of the temple at Gop is adorned with a heavy and a bold reliefed cornice. The bottom of shrine-walls resting on a plinth is plain.

In case of shrines surrouned by **pradakṣiṇāpatha** the walls (internal) of the **garbhagṛiha** are kept almost plain. The shrine walls (internal) of the temples at Bileśvar, Dhrasanevel (**Kālikāmātā**), Śrinagar (**Śiva** and **Śakti** temples) Pasanavada (**Gāyatri** temple), Suvan (**Jagannātha** temple), Khimeśvar are all plain.

The walls of the **garbhagṛiha** of pre-Caulukyan temples are hardly found broken up vartically and divided into panels and facets.

In plan the **garbhagṛihas** of Caulukyan temples like the pre-Caulukyan temples, are, internally in shape either square or rectangular and in moulding regerously plain.

But the walls outwardly which measured from corner to corner are modified by addition of certain projections upon them. These projections may be 1, 3, 5, 7, 9 or even more in number. Further all these projections and corners at times are divided into several projections or recessed angles so as to give the portion occupied by them a more zigzag shape.

The addition of these projections on external sides of the garbha-walls presents a variety of shapes to the square ground plan of the **garbhagṛiha** (and of the temple as a whole).

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The walls of the **garbhagṛihas** are also broken up vertically and are, thus, divided into panels and facets. These lines run up from the lowest member (base) to the top of the wall (often to the summit of the **Śikhara**). These vertical chases cut up all the horizontal mouldings. The most conspicuous among them are the narrow slits or channels often placed between the different horizontal projections.

The prominent projection in the centre is $\frac{1}{3}$ to the total length of the **garbhagṛiha** from external corner to corner.

The walls of the **garbhagṛiha** of the temples of Rudramala at Siddhapura,[3] the **Sūrya** temple at Prabhas on Triveni river,[4] that of Bhimanatha,[5] the Nilakantha and Jain temples at Miyani,[6] the Nilakantha, Siddhesvar[7] and Bhidbhanjan temples at Visavada, the Ambaji temple at Girnar, the **Śitalā** temple and the central as well as temple near the entrance at the site known as amthora-**mātā** at Vadnagar and Kankeśvara Mahādeva temple at Vasai, Nilakantha temple at Virat,[8] the Jain temple at Bhadresvar,[9] and the sun temple at Kheda in Kaccha externally have only one central projection with recesses at its corner.

In most of the Caulukyan temples the walls of the **garbhagṛiha** externally are found having double projections.

The garbha walls of the sun temples at Modhera,[10] Than,[11] on the bank of Hirnya at Prabhas[12] and Kotai (Kaccha)[13]; Dwarkadhish and Rukṣmaṇi temples, Rāma & Lakṣmaṇa temples at Baradia, the Vaiṣṇava temple at Madhavapur,[14] the temple of Pāncapāṇḍava at Satrunjaya, the

3. AANG. Plt. XXXVIII.
4. SMTK. Plt. XXIII.
5. AANG. P. 73.
6. SMTK. PLT. XC.
7. Here Fig. 63.
8. AANG. Plt. XCVI., 4
9. AKK. Plt. LVIII.
10. AANG. Plt. XXXVIII.
11. SMTK. Plt. XLIV.
12. AANG, p. 74.
13. AKK. Plt. LX.
14. SMTK. Plt. XCI.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Vaiṣṇava temple among group of temples at Odadar, the Śaiva temples of Somanath,[15] Sasibhusana, Rudrasvara at Prabhas, the Nilkantha temple at Sunak,[16] the Hatakesvar at Vadanagar; the Siva temples at Taranetar, Manoda,[17] Kanoda,[18] Sander. Sejakapur,[19] Than (Muni bawa)[19a] Chaubari, Tukada, Kuchahhadi; the Magaderu[20] at Dhrasanvel, the Gokeśvara at Lovarali, the Rāṇakadevi temple at Wadhawan, the Limboji mātā temple at Dalmal,[21] the Harasiddha mātā temple at Harasiddh, the Hingolajā mātā and right-angular temples[22] at Khandosan, the Vyāgheśvari temple at Dhinoj,[23] the double-celled temples at Viramgam and Triple celled temples at Kasara[24] and Parabadi have double projection in the ground plan of their respective shrines. The Jain temples at Taranga (Ajitanatha),[25] Sarotra,[26] (Bāvandhavaja), Ranakapura (Chaumukhaji); Vasai (Junagadhi), Miyani, Sejakapura,[27] and the Central shrine among the triple-shrine of Vastupala and Tejapala at Girnar, have double projections at their outer sides.

Here, the external total length of the **garbha**-wall is divided in ratio of 1:2 or 2:3 i. e. the length occupied by either corner is either one half or two-third to that of the portion occupied by the projecting members. Here the double projections on the external side of the **garbha**-wall are divided into 12 sections in the case of the former ratio and into 10 sections in the case of the latter ratio.

The ground plan of the **garbhagṛihas** of the temples of Navalakha at Ghumli[29] and the Jain temples dedicated to

15. SMTK. Plt VIII.
16. AANG. Plt. LXXXII.
17. AANG. Plt. XCVI, 1,
18 AANG. Plt. XCVI, 3.
19. SMTK. LXV.
19a. SMTK. LIV.
20. Here Fig. 242.
21. AANG. Plt. LXVI
22. Here Fig. 222.
23. AANG. XCVI, 3.
24. AANG. LXXXVIII, 1.
25. AANG. Plt. CIX.
26. AANG. Plt. LXXVII.
27. SMTK. Plt. LXVIII.
28. AKK. Plt. XXXIV.
29. AKK. Plt. XLI.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Neminatha at Girnar.[30] and Kumbharia;[31] and the one of the cella dedicated to Malinatha in the triple-shrine of Vastupala and Tejapala temple at Girnar[32] have one more additional projection on the outerwall of garbhagrihas between the double projections cited above.

Here the external total length of the **garbha** wall is divided into 14 parts or sections almost equal in size, out of which 4 sections are occupied by either corner (equally divided) of the ground plan and the rest are distributed among the lateral projections. The central projection occupies six parts, the next on its either side have 4 (equally divisible) and the projections on the side of corners too have 4 (equally distributed on other side) parts.

Between the above mentioned external projections the **garbha**-wall of the temples of Samalaji and Becharaji have double additional projections. That is in the case of these temples there are two more projections added to the usual projections.

In this case the wall of the **garbhagriha** is externally divided into 16 equal parts. Four parts are occupied by the corners on either side, from the remaining 12, four parts are alloted to the central projection and hight to the additional projections equally distributed on the either side between central projection and the corner.

The most elaborate variety in plan is octagonal or eight faced ground plan of the temple. In this variety the star-shaped form of the ground plan is approached by laying two squares over each other at angles of 45 degrees to form a plan with eight points, and four at half that angle ;to produce one of

30. AKK. Plt. XXXII.
31. BRSS. III, p. 108.
32. AKK. Plt. XXXIV.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

sixteen points.[33] Further, each side may have also laternal projections. The ground plan of the temple at Galateśvar (Saranal)[34] is eight-sided.

Functions of projections :- The treatment of projections and recesses is a matter of absorbing interest to one who views a building as a composition in lights and shadows. The design of mouldings and the relative propositions of their projections are considered so as to fit in with the elaborate play of light and shadows. The intricacy and depth of mouldings, the sharpness and softness of their edges are qualities which lend nicety to structure. The projections and recessions, in otherwords, are designed as light-catching and shadow-throwing devices.

(ii) An Indentification with defferent Types Discerned In The Canons.

In early works like Br. Sm.,[35] M. P.,[36] Ag. P.,[37] Vk. P.[38] etc. the site of a shrine is required to be apportioned into compartments by dividing the length and breadth into an equal number of parts. (Viz. 64, 81, 100 etc.) such sites may be of any of the forms square, rectangular, hexagonal, octagonal, oval, circular etc.

---

33. ASWI, III, pp. 20-21 & Plt. XVIII.
This shape is rare in Gujarat. The ground plan of Sūryanārāyana temple at Ranakapur is also octagonal.
34. ASWI, VIII, The Muhammadan Architecture of Ahmedabad. Pt. II, plt. LXXXIV.
35. Br. Sm. LII, 55-56.
36. M. P. CCLIII, 19-48.
37. Ag. P. CIV. 1-4.
38. VKP. V. 5-23.
According to **Viśvakarmā Śilpa**, which sites should be divided into 8×8, 9×9 and which into 10×10 and so forth, is also explained. It prescribes two forms (viz. 8×8 & 9×9) for Prāsādas (shrines).
राजवेश्म निवेशेच गृहादीनि च धणिनां ।
एकाशीत पदैनैव शक्रस्थानं चमापमेत् ॥
प्रासादान्विधान् छन्दांस्तथाद्यां श्चाष्टमण्डपान् ।
एकाशीति पदैनैव सर्वानेतान्प्रमायेत् ॥

Jain Education International For Private & Personal Use Only www.jainelibrary.org

In canonical works fundamental shapes-square (**Vairāja**) rectangular (**Puspaka**), round (**Kailāśa**) oval (**Maṇika**) and octagonal. (**Triviṣṭapa**) of the ground plan prescribed by Puranic works like Ag. P., G. P. etc. are observed.[39] In the extant temples the first variety i. e. temples with square (**Vairāja**) **garbhagṛihas** seems prevailing. Even the ground plan of the **garbhagṛiha** having the octagonal shape externally has square[40] **garbhagṛiha** internally. This is illustrated by the **garbhagṛiha** of the temple of Galatesvar (Sarnel)[41]

The five fundamental shapes prescribed by canonical works deal with the general shape of the ground plan (**Kṣetra**) of the temple as a whole and not only with the ground plan of the **garbhagṛiha**. So in the case of temples having rectangular or octagonal shape, the ground plan of the **garbhagṛiha** at times is obviously found square. Nearly all the extant temples in view of the component parts that they comprise are rectangular in their general appearance but from the view point of the shape of the ground plan they are mostly square (with few exceptions).

In canonical works the square shapes (**Kṣetra**) of temples are divided into several sections or parts ranging from 4, 6, 8, 10, 12, 14, 16, 18, 20, 22, 24, 26, 30, 44 and so on, all comprising the device for achieving the square ground plan of the garbhagriha; for instance the ground plan of the Rucaka type[42] is divided into 4 parts out of which 2 parts are alloted for **garbhagṛiha** and the remaining 2 for walls enclosing

39. Sm. Su. XLIX, 3, 7-8; APPR. CLV, 1-21.

40. The square is the fundamental form of an Indian Architecture. Baudhāyana Śulva Sūtra (I, 22-28) has prescribed the rules how by the help of the cord (Sūtra), the square could be drawn. Three further methods are also prescribed in Śulva Sūtras of both Baudhayan and Apastamba (HT. Vol. I. p. 22).

41. ASWI, III, plt. XVIII.

42. Sm. Su. XLIX, LV, LVI, LVII, etc.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

garbhagṛiha i. e. here the ground plan comprises 16 equal parts, out of which the central 4 are reserved for the **garbhāgṛiha**. The remaing 12 parts cover the walls of the garbhagriha.[43]

This may be illustrated in several temples of pre-Caulukyan period as well Caulukyan.

The rectangular **garbhagṛiha** is termed '**Puṣpaka**'. According to one canon[44] it is divided into the ratio of 2:1 i. e. the length of the **garbhagṛiha** is twice the width. According to another[45] it should have 5 parts in length (**Āyāma**) and 4 parts in breadth (**Vistāra**). But the rules given here seem not followed by the two extant examples of this shape.

The **garbhagṛiha** at Kadvar measures 7×2·8 meters the ratio being almost 5:2. Here the width is found to be in ratio one half of that prescribed in APPR. The **garbhagṛiha** at Kalsar is 4·3×2·6 meters, the ratio almost being 8:5 It comes near the ratio given in Sm. Su.

It will be interesting to note here that APPR even though classifying certain varieties of temples having rectangular shrines under the heads of various types of temples, prescribe a definite rule that except temples belonging to **Dāruja** and Valabhī Type,[46] the rectangular shape of the shrine may be avoided. **Prasādamaṇḍan** considers the rectangular **garbhagṛiha** as a defective one.[47]

The device of dividing the ground plan in several parts such as 4, 6, 8, 10, 12 etc. serves two purposes, firstly it locates the position and size of the **garbhagṛiha**, circumambulatory and internal as well as external walls as the case may be;

---

43. Sm. Su. LVI, 45,; APPR, CLV, 3-4 / This is also prescribed by early works Ag. P. XLII, 1-2; M.P. CCLXIX, 1-2.

44. Sm. Su. XLIX, 124

45. APPR. CLV. 12.

46. APPR. CXXVI, 25 (i)

47. दोषदं गर्भमायत्म PM. III, 3.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

secondly it prescribes the parts to be utilised by lateral projections on the external side of the **garbha** or circumambulatory or both.

In Caulukyan temples the walls, outwardly which measure from outer corner to corner, are modified by addition of certain projections upon them. These projections, technically are known Nāsikās[48]. The corner lines of the **garbha** wall are called **Karṇas**[49] or **Mūlanāsikās.** And on this **Mulanāsika** several projections called Nāsikās are added. These **nāsikās** may be 1, 3, 5, 7, 9, or even more in number. The technical names given to Nāsikās are **bhadra,**[50] **pratiratha,**[51] **nandi.**[52] When the shrine is enclosed by **pradikṣaṇā**, the inner wall enclosing the shrine proper is known as **āntarbhitti** in relation to the external wall which is called **bāhyabhitti**. In such a case the projections either run parallel to both the walls or the inner wall is given a less number of projections or it is even left entirely plain.

The projection at the centre is called **bhadra**. It is followed by a projection '**pratiratha**' on its either side The projection called **nandi** is placed either between **bhadra** and **pratiratha** or between **pratiratha** and **koṇa** or between **bhadra, pratiratha** and **koṇa** (i. e. **mulanāsikā**).

Further all these projections and **karṇas** (corners) at times, are further divided into several projections or recessed angles which give the portion occupied by them a more zigzag shape.

The addition of these projectians on external sides of the garbha-walls present a variety of shape to the square ground plan of the **garbhagṛiha**. They will give rise to three **(Tri)**, five **(Panca)**, seven **(Sapta)** and even more projections to the wall of the shrine.

---

48. Also called **Fālana.**
49. Also called **Koṇa.**
50. Also called Śālā.
51. Also called **Padharā**
52. Also called **Karṇikā** or **Uparatha.**

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The horizontal projections upon the **garbha** walls are cut up by vertical chases giving rise to several panels and facets on the **garbha** walls. Vertically all the panels resulted from the projection of outer walls run up to the upper most part of the **garbha** walls (which correspondingly run directly upto the apex of the **śikhara**). The most conspicuos among these vertical chases or slits resulted from small projection are technically known as '**Pāṇitāras**' or Vārimārgas.[53]

The **garbha**-wall having the central (**bhadra**) projection only, on its three sides, is technically said **Ekanāsikā**.[54] The external side of the wall being divisible into 8 sections, 4 sections alloted to the central **bhadra** and the remaining 4 divided in two equal parts alloted to the corner on either side of the **bhadra**, the **tala** (ground plan) of the **garbhagriha** is known as **Aṣtadhā** (Aṭhai). This may be illustrated by the Sun temple at Prabhas on river Triveni.[55]

---

53. They are also known as '**Jalāntaras, Udkāntaras**' **Salilāntaras.** etc. These projections are also described by the works known as Kṣirārṇava (MS), Jñānaratnakoṣa (MS) and Dīpārṇava as stated by the editor Sri. P. O. Sompura (Dīpā, IX, 1–101 & f. n. 2.). He describes these projections as being raised from the base of the Sikhara and not from the base of the temple. But as stated above APPR. states its rise from the base of the temple.

In extant temples the practice is found both ways. Some temples display the rise of these projections from the very base of the temple correspondingly reaching to its apex; while in other temples they rise from the base of the **Śikhara** leaving the portion below quite plain.

The practice both ways followed by extant temples is found supported by the canonical compilation **Śilpa Ratnākara** (N. M. Sompura) III, 95–102.

54. Vide here Fig. 243, a.

55. For other illustrations vide p. 336 above.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The double projection i. e. that of 'bhadra' and **'pratiratha'** upon the **mūlanāsikā** (corner line) technically is known as **Trināsikā.**[56] In this case the external side of the **garbha** wall being divisible in either 10 or 12 sections, the **Tala** (ground plan) is known as **Daśadhā** or **Dwādaśdhā** (**Dasai** or **Barai**) respectively. The plan with double projections (those of **bhadra** and **pratiratha**) have been illustrated by many of the Caulukyan temples of Gujarat, as for instance the ground plans of the shrines of Modhera, Sander, Sunak, Harasiddha, Kasara etc.[57]

The triple projection of **bhadra, pratiratha** and **nandi** upon the **mūlanāsikā** (corner line) is, technically, known as **Pancanāsikā,**[58] and the tala (ground plan) being divided into 14 parts or sections, is known as **Caturdaśadhā** (**Caudai**).

This ground plan is illustrated by the shrine of the temple at Ghumali.[59]

When an additional **nandi** projection is added to the triple projection described above the projection is called **'Saptanāsikā';**[60] and the **tala** (ground plan) being divided into 16 equal parts is called **Ṣoḍaśa Tata** (**Solai**).

This may be illustrated by the ground plan of the shrines at Samalaji and Becharaji.

---

56. Vide Here Fig. 243, b.
57. For other illustrations vide pp. 336-337 above.
58. Vide Here Fig. 243, c.
59. For other illustrations vide pp. 337-338 above.
60. Vide here Fig. 243, d.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

CHAPTER VI

THE DOOR-FRAME OF THE GARBHAGṚIHA

(1) The architectural treatment in the extant temples

The door frame of the **garbhagṛiha** comprises the two vertical jambs supporting the lintel containing a central dedicatory block. The lower horizontal member is known as threshold. It rests mostly in the centre of the front **garbha** wall to a small height from the ground level.

The usual proportion of height to width of the opening of the door way in most of extant temples is nearly 2:1 in ratio. The jambs are carved into vertical sections or mouldings, some projecting and other recessed. The fascial thus formed may be 3, 5, 7 or 9 in number. They are usually decorated with a creaper and leaves, or with lozenge-shaped ornament, or a square and a circle, or with dancing figures etc. The lower member threshold may be lavishly decorated. The lintel may contain various panels of Gods and Goddesses or may be ornamented with various designs.

The door threshold, at times, projects outward, in that case it contains a semi-circular drum like moulding in the centre, and on each side of it there is a projecting **Kīrtimukha** face. The space between the projecting threshold and the ground floor of the **antarāla** to **maṇḍapa** as the case may be, is filled with an elaborately carved slab.

On the centre of the lintel is a small projecting block on which is carved the deity to whom the temple is dedicated, figure of his consort, vehicle or other sacred emblem-usually **Gaṇeśa**.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

In most of the temples including pre-Caulukyan the panel of **Navagrha** over door-lintel is common.

In pre-Caulukyan temples the door-frame is mostly found plain except the lintel which contains a figure[1] of **Gaṇeśa** in the centre. However, there are certain exceptions too. At Kadvar, the shrine door way measures 2·6 × 1·1 meter giving a ratio of about 12:5. The Jambs contain 5 vertical sections, all being plain except the section on the opening side which contains the floral lozengeshaped ornament with standing figures on each side at the bottom towards threshold. The standing figures represent the **Gaṅga-Yamunā** motif. The Central vertical facet of the jambs being round in shape, at the topmost part contain heavy capitals with foliage and **Caitya**-arch ornaments.[2]

Above the door lintel there is a well preserved panel divided into five sections (in the shape of niches) each containing a deity. From left to right they are **Sūrya, Brahmā, Viṣṇu, Śiva** and **Soma** or **Candra**, the last having what appears to be the cresent moon behind his head. **Viṣṇu** occupies the central panel, and, below on the dedicatory block, he appears again, while **Gāṇeśa**, the more frequent image in this position on **Saiva** temples, is relegated to a more subsidiary position between the lintel and the panel. Each Section of the panel is superimposed with stepped pyramidal ornament adorned with **Caitya**-arch motif.

The door-way of the Sun temple at Sutrapada measures almost 2 × 1 meter i. e. it maintains the ratio of 2 : 1. The ratio of the height and width in the door ways of several other Pre-Caulukyan temples such as those at Balej, Bhansar, Khimesvar, Pata, Ranavav, Srinagar, Pasanavada, Miyani etc. is nearly close to the ratio prescribed.

---

1. SMTK. Plt. XXXIV.

2. Due to lozenge-shaped moulding in the jambs and the flanking pilasters with pot capitals, Cousins traces the similarity of carvings that found in the Buddhist caves, especially those of Ajanta. (SMTK. p. 39)

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The Shrine door[3] at Munibawa temple at Than is neatly carved with a running flower pattern on the jambs, human figures (probably **Gaṅgā-Yamunā** motif) below at each side and three bands of small human figures on the architrave, outside the jambs. **Gaṇpati** is carved on the lintel and the frieze above is divided into seven compartments by colonnedes; the central one is occupied by sitting figures, and the others by standing ones.[4]

The door frames of the group of temples at Roda are oanate and are decorated with highly ornate floral patterns, arabesques (Temples II & III) and panels of divine and semi-divine beings. On one door-frame (Temple VI) there are figures of **Navagrahas** on the lintel; and the **dvārpālas** and **Gaṅga** and **Yamunā** on the door jambs which are highly interesting.

The most ornate door-frame belongs to Temple III (SSR, figs. 84-86). On the door-step is a pattern possibly of two birds and a central tree, covered in a semicircular frame. The jambs contain 5 sections each, on its third or central section on the left side are seen figures of **Śiva, Śiva-Pārvati** and **Ardhanāriśvara** while on the corresponding section on the right side are figures of **Viṣṇu** and **Lakṣamī-nārāyaṇa;** on the first section are figures of **Gaṅga** and **Yamunā** much defaced and figures of **Nāgas** and Saivite **dvārpālas** also adorn the frame. The lintel above shows figures of Brhamā, **Viṣṇu, Śiva, Gaṇapati** etc.[5]

The door frame of Temple VI contains the figures of planets over the door lintel.

The jambs of the door-frames of temples at the site known as Amathor at Vadnagar have three sections each. The sections on the opening side of the door contain running flower and creeper pattern, the middle ones are adorned with the sculptures of standing drawf human figures; and the jambs,

3. SMTK. Plt. LIV.
4. MADTD. p. 6.
5. SSR. p. 112.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

attached with pilasters have sculptures of some of the principal incarnations of **Viṣṇu** such as the **Varāha, Vāmana, Rāma, Balarāma, Nṛisiṁha,** Kṛisṇa etc.

The threshold contains a semi-circular step with a pattern of tree in the centre flanked by two birds. In front of the step there is a carved slab containing a conch pattern on either side which is in its turn flanked by **grāsa** moulding.

The dedicatory block contains a **Gaṇeśa** figure. Above the lintel there is a **Navagraha** panel superimposed by a series of **grāsa** mouldings with a creeper in their mouths.

The door frames[6] of the Modhera temple are beautiful pieces of sculpture. Their jambs contain five sections each, the middle three are carved with figures of Gods and Goddesses. The central section on either side has a vertical panel of four niches adorned with stepped out pyramidal superstructural ornament. These niches contain sculptures of god (**Sūrya**) repeated over and over again surrounded by dancers and amorous couples carved on either section. These three projecting sections are each superimposed by a vase and foliage capital with **grāsa paṭṭikā** over it. The sections on the wall side have vertical series of amorous figures while those on the opening of the door are carved with the creeper and flower design.

At the base there are standing human figures, on the right the figure though defaced seems to be a male **Dvārpāla**, with his male and female attendants on the left, the female Dvārpāl (Dvārpālikā) with her female attendants. Below this panel and touching to the surface of threshold there are sculptures of **Gaṇeśa** with his consorts and female attendants on left, and of **Śiva** with his consort and female attendants on right. **Gaṇeśa** and **Śiva** are in sitting postures. The amorous couples on the threshold and the dedicatory image are completely destroyed.

6. AANG. Plts. LI-LII.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Above the door lintel there is a panel of niches containing sculptures of probably **Śiva, Viṣṇu** and **Brhamā** in sitting postures with standing female attendants. The niches are superimposed with the stepped pyramidal pediment.

Some of the fragments of the door-frame of the extinct Somanātha temple, now, preserved in the museum at Somanath-patan display the fact that the original shrine door-frame had been removed and a very plain patched up one was substituted, as Cousins thought.[7] It contained the door-step (the black stone **Candraśilā**) flanked on either side by a conch and a conventionalised tortoise and the latter contracted door-frame with two steps partly superimposed in the earlier **Candraśilā** (moon-stone)[8]

The Jambs of the door-frame of the garbhagriha of Limboji mātā temple at Delmal:[9] contain five vertical sections each. The sections on the opening side of the door have a running flower and creeper pattern. The central section have three niches on each side in which the **Devī** figures in sitting posture surrounded by their female attendants are carved. The sections on the side of the wall are carved with the lotus petal design.

At the base of the jambs the central sections contain standing **Devī** sculptures with their female attendants in pairs, while the sections on the side of the walls are decked with amorous sculptures. Below the base touching the surface of the threshold there are female dancers in various postures.

The threshold contains an usual semi-circular step projected with **grāsa** on either side.

The lintel has the figure of **Gaṅesa** in the centre. A panel above consists of five niches contains sculptures of **Devīs** in sitting postures flanked by their standing female attendants.

---

7. SMTK. p. 14-16.
8. Vide; 'Somnath the shrine Eternal', Plt. XXXI.
9. AANG. Plt. LXVII.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Each niche, like that of the jamb is superimposed with the usual stepped-pyramidal moulding. In the case of tripal-shrine at Kasara[10] the door frame contains five sections of jambs. The section on the opening side is carved with a pattern of flower enclosed in a circle. The adjecent three sections have sculptures. The central one has three niches adorned with usual superstructure on each with figures of Gods in sitting postures, flanked by standing attendants carved on the sections on its either side. The section on the wall side is carved with the lotus-petal pattern. At the top of the jambs there is a vase and foliage capital, the base of jamb contains, in the centre the sculpture of a **Dvarpāla** flanked by female attendants on either side.

The threshold has the usually semi-circular step with projecting **grāsa** moulding on its either side. The door lintal having a **Gaṇeśa** figure in dedicatory block is superimposed with a panel of five niches. The niches contain sculptures of gods in standing postures and are adorned with usual superstructures of stepped-pyramidal mouldings.

At Sander, over the shrine door-way, **Gaṇeśa** is carved in the usual projecting block; whilst panel above contains figures of **Brhamā, Viṣṇu** and **Śiva**.[11]

There is **Gaṇeśa** on the lintel of the shrine door-way at the sun-temple situated on the bank of river Hiranya at Prabhas. The central section of the door has a panel of niched gods; the other sections being left bare, above the lintle there is a panel of **Navagrahas**.

The **Śiva** temple at Mandrapur* has a door Jamb with three sections. In the middle one there is a panel of three niches having sculptures of Siva in a sitting posture. It contains sculptures of **Dvārapāla** at the base.[12]

10. AANG. Plt. XCII.
11. AANG. pp. 108-9.
* 9·6 Km. from Kheralu (Dist. Mehsana).
12. JGRS. V, I, (1943) p. 108.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The temple of **Siddhāmbikā** at Disa contains a beautiful shrine door. The door jamb comprises five sections. The central one contains the sculptures of **Indras** four in number and a small figure of **Sarvsvati** on either side. The lower portion i. e. the base of the jamb on either side has a big size sculpture of **Indra** with his usual emblem **Pāśa, Aṅkuśa, Mālā** and **Kamuṇḍala** respectively in his four hands.[13]

The **Hateśvara Mahādeva** temple at Limkheda* has a beautiful shrine door. Its door Jambs retain the sculptures of river-godesses Gaṅgā and Yamunā on either side, the former standing on a **Makara** (a crocodile) and the latter on a **Kacchapa** (a tortoise), unfortunately some of the protruding parts of sculptured surface of the door frame are besmeared with colour.[14]

The **garbhgṛihas** of **Śiva** temples at Taranetar,[15] Piludra,[16] the Rudreśvara temple at Prabhasa[17] and the Harasidha (old) temple[18] retain beautiful and ornate door frames. All these temples have their doors containing jambs divided into five sections each with the usual projected threshold and the panel of Gods and Goddesses above the lintel. The former two temples also have above this panel the panel of **Navagṛhas**. The door jamb of the Gokeśvara Mahādeva temple at Lovarali,[19]

13. JGRS V, I, (1943) pp. 109-110.

* 38·4 Km. from Godhara (Dist. Panchmahal).

14. ARSROB. 56-57.

15. Here Fig. 85.

16. Here Fig. 182.

17. Here Fig. 156.

18. Here Fig. 62.

19. At times like the door-frames of the shrines the door-frames of the main entrances of the temples are also beautifully carved with all the necessary particulars such as of Jambs, lintel, dedicatory block, the motif **Navagraha** panel etc.

The door-frame of the entrance of the temple of **Sitalā mātā** at Vadanagar (here fig. 183) and the **Śiva** temple at Taranetar have **Gaṇgā-Yamunā** beautiful specimen of this type.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

contains three sections. The section on the opening side of the door has a flower creeper pattern. The carvings on the rest are mutilated to a great extent, but the sculptures of **Dvārapāla** at the base are retained. The threshold has an usual mouldings of a semi-circular step and a projecting **grāsa** on its either side. Above the usual dedicatory block, in which **Gaṇeśa** is carved, there is a **Navagraha** panel.

The shrine doors of some of the Jain temples display very elaborate and delicate carvings on their structural elements. The floral pattern and niche-god ranges are accurate to their taste and requirements. The door jambs of the **garbhagṛihas** of the temples at Kumbharia contain five vertical sections out of which three are adorned with niched goddesses; while the door jambs at Ranakapur have seven vertical sections out of which five are adorned with niche-goodesses. In Jain temples the niche goddesses on jambs as well as on the panel over the lintel are usually the sixteen **Vidyā Devīs.**

(ii) Canonical Principles Discerned

Usually the **garbhagṛiha** has a door in the centre of its front wall. The earliest regulations about doors are found in the **Gṛihya sūtras.** The **Gobhila**[20] and the **Khadira**[21] **Grihya Sūtras** lay down rules for the cardinal point which the door is to face. They prescribe all the cardinal directions except the west and prohibit a back door to any of the buildings. In the case of extant temples in Gujarat the door of the shrine is found facing all directions including even the west.

The gradual development of the characteristics of the door is an interesting matter for investigation.

From the earliest times the scriptures and the treatises on architecture laid down regulations as to the position, the dimensions and the relative proportions of the different parts

20. Gobhila IV. 7, 15–20.

21. Khadira IV, 2–14–15.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

of the doors. The tradition about the position of doors was highly elaborated in the **Purāṇas** like M. P.,[22] Ag. P.,[23] G. P.,[24] VDH. P.[25] etc.

Br. Sm.[26] and VKP.[27] also lay down similar rules for the position of the door.

The **Purāṇas** and **Silpaśāstras** liad down elaborate rules for the doors of the temples. All works agree as to the position of the doors. They must face the exact cardinal points and must not be turned to any of the corner directions,[28] and they should be placed exactly in the middle of the front wall.[29]

In case of the rectangular **garbhagṛiha**, the door should be placed on the side of the longer wall in front.[30] This canon is found well-followed in the two extant examples of rectangular shrines namely those at Kadvar and Kalsar.

Several texts like Br. Sm. and Ag. P. also enumerate certain rules regarding the prohibited positions of doors here as well as in **Śilpa**texts. This is known as **Vedha** (fault) which is to be avoided.[31]

The width of the Jamb should be ¼ of its height, the same applies to that of threshold, the thickness of the Jamb should be ¼ of its width.[32] All the texts are unanimous on this point.

---

22. M.P. CCLV.. 7-9.
23. Ag. P. CV.. 25. ff.
24. G. P. XLVI. 31-35.
25. VDH. P. LXXXVIII, 2
26. Garga, quoted by Bhattotpola (Br. Sm. Viziangram. Sans, series) LII. 69-73.
27. VKP. VII. 66 ff.
28. Ag. P. CIV. 2.
29. Br. Sm. LV. 10; VDh. LXXXVIII. 2.
30. VDh. LXXXVI. 38.
31. Br. Sm. LII. 70-81; Ag. P. CIV. 31-38.
32. Ag. C. IV. 28. Br. Sm. LV. 13.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The Form of the Jambs and The Lintel.

It is laid down that the jamb should never be a single plain piece but should comprise 3, 5, 7, or 9 parallel vertical sections each adorned with various sculptures on them. The lower most quarter of the jamb is reserved for the insertion of the figure of an image (Ag. P. CIV. 30)of the door keeper, whose form depends upon that of the main deity enshrined.[33] The rest of the jamb should be decorated with auspicious elements such as birds, trees, **Svastika**, designs, vases, human pairs, lotuses, swans, creepers, foliages and the Avataras of **Viṣṇu** (especially in **Viṣṇu** temple). Besides these are recommended the images of the **Navagraha** panel, **Gaṇeśa** and the figure represented as being bathed by two elephants, which are generlly found in the existing specimens on the lintels.[34]

The width of the door and the proportion it bears to the ground plan of the temple are prescribed in three different ways:

(1) The whole ground plan of the temple being devided into 64 squares, 8 being on each side, the sanctum should be made of 16 inner squares (i. e. $\frac{1}{4}$ of the whole ground plan); in the middle of the front side (of 4 squares) of sanctum and covering $\frac{1}{4}$ of its width should be the door for entrance into the shrine. Thus $\frac{1}{8}$ of the length of the whole ground plan of the temple represents the width of the door.[35]

(2) The **garbha** should be divided into 5 equal parts on each side (the whole ground plan being devided into 400

33. APPR. in a separate chapter (CXXXIII) enumerates the list of **Dvārpālas** to be carved on the door frame of the shrine. Accordingly various deities like, **Śiva, Viṣṇu, Brhamā, Sūrya, Gaṇeśa, Gaurī (Pārvati) Candikā** and **Jina (Tirthankara)** have several demi-gods as their **Dvārpālas**-to be carved on the door-frame of the shrine dedicated to them.

34. Br. Sm. LV. 13-16, also Hay. P. (MS.) as quoted in Haribhaktivilāsa XX.

35. M. P. CCLXXX, 18-19; Br. Sm. LVI, 10-12.
VDh. P. LXXXVIII. 7.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

squares, 20 being on each side and the sanctum being of 25 squares) and $\frac{1}{5}$ of its side should represent the width of the door.[36] In this case the width of the door becomes $\frac{1}{20}$th of whole ground plan of the temple.[37]

(3) VDh-P. gives measurement of the shrine door in relation to the main door of the temple. It says that the door of the **garbhagṛiha** should be less by $\frac{1}{4}$ of the measurement of the main door.[38]

VDh. P. prescribes various measurements pertaining to the width and height of the door. Accordingly the height of the door should be in ratio of 8:7 in relation of the height of the image (including its pedastal). The height of the door should be twice its width.[39]

The height of the door is generally enjoined as being twice its width, The Ag. P. says that height may be twice the width or may be *4*, 8 or 10 **aṅgulas** (nearly one inch in measure)[40] more.

In many of the extant temples of Gujarat the height of the door way is found nearly twice to its width. The door ways of the temples at Sutrapada, Pasanavada (Sun temple), Kadvar, Visavada (Sun temple), Srinagar (all the three temples) Khimesvar, Balej, Bhansar (main temple), Pata, Prabhas (the sun temple on Hirnaya), Harasiddh (old temple), Dhrasanvela (**Mugaderu**), Miyani (Jain and two other small temples), Tukada, Odadar (Vaiṣṇava temple), Viramgam (double shrine temples) maintain the ratio 2:1. But the door shrine of some temples observe altogether a different ratio as to the height in comparision to width. The ratio observed here is 3:2. The door shrine of the temples at Pasanavada

36. MP. CCLXIX, 5-6; GP. XLVII. 9.
37. MP. CCLXIX, 1; GP. XLVII. 6.
38. VDh. P. LXXXVIII. 13.
39. VDh. P. LXXXVI. 9.
40. Ag. P. CIV. 27-28.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

(**Gāyatri**), Prabhas (**Sasibhuṣaṇa, Rudreśvara** and the Sun temple on the bank of Triveni), Ranavav (old temple), Miyani (Nilakantha) etc. illustrate the ratio of 3 : 2.

The height again should be such as the image enshrined in the sactum may be viewed even from a distance. So the height of the image should along with its pedastal should be made equal to that of the opening less by one-eighth. This fixed proportion of the height of the image with that of the door and of the door with that of the temple enables us to guess the dimension of one from that of the other.

Sm. Su. devotes two separate chapters (LIII & LIV) to the measurement of the door (**Dvāramāna**). It also relates the position of the shrine door, its relative width and height and the vertical sections or facets of its jambs, the measurement of the door in relation to the measurement of the whole temple structure and describes the threshold etc. in detail. But its narration is vague to some extent and is found hardly fitting to the extant temples of Gujarat.

The **Śilpa** texts like Sm. Su.[41] Kṣirāarṇava[42] (MS.) PM.[43] APPR. prescribe rules pertaining to measurement of door according to the size of the **Prāsāda.**

But APPR. has given vivid and elaborate description of the door frame in several chapters (CXXIX-CXXXIII), in which it imports intructions pertaining to the measurement of the width and the height of the shrine door in relation to that of the temple (**Nāgarā** type) taken as a whole,[44] the door frames[45] and their vertical sections in 3, 5, 7, 9[46] and the figures of the **Dvarāpala** carved on them.[47] The door frames of many of the **garbhagṛihas** of the Caulukyan temples seem to represent the canons given by the APPR.

41. Sm. Su. LV. 129.
42. Vide MS. KSR. Ch. 109.
43. PM. IV, 39-49.
44. APPR CXXX. 8-10.
45. Ibid. CXXXI, 2-5.
46. Ibid. CXXXII.
47. Ibid. CXXXIII.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

APPR. prescribes rules pertaining to height (rise) of the shrine door on the basis of the measurement of the width of the temple (**Nāgara** type). The measurement of the breadth of the temple is based here on the **Gaja**[48] measurement. Accordingly a temple having the width of 1 to 4 **Gajas** has 16 **aṅgulas** rise of the shrine door per **gaja**. Thereafter the increment of 3 **aṅgulas** per **gaja** is prescribed for temples having breadth of 5 to 8 **gajas** and further increment of two **aṅgulas** in the case of temples of 9 to 50 **gajas** in breadth.[49]

48. ARPR CXXX, 8-9.

Gaja consists of 24 **aṅgulas**. **Aṅgula** is nearly equal to 8·1 c. m. so the Gaja will be approxinately of 2 meters. Further canons prescribe three measurements **uttam**, **madhyam** aud **kaniṣṭha**, for angula. Accordingly if it consists of 8 '**Yava**' (a unit for an angula) it is **uttam**, if of 7 the angula is **madhyama** and if of 6 than it is **kaniṣṭha**. Consequently the **Gaja** will be also of three varieties.- **Uttama**, **Madhyama** and **Kaniṣṭha** i. e. comprising 24 angalus of above mentioned three varieties (APPR. XLI, 196).

49. It may be tabulated as follows:

The breadth of Temple in **Gajas**.	The rise or height of the door in **aṅgulas**.
1	16
2	32
3	48
4	64
5	67
6	70
7	73
8	76
9	78
10	80
11	82
12	84

Thenceforth the increase of two **aṅgulas** per **Gaja** is prescribed upto the temple having the breadth of 50 **Gajas** which will require 160 **aṅgulas** as the height of the shrine-door.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The breadth of the shrine door is prescribed to be ½ to that of the height of the shrine door.[50]

P. M. accepts the measurement offered by APPR.[51]

The measurement of the **Udaya** (rise) of door given by **Kṣīrārṇava** (MS) is quite different than that given by APPR. & P. M. According to it :

Temple	of	1	Gaja	in	breadth	has	a door	of	16 angulas in height
,,	,,	2	,,	,,	,,	,,	32	,,	,,
,,	,,	3	,,	,,	,,	,,	48	,,	,,
,,	,,	4	,,	,,	,,	,,	64	,,	,,
,,	,,	5	,,	,,	,,	,,	68	,,	,,
,,	,,	8	,,	,,	,,	,,	80	,,	,,
,,	,,	10	,,	,,	,,	,,	88	,,	,,
,,	,,	11	,,	,,	,,	,,	91	,,	,,
,,	,,	15	,,	,,	,,	,,	103	,,	,,
,,	,,	20	,,	,,	,,	,,	118	,,	,,
,,	,,	21	,,	,,	,,	,,	120	,,	,,
,,	,,	25	,,	,,	,,	,,	128	,,	,,
,,	,,	30	,,	,,	,,	,,	138	,,	,,
,,	,,	31	,,	,,	,,	,,	139	,,	,,
,,	,,	35	,,	,,	,,	,,	143	,,	,,
,,	,,	40	,,	,,	,,	,,	148	,,	,,
,,	,,	50	,,	,,	,,	,,	158	,,	,,

(KSR (MS.) CV. 1-3)

50 APPR. CXXXI, 3.

51. P. M. Ill. 43-44.

One more measurement of the height of the shrine door is prescribed by **Dipārṇava**. It prescribes as follows.-

Temple	of	1	Gaja	in	breadth	has	a door	of	16 angulas in height
,,		4	,,	,,	,,	,,	,,	64	,, ,,
,,		5	,,	,,	,,	,,	,,	67	,, ,,
,,		8	,,	,,	,,	,,	,,	78	,, ,,
,,		9	,,	,,	,,	,,	,,	80	,, ,,
,,		10	,,	,,	,,	,,	,,	82	,, ,,
,,		30	,,	,,	,,	,,	,,	122	,, ,,
,,		50	,,	,,	,,	,,	,,	162	,, ,,

(**Dipārṇava**, VI, 1-3)

Jain Education International For Private & Personal Use Only www.jainelibrary.org

It will be interesting to note here that many of extant pre-Caulukyan as well as Caulukyan temples seem following the canons pertaining to the height and breadth of the shrine door imprated by APPR.

The vertical sections in which the door frame divides are technically known as Śākhas.[52]

APPR. classifies the door jambs into 9 types according to the number of the Śākhas contained by them, the numbers ranging from one to nine.[53] Among these types four are described in detail namely jambs with three Śākhas,[54] those with five Śākhas[55] those with seven Śākhas[56] and those with nine Śākhas.[57] These sections are highly decorated with flowers, creepers and leaves, lozenge-shaped ornaments squares, circles, dancing figures, niches of gods and goddesses, lions, and wedge-shaped moulding the **Kalva (Khalva)**.

The Section adorned with creeper and leaves round the door way is known '**Patra Śākha**'; that with dancing and amorous figures as **Gāndharva śākha**, that with small niches containing sculptures of gods and goddesses as '**Rupaśākhā**' that with simha figures as **Simha śakha** and that with wedge-shaped moulding as **Khalvaśākha.**

In the case of many of the pre-Caulukyan temples the door jambs of the shrines are generally of the **Ekaśākhā** type, the Śākhā being left almost plain. As for the Caulukyan temples the door jambs are found of three different types namely **Tri** Śākhā, **Panca** śakhā and **Sapta** śākhā, the most common being the **Panca** śākhā **type**. The **Tri** śākhā jambs may be illustrated in the temples, at Vadanagar (Amalthoramātā) Mandrapur etc., the **Panca śākha** jambs at Roda (Temple III), Modhera, Delmal etc., the Sapta Śākhas jambs at Ranakpur.

---

52. also termed as 'Stambha'.
53. APPR. CXXXI, 1-5
54. Ibid. 3-7.
55. Ibid. 8-13 (i).
56. Ibid. 13 (ii)-18.
57. Ibid. 19-25.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Details of Tri śākhās.

To achieve the moulding of **Triśākhā** it is necessary to divide the breadth of Śākhā into 4 equal parts, out of which two parts are given to a central projecting moulding known as **Rūpa Stambha.** Its projection is of 1 part. The remaining 2 parts of Śākhās on the either side (i. e. on right and left sides) are known as **Simha** Śākhā* and **Khalva** Śākha respectively.[58]

The **Nirgama** or projection of the **Rūpastambha** as indicated by APPR. is of 1 part; but it may be even of $1\frac{1}{2}$, $1\frac{3}{4}$ or 2 parts.[59] The projecting **Rūpstambha** and adjoining Śākhās are to be adorned with various Sculptures like **Pratihāra, Yaksa, Gaṅgā, Yamunā, Gāndharva etc.** at the bottom and the middle portion with **Champā** garland (**Champā chhadi**) which is placed on **Koṇikā**, the projecting portion between **Stambha** and Śākhā.[60]

Details of Panca Śākhā.

Here the breadth of Śākhā is divided into 6 equal parts, out of which two parts are reserved for the central projecting moulding, **Rūpa stambha** having a projection of one part. The remaining 4 parts are distributed among **Patra Śākhā Gāndharva Śākhā, Khalva Śākhā** and **Simha Śākhā**, each having 1 part.[61]

Details of Sapta Sakhas.

Here the breadth of Śākhās is divided into 8 parts out of which two parts are reserved for the central projecting moulding **Rūpa Stambha.** The other Śākhas on either side are

---

* **Patra** śākhā according to KSR (MS) and Dīpā VI, 21.

58. APPR. CXXXII. 1-2, PM. III 57-58. KSR-(MS) CIX; 13-14; Dīpā. vi-21.

59. PM. III-59.

60. APPR.-CXXXI, 4-7; PM-III 60-61. Vide here Fig. 118.

61. APPR. CXXXII, 8-13, PM. III-62, Dīpā Vi, 22-23. Vide Figs. 122-124.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Patra Śākhā, Gāndharva Śākha, Rūpa Śākhā; again **Rūpa Sākhā, Khalva Śākhā, Simha Śākhā,** each having one part.[62]

Details of Nava Sākhā.

The breadth of Śākhā is here divided into 11 parts. Here we have two **Rūpa stambhas** each having two parts; the remaining 7 parts are distributed among the other Śākhās, i. e. **Patra Śākha, Gāndharvaśākhā, Khalva Śākhā, Gāndharva Śākha** (again), **Rūpa Śākhā, Khalva Śākhā,** (again) **Rūpāśākhā** (again) and **Simha śākhā.**[6]

Uttaraṅga (Lintel)

The upper horizontal member of the door frame is known as **Uttaraṅga.**[64] Its height may be kept one and quarter to that of **Udumbara** (threshold). It contains various projected and recessed mouldings and figures of gods and goddesses whom the temple is dedicated. At times closely associated demi-gods (figures) are also engraved or marked with auspicious signs like **Kalaśa, Swastika** etc. **Gaṇeśa** is mostly found sculptured on it,[65] especially in the **Śiva** temples. The lintels of the door-shrines of most of the pre-Caulukyan as well as those of the Caulukyan temples are usually marked with **Gaṇeśa** figure. In Jain temples the auspicious signs like **Swastika, Kalaśa** etc. are found on the door lintels such as at Delwada etc.

The door threshold is called **Udumbara,** from which projects a semi-circular drum, and on each side of this is a projecting **Kirtimukha** face. The whole step is called **mandāraka,**

62. APPR. CXXXII, 14, 17-18; PM. III, 63-64; KSR (MS) CIX 16-17; Dīpā. VI, 24-26.

63. APPR CXXXII, 20-23; PM. III, 65-66; KSR (MS) CIX, 18-19. Dīpā. VI, 27-31, Vide here Fig, 244.

64. APPR CXXXIX, 27-28. It is also known as '**Citraraṅga**' (SR. IV. 81.).

65. Dīpā VI, 40-44.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

whilst the low semi-circular step-in the place of door-mat and which is often very elaborately carved, is termed half moon or **ardh-candra** roughly translated as moon stone (**candra śilā**). Almost all the Caulukyan temples have this sort of threshold and the **ardhacandra** moulding before it.

The texts APPR. & PM. and the KSR. (MS) have given the measurement of the **Udumbara** in relation to that of the door frame (jambs).

APPR. has given four measurements for the height of the **Udumbara**. It may be either equal or $\frac{1}{2}$, or $\frac{2}{3}$ or $\frac{3}{4}$ of the hieght of the **Kumbha** of the door frame.[66] PM. supports this view.[67]

The mouldings of Udumbara.

The breadth of the door-frame should be divided into 3 equal parts. The middle part covers the moulding known as **Mandārakā** (**Māṇu**, the local term) having the shape of half-moon adorned with lotus leaves. This **Mandārakā** moulding, in height is divided into sub-mouldings like **Jādyakumbha**, **Karṇamālā** etc. And on its two sides there are two moulding of **Kirtivaktra** (i. e. **Kirtimukha** or **Grāsa**).[68] Their ferocious appearance is described too.[69] The mouldings on both the sides of the **Udumbara** should be similar to the lower mouldings of the door frame.[70] Both the texts APPR. and PM. agree on this subject.

The **Udumbara** should be placed on the **Ardhacandra** which is in level with the **Khuraka** moulding (under **Kumbhi** moulding) of the door-frame. (The ground floor of the **garbhagṛiha** should be either $\frac{1}{2}$, $\frac{1}{3}$ or $\frac{1}{4}$ heigher than the **Udumbara**)[71]

---

66. APPR. CXXXIX, 9-10, KSR (MS) CIX, 8-9.
67. PM. III, 37.40 also Dīpā VI, 36.
68. APPR. CXXIX, 13, 15; PM. III, 38-39.
69. APPR. CXIX. 16.
70. APPR. CXXIX, 17. PM. III, 39.
71. APPR. CXXIX, 11; KSR (MS). CIX, 9.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Ardhacandra*

This **Ardhacandra** (**Candraśilā**) whose height is equal to that of **Khuraka** and whose length is equal to the breadth of the door-frame has a projection ½ (one half) to that of its length. The length of the **Ardhacandra** is to be divided in 3 parts, in such a way that 2 equal parts may come at the centre and ½ part on either side of them may constitute 1 part. The two central parts cover the moulding **ardhacandra** proper in a half moon shape; and a moulding named **gagāraka** is placed on either side which cover an aggregate one part. The whole moulding is to be adorned with Śaṅkha (conch), **Padma** (lotus) and lotus leaves.[72]

It is seen above that the most of the Caulukyan shrine doors have the projecting **Udumbara** mouldings with **Candaśilā** as narrated in the text APPR. etc.

---

* This **Ardhacandra**, due to its prominent moulding **Śaṅkha**, is known as **saṅkhadvāra** or **Śaṅkhāvaṭa** in local terminology. It is otherwise known as **candraśilā** also.

72 APPR. CIIIX, 19-23., PM. III, 41-42, KSR. (MS) CIX. 9. Vide here Fig. 246.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

CHAPTER VII

THE ANTARĀLA

(i) The early examples in Gujarat

The ground plans of the temples of Gujarat resolve themselves into two kinds; those in which the two main compartments i. e. **Garbhagṛiha** and **Maṇḍapa** are cojoined so as to unite the entire plan within a parallelogram and those in which each compartment is attached diagonally by means of the architectural device known as **Antarāla** or **Koṇ**. The **aṇtarāla** here becomes an independent compartment which cojoins the **Garbhagṛiha** and the **Maṇḍapa**. In such a case it has its ground plan and a superstructure too.

In most of the pre-Caulukyan temples the **garbhagṛiha** and the **maṇḍapa** are cojoined in such a way that they unite within a parallelogram. But in the case of temples having circumambulatory around the **garbhagṛiha** and an aisle around the nave of the **maṇḍapa**, the front portion before the **garbhagṛiha** gives rise to an illusion of the antarāla.

But in fact they simply represent the cojoined portions of the circumambulatory and the **maṇḍapa**, where as the **antarāla** is altogether a distinct chamber added between the **garbhagṛiha** (with or without circumambulatory) and the **maṇḍapa**.

In the case of the temples at Kadvar, Sutrapada, Visavada (Sun temple), Srinagar (Devi temple), Khimeśvara, Suvan etc. the juncture of the circumambulatory and the adjoining aisle of the **maṇḍapa** creates the illusion of **antarāla**.

The temple at Kalsar presents perhaps, a solitory examples of antarāla in case of pre-Caulukyan temples. Here the both rectangular **garbhagṛiha** and **maṇḍapa** are cojoined diagonally by means of a narrow slit like **antarāla**.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

But during the Caulukyan period the **antarāla**, as an intermediate chamber as vestibule, is found frequent. Several Caulukyan temples such as the old (extinct) temple of Somanath, the Navlakha temple at Ghumali, Sunak, Girnar (Neminatha) etc. are provided with **antarāla**.

(ii) Canonical principles discerned.

In ground plan it is mostly rectangular. The later canonical works have laid down few canons pertaining to its width etc.

The ground plan of the **antarāla** is very plain. The projections of the **garbhagṛiha** and the **maṇḍapa** leave little scope for any external projections of the **antarāla**.

The **antarāla** is conspicuous by its absence in the early works on architecture. It implies that this component was probably introduced at a late stage. Among the canonical works the APPR. lays down a few canons about its plan.

The measurement of its width is given in relation to the width of the shrine. The prescribed ratio[1] is 2:1; 3:1; 4:1; 5:1; 5:2; or 10:3. Any one of these ratios may be followed. The **Prāsādā maṇḍana** follows the canons precribed by APPR.[2]

Some of the extant Caulukyan temples display the ratio of 2:1 in the case of the ground plan of the **antarāla**. The temples at Ghumali (Navalakhā), Sunak (Nilkaṇṭha), Dhinoj, Girnar (Neminātha), Bhadreśvara, Sejakapur (Jain temple) Bhimnath (Sūrya temple) etc. illustrate the former ratio; while temples at Prabhas (Sun temple), Virta (Nilkaṇṭha) Kasara (Triple-shrine) Harasiddh (Old temple), Baradia (Rama temple), Visavada (Nilakaṇṭha) etc. are the examples of the latter ratios.

1. APPR. CXXXVIII, 16-19;

2. PM. III. 29.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

CHAPTER VIII

THE GROUND PLAN OF THE MAṆḌAPA

(i) The architectural treatment in the extant temples

A hall that is either directly attached or connected through the **antarāla** with the **garbhagṛiha** is known as **maṇḍapa.** Small temple has a **maṇḍapa** either open or half-covered. While the large temple has closed **maṇḍapa** which is called **Gūḍha maṇḍapa.** In some of the largest temples, like that at Modhera, there is a detached open hall variously called the **Sabhā maṇḍapa** or assembly hall, the **Raṅga maṇḍapa** or festival hall, the **Nṛitya maṇḍapa** or dancing hall.

In plan the **maṇḍapa** is either square or rectangular, with or without lateral projections. Due to these lateral projections the plan of the **maṇḍapa** attains a cruciform shape. The attached ground plan of the **antarāla** and that of front porch, along with ground plan of **maṇḍapa** with lateral projection will give a pleasant scene of cruciform like shape in general appearance.

The pre-Caulukyan temples have either plain square or rectangular ground plans of the **maṇḍapas.** They are plain i. e. without having any lateral projections. The ground plans of the **maṇḍapas** of the temples at Dhrasanvela (Kālikā mātā), Suvan, Pasanavada (Gāyatri temple with double maṇḍapas), Pata, Sutrapada etc. are almost square while those of the temples at Balej, Bhansar (main temple) Khimesavar, Navidhraved, Pasanavada (the Sun temple), Ranavav, Srinagar (**Śiva** and **Devi** temples), Kalsar etc. are rectangular.

The only exception to this is the temple at Kadvar, whose square ground plan of the **maṇḍapa** has two projected squares joined at right angles in the front at two corners.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The ground plans of the **maṇḍapas** of almost all the Caulukyan temples are square either plain or facetted with lateral projections. The number of projections here either may be one (**bhadra**) or two (**bhadra & pratiratha**) and hardly three, (**bhadra, pratiratha** and **nandi**). The **maṇḍapa** having rectangular shape also are adorned with these lateral projections further divisible into chases and recesses. So the ground plan of the **maṇḍapas** of the Caulukyan temples will look like a cruciform in shape.

(a) Some of the **maṇḍapas** of the Caulukyan temples are square but plain in design that is devoid of lateral projections. The square **maṇḍapas** at the temples of Tukada, Viramgam (double-shrined temples), Lovarali, Prabhas (Śaśibhuṣaṇa) Vasai (Kāṅkeśvara, with series of columns), Dhrasanvel (Magaderu), Visavada (Triple-shrined), Kuchhadi etc. have no projections.

(b) The square-facetted ground plans of the **maṇḍapas** of the temples at Delmal, Harasiddh, Than (Muni Bawa), Madhavpur (**Mādhava** and **Sūrya** temples), Sejakapur (**Śiva** temple) Sunak, Virta, Dhinoj, Manod, Abu (Vimala vasahi and Luṇa vasahi), Prabhas (the Sun temple on Hiṛṇaya and Rudreśvara), Miyani (Nīlkaṇṭha), Visavada (Nīlkaṇṭha), Baradia, Taranetar, Siddhapur (Rudramāla restored plan) etc. have one central or **bhadra** projection.

While the **maṇḍapas** of the temples at Kotai, Sejakapura (Navalakha and Jain temples), Bhadresvara, Bhimanath, Modhera, Taranga, Sarotra (the Jain temple), Prabhas (the sun temple on Triveni and old temple of Somanātha), Girnar (Neminātha), Visavada (Siddheśvara), Vasai (Junagadhi) have two-**bhadra** and **pratiratha** projections.

(c) The rectangular **maṇḍapas** of the temples at Than (**Sūrya** temple) and Kanoda have respectively one (**bhadra**) and two (**bhadra** and **pratiratha**) projections in their ground plans.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The projected portions in the ground plans of the **maṇḍapa** on either side are adorned with elevated **Kakṣāsana** at times, but the arrangement of windowed balconies or entrances through attached porches make the **maṇḍāpa** more sublime and picturesque. The **maṇḍapas** of the temples at Madhavpur (Sun temple), Sejakpur (Jain temple), Prabhas (Sun temple on Triveṇi and old Somnātha temple) Girnar (Nemī), Sarotra etc. have such balconied windows while the temples at Ghumali (Navalakhā), Girnar (Neminātha), Siddhapur (Rudramāla, restored plan), Modhera, Taranga have Kakṣāsana only.

In elevation part the **maṇḍapa** has a basement, the pillars (with or without Kakṣāsanas), the architraves and the domical or stepped pyramidal superstructure.

In case of large temples the **maṇḍapa** may be two, three or even five storied structure. The Navalakhā temple at Ghumali and the Ajitanātha temple at Taranga, the Kālikā mātā and Vaidyanātha temples at Dabhoi etc. consist of two storeys. The **maṇḍapa** of the Rudramala temple at Siddhpur was probably of 2 or 3 storeys as Burgess suggested. The famous Dwarkadhis temple at Dwarka consists of five storeys.*

(ii) Canonical principles discerned.

M. P. has given a separate chapter on the **Maṇḍapa.** In it, it has discussed the various kinds of the **maṇḍapa** in accordance with the dimensions of the shrine. It classifies the **maṇḍapas** into three[1] categories **Uttama, Madhyama** and **Kaniṣṭha.**[2] The

---

* During my visit to Mansa (Vijapur Taluka Dist. Mehsana) I come across a brick structure with a double storey. The structure except probably, the part of a double storied **maṇḍapa** is extinct. The extant **maṇḍapa** has a device of double stair-case which lead to the upperstoried portion of the inner side projecting balcony. The protograph produced here is indicative of the structure being storied with a dome over it. It is also now ruined. The site of the extant temple is known as Gāṇdu deruṅ.

1. M P. CCLXX. 2. Ibid. I. 2.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

number of prescribed varieties is 27.[3] In plan they are either square, triangular, circular, octagonal or with 16 sides.

The different varieties are based upon the varying number of pillars, ranging from 12 to 64 through an addition of two pillars in each succeeding variety. The **maṇḍapa** with 12 pillars is known as **Subhadra**, with 14 **Śyāma**, with 16 **Siṁha** and so on till the last variety having 64 pillars.[4]

The scheme about the **maṇḍapas** prescribed by M. P. is followed by VKP.[5] and by later canonical works like Sm. Su.[6] APPR.[7] KSR (MS),[8] Dīpā,[9] and PM.[10] Almost all the texts have parallel names and identical specifications. But Sm. Su.[11] and APPR. have given several other types of **maṇḍapas** in addition to the types offered by M. P.

Sm. Su. (LXVI, LXVII) has described as many as 35 **maṇḍapas** in two groups of 8 and 27, the first being known as **Bhadrādi** and the second **Puṣpakādi**. But the description of Sm. Su. is imperfect and vague.

The **Bhadrādi** group of **maṇḍapas** in Sm. Su. is narrated as **Vardhmānādi** in APPR.[12] This variety of 8 **maṇḍapas** are based on the additions of several projections in their ground plans. Accordingly the first variety **Vardhamāna** is square but additions of **bhadrādi** projections over the square ground plan result into seven more varieties. These eight **maṇḍapas** are narrated as **Gūḍha maṇḍapa** in PM.[13]

---

3. Ibid. 3-6.
4. MP. CCLXX, 7-8.
5. VKP. VI, 125-136.
6. Sm. Su. LXVII.
7. APPR. CLXXXVI.
8. KSR. (MS).
9. Dīpā X, 26-30.
10. PM. VII, 26.
11. Sm. Su. LXVI.
12. APPR. CLXXXVII, 1-4.
13. PM. VII, 16-21, "भित्तिः प्रासादवद्गूढे मण्डपेऽष्ट विधेसु च।"

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Other varieties of **maṇḍapas** prescribed by APPR. are **Subhadrādi**[14] (pertaining to porches) 12 in number, **Prāggrīvādi** 16 **Nṛitrya maṇḍapas**[15], **Mervādi** 25 **maṇḍapas**[16] and **Nandanādi** 8 **maṇḍapas.**[17] APPR. has given vivid description of all these types of **maṇḍapas**.

Consequently APPR. gives a rich variety of **maṇḍapas** ranging from the simple four pillared porch (**prāggrīva**) to large hypostyle halls. Examples of the latter type are met with in Gujarat from 11th cent. onwards.

Dīpārṇava adds one more group known as Śivanādādi to this list and instructs that it is prescribed by **Vṛikṣārṇava** (MS) with detailed measurements and there architectural form.[18]

Many of the earlier temples have no **Maṇḍapas**, to some it is added afterwards i. e. after the completion of the shrine proper it is added as an extention or as a subservient part of the structure. The text Sm. Su.[19] gives a clear idea about this. A porch like structure was added in the front of the **garbhagṛiha**, fulfilling the function of the **Mukhamaṇḍapa**. This **Mukhmaṇḍapa** subsequently got known as **Kori maṇḍapa** (or **antarāla**). This small porch like structure is marked by a buttress carried on to the **Śukanāsa**.

It may be noted here that many of the extant temples such as two small temples on the outskrit of the village Miyani have **ardhamaṇḍapas** (porches) in front of their respective shrines.

As for the **width of the maṇḍapa** the rule laid down by Sm. Su is that it should have the width of the **garbhagṛiha**[20] or its width must be equal to the diagonal of the **garbhagriha**[21]

14. APPR. CLXXXVII, 15-26.
15. Ibid CLXXXVIII, 1-11.
16. Ibid 12-39.
17. Ibid 40-44.
18. Dīpā X, 60-61.
19. Sm. Su. LXVI, 17.
20. Sm. Su. LXVII. 98.
21. Sm. Su. LXVI. 8.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

At time it may be double or $1\frac{3}{4}$ times of the width of the **garbhagṛiha**. Various intermediate proportions are also given in the same text.[22]

The other measurements as to the width of the **maṇḍapa** are laid down by APPR,[23] PM[24] and Dīpā[25]

The PM. & Dīpā prescribe five-fold ratio of the width of the **maṇḍapa** to that of **garbhagṛiha**, namely 1:1, 5:4, 3:2, 7:4 and 2:1, while APPR[26] adds two more viz. 9:4 and 5:2.

In the case of the Pre-Caulukyan temples such as at Navidhraveda and Kalsar the approximate ratio of the width of the **maṇḍapa** to that of the **garbhagṛiha** is 7:4; at Bhansar it is 2:1, at Suvan, Pasanvada (**Sūrya** temple) it is 9:4 and at Balej, Pasanavada (Gāyatri temple), Srinagar (**Devī** temple) and Sutrapada it is 5:2 as prescribed by the canons. However, in the case of certain temples the ratio of width of the **maṇḍapa** exceeds that given in the prescribed formulae. The ratio of the breadth of the **maṇḍapa** to that of **garbhagṛiha** in the temples at Dhrasanvel (Kālikāmātā), Khimeśvar and Ranavav is 3:1.

In the case of the Caulukyan temples the approximate ratio of the width of the **maṇḍapa** to that of the **garbhagṛiha** of the temples at Miyani (Jain), Visavada (Nīlkaṇṭha), Sejakapur (Śiva temple) and Kasara (Triple shrined) is 3:2; at Lovarali, Visavada (Siddhanātha) and Sejakapur, Harasiddha (old), Manoda, Girnar (Triple shrine), Than (**Sūrya** temple), Taranetar, Sejakapur (Jain) and Kanoda, it is 2:1; at Prabhas (**Sūrya** temples on the bank of Hiranya and Triveni, and Rudreśvara), Miyani (Nilakaṇṭha), Kuchhadi, Baradia, Tukada, Viramgam, and Kheda (Kaccha) it is 9:4; at Delmal, and Dhinoja it is 5:2 as prescribed by the canons.

---

22. Sm Su. LXVII. 1-4.
23. APPR. CLXXXV.
24. PM. II, 4.
25. Dīpā X, 2.
26. APPR. CLXXXV, 1-3.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The approximate ratio of the width of the **maṇḍapa** to that of the **garbhagṛiha** in the case of certain temples here also exceeds the prescribed ratio. It is 3:1 at Dhrasanvel (Magaderu), Ghumali, Than (Muni bawa), Sunak and Virta and exceptionally it is 7:2 at Sarnal (Galteśvara).

The nave of the **maṇḍapa** is of the same size as the **garbhagṛiha** but in the case of **Sāndhāra prāsāda** i. e. the temple having ambulatory, it (nave) must be equal to the **garbhagṛiha** with its surrounding inner walls.[27]

Further as a rule the nave of a **maṇḍapa** is marked by four pillars, forming a **Catuṣkī**, (**Cokī**) which mainly supports the roof or dome. Other pillars of the **maṇḍapa** also, are intended to give a secondary support to the dome. The **Maṇḍapa** of greater sizes i. e. double or more than that of a temple may contain **Alinda** or Sālā (aisle). This **Alinda** may be single, double or even more in number.[28] It is made of series of **Catuṣkis** (**Cowkis**). These **Cokies** may be covered interally with **Vitāna** (dome) and externally with **Samvarṇā**, but in no case the dome and **Samvarṇā** over such **Catuṣkis** should exceed the hight of the central dome and **Samvarṇā** of the **maṇḍapa** itself. It should be ½ in the height to that of the dome and **Samvarṇā** of the **maṇḍapa** proper. Further the height of the **maṇḍapa,** must be equal to and in no case should exceed that of the Śukanāsa of a shrine i. e. the cupola of **maṇḍapa** must be in straight line to that of the top of the Śukanāsa, but if it exceeds, it is an exception and not a rule.[29]

In the case of the pre-Caulukyan temples the height of the **maṇḍapa** corresponds to that of the shrine. These temples have no **Sukanāsa**. In the case of the Caulukyan temples which have Śukanāsas, the height of the **maṇḍapa** follows that of the shrine as well as **Sukanāsa**.

---

27. Sm. Su. LXVII. 43.
28. APPR. CLXXXV. 8-10.
29. APPR. CLXXXV. 13 (ii) also PM. VII. 7 (ii)

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The entrance to the maṇḍapa.

In case where the **maṇḍapa** is enclosed by walls it is provided with one, two or three entrance door ways. The ratio of the height of the entrance to that of the shrine door is prescribed as follows. The entrance to the **maṇḍapa** may be equal in width to that of the shrine proper, but exceeds in height by $\frac{1}{4}$, $\frac{1}{3}$ or $\frac{1}{2}$ [30] or it should be $1\frac{1}{2}$, $1\frac{2}{3}$, $1\frac{3}{4}$ or twice the door of the shrine proper i. e. **girbhagṛiha.**[31]

In the case of pre-Caulukyan temples such as at Khimesvar, Navidhraved, Dhrasanvel, Balej as well as in the case of the Caulukyan temples such as at Modhera, Somanātha (extinct), Taranga, Girnar (Neminātha) etc. the height of the entrance door way is mostly found exceeding slightly that of the shrine door, as specified above.

The projection of Maṇḍapa.

The ground plan of the **maṇḍapa** should be in straight line (समसूत्र) with that of the upper surface of the **piṭha** and the mouldings of the basement of the shrine should correspond to those of the basement of the **maṇḍapa.**

Further, the projections of the **maṇḍapa** should either be of $\frac{1}{4}$th, $\frac{1}{2}$ or equal to the (length wise) space occupied by the projecting portion.[32]

The **Maṇḍapa** may have **Gvākṣa** (with lattice) at the **bhadra** projection. In the case of the **Gūḍha maṇḍapa** the **Gvākṣa** should be open. It is known as **Candrāvalokana** (balcony).[33]

The number of the pillars in a **maṇḍapa** is one of the determinant factors for its sub-varieties prescribed in the canons.

---

30. Sm. Su. LXVI. 20. 31. Sm. Su. LXVII. 97-98.
32. PM. VII. 19 also APPR. CLXXXVI. 21 (i).
33. PM. VII. 20.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Almost all the **maṇḍapa** of the pre-Caulukyan temples have 16 pillars, 4 being in the centre and 12 surrounding them either in the form of free standing pillars or attached pilasters to the walls. The **maṇḍapa** containing this sort of arrangement of the pillars, is known as Śā**nta** in the canons.[34]

The **maṇḍapa** of the temple at Kadvar has also this sort of arrangement but the projections on the front parts add 8 more pillars (dwarf) to the **maṇḍapa** and so the number of pillars, here are 24. As the arrangement is strange one no canonical reference about its sub-variety is available.

In the Caulukyan temples the arrangement of the pillars in **maṇḍapas** seems varied, but broadly speaking they may be grouped as follows :—

(a) **maṇḍapa** having 12 pillars (4 in the four corners and 8 forming an octagon supprting the roof of the **maṇḍapa**). This **maṇḍapa** is known as '**Subhadra**' in the canons.[35] The **maṇḍapas** of the temples at Lovarali, Prabhas (Śaśibhūṣaṇa, Sun temple on Hiṛṇya), Miyani (Jain), Visavada (Triple shrine), Kuchadi, Baradia, Viramgam, Khandosan (right angular shrine), Girnar (Raṅga maṇḍapa of Neminātha), Abu (**Raṅga maṇḍapas** of Vimala and Tejapala's temple), Kasara (Triple shrine) etc. belong to this category of '**Subhadra**.'

(b) **Maṇḍapa** having 16 pillars known as **Siṁha**. In Plan it is similar to that of **Subhadra** except in two side projections which take two additional pillars on each side.[36] The **maṇḍapas** of the temples at Prabhas (Sūrya temple on Trivani, Rudreśvara), Harasiddha (old), Miyani (Nilakantha) Dhrasanvel (Magaderu), Taranetar, Girnar (Triple shrine), Than (Muni Bawa), Delmal, Madhavepur (Madhav temple), Sejakapur (Śiva), Sunak, Virta, Dhinoj, Kanoda, Tukada, Koṭai (Kaccha) etc. belong to the category of **Siṁha**.

---

34. APPR. CLXXXVII, 19.
35. APPR. CLXXXVII, 17.
36 APPR. CLXXXVII. 25.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

(c) The **maṇḍapa** having 20 pillars, 8 forming the central octagon and the rest surrounding them, is known as '**Padmasiṁha**' in canons.[37] The **maṇḍapa** of the Navalakhā temple at Sejakpur is the example of this type.

(d) The **maṇḍapa** of the Siddheśvara temple at Visavada illustrates one more variety. It has 24 pillars, 12 being in the usual position as found in **Ṣubhadra** type (narrated in (a) but instead of out side projection (as we see in subvariety (b), it has two projections on its both sides; constituting an addition of 6 pillars on each side. The variety illustrated by this temple is known as **Sūryātmaka** in canons.[38]

(e) The **maṇḍapa** having 32 pillars 8 forming the central octagon and the rest surrounding them is known as **Bhūjaya** 'in the canons,[39] The **maṇḍapa** of the Neminatha temple at Girnar illustrates this variety.

(f) The **maṇḍapa** of the Taranga temple has 28 pillars. In canons this variety is known as **Vimānabhadra**..[40] The **Sabhāmaṇḍapa** of the Modhera temple consists of 28 pillars, but its architectural form does not tally with the **Vimānabhadra** variety. If the frontal 8 pillars, 2 being on each direction, are substracted from the 28 pillars of the **Sabhāmaṇḍapa** the remaining 20 will form the **Padaṁsiṇha** variety described above.

(g) The mandapa of the old Somanātha temple (extinct) of Prabhas, had 48 pillars. It was of **Śrivatsa** variety prescribed by canons.[41]

From the view point of the variety of the **maṇḍapas** that the extant temples-pre-Caulukyan as well as Caulukyan-have, it will be realised that the varieties like **Subhadra, Siṁha,**

37. Ibid.. CLXXXVIII, 14.
38. APPR. CLXXXVII, 16, 25.
39. APPR, CLXXXVI, 3, 10.
40. Ibid, 3. 9.
41. APPR. CLXXVI, 2, 14.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Padmasiṁha, Bhūjaya, Vimānabhdra and **Śrivatsa** belong to the group of 27 **maṇḍapas** prescribed by the early works like M. P.; V. K. P. etc., which with slight changes in the nomenclatures and details survived to the later works like Sm. Su.[42] and APPR.[43]

Further, the **Sānta** variety discerned in the pre-Caulukyan temples and the **Sūryātmaka** variety figuring in some Caulukyan temples are not found treated in the early works as well as the canonical works except APPR, which describes the **Śānta** veriety under the **Mervādi** group and the **Sūryātmaka** variety under the **Trikamaṇḍapa** group.

This sort of arrangement is illustrated by the pre-Caulukyan temples as well as by the Caulukyan temples when the shrines are enclosed by **pradakṣiṇāpatha**. The nave of the **maṇḍapa** forms a catuṣkī (cokī) such as at Kadvar, Pata, Khimesvar, Srinagar, Modhera, Girnar, Abu etc.

---

42. Sm. Su. LXVII.
43. APPR CLXXXVI.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

CHAPTER IX

THE GROUND PLAN OF THE ARDHAMAṆḌAPA (PORCH)

(i) The early examples in Gujarat.

Leading up to the main hall or **maṇḍapa**, is a porch or '**ardhamaṇḍapa**'.[1] As it serves a purpose of entrance to the temple it may have a flight of steps either on one side, two sides or on three sides.

The pre-Caulukyan temples that contain porches are mostly endowed with **maṇḍapas** to which the **ardhamaṇḍapas** are attached, such as the temples at Balej, Navidhraved, Pasanavada (**Gāyatri** temple) Srinagar (**Devi** temple) etc. The sun temple at Srinagar has no **maṇḍapa** and hence the porch is attached directly to the **garbhagṛiha**.

The porch of the sun temple at Srinagar[2] as well as that of the Gāyatri temple at Pasanavada comprises a single square Coki (**catuṣkikā**),[3] while in the case of the remaining temples mentioned above the porch is rectangular and is divided into three sections through an: arrangement of pillars. Sometimes all the three sections are equal in area and sometimes the central section is bigger than that on either side.

The double projections in the two corners of the front side of the **maṇḍapa** of the Kadvar temple are generally taken to be porches.[4] But the elevation of the so called porches

---

1. In the case of a temple having no **maṇḍapa**, it leads directly to the **garbhagṛiha.**
2. Here Fig. 12.
3. Here Fig. 22.
4. SMTK. pp. 38-39.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

indicate that they are here intended to serve as projections of the **Kakṣāsana** sections of the **maṇḍapa** in as much as they contain no flight of steps but form parts and parcels of the **maṇḍapa** in respect of the ground plan.

The porch at Srinagar (**Sūrya** temple) is open on all sides except on the side of the **garbhagṛiha.** Two pillars on the front side and two pilasters attached to wall of the **garbhagṛiha** support the superstructure over it which is stepped out pyramidal in shape. It is plain in design.

The square porch at Pasandavada (**Gāyatri** temple) has four dwarf pillars superimposed on dwarf walls. It contains signs of Kakṣāsana (extinct) over the dwarf walls.

The rectangular porches are open on the front side except in the temple of Navidhraved which is open on three sides. The arrangement of pillars is also distinct in the case of these temples. In the temples at Srinagar (**Devi** temple), Khimeśvar and Balej, the rectangular porch has 8 pillars, 4 at the back attached to the **maṇḍapa** wall; and 4 in the front. The two pillars located at extremes are attached to the side walls, while the other intervening ones are free standing.

But the porch at Navidhraved is divided into 3 distinct sections. The middle section is bigger in size and has 6 pillars, 2 attached to the back wall the rest being free standing. The other two sections on its two sides are further divided into four sub sections each. The side sections having twelve pillars in all. Thus the porch contains 18 pillars in all. The side sections contain **Kakṣāsana** also (some of the portion of this porch is extinct).

Among the Caulukyan temples, the porches at the temples of Wadhwan and Odadar (Vaiṣhṇava temple) are attached with **garbhagṛihas.** At Wadhwan the porch is extinct. At Odadar it is almost square in ground plan, with dwarf pillars superimposed on dwarfwalls. The superstructure over it is of the **Saṁvarṇā** type. The size of the porch is equal to that of **garbhagṛiha.**

Jain Education International For Private & Personal Use Only www.jainelibrary.org

In the temples with **maṇḍapas** the porch is attached to the maṇḍapa in front.[5] Here, the width of the porch in some cases give the ratio of 1 : 2 or 1 : 3.

But in large temples of the Caulukyan period such as Somanātha (extinct), Dwarka, Taranga, Rudramāla (fragmentary), Ghumali, Vadanagar (Haṭakeśvara), Girnar (Neminātha), Abu (Vimal Vasahi and Luṇa Vasahi) porches are attached on all the three sides of the **maṇḍapa**. In such cases the ratio of width is 1 : 3.

Like other component parts especially the **maṇḍapa**, the porches of the Caulukyan period are most ornate. They have exquisitely carved free columns adorned with delicately carved toraṇas or cusped arches, highly sculptured with scenes of hunting and those of homely life. Their **vedis**, (the outer parts of dwarf walls) and kakṣānasas also are lavishly carved.

(ii) Canonical principles discerned.

In the description of temples the early works use the word '**Mukhamaṇḍapa**' to denote the porch.[6]

In the case of a temple consisting of a **garbhagṛiha** with a porch (**Mukhamaṇḍapa**), the rule for the width of the porch in relation to that of the **garbhagṛiha** is laid down by M. P.[7] as well as by Ag. P.[8] Accordingly the width of the porch is equal to that of the **garbhagṛiha**. But in the case of a temple consisting of a **garbhagṛiha**, a **maṇḍapa** and a porch as its components, the width of the porch should be one-half to that of the **maṇḍapa** as laid down by M. P.[9]

---

5. Vide Ch. IV. p. 39 ff.
6. MP. CCLIIX, 6, 11; Ag. P. XLII, 7.
7. M. P. CCLXIX, 6;
8. Ag. P. XLII, 7.
9. M. P. CCLXIX 10-11.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Sm. Su. attributes the name **Prāggriva**[10] or **Prāggrivaka**[11] to the porch. The word, originally, seems to mean the entrance. Sm. Su. does not lay specific rules pertaining to its architectural form.

From the description about the **maṇḍapa** imparted by APPR, it reflects that the porch has not its independant architectural formulae which may throw light on its ground plan, superstructure or other details. But while dealing with the subject matter of **mukhamaṇḍapa** termed as '**Trika maṇḍapa**' (i. e. the triple maṇḍapa in front of the closed (**Nigūḍha**) **maṇḍapa** APPR enumerates its twelve varieties.[12]

The varieties differ in the number of their Cokies[13] and are known by different names. In the Brhamanical temples of Gujarat the porch is generally of type one, namely **Subhadra** which consists of one **Cokı**, while the Jain temple yeild three more varieties namely **Kiriṭi**; **Prānta** and **śānta**, which are commonly known **Tri cokı**, '**Cha Cokı**, and **Nava Cokı**' on the basis of the respective numbers of their cokis, for instance the triple temple of Vastupāla at Girnar has 'Tri Cokı' between the

10. Sm. Su. XLIX, 29.

11. Sm. Su. XLIX, 34.

12. APPR. CLXXXVII, 15-26.
Originally '**Mukhamaṇḍapa**' denotes the porch in front while "**Trika maṇḍapa**" stands for the three porches on the three sides. But here the two terms seem to have been used synonimously. It makes no difference in prescribing the architectural form of the porch as the canons equally apply to all of them.

13. They number 1, 3, 4, 6, 7, 9, 10, 11, 12, 14, 16 and 20 respectively the corresponding number of pillars are 4, 8, 10, 12, 14, 16, 18, 20, 22, 24, 26 and 30 respectively.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

two **maṇḍapas**, similarly the temples of Vimala and that of Tejapāla at Mt. Abu have also such arrangement of Tri Coki between the **Gūḍha** and **Raṅga maṇḍapa**. The remains of Jain temple at Miyani also illustrate the similar example. The Jain temple at Bhadresvar has an unique arrangement of Cokis, which co-join three **Raṅga maṇḍapas**, arranged triangulary.

At Taranga there is '**Cha Coki**' in front of the temple of Ajitanātha. Vimalvasahi at Abu has Navacoki while the Jain temple at Sarotra has similar Navacoki' between the **Gūḍha** and **Raṅga maṇḍapa**.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

CHAPTER X

THE GROUND PLAN OF THE PRADAKṢIṆĀ PATHA.

(i) The early examples in Gujarat.

Some temples are provided with a **pradakṣiṇāpatha**[1] intended for circumambulation (**Pradakṣiṇā**) around the shrine. Generally it is enclosed by an outerwall running parallel (at least in its general out line if not in detail) to the wall of the **garbhagṛiha** which forms the inner wall for the passage. In that case it is covered either by a separate roof (flat or sloping) or by the projections of the superstructure of the shrine. In a few cases it is found left open (uncovered) and unenclosed.

The ground plan of the circumambulatory, as discerned in the extant temples of Gujarat may be classified into the following types, according to the plainness or otherwise of its inner and outer sides.

(a) Plain on the inner as well as the outerside, the delineation of the inner and the outer wall being plain.

(b) Externally plain, but containing specific recesses and projections internally (corresponding to those of the inner wall)

(c) Internally plain but containing specific recesses and projections externally (corresponding to those of the outer wall).

(d) containing specific recesses and projections on its inner as well as outer side (corresponding to those of the inner and the outer wall).

In a few examples the covered circumamublatory is further surrounded by an open one, attached to the former either on the same level or on a lower level.

---

1. Also known as '**Bhrama**', '**Bhramaṇi**' or **Bhamati**.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

We have two such instances, one at Gop and the other at Suvan. The extant remains of the Gop temple indicate the existence of double circumambulatory.[2] The ground plan of the covered passage, on the inner side was plain, but externally it seems to have had three projections. It was probably surrounded by another circumambulatory indicated by the lower and projected floor having five projections externally. That it served as another circumambulatory is further implied by the figures on the wall on its internal side at a level lower than the base of the inner circumambulatory.

The ground plan of the covered **pradakṣiṇā patha** of the temple of Suvan is plain internally as well as externally. But the surviving open **pradakṣiṇā** gives indications of certain projections on its external side though not so prominently as at Gop.

The ground plans of the **pradakṣiṇāpatha** in most of pre-Caulukyrn temples follow the scheme narrated in (a) above i. e. they are plain externally as well as internally. This is illustrated by the **pradakṣiṇās** in the temples at (1) Bilesvar, (2) Shrinagar (**Devi** temple) (3) Balej (4) Bhansar (main temple) (5) Khimesvar (6) Ranavav. (7) Pasanavada (**Gāyātri** temple) (8) Kadvar, (9) Sutrapada etc.

As for the ratio of the width of the **pradakṣiṇā patha** to that of the extant examples display several varieties.

Among the temples mentioned above.

No.	1	and	2	have	the	ratio	of 1:2
,,	3	,,	4	,,	,,	,,	1:3
,,	5			has	,,	,,	2:3
,,	6			,,	,,	,,	3:4
,,	7			,,	,,	,,	3:8
,,	8			,,	,,	,,	3:9
,,	9			,,	,,	,,	4:9

2. Vide conjectural plan given by me. Here Fig. 216.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The ground plan of the **pradakṣiṇā** of the sun temple at Visavada is plain externally, but its inner side contains specific recesses and projections corresponding to those of the wall of the **garbhagṛiha**. Thus it falls under the category (b) mentioned above.

It will be interesting to note here that the ground plan of almost all the pradakṣiṇā of the pre-Caulukyan temples fall into the category of (a) and (b) given above.

The ground plan of the **pradakṣiṇās** of the Caulukyan temples fall mostly in the Categories of (c) and (d) except the pradakṣiṇā of Magaderu at Dhrasanval which belongs to category (b). The ground plans of the pradakṣiṇā of the temples at Siddhpur (restored plan), Bhimanath (Sun temple) and Prabhas (Sun temple on Triveni) are internally plain corresponding to the **garbha**-wall but externally they take greater projections.

The external projections of the circumambulatory of the first two temples, terminating into balconied windows or pavilions are extended so far as to leave an intermediate space just equal to the width of the garbhagriha. These examples belongs to category (c).

The ratio of the width of the **pradakṣiṇā** to that of the **garbhagṛiha** is 1:2 in the case of the former two temples, while it is 1:4 in the case of the latter one.

The ground plans of the **pradakṣiṇā** of the temples at Ghumali (Navalakhā), Girnar (Neminātha), Prabhas (Śaśibhūṣaṇa, Rudreśvara, Sun temple on Hiraṇya and Somanatha), Modhera, Taranga and Dwarka (Dwarkadhis temple) internally follow the projections given to the walls of the **garbhagṛiha** and correspondingly have projection externally as well. The lateral projections on the external sides in the case of the temples at Ghumali, Girnar, Somnath, Modhera and Taranga are adorned with beautifully carved balconies.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The ratio of the width of the **pradakṣiṇā** in relation to that of the **garbhagṛiha** is 1:3 in the case of the temples at Ghumaii, Girnar and Dwarka; 1:2 in the case of Sasibhusana at Prabhas and the sun temple at Bhimanatha; 1:4, in the case of the temples at Modhera, Taranga and the Somanatha (extinct) at Prabhas; 4:7 in the case of Sun temple on Hiranya and 4:9 in the case of Rudresvara, both at Prabhas.

The ground plan of the **Pradakṣiṇā** of Magaderu at Dhrasanvel follows internally the lateral projections given by the **garbha** wall, but externally it is plain, excepting a small projection intended for **Kakṣāsana.** The ratio of its width to that of the **garbhagṛiha** is 4:5.

In Caulukyan temples, the outer sides of the shrine walls, in the **pradakṣiṇā** contain along with the other mouldings deep niches enshrining figures of god and goddesses as for instance at Modhera, Taranga, Prabhas (Śaśibhuṣaṇa, Rudresvra, Sun temple on Hiranya etc.). As the external wall of the **pradakṣiṇā** forms a portion of the **maṇḍovara,** its vertical treatment follows that of the **maṇḍovara.**[3]

(ii) Canonical principles discerned.

For the circumambulatory the words used in early works are **Pradakṣiṇā** and **Bhramaṇa** as well. Ag. P. lays down that the shrine may be surrounded by a **Pradakṣiṇā,**[4] the width and the projections to be adopted by the **Pradakṣiṇā** are also specified. Accordingly it must be equal in width to the basic width of **Mañjari** (**Śikhara**) over **garbha** wall.[5]

From the extant temples of Gujarat it may be inferred that the height of the **pradakṣiṇā** should be equal to that of the **garbha** wall, but in certain cases the height of the pradakṣiṇā is also seem determined by the nature of the roof over it. In the case of temples having sloped roof over **pradakṣiṇā** the

3. Vide Ch. 12. here.
4. Ag. P. CIV. 9.
5. Ag. P.XLII, 41, 2 (i).

Jain Education International For Private & Personal Use Only www.jainelibrary.org

height of **pradakṣiṇā** on side of the **garbha** wall will be some what higher than that of the wall enclosing the **pradakṣiṇā**, for instance the **Kālikamātā** temple at Dhrasanvel has sloping roof of this type.

Apart from the words **pradakṣiṇā** and **bhramaṇa** for circumambulatory Sm. Su. in the case of **Chādya prāsādas** uses the word **alinda**[6] which may be one, two, three or even more in number enclosing the **garbhagṛiha** and in the case of **Śikharānvita prāsāda** it adds the word **andhakārikā**,[7] the description of several varieties of **Śikharānvita prāsādas** given in Sm. Su. gives the ratio of 1:2 for the width of **pradakṣiṇā** to that of the **garbhagṛiha**. It also enjoins for the circumabulatory the lateral projections imparted by **garbha** walls or the projections prescribed for the lateral sides of the temple.

It will be interesting to note that the ratio prescribed by Sm. Su. is followed by the pre-Caulukyan temples at Bileśvar and Srinagar (**Devī** temple) and by the Caulukyan temples at Siddhapur (restored plan) and Bhimanatha (Sūrya temple). The other ratios found in the extant temples are not given in this work. Most of the Caulukyan temples follow the projections imparted by **garbha** wall as prescribed by Sm. Su.

Further Sm. Su. (LVI) has narrated 25 varieties of temples under the head of **Sāndhāra** i. e. temples having circumambulatory.[8] The same varieties of temples have been narrated by APPR. under the head of **Kesarādi Sāndhāra prāsāda**[9] and again by **Kṣīrārṇava** (MS).[10]

---

6. Sm. Su. XLIX, 40.
7. Sm. Su. LV. 17. The word is danotative of its covered up feature.
8. Sm. Su. LVI, 18-44.
9. ARPR. CLIX.
10. KSR. (MS) XVII.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

CHAPTER XI

THE VERTICAL TREATMENT OF THE BASE

(i) The Plain and Ornate Phases in the extant temples

In building a temple, a paved platform is first laid upon a wall bedding of concrete, or upon a solid mass of brick work. On this is raised a **piṭha**, a solid substructure, the upper surface of which forms the floor of the building. The outer face of this basement may be either plain or ornate being decked with series of horizontal mouldings which follow either a fixed order or a varying order having additions and omissions of certain mouldings.

In almost all the temples the mouldings over the shrine base run parallel to those over the base of the **antarāla**, the **maṇḍapa** and the porch.

The horizontal mouldings which are generally found carved on the ornate outer face of the basement of the temple are as follows from the bottom upwards **Bhiṭṭa** (platform), **Jādaykumbha** (or **Jādambo**, cyam recta moulding), **Antarapatra** (recess), **Karṇikā** or **Kaṇi** (astragal with sharp-edge), **Grāsapaṭṭi** (a band of **Kirtimukhas**), **Chādya** (eave), **Gajathara**, **Narathara** and **Vājithara** (bands of elephants, men and horses respectively), and **Paṭṭikā** (a square-edged moulding adorned with flowers and leaves pattern in a square, circle or lozenge-shaped design). Between two successive mouldings are carved a number of mouldings deep in recess. They are known as **antarapatras.**

The **Grāspaṭṭi** is a string-course or moulding sculptured with grinning faces; with horns-called also '**Kirtimukha**' or **Kirtivaktra**-which is a decorative form of great antiquity, being found in the cave-temples as well as in structural buildings.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Elephants are represented in line, with their heads and forelegs projecting from the basement as if supporting the building; and where such a member appears, the base is called **Gajapiṭha.**

The **Aśvathara** or row of horses, when employed, occupy a similar position; the **Narathara** or bend of men forms a sort of frieze which represents the mythological scences and incidents.

In the extant temples of Gujarat the mouldings **Bhiṭṭa** and **Jādyakumbha** (**Jādambo**) occur since at least the end of the 8th cent. A. D. They are illustrated by the temples of Roda and old temple at Than.

The mouldings Grasapatti and Karnikā (Kaṇi) are available from the middle of the 10th Cent. A. D. onwards e. g. in the Kotai temple (Kaccha). Here the form of the **Karṇikā** itself is bold, roundish, and not knife-edged as we see in the later Caulukyan temples.

The Gajathara, Narathara and Vajithara mouldings are seen only from the early part of the eleventh century onwards. They are exhibited mostly in the large temples. The temples of Somanātha (old), Rudramāla (both extinct) and Modhera illustrate these mouldings.

Almost all the pre-Caulukyan temples manifest the plain phase of the basement over which the temple rests. However, exceptions are met with for instance at Gop, Suvan etc.

The temple of Gop perhaps rested on three platforms, each one having lateral projections on the outer face. The lowest platform had seven projections regulated by horizontal mouldings like **Bhiṭṭa** mouldings and a series of niches for gods at regular intervals. The middle platform had likewise five projections and the upper one had three projections all containing the above-mentioned horizontal mouldings and niches for gods

Jain Education International For Private & Personal Use Only www.jainelibrary.org

and goddesses. At present only some of the mouldings and niches have remained extant, but they are adequetly suggestive of entire plan.

The temple at Kadvar rests on a high plinth, but it is very plain except in the uppermost part which contains a cornice-like moulding. In the very manner the temple at Bilesvar also rests on a high plinth. It is divided into sections by means of pilastars; and except in its lowermost and uppermost parts containing cornice like mouldings it is entirely plain.

The basement of the temple of Suvan horizontally contains **bhiṭṭa** moulding at the base and a heavy cornice at the top. But its middle portion is divided into sections by means of pilaster like mouldings at short intervals.

The basement of Srinagar, (Sūrya temple), though prominent, is simple and plain except the top cornice. The basements of the temples at Khimesvar, Ranavav, Bhansar, Srinagar (Śiva and Devī temples) and Porbandar simply have a moulded cornice, but the temple of Sonkansari has a very heavy, bold and projected cornice, the upper portion of which is carved with a series of **Caitya**-arch carvings.[1]

The basement of the temple at Navidhraved has a heavy '**Kumbha**'-like moulding, while that of the temple at Dhrasanvel contains a projecting square edged moulding '**bhiṭṭa**'. The Gāyatri temple at Pasanavada has similar heavy Khumbha like moulding but is adorned with large projected **Caitya** arch niches.

The basement of the Caulukyan phase manifests several variations in containing the additions, repetition and omissions of mouldings. The best example containing all the possible mouldings is illustrated by the basement of the shrine of the temple at Modhera.[2] It contains **bhiṭṭa** mouldings at the lower

1. Vide Here Fig. 41. 2. AANG. Plt. XLIX, 1.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

most part which is successively superimposed by the mouldings like **Jādambo** (Cyma recta), **Antarapatra** (recesses), **Kaṇi** (astagral) **grāsapaṭṭī** (band of **Kīrtimukha**), **Chhādaya**, **Antarapatra**, again **Chhājalī**, **Gajathara**, **Antarapatra**, and **Paṭṭikā**.

The basement of the temples at Sunak[3] contains repeated mouldings of bhiṭṭa which is superimposed by **Jādambo**, **Kaṇi** again **Kaṇi**, **Kīrtimukha** (defaced), **Gajathara** and **Narathara**, (defaced). The basement mouldings of the temples at Ruhavi, Motab and Gorad are similar to those at Sunak except that the **Gajathara** are bigger, and that contain a number erotic figures.

The basement of the temple at Sander, is sunk into the ground, only the Gajathara-elephant row is partly visible. The basement of the temple at Delmal has no ornament, except a row of **Grāsas (Kīrtimukhas)**. Similarly the sun temple at Hiranya contains only the **Aśvarthara** moulding, the temple at Kanoda has all other mouldings except the three **Gajathara**, **Narathara**, **Aśvathara** mouldings. The temple at Lovarali has only **Bhiṭṭa**, and **Jādambo** and those of Viramgam (double-shrine) contain two more mouldings **Kaṇi** and **Chājali** at their basement. The basement of the Dwarkādhīśa temple at Dwarka has **Jādambo** and **Gajathara** mouldings. The Rukamaṇi temple at Dwarka and Rāma-temple at Baradia contain similar mouldings–**bhiṭṭa**, **jādambo**, **antarapatra**, **kaṇi**, **antarapatra**, **grāsa**, **antarapatra**, and **gajathara**. The basement of the temple at Shamlaji except **aśvathara** contains all the moulding while that of the temple of Somanātha (extinct) at Prabhas had all the mouldings

The basement of the temple of Navalkha at Ghumali has **bhiṭṭa** (repeated thrice), **jādambo**, **antarapatra**, **kaṇi**, **kīrtimukha**, **paṭṭikā** with lozenge-shaped ornament and **gajathara**. Further it should be noted here, that in centre of each side of the gajathara, are carved two figures, projected prominently, of larger elephants with their trunks intertwined with the figure

3. AANG. Plt. LXXXI.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

of a rampart lion between the two elephants. This device is also applied to the basement moudings at Shamlaji, where the twin large elephants with a rampart lion in the centre are carved.[4]

The basement of Navalakhā temple at Sejakapur contains all the mouldings displayed by those of the temple at Ghumali.

(ii) Canonical principles discerned.

The early works like Br. Sm., M. P., G. P., VDH. P., VKP. etc., do not refer to the basement or socle of the temple. Words like **Jagati**, **Adhisthāna** occur frequently in these works, but there they are used in the sense of the basement of the temple in the general sense of a base and not in the specific sense of basement in particular.

Sm. Su. has dealt with '**Jagatis**' in two Chapters (LXVIII, LXIX) but it is different from **Pīṭha**, the basement of the temple.

However, it imparts instructions about the basement or socle (**pīṭha**) and its mouldings like **Vedikā** or **Vedibhandha**[5] **Antarapatra** and **Mekhalā**. Further the **Vedikā**, the lower most portion of the **Pīṭha** is divided into the sub-mouldings like **Kumbha**, **Masuraka**, **Kalśa**, **Antarapatra**, **Kapoti** etc.[6] The proportional units of measurements prescribed to each member are precise in relation to the variety of the temple in which they are to be moulded; but they are not found representing the extant temples pre-Caulukyan as well as the Caulukyan temples of Gujarat.

But the Canonical works like APPR.[7] KSR (MS)[8] Dipā,[9] PM.[10] etc. have given full treatment of the basement of the temple under the head of **Pīṭha**.

---

4. Vide here Fig. 86.
5. Sm. Su. LVII, 25-26.
6. Sm. Su. LVII, 61-67.
7. APPR. CXXIII, CXXIV.
8. KSR (MS) CIII.
9. Dipa IV.
10. PM. III.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

From the study of the different Types of the basement described in the APPR., KSR (MS)., Dipā. P. M. etc. it will be seen that all these treatises more or less agree in respect of the nomenclature, though they differ in the matter of details connected with measurements of the basements. Each text adopts its own measurement.

The canons regarding the construction of the basement (**Piṭha**) of temples prescribed by APPR. (CXXIII, CXXIV) well apply to the Caulukyan temples of Gujarat. The mouldings like **Bhitta, Jādyakumbha (Jādambo) Karṇikā, Antarapatra, Grāsapaṭṭi, Gajathara, Vājithara** (**aśvathara**) and **Narathara** all, either entirely, partly or repeatedly are seen carved on the basement of these temples. The basement of the shrine of the Modhera temple is illustrative of full-fledged basement mouldings as narrated by APPR. etc.

The sub-structure supporting the basement proper is known in canons, as **bhitta.** It corresponds to the shape of the shrine i. e. it follows all the lateral projections offered to the ground plan of the shrine.

In architectural treatises the ratio of the height of the **bhitta** to the width of the shrine is prescribed.[11]

It is also stated that there may be one, two or three **bhittas,** each superimposing one, diminishing in size.[12]

The basement of the temples at Modhera, Sunak, Ruhavi, Motab, Gorad, Delmal, Lovarali, Dwarka, (**Rukamaṇi**) Baradia, Ghumali, Sejakpur etc. contains the repeated mouldings of **bhitta.**

At times like other members, the **bhitta** moulding is excluded. In such a case the **Jādyakumbha** (**Jādambo**) of **piṭha**[13] which is generally the lowermost part of the basement proper serves

11. APPR. CXIII. 19-21; PM. III, 2-3, KSR (MS) CII, 1-2.
12. APPR. CXXIII, 22-24; PM. III, 4; KSR (MS) CII, 3-4.
13. Vide Here fig. 247.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

the purpose of the sub-structure and assumes a very high and massive form supporting the upper courses or even the wall-face (**maṇḍovara**). It is well illustrated by the **Jādyakumbha** in the basements of the **Śitalā-mātā** temple at Vadanagar, the Śiva temple at Taranetar[14] etc.

The mouldings over the **bhitta** constitute the **piṭha**[15] or basement proper. The canonical works have imparted separate formulae about its height in relation to the width of the shrine.[16] The height of the basement must correspond in certain proportion to the height of **Prāsādas.**[17]

Out of the several varieties prescribed by canons the most commonly known varieties are (i) **Karṇa piṭha** (ii) **Kāmada piṭha** and (iii) **Mahāpiṭha** (also known as **Nāgara piṭha**).[18]

The first two varieties are devoid of moudings like **Gajathara, Aśvathara** and **Narathara.**

The first variety **Karṇa piṭha** consists of only two members **Jadyakumbha** and **Kaṇi.** No rule pertaining to parts alloted to each member prescribed but it can be assumed from the prescription that follow in other varieties that the height and projection of the **Jadyakumbha** must be greater than those of **Kaṇi.**

The **Devakulikās** in many of the Jain temples, the shrines on the bank of Mansar lake at Viramgam and several other small edifices have this variety of basement. Even temples at

---

14. Vide Here Fig. 85

15. APPR (CXX, 21-23) has prescribed. 64 varieties of **Piṭhas** out of which the first 24 are designated as of the **Nāgara** type.

16. APPR, CXXIII, 25-29; PM.III, 5-6, KSR (MS) CIII, 1-3. VTP, III,3 pp. 98-99.

17. APPR, CXXIII, 7; PM. III, 19.

18. PM. III, 12-13; Dīpā IV. 19.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Vasai (Junagadhi & Kankeśvara), Visvada, Kuchadi, Tukada, Taranetar etc. have this sort of **Karṇapiṭha** from where the wall-face (**maṇḍovara**) rises.

The second variety **Kāmda piṭha** consists of **Jādyakumbha Karṇikā** and **Grāsapaṭi**. The canonical works prescribed rules for the height and projections of these parts.

At Kanoda, the basement of the temple contains this variety of **Piṭha** as it contains no mouldings except the three prescribed above. The basements of the temples at Vadanagar (Amathoramātā), Miyani (Nilkaṇṭha and Jain temples), the Śiva temple at Piludra, the temples on the bank of Viramgam (double shrined), Khandosan etc. represent the **Kāmada piṭha.**.

The third variety **Mahāpiṭha** or **Nāgarapiṭha** is a full-fleged variety. It is described in detail by the canonical works like APPR; PM; KSR, VKS; Dipā etc.[19] which give rules of the height and projections of its different parts such as **Jādyakumbha** to **Kuṭachādya.**[20]

The large temples at Somanath, Ghumali, Sejakpur, Modhera, Taranga etc. have this sort of **Mahāpiṭha** as the basement of the shrine.

---

19. APPR. CXXIV, 1-23., PM. III, 7-11; KSR (MS), CVII; VKS (MS) CXLVII..

20. PM. includes the mouldings known as **Kapotāli** in **grāsapaṭi** (III, 8).
It also mentions that instead of Aśva various other animals (**Vāhanas** of **devas**) may be introduced (III, 9)

Jain Education International For Private & Personal Use Only www.jainelibrary.org

CHAPTER XII

THE ARCHITECTURAL TREATMENT OF THE MAṆḌOVARA.

(i) Treatment in the extant temples.

Over the solid substructure **Pīṭha** (basement) wall of the **Prāsāda** (shrine) is raised on each side. The wall enclosing the shrine proper is either plain or ornate. In the former case it hardly takes mouldings except the cornices at the bottom and the top; in the latter case it carries several mouldings some of them being repeated once, twice or thrice.

In the case of temples having circumambulatory, the shrine is enclosed by two parallel walls plain or ornate.

The outer face of the walls is known as **Maṇḍovara** in Silpa texts. In its ornate phase it is decked with series of horizontal mouldings which follow either a fixed order or a varying order having additions, omissions and repetitions of certain mouldings. Like **Pīṭha** following the projections given to the ground plan of the shrine, it is broken up vertically into panels or facets, which run up from the bottom to the top i. e. upto the entablature.

The horizontal mouldings which are generally found carved on the ornate outerface or **maṇḍovara** of the temple are as follows from the bottom upwards; **Khuraka**, **Kumbhaka**, **Kalaśa**, **Kapotāli** (**Kevāla**), **Maṅcikā**, **Jaṅghā**, **Udagama**, **Bharaṇi**, **Śirāvaṭi**, **Mahākevāla** and **Kūṭachādya**. Between two successive mouldings is carved a recess or **antarapatra**.

Kumbhaka is a broad band cut vertically and horizontally decorated with figures of niche-gods and goddesses and amorous couples. **Kalaśa** is a torus moulding often carved with

Jain Education International For Private & Personal Use Only www.jainelibrary.org

a row of oval discs and rosary of beads. **Kapotāli** or **Kevāla** is a projecting drip with or without **Caitya**-window ornament; **Udagama** is a triangular pediment. **Kūṭachādya** is a chief slanting ribbed roof, the **Chādya** being a sub-ordinate one.

The moulding **Kumbhaka** is prescribed by canons to have niched figures on its face and foliage on the shoulders. In the extant temples of Gujarat it is first found on **Nīlkanṭha Mahādeva** temple at Sunak, which was built by the middle of the tenth century.

Kalaśa is prescribed to be decorated with jewelled patterns, the kind of which again appears for the first time at Sunak.

The moulding of **Janghā** is usually decked with damsels, demi-gods, demi-goddesses, enshrined in the niches having square or round-shaped ringed-pilasters endowed with triangular pediment. Sculpture on Janghā are traced upto 9th cent. earliest.

In the extant temples the **Bharaṇī** of two shapes, square and round, are met with. The round type **bharaṇī** with suspended foliage prescribed by canons is available from the early part of the eleventh cent. and thenceforth only. The tenth century temples have square **bharaṇīs**, often double, but without the hanging foliage at the extremities.

In the extant temples the mouldings **Mañcikā**, **Śirāvaṭī** and **Kūṭachādya** appear from the beginning of the eleventh century A. D.

In the case of temple having **gūḍhamaṇḍapa**, the mouldings of the walls of the **gūḍhamaṇḍapa**, at times correspond the mouldings of the **maṇḍovara** of the shrine e. g. the temples at Modhera, Sunak etc.

Almost all the pre-Caulukyan temples manifest the plain phase of the wall-face (**maṇḍovara**). The walls of these temples are regerously plain except the heavy cornice moulding at the top from which the superstructure rises. However, exceptions are met with, for instance at Kadvar, Suvan etc.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The wall face of the temple at Kadvar is divided into sections by means of wall projected pilasters, the uppermost part of them being cojoined by arch-like mouldings. The wall face of the shrine of the Suvan temple has a lateral projection corresponding to that of its superstructure. Further at the top, like other pre-Caulukyan temples, it has a heavy cornice with tooth-like or dentiled intervals.

The **maṇḍovara** of the Caulukyan phase manifests some variation in containing the additions, repetitions and omissions of mouldings. The best example, is supplied by the wall of the temple at Modhera as it contains all the possible mouldings injucted by the canons, The **maṇḍovara**, here contains the **kumbhaka** decorated with figure sculptures, **kalaśa**, **kevāla**, **mancikā**,, **jaṅgha**, sub-ordinate **chādya**, **udagama**, **bharaṇi**, **mahākevāla** and chief **chādya** from bottom to top. In the **jaṅgha** it contains several panels of Gods and Goddesses, dancing damsels and musicians, amorous sculptures etc. The chief niche on each side has a standing figure of **Sūrya** with his seven horses and two consorts.

The shrine-wall of the temple at Sunak contains all the mouldings illustrated by the temple of Modhera except the sub-ordinate **Chādya**. In the principal three niches of the **jaṅghā** it has figures of **Kālī**, **Bhairava** and **Nateśa**. The wall of the shrine of the temple at Sander has similar mouldings as at Sunak. Only the **Kumbhī**, here, is not decorated with figure sculptures and amorous sculptures. The principal niches in the **jaṅghā** contain figures of **Śiva**, **Viṣṇu** and **Brahmā**.

The walls of the temples at Ruhavi and Gorad have also similar mouldings to those of the temple at Sunak, the principal niches being enshrined with the figures of **Brahmā-Sarasvatī**, **Śiva-Pārvati**, and **Laxmināràyaṇa** at Ruhavi and **Mahākālī**, **Nateśa** and **Bhairava** at Gorad.

The **Jaṅghā** of the sun temple on Hiraṇya at Prabhas, contains in **jaṅghā** a less number of figures, otherwise it consists

Jain Education International For Private & Personal Use Only www.jainelibrary.org

of all the mouldings in the walls. Similarly the **maṇḍovara** of the temples at Dwarka (**Rukamaṇi**), Baradia, Khandosan, and Girnar (Triple-shrine) contain all the mouldings.

Some large and storied temples correspondingly have two, three or even more storeys in the **maṇḍovara**. In the storied building, the upper storey successively decreased in height, so the **maṇḍovara** of the first, second or third storey correspondingly requires less height. By omitting the lower mouldings like-**Kumbhaka** and **Kalśa** and repeating certain upper mouldings like-**Kevāla**, **Jaṅghā**, **Udagama**, **Bharaṇi** comparatively of less height than the former one the height of the upper storey is diminished. In such a case the upper most moulding **Kūta Chādya** is taken to upper most storey.

The walls of the temple at Ghumali, Sejakapur, Tarnga, Shamalaji, Somanatha (extinct) contain two storeys and so they have repeated mouldings of **Jaṅghā** etc. with a lesser height. The Dwarkādhīsa temple at Dwarka is a five storeyed building, consequently its **maṇḍovara** has five storeys each having its moulding repeated from **Jaṅghā** to bharani with its height decreasing at each upper storey.

(ii) Canonical principles discerned.

The propertionate measurement of the height of the wall of the **garbhagṛiha** in relation to the width of wall[1] and to the width of the **garbhagṛiha**[2] have been prescribed by the early works but they do not lay down any rules pertaining to the mouldings and their measurements.

Sm. Su. enumerates the names of various mouldings[3] of the wall-face but particulars supplied about their units of measurements and dimensions are not so much fitting to the extant temples of Gujarat.

---

1. M. P. CCLXIX, 16-17. 2. Ibid. 21-22; Ag. P. XLII, 3.

3. They are **jaṅghā antarapatra, mekhalā, varaṇḍikā, aṅdaka grāsapaṭṭi, stambha, bharaṇa, śirṣka, paṭṭa, chādya etc.**

Jain Education International For Private & Personal Use Only www.jainelibrary.org

But the canonical works like APPR.,[4] KSR (MS).,[5] Dīpā,[6] PM.[7] etc. have given full treatment of the wall mouldings and their units of measurements under the head of **maṇḍovara**.

All these texts more or less agree in respect of the nomenclature, while prescribing the units of measurements of defferent types of **maṇḍovara** such as **Nāgara, Meru** etc.

It will be interesting to note here that the formulae prescribed for the mouldings of the **maṇḍovara** by these works apply to the Caulukyan temples of Gujarat to a large extent. As described above all the Caulukyan temples have followed these mouldings from bottom to top with slight variations due to the rare additions and omissions and repetitions in the case of multiplication of storeys in it. The **maṇḍovara** of the temple at Modhera has proved to be the best illustration indicative of its full-fledged form.

Two types of **maṇḍovara** seem prevailing in Gujarat.

As indicated by the number of the mouldings the **maṇḍovaras** of the temples at Modhera, Sunak, Sander etc. belong to the **Nāgara** type amongs the different types of the **maṇḍovaras** described in the canonical works.

The mandovara of the storeyed temples is classed under the **Meru** type in canonical works. The **maṇḍovaras** of the storeyed temples like those at Ghumali, Sejakapur, Somnātha (extinct), Taranga, etc. illustrate this type.

Prastāra

Just above the **Kūaṭachādya** of the **maṇḍovara** is superimposed an entablature known an **Prastāra**. In the case of a shrine with a curvilinear **śikhara** the entablature rests simply on the walls of the shrine. It generally consists of several mouldings such as **Kumbha, Karṇa, Chādya, Karṇikā, Paṭṭikā, Antarapatra** etc.

4. APPR. CXXVI, CXXVII.
5. KSR. (MS) CIV, CVII.
6. Dīpā V.
7. PM. III.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The entablature extends over the other components of the temple building and forms the roof of almost all the subsidiary components such as the **pradakṣiṇā patha**, the **antarāla** etc. In the case of the **maṇḍapa**, and the adjoining porches the **prastāra** forms the basis of the superstructure. Thus it serves as a connective member above the walls of all the components of the temple.

The early canonical works do not give a separate treatment of the **Prastāra** but refer to it in connection with the **Chādya** (eave) of the shrine. In later works the entablature is described in detail under the head **prastāra.**[8]

The entablature is found to be common in the Caulukyan temples of Gujarat.

---

8. KSR. (MS). CVIII, 6-10; VTF, I 11, 18.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

CHAPTER XIII

THE ARCHITECTURAL TREATMENT OF THE ŚIKHARA

(i) The Śikhara of the Extant Temples

The **Śikhara** (spire) is one of the characteristics which indicates the order or style to which the temple belongs.

As it is seen above[1] **Śikhara** of the pre-Caulukyan temples is stepped-out pyramidal in shape composed of horizontal layers (**Chādyas**) one over the other. Right from the Gop temple having a spire of two layers, it has got gradual progress in the number of layers, till the land mark is reached at Bilesvar temple which has six layers adorned with series of **Caitya**-arch ornaments flanked by **āmalaka** quoins at either corner of each layer. Temples having flat roofed superstructures are discribed as **Chādya prāsādas** in Sm. Su.' They may be **Dvi-Chādya** or **Tri-Chādya** and sometimes even more **chādyas** superimposing each **chādya.** On this analogy we find some points of similarity in the pre-Caulukyan temples with those of **Chādya-prāsādas** propounded by Sm. Su. (XLIX) known as **Rucaka** type.

Some of the pre-Caulukyan temples in Gujarat indicate the following different stages of transition from the pyramidal form to the curvilinear from of superstructure.

(a) The beginning of the transition may be traced in the modification of the right-angled steps into sloped steps relieved by a series of round-edged cornices. This is illustrated by the old sun temples at Boricha[2] and Kinder-kheda[3] and an old temple at Odadar;[4] the tiers numbered four in the case of the

1 Vide Ch. 4 above.
2. Here Fig. 14.
3. Here Fig. 39.
4. Here Fig. 36.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

former two temples and three in the case of the last one. In this group the superstructure is devoid of **Caitya**-window ornament.

(b) The next stage may be traced to the superstructure in which the cornices are reduced in projection and shaped into half round or square or a combination of both and in which the central bay of each face is decorated with a vertical series of **Caitya** windows. This is illustrated in one of the old temples at Son Kansari,[5] the sun temple at Pasanavada,[6] the old **Śiva** temple at Ranavav[7] and the **Jagannātha** temple at Suvan.[8]

(c) The horizontal effect of the superstructure is further reduced by the introduction of more vertical lines in the general design. Vertical facets on each face marked with **āmalaka** quions (mostly alternated with **Caitya** window ornaments) at corners and a continuous series of **Caitya** windows in the central bays characterise this type of superstructure.

The best examples of this type are found in the sun temples at Sutrapada,[9] Pasthar[10] and Akhodar.[11] The introduction of lateral projection from the base to apex begins to appear from the sun temple at Akhodar. This from of superstructure is further illustrated by the small **Śiva** temple at Bilesvar,[12] the Gaṇapati temple at Ghumali,[13] the small temple at Miyani[14] and the group of temples at Roda.[15]

---

5. Here Fig. 41.
6. Here Fig. 17.
7. Here Fig. 20.
8. Here Fig. 8.
9. Here Fig. 3
10. Here Fig. 40
11. Here Fig. 16.
12. SMTK. Plt. XXXVIII.
13. AKK. Plt. XLV.
14. Here Fig. 21.
15. SSR. Figs. 82, 83, 87, 88, 91 etc. Also here Figs. 44-50.

The styled continued to a certain extent even during the Caulukyan period. It is illustrated by a few temples such as the Magaderu at Dhrasanvel, the Ranakadevi temple at Wadhawan and a small temple in the vicinity of two temples at Sander.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

(d) The final stage of the transition is notified in a group of temples, the superstructuae wherein almost attains the plain curvilinear form in its general outline.

The form is illustrated by the **Kalikā-mātā** temple at Dharsanvel.[16] Here the lateral projection rises from the bottom of the **Śikhara** as in the case of the temples of group (c). The projection is of **tri-nāṣikā** type. Four corner temples in the **Pancāyatana** group at Pasthar have superstructures exactly of the same pattern. The sun temple at Visavada[17] has the same type of the lateral projection but the **trināsika** is developed into **pancanāsikā** in the example. The superstructure of the central temple in the **Pancāyatana** group at Pasthar[18] is of the **pancanāsikā** type but its lateral projection rises from the very base of the temple. The same applies to the small **Gaṇapati** temple at Miyani.[19]

The **Śikharas** (spires) of the extant temples of the Caulukyan period exihibit complete transformation of form. Here we have, instead of stepped-out pyramidal shape, a structure bulging out in the middle, and than gradually curving inwardly till it reaches the apex.

Here, also two broad groups are seen in the extant temples. In one group the line of curve (**rekhā**) of the spire rises almost vertically, turning gradually inwards as it reaches the summit. In this variety we have only one **Śikhara** with its **āmalaka** and finial. (otherwise known as **Ekāṅḍi** or **Ekaśṛiṅgi** i. e. mono-spired). In the other variety the line of curve of the **Śikhara** turns inwardly in the same manner, but with a different degree of acuteness, due to **Urusṛiṅgas** and **Śṛingas** over the lateral projections correspondingly emerged either from the ground plan or from the base of the **Śikhara**.

The reasons are obvious. The shrine having no lateral projections either in its ground plan or in the base of the

16. Here Fig. 27.
17. Here Fig. 4.
18. Here Fig. 24.
19. Here Fig. 23 a.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Śikhara or in both will take the spire of the first variety as its superstructure while the shrine having lateral projections in its ground plan like those of **Trināsikā**, **Pancanāsikā** etc. will take the second variety as its superstructure.

The first variety of the **Śikhara** is well illustrated by the the temples having shrines without lateral projections.[20] These temples have only one finial (**Aṇḍaka**) at the top such as in the temples at Sander (Smāll),[21] Wadhavan (**Rāṇakadevī** temple)[22] Nandisvar (temple opposite to the main)[23] and Odadar[24]

The second variety of the spire of the shrine has several lateral projections corresponding to the ground plan or originated from its base. In the extant temples the common projections in the ground plan corresponding to the spire are either of Trināsikā or Pancanāsikā Type, the Saptanāsikā projection being seen at times also.

The Trināsikā projection in the spire is resulted from the central projection flanked by two side projections which take uruśringa and śringa moulding over them. The Pancanāsikā projection in the spire has a projected central projection flanked by two other projections of a lesser degree on its either side and an additional projection beyond each projections all adorned with śringas; the central one being surround by uruśringas on all sides.[25]

---

20. It may be noted here that some of the shrines of this type in extant temples seem to have a ground plan with a slight projection on all its sides at times corresponding even to a spire over them. But the projection is so negligible that no crowning member is alloted to it, and it merges into the facets of the spire at the apex.

21. AANG. plt. XCV. Here Fig. 59.

22. Here Fig. 133. 23. Here Fig. 160.

24. The Vaiṣnava temple in the group of temples at Odadar.

25. The **Sriṅga** is a miniature in the round, while the **Urusṛiṅga** (strickly speaking **urvṣṛiṅga**) is a miniature carved in half relief.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

All the vertical members of the **Sikhara** complex are adorned with **āmalasāra** or **āmalaka**[26] with final (**Kalaśa**)[27] as their crowning ornaments. This finial is also known as **aṇḍaka.**[28]

The **trināsikā**, **pancanāsikā** etc. projections have several **aṇḍakas** (**Kalaśa**) which differentiate one variety of the temple from the other.

In the extant temples of the Caulukyan phase the spires with **trināsikā** projections are found adorned with 5, 9, 13, 17, 21, 25, 29, or 33 **aṇḍakas.**

For instance, the spires of the temples at Nandiśvar[29] (main) and Lovarali[30] have 5 **aṇḍakas**, at Tukada[31] 9 **aṇḍkas**; at Vadnagar (**Amthoramātā**),[32] and Delmal[33] (small temple of **Laxminārāyaṇa**) 13 **aṇḍakas**; at Taranetar,[34] Kotai[35] and Kumbharia 17 **aṇḍakas**; at Kasara (Triple shrine),[36] Sander,[37] Gorad,[38] Viramgam[39] (double shrine), Miyani (**Nilakaṇṭha** and Jain)[40] 21 **aṇḍakas**; at Dhinoj,[41] Siddhpur (Small shrine on the back of the **Rundramāla** temple)[42] and Harasidha (old)[43] 25 **aṇḍakas**; at Sunak,[44] Dwarka (**Ruksmaṇi**),[45] Piludra,[46] Prabhas (**Rudreśvara**)[47] 29 **aṇḍakas** and at Prabhasa (**Śaśibhūṣaṇa** restored)[48] 33 **aṇḍakas.**

---

26. It denotes a round cogged member of the superstructure, resembling in shape the āmalaka (Embrice Myrobalan) fruit.

27. 28. The finial bares the shapes of the Kalaśa (pitcher). The Kalaśa is surmounted by a Bijapuraka (Citron). As a whole it forms the oblong shape of an andaka (egg).

29. Here Fig. 160/a
30. Here Fig. 159/a.
31 Here Fig. 159/b.
32. Here Fig. 68.
33. AANG. Plt. LXVIII.
34. Here Fig. 85.
35. AKK. Plt. XLIV. Here Fig. 71.
36. AANG. Plt. XI, LXXXVII, XC, XCI.
37. Ibid plt. XCV. Here Fig. 59.
38. Ibid Plt. CII.
39. Here Fig. 101
40. Here Fig. 63
41. AANG. Plt. XCVII.
42. AANG. p. 68, Flg. 4; Here Fig. 100
43. Here Fig. 62.
44. AANG. Plt. LXXXIII., Here Fig. 57.
45. Here Fig. 153.
46. Here Fig. 117.
47. Here Fig. 156.
48. Here Fig. 106.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The spires with **pancnāsikā** projections are found adorned with 41, 53 or 65 **aṇḍakas**. For instance the spires of the temples at Vadanagar (**Haṭakeṣvara**)[49] has 41 **aṇḍakas**, at Bacharaji 53 **aṇḍakas**[50] and at Taranga[51] (**Ajitanātha**) 65 **aṇḍakas**.

(ii) Canonical principles discerned.

In early works references to the height of the **Śikhara** occur several times. M. P. states that the height of the **Śikhara** must be twice to that of the walls of the **garbhagṛiha.**[52] The other works like Ag. P.,[53] G. P.,[54] VKP.[55] etc. follow the height prescribed by M. P. Further the curvilinear shape of the **Śikhara** to be obtained by applying the various methods of curves is also solicited by G. P.[56] These works also refer to the **āmalaka** as being its crowning member and mention that it occupies one-fourth part of the height of the **Śikhara.**[57] But the details pertaining to the several varieties and their manifestations due to the application of curve methods are wanting.

The types of the **Śikharas** discussed by Sm. Su, broadly speaking fall into two heads (1) **Chādya-prāsādas** (XLIX) and (2) **Śikharānvita** (LII, LV. LVI. LVII. LX, LXIII etc.)

In flat-roofed (**Chādya**) temples the pyramidal superstructure is formed by placing the slabs of diminishing sizes one over the other so as to bring out an enormous size both in the superstructure and projections thereof. Roof Superimposed on roof, double-roofed (**Dvichādya**), triple-roofed (**Tri-chādya**) is the subject matter of Ch. XLIX of Sm Su. The pre-Caulukyan extant temples of the group of the Gop temples fall into the varieties of temples described as **chādya-prāsādas** by Sm. Su.

---

49. Here Fig. 140.
50. Here Fig. 107.
51. AANG Plt. CVIII
52. MP. CCLXIX, 9, 17, 23
53. Ag. p. XLII, 11.
54. G. P. XLVII, 8, 13, 20.
55. VKP. VI; 64.
56. G. P. XLVII, 37-38.
57. M. P. CCLXIX, 19; Ag. P. CIV, 11.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Sm. Su. has given intensive expression to the **Sikharanvita** temples. The trunk of the **Śikhara** or **mañjarī** which is referred to here is curvilinear. Its' curvature gradually varies with the height of the shoulder course (**Skandha**) from the base to the apex of the **Śikhara**. This curvilinear shape is described as **Padmakośa** or **Veṇukośa** i. e. having a curved shape like that of the calyx of a lotus or that of calyx of a bamboo It encloses the vertical axis of the **Prāsāda** (shrine) till the upper portion of it known as **Kaṇṭha** or **Grīvā** (neck) is attained. Over it rests the **āmalaka** and the finial.

At its base the main or central **Śikhara** (also called. here, **mūlamañjarī**) covers the space occupied by the shrine proper. Following the lateral projections, the **uromañjarīs** (**Urusṛṅgas**) and **sṛṅgas** have their place. Each of the four curvilinear faces are adorned with an **Uromanjarī**, which is lower than the trunk of the **Mūlamanjarī** having the height equal to its chest only and which represents a replica in shape of an offset. Like the **mūlamanjarī**, it consists of the neck (**grīvā**) the **āmalaka** and the finial (**kalaśa**). The corners (**karṇas**) of the superstructure are fortified by small **Śikharas** (also known as **Karṇaṣṛṅgas** or **Karṇa Karmas**),

Sm. Su, has laid down manifold rules pertaining to the height of the **Śikhara** and its several mouldings. In the common varieties the height of the shoulder (**Skandha**) of the **Śikhara** is prescribed to be twice, two and a quarter times or two and a half times the width of the **prāsāda** (shrine proper).[58] The **āmalasāraka** and **kalaśa** are composed of several parts.

The general rules prescribed by Sm. Su. pertaining to the height of the temples etc, are wholly accepted by APPR. as by other canonical works. But it has given greater importance to the constructions of several varieties of curves i. e. the profiles of the curvilinear **Śikhara**.

58. Sm. Su. LVII. 122, 329, 455, 492 etc. In particular instances the height of the **Śikhara** is however, prescribed to be only slightly more than or even one and a quarter times the width of the shrine (Sm. Su. LVI 161, 165. 175. 176,-181 etc.)

Jain Education International For Private & Personal Use Only www.jainelibrary.org

(a) **Candrakalā Rekhā.**

Rekha i. e. the profile of a spire (**Śikhara**) above the **garbhagṛiha** involves methods of setting out curves. According to one aspect i. e. **Candrakalā Rekhā, rekhā** is divided into **Khaṇḍas** which may be as many as three to eighteen giving rise to sixteen varieties in all.[59]

Each **Khaṇḍa** is divided horizontally into several prescribed degits, or parts technically known as **Kalā**; and vertically into divisions known as **Cāra**. By means of the prescribed ratio between **Kalā** and **Cāra** the profile (**Rekha**) of the **Śikhara** is attained. Consequently the total number of **Rekhās** comes upto (the total number of Kalā 16 × the total number of Cāra 16) 256 in all. This is one way of arriving at the **Rekhās**. These 256 Rekhās have specific names of their own.[60]

(b) **Udayakalā Rekhā.**

In the other method i. e. in **Udayakalā Rekhā**, the profile or **Rekhā** of the **Śikhara** is divided into 5 to 29 **Khaṇḍas**, which ultimately give rise to 25 varieties of **Rekhās.**[61]

Sm. Su.[62] and APPR[63] have enumerated as many as 364 and 453 varieties of temples respectively.

On examining the extant temples in Gujarat in relation to these numerous varieties, it is found that the temples illustrate at least eleven varieties mentioned in these works, as may be discerned from their ground plans as well as the number of **aṇḍakas** of their spires.

Among these varieties of temples a few varieties seem to have been discerned in the extant temples of Gujarat from the view point of the ground plan as well as that of the number of the **aṇḍakas** that they have.

---

59. For specific particulars of the different varieties vide APPR. Intro. pp. XLIX–LXIV.
60. APPR. CXXXIX, CXL.
61. APXR. CXLI, 2–13.
62. Vide Here ch. 4 Table 'B' p. 311. 63. Ibid Table 'C' p. 316.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The temples of the first group i. e. mono-spired temples described above belong to the **Vairāja** type as narrated by APPR. in Ch. CLV. The temples of the second group having several **aṇḍakas** such as 5, 9, 13, 17, 21, 25, 29, 33, 41, 53, 65 etc. belong to the Sub-varieties like **Keśarī, Sarvatobhadra, Nandana Nandaśālī, Nandiśa, Mandira, Śrīvatsa, Amṛitodbhava, Hemakūṭa; Indranila** and **RatnaKūṭa** prescribed by the **Keśarādi Sāndhāra prāsāda** Ch. CLIX of APPR which is the same as Ch. LVI of Sm. Su.

The temples at Sander (small shrine), Wadhawan, Nandiśvara (sub-ordinate shrine) Odadar etc. are of the **Vairāja** variety.

The temples of the second group characterised by several **aṇḍakas** may be identified with certain varieties mentioned in these works. They may be tabulated as follows :-

The temple or Temples at	No. of **aṇḍakas**	Name of the variety
(i) Nandisvara (main).	5	**Keśarī**
(ii) Tukada.	9	**Sarvatobhadra**
(iii) Vadanagar (Amthora), Delmal (small)	13	**Naṅdana**
(iv) Taranetar, Kotai & Kumbharia	17	**Naṅdaśāli**
(v) Kasara, Sander, Gorad, Viramgam (double-shrined) and Miyani (Nilakantha & Jain)	21	**Naṅdiśa**
(vi) Dhinoj, Siddhpur (small) and Harasiddh	25	**Maṅdira**
(vii) Sunak, Dwarka (**Rukmaṇi**) Piludra, Prabhas (**Rudreśvara**)	29	**Śrivatsa**
(viii) Prabhas (**Śaśibhūṣaṇa**)	33	**Amṛitodbhava**
(ix) Vadnagar (**Haṭakaśvara**)	41	**Hemakūṭa**
(x) Becharaji	53	**Indranila**
(xi) Taranga	65	**Ratna Kūṭa**

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Āmalaka forms the part of the **Śikhara**. The early works like M. P., Ag. P., etc. have alloted ¼ part of the **Śikhara** to be adorned with the **āmalaka.**[64] The later canonical works like Sm. Su. and APPR. and several others have described **āmalaka** with its finial (**Kalaśa**) as the crowning member of the **Śikhara.**[65]

The **āmalaka** has a cogged rim. Its solid shape is that of a ring stone; it may be compared to an indented wheel, the spokes being shown as ribs of its ring shape. The **āmalaka** crowns not only the main **Śikhara** of the temple but every **uruśṛṅga** and **śṛṅga** as well. It is surmounted by the finial or **kalaśa.**[66]

All the pre-Caulukyan and Caulukyan temples are adorned with **āmalaka** with finial.

---

64. M.P. CCLXIX, 18-19; Ag. P. CIV, 10.

65. Sm. Su. LVI; 49,154; APPR. CXLII; Dīpā. IX, 63-67; 75-85 P.M. IV, 32-33.

66. It also surmounts to the **Saṁvarṇā** i. e. the dome of the **Maṇḍapa.**

Jain Education International For Private & Personal Use Only www.jainelibrary.org

CHAPTER XIV

THE VERTICAL PARTS OF THE MAṆḌAPA

(a) Pillars.
(b) Brackets
(c) Arches.
(d) Architraves
(e) Saṁvarṇā-domes.
(f) Ceilings.
(g) **Kaksāsana.**
(h) Balconies.
(i) Treatment in the extant temples.

(a) Pillars.

Pillars are intended for supporting the superstructure of the **maṇḍapa.**[1] They are essentially required when the **maṇḍapa** is open one or when the **maṇḍapa,** even if enclosed by walls, is a spacious one. Pillars are erected beside walls (if any) as well as within the inner area of the **maṇḍapa.** When attached to walls they project half in size. These are known as half pillars (**Ardhastambhas**) or pilasters. When attached to corners formed by two adjoining walls, they project only a quarter in size. The pillars in the inner area are all free standing and are carved fully on all sides. The pillars are superimposed by architraves which support the **Saṁvaraṇā** or dome of the **maṇḍapa.**

The Pillar consists of three divisions (i) base (**Kumbhaka** or **Kumbhī**), (ii) shaft or pillar proper (**Stambha**) and (iii) capital (**Śirṣa**).[2] The components of a pillar generally follow the elevation scheme of the temple.

---

1. They also support the superstructure of the porch, and the corridor (**alinda**) facing the surrounding rows of **Devakulikās.**
2. AANG. Plt. XIII, fig. 2,3. Here fig. 258/b

Jain Education International For Private & Personal Use Only www.jainelibrary.org

(i) The base (**Kumbhī**) of the pillar corresponds to the **Kumbhaka** mouldings of the **maṇḍovara** (the wall face) of the shrine. Its plan generally follows the ground plan of the shrine with its recessed corners. The base has several mouldings similar to those of the **Kumbhaka** of the **maṇḍovara**. Further it may be superimposed by the mouldings known as **Kevāla** and **Grāsapaṭṭī**.[3]

(ii) A pillar is carved either square, round, octagonal or sixteen sided in full or in different sections of different shapes from amongst those mentioned above. They are adorned with several mouldings like **Kevāla**, raised lotus petals (**Pallavas**), **Grāsa**, string-courses and **hiragrahakas** (projecting supports intended to hold the arches supporting the beams of the superstructure and the lower tenons of bracket figures usually **śālabhanjikās, gāndharvās** or divine musicians).

On the lower section of the shaft are carved niches on each face, often containing standing figures of the **dikpālas**, whilst above them are figures of seated **devis** of the class to which the temple is dedicated. The member known as '**bharaṇī**', is the upper most portion of the pillar. It has also several mouldings, the chief among them is the knife-edged (**kanī**) moulding. The mouldings of the shaft correspond to the moulding **jaṅghā** to **bharaṇī** of the **maṇḍovara**.[4]

(iii) Capital (Sīrṣa) is the upper section of the shaft, which due to high projection on an each side appears cruciform in shape. It has also several mouldings especially the hanging **pallavas** (leaves).[5]

The upper most section of the pillar corresponds to the upper most part of the **maṇḍovara**. When the **maṇḍapa** is surrounded by aisle the base of the superstructure sometimes

3. AANG. Plt. XIII. fig. 1. Here fig. 258*c*.
4. AANG. Plt. XIII. fig. 1.
5. Ibid.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

stands higher than the top of the walls of the shrine. In such a case an additional short pillar, usually known as **Ucchālaka**,[6] is added on the Sīrṣa of the pillar proper. The **Ucchālaka** is composed of a short shaft, 'Śirṣa and **bharaṇi**' i. e here certain mouldings of the pillar proper are repeated with a lesser height especially in the shaft.[7]

In this case the arch also lies higher and rests upon the brackets projecting from the capitals of the upper pillars. The space intervening between the upper bracket and the lower bracket (**Hiragrahaka**) is decorated with bracket figures generally in the form of **Śālabhanjikās.**

Over the pillars, the beams (**Paṭṭa**) of the superstructure rest. They may be adorned with horizontal mouldings as well as with vertical sections having series of carvings, figures and scenes.

Structural Functions of Pillars.

The pillars situate themselves above the topmost moulding of the basement and below the lowest portion of the entablature. The impression created by the pillars is one of height and of ease in sustaining the pressure of the structural parts that are situated above such as the entablature, the rafts, the roof etc. The pillars are spaced at equal intervals so that the weight supported is equally distributed among them. By their vertical feature, pillars produce the impression of elevation and by their number and disposition at equidistance they carry the load of the consequent distribution of the weight sustained with ease and lightness.

Though walls have the same disposition as pillars they do not seem originally to have been intended to carry the function

---

6. Also known as **Virahakaṇṭha**, in local term it is called '**Thekī**' or **Tekī** corresponding to the pillar proper which is known as **Thekā** or **Tekā**.

7. AANG. Plt. XIII, fig. 1. Here fig. 258/c.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

of pillars. Naturally the contruction of pillars is implied to take place first before building of walls is undertaken. This shows that pillars have great structural value than the walls.

When walls come in and cover the interspace between pillars, pillars produce the impression of pilasters. Although the most parts of such pillars are burried in wall, they are regular and structural in their function as originally conceived. In this aspect too, they stabilise the wall and stand to receive the pressure that falls from above with an air of ease and lightness.

Shapes of Pillars.

Pillars have many varieties in shape but the basic shapes are four. i e. square, octagonal, sixteen faced and circular. The composite shape is obtained by the mixture of basic shapes such as pillars with (i) square, octagonal and circular shape or (ii) octagonal, 16-sided, round, etc.

In the extant temples the pillar type also represents the simple square with off-sets, square with recesses and octagonal with corners.

Ornamentation of Pillars.

For the ornamentation of pillars several mouldings are executed on the base as well as on the shaft such as **grāsa paṭṭis, Kevālas,** courses with lozenges, squares, rounds; flowers and creepers; swans; strings; chains and bells, fillets with cyma-recta & cyma reversa mouldings and niches for standing as well as seated figures of gods and goddesses, damsels, musicians and amorous figures and human-beings in playful gestures. Among these mouldings the vase and foliage motif **(ghaṭa pallava)** is very common in the extant temples of Gujarat.

Some of the pre-Caulukyan temples such as those at Sutrapada, Kinderkheda, Kadvar, Srinagar (**Devī** & **Śiva** temples), Khimeśvar, Balej, Bhansar (main), Pata, Dhrasnevel, Navidhraved etc. have pillars consisting of massive shafts. Some of them

Jain Education International For Private & Personal Use Only www.jainelibrary.org

are completely devoid of base for the shaft but are surmouned with bracket capitals either with projected rectangular slabs or with brackets fashioned into a simple role. Some temples have pillars with their simple bases such as those at Sutrapada, Kadvar, Kinderkheda, Shrinagar, Pata etc.

But pillars of the pre-Caulukyan temples in architectural treatment give no clue as to the later development found in the Caulukyan temples.

Unlike the earlier temples (of Sutrapada, Kinderkheda, Kadvar, etc.) the pillars of the **maṇḍapa** in the Caulukyan temples are found richly decorated. At Sunak, the lower part of the short pillars, supporting the roof, is spuare, and plain, but the upper part has first an inset circle, sculptured with beautiful scroll design, then a vase with similar decorations on its sides. From here the shaft is octagonal; the lowar half decorated with horizontal bands 'serpent' and 'lozenge' interesected at each face of the octagon by a vertically hanging leaf; above this are **Kirtimukhas**.[8]

The pillars supporting the porch and roof of the **maṇḍapa** at Gorad temple are short as at Sander, Dhinoj, Gorad, and Delmal and are decorated in the same way as at Sunak.[9] At Miani the form is the same but decoration is absent. Similarly the pillars at Kasara (Triple-shrine) both in decoration and construction, resemble those at Sunak.[10] The pillars at **Limbojā mātā** at Delmal are well executed in the style of those at Sunak but they differ in form as they consist of round, octagonal and again round sections from bottom to top.[11] Pillars of all these temples (c. 10th cent. A. D.) has vase and foliage motif among the decoration of the shaft.

8. AG. p. 73; AANG, Plt. LXXXV.

9. AG. p. 78.

10. AG. p. 81. AANG, Plt. LXXXVIII (3).

11. AG. p. 89-90, AANG plt. LXVII (1).

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The pillars at Muni Bava's Temple are square below, and built partly into the high screen wall that surrounds the **mandapa;** above the screen they are octagonal with round capitals supporting the brackets.[12]

The pillars at Modhera.[13]

The pillars of the halls are mainly of two kinds (1) short (dwarf) resting on the wall and supporting the roof above (2) pillars with tall columns, which rise directly from the floor.

In the first kind of pillars[14] the shaft is square for about half its height then comes a base, after which the shaft becomes octagonal and is surmounted with a capital, and a bracket. The square part is decorated with a floral design in a circle (often semi-circular and contains a **makara,** elephants' head and a **Kirtimukha**) on each of its faces; the vase part is similarly decorated on each of its corners, while the octagonal section consists of four bands, the top most being that of '**Kirtimukhas.**'

In the second kind of pillars[15] the shaft rests on a square or octagonal base (**Kumbhi**). Each of its faces is adorned with a triangular ornament or niched-god. Over this is a member called '**Kalaśa**' and over it, separated by a deep band, is the '**Kevāla**' decorated with **Caitya**-windows. Above this is a band of **Kirtimukhas.** Over this is a triangular pediment, consisting of **Caitya**-windows. From here begins the shaft. It is decorated with large standing figures-usually dancers-placed in each of the eight faces of the shaft, enclosed with ringed-pilasters. A beautifully carved, round, pillow like plate separates it. Over this separated by a short annulate is a still smaller band

12. MADTD. p. 6.
13. AANG. plt. LIII-LV
14. AANG. Plt LIII, (1).
15. AANG. Plt. LIII (2), (3); LIV. 1, 2, 3 LV.Here Figs. 161, 162, 163.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

containing a row of men (figurates), lozenges, and circles and lastly a beautiful row of **Kīrtimukhas,** each of which is separated by a chain and bell ornament.[16]

The decoration of the pilasters at the Modhera temple is very much like that of the short pillars and resembles that at Sunak.

The large columns resemble those in the temples at Somnātha, Abu (Tejapāl's), Siddhpur (**Rudramāla**), Vadnagar (Hāṭakeśvara) in their mouldings and decorations.[17]

In the temple of '**Vimala Vasahi**' at Abu, the **Pillars** are mainly of 3 types.[18]

(i) Those support the central ceiling, have a square base, and a circular shaft, and are very profusely decorated.[19]

(ii) Those support the ceilings of the entrance porches and are considerably simpler.

(iii) Those support the roof of the corridor, they are octagonal, having horizontal flutings at regular intervals, and string-courses on the top. There are no figures.

Pillars of the Navalakhā Temple at Ghumali.

Pillar decorations, ceiling and brackets are different from those of the early Caulukyan type of 11th cent.

The columns are of two kinds as distinguished by their decoration. In the first, belonging to the central octagon, there is a double square plinth; over this, the **Kumbhi** is adorned with a seated figure on each face; above this separated by a **Kalaśa** (torus) is the panelled part of the shaft (which

16. AG. pp. 87–90.
17. AG. pp. 87–90.
18. AG. pp. 107–108.
19. Dr. U. P. Shah, 'Holy Abu' Plt. 27, 28.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

appears to be round or square) having four panels only, one on each face; the small pilasters have griffons attached as brackets to the outward side. Above this is a smaller band having eight panels with sitted goddesses; over this the shaft is circular and adorned with a band of leaves, then a row of **chakwas** and above it a band of lozenges, and finally the **Kirtimukha** band below the capital. This is simple, consisting of low torus, and an annulet.[20]

The other type of columns found outside the octagon is much simpler. Its construction is similar, but is devoid of any figure decoration, the other decoration consists of a pointed leaf for the base and the octagon section and a **Kirtimukha** band interspread with fishes for the circular section of the shaft.[21]

Pillars of the Navalakhā temple at Sejakpur.

Pillar-decoration is akin to that of the temple at Ghumali. The pillars are octagonal and have a band of **Chakwas**, birds, among other things. Where as among sculptures of the brackets, is found a large solitary face (of a lion ?) besides the usual dwarfs.[22]

The Pillars in the Rudramahālaya at Siddhpur

The shafts of these pillars are of single blocks 3·1 m. in height, and the outer pairs which form the main supports are much more massive than the intermediate one; exclusive of the brackets they are nearly one and quarter meter in diameter, while the smaller are nearly one meter and have the heavy attached brackets.

In the large decorated columns, the divisions and mouldings are the same, and arranged in the same order and relative height, as the mouldings and horizontal divisions of the walls

20. Here Figs. 88. 258/b.
21. AG. pp. 102–105.
22. AG. pp. 105–106.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

of the temple to which they belong. The base or **Kumbhī** is octagonal and is surrounded by eight niched facets, each of which is invariably occupied by a small figure of a seated **devi**. Above the **kumbhī** and separated by a narrow neck, is the section corresponding to the **jaṅghā** of walls, containing the standing figures probably of demi-gods. Above these are two bands of **devi's** eight in each; than small projecting corbels to support the bracket figures that generally adorn the capitals of these pillars. Over these again rise the **bharaṇī** and **śiras** or bracket capital. The columns are elaborately worked from top to bottom, and the outer ones have deep brackets thrown out from their sides to add to the support of the lintel above. The brackets of the sur-capitals, that carried the ends of the cross beams, by the directions in which they project, give us a clue to the arrangement of the other columns.[22/1]

The pillars that remain of the north and east porches are surmounted by deep architraves supporting low parapets, and over those on the north stand two short pillars and two pilasters supporting the upper lintels of the second storey. The columns of these porches are of the same pattern as those already described; and those in the upper storey correspond pretty nearly in their mouldings to the upper portions of the lower ones. [22/2]

The Pillars of the Old Somnātha Temple at Prabhas

The pillars of the Gūdha mandapa were of three types.

(1) Pillars of the first type resemble the large columns at Modhera. They have an octagonal base, ornamented with pointed triangles; above it, separated by **Kalaśa**, two bands and a deep neck with the panelled standing figures; above this, similarly separated is a smaller band of seated gods. After this, the shaft becomes sixteen-sided and is decorated with petals. Over this

22/1. AANG. p. 66-68 Pls. XLIII (1, 2, 3, 4); Here Figs. 93. 94, 95, 98.

22/2. Here Fig, 97.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

separated by an annulet, is a band of human beings; then again triangular leaves, lozenges and finally the band of **kirtimukhas.** Over this the capital is similar to the one at Modhera, consisting of two or three annulets. A bracket, decorated with volutes, surmounts this.

(2) Pillars of the second type are much simpler,.

Here the base etc. are similar to those in the first. But the larger panel which contains standing figures is smaller in size than that of the previous one. Where as the shaft, after this, upto the **kirtimukha** band below the capital is cut up into very small compartments which contained seated figures. This feature reminds Cousens of the pillars in the temple of Tejapāla at Abu.[23] But it should be noted that there is a great difference between the decoration of the two pillars. In the Somanāthā temple the shaft is uniformly decorated, where as in the Tejapāla's there is much variation in decoration. Above the **kirtimukhas** the capital and bracket are similar to those of the first type.

(3) Pillars of the third type are short. They are square for about half their height, and are then decorated by four circular deeply cut bands.[24]

Pillars of the temple at Taranga.

The base has three mouldings but they are unadorned. The shaft is partly octagonal, partly sixteen sided, and above the middle circular, where it is decorated by a band of intersecting semicircles, band of lozenges, and **kirtimukhas.** Above this, the capital consists of two annulets and vaulted brackets. Among these the band of intersecting circle is new, other features are common.[25]

---

23. SMTK. Plt. XVIII, a.

24. AG. pp. 100-102.

25. Ag. pp. 112-113.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Pillars of the Luṇavasahi at Abu.

Pillars are more varied and comprised of four types :-

(1) These support the central ceiling and among themselves have three types.

(a) These have dancing figures on the basement mouldings and nothing above.

(b) These have dancing figures above the first brackets.

(c) These have simple and close, vertical fluting.

(2) These support the **maṇḍapa** of the shrine and are profusely decorated with sculptures and carvings.

(3) These support the corridors and are decorated with hexagonal or octagonal cuttings, **kīrtimukhas** and simple brackets.

(4) Short pillars supporting the side-porches of the shrine, sculptured with small miniature **śikharas.**[26]

The Pillars of the temple at Sarotra.

The pillars resemble more to the Jain temples at Abu than those of the Hindu temples of the period. Burgess illustrates four types:-

(1) Simple with Octagonal bases, and shafts divided into three sections; octagonal or hexagonal, sixteen-sided, and circular with dwarf brackets.

(2) Smaller; the base similar to the first type, but decorated with seated figures; shaft also similar upto the lower middle, above which there are four bands of leaves, lozenges, **kīrtimukhas** and **caitya** windows and brackets with incurved volutes.

(3) Profusely decorated, resemble, similar pillars in the temple at Ghumali, the Somnātha temple and Tejapala's temple at Abu.

---

26. AG. p. 108-109.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

(4) Short pillars over the porch-walls with vase, foliage and **kirtimukha** ornament. This last type resembles the 11th cent. pillars.[27]

The pillar decoration of the **mandapa** of the Sun temple on Hiranya is different. It has an octagonal base; the shaft for about half its height is sixteen-sided, then becomes round, which is adorned with a row of projecting **hansas** (swans), string courses, and a band of **kirtimukhas.**[28]

Pillars of the Hatakesvar temple at Vadnagar.

The mouldings of the pillars follow those of the **mandovara** of the walls of a temple: first a complex **pitha** or base with three **bhittas** or plinth, the upper one carved with lozenge ornament- which on the comparision with **pitha** of the Modhera temple (AANG. Plt. XLIX) will be seen that they are identical. Secondly over this, the **kumbha** or sur-base has groups of figures added on the faces as in Sunak, Ruhavi, and Motab temples (AANG. Plts. LXXXI, LXXXIII, XCIII, and CI). The larger figures, in panels, above this correspond to the **jangha**; and beyond this the mouldings agree very closely with those of the pillars at Modhera. The double capitals are elegant feature and, with the lower brackets, form needful supports to those figures which the workmen were so fond of introducing both on the necks of pillars and in roofing of domes. The sur-capitals with their stilted shafts are close copies of the lower cap and neck of the pillar; and this portion of the column may be compared with the mouldings above the **jangha** on the walls of the temples at Ruhavi, Gorad, Motab, and the small temple at Delmal (AANG. Plts. XCIII, CI, CII & LXVIII). In the last will be seen the groups of figures above the cornice, corresponding to those over the lintel of the **kirtimukha.** The square blocks carved with figures, vertically above the pillars, again the analogous of similar ones

27. AG. pp. 111-112; AANG. Plt. LXXIX (1, 2, 3).
28. AG. p. 92 also plt. XXIX, Fig. 53.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

over the corners of temple cornices where they are known as **Kuṭas**. These may be noted in Gorad and Ruhavi temples (AANG. Plts; XCIII & CII). The only addition on the pediment is the cusped **toraṇa** over-arching the central sculpture and issuing from **makara** mouths.

Most of the bracket figures have been destroyed and the little circles of perforated work that filled the hollows between the cusps of the torana with the small guttae at the points, have nearly all disappeared.[29]

From the description of the pillars of some of the extant Caulukyan temples cited above it follows that in general plan and shape they may be grouped into the following types :-

(1) Pillars square from bottom to top but decorated with a few mouldings. Pillars of this type are seen at the temples at Modhera, and Vadnagar (Amthora). As their mouldings they have from bottom to top **grāsapaṭṭi**, **ghaṭapallava** (vase and foliage), inverted **pallavas** (leaves) and again **grāsapaṭṭi** as at Modhera.[30] At Vadanagar the moulding from bottom to top are **Kaṇi** (between cyma-recta and cyma-reversa moulding), niches for gods, square block adorned with **caitya**-arch ornament and with hanging chain and bell courses emerged from the mouth of the **grāsa** moulding above.[31]

(ii) Square pillars having lateral projections. This variety is best illustrated by some of the pillars at Modhera and Siddhapur (Rudramāla). At Modhera the shaft is one half bare i. e. without any decoration but thenceforth the mouldings like **ghaṭapalava**, **grāsapaṭṭi**, and inverted **pallava** design cover the remaining portion.[32] But the pillars of this type at Siddhpur cover the whole of the shaft with profuse carvings. As for the mouldings from bottom to top they have niches for standing figures with **caitya**-arch ornaments, round and square fillets,

29. AANG. pp. 83-85.
30. AANG. Plt. LII, (2).
31. Ibid Plt. LXII, LXIII.
32. AANG. Plt. XLIII, (2).

Jain Education International For Private & Personal Use Only www.jainelibrary.org

two other courses for amorous or seated figures, **kevāla, antarapatra**, a course with couples in a playful and gay manner, again fillets and courses for swan and lozenges, superimposed by heavy **grāsa** mouldings.[33] Some of the pillars of the Abu and Kumbharia have this sort of shape and mouldings.

(iii) Pillars octagonal in shape from bottom to top. This variety is illustrated by some of the pillars of the temple at Modhera, Virat and Kumbharia. The shaft of the pillars at Modhera are plain, octagonal from lower to the middle portion and thenceforth have mouldings like creeper in circles, **ghaṭapallavas,** inverted **pallavas** course with beads in inverted semi-circles, portion marked with hanging chain and bells and **Grāsa paṭṭi** at the uppermost part.[34] While the dwarf pillars at Virat have semi-circular arch design, inverted **pallavas**, lozenges interrupted by round beads, and **grāsapaṭṭi** as their mouldings.[35] At Kumbharia there are full octagonal pillars adorned with a few mouldings like **grāsa** etc.

(iv) Pillars having the lower portion square and upper portion octagonal. They are very common in the extant temples of the Caulukyan period. The pillars of this type are best illustrated in the temples at Sunak, Kasara, Modhera, Siddhpur, Sarotra etc.

At Sunak the dwarf pillars of this type have the mouldings like creeper encircled in a semi-circular **ghaṭa pallava**, lozenges marked with inverted **pallavas** and a **grāsa** course.[36] Kasara follows the mouldings carved at Sander. At Siddhapur the dwarf pillars of this type have two varieties. One set of pillars are adorned with a larger **grāsa** at the bottom and thence the mouldings of **ghaṭa pallava, kevāla, haṁsa** course, string course with hanging chain and bells and a **grāsa**

33. AANG. Plt. XLIII, (2).
34. AANG. Plt. LIII (3).
35. AANG. Plt. CIII (1).
36. AANG, Plt. LXXXV.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

course occur.[37] The other set of pillars have mouldings like flower pattern, **ghaṭapallava**, triangular course, lozenges and **grāsopaṭṭikā**.[38]

At Sarotra the pillars have mouldings such as creeper, **ghaṭapallava**, **kevāla**, inverted **pallavas**, creepers, triangles, lozenges, **kīrtimukhas** and large inverted **pallavas** at the top.[39]

(v) At Sarotra we have one more variety of the pillars which are octagonal at the lower portion, sixteen sided at the middle and round at the upper one. We have here two sets of pillars of this type differing in ornamentation only at the upper portion. In one set the round upper portion is marked with **grāsa paṭṭikā** at the top.[40] In the other one the upper portion has several mouldings such as triangles, lozenges with circular mouldings, hanging chain and bell designs, **grāsa** and **caitya**-arched **pallava** courses.[41].

(vi) The pillars, divided into three sections–square at lower portion, octagonal in the middle and round at upper, are met with at Siddhpur. Here the mouldings from bottom to top are adorned with seated bull, **ghaṭa-pallava**, **kevāla**, lozenges, **grāsa paṭṭi**, again **kevāla**, **hansa** course with hanging chain and bells, again **grāsa-paṭṭi**, the moulding cyma-recta, cyma-reversa intervened by plain **paṭṭikā** at the centre, and plain octagonal, round and again octagonal courses.[42]

(vii) Similarly the pillars divided into three sections round at the upper and lower portions and octagonal in the middle are seen at Delmal. Except the lower and middle portion marked with **pallavas** at the end they are plain in design.[43]

---

37. Ibid. Plt. XLIII (3)
38. Ibid. Plt XLIII. (4)
39. AANG. Plt. LXXIX (4),
40. AANG, Plt. LXXIX (1).
41. Ibid Plt. LXXIX (2)
42. AANG. Plt. XLIII (1).
43. AANG. Plt. LXVII, 1.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

(xiii) The pillars profusely carved with several mouldings from bottom to top, divided in to sections octagonal, sixteen sided and round are seen at Modhera, Somnath (extinct temple) Ghumali, Abu (Vimala and Tejapala's temples) and Sarotra. These pillars have in vertical part double capitals with intervining dwarf pillars. As for their mouldings the best example of this type is illustrated by the pillars at Modhera.

They have several mouldings from bottom to top such as **grāsapaṭṭi**, cyma-recta, cyma-reversa with intervining **kaṇi** (astragal), niches for standings figures, niches for amorous figures, again niches for standing figures, **kevāla**, a course of human beings in a playful gestures, **paṭṭikā** marked with flowers and creepers and **grāsapaṭṭi**, again the last two courses are repeated in the section of dwarf pillars.[44] At Taranga the pillars are divided into four sections-octagonal, sixteen sided, round, octagonal; of which upper section is well decorated.[45]

(b) **Brackets.**

The brackets are attached to the capitals of the pillars so as to form a support to the arches or architraves or to both as the case may be. In several pre-Caulukyan as well as Caulukyan temples no separate brackets are attached to the capital of the pillar.

In such a case the capital itself forms a support to the architrave above through its off sets which are either fully rectangular or partly rectangular where they offshoot from the pillar and fashioned into scrolls in their outer ends.[46] In the Caulukyan temples we have both capital brackets as well as separate brackets attached to the capital of pillars.

The capital of pillars of the **maṇḍapa** of the Sunak temple consists of two plates with projecting shoulders. A bracket, carved with dwarfs, surmounts this.[47]

45. AANG. Plt. CXI, 2.
46. SMTK. p. 42.
47. AG. p. 75.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

At Kasara, the bracket capital is carved with **Kīcaka.**[48]

The Capital of the Pillars of the Modhera Temple.

The capital are simple, composed of three tiers of flat members or annulets–two with wedge-shaped edges, and the upper most with a 'drop' projection. On this rest the brackets which are as a rule of one block. The side brackets of the eight central shafts are shaped as **makara**–heads and from them spring the **toraṇas**; but the others represent fat dwarfs supporting the beams. These figures are styled **Kīcakas**–said to be after **Kīcaka**, crushed to death by **Bhīmasena** and rolled into a ball.

The capital of the pillars with tall columns, rising directly from the floor at the Modhera temple is crowned with a **makara**–bracket in the case of eight stilted pillars while the rest are crowned with dwarfs. Each of the eight stilted pillars is further surmounted with a short circular shaft and capital identical with the one just described and this is crowned with a bracket or volutes and pendent leaves.[49]

The capital of the pillar of the **maṇḍapa** of the sun temple on Hiranya, as at Modhera, consists, of two annulets, without the drop-projection, and is surmounted with brackets of volutes and pendent bells.[50]

The brackets of the columns of the **maṇḍapa** of the Navalakha temple at Ghumali are great in variety. They are sculptured each with different devices such as **kīrtimukhas, kīcaka**, a bird triming feathers, an elephant, large human face, two monkeys with a common head, a bird with a flower in a beak, a horse with a man, a pair of bullocks butting, an elephant and a horse, a cock, a sheep, a swords man and an elephant, a pair of birds, a couple of fishes, three monkeys etc.[51]

48. AANG. p. 107.
49. AANG. pp. 77-80.
50. AG. p. 92.
51. AKK. p. 180. also plt XLIII Here Fig. 259.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The Pillar-bracket of the temple at Punvrano gaḍh have figures of men and lions.[52]

The Pillar-bracket of the small deserted temple called Muni Bawas at Than has a four armed figure each figure different from others or in a different position. One is a **Gaṇpati**, another has a dog's face on his stomach and holds the mouth of it open with his fingers, one has his head turned downwards and his back outwards and supports upper member of the bracket with his feet, some gape, and most of them are conical or whimsical.[53]

The brackets of the columns of the **maṇḍapa** of the Bhuvanesvar Mahādeva temple at Bhuvad are plain, but a plinth of nine to ten inches deep above the bracket is carved with raised geometrical pattern.[54]

(c) Arches.

Fretted ornamental arches in the temples of the Caulukyan period menifest two purposes, firstly they flow like a garland from shaft to shaft and thus join the pillars arranged octagonally, triangularly or in a square or rectangular position and secondly they contribute the charm of the whole scheme.

At Modhera the arches spring out from the snout of the **makara.**[55] Arches of the Modhera type are like its pillars universal. They are found in the temples at Siddhapur (**Rudramāla**),[56] Abu (Vimala & Tejapāla's temples), Somanath (extinct), Asoda (Jasmalnātha temple) etc. Much of their beauty, at Modhera, is lost by the destruction of little scrolls that filled the space between the cusps and of the hanging tips of the cusps. But at Abu, they are illustrated in their complete form.[57]

---

52. ASWIK. p. 18.
53. MADTD. p. 6.
54. AKK. p. 210.
55. AANG. Plt. LII, LV. Here Fig. 80.
56. AANG. Plt. XXXVII. Here Fig. 96.
57. Here Fig. 119.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

In shape the arches are found of two shapes–semi-circular and triangular.[58] At Modhera, Abu (Vimala and Tejapāla's Temples) and Somanātha both the types are found and they are identical with those at Modhera. The third shape known as **hindolaka** is also available at Abu. It springs from the mouth of the **makara** and in swinging manner touches to the architrave.

(d) Architraves.

Architraves are the horizontal supports to the superstructuer of the temple. In case of an octagonal **maṇḍapa** they are laid transversely to form the base for the surmounting superstructure.

The faces of the architraves are often, very richly carved with several mouldings like niched demi-gods, flowers and creepers in circles, triangles, lozenges, pallavas, rows of grāsa, and scences from Pauranic legends as well as of daily lives of the people, kings, courtezens etc. The very common decoration are niched demi-gods as illustrated by the architraves at Modhera,[59] Siddhapur;[60] carvings of grāsa is very common in architraves of temples at Abu.

(e) Saṁavarṇā.

The superstructure over the **maṇḍapa** is called **Saṁvaraṇā** (or **Sāmaraṇa**). It is a domical ornate construction consisting of cornices supporting bell members of proportional sizes on a strick mathematical plan. **Saṁavarṇā** as a superstructure of the **maṇḍapa** first appears nearly in the early 10th century in Gujarat. Prior to that the **maṇḍapas** of the temples of the pre-Caulukyan period were covered either with flat roofs or with pyramidal roofs in diminishing tiers decorated with **Caitya** arches.

58. AANG. Plt, LV.
59. AANG. Plt. LV. Here Fig. 80.
60. AANG. Plt. XL, XLII; Here Fig. 98.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The external portion of the superstructure is the real **saṁavarṇā**. Internally it may be plain or ornate but externally it is composed of stepped-out pyramidal layers, each layer being decorated with a series of bell-shapped (**ghaṇṭā**) ornament, diminishing in number at each tier as it goes upwards till the apex is reached. The apex is adorned with an **āmalaka** and a finial.

(f) Ceilings.

Internally, the dome is supported on an octagonal frame of architraves over the pillars and rises in oversailing concentric courses, each course richly carved, terminating at the apex in a pendant of exiquisite beauty.

The number of the concentric courses vary according to the height of the dome. Generally the number found is five or six. In exceptional cases, the number rises upto eleven, e. g. the raṅga **maṇḍapa** of the Vimala temple at Abu has eleven concentric rings. Further it is decorated with delicate female figures in dancing gestures or in a musical moods with the instruments in their hands. This internal part of the superstructure is called the ceiling or **vitāna** of the **Maṇḍapa.**

Almost all the Caulukyan temples have **Saṁavarṇā** type superstructure with its typical decoration in the inner side.

In the temple at Sunak the dome, resting on an octagon, rises in concentric circles, built on the corbel principle. It is beautifully sculptured; in the centre is the pendant bud, while on its sides were once twelve '**Devis**' or more probably dancing girls (about ·6 m. high) supported by brackets (in the shape of dwarfs and men) projecting, from the deep vertical tier of the upper frieze.[61]

At Kanoda the domical roof of the hall has been decorated in the usual way, but instead of a central pendant ornament it has a flat rosette or lotus, and there are sixteen brackets round the dome to support as many dancing figures and musicians.[62]

61. AG. pp. 74-75. AANG. Plt. LXXXVI. 62. AANG p. 110.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

At Kasara, the concentric circles are adorned with plant and leaf-mouldings.[63]

At Sejakpur the dome is embellished with sculptured figures, representing the **rāsamaṇḍala** a part of which has fallen in.[64]

In the Vimalavasahi at Abu the dome of the **sabhāmaṇḍapa** is an interesting one. It is built up of eleven concentric rings, five of which, interposed at regular intervals, depict patterns of figures and animals. Every figure course is alternated by an ornamental course. While from the apex hangs a central pendant surrounded by a group of smaller pendants. On sixteen brackets, sixteen **Vidyādevīs** (goddesses of learning) are superimposed on the surface of the dome across the mouldings.[65]

The Vādi Pārśavanātha temple at Patan (now extinct) had a beautifully carved dome (in wood) which may be considered as one of the best manifestations of the carved dome. Burgess has elaborately given its description. The roof of this temple, is in the form of a dome rising to the height of 3·5 × 3·3 m. in diameter. The roof is decorated in concentric circles with figures and bands of ornament, and has a lotus-shaped pendant hanging from the apex. Eight large bracket figures are placed at equal intervals round the inside. These are female musicians and dancers, and between each pair of these is a seated male figure with two attendents. These are the **aṣṭadikpālas** or eight regents of the points of compass and are arranged in the ceiling according to their proper quarters, and each with his **vāhana** or conveyance carved below his seat. Some fine carving, now much injured, has filled up the corners or spandrels of the octagonal roof, between the lowest circle of the dome and helping to support it are four balcony windows, projecting inwards from each side of the apartment,

63. AG. p. 81.
64. TWI, XVII, p. 405.
65. CG. XVII, p. 385.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

which are very delicately worked. Lower still is a dado running round the four walls, and carved with musicians and dancers in niches, with rows of geese and other ornamental carving below. The rosettes in the spaces between the brackets below the window-sills are rich and effective (AANG. Plts. IV. & XX). All the carving designs & figures in this wood-work are precisely the same as are found in stone. With the Hindu workmen whatever was practicable in stone seems to have been regarded as equally so in wood, and viceversa. In the group of figures on the ledge of the window-sill is Gaja-Laxami in the centre, with musicians playing and a couple of girls-hands joined and feet together whirling round in true-school-girl style.[66]

Domes in concentric circles seem very popular in early medieval temples of Gujarat. The scheme of the dome is like this; concentric circles of decreasing diameters are placed on an octagonal base. First three circles from below are cut deep and decorated with a tooth-like moulding, which is nothing but a portion left out in cutting the cusps in each circle. The next four circles illustrate the geometric design of arch like cusps and circle. The inner most circle and cusps look like a half opened flower, probably a lotus flower.

The Jasmalanath temple at Asoda (Taluka Vijapur) has a beautiful decorated ceiling with human figures showing females standing on males in playful attitude.[67]

The temple of Sejakpur has a ceiling similar to that of Somanath, fashioned into concentric rings of mouldings with brackets of small images.

The roof-panel in the ceiling at Manoda temple has a Kāliya-mardana scene. This scene seems very popular in Hindu temples. A similar ceiling is found in temples at

66. AANG. p. 49; Plts. IV, XX, XXI.
67. ARAB. 38. p. 6.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Madhavapur,[68] and Odadar.[69] The scene is also depicted in one of the ceilings on the corridor surrounding the temple at Abu.[70]

The **maṇḍapa** is generally covered by a domical superstructure but sometimes it is also covered by a flat ceiling.

The ceilings of the extant Caulukyan temples exhibit a great number of varieties. Some of the ceilings display purely geometrical designs, but at time also a floral or mixed type or one containing human figures and depicting scences of the lives of the gods-goddesses are met with.

Purely geometrical designs are seen in the maṇḍapas of the temples at Sunak, Sander, Dhinoj etc. But many of them are mixed with floral designs.[71]

The ceilings at the Vimala and Tejapāla temples on Mt. Abu are the best examples of this type.

---

68. SMTK. Plt. XCII.

69 Here Fig. 213.

In Jamimasjid at Mangrol also similar ceiling is preserved (SMTK. Plt. LXXVIII).

70. CG. XVII, 385.

71. Best peices of workmanship of floral ceilings, originally belonging to Hindu temples are found in some of the mosques of Gujarat such as ceilings in the tombs of Shaikha Farida and Bawa Quazi, Patan (AANG. Plt. XVI, XVII); in Jami Masjida and Miapuri Masjida, Somanatha (SMTK. Plts. XI, XIX, respectively) and Jami Masjida at Ahmedabad (ASWI, VII, plt, XXXIV). In Jami Masjida at Somnath, Cousens has noticed only the porch ceiling. But on my personal visit I found nearly six more such ceilings in the domes of the Jami Masjida. Several other peices of ceilings have, also been preserved in Museum, now, at Jamimasjida at Somnath Patan. Also vide CTG. Figs. 2, 4, 22, 23, 33-35, 38, 40, 41, 46, 54, 58, 60, 61, 66, 67, 70, 73, 76, 78, 80, 81, 83, 86-92.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Floral and geometrical designs are found on ceilings in the porches of the temples at Gorad and Vadanagar. In the former a conventionalized flower is placed inside a square; in the latter stylized floral design is cut out in very bold relief inside a parallelogram.

Many of the ceilings on the corridor of the devakulikās in the Vimala temple at Abu depict the scenes from the lives of Tirthankaras, Hindu Mythology etc. In the same way the ceilings of the corridor of Tejapālas temple at Abu, depict the scences from the lives of Tirthankaras, figures of dancers, and purely geometrical patterns.

The story of the great renunciation of Neminātha, the 22nd Jain Tīrthankara, is carved in a ceiling panel of the corridor in the Tejapāla's temple at Abu.

The ceiling is divided into seven horizontal sections. Each section depicts a part of the story beginning from the bottom.

Sec. I. Shows the dancers and musicians who led the marriage procession of Aristanemi.

Sec. II. The battle between Kṛishṇa and King Jarāsandha, with Aristanemi in a chariot.

Sec. III. The musicians, army and clansmen.

Sec. IV. (from right): 1st, the arrival of Arist; IInd, animals tied for slaughter; 3rd, marriage pandol, called **cori**, a square tent-like bower constructed with seven earthern pots supported by stands of plantain trees, and decorated with festoons and garlands; 4th and 5th, the elephants guarding the entrance of the palace and horse stables, 6th : gate way to the palace of Rājimati; 7th: The two storied palace with the chamberlain announcing to Rajimati and her friends the arrival of Arist.

Sections V, VI. VII face upwards, chronologically first comes sec. VI, then VII and lastly V.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Sec. VI. (from right) Ariṣṭ seated on a throne in the assembly of gods and men, giving money and food in charity for a year, before he became a Jain ascetic.

Sec. VII: (from left to right).

1st:-a scene which cannot be exactly identified; it shows Ariṣṭ seated on a throne attended by fly-whisk bearers and others.

2nd:-Neminātha seated in meditation and plucking out the hair in five handfuls.

Section V. (from right to left),

1st, procession of gods and men carrying Ariṣṭ on Mount Raivataka.

2nd. Ariṣṭ, now Nemi standing erect and motionless practising penance (**Kāyotsarga**).[72]

The Śitalā mātā temple at Vadangar, has beautiful pieces of ceilings. The central **maṇḍapa** contains a dome of concentric circle pattern. with a pendant in the centre. But there are also some other pieces, which are noteworthy.[73]

There are two well-carved roof panels. One of them (AANG. Plt. LVIII, 2) is on a slab nearly ·8 m. carved apparently with **Kīrtimukha** faces and flowing arabesque work in the corners-three of which are destroyed and with a circular panel covering the breadth of the stone, having a border of round blossoms. Inside this border are sixteen male figures, arranged like

72. Dr. H. D. Sankalia. Mt. Abu., Triveni Vol. XXVII No. 3 Oct. '56. pp. 182-185. Plate opp. p. 183.

73. Burgess while describing these ceilings refer them to "a small and partly ruined temple in town," but does not specify the temple by name. On personal inquiry during my visit to Vadnagar I could trace them in two of the bays in the aisles of the **maṇḍapa** of the Śitala mātā temple, one of the bays being hidden within a compartment of the aisles converted into a room recently. Here Figs. 209, 210.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

spokes of a wheel, each with a sword in his right hand, held horizontally behind his head, whilst with his left hand he grasps the wrist of his next neighbour. Their feet are towards the centre of a circle, and the legs interlaced in an unsymetrical way, but owing to contraction of space, the whole number could not be introduced, though the arrangement prevents this being noticeable until we attempt to count them.

The other panel, (represented on AANG. Plt. LX) is on a rectangular slab measuring nearly 1×0·8 meter and is of exceedingly chaste design. Two cross ribs each way enclose a central raised area 0·3×0·5 meter and have narrow sunk strips at the sides and small squares at the corners. In the central panel is cut a lozenge-shaped compartment filled with rich arabesque spreading out from a central oval boss. In the corners, outside the lozenge-border are four different figures with floral appendages: in two opposite corners there are perhaps **Gāndharvas**, in a third the **Kīrtimukha**, and in the fourth or opposite corner a peacock. The ribs and marginal panels are carved with various florid arabesques and the crossing of the ribs with rosettes. The whole is deeply chisalled and effective. Both these slabs are of the ordinary close-grained and durable sand stone so universally used in Gujarat in the building of temples.[74]

(G) **Kakṣāsana.**

Kakṣāsana, otherwise known as **Candrāvalokana**[75] **is** a seat attached to the pillars of the **maṇḍapa**, of the porch, or of both. In the case where **Kakṣāsana** is attached to the **maṇḍapa** or porch, the wall enclosing them are always kept dwarf. On the parapet of the dwarf walls this seat is attached. Further **Kakṣāsana** generally has a sloping seat back for comfortable accommodation of sitting.

74. AANG. pp. 83-85.

75. The term **Kakṣāsana** denotes a side seat. It is prescribed as a Candravalokana evidently as it serves a place for looking at the moon.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The dwarf walls of the **Sabhāmaṇḍapa** of the temple at Modhera is surmounted by a continuous parapet with **Kakṣāsana**. In the very manner several temples of the Caulukyan period contain this sort of the seat in the **maṇḍapa** and the porch.

The vertical sections of the **Kakṣāsana** contain from top to bottom the mouldings like **Rājasena, Vedikā** (these two are the vertical parts of the walls of the **maṇḍapa** or the porch, which are as a whole known as screen wall or **vedi**), **āsanapaṭṭa** and **kakṣāsana** proper (which consists of dwarf pillars superimposed by **bharaṇis** and **śiras**) with projectings cornice or **chādya**.

The screen wall, often, being on the external side of the wall is found richly carved and broken up by panels and facets containing figures of semi-gods, goddesses and sometimes of amorous couples.

(H) Balconies etc.

The balconies with its parapet wall, pillars and superstructure over it projects outwardly from the **maṇḍapa** on its either side. At times it is enclosed by perforated stone screens. This is illustrated by the extant stone screen in one of the two balconies in the **Gūḍhamaṇḍapa** of the Modhera temple.[76]

The **maṇḍapas** with storeys in their elevational part give more scope for beautifully decorated balaconies. The **Kālikā mātā** temple at Dabhoi and the Dwarkadhish temple at Dwarka have such balconies. From this it can be guessed that the **maṇḍapas** of the extinct temples of Rudramāla and Somnath also possibly had such balconies.

---

76. Similar balconies are also found in the circumambulatory. The Somnath temple (Prabhas) and Rudramahālaya (Siddhpur) both extinct had such balconies in their ambulatory. The Neminātha temple at Girnar, the sun temple at Prabhas on the river Triveni and the sun temple at Bhimanatha, have balaconies in the circumambulatories as indicated by their ground plans.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

(ii) Canonical Principles Discerned.

In the early works like M. P., Br. Sm., and VKP. pillars are classified according to their shapes. According to their shapes square, octagonal, sixteen sided, thirty two faced and circular they are called **Rucaka, Vajra, Dvivajra, Pratinaka** and **Vritta** respectively.[77]

Sm. Su. is silent about the shapes of the pillars.

In the later canonical works like APPR. and Dīpā. the prescribed shapes for the pillars are square and octagonal but due to offsets and recesses in the shapes they are determined in five types of the pillars.

According to these works the pillar types represent the simple square (**Rucaka**), square with offsets (**Bhadraka**), square with recesses (**Vardhamāna**), octagonal (**Aṣṭaśra**) and octagonal with recesses and projections (**Swastika**).[78] Out of these the last type (**Swastika**) is available in early 13th century only such as at Tejapāla's temple at Abu etc.

But for composite forms of the shaft of the pillar no particular instructions are imparted.[79]

In the extant Caulukyan temples the types of the pillars known as **Rucaka** (square), **Bhadraka** (square with offset), **Aṣṭāśra** (octagonal) in purely prescribed form and **Swastika** (octagonal with recesses and projections) in composite form are available at Modhera[80] and Vadanagar;[81] at Modhera,[82]

77 Br. Sm. LIII, 28; MP. CCLV. 2-3 : VKP. II, 166-167.

78. APPR; CLXXXIV-31-33; Dīpā X. 7-8.

79. In the local tradition the pillars are also described on the basis of the ornamentation that they take. For instance, those with the vase and foliage ornament are known as **Ghaṭa pallava**, while those with figures of **Kicaka** and **Kubera** are known as **Kicaka** and **Kubera** pillars respectively. A pillar with a square base and octagonal shaft is styled '**Śridhara**'.

80. AANG. Plt. LIII (2); 81. Ibid. Plt. LXII, LXIII.

82. Ibid. Plt. LIV (3).

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Siddhpur,[83] Abu; at Modhera,[84] Virat[85] and Kumbharia; and at Modhera,[86] Sarotra[87] and Taranga[88] respectively. Other composite forms of the pillars are available in the extant temples of Gujarat but for their forms no canonical prescriptions are available.

It will be interesting to note here, that the temple at Modhera has all these four types of pillars.

The **Saṁvarṇā**, the superscturucture over the **maṇḍapa** is vividly described by APPR.[89] as well as by **Dipā.**[90] Both the texts prescribe 25 varieties. It is to be adorned with a bell-shaped cupola. The first variety has five such cupolas, the second has nine, the third thirteen and so on, the addition of four cupolas in each variety will give rise to 25 varieties of Saṁvarṇā the last one being adorned with 101 cupolas. PM. also accepts these 25 varieties of the **Saṁvarṇa.**[91]

The **maṇḍapa**, internally, is adorned with a ceiling flat or domical. In canonical works it is known as **Vitāna.**[92] Sm. Su. has elaborately described several varieties of **Vitāna.**[93] Dipā. also refers to Vitāṇa.[94] PM. narrates it in a brief way.[95] But

---

83. Ibid. Plt. XLIII (2).
84. Ibid. Plt. LIII (3).
85. Ibid. Plt. CIII (1).
86. Ibid. Plt. LIV. (1) (2), LV.
87. Ibid. Plt. LXXIX (2).
88. Ibid. Plt. CXI (2).
89. APPR.CXCIII.
90. Dipā. XI.
91. PM. VII. 47–50
92. It is also known as **Karoṭaka**, PM. VII, 21 (ii).
93. Sm. Su. LIV. 28,
94. Dipā. X. 21–25.
95. PM. VII. 34.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

the subject of the construction of ceilings (**vitāna-vidhāna**) as discussed in APPR. is amazingly complicated. It occupies four chapters.[96]

All these canonical works have prescribed three main varieties of **Vitānas** (I) **Samatala** i. e. Carved in flat slabs (II) **Kṣipt-Otkṣipta** i. e. ceiling in which several courses are going up and getting down simultaneously and (III) **Udita** i. e. going upwards by regular courses such as **kolas** and **gajatālus**, each of diminishing size. This variety is popularly known as **Karoṭaka.** The latter two varieties are depicted in the fashion of concentric circles.

(I) The **Samatala** ceilings in the extant temples of Gujarat may be analysed into mainly three types (a) Panel type where in floral and figural motifs are carved; for instance, Roda temples contain some examples of this type, the finest being one that of Temple (II) (Here fig. 185). The ceiling in the porch of Bhadresvara temple, that of large temple at Sander, that above the transept of the main shrine at Modhera,[97] those at the **antarāla** of Rudresvar & Sun temples at Prabhas, those in the porches of Nilkanth temple at Sunak and Bahusmaraṇādevī temple at Kanoda are some of the instances of this type. The finest example of this kind is the depiction of **Kalpalatā** or **urmivelā** found in one of the ceilings of the **trika** of Vimalavasahi at Aub.[98]

---

96. APPR. CLXXXIX-CXXIII APPR. & PM. have calculated as many as about 1115 varieties of ceilings. Many of them have only a theoritical value; it is very difficult or rather impossible to represent them in sculpture. Certain unpublished fragmentory works like Jayapracchā Jñānaratnakoṣa, Kśirāṇava, Vṛikṣārṇava and Vāstuśātra and Vāstuvidyā of Viśvakarmā deal with the subject of Vitāṇa at length. Pramāṇamanjari, though mainly dealing with woodern architecture, contains a special section on Vitāṇa.

97. CTG. fig. 5.

98. CTG. figs. 20 & 22.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Few instances of figural motifs in panels in the ceilings are also noteworthy. A fragment of a lotus medallion of the central large **samatala** ceiling of Kerakot temple (now preserved in Bhuj Museum) depicts seated figures in the petals.[99]

(b) The second type of the **Samatala** ceiling is Compartment-type wherein the ceiling is divided into several compartments or sections which are depicted with floral as well as figural motifs. The ceiling in the porch of the Someśvara temple at Gorad[100] is divided into several sections which are decked with floral motifs. The bays connecting the eastern corridor with **raṅgamaṇḍapa** of the Mahāvīra temple at Kumbharia are entirely filled with figures in several compartments (Here fig. 208).

In the **Sabhāmaṇḍapa** of the sun temple at Modhera, four ceilings of this kind, are available. All of these depict the episodes from **Ramāyana, Mahābhārata** and **Purāṇas** etc. on a small scale. The ceiling from Vasai, near Dwarka, belong to the same class.[101] Similar ceilings are available at Patan,[102] Prabhas Patan,[103] Kumbharia (Śāntinātha temple) and Abu (Vimala-vasahi) also.

(c) The third type of **Samatala** ceiling can be described as Narrative-type wherein the scenes from Hindu and Jain Mythology such as **Nāgadamana, Nṛisiṁhavatāra, Rāsamaṇḍala,** lives of Jain **Tirthankaras,** gods and goddesses etc. are carved.

Sometimes the lotus medillions of the **samatala** ceiling are completely replaced by mythical or legendary scenes such as found in the **antarāla** ceiling of Śiva temple at Kotai (Here fig. 211) and another one in one of the ceilings of the bays of Śitalāmātā temple at Vadanagar (Here fig. 210). At times either in a panel or

99. KSD. Plt. on p. 150.
100. AANG. Plt. CIII.
101. Now preserved in Baroda Museum. CTG. fig. 11.
102. AANG. Plt. XVIII, 3.
103. A fragment of this ceiling is preserved in Prabhas Patan, Museum.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

in a compartment parties of musicians, dancers etc. come to view, as for instances in one of the ceilings of Śītalāmātā at Vadnagar (Here fig. 209), at the old temple of Puñarogadh[104] and at the Trinetreśvara temple at Than.[105]

The Nāgadamana scene is depicted in the ceiling at Odadar (small Viṣṇu temple) (Here fig. 213), Mul Madhevapur (SMTK. plt. LXXVII), Prabhas Patan,[106] Abu (Vimalavasahi)[107] and in Bhairava shrine near Kasangadh (Dist. Sabarkantha).[108] In the examples from Manund (Manod) and Ahmedabad[109] Kṛiṣṇa is replaced by Viṣṇu.

The scene of Nṛisiṁhāvatāra is depicted in one of the ceilings of the corridor in Vimalavasahi temple at Abu.[110] The Rasamaṇḍala scene depicted in the ceiling is met in Mangrol[111] and on a large slab from Madhavpur.[112] The highly ornate depiction of vidyādevis and yakṣiṇis in the ceilings are found in the Jain temples of Vimala and Tejapāla at Abu.

II. The second variety Kṣipta-otakṣipta and the third variety Udita ceilings follow the several order or rhythm (chandas).,[113] such as, **Nābhichanda**, **Padmaka**, **Padmanābha**, **Kamalodabhava** (i. e. **Padmamandāraka**), **Sabhāmandaraka**, **Sabhāmārga** etc.

---

104. CTG. fig. 8. 105. Ibid. fig 6.
106. A lower half of it is now preserved in Prabhas Patan Museum.
107. Tirtharāja Abu, plt. 29.
108. AFIS. plt. XX., fig. 43.
109. The slab depicting Nāgadamana scene is at present in the collection of B. J. Institute of Research & Learning. Ahmedabad. (Here fig. 213).
110. CTG. fig. 13. 112. Now preserved in Junagadh Museum.
111. SMTK. plt. XCII.
113. Aparājitapracchā has narrated classification according to the rhythm (chhanda) or order that the ceiling follows. The rhythm (Chhanda) found in ceilings is of four types (1) **Padmaka** (2) **Nābhichanda** (3) **Sabhāmārga** and (4) **Mandāraka** (APPR chpt. CXCII). From the

Jain Education International For Private & Personal Use Only www.jainelibrary.org

From the extant ceilings in the temples of Gujarat it is found that Kṣiptotkṣipta variety of ceiling manifests atleast three forms (a) **Kṣipta** (b) **Utkṣipta** (c) **Misra.**

(a) The ceilings of **Kṣipta** class found in the temples of Gujarat mainly follow the order called **Nābhichanda.** Such sorts of ceilings are found in temples of Modhera,[114] Abu (Tejapāla's temple)[115] and Kumbharia,[116]

(b) The ceilings of **Utkṣipta** class follow the orders of **mandāraka.** It is best illustrated by one of the ceilings at Kumbharia.[117]

(c) The **Misra** type of ceilings admits a combination either of **samatala** ceiling with that of **kṣipta** or **utkṣipta;** or of **kṣipta** with that of **utakṣipta.** Thus it has three catagories: (i) **Sama-kṣipta,** (ii) **Sama-utkṣipta** and (iii) **Ksiptokṣipta.**

(i) The ceilings found in temples of Roda (Temples No. II & III),[118] Shamalaji (Hariscandrani-cori),[119] Vadnagar (Sitalāmātā temple)[120] and Kotai (Siva temple)[121] belong to **Samakṣipta** catagory.

---

description of these catagories or orders the criteria of classification appears primarily to be the decorative elements involved in the formation of the ceiling. The ceiling that takes anyone of the orders in all its courses is considered to be of **Suddha** type, but wherein different orders are corroborated in courses it is to be understood of **Misra** type. This bi-component is technically known as **Saṅghāta,** i. e. In **Saṅghāta** any two of the above noted four Śuddha catagories are involved. The combination wherein it becomes tri-component is termed as **Bhinna** and all the combination of all the four catagories gives rise to Quadru-component, termed as **Udbhinna.** (APPR CLXXXVII, 17; CXC, 8-26). In all APPR. mentions eight varieties of order-four **Śuddh** and four **Misra** as stated above.

Sm. Su. has given a list of 25 types of **Vitānas** (ceilings) (Ch. LIV).

114. CTG figs. 31, 32.
115. Ibid. „ 36, 39.
116. Ibid. fig. 37.
117. Ibid. „ 48.
118. CTG figs. 25,95
119. Ibid fig. 27
120. Ibid „ 28
121. Ibid „ 48

Jain Education International For Private & Personal Use Only www.jainelibrary.org

(ii) The catagory known as **Sama-utkṣipta vitāna** is invariably illustrated by the several ceilings in the temples at Abu. The order found here is of **Mandāraka**[122] as well as that of **Kamalodabhava.**[123]

(iii) The catagory known as **ksiptokṣipta** is well illustrated by the ceilings especially in the temples of Vimala and Tejapāla and Mahāvira temple at Kumbharia. This catagory follows several orders such as **Padmaka,**[124] **Padmanābha,**[125] **Kamalodabhava** i. e. **Padma mandāraka,**[126] **Sabhāmandāraka,**[127] **Sabhāpadma mandāraka.**[128] etc.

(III) The concentric varieties of ceilings (**Udita**) take the following mouldings in ascending order as their componant parts. The lower most moulding of the ceiling is called **Karṇadardarikā** (i. e. a cyma reversa moulding with a sharp ridge or edge). It is decorated with lotus petals in most cases. At times it is enriched with stencilled patterns. The earliest instance of **kārṇadardarikā** is found in the ceiling of the **raṅgamaṇḍapa** of Muni Bawa temple near Than. It is usually topped by a small **grāsapaṭṭikā**, **gajapaṭṭikā** or **ratnapaṭṭikā** and in some cases (as we see in the Nilkanth temple at Sunak and in the Sabhamaṇḍapa of Sun temple at Modhera) a frieze of moulding below displaying human figures. The frieze is known as **rupapaṭṭikā.**

The next moulding in ascending order is known as **Ruphkantha** i. e. a belt bearing figural work. In normal courses it comprises seated and niched figures of Goddesses, Vidyādharas etc. On the brackets attached to this moulding there stand figures of **Nāyikās, Vidyādharas, Vidyādevis, Nartakis, Suraganas** and **Śalabhanjikās.** The **rūpakantha** furnished by the **Gūdhamaṇḍapa** of the sun temple at Modhera is the earliest of its kind.

122. Ibid. figs. 49, 50.
123. Ibid. „ 52, 53.
124. Ibid. fig. 42.
125. Ibid. figs. 43-45.
126. Ibid. figs. 51, 55, 56, 57.
127. Ibid. „ 69, 74, 75.
128. Ibid. fig. 82.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The **rūpakaṇṭha** is superimposed usually by courses often three or more in numbers known as **Kolas (Kalikas)**. The **Kola** is a rib like moulding decorated with a **gajatālu** mouldings at terminal.. The next moulding superimposing **Kola**, in some instances, is known as **gajatalu**,[127] shaped like an elephant's palate. In carving it is nothing but a series of kolas rediating from a common centre and forming a cusped hemicycle. A **gajatālu** may comprises 3, 5, 7 or 9 ribs, in very early instances, decorated with **Campaka** buds which in later times replaced by lotus petals. The centre of **gajatālu** is generally occupied by a flower bud (**mukuli**) with spread out calyx. In the earliest instance the form of **Gajatālu** is simple but in course of time a complex form developed. A package of small **gajatālus**, in gradually increasing numbers, is found in several strata. This gave rise to a variety of modes in its internal depiction.

Valika is an intermidate moulding seperating the two courses i. e. **Kola** & **gajatālu**. It is also known as **starānātara**. It is usually depicted in the form of a **cippikā** decked with lotus petals. In earlier instances its profile is carved with creepers. In later times miniature **lumās**,[130] **lumbikās**, **kalikās** etc. were attached to it. Their main function in ceiling is to give it a charming appearance.

The central lotus pendant of the ceiling is traditionally known as **Padmaśilā**.[131] By virtue of its possition it is a key-stone of the ceiling.

---

129. The local term for **gajatalu** is **kācala** (nut-shell). So the ceiling having both the courses-**Kola** and **Gajatālu** is known as '**Kola-kācalā**' moulding.

130. A detailed account of several kinds of lumās is given in APPR. CXCII.

131. APPR. CXIII. 16; CXIV. 14; CXXIX, 7; CILVII, 2-3 & 6-7; Pramāṇamanjarī, v. 171.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

In a flat ceiling the **padmaśilā** is depicted in a full-bloom lotus carved in the centre in bas-relief. Similarly in the early examples of concentric ceilings (e. g. Khandosan, rt. angular temple) it is depicted in full-bloomed lotus. But in latter examples a central peice is given a highly ornate form of pendant. The central tube hanging from **padmaśilā, lumās** etc. is known as **padmakesara** while the course of various flowers around the **pedmakesara** is termed as **puṣpaka.**

The **Udita** variety of ceiling is also termed as **karoṭaka.** It, too, has several orders. The popular orders in the karoṭaka of extant temples of Gujarat are **sabhāmārga**[132] (depicted in temples of Munibawa at Than and Śiva temple at Mul Madhavpur), **Sabhāmandāraka** (in all the five Jain temples at Kumbharia)[133] and **Sabhāpadmamandāraka** (depicted in Tejapāla's temple at Abu).[134]

Injunctions pertaining to the construction of the **Kakṣāsana** are imparted by APPR.[135] as well as by PM.[136] The descriptions given are quite fitting to the existing illustrations found in the examples of Gujarat.

---

132. CTG. figs. 57,59.

133. Ibid. figs. 62-65, 68,79.

134 The ceiling in Maipuri Masjid at Somanātha is of this order (CTG. fig. 88; here fig. 195).

135. APPR. CLXXXIV. 5 ff.

136. PM. VII, 9-13.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

CHAPTER XV

THE ARCHITECTURAL TREATMENT OF THE ŚUKANĀSA

(i) Early examples in Gujarat.

The superstructure of the **antarāla**, projected on the front side of the curvilinear **śikhara**, is technically known as **Śukanāsa**.[1] The form literally denotes an object having an acquiline (strictly speaking like the parrot's nose) nose, and here seems applied to this superstructure on account of its peculiar shape.

Its architectural outlines are curvilinear, its shape is that of a Sun-windows. Its archivolt filled with many figures and augmented by several figures.

As the **Śukanāsa** is emerged from the curvilinear **Śikhara**, the pre-Caulukyan temples which have stepped-out pyramidal superstructure have no **Śukanāsa**. In such a case the **antarāla** has either a flat-roofed or gable-roofed superstructere instead of the **Śukanāsa**.

The gable roofed superstructure over the **antarāla** is illustrated by the Temples (III, V) at Roda, the old (now restored) temple at Tarnetar and the sun temple at Kotai (Kaccha).

Almost all the Caulukyan temples have **Śukanāsa**, as a frontal projection to the curvilinear **Śikhara**, superimposing the **antarāla**.

---

1. It is, also, known as 'Śukānghri' (G. P. XLVII, 4), evidently as its front view appears like that of two feet of a parrot.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

(ii) **Canonical Principles discerned.**

The early works like MP.[2] Ag.P.[3] G.P.[4] etc. introduce the **Śukanāsa**[4] as structure attached to the body of the **Śikhara.**

Ag.P. states that it should superimpose by the **mukhamaṇḍapa** (**antrarāla**).[5] By **Śūtra** method, the curvature of the **Śukanāsa** like that of the **Śikhara** is to be attained[6] and its position must be in the midst of the (front side) of the **Śikhara.**[7] Its height must be one-half to that of the **Śikhara.**[8] M. P. also corroborates the statement of Ag. P. pertaining to the height of the **Śukanāsa.**[9] Its architectural form is prescribed similar to that of a **Gavākṣa** (Sun-window).

The canonical works like Sm. Su., APPR. Dīpā., KSR (MS); PM. give cannos about the width as well as the height of the **Śukanāsa.**

Sm.Su. states that the **Śukanāsa**, at its bottom, has the width of the **garbhagṛiha** (in the case of **Nighūḍha prāsāda**) or it is one and quarter or one and half times (in the case of the **Sāndhāra prāsāda**) of the **Garbhagṛiha.**[10]

The early works have propounded the height of the **Śukanāsa** one-half to that of the **Śikhara**, but later canonical works like APPR;[11], Dīpā;[12] PM.[13] etc. give different variations as to its height, ranging from the ratio of 9:2, to 13:21.

A general instruction is imparted by the canonical works that the height of the **Śukanāsa** should correspond to the height of the **Maṇḍapa** i. e. the height of the super-structure of the **maṇḍapa.**[14]

---

2. M.P. CCLXIX.
3. Ag.P. XLII, 8, 15-16;
4. G.P. XLVII, 4,13, CIV. 10.
5. Ag. P. XLII. 8
6. Ibid. 15.
7. Ibid. 16.
8. Ibid. CIV. 10
9. M.P. CCLXIX, 12.
10. Sm. Su. Lv, 94-100.
11. APPR. CLXXXV, 11-13.
12. Dīpā. IX, 56-57.
13. PM. IV, 26.
14. Sm. Su. LXVII, 102, 110.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

In the extant Caulukyan temples the height of the **Śukanāsa** of the temples at Delmal and Sander approximately correspond the height of the **maṇḍapa.** In some instances, the height is found corresponding to that of the **Uruśṛiṅg** attached to the **Śikhara.** This may be considered as one of the factors governing the height of the Śukanāsa as it is like **Uruśṛiṅgs,** a sort of projection to the **Śikhara.** At Sander its height corresponds to the first Uruśṛinga, at Kasara to the second and at Ruhavi (as the extant remains of the extinct **Śukanāsa** indicate) to the third **Uruśṛiṅga** of the **Śikhara.**

Jain Education International For Private & Personal Use Only www.jainelibrary.org

CHAPTER XVI

THE ACCESSORIES OF THE TEMPLE-COMPLEX

(a) The **Kīrtitoraṇa**

(b) The **Prākāra** and The **Balānaka**

(c) The **Deva Kulikās**

(d) The **Dipastambha**

(e) The Tank or Reservoir

(i) Treatment in the extant temples

(a) The **Kirtitoraṇa**[1]

A prominent feature of temple architecture in Gujarat is the ornamental **toraṇa** or an arched gate which was erected on the front or in the middle and/or on either side of a temple. This imposing structure is formed of two richly carved lofty pillars.

The architrave is surmounted by an arch consisting of three or five curves arranged in the form of a triangular pediment. The arch is flanked by a facetted rectangular block surmounted by a small **āmalaka** and a finial. The block is technically known as the **Tilaka.** In some magnificient **toraṇas** a **makara** figure is projected from the **Tilaka.**[1a] In the sections

---

1. The **toraṇa** is popularly known as **Kirtitoraṇa** in Gujarat. It is different from the term **Kīrtistambha** which denotes a solitary memorial pillar.
The **toraṇa** was intended to provide for the **Hiṇḍolaka** (Swing) on which the deity was placed on festive occasions.

1a. **'Tilaka'** is a rectangular block with facetted sides adorned with lozenges design and surmounted by a tiny **āmalaka** and a finial.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

of the pediment are carved figures of deities and semi-divine beings like **Gāndharvas**. etc., the figure of the central deity being generally indicative of the main deity to whom the temple is dedicated. Just below the entablature is carved another arch, the terminals of which rest upon in the lower capitals of the pillars. It springs from the capitals either directly or through the figures of elephant mouths or **makera** mouths projected inside.

All its components-bases, shafts, capitals and architraves etc. follow the scheme employed in temple design. The spreading base, figured shaft, bracket capital and tabarnacled superstructure being of much the same order. The base of the its pillars show the same conventional arrangement of mouldings of the **pīṭha** of the temple. viz. **Grāsapaṭṭi, Gajathara, Aśvathara** and **Narathara.** Similarly the bas-reliefed deities, niche enshrined demi gods etc. in the shafts of pillars invariably reveal an identity with those of the **maṇḍovara.** All the components of the **toraṇa** are generally carved profusely.

The surviving Kirtitoranas in Gujarat are at Modhera (superstructure and the capitals of the pillars are extinct)[2] Siddhapur (Rudra Mahālaya),[3] Vadanagar,[4] Kapadvanj,[5] Delmal,[6] Piludra,[7] Valam [8] Balej,[9] Shamalaji (Hariscandrani cori)[10] Ghumali (now at Rajkot), Āstika Pancāyatana Kanyātā Mahādeva (Dist. Sabarkantha)[11] etc.

---

2. AANG. Plt. VII.
3. AANG. Plt. XLIV, also Here Fig. 214/c.
4. AANG. Plt. LVII, LIX, also Here figs. 214/f-214 k.
5. ASWI, VIII, Plt. LXXXII.
6. AANG. Plt. LXV.
7. Here Figs. 214/c-214/d.
8. Here Fig. 214/m.
9. Here Fig. 214/l.
10. SSR. cover page, also Fig. 20 I p. 34. Here Fig. 214/a.
11. Nutan Gujarat dated 27-5-62 also Appendix 'A' here.

A fragmentary beautiful arch preserved in the Museum at Prabhas indicates that there was a highly sculptured and ornamental **toraṇa,** in

Jain Education International For Private & Personal Use Only www.jainelibrary.org

At Modhera, at the head of the steps of the **Kuṇḍa** on the western side stand two richly carved shafts of the pillars of the **Kirtitoraṇa**. The existing parts of the pillars are richly carved. The capitals of the pillars, the entablature, pendiment, and an arch are extinct.[12]

The **Kirtitoraṇa** in Rudramahālaya at Siddhpur is north to the east porch.[13] It was practically intact when Forbes wrote his Rāsamālā, but was denuded of many of its beautiful components such as principal sculptures in the pediment and the beautiful garland like arch. in 1869 A.D.[14]

---

the Somanatha temple (extinct). The preserved peice represents a side fragment of the arch and contains a **devi** in standing posture with two female attendants, one of which is a Chowrie bearer. Over the ringed pillaster in a niche there is a seated figure of **Śiva**. The **toraṇa** emerging from the mouth of a **makara**, contains a swan course superimposed by 8 **pallava** course. The niche has a pediment and a **śṛinga** as its superstructure.

In front of the Śaśibhūṣaṇa temple at Prabhas there is an extant **toraṇa** base, which is nearly 1 meter below the present ground level. The base measures near 1 × 1 meter at the bottom. Possibly, there was a **toraṇa** similar to that of **toraṇa** at Somanātha (extinct).

12. AANG. Plt. VII.

On the north of this **toraṇa** stands another pair of pillars indicative of another **toraṇa**. It implies that there was possibly another corresponding torana on the south as well.

13. AANG. Plt. XLIV. Here Fig. 214/c.

According to the ground plan of the temple (AANG. Plt. XXXVIII) another similar **toraṇa** ought to have been in south to the west proch. Burgess guesses the possibility of having third one either between the **Nandi** pavilion and east proch or on the top of the steps leading down to the river. (AANG. P. 67).

14. AANG. p. 68.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The extant **toraṇa** consists of two pillars that support a richly carved architrave, over which is a pediment in the shape of a triangular arch. This springs from **makara**-mouths and rests on four smaller columns. A **toraṇa** semi-circular in shape, once adorned the inside of the pillars. It sprang from elephant brackets and touched the soffit.

The bases of the pillars, in comparison to ordinary ones, are much broader. Each base consists of several plinths and a **Kumbhī** cut into series of facets. The shaft is circular which is superimposed by a capital adorned with pendant leaves and a bracket. Above this is the short shaft with a sur-capital and a bracket which supports the architrave. This is sculptured with minute figures. Above the architrave each **makara** bracket contains figures.

The **toraṇas** at Vadanagar[15] are the best preserved examples of the **Kīrṭitoraṇa** architecture in Gujarat.

Both are identical in size and style.

The plinth of the **toraṇa**-pillars is simple, having a decoration of lozenges only. After this follow in order the **padma**, **kaṇī**, **kīrtimukhas**, **gajathara**, **narathara** and sculptured **kumbhī**. Then, torus, 'drip' projction and a **kīrtimukha** band. After this a panelled figure on each face of the pillar, placed under a richly carved canopy. Over this, after an octagonal band are corbel projections, which support on the inside a 'griffin' and from the mouths of the **makaras** springs the semi-circular arch; on the outside, round the shaft of the sur-capital are three standing figures, one on each side; over this is a short shaft, surmounted with a capital and bracket. This supports the architrave from which springs

---

15 AANG. Plt. LVII, LIX, Here Figs. 214/F, 214/K.
When, Burgess gave the account there stood two toraṇas (see plt. LVII. AANG.) At present one is standing in tact while other has fallen to pieces which are lying on the ground.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

a triangular arch. Inside this arch, between the two middle pillars, is a seated god, perhaps Śiva, on his one side is a standing Gaṇeśa; on the other the figure is not distinct.[16]

The **toraṇa** at Kapadvanj now stands on the east side of a platform of a **Kuṇḍa**, or reservoir in the market place. It is similar to those at Vadnagar and Siddhpur. Its mouldings and decorations are in some respects identical with those mentioned above but differ mainly in the shape of arches. At Kapadvanj, both the arches, one above the architrave, and the other between the two pillars, are triangular with five distinct curves for arches (cinque-foil). But there is slight difference between the arches themselves, particularly in the central crowning arch.

The Kapadvanj-**toraṇa** is further distinguished from those at Vadnagar and Siddhpur by the inset figures between the small columns on the architrave and by these columns themselves. The central figure here is Śiva, in one of his dancing poses.[17] The figures in the adjoining niches are drummers. The small columns, again, are of sightly different design. There are no dripping, highly carved leaves over the capital of the pillars noticed in the pillars at Vadnagar and Sidhpur. For these reasons Dr. H. D. Sankalia places the Kapadvanj **toraṇa** in the 12th or the 13th cent. before the Tejapāla temple at Abu.[18]

On the west of the temple of Limbojā mātā at Delmal there is a **toraṇa**.[19] It consists of two pillars, plain except grāsa moulding at the top of the shaft, which support the plain lintels over them. Above the lintel on both ends there are **'Tilakas.'**

---

16. AG. p. 97.

17. Burgess described it as Bhairva (ASWI, VIII, p. 94). But as Dr. Sankalia thinks, is a Siva in the pose of 'Bhujanga-Lalita' (Vide Rao. EHI, II, i, p. 227 and p. 254.)

18. AG pp. 97, 98.

19 AANG. Plt. LXV.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The **toraṇa** at Piludra is in a dilapidated condition.[20] The basement moulding seems to be buried underground; the toraṇa (or arch) is missing whereas the upper arch is mostly broken. Though many of its decorative sculptures are destroyed, the extant remains indicate that the **toraṇa** was like the **toraṇas** at Vadnagar, Siddhpur and Kapadvanj both in the number of its mouldings and their decorations.

The **toraṇa** is believed to have been the main entrance to the Sun temple. This local belief seems to be justified, because besides the remains of the temple which are said to be buried under debris near by, the central figure of the architrave, upper arch, though considerably mutilated, appears to be a seated image of **Sūrya** (perhaps in the **Utakatikaāsana**)[21] and his emblem, the lotus, is still visible in the right hand.

A similar **toraṇa** also stands in the Ranchhodji temple at Valam.[22]

The **toraṇa** at Asoda (Jasamalnātha temple) is peculiar. The ornamental arch is here springing from the mouth of **makara** resting on a standing lion on each side.[23]

The torana at Shamalaji[26] is also noteworthy.

It is situated in the front of the old temple known as Harishchandrani Cori.[27] The structure is composed of a base, two pillars and a lintel. The surmounting superstructures **Kūṭachhādyas** etc. are missing, only a very small fragment of a cornice is still surviving overlying the lintel providing a clue for the superstructure.

---

20. Here Figs. 214/c–214/d.
21. AG. pp. 98–99.
22. Here Fig. 212.
23. ARAB. 38. p. 6.
26. A detailed study of this structure has been given by Shri S. N. Chowdhary. Journal of M. S. University, Baroda. VIII, 1, pp. 39–50.
27. SSR. p. 34 Fig. 20 a; Here Fig. 214/a.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The pillars of the **toraṇa** have ornamental bases with niches on four sides containing amorous figures and mutilated figures of gods and goddesses. The niches are surmounted by miniature **Śikharas** above which the shaft of the pillars show the **pūrṇa ghaṭa (ghaṭa pallava)** motif. The **toraṇa** beam contains figures of heavenly musicians and is decorated with two semi-circular arches with elongated ends issuing out of **makara**-mouths. Dr. U. P. Shah suggests a date c. 1000 A. D. or a little earlier for this **toraṇa.**[28]

The toraṇa at Balej[29] is perhaps one of the rare extant toranas in the pennisula of Saurastra. It stands in front of the pre-Caulukyan Sun temple at Balej, but it is a late construction and is very simple except the superstructure which consists of several figures of demi-gods. In dimension the **toraṇa** is small. It consists of two pillars, a lintel and an arch like superstructure over the lintel. The central arch contains a seated figure of **Śiva** facing east. On the west it contains a figure of **Devi** with her vehicle buffalo. The central arch is flanked by miniature curvilinear śring on either side.

(b) The Prākāra and the Balānaka

The **Prākāra** is the fortification which encloses the temple; the main entnance to it i.e. the entrance gate is known as **Balānaka**[30]. The latter is either one storeyed or many storeyed structure. The space between the temple and the **prākāra** form a court yard which may be square or rectangular. The courtyard of many Jain temples is enclosed by a series of **devakulikās** (small shrines) on its sides, their back-walls forming the **prākāra** of the site.

---

28. SRR. p. 38.
29. Here Fig. 214/I.
30. Otherwise known as **Pundarika.** It is also sometimes known as '**Pratoli**'. Originally the term **pratoli** seems to denote the gate erected at the front of a street (APPR. LXXXIII) but sometimes it also stands for the gate of the **prākāra** around the **prāsāda** (APPR. CXV. 22).

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The main Jain temples on Abu, Girnar, for instance have beautiful **Balānakas** (entrance-gates) in the form of porches (**Cokis**).

(c) **Devakulikās**

The large Jain temples, generally, contain the series of **devakulikās** fronted by corridors. The courtyard is enclosed by a number of cells, each containing an image of a **tirthankara** with his spiritual attendants (Yaksas etc.). The cells generally number 52 (or sometimes 72) and are all surmounted by their respective spires of the curvilinear form. The corridors in front of the cells are either open or covered.

This device of enclosing the temple within a rectangular court yard by means of range of cells, facing inwards, the whole forming a substantial surrounding wall, is known as **Bāvanjinālaya** (the temples having 52 cells).

All the Jain temples at Abu, Girnar (Neminātha temple which contains 72 cells), Sarotra, Bhadresvar, etc. have such **Devakulikās** enclosing the temple.

(d) The **Dīpastambha** : is considered to be one of the accessories of the temple complex. But among the old extant temples of Gujarat it is found specially in some Jain temples as for instance Neminātha temple at Girnar. It is also found in the famous Becharaji temple in Mehsana District.[31]

(e) **The tank or Reservoir (Kuṇḍa)**

Several temples are found associated with tank or reservoir[32] such as at Bhansara, Patan, Modhera, Tarnetar and Viramgam

31. The late Ranchhodaji temple at Dakor has two **Dipastambhas.**

32. The Damodara temple at Junagadh is associated with the **Damodara Kuṇḍa** in front and the **Revatī Kuṇḍa** on the right. The **Revatī Kuṇḍa** contains 12 sculptures of the well known 24 forms of Visnu. **Mahātmyas** of several **Dharmakṣetras** contain references to several **Kuṇḍas** or **Vāpis** in association with temples.

Sometimes certain tanks or reservoirs constructed independently and provided with flight of stepts, contain on all their sides small shrines

Jain Education International For Private & Personal Use Only www.jainelibrary.org

(double shrined). Among those the **Kuṇḍa** at Modhera[33] is conspicuous by its architectural treatment. It is rectangular in shape, the longer side being south to north and the smaller one east to west. It is on the east face of the **Sabhāmaṇḍapa** from which a broad stair lead down to the waters edge. The upper and outermost margin is surrounded by a low wall on the ground level. A small rectangular recessed bay projects

(**Devakulikās**) enshrining **liṅgas** and images of other deities The remains of **Sahaśraliṅga** lake at Patan and the present Munsar lake at Viramgam afford examples of such reservoirs.

Of these the **Sahaśraliṅga** lake was a famous adornment of the capital of the Caulukyas and is described graphically in several literary and epigraphic compositions. The lake exists no more since long but the archeaological excavations (Gadre A. S. 'Archaeology in Baroda') conducted at its site give some idea of its plan. As the name suggests the lake was surrounded by a thousand (stricktly speaking 1001) **liṅga** shrines and some shrines of **Viṣṇu** and other deities as well. A general idea of the lake and its numerous shrines is at present afforded by the Munsara lake, a large part of which is preserved. At present the lake at Viramgam contains 357 small shrines out of the original 520 esteemated by Burgess. (ASWI, VIII, ii, p. 91 Plts. LXXII, LXXIV). As regards the deities enshrined in them the images are all missing at present. But the **Jalādharis** in the western row of the shrines indicate that they all enshrined **liṅgas** of **Śiva** while the pedastals attached to the back walls inside the shrines of the eastern row indicate that they enshrined image of deities, evidently of **Viṣṇu** and others.

The Western row is relieved by two double shrined temples in the middle.

33. The **Kuṇḍa** is locally known as **Rāma Kuṇḍa** probably corresponding to **Sītāś Corī** in the north east. This reminds us of the references in the **Dharmāraṇya Mahātmyas** (ascribed to the **Skanda Purāṇa** and to the **Padma Purāṇa**) to **Rāmaś** visit of Modhera and his grant of forty-four villages to the local Brāhmaṇas. However the **Kuṇḍa** is in fact an accessory of the Sun temple and must be really styled **Sūrya-kuṇḍa**. The pillars of the so called **Sītas Corī** also, in fact represent the pillars of a subsidiary **Toraṇa**.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

outwards from the middle of each of the sides and in the middle of these on the first terrace below the ground level small detached shrines stand, each facing the tank.[34]

The sides of the tank descend to the water in terraces, of which the drop from one to another is some what considerable, and steps running parallel to them would give no resting places; hence, from small landings above, a few cross-steps at right angles to the sides descend at both ends to the next terrace below. Access is thus secured from terrace to terrace by these numerous little stairs.

The terraced descent is decorated with small shrines. Besides these shrines there are numerous niches which contain images. The noteworthy images from the small shrines are **Viṣṇu** reposing on śeṣa,[35] **Trivikrama,** and a sculpture of Śītalā.

(ii) **Canonical principles discerned**

APPR.[36] imparts a separate chapter on **Kīrtitoraṇa** under the head of **Toraṇa.** It describes five varieties of the **Toraṇa.** They are **Uttuṅga, Mālādhara, Vicitra, Citra-rupaka** and **Makaradhvaja** by name. Dipā. follows APPR.[37]

The varieties differ from each other especially in the number of the pillars and/or other component parts like **Illikās** and **Matavāraṇas.** The **Uttuṅga** variety contains only one pair of pillars while the other varieties have one or two pairs more. The extant toranas in Gujarat all contain one pair of pillars and hence belong to the **Uttuṅga** variety. APPR. prescribes dimensions of the different parts of its pillars and enjoins to provide them with **tilakas** and **makaras** as well as with arches (**toraṇas**) with three decorated curves (**Illikas**) on each side. The texts also recommends to install figure of **Sadāśiva** in the centre and that of **Brhamā** and that of **Viṣṇu** on the right and left respectively.

34. For arrangement of Shrines vide AANG. Plt. XLVIII; also p. 80.
35 The installation of Śeṣaśāyī **Viṣṇu** on the east is significant in its association with a reservoir (**Jalāśraya**).
36. APPR. CXCIV. 1-13. 37. Dīpā Ill. 32-33.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

This recommendation well applied to the **toraṇa** at Vadnagar. **The Toraṇas** at Kapadvanja, Balej, Shamalaji etc. however, show some deviation in detail.

Every works refers to **prākāra.**[38]

APPR. has imparted certain instructions pertaining to the construction of the **Prākāra** and has given six varieties which correspond to the shape of the general ground plan of the temple.[39] Further it states that in front of the **Prākāra** the **Pratolī** may be erected.[40] This **Pratolī** may be erected in front or on the sides of the temple[41] and it may be adorned with **Illikā.**[42]

APPR. also imparts injunctions pertaining to the construction of **Balānaka.**[43] Its width should correspond to the width of of **prāsāda** (shrine) and its height to that of its wall. At Abu the **Balānaka** of Vimala and Tejapāla's temples are in breadth of equal size to those of their **garbhgṛihas.**

Instructions pertaining to the construction of **Devakulikās** arround the Jain temple have been imparted by the **Vāstu-sāra** of Thakkar Feru.[44] It has given instructions pertaining to the construction of 24, 52 and 72 Devakulikās,[45] and their arrangement in the rectangular court. The **Bāvanajinālayas** at Abu, Sarotra and Bhadresvar illustrate the scheme of 52 cells, while the scheme of 72 Devakulikas is represented by the Neminātha temple at Girnar.

---

38. Ag. pl. XLII, pp. 8, 21.
39. APPR. CXV. 18-21.
40. Ibid. 22.
41. Ibid. 39
42. Ibid. 43.
43. APPR. CXXII; also Dīpa, X, 92-97,
It corresponds the Gopura of the temples of Southern India.
44. VTP. III. 58-60.
45. Temples having 24 **Devakulikās** are also found popular in Jains. Several post-Caulukyan temples of this type are found at Cambay, Visnagar, Ahmedabad etc.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

CHAPTER XVII

DECORATIVE SCULPTURES AND THEIR STRUCTURAL FUNCTIONS

(i) Treatment in the extant temples

The decorative sculptures of the temples form a part of temple architecture and serve to give charm and grandeur to the structures.

The structural functions imparted by decorative sculptures in temples are of three kinds :-

(a) Constructive, (b) Representative, and (c) purely Ornamental or Decorative.

(a) The pillars and pilasters with their brackets, the corniced steps of pyramidal roof etc. are the examples of the constructive decoration.

(b) The representative class of decorative sculpture is sub-divided into (i) Natural and (ii) Conventional. The flora and founa that have been faithfully copied from the nature comprise the natural class. In the temples of Gujarat less attention has been paid to this sub division. No scenes of forests, hills, villages, rivers, mountains etc. are found vigorously depicted but they are symbolically suggested by a tree, or a fish or a few lines suggesting water etc. The sculptures of gods and goddesses, historical personages, protrait sculptures, scenes from the Epics, the **Purāṇas**, Hindu and Jain mythology, and scenes depicting social lives, customs, marriages, ornaments, garments and all the traditional representations belong to the conventional representative class.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

(c) The purely decorative type of ornament consists of various composite and mythical figures, and geometrical and floral design sculptures. The pleasing form of this type of decoration is no doubt ornamental, and serves primarily an asthetic purpose which often captivates the minds of the spectators.

A lion mask with beaded strings issuing from its mouth i e. the celebrated **Kīrtimukha,** is the best example of symbolic motif. Grotesque figures or dwarfs upholding weight on their hands, known as **Kīcakas,** the figures of nine planets (**Navagrahas**), the **Gaja-Lakṣmī**, the **Gaṅga, Yamunā** motif etc. represent ornamental decorations.

Symbolic figures are used both for surface decoration and for free ornament. These are figures of griffins with human or animal faces (**Vyālas**), lion figures in various attitudes (**Śārdūlas** or **Siṁhas**). The beutiful figures of sylvan nymphs, known as Śālbhanjikās are, like many other figures both statury and symbolic. And whatever the idea may be underlying the erotic figures, they too must go back to a symbolic origin.

Further a purely decorative ornament is either (a) organic, where the design is based on vegetable or animal life or (b) inorganic, where it consists of geometrical lines and points.

The Lotus is most prominent in Indian ornament, this motif is commonly used as an independant free ornament. The lotus motif has also been used with great skill and variety on the bases and capitals of pillars and pilasters or in the ceilings.

The flower and vase motif (**gaṭapallva**) is inspired from vegetable life.

The motif in which the tail of a bird is shown as terminating in a floral design (**Haṁsalatā**) represents both Zoomorphic and Phyllomorphic elements.

(a) **Constuctive decorative sculptures**

The heavy pillars with their brackets and the corniced stepped pyramidal roof with **Caitya**-arch ornament and at times

Jain Education International For Private & Personal Use Only www.jainelibrary.org

with **āmalaka** quions of the pre-Caulukyan temples are the best illustrations of constructive aspect of ornamentation. In Caulukyan temples too, the decorations given to pillars of the **maṇḍapas** and porches as well as **maṇḍovaras** and superstructures thereof also have constructive value.

(b) **Representative conventional sculptures**

Sculptures of Gods and Goddesses. are of this category, generally found on the **pīṭha** and **maṇḍovara** sections of the shrine and **maṇḍapa.***

These sculptures broadly fall into the following groups.

(1) **Śaiva** or Śaivite images, which include **Śiva**, his various forms, his sons, goddesses and **gaṇas.**

(2) **Vaiṣṇava** or Viṣṇus images which include the 24 forms of **Viṣṇu**, his **avatāras** and goddesses.

(3) **Brahmā** or images of **Brahmā**, his consorts and attendants.

(4) **Sūrya**, his consorts, attendants and **Navagrahas.**

(5) Composite figures of deities (**Trimūrti** etc.).

(6) Miscellaneous (Hindu), River goddesses, **Dikpālas** etc.

(7) Jain or images of **Jinās** (**Tīrthankaras**), **Yakṣas, Yakṣṇis** and others.

(8) Scenes from the Epics, legends, Hindu and Jain mythology and depictions of social customs, marriages etc.‡

---

* The icons or images enshrined for worship are not included among these sculptures which are more or less decorative in purpose.

‡ Dr. H. D. Sankalia while discussing the sculptures of the extant temples of Gujarat has divided the representative and purely ornamental or decorative sculptures into three classes.

(i) Sculptures of human forms including gods and goddesses. This according to him is further divide into two classes (a) representation of Gods and Goddesses (b) and representation of human beings.

(ii) Sculptures of animal forms.

(iii) Sculptures of designs. (AG. IV. pp. 176 ff).

Jain Education International For Private & Personal Use Only www.jainelibrary.org

(1) Among the earliest Śaiva images is that of **Gaṇeśa.** It is found seated in the **Caitya** window on the west-side of the **Śikhara** of the temple at Gop.[1] It is usually found in the door lintel of pre-Caulukyan as well as Caulukyan temples. Its standing figures are in niches of the old temple of Than and the Sun temple on Hiranya river at Prabhas. The earliest **Śiva** image so far available is found on the door frame of the Kadvar temple.[2] The other Saivite images like **Uma-maheśvara** (Kadvar,[3] Ghumali[4] and Kapadvanj[5]), Andhakāsuravadhamūrti (Sunak[6] etc.) are also found. Dancing postures of **Śiva** are often met with in temples of Gujarat such as at Sunak,[7] Piludra, Khandosana. etc. The **Bhairav mūrtis** are also found at Anandapar,[8] Somnath[9] (extinct). The figure on the wall at Modhera now worshipped as a **Kālabhairava** is not a figure of **Agni** as Bargess thought.[10] The images of **Lakulisa** are found at Miyani (Nilakaṇṭha) and Achalesvar (Mt. Abu).

Figures of **Pārvatī**[11] and **Mahākālī**[12] are found in the **Kālikāmātā** temple at Dabhoi. Figures of **Mahiṣāsurmardinī** are found common in the old temples of Gujarat, as for instance at Sunak,[13] Khandosana etc.

The interesting figures of a goddess riding on an ass, are found at Modhera[14] and Sejakpur.[15] Locally it is known as **Śitalā-mātā** (a goddess of small pox).

---

1. ASIWC, 1920-31, plt. xxxiii.
2. SMTK plts, XXXII, & XXXIV.
3. SMTK. plt. XXXV.
4. SMTK. plt. XXVI; also Fig. 60 now in the Rajkot museum.
5. Now in the prince of Wales Museum, Bombay.
6. AANG. Plt. LXXXV. Fig.
7. Ibid. Fig. 3
8. SMTK. p. 60.
9. Ibid. plt. VII.
10. AANG. p. 77.
11. Burgess, Dabhoi, pl. xv.
12. Ibid. pl. XIV, fig. 1.
13. AG. Fig. 61.
14. AANG. p. 80. AG. Fig. 62.
15. SMTK. p. 58.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

(2) Figures of **Lakṣmīnārāyaṇa** are found at Kadvar[16] and Kasara,[17] those of **Trilokyamohana** at Sandera,[18] of Varāha at Kasara[19] and Valam, **Trivikrama** at Modhera[20] and Piludra and **Antaśāyina** (**Śeṣa-Śāyina**) at Modhera.[21] A figure of **Viṣṇu** is also found at Modhera[22] and of **Nṛisiṅha** and **Rāmā** at Kadvar. The figures of ten incarnations of **Viṣṇu** are found on the door-frames of **Śitala** and **Amthora mātā** temple at Vadnagar and of all the twenty-four forms of **Viṣṇu** inside the **garbhawall** of the **garbhagṛiha** of Ranchhodji temple at Valam. A figure of **Vaiṣṇava** goddess **Lakṣmī** is also illustrated at Modhera.

(3) The figures of **Brahmā** are found on the temples at Kadvar, Modhera, Kasara, Delmal etc. They are often placed in one of the niches in large temples.

(4) The earliest known figure of **Sūrya** stands on the panel of the door frame at Kadvar, first from right.[23] The sun temple at Modhera contains a number of figures of **Sūrya** in the niches of the **garbha**-walls falling into circumambulatory as well as in external walls of the temple. Some of the figures of **Sūrya** are flanked by his consorts.[24] With **Sūrya** are also found **Navagrahas**, usually on a door-frame of the shrine, on the entrance door-way and sometimes on the **toraṇa** of **Sūrya** image. They are found on the panel over shrine doors of the temples at Somanath (extinct)[25], Than,[26] Roda Temple VI[27], Amthora at Vadnagar, Khandosana (right angular), Lovarali etc.

---

16 Ibid. Plt. XXXV.
17. AANG. Plts. XC-XCI
18. AG. Fig. 64.
19. ANNG. Plt. XC-XCI.
20. AANG. Plt. LVI, fig. 1.
21. Ibid. plt. LVI. Fig. 3.
22. Ibid. plt. LVII.
23. SMTK. plts. XXXII, & XXXIV.
24. AANG. plt. LVI, figs. 5,6
25. SMTK. plt. XIV.
26. Ibid. plt. XLIX.
27. SRR. p. 112.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

(5) Composite figures representing a combination of several deities are found at Delmal,[28] Valam,[29] and Than[30]. The figure at Delmal perhaps represents a composite form of **Brahmā, Viṣṇu, Śiva** and **Sūrya** as Dr. H. D. Sankalia presumes.[31] The same is the case with figures at Valam. The composite figure at Than represents **trimūrti** i. e. the trinity of **Brahmā, Viṣṇu** and **Śiva**.

(6) Figures of the river Goddesses **Gaṅgā** and **Yamunā** usually occur in the lower part of the jambs of shrine door. They are seen at Kadvar,[32] Than,[33] Roda, (Temple III, VI)[34] Khandosan, Karvan etc.

Other miscellaneous figures are those of **Dikpālas** found in many Caulukyan temples as for instance they are found at Modhera, Vadnagar (Hāṭakaśvara), Kumbharia etc. The other figures found on the walls of the temples are **Ṛiṣis, Tāpasas,** and **Devāṅganās.** They are also found in the door-frames of the shrines. The temples at Modhera, Sunak, Delmal, Vadnagar, Khandosana, Roda have such figures.

(7) Images of **Jinas** (**Tirthankaras**) are hardly placed in niches of the walls of the temples. The various **parivāradevatās** and other subsidiary figures associated with **Tirthankaras** in Jain iconography are enshrined for decorative purposes. These are **Yakṣas, Yakṣaṇis, Vidyādharas, Vidyādevis, Gāndharvas, Kinnaras**

---

28. AANG. plt. LXIX.
29. Here Fig. 213.
During my visit to Ranchhodji temple at Valam I come across two such figures enshrined in the niches of the **garbhgṛiha.** Moreover I noticed there figures of the 24 forms of **Viṣṇu** enshrined in the cella. Vide here Appendix 'A'.
30. SMTK. plt. LIII & LXVII.
31. AG. p. 164.
32. SMTK. p. 39 plt. XXXIV.
33. Ibid. plt. L.
34. SSR. figs. 83-86.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Devāṅganās etc. They all adorn the external side of the walls of the Jain temples and especially the ceilings of the **maṇḍapas.** Further Jains have adopted Hindu deities as their minor **devas** and so the sculptures of **Śiva, Viṣṇu, Sarsvatī, Brahmā, Dikpālas** etc. have place for decorative purposes. These deities along with the Jain **parivāradevatās** are seen on the walls of the Jain temples at Mt. Abu, Satrunjay, Girnar and Taranga.

(8) Among the scenes from the Epics and **Purāṇas** the scene of **Kāliyamardans** seems very popular as it is found carved on the ceilings of several temples such as those at Manod,[35] Madhavpur,[36] Odadar,[37] Abu, Somnatha (extinct)[38] etc. Two other scenes from the **Purāṇas** can be recognised among the sculptures on the **Kālikāmātā** temple at Dabhoi. One of these depicts the scene of the **Samudramanthana**[39] (churning of the ocean), the other relates the story of **Takṣaka** and **Parīksiata.**[40]

Several panels in the ceilings in the Vimala and Tejapāla temples at Abu[41] depict scenes from lives of Jain **Tirthankaras.**

Several panels depicting scenes from the Epics and the **Purāṇas** are found carved on the **Vedikās** of the Hātakeśvara temple at Vadnagar. They also contain some images of **Rāma, Kṛiṣṇa, Viṣṇu** etc.[42]

The representation of Human being

During the Caulukyan period. a few portrait sculptures and scenes depicting life, not of the people of the period but of the Tirthankaras are found in the temples at Abu.[43]

35. AANG. p. 109. fig. 10.
36. SMIK. Plt. XCII.
37. Here Fig. 189.
38. SMTK. Plt. LXXVIII.
39. Burgess, Dabhoi, Plt. XV.
40. Ibid.
41. AG. Fig. 50 from a ceiling in Tejapāla temple.
42. Here Figs. 196–201.
43. The supposed statue of **Vanarāja** in the temple of Panchasar Parsvanath at Patan is, as Burgess shown on the strength of the inscription of its pedastal, not of Vanarāja's. Further though there is an umbrella over the statue head indicating royalty, still the **mudrās** i.e. gestures of the hands of the figure imply preaching, which would be rather strange in the case of a king. (Ag. p. 117. f. n. 4.).

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Members of Vimala, Vastupāla and Tejapāla's ancestors and family, riding on elephants, and horses in **Hastiśāla** in front of the Vimala temple and on the back of Luṇavasahi; are the examples of protrait sculpture of this period. These figures give some idea of the dress of a section of a people of contemporary Gujarat.

The **Narathara** (the moulding of human figures) though not found in the pre-Caulukyan temples, is common in the medieval temples of Gujarat. It is well illustrated on the basements of the Caulukyan temples as Ruhavi, Sander, Motab, Shamalaji, Modhera etc.

The men and women therein seen to represent persons on a royal highway, as it is sometimes called **Rājavithi**. How and why a **narathara** came to be sculptured on the basement wall cannot be definitely explained. But it seems that the idea was taken from the practice of portraying a procession of men and women on the gateway of Buddhist **stūpas.**[44]

Amorous Couples (or **Mithuns**) figure on many of the Caulukyan temples. These figures are the descendents of the gay, dancing, often nude figures. Dancing and amorous figures are found on the walls (**Jaṅghās**) of the shrine and **maṇḍapa**, usually on either side of the panels of Gods and Goddesses. Many of them are of singular beauty. They are found on the temples at Modhera, Abu (Luṇavasahi and the Jain temples near Achalesvara), Vadnagar (Hāṭakeśvara), Dwarka (Trikamaji temple in the vicinity of Dwarkadhisa temple, Rukamani temple), Bhutia vasana (near Patan), Khandosan, Siddhpur (Rudramāla), Kamboi, Mandrapur, Motab, Taranga etc. Specimen of amorous couples seem to be best preserved on the old shrine at Motab and dacning figures in the temple at Modhera.[45]

---

44. AG. p. 121.

45. The decoration of buildings by the representation of **Mithuns** had become a favourite practice of sculptures through out India. The injunction 'मिथुनैश्च विभूषयेत्' was carried too far. The Jagannatha, Konāraka and other temples in Orissa, the Khajuraho temples (Madhya Pradesa) the Hoyasala temples at Halebid (Mysore) are marked with such figures.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Several theories, as to the origin and significance of the erotic aspects of temple sculpture, prevail among Indian as well as foreign scholars. Recently Shri Francis Leeson[46] has summarised them briefly as follows :-

(1) The **mithuns** are symbols of Śakti-both-sexes in one God-representing the oneness of God, or the magic syllable AUM.

(2) They are representations of supreme, bliss an attempt in earthly terms to convey the meaning of heavenly rapture.

(3) The **mithuns** are temptations to laud thoughts, but there expressly to be overcome by the devout.

(4) They are just innocent depictions of a human activity in the same way as other sculptures show scenes of dancing, fighting, making music, praying, etc.

(5) The **mithuns** were intended as a protection against the evil eye, "lightening" etc.

(6) They attract grosser-minded people to come to church, if only for the initial pleasure of examining them.

(7) The **mithuns** are there for the sexual education of the young and ignorant, as a sort of illustrated **Kāma Sūtra.**

(8) They are straight forward representations of ritualistic orgies or Yogic postures.

Having taken into account the various theories about the significance of sculptural representations of erotic postures in temples, examined them in light of the canons prescribed in the **Śilpa** works Dr. B. J. Sandesara has justified their place in temple sculpture as illustrating **Kāma** which is induced among the three **puraṣārthas** leading to **mokṣa.**[47] The ancient Indians

46 Kāma Shilpa. III, p. 31, 34.

47. Sandasora B. J. 'Itihāsa ni Kedi' pp. 87 ff.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

were not averse to giving due justice to all the **puruṣārthas** in their various artistic manifestations.[48]

(c) Purely decorative type of ornament

Pre-Caulukyan temples have no animal figures. The river goddesses **Gangā** and **Yamunā**, in the **Varāha** temple at Kadvar must have had a tortoise and **Makara** as their vehicle but their form is hardly visible now.

In Caulukyan temples rows of horses and elephants appear as basement mouldings. It is found at Sunak, Ruhavi, Motab, Modhera and Somnath. It is absent in temple at Ghumli.

The elephant course (**Gajathara**) invariably decorates the temples of this period.

The horses, for instance at Sunak, are shown pancing in profile, and their spirited action, on the whole is well depicted. The elephants are sculptured sidewise, so that only their trunk and head are visible but not the legs.

When exactly these courses began to be used as temple decorations is uncertain, but it seems to be soon after the Gupta period. For the treatment of animals is already conventional when we see them in the temples of 10th & 11th centuries.

---

48. As for the Canons about such sculptural representation some hints are noticed in certain works. The VDP. for instance enjoins that all the nine **rasas** including the **Śṛṅgāra** may be illustrated in a temple (III, XLIII, 1-15) The Sm. Su. also corroborates it (LXXXII, 1-3). The representation of nude figures was forbidden in the case of residential buildings. (as for instance in **Śilpratna** XLVI, 9-10 and **Vāsturatnākara, Gribopakarṇa prakaraṇa** 77-78).
Nagatively it implies that the restriction did not apply to public buildings like temples. Canonical works like the **Mayamata** (XXXIX, 12) and the **Śilparatna** (XLVI, 8-9) possitively prescribe that the decorative sculptures in temples must illustrate all the three **vargas** or **puruṣārthas** and include scences of life and postures of dancing etc.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Departure of the conventional use of animals is found in the Navalakhā temple at Ghumli. Here on one side of the shrine are sculptured two elephants-fighting or playing with their trunks, outstretched front and slightly bent hind legs, uplifted trunks and protruding tusks vividly describe the elephant's action. They serve a good specimen of animal sculpture in the round. Similar sculpture is also at Shamalaji.

It is in the Navalakhā temple again that we meet with other animal figures–lion, bull, monkey etc. Here they are used as brackets of pillars. From their drawing, the best sculpture seems to be that of the bull which is seated in a crouching attitude facing the left.[49]

Composite or Mythical figures

Among composite or mythical figures, the **Kirtimukha** and **Makara** are most common in Gujarat as well as Indian sculpture in general. The pre-Caulukyan monuments, including the temples at Than and Sutrapada which form a transition stage, are surprisingly devoid of this ornament. In Caulukyan temples, the **Kirtimukha** figures almost invariably. The places it decorates are the basement (usually its topmost moulding–as in the temples at Sunak, Kasara, Ruhavi, Motab, Kanoda, Delmal, excepted at Taranga), and shafts of short or long pillars (generally the top most band, just below the annulets). In the temple at Modhera, it is also found on the sur-capital of pillars of the **maṇḍapa**, at Delmal, inset on the back of the **maṇḍapa** wall, where as in the triple shrine at Kasara, it is placed on each side of the threshold.

The **Kirtimukha**, at all those places, is sculptured facing the full front. The figures show that it is already stylised. Its evolution can be traced back to Gupta temples and Ajanta caves of the Vākāṭaka period, where the form, inspite of being decorative, is realistic.

---

49. AG, pp. 122–123.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

It must be noted here that **Kīrtimukha** even in its early form is absent in the Brahmanical architecture as well as on the Jain and Buddhist **stūpas.** It seems to have been introduced during the Gupta period, after which it became a stock feature of the temples of Mediaeval India.

The **Makara** as a **Vāhana** of the river goddesses **Gaṅga** and **Yamunā** is found at two places only in the temples at Kadvar and Than. The figure at the former place is too indistinct to make any comparison with figures outside Saurastra. The figure at Than though not so indistinct, gives no indication of the shape of its mouth. Representation of its body with nearly 1 meter in length looks naturalistic like the early figures (at Bharhut; Cousens) but the tail is florid, like the tail of a similar figure from the 5th cent. Gupta shrine at Tigawa M. P.

Elsewhere in the Caulukyan monuments, the **makara** serves as a decorative figure, principally as a bracket of pillars with **makaratoraṇas.** Instances of these are found in the temples at Modhera, Somnath and Abu, and in the **Kīrtitoraṇa** at Siddhpur, Vadnagar, Kapadvanj and Piludra.

It is only the part of bust of the **makara** that is sculptured at these places. The tail, if any, has merged into the bracket. This form is more advanced than the earlier ones, but there is no striking difference. Even in the early stages a **makara** was never realistically sculptured. Its mouth was like that of an allegator or crocodile, but the tail resembled that of a fish.

Along with the **makara** may be mentioned the fish which is sculptured on the brackets of the pillars in the Navalakhā temple at Ghumali. This motive is totally new to Gujarat sculpture, and from the drawing it appears to be most realistically done. Its presence at Ghumali cannot be explained at present except as a clan (totemic) motive of the Jethvas of Ghumali.

An animal motive equally new as the fish is the 'griffin' which is found in the same tample attached as brackets to

Jain Education International For Private & Personal Use Only www.jainelibrary.org

small pillasters and colonades. Burgess at another place calls the griffon figure Śārdula. From the photograph given by Burgess (AKK. Pl. XLIV. fig. 2) it seems to be a pancing animal (horse or lion). Rare in Gujarat, this motive is a common feature of the Candela temples at Khajuraho, M. P.

The Navalakha temple has also given us figures of a bird, swan etc.[50] The naturalness of these two posses (AKK. XLIII, figs. 7 & 15) one turning back its long neck and ruffling or scratching its feathers, the other as if playing with its companion remind us of similar figures reproduced by griffins from the paintings at Ajanta.

Dwarfs, too, are a common feature of Gujarat sculpture. These nude, stunted, pot bellied, oval-faced figures always facing the full front usually appear as pillar-brackets in temples, for instance at Sunak, Kasara, Virta, Delmal and Ghumali. From early times, such figures have been thought fit to bear heavy burdens.

Floral Designs

Floral designs comprise leaf and flower, creeper and purely leaf decorations. The pillars, basements (of shrine and **maṇḍapa**) and door-frames of the Caulukyan temples are lavishly decorated with the carvings of leaf-and-flower creeper especially encircled within a circular or semi-circular frame.

Another design, closely related with the preceding one is what is known as the pot and foliage motif. It is almost an invariable feature of the Caulukyan temples. There a conventionalised vase, from which springforth buds and flowers, and a broad indented leaf falling down on either side of the vase, decorates usually the middle part and capitals of short pillars of the **maṇḍapa**. Examples of these may be taken from

50. For all such figures see :-
Burgess. AKK. Plt. XLIII. p. 180 (Brackets from the pillars in Naulakha temple, Ghumali)

Jain Education International For Private & Personal Use Only www.jainelibrary.org

the temples at Sunak, Sander, Kasara, Modhera, Somnatha, Sejakpur and Ghumali.

The design which is called 'string course, scroll, or creeper' is essentially floral. Among the pre-Caulukyan temples it is found to a certain extent on the door frame of the Kadvar temple, where it is mixed up with a diamond design.

The door jambs of the shrines of temples at Modhera, Delmal, Kasara, Lovarali, Vadnagar, etc. are lavishly decorated with running flower and creeper pattern.

The square, round, lozenges adorned with flowers and creepers and encircled by rosary are the composite form of floral and geometrical designs.

(ii) Canonical Principles Discerned

Early works refer to decorative sculptures.[51] Br. Sm.[52] while describing the door-jambs enjoins that they should be decorated with auspicious birds, **Svastika**, designs, vessels, **mithuns**, leaves, creepers etc. Ag. P.[53] also states that the mithuna figures should be carved on the door-jambs. The door jambs of the several Caulukyan temples are adorned with such decorations.

Sm. Su. refers to floral decorations in respect to pillars and the arches to be adorned with **makara** faces. In respect to ceilings and door-frames it also imparts injunctions pertaining to their floral decorations.[54] The **bhuṣaṇa** (decorative sculptures) on the walls of the temples described by it, consists of several decorative sculptures of demi-gods, goddesses and guardian of regents.[55]

51. Several **Purāṇas**, deal with iconographical sections (**Pratimā Vijnāna**), but the descriptions relate to images of deities to be worshipped.
52. Br. Sm. LV.
53. Ag. p. CXL, 30.
54. Sm. Su. XLIX, 72-73; XXXIV, 30-31.
55. Sm. Su. LV, 117-123.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

In respect to **mithuna** figures it imparts a special treatment. The available **mithuna** sculptures did not mean human couples only, but also those of animals, birds, serpants etc. Two passages of Sm. Su. clearly enjoin the couples of monkey and of elephants playing in water to be used in decorating the building.[56] At several other places also it refers to **mithuna** figures.[57]

While describing several varieties of temples one by one, APPR. imparts, at times, instructions pertaining to floral, as well as decorative sculptures to be placed on the walls of temples, shrine doors etc. as for instance in describing the **maṇḍovara** (wall face) of **Nāgaraprāsāda** it recommeds that it should be adorned with figures of elephants, lions, alligators (**Makaras**), Vyālas (composite figures), **Dikpālas** (guardians of regents) and several sculptures of gods-goddesses, **Munis**, **Tāpasas** etc.[58] The description is followed by the later work **Dipā.**[59]

APPR. enjoins that door jambs should be adorned with decorative sculptures such as the figures of **Gaṅgā** and **Yamunā** etc.[60].

Further it has given a separate chapter on the treatment of figures of **Dvārapratihāras** (or **Dvārpālas**) of the temples dedicated to different dieties.[61]

---

56. Sm. Su XXXI, 126, 134.

57. Sm. Su. VIII, 43 The Southern Indian Text **Suprabhedāgama** specifically mentions that the temples should be decorated with **Śiva krīdā** (**Śiva's** sport), **Harikrīdā** (**Hari's** sport) **Tāpasakrīdā** (sport of the ascetics)-Patala XXX.

58. APPR. CXXVII, 24-26.

59. Dīpā. V, 26-27.

60. APPR. CXXXII, 4,5.

61. APPR CXXXIII.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The ceiling of the dome contains several decorative sculptures. It is adorned with floral and lotus petal designs with a highly carved pendant in the centre. It is shaped like the bud of a lotus. APPR. has given its graphic description. Therein it recommends to decorate it with figures of **Kīrtimukhas, Gāndharvas, Kinnaras, Vidyādharas**, and **Surasundaris, Nāgas**, scenes etc.[62]

The walls (**maṇḍovara**), pillars, ceilings etc. of the Caulukyan temples are found decorated with several floral designs and sculpture of demi-gods, guardians of regents and figures of **Gāndharvās, kinnaras, Vidyādharas** and heavenly damsels.

62. APPR. CLXXXIX. 9-16.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

CHAPTER XVIII

THE MAIN SOURCE OR SOURCES OF CANONICAL PRINCIPLES DISCERNED IN THE EXTANT TEMPLES OF GUJARAT

In the foregoing chapters the different stages and parts of temple architecture found in the old extant structutral temples of Gujarat have been noticed one by one and an attempt is made to trace the canonical principles of temple architecture discerned in them.

It will now be interesting to sum up the observations pertaining to different subjects mentioned above and to investigate on the basis of their co-ordination whether the architects of the temples of the different periods seem to have followed the canons given in any particular canonical work or works popular in Western India.

As regards the selection of the site for a temple most of of the pre-canonical as well as the canonical works on architecture recommend almost the same types of sites. The sites of the old extant temples in Gujarat are in accordance with these recommendations, especially those given in Br. Sm., Bh. P. among the early works and APPR. among the canonical works.

As for the orientation of temples the canonical works seem to follow the canons given in the early works to a large extent. However there are some variations in the case of temples of certain deities. The orientation of the Sun temples in Gujarat is confirmed by the APPR. rather than by the early works. The orientation of the temples of **Brahmā** and **Śiva** confirms the canons given in the early as well as the canonical works. The orienation of the temples of **Viṣṇu** however is not in full

Jain Education International For Private & Personal Use Only www.jainelibrary.org

accordance with any of these works popular in Western India. It is curiously found reflecting the canons of the **Mānasāra** of South India. The orientation of the temples of goddesses is conspicuous by its absense in the texts of North India, while it is confirmed by the Southern texts only to a small extent.

It may be noted here that among the canonical works on architecture Sm. Su. passes over such general topics which are treated in detail in APPR.

As to the groundplan of the **garbhagṛiha**, the pre-Caulukyan temples strickly follow the shapes (square, rectangular etc.) prescribed by the early works. But the star-shaped ground plans formed by the addition of lateral projections in the Caulukyan temples is met with only in the canonical works. The projections are prescribed in the Sm.Su. but they are treated more technically in the APPR. which is followed by PM. Dipā. and other later works.

The position of the doors, their ratio of height and breadth and forms of jambs (3, 5, 7, 9) etc. propounded by early works have been maintained by Sm. Su. and other canonical works. But its decorative aspects are described more elaborately in APPR. These details are well reflected in the extant temples of Gujarat.

The early works have described a group of 27 varieties of **Maṇḍapas**. Sm. Su. adds a group of 8 varieties to it. The **maṇḍapa** of the pre-Caulukyan temples illustrate a variety which occurs in the group added by Sm Su. The **maṇḍapas** of the Caulukyan temples give many more varieties some of which can be identified with some of those added in APPR. Some of the pre-Caulukyan temples of Gujarat contain a porch, some contain a **maṇḍapa** and some contain both.

The early works make a passing reference to the **Mukhamaṇḍapa** but contain no description of the **maṇḍapa** proper. Sm. Su. follows the reference to the **mukhamaṇḍapa**

Jain Education International For Private & Personal Use Only www.jainelibrary.org

and also gives a special treatment of the **maṇḍapa**. Thus the pre-Caulukyan temples reflect the canons given in Sm. Su Some of the Caulukyan temples contain one or three **ardhamaṇḍapas** added to their **maṇḍapas**. These are treated in detail under the head of **Trikamaṇḍapa** in APPR. The **Subhadra** variety found in the Brahmnical temples and even the other varieties like **Kirīti, Prānta** etc. are treated elaborately in APPR.

A number of the old temples in Gujarat contain **pradakṣiṇā-pathas**. The early works make a reference to the **pradakṣiṇā patha** but ratio of its width is met with only in Sm. Su. and other canonical works. Ratios found in the extant temples well apply to those prescribed in Sm. Su. and APPR. as well.

In the case of the vertical treatment of the base some of the pre-Caulukyan temples contain certain mouldings. The early works are silent on this topic. The Sm. Su. prescribes some mouldings of the base but they hardly apply to the extant temples of the pre-Caulukyan or even of the Caulukyan period. The mouldings in the pre-Caulukyan temples are hardly traceable to any well-known works prevalent in Gujarat. The mouldings in the Caulukyan temples are well confirmed by the canons laid down in APPR. The same is the case with the vertical treatment of the **maṇḍovara**. The **maṇḍovara** of the pre-Caulukyan temples is mostly plain. It probably reflects its simple treatment in the early works. The Sm. Su. specifies some mouldings of the **maṇḍovara** but they are not found illustrated in the temples of Gujarat. The various mouldings in the Caulukyan temples are in full accordance with those prescribed in APPR.

The **Śikharas** of the pre-Caulukyan temple are of the stepped pyramidal shape, gradually displaying a transition to the curvilinear shape. Early works prescribe the height of the **śikhara** but are mostly silent about its shape. The **Guruḍa Purāṇa** however, refers to the curvilinear shape of the **Śikhara.** The treatment of the stepped pyramidal **Śikharas** is given only in the Sm. Su. which describes it as the **Chādya** type.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

APPR. which gives a more elaborate treatment of the curvilinear spire is entirely silent about the pyramidal superstructure. It obviously indicates that the pyramidal form of the superstructure which was in vogue in the pre-Caulukyan period got out of date at the time of APPR. Thus the type of the pyramidal superstructure of the pre-Caulukyan temples is met with in the Sm. Su.

The Śikhara of the Caulukyan temples is curvilinear in shape. Among early works the G. P. deals with this shape and gives the method for arriving at it, but the description of the method is wanting in details. The Sm. Su. also describes the curvilinear spire as **Śikharānvita Śikhara** and refers to several varieties of it. But a full treatment of the curvilinear type especially specification of the **Rekhās** appears for the first time in APPR. which adds several varieties to those given in Sm. Su.

From a comparative study of the different types of the **Śikharas** of the Caulukyan temples in Gujarat it is also gathered that only a few varieties of the temples apply to those given in Sm. Su. while almost all the variety correspond to those described in APPR.

The pillars in the pre-Caulukyan temples are generally square in shape and plain in design excepting the heavy brackets at the top. Early works as well as canonical works refer to some different shapes of pillars, such as square, octagonal etc. The simple treatment given in the early works implies the plainness of its design. The pillars in the Caulukyan temples are generally square (plain or facetted) or octagonal (plain or facetted) or more frequently composite in shape, displaying various permutations of shapes and embellished with several mouldings. Among these the simple shapes (square and octagonal) occur among those mentioned in the early works, but the facetted shapes are given only in the canonical works. The square facettled and the octagonal facetted shapes

Jain Education International For Private & Personal Use Only www.jainelibrary.org

are given in APPR. which also recommends that the pillars may be embellished with several mouldings and decorations. Thus the pillars of the Caulukyan temples indicate full accordance with APPR.

The **maṇḍapas** and porches of the pre-Caulukyan temples are covered with flat or pyramidal roofs. Early works make a passing reference to **Ghantā** and **Vitānaka.** Sm. Su. does not specifically describe the nature of the superstructure, but its treatment of the ceilings (**Vitānas**) impliedly applies to the pyramidal shape.

The external form of the pyramidal roof of Caulukyan temples are specified as the **Saṁvarṇā.** The treatment of the **Saṁvarṇā** of the Caulukyan temples is met with in APPR.

Pre-Caulukyan temples contain no arches but they are introduced in some temples of the Caulukyan period. Among the early works the M. P. makes a reference to it. Among canonical works they are referred in Sm. Su., ARPR., Dipā etc. the architraves of the **maṇḍapa** are plain in pre-Caulukyan temples aud decorated in some of the Caulukyan temples.

The decorative treatment is recommended in APPR. and later works.

The **Kakṣāsana** seems introduced in Caulukyan period. Its treatment occurs in APPR. and later works. The same applies to balconies also.

The **Śukanāsa** also seems introduced in the Caulukyan period, though early works referred to it. The **Śukanāsa** is described in detail in the canonical works as well.

As regards the **Kirtitoraṇa** the early works and Sm. Su. make no reference to it. APPR gives a special treatment to it and **Dipārṇava** follows it. The treatment of the pillars of the

Jain Education International For Private & Personal Use Only www.jainelibrary.org

toraṇa as free standing pillars with their various mouldings is of course found in accordance with that of the pillars given in APPR.

The examples of the **Prākāra** and the **Balānaka** are met with in temples (especially Jain) of the Caulukyan period. The early works and Sm. Su. make references to them while they are well treated in APPR and later works (especially Dīpā).

Devakulikās are found introduced in some Jain temples of the Caulukyan period. Early works as well as Sm. Su. and APPR are silent about them. They are described in **Vāstusāra** of Thakkar Feru and some later works like **Dīpā** etc.

In the pre-Caulukyan temples decorative sculptures are generally found on and above the door lintel, on door jambs and on the external side of the walls, basements and the superstructure.

These sculptures generally consist of figures of different deities.

Early works recommend to decorate door-frames with particular types of sculptures but the types do not include figures of deities,[1] nor do they refer to decorate walls, pillars etc. with these figures. Sm. Su. recommends to decorate walls of temples with figures of specific deities in the different directions, while it prescribes to decorate door-frames and ceilings with floral designs. Thus the pre-Caulukyan temples seem to have followed the traditions of decorative sculptures mentioned in early works and Sm. Su. as well.

In Caulukyan temples the decorative sculptures are found on the basement, the wall face (**maṇḍovara**) of the temple (including **maṇḍapa**) and on the door-jambs, pillars and

1. The images of **Sūrya**, **Navagrahas**, **Viṣṇus** etc. have been discussed by the early works in section on Iconography

Jain Education International For Private & Personal Use Only www.jainelibrary.org

ceilings. The decorative sculptures are either (a) constructive (b) representative or (c) purely ornamental. The conventional representative sculptures consist of figures of gods and goddesses, historical personages, protrait sculptures, scenes from the Epics and **Purāṇas**, scenes from Jain mythology and scenes depicting social life etc.

Some of these decorative sculptures occur among those prescribed in Sm Su. But the various features of decorative sculptures found in the Caulukyan temples indicate far more confirmation in APPR.

However, the elaborate and rather ornate style of temple architecture developed in Gujarat during the Caulukyan period has attained a considerable place in the temple architecture of India. But it is very difficult to trace how this style evolved and which persons or works contributed to its developments. A comparative study of the architectural form of the old extant structural temples of Gujarat with the traditions giveni n the early and canonical works on Indian architecture seems to give some hint about the close relation of the monuments with some particular works. From the results of the comparative study given above it seems that the architectural traditions discerned in the pre-Caulukyan temples are reflected in the early works only to a limited extent. The traditions are comparatively more closely related to those given in the Sm. Su. which was of course composed about a century after the beginning of the Caulukyan period. The basic sources of this work may have belonged to the pre-Caulukyan period but they cannot be traced at present, probably, those sources may have served as a guide to the architects of the pre-Caulukyan temples.

As regards the temples of the Caulukyan period the architectural traditions discerned in them are found reflected to a certain extent in Sm. Su. which was written in Malva on N. W. of Gujarat, during the early of the Caulukyan period.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

But the results of the comparative study given above lead us to conclude that the architectural traditions found in the monumental temples of the Caulukyan period bare comparatively greater affinity to those given in the APPR. which seems composed during later half of the Caulukyan period.

It is not known in which region the work was written but as the architectaral traditions of the Caulukyan temples are reflected in this work to a large extent it is probable that the work may have had a great bearing on architects in Gujarat.

As regards the architects of the old extant temples in Gujarat the authorship of the pre-Caulukyan temples is found to be anonymous, while particulars about the architects are hardly available even in the case of the Caulukyan temples as well as post-Caulukyan temples.[2]

Even when some reference to the architect is available, it, throws no light on his heritage of the architectural traditions followed by him. Nor is any of the well known works on Indian architecture definitely known to have composed in Gujarat.

The traditional rules and techniques evolved in the Caulukyan period have continued in Gujarat to some extent even up to present times.[3] The architects and sculptors, who are known locally as Sompuras after the town of Somanath, have preserved a good deal of their heritage and

2. Exceptionally we get reference to the architects of a few monuments e. g. The Tejapala temple at Abu, the Vaidyanātha and Kālikā mātā temples at Dabhoi etc.

3. The richly ornamented temple Pancāsarā pārśvanāth temple at Patan in N. Gujarat and the celebrated temple at Somnath in Saurashtra, for instance, are constructed by Sompuras under the guidance of Shri Prabhashankar O. Sompura.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

are available even to-day for building new temples and restoring old ones.[4]

It will be interesting to note that mostly they follow the APPR. and the PM. which is based on it. Even the temples of the post-Caulukyan period, though lacking in the skill and grandeur of the monuments of the Caulukyan period, seem to follow the same traditions given in the APPR. It is very difficult to determine the exact relations between techinques in practice and canons in theory but in this instance the probable relations discerned between them in the old extant temples of Gujarat, especially of the pre-Caulukyan and Caulukyan period leave an impression that the works like Sm. Su. and APPR. probably present the architectural traditions evolved during the specific periods that preceeded the times of their composition.

---

4. The old Jain temples on Abu, Girnar, Satrunjaya and other places are not infrequently restored. The Vimala and Tajapala temples etc. at Abu for instance are at present being restored by Shri Amritlal Sompura and his assistance. On the basis of old works some recent works on architecture are also contributed by Sompuras. For examples (i) Bṛhadśilpa Pt. I (1931), II (1934), III (1936), by Jaganath Ambaram.
II. Śilparatnākara (1939) by Shri N. M. Sompura.
III. Dipārṇava (1960) by Shri P. O. Sompura.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Jain Education International For Private & Personal Use Only www.jainelibrary.org

APPENDIX A

A DESCRIPTION OF SOME UNDESCRIBED TEMPLES IN GUJARAT

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Jain Education International For Private & Personal Use Only www.jainelibrary.org

(i) **Pre-Caulukyan temples**

Balej*

The village contains a small temple[1] dedicated to the Sun. It faces east. It consists of a square **garbhagṛiha** (2·2 × 2·2 ms.) with a **pradakṣiṇā** 0·8 m. wide and a rectangular **maṇḍapa** in front of it measuring 5·6 × 2·2 ms. The **maṇḍapa** has four pilasters two attached to the wall of the **garbhagṛiha** and the other two to the opposite wall of the **garbhagṛiha.** The **pradakṣiṇā** has a sloped roof. There is a half opened rectangular porch in front of the **maṇḍapa** measuring 5·6 × 2·4 ms. supported by pilasters six of which are extant. The **maṇḍapa** and porch have flat roof.

The **Śikhara** or spire over the **garbhagṛiha** is typical pre-Caulukyan, the **Caitya** ornament being carved in high relief. The extant spire has four tiers, out of which the lower three contain a series of **Caitya**-arch ornaments decreasing in number in the ascending order of the tiers.

In front of the Sun temple there is a **toraṇa**[2] a later addition, probably of the Caulukyan period (see here fig. 213).[3]

Bhanasar‡

The group at Bhanasar consists of about nine temples. Five among them are noteworthy. In the centre there is a **Kuṇḍa** also. At present nearly all the temples are dedicated to **Śiva** but originally many of them seem to be Sun temples.

---

* 32 Kms. South of Porbandar. 1. Here Fig. 6.

2. Vide Sec. III Ch. 16 above. Here Fig. 214/l.

3. The site abounds in several other temples probably of late period. On the north there is a temple dedicated to **Gaṇapati**; opposite to it, is a **Śiva** temple.

‡ 32 Kms. South of Porbandar.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The chief in the group, faces west. It has square **garbhagṛiha** (2·1 × 2 ms.) with a **pradakṣiṇā** ·7 m. wide. The door measures 2 × 1 meter. The rectangular attached **maṇḍapa** measures 3·8 × 2·5 ms. with 8 pilasters supporting its flat roof. The pradakṣiṇā is also covered with a flat roof, while the **garbhagṛiha** has a spire over it.

Adjecent to this temple, there is another square temple (2·1 × 2·1 ms.), facing west. These two temples[4] are on the east of the **Kuṇḍa.**

On the west there are two temples[5] which face east and on the south there is a temple[6] facing north. All these three temples are of the same size. The temple on south is similar in plan and design to that of the small temple just described above. The temples on west are similar in plan but they differ in the architectural form of the **Śikhara.**

From the view point of the form of the spire or **Śikhara** the whole group is divided into two forms of superstructure. One form of the temples have spires with horizontal tiers of diminishing sizes superimposed one on the other till the apex of the spire is attained. Such tiers are numbered four each one being adorned with the **Caitya**-arch ornament in low relief. The apex is adorned with a heavy cogged **āmalaka** and a finial. But the spire of one of the two temples on the east facing west is peculiar and is in greater similarity to that of one at Bileśvara, and some what pyramidal in shape (See fig. 34) Here it contains three gabled tiers with high reliefed **Caitya** arches in the centre of each tier and a replica or miniature spire at the corners. The lowest tier has three Caitya arches, the central one has two and the upper one has one such arch. Each arch has high reliefed carving of full-blossomed lotus-like design in the central nave, probably a sign of the Sun temple. The uppermost tier is adorned with an **āmalaka** and a finial.

4. Here Figs. 33, 34.
5. Here Figs. 33,35
6. Here Fig. 35

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Boricha*

There is a Sun temple[7] comprising only a square **garbhagṛiha** and a superstructure over it. It has plain walls with a low reliefed round edged cornice at the top from which the horizontal tiers, having round edged **paṭṭi** at the surface and a torus at the lower portion with a recess between the **paṭṭi** and the torus, each tier successively diminishing in size till the apex of the spire is attained. There are four such tiers. The upper most has a **Caitya**-arch ornament at the centre, while the rest are simple. The apex is crowned with a heavy **āmalaka**. The finial is lost.

Dhrasanvel‡

The Kālikāmātā temple[8] has no deity in the **garbhagṛiha**. It has a square **garbhagṛiha** (2·1×2·1 ms.) with 1 m. wide **pradakṣiṇāpatha**. The external as well as internal walls of the **garbhagṛiha** measure nearly 0·6 m. in thickness. Thus externally the **garbhagṛiha** measures 6·1 ms. The temple faces east.

The attached **maṇḍapa** is almost square measuring 6×5·8 ms. with four tall square pillars supporting the central roof. The **maṇḍapa** externally measures 6·8×6·8 ms. The walls of the **maṇḍapa** are shorter in height than the pillars, hence the surrounding space between the pillars and the walls and the **pradakṣiṇāpatha** are covered with sloped roof.

The high central portion i. e. the nave supported by four pillars may have had the stepped-out pyramidal superstructure. During conservation by the Archaeological department of Government, it is covered with flat slabs. Similarly the portion surviving as **antarāla** before **garbhagṛiha** possibly also had a cylendrical gable-roofed superstructure with **Caitya**-window

* Nearly 35 Kms. N. E. of Porbandar.

7. Here Fig. 14.

‡ 9·6 kms. S. E. of Dwarka.

8. Here Fig. 27.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

ornament on its two sides as found in the Śiva temple at Taranetar near Than. The original superstructure has parished and the **antarāla** is now covered with flat slabs during conservation.

The superstructure over the **garbhagṛiha**, like the whole structure is plain except the central projections running from base to top. The spire, gradually terminating into an apex, has a heavy **āmalaka**; the finial of which is lost.

The side walls of the **maṇḍapa** are each relieved by windows with **Kakṣāsana**, while the central door of the front has a window on each side.

Harasiddh*

The small temple[9] on the slope of the hill at Harasiddha near Miyani is a square structure having only a **garbhagṛiha** surmounted by a peculiar pre-Caulukyan superstructure. The walls are plain. The superstructure is composed of horizontal tiers one upon another of diminishing size till it reaches to the apex. Each tier is decorated with **Caitya** arch ornaments. The **āmalaka** and finial are lost.

Khimeśvara‡

The site contains several temples dedicated to Śiva, Sūrya, **Rāndala** and **Bhairava** etc. Main among them are Śiva temples Khimeśvara, Dhingeśvar, Khādeśvara, and Dudheśvara. There are two other temples dedicated to the Sun and his consort **Rāndala**. The temple dedicated to **Bhairava** stands unique in this group on account of its peculiar superstructure.

(1) The main temple, Khimeśvara[10] in architectural form and design corresponds to the goddess temple at Srinagar. Its **garbhagṛiha** measures 2·6 × 2·6 ms. surrounded by a

* 41·6 Kms. N. W. of Porbander.

9. Here Fig. 25.

‡ nearly 11·2 Kms. North of Porbandar on sea-coast.

10. Here Fig. 30.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

pradakṣiṇā 1·6 m. wide. Its door measures 1·8 × 0·9 m. The covered **maṇḍapa** before it, having 4 pillars at the centre and 12 pilasters. measures 7·6 × 6·3 ms. The covered porch in front of it is 7·6 × 1·9 ms. The **Pradakṣiṇā** is covered with a slopped roof, while the **maṇḍapa** and the porch have a flat roof.

The **garbhagṛiha** has a spire over it. It closely resembles to that of Bileśvar. The horizontal tiers surmounting one over another of diminishing sizes adorned with a bold **Caitya** arch ornaments and a replica of miniature **Śikhara** at each corner of the tier give a pleasant effect. The spire, as usually is adorned with an **āmalaka** and a finial.

(2) Opposite to the Khimeśvara, there is a temple dedicated to Bhairava.[11] It faces north, but has an entrance on east. The garbhagriha is square and is attached to a rectangular **maṇḍapa** having four pillars in the certre. The two outer side of the front wall of the **garbhagṛiha** is adorned with a big **caitya**-arched niche at the base on each side of the entrance. There is a similar **caitya**-arch niche on the outer side of the back wall also.

The spire over **garbhagṛiha** is a unique one. It is a cylendrical gable roof with two big **Caitya**-arch ornaments at the end. The rectangular **maṇḍapa** is covered with a flat roof.

(3) On the left of the Khimeśvara temple there is a temple dedicated to Dhingeśvara.[12] It faces east. The **garbhagṛiha** is a square with an attached half-open porch with four dwarf pillars at the four corners and two pillars in the front. The porch has a seat on either side. The spire over **garbhagṛiha** is composed of horizontal tiers of diminishing sizes till the apex is attained.

(4) Khādeśvara and Dudheśvara are two other temples dedicated to **Śiva** respectively facing west and east. The

11. The temple is on the left to the main temple.
12. The temple on the right in here Fig. 31.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Khādeśvara[13] apparently looks older than the other. It has a square **garbhagṛiha** surrounded by a **pradakṣiṇā** having a sloped roof. It is attached with a rectangular covered **maṇḍapa** with a flat roof. The spire over the **garbhagṛiha** is similar to that of Khīmeśvara, but of smaller dimension. The temple of Dudheśvara is much simpler having a square **garbhagṛiha** and an attached covered **maṇḍapa.** The spire over the **garbhagṛiha** is similar to those of the remaining two temples dedicated to the Sun and his consort **Rāndala.**

(5) The temple of **Rāndala**[14] lies opposite to that of khīmaśvara. It faces east. It consists of a square **garbhagṛiha** and an attached rectangular flat-roofed **maṇḍapa**. The spire over the **garbhagṛiha** is pyramidal with low height. The peculiarity of this temple is that two huge niches having superstructure of three horizontal tiers each adorned with **Caitya**-arch ornaments and an **āmalaka** and finial are flanked on the entrance door of the **maṇḍapa.** The entrance door has a heavy cornice over it.

(6) Adjecent to the **Rāndala** temple there is a Sun temple, of bigger size, but architecturally it is very poor and simple in design. It has also a **garbhagṛiha** and a **maṇḍapa.** The **garbhagṛiha** has a spire similar to that of the **Rāndala** temple.

Lunav*

The shrine in plan is much like that of Suvan. It has a square **garbhagṛiha** surrounded by **pradakṣiṇā** and a rectangular **maṇḍapa** in front. The temple faces south. It is dedicated to a goddess known as **Luṇai Mātā.** On the either side of the entrance there are huge figures (2 meters in height) of goddess **Cāmundā.**

The spire over garbhagriha is renovated and so it has lost its original form.

---

13. Here Fig. 31.
14. Here Fig. 32

* 35 Kms. S. W. of Dwarka on the sea coast.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Miyani*

There are three small temples on the outskrit of the village, probably all belonging to the pre-Caulukyan period.

On the way to Vadal from Miyani there stands a small square temple facing east.[15] The extant temple contains only a **garbhagṛiha** (2·9×2·9 ms.), the attached **maṇḍapa** being lost. The door lintel has a much defaced **navagraha** panel. The walls (externally measuring 3·7×3·7 ms.) have no projections but contain mouldings like **Kumbha, Andhārī, Kevāla, Janghā** (with **grāsapaṭṭī** at the centre) and **Kevāla** and a cornice upon which the superstructure of the spire rises.

The spire from the base to the top is divided into two lateral projections, i. e. giving rise to **pratiratha** and **bhadra** projections. It is surmounted by heavy cogged **āmalaka** but the finial is lost.

The next one is a small temple[16] facing south. It has a square (1·3 × 1·3 ms.) **garbhagṛiha** with an attached half covered porch (2·3×1·9 ms.). The walls of the **garbhagṛiha** upto the base of the **Śikhara** over it have horizontal as well as vertical mouldings. The base has a **Kumbha** moulding from which rises the plain **pīṭha**. Above the **pīṭha** there is a cornice from which the superstructure corresponding to lateral projections of the **pīṭha** rises. It is very simple except the heavy **āmalaka** over it. The finial is lost.

The attached half covered porch has four dwarf pillars supporting the damaged **Saṁvaraṇā** type of superstructure.

The third small temple[17] dedicated to **Śiva** facing east is comparatively more elegant in plan and design. It is just near to the one described above but much nearer to the village.

---

* 38·4 kms. N. W. of Porbandar.

15. Here Fig. 23.

16. Here Fig. 23/a.

17. Here Figs. 21, 22.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

It's **garbhagṛiha** measures 1·8 × 1·8 ms., the attached porch measures 2·8 × 2·4 ms. It is similar in plan to the former one, but it differs in the style of its **Śikhara** and ornamentation of the porch.

The **Śikhara** over the **garbhagṛiha** has several horizontal tiers rested one upon another with recesses gradually of diminishing size till reaching the apex. Each successive tier is adorned with a series of Caitya-arch and cogged ornamentation as we see in the case of one of the temples in the Pasthar group, viz. (**Sadevanta Sāvaliṅgā** temple) and in the temple of Rāṇakadevi at Wadhawan. The **Śikhara** has an **āmalaka** over it but its finial is lost.

Nandiśvar*

This site, contains several temples dedicated to Śiva. The central temple facing east is known as **Nandiśvar.** From the architectural concept or form of the temple it is definitely Caulukyan. But the site has several pre-Caulukyan temples as well The oldest in the group seems to be one on the left of the Nandiśvar temple. It is in very crude form. It faces north, probably dedicated to some godess. Some **mātṛikā** images are kept in the **garbhagṛiha.** The **garbhagṛiha** has a crude **Śikhara** with miniature **Śikhara** on the corners. The door is some what broader than its heights. The mouldings of the base and the **piṭha** are heavy, with a heavy cornice at the top. On either side of the door there are large and bold **caitya**-arch ornaments.

The next noteworthy temple in the group is on the south of the central temple. Its plain **garbhagṛiha** has a superstructure, closely resembling to that of Srinagar and Khimesvar in respect of **caitya**-arch ornaments. But it has **bhadra** projection at the centre, which is adorned with a much bolder **caitya**-arch or trefoil carved one over the other. The corners contain these ornaments of some what smaller size and low relief. The

* 6·4 Kms. North of Porbandar.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

superstructure contains four tiers, each containing a series of the aforesaid ornament. The apex is surmounted with a heavy **āmalaka** and a finial.

Besides, this temple there is still another one probably of the same design and plan, but it is repaired to such an extent that it is difficult to trace out its original form.

Navidhrevad*

The **Kālikāmātā** temple[18] at Navidhrevad faces east. The square garbhagriha measures 3·1×3·1 ms. The image stands on a platform adjoining the back wall. The door of the shrine is simple. The attached **maṇḍapa** is larger in size. It measures 6·6×7·6 ms. The roof of the **maṇḍapa** has been parished leaving no indication of the existence of central pillars. The walls of the **maṇḍapa** have four extant pillars, others being either destroyed or plastered with walls. The door of the **maṇḍapa** is 1·3 meter wide. The wall on the north as well as that on the south contains a wide window with dwarf pillars projecting externally. These windows have **chajjas** (eaves) with big **caitya**-arches over them.

In front of the **maṇḍapa** there is a porch in ruinous condition. It contains ten extant pillars in three rows and a portion of **kakṣāsana** on the left. The central portion of the porch measures 3·2×1·8 ms. The pillars are simple but heavy with square base of 0·5×0·5 m. Neither **maṇḍapa** nor porch has superstructure over it.

The superstructure of the **garbhagṛiha** is square at the base having five horizontal tiers of diminishing size, ultimately terminating into an apex. Each tier is adorned with a miniature replica of the spire at the corners and a series of **caitya**-arches between them. The spire, thus, closely resembles to that of a **Śiva** shrine at Bilesvar. It is crowned with a cogged **āmalaka** and a finial.

---

* Nearly 32 kms. S. E. of Dwarka.

18. Here Figs. 28, 29.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Odadar*

The site on the east of the village Odadar, known as Gorakhanath, abounds in many small temples the chief among them are :

1. The temple, probably dedicated to some **Vaiṣṇava** god, facing west is in Caulukyan style.

2. Facing east are the **Gorakha** temple, the **Śiva** temple and the temple dedicated to **Añjali**. All these are late erections but the temple of **Gorakha** from its extant form seems to be originally a temple dedicated to the Sun. It is repaired to such an extent that it is difficult to trace out its original form. It has a **garbhagṛiha** and a **maṇḍapa**.

3. There is another temple in the line of the above, south to the **Añjali** temple. It also faces east. The icons of **Sūrya** and his consort are preserved in the **garbhagṛiha**. It only consists of a square **garbhagṛiha**. The spire over it is damaged to such an extent that it is not possible to judge about its original form.

4. On the east of the group, facing west, there is a **Śiva** temple, perhaps of the same age as that of the Sun temple. In plan it is a square shrine with a pre-Caulukyan superstructure. The plain walls of the shrine have heavy moulded cornice at the top from which the horizontal tiers of the spire rise. There are three tiers of diminishing sizes superimposing one over the other. The apex is adorned with a heavy **āmalaka**. Here we have no **caitya**-arch ornaments adorning the tires of the spire.[19]

Pasanvada‡

(1) The sun temple

It faces east. It has a square (1·9 × 1·9 ms.) **garbhagṛiha** and an attached rectangular **maṇḍapa** (nearly 3·7 × 2·5 ms.) having

* 9·6 Kms. south of Porbander.

19. Here Fig. 36.

‡ 22·4 Kms. S. E. of Prabhaspatan.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

12 pillars in three rows. The **mandapa** is open on all sides but it is covered with a flat roof.

The **garbhagriha** has a spire over it. The spire is composed of horizontal tiers with a square moulding at the base and three successive mouldings having rounded edge at the upper **patti** and a shape of torus at the lower portion with a recess between these two mouldings, each successively diminishing in size till reaches the apex, which is crowned with an āmalaka and a finial. The interesting point to be noted about the spire is that each side of the spire is adorned with a vertical series of four heavy **caitya**-arches at centre, the arches gradually diminishing in size as they go up. On account of this ornamentation the square base of the spire attains an effect of being projected at the central portion.[20] This device is also found in many other temples of Saurastra, such as those at Suvan, Ranavav[21] etc.

(2) **The Gāyatrī temple**[22]

The temple is situated 1·9 kms S. W. of the village. The temple is dedicated to goddess Gāyatrī. From the occurance of the recessed block marked with the lotus petal design[23] and added upon the cornice above the front door of the temple it may appear that the temple was originally dedicated to the Sun. But this saliant feature may also apply to the temple of Gāyatri who is closely associated with the Sun god.

---

20. Here Fig. 17
21. Here Figs. 8, 20
22. Here Figs. 18,19
23. This additional block is found among the detached ruins of Sun temples at Pasanavada and Pata. There the recessed block contains standing figures of the Sun god in the recesses in all its sides and is adorned with the design of an open lotus at the top. The common occurance of this block at the Sun temples of the two different places implies that it was probably a special feature of the Sun temples in this region during this period. The recessed block stands in situ in this temple so adorned with usual lotus petal design but the Sun figures have been extinct by this time.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The temple faces east and consists of **garbhagṛiha, pradakṣiṇā patha** and a double **maṇḍapa** with an entrance porch. The temple rests on a high plinth with a height of four or five steps.

The **garbhagṛiha** is almost square (2·4 × 2·2 ms.) with a seat at the back for images. The **pradakṣiṇāpatha** is 0·8 meter wide. The external breadth of the temple is 7 meters. The attached **maṇḍapa** measures 5·6 × 5·4 ms. with twelve pilasters attached to the walls, out of which eight support the dome of the **maṇḍapa**. The pillars are 5·4 ms. in height. They are square at the base, octagonal in the middle and round at the top with simple **bharaṇi** over them.

Over the door lintel of the **garbhagṛiha** there is a panel of the **Navagrahas** and a figure of **Gaṇeśa** in the centre. The door of the covered **maṇḍapa** has three plain jambas, but over its lintel there is a huge head figure, porbably of the Sun. The next **maṇḍapa** attached to former one measures 5·7 × 6 meters. At present it is open to the sky but the surviving pillars attached to the walls indicate that originally it must have been covered like the former one. In front of this **maṇḍapa** there is an entrance porch with remains of **kakṣāsana** on either side.

The main body of the superstructure of the **garbhagṛiha** is shaped like a square recessed block with perpendicular sides surmounted by a tall slander finial. This feature occurs here unusually or rather exceptionally, but it is doubtful whether the present shape represents the original one.[24]

The high plinth of the temple has several mouldings but it curiously contains some niches[25] at the base. They are surmounted by heavy **Caitya**-arches, each containing either human figures or a single head.

24. Possibly the original superstructure was of the usual pyramidal form but its main body was subsequently encased into the square structure arbitarily.

25. They number two at the back and three on each side, two on north being enclosed into the adjoining room added subsequently.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The temple is renovated to a large extent but certain features indicate its pre-Caulukyan form.

Pata.* has a sun temple[26] facing east. Its square **garbhagṛiha** (2·6 × 2·6 ms.) has a recessed seat for the images. The door measures 2·2 × 1·1 ms. In front of it there is an attached covered **maṇḍapa** measuring 4·4 × 4·6 ms. There are four massive pillars in the centre forming a roof. The twelve pilasters support the slopped roof of the aisles on the four sides. They are shorter than the pillars of the nave. On the north and south of the **maṇḍapa** there are **kakaṣānas** probably open on the sides but during recent repairation they are totally covered with walls.

The **garbhagṛiha** contains a large Sun icon (nearly a meter high) and an image of his consort (0·7 m high). Both the images seem to be later additions.

The superstructures over the **maṇḍapa** and the **garbhagṛiha** are newly erected and so they have lost their original form and charm. The big structure, placed usually on the front portion of certain Sun temples, is seen here lying in front of the temple.[27]

Pindara

The Sun temple of Pindara[28] consists of a square **garbhagṛiha** and a heavy superstructure over it. The temple faces east. The walls of the **garbhagṛiha** are plain. The extant spire has four horizontal tiers, each of diminishing size successively superimposed and having series of **Caitya** arch ornament with a miniature **āmalaka** shaped ornament at the corners. The apex and **āmalaka** with finial of the spire have been lost. The walls of the structure and suprimposed spire

---

* 40·8 Kms South of Porbandar.

26. Here Fig. 7.

27. Vide the Sun temple and the Gāyatrī temple at Pasanvada. 57·6 Kms. S. E. of Dwarka.

28. Here Fig. 13.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

have been separated by a deep recess with supports at intervals. The portion over the door has holes in the walls, probably a sign of the lost **maṇḍapa** attached to it.

Porbandar

The Śiva temple, known as Dhingesvara Mahādeva[29] at Porbander is and old site. The temple consists of a square **garbhagṛiha** and an attached porch of low structure, perhaps a latter addition. The temple rests on a low plinth with heavy square edged cornice the walls upon it are simple, the upper portion of which terminates into a toothed edged cornice. Over it the spire of the **garbhagṛiha** rises. Four horizontal tiers of diminishing size carved with a series of **Caitya**-arch ornaments, superimposed successively one over another till the apex is attained. The apex is covered with a square flat slab over which an **āmalaka** and a finial are placed. The superstructure over a porch is comparatively very late. Square slabs of diminishing size with tapering ornaments at the ends and the centre are placed one over another, over which the **āmalaka** and finial rest.

Ranavav*

The old temple of Śiva,[30] facing east, is situated in the compound of the newly built temple of Jadeśvara Mahādeva. It has a square **garbhagṛiha** measuring 1·8 × 1·8 ms. The door of the garbhagriha (2·0 × 0·8 ms.) is a simple one. Its walls are 0·8 m. thick. The **pradakṣiṇā patha** arround it is 1 meter wide. In front of the **garbha,** there is an attached **maṇḍapa** (5·2 × 2·10 ms.) covered by walls on the south and the north and open on the west with a row of four pillars supporting the western end of the flat roof of the **maṇḍapa.**

The **garbhagṛiha** is covered with a spire having similar horizontal mouldings as those at the Sun temple at Pasanavada.

29. Here Fig. 26.

* 12·8 Kms. E. of Porbander.

30. Here Fig. 20.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Here the number of **Caitya** arches rises to six and hence the spire is comparitively higher than that of the Sun temple at Pasanavada. The spire is adorned with the usual **āmalaka** and finial. The shafts of the pillars are square at the bottom, gradually growing round and tapering as they rise upwards. The bases of the pillars are usually square with torus at the centre. The **bharaṇis** or the capitals of the pillars have different carved figures such as the face of an elephant, a seated bull, a **grāsa**, a **kicaka**,, the face of a tiger (**vyāghra**) etc. The temple is, to a certain extent, restored.

Srinagar*

The temple at Srinagar have been vaguely noticed.[31] There are three old temples worthy of notice. On the south of the village there are two temples one dedicated to the Sun[32] and the other to Siva[33] facing respectively east and west.

The temple dedicated to the Sun is renovated to a certain extent, but its original architectural form has been preserved. It is on a high plinth. The **garbhagṛiha** measuring 2·5 × 2·4 ms. is attached with a porch of 2·0 × 1·9 ms. The door of the **garbhagṛiha** measures 1·7 × 0·9 m. The porch is open; its superstructure is rested on four pillars. The present superstructure is a new one, evidently added in place of the original superstructure which seems to have been lost. It is composed of horizontal tiers of diminishing size, placed one upon another and ornamented with triangular moulding. It culminates into the apex, attaining a shape like a Saṁvarṇā.

The superstructure over the **garbhagṛiha** retains much of its original form. Over the plain walls of the **garbhagriha** there is a heavy cornice from which the horizontal tiers, ornamented with **Caitya**-arches rise one upon another of diminishing size till the apex of the **Śikhara** is attained.

---

* 12·8 Kms. N. to Porbander.

31. SMTK. pp. 2-3.

32. Here Fig. 10.

33. Here Fig. 9.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The apex is surmounted with a heavy cogged **āmalaka** and a finial over it. Each tier of the spire has a cogged ornament at the corner, with a miniature spire over it.

The temple deciated to Śiva has a much older appearance than the former one. Its square garbhagriha (1·9 × 1·9 ms.) is surrounded by **pradakṣiṇā patha** nearly 1·1 meter wide. In front of the **garbhagṛiha** there is an attached closed **maṇḍapa**. It measures 4·8 × 3·8 ms. Thus the whole structures is rectangular in plan.

The **garbhagṛiha** is covered with a low pyramidal spire composed of series of horizontal tiers as we see at the Sun temple at Pasanavada. The central portion of the tiers, on each side, is adorned with a **caitya** arch ornament one upon another, till it reaches the apex, which is surmounted with the usual **āmalaka** and finial. The rest of the portion is covered with flat roof.

The temple on the north of the village[34] dedicated at present to some godess, is comparatively larger than the above mentioned two temples. It faces west. It comprises a **garbhagṛiha**, a **pradakṣiṇā**, a **maṇḍapa** and a porch. It is a rectangular structure with a square **garbhagṛiha** (2·6 × 2·6 ms.). At the back in the **garbhagriha** there is a **vedikā** (seat) for images. The **pradakṣiṇā** surrounding the **garbhagṛiha** is 1·5 meters wide. The door of the garbhagriha measures 2·1 × 1·0 m.

The covered **maṇḍapa** is a rectangular measuring 6·6 × 4·6 ms., having four pillars at the centre and twelve pilasters attached to the walls. The **pradakṣiṇā** is covered with a slopped roof while the **maṇḍapa** and a rectangular porch in front of it are covered with a flat roof.

The porch is supported by eight pillars and is covered except on the west which has steps leading to the main entrance.

---

34. Here Fig. 11.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The **garbhagṛiha** has a lofty spire of the usual stepped pyramidal shape. Each horizontal tier or step of the spire is adorned with the series of **Caitya** arches. In design it closely resembles the spire of the Sun temple just described above but the relief here is much more bolder and it has four horizontal tiers instead three. At every corner each tier has a miniature spire, which like the main spire is adorned with **āmalaka** and a finial. The whole superstructure, like the previous one, closely resembles that of the **Śiva** temple at Bilesvar.

Suvan (or Varvada)*

Traditionally the site is known as **Suvarṇa tirtha.** The main temple, at present is dedicated to **Jagannātha,**[35] the **Vaiṣṇava** God. But, it is said that originally it belonged to the Sun-God. On the left of the temple there is a small temple which also was dedicated to the Sun-God. Both the temples face east.

In plan the temple dedicated to **Jagannātha** has a square **garbhagṛiha,** measuring 2·10 × 2·10 ms., surrouned by nearly 1 meter wide **pradakṣiṇapatha.** The internal and external walls of the **garbhagṛiha** are 0·8 meter wide.

The attached square **maṇḍapa** in front of the **garbhagṛiha** measures 6·2 × 6·2 ms. with 4 pillars in the centre and 12 pilasters, out of which 5 are visible, the rest being plastered with the wall surface. The **maṇḍapa** is covered with a flat roof. The walls of the temple has projecting cornice moulding at the top.

The **garbhagṛiha** is a simple cube, but the spire over it has a lateral projection at the centre rising from base to the top of the spire. The spire has the usual horizontal tiers of the pre-Caulukyan style, diminishing in size and terminating into an apex. In the middle of each side of every tier diminishing

* 6·4 Kms. S. E. of Dwarka.

35. Here Fig. 8.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

gradually in size, in correspond to diminishing size of tiers, there is a **caitya** window ornament. The spire has a heavy cogged **āmalaka** and a finial over it.

It is intersting to note that the temple is further surrounded by an open **pradikṣiṇāpatha** 2·2 ms. wide except in the front side where it is carved with a flat roof supported by pillars. This also serves as a high plinth for the shrine which is nearly 2·3 ms. in height from the ground level. Exernally, the plinth has various mouldings from the bottom to the top.

The adjoining small temple, with its image missing, is, at present in disuse. It has an attached porch carved with a flat roof. The **garbhagṛiha** of it is adorned with a spire similar in design to that of the previons one. The walls of the temple externally have lateral projections from bottom to top, which continue also in the spire. Further, the walls have mouldings like **jādambo, kumbho, piṭha** and **kevāla** or cornice over it.

From the temple of Jagannatha, a mile N. E. to it, there exists a group of ruined temples, the principal one being known as the **Gūhāditya** temple. From the extant remains it can be said that originally the group belonged to a **Pancāyatana** type of temple. The principal temple faces east. Though, the temple exists at present only in the form of a shrine, it appears that it originally comprised a **garbhagṛiha**, a covered **maṇḍapa** and a porch.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

(ii) Temples of the Caulukyan period

Aithor[36]

There is a Śiva temple, otherwise known as Ganeśa temple, in the village which to some extent is slanting on one side. As usual it consists of a **garbhagṛiha**, an **antarāla**, a **maṇḍapa** half covered with dwarf walls superimposed by dwarf pillars and a porch. The **maṇḍapa**, in appearance, is similar to that of the old large temple at Sander. The pillars contain vase and foliage pattern, while the **vedikā** is adorned at a lower portion with usual mouldings like **grāsathara, paṭṭika** etc., the upper portion being adorned with amorous figures in the fashion of the **vedikā** of **sabhāmaṇḍapa** of the Sun temple at Modhera. The carving of **tamāla** leaves in the **pīṭha** reminds us of **pīṭha** or Lakulisa temple at Pawagadh. The **Jaṅghā** mouldings of the **maṇḍovara** contain figures of **Saiva** and **Vaiṣṇava** deities.

The temple is enclosed within a wall, which is adorned with many old figures; the noteworthy among them is the figure of **Śiva** in **Andhakāsuravadha** posture.

Bhankhar[36/1]

The temple here is known as **Āgiyā Vaitāla.** It is in good condition. It faces east. The spire entwined with beautiful **Jālaka** design is of **Ekāndī** type (fig. 161). The temple is highly decked from the basement to apex. The sculptures over

---

36. The village is nearly 5 kms. from Unjha (Dist. Mehsana). It represents ancient Arathaura mentioned in the Copperplate grant issued by the Caulukyan king Tṛibhuvanapāla in V. S. 1299 (1243 A. D.). –IA. VI, pp. 208 ff.

36/1. The village is situated about 5 kms. to the east of Unjha (Dist. Mehsana). It represents ancient Bhansar mentioned in the copper-plate grant issued by the Caulukyan king Tribhuvanpala in V. S. 1299 (1243 A. D.). IA. VI, pp. 208 ff.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

pīṭha, **maṇḍovara** and pediments of **bhadra** projections are beautiful. The niche on the western direction of the **Jaṅghā** moulding of the **maṇḍovara** contains a figure of **Trimūrti**–a rare combination of **Śiva**, **Viṣṇu** and **Sūrya** i. e. an image of **Hariharārka**. It is in standing posture and has six hands which contain **khaṭavāṅga** and **triśūla**, **saṅkha** and **cakra** and two lotuses-the emblems of respective gods. The niche on north contains a figure of **Śiva** in dancing attitude. There are also several figures of regent deities, gods, goddesses, damsels, **chāmaradhāriṇis** and dancing **Gaṇeśa**.

A shrine door is of **triśākhā** type and there is a **navagraha** panel over the lintel.

The **maṇḍapa** of the shrine is a restored one which has lost its original charm.

The temple belongs to a period of 12th. cent. A. D.

Davad*

The temple group known as Jāgeśvara Pancāyatana Mandira belongs to a period of 12th cent. A. D.

The temple complex rests on a platform with the main **Śiva** shrine in the centre and subsidiary shrines in the corners dedicated to **Gaṇeśa**, **Gauri**, **Sūrya** and **Viṣṇu**. The former two shrines are in front of the main shrine which faces east. The latter two shrines are situated behind the main shrine which consists of the usual component parts and is also fronted by a fragmentary **toraṇa**. The **maṇḍapa** is adorned with **Saṁvaraṇā**, the ceiling of which is beautiful and ornate. The dwarf pillars resting over **kakśasana** and **vedikā** (which are restored) contain **ghaṭpallava** motif.

Among the corner shrines, one dedicated to **Gauri** is well-preserved. The sculptures over its **pīṭha** and **maṇḍovara** are highly ornate. But the shrine is devoid of its frontal porch. The shrine dedicated originally to **Gaṇeśa** (but now to **Hanumāna**) is restored but it has lost its charm.

---

* Just near Bhavad (Dist. Mehsana).

Jain Education International For Private & Personal Use Only www.jainelibrary.org

One of the back shrines dedicated to **Sūrya** contains a beautiful figure of **Hariharapitāmahārka**[36/2] in one of the niches of its **maṇḍovara**. The **pīṭha** and **maṇḍovara** retain the original portion of the shrine, the rest being newly built.

The other back shrine dedicated to **Viṣṇu** contains an original image of **Viṣṇu** in the **garbhagṛiha**. Its **maṇḍovara** niches contain figures of **Viṣṇu** among which a figure of **Trivikrama** is noteworthy [36/3]

Dhrasanvel

The temple, known as Magaderu,[37] lies about one mile south of the village. The temple is of the **pancāyatana** type and dedicated to **Śiva**. The principal temple faces west. The temple complex consists of the main temple and five sub-ordinate temples attached to it. The former is surrounded by a **pradakṣiṇā** and has an half-opened **maṇḍapa** with aisles. The sub-ordinate temples consist of only **garbhagṛihas**. Out of them two lie in the two corners at the back of the main temple. Two of the other three, facing the **maṇḍapa**, are situated at the western end of the northern side of the main temple. While the remaining shrine lies at western end of the opposite (southern) side. To the east of this shrine there is an entrance porch leading to the **maṇḍapa** on its north. In front of the **maṇḍapa** there is a small covered square room, open on the side of the maṇḍapa and covered by walls on the other three sides. The western wall of the temple moreover is relieved by a window on either side of this room.

The shrine of the main temple is square measuring 2·1 × 2·1 ms. and resting upon a high platform approached by a flight of three steps. The walls are internally plain but

36/2. In carving the Figure exhibits close similarity to those at Delmal (AANG. pl. LXIX) and Valam.

36/3 Dr. R. H. Godani, Nutan Gujarat (Weekly), Ahmedabad, dated 7-2-65 & 14-2-65.

37 Here Figs. 154 and 242.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

externally they have lateral projections on all sides except the front one. The external walls are moulded from base to top from which the Śikhara of the shrine rises. At the base, it has **kumbha, antarpatra, kevāla,** and **jaṅghā** mouldings with a **paṭṭikā** and niches for gods and goddesses at the centre. Over the **piṭha** there is a heavy cornice. The major portion of the spire has perished, the extant portion has mouldings similar to those of the Rāṇakdevī temple at Wadhwan. The chases of the lateral projections from the base of the shrine, correspondingly rise towards the apex. The horizontal tiers of the spires are adorned with the **Caitya**-window ornament gradually diminishing in size at the centre on all the sides.

The **pradakṣiṇā** is 1·8 ms. wide and has outward projecting **kakṣāsanas** rested on the dwarf walls, in the centre of each side. From the remains it can be guessed that **pradakṣiṇā** had a sloped roof over it, while aisles arround the **maṇḍapa** had a flat roof. The central **maṇḍapa** had a **saṁvarṇā** type of superstructure. The pillars, technically known as **bhadraka**, are square with projecting central portions and terminating into vertical chases through out the shafts of the pillars.

The higher level of the **garbhagṛiha** in comparision with the level of the **maṇḍapa** and the greater heights of the pillars of the nave of the **maṇḍapa** in comparasion to the height of the pilasters at the aisles, when veiwed to gather, imply that the pillars of the nave were probably surmounted by dwarf pillars supporting the roof of the **maṇḍapa.** But the roof and the dwarf pillars exist no more at present.

Out of the five small shrines, the four at the four corners are almost square, measuring 1·3 × 1·2 ms. Each of them has a recessed platform attached inside to the backwall. The remaining shrine, on the east of the north-western shrine, measures 1·3 × 2·3 ms. and contains a recessed platform on all the sides except the front one. The external sides of the walls of these shrines have lateral projections which vertically terminate into chases. These projections and chases correspondingly rise to **Śikhara** till its apex.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The entrance porch on the south, corresponding to the opposite shrine measures 1·3 × 2·3 ms. with dwarf pillars on either side. The superstructure of it is lost.

Dwarka

The Rukamaṇi temple[38] **at Dwarka**, is vaguely noticed. It is older than the present Dwārkādhīśa temple. It faces west.

In plan it consists of a square **garbhagṛiha**, an attached **maṇḍapa** and a porch. There is also another open rectangular detached porch in front of the porch attached to the **maṇḍapa**.

The door frame, the lintel and the threshold of the **garbhagṛiha** are older. The door frame consists of three Śākhās (jambs) with usual niches for gods and goddesses, similarly the recessed lintel also has niches for gods and goddesses and dancing damsels. The centre of the upper jamb of the door frame is marked with a figure of **Gaṇeśa**.

The **garbhagṛiha** has a recessed seat on which the present image of Rukamaṇi is consecrated.

The pillars of the **maṇḍapa** have **kīcaka** mouldings at bharaṇi. The shafts of the pillars have bands of **Kīrtimukha**. The popular **ghaṭpallava** moulding is seen at the base of the pillars. The original superstructure of the **maṇḍapa** seems to have been perished, the present dome being a newly erected structure.

In front of the attached porch there is a rectangular detached open porch. Its pillars and brackets supporting the beams are quite dissimilar to those of the **maṇḍapa** and the attached porch. Its seems to have been a later addition to the structure. The brackets are similar in design, but smaller in dimension, in comparision to those found in the Hiragate at Dabhoi.

The exterior of the shrine is profuseiy carved with **gajathara, narathara** and **grasapaṭṭi** as the moulding of the base. Over the mouldings of **kumbha** there are ornate niches in which

38. Here Fig. 153.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

beautiful sculptures of goodesses, damsels and female figures, indicative of temple being dedicated to a goddess, are found. Over the **chajjā** moulding the curvillinear spire of the shrine rises in the usual vertical chases corresponding to those of the walls from base to the top, surmounted by **śṛiṅgas** and **urusṛiṅgas** till the apex is attained, which is adorned with the usual **āmalaka** and a finial.

Similar carvings are also seen at the lower mouldings of the exterior of the **maṇḍapa** and attached porch.

Gavada*

The **Pancāyatana** temple of this village is known as Jāgeśvara Mahādeva. The central shrine is surrounded by four corner shrines dedicated to **Gaṇeśa, Gaurī, Sūrya** and **Viṣṇu.** The principal shrine consists of the usual components i. e. the sanctum proper and the attached **maṇḍapa** fronted by a porch. The **maṇḍapa** is restored but the superstructure over it retains some original portion. The shrine from basement to the apex of the spire is highly ornate. The style of sculptures of **piṭha, maṇḍovāra** and pediments over the **bhadra** sections of entablature suggest 12th cent. A. D. as its period of construction. The corner shrines, too, are highly ornate from top to bottom. One of them dedicated to **Sūrya** is restored to such an extent that it has lost its original charm.

There are beautiful sculptures of **Kubera, Śiva** in **Gajāsura-vadha** attitude, **Trivikrama, Sūrya, Hariharapitāmahārka** etc.

Gunja‡

On the eastern skirt of the village Gunja there lies a tank which is built with a flight of steps on its western side. There is also a temple, jutting out into the tank, facing the

* 26. Kms. west to Mehsana.

‡ The village is situated in between N. W. to Visnagar and S. W. to Vadnagar to a distance of near 5 Kms. from both the Rly. stations of Western Railways.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

village. The temple is approached by a stone bridge supported by 24 stone pillars, placed in two rows of 12 pillars each, being located at the interval of 2 meters each. The bridge is nearly 2 meters high from the present ground level. The buried portion of the bridge suggests that it is a storied-one, the lower storey being buried beneath the ground. The exposed steps, attached to the **Ghāṭa** of the tank and leading to the down storey, support the assumption about the existence of lower storey of the bridge. The bridge is nearly 25 meters in length and its outward width is nearly 2·5 meters. Inwardly it is round about 2 meters in width. The stone-paved bridge is flanked by a parapet like **vedikā** carved with heavy lozenge-shaped design on its external side and superimposed by sloping seat (**kakṣasanas**).

The platform (**Jagati**) on which the extant temple rests is nearly 10 × 8·75 meters in size and is corresponding to the bridge 2 meters high from the present ground level. Except from the west (as it is attached in that direction with the stone bridge) it has a flight of steps leading to the water level on all its sides. The portion of it in veiw contains mouldings like **ratnapaṭṭikā**, **kumbha**, **kalaśa** etc.

The temple faces west i. e. in the direction on which the village is situated, and is approached by a small flight of steps resting on the platform. The temple originally consisted of a **garbhagṛiha** (measuring nearly 2 meters square, now extinct) and an open **maṇḍapa** fronted by small rectangular porches on three sides. Only the **maṇḍapa** and porches now survive, the rest, along with the upper portion of the superstructures of the maṇḍapa and porches, being lost. (Fig. 162).

The square **maṇḍapa** measures 4·5 × 4·5 meters. The porches on its sides are 1 meter in length and 0·5 meter in breadth. The supersrtucture of the **maṇḍapa** is supported by 12 pillars (2·2 meters in height). The projected porches are supported by two more pillars each. The upper portion of the superstructure of the **maṇḍapa**, which originally might be of

Jain Education International For Private & Personal Use Only www.jainelibrary.org

saṁvarṇā type, is, now, covered with bricks and stucco; while the lower and internal portion falling in the **maṇḍapa** contains a beautifully carved ceiling (fig. 190) which contains five courses (**i. e. kolas & gajatālus**). The frieze under these courses is depicted with war and amorous scenes, elephant fights, scenes of playing cards, instrumental music, hunting etc. Central pendant of the ceiling seems extinct. [38/1]

Hirapur (Dist. Sabarkantha).

The temple known as Ujaleśvara is of **pancāyatana** type. The central shrine is dedicated to **Śiva**. The **garbhagriha** of the shrine has an image of **Pārvatī** which seems original one, while the present **liṅga** is of later date. The shrine door simple in design and carving is of **tri-śakha** type. The lower portions of the shrine, **maṇḍapa** and porch are buried in the ground but the carvings on the beems reveal the style assignable to post-Caulukyan period. The **maṇḍovara** of the shrine contains beautiful sculptures of **Dikpālas, Cāmundā** etc.

One of the corner shrine is completely destroyed. The rest are dedicated to **Gaṇeśa, Sūrya** and **Viṣṇu**. The niches on the walls of the shrine is dedicated to **Sūrya** contain mutilated figures of **Sūrya**.

38/1. A huge mound of several architectural remains such as lintels and jambs of the door-ways, vase & foliage pillars, capitals carved with huge figures or **kicakas**, beautifully carved beams, peices of spires, semi-spires, **āmalaśilās** and a number of sculptures found on the southern skirt of the tank, the place being popularly known as Munja Sakara associated with a Muslim grave-yard, suggest that once there stood a considerable large temple which is now completely ruined.

Shri M. A. Dhaky on the analogy of similar carving ascribes the date of the temple to that of the Sunak temple. Moreover he is of the opinion that the temple was dedicated to Visnu (CSTG. p. 77). The inference is drawn, perhaps, from a loose sculpture of '**Trimūrti**', the figure having a **Viṣṇu** in the centre found at a furlong away from the northern skirt of the lake.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The superstructures of the main shrine, **maṇḍapa** and porch are restored to such an extent that their original form is lost, but the superstructures of the corner shrines reveal some of the characteristics of their original form.[38/2]

Idar (Dist. Sabarkantha)

The temple known as Raṇamala Coki is dedicated to Śiva. It rests on a platform (**Jagati**) of nearly 12·2 × 5·5. meters. The temple consists of a **garbhagṛiha, an antarāla,** a circumambulatory and a **maṇḍapa**. The mouldings like **jādyakumbha, kaṇi, kumbha, kalaśa** etc. of the **pīṭha** are, though not deked with ornamental motifs or figures, well proportioned and neat. The balconies of the circumambulatory are highly ornate and the open portion of them is covered with stone-grill divided into several sections which depict various geometrical designs. The **vedikās** of these balconies are decorated with figures of musicians and dancers and mythical episodes.[38/3] The **jaṅghā** moulding of the **maṇḍovara** contains nearly a meter high figures of gods and goddesses. The noteworthy among them are the sculptures of **Mahisāsūramardini** and **Gaṇeśa** ind ancing attitude.[38/4] The work of stone-grills and style of sculptures place the temple in the 13th cent. A. D.

Khandosan*

In the vicinity of Hingolajamātā temple at Khandosan there is a right angular temple,[39] consisting of two shrines one facing west and the other facing south with a common maṇḍapa. The temple probably was either dedicated to Hari and Hara i. e. Viṣṇu and Śiva or Śiva and Śakti. This temple is vaguely noticed by the Archaeological department of former Baroda State.[40]

38/2. Dr. H. R. Godani, 'Nutan Gujarat' (Weekly) (Ahmedabd) dated 20-6-65 & 27-6-65.

38/3. Dr. H R. Godani 'Navchetan', Sept 61. pp. 617–619. Fig. on. p. 618

38/4. Ibid. fig. on p. 619.

* 9·6 kms. west of Visnagar (Dist. Mehsana).

39. Here Fig. 69.

40. Vide ARAB. 38 p. 5; also here fig. 161.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The **garbhagṛiha** facing west measures 1·8 × 1·8 ms. The shrine contains no image at present but the niche in the back wall implies that it was dedicated to **Śiva.** Its door is 1·4 × 0·8 m. The door lintel has **Gaṇeśa** figure in the centre. Above the lintel there is a **Navagraha** panel. The door has double sets of door jambs, one is carved slightly while the other is profusely carved with figures of gods and goddesses and dancing damsels. The lower portions of the jambs contain standing figures of **Gaṅgā** and **Yamunā** holding water pots in hands, The threshold has projecting **grāsa** on both the sides with a semi-circular step in the centre.

The **garbhagṛiha** facing south measures 1·7 × 1·8 ms. It's back wall has left some traces of a recessed platform meant for the images of god **Viṣṇu** or **Śakti** or some other deity. In all other respects it resembles to that of the privious one.

The common **maṇḍapa** measures 4·4 × 4·4 ms. It has dwarf walls at the right angle except the entrances at which it opens out. On the dwarf walls rest the 12 dwarf pillars. Out of which 8 forming an octagon support the superstructure of the **maṇḍapa.** The shafts of the dwarf pillars are square at the base, octagonal in the middle and round at the top which is merged with a band of couples. The capital over the pillar has **grāsa** and **kīcaka** mouldings.

The ceiling of the **maṇḍapa** has six tiers with carvings of the lotus petals. The key-stone, nearly 1 meter in diameter, has no pendant but is itself carved with the design of the full blossomed lotus. Externally the superstructure is adorned with **Saṁvaraṇā** (**Sāmaraṇa**),

The external walls of the **garbhagṛihas** have lateral projections terminating into vertical chases with horizontal mouldings like **Jadambo, Kaṇi, Chājalī, Grāspati, Kumbho, Chājalī, Jaṅghā, Grāsapaṭi, Kevāla, Andhārī** and a projecting **Chhajā,** These mouldings are bold. The **Jaṅghā** is adorned with beautiful figures of gods, godesses, dancing damsels etc.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The **śikhara** of both the shrines are curvilinear, adorned with **urusriṅgas** and **dodhiā** (bhadra gavākṣa) mouldings on the central lateral projections and pairs of replica of minature **śikharas** at the corners. The **śikhara** over the northern shrine is much more damaged.

The dwarf walls of the **maṇḍapa** also are externally adorned with horizantal mouldings and recessed vertical chases.

Kuchhadi*

The Śiva temple at Kuchhadi[41] known as Sāradeśvar Mahādeva consists of a **garbhagṛiha**, an **anatarāla**, a **maṇḍapa** and a porch. It faces east.

The square **garbhagṛiha** measures 1·6 × 1·6 ms. In front of it there is 0·5 m. wide **antarāla**. The square **maṇḍapa** measures 3·2 × 3·2 ms. The **maṇḍapa** is half covered with dwarf walls on which rest the dwarf pillars. Out of 12 dwarf pillars 8 support the superstructure of the **maṇḍapa**. The shafts of the pillars are square at the base, octogonal above it, then round with an octagonal **grāsapaṭṭikā** at the centre and again octagonal at the top. The capitals of the pillars contain various figures, such as **Kicaka**, bull, lion, fighting lions, **grāsa**, monkey, tortoise, fish, swan; two monkies with one common head and two swans with one common head. The **maṇḍapa** ceiling has simple tiers with a carved flat key-stone at the centre.

The **garbhagṛiha** has beautifully carved door-frame adorned with niches for gods, goddesses and dancing damsels, so is the lintel which in the centre contains an image of **Gaṇeśa**. The elevated threshold also is abudant in carvings and projecting **grāsa** sculptures on either side.

The external walls of the **garbhagṛiha** are in usual lateral projections with vertical chases and horizontal mouldings like

---

* 9·6 Kms. N. W. of Porbandar.

41. Here Fig. 159.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Jādambo, Kumbha, Kevāla, Antarpatra, Jaṅghā, Kevāla, Bharaṇī and **Chajjā**. But the **Vedikās** of the **maṇḍapa** and the porch are plain. The **maṇḍapa** and the porch have **chajja** mouldings with greater projection than that of the shrine proper.

The half covered porch in front of the **maṇḍapa** is mearuring square (1·5×1·5 ms.). Its dwarf wall on both the sides (i. e. N. & S.) support the two more projecting dwarf pillars, which in turn along with two other dwarf pillars of the **maṇḍapa** support the superstructure of the porch.

The superstructure over **garbhagṛiha** is curvilinear in shape, but it is much damaged even though it seems restored often. The lateral projections and vertical chases carried on through out from bottom to the apex are constructed in such a low relief that the structure appears square like from the distance. The apex has an **āmalaka** with a finial. The miniature **Śikharas** (**Śṛiṅgas**) placed at corners are bold in relief.

The superstructure of the **maṇḍapa** and the porch are stepped-out pyramidal. The corners of the **maṇḍapa** as well as those of the porch are adorned with miniature replica of the stepped pyramidal roof.

The temple rests on almost a meter high plinth.

There are two small shrines, dedicated to **Śiva**, on the S. W and N. E. of the main temple. The shrine on S. W. contains beautiful carved door jambs with a **Navagraha** panel over it.

Lovarali*

The Gokeśvara Mahādeva temple[42] of Lovarali faces east. It has a square **garbhagṛiha** measuring 2·2 × 2·2 ms. internally and 2·10 × 2·10 ms. externally. In front of the

* 35. Kms. S. E. of Dwarka.

42. Here fig. 159 a.

A loose sculpture of human couple was noticed in the garbhagṛiha during my personal visit. It bears an inscription which records that the (**Prāsāda**) was erected in V. S. 1245 (A. D. 1189).

Jain Education International For Private & Personal Use Only www.jainelibrary.org

garbhagṛiha there is an **antarāla** measuring 2·5×1·4 ms. attached with it is a square **maṇḍapa** measuring 3·5×3·5 ms. In front of the **maṇḍapa** there is a porch measuring 2·5×2·2 ms.

The square **garbhagṛiha** had **Jalādhāri** and **Liṅga** in the centre but the image of the **Pāravatī** is missing. The temple is in disuse. The door-frame of the **garbhagṛiha** is very ornate with the usual mouldings on the jambs and lintel. Over the lintel there is a **Navagraha** panel. The walls of the **garbhagṛiha**, externally contain the lateral projections forming the vertical chases. Horizontally, it has a moulding of low **Kumbha** from which the simple **Jaṅgha** with a **paṭṭikā** moulding at the centre rises. The **Jaṅghā** is superimposed by a heavy cornice from which the spire rises.

The spire of the **garbhagṛiha**, though simple in mouldings, contains the **urusṛiṅgas** on the **bhadra** projections and **sṛiṅgas** or miniature **śikhara** replica at the corners. The **Śikhara** is curvilinear. The apex is adorned with **āmalaka** but its finial is missing.

The **maṇḍapa** has dwarf walls and 12 dwarf pillars out of which 8 support the superstructure of the **maṇḍapa**. The ceiling has five simple tiers whose central key-stone is lost. Externally, the superstructure is stepped-pyramidal in shape forming a sort of **Samvaraṇā**. The **maṇḍapa** moreover has projecting **Kakṣāsana** on north and south.

The front porch rests on four dwarf pillars supported by dwarf walls on either side of the entrance. It's superstructure is perished. The **maṇḍapa** and porch have **chajjās** (eaves) while the main shrine is devoid of **chajjā** (eave).

Math-Kasangadh*

There is an old temple dedicated to Khaṇḍeśvari Mātā at village Math. It has an elaboratly carved ceiling in the dome of the **maṇḍapa** and carved images of goddesses and female attendants on the outer walls.

* The village is situated some 16 Kms. from Idar (Dist. Sabarkantha).

Jain Education International For Private & Personal Use Only www.jainelibrary.org

In the adjoining shrine dedicated to **Bhairava,** there is an ornate roof-ceiling, which cosists of beautiful knots formed in the coils of **Nāga** with **Nāginies** entwined at places. The scene depicted is that of **Kāliyamardana.** The design is so much under cut, that it practically hangs like a pendant from the surface slab.[42/1]

There is an inscription on the pedestal of a broken image of a **Dwārapāla** in the compound, belonging to the 15th cent. A. D. though the temple seems to belong to an earlier period.[42/2]

A mile away on the opposite hill, there are remains of old Kasangadh.

Nandisvar*

In the group of Nandisvara temples, the chief temple[43] is dedicated to Nandiśvar Mahādeva and it faces east. The temple consists of a square **garbhagṛiha,** an **antarāla** and an attached porch. The exterior of the temple has lateral projections terminating into vertical chases rising from the base to the top of the **Śikhara.** The **pīṭha** and **maṇḍovara** are plain except at the cornice from where the spire over **garbhagṛiha** rises.

The **śikhara** is curvilinear and gives a definite vertical effect on the whole though it is cut into horizontal mouldings at the corners. This offers a pleasing harmony between the vertical and horizontal mouldings. The apex of the spire is adorned with a cogged heavy **āmalaka** over which an **āmalsārī** and a finial rest.

The porch in front of the **antarāla** is plain. The two half square pilasters and two square pillars support the superstructure

42/1 AFIS. plt. XX, no. 43.

42/2. Ibid p. 31.

* 6·4 Kms. N. W. of Porbandar.

43. Here Fig. 160/a.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

which is barrel-shaped. Similarly the superstructure over the **antarāla** is also barrel-shaped. In both the cases there must have been heavy **caitya** window ornament which have perished.

The whole structure rests on a high plinth having a projecting cornice and recessed walls.

The next temple[44] noteworthy in the group is the **Siva** temple facing west, situated opposite to the main temple of Nandiśvar. It has square **garbhagṛiha**, an **antarāla** and an attached porch. The walls of the shrine externally have lateral projections terminating into vertical chases and rising from the lower base reaching to the apex of the spire. The mouldings and design of the **Śikhara** bear great resembalance to those of the spire of the Rāṇakadevī temple at Wadhwan. The spire has heavy cogged **āmalaka** with finial. The porch is plain with dwarf walls and pillars over which the stepped-pyramidal superstructure rests.

Odadar*

The site, on the east of the village, known as Gorakhanātha, abounds in temples, some of which are Caulukyan. The outstanding among them is **Vaiṣṇava** temple facing west.

The temple consists of a nearly square **garbhagṛiha** (1·5 × 1·4 ms.) and is attached with rectangular porch measuring 2·0 × 1·6 ms. The **garbhagṛiha** has a recessed platform for images attached to the back wall of the shrine. The temple is in disuse, and damaged at many places.

The rectangular porch has dwarf walls on its S. and N. over which the dwarf pillars rest. They support the flat-roofed superstructure of the porch. The ceiling of the porch is carved with a beautiful figure of **Kāliyamardana** similar to that in the ceiling of the old temple at Madhavapur. The porch has projecting eaves on its open sides.

---

44. Here Fig. 160.

* 9·6 Kms. S. W. of Porbandar on the sea coast.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The external walls of the **garbhagṛiha** has lateral projections terminating into vertical chases with horizontal mouldings like **Kumbha, Jaṅghā**, and cornice. The vertical chases of the lateral projections, beginning from the base of the shrine are carried out till they meet at the apex of the spire. The apex is adorned with an **āmalaka** whose finial is missing. The **Jaṅghā** of the shrine wall is plain except the niches at the centre.

Prabhaspatan.*

The Śaśībhūṣaṇa[45] and Rudreśvar Mahādeva[46] temples at Prabhas seem old as indicated by the original form of the mouldings that are preserved by some of their portions.

The Śasībhūṣaṇa temple facing east has a square **garbhagṛiha** measuring 2·9×2·9 ms. internally and 4·1×4·1 ms. externally. It is enclosed by a **pradakṣiṇāpatha** 1·5 ms. wide. The walls of the **garbhagṛiha** falling in **pradakṣiṇā** have lateral projections and various mouldings from bottom to the eave (**chhajjā**), with a big niche on each side. The niches contain beautiful sculptures of **Brahmā** on south, **Śiva** on west and **Viṣṇu** on north. The door frame of the shrine measuring 3×2 ms. is, however, quite simple. In view of the decorated walls of the **garbhagṛiha** this appears curious and leads us to doubt that the door-frame is hardly the original one.

The **antarāla** is 1·8 ms. in width. Its ceiling is beautifully carved and ornate in design divided in to three sections.

The **maṇḍapa** measures 5·5×6 ms. It has 12 pillars out of which 8 support the dome of **maṇḍapa**. The dome ceiling has carved tiers, but the ceiling is inferior to that of the **antarāla**. Much of the portion of the **maṇḍapa** and that of the porch have been renovated to such an extent that it is difficult to get a definite idea about their original architectural form.

The interier of the temple i. e. **garbhagṛiha, pradakṣiṇāpatha**, the external mouldings of the **garbhagṛiha** walls, the ceilings of the **antarāla** and some of the pillars of the **maṇḍapa** are old, but

45. Here Fig. 155. 46. Here Fig. 156.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

the front portion of the temple and its external position rising from eaves to **Śikhara** are much more restored and hence they have lost the original form as well as charm. The lower mouldings of the external zigzag walls have preserved some of the original sculptures.[47]

The temple of Rudreśvara has a square **garbhagṛiha** (3×3 ms.). Its walls are internally plain, but externally are highly decorated with various mouldings from base to eave, beautiful sculptures at the laternal projections terminating into chases. The **Pradakṣiṇā** is 1·5 ms. in width. the door frame of the **garbhagṛiha** which is very ornate with usual carved niches for gods, goddesses and dancing damsels in its jambs as well as in lintel. There is also a **Navagraha** panel over the door lintel and a **Gaṇeśa** figure in the centre. Its threshold also is beautifully carved with the usual **grāsa** mouldings.

The attached covered **maṇḍapa** before the **garbhagṛiha** is nearly square measuring 6 × 5·8 ms. having 6 pillars at the centre, four of which form a nave of the **maṇḍapa** over which the dome of the **maṇḍapa** rest. The extant 4 pilasters on the north, one on the east and three on the west, indicating the existence of the rest of the pilasters, support the flat roof over the remaining portion of the **maṇḍapa.** The **maṇḍapa** has an entrance, door way 2·0 × 1·1 ms. which is quite simple in comparision with that of the **garbhagṛiha.** Moreover the **maṇḍapa** had balcony on either side, but it is covered with walls during restoration.

The external walls of the temple correspond in lateral projections and mouldings to those of the shrine falling into the **pradakṣiṇā.** But in carving and sculptured figures it is less ornate than that previous one. The superstructure over the **garbhagṛiha** is curvilinear in shape with **uruśṛiṅgas** on lateral projections and series of **śṛiṅgas** at the corners. It is simple

47. The antiquity of this site can be proved by the existence of a portion of the toraṇa base lying in the front of the temple.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

and architecturally it belongs to a later period than the shrine wall. The dome over the **maṇḍapa** seems to have been erected at the time of the restoration.[48]

Padana*

Near the village there lies an old temple known as Muleśvara Mahādeva.[49] The temple consists of a garbhagṛiha adorned with a mono-spired or **Ekāṇḍi** type of **Śikhara** as its superstructure and a **maṇḍapa** attached with a porch having **ghaṭapallava** type of pillars. It is of small size. The **piṭha** and **maṇḍovara** are simple in moulding except the central niches on bhadra projections on each side. The **Jālaka** design over **Śikhara** is highly ornate and the **Śikhara** is adorned with a

48. Shri M. A. Dhaky assigns this temple a date A. D. 1169. He says, "According to **Prabhāsakhaṇḍa** it happens to be one of the five most sacred temples of the holy town. The Somanatha inscription of Kumārapāla mentions the renovation of this temple by Bhāva Bṛhaspati. The older parts of the temple belong to that date. (CSTG. p. 80)

* On the western border of the Banaskantha district touching the eastern border of the Ranna of Kutch, the village Padana is situated near the well known village Suigam.

49. N. M. Mandali, 'Somanātha Mahādevanāṁ Śivālaya' Sūrya Mandira Viśeṣāṅaka (edited by the author of this work; Ahmedabad, 1964) p. 161 ff. On the strength of a statement occuring in P. C. (edited by Shri D. K. Shastri, Bombay, V. S. 1991, p. 46). Shri Mandali identifies it with the temple of **'Mūladevaswāmī** erected by Mularāja I (942-997 A. D.) and further identifies Paṭṭana (mentioned in the connection with this temple) with the present village of Padana. But this view seems far fetched. Dr. H. R. Godani in his article 'Muleśvara Mahādevanum Mandira' (published in Navachetan, July 65 p. 359 ff), too, expresses similar view and associates the relation of this temple with Muleśvara Mahādeva at Mandali situated in Vriddhiviṣya (Vaḍhiāra pathaka) to which Mularāj gave a land grant by a copper-plate dated V. S. 1043 (IA. VI; HIG 191-3).

Jain Education International For Private & Personal Use Only www.jainelibrary.org

cogged-wheel type of **āmalaśilā**. The spire over **garbhagṛiha** in appearance is like that of the small temple at Sander and that of Āgiyā Vaitāl temple at Bhankhar.

The **maṇḍapa**, to some extent, is restored and whole temple is heavily white-washed.

Tukada*

The **Śiva** temple at Tukada[50] facing east, rests on a plinth nearly a meter high. It consists of a square **garbhagṛiha**, and an attached **maṇḍapa**. The porch is extinct, the **garbhagṛiha** measures 2·2×2·2 meters. The walls internally, are plain.

The door of the **garbhagṛiha** measures 1·6 × 0·8 m. The door jambs, the lintel and the **udumbara** (threshold) are beautifully carved with recessed niches for gods, goddesses and dancing damsels. The threshold has bold carved **grāsa** figures projecting nearly 18 cms.

The attached half covered **maṇḍapa** is almost square measuring 4·5 × 4·1 ms. It is surrounded by dwarf walls over which a dwarf pillars rest. The central four pillars support the dome of the **maṇḍapa**. The square frame of the **maṇḍapa** above the capital terminates into an octagon on which the dome with several tiers rests. The ceiling of this dome is very peculiar. In the octagonal frame of the dome there is beautiful carved row of swans in various pleasing postures. There are also eight highly ornate brackets on which beautiful carved figures of females rest. Each tier of the dome has deeply carved concentric circles arranged into a triangle. The beautiful pendant hanging in the centre is lost.

The space between the central nave of the **maṇḍapa** and traverse i. e. aisles is covered with slightly slopped roof. The dwarf walls of the **maṇḍapa** are plain.

---

* 28·8 kms. S. W. of Porbandar on the sea coast.

50. Here Fig. 159/b.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The external wall of the shrine proper is divided into lateral projections, terminating into vertical chases with the several horizontal mouldings from the base to the uppermost cornice. These mouldings are **Kumbha, Jaṅghā** and cornice. In the centre of the **Jaṅghā** there are niches. Above the cornice is the projecting low reliefed **chajjā**, over which the spire of the **garbhagṛiha** rises. The spire is curvilinear with **urusṛiṅg** mouldings on central lateral projections while the cornices are adorned with a pair of miniature replica of the **Śikhara** (i. e. **Ṣṛiṅgas**). The apex has a heavy **āmalaka** and a finial.

Vadanagar.

The extant temple of Śitalamātā, faces east and contains a **garbhagṛiha,** a **pradakṣiṇā,** a **maṇḍapa** and a portion of aisles divided into several compartments or **cokis** of which ten are preserved. The eastern side of the temple is, at present obstructed by the wall of a house. The present entrace is on the north.

The **garbhagṛiha** is almost square measuring 1·6 × 1·5 ms. The superstructure of it is completely perished; and its walls are surmounted by a flat roof at present. The external walls as well as the roof of the **pradakṣiṇāpatha** also exists no more. The walls of the **garbhagṛiha** externally have lateral projections, giving rise to vertical chases with horizontal mouldings like **Kumbha, Kevāla, Jaṅghā** etc. The extant portions of the **Jaṅghās** preserve the niches for gods and goddesses but the sculptures set in are missing.

The **maṇḍapa** is square measuring 5·6 × 5·6 ms. It has 12 pillars, out of which 8 support the dome of the **maṇḍapa**. The dome-ceiling contains six tiers, the lower two being plain, the upper four probably carved with sculptures enclosed in concentric circles arranged in a triangular mode. It has a beautiful pendant hanging in the centre.[51]

51. Here Fig. 188.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

In front of the **maṇḍapa** is constucted a group of combined compartments (**Cokīs**) each having four pillars at the conjunctional points. Some of these compartments have carved ceilings out of which two deserve special notice. One, just near the entrance has a carving of bands of musicians and a women dancing amidst them, the other ceiling has a panel of 16 warriors with swords in their hands arranged in circular manner like the spokes of the wheel.[52]

The **garbhagṛiha** does not retain the original door frame, but the entrance door (1·8×0·8 ms.) on north has beautiful and ornate door frame consisting recessed and projecting niches for gods, goddesses and dancing damsels. Over the door lintel there is a panel of **Navagrahas**. The threshold also contains beautiful carvings.

There is also a peice of some door frame now fixed in the southern wall of the temple. It is similar in design and sculptures to that of the entrance door.

Valam.*

The Ranchhodji temple at Valam, facing north has been vaguely noticed by the Archaeological Department of the former Baroda State.[53]

The temple is dedicated to Ranchhodji at present but the image is not an old one.[54]

---

52. These ceilings have been noticed by Burgess, in the description of Vadanager, AANG. pp. 83-85, but he does not mention their exact site.
Here figs. 187, 209, 210.

* Nearly 6·4 Kms. S. W. of Visnagar (Dist. Mehsana).

53. Vide 'ARAB' 38 p. 12.

54. The image is of black stone and is about a meter in height. On local inquiry it is learnt that the image was consecrated nearly 150 years ago.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

From local inquiry it is learnt that the original temple belonged to **Varāha**. This is supported by the big image of **Varāha** represented in theriomorphic form, preserved in the compound of the temple.

The **garbhagṛiha** (3·1×2·6 ms.) is rectangular. The door measures 1·7×0·8 ms. The door-frame is probably carved with recessed niches for gods and goddesses and dancing damsels. The door lintal and threshold also contain beautiful carvings. Figures of various incarnations of **Viṣṇu** are carved in the niches of the lintal.

The interior of the **garbhagṛiha** is plain, however, the northern wall as well as the southern wall is each relieved by a recessed and ornate niche which contains a beautiful seated image of trimūrti with the face of **Viṣṇu** in the centre.[55]

The walls on all sides contain panels of the figures of the 24 forms of **Viṇu**, nearly 0·6 m. in height arranged in a pair of three sculptures each near the corners.

The **garbhagṛiha** contains a ceiling with ascending tiers carved with lotus petal design. The key-stone is marked with hanging pendant. Over this rises the **Śikhara** which is a recent addition.

The half covered **maṇḍapa** is almost sqare measuring 3·8×3·7 ms. The dwarf walls of the **maṇḍapa** support the dwarf pillars. The shafts of the pillars are square at the base with pot-foliage mouldings, octagonal in the middle and round at the top with **grāsspaṭṭi** ornaments over them. They are 12 in number out of which 8 support the dome of the **maṇḍapa**. Its ceiling corresponds to that of the **garbhagṛiha** in design and carving.

There is also a half covered porch in front of the **maṇḍapa**. It measures 2×2 ms. The two projecting pillars of the porch are similar to those of the **maṇḍapa**. The exterior of the temple

55. The image is nearly one meter high and it has 16 hands. In design and carving it is similar to that of trimūrti found on the exterior wall of Limbojā-mātā temple at Delmal (AANG. pl. LXIX).

Jain Education International For Private & Personal Use Only www.jainelibrary.org

has no lateral projections it has, therefore, no vertical chases but horizontally it has **Jādambo, Grāsa, Gajathara, Narathara, Andhāri, Devathara, Jaṅghā, Bharaṇī** and **Chajja** superimposing one over the other. The **Jaṅghā** along with the panels of other demigods has in the centre huge figure of **Laxmi-nārāyan** on south, **Narasiṅha** on west, and **Varāha** on the east.

The two incriptions found there are dated V. S. 1732 and 1733, but the arrangment of the temple structure, its carvings and other sculptures found on the exterior walls of the temple and in the interior of the shrine proper and a **kīrtitoraṇa** before the temple indicate the site to be much earlier.

The **piṭha** and **maṇḍovara** mouldings of this temple have some novel features. The **vedikā** mouldings of the **maṇḍapa** runs arround the sanctum too, and, instead of usual mouldings of maṇḍovara, we see here, above the gajathara moulding of pitha, the moulding of **āvaraṇadevatās** and a number of figures such as mithuns etc. on **stambhikā** and **vyālas** in the recesses. The sculptures adorning the **janghā** moulding of the **maṇḍovara** are separated by the vase-and-foliage type of pillar like mouldings. The space between these pillars forming ring-pilastered niches adorned with **Ilikalavaṇs** has been filled up by figure sculptures. Thus it gives an effect of a strange sort of **Janghā.**[56] The original superstructure above the **kūṭachādya** is extinct and is now replaced by a modern **Śikhara** of briks.

The next important temple site is one dedicated to Sūleśvarī mālā temple. The temple consists of usual component parts. In its vicinity there is one more old shrine dedicated to **Śiva**. Both these temples are enclosed by a compound wall.

The spire over Śuleśvarī temple is of **Ekāṇḍī** type. The enclosed **maṇḍapa** has **vedikā**, dwarf pillars and **kakṣāsanas.** Pillars are carved in **gaṭapallava** motif and **grāsa** moulding. The

56. CSTG. plt. XIV.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

superstructure over **maṇḍapa** is covered with thick stucco and so does not retain its original form. The **maṇḍovara**-niches contain sculptures of goddesses viz. Pārvatī on North, **Vaiṣṇavī** on South and **Brāhmāṇī** on west. The temple faces east.

The old Śiva temple contains **Caitya**-arch window ornaments in its superstructure which is stepped-out pyramidal in design. This fact ascribes the temple a much more earlier date.

Visavada

There is a group of temples[57] in the village, the site being known as Mūla Dwārkā. Most of the temples are dedicated to **Śiva**. The principal two temples face each other. The temple facing west is at present popularly known as the temple of Dwarkādhish, evidently on account of the image of Ranchhodji, installed in it. But the temple was originally dedicated to Nīlakaṇṭha Mahādeva* whose **liṇga** is enshrined in the centre of the **garbhagṛiha.** The image of Ranchhodji, installed in the niche in the back wall is obviously a later addition inserted in place of the usual image of **Pāravatī** the consort of Śiva.

The other temple, facing east is dedicated to Siddheśvara Mahādeva.

Around these two temples there were twelve subordinate shrines, out of which ten are extant, the rest two having perished. At present the Nīlakaṇṭha temple has four subordinate shrines each in each corner, two on the back facing west and two in the front facing south and north respectively. The Siddheśvara temple is surrounded by six subordinate shrines, a pair of them lying in each corner at the back and facing east and the two others lying at the two corners in front and facing west.

The whole group rests on a high plinth, with its main entrance and flight of steps in the north.

---

57. Here Figs. 157, 158.

* Nīlakaṇṭha temple referred to by Cousens in his notes on Visavada is probably identical with this temple (vide SMTK. p. 44.)

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The Nilakantha temple[58] has square **garbhagriha** measuring 3 × 3 ms. with an attached half covered square **mandapa** measuring 4·8 × 4·8 ms. The dwarf pillars resting on the dwarf walls and supporting the roof of the **mandapa** number 16 instead of 12. The 12 pillars distributed equally on each side, are arranged into rows running east to west. The rest four, two in number, placed on the east and west, two on each direction near the entrance which with the four of the twelve make an octagon on which the superstructure of the mandapa rests.

The additional pillars are located in pairs in the **Kaksāsana** projecting beyond the northern and southern sides of the octagonal nave.

In front of the **mandapa** there is a half covered porch with two projecting dwarf pillars similar in design to those of the **mandapa.**

The **garbhagriha** of Siddheśvara temple[59] measures 3×3 ms. The doorway measures 1·8 × 1 meter. The door frame, the lintel and the threshold (which is raised prominently) are richly carved. They contained beautiful figures of Śiva in various postures. But their beauty has become marred by modern repairs and application of stucco etc.

The attached half-covered **mandapa** measures 5 × 4·1 ms. It contains 24 dwarf pillars instead of the usual twelve ones. The additional twelve pillars, equally distributed in the north and south of the octagonal nave, from the adjoining wider projections and the small projections beyond them. The dwarf pillars are placed on dwarf walls. The attached porch in front measuring 2·8 × 2·2 ms. is supported by two more projecting dwarf pillars which are rested on the dwarf walls of the entrance porch on either side. The shafts of the pillars are divided into the sevaral sections of varying shapes, viz., square,

58. Here Fig. 157.
59. Here Fig. 158.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

octagonal, sixteen-sided and round in the ascending order. The capitals of the pillars are ornamented with **Kīcaka** carvings. The dome of the **maṇḍapa** has plain tiers with lotus-petal design carved with key-stone at the centre.

The external walls of both these temples have lateral projections terminating into vertical chases with horizontal mouldings like **Kumbho, Andhārī, Kevāla Pīṭha, Kevāla, Bharaṇī,** and **chajjā** etc. from which the curvilinear spire with **uruśṛuṅgas** and **śṛuṅgas** corresponding to the lateral projections rises.

The superstructures of the **maṇḍapas** as well as of the porches of both the temples externally are in stepped-out pyramidal in shape.

The subordinate shrines similar in plan and design around these temples consist of square **garbhagṛihas** with attached porches which are almost square. The **garbhagṛihas** have **śikharas** over them while the porches have stepped-out pyramidal superstructures.

The site resting on a high platform, is surrounded by a compound wall. Its entrance lies in the north. The parts of the door are all carved profusely. The threshold has a projecting semi-circular step, flanked by the usual **grāsa** mouldings.

The temples in the site are restored too frequently to retain their original form. But they leave some traces of antiquity. The inscription on the pedastal of the statue of the local king Vikramāditya lying in the Siddheśvara temple contains a reference to Dwarkādhīśa and is dated V. S. 1262 (A. D. 1205–1206). The contents of the inscription thus corroborate the antiquity of the site.

In the vicinity to this group of temples there is another temple which is popularly known as Bhiḍabhaṅgan Mahādeva.[60] This temple consists of triple shrines with a common **maṇḍapa**

60. The temple is attached with a step-well.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

in the centre. The temple faces west. The shrine dedicated to Śiva is in the centre. The shrine on the south is dedicated to Viṣṇu while that on the north is dedicated to **Kārtikasvāmi.**

The triple-**garbhagṛihas** are square measuring 1·9×1·9 ms. The central **maṇḍapa,** having 12 pillars, measures 3·8×3·8 ms. The pillars and the dome of the **maṇḍapa** are similar in design to those of the temple. The attached porch measuring 1·8×1·5 ms. too, has similar pillars to those of Siddheśvara. The **Vedikās** (dwarf walls) of the **maṇḍapa** and the porch are plain while the external walls of the shrine have lateral projections terminating into vertical chases and different mouldings extending from the base to the top of the wall.

All the three **garbhagṛihas** have usual curvilinear **śikharas** while the central **maṇḍapa** and porch have stepped-out pyramidal superstructures.

The old Temples in Polo (Sabarkantha District)

The forest tract of Polo lying to the north east of Idar in the Sabarkantha district contains a number of old temples, mostly in ruins at present. The tract represents the site of an old deserated habitation of the former Vijayanagar state which flourished in the post-Caulukyan period. The temples, now appearing scattered either and theither in the forest tract seem deserated by the people in consequence of the Muslim raids and being left to themselves have fallen victims to the distructive forces of the nature especially through the subsequent outgrowth of the vegetation, which has cut through the walls and in many cases lifted up the stone blocks of the superstructure leaving a wide gap between the two adjoining strata.

The temples represent almost a uniform style of architecture prevalent in the post-Caulukyan period.[61]

61. Unfortunately, I could not visit these temples personally but I could get much information about them from the articles of Shri D. M. Raval and Shri H. R. Godani published in Gujarati Journals and from the unpublished notes of Dr. H. G. Shahstri who had visited the

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The outstanding temples may be described as follows :-

Saraneśvar

The Śiva temple of Sārṇeśvar at Abhapur* is in a dilapidated condition. The temple consists of a **garbhagṛiha**, an **antarāla**, a circumambulatory, a **gūḍhamaṇḍapa** flanked by porches on either side and a **sabhāmaṇḍapa**. In elevation part it is a three storied building. In front of the temple there is a wide **Yagñakuṇḍa** with beautifully carved **vedis**. The **piṭha, maṇḍovara** and **vedikās** of **maṇḍapas** and porches are highly carved in the post Caulukyan style. The pillars of the **maṇḍapas** and porches are, too, noteworthy as some of them have typical shape either to unknown to Caulukyan temples. From bottom to top they are round in shape with ringlets at intervals on the shafts of the pillars which are otherwise plain. The bases and capitals of these pillars are mostly carved with the designs of inverted petals. Similar pillars also are seen at **Lakheṇā mandira** of this region. The superstructures over the shrine, **maṇḍapas** and porches are extinct.[62]

In the compound of the temple stands a memorial stone bearing an inscription dated V. S. 1554 and S. S. 1420 and recording the name of Mahārājādhirāja Shri Rāva Bhāṇa.

The temple is recently re-inhabitated by a Sādhu and hence visited by devotees off and on.

Lākheṇā temple

This is a Jain temple. The temple is in ruins. It consists of a **girbhagṛiha**, an **antarāla**, a **gūḍhamaṇḍapa**, a **trikamaṇḍapa**, a **Sabhāmaṇḍapa**, porches and a **baiāṇaka.** It is double-storeyed building. The shrine door measures 4·6×2 ms. Both the **maṇḍapas**

temples recently. I also gathered information from Shri J. M. Nanavati and Shri M. A. Dhaky of the Archaeological Dept. of Government of Gujarat. Most of the temples, now, are conserved by the said department.

* 32 Kms. N. E. of Idar.

62. Vide 'Nutan Gujarat' dated 3-6-62. Here Fig. 163.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

are covered with perforated stone latice. The pillars are highly carved in the fashion of those in the Jain temples at Mt. Abu. The ceiling of the **antarāla** is a beautiful piece of sculpture.[63]

Just near this temple there are three more small temples dedicated to Hindu divinities-Śiva, **Lakṣminārāyaṇa**-and **Śakati.** The group includes a pair of small temples locally known as those of the Sāsu and the Vahu.[64] They too, are in almost dilapidated condition. A little far from the Lākheṇā temple on the dam of river Harnava there is ruined Sun temple of considerable big size. It is said that it had a Sun image of nearly 2 meters in height which is along with other images, disappeared.[65]

Asatika Pancāyatana Kenyāṭā Mahādeva

The temple complex consists of a principal temple surrounded by four small temples, each at a corner. The principal temple consists of a **garbhagṛiha** and a **maṇḍapa** in front of it. It is badly ruined. The extant **maṇḍovara** contains several noteworthy sculptures, among which the sculptures of Śiva in the **tāṇḍava** pose and **Varāha** are best preserved. The **maṇḍapa** preserves some of the pillars and **kakṣāsanas** but its superstructure is lost. The **Śikhara** over the **garbhagṛiha** also is extinct. The four small shrines too are in dilapidated condition.

There is a **Kirtitoraṇa** in front of the temple. It is in a good condition. though some of its components especially the arches below and above the lintel are extinct. The bases of the shafts and capitals of the pillars are highly carved. similarly the lintel also is adorned with several niches for gods and goddesses. This **toraṇa** adds itself to the few available **toraṇas** of Gujarat.[66]

63. Images of this deserted temple are now preserved at Himatnagar. Here Figs. 176-180.

64. This reminds us of the name of Sāsa-bahu temple at Gwalior as well as of the two Sāsa-bahu temples at Kavi in the Broach district.

65. Vide 'Nutan Gujarat' dated 24-6-62.

66. Vide 'Nutan Gujarat' dated 27-5-62.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Nav Dera (Nine Temples) or temples of Sadevanta-Sāvaliṅgā

Near the village Abhapur there is a group of temples dedicated to several deities such as **Śiva, Viṣṇu, Cāmuṇḍā, Bhairava** and **Jain.** They are known as Navadera i. e. Nine temples popularly known as the Temples of Sadevanta Sāvaliṅgā.[67] All these temples are in a ruinous condition but the extant portions reveal the charm and beauty of their architectural form as well as sculptural decoration. The Jain temple is, comparatively, in a good condition. All others have lost most of their component parts and so their ground plans as well as elevation schemes can hardly be traced at present.[68]

Mathachhad*

The village contains an old small **Siva** temple. In plan and design it is very similar to those at Vadanagar (Amthor). Like these temples, it contains a **Navagraha** panel over the shrine door.

Sobharada§

The village is said to represent the old town Sobhāvati. Near the village there was a large dam now extinct and on the bank of the dam there are two temples one dedicated to **Śiva** known as **Shobheśvara mahādava** and the other to **Vāgheśvari mātā** the two facing each other. Both the temples are in ruinous condition. The temple of Shobheśvara is comparatively, in good condition, only the **maṇḍapa** has lost its dome. The **garbhagṛiha** with its **śikhara** is in good condition. The **maṇḍapa** consists of beautiful pillars, **Kakṣāsanas** etc. The **maṇḍovara** and **vedikās** of the **maṇḍapa** contain several beautiful sculptures.[69]

---

67. The romantic tale of Sadevanta (**Sadayavatsa**) and his beloved **Sāvaliṅgā** is one of the popular folk tales in Gujarat. The site is locally represented as the meeting place of these lovers.

68. Vide 'Nutan Gujarat' dated 27-5-62.

* 14·4 Kms. from Bhuvanesvar near Himatnagar (District Sabarkantha)

§ On the way to Shamalaji near village Ramagadh (District Sabarkantha).

69. Vide 'Nutan Gujarat' dated 22-7-62.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

APPENDIX B

A DISCUSSION ON THE PRINCIPLES OF STABILITY IN THE STRUCTURAL FORM OF THE TEMPLES IN GUJARAT

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Jain Education International For Private & Personal Use Only www.jainelibrary.org

A question about the stability of the structural form of the temples of Gujarat was raised in 1903 by Cousins and Burgess. They remark, "They are constructed without mortar. The stones are carefully dressed and retain their positions by the mere weight of the superincumbent masses. Hence however the foundation subsided or pillars gave way, the loosened stones slid off one another and whole structure fell to pieces."[1]

Later on in 1931 Counsins treated this question more elaborately as follows:

"The weak points in the construction of these temples are the poor foundations, the masonary without cementing material, and beams unable to bear the great weight piled upon them. In the better class of these buildings, in northern Gujarat the stone temple is often raised upon a brick foundation; but as the foundations, whether brick or not, were not sufficiently deep and solid, the least subsidence of the ground, below, brought down the walls in a crumbling heap, the stones having been piled dry one upon the other. In some cases, wooden or iron cramps have been used but these simply split the stone away whenever any unequal strain was brought upon the coupled blocks. The want of mortor or other cementing material, and binding or through-stones, is responsible for the stones sliding upon their beds, and the walls falling to pieces, the outer shell frequently parting company with the inner which has remained standing intact. The failure of beams by cracking, which has been the commonest failure of all, has been due to too great a span for the section, and the inferiority of the stone used. Thus it has come about that great number of these old temples have rolled down, wholly or in part, like a house of cards.[2]

---

1. AANG. p. 29.
2. SMTK. Int. p. 8.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

The question about the stability of the superstructure of temples of Gujarat was, in 1955, rediscussed by Shri Nirmal Kumar Bose[3] when he paid a visit to the new Somanath temple under construction. On comparing with medieval temples in Orissa and elsewhere in India, he contends that the Solanki (Caulukyan) temples of Gujarat were flimsy structures in which (i) the thickness of the walls was no more than perhaps a fifth of the length of the cella[4] and (ii) there were no transverse walls to divide the interior of the tower into several chambers.[5]

If the remark that the foundations of the Caulukyan stone temples in Northern Gujarat were not sufficiently deep and solid is based on adequate data acquired by full investigation, and if the remark applies to the classical temples of entire Gujarat, the foundations must be admitted to be weak points in the construction of these temples.

However, many of the monuments have stood the taste of time for several centuries and most of the well known temples entirely or partly in ruins are known to have been victims of human forces. The extant two-storied portion of the **Rudramahālaya** at Siddhpur, for instance, has stood almost in tact even after the lapse of about a millenium.

The want of mortor or other cementing material is relieved by dressing the stones preceisely as well as by joining them by means of nails of wood or metal. Moreover the elevation of the temples was primarily based on architectural principles of stable equilibrium.

---

3. N. K. Bose, 'A question about the Somnath Temple' Vigil Vol. VI, No. 10.

4. It was equal to a half in Orissa.

5. In Orissa there were transverse floors at different height within the tower, which added strength to the building by tying together.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

As regards the thickness of walls, the general ratio found to be 1/5th of the length of the cella, is in full accordance with that given in the canonical works like APPR.[6] The canons followed in Gujarat seem to have prescribed the minimum thickness required according to the degree of the solidity of the material. The plan and the technique of the superstructure seem adjusted to the thickness of the wall as perfectly as possible.

The same applies to the beams the dimensions of which are determined by the thickness of the walls.

In most of the temples of Gujarat there are no transverse floors at different height within the tower[7] but the necessity of this device arises only in the case of storied structures. In the storied spire of the Dwarkādhisa temple at Dwarka, for instance, we do come across the adoption of this device. Moreover wooden beams were often laid diagonally between the different walls to add strength to them as in the case of Ajitanātha temple at Taranga. Again the cella was covered by a dome like ceiling made by diagonal corbels.

The spire of the temples in Gujarat was rendered light and shell-like by certain devices. Blocks of stones were laid vertically (rather than horizontally) in the upper part of the spire, the height gained by adding each coarse being great in comparision with the extent of the horizontal extent of the courses. The burden on the walls of the cella was further relieved by throwing the weight of the spire on the outer ring of pillars and walls of the circumambulatory of short width.

---

6. According to APPR. the thickness of the walls of the **Prāsādas** built of mud and the brick must be ¼ of the length of the cella, while that in the case of stone-temples should be 1/5 or even 1/4 in ratio.

7. Bose N. K. Ibid.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Jain Education International For Private & Personal Use Only www.jainelibrary.org

GLOSSORY

Aṅga	part
Anukāya Aṅga	the subservient part
Aṇḍa[1] / **Aṇḍaka**	a cupola.
Aṭṭālikā	a terrace, also **Kuṭṭima**
Aṅtarapatrikā	recess, the intermediate space
Aṅtarapatra	Literally the distance between any two objects, hence, it implies a moulding which separates two other larger mouldings. Resembles the fillet, listel or annulet
Antarāla	A vestibule, an intermediate chamber uniting the **garbhagriha** and **maṇḍapa,** also known as **Kori-maṇḍapa.**
Ardhacandra	The semicircular door step before a shrine door
Ardha maṇḍapa	Compartment or a porch in front of a mainhall (**maṇḍapa**) of a temple
Ardhastambha	a half pillar or pilaster
Aṅdhāri	same as **Antarapatrikā**
Aṅdhārikā	same as **Bhramaṇi** or ambulatory
Adhisthāna	Etymologically (**adhistha,** to stand) it denotes an object on which something stands. Hence it is a lower member of a structure.[2] In the same way, it implies the stand or base of a column being the member between the shaft and the pedestal if there be any.[3]

1. The local forms of the term are **'Iṇḍaka'**, **'Iṇḍu'**, **'Eṇḍu'**.
2. Same as **Jagati**
3. The local form of the term is **'Kumbhi'**.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

	Basement, the lower most constituent part of the temple, platform
Anuga **Anugama**	**Pratiratha**, the next to the main projection known as **bhadra.**
Alińda	Verandah, a corridor, a terrace, a balcony
Alińdaka	A gallary, a small vestibule
Avalokana **Avalokanaka**	a window, a lattice
Avaśaṅkita[4]	a cavetto
Aśvathara **Aśvamālā**	a horse moulding in the basement of a temple
Aṣṭadikpālas. **(Dikpālas)**	the eight guardians, or regents of the points of compass i. e. of the four cardinal and four intermediate points of compass
Aṣṭāśra	Octagonal
Aṣṭa-bhadra.	eight faced or sided, starshaped
Aśra	side
Aṁśa	a degree, a part
Āmalaka **Āmalasāra**[5] **Āmalaśilā.** **Āmalasāri**	the flat fluted melon-shaped member usually under the **Kalaśa**, or finial of a temple **Śikhara** or spire., the flat scolloped cushion or cog-wheel member surmounting the **Śikhara** or dome, the round flat stone with dented circumference
Āyata	Rectangular
Āsana	A seat or throne
Āsanapaṭa[6] **Āsanpaṭṭa** **Āsanapaṭṭaka**	a seat (attached to the pillars of a **maṇḍapa**).

4. Local term 'Galato'
5. The Local term '**Zāñzari**' denotes a small **Āmalsāra.**
6. Local Term 'Āsarota' (BRSS. Ill. 295 p. 112.)

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Illikā	Small arch with pilasters.
Ilikālavaṇa	Hemispherical or bow-shaped arch over pilaster of a niche.
Ucchālaka[7]	The section of the shaft supporting the sur-capital is called **Ucchālaka**. It is otherwise known as **Virabakaṇṭha**.
Uttaraṅga[8]	a lintel
Udakāṇtara[9]	a water course
Udagama[10]	Triangular pediment
Udaya	rise, height
Uparatha	same as **pratiratha**
Udumbara	Threshold
Urusṛiṅga[11]	the subordinate **Śikhara** on the central portion between the projecting **bhadra** and the wall raised from the **grīvā** of the **Śikhara** attached to the main **Śikhara**, half **śikhara** like turret attached to the main **śikhara**
Uromañjarī	same as **urusṛiṅga**
Urdḥavachanda	arrangement of parts in elevation
Urdhavarekhā	Vertical line
Kakṣāsana	a seat having a sloping seat back
Kaṇṭaka	moulding
Kaṇṭha	same as **Galā**, neck, portion between the body of the **Śikhara** and the **Āmalaka**

7. Local term **Thekī** or **Ṭekī**

8. Local term **'Otaraṅga'**

9. Also known as **Jalāṇtara, Vāryāṇtara, Salilāṇtara, Vārimārga;** In local term it is known as **Pāṇitāra.**

10. Local term **'Dodḥio'.**

11. Local term **'Orsaṅga'** also known as **Aṅga-Śikhara.**

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Karṇa[12]	corner. angle, The projections on each face of the square plan leaving out a small portion in its original position at either corner is known as **Karṇa.**
Karṇa-kūṭa–	the miniature tower (Śṛiṅga) at the corner of the roof
Karṇagūdḥa (maṇḍapa)	i. e. Gūdḥa **maṇḍapa** (closed **maṇḍapa**)
Karṇa Siṁha	figure of a lion placed at the corner
Karṇī[13] **Karṇikā**	an architectural term for the knife-edge moulding, astragal, arris, corner or angle; sharp edge formed by meeting of two surfaces, knife-edged moulding
Karma	same as Śṛiṅga
Kapota[14] **Kapotikā Kapotāli (Mālākevāla) (Mahākevāla)**	A pigeon, a section of circular moulding made in form of a pigeons head
Karoṭaka	Same as **Vitāna,** dome
Kalaśa	the water-pot shaped finial of a temple spire, a pitcher, a cupola, a vase, an ornamental pot found in finials and capitals
Kāmarūpaka	amorous moulding
Kīcaka	bracket, sculptured human figure used in place of bracket of columns or pilasters, atlantes
Kirtimukha	the face of glory, same as **grāsa,** an ornamental mask
Kuṇḍa	a reservoir, a tank

12. Also known as **Rekhā, Mūlanāsikā, Mūlakarṇa** The local term is **Koṇa.**

13. Same as **Kaṇaka, Kaṇāli Kaṇālikā.** Local term, **Kaṇī**

14. Local term **Kevāla**

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Kumbhaka[15] — a waterpot like moulding at basement, a motif resembling a vase, a stylobate

Kūṭa — the peak, same as **śṛiṅga**

Kesari Śṛiṅga — **Śṛiṅga** having five **aṇḍakas**. (**Pancāṇḍaka**)

Kori[16] — Open space in front of a shrine or cella, The anti-chamber in front of a shrine

Kori-maṇḍapa — The parallelogram which joins together the shrine and **maṇḍapa**

Kośa — same as **Veṇukośa** i. e. **Skandha** (shoulder) of a **Śikhara**

Kshetra — a site

Khuraka[17] — the lower most moulding of the **maṇḍovara** (wall)

Gagāraka — a peculiar design with inverted petals of a flower

Gajathara / **Gajamālā** — the elephant moulding in the basement of a temple

Gāndharvas — celestial musicians of Indra.

Garbhagriha[18] / **Garbhāgāra** — the shrine, the womb of the temple, adytum, sanctuary, a cella, sanctum, sanctoria, the chamber in which the deity is placed, the compartment for image

---

15. Local term **Kumbho**. The word **Kumbhi** is used in the water-pot like moulding as the base of a pillar.

16. Local term : **Koli**,
also known as **Salila** and **Nāli**.

17. Local term **Khura**.

18. It is also known as **Mūlasthāna, Jaṭhara, Garbhakoṣṭha, Brhma-Koṣoṭha**,
Local term **Gabhārā**

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Gavākṣa[19]	a balcony, a window resembling the cows eye, a litticed window, blind window also niche
Gūḍha maṇḍapa	the closed-in hall of a temple, a hall in front of a sanctum, a vestibule
Grāsamukha[20]	Same as **Kīrtimukha** (**Kīrtivaktra**) i. e. a grotesque mask used in ornamentation
Grāspaṭi	the particular string-course, the moulding (in the basement of a temple) bearing a band of grotesque faces or **Kīrtimukhas**
Grīvā[21]	literraly the neck or throat. This is a quadrangular moulding of the spire.
Ghaṭapallava	Vase and foliage motif
Ghaṇṭā	Bell-shaped ribbed structure
Ghāṭa	a flight of steps
Catuṣki[22]	a porch, a portico, a pavilion
Candraśilā[23]	Moonstone or the semi circular door step before a shrine
Candrāvalokana[24]	a lattice letting moon-light inside
Candrikā[25] **Candrasa.**	one of the mouldings in **Kalaśa** (finial)
Cippikā[26]	Paṭṭikā

19. Local term **Gaukha, Khattaka, Gokhalā.**
20. Known as **Garāsadā** in local term.
21. Also known as **Kaṇṭha** or **Skandha.**
Local term **Galā**
22. Local term **Cauki**
23. In local term it is known as **Saṅkhāvaṭa** or **Saṅkhadvāra.**
24. Local term '**Veṇirasiyun**' (Brss. pt. III, v. 294, p. 112)
25. Also known as **Padmpatra**
26. Local term **Cipaṭi.**

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Citraraṅga	Same as **Uttaraṅga**
Citi	altar
Caitya	a monumental tomb, a sanctuary, a monastary, a shrine, a temple, usually a Buddhist assembly hall
Caitya-gṛiha	prayer-hall, assembly hall
Caumukha	four jain images generally carved in one block placed back to back with their four faces looking towards the four cardinal points
Chanda	perespective view, an arrangement, disposition, bathos, nomenclature
Chādya (Chādyakūṭa)[27]	a roof, a sloping eave, an overhanging cornice of a roof projecting beyond the face of the wall
Jagati.	see **Adhisthāna**
Jaṇghā[28]	the thigh, an architectural term applied to the broad band of Sculpture towards the middle of the temple walls (exterior) above the basement
Jādya Kumbha[29]	a torus like moulding at the lower portion of a **maṇḍovara**
Jāla / **Jāli**	the trellis window or screened lattice, or perforated pattern, screen
Ṭhakārā[30] / **Ṭhagārikā**	One of the kinds of an ornamental moulding
Takṣaka	a wood-cutter, a carpentar
Tala	The ground-floor, the storey

27. also known as **Khetachādya,** Lacal term **Chajjā, Chāji, Chāju**
28. Local term : **Jāṅghī**
29. Local term : **Jādambo**
30. Local term : **Tekaruṅ**

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Talachhanda	The disposition or arrangement of the ground plan
Tavangada	Niche along with **udgama** i. e. pediment
Tilaka[31]	a rectangular block with facetted sides adorned with lozenges design and surmounted by a tiny **āmalaka** and a finial
Tulā[32]	a beam
Toraṇa[33]	An ornamental arch shaped like a garland inverted: an arched gateway, It is employed both as an architectural member, as well as an ornament.
Trikūṭācala.	triple shrine or three-celled temple
Tri-Mūrti.	Trinity of **Brhamā**, **Viṣṇu** and **Śiva**
Daṇḍaka **Daṇḍikā**	a pillar, a moulding.
Dala	a petal, a moulding of leaf-pattern
Dvāra	Door-way
Dvārapāla	a door-keeper
Dvāra-maṇḍapa	a hall or pavilion on the entrance door of a shrine same as **Korimaṇḍapa** or **Antarāla**
Dvāramāna	measure of a doorway
Dvāra-Śākhā	the door lintel with door-frame, jamb or post, side-frame
Dikpālas	guardians or regents
Dipastambha	a lamp pillar, a lamp-post
Dipālaya **Dipamālā**	a high towar or pillar for festival light
Devakulikā	a minor shrine, a collonaded group of minor shrines

31. Local Term : **Talakaḍuṁ Ghoṇṭaduṁ, Deyadi**
32. Local term : **Mobha**
33. Local term : **Meṛāpa**

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Devakoṭa	an enclosure wall to the temple site
Dehali	Threshold
Devāyatana **Devālaya**[34]	a house of a God, a temple
Nakra	Same as **Makara**
Nanda Śālī Śṛiṅga	a Śṛiṅga having seventeen **aṇḍakas**
Nandana-Śṛiṅga	Śṛiṅga having thirteen **aṇḍakas**
Nandi **Nandīka**	a small projection between **Karṇa** and **pratiratha** or **pratiratha** and **bhadra**
Nandīśa Śṛiṅga	a śṛiṅga having twenty one **aṇḍakas**
Narathara	one of the mouldings in the basement of a temple, decorated with figures of human beings
Navagraha	the nine planets, represented usually on the lintel or architrave of the front door of a shrine
Nāga	Mythical serpent, a figure half-man above and half-sepent below
Nāgabandha	intertwinded figure of two or four snakes carved continuously along jamb and lintel
Nāla (Nāli)	**kori**, **korimaṇḍapa**, an **antarāla**
Nāsikā	a nose-shaped architectural object, a projecting portion in a wall
Nirgama[35] **Nirgatam** **Niṣakramaṇa**	the projection or extention of the base or basement
Nirandhāra	a shrine without ambulatory
Nṛitya-Maṇḍapa	The dancing and musical hall
Nemi[36]	**Bhramaṇi**, Circumambulatory

34. Local term : **Deharāsara**, **Dehari**, **Deharuṇ**
35. Local term **Nikārā**, **Nikāla**
36. Visvakarma prakasa VI, 77.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Pakṣa **Pakṣaka**	A side, a flank, a foot-path
Pancāyatana	a group of five temples, where a principal one is surrounded by four subsidiary ones, the temples enshrining the five deities generally **Śiva, Viṣṇu, Gaṇapati, Sūrya, & Devi**
Paṭṭa[37]	flat slab, lintel or beam, an architrave, the beam or lowest division of the entablature which extends from column to column
Paṭṭī **Paṭṭikā**	a small flat band which occurs chiefly between mouldings to connect or separate them, a moulding with a square-edge
Patra	a leaf, a leaf-like moulding
Pada	a part, the foot
Padma **Padmaka**	a plot of the site plan a moulding cyam recta and cyma reversa, The moulding called **padma** is supposed to resemble a petal of that flower i. e. the moulding having the curves of the lotus petal, cyma reversa or recta.
Padmakośa	neck or **Skandha** of a **Śikhara** i. e. a portion below **āmalaka** of a **Śikhara**
Padmabandhana[38]	Neck moulding
Padmāsana	a lotus seat, a kind of pedastal, lotus throne
Pada-Vinyāsa	The plan, the site plan, the ground plan
Padam Śilā	a key-stone in the centre of a dome **(Vitāna)**
Parivāra	the attendent deities, the family of God
Pallava[39]	leaf-like moulding, raised lotus petal design
Pāda	a quarter, a fourth of a foot, a base

37. Local term **Pāṭa**
38. Local term **Bāṅdhanuṅ.**
39. Local term **Pālavā.**

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Pāṇitāra[40] Same as **udakāntara** i e. a canal, a spout, a water-course

Pārsvasūtra[41] When the moulding **Bhadra** is further divided at the corner the division is said to be a **Pārsvasūtra** and the remaining portion of **bhadra** is called **subhadra**

Pundarika Same as **Balānaka**

Pūrṇa Kalaśa vase of plenty, pot and foliage capital of the pillar

Pūṣkaraṇī Sacred pool or Tank

Puṣpakantha a conrnice having flower designed engraved on it

Pitha a basement, a solid substructure, the upper surface of which forms the floor of the building

Paṭṭaka[42] a lower surface of the moulding

Prachādana same as **āchhādana**, a roof

Pratikarṇa Same as **Pratibhadra** below

Pratimā an image, on idol

Pratibhadra[43] a projection between the **Karṇa** and **bhadra** i. e. an additional projection between them.

Pratolī a gateway, sometimes provided with a flight of steps.

Pratyaṅga a minor limb. a **śṛṅga**-like moulding placed between the **Rekhā** or profile of the main **Śikhara** and that of the **urusṛṅga**
a quarter **Śikhara** like turret attached to the main **Śikhara**

---

40. Local term **Khāla**
41. Otherwise known as **Pārśvabhadra** also
42. Local term **Talāncho**, **Petuṅ**, **Paḍakhuṅ**
43. Also known as **Pratiratha**, Local term **Padharo**

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Pradakṣiṇā.
Pradakṣiṇā-patha } a circumambulatory passage arround a shrine

Pranāla
Pranāli
Pranālikā } a drain, a conduit also the drip or channel-like part of the pedestal (**Jalādhāri**) of the **liṅga** (phallus)

Prastāra[44] the entablature, It comprises the parts of an order above a column or pillar.

Prākāra an Enclosure, a fance, a rampart, a balustrade of stone

Prāggriva[45] the porch, pillared portico also **Gavākṣa** and window

Prāngaṇa a court-yard

Prāṇapratiṣṭhā a rite of installing a deity

Prāsāda a temple

Fālanā recessed angles; offset projections, lateral projections,

alternate projected and recessed chases

Balānaka[47] a raised platform,

a square **maṇḍapa** or pavilion at the entrance of a temple served as musicial chamber

Bijapūraka[48] the uppermost part of **Aṇḍaka**, having the shape of the **Bijorā** fruit

Bhadra a moulding, lateral projection, flat face or facet of the ground plan, buttress or facet of the **Śikhara**

---

44. Also known as **Prahāra**
The local term **Pahāda** or **Pāḍha**

45. Also a door (VKP. VI, 61)

47. also known as **Pudarika**
The Local term **Nagārkhānu**, **Takorakhānu**.

48. Local term : **Ḍoḍalo.**

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Bharaṇi	moulding above the shaft of a pillar
Bhāga	part, division
Bhāra	beam, cross beam, support
Bhāraputalikā	female-shaped bracket-like moulding i. e. **Śālabhañjikā**
Bhuja Karṇa	same as **Karṇa**
Bhūparikṣā	testing the site and soil where a temple is to be constructed
Bhuma **Bhumikā**	a storey, a floor
Bhūṣaṇa	ornamentation
Bhitti	a wall
Bhiṭa **Bhiṭṭa**	The lower most moulding below **piṭha** i. e. basement
Bhrama	enclosing cloister
Bhramaṇa	a covered arcade
Bhramaṇī[49]	ambulatory, same as **Pradakṣiṇā**, circumambulatory passage
Makara	a conventional ornamentation used in decorative detail
Mancikā[50]	one of the mouldings of a **maṇḍovara**
Mañjarī	same as **Śikhara**, spire
Maṇḍapa	a hall, a prayer hall
Maṇḍovara	the exterior wall of a temple
Maṇibandha	a pearl shaped moulding usually placed at the projecting end of the **Chādyakūṭa**

49. Local term : **Bhamati**

50. Local term : **Mānchi, Māchi**

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Mattavāraṇa	parapet, a railing
Matālamba	a niche over **Bhadra**
Madala	a braket below a niche, window or **Gvākṣa**
Mandāraka[51] / **Mandārikā**	a central half-round member of a **udumbara** or threshold
Masuraka	socle,
Mahā-Māṇḍapa	A structure consisting of **maṇḍapa** and transepts (aisle) on all its three sides
Mukha	the face, front portion, the front side, facade
Mūlanāyaka	the main **pratimā** or idol in the sanctum (always at the centre), the principal deity
Mūlanāsikā	same as **Karṇa**
Yakṣa	a class of demi-Gods or semi-Divine beings
Yaksini	a class of demi Goddesses
Yaṣṭī	a shaft of a pillar
Raṅga-maṇḍapa	a hall for music, dance and drama
Ratha / **Rathaka**	facet, ressaut (like **Bhadra**, **Pratiratha** etc.)
Rājasena[52] / **Rājasenaka**	a basement like portion of a seat attached to the pillars of **maṇḍapa**
Rekhā	the vertical curve of a temple spire or profile of a spire
Lahara	succession of waves, corbel, series of waves
Liṅga	the genital organ of **Śiva**, worshipped in the form of phallus, the emblemetical phallus of **Śiva**

51. Local term / **Māṇu**

52. Local term **Sarvavasiyāṇu** (Brss. III, 295, p. 112)

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Lūpa[53] **Lūpā**	a sloping and projecting member of the entablature
Varāha	the boar incarnation of **Viṣṇu**
Vasati	a Jain temple
Vājithara	same as **Aśvathara**
Vātāyana	window
Vyāla[54]	leogryphon, lion–griffin
Vyāli	The moulding decorated with lions, with the trunk of an elephant, hippopotamus-like creature in ornamentation
Vāstu	building architecture in the broadest sense
Vāhana	a vehicle
Vitāna[55]	dome, a roof or a ceiling of the **maṇḍapa**, a cushion, a canopy
Vidyādhara	a class of demi gods
Vidyādevī	a class of demi goddesses
Viraha Kaṇṭha	same as **ucchālaka**
Viloka	an open **maṇḍapa**
Viśvakarmā	the divine architect patron of the craftsman, prominent exponent of the **Nāgara** school of Architecture
Vihāra	monastery
Vedi	an altar, ritual edifice, a stand, a pedestal
Vedikā	base as well as dwarf wall of the **maṇḍapa** or a porch

53. Local terms : **Lambana, Lumbo, Lāmboṣio, Lūmbi**
54. Also known as **Virāla, Varālikā**, Local term, **Yāli**
55. Also known as **Karoṭaka.**
Local term '**Ghumata**', '**Kalādio**' '**Kalādi**'

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Vedha	fault
Vaṇukośa[56]	curves of a **Śikhara**
Skandha	shoulder course
Saṁghāta	**(Pīṭha)**–basement
Stambha[57]	a post, a pillar, a column, a vertical support, The shaft from **kumbhī** to **bharaṇī** is the stambha proper.
Sthapati	master builder, an architect
Samadala	equal in length and breadth
Saptamātṛī **Saptamātṛikā**	the seven mothers, represented by seven goddesses, nemely :-**Brahmāṇī**, **Maheśvarī**, **Kaumārī**, **Vaiṣṇavī**, **Mahendrī**, **Varāhī** and **Cāmundī**.
Sabhā-Maṇḍapa	the open hall of the temple. (also known as **Raṇga-maṇḍapa, Khela-maṇḍapa**)
Samvarṇā[58]	stepped-out superstructure adorned with bell-shaped ornamentation
Sarvatobhadra Śṛiṅga	a **Śṛiṅga** having **Nava** (nine) **aṇḍakas**
Salilāntara	same as **Udakāntara.**
Śukanāsa **Sukanāsikā.**	the part of the **Śikhara** looking like the parrot nose, the lower (vestibule like) half part of a tower
Sundikā[59]	Handrail to a stair case.
Subhadra	a central additional projection to **bhadra** projection
Sūtra	measure of length

56. Local Term, **Vaṇārasiya**
57. Local term, **Thāmbbalo, Tekaṇa**
58. Local term **'Sāmaraṇa'**

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Sūtradhāra	an architect
Stūpa	a Buddhist monument erected to hold sacred relics
Siṁha Karṇa	arch-key
Sopāna	flight of steps, stairs, stair-case ladder
Śakti	female divinity
Śanku	A stake, a post, a peg, a pole, a measuring rod, the gnomon by means of which the cardinal points are ascribed for the orientation of buildings.
Śankusthāpana	the placing of **Śanku**
Śankhadvāra[60]	same as Candraśilā
Śākhā	same as **Dvāra Śākhā** the door frame, the jamb
Śālabhanjikā	semidivine female figure usually placed as a bracket of the pillar
Śālā[61]	**Pada**, compartments of ground plan, **Tala**, parts of **Tala**
Śikhara	the spire or tower of a temple, the top, an apex, the lower part of the finial, the tapering superstructure
Śīrṣa[62]	capital, upper portion of column or pilaster
Śirāvaṭi	one of the upper-most members of pillar
Śilpa Śāstra	the science of architecture
Śrivatsa Śṛiṅga	**Śṛiṅga** having one **aṇḍaka**

59. Local term '**Hāthaṇī**'.
60. Local term **Śankhāvaṭa**
61. Local term Gālā
62. Local term Śira.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Śṛiṅga	A peak, ordinarily it forms a secondry spire, the **Śikhara** being the principal one, the miniature **Śikhara.**
Harmikā-	a railed pavilion
Hasta[63]	a cubit. a measure generally equal to 24 angulas or 18 inches, the standard measurement employed in Indian architecture
Hiragraha (Ka)	corbels (brackets) which hold the lower tenons or bracket figures usually **Gāndharvas**

63. Local term 'Hātha', 'Gaja'

Jain Education International For Private & Personal Use Only www.jainelibrary.org

INDEX

A

Abhāpur, 232;
Sāraṇeśvara T. 534;
Navadera, Sadevanta-
Sāvliṅgā T. 536
Abhayatilaka gaṇi, 189
Abhinandana Swāmi,
tirthankara, 126, 155
Abu Mt. 89, 149, 159, 162, 179,
184, 196, 200, 204, 207, 215,
229, 279, 283, 304, 376, 429,
438, 444, 457, 460 467, 472,
535
Acaleśvara T, 200; 464;
Kumbhleśvara T, 126 ff.
Lunavasahi (Tejapāla) T,
123 ff. 367, 374, 379, 381,
417, 420, 421, 426, 428, 429,
433, 434, 442, 446, 454, 460,
468, 484, 483
Saindhavai T, 153;
Vimalavasahi T, 123 ff; 158,
367, 374, 379, 381, 417, 426,
428, 429, 430, 431, 433, 434,
440, 441, 442, 444, 460, 467,
468, 485
Acchupta vasti, Dholaka, 173
Achalagadh, 209
Achaleśvāra T, Abu, 200, 201,
279
Gedi, 224,
Acharya, Dr. P. K. 20, 243, 256
Ādinātha(Ādiśvara) T, Abu, 184;
Athapoknara, 189;
Patan, 144;
Satrunjaya, 54, 157, 178,
200, 221, 225, 226;
Sojitra, 215;
Vadnagara, 235;
Vaṭasara, 183;
Tuk, 221;
Tirthankara, 151, 155, 200,
208, 209, 212, 216, 226
Āditya, 78
Ādityadeva, T, 78 n, 30
Āditya T. Latapur, 169
Āgamas, 251, 256, 260, 321, 322
Aṁśumadabhedāgama, 256
Kamikāgama, 33, 35, 256,
312, 321
Karṇāgama, 256;
Suprabhedāgama, 256;
Vaikhānāsāgama, 256
Agastya, 240, 246
Āgiyā Vaitala T, Bhankhar,
231, 506, 507, 525
Agni, image, 285, 464,
Agni Purāṇa (Ag. P.)
32, 41, 253, 254, 257, 308,
309, 317, 319, 320, 322, 323,
324, 325, 329, 331, 339, 353,
354, 355, 379, 385, 406, 410,
448, 474

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Agrawal, R. C. 271, 274
Āhaḍadeva caitya, Patan 179
Ahalya Bai, Indore, 146
Ahmedabad, 215, 219, 442, 460;
Jagavallabha Parśvanātha T, 221;
Jami masjid, 433;
Pārsvanatha T. 225
Ahichchhatra, brick T, 49;
Ahirāja, region, 317
Āhiras, 197
Aihole, T. 57, 61, 115, 290
Aitareya Brāhmaṇa, 243
Aithor, Śiva T. 231;
Ganeśa T, 507
Ajanta, Buddhist caves, 14, 15, 16, 17, 245, 346, 471, 473
Ajātaśatru, 4,
Ajayapāla, King, 162, 175
Ajitanātha T, Cambay, 200;
Taranga, 136, 156, 208, 306;
Tirthankara, 156
Ājivikas, 6
Ajmer, museum, 168
Akabar, Emperor, 138, 145, 166, 227
Ākadadeva, Rāhada or Ghāgada, 91
Ākadeśvari T, 91
Akhāda Mahādeva T, Vasai, 216
Akhodar, Sun T. 82, 277, 293, 294, 295, 334, 335, 402
Akrapālitāgrāma, 178
Alafkhan, 145
Ala-ud-din Khilji, 124
Āliga, minister, 141, 158
Aligavasti, T, Cambay, 158
Allakapa, 4, 5
Āma, Nāgāvaloka, 89
Amarāvati, Stūpa, 12
Amarji, Dewan 75, n. 19
Āmbada, minister, 72 157, 158
Ambaji (Bhavani) (Ambikā) (Mātā), image, 161, 167, 168, 210, 215, 228, 229,
Ambāji T, Ambāji, 229, 279;
Anjar, 114;
Girnar, 215, 279, 336;
Kherva, 197
Kodinar, 152
Ambaranātha T, Kalyan (Thana) 60, 100, 114
Amman Shrine, 65
Āmra, 24
Āmradeva, 198
Amrita Cave, 22
Amṛitodbhāva, T, Variety, 409
Amthor Mātā T, Vadnagar, 106, 112, 234, 283, 336, 347, 359, 394, 409, 423, 465, 536
Amulya Prāsāda, Deogiri, 191
Anadara, 159
Aṇahilapura (Patan) (Anhilapāṭaka) (Aṇahilavad), 25, 26, 88, 89, 90, 91, 96, 118, 128, 129, 157, 179, 183, 200, 216;
Adinath T, 144
Dohaṭṭi Vasahikā, 129
Kumāravihāra T, 150, 153, 154

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Mūṣakavihāra T, 154;
Pancāsara T, 158, 178
Siva Kedarnath T, 150
Vardhamāṇa swami T, 144
Yukāvihara, T, 154
Anala or Āna (Sk. Arnorāja), 175
Analeśvara T, Ghusadi, 175
Ananda cudāsamā, 140 n. below n. 114
Anandaji Kalyanji, Ahmedabad 155, 156
Ānandanagara (Vadnagar), 150
Anandapura, 79, 107, 108, 110, 140, 280, 464
Anantaśāyini, 465,
Ananta-Vāsudeva T, Puri, 50
Ananteśvara T, Anandapur, 140
Ānarta, 35, 69, 71
Anāvaḍā, inscription, 193
Andhakāsuravaghamūrti, 464, 507,
Āndhras, 7
Angorgadh, 114 n. 51/1,
Anjani T, Odadar, 498
Anjar, 165;
Ambāmātā T, 114
Ankavaliya, 179
Anupamādevī, 180
Aparājita-pṛacchā, (APPR) 33, 35, 233, 263, 266, 275, 284, 286, 313, 317, 320, 321, 322, 324, 326, 327, 329, 331, 341, 343, 356, 357, 358, 359, 362, 365, 369, 370, 371, 376, 380, 391, 392 394, 395, 407, 408, 410, 438, 439, 440, 446, 448, 459, 460, 475, 477, 478, 479, 480, 481, 482, 483, 484, 485, 541
Aparājita-Vāstuśāstra, 263, n. 118
Āpastamba, Śulve Sūtra, 20, 340
Apollodotus, 71
Arbian sea, 35
Ārāsana, 127
Ārāsurī, 229
Arbuda (Arbudācala) (Abu), 179
Arbudagiri Kalpa, 209
Archacological Dept. Baroda State, 135;
Govt. of India, 76;
Survey, 24
Ardhanāriśvara, 347
Arhats, 3
Arisimiha, 178
Aristanemi, 70, 434, 435
Aristanemi-prāsāda, Karṇāvati, 144
Arjunadeva Vāghelā, 162, 189, 190, 191, 192
Arkapālita-grāma (Ankavaliya), 179
Arthaśāstra, Kauṭilya, 250
Aruṇa, 284
Ārya Khaputācārya, 72
Āśā Bhilla, 127
Āśāpallī (Āśāula), 127, 128, 144
Asoda, Jasamalnātha T, 165, 280, 301, 333, 428, 432, 455
Aśoka, King, 5, 6, 9
tree, 24

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Āśramadeva, temple, 78
Aṣṭadikpālas, 431
Aṣṭāpada (Sumeru), 179, 199
Aṣṭaśālā, T, class, 310
Aśtāśra, T. Variety, 308, 315; Pillar shape, 438
Āstika Pancayntana Kenyāṭa T, 232, 451, 535
Āsuka, minister, 144
Āsvālayana Grihya sutra, 243
Aśvatārā T 178
Athapoknara, Adinath (Śiva) T. 189
Atharvaveda, 241, 242
Aṭh-Kumbha T, Gyaspur, 51
Atmaram, 275 n. 155
Aurangazeb, emperor, 146
Auvadiyas Kovil T. 65
Avanti, 96
Ayodhyā, 244

B

Bādalā, 192
Badami, 58; Temples 58 ff. Mahakutesvara temple, 61 Malegitti Śivālaya, 61
Badoli, 87
Bagavadar, (Bayavadar) 276, 301
Bāhaḍa (Vāgbhaṭa), minister. 70, 144, 157
Bairat, 7
Bālacandra Muni, 200
Bālāditya, Dhruvasena, II, 79
Balarāma (Balabhadra), 176; incarnation, 348; T. Mūla-Mādhavapur, 206; T. Vadali, 177
Balavarmana, Mahā sāmnta, 90
Bālā yantra, 161 n. 181
Baldeva, 75 n. 19
Balej, 82, 277, 282, 291, 292, 294, 334, 346, 355, 366, 373, 374, 383, 414, 451, 456, 460. 489
Ballāla-Nārāyaṇa T, 189
Balsane, Triple shrine, 60
Bāṇa, 258
Bandhuramaṇa, Shresthi, 217
Bappabhaṭṭi Sūri, 90
Barabar hills, 6
Barada, hills, 75, 206, 279
Baradia, 367, 371, 374, 392, 398; Rāma T. 152, 168, 169, 277, 282, 286. 304, 333. 306, 365, 390 Lakṣmana T. 169, 282. 286, 336
Baroda, State, Archaeological Dept. 515, 527; Parsvanath T. 154; Vāyu T, 230
Barygaza, 71
Baudhayana, Śulva Sūtra, 20, 340
Bavandhaja (Jinālaya) T, 207. 457, 460 Pawagadh, 218
Bavka, Śiva T. 173. 300
Bawa Pyārā's Math, 71
Bawa Quaji, mosque, Patan, 433
Bay of Bengal, 35

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Becharaji, image, 160, 161
T. 338, 344, 406, 409, 457
Bedāya Prāsāda-tilaka, 275 n. 154
Bedsa caityagṛiha, 14
Belur, Temples, 66
Bengali, 34
Besnagar (vidiśā), 22
Bhābhā Pārsvanātha T, Āśāula, 144
Bhadra (Ka), T. Variety, 309; pillar shape, 438
Bhadrādi, maṇḍapa group, 369
Bhadrakāli, image, 161
T. Somnath 119. 145, 146
Bhadrāsana, symbol,*73
Bhadreṇiyaka, Sun T, 78
Bhadresvara (Kaccha), Jain T. 106, 129, 162, 191, 207, 280. 303, 333, 336, 365, 367, 381, 440, 457, 460
Bhagatarav, 70
Bhagavati, 310 n. 118
Bhāgvata Purāṇa, 113 n. 48; 254 n. 86
Bhagwanlal Indraji Dr. 11, 75,
Bhagwati Sūtra, 198 n. 291
Bhairava. 138, 223, 397, 464, 520, 536;
devi, 127;
T. at Kasangadh,. 442;
T. at Khimeśvara, 83, 492, 493;
Bhaja, Caitya gṛiha, 14
Bhamara, Śiva T. 27
Bhankhar, Āgiyā vaitāla T. 231, 506, 507, 525,
Bhansar T. group, 83, 84, 277, 291, 292, 294, 295, 334, 335, 346, 355, 366, 371, 383, 389, 414, 489
Bhanwarlal, Udaipur, 271 n. 144
Bharama, Vājā King, 204
Bharhut, Stūpa, 7, 8, 10.
Bharukaccha, 71, 72, 73, 79
Bhaṭarka, Senāpati, 77
Bhattacharya Dr. T. 247, 255, 319
Bhaṭṭārikā, 152;
Bhirūṇi T, Patan, 120;
Devi T, 141;
Yogeśvari T, 91
Bhattiprolu, Stūpa. 12
Bhaṭṭotpala, 258
Bhāva Bṛhaspati 146, 524 n. 48
Praśasti, 119 n. 62
Bha (Bhuvana), T. Variety 309.
Bhavanātha (Bhuvaneśvara) T. Desan, 193
Bhavaneśvara T. Moti Dau, 220
Bhavāni, 192, 223
Bhavisya Purāṇa (Bh. P.) 237, 308, 477
Bhayavadar (Bagavadar) Somaditya T, 151
Bhetali, Śiva T, 214
Bhetava Pārsvanāth T, Chansma, 217
Bhīda Bhanjana T, Hampar, 226;
Vala, 79 n. 32
Visavada 307, 336, 367 374, 532

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Bhiladia (Bhimapalli), Mahāvīra T, 189
Bhiloda, Jain T, 217
Murlidhara T. 192
Sun T. 192
Bhima (deva)
I King, 96, 98, 119, 120, 126, 145, 146 149, 194, 235
II King, 97, 111, 174, 175, 176
Bhimakṣi, river, 172
Bhimanath, Sun T. 118, 169, 304, 336, 365, 367, 384, 385, 386, 437
Bhimaratha, 30
Bhimasena, 427
Bhimā Shah, 209, 214
Bhimeśvara T. Lilapur, 174;
Patan 120;
Somanath, 148
Bhinna, ceiling type, 443 n. 111
Bhitargaon, brick T. 28, 49
Bhogava, river, 278 n. 3
Bhojadeva, King, 24, 26, 90, 146, 265, 324
Bhojuyagrāma, 175
Bhorol. Jain T, 185
Bhṛgu, 246, 262
Bhṛigupura, 179
Bhūdhara, T, Variety, 309, 314, 316,
Bhuj, 116;
Museum, 441
Bhujang-Lalita, 454, n. 17
Bhūjaya. maṇḍapa Variety, 375, 376
Bhumaka, Kṣatrapa, 72
Bhūmija T. Types, 266, 310, 311, 313, 315, 316, 319
Bhūmukha, T. Variety, 309
Bhusaṇa. T. Variety, 309
Bhūtanātha T. Junagadh, 150
Bhutia Vasana, 468,
Bhuvada (Bhuyada), King, 91
Bhuvadeśvara T, Bhuvad, 49, 191, 428
Bhuvāka, 90
Bhuvanapāla Sresthi, 189
Bhuvandevācārya, 263 n. 118
Bikaner, museum, 168
Bileśvara Siva T, 91, 92, 93, 279, 291, 292, 294, 295, 334, 335
Bina cave, 22
Bodha Gaya, 9
Bodhi tree, 1
Bodhi shrine, Bharhut, 9
Boria, Stūpa, 10, 73
Boricha Sun T. 82, 280, 282, 293, 334, 401, 491
Boru, Ruperśvara T 199
Bose, Nirmalkumar, 540
Brahmā, 94, 107, 108, 118, 167, 168, 172, 173, 185, 186, 204, 220, 221, 223, 259, 261, 286, 309, 310, 315, 346, 348, 349, 350, 354, 397, 459, 463, 465, 466, 467, 477, 522
T. at Kamrej, 173;
at Khedbrahma, 172, 279 286;
at Mahisa, 173

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Brahmagupta 284 n. 5
Brahmā-mandira, T. Variety, 309
Brāhamaṇa Droṇa, 5, n. 5
Brahmāṇḍa Purāṇa, 253
Brahmāṇi (Śakti), 171, 172, 530; T. at Butapaladi, 171; at Ruhavi, 112
Brahmā-Sarsvati, 202, 397
Brahma-Siddhānata-Sphuṭa, 284 n. 5
Brahma vaivarta, Purāna, 256
Bṛhadiśvara T. Tanjore, 63, 78
Bṛhrd Śilpa śastra, 275 n. 155; 485 n. 4
Bṛhaspati, 258
Bṛhat-samhitā (Br. Sm., Brht. Sam.), 25, 32, 251, 257, 258, 265, 267, 307, 309, 310, 312, 317, 319, 320, 322, 323, 331, 339, 353, 391, 438, 474, 477
Broach, 99, 228
Gangānātha T, 228; Saindhavai T, 153, 228; Śakunikāvihāra, 158, 178
Vallabha Bhatt Devi T. 228
Vāsupujya T, 144
Brown Percy, 21, 26, 39, 46, 51, 55
Buddha, Gautama, 1, 3, 4, 5, 6, 9, 11, 16, 79, 165, 246, 247
Buddheśvara T. 79
Bulis 4, n. 5
Burgess, 75, 101, 107, 112, 129, 130, 132, 135, 136, 229, 307, 368, 431, 435, 452, 453, 454, 464, 473, 539
Burnett, Dr. 35
Būṭada Lākhā, 203
Butāpaladi, Brahmāṇi Mātā T. 171

C

Cācineśvara (or vācideśvara) T. 118
Caitya, Kosthaka, 248
„ Guṇaśilā „
„ Candrāvataraṇa „
„ Purṇa bhadra „
„ Kāmamahārnava „
„ Bhandiravedamsiya „
Caitya-griha, definition, 13
Caitya-griha at Bhaja. 14
at Kondane, 14
„ Pitalkhora, 14
„ Ajanta, 14, 15, 16, 17
„ Bedsa, 14
„ Nasik, 14
„ Karle. 14
„ Kanheri 14
„ Elora, 15, 16
Caitya-Vasis, 73
Cakesvari Devi T, Satrunjaya, 22,
Cakra, T. Variety, 304
Cakrabhṛit, Viṣṇu, 74; T. 75
Cakrapālita, 74
Cakratirtha, 204 n. 19
Calcutta, 289
Cambay, 144, 157, 173, 182, 216, 225, 460;

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Ajitanātha T, 200;
Aligavasti, T, 158;
Cintamani-Pārsvanātha T, 192, 224;
Udayanavasahi, 158;
Vijaya cintāmaṇi T, 224
Campā, 248
Cāmunda, King, 96, 100;
Plates, 99;
T. 118
Cāmuṇḍā, 140, 494, 514, 536
Candanātha T. 118
Canḍa simha 181, 204
Candikā, 148, 310, 354;
Candra, 123, 221
Candragupt Maurya, 71;
250; II, 74;
Candrakalā, Spire profile, 327, 408
Candramauliśvara, 184 n.
Candraprabha T, Dabhoi, 190;
Pawagadh. 218, 219;
Prabhas, 199
Capecomorin, 34
Caruka, T. Variety, 309
Cārupa, 184
Caturamukha-Prāsāda, Ranakpur, 142, 211
Caturavarga Cintāmaṇi, 258
Caturaśra, T, Variety, 308, 315
Caulukya, Mūlarāja 1, 96
Caundeśvara T. Talaja, 175
Cautānum Derum, Vadnagar, 150
Celeśvara T, Ghumali, 133
Ceylon, 35
Champaner, 174, 219
Chandela, 54
Chandrabhāgā, river, 141
Chandravati, 201
Chansma, 97 n. 1;
Bhetvā Pārsvanātha T, 217
Chār-Kumbha T. Gyaspur, 51
Charup Jain T, 204
Chatrabhuja, Khajuraho, 55
Chaubari T. 106, 107, 109, 110, 278, 337
Chetarji Dr. Shyamdas, 289 n. 5
Chezrala, Kapoteśvara T, 28
Chhāyā, 206 n. 24
Chhitara, 274 n. 152
Chidambaram, 64
Chitor, 217
Chitor, inscription, 274 n. 152
Chorwad, Sahajigesvara T. (Jāgesvara T.); 158;
Nāganātha T, 205
Pārsvanātha T, 217
Chudasama, Mandalika, 75
Cintāmaṇi Pārsvanātha T, Cambay, 192, 224;
Citra, T. Variety, 309
Conjeevaram, Kailashnātha T, 30, 62, 64,
Vaikuntha Perumal T. 62, 63, 64;
Ekamranath T. 65
Coomarswamy, 289
Cousens, 11, 77, 114, 128, 130 134, 136, 171, 172, 176, 201, 234, 288, 289, 290, 292, 346, 530, 539

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Copper-Bronze Age, 70
Cullavagga, 247
Cushion Capital, 57

D

Dabhoi, 179, 186, 187, 278, 280; Candraprabha T, 190; Kālikāmātā T, 187, 368, 437, 464, 467, 484; Śatamukhi Vāv T, 188; Vaidyanātha T, 178, 186, 368, 484
Dadhipadra, 139; maṇḍala, 96
Dahisara, Dhingdmalla's T, 222
Dahod, 96
Daityasūdana, Viṣṇu, 148, n. 140
Dakor Ranchhodji T, 227 n. 457 n. 31
Dāmodara gupta, Kashmiri poet, 89
Damodara, Kuṇḍa, 457 n. 32
Damodara T, Junagadh, 74, 75, 457 n. 32
Daṇḍakāraṇya, region, 317
Darbhāvati (Dabhoi), 179, 186
Dāruja, T, class, 314, 315, 316, 341
Daśapur, Dasar or Mandsar, 75
Daśāvatāra, Cave, 29; T, 77, 137
Davad, Jāgeśvara T, 231, 508; Pārsvanātha T, 185
Deccan, region, 73, 290
Delmal, 101, 105, 112, 167, 184, 301, 332, 359, 367, 371, 374, 390, 392, 415, 422, 425, 449, 451, 465, 466, 471, 473
Laksminārāyaṇa T, 103, 405, 409
Limboji T, 103, 120, 131, 278, 283, 337, 349, 415, 454, 528,
Sūrya T, 103;
T. on Tank, 107
Delhi, 97, 270
Delwada, 162, 208, 209, 213, 218, 219
Demaraṇum Derum, Lakroda, 84
Deogiri, Amulya Prāsāda, 191 n. 271
Deoli, 168
Derāni, Jethāṇi Gokhas, 181
Derol, Triple T. 185
Desan, Bhavanātha T, 193
Devacandra, Shreṣthi, 184
Devada, 124 n. 68
Devāditya, architect, 186
Devani Mori, stūpa, 11, 74
Devapaṭṭana, Kumaravihāra, T, 153
Devatā-Murti-Prakaraṇa, 271
Devendrasūri, 129
Devibhāgavata, Purāṇa, 256
Dhaky M. A., 85, 98, 100, 102, 107, 109, 119, 122, 130, 131, 134, 136, 150, 162, 164, 167, 194, 195, 201, 220, 232, 267, 514, 524, 534,
Dhamalej, Sun T, 204
Dhanaka (Dhank), 162 n.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Dhandhuka, 129;
Zolikāvihara, 154
Dhanasimha, 200
Dhaneśvara Sūri, 70, n. 2
Dhank, grant, 78, n. 30
Dhārā, 265
Dharasena III, 78, n. 31
Dharesvara T, Saptnath, 185
Dharmāditya, Śilāditya, 78
Dharmanātha, tirthankara, 226
Dharmarāja ratha, 30
Dharmarājikā Stūpa,
at Sarnath, 6
at, Taxila, 6;
Dharmāmṛya Mahātmya, 458 n. 33
Dharnāshā, 211
Dharnivaraha, Cāpa chiftain, 234
Dharaniyihāra T, Ranakpur, 211
Dhavala, minister, 150
Dhavalakka, 97, 143, 179
Dhingadmalla's temple, Dahisara, 222
Dhingeśvara T, Khimeśvara, 492, 493,
Porbandar, 83, 277, 291, 389, 502
Dhinoja, Vyāghreśvari, T, 193, 337, 365, 367, 371, 374, 405, 409, 433
Dholaka, 173, 178, 179, 190, 204
Acchupta Vasati, 173;
Rāpakeśvara T, 222;
Siddhanātha T, 222
Dhrangadhra 141
Dhrasanvel, 280, 293 294, 295 389, 4 491
Kalikā T, 283, 293, 334, 335, 366, 371, 373, 386, 403, 491
Maga Derun, 231, 277, 282, 306, 337, 355, 367, 372, 374, 384, 385, 509
Dhruvasena II, Bāladitya, 78, n. 29;
79, n. 31
Digbhadrādi (Vāvāṭa) T, types, 310, 311
Dikpālas, 220, 466, 467, 475, 514
Dipārṇava, 264, 269, 275, 343, 358, 369, 370, 371, 391, 392, 394, 395, 433, 439, 448, 475, 478, 481, 482, 485
Disa, Siddhāmbikā T, 351
Doha-Copāi, 268 n,
Dohatti Sresṭhi Vastikā, Aṇhilapur, 129
Drāvida, region 32 ff; 35, 60
Drāvida, T, types, 310, 311, 313, 314, 316,
Dravidian (Phase, School, Style, Temples), 36, 37, 60, 66, 82, 254, 256, 259, 266, 290, 312, 321, 322,
Dudheśvara T, Khimesvara 84, 492, 493, 494,
Dughadeśvara Mahādeva, Mandrapur, 164

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Dumer-lena Caves, 29, 30
Durga, 100;
Mahātmya, 151 n. 147;
T. Aihole, 58
Durlabharāja, 96, 118;
Durlabhasara, lake,
Aṇhilpura, 118
Dvāradipikā, 273
Dvivajra, pillar shape, 438
Dvyāśraya, 137, 145, 153, 258
Dwarka, 113, n. 48; 227, 245, 379, 385, 441,
Dwarkādhish T. 226 ff, 277, 282, 286, 306, 336, 368, 384, 390, 398, 437, 468, 511, 541
Rukmaṇi T. 277, 282, 283, 301, 336, 390, 392, 398, 405, 409, 468, 511
Trikamaji T, 468

E

Ekaliṅgji, Śiva T, 271 n. 144
Ekamranatha T. Conjeevaram, 65
Elephanta, Caves, 28, 30
Elora, Caves, 15, 16, 28 ff. 105;
Kailāśa, 141;
Tin Tal, 92;
Viśvkarmā, 14, 15;
Epics, Ramāyaṇa, 245
Maḥābhārata, 245
Era, Christen, 147, 265
Hejra, 190;
Kalacūri, 11 ff;
Kaṭhika, 11 ff;
Śaka, 11 ff;
Siṁha, 150, 190;
Valabhi, 150, 190;
Vikrama, 190
Vira, 73
Erana, 77, n. 24
Narasiṁha etc. T. 27

F

False cave, 22
Fergusson, 295
Forbes, 184, 452
Francis Leeson, 469

G

Gadā, T. Variety, 309
Gadre A. S. 171
Gadre, N. B. Major, 264 n. 125
Gaja-Lakṣmi, 432, 462
Gajāsuravadha, 512
Gaja, T. Variety, 309
Gala, inscription, 141
Galānātha T. Paṭṭadakala, 61
Galtesvara T. Sarnal, 100, 277, 339, 340, 372
Gaṇas, 100
Ganḍa Bhāva Bṛhaspati, 147, 148, 176
Gandhar, 143 n, 125; 289
Pārsvanātha T, 224
Gandhariā Caumukhaji T, Satrunjaya, 222
Gāndharvas, figures, 360, 436, 451, 466
Gāṇdu derun, 368 n.
Ganeśa (Gaṇapati), 81, 90, 93, 94, 106, 107, 108, 110, 111, 113, 115, 116, 151, 173, 185, 196,

Jain Education International For Private & Personal Use Only www.jainelibrary.org

202, 204, 214, 228, 315, 345, 346, 347, 348, 349, 350, 352, 354, 361, 428, 454, 464, 489, 500, 511, 512, 514, 515, 516, 517, 523
T. at Aithor, 507;
at Ghumali, 182, 355, 402, 403;
at Miyani, 334, 355, 402, 403
Gangā, figure, 113
Gangānātha T, Broach, 228
Gaṅgā-yamunā, 346, 347, 351, 351 n. 19, 360, 462, 466, 470, 472, 516,
Garga, 258
Garikapad Stūpa, 12
Garuda pillar, 22
Garuḍa Purāṇa, 262, 308, 309, 324, 353, 391, 406, 448, 479, 480
Garuḍa (Suparṇa) T. Variety, 309
Garutmana, T. Variey, 309
Gauri, 508, 512; T. 148
Gavada, Jāgesvara T, 512
Gayākuṇḍa 206
Gāyatri, Goddess, 499;
T. Pasanavada, 283, 334, 366, 371, 377, 378, 383, 389, 499,
Gedi, Acaleśvara T, 224
Ghantasala stūpa, 12
Ghoga, Navakhanda Parsvanatha T, 204
Ghumali, 87, 133, 134, 206, 279, 306, 332, 335
Celeśvara T, 133 n. 90;
Ganeśa T, 182, 355, 402, 403
Jain T. 93,
Navalakhā T, 92, 93, 132 ff; 334, 337, 365, 368, 372, 379, 384, 385, 390, 392 394, 398, 399, 417, 421, 427 451, 464, 470, 471, 472, 473, 474;
Vaiṣṇava T, 94
Ghusadi (Viramgam), 174, 175
Sumaleśvara T. 174
Ānalesvara T. 175
Salakhaneśvara T. 175
Viramesvara T. 175
Girnar Mt. (Girinagar) 10, 53, 54, 71, 73, 74, 142, 155, 178, 190, 218, 279, 283, 376, 385, 457, 467, 485
Inscriptions, 180 n. 226
Temples : Ambaji, 215, 279, 336;
Caumukha T, 54, 217
Kumārapāla T, 155, 303, 333;
Laxmitilaka T, 215;
Neminātha T, 199, 207, 305, 333, 338, 365, 367, 368, 373, 374, 375, 379, 384, 437, 457, 460;
Parsvanātha T, 229;
Samgrama soni T, 213;
Vastupāla (Triple T.) 179, 307, 333, 337, 338, 371, 374, 398;

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Vimala T. 215;
Girnārā, Brahmins, 75
Goa, 35
Gobhila grihya Sūtra, 243, 352
Godani Dr. H. R. 524 n. 49; 533 n. 61
Godavari, river, 34, 35
Godhā Shreṣṭhi 216
Goetz Dr. H. 167 n. 195
Goganārāyaṇa T, Dadhipadra, 139
Gokeśvar T, Lovarali, 231, 304, 518 ff;
Gondeśvar T. Sinar, 68
Gop, temple, 75, 76, 77, 80, 82, 279. 288 ff. 328. 329, 334, 335, 383, 388, 401, 464
Gopuram. 64 ff.
Gorad, 195, 196, 301, Someśvara T, 106, 109, 390, 392, 397, 405, 409, 415, 422. 423, 434, 441.
Gorakh. T, Odadar, 498 521
Gosai N. Y. 275 n. 154 272 n. C.
Gosavaji T, Kheralu, 184
Goval Dave, 224
Govardhan, minister, 208
Govinda, 208
Gṛharāja, T, Variety, 309
Gangadhara, 275 n. 155
Gava-Vṛkṣa, T. Variety, 309
Gudā (Gudārāja), 215 215 n. 43
Gudivada, Stūpa, 12
Guhāditya T, 566
Gujarat, Denotation, 69
Guṇadevi, 124, n. 68
Guṇasāgarasūri, 126
Guneth prasasti, 208
Gunja, T on lake, 231, 512
Gupta, (Soveriegns, period, style, Temples), 26, 27, 31, 74, 75, 76, 87, 165, 257, 290
Gurigai Konda Cholapuram T. 64
Gurjara, record, 78 n. 29; region, 317
Gurvāvali, 99
Gwalior, 168; Temples, 55. ff.
Gyaspur, 51

H

Halebid, Hoyasalesvara T. 66
Hamapar, Siva T, 221, 226
Hampi, Vithal T. 65
Hamsa, T. Variety, 308 n. 112; 309,
Haṁsalatā, design, 462
Haṁspṛsthi. motif. 329
Hansaraja jetha, 155 n. 164
Hanumāna, 508; T. 84
Harnav, (Hiraṇyākṣi) river 172, 535.
Haragauri, 160
Harappan sites, 19; culture, 163 n. 186.
Harasacarita, 258
Harasata Mātā T, Veraval, 190
Harasiddha T, Miyani, 83, 106, 110, 279, 291, 332, 337, 344, 351, 355, 365, 367, 371, 374, 405, 409, 492

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Hari (Viṣṇu), 90
Haribhadrasūri, 128
Haribhaktivilāsa, 258
Haricandrani Cori T. Shamalaji, 99, 443, 451, 455,
Haridaśva (Sūrya), 90
Hariharapitāmahārka, 509, 512,
Hariharārka, 508,
Harihara T. Osia 50, 87, 88
Harij, 97, 196
Harināth, 78 n. 29
Hari vaṁśa Purāna, 70, 245, 256
Hasta-pramaṇa, 264
Hāṭakeśvar T, Vadnagar, 98, 219, 220, 235, 299, 304, 337, 379, 406, 409, 417, 422, 466, 467, 468
Hatheśvar T, Limkheda
Hathia vāpi, Patan 184
Hayasirṣapancarātram, 41 n. 20; 254, 255, 319, 320
Heliodorus, Sun of Dion, 22
Hemacandrācārya, 129, 150, 153, 154, 258
Hemādri, 191 n. 271; 258
Hemakuta, T. Variety, 326, 409
Himavata, T. Variety 308
Himalaly, rigion, 34, 320 n. 159
Hinayāna, 13, 14, 15
Hindi, language, 34
Hingolajā Mātā T, Khandosan, 106, 113, 152, 278, 283, 303, 337, 515
Hiranya, river, 201, 278, 306, 336, 350, 385, 390, 397, 427, 464
Hirapur, Ujaleśvara T, 514
Hiuan Tsang, 79, n. 32
Hoyasala T. Halebid, 66, 468 n. 45
Huchchimalligudi, temple, 58
Hydrabad, 35

I

Idar, 533;
Kumāravihāra T, 216;
Raṇamallacoki T, 231, 515
Indra, 221, 239, 240, 309, 351, 245;
Maṇḍapa, 178;
Sabhā, 29
Indranila, T, Variety, 409
Indraprastha, 245
Indo-Aryan Style, 36, 59, 66,
Indore, 146 n 136
Intwa, excavation, 73
Iśa, 285
Iśānagurudevapaddhati, 33 n. 10; 35, 258, 312 n. 120
Isara, 274 n. 152
Ishawar Soni, 216
Isvara T. Mamalpuram, 62

J

Jackson, 79 n. 31
Jacob, Le Grand Capt., 132 n. 87/2
Jagadevaśā, (Jagaduśā), 162, 191
Jagaducarita, 162 n.
Jagamalla, Mehr king, 175

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Jagannath Ambaram, 485 n. 4
Jagannatha Subhā, Cave, 29
Jagannātha T, Orrisa, 468, n. 45, 50
at Suvan 364, 365, 371, 383, 388, 389, 396, 397, 402, 494, 499, 505, 506
Jagat singh, 6 f.
Jāgeśvara T, Chowarwad, T. 158
at Davad, 231, 508
at Gavada, 512
Jagvallabha Parsvanāth T, Ahmedabad, 221
Jaggaya peta, Stūpa, 12
Jakharāja Mātā T., Linch, 171
Jakrād Vira, 196 n. 288
Jalaśāyi, Viṣṇu, 123, 138
Jamanagar, 225
Śantinātha T, 222
Sethana T, 224
Jamasataji, 225
Jam Bamanioji, 206 n 24
Jambulinga T, Pattadakala, 59
Jami Masjid,
Somnath, 433 n. 71
„ at Ahmedabad „ „
„ at Mujapur, 161
Jarasandha, King, 434
Jasamalnātha Mahadeva, Asoda, 165 428, 432, 455
Jātakas, 9, 245, 246, 247
Jayāditya, Sun T. Nagara, 182
at Kāpikā (Kavi), 90
Jayantasimha, 175 n. 214
Jayanti, goddess, 128
Jayantvijayaji, Muni, 181, n. 230
Jayapṛacchā (Ms.) 440 n. 96
Jaya-pṛcchādhikāra, 263
Jayasimha Siddharja, 96, 98 n. 2, 135, 141, 145, 208, 234
Jayatā, 217 n. 50
Jesala Shah, 200
Jinaharṣa, 179 n. 224/1; 186 n. 251
Jinaprabhasūri, 70, n. 2; 151
Jinasenasūri, 70, n. 2,
Jinodayasūri, 204
Jiravālā Pārsvanātha Tirthankara 126
Jitamala Solanki 221
Jiva, Jivābhigama, 89
Jiyor, Kumbhaleśvara T, 208
Jhogada, Mahādeva temple, 60
Jholika-vihāra, Dhanḍhuka, 154
Jnānaratna Kośa, 264, 343 n. 53; 440 n. 96
Jodhpur, Taleti Mehal, 217
Jogeśvari Cave temple, 30
Johan Marshall, Sir, 18, 19
Jote Ratnamani Rao, 182
unagadh, 10, 73, 74, 75, 146, 176
Museum, 11, 170
Temples:
Damodara T, 74, 75, 467,
Bhutanātha T, 150
Damodara Kuṇḍa, 457
Revati Kuṇḍa, 457
Junāgadhi Mātā T, 163 n. 187
Junāgadhi T, Vasai, 302
Junnar, 7

Jain Education International For Private & Personal Use Only www.jainelibrary.org

K

Kadali, 24
Kādambari, 258
Kadvar, 75, 76, 81, 92, 277, 282, 286, 293, 294, 334, 341, 353, 364, 376, 377, 383, 389, 396, 397, 414, 464, 465, 466, 470, 474
Kailāsa, abode of Śiva, 25;
Cave, Elora, 29, 141;
Mt. peak, 25, 147;
Shape, 37, 309, 324, 324;
T. Variety, 25, 308 n. 112
Kailasanātha T. Conjeevaram, 62
Kakkasūri, 183
Kālabhairava, 140, 464
Kalacūri Era, 11 f.
Kalānidhi, 273
Kalaśa, T. Varieny, 309
Kālikā, 161
Kālika T. Dabhoi, 187, 368, 437, 464, 467, 484;
Dhrasanvel, 283, 293, 334, 335, 366, 371, 373, 386, 403, 491;
Navidraved, 283;
Patan, 161
Kalinga, region, 320 n. 159;
T. Variety, 321
Kāliya-mardana, scene, 432, 467, 520, 521
Kāliya, serpent, 170
Kalhaṇa, 258
Kalki Purāṇa, 256
Kalpalatā, Ceiling motif, 440
Kalpa Sūtras, 243
Kalsar, 87, 92, 93, 277, 293, 294, 334, 341, 353, 364, 366, 371
Kalyan, 100;
Amarnath T. 114;
-mandapa, 65
Kalyāṇakalikā, 275 n. 155
Kalyaṇavijaya Muni, 275 n. 155
Kāmada, basement Veriety, 393, 394
Kāmākṣī, river, 172
Kamalodabhava, Ceiling order, 442 444,
Kāmasūtra, 469
Kamboi, 468;
Sandaleśvera T. 184
Kamboika-grāma, 184 n.
Kamboi-Solanki, 280 n. 8
Kāmikāgama, 33, 35, 256, 312, 321
Kamrej, 173 n. 204
Kanakapuri, 163
Kanakeśvara (Śiva), 163
T at Vasai, 306, 336
Kandariyā T. Khajuraho, 31, 55
Kandola, Hillock, 279
Kānhaḍadeva, 201
Kanheri, Caitya grihas, 14
Kaniṣka, Kuṣāṇa Emperor, 72
Kankesvari Mātā, 228
Kanoda, 106, 108, 278, 301, 307, 332, 337, 367, 371, 374, 390, 394, 430, 440, 471
Kantela, 189
Kanthesvari T. Patan, 91

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Kanthkot, Mahavira T. 191, 198
Sūrya T, 118
Kaṇvirikā, river, 90
Kanyakubja, (Kanauj), 90
Kapadvanj, 451, 454, 455, 460, 464, 472
Kapāleśvara, 138
Kapardi (Śiva) 183;
T. Somanath, 148
Kāpikā (Kavi), 90
Kapilakoṭa, 116
Kapilavastu, 4, 5
Karamarāja (Karmāśā), minister, 221
Karamaśi, minister, 204
Karambhavihāra, Patan, 154
Kārdamaka, 11 ff; 73
Karkarā (?), City, 91
Karkarāja Suvarṇavarṣa, 90
Karkesvara T, Somanāth, 194
Karkesvari T, Somanath, 194
Karle, Caity grihas, 14, 245
Karmaśā, 157 n. 169
Karṇa 119 n. 62, 128, 164 n. 190;
I, 96, 98, 127;
II, 97;
Vāghelā, 193
Copperplate, 101 n 16. 102
Karnal, Village, 2.0
Karṇa-Meru-Prāsāda, 25;
at Āśāpalli, 128
Karṇa pitha, basement Variety, 393, 394
Karṇātaka, 35
Temples, 66
Karṇāvatī. 128, 144
Udayana Vihāra, 144;
Ariṣtanemi Prāsāda, 144;
Vāsūpūjya Caitya, 144
Kārtika (Swāmī), 138, 151, 533
Karvan, 168, 466;
Saindhavi T, 153 n. 151
Kasangadh, Bhairava T, 442
Kasara, Triple T. 101, 104, 108, 112, 113, 170, 172, 307, 332, 337, 334, 350, 365, 371, 374, 405, 409, 415, 424, 427, 431, 449, 465, 471, 473, 474
Kāśiviśvesvara T, Samalaji, 228 n. 86
Vadanagar, 298,
Kashmir, 169, 288 ff.
Kāśyapa, 258;
Silpa, 283, n. 4
Kathika: Era, 11 ff.
Kings, 11 ff.
Kathlal 173 n. 204
Kausambi, 248
Kautilya, minister, 251
Kavindrācārya, 270 n. 143
Kavi. Sarvajita T, 226
„ Ratna Tilaka T, 226
Śāsa-bahu T, 226, 277, 535
Kedārnātha T,
Aṇahilapura, 150
Porbandar, 132
Kemajju (Kimoj), 78 n. 29
Kerakot, 441
Kerala, 35
Kera, Lākheśvara T, 234

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Kesarādi Sāudhāra T. Variety, 386, 409
Kevan, Śiva T. 185
Ketu, 118 n. 58/1
Khādeśvara T, Khimesvara, 84, 492, 493, 494.
Khadga, T. Variety, 309
Khadira, grihya Sūtra, 243, 352
Khajuraho (Chhatarpur), (Candeta) Temples, 31, 54, 219, 468 n. 45, 473
Khakhchoka, 88, 228 n. 86
Khamalai T, Dhinoj, 193
Khandosan, Hingolaja Mātā T, 106, 113, 152, 278, 283, 303, 306, 333, 337, 515, Rt. angalar T, 231, 278, 337, 379, 445
Khandeśvari T. Math–Kasangadh, 519
Khandoigadh, 203
Khansarovara, Lake, Patan, 138
Kharatara vasahi T, Delvada, 213, 214
Kheda, 114
Khedabrahma, Brahma T. 172, 279, 286
Khedkot, Lākheśvara T. 116, 234, 280, 336, 371
Khengar IV, Cudasama King, 145 n. 136
Kheralu, Gosāvaji T. 184
Kherva, Ambā Mātā T, 197
,, Siddhanāth T, 197 n. 289 3
Kheṭaka, Āhara, 78 n. 29, 79, 88
Khimasimha, 216
Khimeśvara, 83, 277, 291, 292, 294, 295, 334, 335, 346, 355, 364, 366, 371, 373, 376, 378, 383, 389, 414, 415, 492, 493, 494, 496; Bhairava T, 83, 492, 493; Dhingeśvara T, 492, 493; Dudheśvara T, 84, 492, 493; Khādeśvara T, 84, 492, 493; Khimeśvara T, 84, 492, 493, 494, Rāṅdala T, 84, 492, 493; Sun T. 84, 492, 493
Khorasa, Sun T, 205
Śiva T, 205
Kicaka, 427, 438, 462
Kinderkheda 91, 92, 280, 293, 294, 334
Kinnaras, 466
Kiskindhā, 244
Kīrtti-maṇḍapa Variety, 479; Parch Variety, 380;
Kīrtikaumndi, 179 n. 226
Kirti stambha, 217
Kiradu, 167
Kocarabā (Kocharab), 127, 128
Kodinar, Ambikā T, 152
Kokra (Kakra), 118
Kolhapur, 35
Koliyas, 4, n. 5
Kollādevī, 138
Koṇaka pathaka, 78 n. 29
Konarka T, orissa, 468 n, 45 Sun T, 49, 50
Kondane, Caityagrihas, 14
Konkan, 96, 317

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Koranṭavalagacchiya Caitya, Patan, 178 n. 224/1
Kotai, T. group. 114, 234 280, 282, 302, 306, 336, 367, 384, 388, 405, 409, 441, 443, 447,
Kotiyarka 165 n. 191
Koṭṭammahikādevi, 79 n 31
Koṭṭardevi, T., 79 n. 31
Kramrisch Stella Dr. 23
Kṛiṣṇa, 170, 176, 193, 220, 467; river, 34, 35
–Vāsudeva. 70
Krodidhvaja, 159
Kṣatrapa, rule, 11, 72 ff; Bhumaka, 72; Kārdamaka, 73; Kṣaharāṭa, 73; Nahapāna, 73
Kṣemarāja, 96
Kṣipta, Ceiling form, 443
Kṣptotkṣipta, Ceiling Variety, 440, 442, 443,
Kṣirāṇava (KSR.) 263, 268, 343, 356, 358, 362, 369, 386, 391, 392, 394, 395, 440, 448
Kubera, 148, 165, 245, 304, 438, 512
Kuchhadi, Saradesvara T, 231, 277, 302, 337, 367, 371, 374, 394, 517
Kumāra Gupta T, 74
Kumāradevi, 7
Kumārapāla, 70 n. 2 96, 107 n. 32, 109 n. 35, 119, 126, 145, 146, 147, 148, 149, 152, 153, 154, 155, 157, 158, 159, 161, 206, 208, 295, 524 n. 48
T. at Girnar, 155, 303 333
Kumārapālapratibodha, 72 n. 5
Kumārapāleśvara T, Aṇahilapur, 150
Kumaravihāra T, at Aṇahila, pāṭaka, 153; at Devapaṭṭana, 153; at Idar, 216 at Satrunjaya, 155,
Kumbha, T. Variety, 308 n 112
Kumbhakarṇa, 271 n. 144
Kumbha Koṇam 64
Kumbhalagadha, 271 n. 144
Kumbhalamera, 209, n, 32
Kumbhalesvara T, Jiyor, 208
Kumbharia, 218, 279, 338, 352; Mahāvira T, 127; Neminātha T, 159, 303; Pārsvanātha T, 139 Śambhevanatha T, 197 Śāntinatha T, 128
Kumbheśvara T, Abu 126, 279 n. 7
Kurapāla (Kumarapāla), 206
Kunthunātha Swāmī T, Unjha, 173
Kunvarji, 225
Kuśinagara, 4; 5, n. 5;
Kushan, 6
Kutubminar, 168

Jain Education International For Private & Personal Use Only www.jainelibrary.org

L

Ladhkhan T. Aihole, 57
Ladol, Copper Plates, 128
Laghu Śilpa Jyotissāra 275 n. 155
Lākhāvati, (Lakhav), City 160
Lakheṇā T. Polo 232, 534, 535
Lākheśvara T. Kera, 234
T. at Kheda, 116
Lakroda. Demaranum Derum 130, n. 86; 234
Lakṣmaṇa T. Baradia, 169, 282, 286, 336
Lakṣmaṇarājadeva, Kalcuri king 91
Lakṣmī 223, 310, 465
Lakṣmī Nārāyaṇa 201, 202, 347, 397, 465, 535
Lakuliśa 111, 166, 167, 168. 228, 464, T. at Pawagadh, 507
Lāliga (Lalla), 124, n. 68, 137 Siṁha, 200
Lalita, T. Class, 310, 311
Lalitādevī, 179
Lalitāditya Muktāpid. King, 169
Lalitaprabhasūri, 225
Laṅkā, 244
Lasundra, 173, n. 204
Laṭa regoin, 35, 69, 75, 183, 190 n. 265, 266, 308 320, n. 159, 321, 322, (Lāti) style, 35 318, 320, School 318, 319, 320 Temples, 320
Latapur. Kashmir, 169
Latina, T. Class 235. 324, n. 183, 329
Lauriya stūpas, 5
Lavanaprasāda, 97, 175
Laxmi-nārāyaṇa, 189
T. 190; 190 n, 264
at Delmal, 103, ff 405, 409 at Pedgaon 60, at Girnar, 215
Laxmitilaka Upādhyāya. 189
Licchavis, 4, n. 5.
Lilādevī 174
Lilāpura (Lalitapura), 174
Lileśvara T. 174
Bhimesvara T. 174
Lilāvati, 259, 284 n. 5
Limkheda, Hatheśvara T. 351
Limboji Mātā T. Delmal 103, 120, 131. 278. 283, 337, 349, 415, 454, 528
Linch, Jakhrāja Mātā T. 171
Liṅga-purāṅa, 254
Lingarāja T.Orissa, 50
Lothal, 70
Lovarali, Gokeśvara T. 231, 277, 304, 337 351 367, 371, 374, 390. 392, 405, 465,474, 518 ff
Lumbhā, Mahārāva 201
Luṇapasāka, 175
Luṇasiṁha (SK. Lāvyaṇasimha), 180
Luṇavasahi T.Abu, 123, 180, ff. 184, 209, 210. 301, 333, 367, 374, 379 381, 417, 420, 421, 426, 428, 429, 433, 434, 442, 444. 446,

Jain Education International For Private & Personal Use Only www.jainelibrary.org

454, 460, 467, 468, 484, 485
Lunav, Lunāi T. 83, 494
Lunai Mātā, Lunav, 494

M

Madanshankara T. 118
Madasarasthali, 78, n. 31
Madhavarai T. Mula-Madhavapur, 206
Madhavpur, 170, 433, 442, 446, 467
Mādhavarāja (Sūrya), T. 170, 300, 301, 336, 367, 368, 374, 521
Madhyadeśa, 35, 320
Madhybharat, 77, n. 24
Madura, 48, 65
Magaderu, Dhrasanvel, 231, 277, 282, 306, 337, 355, 367, 372, 374, 384 385, 386, 509
Magadha, 35, 74;
Magadhī, 34
Mahābhārata, 244. 245, 262
Mahajirao, Gaikwar, 160, n. 181
Mahākālī 397, 464
Mahakuteśvara T, Badami, 61
Mahāmalla 30
Mahaṇasinha, 124 n. 68
Mahāpadma. T. Variety 309, 325
Mahāpitha basement veriety, 393, 394
Mahārāja Bhavan T. siddapur 141
Mahāvagga, 247
Mahāviracariya (carita) 129, 153
Mahāvira tirthankara I, 70, 178
T. at Bhiladia, 189.
" at Kanthkot, 191, 198
" at Kumbharia, 127, 441, 444,
" at Osia, 50
" at Posina 210
" at Sander, 198
" at Sangam khetaka, 183
" at Vijapur, 183
Mahāyāna, 15, 74
Mahendravarman Pallva king 30
Maheśa (Mahādeva), 74, 112, 183
Mahipāladeva Rā Cudasma, king, 145, n. 136. 176, 199
Mahi, River, 100, n, 12; 277
Śivanātha T, 100
Mahisa, 173, n. 204
Mahiṣāsura mardini, 464, 515
Mahmūda Begadā, 145, n. 136, 146. 215, n. 43
Mahmuda of Gaznā 96, 119, 145, n. 136
Mahudi, 164, 165 n. 191
Maipuri Masjid, Somanath, 134. 149
Maitrana, 191
Majmudar A. K. 101, 135, 175 n. 213
Makunda T. Mamallapuram, 62
Mālā De T. Gyaspur, 51

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Malegitti Śivālaya, Badami, 61
Malheneśvara T. Somnath, 175
Malla, 4. 5, 205
Mallikārjuna T. Paṭṭadakala, 61
Mallinath, 54, 179, 307, 338; T. Patan, 179
Malva, 35, 75, 77, 79, 96, 178, 213 n. 37; 483
Mamallapuram (Mahābalipuram), 30, Shore T, 31, 62
Ishavara T. 62
Mukunda T, 62
Māna, 240
Mānā-Cārya, 240
Mānāji, 143 n. 125
Mānasāra, 33, n. 10, 283, 286, 312, 478
Maṇḍali, Muleśvara T, 98
Māṇḍalika Cudāsma, 75 n. 19 T. 75 n. 19; Vihāra, 189
Mandali N. M 524 n. 49
Mandar, T, Variety, 25, 168, 308 n. 112, 309
Mandāraka, ceiling order, 443, 444
Mandara, peak, Mt. Meru, 25
Māṇḍavagaḍha, 190
Mandavi, Sundaravara T. 223
Mandira, T. Variety, 309, 409
Mandrapur, 164, 280, 301, 333, 350, 359, 468
Mandsor, 75
Māṇḍvyapur (Mandor), 124 n. 68
Mangrol, 433 n. 69, 442
Manika, T.Shape, 37, 309, 324. 340
Manishanker Bhatt, 263 n. 118
Maniyāra Matha, Rajgir, 28
Mankad, P.A. 34, 262. 267, 284, 317 n. 141
Manod (Manund), 195, 301, 337. 367, 371, 432, 442, 467, 471
Nārāyaṇa T. 171
Mansa, 368 n.
Manu, 258
Manusmṛti, 245
Manuṣyālaya Candrika, 283 n. 4
Mārkandeya, Purāṇa, 120
Mārtanda T, Kashmir, 288
Mātaji cliff, Pawagadh, 218, 219 T. 166
Mathachhada, Siva, T. 232
Math-Kasangadh, Khandeśvari Mātā T, 519
Mathura, 248
Mātrikā panel, 164
Mātrisa. 90
Mātristhanaka-Kṣetra, 78, n 31
Mastya Purāṇa (M.P.) 25, 251, 257, 262, 308, 309, 310, 312, 317, 319, 323, 331, 339, 353, 368 369. 379, 391, 410 438, 448, 481
Maya, 244, 245, 246, 258, 259, 261. 267 n. 139; mata (School) 33 n. 10, 283

Jain Education International For Private & Personal Use Only www.jainelibrary.org

n. 4, 313, 470 n 48
Meḍapaṭa (Mevad), 275
Megasthenes, 241
Meghdhvani, 174, 175 n. 213
Meghnāda T Somnath 174
Meguti, Jain temple, 58, 61
Meha Kavi, 142, 211 n 35
Menandar, 71
Mers, 289
Merta, 219
Meru maṇḍovara variety, 399
Meru Mountain, 25, 26
Merutuṅga, 98, 118, 127, 128, 137, 154
Meru, T Veriety, 308 n. 112; 309, 314, 315, 316, 318, 325
Mervādi, maṇḍapa variety, 370, 376
Mervādi T. Types, 310, 311
Meshvo, river, 183, 228
Mesopotamia, 18
Mevada, 209 n. 32, 212, 221, 271 n. 144; 276
Mevum, Nāgapuri Mātā T. 171
Minayugala, symbol, 73
Microlithic Age, 70
Minaladevi, 124 n. 68, 138
Misra, Ceiling form, 443
Miśraka, T. class, 310, 311, 314, 316,
Mithila, 245, 248
Miyani, 83, 87, 106, 110, 279, 294, 295, 301, 332, 337, 346, 370, 402, 415, 492, 493,
Ganapati T. 334, 355, 402, 403
Harasiddh T. 291, 337, 344, 351, 353, 363, 367, 371, 374, 405, 409, 492
Jain T. 336, 355, 371, 374 381, 394, 405, 409, 464
Nilakanth T. 106, 110, 183, 277, 282, 332, 336, 305, 356, 367, 371, 374 394, 405, 409, 464
Śiva T, 83, 355
Modhapur (Modhera), 90
Modhera, Sun T. 89, 101, 104, 105, 106, 119, 120, 126, 149, 166, 182, 184, 194, 202, 218, 278, 299, 305, 306, 332, 336, 344, 359, 367, 368, 373, 375, 376, 384, 385, 388, 389, 392, 394, 396, 397, 399, 416, 417, 420, 422, 423, 424, 426, 427, 428, 429, 437, 439, 440, 441, 443, 444, 451, 452, 458, 464, 465, 466, 468, 470, 472, 474, 507
Modhera gaccha, caitya, Dhandhuka, 129
Mohammad Azam, 146 n. 136
Mohammad Ghori, 96
Mohenjo-dero, 18
Mokala, 271 n. 144
Morkhan, 168
Motab, 196, 278 n.5; 390, 392, 422, 468, 470
Moti Dau, Bhavaneśvara T. 220

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Syamaranuni Derūn, 22,
Mṛichakaṭika, 258
Mṛiga T. Variety, 308 n. 112
Mrigarāja T. Variety, 309 n. 3
Muni Bava T, Than, 100, 129, 279, 337, 347, 367, 372. ff. 374, 416, 428, 444, 446,
Muni Sundar sūri, 99
Muni Suvṛata, Tirthankara, 72. 174
Munjāla, minister, 128
Munjālaswamideva T. 98, n. 4 193, n 279
Munjālavasati T. Anahilapura' 128
Munjapur, 161, 225
Munja Sakara, 514, n. 38 1
Munjāshah, 185
Munsara, lake, Viramgam 138 ff. 279, 299, 458, n 32
Mukerji Radhakamala Dr. 20
Muktesvara Temple, 50
Mukuli T. Variety, 309
Mūladevaswami T. Patan, 98 524 n. 49
Mūlaraja I. 89, 96, 97, 98. 120, 130, 145, 150, 185, 204, 220, 235. 524
II, 96, 162
Mularāja Vasahikā, Patan 98
Mūlasthana, Sun T. 188
Mūlavasati, Broach, 99
Mul Dwarka, 113, 530
(Visavadr T' group), 231
Mul-Madhavapur, Madhavrai T. 206 Balarāma, T. 206
Mulesvara T. Mandali, 97, 98, 524, n. 49;
Padana' 231, 524
Murlidhara, inscription; T. Bhiloda, 192
Musaffarkhan, Governor, 227
Mūsakavihāra, Patan 154
Muṣṭika, T. Variety, 309
Mysor, 66

N

Nābhichhanda, ceiling order, 442, 443
Nābhija (Ṛṣabha), 178
Nachna, Parvati temple, 27
Nāga (Nāgini) 165 n. 191, 347, 520
Nāgabhaṭṭa II, King, 90
Nāgadamana, 206, 441 442
Nāganātha T. Chorwada, 205
Nāgapuri Māta T Mevum, 171
Nāgara (Northern Indian Style)
(School, Phase, Type etc.), 32, 34, 35, 36, 37. 85, 130, 173, 194, 232, 234, 236, 259, 260, 261, 266, 267, 310, 312, 313 317, 318, 319, 320, 321, 322 329,
T. Basement Variety, 393, 394, 399.
T. class, 310. 311, 313. 314, 316, 356, 357
Nāgara, brāhamanas, 219. 317, n. 141
Nagara, Jayaditya T. 182
Nāgarī. language, 35

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Nāgārjuna, 72
Nāgārjuna Konda, Stūpa, 12, 13, 72
Nāgasārika (Navsari), 90
Nāgavaloka. Āma, 89
Nāgesvara T. Dabhoi, 278
Nahapana, Kṣatrapa, 73
Nakuliśa, 138
Nālandā. brick temple, 49
Nānaghaṭa, inscription, 77
Nanavati J. M. 534 n.
Nandana, T. Variety, 308 n. 112; 309, 318, 409
Nandanādi, Maṇḍapa Variety, 370 T. class, 310, 311
Nandangarh, Stūpa, 7
Nandanika, T. Variety, 309
Nandapadra, 208
Nandaśāli, T. Variety, 409
Nandi, 78, 94, 151, 164, 166, 185
Nandipāda, Symbol, 73
Nandiśa T, Variety, 409
Nandiśvara dvipa, 129
Nandiśvara T. group, 83, 84, 231, 277, 303, 404, 405, 409, 496, 520, 521
Nandi Vardhana T. Variety 157, n. 169, 308 n. 112, 309
Nandivarmana, king, 62
Napusamsaka, T. class 314
Nāradiya purāna, 256
Naranārayanānda, 177
Narapāla Saṁghavi, 216
Narasimhavarman, Pallave King, 30
Narayaṇa T. Manod, 171, 367, 371, 432, 442, 467, 471
Narmada valley cultura, 263
Nasika, caitya-Griha 13, 14, 73
Nateśa, 397
Natrāja, 168
Naulakhi T. Pawagadh, 218
Navadera, T. Polo, 232
Navagrahas, 81, 106, 110, 111, 113, 114, 116, 151, 202, 220, 221, 346, 347, 350, 351, 352, 354, 462, 463, 465, 495, 500, 508, 516, 518, 519, 523, 527, 536
Navakhanda Parsvanātha T. Ghogha, 204
Navalakhā T, Ghumali, 92, 93, 132, 133, 140, 163, 279, 306, 332, 334, 337, 365, 368, 372, 379, 384, 395, 390, 392, 394, 398, 399, 417, 421, 427, 451, 464, 470, 471, 472, 473, 474
T. at Sejakpur; 304, 332, 337, 371, 375, 391, 418, 431, 432, 464, 474
Navidhraveda Kalikā T. 83, 279, 283, 291, 295, 324, 366, 371, 373, 377, 378, 389, 414, 497
Nawab, S. M. 199 n. 2
Neminātha, Tirthankara, 126, 153, 159, 178, 180, 181, 434, 435
T.at Girnar 142, ff, 154, 198,199, 207, 305, 333, 338, 367, 368, 373, 374, 375,

Jain Education International For Private & Personal Use Only www.jainelibrary.org

379, 384, 437, 457;
T. at Kumbharia, 159, 303;
at Posina, 210;
at Satrunjay, 178
Nigliva, 6
Nigudha, T. class, 310, 311
Nilakantha T. at Miyani, 106, 110, ff, 151, 183, 277, 282, 301, 332, 336, 356, 367, 374, 394, 405, 409, 604
at Posina, 210;
at Ruhavi 111, 112, 390, 392, 422, 423, 449, 468, 470. 471
at Sunak, 164, 301, 337, 344, 365, 367 372, 374, 390, 405, 415, 417, 422 424, 426, 430, 433, 440, 444, 464, 470, 471, 473, 474, 514
at Virta, 195, 316, 365, 367, 372, 374, 424, 439, 473
at Visavada, 336, 365, 371, 530, 531;
at Wachoda, 151
Nirvānkalikā, 72. n. 10, 249
Niṣadha, T. class, 313
Niti sāra, 258
Niya, Ninnaya or Nima, 89
Nṛisimha (Narasinha), incarnation, 112, 116, 177, 348, 441, 442. 465
Nritya, maṇḍapa variety, 370
Nṛivarāha 177, n. 220 1

O

Odadar T. Group, 83, 231, 277, 293, 334. 335, 401, 404, 409, 434, 498;
Anjali T.
Gorakhanāth T. 52
Viṣṇu T. 286, 300, 337, 355, 378 442, 467
Oriental Institute, Baroda, 264 n. 133,
271 n. 146,
275 n. 154,
Orissa, Temples, 49, ff, 540
Osia Temples, 50 ff., 86, 88, 168
Harihara T. 50, 87, 88
Mahāvira T. 50

P

Pādaliptācārya, 249 Sūri, 72
Padaliptamcaritam, 72 n. 11
Pādaliptanagara (Palitana), 72. 178, 179
Paddmadur, Stūpa. 12
Padma (ka) T. Variety, 308 n. 112, 309
Ceiling Variety, 442, 444
Padmamandāraka ceilng order 442. 444
Padmanābha ceiling order, 442. 444
Padma Purāṇa, 79, n. 31; 458 n. 33
Padmasimha, Mandapa Variety, 375, 376
Padha, Mūleśvara T, 231, 524
Pahalāviya Pārsvanātha T. Palanpur, 183
Paharpur, brick temple, 49
Palanpur, Pahlaviya Pārsvanāth T. 183

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Paleolithic Age, 70
Pālesvera Mahadeva T. Vasai, 216
Palitana, 53, 72, 157, 179, 200, 218
Pallava, rock-cut temples, 28
Pāncāla, region, 317, n. 141
Pānca-Pāndava T, Satrunajaya, 197, 336
Pañcāsanamaṇḍapa Nirṇaya, 264, n. 133
Pancāsara pārśvanātha T. Anahilpur, 58, 91, 178, 467, 484
Panca-Siddhanta, 284 n. 5
Pancāyatana T, 108, 197 n. 289 3; 298, 506;
at Asoda, 166;
at Astika kenyata, 535;
at Bhetali, 214;
at Davad, 508;
at Derol, 185;
at Dhrasenvel, 509;
at Gavada, 512
at Hirapur, 514
at Osia, 51
at Kevan, 185
at Saptnath, 185
Pankhanath, Śiva T. 172
Pāndarajya or Pānduraja. Goddess, 79 n. 31
Pāṇḍavas, 220, 245
Pandya A. V. 208 n. 28
Pandya P.P. 163 n. 186
Pāpamocana T, Somnath 146
Pāpanātha T. at Pattadakla, 59
Parabadi, Triple T. 106, 108, 110, 280, 307, 332, 337
Pasanavada, 277 n. 1, 294,
Gāyatri T. 283 335
Pārāśara, 258
Paraśurāmeśvara T. Bhuvanesvar, 49, 50
Parīksita, 467
Pārsvanāthā, Tirthankara, 72, 132, 133, 178;
T. at Ahmedabad, 225;
at Baroda, 158;
at Chorwad, 217;
at Davad, 185;
an Gandhar, 224
at Girnar, 190, 229
at Harij, 196
at Kumbharia, 139
at Pawagadh, 218, 219
at Posira, 210
at Sankheśvar, 143, 229,
at Satrunjay, 178
at Serisa, 200
at Stambhanak, 178
at Unjha, 222
Parvādevī T. Delmal, 103
Pārvati, 165, 168, 214, 220, 354, 464, 514, 519, 530
Pasanavada, 83, 346, 499 n.
Gāyatri T. 283, 334, 366, 371, 377, 378, 383, 389, 499
Sun T, 82, 355, 366, 402, 498, 502, 503
Pāsila shresthi, 159
Pasthar, 87, 92, 93, 280, 293, 294, 295, 334, 335, 402, 403, 496

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Pata, Sun T. 82, 277, 334, 346, 355, 366, 376, 414, 415, 499, 501
Patan (Paṭṭana). 98, 122, 128, 135, 141, 171, 230, 271, 279, 431, 433, n. 71, 524, n. 49; Ādisvara T. 144; Bhattarikā Bhiruni T. 120
Bhimeśvara T. 120
Kantheśvari T. 91
Kālikā Mātā T. 161
Muladevaswami T. 98
Pancasar Parśvanatha T, 484
Saindhavi T, 153. n. 151
Śāntināṭha T. 138
Suvidhināṭha T, 184
Vādi Pārśvanatha T. 225, 431
Pāṭaṇa Caitya-Paripāti 225
Pattadakala, 59, 61. 290,
Pathaka, 97. n. 1
Pāvā 4, 5, 5. n. 5
Pawagadh, 126, 166, 216, 279,
„ Bavanderi T. 218
„ Candraprabha T. 219
„ Supārsva T. 219
„ Pārsvanata T. 219
„ Lakulish T. 507
Pedagaon, Laxaminaraian T. 60
Peddganjam, Stūpa, 12
Percy Brown, 289
Periplus, 71
Pethaḍa 181, 183, 190, 191, 198, 204
Phāsanakāra (Napumsaka) T. class, 314, 315, 316
Piludra, Śitala T. 170, 280, 303, 351, 394, 405, 409, 451, 455, 464, 465, 472
Toraṇa, 170
Pindara, Sun T, 82
280, 291, 293, 295, 334, 335, 501
Pippalivana, 5, n. 5
Piprāwā Stūpa 5
Pittalakhora, Caityagrihas, 14
Pittalahara T. Delwada, 208, 209, 214
Polo, jungle, 231, 533, ff.
Porbandar, 132, 206, 291, 389, 502
Dhingeśvara T. 83
Kedarnātha T. 132
Posina Mahāvira T. 210
Neminātha T. 210
Nilakanth T· 210
Pārsvanātha-Śāntināṭha T. 210
Prabhācandrācarya, 143, 154
Prabandha-Cintāmaṇi 25, 91, 120
Prabhāsa, Father of Visvakarmā 262
Prabhās (Pātana), 73, 118, 192, 199, 204, 235
Bhadrakāli T. 119, 145, 146
Candraprabha T. 199
Rudreśvara T. 231, 277, 337

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Sasibhusana 277, 306, 337
Somnath T. vide Somnath; Sun T. 201, 203. 277, 278, 304, 306, 336
Prabhāsakhaṇḍa, 524 n. 48
Prabhas patan, Inscription, 119
Prabhāvaka carita, 72 n. 11, 129, 143, 153
Prabhūtavarṣa Govindarāja, 90
Prāchi kunda, 169; Sarsvati, 90
Pradyumana, minister, 128
Pragaṭanātha T. Vala, 79 n. 32
Prāggvriādi, maṇḍapa variety, 370
Prahalādana Pārsvanātha, image, 183
Pramāṇamanjari, 275 n. 154; 440 n. 96
Prānta, maṇḍapa variety, 479; porch variety 380
Prāsādakarmagnāna kārikā, 264 n. 133
Prāsāda-mandana (P. M.) 272, 280, 341, 356, 358, 362, 369, 371, 391, 392, 394, 395, 439, 446, 448, 458, 478, 485
Prāsādā-Tika, 271 n. 143
Pratinaka, pillar shape, 438
Prayogamanjari, 275 n. 154
Premabhaṭ Hemabhai, 229, n. 89
Prince of Wales Museum, Bombay, 228, n. 86
Prithvideviśvara T. Talaja, 175
Prithvidhara, T. variety, 309
Pṛithvipāla, minister, 126, 158
Prithudaka, 90
Priyabala Shah Dr. 253 n. 85 275 n. 154
Pudgam, Siddheśvara T. 222
Punarāno gaḍha, 117, 428, 442
Pundarika T. Satrunjaya, 221
Punjabi, language, 34
Punyasūritilaka, 185
Purāṇas, 251 260, 323, 353
Agni, 254
Bhāgvat, 113 n. 48;
Bhaviśya, 255,
Brahmāṇḍa, 253;
Garuḍa, 255, 479;
Harivansa, 70 n. 2;
Kalki, 256;
Kumāra, 255;
Liṅga, 254;
Matysa, 251;
Markandeya, 120, 151, n. 147
Nārdiya, 256
Padma, 79 n. 31, 438 n. 33
Reva, 228
Sarasvati, 137, 138
Skanda, 148 n. 140, 155, 438 n. 33
Vāyu, 231, 253
Viṣṇu, 253
Viṣṇudharmottara, 118 n. 58/1, 253

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Purātana Prabantdh, 196
Puri, 49
Purṇasinha, 217
Puṣpaka, shape, 37, 309, 324, 340,
T. Variety, 315, 316
Puṣpakādi, maṇaḍpa, group 369
Pusapavati, River, 278
Pushker, 73

R

Rāhoda, Ākadadeva, 91
Rājadevi, Sūrya Consort, 182, n. 231
Rājagṛaha, 4, 5, 248
Rāja Maldeo, 219
Rājarāja, King, 63
Rājasekhara, 258
Rājatarangini, 258
Rājavallabha, 272
Ṭilkā, 271 n. 143
Rajavihara T. at Patan, 141
at Siddhpur, 142
Rajendra, Chola King, 64
Raigir, Maniyara Maṭha, 28
Rajia, 224
Rajimati, 434,
Rajrani temple at Puri, 50
Rajsimha, Pallva King, 62
Rajsthana, (Rajputana), 36, 47, 50, 51, 77, 87, 228, 235
Rālakhā, 116, below n 55
Rāma, incarnation, 348, 465, 467, 468,
T. at Baradia, 152, 168, 277, 286, 304, 306, 333, 365, 390
Ramabai, Kumbha's drughter, 274 n, 152
Ramadeva, 192
Ramagrama, 4 n. 5; 5 n. 5
Ramaji T. 193
Rama kuṇḍa, Modhera, 123, 278, n. 4; 458 n. 33
Ramasainya (Ramsena), 99
Rāmāyaṇa, 228, 245, 262
Rameśvara Cave, 29;
T. at Somnath, 176
Ranchhodji, 228, 527, 530;
T at Dakore, 227 n. 457 n 31
at Dholaka, 143, 144
at Valam, 455, 465;
at Visavada, 302
Rāndala, 492;
T. at Khimesvara, 84, 492, 494
Raṅgapur, 70
Rāṇivava, Patan, 122 n. 65 1
Ranmala T. Idar, 231, 515
Ranpur, 206 n. 24
Ranchhodji T. Valam, 451, 455, 465, 466, 527
Raṇā Dūrjana Śalya 143 n. 125 229 n. 90
Rāṇaka Brāhamaṇa, 222
Raṇakadevi T. Wadhwan, 194, 220, 234, 278, 300, 337, 378, 404, 409, 496, 521
Rāṇaka, Mahāsāmanta, Saindhava King, 90
Raṇaka Patal, 216

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Rāṇaka Sāmantasimha
governor, 189, 190; 190 n. 265
Rāṇakeśvara T. Dholka, 222
Ranakpur, Dharnivihāra T. 142, 211, 283, 337, 339, 352, 359
Ranā kumbha, 217, 219, 274
Ranavav, Śiva T. 83, 294, 346, 356, 366, 371, 383, 389, 402, 499, 502
Rao Bhan, 217
Rao Khengarji, 223
Rāsamālā, 452
Rāsamaṇḍala, scene, 441, 442
Ratnādevi, Sūrya consort, 182 n. 231
Ratnakuṭa, T. variety, 409
Ratnamandira, 137
Ratnasinha, King 22
Ratnatilaka T. Kavi, 226
Ratnesvara T. Vala, 79 n. 32
Rava, Revachi T. 190
Rāva Bhāṇa, King 534
Raval D. M, 533 n. 61
Raval Ravishanker, 93
Rāvaṇa, 123
Rāvan-kā khai. Elora, 29
Ravichandra, 217
Rayaṇapaṅkha-Payaraṇam (Ratna parıksā-prakraṇam 270 n. 142
Rāyaṇasā, 188
Rekhārṇava, 264
Revachi Mātā T, Rava, 190
Revā Puraṇa, 228
Revati, 75 n. 19, 206
Kuṇḍa, 190 n. 264; 206, 457 n. 32
Ṛgveda Samhita, 239 ff
Rhys Davids, 247
Ṛiṣabhadeva (Ṛṣabhanātha) (Ādiṅātha), Tirthankara. 123, 155, 178
T, at Pᵤtan, 89
at Vadnagar, 150
Ṛkṣnayaka, T. Variety, 309
Roda, Temples 80, 85, 86, T06, 130, 233, 234, 279, 359, 388, 402, 440, 444, 447, 465, 466
Rohiniswami T. Somnath, 176
Rozadi, 70
Rucaka, T. Variety. 309, 310, 311, 313, 316. 324, 329, 330, 401
Pillar shape, 438
Rudra, image 98, 136
Rudradāmana I, 73
Rudramahālya T. Siddhapur, 56, 98, 135, 141, 164, 278, 282, 304 333, 336, 367, 368, 379, 384, 386, 388, 405, 409, 417, 418, 423, 424, 425, 428, 429, 437, 438, 451, 452, 454, 455, 468, 472, 540
Rudrasena, 11 ff; 73, 74
Rudrasinha III. 73
Rudreśvara T. Prabhas 137, 231, 277, 306, 351, 356, 367, 371, 374, 384, 385,

Jain Education International For Private & Personal Use Only www.jainelibrary.org

405, 409, 440, 522, 523, at Visavda, 302
Ruhavi, 111, 112, 171, 301, 390, 392, 422, 423, 449, 468, 470, 471
Rukamani T. Dwārka, 231, 277, 282, 283, 301, 336, 390, 392, 398, 405, 409, 464, 511
Rupamaṇḍana 271 n. 144; 146-a; 272
Rupa-Nārāyana T., 189
Rupārāṇā T, Vadali; n. 220/1
Rupāvatāra, 171 n. 146-a
Rupeśvara T. Boru, 199

S

Sabarmati, river, 127
Sabhāpadmāmandāraka, ceiling order, 444, 446
Sabhāmandāraka, ceiling order, 442, 444, 446
Sabhāmargā, ceiling order, 442, 446
Sadāśiva, 459
Sadevanta (Sadayavatsa), 536, n, 67
Sāvalingā T. at Abhapur, 536 at Pasther, p. 496; at Polo, 232, at Sonkansari, 293
Sagaratilaka, T. variety, 314, 316
Sahajiga, 158
Sahajigesvara T. Chorwad, 158
Sahasa, 216
Sahasralinga, lake, Patan, 118, 135, 137 ff; 279; 458 n. 32
Sahdeva ratha, 30
Saihyādri, region, 317
Saikha Farid, mosque, Patan, 433, n. 71
Saindhava king Rāṇaka, 90
Saindhavi T, at Abu Mt, 153; at Broach, Karuan and Patan, 153 n. 151
Sajjana, viceroy, 142, 143
Sajjansimha, 182 n. 234; 215, 229 n. 90
Śakti, 515, 516, 535,
Śaktisinha, king, 208
Śakunikāvihāra, 72, 177, at Broach, 158, 178
Śākyas, 4, n. 5
Śālā-griha, T. variety, 309
Salakhaṇeśvara T, Ghusadi, 175
Salakṣa, 190
Śalakṣaṇapur, 162, 190 n. 267
Salakṣa-Narayaṇa, 189
Salsette, 14, 28, 30
Śalunka, 110
Samadhi Mandira, Vadali, 177 n, 220/1.
Samakṣipta, ceiling form, 443
Śāmala, 215
Samaraṅagaṇa sutradhara, 24, 26, 33, 54, 233, 265 ff. 275, 310, 311, 312, 313, 318, 321, 322, 324, 325, 326, 329, 331, 341, 356, 369, 370, 376, 380, 391, 398, 401, 406, 407, 408,

Jain Education International For Private & Personal Use Only www.jainelibrary.org

410, 438, 439, 448, 470, 474, 475, 478, 479, 480, 481, 482, 483, 485
Samarashah (Samarasinha), 70, n. 2; 152 n. 150, 157, 200, 213, 221
Samatala, ceiling variety, 440, 441
Sama-utkṣipta, ceiling form, 443, 444
Śāmba, Purana, 256
Sambhavanath T, Kumbharia 197
Sameta-Śikhara, 54,179
Samgameśvara T. Pattadakala, 61
Samindharanātha T, Vamaj, 220
Saṁkhyāna gṛhyasūtra, 243
Samudagaka, T. variety, 308 n 112
Samudramanthana, scene 467
Sāṇarāja, 215
Sanchi, 6. 8, 10, 87; T. no. 17, 27
Sanchor, 96
Sandaleśvara T, Kamboi, 184, 189, n.
Sandasar, dam, 279
Sander, 106, 171, 300, 301, 332, 337, 344, 390, 397, 399, 404, 405, 409, 415, 424, 433, 440 449, 465, 468, 474, 524
Mahāvira T, 198
Sanderi Mātā T, 107 n. 31
Sanderavāla-vasti, Patan, 179 n. 224/1
Sandesara Dr. B. J. 469
Sāndhara, T. class, 310, 311, 313, 315, 316, 386
Sangamakhetaka (Sankheda), 183
Sangamesvara T, Somnath, 205
Saṅghāta, ceiling type, 443 n. 111
Sanghavi Mandalaka, 213, 214
Sanghavi Somaji, 225
Sangrāmasinha, 213
Sangrāma Soni T, Girnar, 213
Sānkaleśvara Māhadeva, Mahudi, 165
Sankalia, Dr H. D. 75, 76, 85, 100, 101, 120, 131, 134, 207, 234, 289, 298, 307, 454, 463
Śankarikā, goddess, T. 78, n. 31
Śankha, T. Variety, 309
Sankhala rāja, 160
Sankheśvara, Parsvanatha T, 143, 182, 229
Sankhyatirtha, Upendramohan 271 n. 146/a
Sanskrit, language, 34
Śanta, maṇḍapa Variety, 374, 376
Śanta, poreh, variety, 380
Śāntinātha T, Jamanagar, 222
at Kumbharia, 128;
at Patan, 158,
at Posina, 210
at Satirnjaya, 191
Śāntu, minister, 128, 141

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Saptnāthā Dhāresvara T. 185
Sāradeśvara T. Kucchadi. 517
Sārangadeva, 193
Sāraṇeśvara T. Abhapur. 534, Polo, 232
Śārasvat maṇḍala, 96, 184 n
Saraswati, figure, 351, 467; Purāṇa, 137, 138; river, 136, 173, 278; valley, 96
Saraswati S.K 102. 131. 156, 195, 290, 291
Sarnel, Galteśvara T. 100, 277, 339, 340, 372
Sarnātha, 6
Sarotra, Jain T. 207, 229, 280, 302, 337, 367, 368, 381. 421, 424, 425, 426, 439, 457, 460
Sarvabhadraka T. Variety, 308 n. 112
Sarvadeśika, T. Variety, 321
Sarvajita, T. Kavi, 226
Sarvamaṅgalā devi T. Khandosaṇa 152, 303
Sarvānanda Sūri. 162 n,
Sarvatobhadra, T. variety, 308, 309, 409
Sarveśvara, 97
Sas-Bahu temples, 55 at Kavi, 226, 277, 535
Saśibhuṣaṇa T, Prabhas, 231, 277, 306, 337
Śatapatha Brahmaṇa, 243
Sātavāhana, 73
Satmukhivāv Dabhoi, 278 T. 188
Satrunjaya Mt. 53, 54, 72 90, 154, 157, 178, 179, 190, 191, 200, 279, 283, 336 Mahātmya, 70 n 2.
Ādināthā T. 54, 157, 178, 200, 221, 225, 226. Cakesvani T. 221, Caumukha T. 225, Gandharia, T. 222, Kumaravitāra T. 155, Pancapāndava T; 197 Parsvanātha T. 178 Pundarika T. 221 Neminātha T. 178 Samarashah T. 221 Śāntinātha T, 178. 191
Satyanārāyaṇa-Katha, 24
Satyapura Maṇḍala, 96
Sāvalingā, 536 n. 67
Sejakpur, 280. 337, 392, 394. 398, 399. Jain T. 365, 367, 368, 371, Navalakhā T, 107, 133, 304, 332, 337, 371. 375, 391, 418, 431, 432. 464. 474 Śiva T. 367, 371, 374
Senapati Bhaṭārka, 767
Serisa, Parsvanatha T, 200
Śeṣa, 171, 459
Śeṣaśāyi Nārāyaṇa (Viṣṇu). 109, 160, 201, 459
Sethana Mandira. Jamnagar, 224
Shah, Dr. U. P. 86 n. 43a; 456
Shamalaji, 228, 279, 338, 344,

Jain Education International For Private & Personal Use Only www.jainelibrary.org

390, 391, 398, 460, 468;
Hariscandracori, T. 99, 443, 451, 455;
Kāsiviśvesvara T. 228;
Khākachowk, 88;
Sun T. 80
Trilokyamohana T. 228
Shankheśvara, 280
Shastri Gaurinatha, Benaras, 264 n. 128
Shastri D. K. 98 n. 4, 5. 254 n, 86
Shastri Dr. H. G. 79 n. 31 533, n. 61
Shastri H. P. 98 n. S/a
Shastri K. Vasudeva. 264 n. 126
Shedhi, river, 183
Shobherda, Vyāghesvari T, 232
Shore T. Mamallapuram, 62
Shri Kantha, 275 n. 154
Shri Mātā T. 209, 214
Shukla Dr. D. N. 318, 319, 329
Sibikā Vesma T. variety, 309
Siddhapur, 135, 141, 164. 282, 304, 336, 367, 368, 379, 384, 386, 388, 405, 409, 417, 418, 423, 424, 425, 428, 429, 437, 438, 451, 454, 455, 468, 472, 540
Mahārajabhuvana T. 141
Rudramahālaya T. 56, 98
Siddhapur vihāra T. 141
Siddharāja, Jayasimha. 96, 119 134, 135, 137, 138, 140, 144, 152, 164
Siddhambikā T. Disa 351
Siddhnathā T. Kheralu. 197 n. 289 3;
at Dholaka 222
Siddhant-Śiromaṇi, 259, 284 n. 5
Siddhapāla vasati, Patan 183
Siddhāyikā, Jain Goddess, 72
Siddheśvara T, Padgam, 222;
at Somnath, 148;
at Visavada, 336;
at Wadhwan, 140
Śilāditya I, Dharmāditya 78 n. 30; IV. 78, n. 31
Śilpa Dīpaka, 275 n. 155
Silparatna, 33 n. 10; 35; 283 n. 4; 470 n. 48
Śilpa Ratnākara, 275 n. 155; 343 n. 53; 485 n. 4
Śilpa Śāstras, 25 traditional works. 252 n. 82
Silpa-Śastra-Śara-saṅgraha, 275 n. 155
Sinha, era, 150, 190 n. 266
Maṇdapa, 369, 374, 375
T. variety, 308 n. 112, 309
Simbāsya, T. variety 308 n. 112
Simhavalokana, T. class, 314 315, 316
Sinar, Gondesvara T. 60
Sindh, region 289
Siṇdhavai or Simhavāhini Mātā T. Broach. 228
Sirpur, Lakṣeman brick T. 49
Sirvātānaka-sthali, 78 n. 31
Śitala 123, 459, 464, 465,

Jain Education International For Private & Personal Use Only www.jainelibrary.org

T. at Piludra, 170, 171, 303, 333,
at Vadnagar, 231 283, 351, 393, 435, 441, 442, 445, 465, 526
Sitāś Cori, 458 n. 33
Siva, 78 n. 29, 82, 83, 105, 107, 110, 118, 140, 145, 147, 151, 160, 163, 168, 184, 186, 197, 201, 208, 215, 221, 223, 226, 259, 286, 287, 309, 310, 347, 348, 349, 350, 354, 397, 454, 456, 458, 463, 464, 466, 467, 477, 489, 492, 493, 495, 496, 507, 508, 509, 512, 515, 521, 522, 530, 533, 535, 536
Sivanādādi, maṇḍapa variety, 370
Siva, Purāṇa, 256, 262
Śiva-Pārvati, 202, 347, 397
Śivanāthā T, Mahi. 100
Śivarāja, 205
Śivikā veśma T. variety, 309
Siyaka, II, 100
Skanda, 214
Skanda Gupta, 74
Skanda Purāṇa, 148 n. 140 458 n. 33
Sobhanadeva, architect, 181 n. 229
Sobhandeva, Governor, 183
Sobherda, Sobheśvara T. 536 Vagheśvari T. 536
Sobheśvara T. Sobharada, 536
Soḍaṣa T. variety, 308 n. 112
Sohineśvara T, Talaja, 175
Sojitra, Adināth, T. 215
Soma 346
Somāditya, T. Bhayavadar, 151, 278 n. 3; 301
Somaditya T. Gorad, 106, 109, 390, 392, 397, 405, 409, 415, 422, 423, 434, 441
Somarāja, Gohil chief, 158
Somapratiṣṭhā Sūri, 141
Somasaubhāgya Kāvya, 141
Somasundara Sūri, 141, 142, n. 122; 209, 211
Someśvara, 179 n. 226; 186 n. 251
Someśvara-maṇḍapa, 174
Somnath Patan, inscription, 205; 324 n. 48
Somnath (Paṭṭana), 70, 119, 134, 138, 152, 170, 227, 235, 282
Bhadrakāli T. 145, 146
Bhimesvara T. 148
Candikā 7, 148
Candroprabha 7, 199
Gauri T. 148
Kapardi T. 148
Karkesvara T. 194
Karkesveri T. 194
Meghanāda T. 174
Pāpamocana T. 141
Sangameśvara T. 205
Sasibhusana T. 332, 356, 367, 374, 384, 385, 405, 409, 452

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Siddheśvara T. 148;
Somanatha T, 80, 91, 96, 98, 145, 146, 147, 148, 149, 175, 176, 277, 282, 306, 333, 365, 367, 368, 373, 375, 379, 384, 385, 388, 390, 394, 398, 399, 417, 419, 420. 421, 426, 428, 432, 437, 452, 464, 465, 467, 470, 472, 474, 484, 540;
Sun T. 147, 195, 343, 350, 355, 356, 363, 367, 368, 371, 374, 384, 385, 390, 397, 427, 437, 440, 464
Malhaneśvara T. 175
Keśava T. 176
Rāmeśvara T. 176
Rohiniswami T. 176
Rudreśvara T. 351, 356, 367, 371, 374, 384, 385, 405, 409, 440, 522, 523
Tripurāntekeśvara T. 176
Umeśvara T. 176
Vaidyanātha, T. 194
Somnathpur, Keśava T. 66
Somprabhācārya, 72 n, 5
Sompura Amritlal, 485 n. 4
Sompura, J. A. 275 n. 155
Sompura N. M. 275 n, 155; 485 n. 4
Sompura, P.O., 264 n. 130, 133; 269, 275 n. 154 343 n. 53; 484 n. 2; 485 n. 4
Sompuras, 484 also n. 2 485 n. 4
Songadh. Sun T. 206
Sonkansari, T. group, 92. 94 ff, 291, 293. 335, 389. 402
Sopara, Stūpa, 11
Soundara Rajan K. V. 290
Śravasti, 248
Śridhara, 176
pillar shape, 438 n. 79
Temple variety, 310, 311, 315, 316. 318
Sridharaś Prasti, 174
Śrijaya, T. Variety. 309
Śrikaṇṭha, T. Variety, 309
Śrikuṭa, T. Variety, 310, 311. 319
Srimandara swāmi, Tirthankara. 143
Srinagar. 206, 277, 282. 291, 292, 294. 295, 334, 335, 346, 355, 376, 415, 496. 503
Devi T. 364, 366, 371, 377, 383, 386, 389, 414, 492, 504
Śiva, T. 366, 389, 414, 503, 504
Sūrya T. 82, 206, 377, 378, 389. 503
Srirangam, 64
Sristhala, Siddhpur. 98
Sritilakodbhava. T. variety, 314, 316
Srivatsa, maṇḍapa variety, 375, 376; Temple variety. 309, 409
Śri-vṛkṣa, T. variety, 309
Stambhana (ka, Thamna), 179

Jain Education International For Private & Personal Use Only www.jainelibrary.org

72, 179
Stambhanaka-tirthotpatti, prabandha, 72 n. 12
Stambhana Pārsvānātha, 178
T. at Stambhatirtha, 144
Stambhaneśa (Pārsva), 178
Stambhatirtha (Cambay), 144, 179
Stella Kramrisch, Dr, 254, 320, n. 159
Sthāptya veda, 262
Stūpa, 1, definition, 4
Stupa at Piprawa 5,
at Lauriya 5,
of Konākāmana 6
at Sanchi 8, 9
at Bharhut 8, 9
at Boria 10
at Sopara 11
at Devanimori 11
at Jaggayapata 12
at Bhattiprolau 12
at Gudivada 12
at Ghantaśala 12
at Garikapada, 12
at Paddamadur, 12
at Peddaganjam, 12
at Amaravati 12
at Nagarjuna kaṇḍa, 12
Subhadrādi, maṇḍopa variety, 369, 370, 374, 375,
porch variety, 380
Subhatvarmana, Malva king, 178
Sudarsana Lake, 71
Suddha, ceiling types 443 n. 111
Sudraka, 258
Suhaḍādevī, 180
Suigam, 524 n. 48
Suisareśvara T. Talaja, 175
Sukhananda, 275 n. 154
Sukhānanda vāstu, 275 n. 154
Śukla yajuraveda, 242
Śukra, 258
Śukraniti, 312 n. 120
Sukṛitakirtikillolinī, 178, 179
Suleśvari T. Valam, 529
Śulva Sūtras, 20, 243
Āpastamba, 343 n. 40
Baudhāyand, 340 n. 40
Sumalādevī, 174
Sumaleśvara T. Ghusadi (Viramgam), 174
Sumatināthā deva vasahikā, 128
Sumarian, civilization, 263
Sumeru (Aṣṭāpada), 54, 179
Supārsva T, Pawagadh, 218, 219
Suprabhedāgama, 312 n. 120; 475 n. 57
Sun, Temple, 82, 83, 92, 93, 119, 169, 182, 184, 188, 192, 193, 201, 203, 204, 205, 206, 277, 278, 280, 282, 293, 304, 305, 306, 332, 334, 336, 346, 355, 366, 373, 377, 378, 383, 401, 402, 414, 451, 456, 460, 489, 491, 492, 494, 498, 502, 503
Sunak, 101, 104, 105, 106, 107, 108, 109, 110, 112

Jain Education International For Private & Personal Use Only www.jainelibrary.org

171, 195, 280, 301, 302, 332, 337, 344, 365, 367, 372, 374, 390, 392, 396, 397, 399, 405, 415, 417, 422, 424, 426, 430, 433, 440, 444, 464, 466, 470, 471, 473, 474, 514
Sundara, 215 n 43
Sundarbedar, 217
Sundarvar T. Mandavi, 223,
Suṅgas. T, 22
Sunmeśvara T. Paṭṭadakala, 61
Surasundari, 167
Surat. plates, 90, 173
Surataru, T. variety, 314, 316
Surwaya, 168
Sūrya, 81, 90, 93, 97, 105, 108, 110, 112, 116, 118, 120, 152, 160, 170, 189, 203, 214, 286, 310, 315, 346, 348, 354, 455, 463, 465, 466, 492, 498, 508, 509, 512, 514,
T. 50, 103, 118, 121, 122, 123, 147, 149, 169, 195, 206, 279, 299, 300, 339
Sūrya-Nārāyana, 189
Sūrya-siddhanta, 259, 284
Sūryātmaka, mandapa variety, 375, 376
Sutar S. U. 275, n. 155
Sūtradhāra, Ganeśa, 275 n. 154
Govinda, 273,
Kauśika, 275, n. 154
Maṇḍana, 267, 270, ff. 270, 271, 273, 274, 276;
Malla, 275;
Nārasimha, 274
Nathaji, 273
Rājasimha, 274
Vīrapāla, 275
Sutrapāda, 80, 81, 82, 85, 92, 93, 234; 277, 282, 293, 294, 295, 334, 355, 364, 366, 371, 383, 402, 414, 415
Sutrasaṅtāna-guṇakirti prakāśa, 266
Suvan, 82, 280 n. 8
294, 334, 335, 364, 365, 371, 383, 389, 396, 397, 402, 494, 499, 505, 506
Suvarṇa Tirtha, 505
Suvarṇeśa, T. variety, 308, n. 112
Suvidhinātha T. Patan, 184
Svabhra, region, 79, n. 31
Svastika, Symbol, 73;
Pillar shalpe, 438.
T. Variety, 309
Syāma mandapa variety, 369
Syāmarānum Derum,
Moti Dau, 221

T

Taittiriya Samhitā, 20
Takavadhi (Takodi), 128
Takṣaka, 467
Talaja, Cave, 79
Suisareśvara T. 175
Candesvara T. 175
Sohineśvara T. 175
Pṛithvideviśvara T. 175
Tamil country, 35, 60
Tanjore, Bṛihadiśvara T. 63
Tantras, 257

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Tantrasamuccya, 32; 33. n. 10; 283 n. 4
Tapāgaccha Paṭṭāvali, 159
Tapi, river, 173 n. 204
Tārādevi, Buddhist goddess, 72
Taraṅgā, 72, n. 5, 136, 155, 156, 208, 279, 283, 306, 333, 337, 367, 368, 373, 379, 381, 384, 385, 394, 398, 399, 406, 409, 420, 426, 439, 467, 468, 471
Tārāpura, city, 72
Tārāura, city, 72
Tarnetar, 130
Taruṇāditya, sun T. 90
Taṣṭṛ (Tvaṣṭṛ), 240
Taxila, 22;
Dharmarājikā stūpa, 6
Telikā mandir, Gwaliar, 56
Tejapāla, 97, 150, 177, 178, 179, 180, 181, 182, 186, 200, 219, 295, 468
T. 149, 180, 204, 207
Tejapāla, soni, 157 n. 169, 224, 225
Tejasiṁha, Mahārava, 20, Seth, 222
Ter, brick temple, 28
Thakar Dr. J. J. 227 n.
Thakar Viśaladeva, 81 n. 40
Thakker Feru, 249, 270, 460, 482
Thamana, 72, 179
Than, 86, 100, 129, 203, 234, 279, 301, 367, 371, 388, 464, 465, 466, 492, 541
Muni Bawa T. 100, 129, ff. 337, 347, 367, 372, 416, 428, 444, 446,
Old T. 85, 291
Sun T. 80, 203 ff. 279
Thana, Ambarnatha T. 60
Thapar, 146 n. 136, 147, 235
Thinupāla (Tribhuvanapāla), 154
Tigwa, 27, 472
Tirthakalpa, 152
Tiruttani T. 63
Tiruvannamalai, 64
Tod, 132 n. 87|2; 135
Toraṇa, at Asoda, 166;
at Derol, 186
at Modhera, 122 4·65 1, 170
at Satrunjay, 178
at Vadnagar, 170
Trailokyamohana, 465,
T. at shamalaji, 228 n. 86
Tribhuvana Bhaṭṭa 275, n. 154
Tribhuvanapāla, king, 97, 175 n. 214, 507 n. 36, 36 1
Tribhuvana vihāra, 157
Trichinopoly, 30
Trikamji T. Dwārka, 468
Trikuṭa, Kings, 75
Trimūrti (triod), 104, 112, 463, 466, 508, 514 n. 381
Trinetreśvara T. Than, 130, 234, 279, 304, 337
Tripurāntaka, 175, 176
Tripurāntakesvara T. Somnath, 176

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Tripuraṣa, Prāsāda (Triple Temple), 120;
at Derol, 185;
at Girnar, 54, 307;
at Kasara, 104 ff, 108, 112 n. 47; 113, 170, 172 n. 204, 307, 332, 334, 337, 350, 365, 371, 374, 405, 409. 415, 424, 427. 431, 449, 465, 471, 473, 474
at Parabadi 106, 107, 108 110, 280, 307, 332
at Patan, 98;
at Visavada, 307
Triratna, Buddhist, 3
Trisagnaka, T. class, 314
Trisamgamaka (Tarasania), 79, n. 31
Triveṇi, gate, 205;
river, 138, 203, 277, 304, 336, 343, 384, 437
Trivikrama, 228, 459, 509, 512
Triviṣṭapa shape, 37, 309, 324, 340
Tukada, Śiva T, 231, 277 n.2. 302, 525
Tulaja lena at Junnar, 7.
Tungabhadra, river, 320 n. 159
Tvaṣṭṛ, 19, 261
Twaney, 98 n. 4

U

Udabhinna, ceiling type, 443 n. 111
Udayagiri, caves 22, 77 n. 24
Udayakala, rekhā. 327, 328, 408
Udayana or Udā. minister, 72, 128, 143, 144, 157, 158
Udayanavasahi, Cambay, 158
Udayanavihāra, Dhavalaka, 143, at Karṇāvati, 128, 144
Udayaprabha Sūri, 178
Udayasinha, King, 208,
Uddhāradharaṇi, 273
Udita, ceiling variety, 440, 444, 446
Ugaleśvara T, Hirapur, 514
Urjayanta (Girnar), 90, 179
Uarjyantamahātirthakalpa 70/n. 2
Umā, 176
Umābāi, 226
Umāmāheśvara, 464
Umāpati, 175
Umeśvara T, Somnath. 176
Umiashanker, 268 n.
Umiyāmātā. 228
Una, 90
Uṇḍvalli, 30
Unjha, Kunthunath T, 173
Pārsvanātha T. 222
Upadeśasaptati, 159
Upadeśataranigani, 137
Upapurānas,
Brahmavaivarta, 256
Vāmana ,,
Varāha ,,
Harivamśa ,,
Devibhagavata ,,
Kalki ,,
Śiva ,,
Sāmba ,,

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Urmivela, ceiling motif, 440
Uṣā, 284
Uṣavadata, 73
Utakṣipta, ceiling form, 443
Uttamaha, T. Variety, 309

V

Vadal, 495
Vadali, Vaidynāth T. 176, 177, 220/1
Balarāma T. ,, ,,
Siva T. ,, ,,
Samādhi T. ,, ,,
Rupārānā T. ,, ,,
Vadhiāra Pathaka, 97 n. 1; 524, n. 49
Vadiavir, Vadiavir T. 217, 232
Vādidevasūri, 159
Vādi Pārśvanāth, T, Patan, 225, 431
Vadnagar, 220, 288, 434, 435, 438, 451, 453, 454, 455, 460, 466, 472, 474
Amathor T. 106, 112, 234, 280, 347, 359, 394, 409, 423, 465. 536;
Adinath T. 235
Hātakeśvara T. 98, 219, 235, 248, 299, 304, 337, 379, 406, 409, 417, 422, 466, 467, 468;
Kāśivisveśvara T. 298;
Ṛṣabhanātha T. 150
Sitala T. 170, 351, 393, 435, 441, 442, 443. 465, 526;
Toraṇa, 170
Vāgbhatapura (Bāhadapur), 157
Vaghela (vyāghrapalli), 184
Vāghesvari Māta T, Shobharda 232, 536
Vaidya Acharatlal, Ahmedabad, 264 n. 133
Vaidyanatha T. Dabhoi, 178, 186 ff, 368, 484
at Somnath, 194
at Vadali, 176, 177
Vaikuntha Perumal T, Conjeevaram; 62
Vairāja (Vairājya) Shape, 37, 309, 310, 319, 324, 340
T. Variety, 314, 316
Vairāyja, region, 317
Vairāṭa, region. 320 n. 159
Vairāti, style, 320 n. 159
Vaiśāli, 4 n. 5; 5 n. 5
Vaiṣṇāva Śākta T, 114
Vaiṣṇavi, 530
Vaital Deul Temple, 50
Vaivasvata, 262
Vājaking, Bharama, 204
Vājiā, 224
Vajra; shape pillar 438
Varja-svastika, T. Variety. 309
Vajra, T. Variety, 309
Vakra T. Variety, 309
Vala, Ratneśvara T, 79 n. 32
Buddhesvara T, ,,
Pragnātha, T. ,,
Bhidbhangan T. ,,
Vālās, 89, n. 50
Valabhi (Valabhipur), 70, n.2, 77, 79, 198
Śantinātha T. 80;

Jain Education International For Private & Personal Use Only www.jainelibrary.org

T. class, 309, 313, 315, 316, 341
Era, 150, 190 n. 266
Valam, 451, 455, 465, 466, 527, 529, 530
Valaya, T. Variety, 309
Vallabha bhatta Devi, Baroda, 228
Vallabha, prince, 118
Vallabha Vidyanagar, 173 n. 204
Vamaj. Samindharanātha T. 220
Vāmana, incarnation, 348
Vanarāja, King, 81, 91, 467, n. 43
Varāha, incarnation, 75, 77, 81, 110, 112, 116, 169, 220, 256; 281, 293, 334, 348, 465, 535
T. at Kadvar, 81, 293, 334
at Vijapur, 169
Varāhamihira, 251, 257, 265, 284, 323.
Varāha, Purāṇa, 256
Varāhi, 220
Varana, 134
araṇasi (Benaras), 248
Varāta, T. class, 313, 315, 316, 321
Vardhamāna (wadhawan), 162
Vardhamāna, maṇḍapa variety 369
pillar shape, 438
Vardhamānaswami T. Anahilapur, 144
Vardhani T. variety, 309
Vardhipathaka (visaya), 97, 189
Varkhāriā, tree, 160
Vartula, T. variety 308 n. 112
Varuṇa, 77, 221, 245, 309
Varuṇa, Mahādeve T. varna. 134
Varuṇaśarmaka (vadasama), 99
Varvada, 505
Vasai, 163, 280, 302, 304.
Akhadā T, 216
Junagadhi T. 337, 394, 441
Kankeśvara T. 367, 394
Nilakantha, T. 216
Pālesvara, T. 216
Śiva, 216
Vāstospati Indra, 239, 240
Vāstu (Śāsstra, vidyā), 21, 34, 239, 240, 259, 260, 261, 263, 264, 266, 272, 280, 283, 312, 321, 323
Vāstukambāśutram, 275 n. 154
Vāstukaustubha, 275 n. 154
Vāstu-maṇḍana, 272
Vāstumanjari, 273
Vāstupaddhali, 275 n. 154
Vastupāla, 70 n. 2; 97, 177, 178, 179, 182, 295, 468
Vastupāla caritam, 150 n. 145/1 179 n. 224/1, 186 n. 251,
Vastupāla-Tejapāla, 143, 229; T at Abu, 337. 338, 371, 374, 398;
T. at Girnar, 54, 179 ff; 307, 333

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Vastupāla-Tejapāla prasasti, 177, 178
Vāstupradipa. 275 n. 159
Vāsturāja, 275
Vāstu samgraha, 264
Vāstuśāra, 270, 272, 460, 482
Vāstuśāstrā (M.S) 440 n. 96
Vāstuśāstropadaśakas, eighteen 252 n 82
Vāstuvadhyāya, 275 n. 154
Vāstuvidyā, (MS.), 264 n. 133; 440 n. 96
Vāsudeva Pandit, 275 n. 154
Vāsudeva-Sri-Kṛisṇa, 22, 77
Vāsupūjaya T. at Broach. 144
at Karṇāvati, 144;
at Vijapur, 188
Vasus, 262
Vaṭaprada, 78,
Vaṭasra, Ādiṅatha, T. 183
Vathusāra-Payaṛanam (Vāstusāra-prakaraṇa), 249, 270
Vāvara, inscription, 274 n. 152
Vāvāṭa (Vairāṭa) T. Variety, 319
Vayarṇasinha, 119
Vayad, vāyu T, 230
Vāyavi, 230
Vāyu, image, 230
T. at Baroda, 230;
T· at Vyad, 230
Vāya Puṛṇa, 231, 253
Vāyuvaṭa, 230
Velher, T; 65
Venivatsrāja, 72
Veraval, 75
Prasasti, 146;
Harasat T, 190
Vesara (Vavāṭa, vairaṭa) style; 32 ff; 35; 66, 256. 259; 266. 312, 321, 322
Vethadipa, 4 n 5·5, n. 5
Viddhaśālabhanjikā, 258
Vija, 208
Vijaḍa, 200
Vijaladeva. Shresthi. 183 n. 238
Vijapur, 169, 183, 198
Mahāvira T. 183
Vāsupūjya T. 188
Vijaya cintāmani Pārsvanātha T, Cambay, 224
Vijayadeva, 89
Vijayadevasūri, 210 n. 34 2
Vijayadharmasūri, 215
Vijayanagar, 65, 533
Vijaya, T. Variety, 309
Vikala, 192
Vikramāditya, King, 532
Vimala, minister. 89; 119. 149, 200, 295, 468
Vasahi T. Abu, 119. 120, 123, 124, 126, 158, 180, 181, 188, 200, 207, 209, 210, 304, 332, 367, 374, 379, 381, 417, 426. 428, 429, 430, 431, 433, 434, 440, 441, 442, 444, 460, 467, 468, 485
Vimalanātha T. Girnar, 215
Vimāna, T. Variety, 309, 310, 311, 313, 315, 316

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Vimānabhadra, maṇḍopa Variety, 375. 376
Vimānachhandaka T. Variety 308 n. 112
Vimānanāgar. 314, 315, 316
Vimāna Puṣpaka, T. class, 314. 315. 316
Vināyaka, 90. 138. 141, 310 Shrine. 141
Vincent Smith, 295
Vindhya ranges. 34
Vindhyavāsini Devi, 138
Virama, 175
Virameśvara T. Ghusadi, 175
Viramgam. 97 n. 1, 138. 174, 279, 282, 299, 306
Virāṭa (varada) (region), 35, 317
Visrdhavala, 97. 186
Virta, Nilkanth T. 195, 300, 336
Virupakṣa T. Paṭṭadakala, 61
Viśaāla. T, Variety, 309
Viśaladeva. 97, 186 187. 188, 189. 190
Visalpur, 168
Visavada 81; 82. 86. 93. 277, 291, 293, 294, 295, 302, 307, 334. 335, 336;
Bhidabhanjana T, 307. 336
Nilakantha T, 336
Siddheśvara T. 336
Sun T. 80, 293
Viseṣāvśyakabhāsya, 79
Visnagar, 460 n. 45
Viṣṇu, 90, 93, 94, 104, 107. 108, 112. 113, 116, 118. 138, 148, 160, 167; 171, 177. 185. 186, 189, 193, 197, 201, 223, 228, 259, 286, 310, 315, 346, 347, 348, 349, 350, 354, 397, 442 457, 458; 459, 463, 465. 466 467. 477. 498, 508, 509. 512, 514, 515, 516. 522, 528. 533, 536
T. at Kumbhalagadha; 271; at Odadar, 286, 300, 337
Viṣṇu Dharmottara Purāṇa, 118, 253. 308. 309, 353, 355, 391, 470
Viṣṇu-gayā, 204 n. 19
Viṣṇu Purāṇa, 253
Viṣvakarmā, 16, 240, 244, 246. 258, 259, 261, 265, 267, 309, 310, 317, 319, 322. 323, 339, 369, 391. 406, 438, 440, cave, 14, 15
Viśvakarmā-mata, 263
Viśvkarmā Prakāśa, 263. 68, 308, 309
Viśvakarmā Saṁitā. 263 n. 118
Viśvakermā Śilpa, 339 n. 38
Visvakamiya-Śilpa-Śāstra, 263
Viśvakarmā-Vāstuśāstrim, 264
Vithal T. Hampi 65
Vividhatīrthakalpa, 70 n. 2; 72 n. 9
Vora, M. P., 267
Vṛiddhiviṣya 524 n. 49
Vṛiṣa, T. variety 308 n. 112

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Vṛkṣārṇava (M S.) 264, 370, 394, 400
Vṛkṣjāti, T class, 310
Vṛṣabha, T, Variety, 304
Vṛtta, pillar, shape, 438; T. Variety, 315
Vyāghrapalli (Vaghel), 97
Vyāghresvari T. Dhinoj, 193

W

Wachoda, Nilakantha, T. 151
Wadhwan, 87, 220, 278; Raṇakdevi T. 194, 234; Siddheśvara T. 140

Y

Yajurveda Saṁhitā, 242
Yakṣa, 165 n. 191; 171, 360, 457, 463, 466
Yakṣadatta Gaṇi, 89
Yama, 77, n. 24, 245
Yamunā, figure, 113
Yogadṛṣṭi-Samuccaya praśasti, 128
Yogarāja, 91
Yuan chwang, 9
Yukāvihāra, Patan, 154

Z

Zaffarkhan Governor, 145 n. 136
Zimmer, 241 n. 19
Zinzuwada, 193 n. 125; 229 n. 90
Zolikāvihāra, Dhandhuka, 154

Jain Education International For Private & Personal Use Only www.jainelibrary.org

ERRATA

Page	Line				
3	6	Read	Jeweles	for	Jewles
3	15	,,	monuments	,,	monument
11	2	,,	is	,,	are
12	22	,,	embellished	,,	embelished
13	10	,,	vaulted	,,	valuted
14	22	,,	horse-shoe-arch	,,	horse-arch
15	1	,,	aperture	,,	aperature
15	29	,,	later	,,	latter
18	19	,,	is	,,	are
19	21	,,	Harappan	,,	Harappau
19	21	,,	yielded	,,	ycilded
19	29	,,	Tvaṣṭr	,,	Tavṣtr
20	21	,,	reeds	,,	reads
21	28	,,	partly succeded	,,	succeded
22	3	,,	prominence	,,	prominent
23	8	,,	Altar	,,	Alter
23	12	,,	are	,,	is
23	32	,,	chamber	,,	chember
25	19	,,	types	,,	type
26	14	,,	momentum	,,	momentam
31	14	,,	is	,,	was
31	15	,,	is	,,	was
31	20	,,	later	,,	latter
32	6	,,	Seclusion	,,	seculsion
33	2	,,	Vṛtātmaka	,,	Vṛtāmaka
33	13	,,	treatise	,,	treaty
34	20	,,	extremity	,,	extrimity
36	8	,,	Brahmanical	,,	Brhmanical
38	9	,,	Harizontal	,,	Harizonatal
39	14	,,	aisle	,,	aisles
39	24	,,	filled	,,	fild

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Page	Line				
45	6	Read	strict	for	strick
45	10	"	of	"	or
46	8	"	Percy	"	Peray
47	19	"	delicacy	"	delicay
48	4	"	pre-eminent	"	pre-eminant
50	28	"	survives	"	preserved
51	28	"	latter	"	later
52	16	"	temples	"	temple
52	25	"	overlapping	"	overlaping
63	22	"	has	"	have
64	16	"	was	"	were
65	18	"	prominence	"	prominance
66	17	"	overlapping	"	overlaping
71	6	"	Supremacy	"	Supramcy
72	2	"	basis	"	bases
75	10	"	there	"	Their
76	11	"	monuments	"	monument
75	19	"	Musalman	"	Muslaman
78	6	"	Brāhmaṇas	"	Brahamans
78	20	"	Āśramesvara	"	Āśamesvāra
80	1	"	alludes to	"	alludes
85	10	"	piece	"	peice
86	18	"	latter	"	later
87	27	"	Śikharas	"	Śikhara
88	31	"	comes	"	come
90	4	"	went to Satrunjaya	"	want to Sartunjay
91	2	"		"	pilgrimagers
91	12	"	successor	"	seccessors
91	23	"	Kinderkheda	"	Kindekheda
93	7	"	mortar	"	morter
94	7	"	Brahmā	"	Brhamā
94	22	"	octogonal	"	octagon
95	4	"	consist	"	consists
95	17	"	from	"	Than
96	11	"	Successor	"	Successer

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Page	Line				
96	13	Read	Conquered	for	Conquared
96	22	,,	Patronage	,,	Patronise
97	8	,,	Kingdom	,,	King
97	10	,,	onslaughts	,,	onsloughts
99	21	,,	pantheon	,,	pentheon
103	11	,,	structures	,,	structure
102	8	,,	northern and southern	,,	north and south
104	6	,,	pillars which	,,	pillars
104	10	,,	Brahmā	,,	Brhamā
104	25	,,	western	,,	west
105	1	,,	northern and southern	,,	north and south
105	2	,,	no vedi	,,	not
105	4	,,	western	,,	west
106	6	,,	Brahmā	,,	Brhamā
106	12	,,	,,	,,	,,
108	22	,,	Southern	,,	South
111	11	,,	Navagrahas	,,	Navagraha
112	8	,,	yielded	,,	yeilded
114	10	,,	dedicated to	,,	dedicated
116	3	,,	fallen off	,,	fallen of
116	12	,,	very	,,	much
121	26	,,	columniation	,,	columination
122	10	,,	aperture	,,	aperature
122	19	,,	asceties	,,	ascetics
122	23	,,	chases	,,	chased
124	35	,,	totally	,,	totaly
125	8	,,	west of	,,	west or
125	10	,,	it	,,	which
125	25,28,29,31	,,	transepts	,,	trancepts
125	26	,,	a few	,,	few
126	2	,,	transepts	,,	trancept
127	3	,,	principal	,,	principle
129	22	,,	deserted	,,	deserated

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Page	Line				
131	16	Read	literally	for	literaly
132	15	,,	of	,,	or
132	30	,,	twelfth	,,	twelth
133	3	,,	aisle	,,	aisles
135	25	,,	makes	,,	make
136	9	,,	principal	,,	principle
136	10	,,	of	,,	or
137	6	,,	exaggerative	,,	exaggarative
137	20,23	,,	Dvyāśraya	,,	Dvāśraya
138	13	,,	Vindhyavāsini	,,	Vindyavāsini
138	14	,,	inlet	,,	inlent
141	19	,,	is also	,,	also
144	8	,,	are traced	,,	traced
145	8	,,	destruction	,,	distruction
146	27	,,	follows	,,	follow
147	14	,,	vanished	,,	vanquished
147	19	,,	foundation	,,	fundation
147	20	,,	indicates	,,	indicate
148	31	,,	fine	,,	five
150	7	,,	None	,,	Non
150	10	,,	855	,,	850
150	10	,,	1174	,,	1169
150	14	,,	maintenance	,,	maintanance
151	7	,,	seem	,,	seems
153	2,7	,,	Dvyāśraya	,,	Dvyasrya
153	12	,,	probably	,,	probable
153	22	,,	get	,,	be
155	1	,,	which are	,,	which
157	4	,,	and	,,	an
159	9	,,	seems	,,	seem
152	9	,,	has	,,	have
161	13	,,	1169	,,	1179
161	27	,,	conceals	,,	conceal

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Page	Line				
163	16	Read	Twelfth	for	Twelth
164	18	,,	latter	,,	later
165	21	,,	principal	,,	principle
,,	28	,,	belongs	,,	belong
166	5	,,	corners	,,	corner
167	1	,,	begins	,,	begains
,,	22	,,	like those on	,,	like on
,,	27	,,	flutings	,,	flatings
168	8	,,	prevailed in	,,	prevailed
171	26	,,	Brahmāṇī	,,	Brhamāni
172	2	,,	,,	,,	,,
,,	24	,,	either	,,	each
173	18	,,	has	,,	have
174	8	,,	highest bears	,,	highest
175	,,	,,	mehar	,,	mehr
177	5	,,	Naranārāyanānanda	,,	Naranārāyaṇanda
179	22	,,	renouned	,,	renounced
,,	26	,,	definitely	,,	definately
181	22	,,	creepers	,,	crepers
,,	17	,,	laymen	,,	layman
184	16	,,	rebuilt	,,	rebuilts
185	21	,,	Brahmā	,,	Brhamā
191	6	,,	is restored	,,	restared
192	4	,,	octagonal	,,	octagon
,,	15	,,	Sārangadeva	,,	Rāmadeva
193	,,	,,	sculptures	,,	sculpture
196	17	,,	mirror	,,	miror
196	33	,,	figures which are	,,	figeres which
198	,,	,,	Bhagavatisūtra	,,	Bhagwatisūtra
202	23	,,	are totally	,,	is totaly
202	24	,,	decorations	,,	decoration
204	12	,,	its	,,	their
204	23	,,	tendencies	,,	tendencise
204	26	,,	totally	,,	totaly
205	19	,,	referred to	,,	referred

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Page	Line		
207	8	assigns	assignes
210	13	a few	few
212	14	rectangular	recteugular
213	21	1515	1505
214	24	corner	corners
215	8	15th cent.	15th
216	26	1469	1459
217	10	possesses	possess
217	15	have been	have
219	28	comprises	comprises of
220	28	indicate	indicates
220	31	epigraphical	apigraphical
223	13,15	Vedikās	Vedikā
223	24	clothes	cloths
223	32	Brahmā	Brhamā
224	3	will give way	must give evay
224	4	Kaccha	Kacca
226	14	Sāsu-vahu	Sāsa-bahu
226	17	temples	temple
227	17-18	Ahmad Shahi	Ahmed Shah
228	9	Śaivite	Śaivita
228	12	represents	represented
228	23	c 6th ecnt.	C. c6th ent.
229	20	put to gether	put gether
229	26	erected	ereated
232	3	Sadevanta	Sadavanta
232	26	author	auther
233	7	next controversial	Next controvertial
233	30	temples	temple
235	33	temples	temple
236	7	available	availabe
239	2	particular	particulars
239	13	references	reference
239	26	commentators	commantators
240	4-5	carpenter	carpentar

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Page	Line				
240	9	,,	authority	,,	authorities
243	4	,,	occurring	,,	occuring
243	10	,,	non-Aryan	,,	non-Aryans
247	1	,,	abundant	,,	abudant
248	8	,,	Koṣthaka	,,	Kotshaka
249	6	,,	Vedikā	,,	Vedicā
249	11	,,	picturęsque	,,	pictureous
249	20	,,	audience	,,	audiance
250	28	,,	pre-christian	,,	pre-christen
256	1	,,	Nāradiya	,,	Nārdiya
256	19	,,	feminine	,,	faminine
256	20	,,	neuter	,,	neutar
257	3	,,	Tantra	,,	Trantra
257	14	,,	described	,,	describted
258	26	,,	astrological	,,	astrologial
259	20	,,	became	,,	become
260	13	,,	correspondingly	,,	corresponding
260	20	,,	confine	,,	confined
260	29	,,	absolutely	,,	absolute
260	30	,,	grammar	,,	grammer
260	,,	,,	phraseology	,,	praseology
261	1	,,	exponent	,,	exponant
261	19	,,	primordial	,,	premordial
262	26	,,	genealogy	,,	geneology
265	2	,,	quotes	,,	Quotas
265	10	,,	christian	,,	christen
267	2	,,	is referred	,,	referred
269	2	,,	residential	,,	resedential
269	26	,,	latter	,,	later
272	34	,,	abundently	,,	abudently
275	8	,,	belongs to	,,	belong to
278	6	,,	steps	,,	stepts
279	11	,,	Brahmā	,,	Brhmā
280	15	,,	recommend	,,	recomnded
280	28	,,	others	,,	other

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Page	Line			
280	28	perished	"	parished
284	9	existence	"	existance
284	9	apertures	"	aperatures
285	3	produces florescence	"	produce flourscene
285	10	lakṣanas	"	lakṣaṇa
287	8	be facing	"	the facing
288	4	Surviving	"	Surving
289	3	flaws	"	flows
289	8	admitedly	"	admitledly
289	17	hesitatingly	"	hesistatingly
290	26	indigenous	"	indegeneous
294	23	Superstucture	"	Superstruciure
296	7	forned	"	form
296	8	full-fledged	"	fulflegged
296	33	entablature	"	entabluture
298	3	temples	"	tamples
299	27	dwarf walls with	"	with drawf walls
301	4	here is in	"	here in
301	5	makes	"	make
302	13	within an	"	within in
303	25	consist	"	consists
304	3	balcony	"	balconies
304	12	temples	"	temple
305	15	displays	"	display
305	28	full-fledged	"	full flaged
306	5	"	"	"
306	7	indicated	"	indicate
306	15	quions	"	Onious
307	14	leads	"	lead
307	14	maṇḍap	"	maṇḍapas
307	15	have	"	has
310	10	Mervādi	"	Marvādi
313	1	verify	"	varify
313	3	shapes	"	shape
313	8	crowning	"	crowing

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Page	Line				
315	4	,,	sarva Devas	,,	Sarva Deva
318	3	,,	attaining	,,	attain
319	15	,,	definetly	,,	definatly
319	17	,,	prominence	,,	prominance
321	13	,,	temples	,,	towple
322	12	,,	respects	,,	respect
322	28	,,	preference	,,	preferance
823	24	,,	later	,,	latter
325	10	,,	absent	,,	absance
327	23	,,	acuteness	,,	acutness
328	16	,,	varieties	,,	variety
328	29	,,	Canonical	,,	Connical
329	29	,,	two	,,	three
330	1	,,	term	,,	terms
330	8	,,	of	,,	at
331	7	,,	more	,,	mores
331	21	,,	Canonical	,,	Cononical
331	22	,,	form	,,	from
333	8	,,	These	,,	This
334	8	,,	parallel	,,	parrallel
334	24	,,	rigorously	,,	regerously
335	9	,,	buried	,,	burried
335	20	,,	vertically	,,	vartically
335	23	,,	rigorously	,,	regerously
338	22	,,	allotted	,,	alloted
342	26	,,	projections	,,	progretians
343	6	,,	conspicuous	,,	conspicuos
343	13	,,	allotted	,,	alloted
345	12	,,	others	,,	other
345	12	,,	fascials	,,	fascial
346	13	,,	contains	,,	contain
346	18	,,	crescent	,,	cresent
347	6	,,	colonnadas	,,	colonnedes
349	29	,,	containing	,,	contains
350	2	,,	triple	,,	tripal

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Page	Line				
350	15	,,	lintel	,,	lintal
353	6	,,	laid	,,	liad
354	17	,,	divided	,,	devided
354	25	,,	,,	,,	,,
355	26-27.29	,,	shrine door	,,	door shride
356	6	,,	be	,,	should be
362	27	,,	times higher	,,	heigher
364	27	,,	Solitary example	,,	Solitory examples
366	29	,,	Joined	,,	oined
366	29	,,	at each of two	,,	at two
367	4	,,	maṇḍaps	,,	mandapa
369	19	,,	is	,,	are
369	24	,,	maṇḍapas	,,	maṇḍapa
370	12	,,	their	,,	there
374	1	,,	maṇḍapas	,,	maṇḍapa
375	9	,,	both its	,,	its both
378	1	,,	indicates	,,	indicate
379	3	,,	gives	,,	give
380	17	,,	known as	,,	known
383	24	,,	that of the garbha-griha of the extant	,,	that of the extant
384	7	,,	pradakṣiṇās	,,	pradakṣiṇā
384	9	,,	plans	,,	plan
384	20	,,	belong	,,	belongs
384	29	,,	projections	,,	projection
388	5	,,	occupies	,,	occupy
390	10	,,	is	,,	are
390	,,	,,	that they contain	,,	that contain
390	11	,,	of erotic	,,	erotic
393	17	,,	allotted	,,	alloted
393	18	,,	is prescribed	,,	prescribed
393	19	,,	prescriptions	,,	prescription
394	5	,,	prescribe	,,	prescribed
394	12	,,	of the Munsar at Viramgam	,,	of Viramgam

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Page	Line				
394	15	,,	fledged	,,	fleged
396	15	,,	sculptures	,,	sculpture
396	32	,,	rigorously	,,	regerously
399	19	,,	amongst	,,	amongs
401	14	,,	described	,,	discribed
402	32	,,	style	,,	styled
403	19	,,	then	,,	than
404	23	,,	surrounded	,,	surround
405	2	,,	finial	,,	final
405	24	,,	bears	,,	bares
406	26	,,	Gop temple	,,	Gop temples
407	10	,,	rest	,,	rests
414	6	,,	buried	,,	burried
415	28	,,	have	,,	has
419	7	,,	then	,,	than
422	8	,,	kīrtimukhas	,,	kitrimukhas
425	1	,,	has	,,	have
425	3	,,	grāsapaṭṭikā	,,	grāsopaṭṭikā
427	2-3	,,	capitâls	,,	capital
428	5	,,	being different	,,	different
428	17	,,	manifest	,,	menifest
429	9	,,	superstructure	,,	superstructuer
429	18	,,	are	,,	is
429	24	,,	strict	,,	strick
430	12	,,	exquisite	,,	exiquisite
431	24	,,	attendants	,,	attendents
433	9	,,	scenes	,,	scences
434	25			,,	plantain
436	4	,,	unsymmetrical	,,	unsymetrical
436	28	,,	walls	,,	wall
437	22	,,	balconies	,,	balaconies
440	24	,,	Abu	,,	Aub
442	2	,,	instance	,,	instances
444	7	,,	category	,,	catagory
445	6	,,	radiating	,,	rediating
446	5	,,	piece	,,	peice

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Page	Line				
448	4	,,	should be	,,	should
448	4	,,	superimposed	,,	superimpose
448	13	,,	canons	,,	cannos
449	2	,,	corresponds	,,	corespond
451	11	,,	of its	,,	of the its
453	21	,,	projection	,,	projetion
455	13	,,	utkatikāsana	,,	utakatikāsana
460	4	,,	work	,,	warks
461	17	,,	fauna	,,	founa
463	29	,,	divided	,,	divide
464	15	,,	Burgess	,,	Bargess
465	4	,,	Anantaśāyin	,,	Antaśāyina
465	7	,,	temples	,,	temple
467	9	,,	Kāliyamardana	,,	Kāliyamardans
467	15	,,	Parikṣita	,,	Parikṣiata
467	22	,,	Human beings	,,	Human being
467	32	,,	has shown	,,	shown
470	9-10	,,	They are	,,	It is
472	34	,,	temple	,,	tample
473	7	,,	poses	,,	posses
474	27	,,	guardians	,,	guardian
475	3	,,	Serpents	,,	Serpants
476	10	,,	Sculptures	,,	Sculpture
478	10	,,	Strictly	,,	Strickly
480	20	,,	varieties	,,	variety
483	16	,,	forms	,,	form
483	34	,,	early part of	,,	early of
484	5	,,	latter	,,	later
489	12	,,	roofs	,,	roof
493	20	,,	cylindrical	,,	cylendrical
496	22	,,	Śikharas	,,	Sikhara
497	12	,,	perished	,,	parished
499	8	,,	till reaches	,,	till it reaches
499	19;31	,,	occurence	,,	occurance
499	23	,,	salient	,,	Saliant
500	15	,,	jambs	,,	Jambas

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Page	Line				
500	24	,,	slender	,,	slander
501	8	,,	sloped	,,	slopped
501	11	,,	reparatian	,,	repairation
502	6	,,	an	,,	and
504	8	,,	structure	,,	structures
505	18	,,	surrounded	,,	surrouned
505	25	,,	wall	,,	walls
506	6	,,	covered	,,	Carved
510	16	,,	around	,,	arround
510	24	,,	together	,,	to-gather
512	1	,,	goddesses	,,	goodesses
513	20	,,	view	,,	Veiw
514	15	,,	beams	,,	beems
514	18	,,	shrines	,,	shrine
515	10	,,	decked	,,	deked
515	19	,,	in dancing	,,	ind ancing
516	15	,,	previous	,,	privious
517	7	,,	horizontal	,,	horizantal
518	17	,,	suprestructures	,,	superstructure
521	3	,,	has	,,	have
521	12	,,	resemblance	,,	resembalance
523	19	,,	rests	,,	rest
525	22	,,	beautifully	,,	beautiful
525	32	,,	sloped	,,	slopped
527	15	,,	piece	,,	peice
528	9	,,	lintel	,,	lintal
528	15	,,	Visnu	,,	vinu
529	25	,,	bricks	,,	briks
531	25	,,	form	,,	from
533	20	,,	deserted	,,	deserated
533	22	,,	hither	,,	either
533	22	,,	thither	,,	Theither
533	25	,,	destructive	,,	distructive
535	1	,,	lattice	,,	latice
540	17	,,	test	,,	taste
541	23	,,	course	,,	Coarse

Jain Education International For Private & Personal Use Only www.jainelibrary.org

LIST OF PLACES

Abhapur	100*	Dwarka	1
Abu	60	Gedi	59
Akhodar	28/a	Girnar	37
Ambaji	61	Ghumali	15
Anandpur	43	Gop	16
Anjar	55	Gorad	83
Asoda	93	Harij	84
Astika-Kenyata	101	Harasiddh	10
Baradia	2	Kadvar	33
Bavaka	113	Kalsar	38
Becharaji	91	Kamboi	85
Bhadesvar	54	Kanoda	67
Bhadresvar	52	Kasara	68
Bhansar	29	Kanthkot	57
Bhayavadar	25	Kavi	116
Bhetali	102	Kerakot	50
Bhiloda	103	Khandosan	77
Bhimanath	36	Kheda	49
Butapaladi	90	Khedabrahma	97
Bhuvad	51	Khimesvar	18
Bilesvar	24	Kinderkheda	13
Balej	28	Kotai	56
Boricha	29	Kotesvar	48
Chaubari	40	Krodidhvaj	62
Dabhoi	115	Kuchhadi	20
Delmal	66	Kumbharia	64
Delwada	63	Lakhena	106
Derol	104	Lakroda	96
Desan	105	Linch	88
Dhamlej	117	Lovarali	8
Dhinoj	82	Lunav	6
Dhrasanvel	5	Madhavpur	31

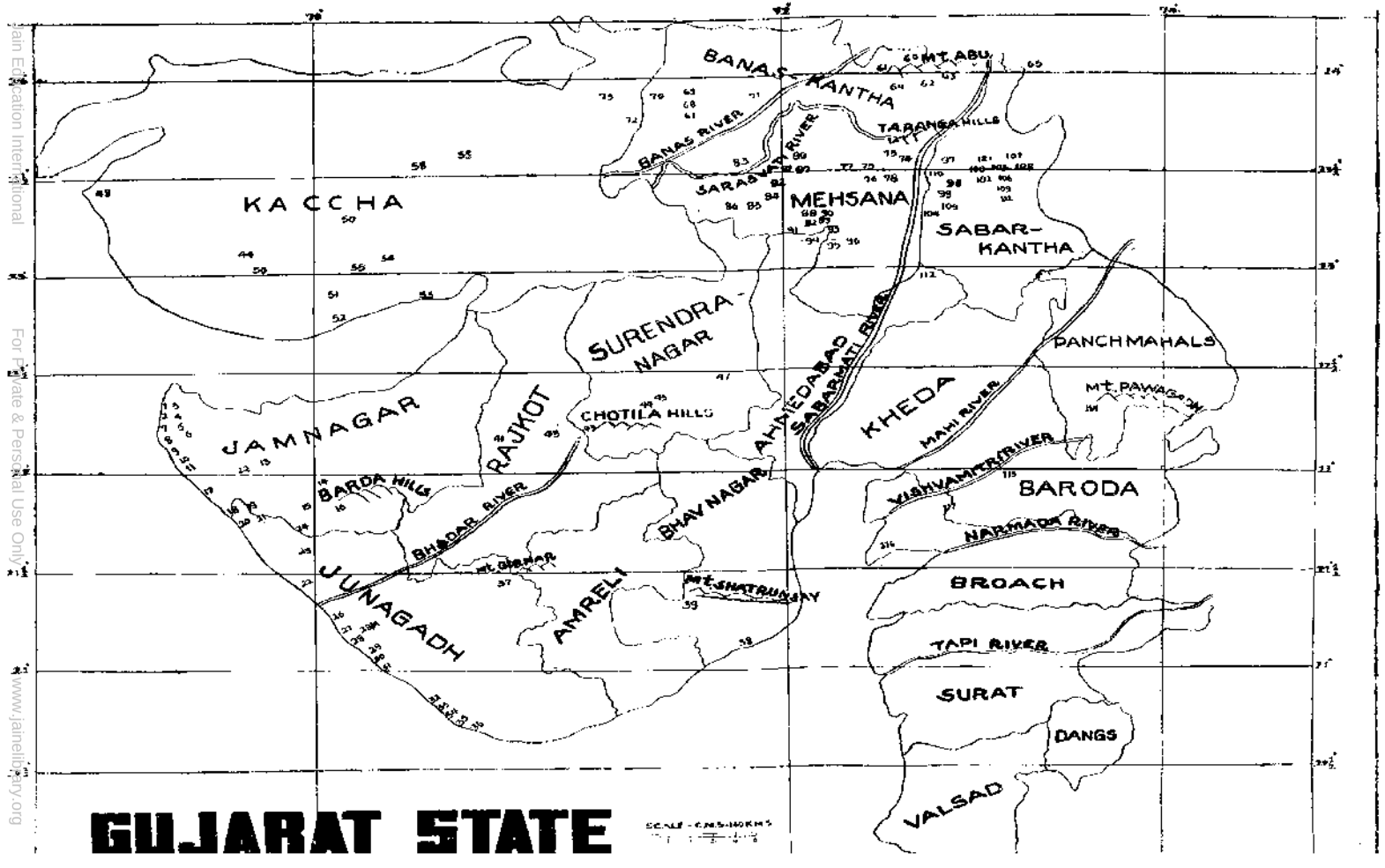
* Figure no. in the adjoing map indicates the find-spot.

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Mahudi	95	Shankhesvar	71
Mandavi	53	Satrunjay	39
Mandrapur	73	Sarnal (Galtesvara)	112
Mathachhada	107	Sarotra	70
Mevun	89	Sejakpur	41
Miyani	11	Siddhapur	87
Modhera	92	Sobharada	109
Motab	69	Somnath	32
Moti-Dau	78	Sonkansari	14
Nandisvar	21	Srinagar	19
Navadera	108	Sunak	81
Navidhraved	7	Sutrapada	34
Odadar	26	Suvan	3
Parabadi	42	Taranga	72
Pata	30	Tarnetar	45
Patan	79	Than	44
Pasannvada	35	Tukada	27
Pasthar	12	Vadali	110
Pawagadh	114	Vadnagar	74
Piludra	76	Vadiavir	111
Pindara	9	Vaghel	86
Porbander	22	Valam	75
Ranakpur	65	Vasai (Dist. Jamanagar)	4
Ranavav	23	Vasai (Dist. Mehsana)	94
Rava	58	Vayad	73
Roda	99	Viramgam	47
Shamalaji	98	Virta	72/a
Sander	80	Visavada	17
		Wadhawan	48

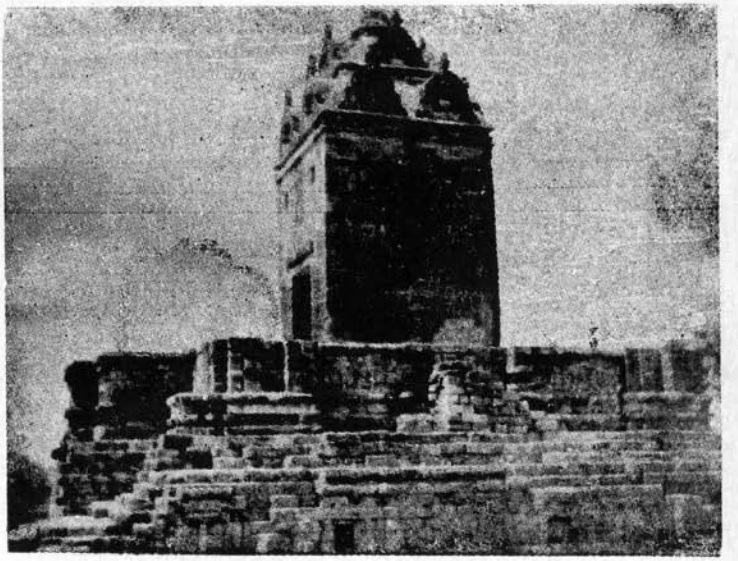
Jain Education International For Private & Personal Use Only www.jainelibrary.org

Jain Education International For Private & Personal Use Only www.jainelibrary.org

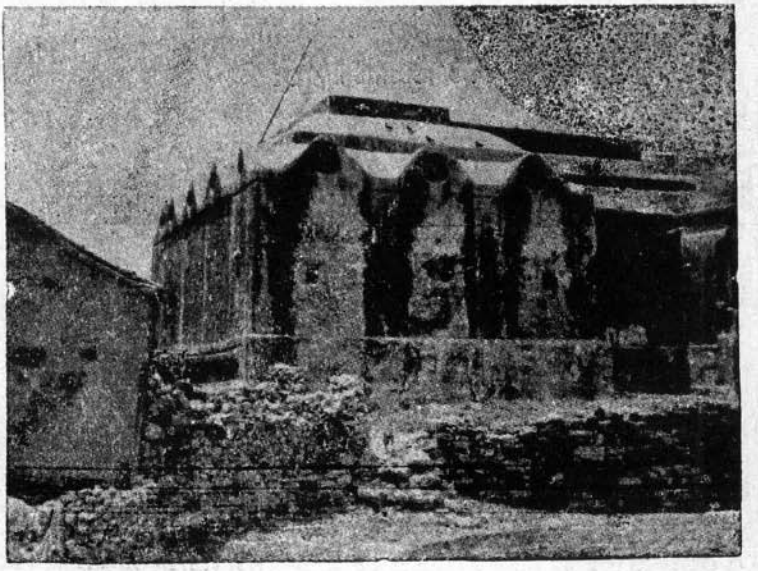


Jain Education International For Private & Personal Use Only www.jainelibrary.org

Jain Education International For Private & Personal Use Only www.jainelibrary.org

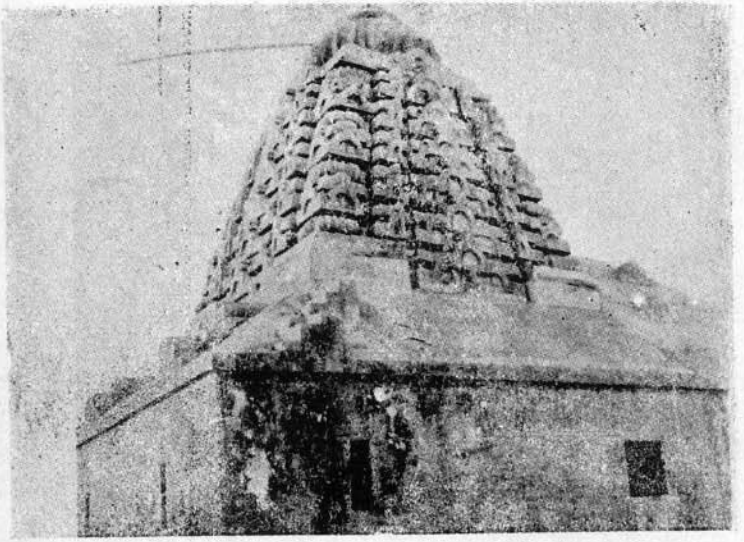


1 Sun Temple, Gop

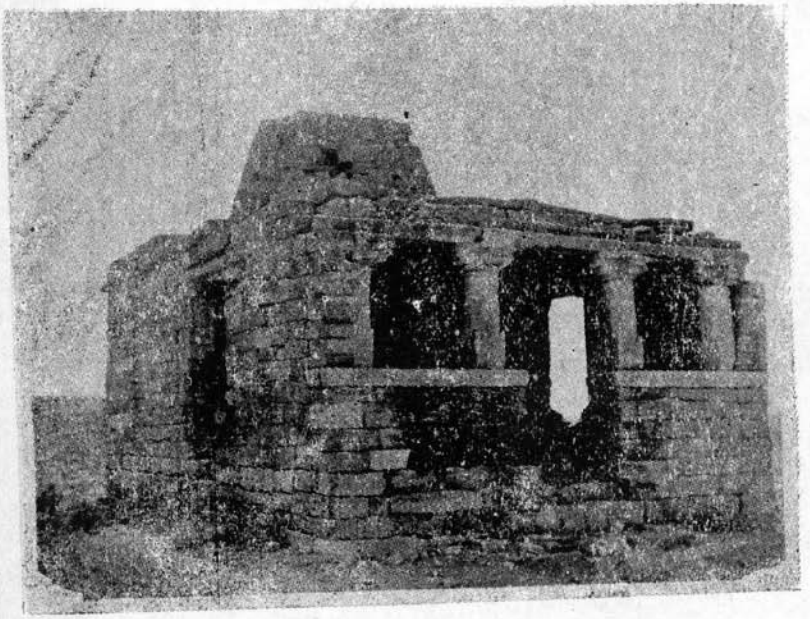


2 Varāha Temple, Kadvar

Jain Education International For Private & Personal Use Only www.jainelibrary.org



3 Sun Temple, Sutrapada

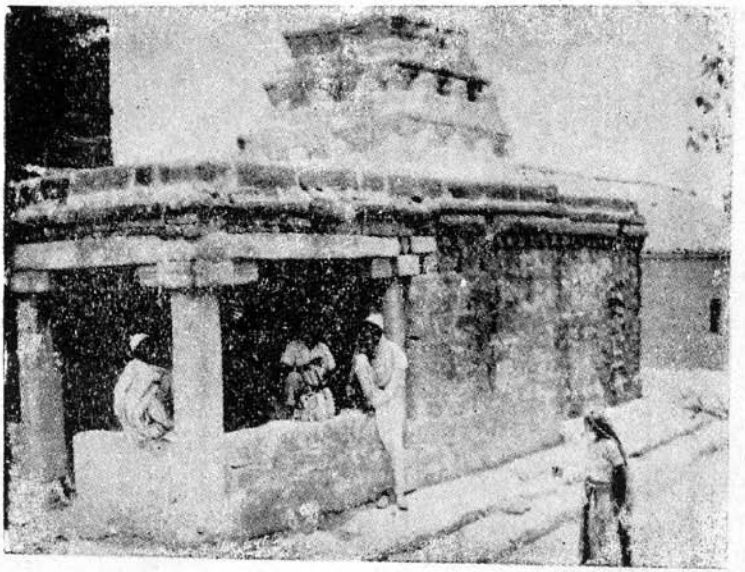


4 Sun Temple, Visavada

Jain Education International For Private & Personal Use Only www.jainelibrary.org

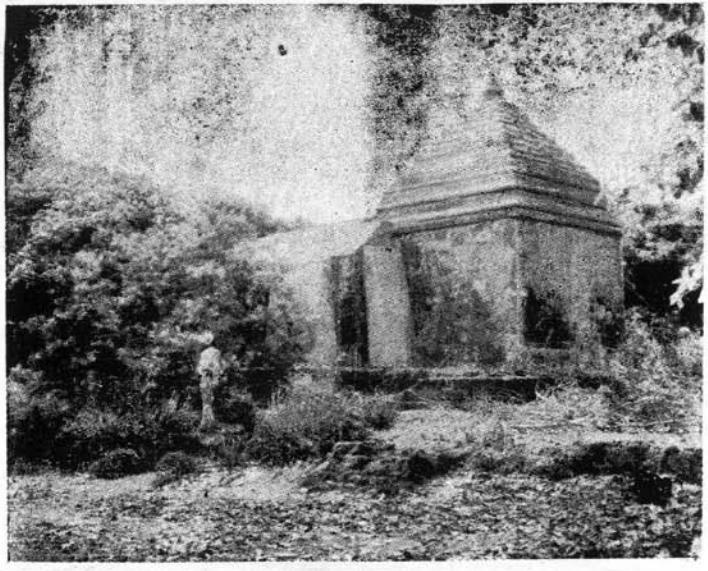


5 Old Temple, Visavada

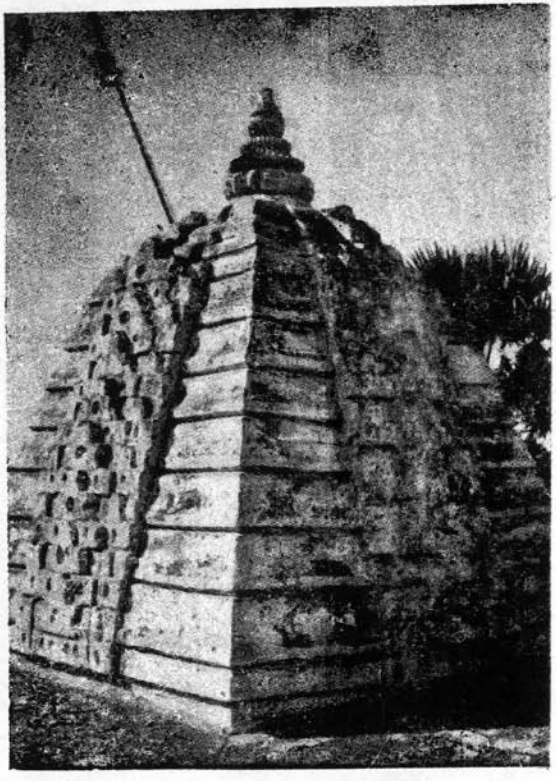


6 Sun Temple, Balej

Jain Education International For Private & Personal Use Only www.jainelibrary.org

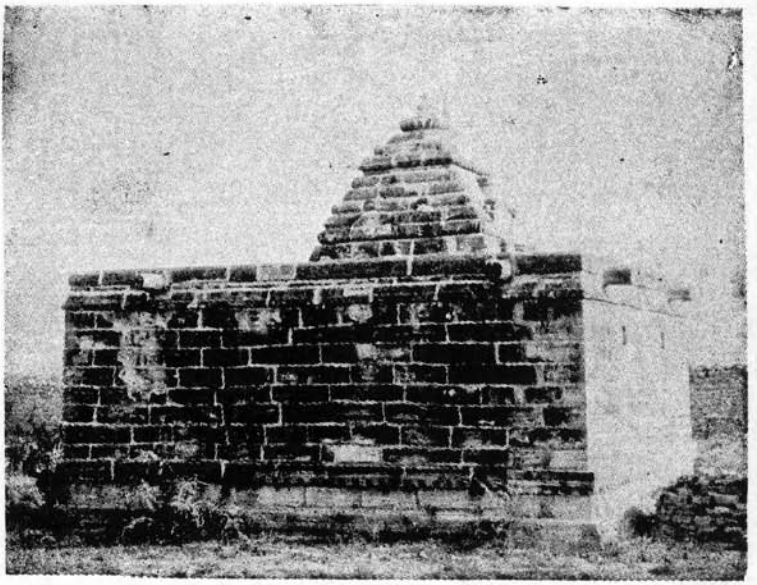


7 Sun Temple, Pata

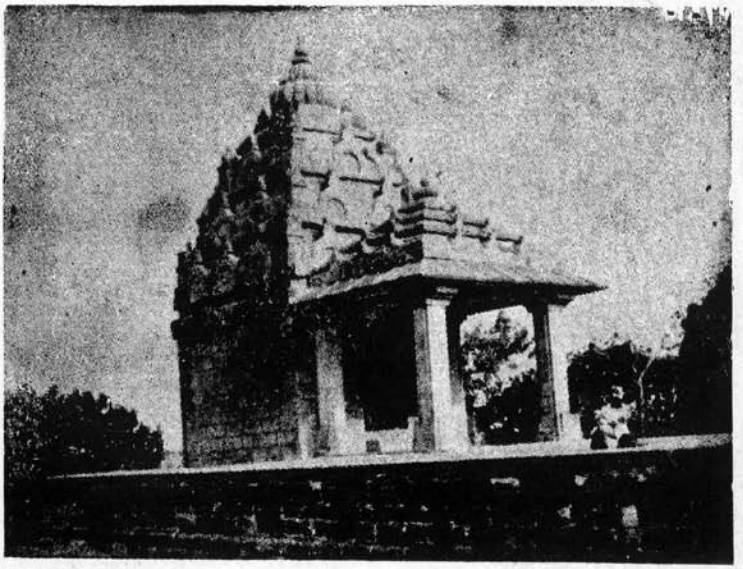


8 Jagannath Temple, Suvan

Jain Education International For Private & Personal Use Only www.jainelibrary.org

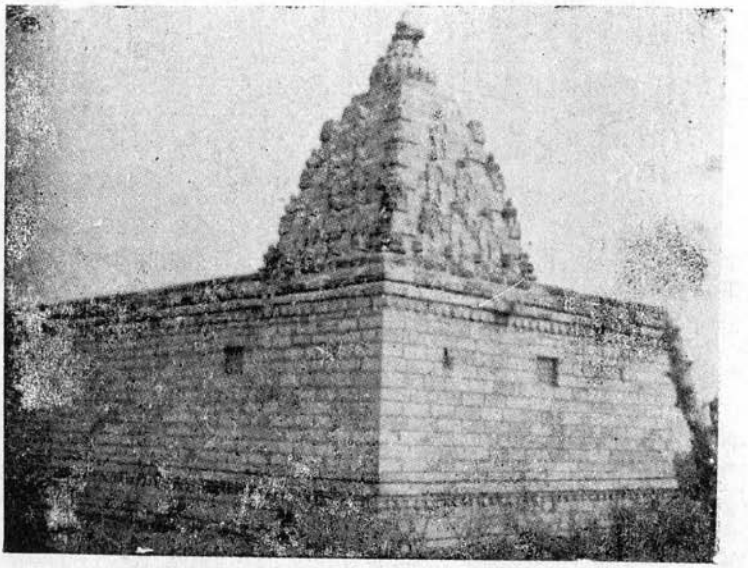


9 Śiva Temple, Srinagar

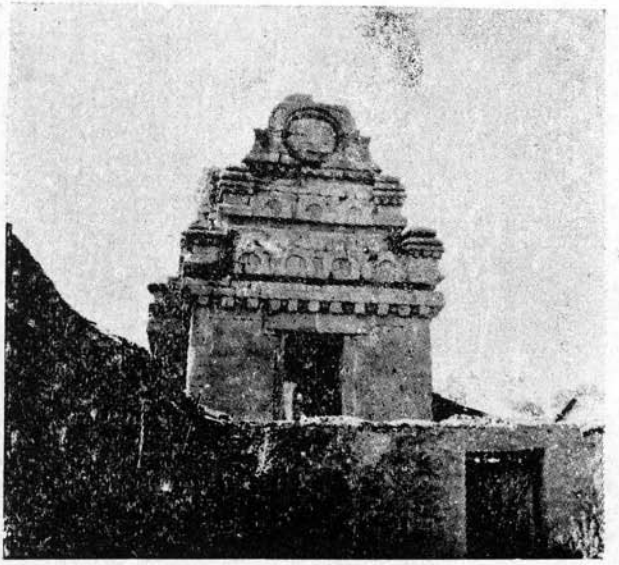


10 Sun Temple, Srinagar

Jain Education International For Private & Personal Use Only www.jainelibrary.org

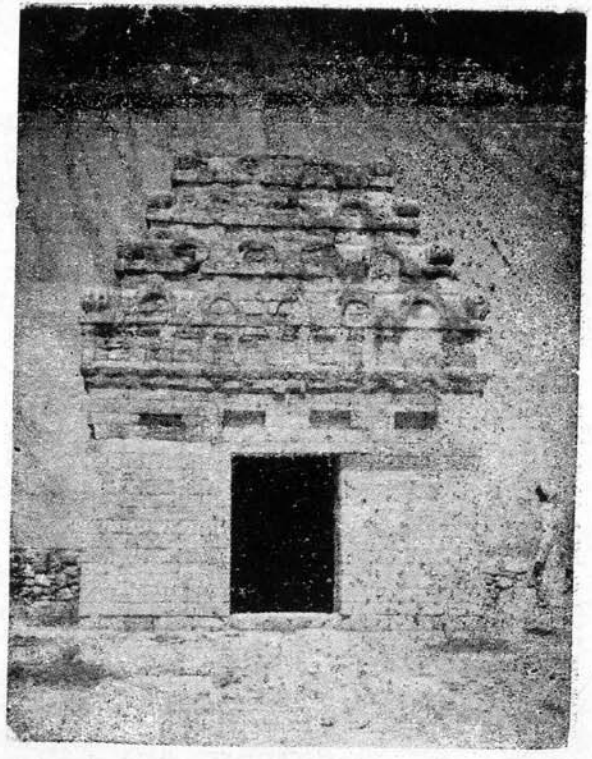


11 Devi Temple, Srinagar



12 Sun Temple, Kalsar

Jain Education International For Private & Personal Use Only www.jainelibrary.org

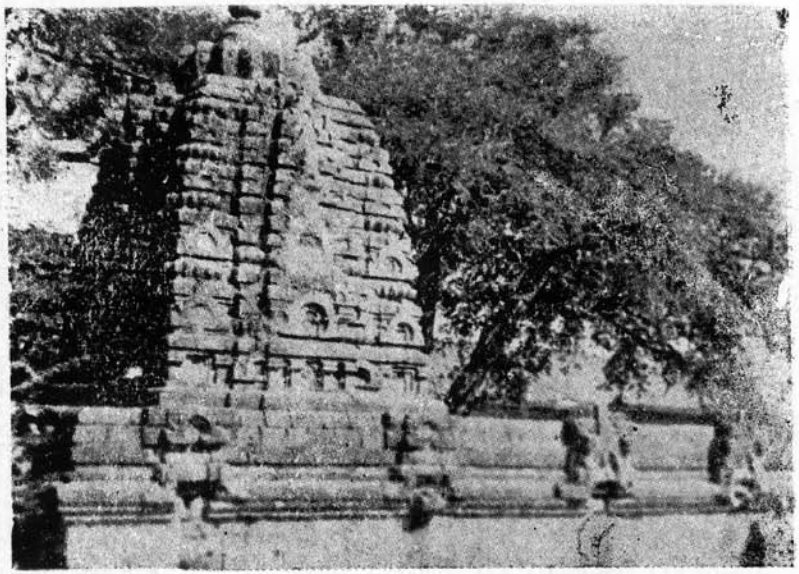


13 Sún Temple, Pindara



14 Sun Temple, Boricha

Jain Education International
For Private & Personal Use Only
www.jainelibrary.org

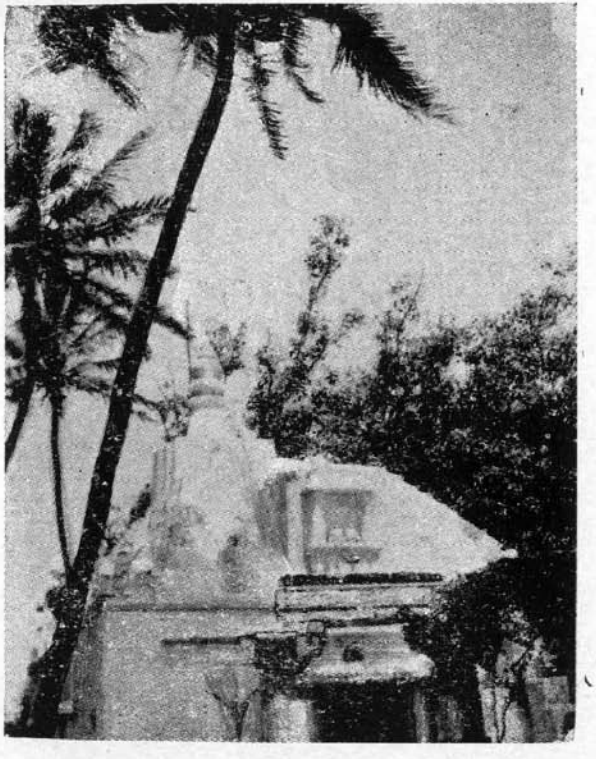


15 Sun Temple, Akhodar



16 Spire of Sun Temple, Akhodar

Jain Education International For Private & Personal Use Only www.jainelibrary.org

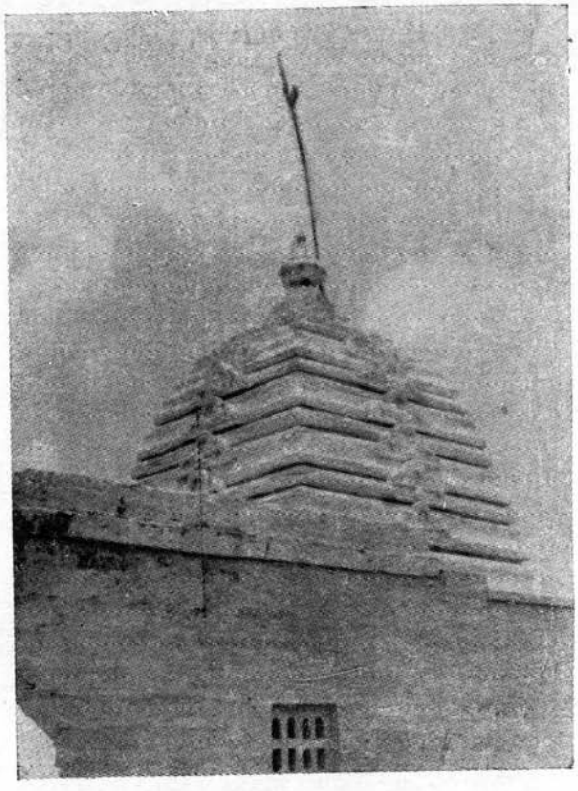


18 Gāyatri Temple, Pasanavada

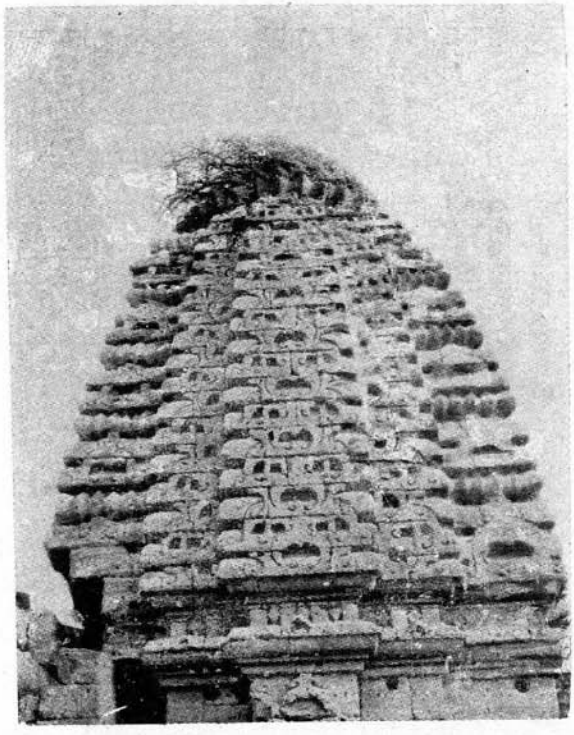


19 Gāyatri Temple, Pasanavada

Jain Education International For Private & Personal Use Only www.jainelibrary.org

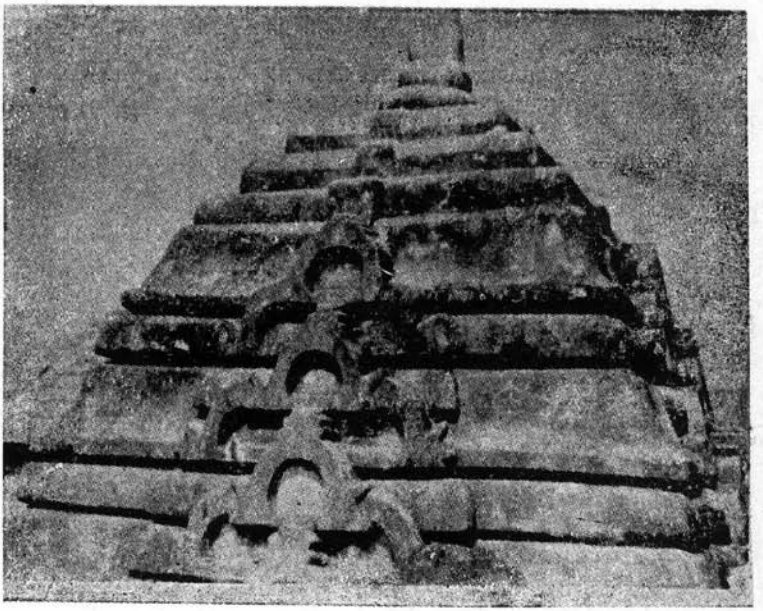


20 Śiva Temple, Ranavav

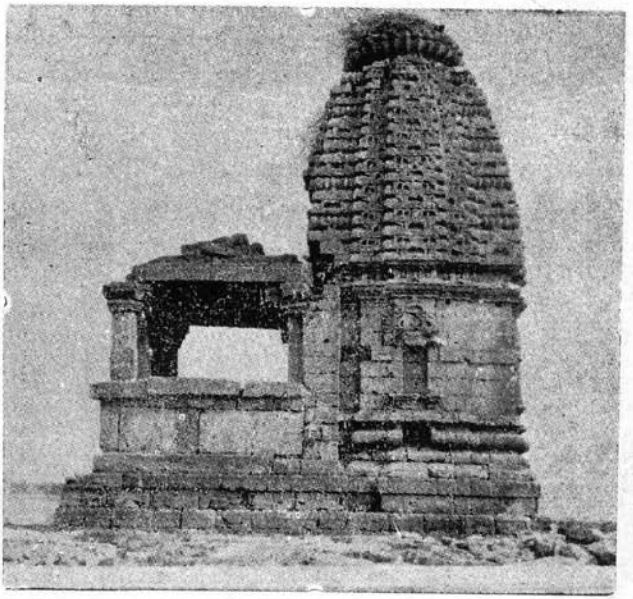


21 Spire of Śiva Temple, Miyani

Jain Education International For Private & Personal Use Only www.jainelibrary.org

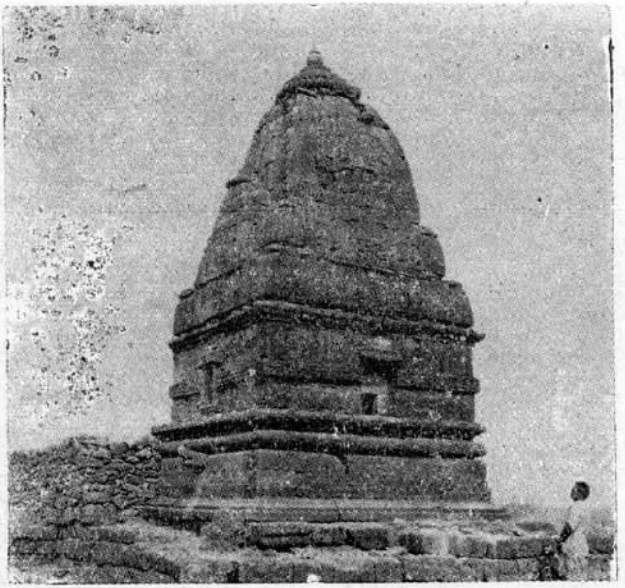


17 Spire of Sun Temple, Pasanavada

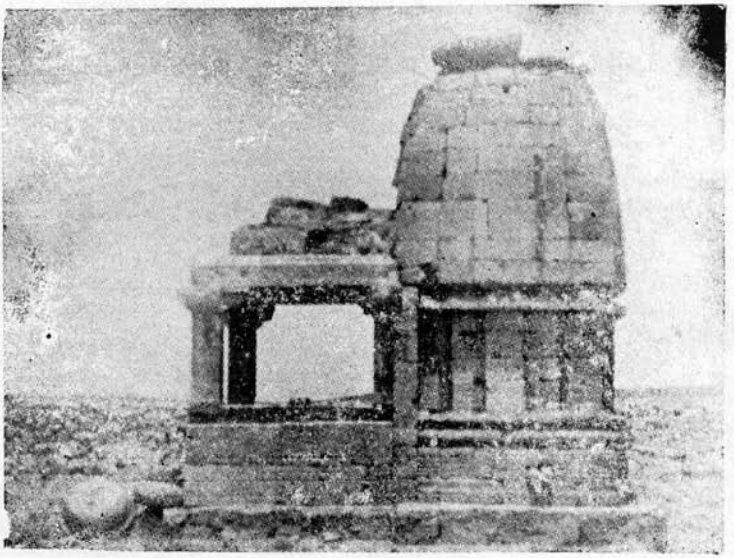


22 Śiva Temple, Miyani

Jain Education International For Private & Personal Use Only www.jainelibrary.org

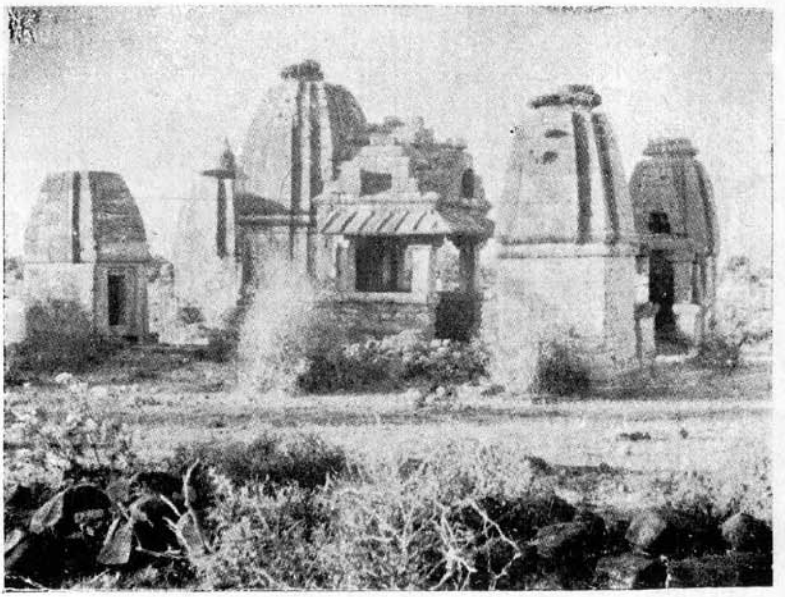


23 Small Temple, Miyani

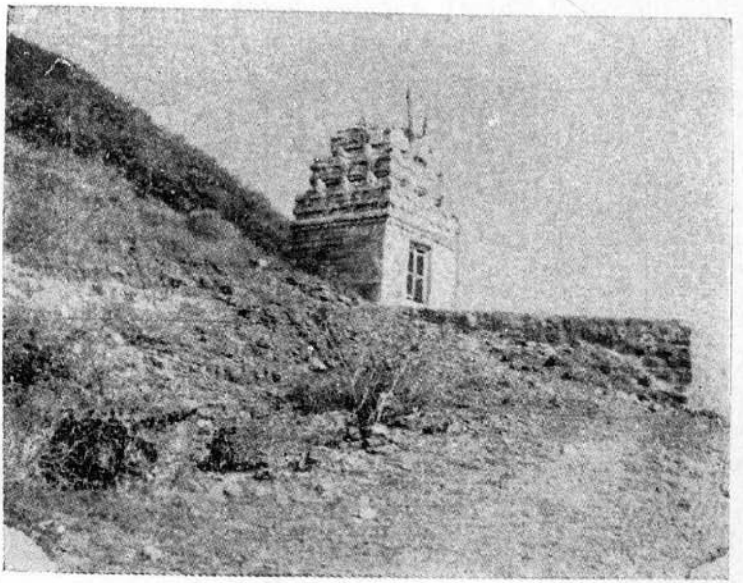


23/a Small Temple, facing south, Miyani

Jain Education International For Private & Personal Use Only www.jainelibrary.org

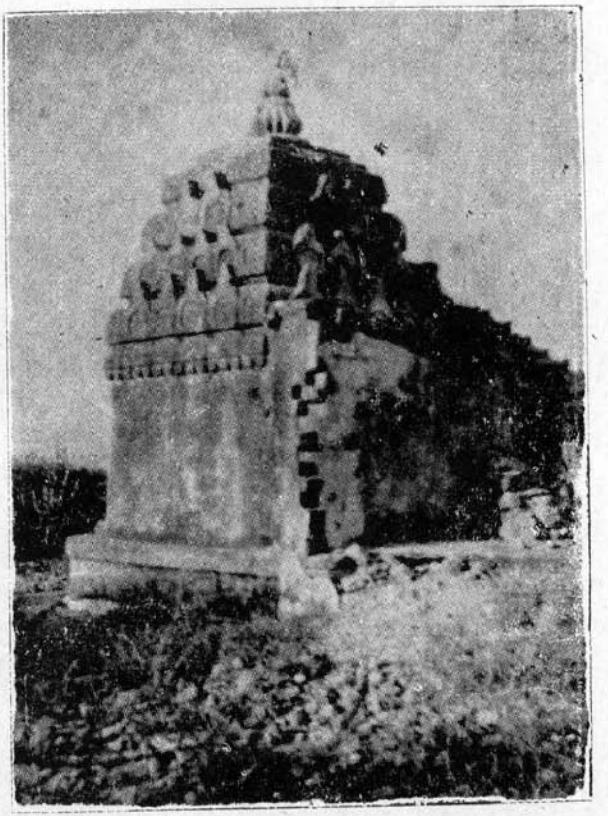


24 Pancāyatana Temple, Pasthar



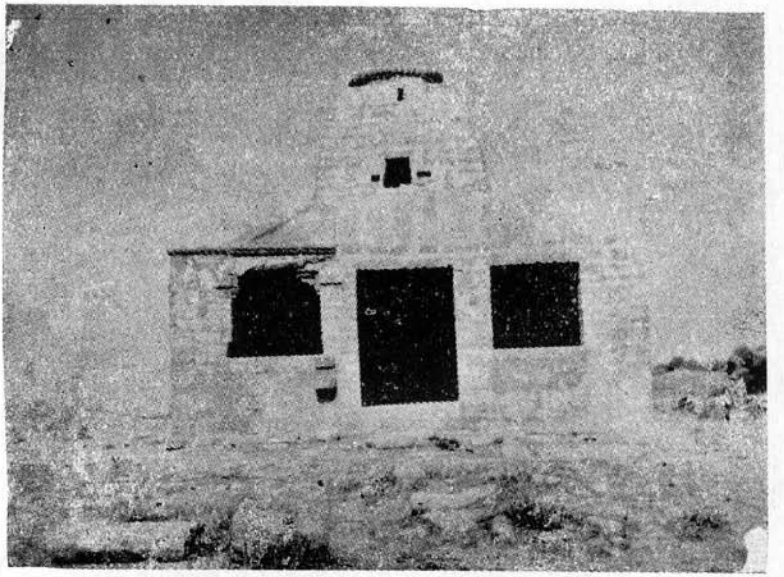
25 Old Small Temple, Harasiddh

Jain Education International For Private & Personal Use Only www.jainelibrary.org

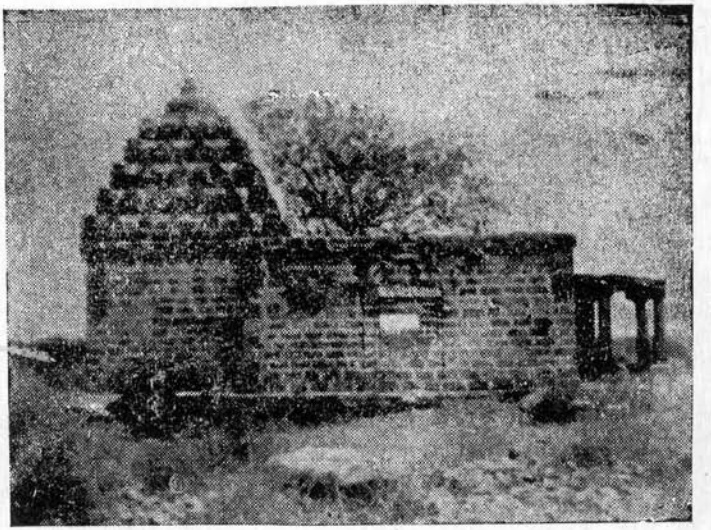


26 Dhingesvara Temple, Porbandar

Jain Education International For Private & Personal Use Only www.jainelibrary.org

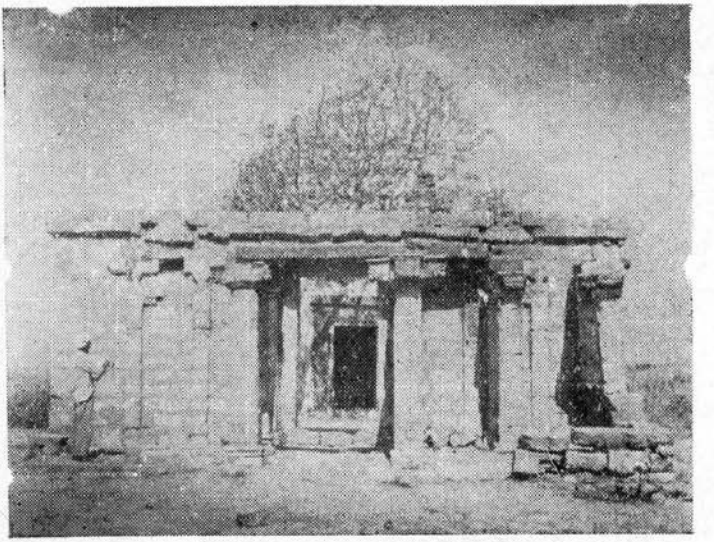


27 Kālikāmātā Temple, Dhrasanvel

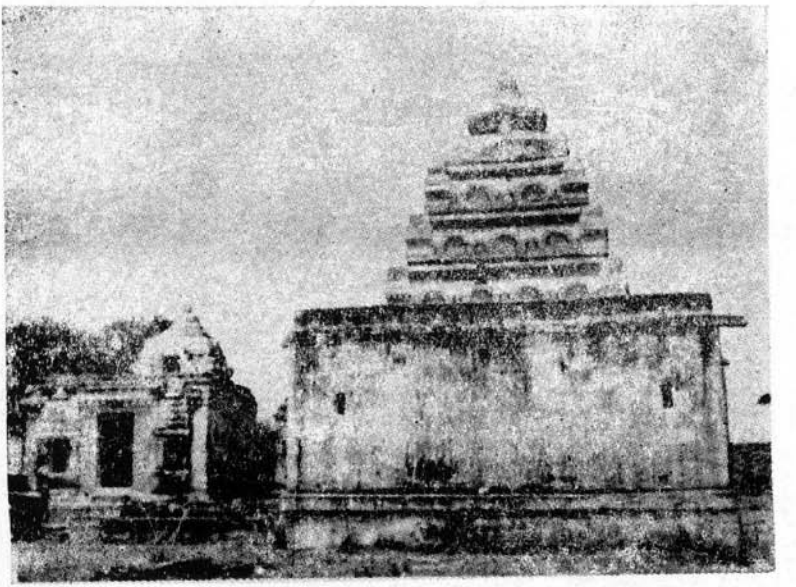


28 Kālikāmātā Temple, Navidhravad

Jain Education International For Private & Personal Use Only www.jainelibrary.org

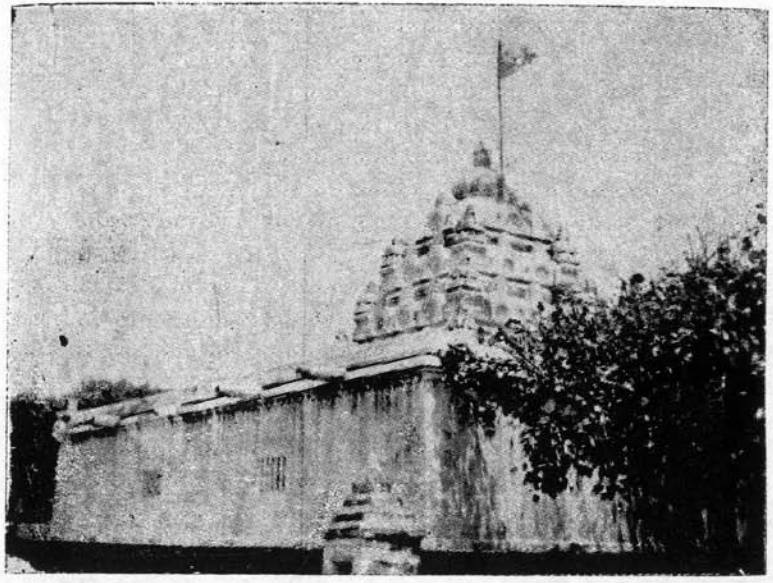


29 Kālikā Temple, front view Navidhravad



12 31 Dudheśvara Temple, Khimesvar

Jain Education International For Private & Personal Use Only www.jainelibrary.org



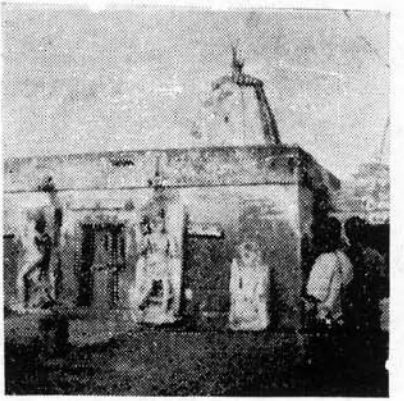
30 Khimeśvara Temple, Khimesvar

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Jain Education International For Private & Personal Use Only www.jainelibrary.org

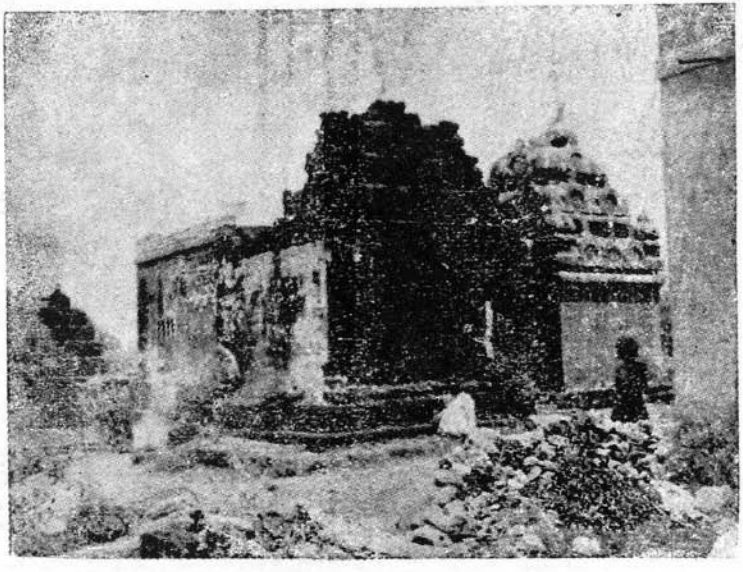


32 Randala Temple, Khimesvar



32/a Lunai Mātā Temple, Lunav

Jain Education International For Private & Personal Use Only www.jainelibrary.org



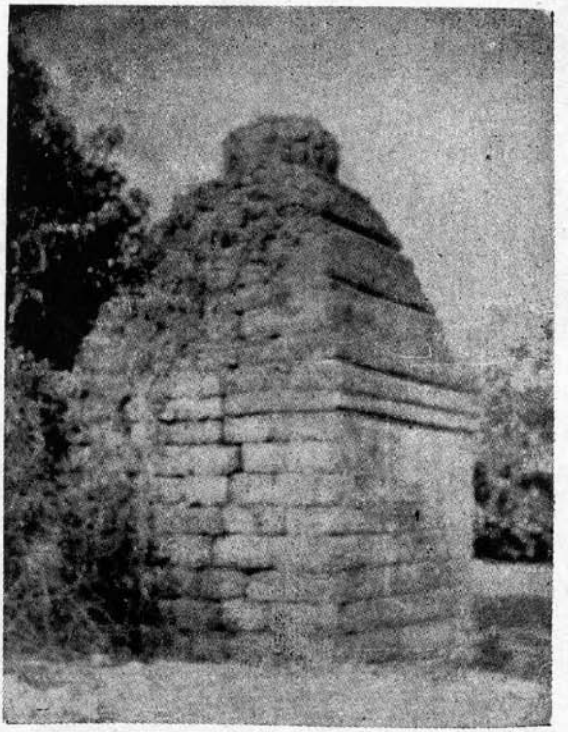
33 Back veiw, old Temple, Bhansar



34 Old Temple, Bhansar

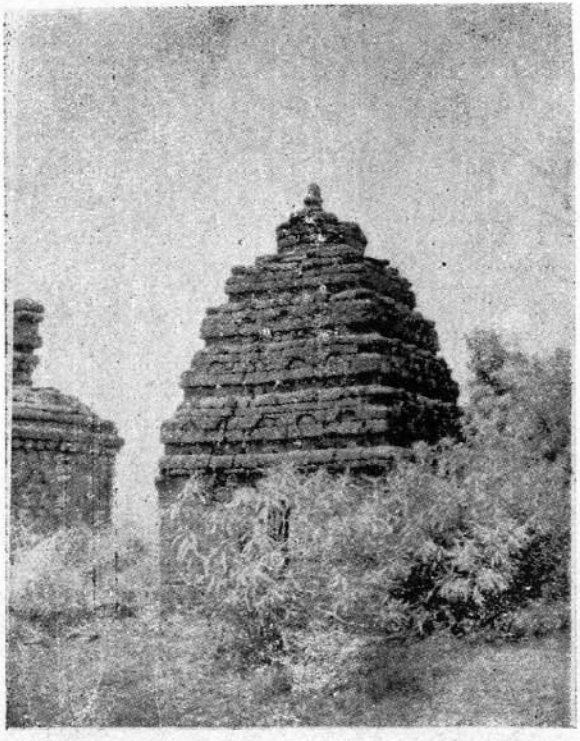
Jain Education International For Private & Personal Use Only www.jainelibrary.org

Jain Education International For Private & Personal Use Only www.jainelibrary.org

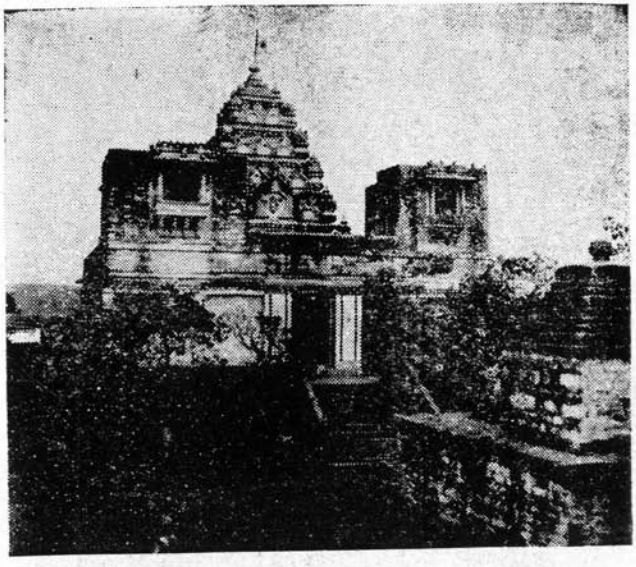


36 Old Śiva Temple, Odadar

Jain Education International For Private & Personal Use Only www.jainelibrary.org

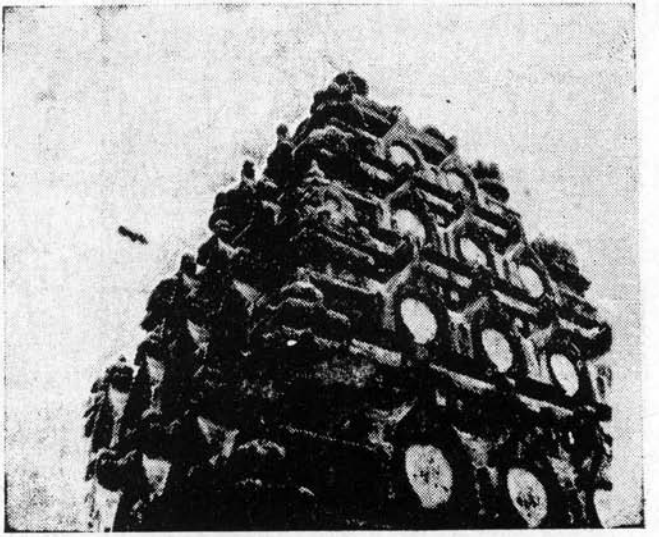


35 Old Temple facing north, Bhansar



37 Siva Temple, facing east, Bilesvar

Jain Education International
For Private & Personal Use Only
www.jainelibrary.org



38 Sikhara from s. w., Bilesvar



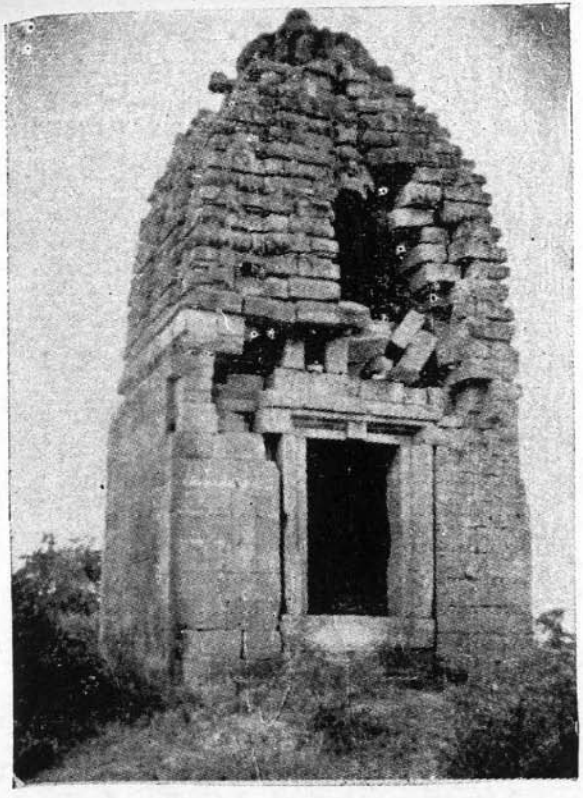
39 Sun Temple, Kinderkheda

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Jain Education International

For Private & Personal Use Only

www.jainelibrary.org



40 Sun Temple Pasthar

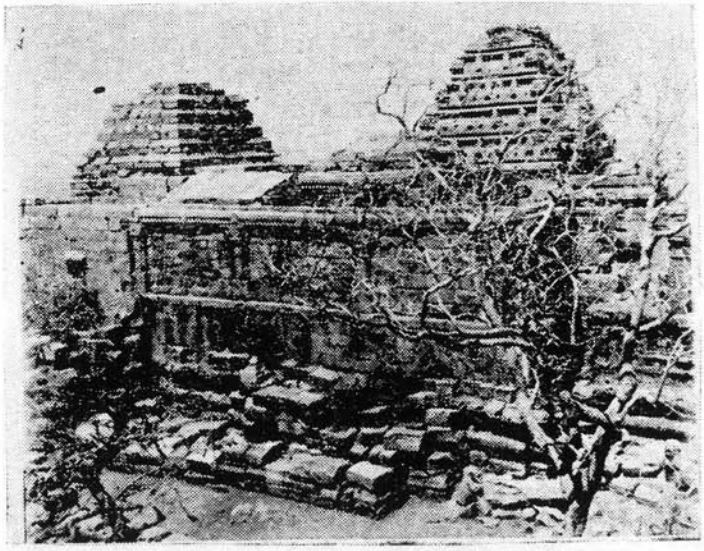


41 Old Temple, Sonkansari



43 One of the Temples, Sonkansari

Jain Education International For Private & Personal Use Only www.jainelibrary.org



42 Temple, Sonkansari



43 Temple III, Roda

Jain Education International For Private & Personal Use Only www.jainelibrary.org

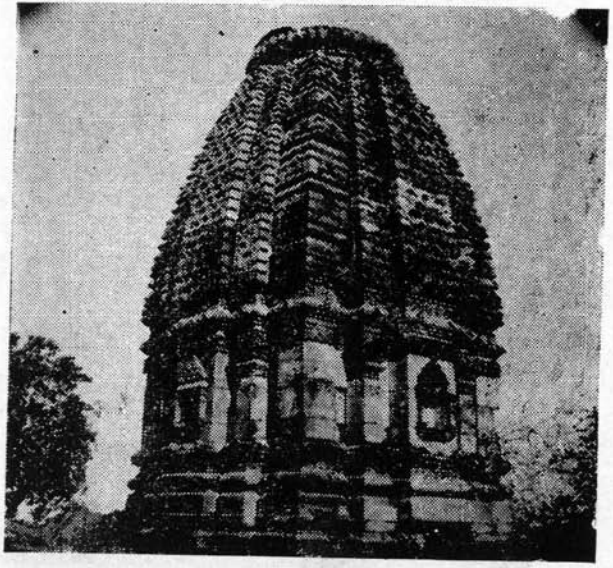


44 Temple I. front view, Roda



45 Temple I, View from south Roda

Jain Education International
For Private & Personal Use Only
www.jainelibrary.org



47 Temple III, Roda

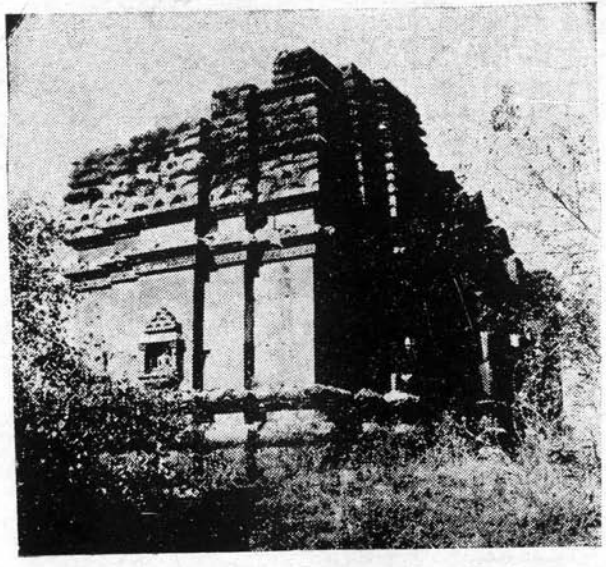


48 Temple IV, Roda

Jain Education International For Private & Personal Use Only www.jainelibrary.org

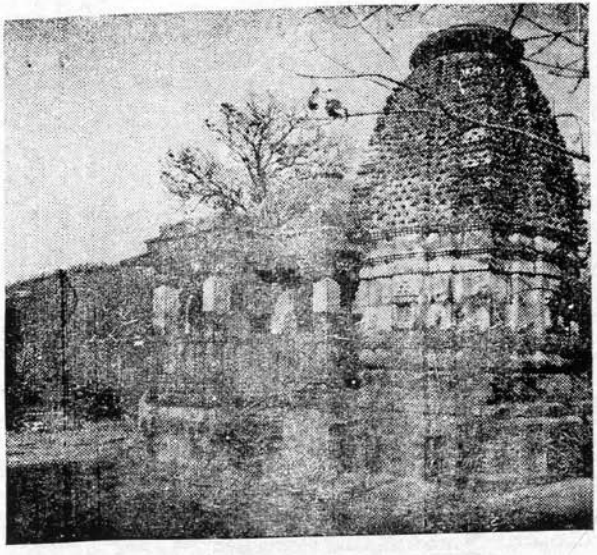


49 Temple VII, from south, Roda

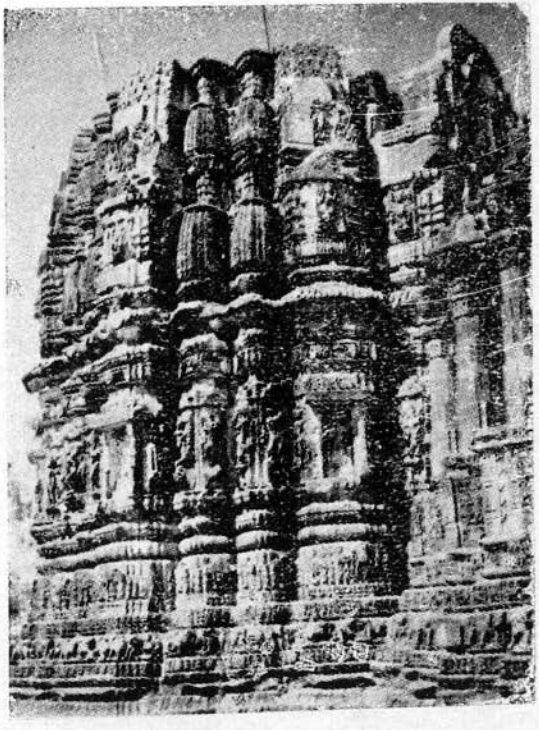


50 Temple VII. Back view, Roda

Jain Education International For Private & Personal Use Only www.jainelibrary.org

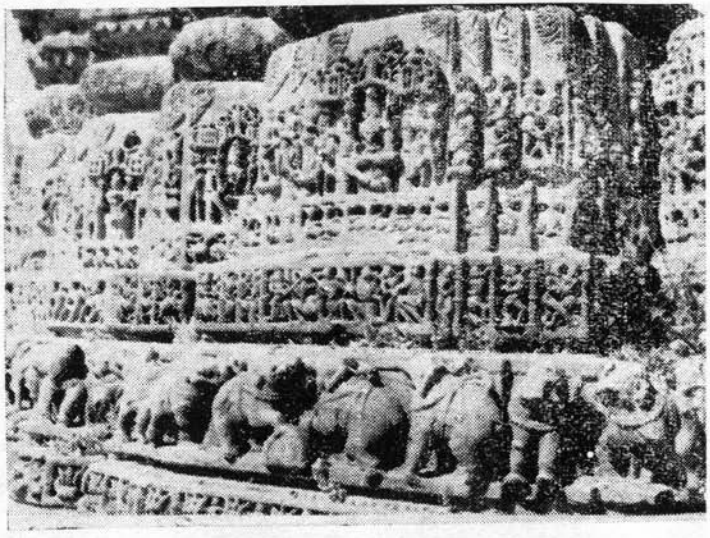


51 Hariscandra Temple, Samlaji

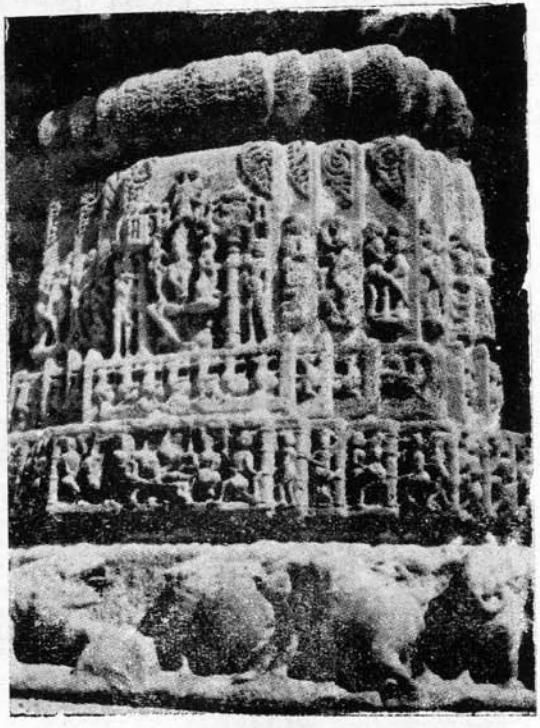


52 Śiva Temple, Galatesvar

Jain Education International For Private & Personal Use Only www.jainelibrary.org

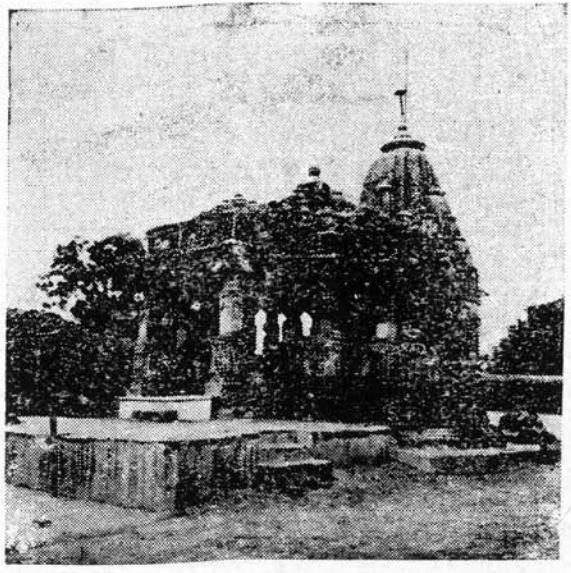


53. Basement of Śiva Temple, Galatesvar



54. Kumbha moulding of Basement, Siva Temple, Galatesvar

Jain Education International For Private & Personal Use Only www.jainelibrary.org



55 Nilakantha Temple, Sunak

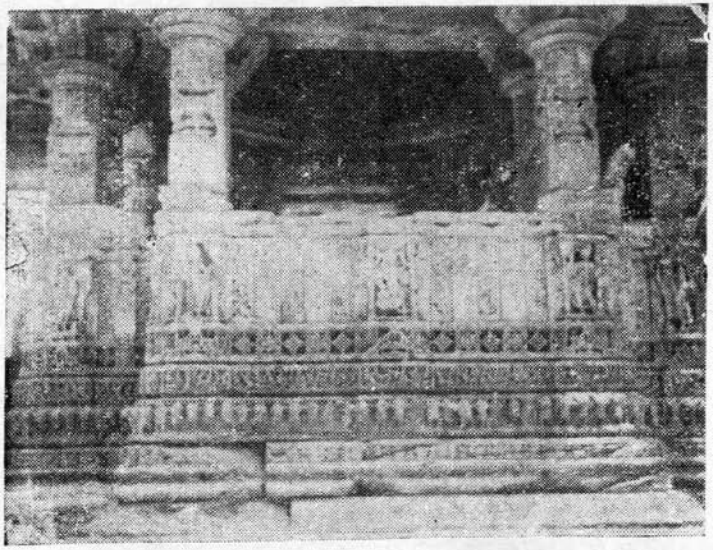


56 Nilakantha Temple, Facing East, Sunak

Jain Education International For Private & Personal Use Only www.jainelibrary.org

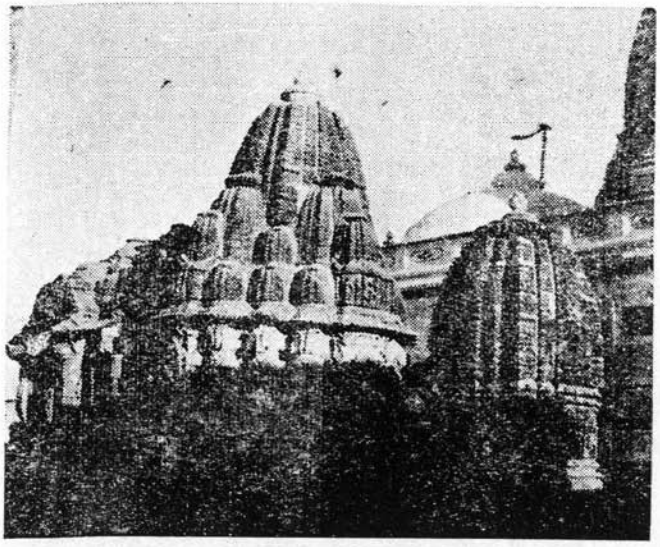


57, Spire, Nilakantha Temple, Sunak

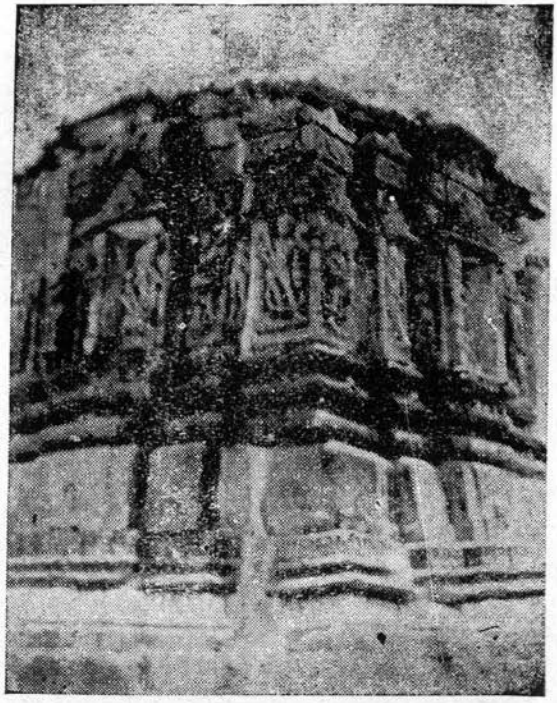


58, Vedikā of Mandapa, Nilakantha Temple, Sunak

Jain Education International For Private & Personal Use Only www.jainelibrary.org



59. Pre Caulukyan (Small) and Caulukyan Temples, Sander



60. Sanderimātā Temple, Sander

Jain Education International
For Private & Personal Use Only
www.jainelibrary.org

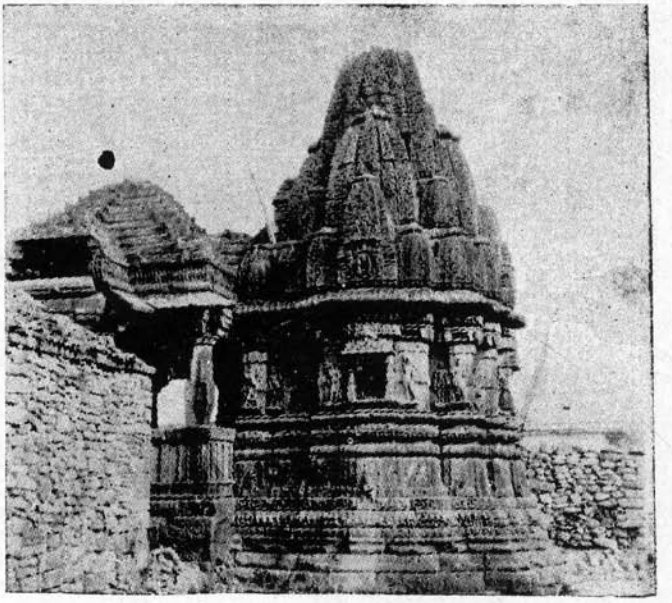


61 Somesvara Temple, Gorad



62 Harasiddha Temple, Harasiddh

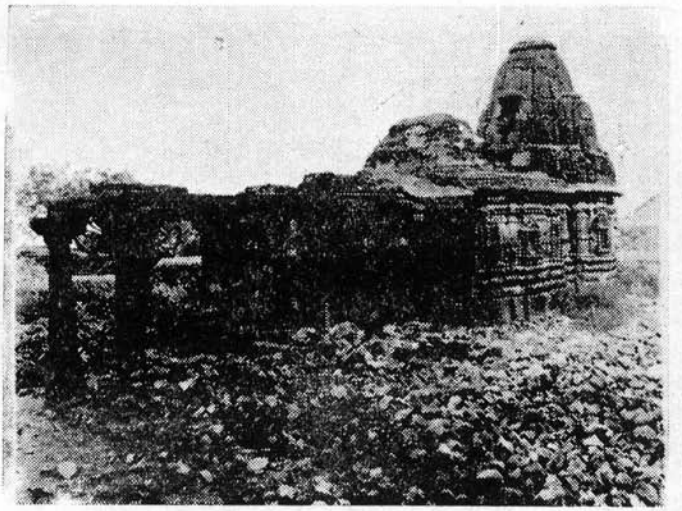
Jain Education International For Private & Personal Use Only www.jainelibrary.org



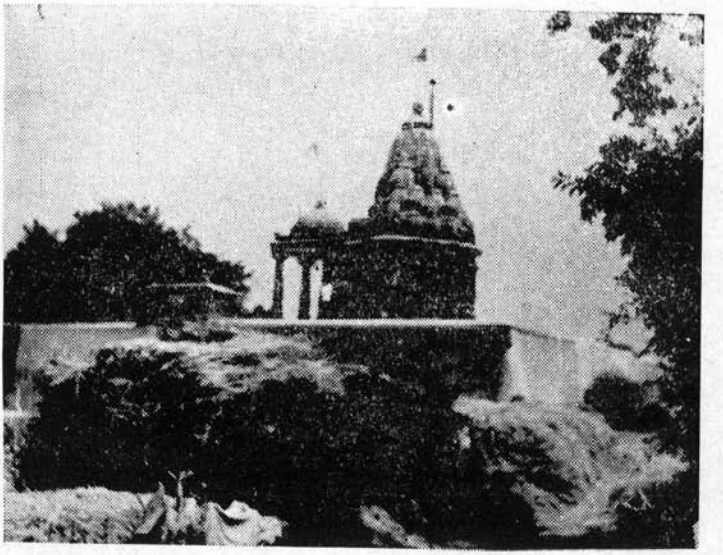
63 Nilkanth Temple, Miyani

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Jain Education International For Private & Personal Use Only www.jainelibrary.org

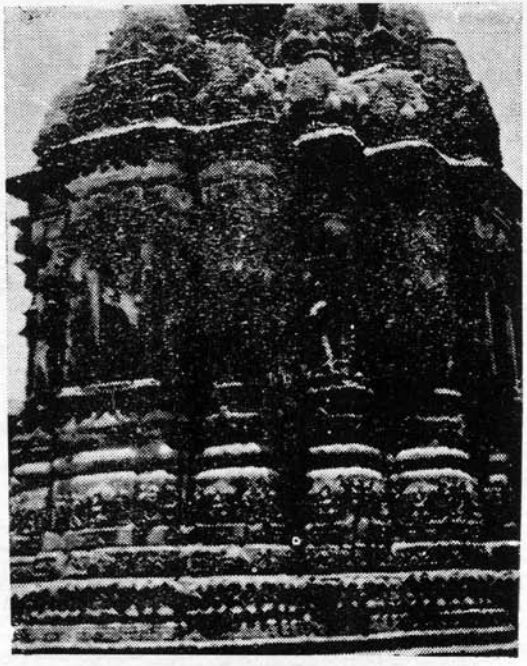


64 Jain Temple, Miyani

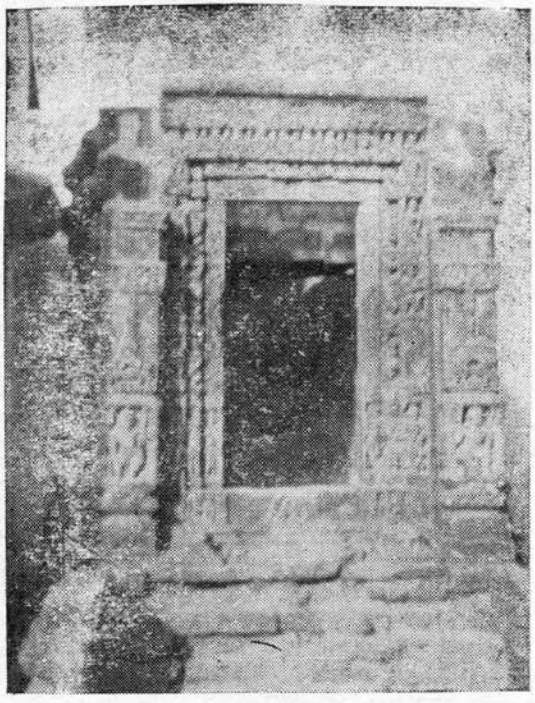


65 Nilakantha Temple, Ruhavi

Jain Education International For Private & Personal Use Only www.jainelibrary.org

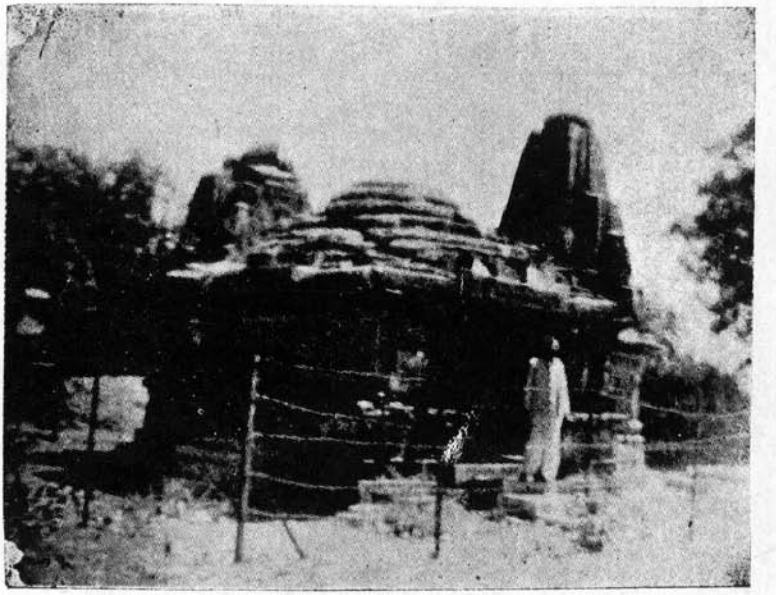


66 Pitha and Mandovara

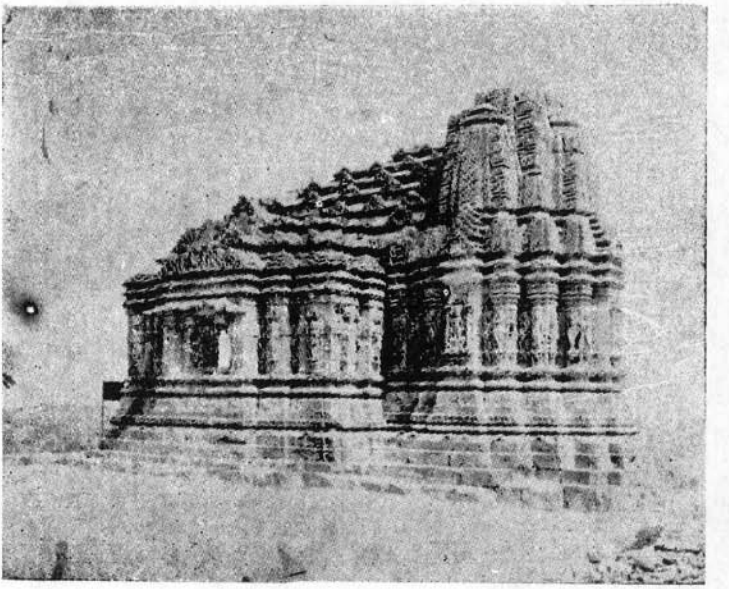


67 Door frame, Amathor Mata Temple, Vadnagar

Jain Education International For Private & Personal Use Only www.jainelibrary.org



69 Rt. angular Temple, Khandosan



70 Śiva Temple, Kotai

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Jain Education International

For Private & Personal Use Only

www.jainelibrary.org



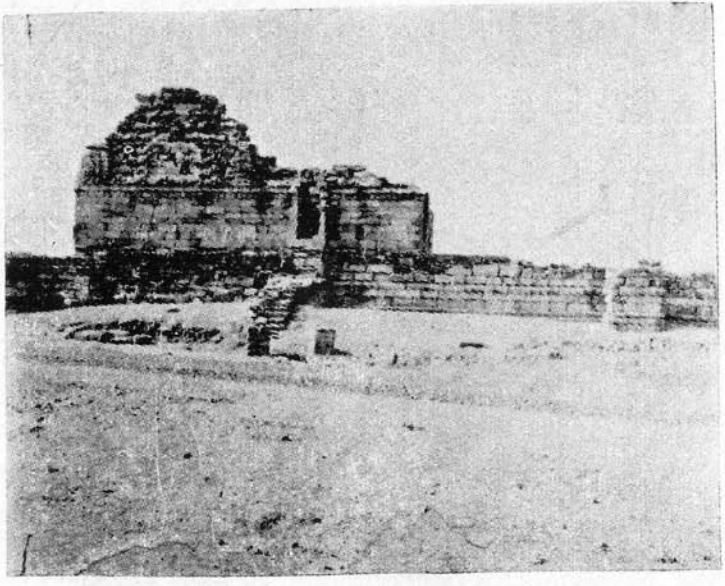
71 Back view of Śiva Temple, Kotai



72 Dancing figure, western wall of Śiva Temple, Kotai



73 Dancing figure, Siva Temple, Kotai



74 Old Śiva Temple, Puauranogadh

Jain Education International For Private & Personal Use Only www.jainelibrary.org



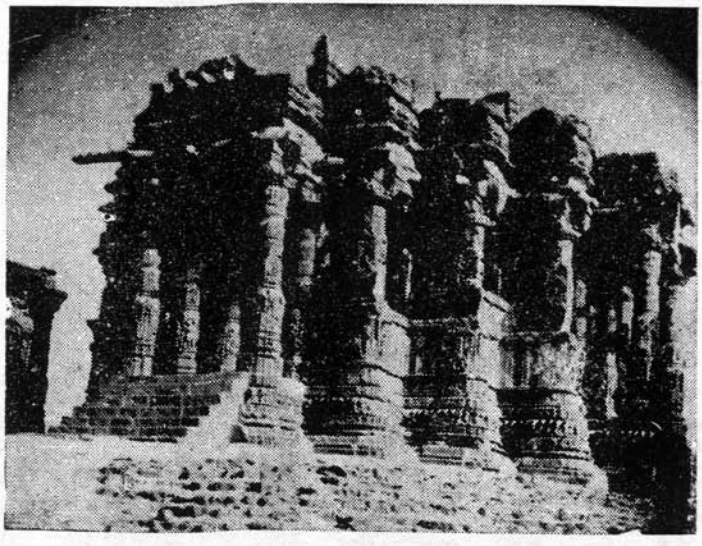
75 Old Śiva Temple, from East, Puauranogadh

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Jain Education International For Private & Personal Use Only www.jainelibrary.org

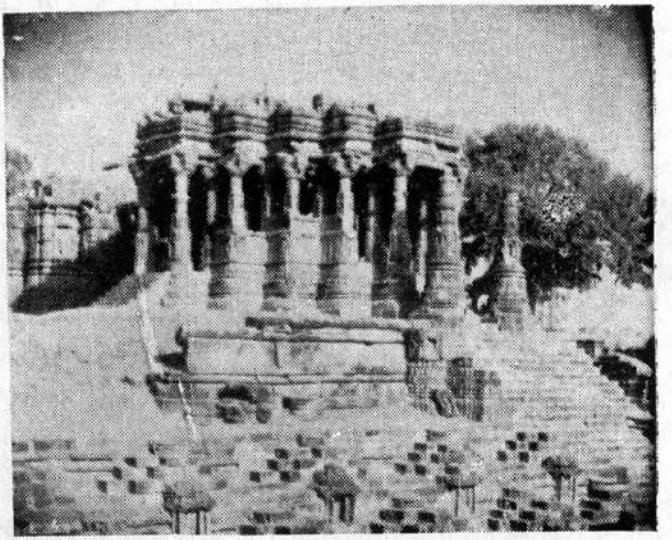


68 Shrine near entrance, Amathor Mata Temple, Vadnagar

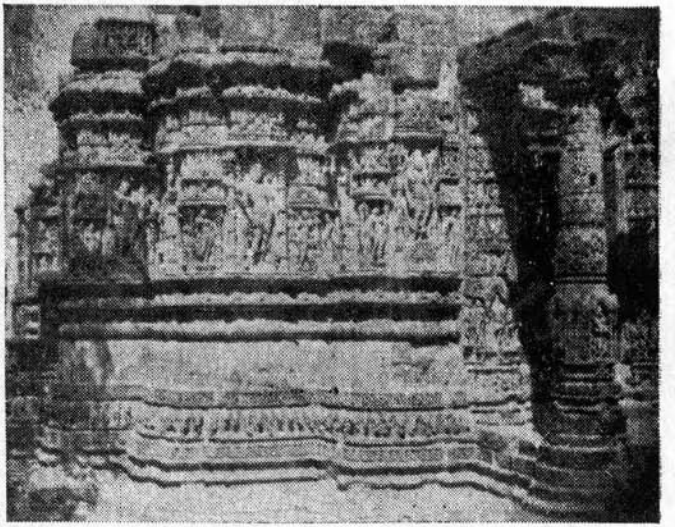


76 Sabhāmandapa, Sun Temple, Modhera

Jain Education International For Private & Personal Use Only www.jainelibrary.org



77 Sabhamaṇḍapa & Kunda, Sun Temple, Modhera



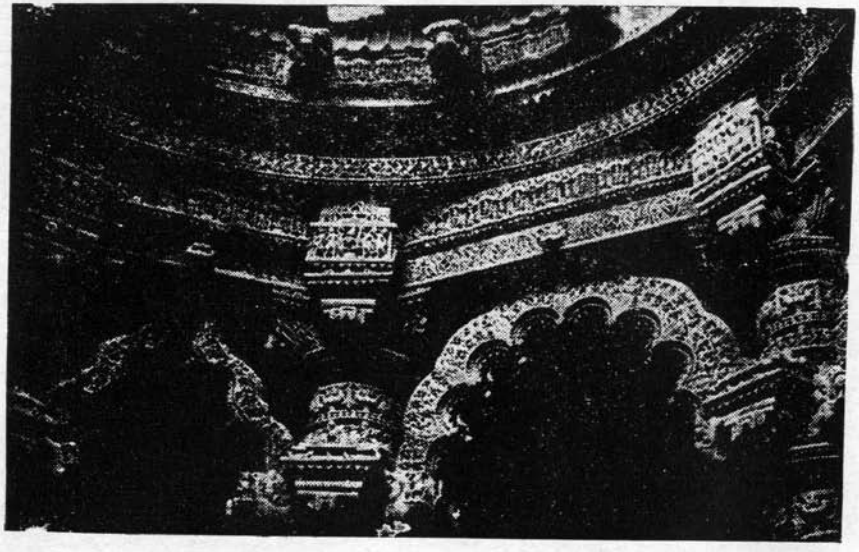
78 Mandovara & Sringāra Cokī of Gunḍha-maṇḍapa from S. E. Sun Temple; Modhera

Jain Education International For Private & Personal Use Only www.jainelibrary.org



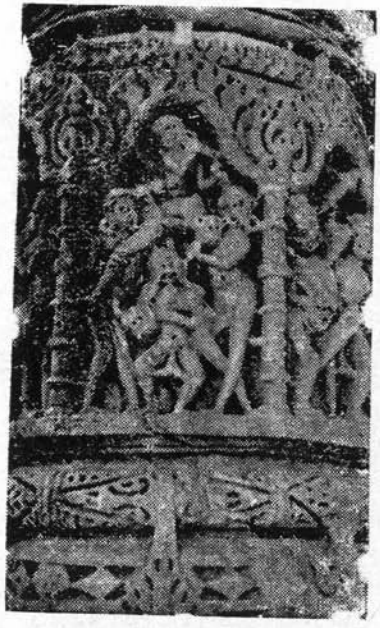
79, Sculptures on Mandovara, Guḍhamaṇḍapa
Sun Temple, Modhera

Jain Education International For Private & Personal Use Only www.jainelibrary.org

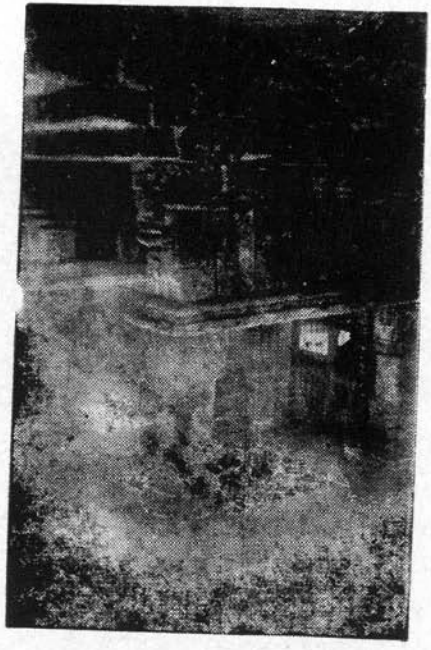


80 Interior view of Sabhamaṇḍapa Sun Temple, Modhera

Jain Education International For Private & Personal Use Only www.jainelibrary.org

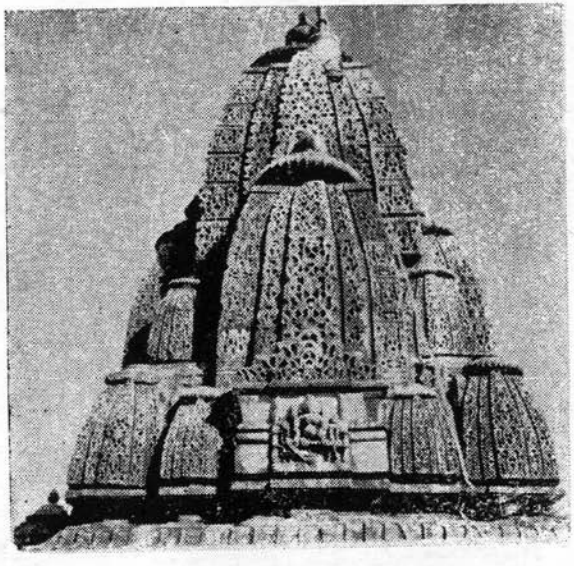


81 Amorous scene on pillar,
Sun Temple, Modhera

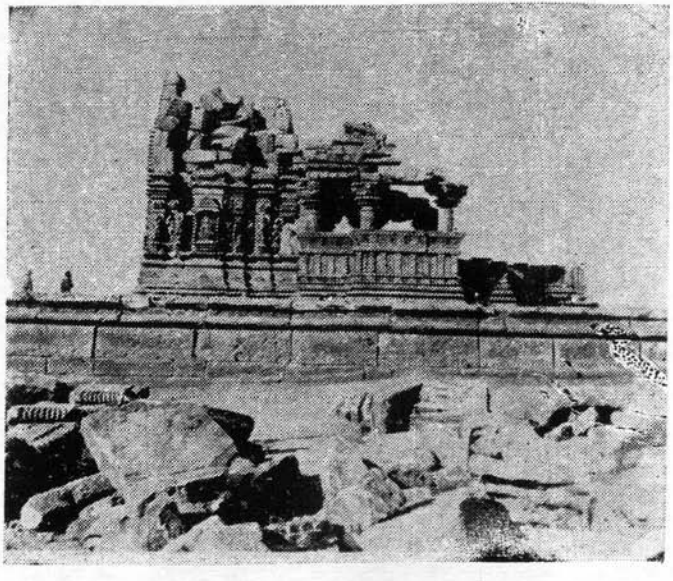


81/a Porch of Junagadhi
Jain Temple, Vasai

Jain Education International For Private & Personal Use Only www.jainelibrary.org

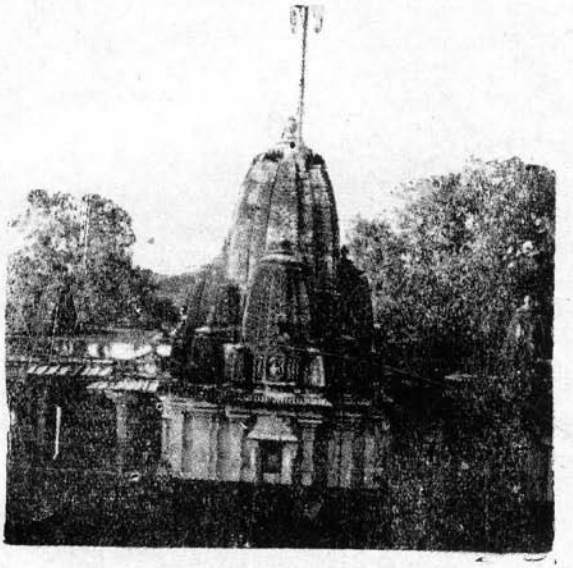


83 Śikhara, Shantināthā Temple, Kumbharia



84 Muni Bawa Temple, Than

Jain Education International
For Private & Personal Use Only
www.jainelibrary.org



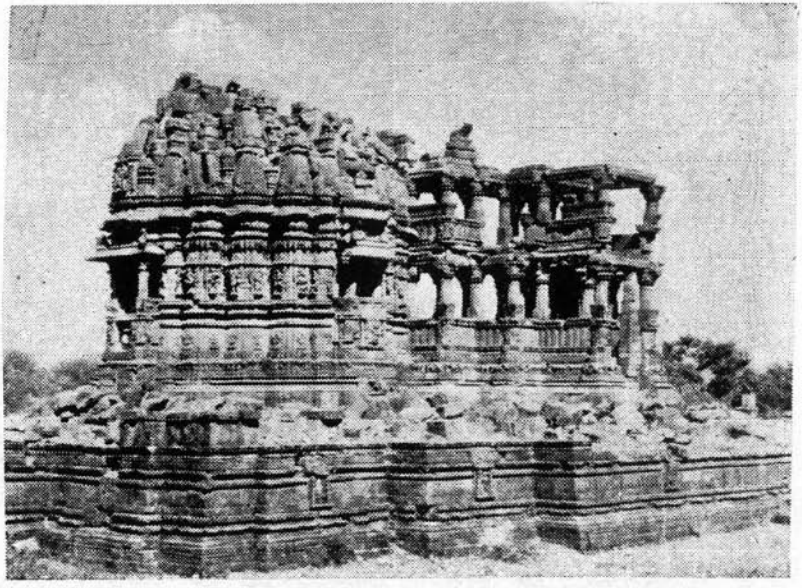
82 Mahāvīra Temple, Kumbharia

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Jain Education International For Private & Personal Use Only www.jainelibrary.org

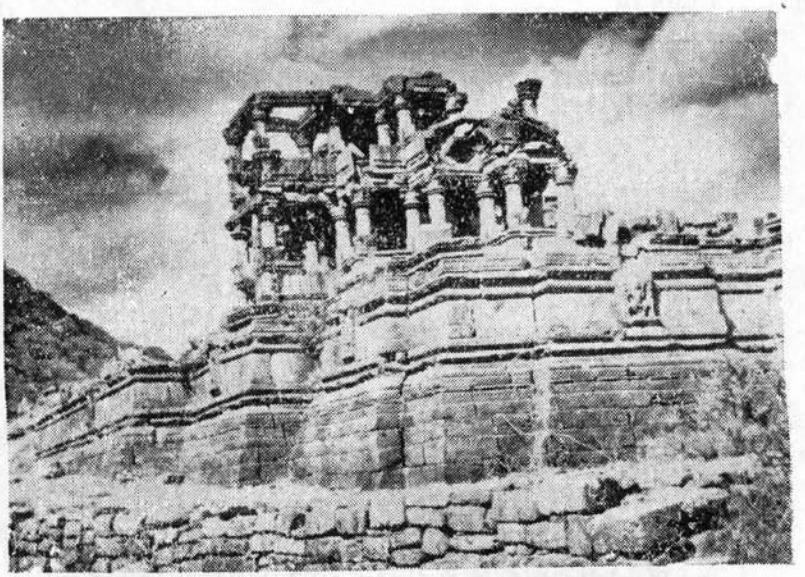


85 Trinetresvra Temple, Taranetar



86 Navalakha Temple, Ghumali

Jain Education International For Private & Personal Use Only www.jainelibrary.org

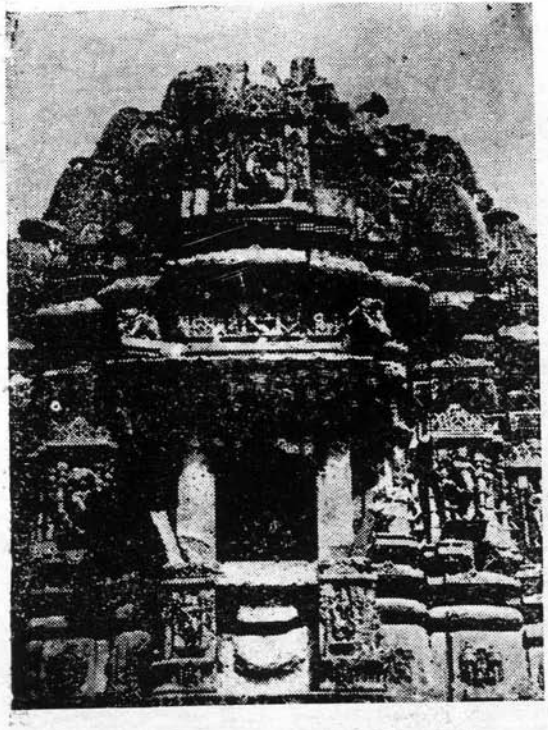


87 Navalakha Temple, Ghumali

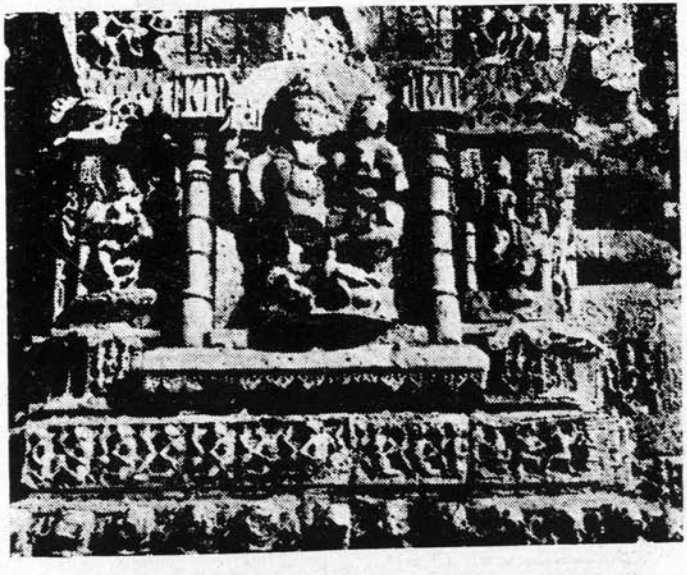


88 Storied mandapa of Navalakha Temple, Ghumali

Jain Education International For Private & Personal Use Only www.jainelibrary.org

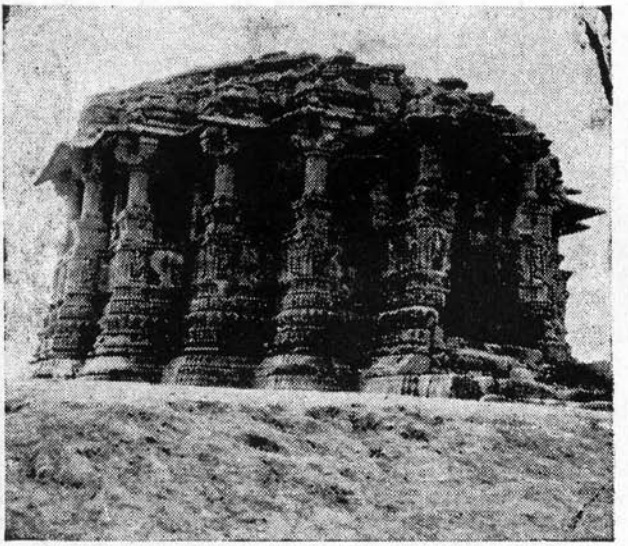


89 Navalakha Temple, Ghumali



90 Brahmā-Sāvitrī on Kumbhaka moulding, Navalakha Temple, Ghumali

Jain Education International For Private & Personal Use Only www.jainelibrary.org



91 Navalakha Temple Sejakpur



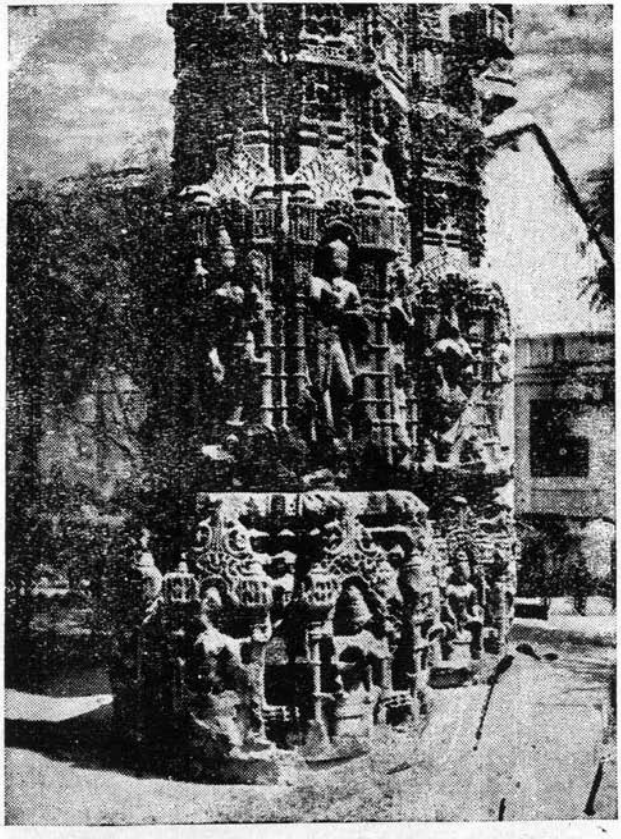
92 Back Veiw of Maṇḍovara, Navalakha Temple, Sejakpur

Jain Education International For Private & Personal Use Only www.jainelibrary.org

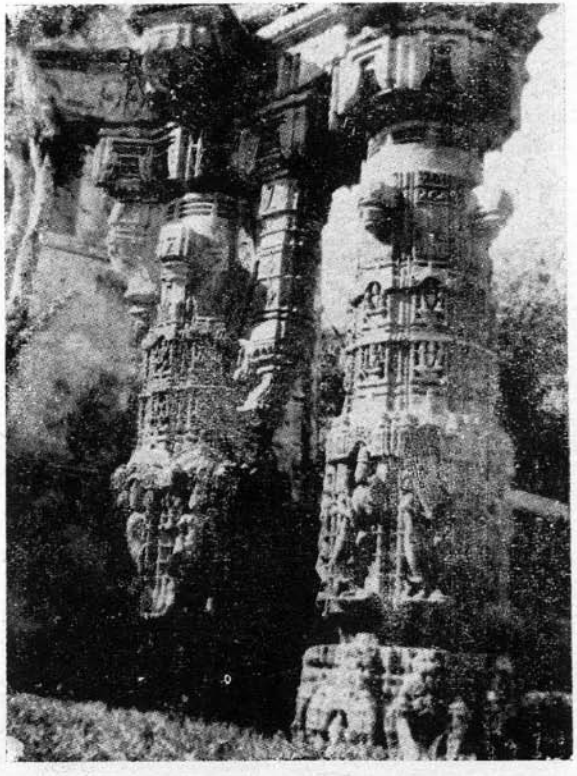
Jain Education International

For Private & Personal Use Only

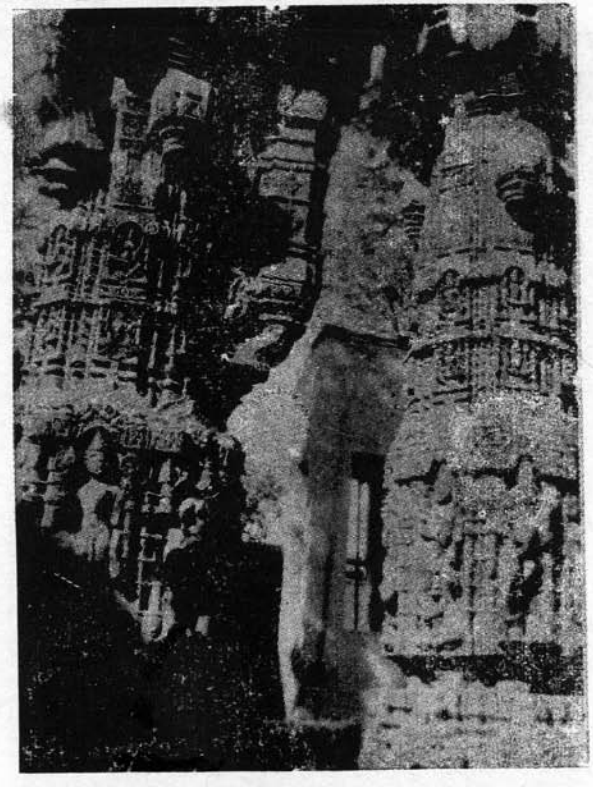
www.jainelibrary.org



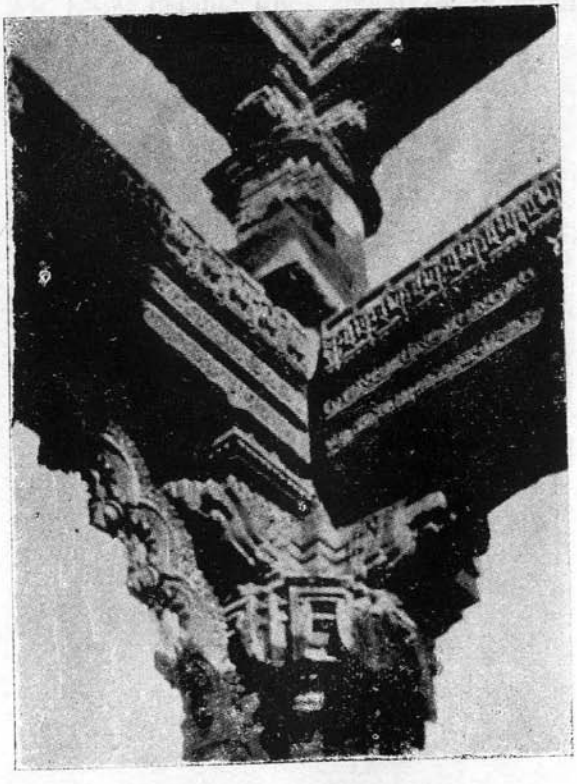
93 Pillar details, Rudramahālaya, Siddhpur



94 Pillar details, Rudramahālaya, Siddhpur



95 Pillar details, Rudramahālaya, Siddhpur

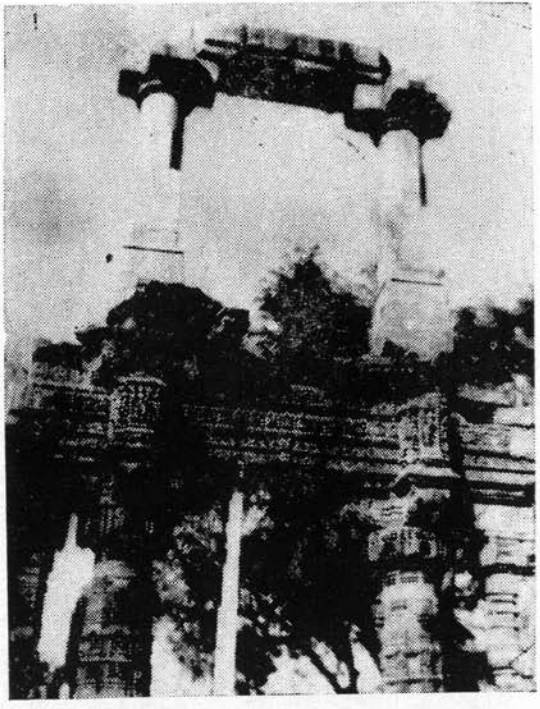


96 Pillar-capital, arch and architraves, Rudramahālaya, Siddhpur

Jain Education International For Private & Personal Use Only www.jainelibrary.org



97 Porch on north, Rudramahālaya, Siddhpur



98 Pillars & architraves, Rudramahālaya, Siddhpur

Jain Education International For Private & Personal Use Only www.jainelibrary.org

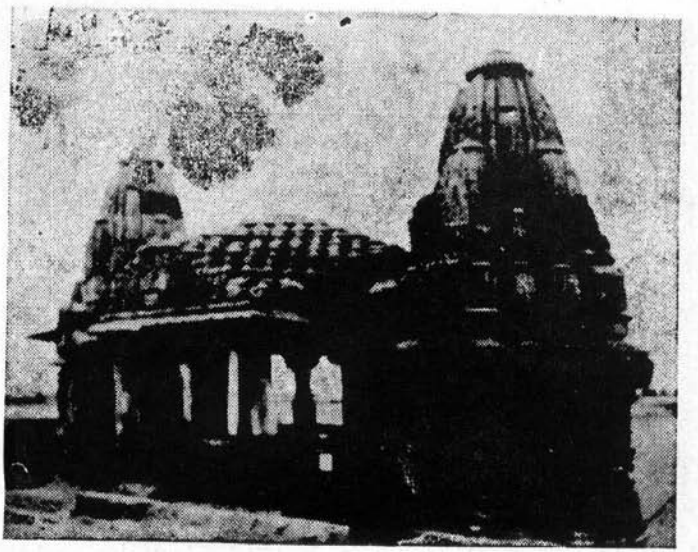


99 Sculptured mandovara, N. W. shrine, Rudramahālaya, Siddhpur

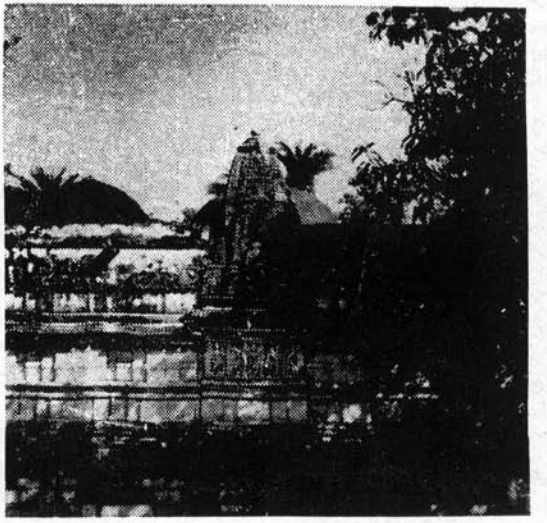


100 Śikhera of N. W. Shrine, Rudramahālaya, Siddhpur

Jain Education International For Private & Personal Use Only www.jainelibrary.org

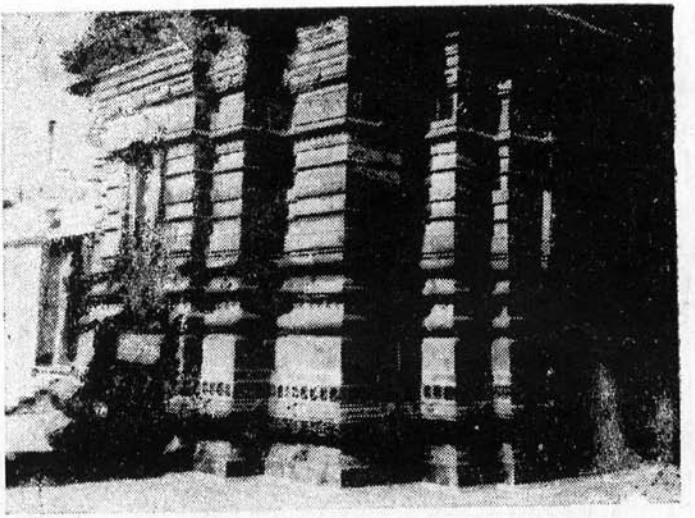


101 Double-shrined Temple, Viramgam

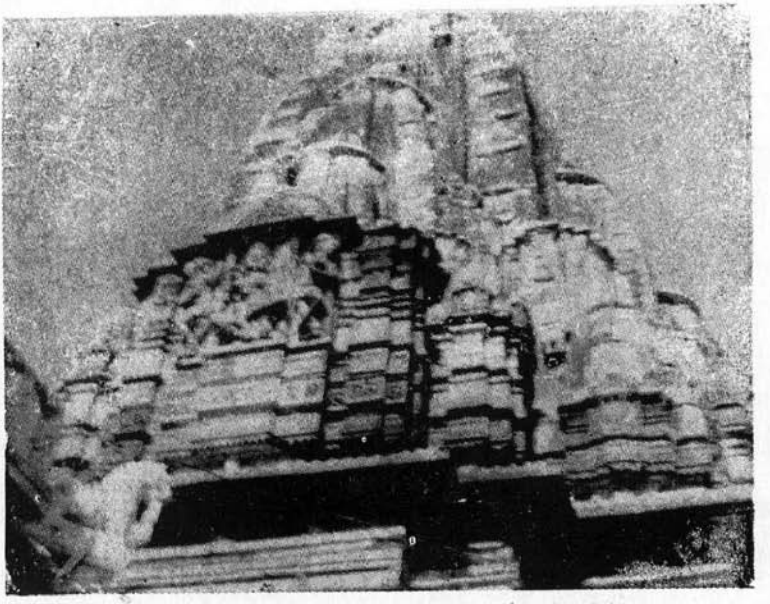


102 Parśvanātha Temple, Kumbharia

Jain Education International For Private & Personal Use Only www.jainelibrary.org



103 Basement & Mandovara, Adinatha Temple, Vadnagar



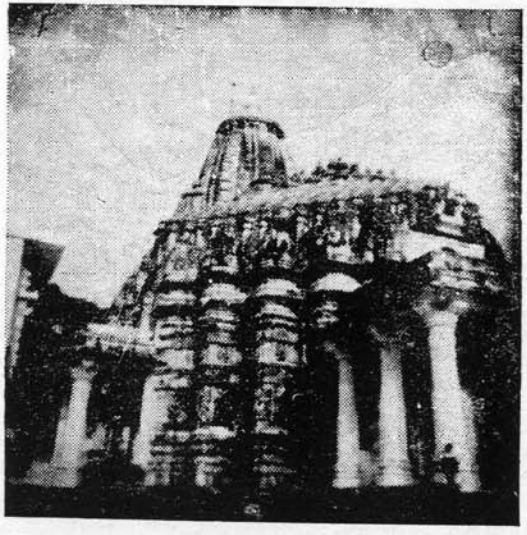
104 Spire, Adinath Temple, Vadnagar

Jain Education International For Private & Personal Use Only www.jainelibrary.org

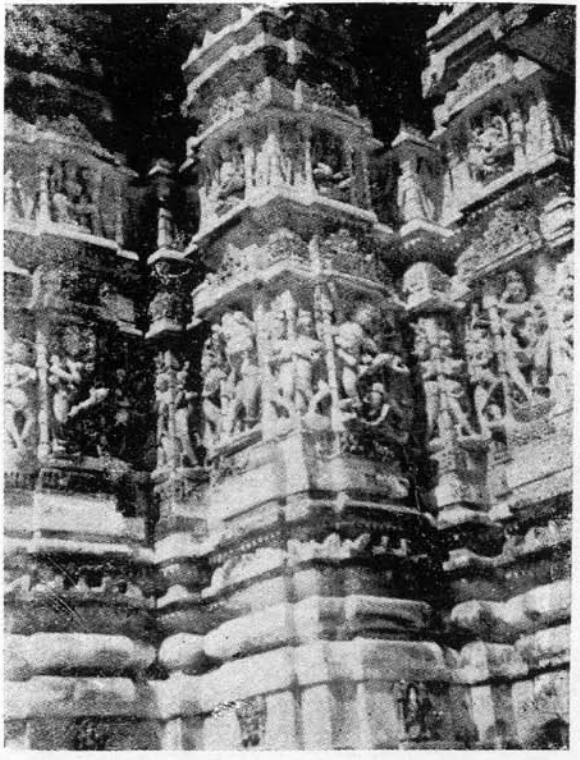
Jain Education International

For Private & Personal Use Only

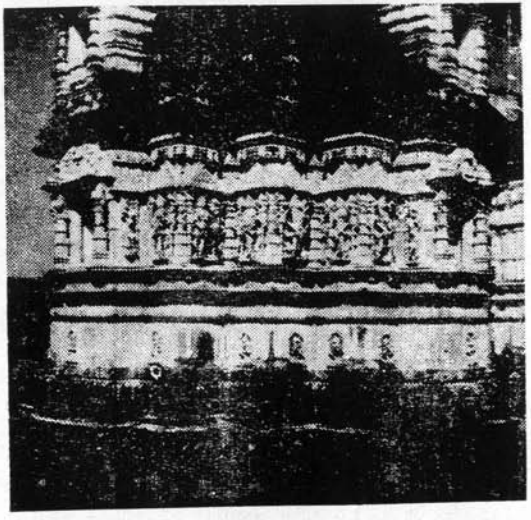
www.jainelibrary.org



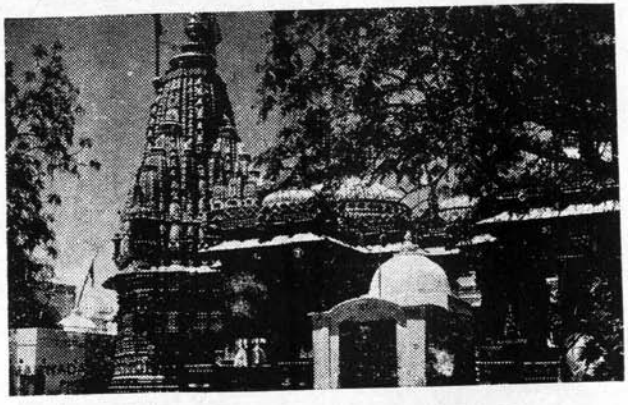
105 Ajitanatha Temple, Taranga



105/a Mandovara, Ajitanatha Temple, Taranga

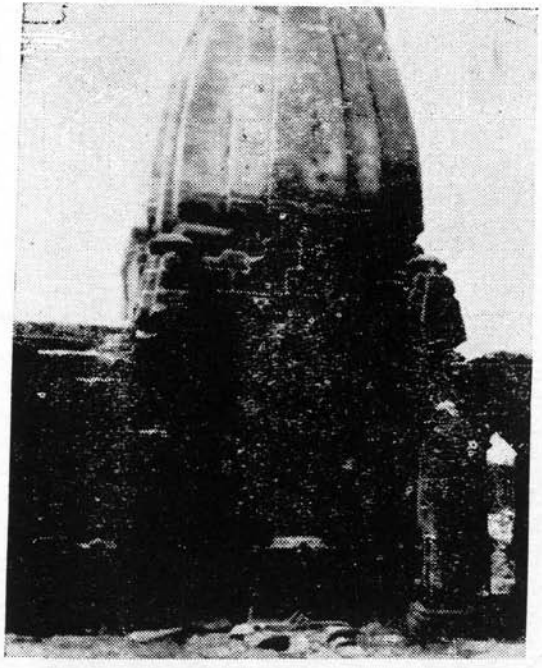


106 Back View Neminatha Temple, Kumbharia

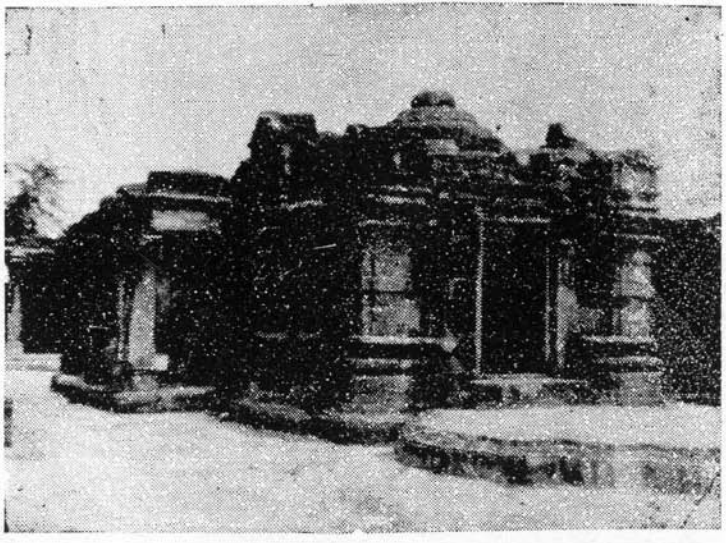


107 Becharā Mātā Temple, Becharaji

Jain Education International For Private & Personal Use Only www.jainelibrary.org



107/a Kankeśvara Temple, Vasai

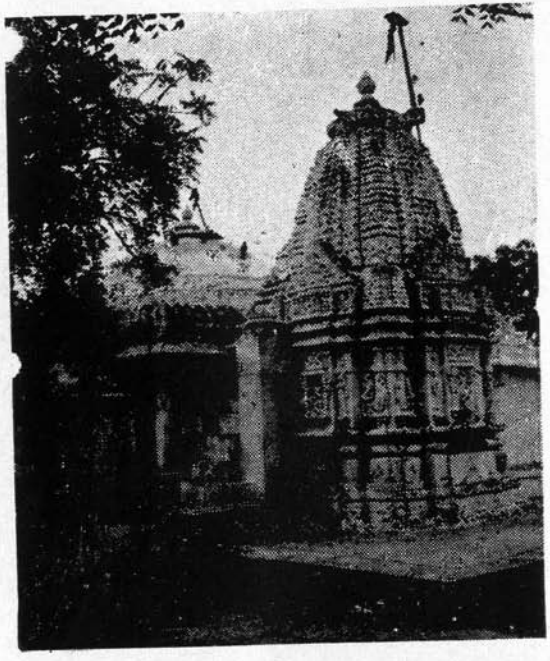


107/c Junagadhi Temple Vasai

Jain Education International For Private & Personal Use Only www.jainelibrary.org

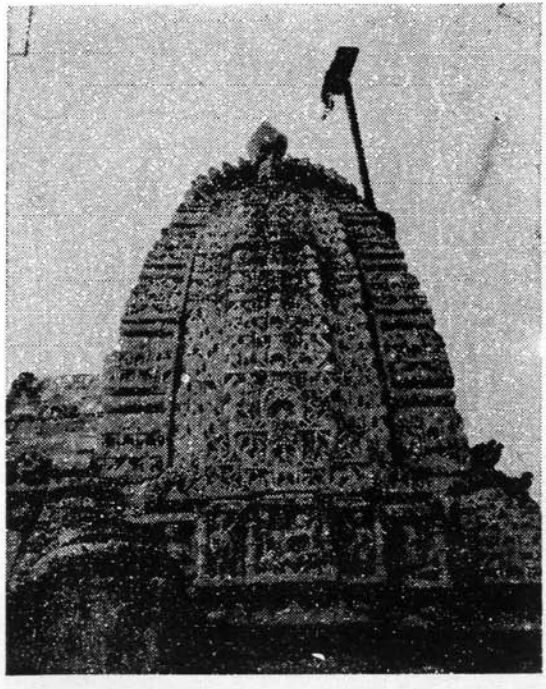


108 Dughdesvara Temple, Mandrapur

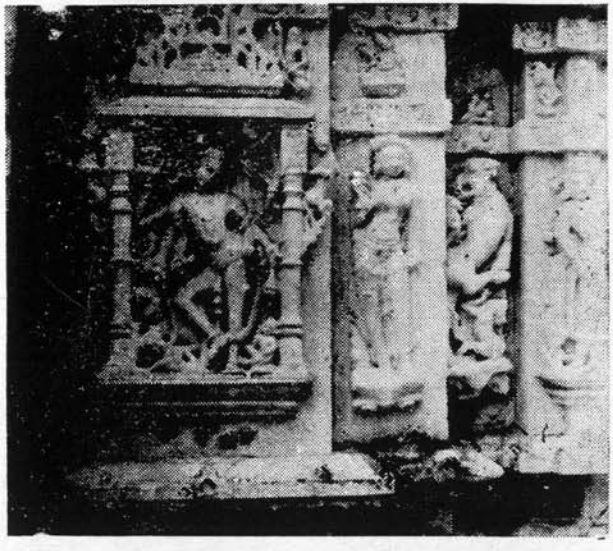


109 Bhadesvara Temple from N. W. Anjar

Jain Education International For Private & Personal Use Only www.jainelibrary.org

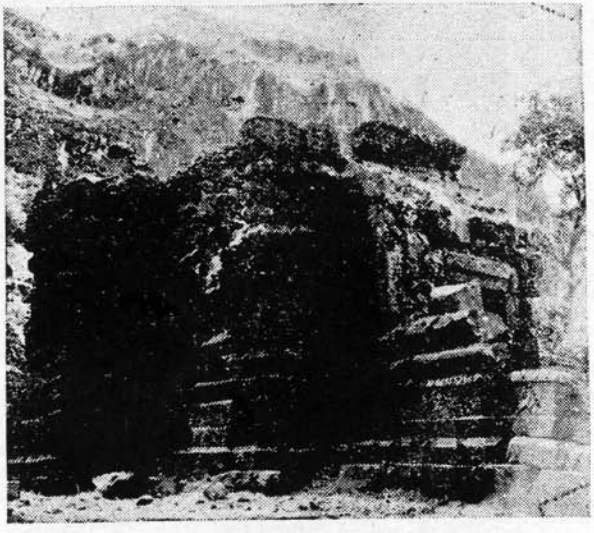


110 Śikhara Bhadesvara Temple, Anjar

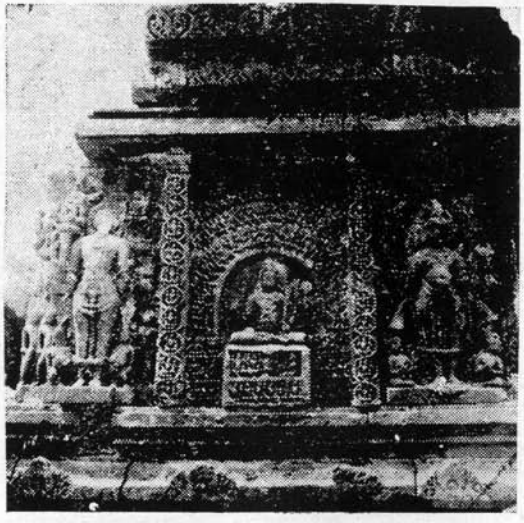


111 Sculptures on North, Bhadesvara Temple, Anjar

Jain Education International For Private & Personal Use Only www.jainelibrary.org



112 Old Temple, Pawagadh

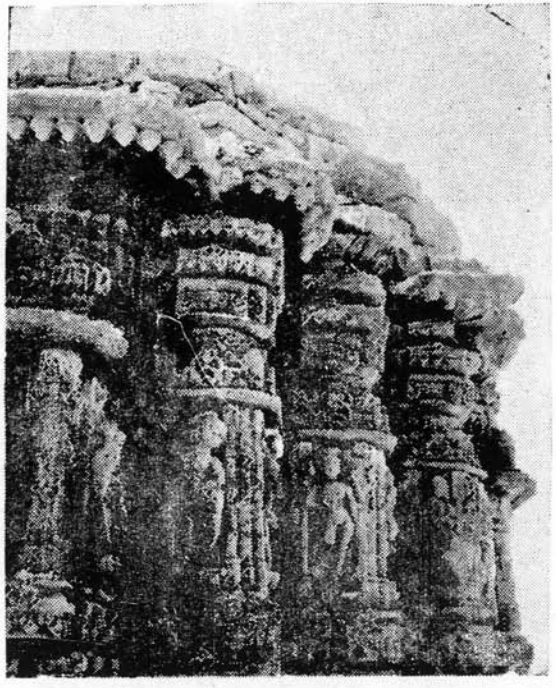


13 Lakuliśa, Siva Temple, Pawagadh

Jain Education International
For Private & Personal Use Only
www.jainelibrary.org

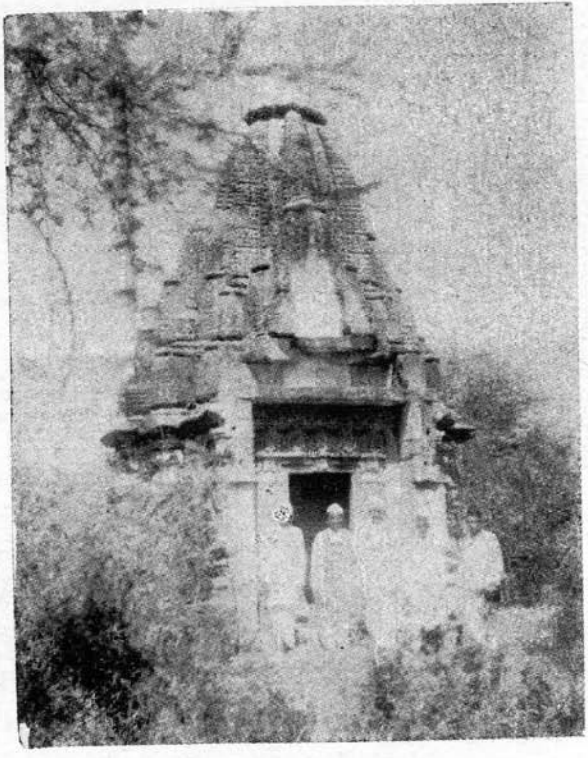


114 Rama Temple, Baradia

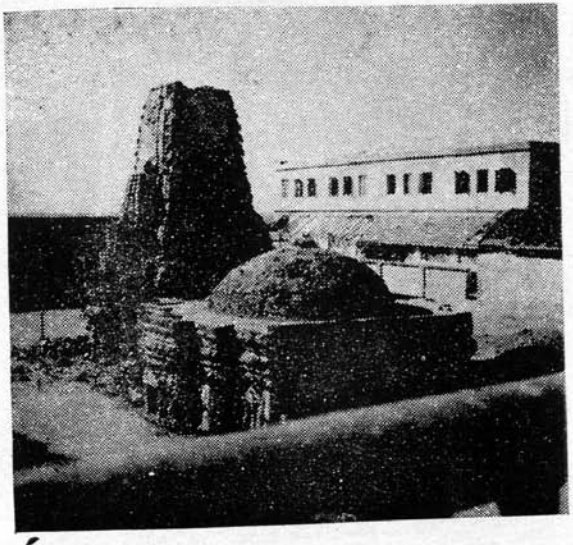


115 Mandovara, Baradia

Jain Education International For Private & Personal Use Only www.jainelibrary.org

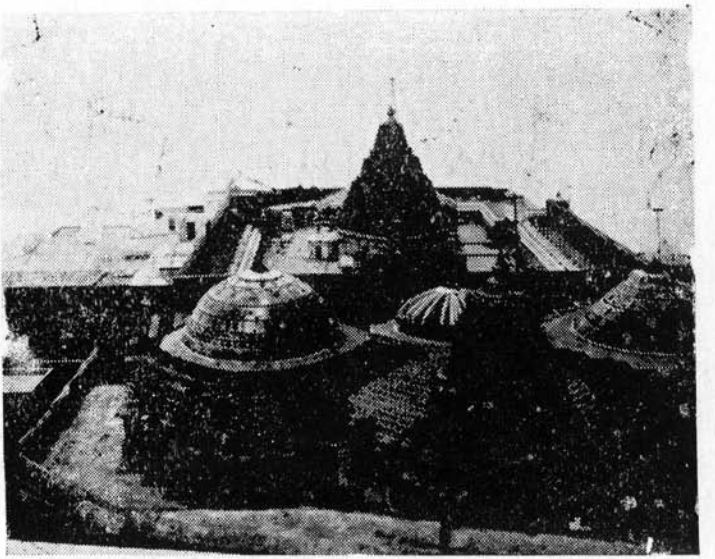


117 Sitalā Temple, Piludra

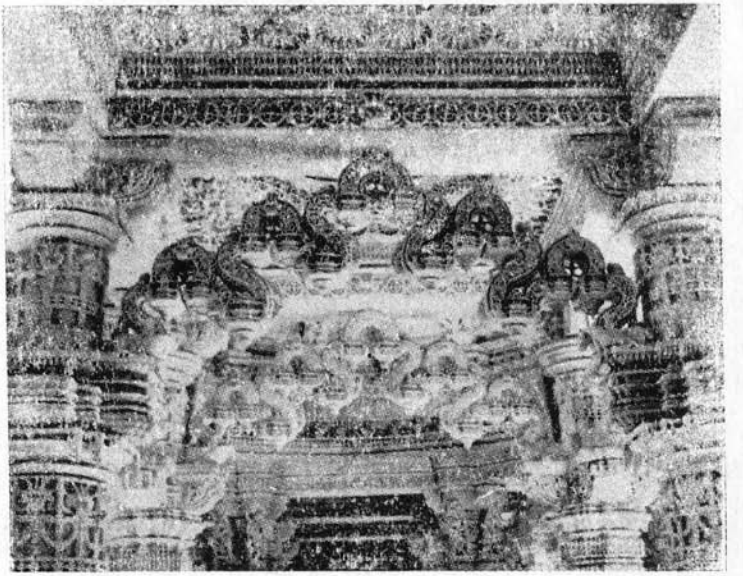


116 Madhavarai Temple, Madhavpur

Jain Education International For Private & Personal Use Only www.jainelibrary.org

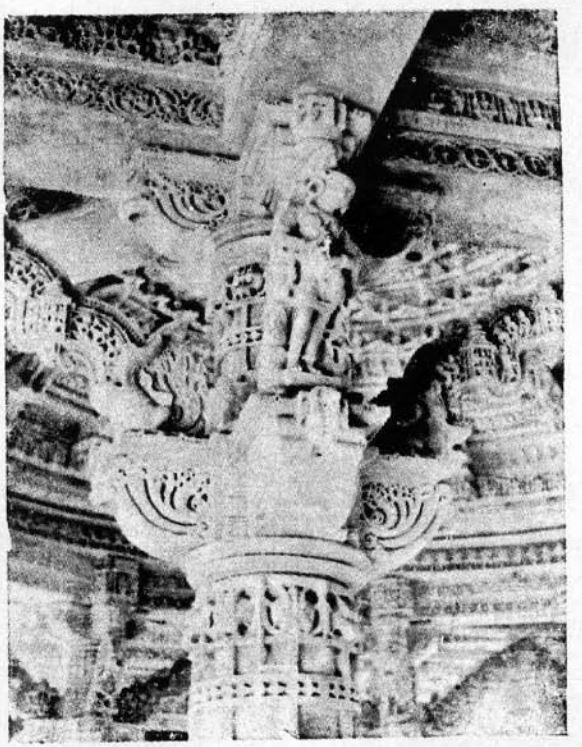


118 Spire, Neminatha Temple, Girnar



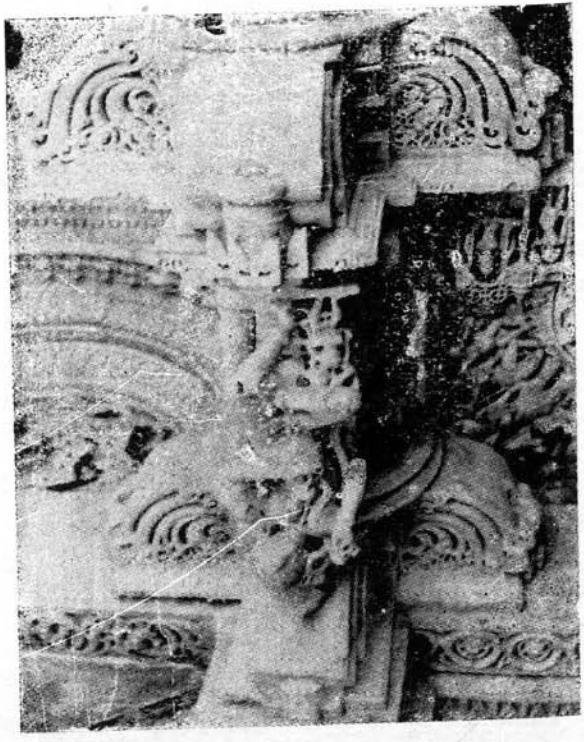
119 Hindolaka Toraṇa (arch) Tejapala Temple, Abu

Jain Education International For Private & Personal Use Only www.jainelibrary.org

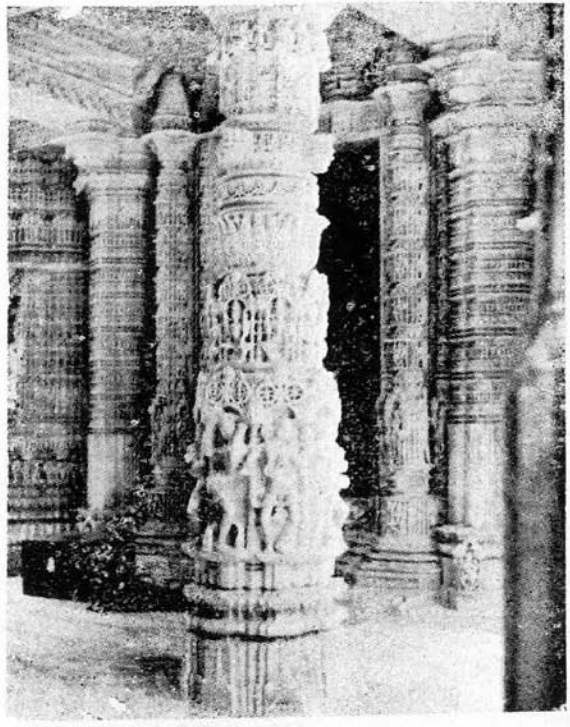


120 Interior of mandapa, Tejapala Temple, Abu

Jain Education International For Private & Personal Use Only www.jainelibrary.org

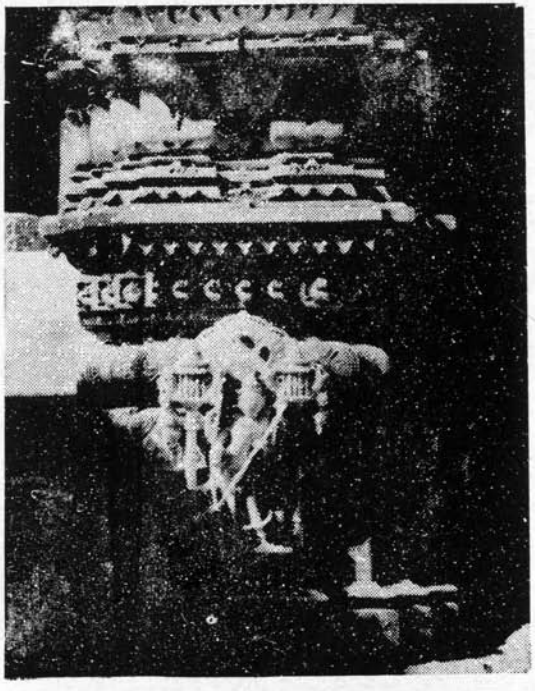


121 Interior of Raṅgamaṇḍapa, Tejapala Temple, Abu

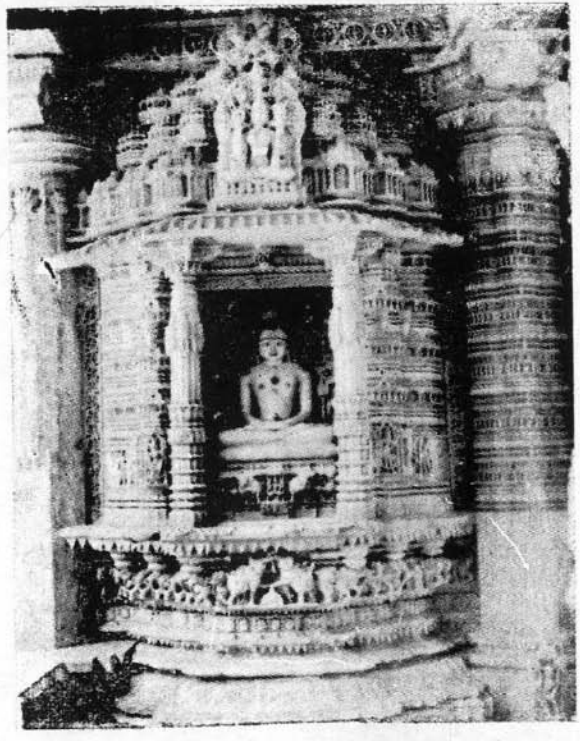


122 Swastika pillar Raṅgamaṇḍapa, Tejapala Temple, Abu

Jain Education International For Private & Personal Use Only www.jainelibrary.org



123 Pillar Detail, Tejapala Temple, Abu

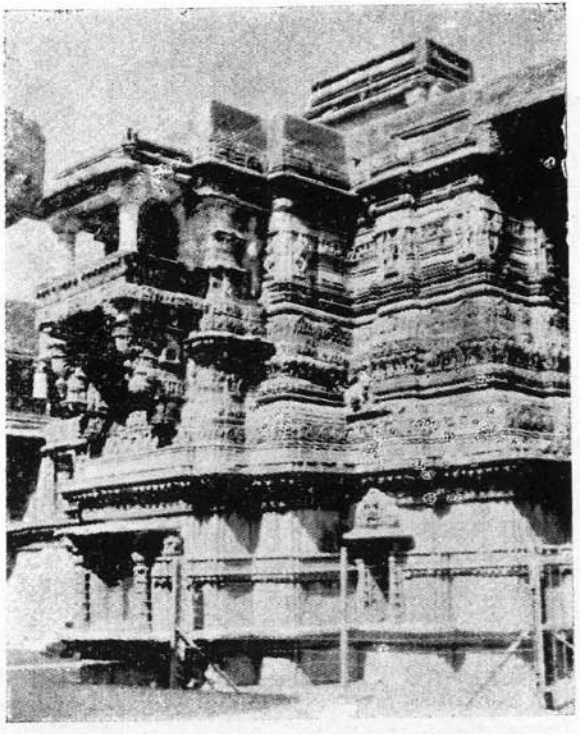


123/a One of the famous Derāni-Jethāni niches, Tejapala Temple, Abu

Jain Education International For Private & Personal Use Only www.jainelibrary.org

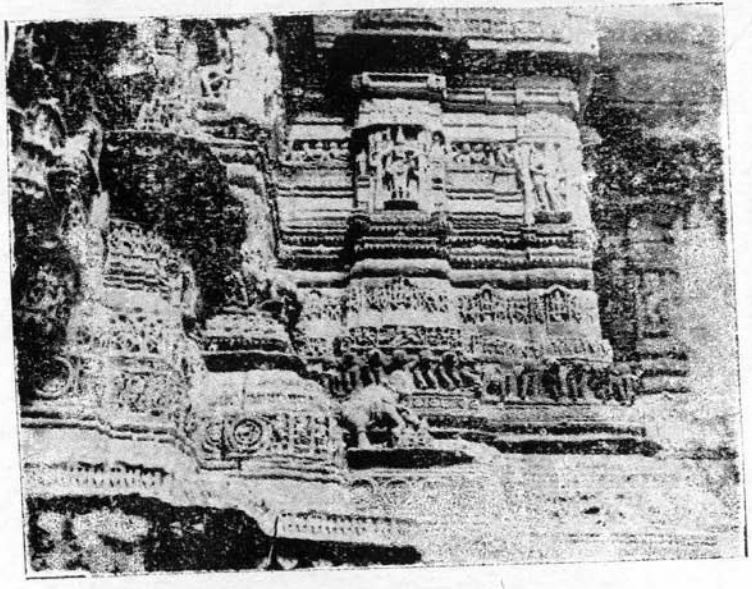


124 Hiragate, Dabhoi

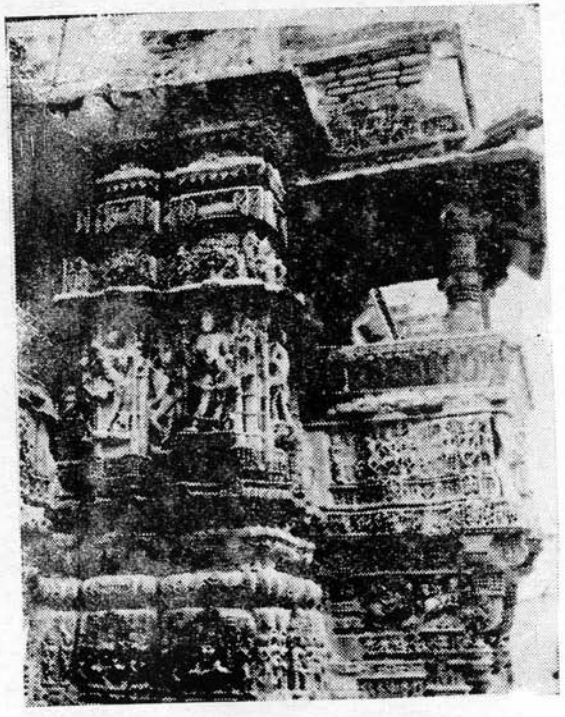


125 Kālikā Temple, Dabhoi

Jain Education International For Private & Personal Use Only www.jainelibrary.org

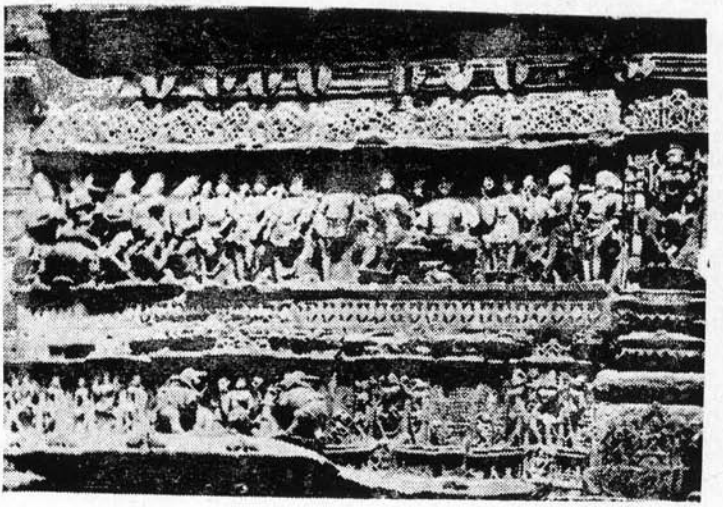


126 Mandovara, Kālikā Temple, Dabhoi

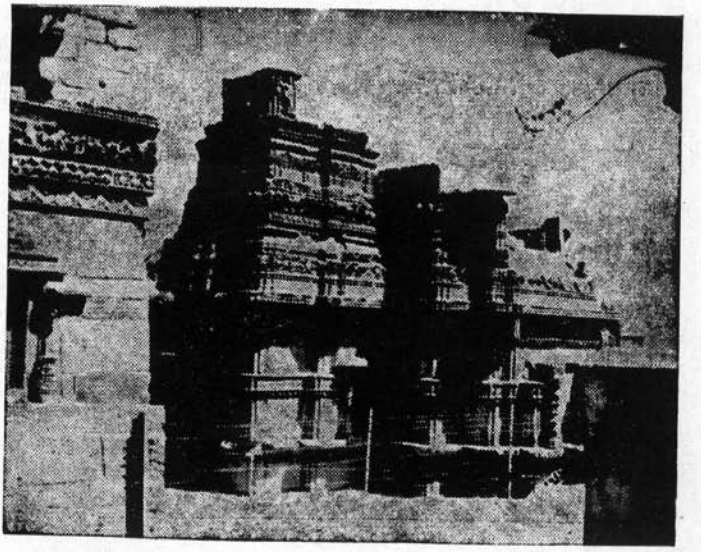


127 Mandovara panel, Kālikā Temple, Dabhoi

Jain Education International For Private & Personal Use Only www.jainelibrary.org

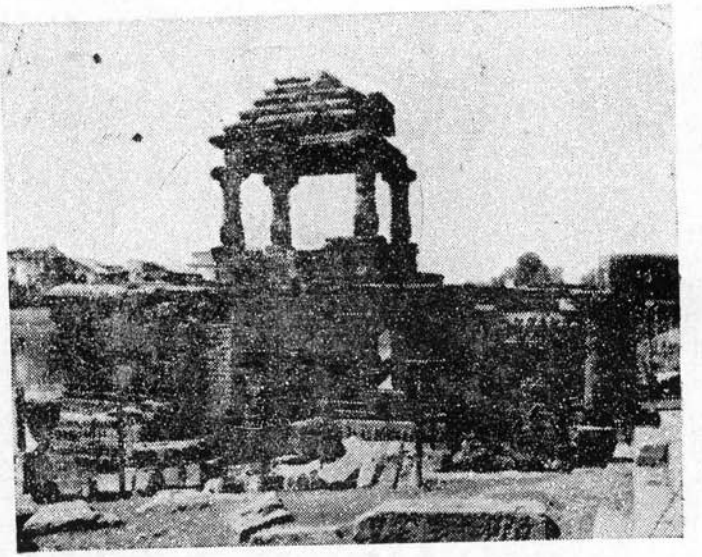


128 Mandovara panels, Kālikā Temple, Dabhoi

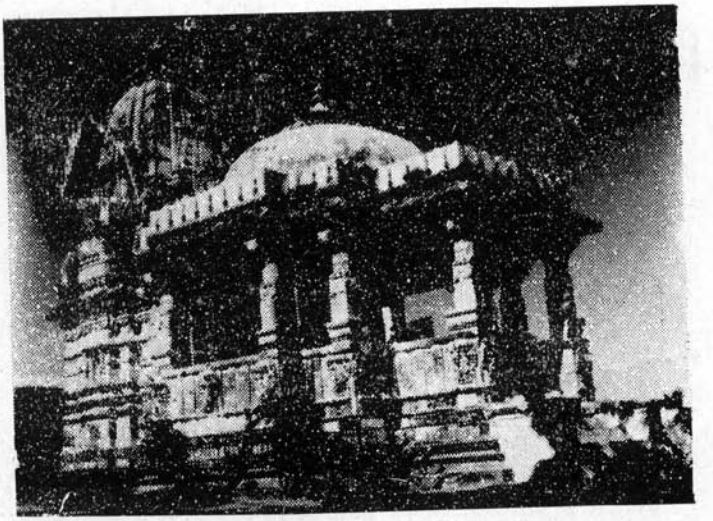


129 Vaidyanātha Temple, Dabhoi

Jain Education International For Private & Personal Use Only www.jainelibrary.org



130 Śatamukhī vāv-shrine, Dabhoi



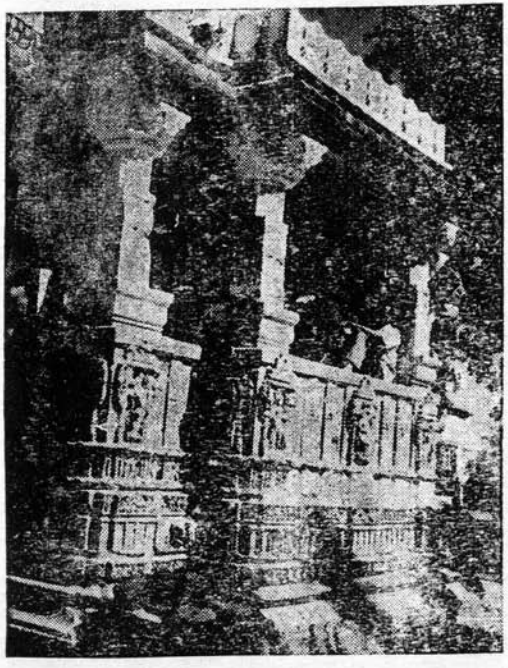
131 Khama'ai Mātā Temple, Dhinoj

Jain Education International For Private & Personal Use Only www.jainelibrary.org

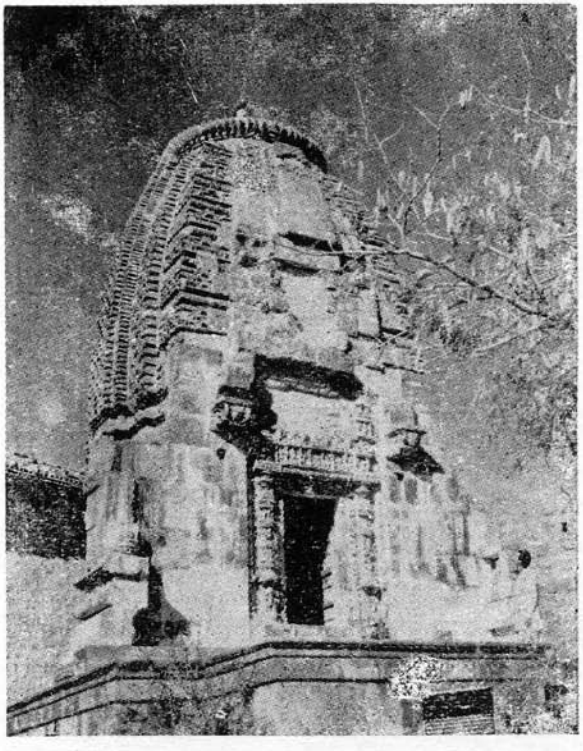
Jain Education International

For Private & Personal Use Only

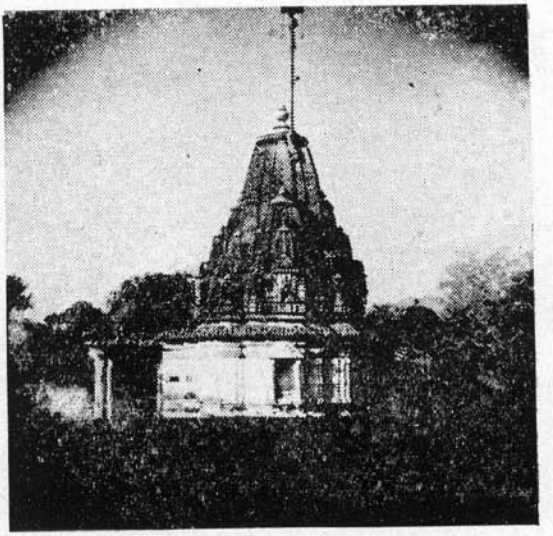
www.jainelibrary.org



132 View of maṇḍapa and porch, Khamalai Temple, Dhinoj



133 Raṇaka Devī Temple, Wadhwan

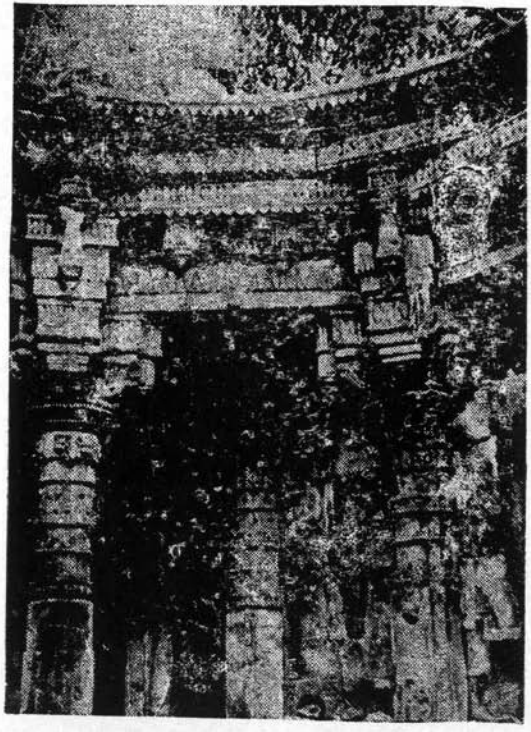


134 Sambhavanath Temple, Kumbharia

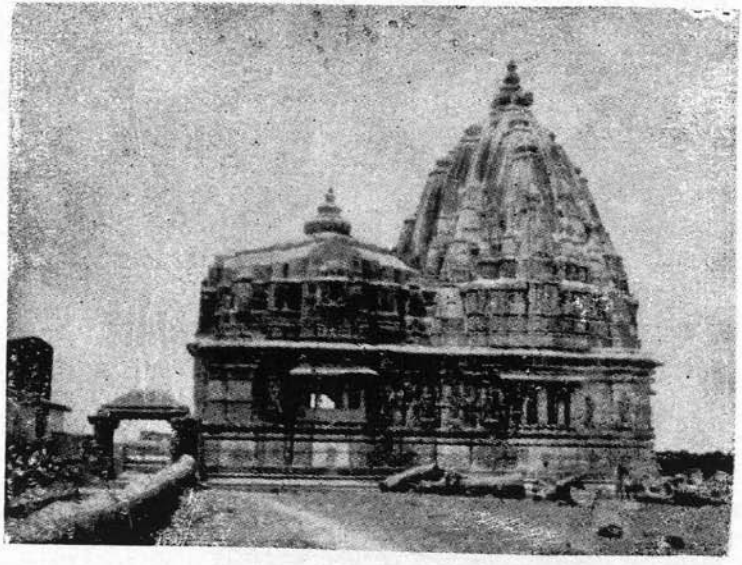


135 Sun Temple on Hiraṇya, Prabhas

Jain Education International For Private & Personal Use Only www.jainelibrary.org

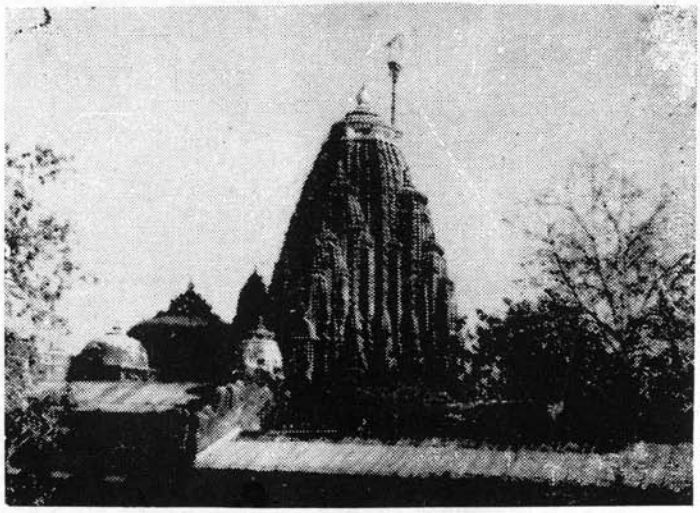


136 Interior view, Sun Temple on Hiranya, Prabhas

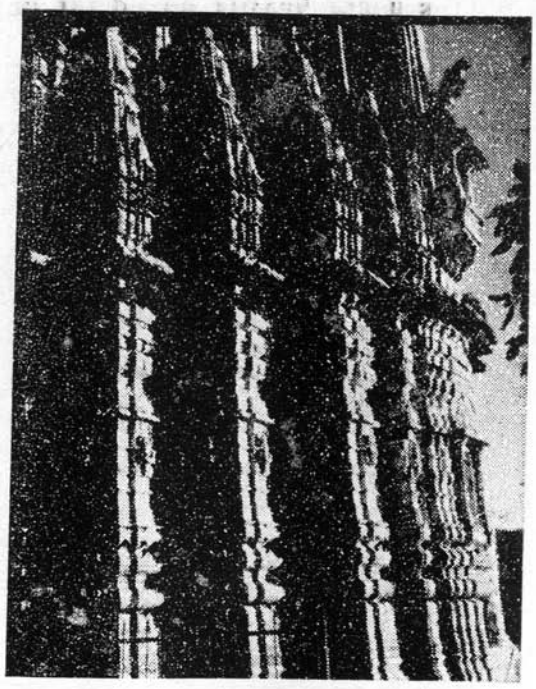


137 Sun Temple on Triveni, Prabhas

Jain Education International For Private & Personal Use Only www.jainelibrary.org

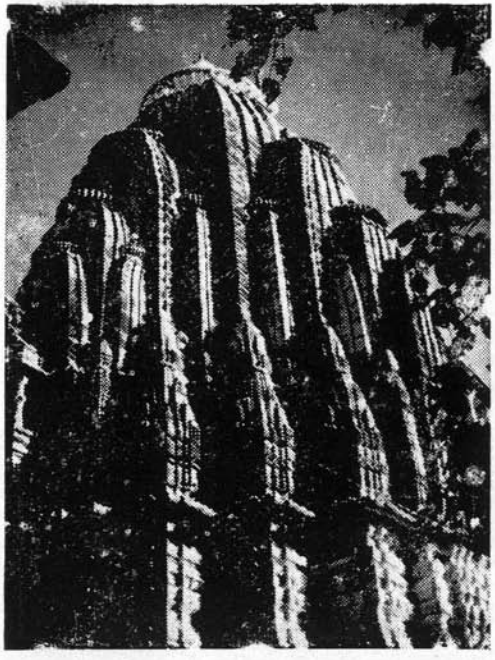


138 Spire, Hatakesvara Temple, Vadnagar

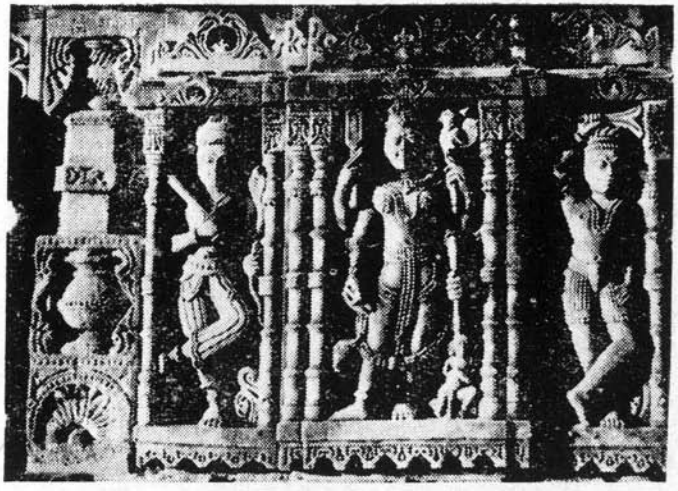


139 N. W. view, Hatakesvara Temple, Vadnagar

Jain Education International
For Private & Personal Use Only
www.jainelibrary.org

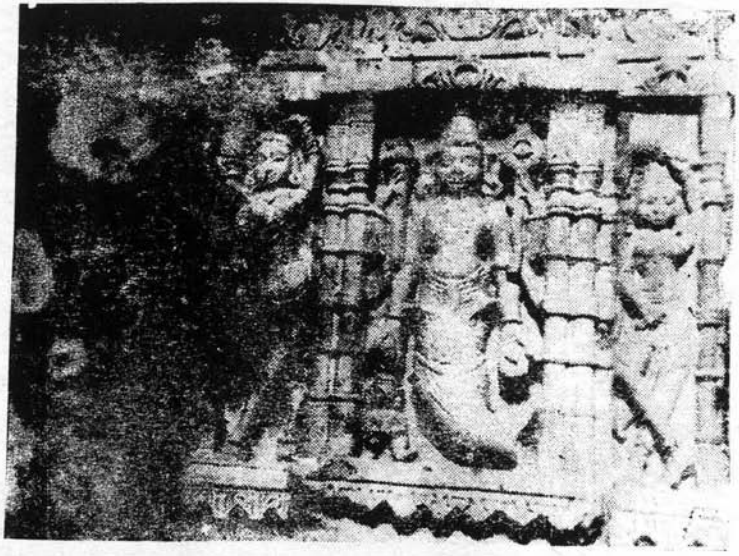


140 Spire from N. W. Hatakesvara Temple Vadnagar



141 Vedikā, Hatakesvara Temple, Vadnagar

Jain Education International For Private & Personal Use Only www.jainelibrary.org

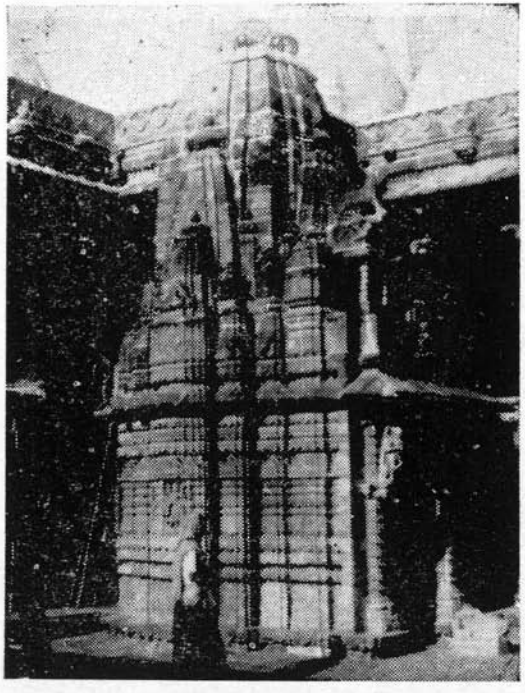


142 Vedikā panel, Hatakesvara Temple, Vadnagar

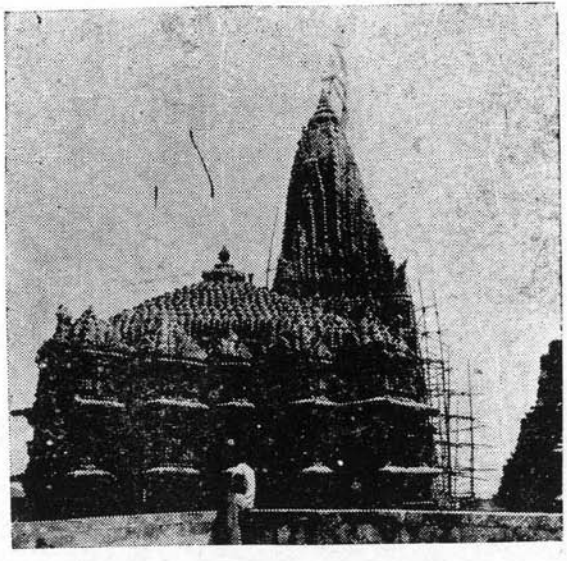


143 Vedikā panel, Hatakesvara Temple, Vadnagar

Jain Education International
For Private & Personal Use Only
www.jainelibrary.org

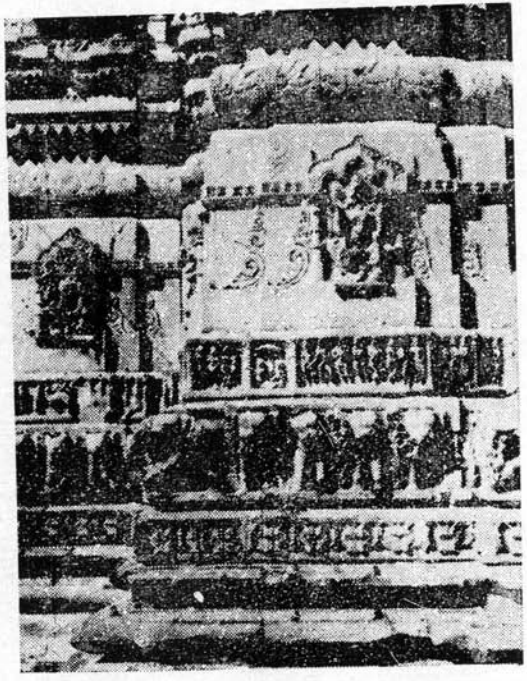


144 Kāśiviśvesvara, Hatakesvara Temple, Vadnagar



145 Dwarkadhish Temple from South Dwarka

Jain Education International For Private & Personal Use Only www.jainelibrary.org

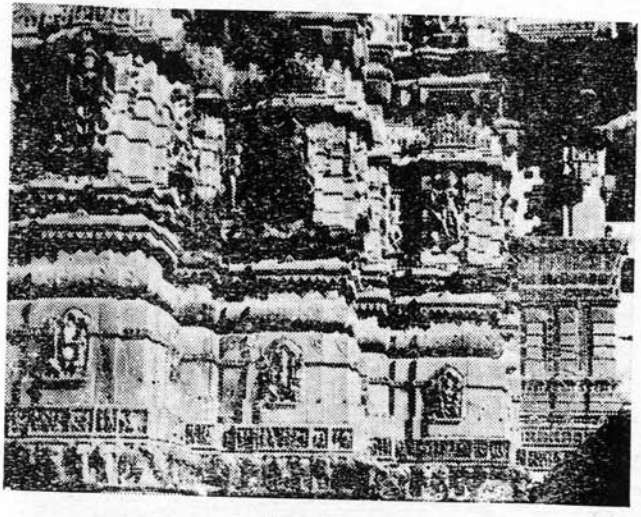


146 Back view, Shamalaji Temple, Shamalaji

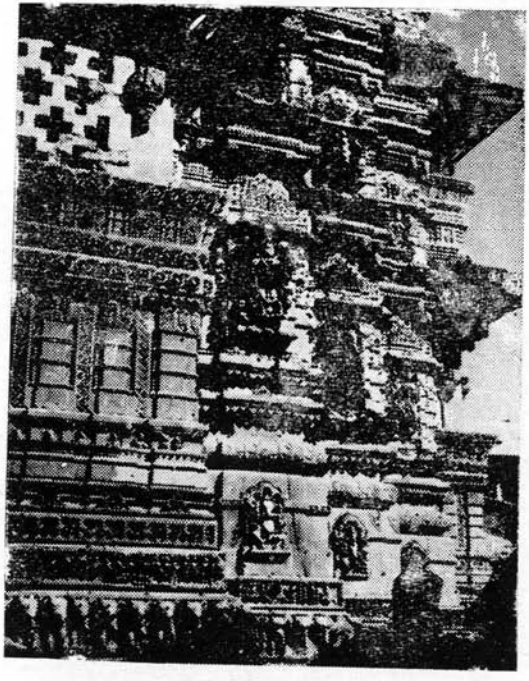


147 Back View Shamalaji Temple, Shamalaji

Jain Education International
For Private & Personal Use Only
www.jainelibrary.org

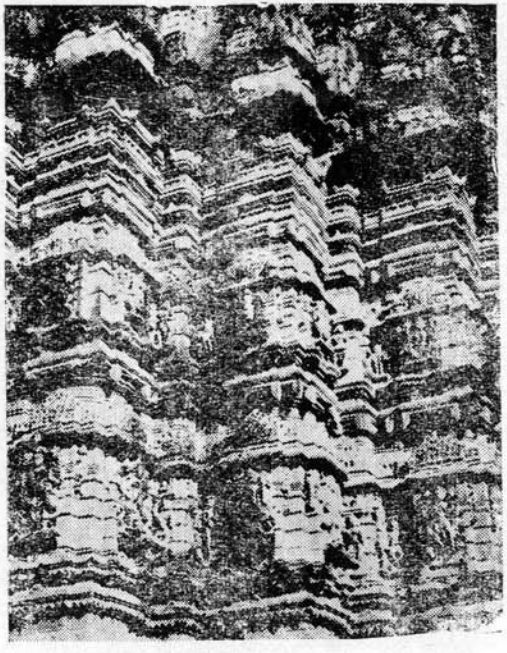


148 Mandovara Panels, Shamalaji Temple, Shamalaji

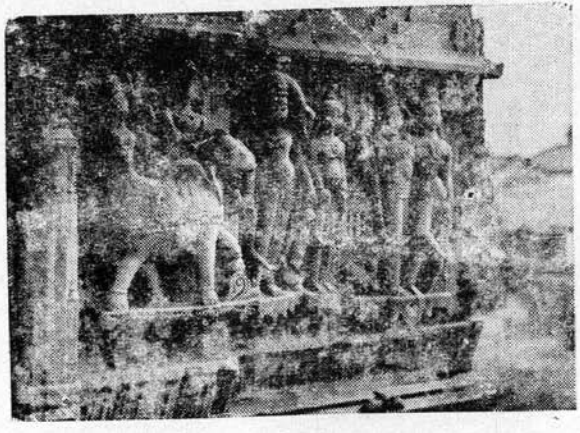


149 Mandovara & Vedika panels, Shamalaji Temple, Shamalaji

Jain Education International For Private & Personal Use Only www.jainelibrary.org

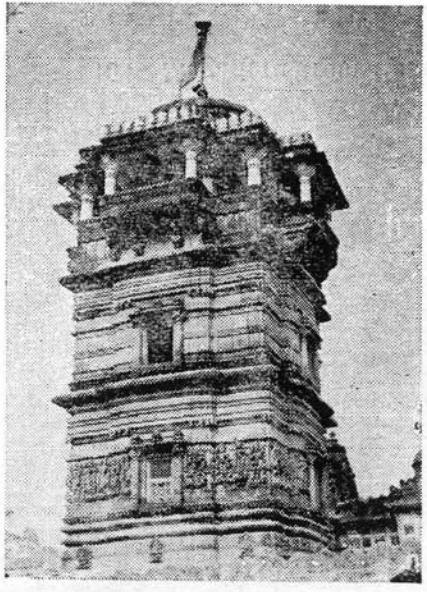


150 Mandovara Shamalaji Temple, Shamalaji

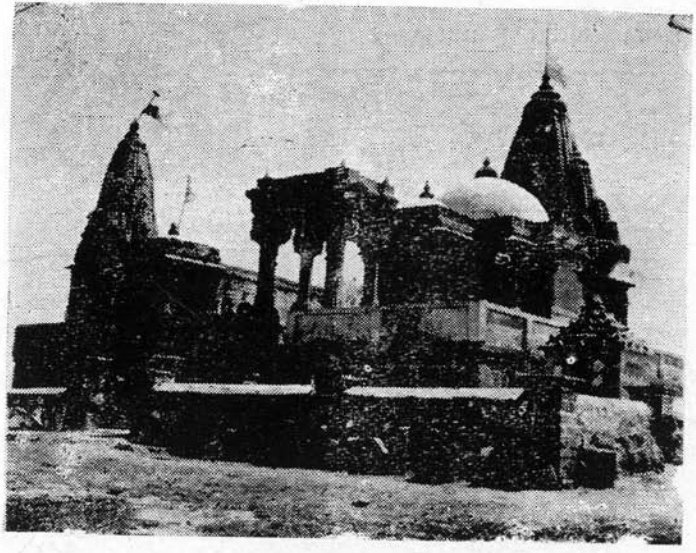


151 Maṇḍovara, Jain Temple, Bhiloda

Jain Education International For Private & Personal Use Only www.jainelibrary.org

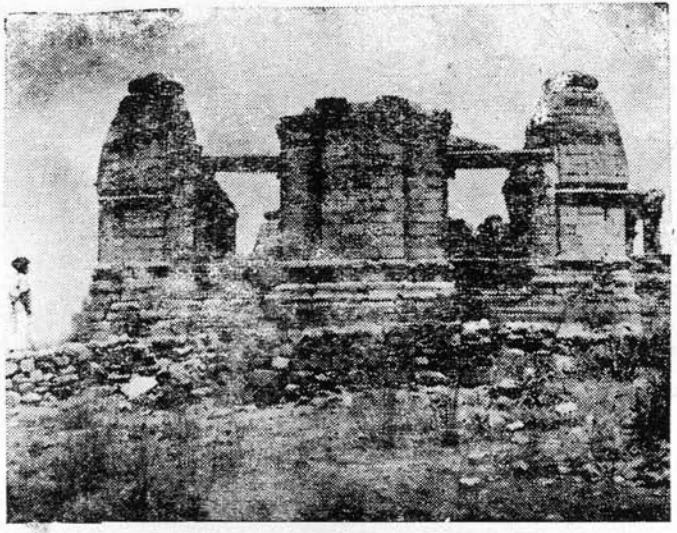


152 Kirtistambha, Jain Temple, Bhiloda



153 Rukamaṇi Temple, Dwarka

Jain Education International For Private & Personal Use Only www.jainelibrary.org

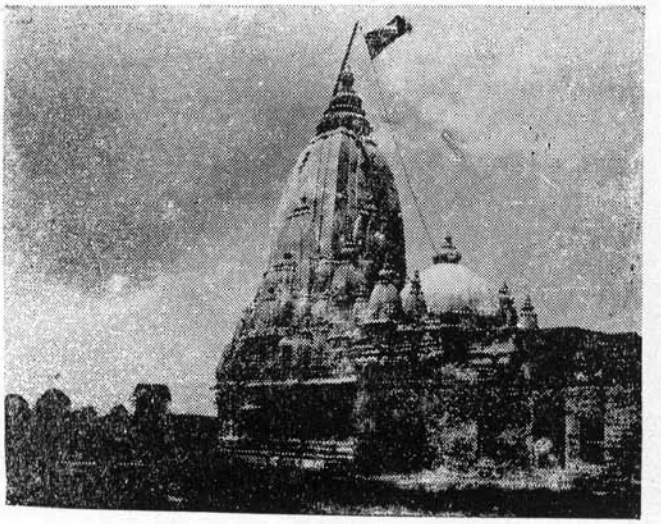


154 Magaderu from East, Dhrasanvel

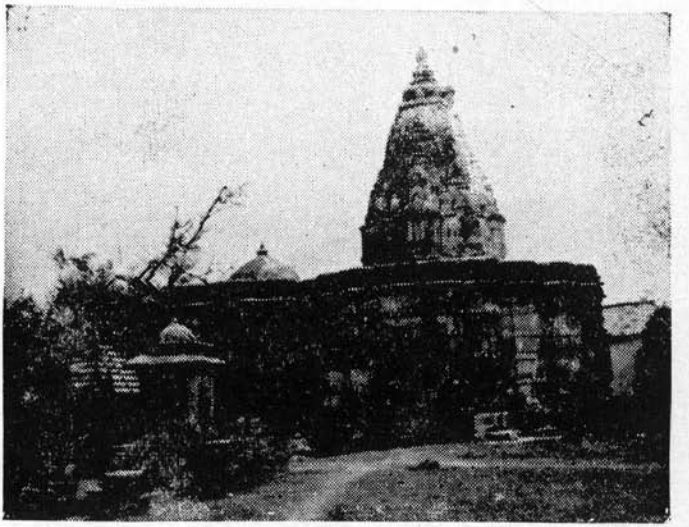


154/a Visnu Temple, Odadar

Jain Education International For Private & Personal Use Only www.jainelibrary.org

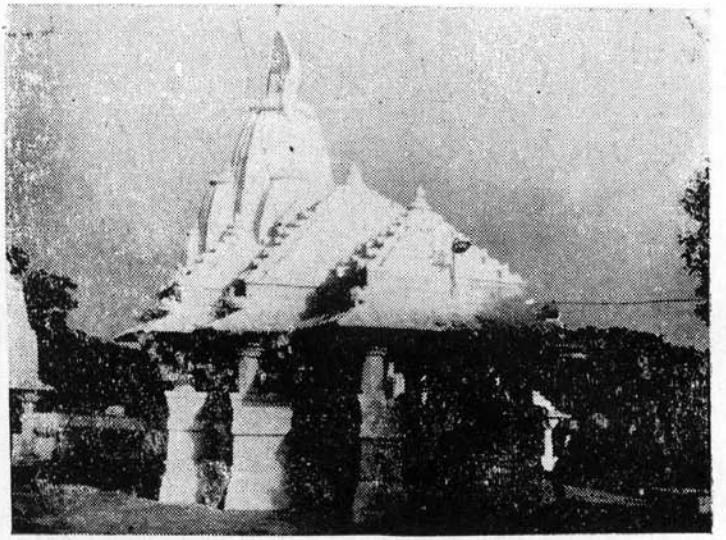


155 Saśibhusaṇa Temple, Prabhas

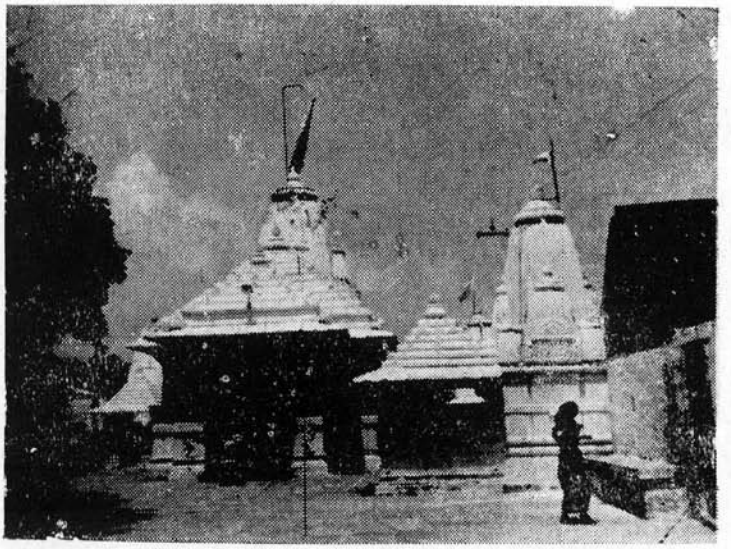


156 Rudreśvar Temple, Prabhas

Jain Education International For Private & Personal Use Only www.jainelibrary.org

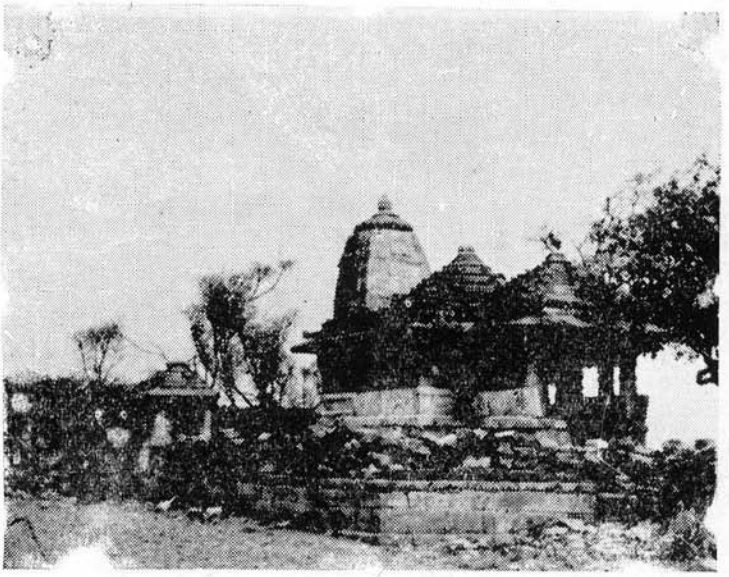


157 Siddhesvar Temple, Visavada

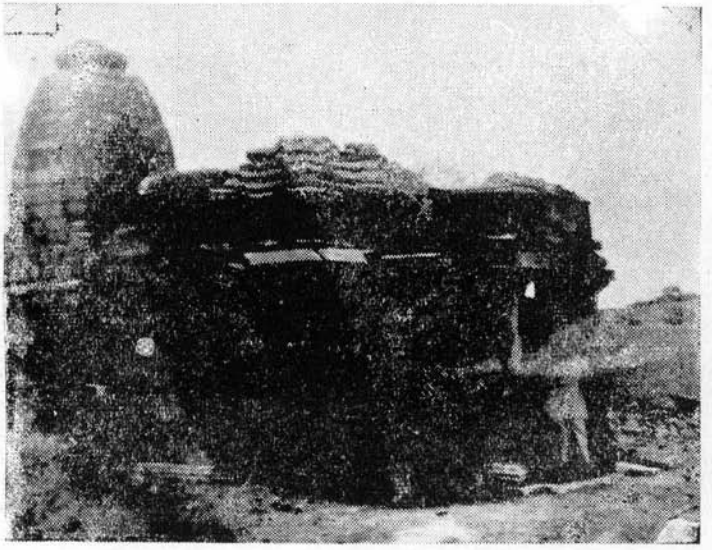


158 Ranchhodji Temple, Visavada

Jain Education International For Private & Personal Use Only www.jainelibrary.org

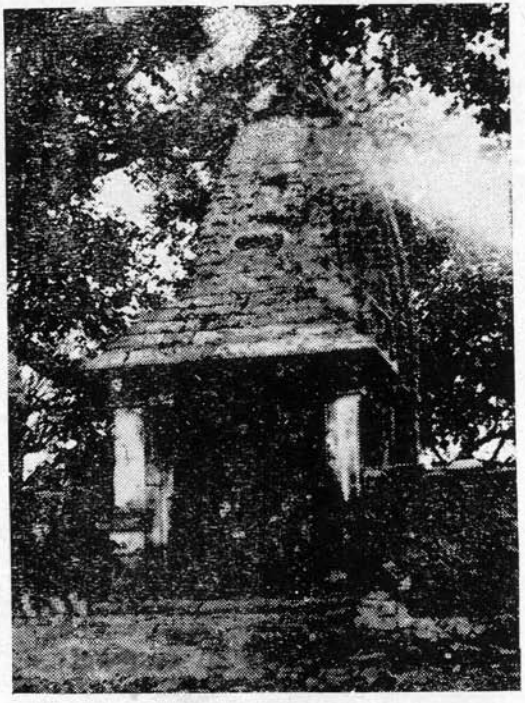


159 Śiva Temple, Kuchhadi



159/a Gokeśvara Temple, Lovarali

Jain Education International For Private & Personal Use Only www.jainelibrary.org

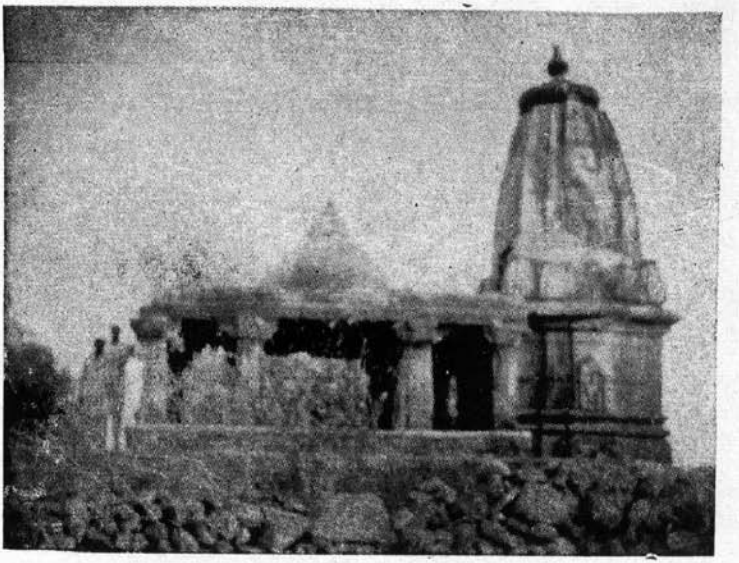


160 Old Temple, Nandisvar



160/a Nandisvara Temple, Nandisvar

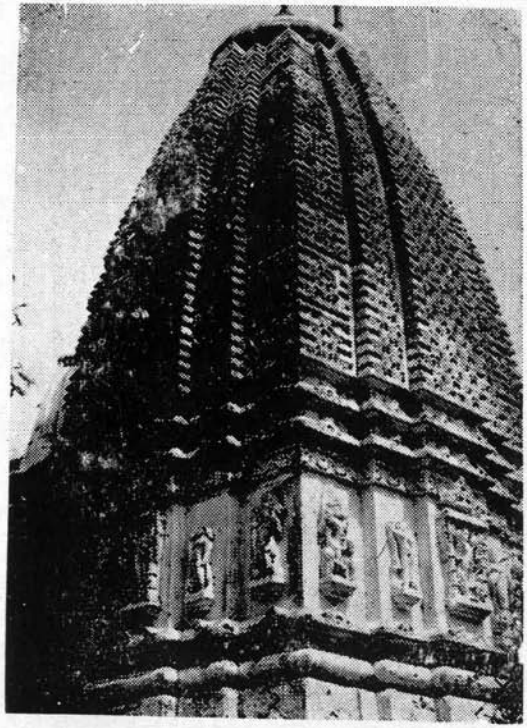
Jain Education International For Private & Personal Use Only www.jainelibrary.org



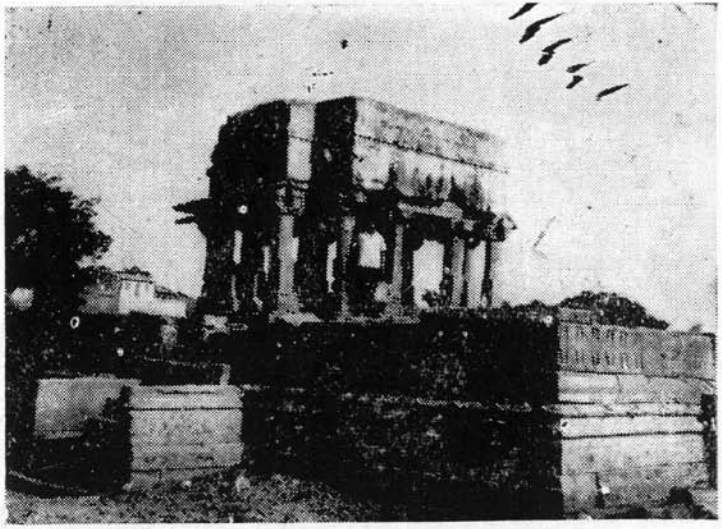
159/b Śiva Temple, Tukada

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Jain Education International For Private & Personal Use Only www.jainelibrary.org

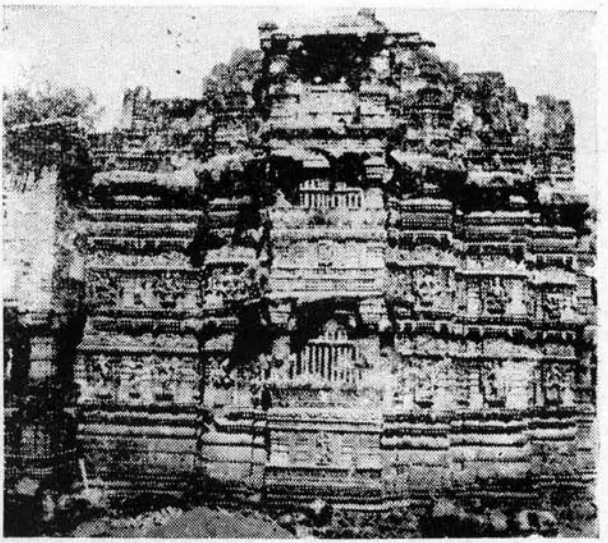


161 Āgiyā Vaitāla Temple, Bhankhar

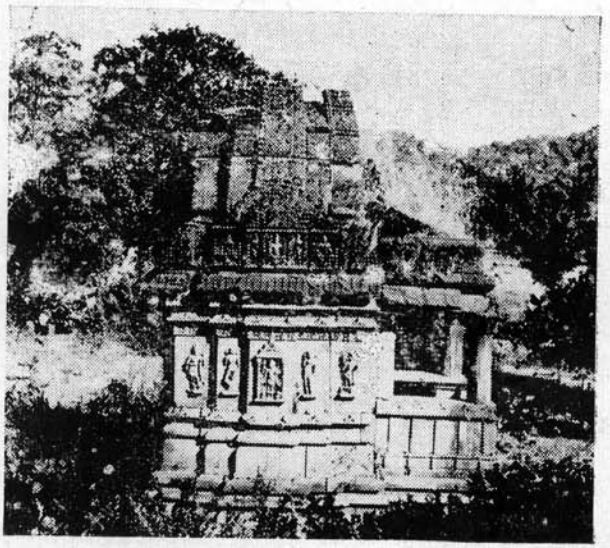


162 Old Temple, Gunja

Jain Education International
For Private & Personal Use Only
www.jainelibrary.org



163 Saraṇeśvara Temple, Polo

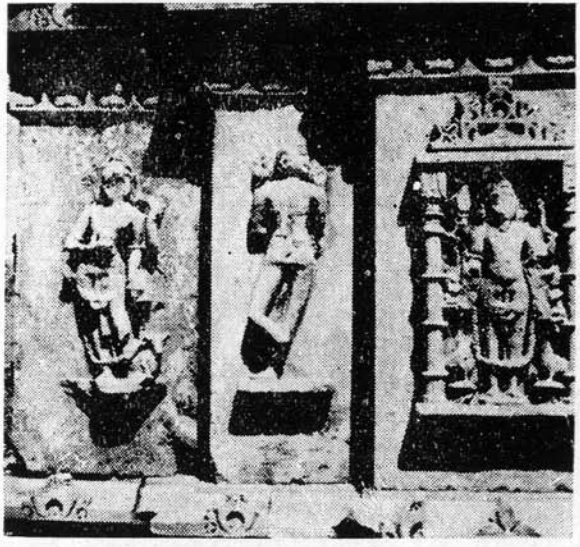


164 Śiva Temple II, Polo

Jain Education International For Private & Personal Use Only www.jainelibrary.org

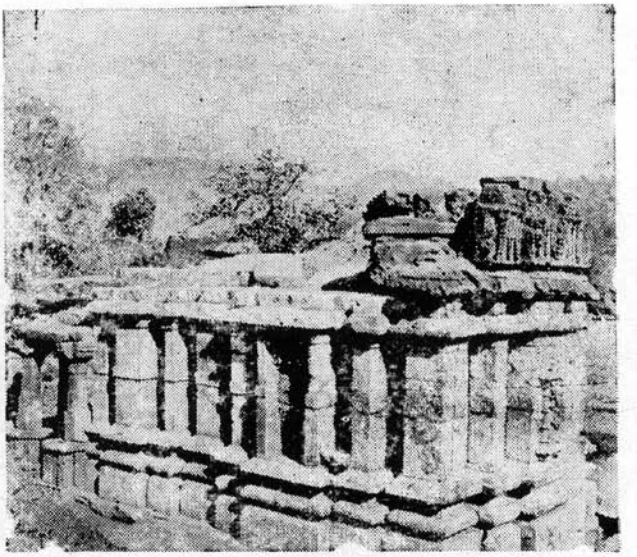


165 Śiva Temple II, Polo

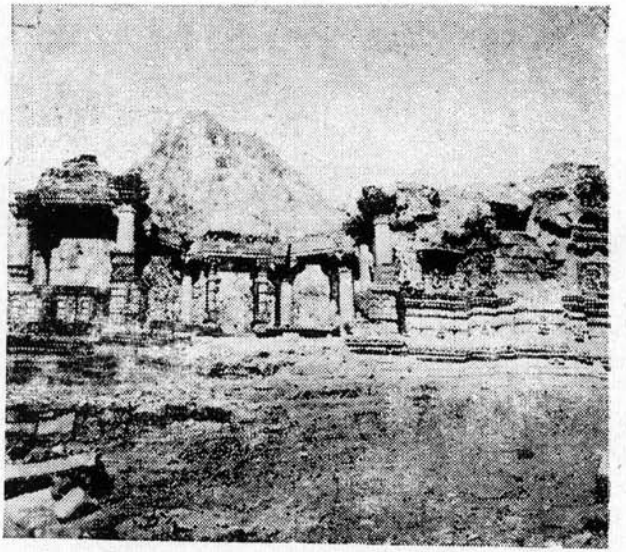


166 Maṇḍovara sculptures, Śiva Temple II, Polo

Jain Education International For Private & Personal Use Only www.jainelibrary.org



167 Śiva Temple III, Polo

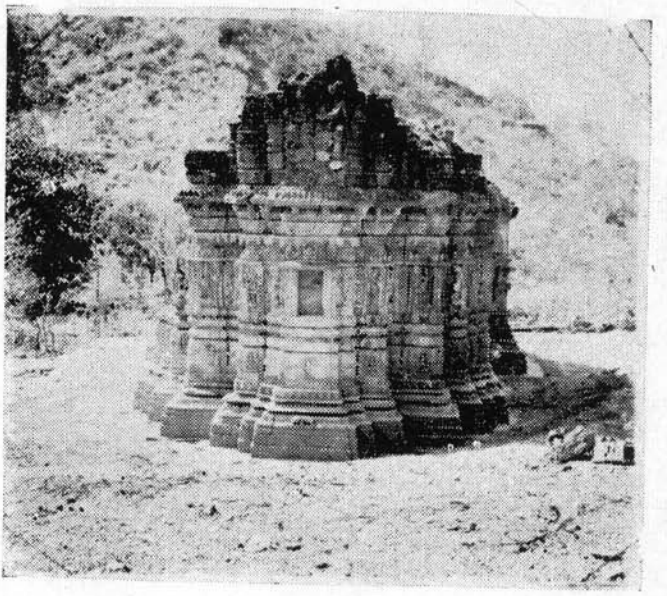


168 Śiva-sakti Temple, Side view, Polo

Jain Education International For Private & Personal Use Only www.jainelibrary.org

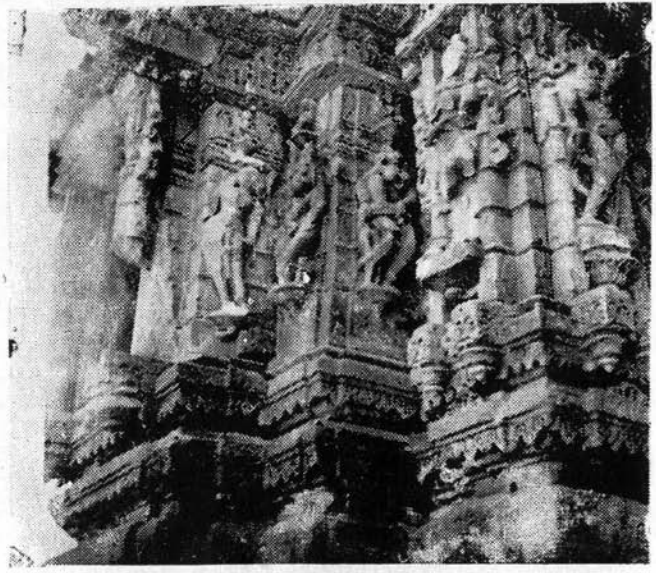


169 Front View Śiva-śakti Temple, Polo



170 Back view, Śiva-śakti Temple, Polo

Jain Education International For Private & Personal Use Only www.jainelibrary.org

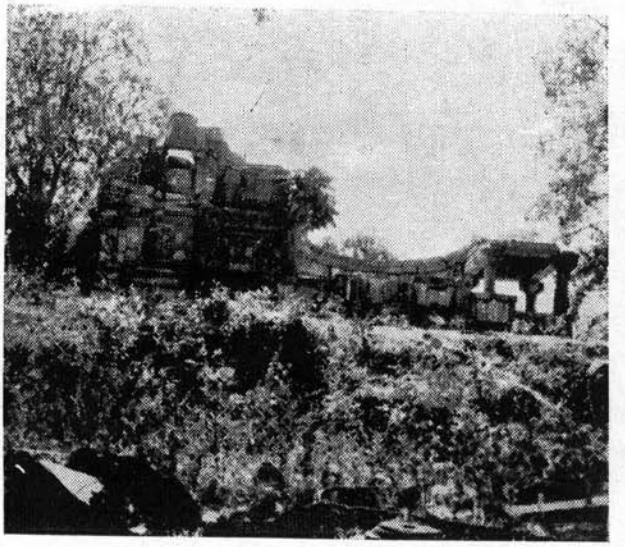


171 Śiva-śakti Temple, Polo

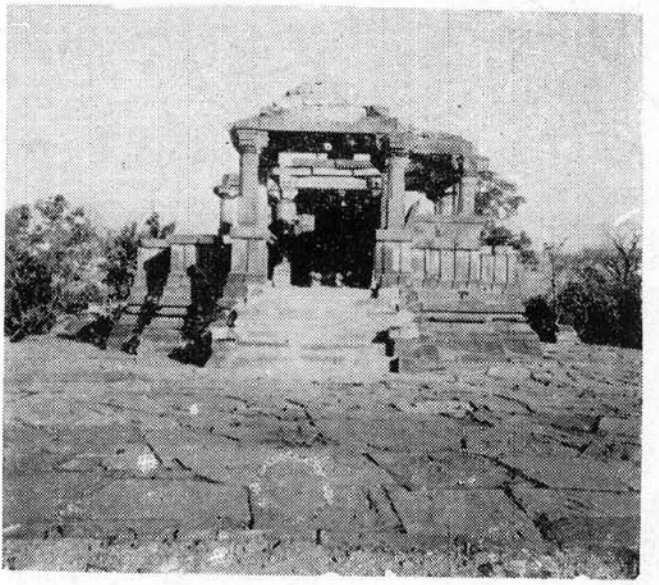


172 Śiva-śakti Temple, Polo

Jain Education International For Private & Personal Use Only www.jainelibrary.org



173 Śiva Pancāyatana Temple, Polo

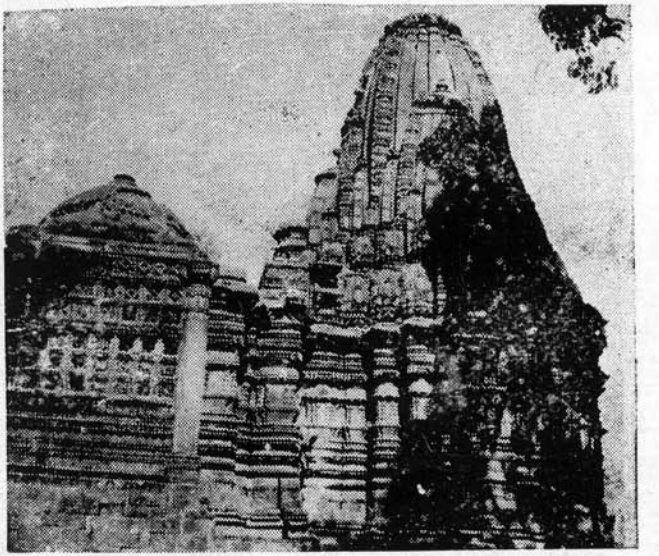


174 Front view, Śiva Pancāyatana Temple, Polo

Jain Education International For Private & Personal Use Only www.jainelibrary.org

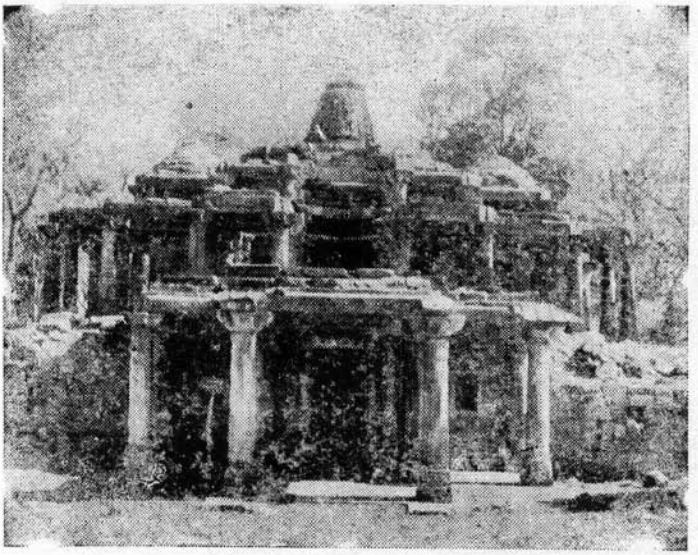


175 Toraṇa, Śiva Pancāyatana Temple, Polo

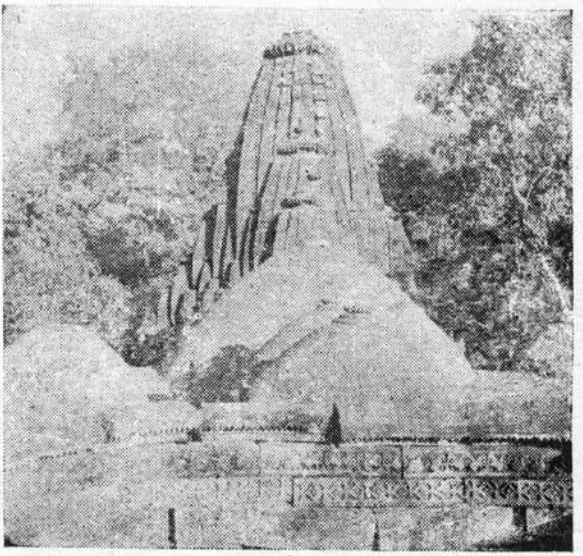


176 Lākheṇā Temple, Polo

Jain Education International For Private & Personal Use Only www.jainelibrary.org

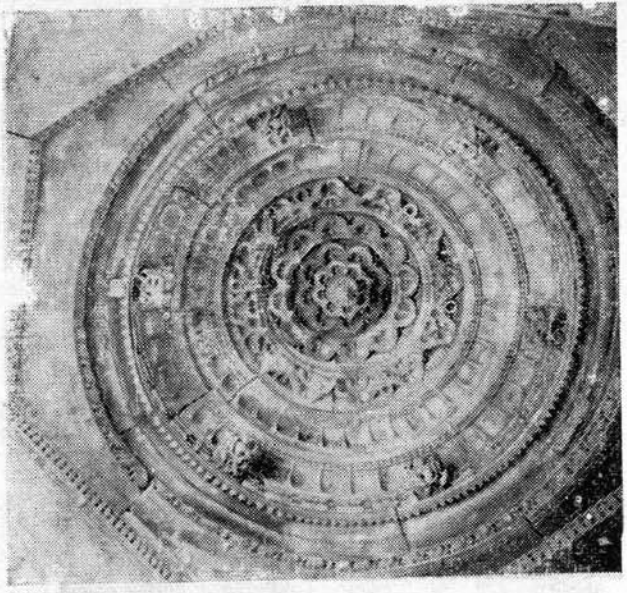


177 Front view, Lākheṇā Temple, Polo

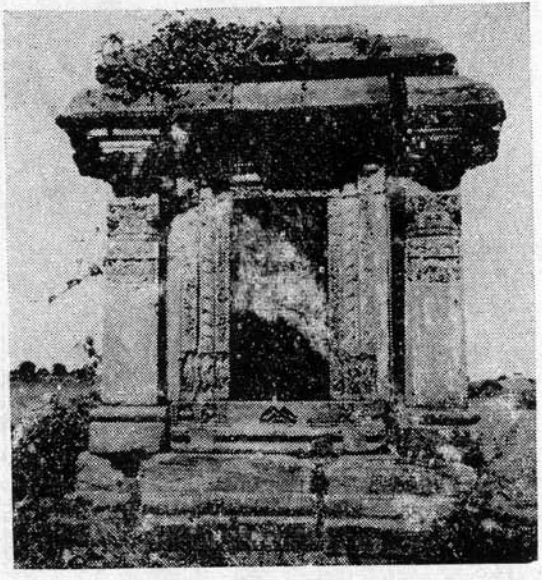


178 Spire, Lākheṇā Temple, Polo

Jain Education International For Private & Personal Use Only www.jainelibrary.org



179 Ceiling, Lākheṇā Temple, Polo



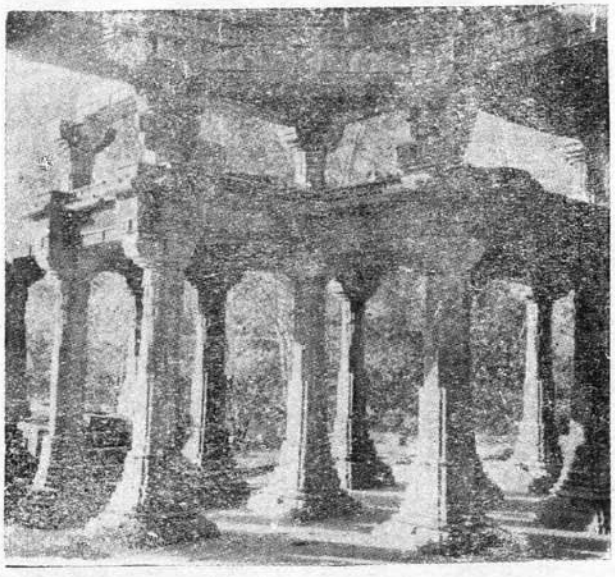
181 Door-Frame, Temple II, Roda

Jain Education International
For Private & Personal Use Only
www.jainelibrary.org

Jain Education International

For Private & Personal Use Only

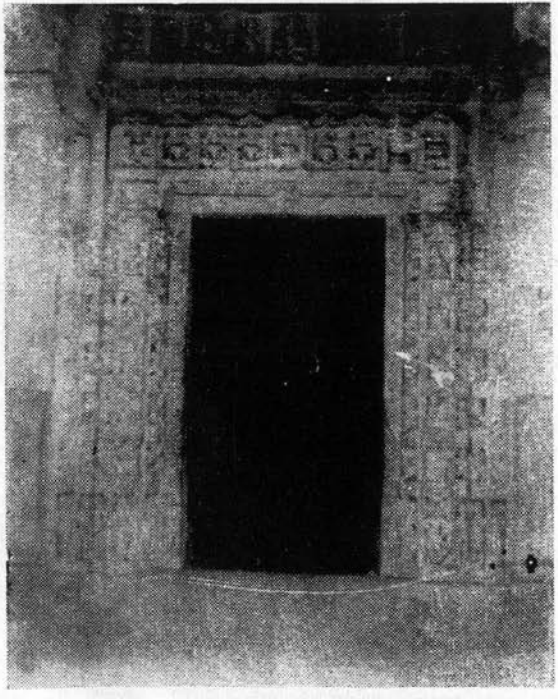
www.jainelibrary.org



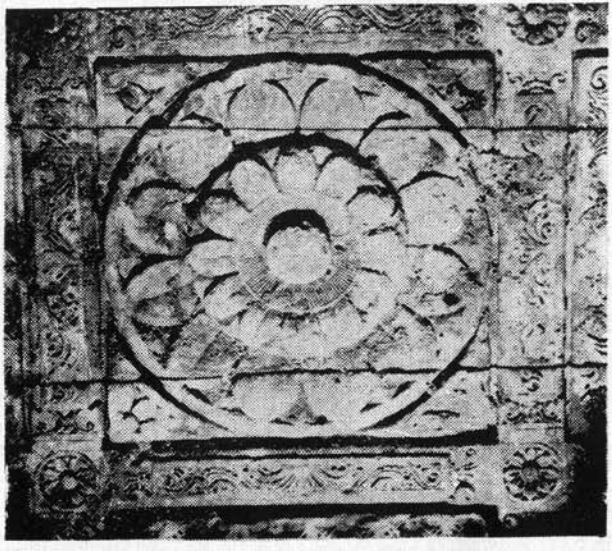
180 Maṇḍapa, Jain Temple Lakhena, Polo



182 Door-Frame, Sitalamātā Temple, Vadnagar



183 Door-frame Sitalāmatā, Vadnagar



184 Ceiling, Temple I, Roda

Jain Education International For Private & Personal Use Only www.jainelibrary.org



185 Ceiling, Temple II, Roda

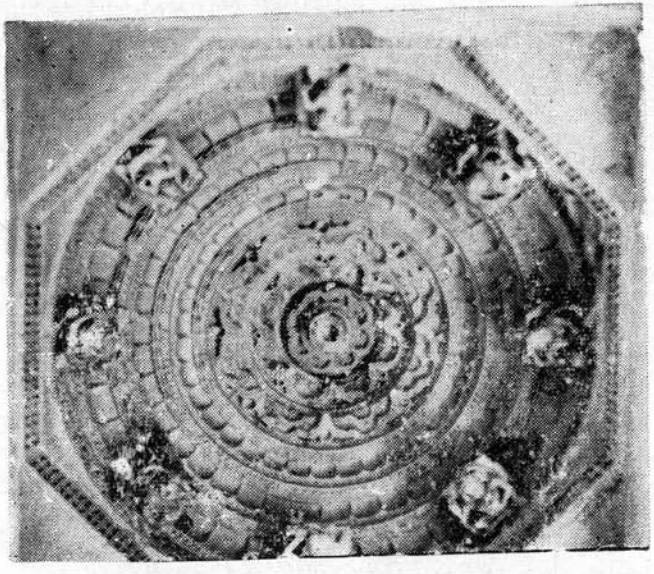


186 Ceiling, Temple V. Roda

Jain Education International For Private & Personal Use Only www.jainelibrary.org

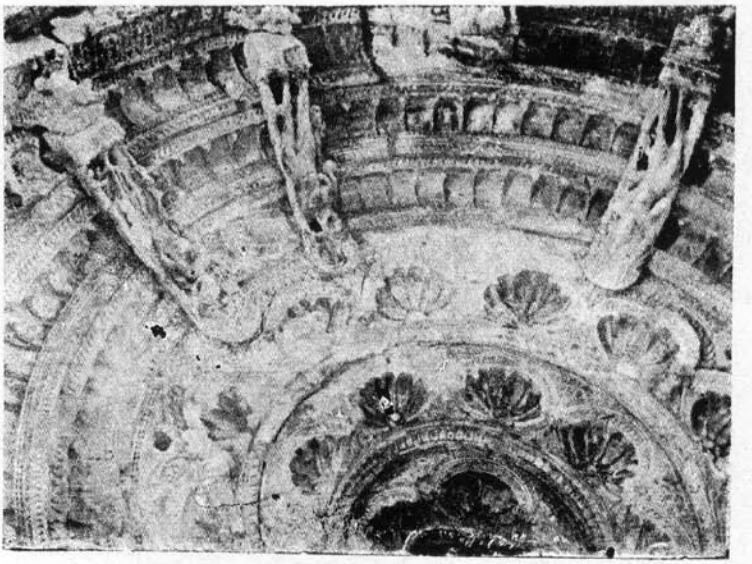


187 Ceiling, Sitalā Temple, Vadnagar



188 Ceiling, Sitalā Temple, Vadnagar

Jain Education International For Private & Personal Use Only www.jainelibrary.org

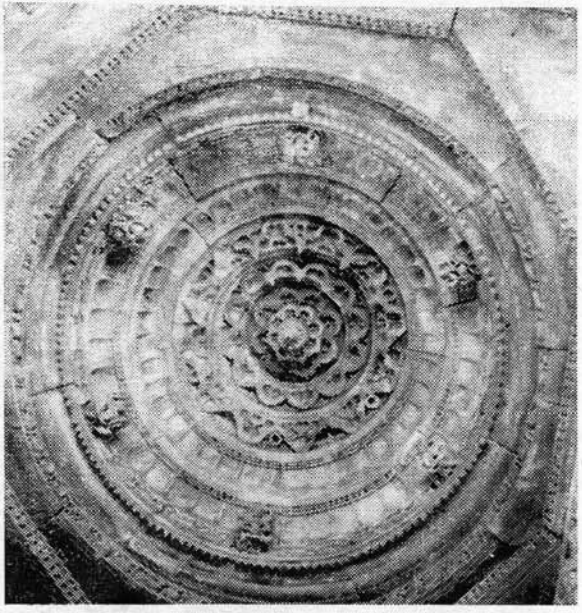


189 Ceiling, Nilkanth Temple, Sunak

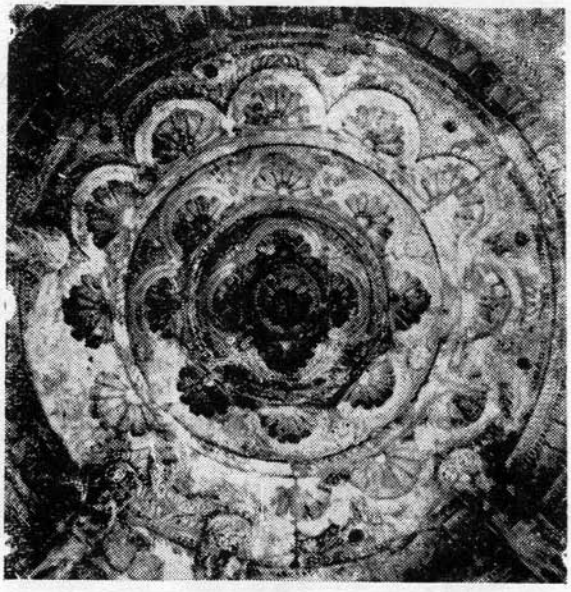


190 Ceiling, Lake Temple, Gunja

Jain Education International For Private & Personal Use Only www.jainelibrary.org

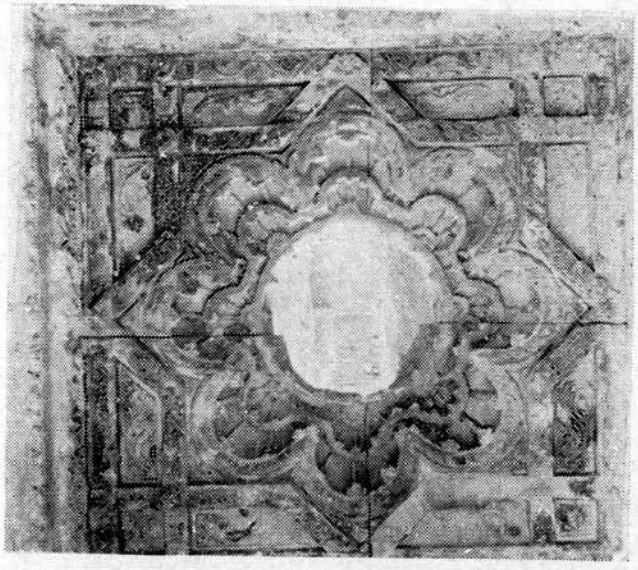


191 Ceiling Lakhena Temple, Polo

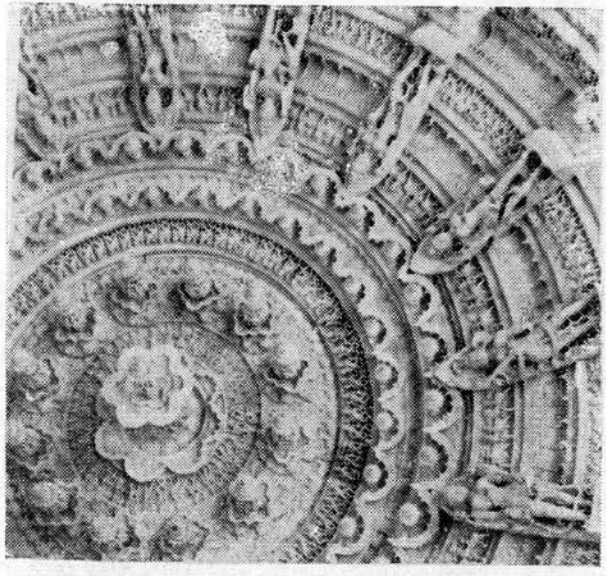


192 Ceiling, Nilkanth Temple, Sunak

Jain Education International For Private & Personal Use Only www.jainelibrary.org

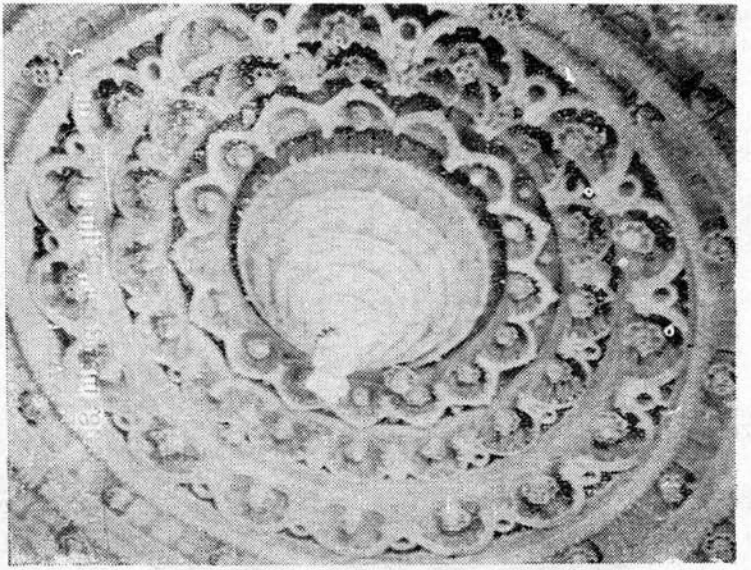


193 Ceiling, Śiva Temple, Kotai

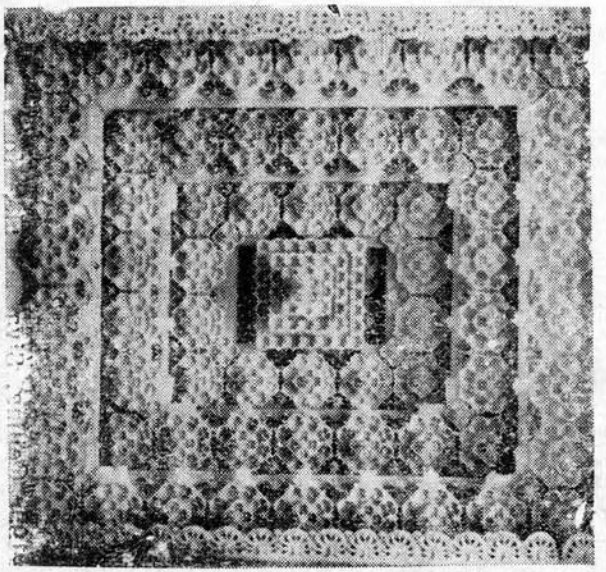


194 Ceiling, Rangamaṇḍapa, Vimala Temple, Abu

Jain Education International For Private & Personal Use Only www.jainelibrary.org

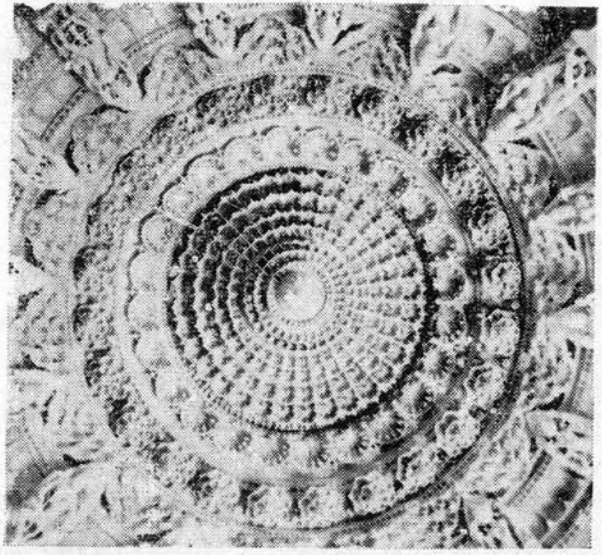


195 Ceiling, Miapuri Masjid, Prabhas

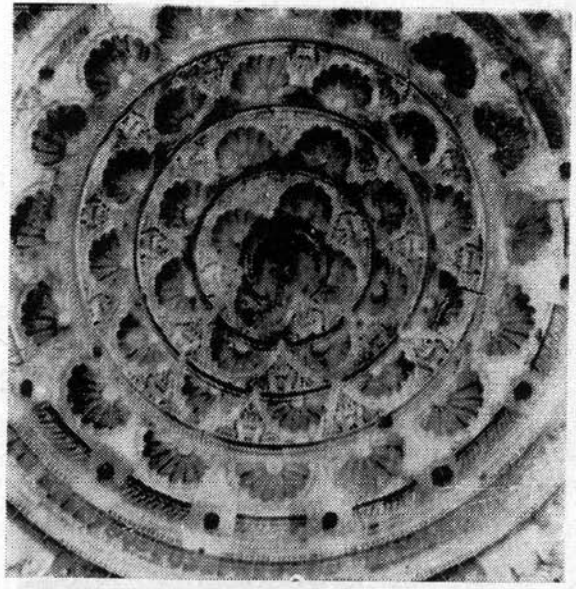


196 Ceiling, Tejapāla Temple, Abu

Jain Education International For Private & Personal Use Only www.jainelibrary.org

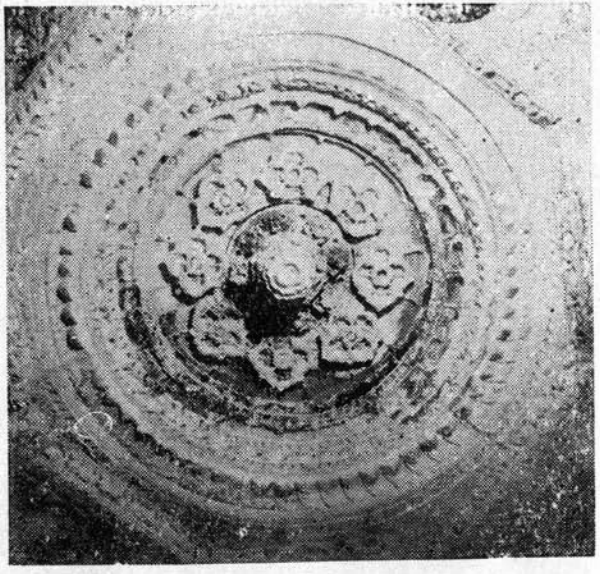


197 Ceiling, Rangamaṇḍapa, Tejapāla Temple, Abu

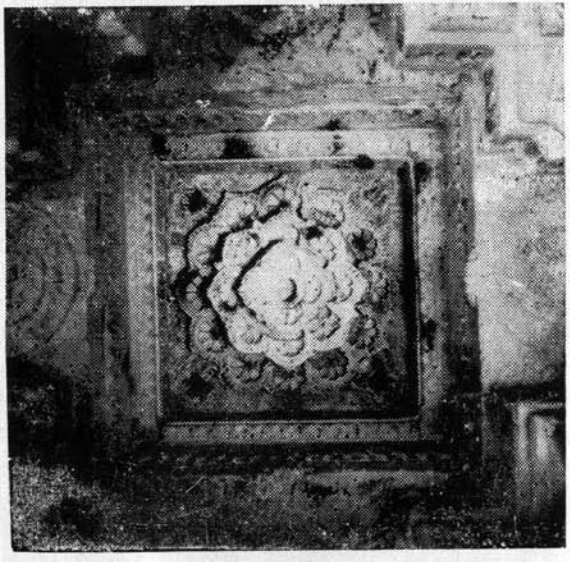


198 Ceiling, Old Temple, Madhavpur

Jain Education International For Private & Personal Use Only www.jainelibrary.org

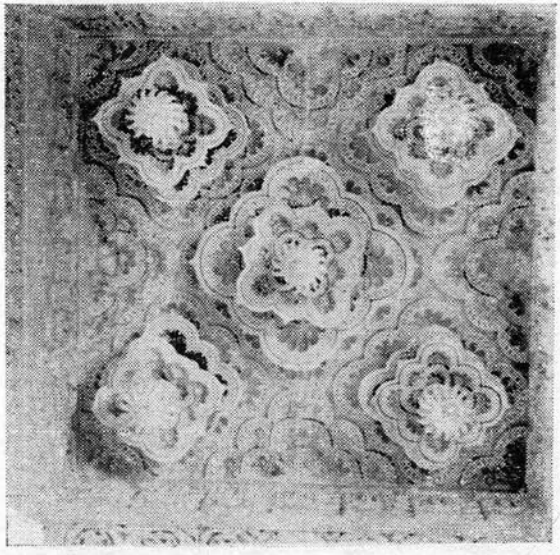


199 Ceiling, Old Temple, Madhavpur

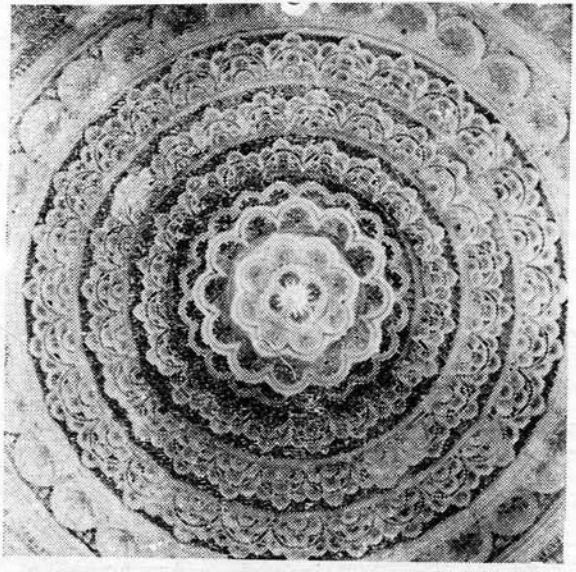


200 Ceiling, Saśibhusaṇa Temple, Prabhas

Jain Education International For Private & Personal Use Only www.jainelibrary.org

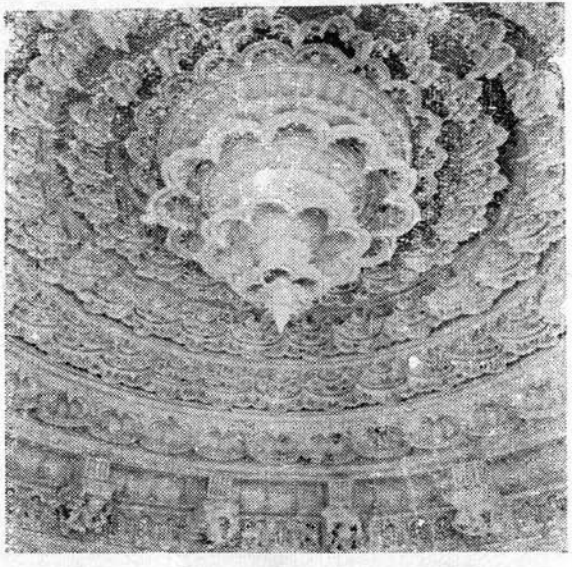


201 Ceiling, Mahāvīra Temple, Kumbharia

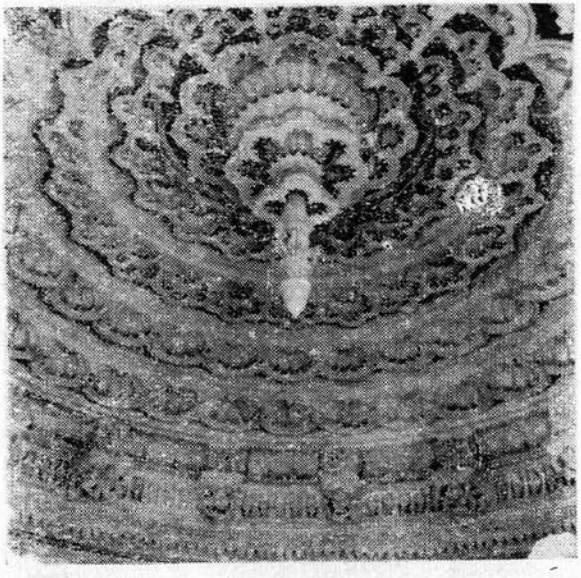


202 Ceiling, Mahāvīra Temple, Kumbharia

Jain Education International
For Private & Personal Use Only
www.jainelibrary.org

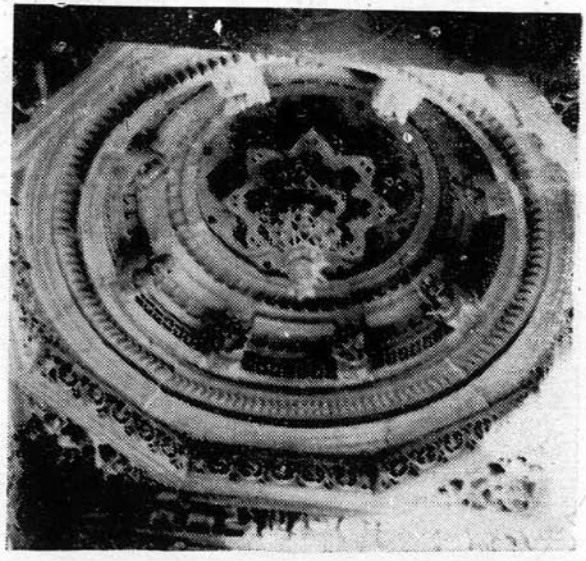


203 Central ceiling, Mahāvīra Temple, Kumbharia

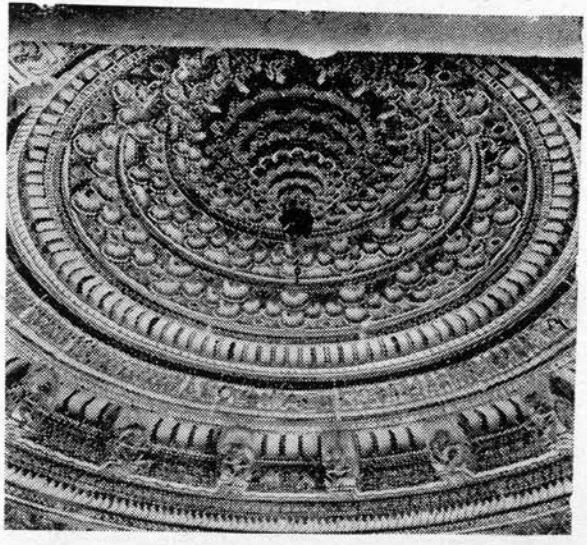


204 Ceiling, Śāntināthā Temple, Kumbharia

Jain Education International For Private & Personal Use Only www.jainelibrary.org

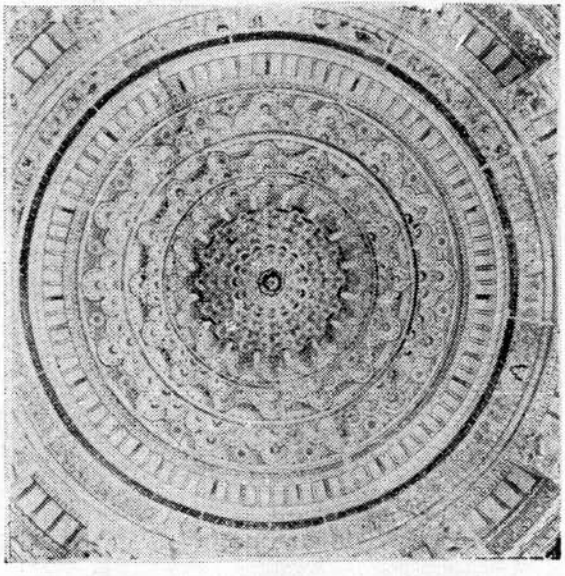


205 Ceiling, Pārsvanātha Temple, Kumbharia

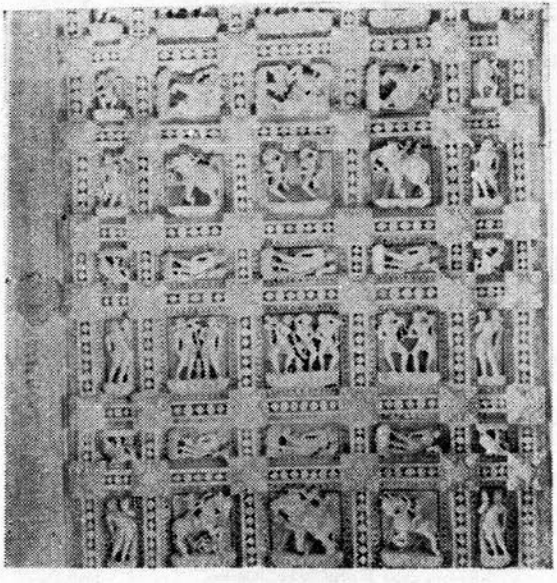


206 Central Ceiling, Neminātha Temple, Kumbharia

Jain Education International For Private & Personal Use Only www.jainelibrary.org

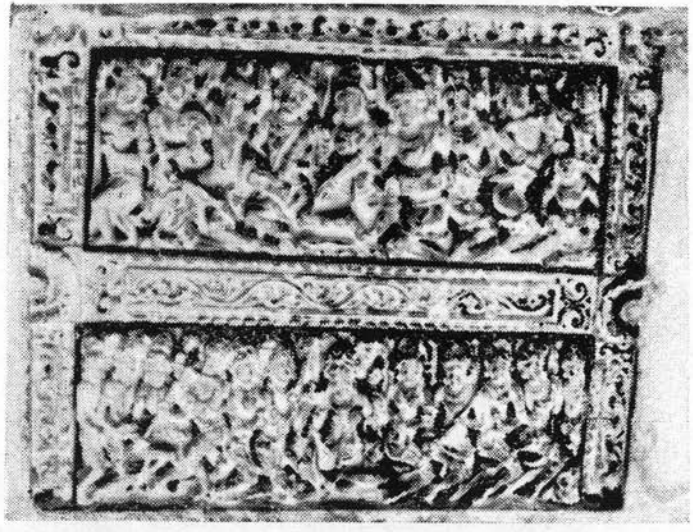


207 Central Ceiling, Neminātha Temple, Kumbharia

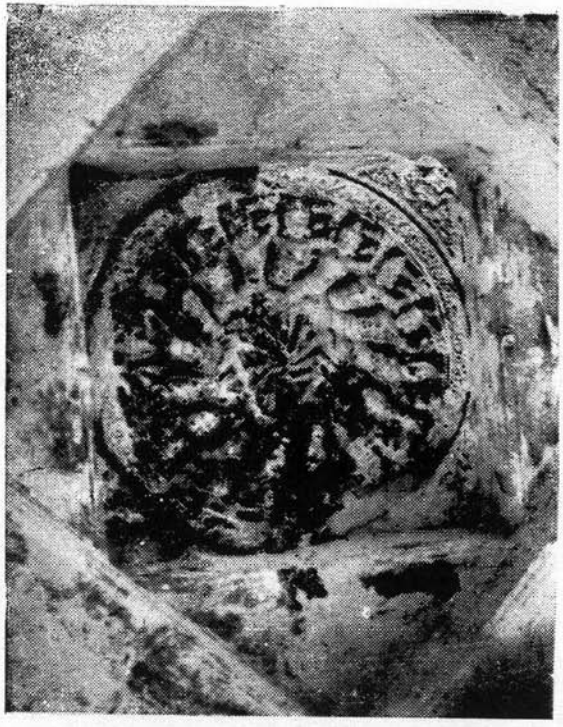


208 Ceiling, Mahāvīra Temple, Kumbharia

Jain Education International
For Private & Personal Use Only
www.jainelibrary.org

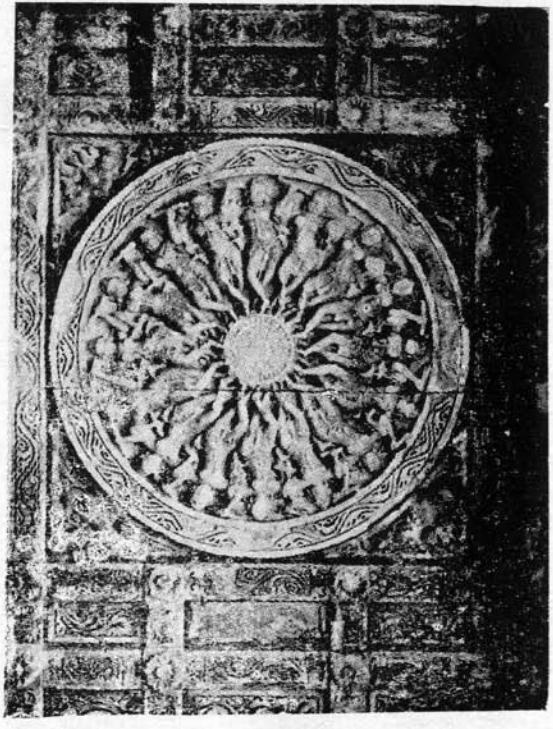


209 Ceiling, Śitalāmātā Temple, Vadnagar

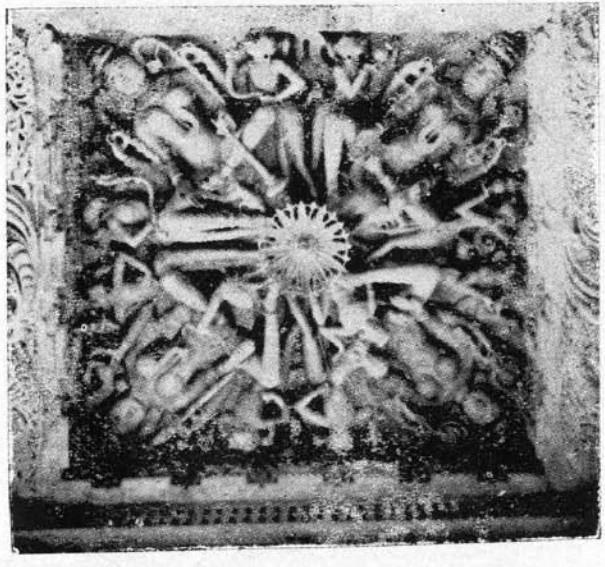


210 Ceiling, warriors, Śitalā Temple, Vadnagar

Jain Education International For Private & Personal Use Only www.jainelibrary.org



211 Ceiling, warriors, Śiva Temple, Kotai



212 Ceiling, four vidyādevīs, corridor, Vimala Temple, Abu

Jain Education International For Private & Personal Use Only www.jainelibrary.org

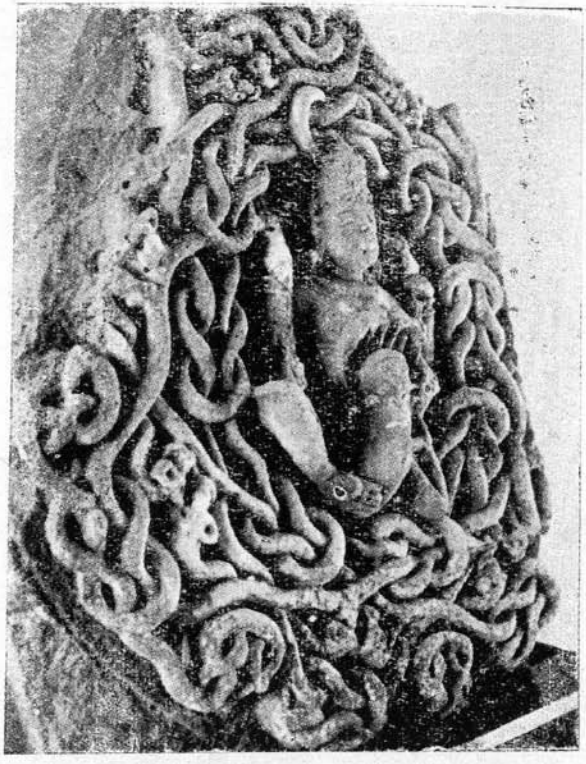
Jain Education International

For Private & Personal Use Only

www.jainelibrary.org



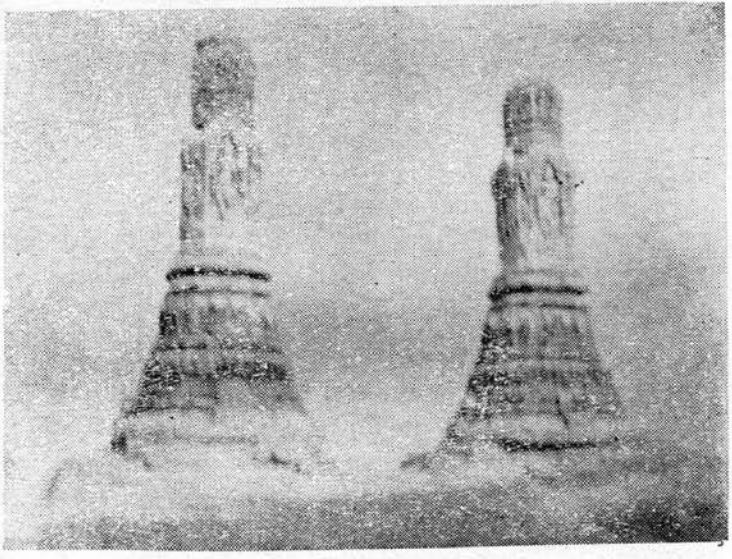
213 Ceiling, Kāliyamardan scene, Odadar



214 Ceiling, Viṣṇu on Kaliya serpent, Ahmedabad

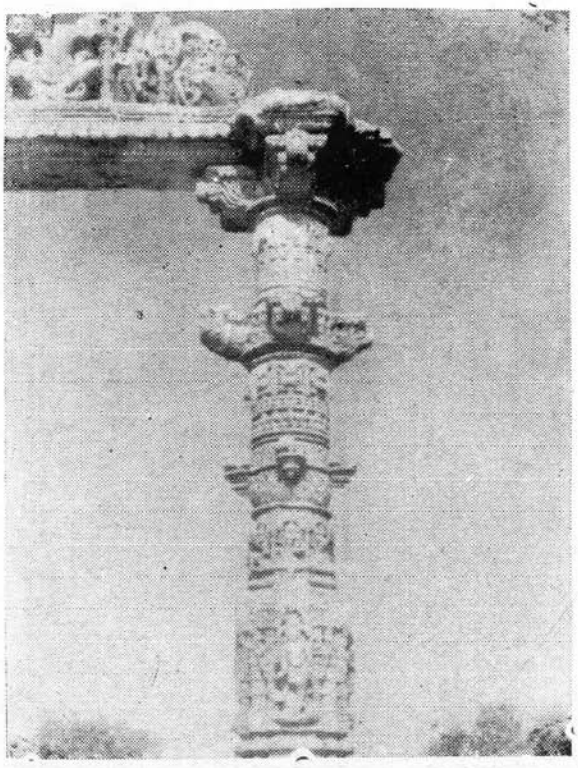


214/a Toraṇa, Hariscandra cori, Shamalaji



214/b Toraṇa pillars on North, Sun Temple, Modhera

Jain Education International For Private & Personal Use Only www.jainelibrary.org

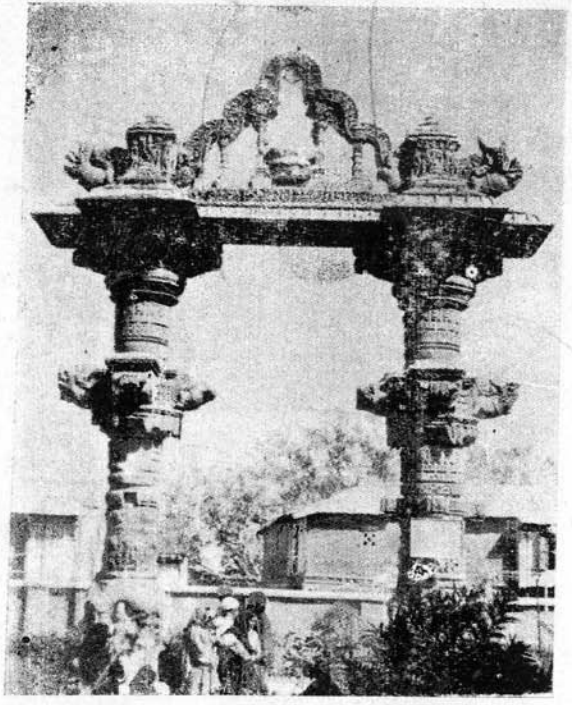


214/c Pillar and architrave, Toraṇa, Piludra

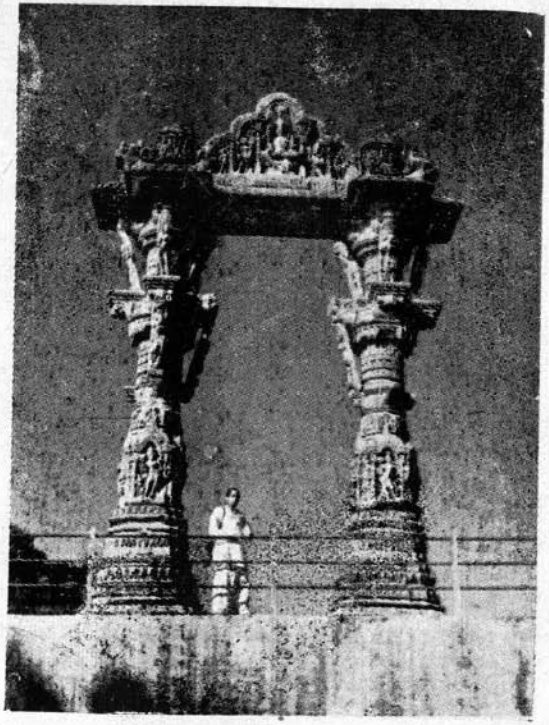


214/d Detail, Toraṇa pillar, Piludra

Jain Education International For Private & Personal Use Only www.jainelibrary.org



214 e Toraṇa at Rudramala, Siddhpur

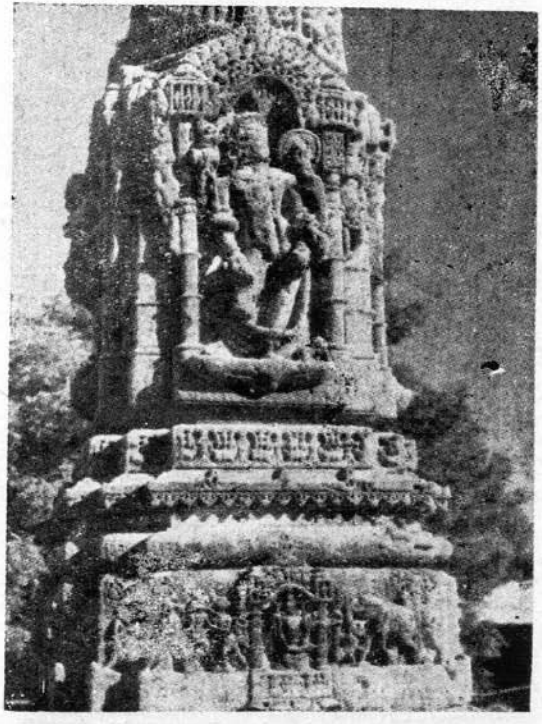


214/f Toraṇa at Vadnagar

Jain Education International For Private & Personal Use Only www.jainelibrary.org

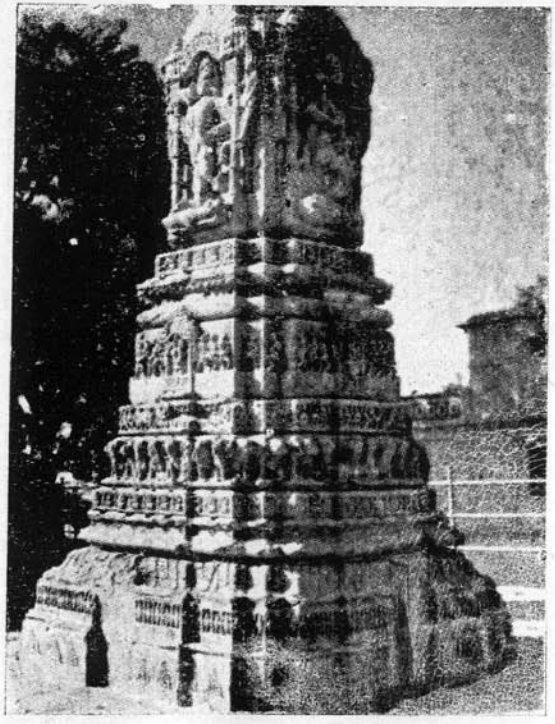


214/g Detail, Toraṇa pillar, Vadnagar



214/h Detail, Toraṇa pillar, Vadnagar

Jain Education International For Private & Personal Use Only www.jainelibrary.org

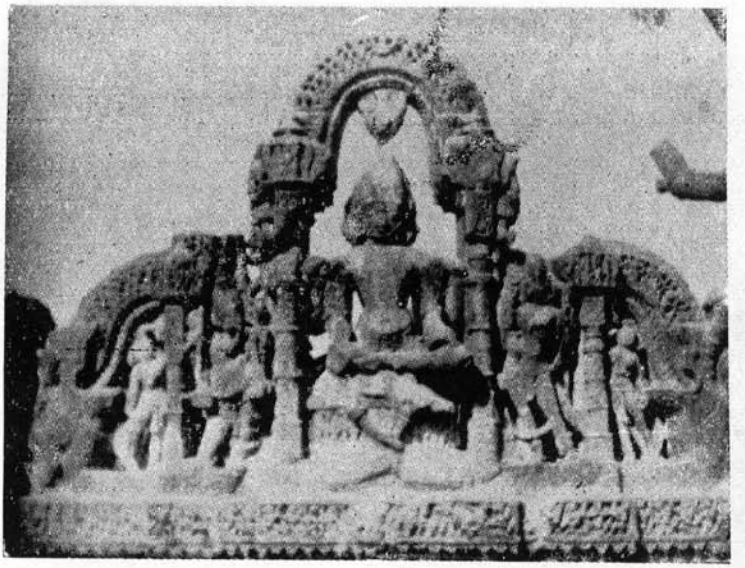


214/i Detail, Toraṇa pillar, Vadnagar

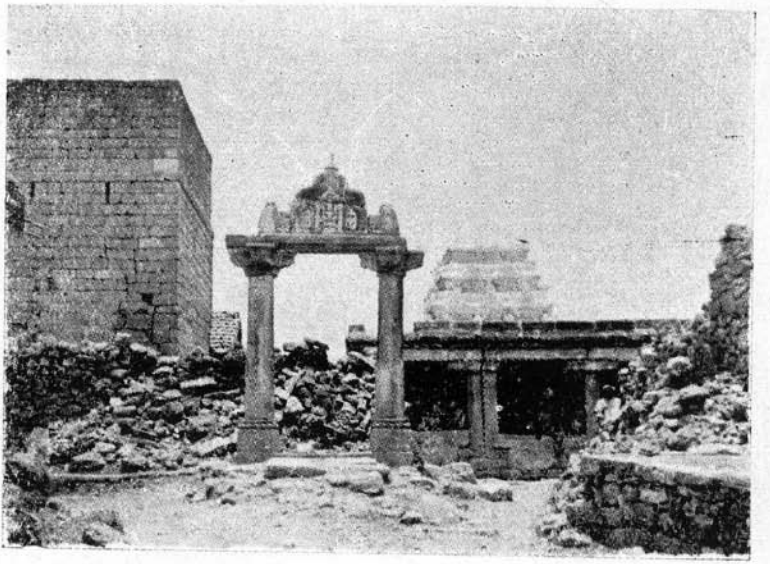


214/j Detail, Toraṇa pillar, Vadnagar

Jain Education International For Private & Personal Use Only www.jainelibrary.org



214/k Ilikālavaṇa, Toraṇa, Vadnagar



214/l Toraṇa, Sun Temple, Balej

Jain Education International For Private & Personal Use Only www.jainelibrary.org

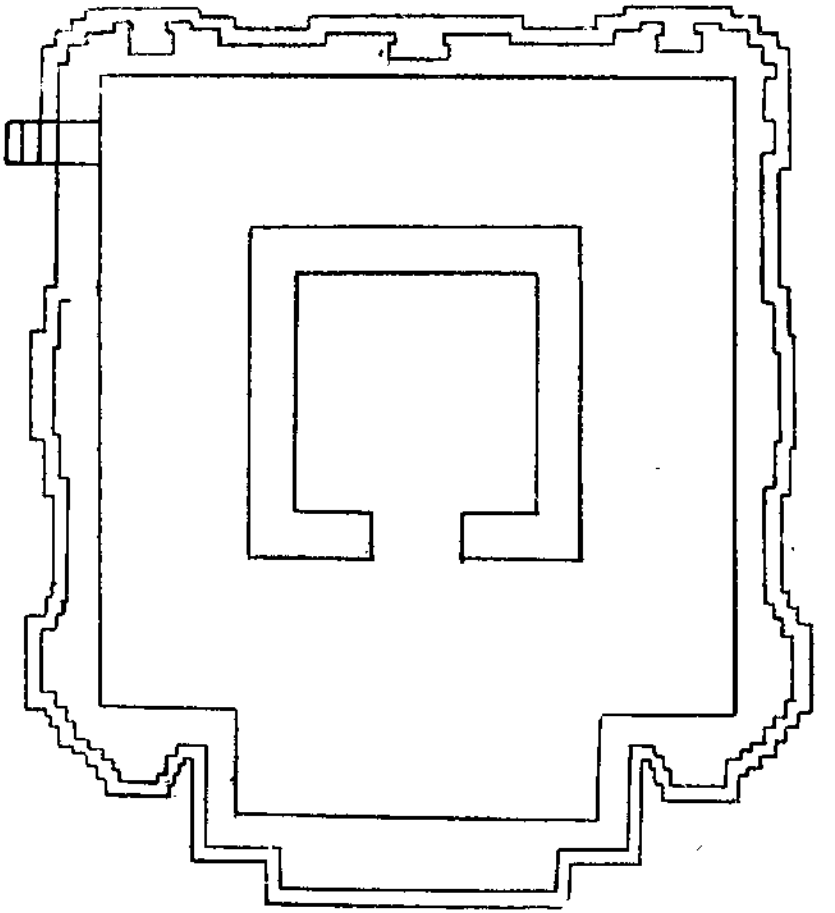


214/m Kirtitorana, Ranchhodji Temple, Valam

Jain Education International For Private & Personal Use Only www.jainelibrary.org

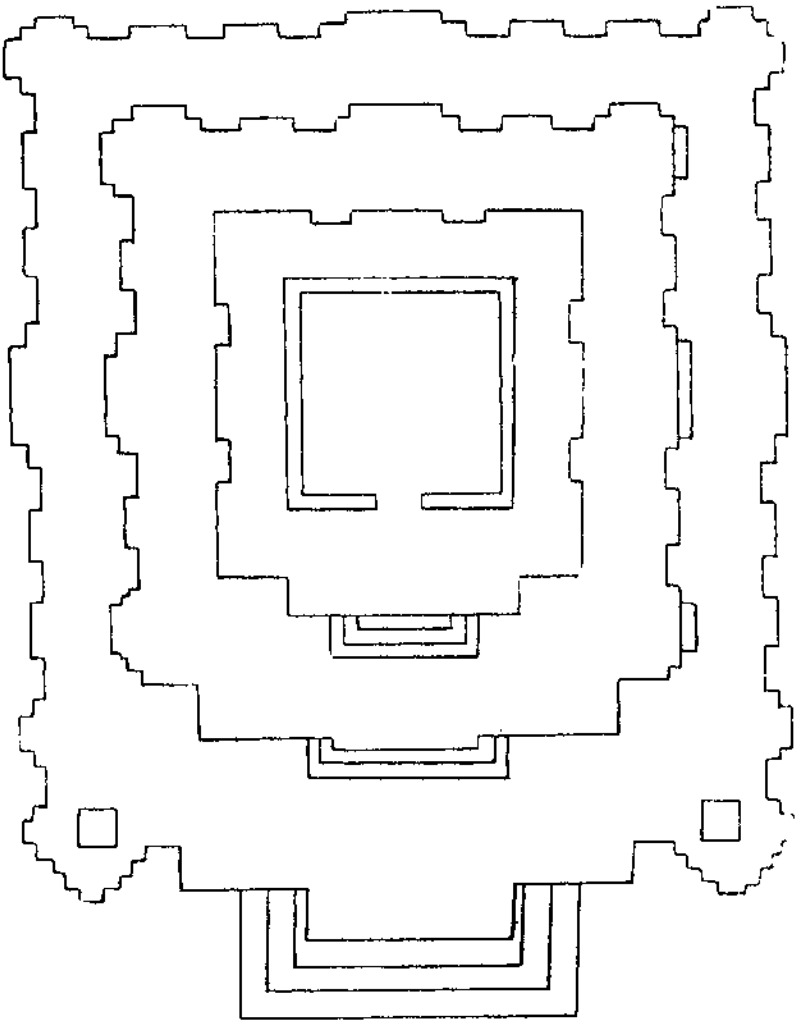
GROUND PLANS
&
SKETCHES

Jain Education International For Private & Personal Use Only www.jainelibrary.org



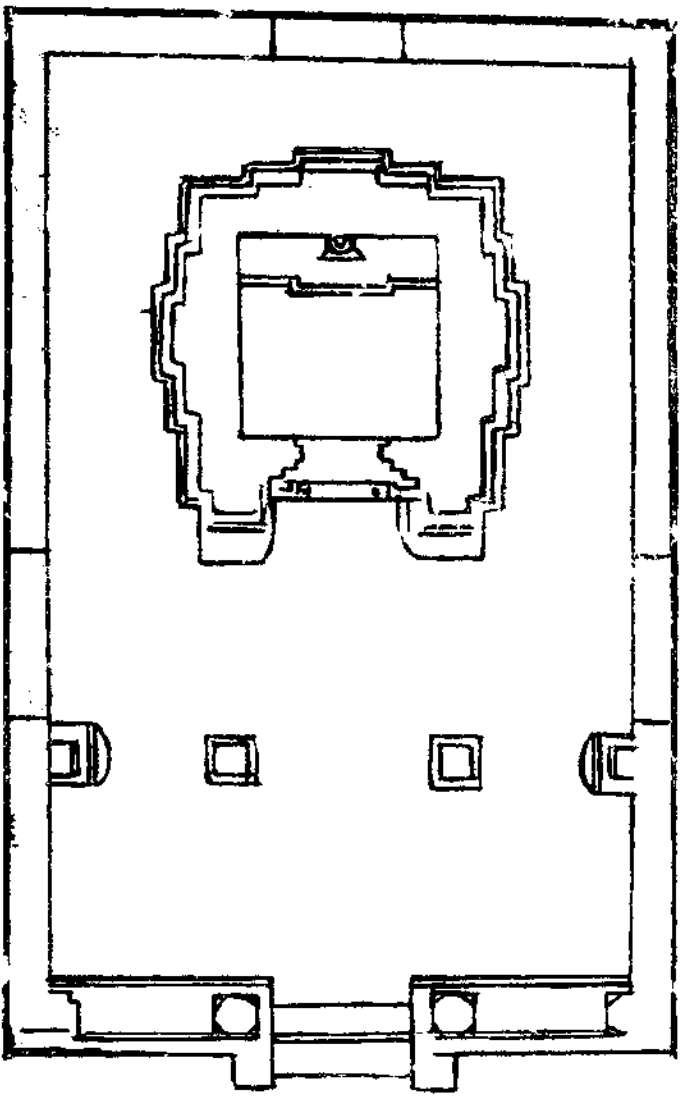
215 Old Temple, Gop

Jain Education International For Private & Personal Use Only www.jainelibrary.org



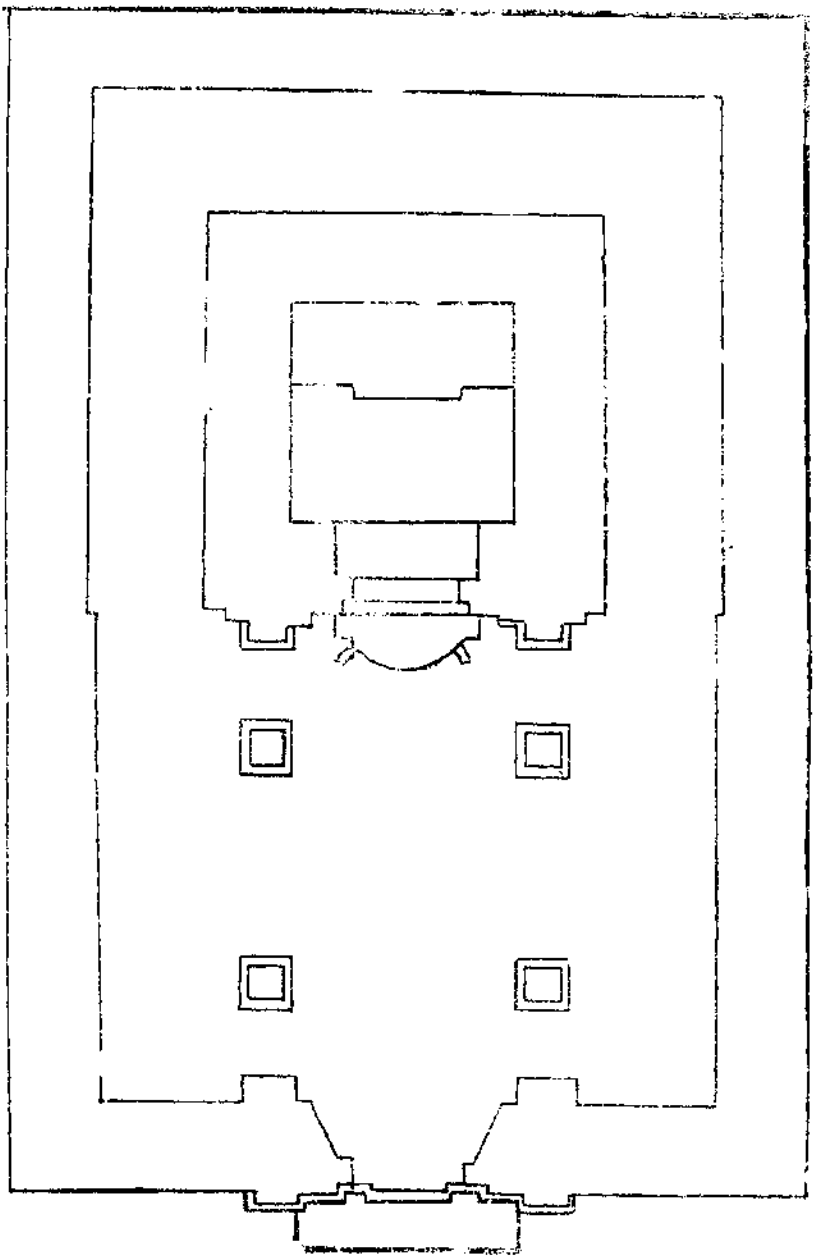
216 Old Temple, conjuctural plan. Gop

Jain Education International For Private & Personal Use Only www.jainelibrary.org



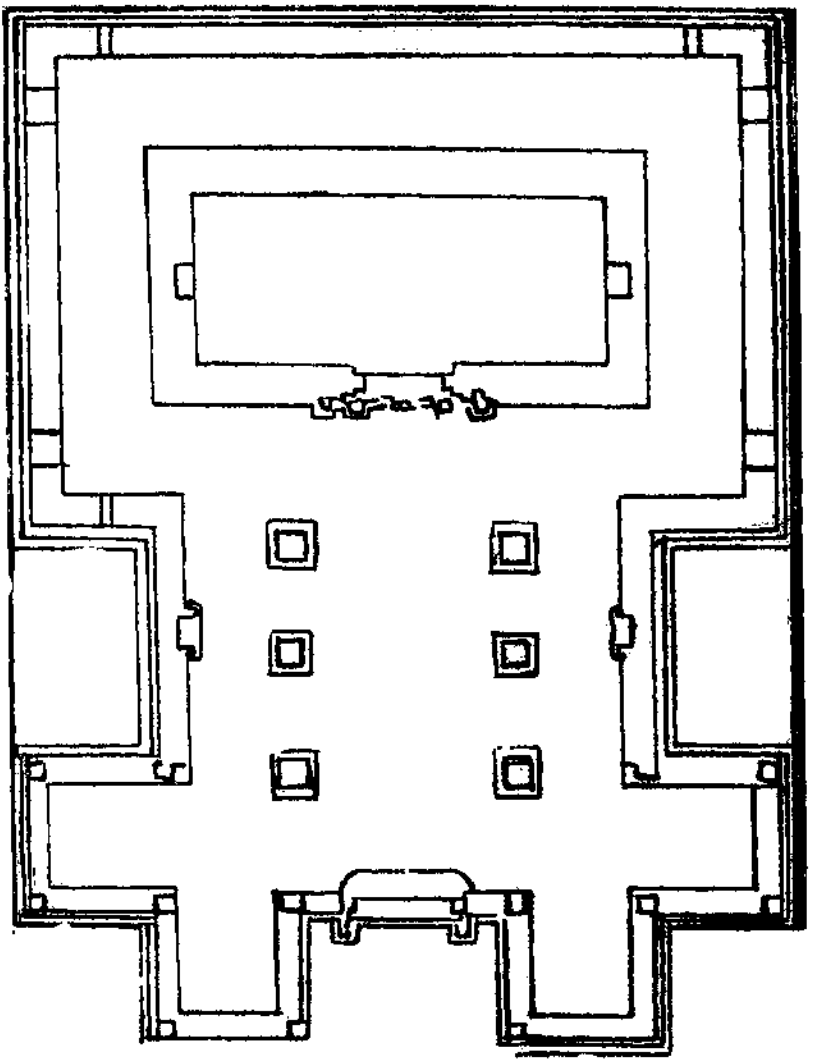
217 Ground plan Sun Temple, Visavada

Jain Education International For Private & Personal Use Only www.jainelibrary.org



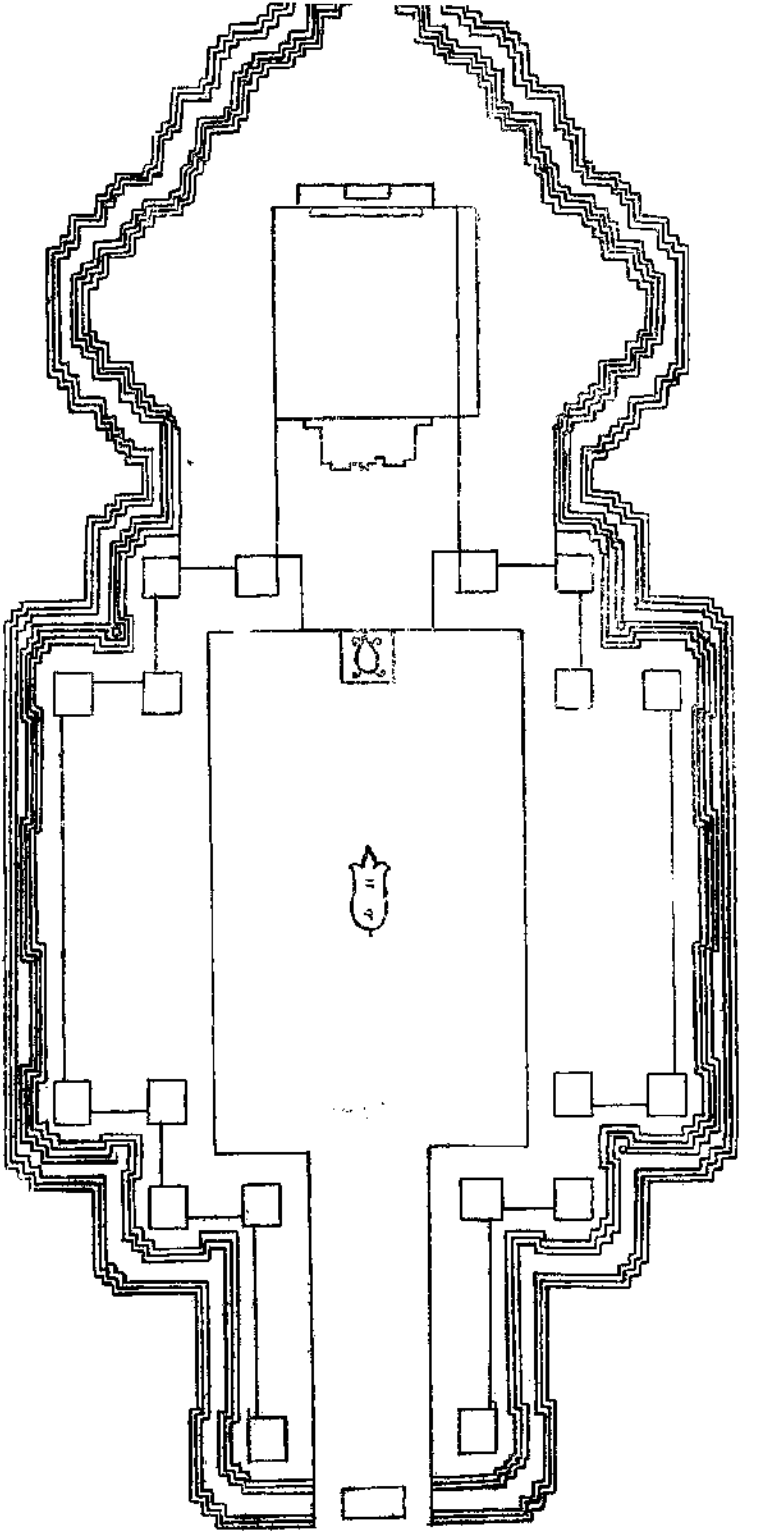
218 Ground plan Sun Temple, Sutrapada

Jain Education International For Private & Personal Use Only www.jainelibrary.org



219 Ground plan, Varāha Temple, Kadvar

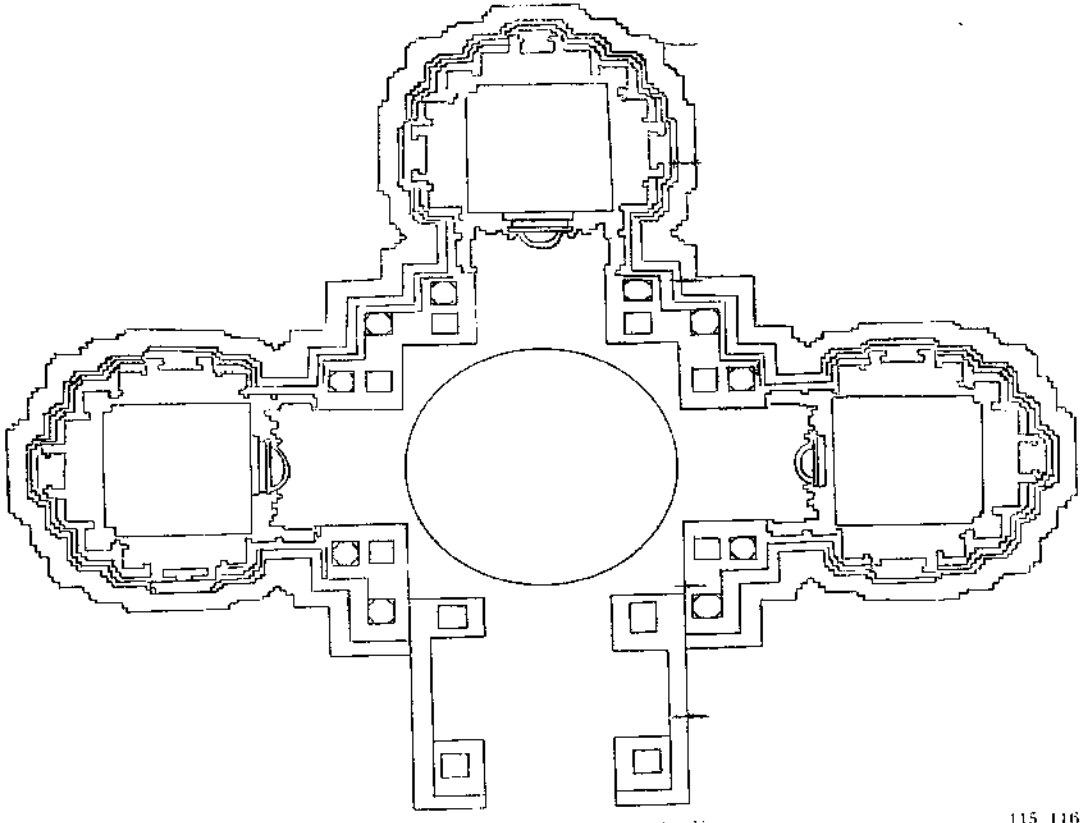
Jain Education International For Private & Personal Use Only www.jainelibrary.org



220 Ground plan, Nilkantha Temple, Sunak

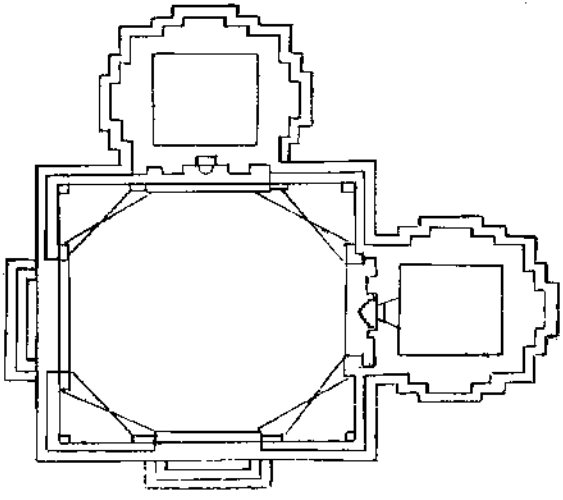
Jain Education International For Private & Personal Use Only www.jainelibrary.org

Jain Education International For Private & Personal Use Only www.jainelibrary.org



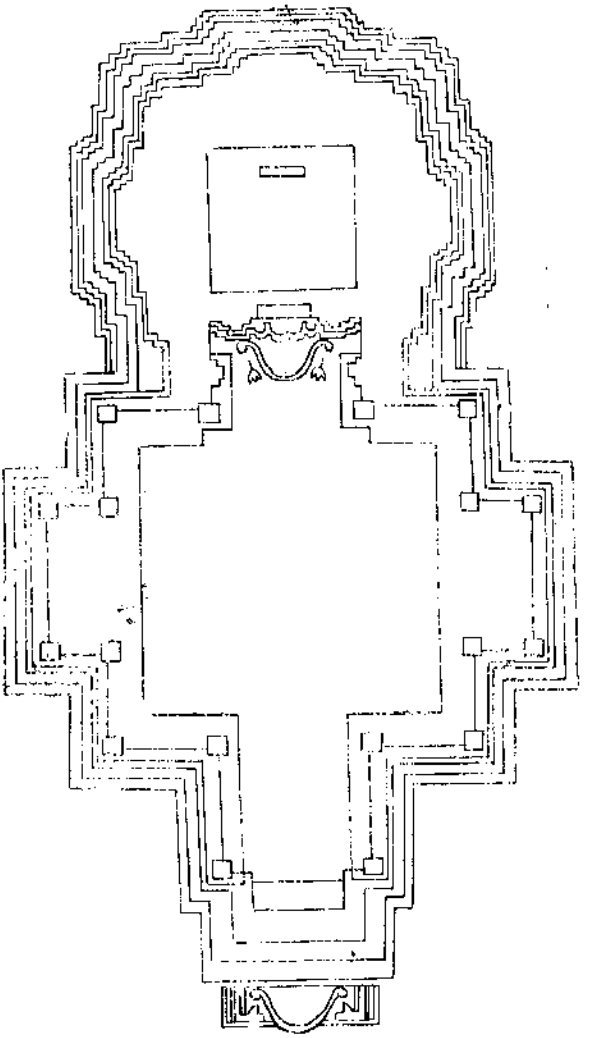
221 Ground plan Triple Temple, Kasara

Jain Education International For Private & Personal Use Only www.jainelibrary.org



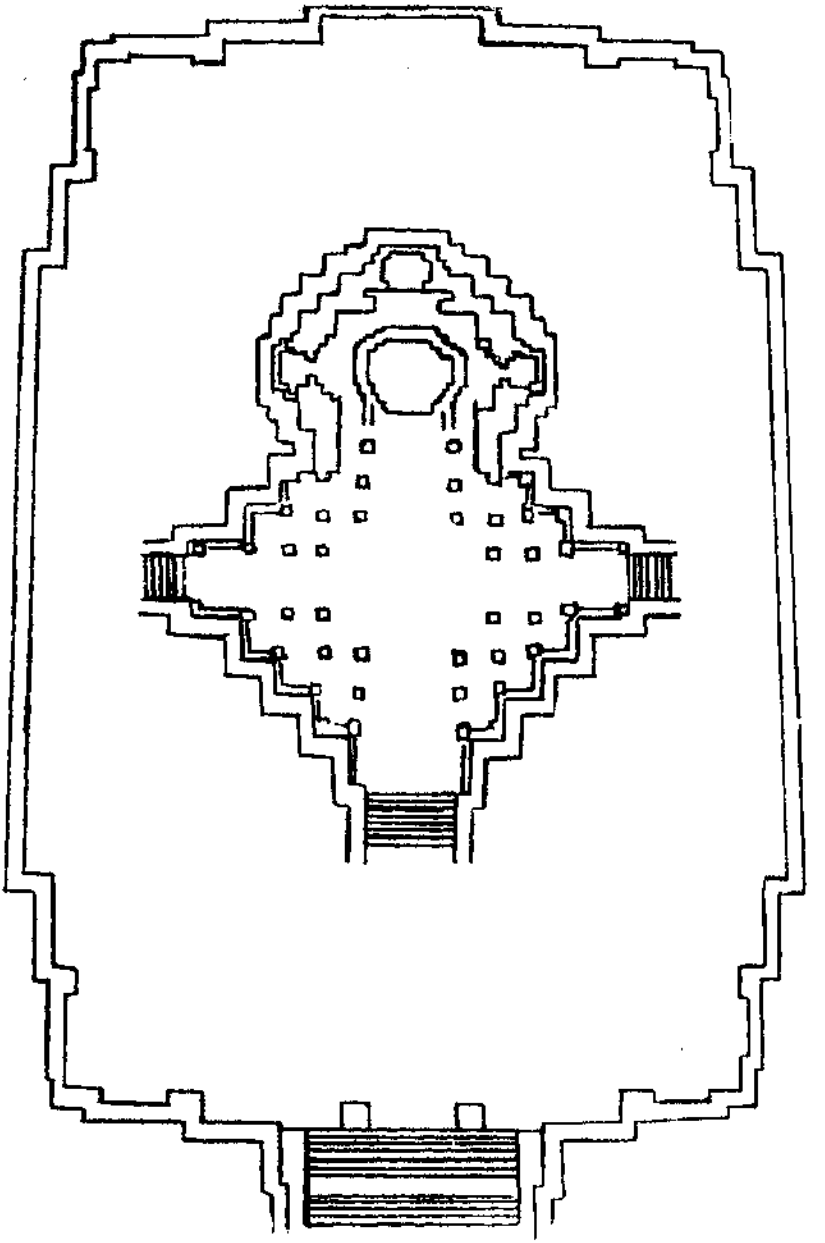
222 Ground plan Right-angular Temple, Khandosara

Jain Education International For Private & Personal Use Only www.jainelibrary.org



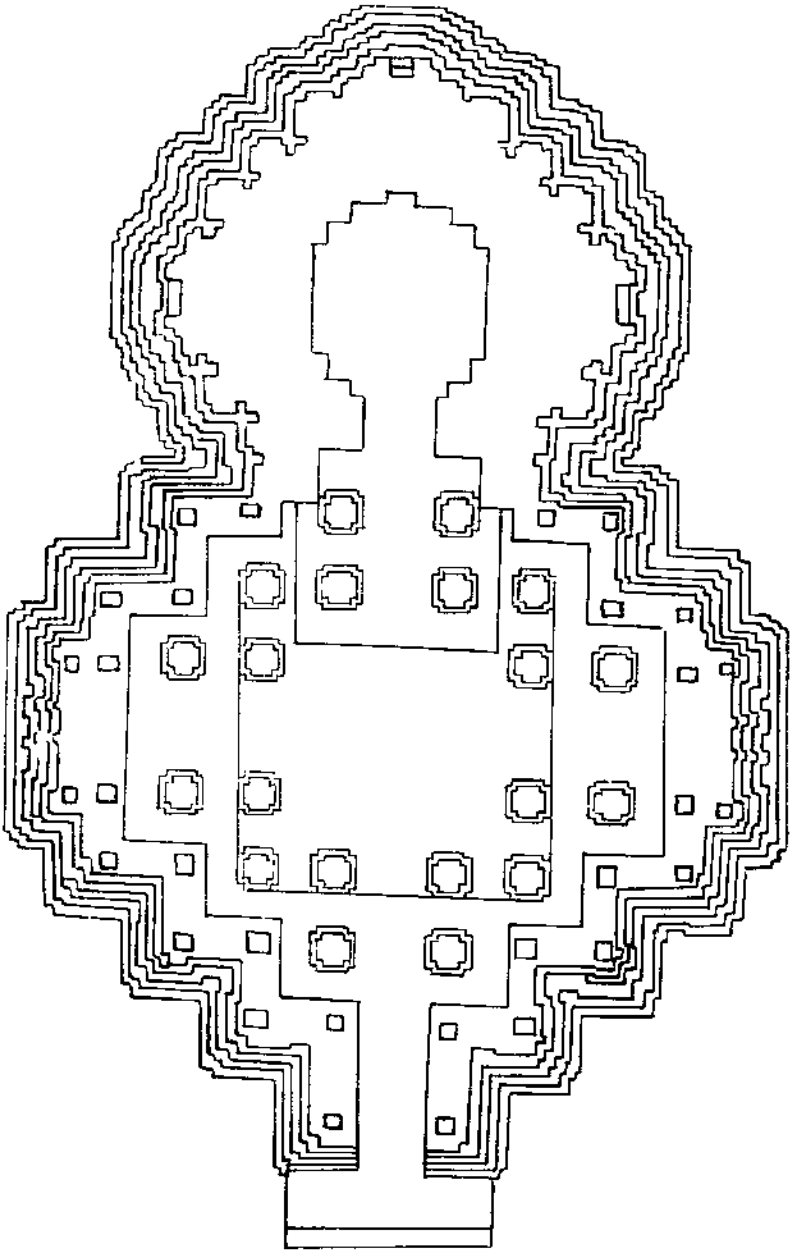
224 Limboji Mātā Temple, Delmal

Jain Education International For Private & Personal Use Only www.jainelibrary.org



225 Navalakhā Temple, Ghumali

Jain Education International For Private & Personal Use Only www.jainelibrary.org

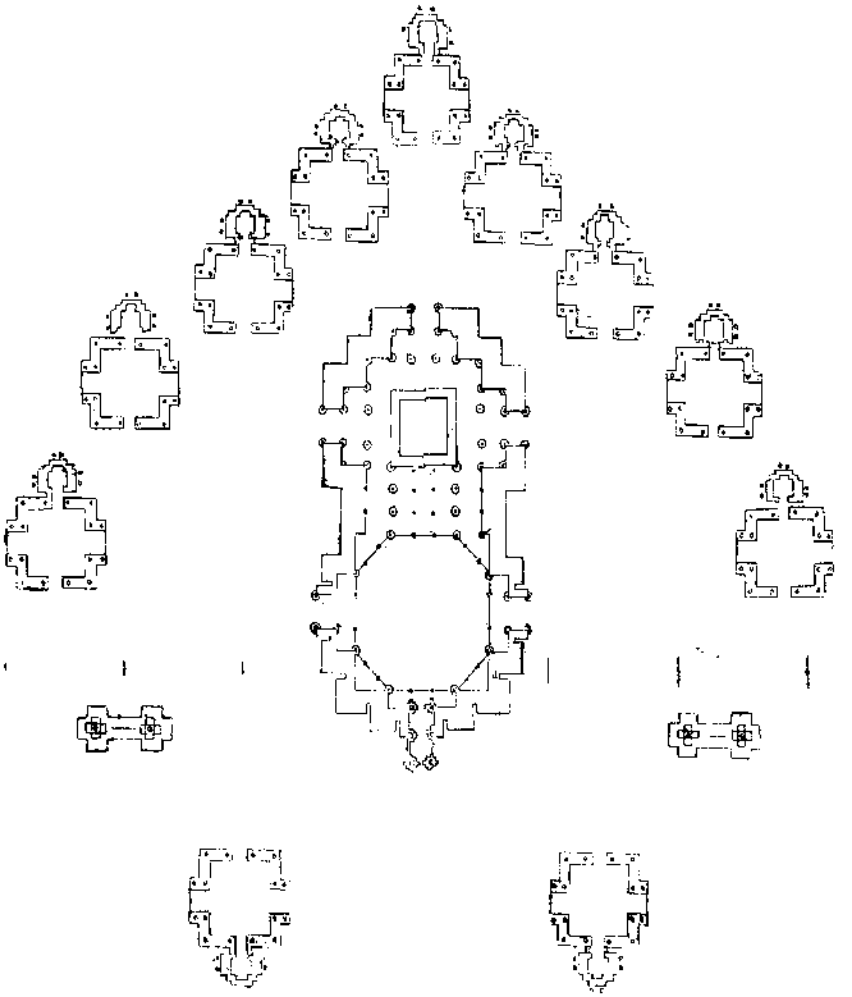


226 Navalakhā Temple, Sejakpur

Jain Education International For Private & Personal Use Only www.jainelibrary.org

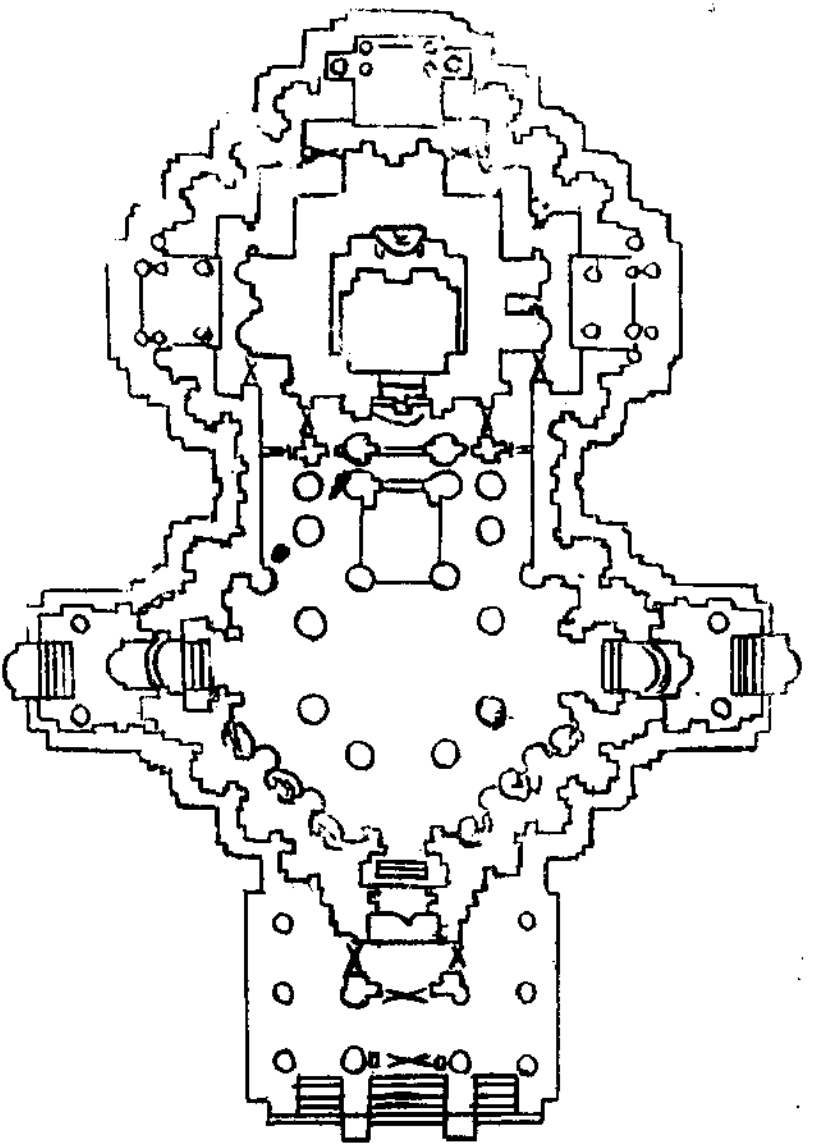
Jain Education International For Private & Personal Use Only www.jainelibrary.org

Jain Education International For Private & Personal Use Only www.jainelibrary.org



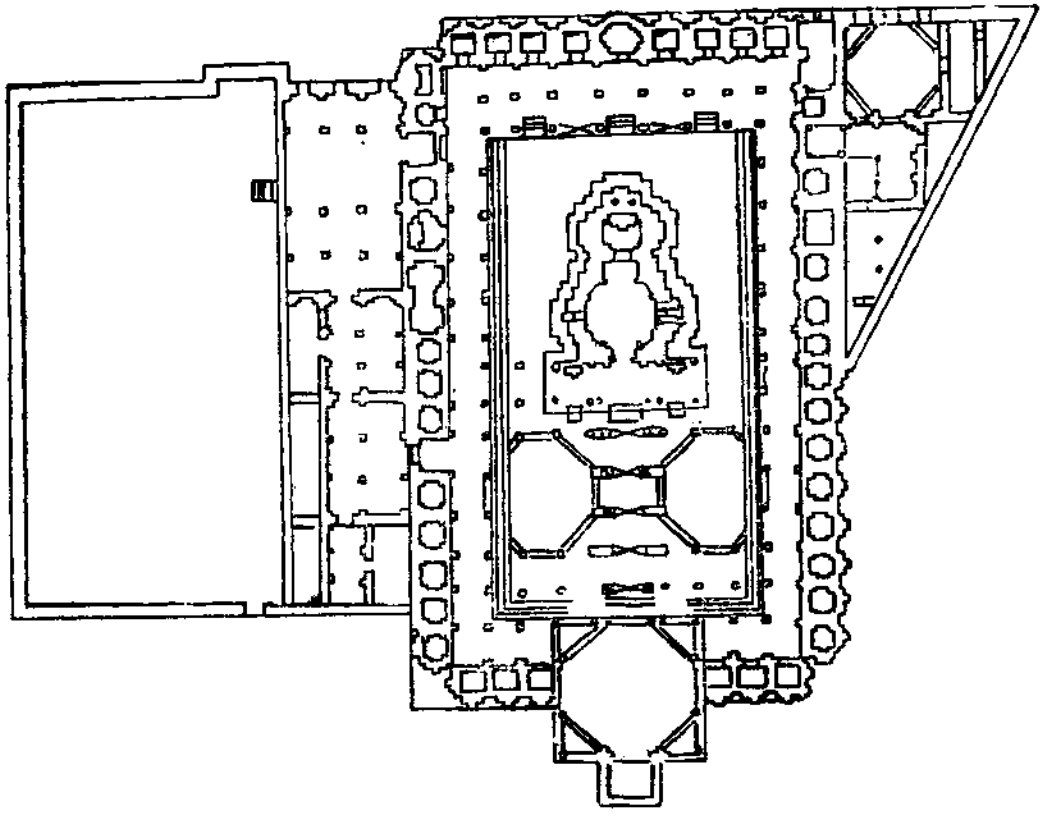
227 Ground plan, Rudramahālaya, Siddhpur

Jain Education International For Private & Personal Use Only www.jainelibrary.org



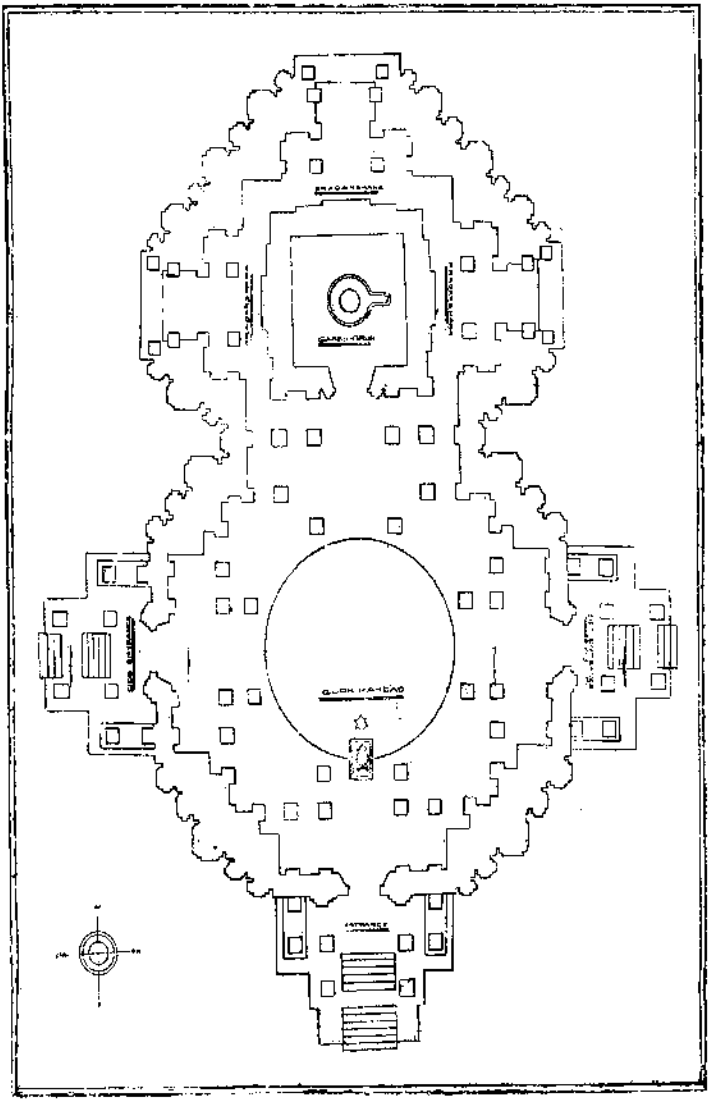
228 Ajitanātha Temple, Taranga

Jain Education International For Private & Personal Use Only www.jainelibrary.org



229 Ground plan, Jain Temple. Bhadresvar

Jain Education International For Private & Personal Use Only www.jainelibrary.org

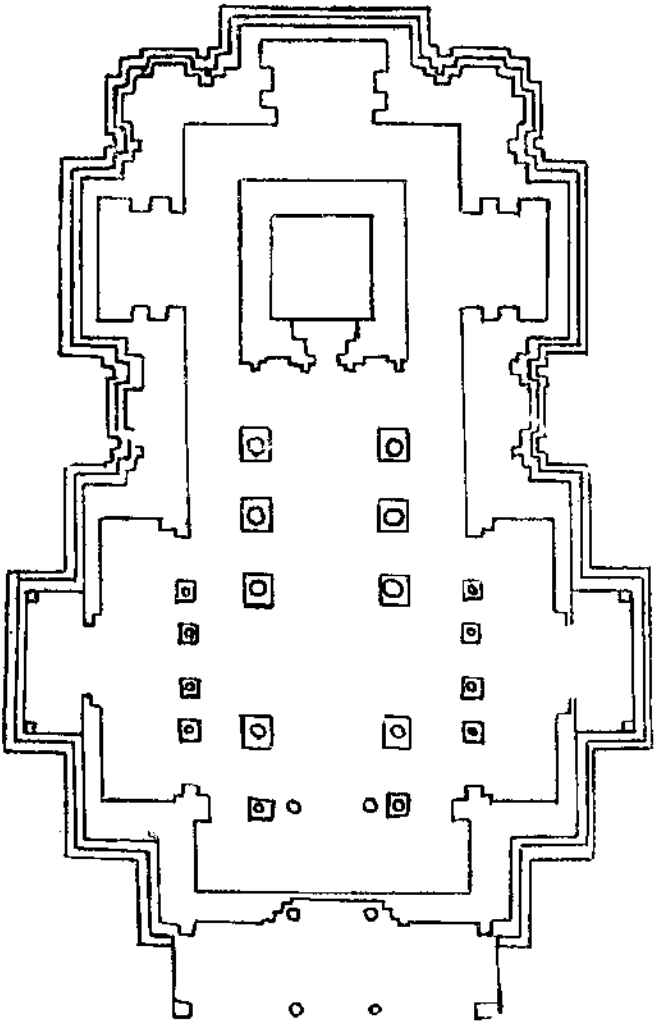


230 Ground plan, Somnatha Temple, Somnath

128-129

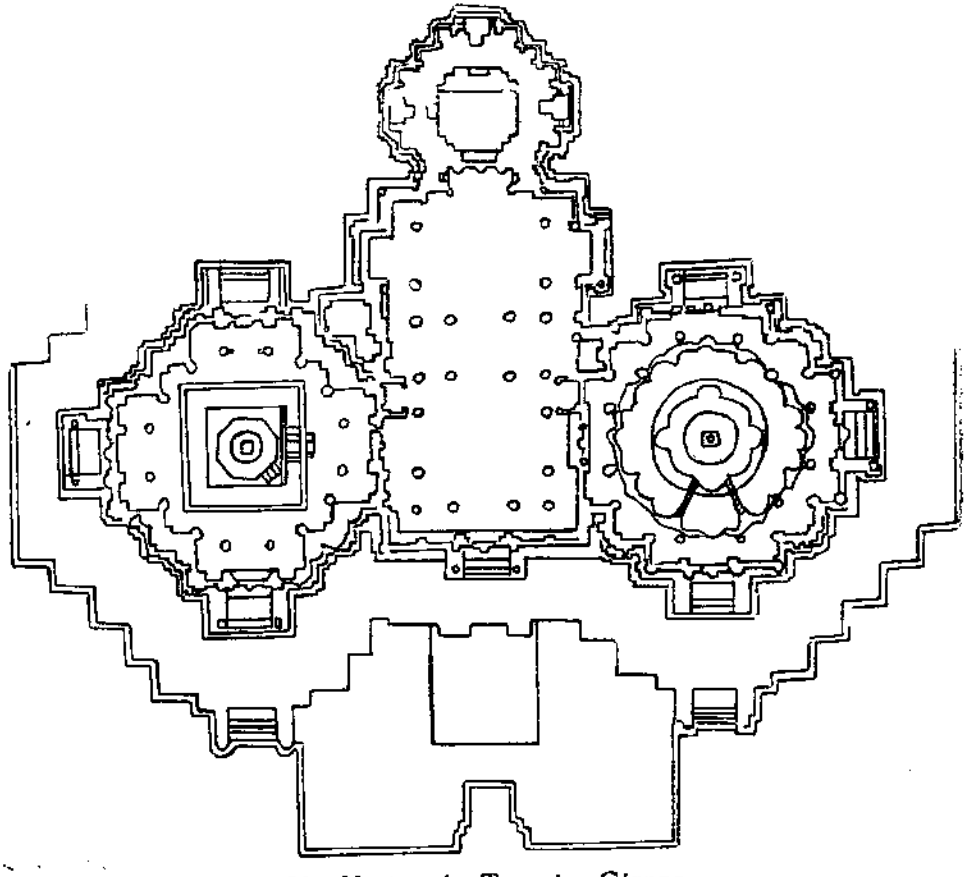
Jain Education International For Private & Personal Use Only www.jainelibrary.org

Jain Education International For Private & Personal Use Only www.jainelibrary.org



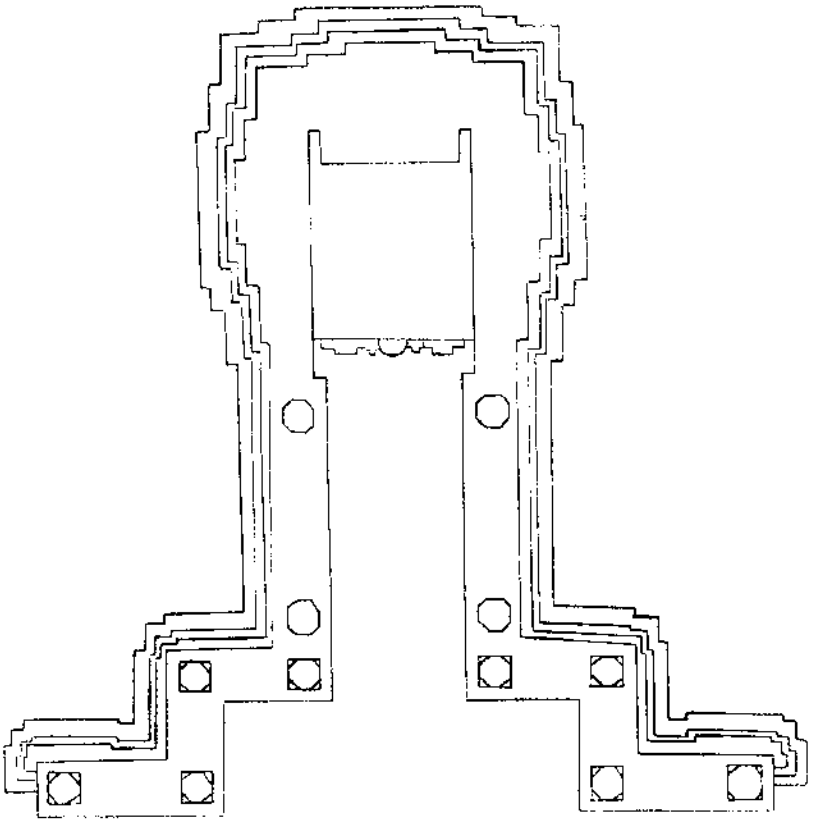
231 Ground plan, Sun Temple, Bhimnath

Jain Education International For Private & Personal Use Only www.jainelibrary.org



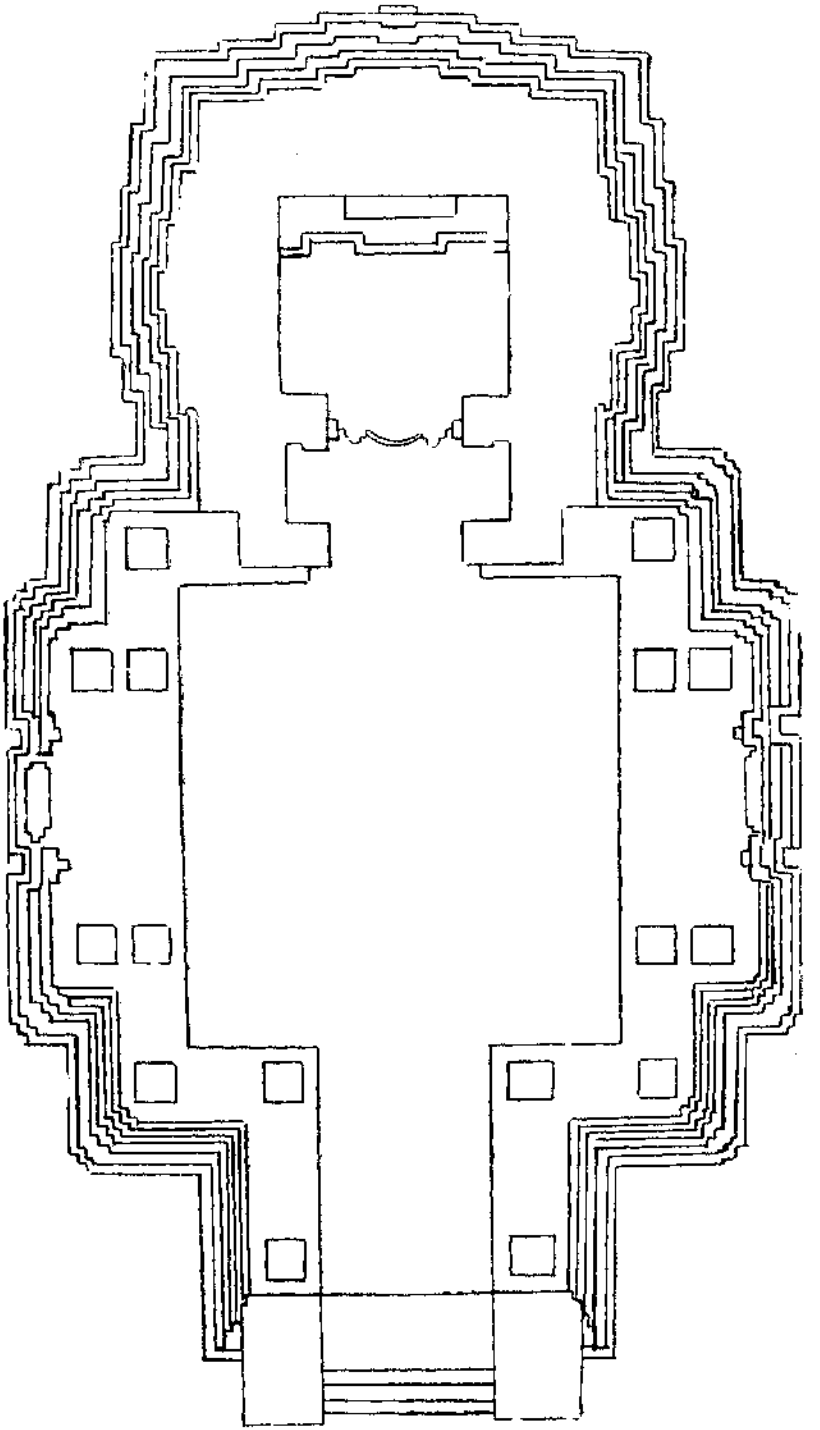
232 Vastupāla Temple, Girnar

Jain Education International For Private & Personal Use Only www.jainelibrary.org



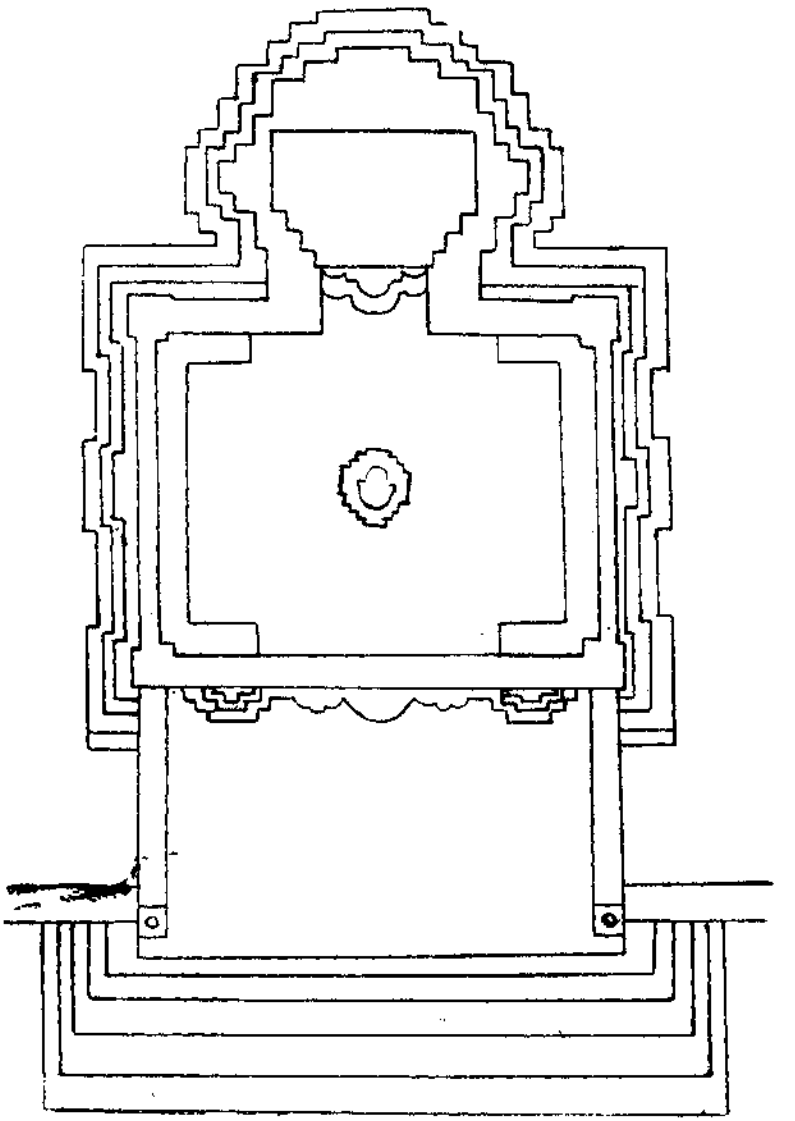
233 Bahusmaraṇā devī Temple, Kanoda

Jain Education International For Private & Personal Use Only www.jainelibrary.org



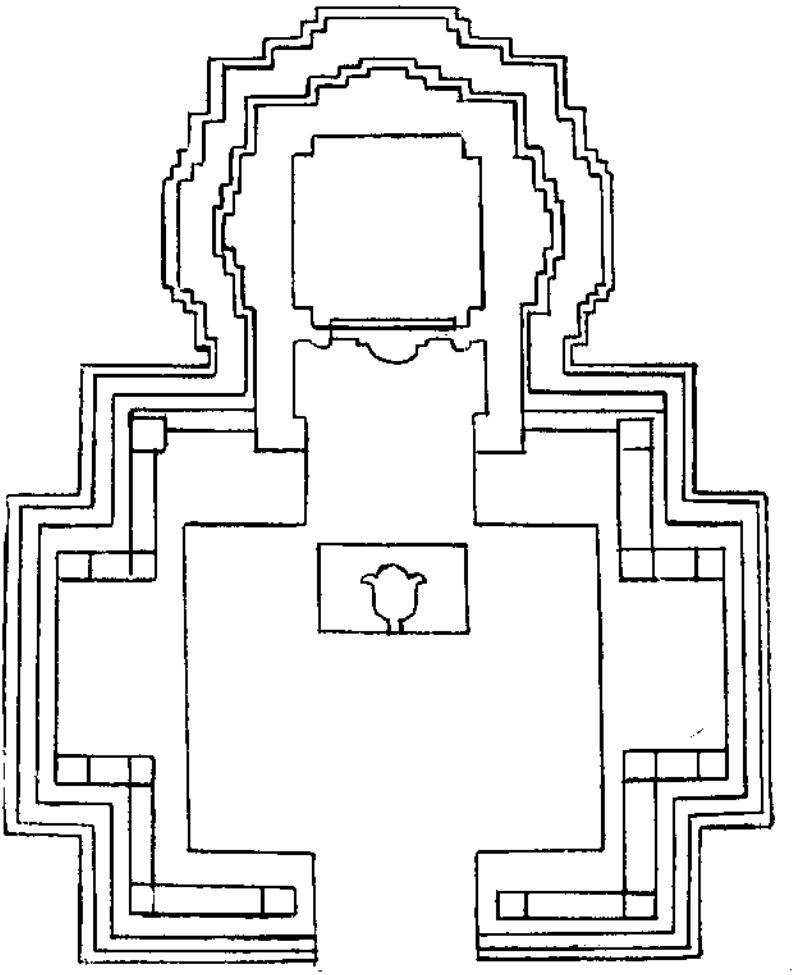
234 Vyāghresvari Temple, Dhinoj

Jain Education International For Private & Personal Use Only www.jainelibrary.org



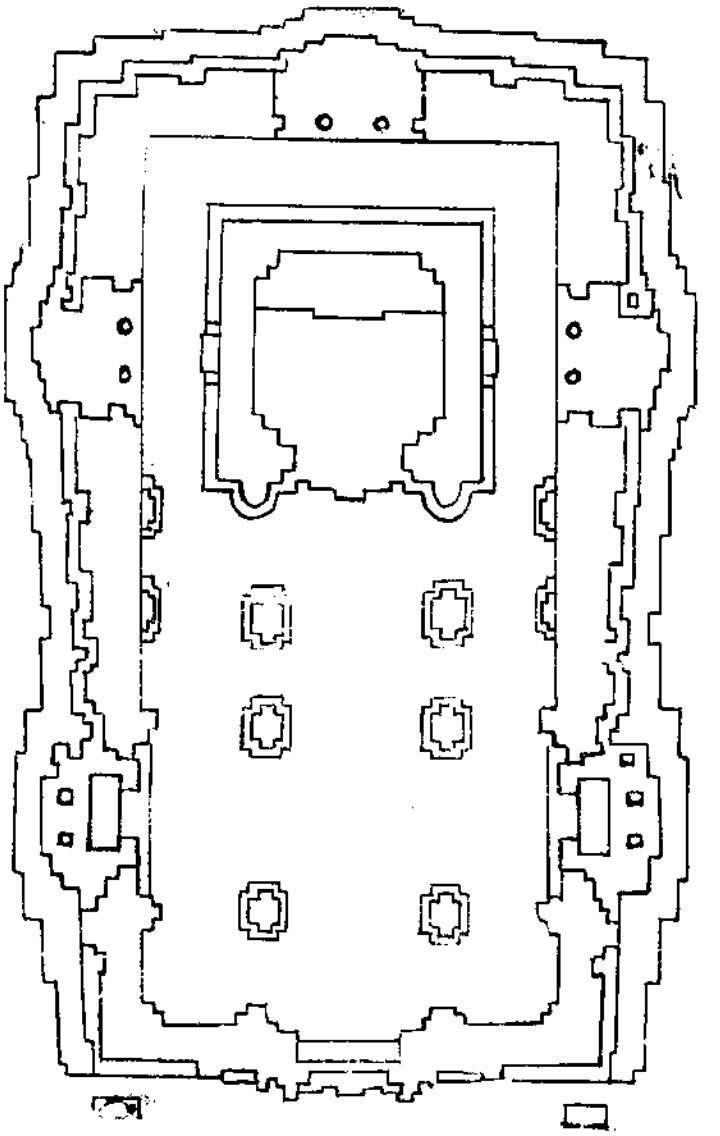
235 Narayana Temple, Manod

Jain Education International For Private & Personal Use Only www.jainelibrary.org



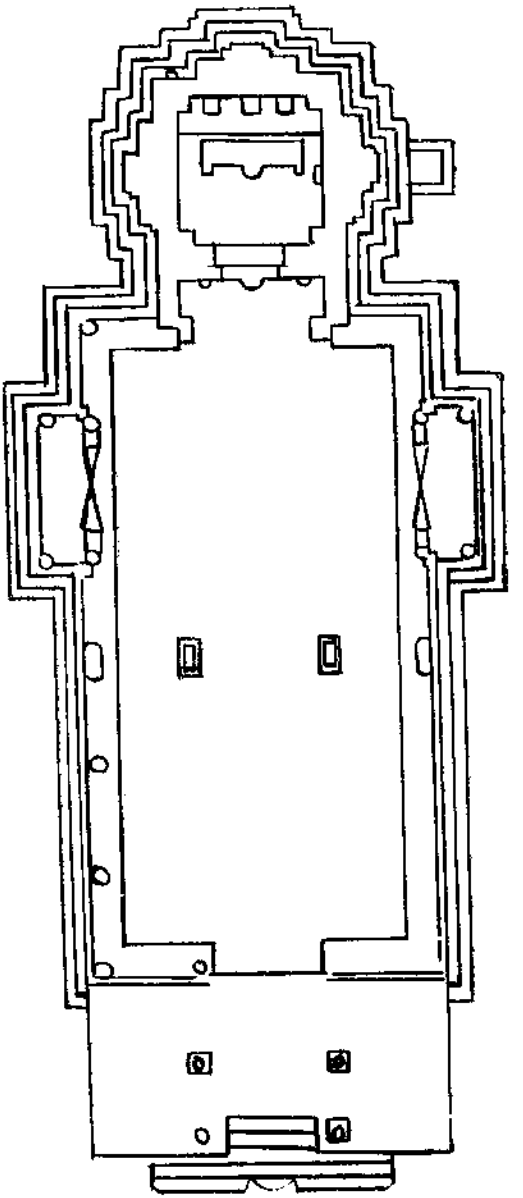
236 Nilkanth Temple, Virta

Jain Education International For Private & Personal Use Only www.jainelibrary.org



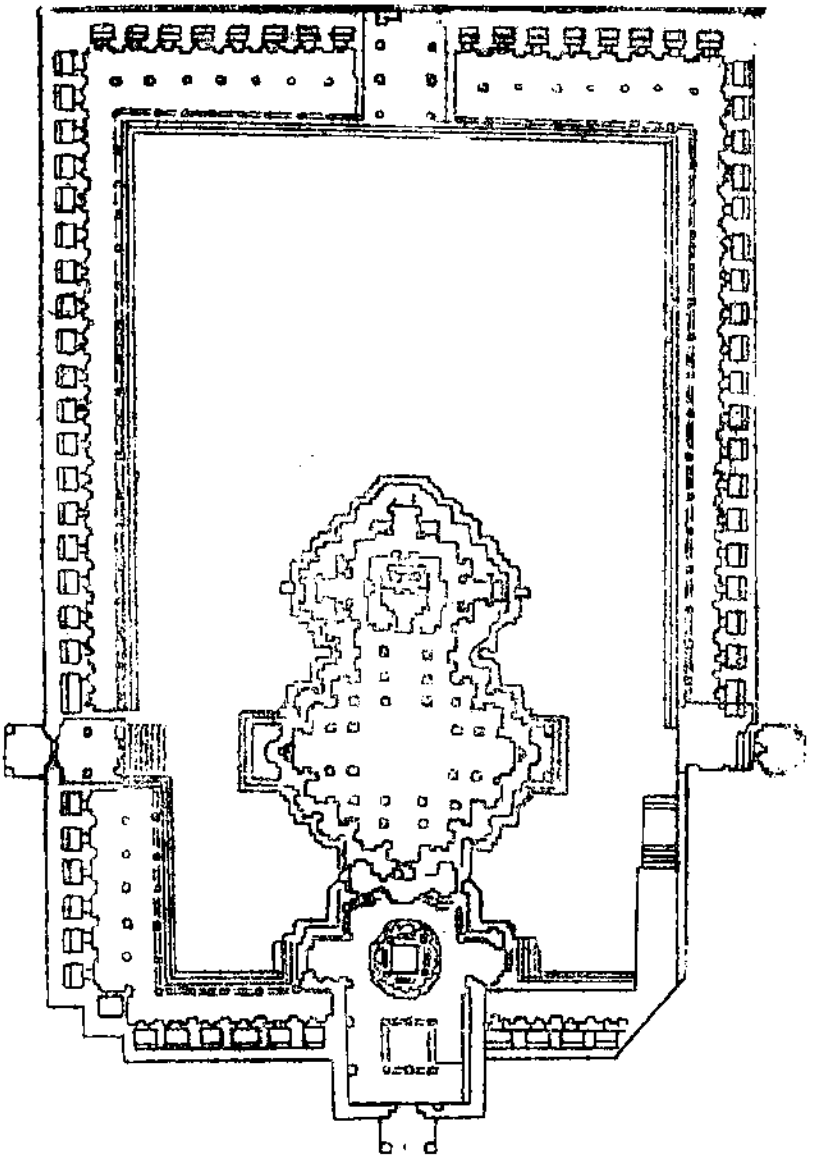
237 Sun Temple, Somnath

Jain Education International For Private & Personal Use Only www.jainelibrary.org



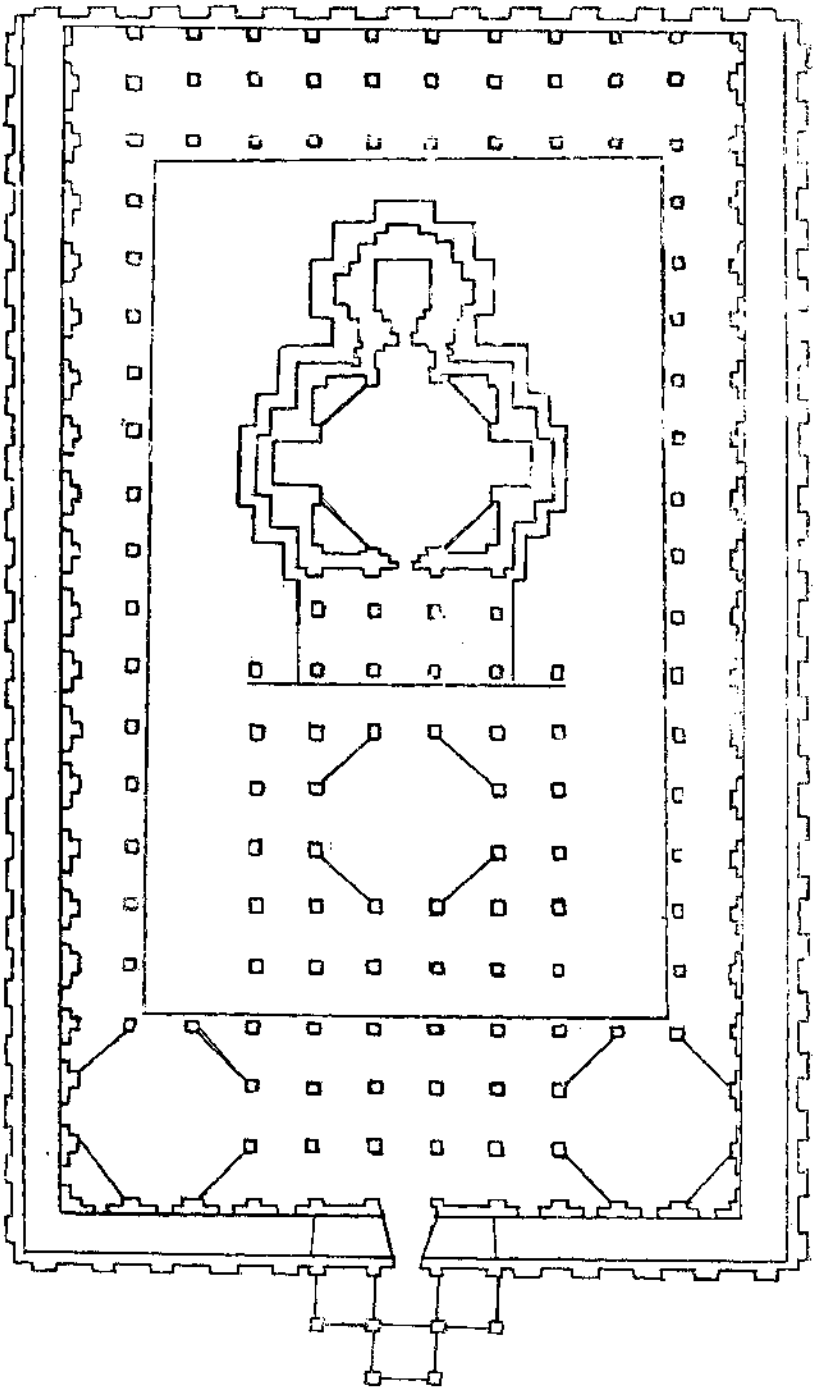
238 Sun Temple, Than

Jain Education International For Private & Personal Use Only www.jainelibrary.org



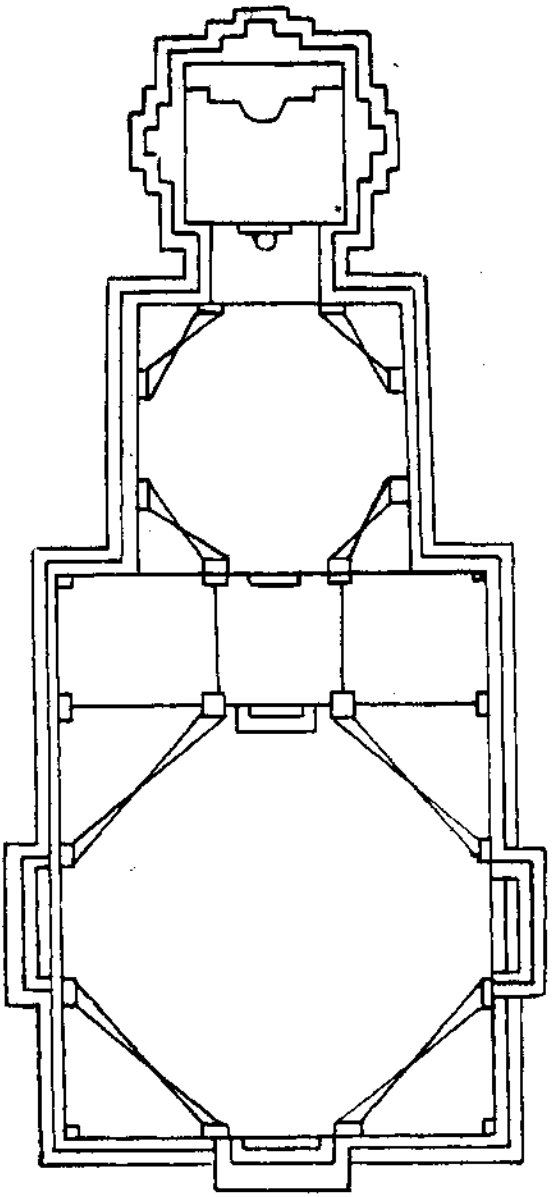
239 Ground plan, Neminath Temple, Girnar

Jain Education International For Private & Personal Use Only www.jainelibrary.org



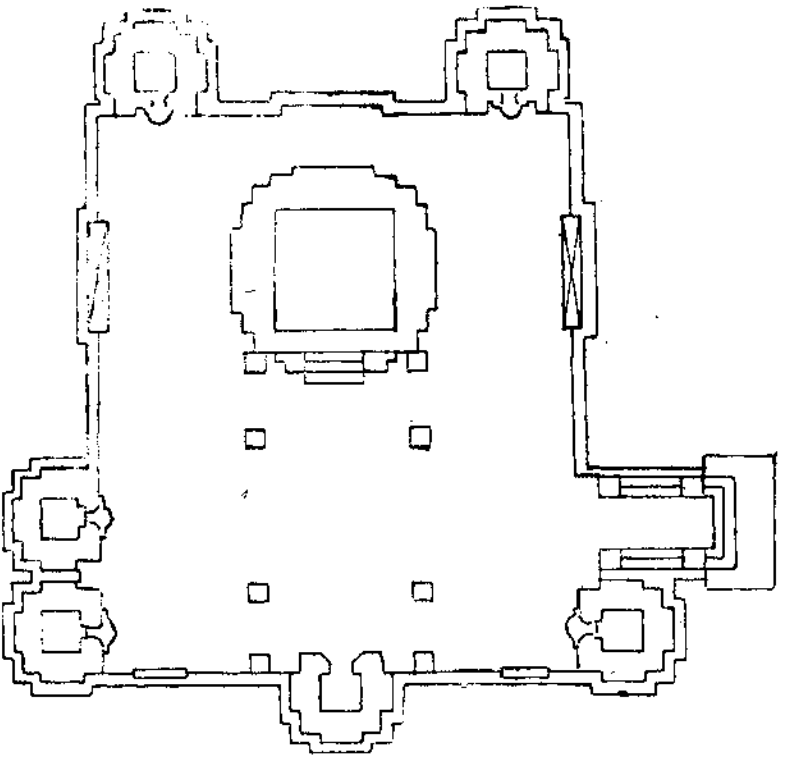
240 Tejpāla Temple, Abu

Jain Education International For Private & Personal Use Only www.jainelibrary.org



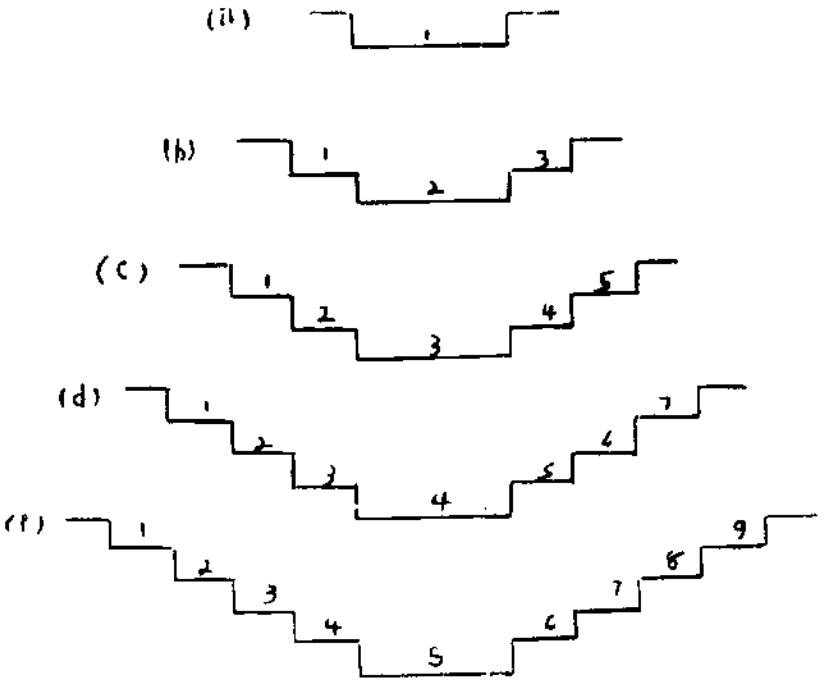
241 Jain Temple, Miyani

Jain Education International For Private & Personal Use Only www.jainelibrary.org



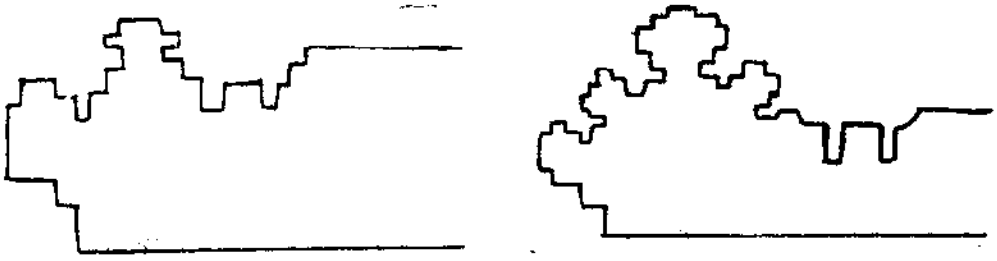
242 Magaderu. Dhrasanvel

Jain Education International For Private & Personal Use Only www.jainelibrary.org



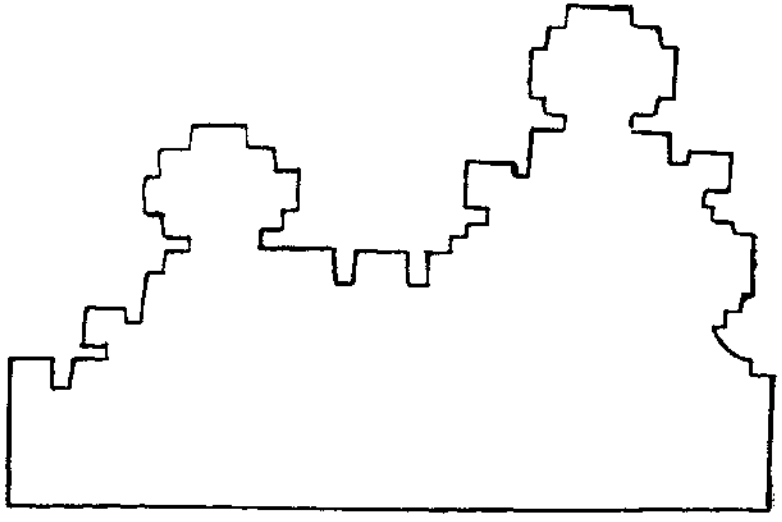
243 Projections in the ground plan

Jain Education International For Private & Personal Use Only www.jainelibrary.org



a, Triśākhā

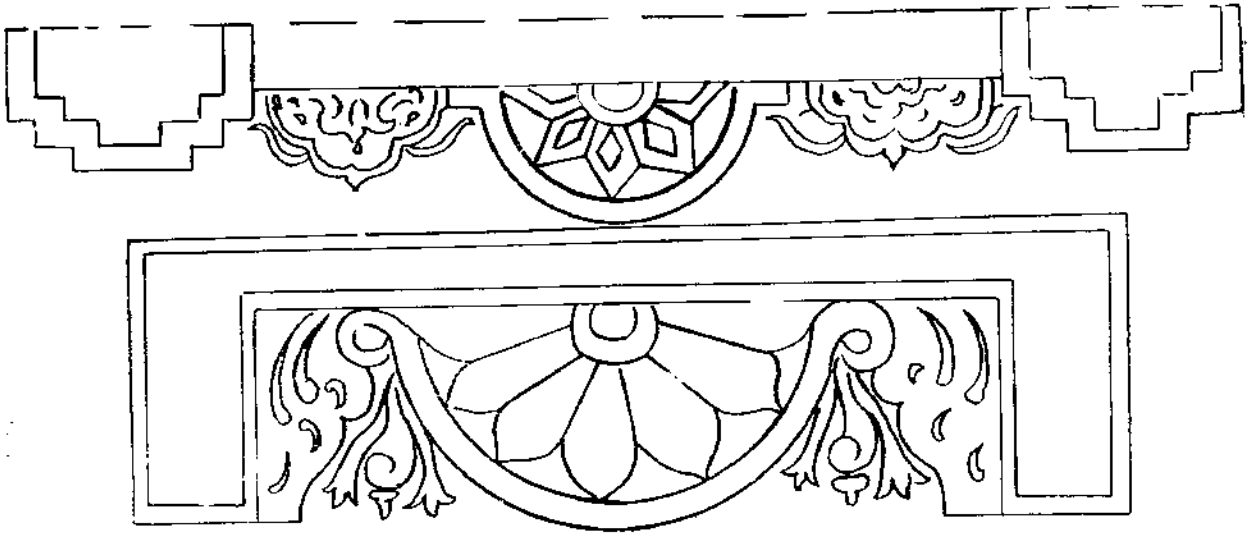
b, Pancaśākhā



c. Navaśākhā

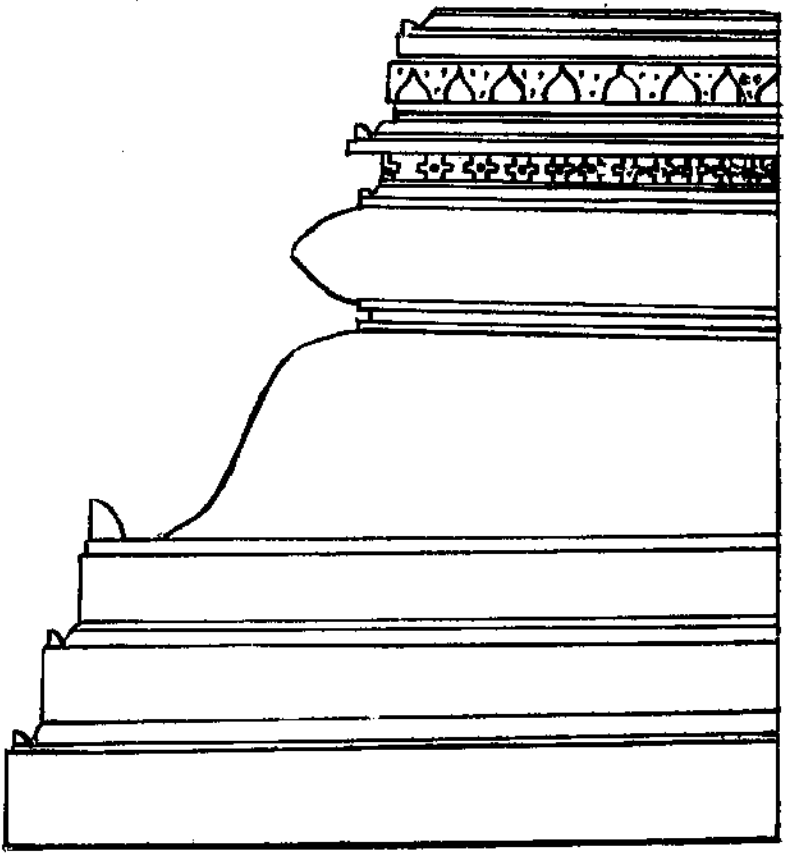
244 Projections in the door jambs

Jain Education International For Private & Personal Use Only www.jainelibrary.org



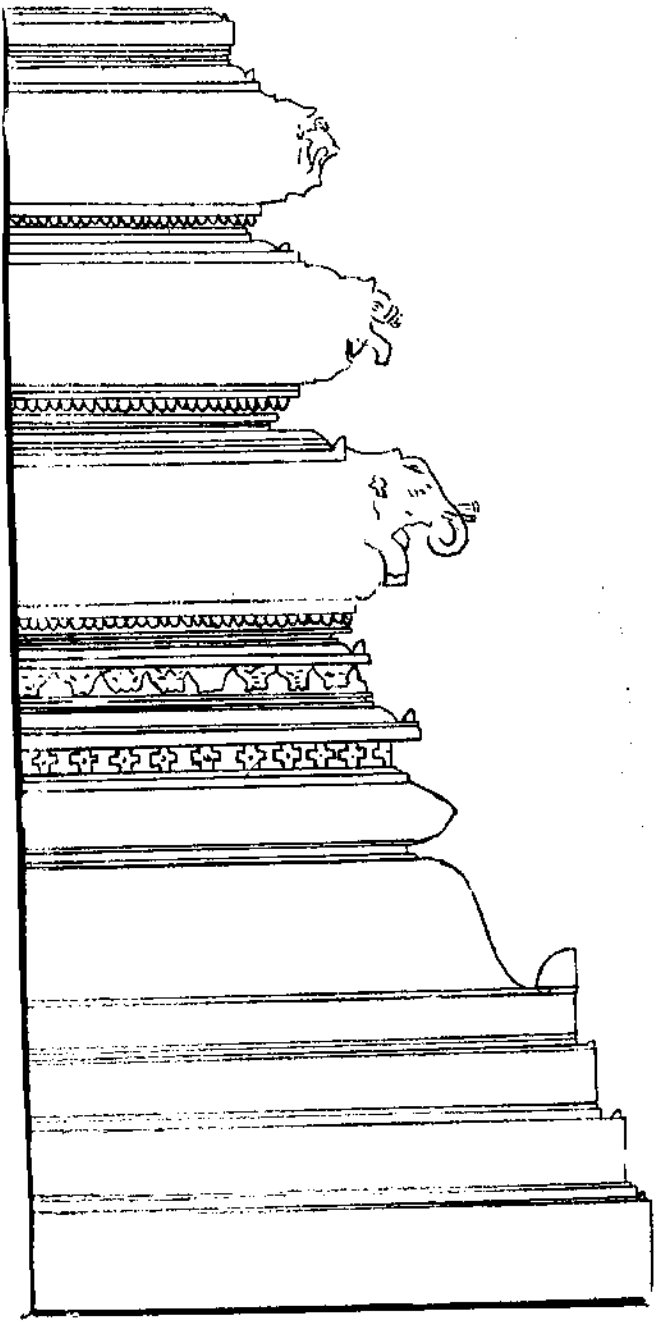
245 & 246 Udumbara and Ardhacandra

Jain Education International For Private & Personal Use Only www.jainelibrary.org



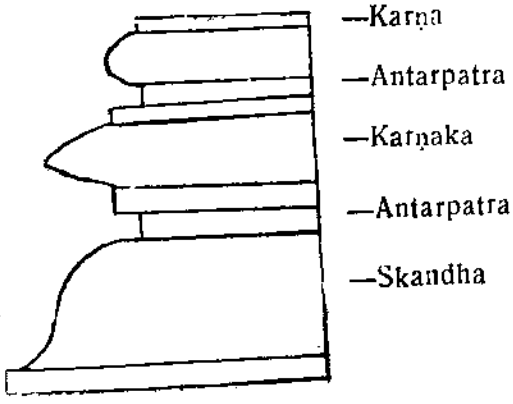
247 Kāmada Pīṭha (Basement)

Jain Education International For Private & Personal Use Only www.jainelibrary.org

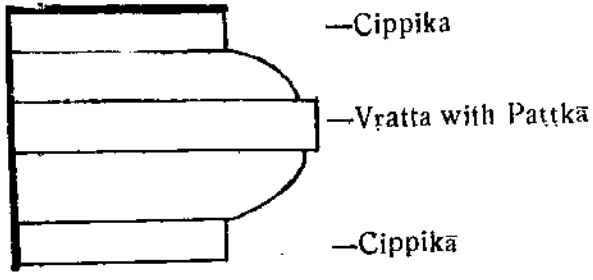


248 Mahāpitha (Basement)

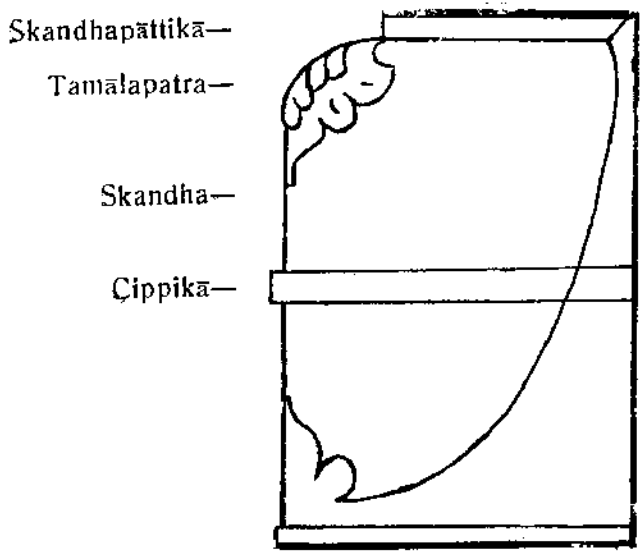
Jain Education International For Private & Personal Use Only www.jainelibrary.org



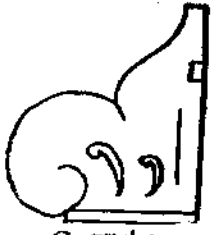
249 (a) Khuraka



249 (c) Kalaśa

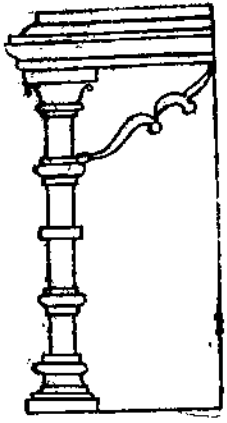


249 (b) Kumbhaka

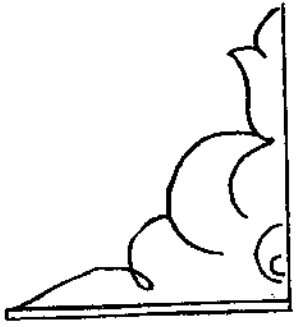


Gagārka

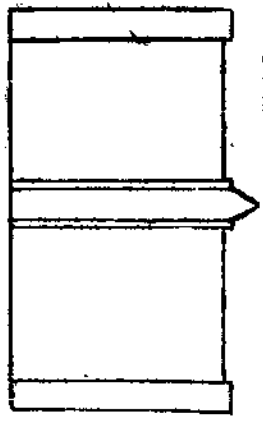
Jain Education International
For Private & Personal Use Only
www.jainelibrary.org



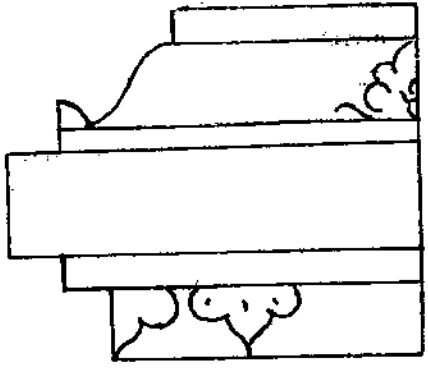
249 (d) Janghā with niches (b)



Ṭhakārā

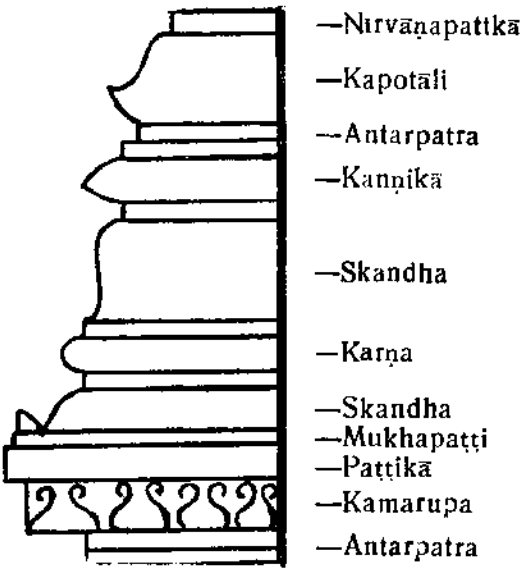


249 (d) Janghā (a)

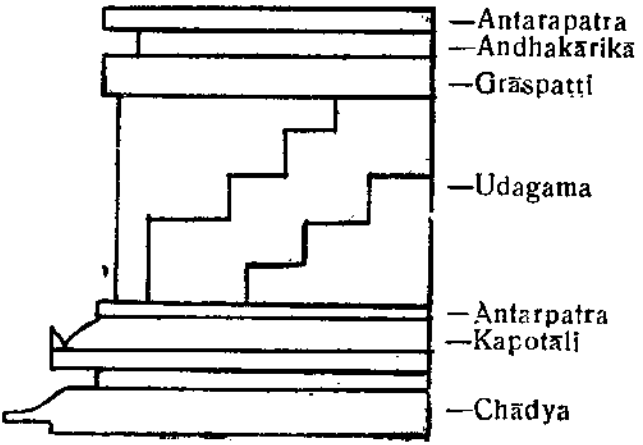


249 (e) Kapoṭāli (Kevāla)

Jain Education International For Private & Personal Use Only www.jainelibrary.org

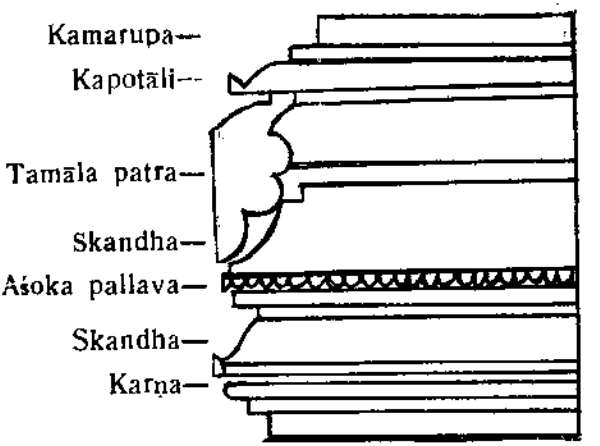


249 (f) Mancikā

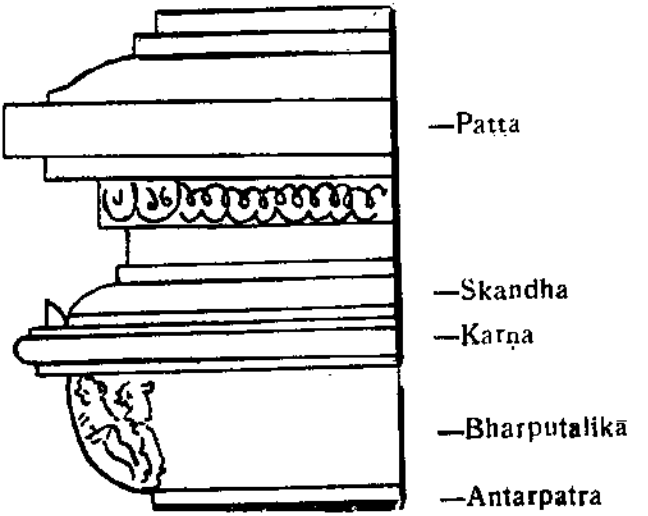


249 (g) Udgama

Jain Education International For Private & Personal Use Only www.jainelibrary.org

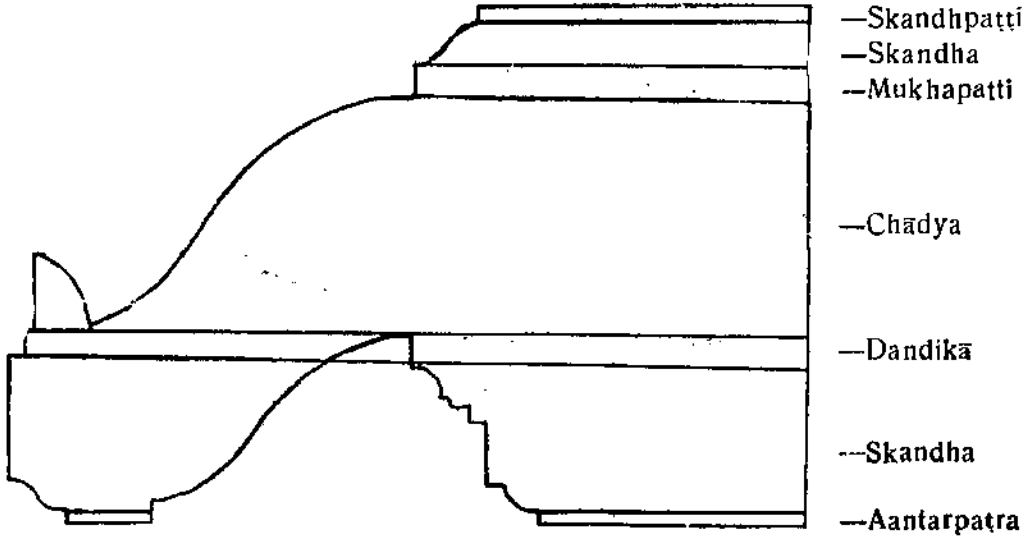


249 (h) Bharaṇi



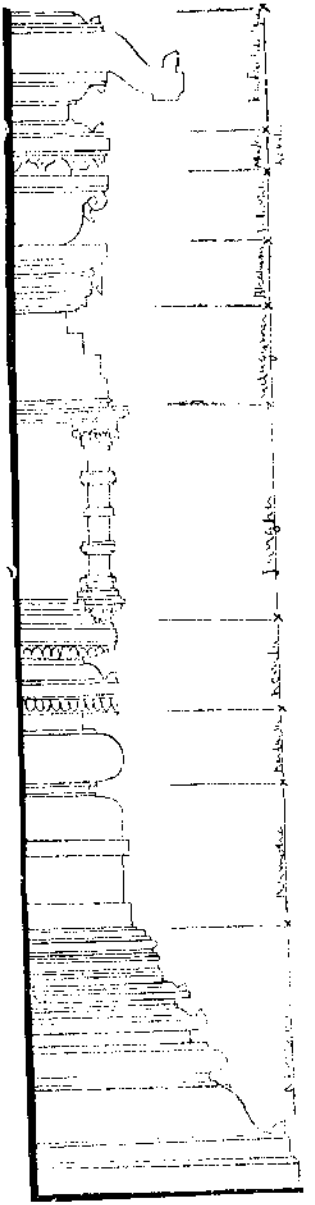
249 (i) Pattayukta Śirāvati

Jain Education International For Private & Personal Use Only www.jainelibrary.org



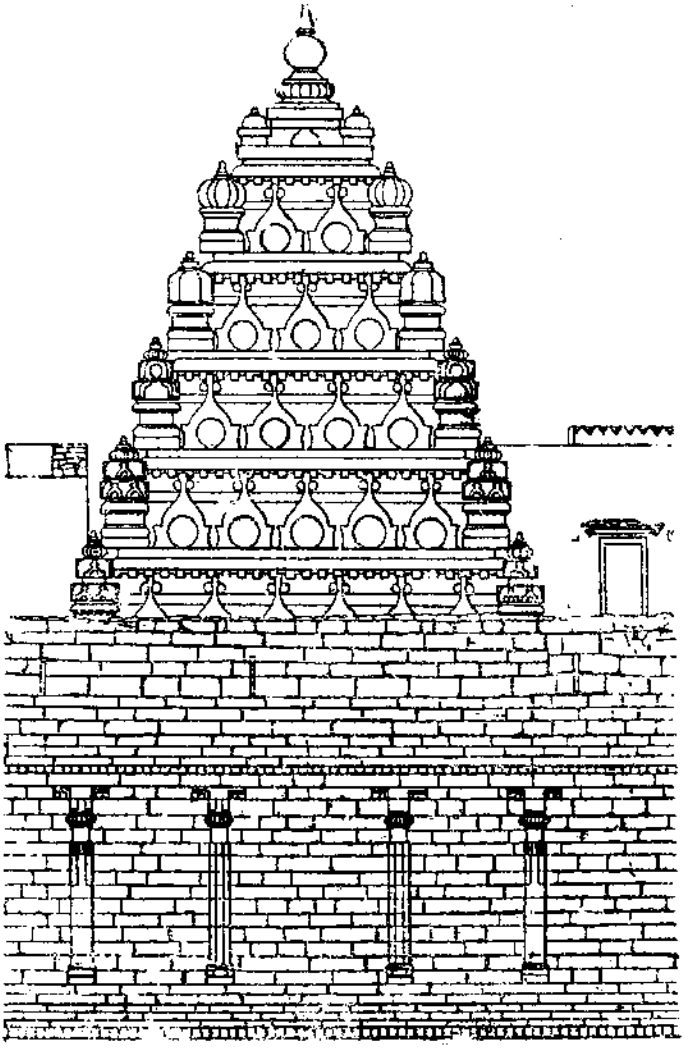
249/j Kuṭachādya

Jain Education International
For Private & Personal Use Only
www.jainelibrary.org



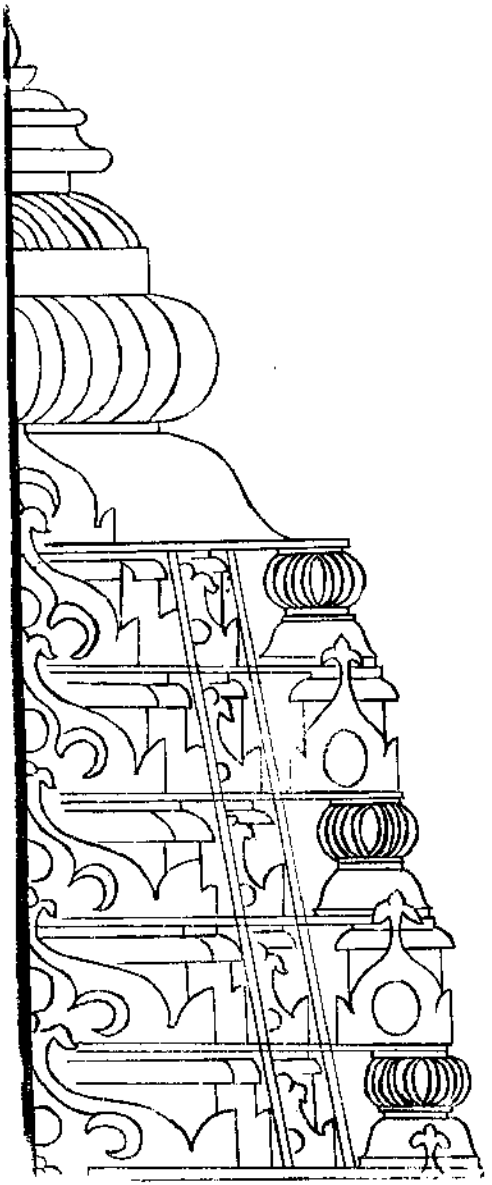
250 Mandovara

Jain Education International For Private & Personal Use Only www.jainelibrary.org



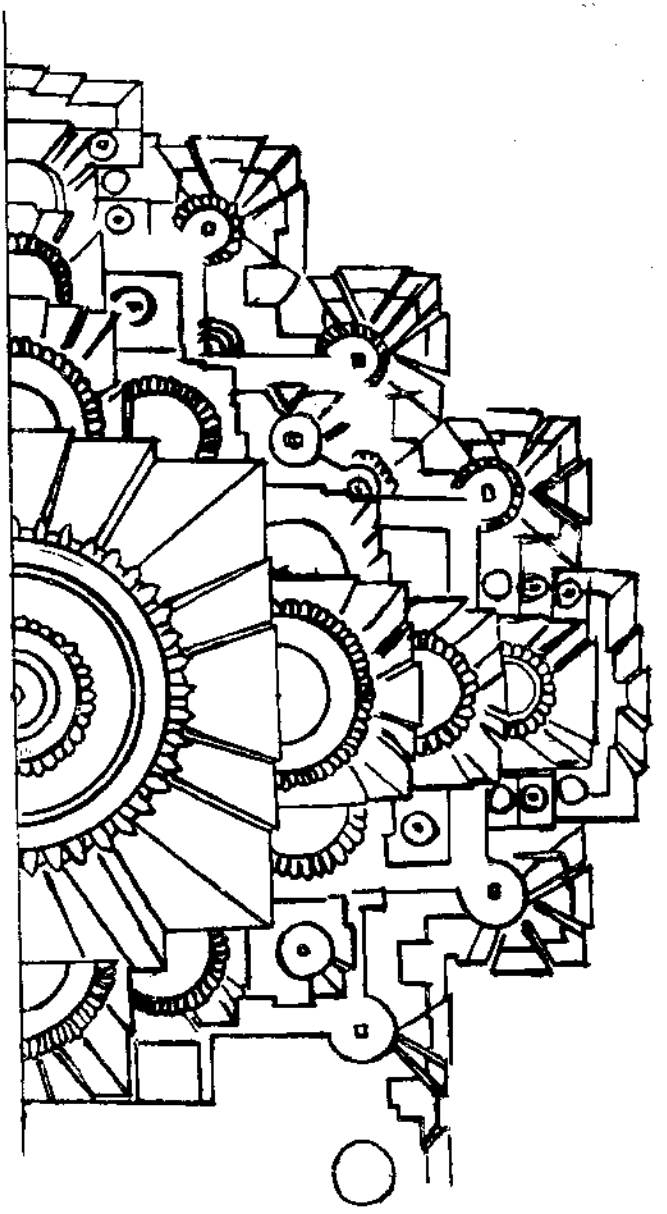
251 Spire over Śiva Temple, Bilesvar

Jain Education International For Private & Personal Use Only www.jainelibrary.org



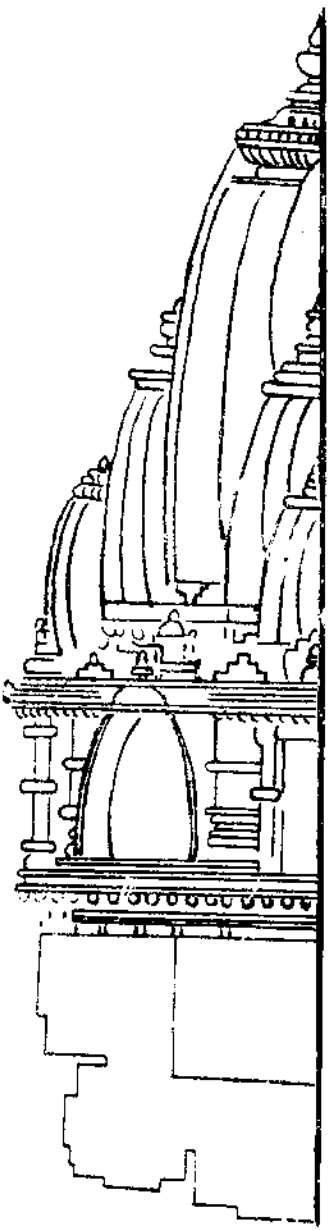
252 Elevation of the Sikhara. Sutrapāda

Jain Education International For Private & Personal Use Only www.jainelibrary.org



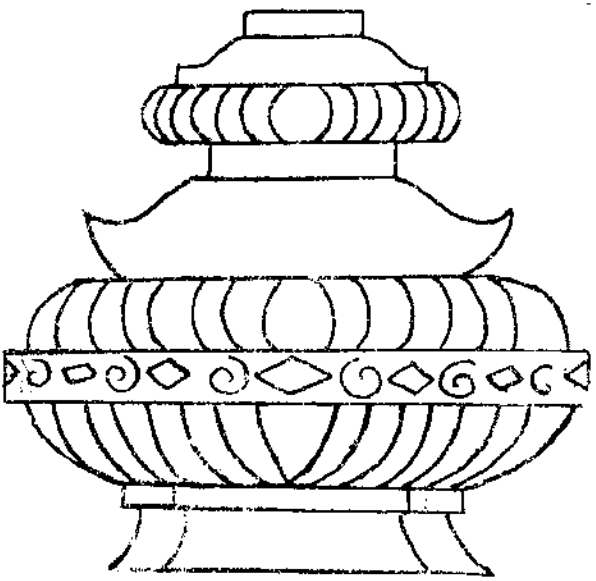
253 Ground plan of the curvilinear Sikhara

Jain Education International For Private & Personal Use Only www.jainelibrary.org

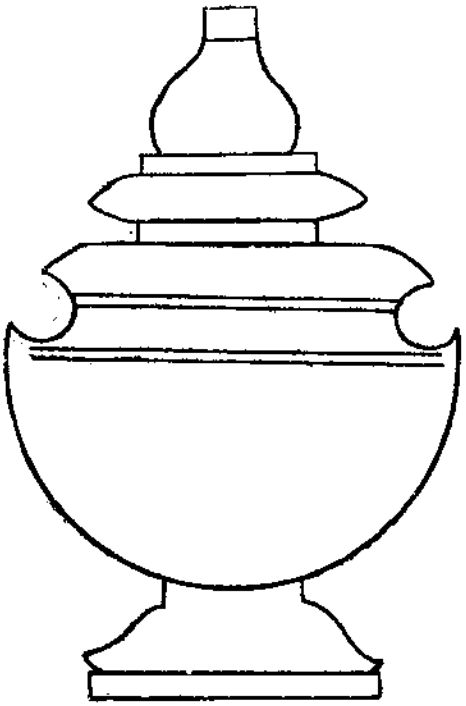


254 Elevation of the curvilinear Śikhara

Jain Education International For Private & Personal Use Only www.jainelibrary.org

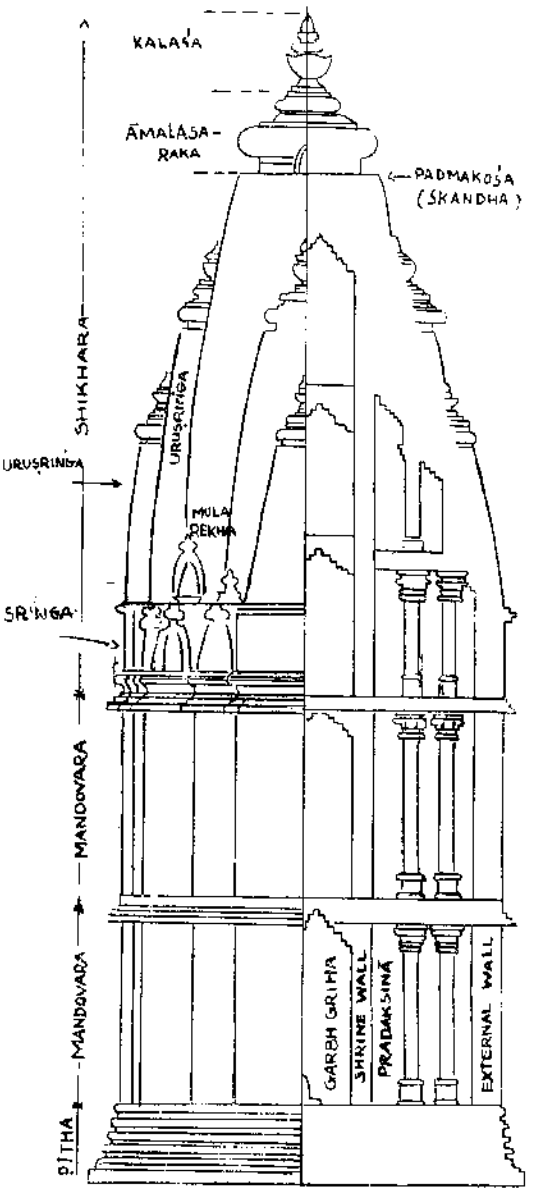


255 Amalaka



256 Kalaśa

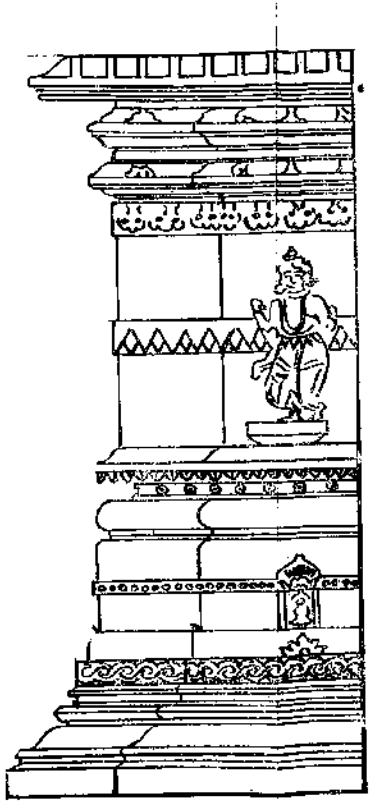
Jain Education International For Private & Personal Use Only www.jainelibrary.org



257 Section of storied Maṇḍovara & Śikhara of Sandhāra Prāsāda

158-159

Jain Education International For Private & Personal Use Only www.jainelibrary.org

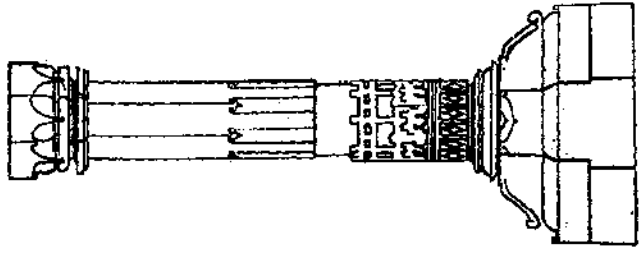


257/a Wall Mouldings, Sūrya Temple. Somnath

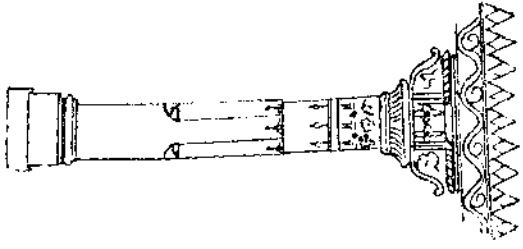
www.jainelibrary.org
For Private & Personal Use Only
Jain Education International



258/a Base of the pillar, Bhadresvara

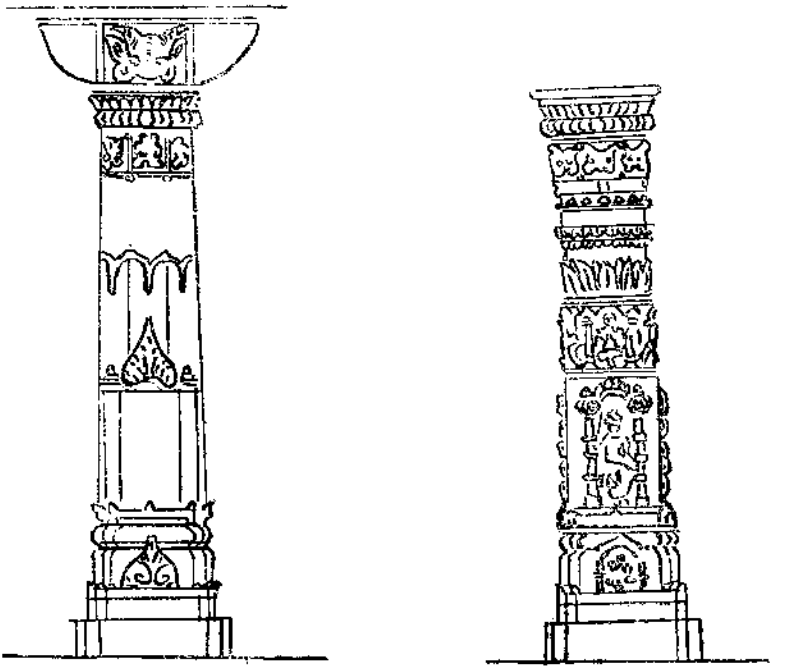


258/a Pillar, Sūrya Temple, Somnath



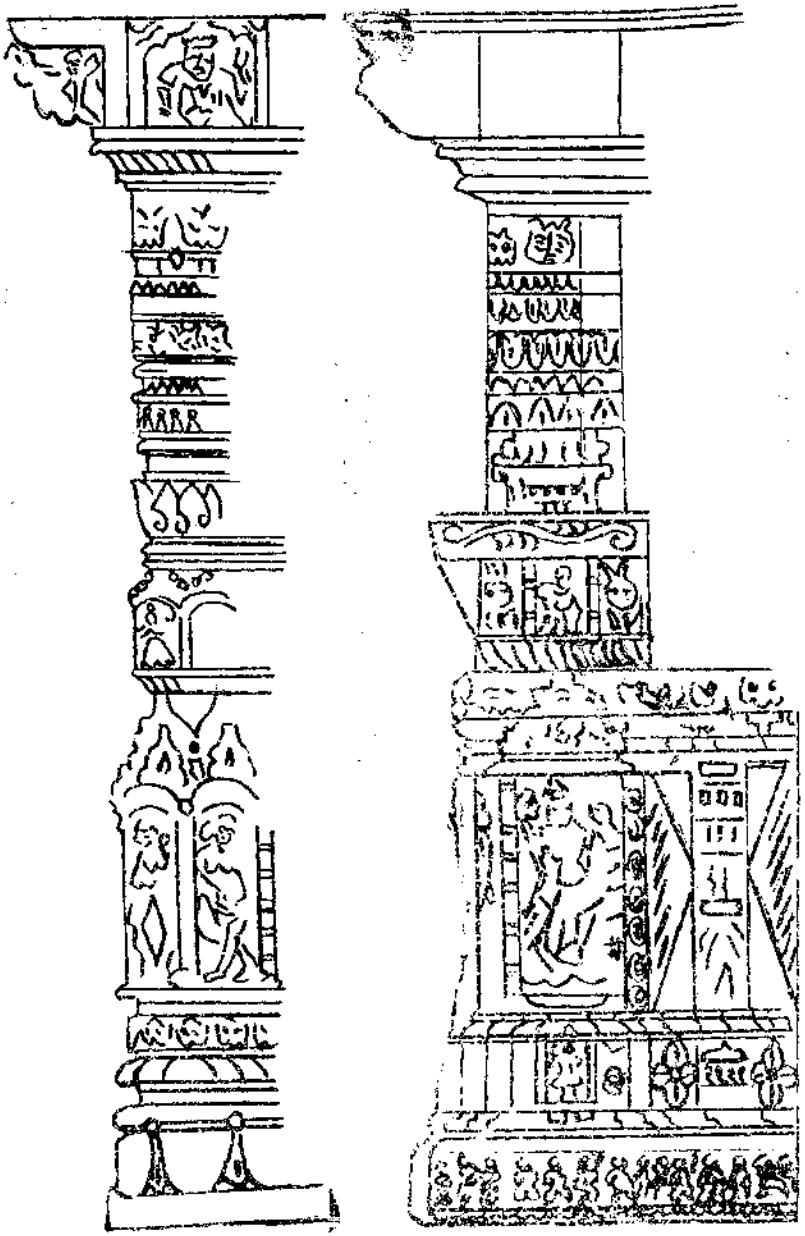
258/a Pillar, Bahdresvar

Jain Education International For Private & Personal Use Only www.jainelibrary.org



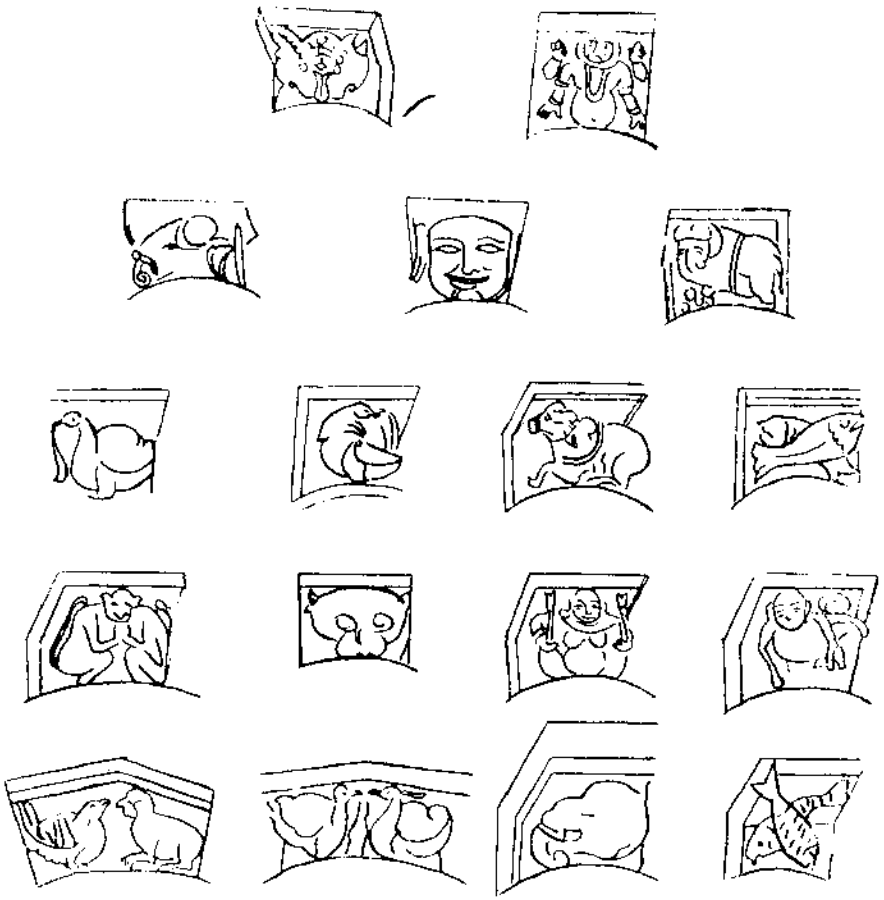
258/b Pillar, Navalakhā Temple, Ghumali.

Jain Education International For Private & Personal Use Only www.jainelibrary.org



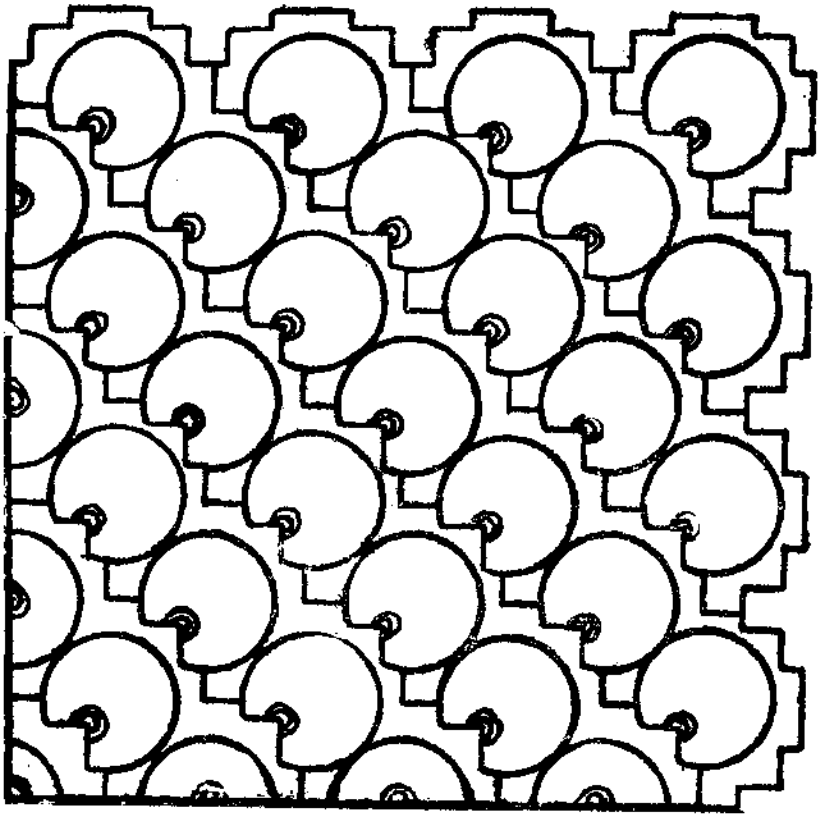
258/c Pillars, Navalakhā Temple, Sejakpur (with Kaksāna & Vedikā)

Jain Education International For Private & Personal Use Only www.jainelibrary.org



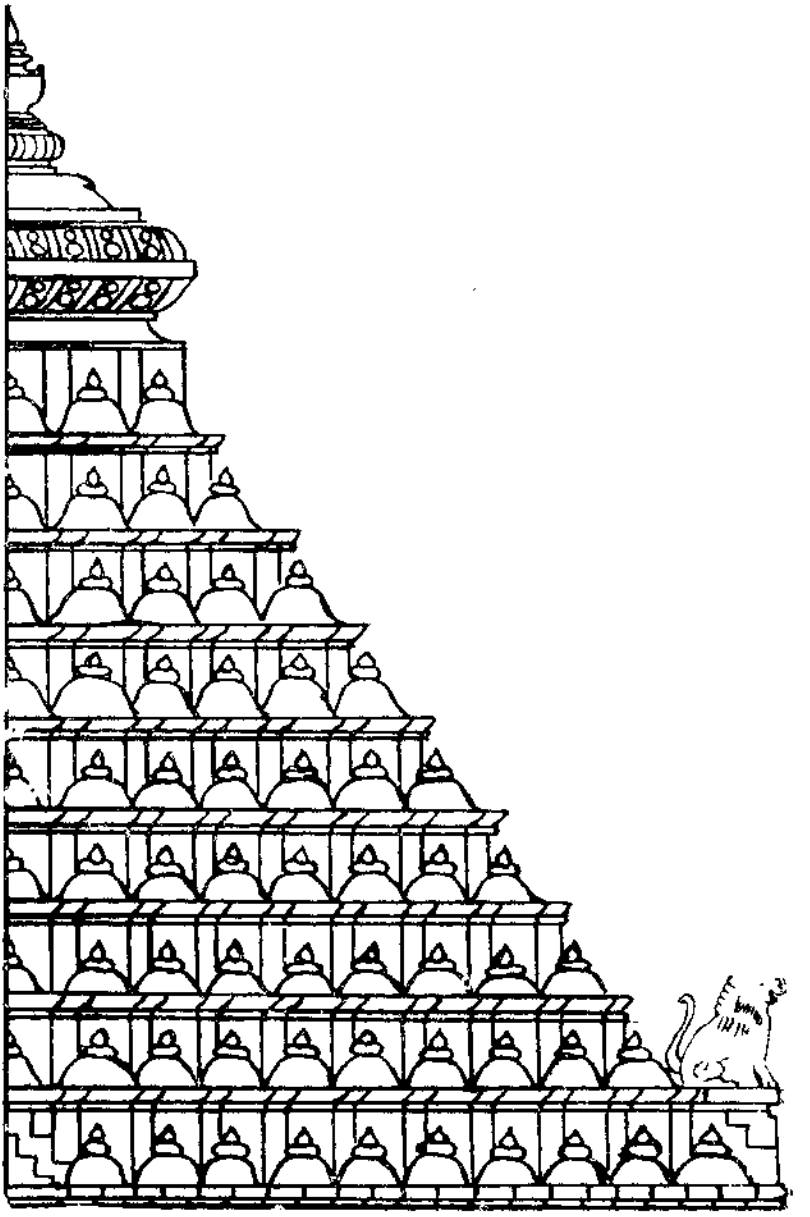
259 Brackets from the Pillars, Ghumali

Jain Education International For Private & Personal Use Only www.jainelibrary.org



260 Ground plan of Samvarṇā

Jain Education International For Private & Personal Use Only www.jainelibrary.org



261. Elevation of the Saṁvarṇā

Jain Education International For Private & Personal Use Only www.jainelibrary.org

Jain Education International For Private & Personal Use Only www.jainelibrary.org