The Temples in Kumbhāriyā
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M. A. Dhaky
U. S. Moorti

American Institute of Indian Studies, New Delhi
Lalbhai Dalpatbhai Institute of Indology, Ahmedabad
2001
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To

The Sacred Memory

of

Sheth Shri Kasturbhai Lalbhai
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Kumbhāriyā. Śāntinātha (Ādīnātha Phase II) temple, śatcatuṣṭhya, frontal pillars from southwest. Maru-Gurjara style. C. A.D. 1082.
Foreword

Kumbhāriyā is one of the more notable among the extant Švetāmbara Jaina tīrthas in western India. It is now becoming famous for the spectacular interiors of its Jaina marble temples. They, in fact, are the sparkling little gems among Indian temples. As such, they occupy a front-ranking position in the ‘High Medieval’ western Indian temple architecture. A comprehensive and an authentic monograph covering all its aspects—site’s and temples’ history, inscriptions, buildings and their descriptions supported by relevant drawings including floor-plans and photo-illustrations, the critical estimation and evaluation of the art of its architecture and sculpture, as also the temples’ special contributions was a desideratum. To our satisfaction, all these aspects have been given due justice in this monograph. What is more, the opening chapter delineates the detailed historical, socio-religious and cultural perspective of Jainism in Gujarat, from its advent in the Mauryan period to the late Solaṅkī period, as a prelude to the building of the Kumbhāriyā temples in the medieval period. Such a quick but comprehensive historical account never has been given by earlier historians of Gujarat.

For the past eight decades, the administration and maintenance of Kumbhāriyā’s Jaina ensemble of temples is in the care of Sheth Anandji Kalyanji, Ahmedabad. The clearance of the site and renovation of the temples were initiated by Sheth Kasturbhai Lalbhai, the foundation’s former Chairman. Efforts, moreover, are continually made to develop the site. Improved lodging and boarding facilities are now available on the site to the visiting pilgrims.

A systematically prepared and profusely illustrated monograph jointly authored by Prof. M.A. Dhaky and Dr. U.S. Moorti of the American Institute of Indian Studies, New Delhi, on the temples of this relatively less famous site is now before the scholars and students of Indian temple architecture as well as
the interested lay readers. Two years ago, among the several guide books written in Gujarāṭī by Prof. Dhaky, one entitled ‘Ārasī Tīrtha Ārāsaṇa’, focussed on the Jaina temples at Kumbhāriyā. The present monograph, appearing in English, understandably is meant for national and international readership and meets with the ideals and standards of, as well as the need for not only an authentic but also an exhaustive publication on the subject. We all here feel grateful to the authors for this scholarly piece of work just as to the American Institute of Indian Studies for collaborating with the L.D. Institute of Indology, Ahmedabad, in the production of this fine monograph.

Shrenik Lalbhai
Chairman
Sheth Anandji Kalyanji

Ahmedabad
06.04.2000
Prefatory Note

Kumbhāriyā is one of the important medieval Jaina temple sites in Gujarat, in fact in all western India. The marble temples that exist there are gradually becoming known for their splendid architecture of the Solaṅkī period. Qualitatively, these can be reckoned as on par, and even for a few aspects excelling the world famous Delvāḍā temples on Mt. Ābu. However, very little has been written on the religious history and not enough on the art of these buildings. Sheth Shri Shrenikbhai had for long time cherished a wish to make good this deficiency. When, therefore, a proposal was mooted and discussed some two years ago by Dr. Pradeep Mehendiratta, the Director-General and Vice-President of the American Institute of Indian Studies, New Delhi, to prepare and publish a comprehensive monograph on the temples in Kumbhāriyā in collaboration with the L.D. Institute of Indology, to Sheth Shri Shrenikbhai (who besides being the Chairman of Sheth Anandji Kalyanji is also the Chairman of the Board of Trustees, L.D. Institute of Indology), it was wholeheartedly welcomed. The task of preparing a research-based and comprehensive monograph was entrusted to the well-known specialist on Indian temple architecture, Prof. M.A. Dhaky, the Director (Research, now Emeritus) of the AIIS who for over three decades is associated with the AIIS’s prestigious project, the Encyclopaedia of Indian Temple Architecture. Prof. Dhaky, in collaboration with his colleague Dr. U.S. Moorti, the Jt. Director, AIIS, has fulfilled this task, using as he did his earlier field notes as well as the results of their recent joint reexamination of the recorded data. The monograph incorporates illustrative material—drawings and photographs got from the archival holdings of AIIS, supplemented by some more photographs made specially for this monograph by the “Sambodhi Samsthan” Ahmedabad, through the intermediary of the Sharadaben Chimanbhai Educational Research Centre, Ahmedabad. The photo-artist Samir Pathak was assigned the job to which he did full justice. Shri Akhilesh Mishra of the SCERC did the laser
printing of the Nāgarī part (inscriptions) and Shri Naranbhai Patel read the proofs. We gratefully acknowledge the cooperation of the aforementioned two institutions as well as the assistance of Samir Pathak. We likewise thank Sheth Anandji Kalyanji for their valuable cooperation in not only permitting to document the temples but also for according all needed facilities to the team working at the site.

We earnestly hope that the present monograph will be useful as much to the historians of Indian temple architecture as to the visitors to these temples, particularly those who are more serious on knowing the accurate, authentic, and complete information on the important aspects connected with the site’s exquisite group of temples which may now take an honorable place, like the Delvāḍā temples, in the nation’s precious heritage.

Jitendra Shah  
Director  
L.D. Institute of Indology

Ahmedabad  
15.12.2000
Preface

The American Institute of Indian Studies is proud to co-publish with the Lalbhai Dalpatbhai Institute of Indology the latest in a series of scholarly works on Indian art and architecture. This most recent volume, *The Temples in Kumbhāriyā* has been authored by M.A. Dhaky and U.S. Moorti, both of the American Institute of Indian Studies’ Center for Art and Archaeology. M.A. Dhaky commenced this project some forty years ago, but due to the time and energy needed to produce the American Institute of Indian Studies’ ongoing massive multi-volume *Encyclopaedia of Indian Temple Architecture* project, he was not able to complete it fully. Then in 1999 Shrenik Kasturbhai Lalbhai and Jitendra Shah proposed that with the help of the Lalbhai Dalpatbhai Institute of Indology documentation on the temples of Kumbhāriyā might be recommenced, thus giving renewed impetus to the production of this monograph. M.A. Dhaky then invited U.S. Moorti to serve as co-author of this text on the important Jaina temples of Kumbhāriyā.

The volume, the very first on the temples of Kumbhāriyā, fills a major lacuna in Indological studies. While the Jaina temples of Mt. Ābu, Rānakpur, and Osiān are well-known to pilgrims, scholars, and tourists, those of Kumbhāriyā, dating between the 11th and late-13th centuries, barely are known. Yet since some of these temples predate those of Mt. Ābu and other sites better established in both popular and scholarly literature, the temples at Kumbhāriyā hold considerable importance for an understanding of the development of the western Indian temple. This is compounded by the fact that so few temples in western India of this period are extant. We thus are grateful to M.A. Dhaky and U.S. Moorti for preparing this important scholarly contribution on the temples at Kumbhāriyā. We also would like to acknowledge the roles of Shrenik Kasturbhai Lalbhai and Jitendra Shah, both of the Lalbhai Dalpatbhai Institute of Indology, as well as that of Dr. Pradeep
Mehendiratta, Vice-President and Director-General of the American Institute of Indian Studies, in realizing the completion of the volume. Without their help and intervention this text never would have seen the light of day. As is made clear in the Introduction to the text, there are many people who have assisted in the production of this monograph. We would like to thank them, without repeating all the names mentioned there, for their fine work and dedication to this major project. Thanks to M.A. Dhaky, U.S. Moorti and all the people who contributed to this project in one way or another, for making such significant contributions to our knowledge of Indian history and culture.

Catherine B. Asher, Chair
Committee on Art and Archaeology
American Institute of Indian Studies

Frederick M. Asher
President
American Institute of Indian Studies

Minnesota
22nd May, 2001
Introductory

The first author of this monograph had planned a book on the temples in Kumbhāriyā after his visits to that site in late fifties and early sixties when he was working in the Department of Archaeology, Government of Gujarat. He then had undertaken the survey and photo-documentation as well as got prepared the floor plans of all the temples there and also had taken extensive and detailed notes on the architecture, decoration of the buildings and the relevant iconographical details of the divinity images. The monograph could not, however, come through owing largely to the exigencies generated by the then prevailing circumstances. While working next for long decades at the American Institute of Indian Studies—its Art and Archaeology Center in Varanasi (now moved to Gurgaon in Haryana)—he repeated his earlier endeavours at photo-documentation as also got prepared the floor plans afresh, which are here reproduced: the copies of a couple of minor plans, and in one case the elevation of the saṃvaraṇā-roof, were earlier acquired from the collection of the Department of Archaeology, Government of Gujarat, by way of filling in the gaps in reproduction. The photo-documented material was meant on the one hand for the AIIS’s photo-archive as also for using it for a relevant chapter by the first author to be included in Vol. II, Part 4 of the Institute’s prestigious publication, ‘The Encyclopaedia of Indian Temple Architecture.’

As time wore on, it became clear that the revised decision (1991) which envisaged completing the remaining two Parts (4 and 5) of Volume I (South India) on priority basis, the publication of Vol. II, Part 4 (North India: c. 1001-1600) where the Kumbhāriyā temples were to figure may take, as a result, some more years. In the meantime, a fresh policy formulated by the Institute contemplated collaboration with other Indian institutions of standing, on specific projects to be precise. In view of this new direction, on the 11th of April 1999, Dr. Pradeep Mehendiratta, the Director-General and
Vice-President of AIIS, along with the authors of this monograph, met Sheth Shrenikbhai Kasturbhai Lalbhai, the Chairman of the Board of Trustees of the Lalbhai Dalpatbhai Institute of Indology—he is also the Chairman of Sheth Anandji Kalyanjii—and Dr. Jitendra Shah, Director of the L.D. Institute of Indology, in Ahmedabad with a proposal for jointly publishing a monograph on the temples in Kumbhāriyā, to which they agreed just as for sharing the cost of publication with the AIIS. Dr. Jitendra Shah, who is also the Honorary Director of the Shardaben Chimanbhai Educational Research Centre, one other institution of standing in Ahmedabad, suggested that a fresh documentation of the Kumbhāriyā temples may also be undertaken—which will be at their end—for complementing what earlier had been done by AIIS and the final selection of the illustrative material for the monograph be done from the combined holdings of the two institutions. This plan, too, was approved.

As a next step, the first author of this monograph, along with the photo-artist Samir Pathak and his companion Neel, both stationed at Ahmedabad, visited Kumbhāriyā in May 1999 for taking a fresh look at the buildings as well as for their photo-documentation for SCERC. A second trip was organized when both the authors of this monograph visited Kumbhāriyā in the month of September 1999 to survey further and study together the architecture of the buildings as also to continue photo-documentation in the company of Samir and this time Vikrant who assisted Samir. A third trip was undertaken in early November by Samir with Vikrant who once more ably assisted him in photography. Went with them, at this occasion, Sarvashri Lakshmanbhai Bhojak and Amrut Patel, the epigraphers of the L.D. Institute of Indology, to read some eight unreported inscriptions spotted during the present authors’ previous trip, engraved as they all are on the architectural members.

As per the plan formulated for the publication of the monograph, the text-manuscript together with the accompanying illustrative material was readied for the press by May 2001. The result is this monograph which is intended to be as thorough and authentic as complete in essential and important details as was possible within the limits of authors’ experience, knowledge, perceptions, and available resources. As a word of caution, let us warn the readers that it is not written in the style of a guide book meant for pilgrims and tourists, nor is it designed to be a fabulously beautiful coffee-table book cast in a populist style of prose and dazzling pictures, all in colour. By disposition,
intention, and of necessity, the descriptions of the temples given here betray an archaeological bias, using technical 'vāstu' and 'śilpa' terms in Sanskrit and diacritical marks used also for personal and place names, keeping, however, in view the eight factors in serious writings, namely accuracy, acuity, authenticity, clarity, brevity, simplicity, communicability, and readability. At the same time, undue sophisticated phrasing has been studiedly avoided. The book is first and the last meant for academics as well as scholars and serious students of Indian temple architecture as a reference book and modestly aspires at being useful for long decades to come. However, in the chapter embodying the descriptions of plates, an attempt has been made, wherever there was scope, to dwell upon the art-interpretative besides art-historical, and hence on the qualitative aspects of the interiors and their significant architectural members and details, in short focusing on the aesthetic essence of the buildings.

Under the aegis of the Solaṅkī rulers, the medieval times in Gujarat saw the ultimate peak of political power, commerce, opulence, and expansion together with development of the regional culture and its manifestations including art and architecture. In those eventful centuries, along with Śaivism, Jainism, too, passed through its most glorious phase. In Gujarat, then, hundreds of Śvetāmbara friars and monks belonging to the many different gacchas or orders preached and produced scores of religious literary works including soulful hymns, and many commentaries were written on the ancient as well as then contemporary didactic and doctrinal works. What is more, besides the dedication of innumerable Jina images in stone and in brass as meritorious acts, for housing them, some two hundred temples were built, among them many were large and fully decorated and architecturally complete complexes. The historical vicissitudes which followed after the end of the medieval period, resulted in the devastation of the vast majority of these buildings along with the many repositories in many cities that treasured the palm-leaf manuscripts. The carved pillars and ornamental ceilings that graced the Jainā temples were used in constructing the mosques at Pāṭan (Anahillapāṭaka, the capital of Gujarat), Ahmedābād (Āśāpalli-Karnāvaṭī), Cambay (Kambhāṭ, Stambha-ūrthra), Bharuch (Bhrugukaccha), Dhoḷakā (Dhavalakakka), Māṇḍal (Maṇḍalī), Vānthalī (Vānanaṃsthālī), Prabhāsa, Māṅgarolī (Maṅgalapura), and some other towns like Kapaḍāvanj
(Kārpatavānijya). Keeping in view this huge, indeed inestimable and lamentable loss, the temples at Kumbhāriyā, which escaped that fate, though today representing only the smallest remainder of the precious architectural wealth of the past, per se assume importance as very valuable visual documents of Jaina art and architecture of the medieval epoch in Gujarat. As will be demonstrated, like the Delvāḍā temples on Mt. Ābu, they possess a variety of columns and richly carved ceilings (and at present only a few surviving torāṇas) in their interiors. In point of fact, the interiors of the four Jaina temples at Kumbhāriyā are more ancient than those in the Delvāḍā temples. They thus provide on one side the visual links to, and on the other lend insights into the evolutionary development, casting as they also do additional light on the stylistic trends in the Jaina mode of temple planning as well as the nature of associated architectural components and details that preceded the world famous Delvāḍā temples.

In medieval times, Kumbhāriyā was not on the main pilgrim route, nor was it eminently famous as a ‘tūrtha’. Hence the place, with a few exceptions, remained unalluded to in the ‘caitya-paripāṭi’ and ‘tūrthamālā’ class of the Jaina pilgrimic/psalmic literature, nor any hymn in Sanskrit, Prakrit, or for that matter Apabhramsha, addressed to any particular Jina at this site has so far come to light. The contemporary writings and allusions to the site and its buildings, with a few exceptions, are largely in Gujarātī, one salient reason why they have not attracted the attention of most students of Indian temple architecture. Nor is there any publication so far, in English, on the site’s buildings that gives a complete account of the locale, the buildings’ and site’s history. The present monograph, therefore, is designed to meet with most of these shortcomings as far as it was possible within the ambit of the resources and the time and efforts which could be devoted on it.

**Acknowledgments**

The authors are grateful on AIIIS’s side to Dr. Pradeep Mehendiratta for taking initiative on the Project and on the other to Shri Shrenikbhai Kasturbhai Lalbhai for supporting it and for sharing the cost of publication. The authors likewise are beholden to Sheth Ajaybhai Chimanlal, the Chairman of the Shardaben Chimanbhai Educational Research Centre as well as to Dr. Jitendra Shah, the Center’s Honorary Director, for providing the vehicular facility and
the assistance of the photo-artist Shri Samir Pathak and his companions. Dr. Jitendra Shah, who is also the Director of the L.D. Institute of Indology, next sent Shri Lakshmanbhai Bhojak and Shri Amrut Patel, both in charge of the manuscripts section of the L.D. Institute and experts on epigraphy, for reading the newly discovered inscriptions. We are grateful to Sarvashri Bhojak and Patel for providing us the relevant transcripts.

We also intend to record our thankful appreciations of Sheth Anandji Kalyanji, the custodian of the Kumbhāriyā temples, for not only granting us the permission to document the temples but also allowing us to use their guest house for camping. Their local managerial staff very cordially had extended all the assistance we had needed.

At the AIIS’s level, Shri D.P. Nanda, the Chief Photographer, prepared excellent photo-enlargements, most of which are included in the monograph. Some 59 from the several fine photo-enlargements made by Samir Pathak on behalf of the Shardaben Chimanbhai Educational Research Centre from their recent documentation also find place in the illustrative section. And three photographs long ago acquired from the Department of Archaeology, Government of Gujarat likewise have been included. We are thankful to both the aforesaid Institutions and acknowledge their kind courtesies. Shri A.T.P. PonnuSwamy (former draftsman), Shri S. Pandian, and Shri N. Ravī (both for long years the draftsmen at the AIIS) prepared accurate floor-plans and in a few cases also the elevational details of the temples. Figs. 5, 6, and 8 are included here (with some additions of details) by courtesy of the Department of Archaeology, Government of Gujarat: the rest are from AIIS’s collection. Our indebtedness to the earlier writers in English as well as Gujarātī of this century, particularly on the historical and epigraphical sides, must also be acknowledged. Shri V.K. Venkata Varadhan dedicatedly and diligently prepared the camera-ready copy of the English text and Shri Akhilesh Mishra of the SCERC, Ahmedabad, did the same with the Nāgarī section that figures as Chapter 7, namely ‘Inscriptions’. The last corrections to that section were introduced by AIIS’s new Computer Operator, Shri Raju Prasad. The authors wish to express their special thanks to all of them for their neat and accurate laser printing and for meticulously adhering to the stipulated layout. Shri Naranbhai Patel of the SCERC earlier had carefully proof-read the herein printed text of the inscriptions.
The Indian Advisory Committee and the Bi-National Committee of the American Institute of Indian Studies had supported this Project at all stages for which the authors are beholden to them. And finally the authors wish to express their gratitude to Sheth Shri Shrenikbhai for taking keen interest in this Project as well as for writing the Foreword in his capacity as the Chairman of Sheth Anandji Kalyanji, to Dr. Jitendra Shah for writing his Prefatory Note as the Director of the Co-sponsor L.D. Institute of Indology and to Prof. Frederick M. Asher, the President of the American Institute of Indian Studies and Prof. Catherine B. Asher, Chairperson of the AIIS’s Art and Archaeology Committee, for not only wholeheartedly supporting the Project but also for jointly writing the Preface of the monograph.

M/s Vakil & Sons Private Limited, Mumbai, nicely printed this monograph, as indeed they earlier had done in the instance of the AIIS’s Encyclopaedia volumes. At their level we feel especially thankful to Shri Arun Mehta, Smt. Sudha Mehta, Shri Bimal Mehta, and of course to our friend Ms. Katey Cooper just as to their very competent staff for the care and attention they all bestowed on maintaining the level of quality in production.

M. A. Dhaky
U. S. Moorti

Gurgaon
22nd May, 2001
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100. Śaṅtinātha temple, raṅgamaṇḍapa, uryāvallī on the karotaka’s margin-soffit, detail, north. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

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103. Śaṅtinātha temple, raṅgamaṇḍapa, Sabhāmāndarāka karotaka-vītāna, central part, closer view. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

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110. Śāntinātha temple, raṅgamandapa, western flank, third bay, Samatālā ceiling, detail.
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121. Śāntinātha temple, raṅgamandapa, eastern flank, third bay, Samatālā ceiling, detail.
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125. Śāntinātha temple, raṅgamanḍapa, eastern flank, fifth bay, Samatala ceiling, detail.

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127. Śāntinātha temple, Aṣṭāpada-kulikā, Aṣṭāpada. a.d. 1206. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

128. Śāntinātha temple, Aṣṭāpada-kulikā, Aṣṭāpada, closer view.

129. Śāntinātha temple, paṭṭaśālā, one of the carved lantern ceilings. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

130. Śāntinātha temple, mukhālinda before the raṅgamanḍapa, floor, rotating Svastika symbol. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]


132. Pārśvanātha temple, mūlaprāśāda, śikhara from southeast.

133. Pārśvanātha temple, gūḍhamaṇḍapa, doorframe, lower part with doorsill.

134. Pārśvanātha temple, gūḍhamaṇḍapa, doorframe, doorlintel and the paṭṭa above showing 14 auspicious dreams.

135. Pārśvanātha temple, gūḍhamaṇḍapa, doorsill, top-view.

136. Pārśvanātha temple, trika’s mukhacatuṣkī, dado, west profile.

137. Pārśvanātha temple, trika, khattaka, proper left. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

138. Pārśvanātha temple, trika, mukhacatuṣkī, dado, east profile.

139. Pārśvanātha temple, trika from northwest.

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142. Pārśvanātha temple, raṅgamanḍapa, view from trika.

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149. Parsvanatha temple, rangamanḍapa, view from north.

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151. Parsvanatha temple, rangamanḍapa, central Sabhāmandāraka ceiling, view from below, detail.

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153. Parsvanatha temple, rangamanḍapa, central Sabhāmandāraka ceiling, closer view of lambana from below.

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156. Parsvanatha temple, bhadraprāśaḍa, east, doorframe, lower half, detail.

157. Parsvanatha temple, paṭṭaśālā, west, Nābhimandāraka ceiling.

158. Parsvanatha temple, paṭṭaśālā, west, Nābhimandāraka ceiling.

159. Parsvanatha temple, paṭṭaśālā, west, Nābhimandāraka ceiling.

160. Parsvanatha temple, paṭṭaśālā, west, bhadraprāśāda front, Sabhāmandāraka ceiling.

161. Parsvanatha temple, paṭṭaśālā, west, Nābhimandāraka ceiling.

162. Parsvanatha temple, paṭṭaśālā, west, Nābhimandāraka ceiling.

163. Parsvanatha temple, rangamanḍapa, north mukhālinda, floor, rotating Svastika. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

164. Parsvanatha temple, paṭṭaśālā with balānakā, view from northwest.

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166. Parsvanatha temple, western bhadraprāśāda, closer view from west. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]


168. Neminātha temple, central paṭṭaśālā ceiling with balānakā ceilings further north. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
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175. Neminātha temple, Meghanāda-maṇḍapa, showing part of the upper storey. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

176. Neminātha temple, Meghanāda-maṇḍapa, Sabhāmandāraka karoṭaka-ceiling, view from below.

177. Neminātha temple, Meghanāda-maṇḍapa, Sabhāmandāraka karoṭaka-ceiling.


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185. Neminātha temple, saṭcatuskī, one of the lateral Nābhimandāraka ceilings. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

186. Neminātha temple, saṭcatuskī, one of the lateral Nābhimandāraka ceilings. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]


188. Neminātha temple, gūḍhamaṇḍapa, exterior, later carved udgama-pediment.

189. Neminātha temple, gūḍhamaṇḍapa, exterior, later carved udgama-pediment.

190. Neminātha temple, mūlaprāśāda with gūḍhamaṇḍapa from southeast. A.D. 1137.

191. Neminātha temple, mūlaprāśāda, view from southeast.
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194. Neminātha temple, mūlaprāsāda, east. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

195. Neminātha temple, mūlaprāsāda, east, left side, pīṭha and vedibandha detail.


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198. Neminātha temple, mūlaprāsāda, vedibandha, kumbha-face, Nirvāṇī. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

199. Neminātha temple, mūlaprāsāda with kapīli, west, jaṅghā images. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

200. Neminātha temple, bhadraprāsāda, west, doorframe.

201. Neminātha temple, bhadraprāsāda, west, doorframe, lower half, detail.

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203. Neminātha temple, devakulikā, west paṭṭaśālā, doorframe.

204. Neminātha temple, west bhadraprāsāda, exterior, view from west. C. A.D. 1137. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

205. Neminātha temple, west bhadraprāsāda, exterior, closer view from west. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

206. Neminātha temple, west paṭṭaśālā, southernmost devakulikā, exterior, view from west.

207. Neminātha temple, west paṭṭaśālā, southernmost devakulikā, superstructure from south.

208. Neminātha temple, śikhara of the same southernmost devakulikā, removed and reerected in (theoretical) paṭṭaśālā area, southeast of mūlaprāsāda. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]


210. Sambhavanātha temple, prāsāda from west. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

211. Sambhavanātha temple, prāsāda from east.
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233. Image-torana, Neminatha temple, apparently in front of the main image as originally set up. Maru-Gurjara style. C. 12th or 13th cent. A.D.

234. Image-torana in one of the western row devakulas, Parsvanatha temple. Maru-Gurjara style. C. 12th cent. A.D.

235. Image-torana in one of the western row devakulas, Parsvanatha temple. Maru-Gurjara style. C. 12th cent. A.D.


238. Two fragments of Sattarisaya-Jina-pattha (Saptatiisatabimba). Maru-Gurjara style, & C. A.D. 1254 or later. (Originally in the Neminatha temple, now placed in two consecutive devakulas of western row in the Mahavira temple.)

239. Vis-viharamana-Jina-pattha. Maru-Gurjara style. C. late 13th cent. A.D. or later. (Originally in the Neminatha temple, now in storeroom of the Mahavira temple.)


244. Samalika-vihara-pattha. Maru-Gurjara style. A.D. 1282. (Originally in the Neminatha temple, now in the entry hall of the Mahavira temple.)
CHAPTER 1

Jainism in Gujarat: Historical and Socio-Religious Perspective

The classical Jainism had developed from early Nirgranthism. It was, in fact, formulated and shaped principally through the progressive integration of the doctrines, dogmas, and early scholastic formulations of the sect of Arhat Parsva (c. B.C. 6th-5th cent.) and the stern ascetical discipline as well as resolutely uncompromising insistence on the total purification of Self (at=atman) from passions (dosas/kasayas) of the sect of Arhat Vardhamana (who a little later was called Jina Mahavira, c. B.C. 549-477 or 472-400 ?). The two sects originally thus represented separate Nirgranthist systems. In the context of the present day Gujarat, the Nirgrantha religion apparently was introduced first into its Surashtra or Saurashtra territory, predictably in the time of prince Samprati (c. B.C. 232-210), son of the blinded prince Kuna and grandson of the Maurya emperor Asoka. Samprati, who believably was ruling over the western half of Asoka’s imperial domains, came under the influence of Nirgranthism by the preachings of Arya Suhashi, the disciple of Arya Sthulabhadra and junior confrere of Arya Mahagiri. According to the “Sthaviraval” (hagiological list) of the Paryushanakalpa (Phase III portion, c. A.D. 100), from one of the disciples of Arya Suhashi, namely Arya Risigupta, emanated a branch of friars called Sraauthiy/Saurastrik which would imply that, by early second century B.C., there already were Nirgrantha followers in Gujarat.

According to Jinadasa gani Mahattara—the āgamic commentator of the last quarter of the seventh century—Arya Kalaka (Arya Syama I: c. 1st cent. B.C.-A.D.) got his nun-sister Sarasvatii released from the captivity of Gardabhilla, apparently a barbarian/tyrannical ruler of Bhrgukaccha (Bharuch in Latadesa or southern Gujarat), with the help of the Sakas of P拉萨a kula. He, moreover, composed three major works—the Prathamānu, the Gaṇḍikānu, and the Lokaṇu—as reported in the Paṇcakalpa-bhashya (c. mid 6th cent. A.D.) of Sanghadasa gani. The first of these three works introduced the concept of the 24 Jinas (along with their
legendary lives), the second dwelt upon the lives of the cakravarthīs (legendary universal emperors) and related imperial personages, and the third plausibly dealt with the structure and geographic/cosmographic components and divisions of the 'loka' (universe, cosmos) as conceived/visualized in the Nirgrantha-darsana. In addition, he also composed 'samgrahaṇīs' or the topical versified collections of Prakrit verses. His disciple Ārya Samudra had visited Suvarṇabhūmi, a part either of Myanmar (Brahmadeśa, Burma), or southern Thailand (Siama), or southern Malaysia, or Sumātra in Indonesia.

In the meantime, Ārya Śyāma's contemporary Ārya Vajra's disciple Ārya Vajrasena and some time after him the friars of the Nāgendra-sākhā which emanated from Vajrasena's disciple Ārya Nāgila/Nāgendra, had settled in Lāṭa, today's mid and southern Gujarat, very plausibly in circa mid first century A.D. According to an anecdote noticed in the Prabhāvakacarita (A.D.1277), to one notable Nirgrantha poet-friar, Vajrabhūti, had met the consort of Nabhojāhana (Kṣatrapa ruler Nahāpāna) some time in the last quarter of the first century A.D.

The next and the more tangible evidence, now from the archaeological side, is the fragmentary Nirgranthist inscription of the time of the Kṣatrapa ruler Rudrasena I (or Dāmjad Śrī) and dateable to c. A.D. 198-199, from Girinagara (present day Junāgaḍh). The inscription was discovered from one of the rock-cut caves (apsidal and hence caitya-cave) of the so-called Bāvā Pyārā group which apparently was an unpretentious monastic establishment of the Nirgrantha monks as indicated by the 'maṅgalas', auspicious symbols, depicted above the doors of a couple of caves there.

Seemingly, the famous Śakunikāvihāra in Bhrgukaccha had been founded during the early centuries of Christian or Common Era. And if the Ratha-vasatī at Aṅkoṭaka (Ākoṭā, near Vaḍodara/Baroda) mentioned in one of the medieval inscriptions there was named after Ārya Ratha (c. 1st-2nd cent. A.D.), that would represent one more early Nirgrantha foundation in Lāṭa territory. One Ārya Khapaṭa, who plausibly lived in the Lāṭa region in late Kṣatrapa or early Gupta period, is addressed as 'vidyābali', proficient in sorcery, in the post-Gupta Jaina literature, especially in early āgamic commentaries of different categories/descriptions. He is accredited to have defeated the Buddhists and retrieved the Śakunikāvihāra of Jina Munisuvrata in Bhrgukaccha from their clutches. It seems that the Śvetāmbara sect apparently took its clearer shape during these centuries, particularly those that covered late Kṣatrapa and early Gupta epochs.
Turning to the next events, in Mathurā, a synod (c. V.N.S. 840/A.D. 363), apparently of northern friars, was convened for the redaction of the Nirgrantha canon under the chairmanship of Ārya Skandila or Saṅḍila. Contemporaneously, the friars in western India convened a synod at Valabhī in Saurāṣṭra under the leadership of Ārya Nāgārjuna of the Nāgendrasākhā/kula. The differences in the textual readings and the divergencies/discrepancies that happened to be visible between the two versions/recensions—of the Mathurā Synod and the Valabhī Synod—are later reported to have been reconciled by collation during the Valabhī Synod II in V.N.S. 980/993 or A.D. 503/516 under the chairmanship of Devarddhī gaṇī kṣamāśramana when the Maitraka chieftain Dhruvasena I was ruling.

In the meantime, in c. late fifth century, Dharasena, a pontiff probably of the Boṭika/Kṣaṇaka rather than of the Digambara sect, who lived in the mountain grotto called Candra-guhā near Girinagara to be precise, is reported to have imparted the knowledge of the Karmaprakāṛī-prabhūta to Puṣpadanta and Bhūtabali. The available text of the Śatkhandaṅgama, recognized by the Digambara sect as an ‘āgama’, apparently is an enlarged, much developed, and neatly organized version of this ancient text that concerned itself with the classification, nature, and operation of ‘karma’. The text—arguably in its primordial form—is believed to be a part of the Pūrva or anterior texts which seemingly had belonged to the sect of Arhat Pārśva.

Ujjayantagiri (Gīnār Hills) near Girinagara, from at least the Kṣatrapa times onward, had come to be regarded as very sacred because of the creation of a legend involving the 22nd tīrthankāra, Jina Aṛīṣṭanemi of the Yādava clan (and supposed in the Nirgrantha tradition to be a cousin of Vāsudeva Śrī Kṛṣṇa and his stepbrother Balarāma since a member of the collateral branch of the Yādava clan), who is recorded in the āgamas of the late Kṣatrapa period as renouncing the worldly ways, attaining omniscience, and finally the salvation, all of these three auspicious events (Kalyāṇa-traya) are noted there to have happened on this mountain. Svāmī Samantabhadra (c. A.D. 575-625), the celebrated epistemologist, dialectician, and hymnist of the Digambara sect, apparently had visited this sacred mountain, since in his famous hymn, the Svayambhūstotra, he graphically used the metaphor ‘kakuda’ or bull’s hump for its appearance which it does look like in profile. Not too long after the formulation of the Ujjayantagiri legend, the āgama Jñātādhammakathā (present version c. 3rd–4th cent. A.D.) speaks about the five Pāṇḍavas attaining release from the bondage of transmigration on Mt. Śrutiñjaya, one other igneous group of hills, located in south-eastern Saurāṣṭra, which in the centuries to follow gradually rose to
the status of the holy of the holies of the Śvetāmbara sect, and decidedly so by medieval times. A most distinguished Śvetāmbara Jaina epistemologist and hymnist of the early fifth century who authored Sanmati-prakaraṇa (Prakrit) as well as the Nayāvatāra and the 32 dvātrimśikās (Sanskrit) was Siddhasena Divākara (active c. A.D. 400-444). His field of work principally was Mālavadeśa, though there are late biographical references of his connections also with Bruguaccha in Lāṭa.

As the evidence of the Śvetāmbara Jaina metal images from Ākoṭā near Vaḍodarā (Baroda) indicates, the earliest image found therefrom is stylistically dateable to c. A.D. 500. From Kheḍbrahmā in north Gujarāt, came to light a few schistose Jina images, which appear, on the basis of their style, of the 6th century, one now set up in the Digambara Jaina temple in Iḍār and the other, also in the Digambara temple, located on the nearby granite hill. These two provide the archaeological evidence of the continuality of the Jaina religion in late Guptā/post-Gupta or what amounts to the same thing, early Maitraka age in Gujarāt. An unknown author composed ‘niryuktis’ on ten different āgamas, in c. A.D. 525. Soon after that, the bhāsyas on the Āvaśyaka-sūtra, Pañcakalpa, Niṣītha-sūtra, Bṛhadkalpa, Vyavahāra-sūtra etcetera and the Tīrthāvakālika-prakṛīṇaka were composed.

Two Śvetāmbara contemporaries of considerable eminence of this period, we now enter into the latter half of the sixth century, were the logician, dialectician, and epistemologist Mallavādī kṣamāśramaṇa of Valabhī and of Nāgendra kula and the āgamic scholiast of high distinction and eminence, Jīnabhadra gaṇī kṣamāśramaṇa of Nivrūṭi kula, both of whom were caityavāsī/abbatial pontiffs. Mallavādī had defeated the Buddhists in Bruguaccha and had composed a very important work on epistemology, entitled the ‘Dvādaśāra-nayacakra’, with an autocommentary, as also a commentary in Sanskrit on Siddhasena Divākara’s justly famous and profound epistemological work, the above-noted Sanmati-prakaraṇa. Jīnabhadra gaṇī’s compositions in Prakrit such as the Jītakalpa, the Viśeṣ=Āvaśyaka-bhāṣya, the Viśeṣanavatī, the Bṛhad-saṃgrahaṇī etcetera are famous as authoritative works, in sequential order, on Jaina monastic rules, doctrines, dogmas, and cosmography. He also got made two metal images of the Jinas that were set up in the Jaina temple in Aṅkoṭaka. While Jīnabhadra, according to the hagiographical tradition, had passed away in c. A.D. 594, a copy of his most famous work, the Viśeṣ=Āvaśyaka-bhāṣya, later had been deposited, in A.D. 609 to be precise, in the Jaina temple at Valabhī as per the colophon of one of its early manuscripts traced from the library of manuscripts in Jaisalmer. Apparently, during the late sixth or early seventh century,
Mānatuṅgacārya composed his incomparable and very famous hymn in Sanskrit, the Bhaktāmara-stotra, addressed to Ādinātha and another, the Bhayahara-stotra, in Prakrit, in praise of Jina Pārśvanātha. The cūrī commentary on the Daśvaikālikāsūtra by Agastyasimha also falls in this period, say late sixth century.

By this time the Śvetāmbara sect had been firmly established as also very visibly had taken the ‘caityavāsī’ or abbatial colour, character, and form. In the seventh century, Jainism attained to further ascendency in western India. By then it decisively had spread in Rajasthan: Bhillamāla (Bhinamāla) in Gurjaradesa situated to the west of Mt. Ābu was one of its principal centres. In north Gujarat, Anandapura, present day Vadanagara, and next Morḍheraka (Moḍherā), Kāsahrdā (Kāsindrā) etc., already had Jaina establishments in that period. In the earlier half of the seventh century the Āvaśyaka-cūrī was composed. Several other cūrīs were written, including those on the Nandi-sūtra, the Anuyogadāvā-sūtra and the Niśṭhāsūtra by Jinadāsa gaṇi mahattara and on other āgamas like the Uttarādhyayana, the Daśvaikālika, the Śūtrakṛtāṅga, and the Bṛhadkalpa in the latter half of the seventh century. And an important commentary by Sirighaśūra kṣamāśramaṇa on Mallavādi’s Dvādaśāra-nayacakra was composed in the last quarter of the seventh century. Several Jina and related pantheonic images dateable to the seventh century were noticed in the Ākoṭa hoard. Some of these report the names of the monks of the ‘Candra’ and ‘Nivṛtti’ kulas not mentioned in the Sthavirāvalī of the Paryuṣāṇākalpa. Contemporaneous Jina figures in metal have been discovered also from Valabhi. The Jaina rock-cut caves at Dhaṅk (Dhaṅkatirtha) in Saurāṣṭra apparently were excavated in c. late sixth or early seventh century. Not far from the northern border of Gujarat and within the ancient Gurjaradesa at Vaṭāpura (Vasantagadh), to the northeast of Mt. Ābu in Rajasthan, a hoard of Śvetāmbara Jaina metal images dating from the seventh to the tenth century had been discovered some decades ago, a larger number of which was enshrined in the Jaina temple at Pīṇḍavādā. It includes a pair of fairly large and fine kāyotsarga images, dated A.D. 688.

In late seventh or early eighth century, abbatial pontiff Pālitta or Pādalipta sūri II built/consecrated the temples of Jina Rṣabha, Ajita, Śānti, and Mahāvīra on Śatrūnjaya Hills as gleaned from the late medieval but fairly reliable references. His Buddhist friend, alchemist Nāgārjuna, is said to have founded a township near the foot of these Hills in Pālitta’s name, Pālittānaka, present day Pālitānā, according to a medieval source. Pālitta composed a magical hymn in Prakrit addressed to Jina Mahāvīra. His contemporary, Sirighaśūra kṣamāśramaṇa, composed a further
commentary in Sanskrit (c. A.D. 675-690) on the earlier mentioned Dvādasāra-
ayacakra of Mallavādī (c. A.D. 550-600) as also wrote an epistemological work in
Sanskrit, now lost. The marble image of Jina Mahāvīra in the temple at Nandigrāma
(Nāndiyā) and a few at present enshrined in the Digambara Jaina temple in Lāḍānuñī,
both in Rajasthan, stylistically belong either to late seventh or early eighth century.

In the decades that followed—now we are in the pre-medieval epoch—
disciples as well as grand disciples of the abbot Vatēśvara (c. early 8th cent. A.D.) of
the ecclesiastical lineage of Vācaka Harigupta (c. A.D. 470-529)—established their
headquarters in Thārāpadra (Thorāda) located in north Gujarat. There, moreover, the
pontiff Vatēśvara founded a Jaina temple. Next emanated a ‘gaccha’ or sub-order of
monks, the Thārāpadra-gaccha, taking its designation after this place. A few decades
posterior to this event, Siddhasena gani, a grand disciple of the aforenoted Simhaśūra
and plausibly of the Moḍha-gaccha, wrote a ‘Bṛhad-vṛtti’ (c. A.D. 750-760) on the
Sabbāṣya-Tattvaṟṭhādighama-sūtra of Umāśvāti (c. A.D. 350). Also, in his times, a
temple to Jina Aриṣṭanemi existed in Pāṭala or Pāṭalā-grāma (Pāḍal) and of Jina
Mahāvīra at Modherā, both towns situated in the western territory of north Gujarat.
Siddhasena’s long-lived and indeed very famous disciple, Bhadrakīrtti alias
Bappabhaṭṭi, was a dialectician of high calibre and poet of considerable merit and
eminence: He composed both in Prakrit and in Sanskrit. A work containing
collection of his Prakrit ‘muktaka’ or single topical verses, entitled the Tārāgaṇa,
was compiled by one Śaṅkuka, apparently a poet at the élite assembly of the Praṭihāra
potentate Nāgāvaloka (Nagahaṭṭa II: A.D. 807-835). In point of fact, Bhadrakīrtti
earlier was at the court also of the later Maurya king Āma or Āmrarāja, son of
Yaśovarmā of Gopagiri (Gwalior), and next, for some time, also was at the court of
the Pāla monarch Dharmapāla of Lakṣmanāvati (Laknauti) (A.D. 770-810) in Bengal
before he moved to the Praṭihāra court in Kānyakubja (Kanauj). He is also accredited
with the composition of several elegant hymns in Sanskrit to the Jinas and to the
goddess Sarasvati: At least six of these are currently available. He, moreover, had
renovated the stūpa of Arhat Pārśva in Mathurā in A.D. 770 and, at his instance, Āma
built Jaina temples at Gopagiri and Kānyakubja. And he is hailed as a victor in his
disputation with the Buddhists at Gopagiri as also with the Boṭika-Kṣapaṇaka (or
Digambara-Kṣapaṇaka) at Ujjayantagiri. He passed away, according to his medieval
biographers, in A.D. 839.

Among the archaeological relics of the eighth century are the weather-worn
Jaina images from Ajāharā (Ajārā) situated on the western sea-board of Saurāṣṭra
and a now headless seated figure of a Jina, at present in the Government Museum, Junagadh, believed to be from Prabhāsa. A Jaina monastic settlement of Digambara affiliation existed in the eighth century in Nāgasārikā (Navasāri) in Southern Gujarat. And there were contemporaneous Jaina establishments of consequence in the tracts of Rajasthan adjoining Gujarat, for example at Cittrakūta (Citataud) in Medapaṭa (Mevād) where the great Haribhadra sūri (active c. A.D. 745-785) stayed and wrote his commentaries on five āgamas and composed several works in Prakrit and Sanskrit including a few hymns. And in Jābālipura (Jālor) some abbatial pontiffs of the Nāgendra kula such as Virabhadra lived and where his pupil, Uddyotana sūri, composed the famous Kuvalayamālākāhā in Prakrit in A.D. 778. In c. A.D. 800, Guṇapaṭa of the same lineage composed a work, the Jambucariya, in Prakrit. Virabhadra had built a temple to Ādinātha at Jābālipura. Also, in Satyapura (Sāncor) was built a temple to Jina Mahāvīra, apparently in early Pratihāra times and probably by the Pratihāra potentate Nāgabhaṭṭa I, in c. A.D. 750, which became a very famous tīrtha in the medieval period.

In the meantime, Arabs from Sindh attacked Valabhi in A.D. 758, again in 776, and finally in A.D. 787. As a result, Valabhi was completely devastated with its famous Buddhist University, the many Buddhist monasteries and temples, and assuredly also its Brahmanical and Jaina foundations. Thus was terminated the 250 years old Maitraka rule in Valabhi. Before it all happened, at least the ancient sacred Jina images from Valabhi's Jaina temples were transferred to safer havens like Prabhāsa, Vardhamānapura (Vadlavāna), Kāsahṛda (Kāsindrā), Hārija, and Bhilamāla as reported in late medieval writings. In those fateful years, Jinasena of Punnāṭa samgha, an immigrant branch of monks from Karnāṭadeśa, composed his famous work, the Harivāṁśapurāṇa, in A.D. 784 in Vardhamānapura in Saurāṣṭra. He refers to the temple of (the Jaina Yakṣī) Ambikā, ‘śāsanadēvatā’ of Jina Arīstanemi, on the first of the five summits of Ujjayantarī (Gīrṇār Hills), later called after the goddess as ‘Ambā-śikhara’, as also a Jaina temple at Dōṣṭāṭikā (Dottaṭī), also located in Saurāṣṭra. The existence of an ancient Jaina temple at Ānandapura (Vadjanagara) in north Gujarat is alluded to by Jayasimha sūri of Kṛṣnārṣi-gaccha in his Dharmopadeśamālā-vīvarana (A.D. 859). Incidentally, a few years earlier, the same author had composed an expository work on the Upadeśamālā of Dharmāsā gaṇi (c. mid 6th cent. A.D.) In his times, Nāgapura (Nagaur) in Upper Rajasthan, had a flourishing Śvetāmbara establishment.
One of the luminous figures of the Śvetāmbara Church in pre-medieval times and, arguably of the latter half of ninth century in Gujarat, was Jīvadeva sūri of Vāyaṭa-gaccha, an abbatial offshoot of the Nāgendra-kula. He apparently was an abbot at the Śvetāmbara abbey-temple in Vāyaṭa, present day Vāyaṭa in north Gujarat, and was then famous for the literary excellence of his prabandha-compositions in Prakrit, now unavailable but admired by a poet of no mean order, namely Dhanapāla (latter half of the tenth and early 11th century) who was at the court in Dhārā of the Paramāra monarch Muṇja (between A.D. 972/974-993/998) and next the illustrious Bhojadeva (A.D. 1010-1055) in the Mālava country. Jīvadeva sūri also had composed a work on the lustral ceremony of the Jina images, namely the Jina-sattra-vidhi and was known for his proficiency in magic. He had consecrated a Jaina temple built by the local tradesman named Lalla in Vāyaṭa. His contemporary in Lāṭa, Gargasvāmi alias Gargarśi, composed a karma-grantha called the Pañcasangraha with an autocommentary. And another famous contemporary, Śīlācārya of Niṛṛti kula, composed the Caüpanna-mahāpurisa-cariya in Prakrit (A.D. 869) as well as two āgamic commentaries on the first two (and incidentally the earliest) of the 11 aṅga-āgamas, namely the Ācārāṅga (c. last quarter of the 5th to the 3rd cent. B.C. [Book I] and c. 1st cent. A.D. [Book II]) and the Sūtrakṛtāṅga (Book I, c. 3rd-2nd cent. B.C. and Book II, 2nd cent. B.C.-1st cent. A.D.) in Gambhūtā (Gambhū) in north Gujarat. Probably, a Jaina temple existed at that time in Gambhū. As for the building activities of the Jainas in Gujarat in this age, not much for these decades is known except for the founding of a temple to Jina Pārśvanātha by the Cāpotaka chieftain Vanarāja (c. A.D. 880-900) at Anahillapāṭaka, the capital of his newly established principality: the ancient image enshrined therein originally was the cult image in an earlier temple in Pañcāsara, the ancestral town of the Chief. To this temple the tradesman Ninnaya, who had migrated from Bhillamāla to Anahillapāṭaka, added a hall in c. A.D. 900 or soon after. Incidentally, Vanarāja’s minister Jāmba was a Śvetāmbara Jaina. In the adjoining Mahā-Gurjara style-territory in Rajasthan, the remains of a Jaina temple at Brahmāṇa and another at Desuri-nī-nāla—now in a very ruined condition, and both of the third quarter of the ninth century—exist, the first one in a renovated form is still under worship. A Jaina temple was founded by a chief Kakkuka in A.D. 869 at Ghaṭiyāḷā in Maruṇḍala.

The medieval epoch starts with the dawn of the tenth century. It was in the medieval times that Jainism’s field of activity as well as its following progressively
achieved the greatest expansion which included monastic proliferation, and indeed reached an acme of glory never to be duplicated in posterior times. One of the earliest and the greatest figure at the beginning of the tenth century was Siddhasena alias Siddharṣi of Nivṛtti kula. He, by then, had moved from the Lāṭa territory in Gujarat to Bhillamāla in Gurjaradeśa in Rajasthan. Siddharṣi had composed the justly famous allegorical work—world’s first and hence the earliest—the Upamitibhavaprapaṅcākathā (A.D. 905) in Sanskrit and a commentarial work on the Upadeśamāla of Dharmadāsa gaṇi (c. A.D. 550). Probably, the Nyāyāvatāra ascribed to Siddhasena Divākara is his compilatory work. In Saurāstra, Hariśeṇa of the Punnāṭa satra composed the Kathākoṣa in A.D. 933 at Vardhamānapura. And Goggatācārya, a caityavāsi monk or abbot, composed a commentary on Samudra sūri’s work in Dhavalakakka (Dholakā) in c. A.D. 950. (Apparently, a Jaina temple with monastic establishment had already existed in Dholakā.) Also, Pādalipita sūri (III) of Vidyādhara vairāṇa (kula) composed his famous ceremonial and iconographical work, the Nirvāṇakalikā, as also the Pundarīka-prakīraṇa olim Sarvāvali-prakīraṇa (c. latter half of the 10th cent.), the last-noted work being the earliest glorificatory work on the celebrated tīrtha of Śatruṇjayagiri. Of the three pontiffs going by the appellation ‘Pālitta’ (whose biographies the medieval Jaina biographers/chroniclers confused), it was he, the third one, who apparently had met the Rāṣṭrakūṭa emperor Kṛṣṇa (III) at Mānyakheṭaka (Mālakheḍa), an event recorded in the Prabhāvacakarita of Prabhācandra (A.D. 1277). Two more notices concerning the literary activities in this period pertain to some fine compositions, the hymn Jinaśatakā (c. mid 10th cent.) and the Maṇipaticaritra (or more appropriately the Muṇipaticaritra) (A.D. 959) by Jambū alias Jambūnāga, a monk of Candra kula. On the Jinaśatakā, Sāmba-muni of the Nāgendra kula wrote a paṇjikā (A.D. 969), an elucidatory work. And Pārśvaṇāga authored the Ātmānuśāsana (A.D. 986), a fine work pertaining to self-discipline leading to the elevation of soul.

While noticing the literary achievements of those fruitful decades, we must add a few more. For instance, one Maheśvara sūri, disciple of Sajjana upādhyāya, composed the Paṇcami-māhātya in Prakrit. The Sarbyama-mañjarī in Apabhramśa by some Maheśvara sūri could have been the work by the aforenamed pontiff. In the later part of the tenth century, Bhadreśvara sūri composed the Kahāvali, a ‘kathā’ class of work which also dwells on the biographies of the historical personages like Pālitta (Pādalipita) sūri, Siddhasena Divākara, Devaruddhi gaṇi, Mallavādi, and Haribhadra sūri which contain important pieces of information for the historians of
Jainism. A more notable work of the latter half of the tenth century, however, was the monumental commentary, the Tattvabodhavidhāyinī olim Vādamahārṇava on the Sanmati-prakaraṇa of Siddhasena Divākara (c. second quarter of the 5th cent. A.D.), by Abhayadeva’s sūri of Candra kula. Abhayadeva’s royal disciple Dhaneśvara sūri (who was prince Kardama of Tribhuvanagiri, today’s Tahangaḍh, in Rajasthan before joining the order of the monks) was held in high esteem by the Paramāra potentate Muṇja of Dhārā (last quarter of the 10th cent. A.D.). (After Dhaneśvara sūri, who being of the princely pedigree, the hagiological line of his branch of friars got the appellation ‘Rāja-gaccha.’) At the fag end of the tenth century, Vardhamāna sūri of Candra kula composed a commentary (A.D. 999) on the Upadeśapada of Haribhadra sūri. He also had written the Upadeśamālā-bṛhadvṛtti. An inscription on the metal Jīna image bearing the date A.D. 988 and mentioning his name had been reported from Kaṭigrāma.

Apparently, by late tenth or the beginning of the 11th century, several gacchas that had originated in various towns within Rajasthan, established their seats in Aṇaḥillapāṭaka or Aṇaḥilla-pattana, the capital of the Solaṅkīs of Gujarat. Among them the more prominent were Bṛhad, Pūrṇatallaka, and Harṣapuriya of the mendicant friars, and Ukeśa as well as Khanḍilla-gaccha of the abbatial affiliation. The Thārāpadra-gaccha and the Moḍha-gaccha, the two that were indigenous to Gujarat, also had established their monastic foundations in this city. Alongside the growth of mонаstic settlements and the consequent multiplication in the number of monks and friars as well as, correspondingly, the founding of temples, the strength of the Jaina lay community also grew on two counts: First, the Śrīmālīs (from Śrīmālī i.e. Bhillamāla), Prāgvyātas (from Ābu area), and Ukeśavālas, later called Osvalās (from Ukeśa or Osiān) in Rajasthan migrated in large number and apparently in waves (as also discreetly as individuals seeking fortunes in) to Gujarat and were soon to become influential by virtue of their opulence got through trade. Several of them came to occupy high positions at the court of the Solankī monarchs: second, these most favourable circumstances ushered in an era of prolific temple-building activity in Gujarat and to some extent in Rajasthan where somewhat analogous conditions prevailed.

As for the temple building activity in the tenth century, Mūlārāja I, the first Cauḷukya king, built a Jīna temple (of Digambara affiliation) at Aṇaḥillapāṭaka. He also honoured the Digambara abbot Lalitakīrtti of Citrakūṭa. His son and crown prince Cāmuṇḍarāja, gave a land grant to the Śvetāmbara Jaina temple in
Varuṇaśarmaṇa (Vadāsamā) in A.D. 976. Cāmuṇḍarāja also organized the ‘praveśa-
mahotsava’ (city-entry celebration) of the Śvetāmbara pontiff Vira gaṇi.

While several Jina metal images of the tenth century—among which a fairly
large number represent those of Jina Pārśva—are available, the remains of the Jaina
temples are exceedingly rare in Gujarat because of the total destruction of all
religious buildings in the major cities of Gujarat in A.D. 1025-1026, again in 1217,
and next in 1304 by Islamic invaders and subsequent Muslim occupation of Gujarat
for several centuries. The tangible remains on the surface, therefore, of the earlier
Jaina buildings are next to none, the only small exceptions being the old base and
lower section (vedibandha) of the wall of the main shrine of Ādinātha (c. mid 10th
cent. A.D.) together with two subsidiary shrines (late 10th cent.) in that complex
located in Ānandapura (Vaḍanagara) as also an architecturally inconsequential cell-
like and porchless shrine of Ambikā at Thān in Saurāṣṭra. In the Medapāta or Mevāda
and the adjoining western tract, Jaina temples were of course built, some of
consequence such as at Ghāṇerāv (c. mid 10th century) and at Āghāta (Ahāda) (last
quarter of the 10th century), the then capital of the Guhila kings, near Udepur. And in
Hastikundi (Hathuṇḍi), a Jaina temple was built by the Raṣṭrakūṭa chief
Vidagdharāja in early tenth century to which his son Mammatā gave donations in
A.D. 940, while the grandson Dhañvalarāja renovated it in A.D. 997. Next, in
Candrāvatī, Ker (A.D. 967), and Nāndiyā in the Ābu area as also in Jābālipura were
built Jaina temples that were largely damaged during the invasion periods.

From the 11th century A.D., Jainism noticeably begins to gain greater
strength in Gujarat. During the reign of the Solāṅkī monarch Durlabhārāja (A.D.
1009-1022), two mendicant friars—Jinešvara and Buddhīṣāra of Candra kula—
from lower Rajasthan visited Aṇahillapāṭaka and by arguing, on the basis of āgamic
injunctions/rules, the authenticity of the mendicant order of friars as against the
abbotial of the caityavāśi monks, got permission to settle and found the mendicant
establishments there which, under the strong influence of the abbots, were till then
denied to the friars. That gave further impetus to Śvetāmbara Jainism as a whole
when, as its consequence, the strength and prestige of the abbots eventually waned.
The aforenoted Jineśvara sūri composed several works: the Pañcalingi-prakaraṇa,
the Viracarītra, and the Nirvāṇa-Lilāvatī-kathā in Āsāpalli, c. A.D. 1027-1035; next
the Pramālakṣma with an auto-commentary, the Śaṭsthānaka-prakaraṇa—all of these
in Sanskrit—a Kathākosa in Prakrit, and a few hymns in Sanskrit. His disciple
Dhanesvara composed the Surasundarī-kāhā in Prakrit in Candrāvatī (A.D. 1035).
Jineśvara’s junior confrère Buddhisāgara composed Pañcagranthī-vyākaraṇa in Jābālipura in A.D. 1024. A few years earlier, Devagupta I of the Ukesa-gaccha composed the Navapada-vṛtti and the Navattattva-prakaraṇa, both in A.D. 1017. And Virabhadrācārya composed some works in Prakrit, of the Prakīṃaka class, such as the Ārādhana-patākā (A.D. 1027), the Bhaktaparijñā, the Gacchācāra, and possibly also the Catuhśaraṇa. Jineśvara’s senior contemporary, Śānti sūri of Thārāpadra-gaccha (active c. A.D. 990-1040), composed a commentary in Sanskrit on the Uttarādhyayana-sūtra, probably the Dharmaśāstra, also a work on the lustral ceremony of the Jina image, and a hymn called ‘Śānti-stava’ in Sanskrit for the purpose of generating peace by its power. He visited the court of Bhoja in Dhārā at the instance of the Jaina poet Dhanapāla who had composed a Sanskrit Nāmamālā, a Prakrit lexicon, and a famous ākhyāyikā entitled the Tilakamaṇjjari. He also composed a few hymns like the Rṣabha-paṅcāśikā and the Mahāvīra-stuti in Sanskrit, the Satyapura-maṇḍana-Mahāvīra-Jinotsāha in Apabhramśa, and the Śrāvakāvidhi in Prakrit. He, moreover, commented on the Stuti-caturvīṁśatikā of his younger brother, Śobhana muni, who predeceased him. A few years hence, Vijayasimha sūri, an abbot of the Śakunikāvihāra-caitya in Brāhukaccha, composed in c. A.D. 1030-1040 his famous hymn in Sanskrit on Neminātha, believed to be addressed to Jina Ariṣṭanemi of Ujjayantagiri. He was honoured at the court of the Śilāhāra king Nāgārjuna of Sthāna (Thāne near Mumbai) and had received the title of ‘Khaḍgācārya’ from the said king. Another Śvetāmbara pontiff—Candanaścārya—who had composed a fiction, the Aṣokavatī, likewise graced the élite assembly of the Sthāna’s king. He was also honoured at the court of Bhoja at Dhārā.

King Bhīmadeva I of Gujarat, in his late years, bequeathed a grant of land to the Jaina temple at Vāyāta-Mahāsthāna near Boṭadi in Saurāṣṭra (c. A.D. 1062). His finance minister Jāhilla was a Śvetāmbara Jaina. So was his other minister Neḍha, a descendant of Ninnaya, whose younger brother Vimala was appointed daṇḍanāyaka at Candrāvatī. Vimala built temples for Jina Rṣabha in Ārāsaṇa (in marble) in or before A.D. 1031 and in Delvāḍa on Mt. Ābu (in black stone) in A.D. 1032. And Jinaḥa was Bhīmadeva’s daṇḍanāyaka stationed at Dhavalakakka in king’s late years. Also, Vimala’s son or younger brother Cāhilla was either his mahāsandhirvigrāhaka or had occupied some other high position.

In Aṇahillapatattana, King Bhīmadeva’s maternal uncle and next the Jaina pontiff after he embraced the order of the monks, namely Droṇaścārya, composed a commentary on the Ogaharyuktī. His nephew and disciple Surācārya, a Sanskritist
of high calibre, composed a dvisandhāna-mahākāvya, the Nemicaritra (A.D. 1034), which also skillfully interwove the Rṣabhacaritra within its fabric. He, moreover, composed the Dānādi-prakaraṇa. At the invitation of Dhanapāla, he visited Dhārā and defeated the pāṇḍitas of Bhoja’s learned assembly in disputation. In A.D. 1062, Abhayadeva sūri, disciple of the earlier mentioned Jīnesvara sūri of Candra kula, completed his famous commentaries on the three āgamas of the aṅga category, the Sthānāṅga, the Samavāyāṅga, and the Jñātādharmakathā in A.D. 1064 and thus he began writing his well-known nine āgamic commentaries for which he later earned the title ‘Navāṅgavṛttikāra’. He consecrated the exhumed ancient image of Pārśvanātha in Stambhanapura (Thāmbhanā) in a new temple in c. A.D. 1054 or 1075 and of another Jina in the Jīnāha-vasati at Dhavalakakka (Dhoḷakā), a temple built by the earlier noted daṇḍanāyaka Jīnaha.

In Bhīmadeva’s successor Karṇadeva’s time (A.D. 1066-1095), Jainism continued its forward march on all fronts. Karṇadeva had several Jain ministers like Śāntu who built the Śāntu-vasahikā in Anahillapāṭaka, next Muṇjāla, who built Muṇjāla-vasatikā in the same city, then minister Pradyumna who embraced the order of the mendicant friars in the Harṣapuriya-gaccha, who next was to be known as Hemacandrācārya. Karṇadeva gave a grant to the Jaina temple at Tākavāḷī (Takodi) in A.D. 1084. Cāhilla, earlier mentioned, was king’s mahāsandhivigrahaka.

Abhayadeva sūri continued his work on writing the āgamic commentaries in Karṇadeva’s time; these were on the Vyākhyāprajñāpī (A.D. 1172), the Upāsakadasā, the Antakṛddasā, the Anuttaropapāṭika, the Praśnavyākaraṇa, the Vipāka, the Aupapāṭika, and on the third ‘pāda’ of the Prajñāpanāśūtra of Ārya Śyāma II (c. 3rd cent. A.D.). He also wrote a commentary on the Paṅcāsaṇa of Haribhadra, the Śatsthaṅaka of his guru Jīnesvara sūri, and also authored a work called the Ārādhana-kulaka. He, moreover, composed a few hymns in Prakrit and one of the most famous of all hymns, the Jayatihuana-stotra in praise of the stambhana-Pārśvanātha, in Apabhramśa. There were, in those decades, some other famous figures engaged in the creation of religious literature. For instance, Abhayadeva sūri’s senior confrère Jinacandra sūri I composed the Sativegaraṅgaśāla. And Siddhasena sūri, who had assumed a sobriquet ‘Śādhāraṇa’, composed the Vilāsavati-kathā in Apabhramśa in A.D. 1067, besides composing several hymns including the one called the Tīrthavandana-stotra, which is perhaps the first among the extant compositions of that category. In A.D. 1069, Nami sādha of Thārāpadra-gaccha composed the Caityavandana-vṛtti as also a ‘tippana’
containing brief notes on the Kāvyālaṅkāra of Rudraṭa. In A.D. 1073, the Dharmopadesamālā-vivarana was composed (by some author) in Prakrit. In the meantime, the illustrious Kāśmirī brahmin poet Bilhaṇa sojourned for some time in Anahillapāṭaka, apparently with minister Śantu. He composed a play, the Karnasundari-nāṭikā, some time around A.D. 1070 and the Pārśvanāthāṣṭaka, an elegant and graphic hymn in Sanskrit. In the last quarter of the 11th century A.D., Devendra muni of Bhṛhad-gaccha, afterwards elevated as Nemicandra sūri, composed the Uttarāḥyayana-sūtra-vrtti (c. A.D. 1073), as also two works of the narrative class in Prakrit, namely the Ratnacūḍā-kathā and the Akhyānakamāṇikoṣa, and the Mahāvīracaritra in Anahillapāṭaka, the last one in A.D. 1083 or 1085. Also, Guṇacandra sūri wrote the Vīracaritra (Prakrit; c. 1185) and Śālibhadra sūri composed a commentary on the Saṅgrahaṇī. Moreover, between A.D. 1061-1071, Abhayadeva sūri’s disciple Candraprabha mahattara authored the Vijayacandra-caritra in Prakrit. And Navāṅgavṛttikāra Abhayadeva sūri’s disciple Vardhamānacārya wrote the Manoramā-kahā in A.D. 1084. (He was to continue his creative work in the next century also.) In A.D. 1090, Devacandra sūri of Pūrṇatallagaccha composed a commentary on his grand preceptor Pradyumna sūri’s Mūlāśuddhi-prakaraṇa. In A.D. 1093, Candraprabha sūri of Bhṛhad-gaccha founded the Pūrṇimā-gaccha. He had composed the Darśanaśuddhi and the Prameyaratnakośa. Also, a Digambara narrative work was composed in the seventies in Anahillapattana.

In the last note on Karṇadeva’s age must be mentioned the name of Jinavallabha sūri (active c. A.D. 1060-1111), the disciple of Abhayadeva sūri, from whom the Kharatara-gaccha apparently had started. He was the most versatile and prolific writer who composed with equal mastery in Sanskrit and Prakrit. His literary activity is spread between Karṇadeva’s as well as his son and successor Siddharāja’s first decade and a half. Also, his field of activity covered Rajasthan and the Mālava country besides Gujarat. He strongly opposed the lax abbatial practices. He consecrated the Jaina temples named the ‘vidhi-caityas’ as against the abbey-temples, in Citrakūṭa (Cittaud, two temples), Nāgapura (Nāgaur: Nemi Jinālaya), Marupura, and Naravarapura. He was honoured at the court of the Paramāra king Naravarmā in Dhārā. He composed about a dozen dogmatic and doctrinal works like the Āgamika-vastu-vicārasāra, the Pīṇḍaviśuddhi-prakaraṇa, the Dharmāśikṣā etcetera, and authored several soulful hymns addressed to the Jinas in Sanskrit as well as in Prakrit.
One of the most influential pontiffs of the late years of Karnaodeva and early decades of Siddharāja was Maladhāri Abhayadeva sūri of Harṣapurīya-gaccha. At his instance, the Cāhamāna monarch Prthvīraṇa I installed a golden finial on the Jaina temple at Rāṇāthambhore. He, moreover, went to Gopagiri (Gwalior) and got the gates of the Jaina temple there, which for long were closed, opened by invoking the help of king Bhuvanapāla (Kacchaphaghati Mahipāla). In A.D. 1086, he consecrated the image of Antarikṣa Pārśvanātha in Śrīpura, to which king Elaca granted the village Śrīpura (Sirpur) itself. By his preaching, a temple to Jina Mahāvīra was built in Meḍatapura (Meḍatā) in Rajasthan. At his instance, minister Śāntu installed golden finials on the Śakunikāvīhāra in Brāgukaccha. Also at his instance, Jayasimhadeva Siddharāja forbade the killing of animals on certain auspicious days in his empire.

In the time of Siddharāja Jayasimha (A.D. 1095-1144), Jainism touched its first highest peak of glory. The number of works produced by several different erudite pontiffs and munis of various gacchas is much too large and even if succinctly noted here would run into several pages. Only the most famous/salient works and their authors’ names, therefore, can be noticed here. This is also true of the many temples, monasteries and related buildings built during this and the subsequent period of Kumārapāla.

Devacandra sūri of Puṇmatalla-gaccha composed Śāntinātha-caritra in Prakrit in A.D. 1104. In 1105, Śānti sūri of Brhad-gaccha composed Prthvīcandra caritra. He is also known as the founder of the ‘Pappala-gaccha’. Continuing his activity on producing literary works, Vārdhamāna sūri, disciple of Abhayadeva sūri, composed Ādinātha-caritra in Khambhāta (A.D. 1104) and Dharmaratnakaraṇḍaka with an autocommentary in A.D. 1116.

In A.D. 1113, Āryaraksita sūri founded Añcalagaccha and, he and his disciples, as the times demanded, were actively engaged in literary activities and their followers also contributed to the temple-building activity.

Recalling the further literary productions of that age, one must note the several important works authored by Municandra sūri of Brhad-gaccha. Also, the Jaina scholar Vāgbhaṭa authored a work on poetics, the Vāgbhaṭālaṅkāra, and the blind Jaina poet Śrīpāla wrote the Vairocana-parājaya as well as the eulogy for the Sahasralinga taṭāka (which was a reservoir built by Siddharāja in Anahillapātaka), and of the Rudramahālaya temple in Siddhapura and the donative eulogy of
Siddharāja which gave account of his donations to Bilpāṅk’s Śaiva temple in the Mālava country. Moreover, Devendra sūri of Candra-gaccha, Śrīcandra sūri, the disciple of Dhaneśvara sūri of Candra-kula, Yaśodeva sūri and Siddha sūri of Ukeśa-gaccha composed many doctrinal and didactic works, and Hemacandra sūri of Harṣapuriya-gaccha composed several commentaries including the one on the Viśeśāvaśyaka-bhāṣya of Jinabhadra gaṇi. Jinavallabha sūri’s erudite disciple Jinadatta sūri (Kharatara-gaccha) composed several works including a few fine hymns such as the Ajita-Śānti-stava.

Among the notable temple-building activities of the time, emperor Siddharāja built Rājavihāra in Anahillapātaka and Siddhavihāra in Siddhapura. Now, several of the members of his large ministerial council were Śvetāmbara Jaina. Among them, besides the ministers Śāntu and Muṇjāla who were there from Karṇadeva’s time and had continued, there were Udayana, Āsuka, Āliga, Ambāprasāda, and daṇḍanāyaka Sajjana. A few of them also built temples. Ambāprasāda had authored a work on poetics, the Kāvyakalpalatā, and composed a hymn in honour of Ambikā of Ujjayantagiri and minister Udayana built Udayanavihāra in Karnāvatī with 72 devakulikās. Āsuka built a temple to Jina Neminātha at the lower reaches of Mt. Śatruṇjaya, and Sajjana replaced the old temple of Neminātha on Mt. Girmār by a new structure in A.D. 1129 (or a few years earlier). And Āliga supervised the construction of the two royal temples at Siddhapura, namely the Rudramahālaya (Śiva temple), and the Siddhavihāra (caturmukha temple for Mahāvīra) for which the king rewarded him with land etcetera.

At the court of Siddharāja, Vādi Deva sūri of Brhad-gaccha defeated the Digambara dialectician Kumudacandra of Karnataka at the court of Siddharāja in Anahillapattana in A.D. 1125. Deva sūri authored an epistemological work, the Pramāṇa-naya-tattvālaṃkāra with a long commentary, the Syādavādatratnākara, and hymns in Sanskrit addressed to the Buddhist goddess Kurukulla and Kalikunda Pārśvanātha. His junior contemporary Ācārya Hemacandra of Pūrṇatalla-gaccha composed Siddha-Haima-Śabdānuśāsana, a grammar on which he also wrote commentaries, and next the Lingānuśāsana. He also composed the Kāvyānuśāsana (a work on poetics) and Chandānuśāsana (a work on prosody and meters) as well as four lexicons including the Deśīnāmamālā, and the Sanskrit Dvyāśraya-kāvyā.

Vādi Deva sūri’s junior contemporary, the learned Dharma sūri of Rāja-gaccha was active and influential in Rajasthan. He defeated the Digambara
dialectician Guṇacandra at the court of Cāhamāna Arṇorāja (A.D. 1133-1153) in Ajayameru (Ajmer). He composed the Dharmakalpadruma and a few beautiful hymns in Sanskrit.

As a closing note of Siddharāja’s time, it may be mentioned that he honoured Dharmaghoṣa and Samudraghoṣa sūris of Pūrṇimā-gaccha and Hemacandra sūri of Harṣapurīya-gaccha. He had bestowed the title ‘Simhaśiśuka’ and ‘Vyāghraśiśuka’ to Ānanda sūri and Amaracandra sūri of the Nāgendra-gaccha.

Emperor Kumārapāla’s period covering some 30 years (A.D. 1143-1173) was also very productive both for the literary as well as building activity. Kumārapāla came under the influence of Ācārya Hemacandra and built many Jaina temples. Most of these were known as ‘Kumāravihāra’. He built temples to Pārvanātha at Aṇahillapāṭaka and at Prabhāsa. Also the Tribhuvanapāla-vihāra and the Tri-vihāra at Aṇahillapāṭaka and a grand temple of Ajitanātha at Tārāṅgā. Moreover, he built Kumāravihāras at Khambhāta (Stambhadhīrtha), Maṅgalapura (Māṅgarol), Tharā (Thārāpadra), Acalagāḍha (Mt. Ābu), Jālōr (Jābālipura) and some other places. He, moreover, got the steps constructed for clambering Mt. Ujjayantagiri under the supervision of his Jaina daṇḍanāyaka Āmrađevā stationed at Junāgadh.

Among the Jaina members of his ministérial council were such stalwarts as Udayana, his two sons Vāgbhaṭa and Āmrabhaṭa, Kaparddi, Ānanda and Prthvīpāla (a fourth descendant of Vimala’s elder brother Neḍha) and a few others. His temple at Tārāṅgā was built under the supervision of daṇḍanāyaka Abhayada. Minister Vāgbhaṭa was a zealous builder. He built the great temple of Ādinātha on Śatruṇḍhayagiri and founded near the foot of the hill a township named Kumārapura (after Kumārapāla) and a temple there named Tribhuvanapālavihāra (after emperor’s father’s name). In Dhoḷakā he built a large temple with devakulikās, the temple called Udayana-vihāra (c. A.D. 1166). Āmrabhaṭa replaced the old Śakunikāvihāra at Bharuca by a large new temple. Minister Prthvīpāla added halls to some pre-existing Jaina temple, such as Vimala temple at Ābu, the temple at Sāyanavādpur and at Pātana. We forego mentioning several other temples built during this period and now turn to the literary activities.

Illustrious Hemacandrācārya continued his literary activities which included the Prakrit Dvyāśraya-kāvyā, the Triṣaṭṣiśalākāpuruṣa-caritra, the Mahāvīra caritra and some hymns like the Mahādevastotra and a few others which are epistemological-philosophical in nature.
Hemacandra’s disciples were also very learned. Among them Rāmacandra wrote several plays in Sanskrit on Jaina themes, such as the Nātyadarpāṇa (in collaboration with Guṇacandra), besides a few other works. The hymns composed by his confrères Bālacandra and Sāgaracandra have also come to light. There were several literary works by the authors of other gacchas, like Jinadatta sūrī of Vāyaḍa-gaccha etcetera which need not detain us here. However, we may take a brief note on Ācārya Malayagiri who flourished in the latter half of the 12th century and was the greatest commentator of that age. He commented on several āgamic works.

As a passing note, it may be mentioned that both Siddharāja and Kumārapāla had visited Śatruṇjaya-tūrtha: Siddharāja also had bequeathed a grant of 12 villages to the Śatruṇjaya-tūrtha and had visited Ujjayantagiri. And the Vāghelā regent Vīradhavala gave the grant of village of Aṅkevāliyā at the request of Vastupāla.

After Kumārapāla, his successor Ajayapāla, who ruled only for three years avenged on those Jainas who had counselled to disinherit him. He, moreover, pulled down several Jaina temples built by Kumārapāla and his supporters. Still some literary activities were going on even in those hard times. Notable among those were the plays Mohaparājaya by Yaśacandra and Prabuddha-rohīṇeyā by Rāmabhadrā. And Somaprabhācārya wrote some of his famous works like the Sūktimuktāvalī and the Jinadharmacratibodha (A.D. 1184).

The first four decades of the 13th century attested to the decline set in from Ajayapāla’s time. While Bhīmadeva II (A.D. 1179-1240) did not patronize Jainism, he was also not against it. It was, next, in the domains of the Vāghelā chief Vīradhavala of Dhavalakakka that the fresh era of glory for Jainism was ushered in, thanks particularly to the munificence of two statesmen, prime minister Vastupāla and his brother, minister Tejapāla. Vastupāla was an erudite connoisseur of Sanskrit literature, himself a poet, as well as patron of poets and builder of many Jaina temples, also some Brahmānical shrines, even mosques in places like Kambhāt, and of course the civic works like stepwells, réservoirs etcetera. He and his brother Tejapāla together had built about 50 Jaina temples, notable among those (built by Vastupāla) were on Mt. Śatruṇjaya (c. A.D. 1231, all destroyed), Mt. Gīrnār (Vastupāla-vihāra, A.D. 1232; and Satyapurāvatāra Mahāvīra), Śatruṇjayāvatāra Ādinātha (Dholakā), Aṣṭāpada temple (Prabhāsa), Āsaraṇā-vihāra (Anahillapāṭaka) and also a temple in Kambhāt, Cittauḍ (now used as Samiddheśvara temple), and in several other places. Tejapāla founded the Nandīśvara temple and built the reservoir
Anupama-sarovara, both on Mt. Śatruṇjaya; also the Kalyāṇatraya temple on Mt. Girmār, Temple of Ujjayantāvatāra at Dholakā, the Nandīśvara fane (in this case 52 Jinālayas) in Karṇāvatī temple of Ādinātha at Prabhāsa (c. A.D. 1234) as also the Jaina temples at Pāvagāḍh and Godhrā, and his surviving temple, the world famous Lūṇa-vasahī temple on Mt. Ābu. As for the literary activities of the age, Vastupāla wrote the Narānārayanānandaka-vyāya and some hymns in Sanskrit referring to Jina Ṛṣabha of Śatruṇjaya and Jina Aṛiṣṭanemi as well as the sāsanadevi Ambikā of Ujjayantagiri. His preceptor Vijayasena sūri of Nāgendra-gaccha composed Revanta-giri-rāsa in Apabhramśa/old Gujarāti and Pralhādanaputra wrote Ābu-rāsa in Apabhramśa, both works are important from historical viewpoint as well. Vijayasena sūri's disciple Udayaprabha sūri composed the Dharmābhyudaya-kāvyā, the Sukṛtakirttikallolini, the play Karunā-vajrāyudha, an astrological work the Ārambahasiddhi, and several commentaries on different works.

There were poets who wrote on Vastupāla, eulogizing his deeds. Someśvara wrote the Kirtīkaumudi; Thakkura Arisirīha composed the Sukṛtaṁkīrtana; Bālacandra the Vasantavilāsa, and Jayasiirīha sūri, the Hammiramadamarṇa. Works of this category are known as composed by Nāracandra sūri and Narendra-prabha sūri of the Harṣapuriya-gaccha and by Harihara paṇḍita and a few less known poets.

After the glorious period of Vastupāla, the sun of Jainism began to slide down. Only a few luminous figures are now known. From Jagacchandra sūri began the Tapāgaccha. His learned disciple Devendra sūri composed works on the karmaprakṛti and some hymns, just as his disciple Dharmaghoṣa sūri wrote a large number of hymns, few in Prakrit as well. The tradesman Jagadu Sāha of Kutch was engaged in social as well as temple building activity.

The final note must be taken of minister Prthvīdhara (Pethada Sāha) of Mālavadeśa who is said to have built about 84 temples in central, but most of them were in western India, a territory from which he in fact had hailed.

It is in the background of those great medieval times that the temples in Kumbhāriyā were founded.
CHAPTER 2

Kumbhāriyā and Contemporary Writings

Though it was rather an out of the way and virtually a less remembered site, Kumbhāriyā was not totally neglected by writers of the modern times as the following résumé of the available writings reveals.

1. The earliest, and hence the pioneering notice on the site and the temples in Kumbhāriyā was by Alexander Kinloch Forbes in his famous Rās Mālā; or Hindoo Annals of the Province of Goorerat, in Western India, London 1856, New Edition by J.W. Watson, 1878, pp. 327-328. Forbes explains the presence of the calcined marble blocks at the site as the result of the volcanic activity. He also narrates the legend of the 360 temples built by Vimala Sāha through the grace of goddess Ambikā, the wrath of the goddess, and subsequently her burning all the temples save five, and dwells for a while on the Neminātha temple where he refers to a single detail of an inscription there, dated S. 1305/A.D. 1249.


3. D.R. Bhandarkar, in his Progress Report of the Archaeological Survey of India, Western Circle, For the months July 1905 to March 1906, inclusive, Bombay 1906, pp. 40-46, describes the site of Kumbhāriyā and gives the account of its six temples, which is the first publication to lay bare some details of these buildings. He begins with the Neminātha temple and next dwells on the Mahāvīra, the Śāntinātha, the Pārśvanātha, the Sambhavanātha and the Kumbheshvara temple. His description allows us to go a century back in the past and visualize the condition of the temples and the site in those years. As he had observed, the temples then were all whitewashed. The removal in later times of the limewash in the interiors with the help of tools also effaced the polish and the ivory-like patina, especially in the main ceilings of the Śāntinātha and the Pārśvanātha temples which, as a result, look very
dry. The exteriors of the temples in particular, as can be inferred from Bhandarkar’s observations, had been periodically repaired/renovated. There are, of course, a few factual errors and inaccuracies in his statements, which here will be pointed out in their proper context.

While describing the Neminātha temple, he rightly mentions that its main shrine is decorated though its sikhara just as its closed hall are later in workmanship. Inside the closed hall, along the walls, he noticed sculptures like the standing Jina images (still in position), that of Ganadhara Puṇḍariṇīka, Meru, Sahasrakūṭa, Cauvisvāt (caturviṁśati-Jina-patī)—all of which no longer traceable—next Āśvāvabodha-Samalikāvihāra-caritra-patī (the subject of which he could not identify since the myth that underlay its portrayal he apparently was unaware of) and at the end of the first list he added the word “and so forth” which perhaps implied and included the patīs like Jinamātā, Vis-vihamāna, Saptatiśata etcetera, some of which are now transferred to the Mahāvīra temple. He, however, errs in equating the ‘mukhamanḍapa’ (ṣaṭcatuṣkya) of the inscriptions with ‘gūḍha-maṇḍapa’. And although he notices there the figure of Ambikā and the Nandīśvara-patī, he does not mention the Saptatiśata-patī and the ‘Kalyāṇatraya’ sculpture also located there. As for the hall’s (raṅgamaṇḍapa’s) painted dome, he took it to be modern. It, of course, is original and of c. A.D. 1137: And the painting apparently was of the Mughal period.

Bhandarkar next describes the Mahāvīra temple. He takes the walls of the (main) shrine as modern, a statement not correct. They are devoid of figure sculptures on the jaṅgha but otherwise are original. Likewise, his observation that the sikhara is rebuilt by using original pieces is also not fully accurate. There are minor resettings, reparations and substitution of older decayed stones but no wholesale rebuilding appears to have been undertaken.

He had seen the central ceiling of the raṅgamaṇḍapa-hall as ‘broken’ and whitewashed. It has been since then carefully conserved and no lime coating is any longer discernible there. He refers to other ceilings of the raṅgamaṇḍapa (showing narratives etc.) and compares them with those in the Vimala temple at Mt. Ābu. Actually, these are not located in the raṅgamaṇḍapa proper: they cover the aisles between the paṭṭaśālā-cloister and the raṅgamaṇḍapa. And they are superior to, and earlier than those in the Vimala temple which are six to ten decades posterior in time. He accurately reads the inscriptive date of the mūlanāyaka’s pedestal as A.D. 1061.
He sees Śāntinātha temple as similar to Mahāvīra’s except for the minor differences. He notices that the ceilings of the hall (he means those above the lateral aisles) are all whitewashed. It is clear that he had read the inscriptions on the pedestals in all the subshrines there and correctly notes that they all are of A.D. 1081. He rightly declares the hall’s ceiling as old, and estimates that once there were four toranas (supported by the bhadra-pillars in each direction.)

Coming next to the Pārśvanātha temple, he remarks that it had three doorways, the two of which are closed and the western one now allows access. He is right in saying that the main shrine and the closed hall have been partly repaired. He also observed that, except the (main) domical ceiling, rest are rebuilt (in fact replaced by plain slabs with the exception in the west wing of the paṭṭasāla where they are original) and whitewashed, the lime during the subsequent restorations had of course been removed.

As for the Sambhavanātha temple, he dwells on it briefly as it so merits. He felt that the śikhara of the sanctuary is old but rebuilt, with carved lower śṛṅga-turrets which are original, an observation that is only partially valid: For the mūlamanjarī or central spire is also old. His views next on the Kumbheśvara temple will be briefly alluded to in the Chapter 5.

In the concluding paragraph, Bhandarkar declares the site’s all Jaina temples to be of the middle 11th century, by comparing their carving with that of the Mt. Ābu’s Vimala temple, and the Kumbheśvara temple with the Sun temple, Moḍherā, an assertion not upheld either by the insciptional or the stylistic evidence. First, Vimala temple’s interior (its marble hall, cloistered corridors) dates from c. A.D. 1144-1189; while the Jaina temples in Kumbhāriyā range in date from c. A.D.1062 to late 13th century. This observation is based on the insciptional evidence: Second, the style of the main parts of the Mahāvīra, Śāntinātha (originally Rṣabhadeva), and Pārśvanātha temples is definitely early compared to Vimala temple’s marble components. Even the Neminātha temple’s older parts are anterior to the marble portions of the Vimala temple’s interior by a decade or so, though its devakulikās, except for the two bhadraprāsādas, are posterior to even the Tejaśā temple in Delvādā (A.D. 1232-1252) since several of those (devakulikās) are as late as A.D. 1282. And Moḍherā temple’s dates (c. A.D. 1027 [prāśāda with guḍhamanḍapa] and 1075 [raṅgamanḍapa]) are earlier than Kumbheśvara’s by 180 to 130 years.
Bhandarkar’s *Report* has been extensively used by several subsequent writers in Gujarātī. Henry Cousens’ critical remarks in the *infra* notes on Bhandarkar’s observations at a few points in the selfsame *Report* are both perceptive and pertinent. They will be alluded to at relevant points in the discussions in the body of this text.

4. Next is the *Prācīna Jaina Lekha Saṅgraha* (Pt. 2) by Jinavijaya, published in Gujarātī in the Pravartaka Śrī Kāntivijaya Jaina Itihāsamālā, No. 6, Śrī Jaina Ātmānanda Sabhā-Bhāvnagar, Bhāvnagar 1921. This work, for the first time, incorporates some 30 inscriptions (there Insc. 277-306) and gives their translation with discussion thereof on pp. 165-185. For the data on the temples, however, the compiler had largely used Bhandarkar’s *Report*.

5. In 1936, Śilpi Jagannātha Ambārāma (Somapurā), Amdāvād, wrote his *Bṛhad Śilpaśāstra* in Gujarātī wherein he incorporated the ground plans of all Jaina temples in Kumbhāriyā (his pp. 107-111), but nowhere does he refer to those in his text, nor did he make even a cursory allusion to those temples.

6. Muni Jayantavijaya’s *Arbuda-Prācīna-Jaina-lekhasandoha* (Ābū Pt. 2), was published from Ujjain in V.S. 1994 (A.D. 1938). Therein are five inscriptions from Delvādā (four of A.D. 1189 and one of A.D. 1279) which refer to Ārāsaṇa. (*Vide* there Insc. 124, 129, 141, 144 and 297.)

7. Soon after, Narmadāśaṅkara Mūlajīvbāī Somapurā published his *Śilpa- ratnākara* (Dhrāṅgadhrā 1939) in which he, perhaps for the first time, published some photographs of the details of the Kumbhāriyā temples, captured through some 14 pictures. Most of these relate to the details of the Mahāvīra temple, for instance, the main temple’s śikhara, the vedikā of its trika’s porch, its raṅgamaṇḍapa’s pillars, the Padmanābha vitāna of its trika as well as some four lateral Samatala ceilings: Also included are the raṅgamaṇḍapa’s Sabhāmandāraka vitāna of the Śāntinātha (originally dedicated to Rṣabhadeva) temple, and the back view of the prāśāda of the Sambhavanātha (originally Śāntinātha) temple. However, he nowhere relates those to or even casually refers to them in his exposition of the text proper.

8. In 1947, from Bhāvnagar, Mathurādās Chhaganlāl Śeth published a booklet entitled *Śrī Kumbhāriyāji Tirtha ārte Ārāsaṇa* in Gujarātī which gives information in very general terms on the history and buildings at Kumbhāriyā, the routes of approach, the local facilities then available, etcetera.

9. Muni Jayantavijaya wrote his *Arbudācala Pradakṣiṇā* (Ābu Pt. 4) (Guj.) published in Śrī Yaśovijaya Jaina Granthamālā, Bhāvnagar V.S. 2004 (A.D. 1948) in
which the book’s pp. 10-29 are devoted to the description of the Kumbhāriyā site and its temples. He also refers to Bhandarkar’s Report, but largely records his own observations which are fairly useful. No illustrations, however, are included.

10. Muni Jayantavijaya next published some of the Kumbhāriyā inscriptions recorded by him while visiting the Jaina temples in the sites around Mt. Ābu. His important book containing these data was entitled Arbudācala Pradakṣina Jaina-lekhasandoha (Abu Pt. 5) with an introduction and translation in Gujarāṭi. It was published in Śrī Yaṣovijaya Jaina Granthamālā, Bhāvnagar V.S. 2005 (A.D. 1949), where the inscriptions numbered 3-41 from Kumbhāriyā temples appear on pp. 2-15 (trans. on pp. 3-15). Some of these are also found in the earlier publication of Muni Jinavijaya (1921).

11. Muni Nyāyavijaya (Tripuṭī group), published his Jaina Tirtho-no Itihāsa (Guj.) in Śrī Cāritrasmāraka Granthamālā, No. 38, Amdāvād 1949, pp. 297-301. It is an uncritical and not a particularly well-organized work but devotes its pp. 291-301 to Kumbhāriyā. A few details that figure there may be compared with those given in other publications.

12. Pt. Ambālāl Premchand Shah’s useful compendium, the Jaina Tirtha Sarva Saṅgraha (Guj.), I.2, was published from Amdāvād in 1953. Here, on pp. 283-287, he dwells on the Kumbhāriyā temples, using earlier published sources, adding as he also did a few observations of his own.


14. Tripuṭī Mahārāja, in their Jaina Paramparā-no Itihāsa, Pt. 2 (Guj.), Śrī Cāritrasmāraka Granthamālā, No. 54, Amdāvād 1960, have spared the book’s pp. 298-300 for the Ārāsaṇa-tīrtha but fail to add new information.

15. A more useful work published in Gujarāṭi is Śrī Ārāsaṇa Tirtha apara nāma Śrī Kumbhāriyā Tirtha, by Muni Viśālavijaya published in Śrī Yaṣovijaya Jaina Granthamālā, Bhāvnagar 1961. The book is based on the impressions recorded during Munji’s two visits to Kumbhāriyā, one in 1931 with his guru Muni Jayantavijaya, and the second in 1951. For this book Pt. A.P. Shah coordinated
Muniji's notes and added some 122 inscriptions recorded in early thirties by Muni Jinavijaya but had not appeared in his 1921 publication since read and collected by him later in c. 1931. Our present monograph is largely indebted to this book for the inscriptive and several other incidental Jaina historical notings and some details on archaeological remains, now disappeared. Muniji's book also contains eight pictures, which include a general view of the Mahāvīra temple, three Samatala ceilings and a parikara-torana from the same temple, two pictures of the maṇḍovara or wall of the Neminātha temple, and one of the Kumbhesvara temple.


17. In 1963, J.M. Nanavati and the first author of the present monograph published a long paper, "The Ceilings in the Temples of Gujarat," *Bulletin of the Baroda Museum and Picture Gallery*, Vols. XVI-XVII, Ed. B.L. Mankad, Baroda. In this monographic paper, some ten pictures relating to the Kumbhāriyā temples' ceilings are included, discussed, and described. These are figs. 9, 18, 37, 43, 47, 62 and 63 there—all of them from the Mahāvīra temple, and figs. 21 a & b, 48, 64 (Śāntinātha), 65 (Pārśvanātha) and 68 (Neminātha)—some pertain to the main or central ceiling of the raṅgamaṇḍapa and some to the aisle or trika of each of the three temples.

18. Soon after, Śri Kanaiyālāl Bhāśaṅkara Dave, in his *Ambikā, Koṭeśvara ane Kumbhāriyā* (Guj.) in Śrīsāyaḷī Śāhityamālā, No. 334, M.S. University of Baroda, Vaḍodara 1963, discussed Kumbhāriyā and its environs in light of its historical perspective, the linguistic explanations of the appellation Ārāsāṇa etc., besides dwelling on the temples where of course he largely had depended on Bhandarkar as well as Jinavijaya.

20. In 1971, the first author of the present monograph, with H.P. Shastri of Prabhas Patan Museum, published an article in Gujarāṭī, entitled “Ārāsaṇā-nā be Jainā pratimā lekho-ni viśesa vācanā,” Svādhyaṇā, Vol. 8, No. 2, V.S. 2027 (A.D. 1971), pp. 189-198. In this article, the inscription on the pedestal of the cult image of the Mahāvīra temple was read afresh and a couple of gaps in phrases could be filled in. Likewise, the inscription on the Aṣṭāpada-prāsāda was read again and a few words could be clarified. (Lakshmishmranbhai Bhojak and Amrut Patel recently further improved upon our reading.)

21. The first author of this monograph, in “The Western Indian Jaina Temple,” Aspects of Jaina Art and Architecture, Eds. U.P. Shah and M.A. Dhaky, Ahmedabad 1975, pp. 319-384, Plates 1-28, discussed the formal aspects of these temples, with particular reference to some ceilings of the Mahāvīra temple (there Plates 8, 12, 14-15, and 20) and the bhadraprāsāda and its pillars in the paṭṭasālā of the Pārśvanātha temple (there Plate 23), and the views of the interior of Śāntinātha and Pārśvanātha temples (Plates 2 & 3).

22. In the above-cited Aspects of Jaina Art and Architecture (1975), also appears a paper by Harihar Singh with the title “The Jaina Temples of Kumbhārīṇī,” pp. 299-318, in which the author has described the temples and included some 22 illustrations.

23. Harihar Singh subsequently enlarged upon his above-cited earlier paper in a book entitled Jaina Temples of Western India, Parshvanath Vidyashram Series 26, Varanasi 1982. Here his discussion on the different aspects of Kumbhārīṇī temples is spread out in different sections. Those who are interested in the enumeration/description of almost each and every moulding involved in the make up of the exterior and interior will be happy with this book. Of about 38 plates dealing with Kumbhārīṇī, his plates 22-35 show details of the Mahāvīra temple, 36-45 of Śāntinātha temple, 46-52 of Pārśvanātha temple, 59-65 of Neminātha temple and 110-112 of Sambhavanātha temple.

24. The first author of this monograph, in his article, “Sāhitya ane Silpa-mañ ‘Kalyāṇatraya’,” (Guj.) Nirgrantha 1, Ahmedabad 1995, pp. 98-110, Plates 1-4, has identified the Kumbhārīṇī Neminātha temple’s paṭṭa of A.D. 1287 (there Plate 2) representing ‘Kalyāṇatraya’ on the basis of inscriptions and the āgamic and other literary references.
25. The same author wrote a guidebook in Gujarātī entitled Ārasūrtha Ārāsaṇa (Kumbhāriyājī), Ṣeṭh Āṇandjī Kalyāṇjī, Amdāvād 1997, pp. 1-18, Plates 1-32, in which he has discussed the historical perspective of the tīrtha and has given full description of the temples.

Late Medieval Sources

The Jaina writers in Gujarātī had used some of the late medieval sources concerning Kumbhāriyā, some of these in Sanskrit and Prakrit, consulted also by the authors of the present monograph.

1. The earliest is what has been called the “Vividhatīrthastutayah” (sundry hymns): The composition is by one ‘Jinacandra’ who plausibly was Jinacandra sūrī III of the Kharatara-gaccha (A.D. 1286-1320). This composition is incorporated in the Jainastotrasandhoha (Pt. 1), Ed. Muni Caturavijaya, Prācīna (Jaina) Sāhityoddāra Granthāvali, No. 1, Amdāvād V.S. 1989 (A.D. 1932), pp. 375-377. Its verse 22 (p. 377) refers to the five temples of ‘Ārāsaṇanagaratīrtha’ by name, those of Nābheyadeva (Ṛṣabha), Sāntinātha, Nemi, Pārśva, and Vīra.

2. In S. 1503/A.D. 1447, Somadharma gaṇi, disciple of Cāritraratna gaṇi and grand disciple of Somasundara gaṇi of Tapā-gaccha, composed the Upadeśa-saptatikā in Sanskrit which, in its second chapter, eighth lecture, dwells on Pāsila and the tale of the building of the Neminātha temple at Ārāsaṇa. The text was edited by Muṇi Caturavijaya as No. 33 of Śrī Ātmānanda Grantharatnamalā, Bhāvnagar V.S. 1971/A.D. 1915, pp. 38, 39.


4. The Prācīna Tirthamālā-saṅgraha edited by Vijayadharma sūrī includes in the collection the “Pt. Megha-Viracita Tīrthamālā,” composed by Pt. Megha (or Meha) in c. mid 15th century A.D. Its verse 24 and 25 describes Ārāsaṇa, its mines and mentions the five temples, namely of Ādi(nātha), Nemi(nātha), Loḍāṇa (Pārśvanātha), Śānti(nātha), and Vīra (i.e. Jina Mahāvīra.)
1. Location map of Kumbhariyā.
Kumbhāriyā:/Kumbhāriā, is situated about a mile and a half, or two and a quarter kilometres, to be precise slightly southeast of the famous holy tirtha-town Ambājī of the Brahmanical goddess Ambā, District Banaskantha, in north Gujarat (see location map, Fig. 1). It is today a hamlet-like habitation, important only because of the existence of six medieval marble temples, five Jaina and one Śivaite, at the site. From about the turn of the century, the pilgrims had started revisiting the temples in progressively larger number just as the architectural splendours of the Jaina temples’ interiors, for the past few decades, daily attract scores of tourists, thanks particularly to the improvements in roads and transport services as well as lodging and boarding facilities.

On the basis of later traditions, or maybe as an outcome of sheer speculations, suggestions have been made by contemporary writers for explaining how the site got the present appellation “Kumbhāriyā” or “Kumbhāriā”. It is, for example, said to be after the Guhila monarch Mahārāṇa Kumbhā (Kumbhakarna) of Mevāḍ (Medapāṭa) (A.D. 1435-1470)1 or after some rājaputa named Kumbhā who lived there;2 or the site was so called after the settlement there of the ‘kumbhāras’ (Skt. kumbhakāras), members of the potter community.3 But the appellations for the settlement that overwhelmingly, indeed without an exception, figure in the medieval inscriptions are neither Kumbhāriyā nor Kumbhāriā: They invariably are Ārāsaṇa/Ārāsana and Ārāsanākara/Ārāsanākara,4 the suffix ‘ākara’ figuring in the second alternative appellation, in each instance, denotes ‘quarry’ (or ‘metal mine’) with reference arguably to the ancient marble quarries in the hills situated north-northeast of the settlement site. Even in an inscriptive reference of a date as late as A.D. 1619 (here Chapter 7, Ins. 145), it is called ‘Ārāsaṇa-nagara’, the denomination Kumbhāriyā clearly, then, is of a much later vogue, whatever its origin may have been. In any case, in the context of the temples, it has no relevance from the historical standpoint.
Table 1: Inscriptional notices of ‘Ārasāṇa’ and variants

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<th>Location of the Inscription</th>
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<td>Ārasāṇa</td>
<td>1087</td>
<td>1031</td>
<td>1 Ādinātha caitya (now Śāntinātha) Mahāvīra caitya</td>
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<td>&quot;</td>
<td>1118 ?</td>
<td>1062 ?</td>
<td>4 Mahāvīra caitya</td>
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<td>1206</td>
<td>1150</td>
<td>85 Neminātha caitya</td>
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<td>1220</td>
<td>73 &quot; &quot; &quot;</td>
</tr>
<tr>
<td>&quot;</td>
<td>1310</td>
<td>1254</td>
<td>96 Neminātha caitya</td>
</tr>
<tr>
<td>&quot;</td>
<td>1314</td>
<td>1258</td>
<td>99 &quot; &quot; &quot;</td>
</tr>
<tr>
<td>&quot;</td>
<td>1331</td>
<td>1275</td>
<td>143 On a stray stone</td>
</tr>
<tr>
<td>&quot;</td>
<td>1346</td>
<td>1290</td>
<td>144 Near Kumbheśvara, donative&quot;</td>
</tr>
<tr>
<td>Ārasana</td>
<td>1110</td>
<td>1054</td>
<td>2 Ādinātha caitya (now Śāntinātha) Mahāvīra caitya</td>
</tr>
<tr>
<td>&quot;</td>
<td>1110</td>
<td>1054</td>
<td>3 &quot; &quot; &quot; &quot;</td>
</tr>
<tr>
<td>&quot;</td>
<td>1147</td>
<td>1091</td>
<td>16 Mahāvīra caitya</td>
</tr>
<tr>
<td>&quot;</td>
<td>Undated</td>
<td>–</td>
<td>33 Neminātha caitya</td>
</tr>
<tr>
<td>Ārasanākara</td>
<td>1206</td>
<td>1150</td>
<td>86 Mahāvīra caitya</td>
</tr>
<tr>
<td>&quot;</td>
<td>13 + 4</td>
<td>–</td>
<td>48 (Pedestal originally in Mahāvīra temple, now in the principal shrine of Śāntinātha temple)</td>
</tr>
<tr>
<td>&quot;</td>
<td>1313</td>
<td>1257</td>
<td>142 On a stray stone (near Neminātha temple)</td>
</tr>
<tr>
<td>&quot;</td>
<td>1338</td>
<td>1282</td>
<td>113 Neminātha caitya</td>
</tr>
<tr>
<td>Ārasanākara</td>
<td>1145</td>
<td>1089</td>
<td>13 Mahāvīra caitya</td>
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<td>&quot;</td>
<td>1147</td>
<td>1091</td>
<td>15 &quot; &quot; &quot;</td>
</tr>
<tr>
<td>&quot;</td>
<td>1153</td>
<td>1097</td>
<td>136 On the pedestal of Śiva image of the ruined Saṅgameśvara</td>
</tr>
<tr>
<td>&quot;</td>
<td>1161</td>
<td>1105</td>
<td>49 Pārśvanātha caitya</td>
</tr>
<tr>
<td>&quot;</td>
<td>1204</td>
<td>1148</td>
<td>80 Neminātha caitya</td>
</tr>
<tr>
<td>&quot;</td>
<td>1208</td>
<td>1152</td>
<td>88 &quot; &quot; &quot;</td>
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<td>1214</td>
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<td>89 &quot; &quot; &quot;</td>
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<td>&quot;</td>
<td>1323</td>
<td>1267</td>
<td>100 &quot; &quot; &quot;</td>
</tr>
<tr>
<td>Āraśaṇanagara</td>
<td>1675</td>
<td>1619</td>
<td>145 Mahāvīra caitya</td>
</tr>
</tbody>
</table>
The term/word ‘ārasa’ in Gujarāṭī, which stands for marble, may have derived from the settlement’s appellation “Ārāsana”. 5 ‘Ārasa’ (or rarely ‘ārāsa’) doubtless was the kind of local marble quarried specifically from Ārāsana, 6 the hills around are for long time known as Ārāsur, a nomen in which the memory of the denomination ‘Ārāsana’ is preserved. 7 The alternative explanation offered for the formation of the compound ‘Ārāsana’ is based on the assumption that it is a combination of two words—‘āra’ meaning metal and ‘āsana’, seat. 8 In the 19th and early 20th century, as reported by Bhandarkar and other writers, 9 fragments of burnt stones were strewn all over the site, which led them to suggesting that there were many more temples as also were there metal mines in the neighbourhood and consequently the furnaces for smelting the ore within the town. 10 However, on Bhandarkar’s report, Cousens significantly remarked: “I doubt whether there were many more temples, originally, than are now seen. The amount of calcined marble scattered about points to ordinary houses and palaces rather than temples. Marble requires the aid of wood to calcine it, and had it in the timbers, rafters, doors and windows of the houses. In temples there is practically nothing that will burn of itself: hence these temples escaped the flames, though probably not the iconoclastic hand. - H.C.”. 11

When exactly the settlement was established is not known. The earliest temple to be built on the site was in or a little before A.D. 1031. The discovery and exploitation of the marble quarries may have been the raison d’être for this settlement, probably some years in the first quarter of the 11th century. From the older vestiges visible on the surface (brick structures forming low mounds noticeable behind some of the temples and a little beyond), it may be inferred that the old township was of modest dimensions and, predictably in the medieval times, was inhabited predominantly by the Jaina mercantile community, their several families assumably trading in marble and some plausibly may have been money-lenders.

Today, as earlier mentioned, there stand five Jaina temples, the sixth one is sacred to Śiva. 12 All of these are built of local marble. These, as will be shown, were founded between early 11th and c. mid-late 13th century, apparently a period of prosperity for the town. While none of the standing buildings was the result of royal patronage, or even due to the munificence of high officials like mantrīs (ministers, counsellors), dañḍanāyakas (generals), or even bhāndāgārikas (treasurers) of a monarchical or imperial power, as is otherwise known in regard to several Jaina foundations in western India, there is evidence of the epigraphical and literary record that at least one Jaina temple, that of Jīna Rśabha/Ādinātha (Phase II), was a
‘Sarīgha-caitya’ and hence built through the corporate efforts of the members of the Sarīgha or Fraternity: that of Jina Nemināthha was built by a tradesman Pāśīla of Ārāsāṇa as noted in the reliable anecdotal literary records preserved in the late medieval sources, to be subsequently noticed (Chapter 5), with additions progressively made by other lay adherents as attested by inscriptions.

The temples are located in relatively smaller area, though not too close to each other, in this order: At the extreme southeast is the temple of Ārhat Pārśva (known in Khīmā’s pilgrim psalm, c. mid 15th cent. A.D., as Loḍāṇa Pārśvanāthha) and at a little distance to its northwest stands the temple of Jina Mahāvīra. Further northwest lies the temple originally built for Jina Rṣabha but later dedicated, as will be shown, to Śāntināthha; and the largest of the whole assemblage, which is a centrally situated building at the site, standing southwest of Śāntināthha’s, is the one sacred to Jina Nemināthha. The fifth, the one that is regarded today as of Jina Sambhavanāthha but, as will be shown, was sacred to Jina Śāntināthha, is located at a fair distance, some 600 feet northwest of the last-noted foundation. The temple of Śiva, which currently goes by the name ‘Kumbheśvara’, stands about 100 feet northwest of the Sambhavanāthha temple. (See the schematic site plan, Fig. 2). While the Śiva temple faces east, all the five Jaina temples are oriented toward north. One more Śiva temple there, with a sculpture bearing the date (A.D. 1090) and two very fragmentary inscriptions referring to it as ‘Sanīgameśvara’, was built earlier than Kumbheśvara. It was already in a completely devastated condition when first reported.

The local folklore and the legend state that minister Vimala had built 360 Jaina fanes at the site with the grace of the (Brahmanical) goddess Ambā. When inquired by Ambā as to by whose grace he built these temples, Vimala’s response was: “Through the grace of my guru”. That enraged the goddess who commanded him to run away from the site and burnt down all temples except five. The legend was floated apparently on the basis of three factors, two physical, one psychological. The burnt stone fragments strewn over the site in the past, and the buildings’ exteriors in part blackened due to weathering and algae action on the lime of the marble were visually too overtly apparent before the site’s clearance and along with it buildings’ first cleaning undertaken some eight decades ago. The third reason is the envy of the later days’ local Brahmanists, of the Jainas’ wealth as also not particularly warm feeling for, or favourable disposition toward, Jainism. As had been remarked by some writers (question as they also did the legend on some other grounds), the building of as many as 360 temples may only be possible in an area
miles larger than the present one, whereas the evidence on the surface is that the settlement was of considerably smaller dimensions. The late 13th century pilgrim, Jinacandra sūri (III), presumably of the Kharatara-gaccha, reports only five temples there, namely those of Rśabha, Mahāvīra, Pārśva, Nemi, and Śānti all of which today stand at the site.20 What is more, with the sole, and plausible, exception of the temple of Ādinātha—now no more extant—the rest of the temples, on epigraphical as well as stylistic evidence of architecture, associated sculpture, and no less of decorative art, were built posterior to the time of Vimala.21

Turning toward the political history of Ārāsaṇa related to the 11th, 12th, and the 13th centuries, it was then included within the monarchical, next imperial, domains of the Solaṅkīs of Gujarāt. An image-pedestal inscription of A.D. 1031 (here No. 1, Chapter 7) in the Śāntinātha (originally Ādinātha) temple refers to ‘Bhīma-bhūpa’ (Caulukya monarch Bhīmadeva I, A.D. 1022-1066) and an inscription on the pedestal of a Jina image in the Neminātha temple, dated A.D. 1150 (No. 85) and another, its date covered up by plaster but probably of the same time and now in the Mahāvīra temple (No. 86), report that the images to which the two inscriptions were connected had been installed at the behest of the Caulukya emperor Kumārapāla (A.D. 1144-1174). In the early 13th century (c. A.D. 1203), however, during the period of Caulukya Bhīmadeva II (A.D. 1175-1235), Ārāsaṇa apparently was governed by Paramāra Dhārāvarṣa of Candravaṭṭi (Nos. 54, 60, 63, 73),22 a maṇḍalika/maṇḍalika or vassal chieftain ruling under the tutelage of the Solaṅkī emperors, though, an inscription dated V.S. 1263/A.D. 1207 (No. 140) directly mentions (Caulukya) Bhīmadeva II as the ruling monarch. An inscription of (V.)S.1331/A.D. 1275 (No. 143) reports the reign of a local chieftain Mahipāladeva [who is known to be ruling from Trisaṅgamaka (Trisaṅgamapura) in c. A.D. 1313]23 and of (V.)S.1346/A.D.1290 (No. 144) clearly mentions Candravaṭṭi’s chief mahārājakula Viśaladeva’s authority, understandably on Ārāsaṇa.24

In early 14th century, when the Jaina temples in Delvāḍa on Mt. Ābu were desecrated by the Muslim armies, to be precise in c. A.D. 1313 (or at any rate before A.D. 1322, the date of their renovation/reconsecration), the Ārāsaṇa temples may have escaped since not located on the route of the invaders and, what is more, the inscriptions recording the setting up of images from A.D. 1310 continue there till A.D. 1338 (Nos. 126-133). (Also, unlike Mt. Ābu’s Delvāḍa temples, there are no inscriptions reporting replacements/reconsecrations in early 14th century in any of the five Jaina temples.) The temples, however, for some reason and for long centuries
2. Site plan showing temples in Kumbhāriyā. (Not to the scale.)
after that date, were either relatively forsaken or much less frequently visited. At least no Jina images (with a single exception of the one in the present day Sambhavanātha temple) or other related objects of worship such as the paṭṭas etc., were set up in the 15th or the 16th century. Could it be that an invasion, hitherto unreported but some date soon after A.D. 1338, was responsible for the destruction of all original images? Bhandarkar, however, felt that it was some time after A.D. 1619 that Ārāsana may have been attacked, the town laid to waste, and its temples were desecrated. Cousens, in his remark on Bhandarkar’s statement, places this happening during the period of one of the Sultāns of Gujarāt and hence in the 15th century. Whatever may have happened, temple’s original cult images and the main images from the subsidiary shrines have all, for certain, disappeared. The tiny Jina images carved on the Aṣṭāpada (A.D. 1210) enshrined in a corner chapel in the Śāntinātha (Ādinātha) temple complex are all woefully mutilated (Plate 128), just as the Samavasarāṇa in a caturmukha chapel in the Mahāvīra temple complex is in a damaged condition (Plate 73), providing as they both do a further and very palpable evidence on the visit of an iconoclast to the site at some point in late medieval times.

According to the ‘paṭṭāvali’ of Dharmasāgara of Tapāgaccha, in late 16th century, at the instance of Vijayasena sūri, chief disciple of the illustrious jagadguru Hiravijaya sūri whom the Mughal emperor Akbar held in high esteem, the temples in Ārāsana were renovated. However, it is not clear as to what was involved in the renovation. At least there is no epigraphical endorsement to that effect known from any of the five temples. Within decades next, however, Vijayadeva sūri, chief disciple of the aforenoted pontiff Vijayasena sūri, consecrated the cult images of the main sanctuaries in the Mahāvīra, Pārśvanātha, and Neminātha temples, that was in (V.,)S.1675/A.D. 1619 (Insc. 145-148). The administration of the temple was next entrusted to the Fraternity of Pośinā. As years went by, the condition of the temples had deteriorated as apparently the jungle once more began marching and gaining control of the temples’ surroundings. In late 19th century, the administration of the temple was taken over by Šēṭh Premacand Raicand of Bombay and next the Jaina mayor of Ahmedabad is reported for some time to be in charge of the temples. They were next taken over by the Saṃgha of Dātā. In view, however, of the deplorable state of the temples, in 1921, at the instance of Vijayanemi sūri, the temples’ charge were transferred to Šēṭh Ānandji Kalyāṇji, a religious institution which from that date on is their custodian. They soon started the clearance of the site and effected essential repairs to the temples, as records report, from 1923 onwards. A building
housing their office was built in c. 1922 on the south end vacant ground between the Pārśvanātha and Mahāvīra temples. And back in A.D. 1901 or 1904, a dharmāśālā, with vaulted rooms in Rajasthānī style, was built by Śeṭh Mansukhbhai Bhagubhai. Further improvements in the temples’ environs and the building of two guest houses and more efficient management in the last three decades have made the visits to the site more facile, educative, and comfortable. (A guidebook in Gujarāṭī on the site’s Jaina temples sponsored by Śeṭh Āṇandjī Kalyāṇjī and written by the first author of this monograph is available with the site-manager’s office.)

Annotations

1. It is, of course, not clear whether Kumbhāriyā was then under the Mevāda rule, though Mt. Ābu certainly was. In any case, Forbes so records: “Near Umbāje (Ambājī), beside a rivulet, and among natural shruberies of wild jasmine and other scented flowers is a little village founded by Koombhā Rānā (Rānā Kumbhā), of Cheetor, and called after his name, Koombhāreēā (Kumbhāriā).” Vide the Rās Māḷā, NE, London 1878, p. 327. But Bhandarkar (Progress Report, ASI, WC 1905-1906, p. 45) discredits this legend. See also the refutation of this belief by Kanaiyalal Bhaisankara Dave, Ambikā, Koṭeśvara ane Kumbhāriyā, Vadodarā 1963, pp. 46-47.


3. This is the guess of Muni Darśanāvijaya, vide, Jaina Paramārpa-nā Ḍhāsā, Pt. 2, Amdāvād 1960, p. 299. However, Muni Viśālāvijaya disagrees with him: see his Śrī. Árāśaṇa Tirtha., p. 10.

4. See here Table 1 on page 34 and relevant Inscriptions appended at the end of Chapter 7.

5. The point has been discussed by Bhandarkar, Dave, and other scholars.

6. Or is it because the marble was already known as ‘ārāsa’ and hence the appellation ‘Árāśana’? Árasa’s cognate Gujarāṭī word ‘ārasi’ means ‘mirror.’ Is it because the marble can receive high mirror-like polish and hence was called ‘ārana’? But this is a side issue and for the philologists to decide.

7. This is the view of several early writers on Kumbhāriyā. They had thought about and discussed the origin/etymology of the word Árāsur.


9. Bhandarkar, p. 40; Dave, pp. 46, 47.

10. Dave, Ibid.


12. There was one more, and earlier, Śiva temple of which, as will be discussed, whatever meagre remains were, by now have completely disappeared.

13. Mentioned in Pt. Megha’s “Tirthamāḷā.” (Cf. Vijayadharmā sūtī, Prācīṇa., vs. 25, p. 50.) Whether the name has anything to do with ‘Loṭāṇā’, a village near Nāṇḍiyā where there was a medieval temple of Pārśvanātha, is a moot point. If it has, then the Kumbhāriyā instance would be a ‘tirthāvatāra’ shrine.

15. Ibid., p. 151. The inscription cited there, of S.1153/A.D. 1097 on the image of Śiva, mentions ‘Saṅgamaḥvaradeva’.

16. This legend is noted by Forbes, Bhandarkar, and some subsequent writers on Kumbhāriyā.

17. The latter point had been noted by Prabhāśaṅkara O. Somapurā as reported by Jayantavijayaś in the Arbudacala Pradakṣiṇā (Abu Pt. 4), Śrī Yaśovijaya Jaina Granthamālā, Bhāvnagar 1948, p. 28. Prabhāśaṅkara’bhāi, in the fifties, had also mentioned this fact to the first author of this monograph.

18. Even today, some go as far as saying that these were our temples appropriated by the Jainas who have retooled the original figures and converted them as Jaina divinities as also replaced the original by inserting Jaina motifs and details in carving.

19. Bhandarkar, Dave, and a few other writers.

20. Nābhayedevam siri Sāntināhāṃ Nemin jīnāṃ Pāsajināṃ ca Vīram
aṇaṇantaṇāṇai guṇaṇa ṭhāṇam saṇeem Ārāsanayaratitthit
(Cf. Muni Caturavijaya, Jainastotra., p. 377.)

21. This point will be fully clear when the epigraphical and stylistic evidence will be produced while describing these temples in Chapter 5.

22. After the death of the Solanki king Ajayapāla in A.D. 1177 and soon after the victory near Abu on the Muslim invaders by the Gujārāt army, Dhāravāraṇa apparently had played a significant rôle and, as a result, had become the de facto ruler of the Arbudamāṇḍala. Of course, he had always remained loyal to the Solanki throne.

23. This fact is mentioned in the ‘Nābhinandana-jinoddhārāraprabhandha’ of Kakka suṛi of Ukeṣagaccha (A.D. 1337) (Edited by Pt. Bhagavāṇdās Harakhcanda, 1929) in the context of acquiring a marble piece from Arāśana by Samarasimha of Anahilapāṭaka for making the image of Ādinātha of Satruṇjaya. (See there 4.20-140: pp. 130-139.)

24. Otherwise his name would not have been mentioned in the inscription.

25. In the 15th century, however, a few pilgrim notices based on the visits are of course available in the ‘caityaparāpaṇī’.

26. Inscriptions pertaining to this period are extremely rare in the temples.

27. There is, of course, and till now, no evidence illuminating this dark corner in the local history.


29. Ibid., p. 46, infra.

30. As other instances, the arms and nose of the two kāyotsarga images in the gūḍhamāṇḍapa of the Mahāvīra temple were mutilated: the arms, in the past, were rejoined.

31. See the citation, Viśālavijayaś, Śrī. Kumbhāriyāji., p. 80.

32. The image of Ādinātha in the eastern bhadrāprāśāda of the Neminātha temple also dates from that period.

33. Śetth Mathuradās gives the date S. 1957/A.D. 1901, while Muni Viśālavijayaś mentions S.1960/A.D. 1904 as the date of the Dharmāsālā (Śrī. Kumbhāriyāji., p.60). Munji, moreover, mentions the name of the builder as Śetth Mansukhhbāi Bhagubbāi (of Amdāvād.)
CHAPTER 4

Western Indian Jaina Temple: Generalities

The full-fledged western Indian Jaina temple complex, built according to the tenets of the Maru-Gurjara architectural style, has a typical ground plan/floor plan and, as its consequence, the design involving the presence of specific components and their characteristic internal organization and corresponding external appearance which distinguish it from a contemporaneous Brahmanical temple. It also remains distinguished from the extant medieval Jaina temples of eastern, upper, central, and southern India. This distinction, as evident in several medieval examples in Gujarat as well as in Rajasthan, is also noticeable in the case of the Jaina temples in Kumbhāriyā which, in terms of configuration and characteristic visual appearance, reflect the same type of manifestation. The aspects and features associated with the medieval western Indian Jaina buildings may next be considered, to begin particularly in relation to the typical instances and to notice how far the Jaina temples in Kumbhāriyā correspond with, or conform to the conventionally fixed pattern.

(1) Floor plans

Out of the five Jaina temples in Kumbhāriyā, the earliest three—those of Jina Śānti (Ṛṣabha), Mahāvīra, and Pārśva—are of the ‘Caturvinśati-Jīnālaya’ class, the fourth, that of Jina Neminātha has, excepting for its two large bhadraprāśādas, the surround of linked devakulikās without the usual partitioning cell-walls within and it is only from the number of śikharas, several built in recent decades, seen from outside that the figure of the intended sub-shrines is inferable. The sixth or the Śiva temple follows the standard plan known of a Brahmanical sacred building of relatively smaller size in medieval Gujarat, which comprises the prāśāda linked with a semi-open raṅgamaṇḍapa as met with at the Munibāvā temple at Thān (c. A.D. 975), the Khimel-mātā temple at Dhiṇoṛ (c. A.D. 1027-30), the Śiva temple at Saṅḍer and the main shrine of the pañcāyatana temple at Gavāḍā, both of the second quarter of the 11th century, the Nilakaṇṭha-Mahādeva temple at Suṇak (c. A.D. 1075)—all
situated in north Gujarat—and the Nīlakaṇṭha temple at Miyāṇī (A.D. 1204) in Saurāṣṭra, to name a few buildings as typical examples.¹

The structural adjuncts figuring as the Jaina building’s major architectural components are first a ‘jagatī’ on which the whole articulated complex stands. The complex’s main focus is the ‘mūlaprāśāda’ or shrine proper/main sanctuary joined, at its front, through the kapilī or pair of buffer walls, with a gūḍhamaṇḍapa (closed hall) which is next followed by a ‘mukhamaṇḍapa’, more precisely known as ‘trika’ (three-bayed open colonnaded forehall) or ‘ṣaṭcaṭaṣṭkya’ (similar to trika but doubled and thus six-bayed forhall with two rows, fore and rear, of four columns each). It is in turn connected with a raṅgamaṇḍapa or a large 12-pillared open hall. The trika or ṣaṭcaṭaṣṭkya then functions as a ‘raised on’ moulded podium and appears as wall-less vestibular antechamber interposing between the closed hall and the open columnar raṅgamaṇḍapa hall. All these components are present here in Kumbhāriyā in the first four temples, the fifth one (originally dedicated to Śāntinātha), which is now known as of Sambhavanātha, is without the trika/ṣaṭcaṭaṣṭkya adjunct.

The raṅgamaṇḍapa, together with the mukhamaṇḍapa-antechamber, is surrounded by a paṭṭasālā-cloister having either two (sopāna-dvaya) or three continuous steps (sopāna-traya) all around; to this is organically articulated an entourage of the 24 (or more number of) devakulikā-subshrines² meant to contain the corresponding number of Jina images. The paṭṭasālā coincidentally thus becomes a circumambulatory path and hence also known as “bhramantikā” (“bhamati” in Gujarāṭi as well as in Rājasthānī) in view of that particular functional feature of this adjunct. The three flanks of the raṅga-maṇḍapa are connected with the paṭṭasālā by carved ceilings. The temples dedicated to Jina Mahāvīra, Śāntinātha (originally Rṣabhanātha), and Pārvanātha, are of the 24-Jīnālayas type. Neminātha temple, too, has a cloistered devakulikā-surround, but the Sambhavanātha is devoid of it.

(2) Jagatī

The large rectangular, usually solid socle or platform—jagatī—on which the temple complex stands may have projecting offsets punctuated with figure-bearing niches, and a moulded and at times also sparingly decorated elevation, or may be just without these features and, as a result, looking plain, monotonous, and bland. It is this second type, less expensive and facilely constructed, which is encountered in all of the Kumbhāriyā temples.
(3) Mūlaprāsāda

Prāsāda or shrine is called ‘mūlaprāsāda’ or ‘principal shrine’ by virtue of its being the sanctuary proper in relation to the surrounding devakuliṣas or subsidiary shrines. The main cella, moreover, enshrines the ‘mūlanāyaka’ or the cult image of the Jina which is also called the ‘adhināyaka’—‘Image Superior’ or ‘Principal Image’—in relation to the images of other Jinas enshrined in the smaller or subsidiary shrines within the complex. In plan and elevation the mūlaprāsāda in no way differs from the Brahmanical building from the standpoint of architectural elevation. It is the associated iconographical program which sets it apart from a Brahmanical sacred edifice. For instance, the narapītha-belt in the base mouldings may show the narrative portrayal of the ‘pañcakalyāṇakas’, the five auspicious events in the life of a Jina, in lieu of the Brahmanical puranic and related episodes. Also, the faces of the kumbha moulding of the vedibandha, when it displays miniature niches containing figural carving (in lieu of the usual half diamond and/or half lotus ubiquitously seen on a Maru-Gurjara temple), shows the seated images of Vidyādevīś, Yakṣīś, Sarasvatī, and at times a few other Jaina divinities of the Yakṣa category like Brahmaśānti and Gomukha. While the karnas (angle-buttresses) carry framed images of the Dikpālas as is the case with the Brahmanical temples, the neighbouring pratirathas show Yakṣīś, Vidyādevīś etc., in lieu of the surasundarī figures invariably met with on the flanking buttresses of the Brahmanical temples. Moreover, the bhadra-niches at the cardinals of the sanctuary walls shelter seated (sometimes standing) Jina figures in lieu of the Brahmanical divinities. This is also true of the bhadra-rathikās (framed niches) applied/inserted at cardinal points of the lower end of the śikhara where either Jina images or, more frequently indeed the attendant Jaina divinity figures—Yakṣīś, Vidyādevīś etcetera—are shown. In Kumbhāriyā, only the Neminātha temple has a fully moulded and decorated base and wall for its prāsāda. However, while the śikharas of all other Jaina temples here show the jāla or the so-called ‘beehive pattern’, the Neminātha temple has a lately done śikhara which is devoid of it. All the śikharas here are of the Anekāṇḍaka or Śekhārī (multi-turreted) class, the Latina (monospired) type went out of vogue after early 11th century.

(4) Gūdhamaṇḍapa

The closed hall, conjoined with the prāsāda with the help of the ‘kapilī’ or connecting vestibular pair of parallel walls, is the immediate adjunct within which the devotees
stand before the garbhagṛha/sanctum for offering worship. In the Maru-Gurjara style it is usually built 1/7th or 1/8th part broader than the prāsāda. And its walls, too, are somewhat less thick than those of the prāsāda. As a result, more space is available within. The elevation of the exterior, in terms of mouldings and decoration, usually follows the pattern of the prāsāda even when the rathas tend to be a little broader than those of the prāsāda. The bhadras, however, may not always have khattaka-niches: Instead, there would be, at each of the two lateral opposite sides, a bhadrāvalokana or window, with or without a perforated screen. However, there can be open-pillared porches in lieu of the bhadrāvalokanas. The roof of the hall, too, is differently treated in that it is never of the ‘śikhara’ class but usually of ‘sārvāravaraṇa’ (stepped bell roof) (or rarely ‘phārśanaṇā’ or tiered pyramidal) class. If the guḍhamanaḍapa is fairly large, then there is scope for introducing columns at the nave. Otherwise, the wall-pilasters would suffice for supporting the central karottaka-ceiling which usually is of the Nābhicchanda category. In the context of the Kumbhāriyā temples, like its prāsāda, it would be logical to expect to see a fully decorated external wall in the case of the Neminātha temple. As it happened, in later times, the portion above its lower-most mouldings was all newly done. The interior, as its consequence, is disappointingly unoriginal.

(5) Mukhamanaḍapa

The main door, usually fully carved, of the guḍhamanaḍapa opens into the trika or mukhamanaḍapa—an open, columnar, short, vestibular hall standing on a stereobate having on the floor three connected quadrants in a row. It can be doubled to form a ‘sāṭcatuskṣya’ (or even tripled, rarely though, resulting in a ‘navacatuskṣya’). Excepting the Neminātha temple, which has a sāṭcatuskṣya, the remaining three possess the trika class of mukhamanaḍapa. The front wall of the guḍhamanaḍapa (which falls into the trika) shows no ratha-divisions but is kept straight and plain except for the wall-pilasters figuring as responds to the trika-columns, and the space between the pilasters is occupied by a large khattaka-niche, one each flanking the doorway of the guḍhamanaḍapa. All of its pillars in the trika may be fully decorated, or some partially, or, as in a few cases, all may be sparingly decorated. Only the Neminātha temple shows all of its mukhamanaḍapa columns fully adorned. The ceilings in the trika happen to be among the choicest which the designing architect could conceive and the builder could afford. In Kumbhāriyā, the Mahāvīra and the Śāntinātha (originally dedicated to Rṣabhadeva) temple possess fine trika-ceilings,
the Neminātha has somewhat second rate examples, those of Pārśvanātha had been replaced by plain slabs and there is no question for Sambhavanātha which is not provided with the mukhamanḍapa.

(6) Raṅgamaṇḍapa

On stepping down from the mukhamanḍapa one enters into the next adjunct, the raṅgamaṇḍapa, having a central square nave defined by 12 peripheral pillars. The four pairs of columns at the bhadra-cardinals form an octagon which support a ceiling of the Sabhā-mandāraka or the Sabhā-padma-mandāraka order, with a sequence of receding gajatālu and kola courses leading to a central pendant, usually gorgeous and of considerable intricacy and beauty. The pillars usually are profusely decorated, though in the Kumbhāriyā context only the Neminātha temple fully answers to that observation. The lintels, too, as a rule are sumptuously carved with creeper designs, figure-panels, etc. The raṅgamaṇḍapa lends amplitude, dignity, and magnificence to the interior.

(7) Paṭṭaśālā/bhramantikā and devakuliṅkā

The cloistered lobby surrounding the mukhamanḍapa and the raṅgamaṇḍapa, in case of the ‘Caturvīṁśati-Jinālaya’, or the complete circuit around the prāśāda, the gudhamanḍapa, and the back side in case of the ‘bāvanna-Jinālaya’ (having 52 sub-shrines), discharges a double function, an enclosure that shields the interior from outside viewing as also acts as a graceful girdle around the internal components. The paṭṭaśālā-cloister may be of a single, as in Kumbhāriyā temples, or a doubled file of columns, fore and rear, as in Delvāḍā temples (Mt. Ābu). It usually shows a marvellous array of ceilings, each differing in pattern from the other. It was, doubtless, in the Jaina temples that the medieval Indian temple ceilings attained fuller development in terms of design, varieties, and their many possible manipulations. What is seen today in extant temples and in the reused temple material in the early mosques in Gujarat is indeed the smallest remainder of the very vast number of minor ceilings which once graced at least fifty large Jaina temple complexes in medieval Gujarat. The Kumbhāriyā temples are disappointing in that, alone of the four temples, the Pārśvanātha shows well-patterned ceilings in the paṭṭaśālā, and that too restricted to its left wing. The pillars of the paṭṭaśālā are, by way of convention, of the plain Miśraka variety.
The devakulikās usually have sparingly decorated, hence unassuming doorframes, the exception being those of the two bhadra-prāsādas of the Pārśvanātha temple. The effect of the devakulikā-surround, from outside, helps direct the attention to the mūlaprāsāda which has a centrality and a larger and taller śikhara, a dominant feature in the elevational appearance of the whole complex.

The raṅgamaṇḍapa is organically united with the paṭṭasālā cloister which surrounds it on three sides with the help of connecting ceilings. The ceilings are all of the Samata class in the Kumbhāriyā temples but could be of other categories as evidenced by Delvāḍā instances. Their inclusion invests the Jaina temple with the completeness and contributes to the singularity of the celestial appearance of its interior, a stunning feeling experienced of course much more strongly in the Delvāḍā examples than in the Kumbhāriyā instances.

(8) Mukhacatuṣkī, Mukhamaṇḍapa, Balānaka

The entry-point to the complex is provided with a mukhacatuṣkī or four pillared porch, or a larger structure, an entry-hall which, when possessing an upper floor, becomes a portal with a balānaka. In the latter case, a ‘nāla’ or stairway-channel leads to the top of the jagati and inside an aisle that lies before the raṅga-maṇḍapa. In Kumbhāriyā, we encounter all these types, the Śāntinatha temple is provided with a mukhacatuṣkī-porch, the Mahāvira temple with a mukhamaṇḍapa, and Pārśvanātha as well as the Neminātha temple with a balānaka.

The concept of Caturvīṁśati-Jinālaya apparently is in evidence since mid ninth century, as inferable from the indications present within the Jaina temple in Varamān. The earliest literary reference is in a medieval notice concerning Yaśōbhada sūri of Purnatalla-gaccha who, when he was a royal prince before initiation to the order of friars, had built a Caturvīṁśati-Jinālaya in Deṇḍuānaka (Dinḍuānā) in Rajasthan, some time in the latter half of the tenth century.

Because of the northerly orientation, the interiors in these Kumbhāriyā buildings languish for light. One other deficiency noticeable here in the design is in the expedient, thanks to which the trika is connected with the paṭṭasālā by ceilings which further cuts off light. To add to that is another fault, indeed unlike Delvāḍā temples, of not leaving here the northern end of the lateral aisles between the central core space and paṭṭasālā free of ceilings and hence closing it up. That renders the
interior’s farther end sombre. And yet the interiors here do possess a charming look of well-finished constructions exuding elegance and peace.4

Annotations

1. The hall, in each case here, is provided with a short walling formed by rajasenaka (a basal moulding), vedikā (a sort of dado) and āsanapattaka (seat-slab with carved fronton). This walling usually supports a kaksasana (back-rest, seat-back) above the āsanapattaka.

2. It apparently began with the largely mythological concept of the 24 Jinas of the present megacycle of time. This configuration for the Jinas (and hence corresponding sub-shrines) was extended further in several ways. By adding 20 Jinas of the mythical Mahāvīdeha-ksetra and 4 ‘Eternal Jinas’ of the Nandiśvara-dvīpa, the figure came to 48. To this must be added one in the principal sanctuary, two in the mukhamandapa-khāttakas, and one in the central devakulikā in the back row. This completes the rectangle for the ‘bāvanna’ or 52 Jīnālayas. The number of devakulikās can be more, for instance 72, when the 24 Jinas of the present, past, and future megacycles of time are computed in the summation. In larger caturmukha or four-faced sanctuary, the number of devakulikās can be increased to 84 or even 108. The Kumbhāriyā temples have a truncated look, an appearance of incompleteness, because of the presence in their instances, of only 24 shrines, and all located in the forepart of the complex. As a result, the remaining peripheral part not covered by the devakulikās had to be enclosed by a ‘koṭa’ or ‘prākāra’ wall with lateral entry-porches inserted at east and west in the case of the Mahāvīra, the Śāntinātha, and the Nemīnātha temples: the Pārśvanātha, the extreme eastern building, does not have an eastern side-porch.

3. In easterly oriented Śaiva temples, one usually meets with Andhakavadha (S), Naṭeṣa (W), and Cāmuṇḍā (N) or, alternatively, the Tripurūsa—Viṣṇu (S), Śiva (W), and Brahmā (N) in the case of an east-facing prāśāda’s principal or cardinal niches. In Vaiṣṇava temples are met with Nṛṣimha (S), Nārāyaṇa or Viṣṇu (W), and Varāha (N). In Śūrya temple, Śūrya occupies the west niche. In Devī temples, different forms of Caṇḍikā/Durgā, Kṣemāṅkarī etc., came to occupy the cardinal niches.

4. The Jaina temple complex and its components have been discussed by the first author of this monograph in considerable detail quoting actual examples, passages from the vāstuśāstras and other literature including the cultural data contained in the texts in old Gujarāṭī, in a long paper “The Western Indian Jaina Temple,” Aspects of Jaina Art and Architecture, (Eds. U.P. Shah and M.A. Dhaky), Ahmedabad 1975, pp. 319-384, and connected Plates 1-25.
CHAPTER 5

Description of Temples

The Ādinātha Temple (Phase I)

The original temple to Jina Rṣabha/Ādinātha probably was founded in or before A.D. 1031 as the evidence of the image-pedestal inscription (here Chapter 7, No. 1), now in the Śāntinātha temple, inferentially indicates but, to all seeming, was completely rebuilt in c. A.D. 1082. Later, apparently during the 17th century reconsecration period, or perhaps a little earlier (because no new cult image in the sanctuary was installed in A.D. 1619 as was in other three temples), it was believed to have been dedicated to Jina Śāntinātha since an image of that Jina dated in S.13+4 (Insc. 48), plausibly brought from the Mahāvīra temple complex, was installed in the main sanctuary. A late medieval source, the ‘caityaparipāṭī’ or pilgrimage-litany of poet Meha (c. mid 15th cent. A.D.), refers to the temples built by Vimala—a daṇḍanāyaka of the Solanki monarch Bhīmadeva stationed at the Paramāra vassal Dhandhuka’s capital Candrāvatī—at Ārāsaṇa and on Mt. Arbuda (Mt. Ābu). Pandita Meha, in his ‘Rānigapura-caityaparipāṭī-stavana’ (c. mid 15th cent. A.D.), refers to the temple of Jina Rṣabha at Ārāsaṇa. The association of specific attendant divinities related to Jina Rṣabha with the architectural components of the c. A.D. 1082 interior of today’s Śāntinātha temple, and on the basis of at least two specific pedestal inscriptions there—one of A.D. 1092 (No. 45) and the other attributable to the same date (No. 46) inside two sub-shrines—not only can it be ascertained that the renovators in late 11th century knew that the temple was sacred to Jina Rṣabha, but also they may have preserved an oral or written tradition which late medieval writers used when they averred that the said temple was built by mantri (i.e. daṇḍanāyaka) Vimala. A ‘caityaparipāṭī’ in Prakrit by Jinacandra sūri III of Kharatara-gaccha (c. late 13th century), earlier alluded, mentions Jina Rṣabha’s temple along with four other temples dedicated to four other Jinas, namely Mahāvīra, Pārśvanātha, Neminātha, and Śāntinātha, the last-noted temple is now sacred to Sambhavanātha. The allusion in Jinacandra’s psalm to the temple of Śāntinātha is in essence to this temple. Pandita Meha, too, again as noted in Chapter 1, refers to the above-noted five temples.
The two image-pedestal inscriptions, both of A.D. 1054 (Nos. 2 & 3) and again encountered in the Śāntinātha temple but originally must have been in the disappeared Rṣabha temple (Phase I) on the same spot, had supported the images, in order, of the third tīrthaṅkara Sambhavānātha and the fourth Jina Abhinandana. It is likely that the Phase I Ādinātha temple was also intended, even planned to be a ‘caturvīmśati Jinālaya’, the two surviving pedestals under reference originally may have been, with their lost images, set up in the devakulikās or sub-shrines connected with the earlier temple of Jina Rṣabha. The doorframe of the garbhagṛha of the Śāntinātha Jīnālaya’s main shrine (sanctum sanctorum), which stylistically is of early 11th century (Plates 9-13), apparently had belonged to this Ādinātha Phase I foundation and reused. There are, moreover, a couple of kāyotsarga Jina images stacked in the storeroom of the Śāntinātha temple (Plate 218), which perhaps, were stationed on the jaṅghā of the wall, either of the sanctuary or the closed hall of the original temple. (More will be said on the aforenoted doorframe of the lost temple of Jina Rṣabha while dwelling on the so-called temple of Śāntinātha and once again while describing the relevant illustrations in Chapter 8.)

The Mahāvīra Temple

Though not the earliest to be founded—it is the second in the chronological sequence—it happens to be the oldest extant building at the site. The temple complex (Plate 1) stands on a featureless jagatī-platform supporting a mūlaprāśāda or the main shrine, the guḍhamaṇḍapa (closed hall), the ‘trika’ type of mukhamanḍapa (open colonnaded three-bayed antechamber or vestibule) followed by the raṅgamaṇḍapa (hall for theatrical purposes) with a surround of a bhramantikā for perambulation in the form of a paṭṭasālā-cloister along with 16 conjoined devakulikās (subsidiary shrines), eight each at east and west, and six—three to the right and three to left of the entry-passage—large khattaka-niches (as an apology for the devakulikās) at north side. All of these are articulated with the cloister. The principal ingress was from north through a screened mukhamanḍapa or entry-hall (Fig. 3; Plate 1). Two lateral entrances, one at east and the other at west (the point where in each case the paṭṭasālā ends) and coāxial with the corresponding porches of the guḍhamaṇḍapa, were also provided (Fig. 3).

The mūlaprāśāda or main shrine is about 16 ft. 9 in. in width and is tri-aṅga or having three main projecting divisions on plan, namely karna (angle), pratiratha (neighbouring ‘ratha’ offset), and bhadra or madhya-ratha as central offset (Fig. 3;
3. Floor plan, Mahāvira temple.
Plates 15, 20) with salilántara-recesses between. The pratiratha is narrow as is the case with the Ambikā temple at Jagat (c. A.D. 961), the Viṣṇu temple of the late tenth century in the gorge near the Ekaliṅgī group, and a small Śiva temple of the same date within the Ekaliṅgī ensemble: the three buildings under reference are situated in Medapāta or Mevād region in Rajasthan. In northern Gujarat, the Latina shrine of today’s Jina Sambhavanātha at Tārāṅgā (c. early 11th century) has anga-divisions somewhat similarly proportioned but is earlier than the Kumbhāriyā building, possibly by three decades or a little more.

The mūlaprāśāda has a short, moulded, but very sparingly ornamented piṭha or base (Fig. 4a; Plate 20) with ardharatna flanked by half thakāras (notional dormers) applied on the otherwise plain jādyakumbha (inverted cyma recta/doucine) moulding only at the three bhadras, the kañaka (arris) is somewhat thicker than what is noticeable in that age (Fig. 4a), an echo of the convention followed a few decades ago. The vedibandha, on its kumbha-faces, does not bear the figures of Yakṣīs and Vidyādevīs; instead are seen ardharatnas as in several late Mahā-Gurjara in lower Rajasthan and early Maru-Gurjara temples in Gujarat, without in our instance the enrichment of the carved detail. The jaṅghā-rathas as well as the recesses between the rathas are barren of images (Plates 15, 20). In their lieu, there is a medial band of grāsas or grāsapaṭṭi, the regular grāsapaṭṭi, as per the standardized convention of the Maru-Gurjara style, occurs at the upper end of the jaṅghā section. The bhadras show projecting deep khattaka-niches, their lateral sides formed by screens as in some Rajasthan temples, such as for example at the Śiva temple (c. early 11th cent.) on the hillock at Coṭṭan (or Coṭṭan). The Jina images that occupied these niches are no more, though their parikaras (frames) survive, those in the east and south niches seem original, that in the west, going by its style, a 12th century substitution.

The śikhara (Plate 14) consists of 21 anḍakas and four (bifacial) tilakas showing panelled diamonds in lieu of figures (Plates 15, 17), and may be identified with the type Nandīśa of the series ‘Kesaryādi prāśādas’ of the medieval western Indian vāstuśastras. Its tri-sectioned bhadra-rathikās show Jinatrayas—a central seated Jina figure with a flanking pair of standing Jinas—at south and west; at east, however, the niche-complex is vacant. The śikhara shows the typical 11th century jāla-web (Plates 15-18). A finely detailed makara-pranāla is inserted above the piṭha in the eastern wall of the prāśāda (Plate 21).

The form of the base together with the wall pattern of the guḍhamaṇḍapa generally follows that of the prāśāda; but the divisions here are broader. The
4. Elevations of the pithas: a. Mahāvīra temple, mūlaprāśāda; b. Śāntinātha (originally Ādinātha) temple, mūlaprāśāda; c. Pārśvanātha temple, mūlaprāśāda; d. Sambhavanātha (originally Śāntinātha) temple, mūlaprāśāda.
gūḍhamanḍapa is roofed by a saṁvaraṇā (Plate 19). The hall’s side openings at east and west are provided with pārśva-catuṣkīs or lateral pillared porticos in alignment with the corresponding exterior openings in the koṭa-wall just adjacent to the end of the paṭṭasālā. The stone-slab coverings, very lately introduced between these two coaxisal openings, partially masked the rathikās of the hall-porches which shelter Jina figures. Inside the closed hall, beyond the antarāla, the garbhagṛha-doorframe shows three sākhās or three jambs of which only one, the innermost, shows decoration, of a surging creeper of little artistic pretension. The stambhasākha of the broad Bhadraka order is without the usual ‘rūpa’ or figural carving in panels. At the pedyā or lower end are large standing Jina figures in lieu of door-guardians, an unusual feature. At the uttaraṅga’s or door-lintel’s face are placed three figures, a Jina in the centre and one each at the two extremities. Such an arrangement involving three figures of deities is noticeable not only in Medapāta but also in a few instances in Jejākabhukti (Khajurāho) and Dābala or Čedideśa in case of less adorned doorframes of minor shrines, be they Jaina or Brahmanical. Inside the garbhagṛha, the cult image of Jina Mahāvīra, as per its inscription, was consecrated in A.D. 1619, the original, at some point of time, is gone. But the pedestal as well as the gorgeous parikara-frame are doubtless old and original. The pedestal-inscription (here No. 4), in small part, is effaced and hence fragmentary; it is dated to S.1118/A.D. 1062. Against the cella’s corners of east and west wall, are placed seated marble images of Sarvānubhūti and Ambikā (Plates 226, 227) which stylistically are of the same date as of the parikara and other early sculptures of c. A.D. 1062 within this temple, though it cannot be said with certainty that these originally placed inside the garbhagṛha.

The south wall inside the closed hall shelters one kāyotsarga Jina each on either side of the antarāla opening (Plate 219). They are dated, as the original image in the sanctum was, to A.D. 1062, but the rest of the inscriptions’ text, in both instances, could not be read since largely obliterated, the effacement being the result of the daily ritual involving application of sandalwood paste, saffron etc., followed by lustral bath and subsequent rubbing with metal wire for cleaning; hence their texts do not figure here in Chapter 7, Inscriptions. The octagon formed by plain wall-pilasters of the hall supports a Sabhāmārga ceiling of the Nābhicchanda pattern; the vitāna being small, the grāsapaṭṭi discharges the function of a rūpakaṇṭha which bears eight brackets, its overall workmanship, however, has nothing special to comment upon or commend (Plate 22).
The north wall of the closed hall with its doorway opening, by way of its articulation and details, also may be looked upon as a part shared by the trika which is attached to it. The doorframe here is catuḥśākhā (Plate 23), comprising valli, rūpa-stambha-, and rūpa-śākhā. The compartmented door-lintel, in the countersunk panel adjoining the central panel, shows Harinegmeṣa carrying the baby Jīna Vardhamāna Mahāvīra (Plate 24) who, in the Śvetāmbara sect's biographical account of the Jīna, transferred the embryo from the womb of the brahmin lady Devānandā to that of the kṣatriyaṇī Triśālā. In the central panel in the lap of a seated figure on a lion throne, sits a child, now headless, in padmāsana posture who apparently is Vardhamāna, the central figure accompanied by an umbrella-holding figure to its right has been suggested as the Jīna's mother Trišālā. In the corresponding panel opposite to Negameṣa's is a Yakṣa holding a vajra-ghaṇṭā but cannot be identified with certainty. At the extremities as well as in the projecting panels between are seated figures of Vidyādevīs just as are in the four superimposed panels on each stambhaśākhā. At the lalāṭabiṁba is shown a small figure, probably of a Yakṣa.

The doorframe is flanked by two narrow but handsome wall-pilasters which display three superimposed panels containing, unusually, the dancing dwarfs, perhaps the pramatha or gandharva figures (Plate 23). To the right and left flank of each of this wall-pilaster occurs a large shallow khattaka-niche (Plates 28, 29), each one now empty.

The trika in which the gūḍhamanḍapa's aforenoted main or northern doorway opens, is supported by a pīṭha-base constituted, in the order of superposition, by a bhiṭṭa, jadyakumbha, karṇaka, antarapaṭṭa, chajjikā and grāsapaṭṭi, all polished (Plate 25). The four pillars that stand on this stereobate are relatively plain composite-polygonal with the upper round section carrying a figural belt, a maṇībandha (jewel band), and a grāsapaṭṭi. In the two lateral bays, pillars between their upper section carry an illikā-toranā (Plates 28, 29) which, along with those surviving in the raṅgamaṇḍapa (c. A.D. 1075) of the Sun temple in Moḍherā, are the earliest extant examples of that class in Gujarat. The trika has a porch or projecting mukhacatuskī containing three steps. Its two frontal and profusely carved pillars also function as the rear pillars of the raṅgamaṇḍapa (Plate 30). The profile of the stylobate which supports them, however, has bhiṭṭa (plinth), rājasena, vedikā (dado), and āsanapaṭṭa (seat) mouldings characteristic of the semi-open raṅgamaṇḍapa type of hall, in lieu of those normally met of a pīṭha. The vedikā, on either side, displays two niches placed at an interval between the decorated uprights: Those at the east
5. Plan and elevation of the pīṭha, Samavasarana, Four-doored devakulikā, Mahāvīra temple. (Not to the scale.) [Courtesy: Department of Archaeology, Government of Gujarat.]
side show Cakreśvarī and Nirvāṇī (Plate 27) and at the west flank Ambikā and Sarasvatī (Plate 26). The pair of what normally would have been guardian figures along with their niches at the fronts of the stairway-banisters of the porch, have been replaced by plain marble slabs during the renovations effected early this century or soon after. The mukhacatuṣṭī above its stairway supports a very fine vitāna or ceiling which is structurally of the 'kṣiṣṭotkṣipta' order and decoratively of the Padmanābha class (Plates 31, 32), the one equally elegant behind it in the trika is of the complex 'utkṣipta' specification (Plates 35, 36). The lintels supporting these two ceilings show on their lower facia the creeper design, their tantraka or the upper facia displays what the śilpīs of Gujarat call 'pāl ghāṭa', a double volute design. The vitānas in the bays flanking the one that carries the Padmanābha type are of the identical 'Mandāraka' class (Plates 33, 34); those that flank the central utkṣipta type above the trika's central bay noted above are both of the identical Nābhicaṇḍa class (Plate 37).

The trika's steps going downward lead to the colonnaded raṅgamaṇḍapa-hall (Plates 38-41) which is slightly rectangular along the north-south axis. Of the 12 pillars of the nave, all polished, ten are of the Miśraka or composite-polygonal type with one singular feature in that the pair of the central pillars, north side, has dancing and music-making gandharvas set in the square jaṅghā of the shaft (Plate 43) and above it, moreover, occurs an octagonal figural belt (Plate 44) not introduced in the set of pillars at the eastern and western sides. The entire shaft in turn, and in each case, rests over the kumbhikā-base, further having a short pīṭha below for lending height to the pillar. The upper end of the shaft shows a round section carrying a figural belt followed by a taller chain-and-belt carrying small lumbikās or corbels at cardinal points; and finally comes the grāśa-kiṅkaṇikā belt. The pillars along the eastern and western row forming the square nave do not show figures at the jaṅghā facets nor, as stated in the foregoing, the octagonal figural belt above it. They are thus having plain facets in the lower and middle section, the upper end displays a belt of gandharvas or vidyādharas in file (Plate 41) and rest of the parts above are similar to those of the aforenoted two pillars. There were the 'āndola' or undulant form of (what the Dravidian vāstuśāstras identify as) Citra-toranas inserted between the nave's bhadra-pillars in all four directions: only the one at the eastern side survives (Plate 42).

Each of the lintels supported by the nave's pillars displays a full-blown lotus in the centre of its soffit: one of these shows a touch of strength combined with
liveliness (Plate 45). The lower facia of the lintels forming the central octagon is ornamented with looped vine design with inclosed birds, the tantraka above shows plain ratnas, diamonds. At joining points, where lintels meet, the sandhipālas are concealed by panelled blocks sheltering Vidyādevīs/Yākṣī figures. Since the hall is slightly rectangular, the central circular Sabhāmandāraka vitāna leaves out crescent-shaped soffit-area at the northern and southern end, each of which is filled with nicely executed arabesque design (Plates 46, 47). In the elevation of the vitāna, also metaphorically termed ‘karoṭaka’ or (inverted) bowl, which is about 16 ft. 9 in. in diameter, there is first a grāsapaṭṭī or a file with large projecting grāsa-heads, indeed in fairly high relief than is usually met with in this situation; next comes the kaṇadardarikā followed by a rūpakaṇṭha bearing 16 brackets for supporting the Vidyādevī figures which, however, have disappeared. While 14 of these brackets are of the usual vidyādhara type showing at their faces well-rendered vidyādhara (and even gandharva) figures in the period-style (Plates 53, 54), the pair at the southern bhadra shows confronting figures of Negameṣa, an unusual feature, the presence of which will shortly be explained. The intervals between the brackets are at most places filled by three discretely placed niches bearing divinity figures, the exception being the north and south sides where, depicted in each instance, is the seated figure of Gajānta-Lakṣmī or Abhiṣeka-Lakṣmī. Next comes a single gajatālu course followed by a minor ratnapaṭṭī, then is a course showing large kolas in series followed by three consecutive and receding but unique three-layered kola courses where the first two recessed and stepped in layers are trilobed, the last one is having a single lobe. While the kolas of the first belt have cippi-borders showing petal-carving, and their vajraśrīga or the accented junction area—where two semicircular kola-coffers meet—is filled with grāsamukhas (Plates 53-55), the multiple stratified kolas in the next two successive strata mentioned in the foregoing are, however, devoid of this decoration (Plates 50, 51). And finally a huge central lambana-pendant consisting of four succeeding and progressively diminishing kola-layers terminating in a long padmakeśara or staminal tube (Plates 49, 50, 52). This vitāna, though not large compared to several other medieval examples known from Gujarat and Rajasthan, creates an impression of vastness and depth. It is, perhaps, the earliest surviving karoṭaka class of vitānas of the Sabhāmandāraka specification in all western India.

The four triangles left out at four corners of the nave’s rectangle by the formation of the central circular vitāna are filled by large grāsamukhas framed within
6. Plan and elevation, samvaraṇa of the Samavasarana devakulikā, Mahāvīra temple. (Not to the scale.) [Courtesy: Department of Archaeology, Government of Gujarat.]
the paṭṭis ornamented by good quality fanciful creeper design (Plate 48). The nave being rectangular, one of the two lateral sides of the corner triangle is a little longer, the central area, which is filled with a large grāsa-head, is therefore unequally balanced by the lateral broad and short arabesque pieces, otherwise introduced for symmetry's sake (Plate 48). This deformity was unavoidable. At the bhadra-bay in the mukhālinda or aisle between the entry-opening in the paṭṭasālā and the raṅgamanḍapa is carved, on the floor, a padmasarovara (?) symbol (Plate 75), a convention not noticeable elsewhere except in Kumbhārīyā where in an identical situation, one comes across another symbol instead, to be noticed further.

The devakulikās, eight in a row each, occur at the east and west; at the north there are large khattaka-niches instead, a file of three each to the right and left of the mukhamandapa's inner end. For making the complex a Caturvimśati-Jinālaya, the architect arguably had included in the computation the two khattaka-niches in the trika to complete the total of 24 sub-shrines. The devakulikās' dviśākhā doorframes (Plate 72) show unremarkable vallī- and ratnaśākhā.

The ceilings in the paṭṭasālā are of lantern type and, excepting for the presence of an unassuming central full-blown lotus, they practically are without the decorative detail. The pillars, arranged in a row, support the lintels bearing simple diamond decoration on the faces and all are of plain Miśraka class, indeed of little interest. Their attic members at several places deviate from the centre. The daṇḍacchādyā-awning projects from the pattaśalā at all three sides.

As an afterthought, but certainly soon after the raṅgamanḍapa and the devakulikās with the paṭṭasālā were constructed, the open area between them at east and west was covered with carved Samatale ceilings depicting different subjects. (These ceilings render the already present daṇḍacchādyas, in continuous series, of the paṭṭasālā redundant.) Five out of the seven ceilings at the west side show narratives etc., (Plates 56-59, 62-64). Those at the east are predominantly of the box type (as are the two remaining [Plates 60, 61] on the west side) with inset figures and aesthetically are much superior from the standpoint of composition and execution (Plates 65-71). Apparently, the sculptors who executed these two classes of depiction may have come from separate groups specializing in one or the other mode of designing and rendering.

To the south of the eastern paṭṭasālā and in close juxtaposition to the eastern porch is a four-doored devakulikā sheltering a Samavasaraṇa (Fig. 5) in yellow
marble, now damaged (Plate 73). Its fourth door opening at the east is, some decades ago, built up. A marble parikara-torāṇa, dated S.1213/A.D. 1157, believed to have been placed before the cult image in the garbhagrha of the mūlaprāśāda, was some time in the past reerected at this situation (Plate 231). This devakulikā is roofed by a sāriñvaraṇā (Fig. 6; Plate 74).

A bicellar vestry/storeroom built against the west wall, was possibly a utilitarian adjunct in the originally contemplated plan (Fig. 3).

The last component of the complex is the mukhamaṇḍapa or entry-hall located at the north after the point where the paṭṭaśālā is bisected. Between this hall’s peripheral pillars are inserted screens displaying geometric designs and auspicious symbols in boxes (Plate 76).

That the temple, from the beginning, was dedicated to Jina Mahāvīra is evident not only from the inscription on the old and original pedestal of the cult image (A.D. 1062) (No. 4) but also by another inscription which refers to the fane as ‘Vīraṇātha-sya mandira’ (A.D. 1091) (No. 16). The iconological evidence—Negamesa with a child shown on the lintel of the closed hall as also the figures of the same deity on two brackets in the rūpakaṇṭha of the karoṭaka-ceiling of the raṅgamaṇḍapa at its southern bhadra, which arrowwise is in the direction of the main shrine, further support the aforenoted deduction regarding dedication.

The temple was built by the Fraternity since the inscription (No. 15) of A.D. 1091 calls it ‘Saṅgha-caitya.’

**The Śāntinātha Temple (Ādinātha Phase II)**

The temple complex (Fig. 7; Plates 2, 3) stands on a featureless jāgāṭī supporting the mūlaprāśāda (which is the smallest in the entire ensemble), next the gūḍhamaṇḍapa directly conjoined with the prāśāda sans the kapilī or buffer wall, then the śaṭcataukṣī, the raṅgamaṇḍapa, the 24 devakulikā-surround along with the paṭṭaśālā, and finally the main entry-porch at the north, also a side entry through the western porch, the corresponding opening at the east, though introduced, has otherwise no pillared portico and is usually kept closed (Fig. 7; Plate 3).

The tri-aṅga mūlaprāśāda, with meagrely differentiated bhadra, karna, and pratiratha, is only 14 ft. in diameter, the short karna-pīṭha has the usual set of unadorned mouldings (Fig. 4b). The maṇḍovara is largely plain except at the three
7. Floor plan, Śāntinātha (Ādinātha Phase II) temple.
bhadras which have shallow niches at the jaṅghā, containing seated Jina figures, mostly retooled. The shapely ākṣara above (Plates 77, 78) shows the jāla type with details plausibly of the late 11th century A.D. and, in terms of constitution, has 21 aṇḍakas. The three bhadra-rathikās in the lower section of the ākṣara shelter Cakreśvarī (E), unidentified goddess (S), and Ambikā (W): this convention, unlike the one followed in the context of the Mahāvīra temple pṛāsāda, of introducing female divinity figures, is more in agreement with the usual medieval convention.

The dviśākha doorframe of the garbhagṛha has a very thin ratnaśākhā, and a narrow patraśākhā with very finely carved and highly schematized climber (Plates 9-11): below it are graceful attendant figures of Gaṅgā and Yamunā rendered in the early 11th century style. Going by the genre of carving, the doorframe convincingly seems a surviving piece of the preceding Phase I temple. The inconsequential Nābhicchanda ceiling of the hall has three successive courses of karnaḍardarikās next followed by two strata of kolas.

In the garbhagṛha, the original image with its throne and the parikara-frame is gone. At some late point in time was introduced a pedestal bearing an inscription of S.13+4 which, however, purports to be the image of Pārśvanātha set up in the Mahāvīra caitya, contextually thus unrelated to this shrine. The present image, which is late, is said to be of Śāntinātha: hence, from some late date, this temple, originally dedicated to Jina Rṣabha, began to be called the one of Śāntinātha.

The Nābhicchanda ceiling of the gūḍhamaṇḍapa shows triple karnaḍardarikā courses, each bearing an auxiliary maniapaṭṭikā, and next are two kola courses. The roof of the gūḍhamaṇḍapa is of the Śaṃvaraṇā class, but without the usual decorative details for its kapotapālikās and the bell members (Plate 79).

The gūḍhamaṇḍapa’s main door opens in the śaṭcaturā: It has triśākhā doorframe showing patra, narrow convex padma-, and broader patraśākhā. While it does not have the regular panelled uttarāṅga, a flat paṭṭa displaying aṣṭamaṅgalas perhaps was intended to serve that purpose. Large female figures with an attendant stand at the pedyā of the right and the left jambs.

The profile of the karaṇapīṭha class of the base of the mukhamaṇḍapa (which is of the śaṭcaturā type), has the polished mouldings (Plate 82) as in the Mahāvīra temple which, unlike that of the pṛāsāda and the gūḍhamaṇḍapa, has a short but carved grāsapaṭṭi in lieu of plain paṭṭikā; but the northern face of the śaṭcaturā’s stereobate has been treated as though it is a semi-open rāṅgamaṇḍapa
where rājasena, vedikā, and āsanapāṭṭa mouldings appear (Plates 85, 86). The vedikā-niches at the left of the stairway display perhaps Nirvāṇī and Brahmaśāntī Yakṣa at the right side of the spectator and Sarvāmūḥūti and Acchuptā on the left side. The front four pillars of this structure are fully carved in the standard Maru-Gurjara style (Plates 81-83), the details need not be dwelt upon except for the jaṅghā-niches at the shafts, which show Vidyādevīs, Sarasvati, and related figures. Among the four rear pillars, only two belts in the uppermost circular area are carved; they show the grāباكėrkanikā (Plate 84). The central two columns have two more decorative belts below the circular section. A pair of khattakas (Plate 80) flank the wall-pilasters which in turn flank the doorframe and are treated as though they are paṇcaśākhā jambs, the rūpastambha with a pair of rūpasākhās on either side (Plate 80).

The more important part of the ṣaṭcatuskā is of course its six fully carved ceilings. The one figuring above the stairway is concentric and of the fine Mandāraka class (Plate 87), its four-kola prominent lambana with pointed or angular kolas anticipates the future increased usage of this ‘geometricised kola’ type of pendant, as will be in some of the paṇṭasālā ceilings of the Vimala-vasahī temple at Delvāḍa, Mt. Ābu. The three out of the four corners left out by the central circular part are filled with the figures of Vidyādevīs—Vairoṭyā, Rohini, Yakṣī Cakreśvari and Sarasvati—each attended by the flanking kinnara figures. The ceiling is supported by the lintels bearing creeper design on the lower façade and plain panelled diamonds on the tantraka above. The sur-lintel, at its profile, shows niches containing dancing goddesses.

The pair of the flanking identical ceilings is also of the Mandāraka class, though displaying smaller dvi-kola lambana with centrally hanging staminal (Plate 89). The vikarna-corners here are filled with the paired figures of confronting elephants. The space between the pairs of the elephants is filled by a pair or pairs of human figures playing instruments. The lower façia of the lintels of these two ceilings show a beautifully looped and highly finished creeper rendered in fairly high relief, where the loops carry the figures each of an elephant, a bird, a pair of gandharva figures (or just seated dampati-yugala/mithunas) etcetera.

The central ceiling of the rear row (Plate 88) is also of the Mandāraka type. Its four vikarnas are filled with four seated Dikpāla figures—Vaiśraṣṭa, Yama, Nirṛti, and Agni. The space between the divinities is occupied by gandharvas playing musical instruments, some also shown in dancing postures.
The pair of identical lateral ceilings (Plate 90) flanking the last-noted one are of the Nābhyacchanda class with a central elegantly formed padmakesara showing delicately rendered double layered petals. Each of the four vikānas, in this instance, are filled with a pair of kinnara figures. The lintels supporting these ceilings show looped birds in series, the tantraka displaying flat diamonds, the faces of the sur-lintel have ardhapadmas in hemicycles.

The raṅgamaṇḍapa (Plates 91, 92, 94) uses the two central columns of the śaṭcatuṣkī as its rear south bhadra columns. The pairs at the eastern and western bhadras are relatively plain polymorphic (Plate 92), those at the eastern bhadra carry an āṇḍola-torana (Plate 93), the front (north) bhadra pair of columns is more fully ornamented (Plate 94).

The sālā of the raṅgamaṇḍapa is even more rectangular along its north-south axis than is the case with the Mahāvīra temple parallel; hence the crescent-shaped soffits left out at those two ends, while constructing the central ceiling above, had to be filled with even larger and more prominently rendered ṛṇivelā/kalpavalli (Plates 95, 98, 99, 100). The lintels supporting the central Sabhāmandāraka ceiling, of about 14 ft. 3 in. in diameter, show kalpavalli at the lower section and the tiresomely plain diamonds on the tantraka faces. The ceiling (Plates 96, 97, 101) starts with a belt bearing niched divinity figures followed by a karnaḍadārakā, next the rūpakanṭha with plain diamonds in series and at intervals bearing 16 vidyādhara-brackets (Plate 97), and then comes a single gajatālu course. Next in sequence are two consecutive courses of single kolas in series and closely following them are two of quadruple gajatālus. And finally, from the apexial area starts a prolonged three kolaja lambana (Plates 102-104) ending with a thin and long padmakesara showing a surround of dancing figures above the terminal bud.

The six bays which connect the raṅgamaṇḍapa with the paṭṭaśālā on the western, and the same number at the eastern side are covered by Samatala ceilings (Plates 105-116) largely reminiscent of those in the Mahāvīra temple though somewhat inferior in quality. They, as in the previous case, depict narratives related to the lives of the tīrthankaras, etc. The sixth one on the west side (Plate 116) is significant in that, in its central rectangular box it depicts Gomukha and Cakraśvarī who are the attendant Yakṣa and Yakṣī of Jina Āḍīdeva Rṣabha to whom this temple originally was dedicated.

The eastern side’s second bay has a ceiling showing a Kamala-yantra (Plate 119)—magical diagram where the 16 petals of the lotus bear figures of the
8. Floor plan of the Aṣṭāpada, Four-doored devakulikā, Śāntinātha (Ādinātha Phase II) temple. (Not to the scale.) [Courtesy: Department of Archaeology, Government of Gujarat.]
16 Vidyādevīs surrounding a central Jina figure with a figural belt around it. Four ceilings which follow this, show figures set in boxes (Plates 120-126) as in the corresponding ceilings in the Mahāvīra temple. The first ceiling in this eastern series probably depicts Jinas’ parents set in panels (Plates 117, 118).

The eight devakulikās each at the east and west side, and four devakulikā-khattakas each along the right and left wings of the northern side possess nothing specially interesting. The ceilings of the paṭṭaśālā-cloister are of the lantern type with its deepest square (or rectangle as the case may be) showing a lotus set in a squarish frame decorated with a creeper carving (Plate 129). At the south end of the eastern wing of the paṭṭaśālā, leaving a gap due to the eastern opening in the southern side of the koṭa-wall, stands a four-doored chapel containing an Aṣṭāpada (Fig. 8; Plates 127, 128) dated A.D. 1206 and is one of the very few surviving examples of the concrete representation of this mythical mountain.

While proceeding to leave the temple complex through its rather unremarkable north mukhacatuṣkī opening, one notices a symbolic representation of a rotating Svastika (Plate 130) carved on the floor in the mukhālinda between the raṅgamandapa’s nave and the northern cloister. Also may be mentioned, the sketch engraved on the floor-stone in the western aisle is elevation of the sikhara of the temple. (And somewhere around either in this or the Mahāvīra temple is a sketch of the right side of a parikara design.)

The Pārśvanātha Temple

The temple, with all its adjuncts, is supported by a taller jagaṭī having an open mukhamanḍapa connected at the south with a nāla or entry-channel containing a stairway leading up through the jagaṭī (Fig. 10), and a balānaka-hall constructed above the mukhamanḍapa (Fig. 9; Plate 4). Inside are the mūlaprāśāda connected with a gūḍhamanḍapa, the trika, the raṅgamandapa, and the surround of 24 devakulikās with the paṭṭaśālā-cloister which, in the complex’s southern section, as in preceding two temples here, give way to the koṭa or wall enclosing the three sides (Fig. 9), leaving empty space between as in the case of the earlier two temples.

The mūlaprāśāda is some 16 ft. wide. It has a karnapīṭha with undorned mouldings (Fig. 4c). The vedibandha as well as the jaṅghā are also without the figural decoration. The sikhara is without the jāla-beehive and possesses 93 anḍakas and four tilakas (Plates 131, 132). It may be old (even if perhaps not contem-
poraneous with the base and wall) since there are no projecting gavākṣa-balconies at the bhadras, the presence of which becomes a regular feature from the 15th century onwards. Moreover, the rekhā-contour and the circularity of karṇāṇḍakas of the veṇukośa of the mūlamanṭjarī indicate medieval, and not late medieval period.

The gūḍhamanḍapa, slightly wider than the mūlaprāśāda, has a pārśva-catuṣkī or lateral porch at the west, there being no corresponding opening at the east, just as no coāxial opening in the koṭa-wall at the east (Fig. 9). (The east wall of the closed hall, however, seems lately to have been renovated.)

The garbhagṛha’s dviśākhā doorframe consists of patra- and ratnaśākhā, and is of little consequence in terms of appearance.

The Sabhāmārga ceiling of the gūḍhamanḍapa is of the usual type with a central Nābhicchanda component without the central lambana. Its originally eight, now seven, vidyādhara brackets once may have supported the eight nāyikā figures.

The paṇcaśākhā doorframe of the gūḍhamanḍapa consists of patra-, rūpa-, rūpastambha, rūpa-, and vallīśākhā. A plain but nicely rendered ardhaçandra with śaṅkhāvarta in front of the udumbara or doorsill (Plate 135), the doorsill showing delicately carved central semicircular mandāraka and flanking it the pair of prominently projecting grāsa heads (Plate 135), the pedyās of the jambs on both sides sheltering Vidyādevīs with attendant female figures (Plate 133), and the door-lintel displaying Vidyādevīs in panels with attendant apsarases in dance-postures and gandharvas playing instruments in the countersunk panels (Plate 134) are the features of the dvārabandha. Above the doorframe comes a paṭṭa with cyma recta moulding forming its lower section; it shows fine arabesque design and its flat upper profile displays 14 dreams dreamt by Jina’s mother during conception.

For its plan and elevation, the trika follows, in terms of detail, the adjunct in the Mahāvīra temple. The usual polished, plainly moulded trika-base has a mukhacatuṣkī in front; its profiles show ornamented rājasena, vedi, and āsanapatta customarily noticeable in at least the Jaina temples in this group. The east side has niched figures of some Vidyādevī or Yakṣī and Yakṣa Sarvānuḥśūṭi and the west side displays two unidentified goddesses (Plates 136, 138). The front pillars of the mukhacatuṣkī are of fully decorated Maru-Gurjara order: They carry an āndola-torana between (Plates 139, 140). A closer view of the details of one of these two pillars showing Cakreśvari in the jaṅghā provides the estimate of the quality of workmanship (Plate 141). Inside the trika, the wall-pilasters flanking the doorframe
10. Floor plan, Pārśvanātha temple, mukhamandapa, lower storey level.
have been treated like a triśākhā doorway. The usual pair of ornate khattakas placed between the wall-pilasters show parikaras with toraṇas inside (Plate 137); but the once inset images therein are lost. In the renovations carried out in the twenties of this century, the original and carved, but by then darkened and damaged ceilings were replaced, just as were the ceilings covering the bays between the raṅgamaṇḍapa and the paṭṭaśālā, by plain marble slabs, indeed a lamentable loss.

The raṅgamaṇḍapa (Plates 142-147) has a perfectly square śālā with sufficiently tall pillars and is thus the best proportioned hall of all the Jaina temples in Kumbhāriyā. Its two front pillars at the northern bhadra, like the two of the southern bhadra (shared also by the mukhacatuṣkī of the trika) are fully decorated (Plates 147, 149), the rest are of sparsely ornamented polymorphic order with well-chiselled lower members (Plate 148) as well as clean faceted shafts (Plates 143-147). The lintels supporting the central ceiling, some 16 ft. in diameter, show an unusual feature in that their lower facia are left without the usual foliate scroll decoration though the central grāsamukha is shown, the only exception being the lintel of the southern bhadra where ten panelled Vidyādevīs with diamonds in countersunk panels are shown. The tantraka, as in the halls of the preceding two temples, displays flat diamonds. The great ceiling (Plates 150-153) starts with a paṭṭiṅkā showing prominently jutting out grāsa-heads in file, next the karṇadardarikā, then rūpakaṅṭha with diamonds and 16 vidyādhara-brackets followed by a gajatālu course and, after it, in lieu of a second gajatālu-band, comes a rūpadhārā once more followed by a gajatālu course; next come three consecutive belts of catuṣkhaṅḍā kolas, followed by a mono-kola course, and finally a small three-kolajā lambana.

The paṭṭaśālā pillars here are a little taller than in the two previously built temples and hence their row at the east and west look somewhat impressive (Plate 154). What distinguishes the paṭṭaśālā of this temple from the other two is the elaborate treatment of the pair of pillars facing the two bhadra-prāśādas at east and west (Plate 155) and correspondingly also the similar looking doorframes of those two chapels (Plate 155, 156) which, moreover, strongly resemble that very ornate one of the gūdhamaṇḍapa, the pedyā-niches’ pediment is here more delicately carved, almost filigree-like in treatment. The 14 dreams’ paṭṭa is also present above the door-lintel in both the instances.

Unlike the preceding two temples, the paṭṭaśālā’s southern side as well as the left wing of the northern side possess decorated ceilings, a few being of the
Nābhicchanda class with a central padmakesara (Plate 157). But several are of
the Nābhimandāraka class (Plates 158, 159, 161, 162), while that before the
bhadra-prāsāda is of the Sabhāmandāraka class, doubtless on a smaller scale,
showing dancing and music making figures encircling the padmakesara of its
dvi-kolaja lambana (Plate 160). The corresponding ceilings at the paṭṭasāla’s eastern
section and the right wing of the northern section, however, are made of simple or
leafy kannadardarikās, and of little artistic merit.

The devakulikās of the two wings of the northern section of the cloister are
genuine cells and not the apologetic niche-formed devakulikās.

In front of the northern bhadra of the rāngamanḍapa, on the mukhālinda floor,
is carved a rotating svastika symbol (Plate 163) as in the Śāntinātha temple. We may
note here the floor-sketches of a temple and another large sketch of the elevation of a
śikhara in the western aisle and of the ceiling types, at two places in the eastern aisle.

The balānaka-hall has plain dwarf pillars above the āsanapatta and plain
polymorphic columns at its rear end (Plate 164); and, because of its presence, the
interior of the Pāṛśvanātha temple is somewhat better lighted than the preceding two
temples.

The exterior elevation of the internally decorated bhadraprāsāda in the
western row of the devakulikās is also ornamented. It is illustrated in two Plates (165,
166), one of the period before, and the other after the recent addition of the śikharas
for the devakulikās neighbouring the bhadraprāsāda. The bhadraprāsāda pillars bear
figural niches on its jaṅghā. The bhadraprāsāda has a śikhara of good form showing
also the finely done jāla pattern.

The Neminātha Temple

The temple to Arhat Ariṣṭanemi alias Jina Neminātha (Plates 5, 6) is the largest
building and by virtue of its central situation and size it is today, as perhaps was in
the medieval period also, the main focus as well as from the visiting pilgrims’ point
of view the most sacred fane of the assemblage of Jaina buildings at the site.
Chronologically, however, it is the fifth in sequence, and from the standpoint of art,
not the best one even when architecturally it is the more monumental of the group.

About the founding and founder as well as the consecrator of this temple,
fairly dependable information is available from two 15th century sources, namely
the Upadeśa-saptati (A.D. 1447) of Somadharma gaṇi of Tapā-gaccha and one prabandha figuring in the manuscript ‘P’ included within the Puratana Prabandha Sarṇgraha; it seemingly is of the early 15th century. The cryptic accounts of both works agree in regard to the essential facts, though differ in a few details which would imply that both had before them one common and the other a different source. According to Somadharma’s account, one Pāsila of Ārāsanagrāma, who was best among the śrāvakas, and was the son of minister Gogā, had lost his wealth. Once he went to Pattana (Aṇahillapattana) for selling ghee and oil. After finishing the business, he went for paying obeisance to his guru. There he engaged himself in measuring (the dimensions of) the Rājaviharā. At that moment, Hāñsi, the daughter of the billionaire Chāḍā who (had in his coffers) 99,00,000 gold coins, laughed (at Pāsila) and asked: “Brother, why are you measuring (the temple); are you planning to build (such a monumental and magnificent) caitya?” Responded Pāsila: “Sister, it professes to be a very difficult job; a child cannot hope to weigh the Suvarṇācala-mountain; however, if I indeed succeed in building a temple (prāśāda), do come (to Ārāsaṇa) to attend (the consecration ceremony.)” So saying he returned to his village and invoked Ambikā who appeared before him after his fasting for ten days. By her grace, the lead mine (in the neighbourhood) turned into silver mine. (From the income he thus got) he started building the temple sacred to Lord Nemi. While the work was underway, his guru visited the karmasthāya (hut) and inquired about the progress (in building). Pāsila replied that, by the grace of god and guru, it is progressing well. Ambikā, who was listening, felt that this person is ungrateful. Within 12 praharas (36 hours) the silver mine turned back into lead mine. The temple proper by then had progressed only up to the śikhara. The source of funding dried up, he met the guru and also the ‘sister’ (Hāñsi) in Pattana and intimated them about his plans (under the circumstances) to proceed now with the installation ceremony. Thereupon the sister demanded a (sacred) garment to be given her and she then declared that a hall to the temple will be added by her. And she built the hall called ‘Meghanāda’ at the cost of nine hundred thousand (drāmas). Other temples (devakulikās?) were erected by (other) tradesmen. At the end of this account, Somadharma quotes a verse from some (earlier) work, which states: “The well-talented ‘faithful’, namely Pāsila, son of minister Gogāka, built the lofty temple to Lord Nemi: The crest-jewel of the Nirgrantha (sect) and the disciple of the preceptor Municandra sūri, namely Vādindra Deva sūri the preceptor, consecrated (the cult image of) Nemi.”
The prabandha inside the Purātana Prabandha Sarīgraha thus narrates this episode: 'Once Pāsīla, son of the minister Gogā of Ārāsanapura, on becoming a pauper, went to Pattana on an agricultural errand. There, in the Rājavihāra, he began to take measurement of the (huge cult) image. Noticing him so doing, the daughter of Thakkura Chāḍā who at that point happened to come to the temple, inquired: "Brother, taking thus the measurement of the image as you do, (may I assume that) you intend to get made such one?" (Thereupon) he replied: "Sister, if I ever can get it made, you must come (to Ārāsanā) on the occasion of the consecration ceremony." After this happening, he went back to his town. For the purpose of acquiring funding for making the image (as he had ardently desired), he went to the temple of (the Brahmanical goddess ?) Ambikā for fasting. After ten days of fasting, the goddess appeared before him and thus uttered: "Ask for the boon. (I will grant it)." "Let it be that I can build a temple like the one built by the King (Siddhārāja Jayasimha)." Goddess indicated to him a site and showed him there the mine. While the work of mining was underway, his guru visited him and inquired whether his wish was fulfilled. Replied he: "with the grace of Lord (Jina) and guru." Angered thereupon as the goddess was, she commanded him at once to quit (the site). The mine then caved in. What he had in the meanwhile got (by sale of metal ? marble ?) was 45,000 dinārs. He soon after commenced the work on building the temple (the core of the jagatīs ?) of brick. Next he visited Pattana, met Chāḍā and his daughter and requested the tradesman's daughter to attend the installation ceremony. Deva sūri and the tradesman's daughter went (to Ārāsanā). The consecration took place in A.D. 1137. At the expense of nine lacs, the sister (Hāṃsi) built a hall called Meghanāda. After the main narrative account over, the prabandha-writer quotes the same verse as did Somadharma and following it one more which purports to give the date S. 1193/A.D. 1137 of the consecration of the image/temple.

Filtering out the mythical and miraculous, the sum and substance of the anecdotal accounts is that, Pāsīla, the meansless son of the (late ?) minister Gogāka of Ārāsanā, was impressed by the magnitude of the Rājavihāra and its monumental cult image at Anahillapāṭaka which, as known from the Prabhāvakacarita and other sources, was built by king Jayasimhadeva Siddhārāja in A.D. 1127. Then on he had been dreaming of building such a magnificent temple and, when some fund he could master, forthwith had begun with an ambitious plan. Apparently, however, even when he may have made efforts, ultimately the shortage of funds did not allow him to complete the complex. Luckily for him, impressed by his religious zeal, Hāṃsi, the
daughter of the billionaire Chāḍā of Aṇahillapāṭaka, added the Mēghanāda maṇḍapa. Excepting for the two large bhadrāprasādās, the rest of the devakulikās, as reported by the inscriptions, were subsequently and progressively added to the temple complex in the latter half of the 13th century.

The temple complex (Plate 6) is situated on a fairly lofty but, as with all other temples at the site, featureless jagati. It has a balānaka or nāla-maṇḍapa situated above the mukhacatūṣkī and the nāla-stairway inserted at a central point through the north front of the jagati (Fig. 11; Plate 5) which leads straight up into the raṅgamaṇḍapa (Plate 172) as is also the case at the site with the earlier instance of the temple of Jīna Pārśva. The dviśākhā-doorframe of the entrance within the stairway-porch has its carving recently re-executed, seemingly after the earlier one, the doorsill though seems original.

The raṅgamaṇḍapa is of the Mēghanāda class (as reported by the 15th century writers, earlier noticed) and thus having an attic storey (Plates 171, 174, 175). At the northern or balānaka end and at the southern or saṭcaturī end, it is opened up since lintels do not bridge the pillars that stand within these two situations (Plates 168, 169, 171). Unlike the three preceding temples at the site, all of the 12 pillars of the square nave are fully carved according to the conventions of the Maru-Gurjara style (Plates 171, 173, 174), earlier encountered in the raṅgamaṇḍapa of the Sun temple at Moḍherā (c. A.D. 1070), and still earlier at Osīān (torda, A.D. 1018), Kirādu, Nāgarā, and Āhāda, the last three instances are of the last quarter of the tenth century and all located in Rajasthan. However, unlike Kirādu and Moḍherā and near at hand in the three preceding temples in Kumbhāriyā itself, no toraṇas apparently were intended to be inserted between the pillars even in the original scheme. This hall is surrounded by the colonnaded paṭṭaśāla behind which are articulated the rows collectively of the 24 devakulikās disposed along east, north, and west (Fig. 11). As in the three preceding temples at the site, the peripheral koṭa-wall begins where the eastern and western rows of the devakulikās end.

The paṭṭaśāla-cloister is devoid of carved ceilings, a regrettable deficiency. The only carved ceiling related to the central location in the east-west paṭṭaśāla alignment, and of some consequence, is the one which is just above the nāla-stairway termination (Plate 170), the three other instances which occur behind it are composed of plain dardarikās (Plate 168); these latter were painted in the Mughal period. The aforenoted fully carved ceiling is of the Mandāraka class with the sunk sub-lintels
11. Floor plan, Neminātha temple.
showing series of full-blown lotuses at their soffit (Plate 170). The pair of the dwarf front pillars of the mukhacatuṣṭki of the balānaka which stand further behind at the extreme north, hold a toraṇa of the āndola class (Plate 167), the type introduced at least from c. late tenth century in lower western India and was commonly used in Jaina as well as Brahmanical buildings of the subsequent centuries.

The pillars of the upper storey of the Meghanāda maṇḍapa are dwarf and, unlike the vedi-kakṣāsana complex there, largely unornamented (Plates 174, 175). Hall’s magnificent central Sabhāmandāraka ceiling (Plates 176, 177) they support is c. 20 ft. 6 in. in diameter. It is thus the largest of all in the Kumbhāriyā temple-halls. Among its receding and stratified courses, after the relatively plain karnadardarikā, comes the rūpakaṇṭha bearing 16 vidyādhara-brackets, the space between the brackets is at points filled with Jinas adored on either side by an elephant, a motif which will recur in the ceilings of a couple of subsequent temples in Prabhāsa, Saurāṣṭra, the ceilings of which are now to be seen in the town’s Dūmā and Māipuri mosques. In the rūpakaṇṭha here are also shown aśṭamaṅgalas and possibly the Kalyāṇakas of the Jīna. Above the rūpakaṇṭha is a course of gajatālu followed by a narapaṭṭikā depicting the paṇcakalyāṇakas of the Jīna. The inclusion of narapaṭṭikā, as in the Pārśvanātha temple here, and aesthetically not very comforting, will be reported within a decade and a half in the great ceiling (23 ft. 6 in.) of the raṅgamaṇḍapa in marble (c. A.D. 1145-50) built by minister Prthvīpāla, in the Ādinaṭha temple (Vimala-vahā) at Delvāḍā on Mt. Ābu. After this belt, once more comes a band of gajatālu, next the three strata of the conjoined catuskhaṇḍā-kolas in receding order, and finally a well-integrated sapta-kolaja lambana-pendant (Plate 178, 179). The ceiling, by virtue of its larger dimensions, is doubtless impres-sive; but its effect could have been further enhanced by providing a circle of lūmās or pendantives around the central lambana-pendant as in the Vimala temple parallel and in fact many more examples of the ceilings of the 12th and the 13th century Jaina temples. The contours of the mouldings as well as architectural details of the entire ceiling were lightly painted with brown, black, and reddish pigments, apparently in the 17th century (Plates 177, 178) when the temple was reconsecrated in A.D. 1619. Its yellowed marble made the ceiling look like a carved and painted piece of ivory. (Recently, however, the paint has been rubbed out, and gone with it is its charming patina.) The central octagon which leaves four triangular depressions at four corners of the nave, are in each instance, filled with a large grāṣa-head.
The next portion, the śaṭcatuskī (Plates 180, 181) today shows largely an unmoulded and an undecorated stereobate-front. It had been laterally extended by one columnar bay each involving the front and rear row toward east as well as west (Fig. 11) in c. A.D. 1254 or perhaps some time soon after for accommodating some additional installations to be shortly described. The original portions are the four frontal and the four rear pillars (Plates 180, 181) which are fully carved as in the nave of the great hall, the two khattakas, as usual, flank the doorway that provides entry to the closed hall. The two central ceilings, one behind the other in this vestibular portion and showing almost identical pattern, are of the Mandāraka class (Plates 183, 184) and in detail they resemble the one that figures above the stairway termination earlier noticed here (Plate 170). The lateral ceilings (Plates 185, 186) are generically related, in terms of detail, to the central type. Compared to the rich and handsome ceilings in the trika of the Mahāvīra, and the śaṭcatuskī of the Śāntinātha temple, these look somewhat paltry, rather ordinary and less in keeping [as is also the case with Kumārapāla's great temple of Ajītānātha at Tārāṅgā (c. A.D. 1165) where similar ceilings figure in the śaṭcatuskī], with the otherwise grand looking interior.

The lateral extensions at the east and west of the śaṭcatuskī, mentioned in the foregoing, are walled up, each walling divided visually into two divisions whose exterior has a look of two adjacentely placed blind screens of the box type filled with geometric and related motifs (Plate 182). The extensions’ aspects falling within the śaṭcatuskī and behind the aforesaid wall-screens show, at the east, a ‘Kalyāṇatrayapaṭṭa’ (with the uppermost third panel bearing the seated third Jina now lost) dated A.D. 1287 (Plate 243) and in the bay next to it are located two niches which show two standing images of Jinas in kāyotsarga posture. All of these images face west: the corresponding extended portion at the west end shows a large paṭṭa dated A.D. 1254 which shows 170 Jinas of the ‘utkṛṣṭa-kāla’ or supremely glorious period in the megacycle of time (Plate 242). The paṭṭa faces east. The original feature noticeable at the south wall, as earlier noted, is a pair of khattaka-niches, one at the right and the other at the left of the closed hall’s lofty doorway. The additional khattaka attached at the eastern side of the extension and facing north shelters a ‘Nandīśvara-dvīpa-paṭṭa’ dated A.D. 1267 (Plate 241): The corresponding one at the opposite end contains an image of Yakṣī Ambikā of a late date (Plate 230), a fairly later addition but the pertinence of whose presence is obvious since the temple belongs to Jīna Arīṣṭanemi, Ambikā being his attendant Yakṣī.
The doorway allowing entry inside the gūḍhamaṇḍapa, mentioned in the foregoing passage, is very large and could be so, thanks to the unbridged central pillars of the śaṭcetuksi. Its śākhās have been recently redone according to its former design. Its high doorsill, however, is original, showing as it does large grāsamukhas flanking the central semi-circular mandāraka projection whose face is carved with vigorous scroll (Plate 187). The profile of the rectangular stepping stone placed over the ardhacandra or moonstone is likewise nicely carved with similar vallī-fragment (Plate 187). The face of the ardhacandra is, as usual, without any decorative carving.

The eastern and the western walls of the gūḍhamaṇḍapa, together with the interior pilasters, as also the painted and relatively simple domical ceiling above are of the restoration period of the later times. Its mouldings up to the karnaka of the base, however, look older and are continuous with those of the mūlaprāsāda: The hall thus appears to follow the original floor-plan of the preceding structure. The redone portion above the pīṭha, even when partially moulded, is largely without ornamentation, the exception being its udgama-pediments above the plain jaṅghā which show intricate and indeed elegant arabesque or geometric designs that clearly reflect the late, as well as Islamic, form and idiom for their composition and details (Plates 188, 189).

The ‘Samalikāvihāra-paṭṭa’ (A.D. 1282) (Plate 244), a ‘Vis-viharamāna-Jina-paṭṭa’ (Plate 240), and the two ‘Jinamāṭrkā-paṭṭas’ (Plate 237)—all of which for some years now have been set up in the different locations within the Mahāvīra-caitya together with the three fragments of what once constituted a ‘Saptatiśata-Jina-paṭṭa’ now placed before the empty image-parikaras inside the first three consecutive devakulikās in the western row in that temple (Plates 238, 239)—were all originally placed in the gūḍhamaṇḍapa of the Neminātha temple. A pair of large and handsome kāyotsarga Jinas (Plate 220) flanking the antarāla and dated to S. 1214/A.D. 1158 show finely executed vallī fragment at their pedestal-face, whose loops inclose elephant figures (Plate 221). One more pair of the standing Jinas but flanking the garbhagṛha-doorframe and dated to S. 1314/A.D. 1258 is also not unimpressive and has a similarly carved pedestal (Plate 222, 223).

The doorframe of the garbhagṛha is in style largely after that of the gūḍhamaṇḍapa. Inside is the later image of the mūlanāyaka Jina Ariṣṭanemi, set up in A.D. 1619.

The exterior of the maṇḍovara or wall of the temple proper, unlike other Jaina temples at the site, is fully decorated. The prāśāda (Plates 190, 191, 194) is tri-aṅga
12. Elevations of the pīthas:
   a. Neminātha temple, mūlaprāśāda;
   b. Kumbheśvara temple, mūlaprāśāda.
on plan showing karṇa, pratiratha, and bhadra (Fig. 11). It is c. 34 ft. across the east-west bhadra axis. Its base (Fig. 12a), unlike those of the previous three temples, shows gajapīṭha (elephant figure-belt) and narapīṭha (belt showing human figures in action). The kumbha-faces of the vedibandha display figures of Vidyādevīs and Yakṣīs (Plates 195-199). The bifacial karṇas or the corners, as in all Maru-Gurjara and in a few other contemporaneous regional styles having decorated temples, show Dikpāla figures, the pratirathas display Vidyādevīs and Yakṣīs such as Vairotyā, Acchuptā, Mānavī, Jvāḷāmālinī (or Mahājvālā), Vajrāṅkuśā, Naradattā, Kālī, Mahākālī, Gaurī, and Gandhārī (Plates 192, 193). The śikhara is of later date. The kapilī-niches on both east and west side carry the remaining four Dikpāla figures according to their directional positions.

Behind the mūlaprāśāda and supported at the southern side of the koṭa-wall is the very large original toraṇa-frame (Plate 233) which once may have been placed before the earlier and original cult image in the sanctuary, the remainder of the many other pieces that were once discarded (when the guḍhamaṇḍapa was rebuilt), exposed to elements and lying there uncared, reported by Muni Jayantavijaya as well as Muni Viśālavijaya, were since then had been shifted to the store-cells of the Mahāvīra and the Śāntinātha caityas, the better ones were placed at different locations in the Mahāvīra temple. The discarded fragment of the top of a Samavasaraṇa (Plate 236), noticed in the eastern precincts of the Pārśvanātha temple may point out to a second Samavasaraṇa somewhere in the Kumbhāriyā temple complex, perhaps in the Neminātha temple.

The devakulikās attached to the paṭṭaṭalā around the Meghanāda hall, with the exception of the two large bhadraprāśādas situated at east and west, largely were built during the latter half of the 13th century. Each of them have a dviśākhā doorframe showing a broad and finely delineated valliśākhā (Plate 203). The bhadraprāśādas stylistically seem contemporaneous with the mūlaprāśāda and by omission of the paṭṭaṭalā steps, they could be provided with larger dviśākhā doorframes together with the correspondingly ample moonstones (Plate 200-202). Matching with these generous proportions, inside the cellas, are very large seated Jina images, Jina Ādinātha (replacement of the 17th cent.) in the eastern and Pārśvanātha, perhaps original, in the western bhadraprāśāda. Of the two bhadraprāśādas, the maṇḍovara or exterior wall of the western one is fully decorated (Plates 204, 205). Unlike other devakulikās in this complex, the two bhadraprāśādas seem to have been built soon after the main sanctuary. The devakulikās do not have
internal walls separating them. Externally, however, each one shows a separate śikhara. While these śikharas are uncarved (some of these have been more recently constructed), at least the one in the western row shows delicate jāla carving characteristic of the late 13th century besides being elegantly formed (Plates 206-208). Where the devakulikā-rows terminate, at the eastern and western sides the koṭa-wall had openings but blocked during one of the later renovations.

**The Sambhavanātha Temple (Originally Śāntinātha)**

This fifth and the last Jinālaya (Plate 7) in the sequence of buildings is the least pretentious as also the least interesting of the buildings even when it apparently was built in the 13th century (Plates 209-211). The temple with its two halls stands on a jagatī supporting a koṭa-wall running all along its periphery (Fig. 13). The subshrines are absent. The sanctuary, about 14 ft. 8 in. wide, is conjoined to a closed hall and has no trika-vestibule. The rāngamanḍapa is directly bonded with the north wall of the closed hall. While the śikhara shows minute jāla-carving (Plates 209-211) typical of the 13th century examples, the base and the wall, though moulded, are relatively unadorned as in the aforediscussed first three temples. The base mouldings (Fig. 4d) do not include the gajapītha and narapītha. At the bhadra points, the jādyakumbha alone shows the central ardharatna flanked by ardhaṭhakāras as in the earlier three examples. The kumbha-faces of the vedibandha at the bhadra-points and the rear karaṇas alone have some figures, the Yakṣis and Vidyādevis like Cakreśvarī, Vajraśrīkalā and others, and dancing ladies on the flanking sub-facets of the bhadra-kumbhas (Plate 212). The jaṅgā section at the bhadra-offsets has niches, now empty. The śikhara has the usual bhadra-rathikās. They show figures of Vajraśrīkalā (E), Cakreśvarī (S), and Sarasvati (W).

The śikhara of the prāśāda (Plates 209-211) indeed is beautifully formed. It possesses as many as 117 anḍakas; this is because, as is the case with Pārśvanātha temple, it employs paṅcāṇḍaka (Kesari) or panta-turreted 'karmas' instead of mono-turreted 'śrīgas'. Four tilakas of the kakṣakūṭaka type bearing standing niched figures on their front also occur as constituents of the śikhara.

The exterior of the guḍhamaṇḍapa has the moulded surfaces of the same type as the prāśāda but without the figural decoration. In the interior, one of the wall-pilasters bears an inscription of S. 1529/A.D. 1473 (No. 139). There are niches between the pilasters, one of which bears an inscription of S. 1325/A.D. 1269 (No. 126). Apparently of late 13th century but a somewhat ordinary looking
13. Floor plan, Sambhavanātha (originally Śāntinātha) temple.
image of Jina Vāsūpūjya is seen in one of the flanking niches of the interior’s eastern bhadra (Plate 224). Also noticed is the image of ārādhaka couple (Plate 225) incongruently placed on the pedestal of a Jina with empty parikara. On the shafts of the pair of polygonal pillars at the entry of the antarāla, are noticeable sketches of the Cāmara-bearers.

The raṅgamandapā has relatively plain polygonal pillars of little interest (Plate 214); its ceiling (17 ft. 3 in.) is a plain Jane, save for a rūpakanṭha bearing a series of half lotuses in hemicycles but without the vidyādharā brackets, the rest of the elevation being made up of a series of plain karṇādarārikās. The moulded doorway (Plate 213) leading to the closed hall has a lintel showing śikharikās, three on either side of the central larger one, as done at the Lūṇa-vasahī temple’s parallel example in Delvāḍā on Mt. Ābu but without its rich, intricate, and delicate carving. Below the lateral śikharikās are panels containing seated Vidyādevīs, the central one displaying the tutelary image of the Jina. The dviśākhā doorframe has a slender stambhaśākhā which is horizontally divided at intervals but carries no carving. The antaraśākhā is of the vallī type. The usual door-guardian figures with their flanking attendant figures are shown at the pedyās. The wall-pilasters, however, are profusely carved, just as they are treated like a rūpastambha flanked by a pair of rūpasākhā.

The temple may be dated some year before A.D. 1264 (the date of the niche inscription) but probably some time after A.D. 1232. Jinacandra sūri III as well as poet Meha refer to a temple sacred to Jina Śāntinātha among the five that then existed and still exist. Apparently, by reductio ad absurdum, this Sambhavanātha building, not referred to by the medieval writers as of Sambhavanātha, was that very temple. Who its founder was, is unclear. A late 13th century literary notice elsewhere refers to the 84 Jaina fanes built at different sacred places by Prthvīdhara (Pethaḍā Sāha), a minister in Mālavadeśa, in or before A.D. 1264, the list, however, does not allude to Ārāśāna even when he is reported to have visited the town while on a pilgrimage to the holy Jaina sites in Gujarat. The possibility of he having his hands in building, however, cannot altogether be ruled out since he was a prolific builder.

The Saṅgameśvara and the Kumbheśvara Mahādeva Temples

To the northwest of the Sambhavanātha temple stands this Śivaite marble temple, the only extant Brahmancial shrine. There was one other Śiva temple at the site, its relics such as the doorframe, the pillars, and a couple of Śiva images, had been noticed and
reported by Muni Viśālavijaya and on the basis of an associated inscription of A.D. 1090 there, which refers to the Saṅgamaṇḍapa temple, it may be conjectured to have been built in or before that date.

The extant Śiva temple, now going by the name of ‘Kumbheśvara’, has a tri-aṅga prāṣāda with a semi-open raṅgamaṇḍapa, the temple structure standing on a jagaṭi of little consequence (Fig. 14). The basal mouldings, as in the Neminātha temple shows a gajapīṭha and a narapīṭha (Fig. 12b). The prāṣāda, about 19 ft. wide, is fully decorated with the usual Dikpāla figures at the karna-angles and the surasundarīs at the pratirathas (Plates 215, 217). All are stationed within the parikarma-frames as in the case of the Neminātha temple here and in fact scores of Brahmanical and Jaina temples built before and after this building. The bhadra niches show Bhairava (S), Naṭesā (W), and Cāmuṇḍā (N). Bhandarkar dated this temple to the period of the Sun temple at Moḍherā (i.e. c. A.D. 1027); but the presence of erotic and other figures flanking the small niched divine figures on the kumbha faces (Plate 216) is a late feature, and the general qualitative inferiority as well as the style of the jaṅghā sculptures indicate an early 13th century date for this building. A stele nearby bearing a long inscription of S.1263/A.D. 1207 mentioning the name of Bhīmadeva II and his minister Āmbāka, which purports to gifts of taxes levied etc., may approximately indicate the date of the building of the temple.

The truncated śikara of the prāṣāda (Plate 8) is very badly repaired and the architectural members of the raṅgamaṇḍapa show little carving. Bhandarkar though compares the ornamentation of its pilasters with the Moḍherā temple’s decorative carving, again an untenable equation/comparison.
CHAPTER 6

Associated Sculptures

In western India, after A.D. 1030, a progressive decline sets in the quality of images as well as figural, vegetative, and geometric decorative art integral with buildings. The Jina images from that period onwards, whether seated or standing, look stolid and expressionless. (The original images seated in ‘padmāsana’ in Kumbhāriyā, however, are mostly lost since, after mutilation by the iconoclasts, removed.) What further adds to that deficiency is insertion of crystal eyes, metal-nipples and similar other external impositions necessitated for saving images from wear and tear due to the application of ‘pūjā-dravya’ and consequent intensive lustral ceremony. Moreover, the showing of dhoti and ornaments in carving, in cases specially of the images standing in ‘kāyavyutsarga’ posture (Plates 218-220), contribute further toward eliminating the barest of art element present. The accompanying figures of the attendants—cāmara-bearers, adorers etcetera—in sooner cases look a little better, particularly in the instances of the Jina images from the latter half of the 11th century (Plate 219). But the conventional and highly stereotyped parikara-frames or figural surrounds associated with the central Jina figure have very little to commend, from the standpoint of art, after the date c. A.D. 1075.

Likewise, the figures of the Yakṣas and Yakṣīs such as Sarvānubhūti (a Jaina version of the Brahmanical Vaiśravaṇa—Kubera) and Ambikā [Pārvatī provided with the mango tree/fruit association by literally interpreting the component ‘amba’ = āmra (Skt.), either as icons for worship in their own right (Plates 226-227) or else figuring as ‘alarikāra-devatā’—divinities employed in the decorative context (Plate 228)—falling within the 11th century can be considered tolerably good examples of art (Plates 226-227). Those hieratic images of the 12th and later centuries, for example the Ambikā icons (Plates 229-230), are useful for the iconographic and ritual-worship purpose alone, not so much for art.

In Kumbhāriyā, the images of Vidyādevīs, Yakṣīs, Cakreśvarī, Sarasvatī, Brahmaśānti Yakṣa, and Hari-Negameṣa occur fairly frequently in the
decoration-scheme—some of them in pillar-niches, in ceilings such as those of the trika of the Sāntinātha temple, also in Samatala ceilings covering the space between the paṭṭasālā and the devakulikās, and of course in the panels of the doorframes as well as in the posts of the toraṇa-parikaras. But in all these cases, they are present as ‘signifiers’, declaring the temple unambiguously ‘Jaina’ besides providing the evidence for the contextual iconological connections.

Then there are figures of lesser deities such as the gandharva-minstrels and the surasundarīs. Their minor presence sometimes enliven the situations where they occur, for instance on pillars and in ceilings: the examples primarily are noticeable in the Mahāvīra temple (Plates 43, 53, 54). They are decorative but also significant accessory figures in some selected cases betraying artistic pretensions.

Among other carved stone pieces meant for worship are the symbolic representations of some cosmographic objects/features or legendary events. This is, of course, a typically medieval phenomenon unknown either in ancient literature or through actual examples. At least two of that class exist in Kumbhāriyā, a Samavasaraṇa (Plate 73) and an Aṣṭāpada (Plate 127, 128). Then there are the ‘paṭṭas’, or the carved slabs, which virtually are stereotyped representations of themes, of which those of the 24 mothers of the 24 Jinas (Plate 237), the Vis-viharamāna-Jinas (Plate 240), the Saptatiśa-Jinas (Plate 242), the Nandīśvaradvīpa (Plate 241), the Kalyāṇatraya (Plate 243), and the Samalika-vihāra/Āsvāvabodha-caritra-paṭṭa (Plate 244) are available here. (The paṭṭas bearing figures of the 24-Jinas, the Sammetaśikhara, the schematic depiction of Mts. Girnār and the Śatrūnjaya, are not met with here, though an inscription mentioning an [Aṣṭā]pada (paṭṭa) (Insc. 126) is known.)

Sometime during the 12th century, a convention had begun in regard to placing a sort of parikara-torāṇa before the image, be it in the main sanctuary, or in the bhadraprāśāda enshrining an image, or in a devakulikā. At least five such examples are noticeable in Kumbhāriyā, one connected with the Mahāvīra temple (Plate 231), the other originally before the cult image in the main sanctuary in Pārśvanātha (Plate 232), two more also installed in the devakulikās of Pārśvanātha temple (Plate 234, 235) and an instance that was connected with one of the three very large images, either in the main sanctuary or in one of the two bhadraprāśādas but discarded and removed to the backyard (Plate 233). They look impressive for intricacy of carving: the details, however, are tiresome.
But artistically the most interest-abiding are the lively animal figures ranged in file and noticeable on the borders of some of the Samatāla ceilings in the Mahāvīra temple (Plates 70, 71). Such spirited and elegant figures rendered in high relief do not occur anywhere in western Indian Jaina art, be they concerning a narrative-depiction or other related theme in the Dēlvāḍī ceilings.

Annotations

1. The convention of including the three-dimensioned representations of Nandīśvaradvipa, Sammetaśikha, and Kalyāṇatraya apparently came in vogue in the 13th century, and as the evidence shows, specifically in the context of the buildings of Vastupāla and Tejapāla. These are, without exception, of the Śvetāmbara affiliation, although the representation of the Aṣṭāpada was plausibly in vogue in the Boṭīka/Kṣapaṇaka sect in central India. The representation of ‘Sahasrākūṭa’ in the context of the Śvetāmbara tradition is not known before mid 15th century. It was adopted there from the Kṣapaṇaka tradition of central India where it figures from at least the tenth century both in literature and in fair abundance in concrete representations in the tenth and the 11th century.

2. The tradition of ‘paṭṭa’ worship in Jainism is ancient. The evidence is available from at least the Śaka period (c. 1st-2nd cent. A.D.) in Mathurā where they occur on the āyāgapatṭas, where, however, the theme of representation was different, namely the ‘maṅgalaś,’ auspicious symbols. There is apparently a long hiatus between that age and the medieval period when ‘paṭṭa’ worship reappear but with altogether different themes. Perhaps, in the intervening period, the painted paṭṭas of silk may have served the purpose.

3. The ‘Caturviniśati-Jina-paṭṭa’ occur in two ways: as an image proper, in stone or metal, with a central larger Jina, seated or standing, with a surround of the 23 Jinas: And, as a carved slab bearing tiny figures of the 24 Jinas in panels, arranged in superimposed rows. It is this second type which is relevant here. It is purely of Śvetāmbara origin, available elsewhere from several Jaina sites from c. late tenth century onwards.

4. The Sammetaśikha-paṭṭas are rarely met with, and that too not before the late 12th century. These are unknown in the Boṭīka/Kṣapaṇaka as well as the Digambara sect.

5. These paṭṭas are peculiar to the Śvetāmbara sect and are available in plenty; but none is earlier than the middle of the 15th century and mostly from Rajasthan from the Jaina temples in Rānakpur, Jaisalmer etc.

The other types of paṭṭas such as the Nandīśvara, Aṣṭāpada, Vis-viharamāṇa-Jinas (who are the 20 Jinas, preaching in the legendary Mahāvīra continent of the Jambudvīpa), Kalyāṇatraya, and Aśvāvabodha with Śamalīkā-vihāra-caritra are confined to the Śvetāmbara sect and there, too, their examples are largely unknown before the 13th century. The earliest examples of the Nandīśvara paṭṭa are known from the 12th century. The Aṣṭāpada paṭṭas are rather rare to meet with, their three-dimensional representations had begun from at least the 12th century. The ‘Kalyāṇatraya’ is a concrete representation of a concept of the three kalyāṇakas of Jina Aṛiṣṭanemi—his Renunciation, attainment of Enlightenment and finally the Salvation—that had
legendarily happened on Ujjayantagiri or Mt. Gîrnâr. The convention of representing these as tri-dimensional symbols and building temples to enshrine them was started by the minisiter Tejapâla on Ujjayantagiri in the first instance and next he set it up on Mt. Ābu in the hastiṣālā of his temple for Jîna Neminâtha. This representation is so far unknown in the Kṣapaṇaka or for that matter in the Digambara tradition. On the other hand, the pâṭas bearing a single pair of a Jîna’s parents which are frequently encountered in the Kṣapaṇaka (and possibly Digambara) religious art of central India are completely unknown in the Śvetâmbara tradition. Also, representing the first and the last tîrthânâkara (Ṛśabha and Vardhamâna) together as kāyotsarga images and called ‘Ādyântanâtha’, favoured in east India and sometimes seen in central India, is a depiction that is not so far known in the Śvetâmbara sources—literary, epigraphical, or concrete.
CHAPTER 7

Inscriptions

With the exception of the Sambhavanātha, all other Jaina temples in Kumbhāriyā possess inscriptions in sufficiently large number, though none is of the ‘praśasti’-class reporting on its foundation date, the founder and his familial details, and the pontiff who officiated the consecration rites of the main sanctuary, nor is there any of the donative type of major significance. Yet several of them are informative, significant on one hand for some aspects of history of the buildings and on the other for some interesting details they provide on the friars, monks, and pontiffs and their gacchas/sub-orders as well as on the contemporary rulers, high officials, and lay-followers, the latter two of the Śvetāmbara affiliation, and thus provide first hand evidence for reconstructing the socio-religious history of the site. They also help determine the probable chronological sequence of the buildings, a firm aid to what can be read through stylistic analysis of their architecture and sculpture. They, moreover, clarify to which particular Jina the temple originally was dedicated. As for those inscriptions which cast clear light on dedication and provide help in dating, they have been referred to while dwelling on the description of the temples. The rest of the interesting/significant aspects will be discussed in this chapter. In all, and indeed as many as 147 epigraphs have been selected from about 161 recorded by Muni Viśālavijaya.¹ And three more have been included from those recently spotted and published by Lakshmanbhai Bhojak. Most of the inscriptions are engraved on the pedestals of the images, a few also occur on the paṭṭas, the pillars, and the walls.

Gacchas, pontiffs, friars, and monks

The inscriptions in several instances mention the ‘gacchas’ or sub-orders of monks and friars. In some cases they reveal the prominent association of a specific gaccha with a particular temple. One of the three surviving earliest inscriptions which, to all seeming, were related to the original Ādinātha temple, mentions ‘Nannācārya-gaṇa’ (A.D. 1031) (Insc. 1), the other two record ‘Nannācārya-gaccha’
(A.D. 1054) (Insc. 2 and 3), the first one even naming Sarvadeva sūri as the pontiff who consecrated the image in the ‘Jinagṛha’ (probably of Jina Rṣabha) at Ārāsaṇa. It is likely, though not positively certain, that the pontiffs of this gaccha may have been responsible in consecrating not only the Jina images implied to be inside the subsidiary shrines, but also perhaps the principal sanctuary; and its monks may have been the spiritual guides of the śrāvakas who may have been the adherents to that gaccha. The Nannācārya-gaccha apparently was an off-shoot of the ‘caityavāsi’ (i.e. abbatial) Ukeśa-gaccha (which took its name after ‘Ukeśa’, present day Osiān) and had come into existence probably in the tenth century. The next interesting notice relates to the ‘Vaṭapāla-gaccha’, reported from a single inscription (A.D. 1092, in Śāntinātha i.e., originally the Ādinātha temple, Insc. 45) and plausibly took its name after Vaṭapura, which very probably is the present day village of Vasantagāḍh, also known in the medieval times as Vaṭapura, a village that lies some 35 miles to the northeast of Ābu Road. The third, and the more ancient than the preceding two, was the Thārāpadra (variantly Thirāpadra)-gaccha, which had emanated from the line of monks from the abbot Vaṭeśvara (mentioned in Chapter 1) who had established his headquarters in the ancient town of Thārāpadra in north-eastern Gujarat in c. early eighth century. The two earliest inscriptions and of the same year in the Pārśvanātha temple (A.D. 1105, Insc. 49, 50) mention this ‘gaccha’. It is possible that the monks of the Thārāpadra-gaccha ecclesiastically were associated either in the founding or consecration of this temple. The pedestal inscription (No. 4) of the cult image in the mūlaprāśāda of the Mahāvīra temple (A.D. 1062) refers to a pontiff (name gone) of ‘Rā...-gaccha’ which may be read as ‘Rāja-gaccha’, a famous medieval order of friars. However, in subsequent inscriptions within this or the other four Jaina temples, this gaccha is not for once mentioned again.

Turning to the Neminātha temple, it is known from the late medieval literary sources, earlier discussed (Chapter 5), that the illustrious Vādi Deva stūri of the Bṛhad-gaccha had officiated the consecration rites of this temple when founded by the tradesman Pāsila in c. A.D. 1135 or 1137. Now, it is clear from the predominance of the inscriptions involving the pontiffs of the Bṛhad-gaccha as priests consecrating images, devakulikās and other objects of worship within this temple that a large number of śrāvakas and the śrāvikās connected with the setting up of images etc., in this temple, predictably had their spiritual allegiance to the Bṛhad-gaccha. The hagiographies of the different groups of friars of the Bṛhad-gaccha related to differing decades are specified in the tables to follow. The exact relationships
between these groups of the same gaccha can be ascertained only after comparing the total available data from the other inscriptive and literary sources. The friars of this gaccha as culled out from the inscriptions are specified below:

**The Hagiological Tables of the Pontiffs of Bṛhad-gaccha**

(I)

(Śrīcandra / Bṛhad-gaccha)

Vardhamāna sūri (I)
A.D. 1148 (Insc. 80); A.D. 1152 (Insc. 88); A.D. 1158 (Insc. 51, 89, 90)

Cakreśvara sūri
A.D. 1148 (Insc. 80); A.D. 1152 (Insc. 88);
A.D. 1158 (Insc. 89, 90); A.D. 1282 (Insc. 113, 116)

Jineśvara sūri
A.D. 1158 (Insc. 51)

Paramānanda sūri (I)
A.D. 1158 (Insc. 51, 89, 90)

Jayasimha sūri

Somaprabha sūri
A.D. 1282 (Insc. 113, 116)

Vardhamāna sūri (II)
A.D. 1282 (Insc. 113, 116)

(II)

Ajitadeva sūri

Vijayasimha sūri
A.D. 1148 (Insc. 81, 82); A.D. 1150 (Insc. 87); A.D. 1279 (Insc. 105)

Śrī Candra sūri

Vardhamāna sūri
A.D. 1279 (Insc. 105)
(III)

Buddhisāgara sūri
A.D. 1149 (Insc. 83, 84)

Abhayadeva sūri
A.D. 1149 (Insc. 83, 84); A.D. 1180 (Insc. 91); A.D. 1254 (Insc. 94, 95)

Dhanesvara sūri           Jinabhada sūri
A.D. 1180 (Insc. 91)      A.D. 1149 (Insc. 83, 84); A.D. 1180 (Insc. 91);
                      A.D. 1254 (Insc. 94, 95)

Śāntiprabha sūri
A.D. 1254 (Insc. 94, 95); A.D. 1258 (Insc. 97, 98, 99)
A.D. 1267 (Insc. 100)

Ratnaprabha sūri (I)
A.D. 1219 (Insc. 122); A.D. 1254 (Insc. 95);
A.D. 1258 (Insc. 97, 98, 99); A.D. 1267 (Insc. 100); A.D. 1282 (Insc. 115)

Haribhadra sūri
A.D. 1254 (Insc. 94, 95); A.D. 1258 (Insc. 97, 98, 99); A.D. 1267 (Insc. 100)
A.D. 1279 (Insc. 102, 103, 107, 109); A.D. 1282 (Insc. 115); A.D. 1287 (Insc. 117)

Paramānanda sūri (II)
A.D. 1254 (Insc. 94, 95, 96, 122); A.D. 1258 (Insc. 97, 98, 99); A.D. 1267 (Insc. 100);
A.D. 1279 (Insc. 102, 103, 107, 108, 109); A.D. 1282 (Insc. 115, 122);
A.D. 1287 (Insc. 117); A.D. 1295 (Insc. 123); A.D. 1299 (Cf. Insc. 124)

Ratnaprabha sūri (II)
A.D. 1254 (Insc. 96)

Viraprabha sūri
A.D. 1295 (Insc. 123)
(IV)

Vijayacandra sūri

Bhāvadeva sūri

A.D. 1299 (Insc. 125); A.D. 1335 (Insc. 131)

There is also a notice each for the Pūrṇīmā and the Madāhaḍa-gaccha: and, two for the Candra, and five for the Tapā-gaccha.

(V)

(Pūrṇīma-gaccha)

Padmadeva sūri

. . . . raja . . . sūri

? ? ? . . . sūri

A.D. 1269 (Insc. 135)

(VI)

(Madāhaḍa-gaccha)

Cakreśvara sūri

Somaprabha sūri

Vardhamāna sūri

A.D. 1279 (Insc. 106)

(VII)

[Candra-gaccha]

Navāṅgavṛttikāra Abhayadeva sūri

Śrīcandra sūri

Undated (Insc. 119); A.D. 1288 (Insc. 121)
(VIII)

(Tapā-gaccha)

Bhaṭṭāraka Hiravijaya sūri

| Bhaṭṭāraka Vijayasena sūri

| Bhaṭṭāraka Vijayadeva sūri

A.D. 1619 (Insc. 145, 146, 147, 148, 149)

| Paṇḍita Kuśalasāgara gaṇī

A.D. 1619 (Insc. 146, 147, 148, 149)

The earliest inscription in the Neminātha caitya, A.D. 1135 (Insc. 79) mentions Vijayasiṃhācārya of Devācārya-gaccha. Probably, the Devācārya of 11th century, the pontiff of the Bṛhad-gaccha, may have been implied here.

And one inscription from the Neminātha temple, of A.D. 1330 (Insc. 128), mentions Jinabhadra sūri of the Rudrapallīya-gaccha. (This gaccha was an off-shoot of the Kharatara-gaccha.)

Several inscriptions mention the names of the pontiffs/friars who had consecrated the images, but no particulars are recorded in regard to their gacchas, and in most cases not even their hagiology is given.

1. An inscription of A.D. 1091 (Insc. 15) in the Mahāvīra temple names ‘Mānatsuṅga sūri’ as the pontiff involved, but no other particulars are noted. Aside from the early or post-Gupta Mānatsuṅgācārya of the ‘Bhaktāmarā-stotra’ fame, at least four other pontiffs bearing the same appellation are known but they all belong to the medieval period. Of these four, the earliest figuring in the encomium of a manuscript of the Yogaśāstra of Hemacandra—the encomium dated A.D. 1236—mentions Padmādeva sūri of Candra-gaccha whose sixth predecessor in the hagiological sequence is Mānatsuṅga. Now, this Mānatsuṅga’s date on computation seems to fall in the bracket c. A.D. 1060-1100. Hence it is he who plausibly may be the one involved in Kumbhāriyā context.

2. The two A.D. 1120 epigraphs (Insc. 17 and 18) in the Mahāvīra temple name ‘Padmādeva sūri’. Three other medieval pontiffs bearing the same name are known
from literary sources; but they all are later than the one mentioned here. He thus cannot be identified with any one of them.

3. Kakudācārya is mentioned in two inscriptions bearing the same date A.D. 1150, one in the Mahāvīra temple (Insc. 86) and the other in the Neminātha temple (Insc. 85). He also had consecrated several Jina images in the Vimala-vasahī temple at Delvāḍā, Mt. Ābu, in A.D. 1146 but there, too, neither his gaccha nor gurvāvalī is noted. From one later inscription, however, he is known to have been connected with the Ukeśa-gaccha.

4. Devācārya, disciple of Nemicandrācārya, figures in an inscription of A.D. 1160 (Insc. 52) from Pārśvanātha temple. Perhaps he may be of Bṛhad-gaccha.

5. One ‘Sāgaracandra ganī’ figures in the inscription of A.D. 1203 (Insc. 92). At least five medieval pontiffs are known to bear that name and, one of them, had a disciple called Māṇikyacandra sūri who was a literary figure contemporary of the prime minister Vastupāla (active c. A.D. 1217-1240). Our Sāgaracandra, then, could be the same as the one who was from the Rāja-gaccha.

6. About 22 early 13th century inscriptions [Insc. 53, 54, 55, 56(?), 57(?), 58, 59, 60, 61(?), 62(?), 63, 64, 65(?), 67, 68, 70, 71, 72, 73(?), 74(?), 75] from the Pārśvanātha temple ranging in date from A.D. 1203 to 1220 and the one on the Aṣṭāpada in the Śāntinātha temple (Insc. 47) of A.D. 1210 mention one Dharmaghoṣa sūri. But his gaccha-affiliation is mentioned in none of these inscriptions, nor is there any allusion to his predecessors of his preceptorial line. Nor can he be identified with any of the four or five medieval sūris bearing the same name.

7. One Jinacandra sūri figures in the record mentioning the consecration of an image in the Under-vasahikā in Pādaparā-grāma [A.D. 1219 (Insc. 122)] as stated in an inscription from the Neminātha caitya. His gaccha affiliation is unknown. He cannot be equated with any one of the four or five till now known sūris having that appellation.

8. An inscription of A.D. 1279 (Insc. 104) in the Neminātha temple refers to one Vinayaprabha without the qualifying term ‘sūri’. Since an appellation such as this is known from the later branches of the Nāgendra-gaccha, perhaps he may have been a filiate of that gaccha.
9. The name of one Devendra sūri, disciple of Kanakaprabha sūri, occurs in the inscription of A.D. 1282 (Insc. 112) from the Neminātha-caitya. Now, one Pradyumna sūri, disciple of Kanakaprabha sūri of Candra-gaccha, had rendered prèci of the Samarāditya-kathā (Prakrit) (c. A.D. 775) of Haribhadra sūri in A.D. 1260. It is likely that this Kanakaprabha sūri may have been the preceptor also of Devendra sūri of the Kumbhāriyā inscription.

10. Ratnākara sūri is involved in the consecration of a Jina image in the Neminātha caitya in A.D. 1338 (Insc. 132). One Ratnākara sūri of the first half of the 14th century and of the Brhad-Tapāgaccha is known. Perhaps, he is identical with the one mentioned in the Kumbhāriyā inscription. Alternatively, he may be of Brhad-gaccha proper.

11. One Hemaratna of an unknown gaccha figures in an inscription (No. 150) of A.D. 1473 in the Sambhavanātha temple.

12. The names of Hiravijaya sūri, his disciple Vijayasena sūri and his disciple Vijayadeva sūri with Pt. Kuśalasāgara gaṇi occur in the inscription of A.D. 1619 in the Pārśvanātha temple (Insc. 146) as well as in three others of the same year in the Neminātha temple (Insc. 147, 148, 149). While one that omits the name of Pt. Kuśalasāgara that occurs in the Mahāvīra temple is, however, of the same date namely A.D. 1619 (Insc. 145).

Rulers

As earlier had been mentioned, royalty is not involved in building any temple in Kumbhāriyā. In seven cases their names are mentioned, but only as contemporary ruling figures.

1. Bhīma bhāpa (Bhīmadeva I)

An inscription of A.D. 1031 (Insc. 1) in the Śāntinātha temple mentions him. He can be confidently identified with Caulukya Bhīmadeva I (A.D. 1022-1066) of Aṇahillapattana.

2. Kumārapāladeva

Two inscriptions dated A.D. 1150—one in the Neminātha temple and the other in the Mahāvīra temple (Insc. 85, 86)—mention that, at the behest of (ājīyā) Kumārapāladeva, Kakudācārya (of Ukeśa-gaccha) consecrated the two Jina images.
Inscription 86 qualifies him as ‘Mahārājādhirāja’! These two inscriptions are crucial in that they are the earliest notices on this great monarch’s patronage to Jainism.

3. **Dhārāvarṣadeva**

   This Paramāra chief of the Candrāvatī principality is mentioned in three inscriptions, two of A.D. 1203 (Insc. 54, 60), another of A.D. 1220 (Insc. 73) and in one more of A.D. 1203, but only inferentially (Insc. 63).

4. **Bhīmadeva (II)**

   Caulukya monarch Bhīmadeva II’s name is mentioned with his titles in an inscription of A.D. 1207 (Insc. 140).

5. **Mahipāladeva**

   ‘Raja śrī Mahipāladeva’ who was, according to the Nābhīnandana-jinod-dhāra-prabandha (A.D. 1337) of Kakka sūri of Ukeśa gaccha, the chieftain of Trisāngamaka (Trisāngamapura) in A.D. 1313, is mentioned in an inscription here of A.D. 1275 (Insc. 143). The particulars on the dynasty to which he belonged are not known. He must have been a long-lived chief.

6. **Visaladeva**

   Visaladeva of ‘mahārājakula’ ruling from Candrāvatī is referred to in the inscription of A.D. 1290 (Insc. 144).

7. **Akbar**

   The Mughal emperor Akbar is referred to in the context of Hīravijaya sūri receiving the ‘biruda’ of ‘jagadguru’ from him in the inscription of A.D. 1619 (Insc. 147, 149). The great sūri’s disciple Vijayasena sūri’s disciple Vijayadeva sūri figures there as a consecrating priest.

8. **Jahāṅgīr (Djahāṅgīr)**

   Emperor Akbar’s successor Jahāṅgīr is mentioned in the inscription of A.D. 1619 (Insc. 149).

**High officials**

A few inscriptions reveal the names of personages apparently occupying high positions who were involved in the setting up of Jina images and in a few cases other objects of worship. These persons, however, are not known from other
sources—literary or epigraphical—nor is there clarity in most instances on the question of the particular political state they served. They will be introduced here in chronological order.

1. **Bhāṇḍāgārika Jindaka**

Bhāṇḍāgārika or treasurer Jindaka’s name is reported from four inscriptions in the Mahāvīra temple, namely one of S.1140/A.D. 1084 (Insc. 5), and three of S.1142/A.D. 1086 (Insc. 7, 8, 9) from which it can be inferred that the members of the family were actively involved in setting up the images of Yugādideva (Jina Rṣabha), Jina Sambhavanātha, Jina Abhinandana, and Jina Supārśvanātha (each one supposedly to be in an individual devakulikā or a devakulikā-khattaka). The following is the family tree that can be constructed from the inscriptive data:

```
(Nemi?)                       Pradyumna = Sajanī
                                |      |      |
                                |      |      |
Varanadeva/Saranadeva = Pāhini/Pāhinī
                                 |      |      |
                                 |      |      |
Vanā = d. Pāru  Sarvadeva     Bhāṇḍāgārika  Dhāndā  Īṭāṭika
(A.D. 1086)                     (A.D. 1084)                   (Yaśornatī)
                                 |      |      |
                                 |      |      |
                                 |      |      |
                                 |      |      |
                                 |      |      |
                                 |      |      |
                                 d. Rambha
```

Jindaka had two wives, Rājila and Jasavai. From the order of the Jinas’ names that can be traced from the inscriptions, it is hinted that the family may originally have set up the images of those beginning from the first (Jina Rṣabha) to the seventh, Supārśvanātha, even when inscription of S.1140/A.D. 1084 (Insc. 6) is too fragmentary (intended perhaps to refer to the second tīrthaṅkara Ajītanātha?) and two more which, by inference, may have been for Padmaprabha the fifth Jina and Sumati-nātha the sixth Jina are missing. Seemingly, it is this family which initiated the programme of the installation of images in the subsidiary shrines in the Mahāvīra temple soon after A.D. 1080.

2. **Mahattama Sā(Śā)nti**

An inscription of A.D. 1082 (Insc. 23) in the Śántinātha temple mentions one ‘Jindaka’ as the father of mahattama Sā(Śā)nti. It is not clear whether this Jindaka is
the same as the ‘bhāṇḍāgārika Jindaka’ noted in the foregoing. (In any case, there is no qualifier ‘Mahāmī’ for Jindaka.) Another inscription, of A.D. 1089 (Insc. 36), gives further details of that family on the basis of which his short family tree can be worked out as under:

\[
\begin{align*}
\text{Jindaka} \\
\quad \text{Durlabhadevi} &= \text{Mahāmī.} \quad \text{Śānti} = \text{Pāhinī} \\
\quad (\text{A.D. 1082}) \\
\quad \text{daughters} & \quad \text{Dehrī} \quad \text{Sāthī} \quad \text{Śilamaṭī} \\
\quad (\text{A.D. 1089})
\end{align*}
\]

3. \textit{Yaśonāga mahattama}

An inscription of A.D. 1091 (Insc. 15) in the Mahāvīra temple refers to him as of Naḍdula (Nāḍol) where, at the Cāhamāna court, he assumably may have occupied a ministerial office.

4. \textit{Mahāmī. Risideva}

His name appears in the inscription of A.D. 1148 (Insc. 80) in the Neminātha temple.

5. \textit{Mahāmī. Varadeva}

His name occurs in two image-epigraphs of A.D. 1158 (Insc. 89, 90), again in the Neminātha temple.

6. \textit{Mahāmī. Bahadā(ka)}

He is mentioned in two inscriptions dated S.1259/A.D. 1203 (Insc. 57, 60). He may have been a minister of the Paramāra chief Dhārāvarṣadeva of Candrāvati.

7. \textit{Mahāmātya Āmbāka}

The inscription of A.D. 1207 (Insc. 140) in the group of sundry donative records mentions this dignitary who apparently was the minister at the Caulukya court.
8. **Mahān. Yi(Vi?)ra**  
   His name occurs in a sundry record (Insc. 142) of A.D. 1257.

   They, too, are mentioned in one of the sundry inscriptions (No. 143) of A.D. 1275.

10. **Mahān. Yaśodeva**  
    He figures in the inscription of A.D. 1279 (Insc. 104) in the Neminātha caitya.

    The names of these two brothers figure in the inscription of A.D. 1282 (No. 112) in the Neminātha temple.

12. **Mahān. Vira**  
    He figures in the sundry inscription (No. 144) dated A.D. 1290.

    Mahān. Madana is mentioned as Mahān. Cācā’s son in an inscription of A.D. 1299 (No. 125) in the Neminātha temple.

14. **Mahān. Līmba**  
    He is mentioned in Inscription 128 of A.D. 1330.

15. **Mahān. Pūjā**  
    An inscription (No. 134) of S. 1526/A.D. 1470 from the Neminātha temple mentions Mahān. Pūjā. From the appellation, the concerned individual may have been a lady belonging to an office-bearing household.

**Cities, Towns, and Villages**

The inscriptions are important in one other way as well. They mention contemporaneous towns/villages from which the donors of the image (or in a few cases their ancestors) hailed. The information is tabulated below:
<table>
<thead>
<tr>
<th>Old Placename</th>
<th>Modern Placename</th>
<th>Ins. No.</th>
<th>Date</th>
<th>Location of Insc.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Anahilapataka</td>
<td>Patan</td>
<td>140</td>
<td>A.D. 1207</td>
<td>Stray inscription</td>
</tr>
<tr>
<td>Caḍḍāvali</td>
<td>Candravatī</td>
<td>13</td>
<td>A.D. 1089</td>
<td>Mahāvīra temple</td>
</tr>
<tr>
<td>”</td>
<td>”</td>
<td>44</td>
<td>A.D. 1092</td>
<td>Śāntinātha temple</td>
</tr>
<tr>
<td>Candrāvatī</td>
<td>”</td>
<td>110</td>
<td>A.D. 1279</td>
<td>Neminātha temple</td>
</tr>
<tr>
<td>”</td>
<td>”</td>
<td>144</td>
<td>A.D. 1290</td>
<td>Stray inscription</td>
</tr>
<tr>
<td>Hudāpadra</td>
<td>Haṇādrā</td>
<td>16</td>
<td>A.D. 1091</td>
<td>Mahāvīra temple</td>
</tr>
<tr>
<td>(Haṇḍaudra)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Naḍḍula</td>
<td>Nāḍol</td>
<td>15</td>
<td>A.D. 1091</td>
<td></td>
</tr>
<tr>
<td>Nāhāpākara</td>
<td>Nāṇā ?</td>
<td>101</td>
<td>A.D. 1271</td>
<td>Neminātha temple</td>
</tr>
<tr>
<td>Nitoḍaka</td>
<td>Nitoḍā</td>
<td>83</td>
<td>A.D. 1149</td>
<td></td>
</tr>
<tr>
<td>Nandigrāma</td>
<td>Nāndiyā</td>
<td>89</td>
<td>A.D. 1158</td>
<td></td>
</tr>
<tr>
<td>”</td>
<td>”</td>
<td>90</td>
<td>A.D. 1158</td>
<td></td>
</tr>
<tr>
<td>Pattana</td>
<td>Patan</td>
<td>134</td>
<td>A.D. 1470</td>
<td></td>
</tr>
<tr>
<td>Pādapatārama</td>
<td>Pādarā ?</td>
<td>122</td>
<td>A.D. 1219</td>
<td></td>
</tr>
<tr>
<td>Poṣapura</td>
<td>(?)</td>
<td>103</td>
<td>A.D. 1279</td>
<td></td>
</tr>
<tr>
<td>Pośināgrāma</td>
<td>Pośinā</td>
<td>122</td>
<td>A.D. 1289</td>
<td></td>
</tr>
<tr>
<td>Pośinā</td>
<td>”</td>
<td>123</td>
<td>A.D. 1295</td>
<td></td>
</tr>
<tr>
<td>Pośinā</td>
<td>”</td>
<td>129</td>
<td>A.D. 1333</td>
<td></td>
</tr>
<tr>
<td>Rohiḍā</td>
<td>Rohiḍā</td>
<td>130</td>
<td>A.D. 1333</td>
<td></td>
</tr>
<tr>
<td>Vaṭatīrtha</td>
<td>Vaṭapura ?</td>
<td>80</td>
<td>A.D. 1148</td>
<td></td>
</tr>
</tbody>
</table>

Several of these towns are located around Mt. Ābu, while Naḍḍula is situated to the northeast of Mt. Ābu in Rajasthan and Pośinā in north Gujarat within the Iḍār territory. ‘Pattana’ of course, was Anahillapataka, the then capital of Gujarat.
Castes and Communities

Several inscriptions mention the castes of the ‘vaṃśika’ or bania communities to which the śrāvakas and śrāvikās—laymen and women followers—who had set up the images etc., in the temples. The earliest, and the only one, of A.D. 1091 (Insc. 15), refers to the ‘Dhārkaṇṭha-varnaśa’, a caste of tradesmen which had originated in Rajasthan and in a small number eventually had settled also in Gujarat. In most cases, in the Sōlaṅkī period beginning from A.D. 1091 (Insc. 16) to A.D. 1333 (Insc. 126, 128, 129, 130), it was the Prāgyaṭa-varnaśa which exclusively figures, reported as it is in all in 37 inscriptions. Next, a single inscription of A.D. 1470 (Insc. 134), mentions ‘Gurjara jñāti’; while four dated A.D. 1619 (Insc. 145, 146, 147, 149), refer the kārāpakas to ‘Ukeśa (Osvāla)’ community and only one of the same date, to Śrīmāla-jñāti (Insc. 148).

Temple Components

A few inscriptions incidentally refer to a few architectural terms relating to the major components of the temples. Aside from such general terms as the Jinarha, ālaya, Jinaśāhavanā, caitya, mandira etc., for the temple proper, there are instances where specific components/adjuncts of the temple are mentioned. For instance, the ‘raṅgamaṇḍapa’ of the Neminātha temple is referred to in the inscription of A.D. 1219 (Insc. 122). The same inscription refers to ‘dāḍhādhara’, seemingly a mason’s colloquial term, possibly for column with lintel, for ‘dhara’ stands for a pillar. An inscription in the Neminātha temple, of A.D. 1254, refers to the construction of a ‘stambha’ in the temple’s ‘maṇḍapa’ (Insc. 96). Two inscriptions—one of A.D. 1148 (Insc. 80) and the other of A.D. 1152 (Insc. 88)—refer to the ‘mukhamaṇḍapa’ of the Neminātha temple, the first one also to the ‘khattaka’ associated with the mukhamaṇḍapa (i.e., ‘trīka’ bonded with the forewall of the closed hall).

An Inscription of A.D. 1125 (Insc. 19) from the Mahāvīra temple (originally from the main sanctuary of the Pārśvanātha temple) refers to the setting up of a toraṇa. An inscription on a parikara-toraṇa of A.D. 1231 (Insc. 76) in a devakulikā from the Pārśvanātha temple refers to the setting up of a toraṇa. Five inscriptions from the Neminātha temple refer to the ‘devakulikā’ sub-shrine: these are dated to A.D. 1279 and 1282 (Insc. 102, 109, 115, 116, 122). Two inscriptions from the Pārśvanātha temple, one of A.D. 1259 (Insc. 77) and the other with date lost (Insc. 78), also refer to devakulikā.
As for symbolic representations including paṭṭas, several references are there which are tabulated below:

<table>
<thead>
<tr>
<th>Object</th>
<th>Date</th>
<th>Placement</th>
<th>Ins. No.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aśvapratibodha</td>
<td>A.D. 1282?</td>
<td>Neminātha temple</td>
<td>114</td>
</tr>
<tr>
<td>Aśvāvabodha-samalikā-vihāra-paṭṭa</td>
<td>A.D. 1282</td>
<td>&quot;</td>
<td>113</td>
</tr>
<tr>
<td>Aṣṭāpada tīrtha with Samavasarāṇa</td>
<td>A.D. 1210</td>
<td>In a special devakulika, Śāntinātha temple</td>
<td>47</td>
</tr>
<tr>
<td>Aṣṭāpada tīrtha</td>
<td>A.D. 1310</td>
<td>Neminātha temple</td>
<td>126</td>
</tr>
<tr>
<td>Kalyāṇatraya</td>
<td>A.D. 1287</td>
<td>&quot;</td>
<td>118</td>
</tr>
<tr>
<td>Kalyāṇatraya</td>
<td>Undated</td>
<td>&quot;</td>
<td>119</td>
</tr>
<tr>
<td>Kalyāṇatraya</td>
<td>A.D. 1288</td>
<td>&quot;</td>
<td>120</td>
</tr>
<tr>
<td>Nandiśvara paṭṭa</td>
<td>A.D. 1267</td>
<td>In the khattaka of the mukhamanḍapa, Neminātha temple</td>
<td>100</td>
</tr>
<tr>
<td>Sammetaśikha tīrtha</td>
<td>A.D. 1289</td>
<td>Neminātha temple</td>
<td>122</td>
</tr>
<tr>
<td>Sattarisayabimba</td>
<td>A.D. 1254</td>
<td>&quot;</td>
<td>95</td>
</tr>
<tr>
<td>(Saptatiśatabimba)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sattarisayayantraka</td>
<td>A.D. 1254</td>
<td>&quot;</td>
<td>94</td>
</tr>
<tr>
<td>(Saptatiśatayantraka)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Saptatiśata tīrtha</td>
<td>A.D. 1254</td>
<td>&quot;</td>
<td>122</td>
</tr>
</tbody>
</table>

**Annotations**


4. *See in this Chapter the relevant inscriptions which are several in number and which give the hagiology of the many pontiffs involved in the Neminātha temple in consecrating the images, paṭṭas etcetera.*
5. See in this Chapter the relevant inscriptions appended in the sequel.

6. The dates for this śūri figuring in the inscriptions cannot be referred to any of the five or six śūris bearing the appellation ‘Dharmaghosa.’

The Ādinātha Temple (Phase I)

(1)

ॐ श्रीमद्विनिक्रमभुवनः स्मरंसुन्योंग्रेदुसंख्यायाय
ख्यातेःवंदेप्रवरे सुभोधिमाति श्रीभीमपूर्णें॥
नमःचार्यगणस्य भूषणकोऽऽवारस्त्वान्तोऽऽ विबं पूज्यमकारि सूचिभिर्दिः श्रीमद्विवेशवामिः॥१॥
अंकः १०८॥ आस्था सुदिं ॥ ॥

(2)

ॐ संवत् १९९० वैशाष सूत्र ५ आरासनस्याने श्रीन्याचार्ये-
गच्छे सहदेवसुयें शल्य(?)आशेके समाहितार्थ गोक्षार्थ कारिता ॥

(3)

संवत् १९९० वैशाष.......
....तयसंख्ये श्रीविनिक्रमदु वत्सरे गाते ।
श्रीन्याचार्यसदृश्यें आरासननिरुपि ॥१॥
अत्यन्तोदासादनादिनार्थमितहेतुना ।
सकलार्थ.......
सोहिनीज्ञ:...

यथार्थः पृष्ठः प्रायः नायकाङ्गः च सोहिनीज्ञशः।
अभिन्ननिर्जितम् लेक.......

The Mahāvīra Temple

(4)

+(३) त्रैः (६? २?) ८ फलागुन सुदिः ९ सोमे आरासनाभिधाने स्थाने तीर्थाधिक्ष्याय
दीर्घस्य ग्रहितम् [+] + + + ग्रहेऽ कारिता + + + जः जः गच्छे श्री...

(5)

ॐ । संवत् १९४० वैशाष वदि ७ रक्षो श्रीणुगानिदिवश्वप्रतिमा सरणदेभ याहिनि सुत धारा
ञ्जनयितक विद्याजुन्ते सम्ब्धितेन कर्मकार्यार्थ कारिता ॥

(6)

संवत् १९४० वैशाष वदि रक्षो सुवेदितेमि.......
वर्णःपुस्तेःन.........
(7) श्री । संवत् 1942 प्रसन्न-सजनितया वरणदेवभार्या जिवुकोंरंगारिकजनन्या पार्षिन्त्राविकन्य शिवंद्रसर्वसंभवतिः निमित्तम् श्रीसमुखनाथप्रतिमा कारिता ॥

(8) श्री । संवत् 1942 वरणदेव-पार्षिन्त्राविकन्य श्राप वनं भार्याया जिवुकोंरंगारिकजनन्या जिनदेवीत्राविकन्य तत्कलजैलेक्षिकिनंदनन्या आकिनंदनजिनप्रतिमा मोक्षार्थ कारिता ॥

(9) श्री । संवत् 1942 जिवुकर ता भाभी राजिल द्वृत्तिपार्थिया रंभजनन्या जसवल्याविकन्य थर्मथिम् श्रीसुपःश्रीजिनप्रतिमा कारिता ॥

(10) संवत् 1942, श्रीवच्चंसू(युत:)-संपूर्णापुत्रो धनदेव-नानक: ।
श्रीमित्रसहितरिहिताय श्रीवच्चंसू(युत:) सारसंबंधित: ॥१२॥
श्रीमेमित्रसहितरिहितायं च कार्यास्व ।
नेयाभिधोऽद्वैः पालुनसुदित सस्मो रचिण(?) ॥१२॥

(11) संवत् 1944......अभिनन्दनदेवस्य.......।

(12) श्री । संवत् 1945 ज्येष्ठ वदिद ८ रवी ।

(13) संवत् 1945 श्रीचवच्चंसूक्ष्मान्त्वयः: श्रीमेमित्रसहित: पुरुषभक्त: यथा दुण्ड्डीभिभयं जयसिरि
तदीयत्वं: अनंतजिनप्रतिमा आरसानायसंज्ञात्वं मुक्ते कारिता माध वदिद ६ बृहस्पतिदिने प्रतिविषित ॥

(14) संवत् 1946,
आसो भृगुवाद्यपूर्णभार्यं गुणशंक्तिपूर्णं ।
ततुः प्रसन्न-सजनितयाया यथोमनित्यनाय: (यत:) ॥
समूहमेमित्रसहितं जिनसालिनयुत:...........॥
(15)
संवत् १९४७

नवेंद्रस्थानवास्यो यशोनागमहतमः ।
जासिद्वात् (?) भार्यवा युको धक्केटवस्तो(शो)दुष्णवध सः ॥१॥

तयोः सुतेन पुजेन पुण्यप्रेषितेवतसा ।
कारिता कुंभुनाथस्य प्रतिमा मोक्षकारित्या ॥२॥

आरासनकस्याने संच्छैये सुदीकृते इ
प्रतिष्ठिता वरा मूर्ति: मानुषुपौर्ण शूरिभः ॥३॥

मंगलः महाश्रीः ॥

(16)

अतः संवत् १९४७, 
हुड़पदविद्यावस्था रासिः(आसी)तुः श्रेष्ठः(श्री) जनार्धनः ।
प्राणवार्तवंशवस्तोऽस्तो थोलकार्यः महाधर्मः ॥५॥

तस्यासीतः गुणसंपन्नः ॥
तयोः प्रजापतिः योगदेवसंगमः ॥६॥

भार्यः कोहिनाया शातः ॥

.............................................सुलेचना ॥७॥

स चारासने प्रवरे वैराग्यस्य मंत्रे ॥
स्वाभार्तिकवाच्येण कारिता मुक्तेव सदा ॥८॥

(17)

अतः संवत् १९४६ मार्गशीर्ष सुदी १० बुहस्तिदिने राजलक्ष्मिकर्षणे श्रीअजितनाथस्वामि
प्रतिमा मुक्त्वर्थः कारिता श्रीपंडितसूरिचितः: प्रतिष्ठिता जासिमपुर नानुषपुर्णः जासिमपुरः ॥

(18)

संवत् १९४६ मार्गशीर्ष सुदी १० बुहस्तिदिने रक्षलक्ष्मिकर्षणे जासिमपुर नानुषपुरीसाहित्याये श्रीअजितनाथप्रतिमा कारिता श्रीपंडितसूरिचितः: प्रतिष्ठिता ॥

(19)

संवत् १९८२ कार्तिक सुदी १५ सु(श्री)कादने श्रीपारस्वप्प्क(श्री)नाथदेवस्य 
संवा पेघा श्रा(श्र)जेने तोरणे कारापितः ॥
The Śāntinātha Temple

(20)

अंतर १९२३ माच शुल्क १२ पुरो श्रीश्वेतनिधीश्वरो श्रीमिन्त्रक्षम प्रकाश श्रीमानार्थ हे पुनरुत्थ श्रीमानार्थ राजकमल श्रीमानार्थ ज्ञानप्रमुखे श्रीमानार्थार्थ ज्ञानप्रमुखे श्रीमानार्थ ज्ञानप्रमुखे श्रीमानार्थ ज्ञानप्रमुखे श्रीमानार्थ ज्ञानप्रमुखे श्रीमानार्थ ज्ञानप्रमुखे श्रीमानार्थ ज्ञानप्रमुखे श्रीमानार्थ ज्ञानप्रमुखे श्रीमानार्थ ज्ञानप्रमुखे श्रीमानार्थ ज्ञानप्रमुखे श्रीमानार्थ ज्ञानप्रमुखे श्रीमानार्थ ज्ञानप्रमुखे श्रीमानार्थ ज्ञानप्रमुखे

(21)

The Śāntinātha Temple

(22)

(23)

(24)

(25)

(26)
(27)
अं संवत् १९३८ ब्रह्मजनम सुतेन आप्पदेवेन मुक्तय...........

(28)
अं संवत् १९३८ पूर्णदेव-मदिकापुतेन सहदेव-श्रावकेन सुविधिजनप्रतिकृति: कारिता ..

(29)
अं संवत् १९३८ देव-धारिणिपुतेन सोमदेवसहोदरपुतेन सहरोकेन (?) श्री....

(30)
श्री अं संवत् १९३८ बीरक-सचिवकासुतेन देवगंगसहोदरपुतेन जापकश्रावकेन विमलजनप्रतिमा मुक्तयथ धारिता .. श्री: ..

(31)
अं II संवत् १९३८ धारिता (?) बालभद्रदेवसुतेन बीरकश्रावकेन श्रेयसंजिनप्रतिमा कारिता ..

(32)
अं II संवत् १९३८ सोमदेवसहोदरेण सुलोकपुतेन शीतलजनप्रतिमा कारिता ..

(33)
अं II संवत् १९३८ पहदेवमुंडकापुतेन सहदेवश्रावकेन सुविधिजनप्रतिकृति: कारिता ..

(34)
संद १९३८ बीरकसल्लहकासुतेन देवगंग (?) सहदेवपुतेन जापकश्रावकेन विमलजन-प्रतिमायु..............

(35)
प्रागवादरससधूत[.अ] शाकको नाम पाहड़: ..
भायौ वसुवती तस्म सा गता च सुरालयं ... ..
मुनिसुब्रदेवस्य पाहड़ेन सु(र)भालयं ..
तद्द्विते कारिता विवम संघीरणस्य तुतस्य च ..
संद १९३५ वैशाख बाद १ स(र)नौ ..

(36)
संद १९३५ वैशाख बाद १ स(र)नौ,
प्रागवादा-नवसंजात: सांतिनाम महत्मः ..
भायग्रहान्तवृत्तः तस्म दुर्गशेषवी पाहिणिः ..
सुता च वेधी तस्म साधी सीतमतिस्तथा ..
प्रतिमा कार्यायासं धनदेव्या च संयुत: ..
(37) जीवन १९४५ वेशाण वर्ष १ सं(रा)नी, 
[?आसोत] प्राम्वाटसदंबर्धे आहमौ(?) नाम नेगजः। 
स(रा)तकरस्य संज्ञाते भक्तः सर्वासा(रा)स्ने \|\|। 
पुष्प(पुष्प)र्थे पिनुसेने शांक्येन महात्मना। 
अजितनाथदेवस्य प्रतिमेवं प्रकारताः।\|\|।

(38) जीवन १९४५ वेशाण वर्ष १ सं(रा)नी, 
आसोत प्राम्वाटसदंबर्धे(शे) श्रावको नाम लिखकः। 
पौनकस्तस्य संज्ञातो विख्यातो धर्मोत्से \|\|। 
ृज्ञभाषाधेवस्य प्रतिमेवं मनो.........। 
..........पिनु: तत्पुण्येहेतने \|\|।

(39) लाञ्छासर्विक्ष्या कारितः।\|।

(40) जीवन १९४५ वेशाण वर्ष ६ सं(रा)नी 
धर्मेदेवस्य सत्यपली जाषिको मुक्तिमिच्छित। 
कार्यामास सदृशवर्ये आदिदेवस्य धीमती \|\|।

(41) जीवन १९४६ माप सुदिर्द ६ सज्जनपरस्थायिकेन मुक्त्यर्थ पदप्रभजनप्रतिमा कारिता।

(42) ।। जीवन १९४६ ज्येष्ठ सुदिर्द ६ सुक्रे पूर्णदेवभोलिकासुनेन पोहरिख्यिकेन 
आत्मीरकसंस्यते श्रीयोत्तराधेन प्रङ्गोत्तराधेन कारिता।

(43) ।। जीवन १९४६ ज्येष्ठ सुदिर्द ६ पूर्णदेवभोलिकासुनेन पोहरिख्यिकेन 
आत्मीरकसंस्यते श्रीयोत्तराधेन प्रङ्गोत्तराधेन कारिता।

(44) जीवन १९४८ आश्व वर्ष ७ कुदेह, 
श्रीचुज्ञायाय भृहत्वैरे आसोत् जायत्ते। 
पुष्पास्याभु कथा अथ आज्ञात(सं) पोखरीस्तथा \|\|।
 तदस्येव(शे) सम्भवतः: सज्जन-नेमिनुकृतार-सवदेव- 
जासक-दुर्भैः: प्रतिमा २ जिज्ञ तैः।
(62) स्वरित श्रीनिकमसंतु र२६९ वर्ष आशागुर्दि २ रानी स्थ्रे० गोहडसुत श्रे० श्रीकुमारस्वय श्रेष्ठ सत्यन स्थ्रे० सजजनेन श्रीसंभवनाथानि विवें कारापित सूरिपिष्ठ प्रतिष्ठित ||

(63) स्वरित श्रीनिकमसंतु र२६९ वर्ष आशागुर्दि २ रानी आरासाणमबले(लिखित)क श्रुभामुः[: ] श्री...........कुमारसुत श्रीसञ्जजनेन श्वेतेर्षें श्रीगुरुज्ञानाथानि कारिते श्रीरघस्योपवरिष्ठ श्रीरघस्योपवरिष्ठ ||

(64) स्वरित श्रीनिकमसंतु र२६९ वर्ष आशागुर्दि २ रानी बहुदेवपुञ्जः श्रे० मणिम्दसप्रकृतियाः श्रेयोर्षें वासुपूजानि कारापित प्रतिष्ठित श्रीरघस्योपवरिष्ठ ||

(65) स्वरित श्रीनिकमसंतु र२६९ [वर्ष]आशागुर्दि २ रानी श्रेष्ठसुत श्रीकुमारस्वय श्रेष्ठ सत्यन श्रीसञ्जजनेन संभवनाथानि कारिते [श्रीरघस्योपवरिष्ठ] सूरिपिष्ठ प्रतिष्ठित ||

(66) सं० १२६५ वर्ष वैशाख गुर्दि ७ सोमे श्रीसम्बुद्धानाथय [प्रतिमा] साजजनेन कारिता ||

(67) सं० १२७६ माघ सुदि १३ राहू श्रे० आस्थं फुर्तिसिंधेदेव तत्वुत्र सोभदेवपुण्याश्रीमद्योगस्वरिष्ठ विवें कारितं प्रतिष्ठितं श्रीरघस्योपवरिष्ठभिः ||

(68) सं० १२७६ माघ सुदि १३ राहू आस्थं फुर्तिसिंधेदेव तत्वुत्र सोभदेवपुण्याश्रीप्रवाहनाथानि कारितं प्रतिष्ठितं श्रीरघस्योपवरिष्ठभिः ||

(69) सं० १२७६ माघ सुदि १३ राहू श्रे०............श्रीनेमानाथानि कारितं प्रतिष्ठित ||

(70) सं० १२७६ माघ सुदि १३ राहू श्रे० आस्थं भारवय मांकुशयसे श्रीनामानि कारितं प्रतिष्ठितं श्रीरघस्योपवरिष्ठभिः ||

(71) सं० १२७६ माघ सुदि १३ राहू श्रे० सलिजसुत श्रे० आस्थं आतमेयसे श्रीमुनिसुन्तत्वामानि कारापितं प्रतिष्ठितं श्रीरघस्योपवरिष्ठभिः ||
The Neminātha Temple

(79)

संवत् १९९९ वर्ष फाल्गुन (लगुँ) सूर्य २ सोमे श्रीअक्ष्येत्रि(सः) श्री देवाचा (★) युग्गये श्रीबिजयसिद्धार्थाय धनो श्रीबिजयसिद्धार्थाय धनो श्रीबिजयसिद्धार्थाय धनो श्रीबिजयसिद्धार्थाय धनो श्रीबिजयसिद्धार्थाय धनो संवत् १९९९ वर्ष फाल्गुन (लगुँ) सूर्य २ सोमे श्रीअक्ष्येत्रि(सः) श्री देवाचा (★) युग्गये श्रीबिजयसिद्धार्थाय धनो श्रीबिजयसिद्धार्थाय धनो श्रीबिजयसिद्धार्थाय धनो श्रीबिजयसिद्धार्थाय धनो 

(There is another inscription bearing the same date but is completely mutilated.)
(80) संवत् १२०४ ज्येष्ठ शुद्धि ९ कुष्ठे श्रीप्रागवास्तवशीय श्रोत सहदेवपुर्व वत्तीर्थवर्त्त्वमें विलोक्ष्यक्रमकेन स्वपनस्मुनास्तां उदयेण स्वनाथेन सर्देवपुर्ववत्त विलोक्ष्य(★)भद्रे योहितस्य शुष्ककर्मणि वाहुं क्रमेण तत्तदेश धारायु परस्परक्रियाक्षितस्यकुलसमेते आरामनन्दके श्रीनेमित्रानां नियोजितस्य सुखमंडलप्रकहुः कृषि(★)राहुलाधिकारीं आत्मकेः कारति। श्रीप्रचुहसहरे श्रीवर्धयानान्तरीयः। श्रीविष्णुविहारिः प्रतिभिः संचरे श्रीविष्णुसूरिः।

(81) संवत् १२०४ ज्येष्ठ शुद्धि ९ मंगलदिने श्रोत सहधारिणावत उद्हा परस्परक्रमकेन निजानुज्ञातो भागीये मुख भगिनी लेली प्रभुति स्वकुलेन(★)समन्वितस्य निजक्षेत्र सल्लक्षणयोगोलिणिमं श्रीप्रणबिनंबिं कारपितं प्रतिभिः। श्रीविष्णुसूरिः।

(82) संवत् १२०४ ज्येष्ठ शुद्धि ९ मंगलदिने श्रोत पूर्णानुपूर्ण धारण परस्परक्रमकेन निजानुज्ञातेन बहुप्रायोजितश्रावकक्ष्य कल्याणपरं(★)पराधिकरों आत्मकेः श्रीराहुलाधिकारीं। प्रतिभिः। श्रीविष्णुसूरिः।

(83) श्री ज्येष्ठ शुद्धि ९ मंगलदिने श्रीमान जीतोज्जवलय श्रीगानकाशय वाङ्कुलस्य प्रगवास्तवस्य सुनामवेत श्रोत क्रमश: कारयु पवयुज्ञातेन वेदवेद(★)मेले अंद्रा वैर तुण्डसारीवितेन श्रीप्रणालिणिमं आत्मनं श्रीप्रणालिपरं श्रीविष्णुसूरिः। प्रतिभिः।

(84) संवत् १२०५ ज्येष्ठ शुद्धि ९ जैम्न नीतोज्जवलय श्रीगानकाशय श्रोत क्रमश: कारयु पवयुज्ञातेन वेदवेद(★)कृष्णकथामर्मस्यतुण्डसारीवितेन व्यासनी जैम्नकेःश्रीविष्णुसूरिः। प्रतिभिः।

(85) संवत् १२०६ कारतिक बद्रि ६ आरामप्रसशश्रीकृमाराणां वाक्ष्यां(★)वाक्ष्याणं श्रीकृमाराणां वाक्ष्याणं। वाक्ष्याणं श्रीकृमाराणां वाक्ष्याणं। प्रतिभिः।

(86) (Similar inscription, date lost, is in the Mahāvīra temple as well)

संवत् १२०६ कारतिक बद्रि...... श्रीमान आरामप्रसशश्रीकृमाराणां महाराजाधिराजश्रीकृमाराणां वाक्ष्यां। वाक्ष्याणं श्रीमान आरामप्रसशश्रीकृमाराणां वाक्ष्याणं। प्रतिभिः।
(87)

संवत १२०६ ज्येष्ठ सुदिन ९ मंगलदिने श्रेण सहजीवुत्तेन उदासपरश्रावकेन निजामुजफ्ता
भागिनेयमा भगवपगृणस्वतःकुदेष्ट (★) समन्वितेन निजकलशस्वर्श्च%श्रेीयोरि%नमित
श्रीपालाकेजनाथीं कार्यपिन्द। प्रतिभिः श्रीअरकितेवस्थूरिश्च।: श्रीविजयरिखषुसः।:।

(88)

(89)

(90)

(91)

(A second identical but fragmentary inscription on the pedestal of the standing
Jina image had also been noted in the past.)
(92) चंतू १२५५ वर्ष आशाक सृजि २ श्रवण श्रज व्यापारपुरुष वार्षिकान्तन आत्मदेवोंचः(★) पार्श्वनाथचतुर्दश धारिता प्रतिज्ञाता वा। सागरचंद्रमण संगमं महाश्रीः।

(93) मा। संतू १२६० वर्ष वैशाख वदि ३ धितेव भार्य केहुत्र देशकुः(★)मार-भार्य! ...हि वर्ष भार्य पार्श्ववेल! ...श्रीमान विर धारिता।

(94) संतू १२६० सत्त्रतीर्थसिद्धान्त(क) बुधदेवच्छी[क] श्रीअभवदेवसूर्यिशिष्यश्रीजनभद्रसूरि-श्रीसांतिप्रभसूरिशिष्यश्रीदेवदेवसूरिशिष्यपारंसूरमुँ्रिबः: प्रतिज्ञात।

(95) मा। संतू १२६० वर्ष चैत्र वदि २ सोमे प्राणवातृत्व श्रेय छाह्यावाव वीरेन्द्र श्रेय व्रजदेवभाय लग्यमिश्र भावु श्रेय वर्षदेवभाय सुहविकु श्रेय वीरस्वति भायु श्रेय वासवभाय पवासिरि भावु श्रेय आंबडभाय अभयार्य भावु श्रेय रामभाय १ विदेस्थान वायु योगिन्यु पुराणाभाय पवासिरि भावु महणयु जयतपु तर्काब्यु आर्याब्यु हीरपु पुनासिरिहजेन श्रीनरोचोभिवेचे श्रीसांतिदिवसबिवाने कारितः। बुधदेवच्छी श्रीअभवदेवसूरिशिष्य(क)धः: श्रीजनभद्रसूरिशिष्य(क)धः: श्रीसांतिप्रभसूरिशिष्य(क)धः: श्रीदेवदेवसूरिशिष्य(क)धः: श्रीसांतिप्रभसूरिशिष्य(क)धः: प्रतिज्ञात। सुभाष भविषु श्रीसंधनः। कारकस्म देशपुस्तादलः।

(96) मा। संतू १२६० वर्ष वैशाख वदि ५ गुरेव प्राणवातृत्वीय श्रेयोऽनुपन्नाः(★) सुल्तानसहीन वीरेन्द्र पवासिरिहजेन निज(★) विवाहसुस्त्रेण आरामैर नगरे श्रीनरोचोभिवेचे श्रीचंद्रदेबः(★) यश्रीसांतिदिवसवृद्धिशिष्यश्रीलक्ष्मीसूरिशिष्यसंगमंः कारितः।

(97) मा। संतू १२६४ वर्ष ज्येष्ठ सृजि सोमे आशाक श्रीनरोचोभिवेचे बुधदेवच्छी श्रीसांतिप्रभविशिष्यश्रीलक्ष्मीसूरिशिष्यश्रीलक्ष्मीसूरिशिष्य: श्रीसांतिप्रभसूरिशिष्यश्रीदेवदेवसूरिशिष्यश्रीसन्तिमानसूरिशिष्य: प्रतिज्ञात प्राणवातृत्वीय श्रेय वर्षदेवभाय मातु पुत्र धर्मदेव देवायां कुमारविकृत आसपास वा। पवासिरि चाहिएः। सनु दि वर्ष लक्ष्मीपु नृत्र कुमारसेहायां लक्ष्मीपु नृत्र कामिनी। जगन्नाथभाय सहजु पुरूष आसिरि जाह आत्मकिंद्रियसुधाबिद्यामें श्रेय कुमारसेहा-जगन्नाथभाय पितृ-पात्रेवोर्थे श्रीआदिनाथविशिष्य कारितं प्रतिज्ञातं व मंगलमस्तु श्रमणसंस्थव्य कारकस्म च। सुभाष्मस्तु।
(98)

(99)

(100)

(101)

(102)

(103)
(१०३)

(१०४)

(१०५)

(१०६)

(१०७)

(१०८)

(१०९)

(१०१)
(११०)

संवत् १३३५ वर्ष गान सुदि १४ वालात्मक जालनभायों ....पायासीहिंदुनियुप सोहद प्राचीकन आत्मश्रेयोर्थ श्रीसंतिनाथबिंब कारणतं प्रतिष्ठितं च श्रीविद्ध्वनमसूरिभिः ।।

(१११)

संवत् १३३६ वर्ष आसदेवसुष्ट्रो आसलन आसलपुण लीबजी तत्सुर सोंम जगश्रीहेव धरावर्षितिः कुरुकुर्मसुदायने श्रो सोमानक वा० त्रो श्रीसोमग्राममसूरिश्रीविद्ध्वनमसूरिभिः ।।

(११२)

संवत् १३३८ वर्ष ज्येष्ठ सुदि १६ शुक्रे बृह श्रीकनकाभसूरिश्रीः श्रीदेवदृश्विः प्रश्वचन्द्रस्ववामविनं प्रतिष्ठितं प्रती (★) प्रवाहड़ातीयश्रो दूरवेक्षार्थ तंत्रो संस्कारायण श्रो पृढ़ेव पासदेवार्थ धर्मसिरिपु श्रो कुलमसिरिश्री आससुवृष्ट्रो महे ज्ञानालोकमहे (★) जगास तथा (०) पासदेवार्थ पादसिरिपु श्रो बूढ़ा श्रो लघु हृि महे ज्ञानालोक काल् महे जगासार्थ रूपिणिपुण कमूया अवविलिन्त (★) पुरो नागल जासल देवलप्रभुगुणदुस्ममृत्त्वे महे जगासार्थ(स्यंह)न सानु-पिषू-आसुदेवोर्थ भिंब कारितं ।।

(११३)

सो १३३८ वर्ष ज्येष्ठ सुदि १६ शुक्रे श्रीनेहरुस्वाचे श्रीविलाहरिश्रीचकशप्रभुरिसंयस्रे श्रीजयसिहसूरिश्री श्रीसोमग्रामसूरिश्रीः प्रतिष्ठितं ।। आससा(णा)कन्वालो(★) प्रवाहड़ातीयश्रो गोनार्थतने बृह आमिगिता स्तनन्दफुस्तुलहारि आसदेव प्रती पासद तत्सुर सिरिषाल तथा आसदेवार्थ सहनु पुर तुर आसपालन पा० धरावर्षिति तथा(★) आसा आमिगिता आसिनिपुण लिबदेव हरिपाल तथा धरावर्षिति आदमिगिता पातिस्वदेवप्रभुगुणदुस्मसहितने श्रीभुसुभुतमस्ववामविनं अश्वशयेशतसमस्यधिशालस्वायांत वनस्तावितं कारिते ।। मंगलग्रहणः ।।

(११४)

(On the above-noted 'पाठा')

समालोच्ये श्रीसिंहलेखसार्थ प्रति निजदास श्रीसुदरश्न राजा निजतावु अश्वमिको श्रीमृणिनुस्तिवरामी ।।

(११५)

संवत् १३३८ वर्ष ज्येष्ठ सुदि २० श्रीनेहरुस्वाचे बृहदगुणश्रीविलाहरिश्रीक्षणमसूरिश्री श्रीहिसभीसूरिश्रीः श्रीरामरामसूरिश्रीः प्रतिष्ठात ग्रामातीयश्रो रामदेवार्थ श्रुसुदेवी तत्सुर श्रीलीयसंदर्शनार्थ श्रुसुलिपिष्टु पृष्टया सोहदेवी आंदेब्यार्थ अत्यसिरिपुण बीजा खेत राजवर्षार्थ हीरपुण बोद्सिहासयें जगद्वदेवी प्रभुगुणदुस्मसहिते राजवर्षः स्वकृतसंर्कितज्ञानात श्रीसपूरुष[देव] देवकुलिखकारितं प्रतिष्ठितं च ।।
(१९५) संवत १३३८ वफ धेरू सुदि १४ शुक्र बृहदग्रंथीय श्रीकृष्णरससूर्यसंताने पृथ्वीशोभाप्रभसूरिश्चित्यं:
श्रीमर्काङ्कश्‌सूरिश्चित्यं: श्रीमान्तिनश्चित्यं: प्रतिशिष्यं कारित्री श्रीचं आस्वादिया मंदोदिरी तपतुर ब्रह्मललाव्या शोहू तपतुर वैहत तदनुजेन साहुकाल्याण निजकुल्यं स्रृस्तपुल्यं श्चापितं च। मंगलं महाश्रीं।
भद्रसन्तु॥

(१८६) संवत १३४३ माघ रुद्धि १० रात्रि दूर श्रीरससूरिश्चित्यं: श्रीकृष्णरससूरिश्चित्यं: प्रतिशिष्यं प्राणायामवश्यं: श्रीमं भार्क्षुपुरुषं श्री मिश्रेदेव श्रीमं धार्मिक धिरेवारं धार्मिक धिरेवारामं माड (★) पुत्र वीरंद्र आदर्शायरा आस्मातिपुत्र श्रीमं अभयसिंह भार्क्षु दृष्टि वालसुराणुपुरुष्ठ भीमासिंह खोरमसिंह देवसिंह नरसिंह वीर्यानुक्रितक होमल प्रथमस्तु प (★)। इतिबिश्चित्यं जयतसिंह दृष्टि पुत्र भार्क्षु खेतलेवित पुरुषु सूर्यवेश्या भार्क्षु वेदसिदिपुरा सामर्थसिंह चतुर भार्क्षु ना। देवी पंचवयवारं विजयविशिश्वकुलेकस्यारं श्रीनिवारेजसमुद्धितयं आदायायेव श्रीप्रेमसंधितयं कारित्री॥

(१९७) ३५॥ संवत १३४३ वफ धेरू रुद्धि १० शत्री प्राणायामवश्यं: श्रीमं (★) छाहदसुतं श्रीमं देवलिया मलिया तपतुर लक्षमण [आ] (★) साधन देवायर विकार मायर | तथा रिमलियरामं ... (★) पुत्र जसदेव। द्वितीयपुरुषेण श्रीमं गंगदेशेन भार्क्षुं ... (★)। जायि जयतुतपतुर लुणवर्ष कासुरित्वं तपतुर कल्याणसीहप्रभृतिकुलुखुकमुकनेवासिय सति आर्यामानुष (★) पितु: श्रीमं वेदायेव श्रीप्रेमसंधितवारं श्रीप्रियेजसमुद्धितयं कारित्रीं। मंगलसुसम वित्संहस्वस्वस्वस्वस्वस्। (★) श्रीमं गंगदेशुरुद्धसुतारुवीण भविन(न) वेदजु सहजुक ककागु। सति गंगीप्रभुत्व।॥

(१९८) कल्याणज्ञेय श्रीनिवारेजसमुद्धितयं श्रीप्रेमसंधितवारं श्रीप्रियेजसमुद्धितयं श्रीप्रियेजसमुद्धितयं श्रीप्रियेजसमुद्धितयं श्रीप्रियेजसमुद्धितयं श्रीप्रियेजसमुद्धितयं श्रीप्रियेजसमुद्धितयं कल्याणज्ञेय श्रीनिवारेजसमुद्धितयं श्रीप्रेमसंधितवारं श्रीप्रियेजसमुद्धितयं श्रीप्रियेजसमुद्धितयं श्रीप्रियेजसमुद्धितयं श्रीप्रियेजसमुद्धितयं ॥

(१२०) श्रीमं देवश्रीमं भार्क्षुपुरुषं भार्क्षुपुरुषं भार्क्षुपुरुषं भार्क्षुपुरुषं भार्क्षुपुरुषं भार्क्षुपुरुषं भार्क्षुपुरुषं भार्क्षुपुरुषं भार्क्षुपुरुषं भार्क्षुपुरुषं भार्क्षुपुरुषं भार्क्षुपुरुषं भार्क्षुपुरुषं भार्क्षुपुरुषं भार्क्षुपुरुषं भार्क्षुपुरुषं भार्क्षुपुरुषं भार्क्षुपुरुषं ॥ श्री॥
(१२२) अथौ स० १३४४ वर्षं जेष्ठ सुदी १० वुधे श्रीनिवासाधृत्ये प्राणात्मांशीणकरसंवेदने श्रोदेशलाभायं देखि श्रोभूमीपत्यायं अवसरं (१२१) बाध्यायं आसारं श्रीदेशद्वारे श्रीदेशद्वारे सोहिष्ठयं श्रीमद्वहताध्यायं उदयात्मयं श्रीमुखदेशायं सजिक्षयं श्रीमरुपदेशायं सहिक्षयं श्रीतं वाचकाध्यायं विज्ञानसिसुलु अविशेषिक्षयं सोहिष्ठयं वस्तपालदायं वज्जलिसिरं तथा तेजास्कायां भूमिसीयं वस्तपालिक्षु अस्तावणिक्षु वस्तपालिक्षु जातिसहित्यं भावं चतुर्वेदेऽ तंत्रस्थिरं पय्यवियं भावं (१२१) जल क चतुर्वेदेऽ तंत्रमा पञ्चमसिरं माण्डिक समस्तकुटूहलसमुहिलेऽ श्रीदेशद्वारे वस्तपालनं श्रीगुरुप्रवीक्षीविवं कारितं प्रतिभुतं नवांवृत्तिकारसारीव्यपयवेद्वृत्तिसंतानं श्रीश्रीचंद्रसुरिभं: ॥

(१२३) अथौ प्राणात्मांशीणकरश्रोदेशद्वारे श्रीजीनं (१२२) चन्द्रसृष्टिसुलुद्देशणे पायप्रायं उः (१२१) देवसहिकाध्यायं श्रीगुरुप्रवीक्षीविवं कारितं । ततुत्ताय ब्रह्मदेशांश्चारसंवेदनः । ब्रह्मदेशनं स० १२७५ अत्रश्रीजीने (१२२) लिंगसिद्धं रामसंवेदने दाखियं: कारितं: ॥ (१२१) श्रीरस्त्रमहसुरसृष्टिसुलुद्देशणे । तदनुज्ञ श्रोगुरु (१२२) सरणाध्यायं सुहड़देवि ततुताय: श्रोगुरु (१२२) वीरभद्र पापसंवेदने अंबरसंवेदनः । यै: श्रीप्रज्ञानमहसुरसृष्टिसुलुद्देशणे सजिन्यानं तीरथं: श्रीमाधव (१२२) पुरुषसिमितं (१२२) दुरुम नुप्रसंवेदने सोहिष्ठयं लूणः श्रीमाधवः । आ (१२२) युधितं मूर्ति खेति । गुणान्यायं श्रीमाधवः को (१२२) खपायां कामदेशनुपुजः क्रोणं हिंदुः संवेदनाध्यायं श्रीमाधवः (१२२)ङ्गमयेन्यायुद्देशणे च १३३८ श्रीमाधवापुरुषः (१२२) देवकुमारः । स० १३४५ श्रीमाधवापुरुषः (१२२) तीरथं मुखाजितं महातीरथं विवाहस्य (१२२) तममं यथा युवपरंपरां सफलकृतं: (तं) (१२२) तदनापि योवीशवमे सुनावे पुरुषकामः (मानं?) (१२२) मसितं ॥ शुष्कमसतु श्रीमाधवसंवेदनान्तः: ॥

(१२४) संवेदनं ओपीनाग्रामे श्रीसंपरेशेन पुरुषकामः (मान?)(१२२) मसितं ॥

(१२५) संवेदनं १३५५ वर्षं ब्रह्मदेशद्वारे श्रीकलिचकारकरसंवेदने श्रीनिवासाधृत्ये प्राणात्मांशीणकरसंवेदने श्रीब्रह्मसंवेदने प्राणात्मांशीणकरसंवेदने श्रीनिवासाधृत्ये प्राणात्मांशीणकरसंवेदने श्रीनिवासाधृत्ये प्राणात्मांशीणकरसंवेदने ॥

(A fragmentary inscription of S.1355 on the ‘Vis-viharamāna-Jina-paṭṭa’ kept in the storage room of the Śāntinātha temple and consecrated by Paramānanda sūri, seemingly was connected with the Neminātha temple.)
(१२६)
सं १३६६ फागण छूटे १० गुरू प्राणधात्री(तीय) .....हदेव......[आशा]पद्तीर्थ कारित ॥

(१२७)
सं १३८२ वर्ष वैशाख सुदी ३ तबे ३० श्रेणी......असपालपुत्र आलहण पुण विराग पुणः श्रेण नामविषयक साजिशस्तुत्क्रिया करारिता गोरयेखि आदिनाथचिकान कारित ॥

(१२८)
संवत १३८६ पीछे वापि ५ बुधे प्राणधात्री ज्ञात महो लीलावासुत्थ भीमसीत्न-अभयसीत्नान्त्य पितृविद्वेशयेश श्रीयुगादि(★)जिनविवर्ण कार्तित प्रतिश्रेष्ठं सर्वप्रभुवेश्वरेन्द्रसूरसिद्धिभ: ॥

(१२९)
संवट १३८९ वर्षे जेजेचे पादि ११ सोमवरी श्रीनेन्द्रस्वातेय वरिष्ठ गुरु भूषण भाषाः राजव श्रेण नितिकर्मसे नेलुः सुत डूळ: भाषाः केल्हणदे हेसभय्या(?)भक्तः ॥ प्राणधात्रीचन्द्री पोर्कतवासश्चत्वङ्कस्तितरुपाकरण भाषाः श्रीनेन्द्रस्वातेय श्रीनेन्द्रस्वातेयकारिता ॥

(१३०)
सं १३८९ वर्षेजेजेचे पादि १२ सोमे श्रीप्राणधात्रीचन्द्रीकर्मसे धोरासुत तेजः मातृ-पितृविद्वेशयेश श्रीपार्श्वनाथकारिता श्रीसुरीरा(★)णामपुर्णेर ॥ सुपुंभ भक्तु लोहिष्ठवासवत्य: ॥

(१३१)
सं १३९९ वर्षे प्राणधात्री ज्ञात महो नामविषयक साजिशस्तुत्क्रिया श्रीश्रेष्ठिना(★)ध-विवर्ण कारित प्रतिश्रेष्ठं बुधदृष्टक्रिया-श्रीविजयदुःखिरुपेश्वराश्चत्वसूरसिद्धिश्रीनेन्द्रवेशसूरसिद्धिभ: ॥

(१३२)
सं १३९४ वर्षे वैशाख सुदी ७ सोमेवा व्यूः चक्मयाः हांसलेश्वितुः श्रेण सामात्मा(★)वा बाळः सुत आसकरेश पितामहीनेश(जः)योरेश श्रीपार्श्वनाथविवर्ण कारी(★)त प्रतिश्रेष्ठं श्रीनेन्द्रस्वातेयश्रीनेन्द्रस्वातेयमूर्षिर्भ: ॥

(१३३)
३० ॥ अत्र आरामवासस्तृ श्रेण छाढः पुणः श्रेण वैरहेव सोद्रजस बोढः तत्व आदिभाया पत्री पुण आसचंतः भाषाः रूपी सुदा हिंदा दः पुणः सोम(★)भाषाः कपोलदेव तुः सुदा मेलिंग भाः श्रेण सुदा जयता चउतुर्दुःसुत श्रीार्थवाचश्चत्वं साजिशस्तुत्क्रिया पद्मप्रमुखसमस्तभावाचलमय एकेक्रियामा(★)पुणविनिर्माणक्रियाम: तस्येकस्य मध्यात्मश्रेण जयसिद्धेन प्रदतः ॥

(१३४)
संवट १५२६ वर्षे आशाव वापि ९ सोमेश्वरी(★)पत्नवासस्तृमूर्ष(जः)श्रीतील महो पूजामो(★)सुत सोङ्गराः[★] नित्य प्रणयत: ॥
The Sambhavanätha Temple

(१३५)
स० १३२५ वर्ष वैशाख सु ९ गुरू प्राप्त (म्बाट) ज्ञातीय श्रेणी पदरांक य यं पद कुलपत्र श्रेणी सतनाम कर्मसीमा कुलज प्रहादपुत्र २ मण्ड...नद...पृ...य...॥ श्री पूर्णिमापृष्ठीय चउयशापावर श्रीपादेवसूरि संतान श्री...राज...सुरि श्री...दासन श्री आदिनाथविनं कारितो श्रेणी...हेन प्रतिक्षित सृरिपि: ॥

Brahmanical and Sundry Inscriptions

(१३६)
संवल्लु १५५३ तालिक मुदि १४ श्री....आरासनके श्रीसेन[गधे]श्रेण्ये श्रेण्यरर........दर्शिए सिस...जनिजापूर्ति[१] कारिता ॥

(१३७)
धर्मीशर सुत स० बृहा संगमेशसागरि........॥

(१३८)
स० १५८७ फाल्गुन वदि ४........॥

(१३९)
संवल्लु १९५५ वैशाख वदि ३........दिने ।

(१४०)
ॐ स्वस्ति श्रीविक्रमसंवल्लु १२६३ वर्ष वैशाष व(★)दि...रानी अंग्रेज श्रीमद्वाहिलपाटके समस्त(★)राजावलिसमस्तकृतमहाराजाधिवेश्याराजमहेंद्रमहेंद्रकल्याणविजयराजे तत्कालिनरा०(★)वी महामात्यश्रीआंबाके प्रवर्तकाने मत्याद (२)

(१४१)
स० १२८३ वर्ष मार्ग मुदि ३ भोमे..........॥

(१४२)
संवल्लु १३१३ वर्ष चैत्र वदि १० सोमे अंग्रेज आरासनके महू श्रीमयस्मार्पित ॥
(१०३)

३३ संवत् १३३१ वर्ष आपाद सुदी १५ पुरी अंबेह आतासंग रा(★)जिन्दरामधीपलेब्देवन आत्मोपिनी-रजन्य तथा मातु(★)कावी श्रीसंगहलेब्देव तथा तितामह प्रति श्री...(*★)पितामहो प्रति श्रीसंध्यरैविति तथा आत्म्रीया एवं चंद्रसुतनी(★) आइ-नं...अलस्विकिनः शेवा० आलहन उस्मुदन तथा अ(★)वो० धीरासुतलसप्न्यम् पंचमूर्तिप्रज्ञावन्तः छोटी प्रति धानमा (★)पाली १ तथा पाठ गाद्य प्रति उस्नेहीया २ पर तु पूजाविने दी(★)तवं तथा मूर्ति पंच० वैजेष्ये० दिन्त प्रति चोणा पाली २ मुग पाली(★)१ मुक्त सेव २ दीवेल येदि तेजलक सु० पत्तु दिन प्रति जा(★)वा. मांडली दातामाण जं कौळे-ली हुआ तिनहे बापदे द्र० ५५(★)चन्तुचारातीत-वा गांठी दातामाण मयं झांझण मयं बि(★)मयरसह...व श्र० साहूत्र० श्र० आसदेपु श्रेणी(★) धामा(★)......नी जगादप्रभुतिसमत महाजने(★) तथा...मास्ता सामंत...धीरील तां(★)ि० डांडा...धमे उपरि लिखित आइडाण पा(★)लङी...आइडाण आशादर प्रसृती(★)....कोपि लेखयिति अव्यालो पाप(★)केि सौ उपरि लिखितो...हते आचार्य यावळु पा(★)लङीयं च...मंगल महाश्री: ॥

(१०४)

संवत् १३४६ वर्ष फक्तु सुदी १ खौ अंबेह(★) श्रीचंद्रकथाय महाराजकुल यं निबंधध्वन्ते (★)पण विज्ञाने प्रति श्रीमहागुप्त आरामा(★)पण नियुक टुकर सांप्रभूतिध्वन्तकुलप्रतिपत्ति(★) कणमंडिपिकायं चूँच पत्ता सिंह(★)पाल लङड आपाल जी श्रीसंगमिनितुल श्रीस्त्री(★)जागरणे आदियमाय प्रति श्रीसंगमिबद्वेब्दे श्रेणी(★)थे...वानु मुक्त(★) चं कोपि लेखयिति सं तस्म माता गर्भभी (★)दयति...श्री: ॥

The Late Medieval Inscriptions

The Mahāvīra Temple

(१०५)

संवत् १६७५ वर्ष माघ रुद्र ४ राती श्रीकोज्ञावंशीय वृद्धगाढ़ीय साध्याभाल्यो तेजलदेशुल गावा भा० गोदे(★)सुरत साध्याभाल्यो साध्याभाल्यो नामगोदीले श्रीनामजीवितं कार्यत तृतीयमाय भं श्रीतापदे भं श्रीरक्षकश्रीहरिभजयसूरी(★)स्वरुपाथकर भं श्रीविजयसेनसूपिन्हलकारभंजक-श्रीविजयदेशसूपिखः: ॥ श्रीआपाणानगरे ॥ वु० राजपाले दामन ॥

The Pārśvanātha Temple

(१०६)

संवत् १६७५ वर्ष माघपंचमेतर ४ राती श्रीओ(★)कोज्ञावंशीय वृद्धाश्वस्तयीय साध्याभाल्यो जगादरहस्या तेजलदेशुल रहस्या भा० चंपादे (★) सुरत नामगोदीले नामगोदीले श्रीपार्श्वनाथि भं कार्यत तृतीयमाय श्रीतापदे भं श्रीरक्षकश्रीहरिभजयसूरी(★)तिनमार्गप्रज्ञक साहित्यसेनसूपिह भंजकर भंजकर श्रीविजयदेशसूपिखः: भं कुञ्जरासामायिनामपुरखपाराकृति: ॥ वु० राजपाले दामन ॥
The Neminātha Temple

(१४७)

संवत् १६७५ वर्ष वां माषु सुदी चतुर्थी सारो श्रीओ(ठ)केदारात्मीय चुंबसंजनीय श्रीनेनिनाथकै श्रीनेनिनाथकैल काणी प्रतिबंधि सकलश्रमालम्बकलाखण्डक्ष्योक्तावत्तीय अक्षरुणदत्तशापं गरुडकर्मद्विभासक श्रीहरिवंजन-सूरीप्रणालीचलमार्गांनालङ्गमाणोऽभारावक श्रीविजयसेनसूरिनारिमारे श्रीमण्डलकार्यकारीधीरससंघान्यायान्सं गुणागणार्तबत्तकविरुद्धकारोक्षरकश्रीविजयसूरिमिति: पंडितश्रीकुशलसागरगणप्रमुखपरिवारसम्बन्धः

(१४८)

संवत् १६७५ वर्ष वां माषु वां शारी श्रीमालात्मीयवुद्दशाख्रीक शारी रंगांनाय कीलो सुट लहरा...........सुत पनीआ समस्तत हीरणी श्रीआंदनाथकविं काणी प्रतिबंधित तपांगाचे गुरुशाक्त-भारावक श्रीविजयसेनसूरिक पदार्तकारं वर्तु भूमिभामनीवंगांराहरभारक श्रीविजयसूरिमिति: पंडितश्रीकुशलसागरगणप्रमुखपरिवारधुः

(१४९)

संवत् १६७५ वर्ष वां माषु सुदी चतुर्थी सारो श्रीऊंकेशात्मीयवुद्दशाख्रीक सा वाचकोकेन स्वश्रेयसे समाजीकृत द्विगहसंवायनाकंकर श्रीनेनिनाथकै श्रीनेनिनाथकैल काणी प्रतिबंधित च

चक्षुरसागरांवितसकलश्रमालम्बकलाखण्डक्ष्योक्तावत्तीय अक्षरुणदत्तशापं गरुडकर्मद्विभासक श्रीहरिवंजन-सूरीप्रणालीचलमार्गांनालङ्गमाणोऽभारावक श्रीविजयसेनसूरिनारिमारे [पूर्वा] चलमार्गांवितसांगाणोऽभारावक श्रीविजयसेनसूरिनारिमारे [शा] सार्वभौमप्याङ्कारहरारारातिकः

श्री भायाभयान्यादिगुणागणार्तबत्तकविरुद्धकारोक्षरकश्रीविजयसूरिमिति: पंडितश्रीकुशलसागरगणप्रमुखपरिवारसम्बन्धः

The Sambhavanātha Temple

(१५०)

संवत् १६२९ सान्द्रा
व्रेम ज्वलयदि ३
श्रीगणेश श्री
श्री श्री हेमर
लन्म
CHAPTER 8

Description of Plates

1. The general view of the Mahāvīra temple from the northwest shows the exterior beginning from the mukhamandapa or entry-hall, the girdle of conjoined devakulikās or subsidiary shrines including the western bhadraprāśāda at the hall’s transept, the western entry-porch and the connected koṭa/prākāra or enclosing wall beginning where the row of shrines ends. The appearance of the ensemble is neither imposing nor appealing.

2. The overall view of the so-called Śāntinātha temple (Ādinātha Phase II) from northwest. Unlike the Mahāvīra temple, at the main entry passage, it shows a mukhacatuskī-porch instead of the mukhamandaṇḍa, the rest of the structure, though a little smaller in overall size, in disposition is similar to the Mahāvīra temple.

3. Another view of the Śāntinātha complex, now from southeast, shows the opening, sans porch, at its eastern aspect.

4. Pārśvanātha temple, from northwest. In terms of its plan and elevation, it essentially reminds of the preceding two buildings except for the balānaṇaka-hall at the north-end which is provided also with an upper floor.

5. Even with its śikhara of a later date, the site’s centrally located temple of Nemi-nātha with its storied balānaṇaka, as viewed from the north, dominates the entire group of temples as well as the total panorama by its size and loftiness.

6. The east aspect of the Neminātha temple complex with its bhadraprāśāda which, despite large size, for its exterior is as austere as the preceding three temples. The crenellated parapet above some devakulikās is a later addition.

7. The profile view from east, of the so-called Sambhavanātha temple (originally Śāntinātha), the fifth and the least elaborate of the Jaina foundations at the site. Its internal arrangement of the halls is exposed to view because of the absence of shielding entourage of the devakulikās.
8. The Kumbheśvara temple from southwest reveals that the building has suffered more at the hands of renovators than from the hammers of the iconoclastic invader.

The Ādinātha Temple (Phase I)

9. The doorframe of the sanctum of the main shrine of the so-called Śāntinātha temple apparently is a reused relic of the preceding Ādinātha (Phase I) temple.

10. Gangā, standing, at her usual location, namely the pedyā or the lowest section of the central jamb of the selfsame doorframe (on-looker’s left side), possesses suavity and poise typical of early 11th century sculptures. Gangā, and correspondingly at the contra-side, Yamunā figure at the doorway is a feature frequently encountered from the fifth to the ninth century but is seen only in relatively earlier medieval centuries, and thus their presence here upholds the suggested earlier date for the doorframe and hence the original temple.

11. The corresponding Yamunā figure betrays the same quality. It is sheltered under a lotus canopy of the western Indian medieval form noticeable in the tenth and 11th century.

12. Sanctum’s same doorframe. The surging creeper crisply delineated in low & relief together with the powerfully rendered lotus petals carving on the

13. neighbouring bahirśākhā or external jamb is in style characteristically of early 11th century. The third, the antaraśākhā or innermost jamb is of the ratnaśākhā specification; it is thin and without the detailed ornamental enrichment.

The Mahāvīra Temple

14. The Mahāvīra temple’s well-formed śikhara of the mūlaprāśāda viewed together with the conventionally accurate sarvvaranā roof of the closed hall, as viewed from southeast, express the feeling of workmanship of the 11th century.

15. Back view, south, of the mūlaprāśāda or sanctuary proper of the Mahāvīra temple; its plain jaṅghā shows the medial and the upper grāsapāṭṭī as its sole ornamentation. The pratirathas are lean compared to the kaṇṇas. The
bhadra-khattaka is crowned with a well-rendered staggered udgama. Above the daṇḍacchādya-awning, the rathikā displays niched Jina-traya. The śikhara has a clearly done jāla of the period.

16. This view of the śikhara of the mūlaprāśāda from southwest shows the saṁvaranā roof of the gūḍhamaṇḍapa together with that of the Samavasaraṇa-devakulikā situated to the right of the mūlaprāśāda.

17. The śikhara of the mūlaprāśāda and the partial view, now from west, of the saṁ-varanā of the gūḍhamaṇḍapa reveals another aspect of the rhythmic coördination of the two types of superstructures.

18. The mūlaprāśāda, as seen from northwest, provides one more fine view of the handsome śikhara.

19. The closer view of the saṁvaranā of the gūḍhamaṇḍapa lucidly shows the minute details of its bell-constituents of progressively larger proportions—ghanṭikās, ghanṭās, and uaraḥghanṭās—with clearly noticeable flutings of the bells and other details of its accessory components.

20. The mūlaprāśāda’s, and partially also the gūḍhamaṇḍapa’s lower section showing the pīṭha-base together also with the vedībandha above not noticeable in the preceding illustrations.

21. The nicely carved makara-praṇāla at the east side, the snout of the makara, at some point in time, had been broken.

22. The gūḍhamaṇḍapa’s Nābhidchanda or concentric vitāna, made up of the receding courses of gajatālu, kola etcetera, artistically is not of much consequence.

23. The left of the doorframe (spectator’s viewpoint) inside the trika, north wall, has figures which hardly are in the period style or quality. The flanking wall-pilaster displays gandharvas in three superimposed panels topped by a panelled grāṣamukha, an unusual occurrence. One of the two round pillarettes of the khattaka is also visible in this picture.

24. The upper part of the dvārabandha or doorframe with the carved figures in panels and countersunk panels showing Vidyādevīs, a mālādhara, a Yakṣa, etc. The central panelled figure sitting on bhadrāsana and with the royal parasol above represents the Jina-mātā, Jina’s mother, in this instance
Triśalādevī the mother of Arhat Vardhamāna Mahāvīra, an unusual presence. In the countersunk panel is Negameṣa carrying baby Vardhamāna and the corresponding opposite panel possibly shows the Kṣetrapāla figure. The central panel below that of the Jina’s mother is some Yakṣa. The whole doorframe artistically is a disappointing piece of work, its importance is exclusively iconographic and the presence there of the signifier-figures such as Negameṣa and Triśalādevī is indicative of the temple’s dedication to Jina Mahāvīra.

25. The pītha or base of the trika has well chiselled as well as finely polished mouldings. Despite the absence of ornamentation (except for the top band bearing the file of grāsa-heads), the look is effective.

26. The conventional trio of the dado-mouldings—rājasena, vedikā, and the āsanapatīa—forming the base of the trika, west side, shows good scroll work in the countersunk part set beside each miniature vase-and-foliage class of pilasters. The two niched panels contain the figures of Ambikā and Sarasvatī.

27. The corresponding dado-walling of the trika, east side, shows two other Yakṣīs. Their āyudha or emblems are not sufficiently distinct to allow their positive identification.

28. The trika as seen from the northeast of the raṅgamanḍapa reveals all of its components, namely the front porch containing steps and the foreword profusely carved pillars. The four relatively plain rear Miṣraka pillars in a row which, while defining the lateral bays, also support a pair of illikā-torānas. A pair of khattaka-niches flanking the doorframe of the closed hall behind are also discernible in the picture. Altogether, the trika looks elegant and effective notwithstanding the relatively restrained decoration of the two columns of the rear row.

29. The snap taken from northwest similarly provides a glimpse of the view from the opposite direction. It likewise reflects chasteness in rendering of the lucidly disposed components.

30. The picture shows closer view of the two front pillars of the trika’s porch. The quality of carving reflected here strangely anticipates what will be more characteristically noticed in the 12th century.
31. This rectangular ceiling graces the trika’s porch and thus is situated just above the steps. The study of the Jaina temples’ interiors discloses one singular fact that the choicest of the minor ceilings was reserved just for this location; and this instance is easily one of the finest of its class of that age in all of India, indeed wherever the ceilings form part of the temple hall-bays. Structurally, this ceiling is composite, combining as it does the ‘kusipta’ and the ‘utkṣipta’ elements in its make up that render it so arresting handsomely. It is composite from other standpoint as well, for it judiciously combines the two decorative components, Padmaka and Nābhicchanda, in its composition. It thus becomes the ‘Padmanābhā’ type according to the vastu work Aparājitapṛcchā. The projecting or kṣipta lūmās emanating from its five Nābhicchanda sectors transmit a forceful impulse of the bursting life and vitality of the blooming lotuses. The ceiling looks like some formal pond teeming with stylized and geometricised lotuses overhanging upside down in the sky. (The staminal tubes of the lūmās have been largely redone in the 20th century, during the rather uncareful restoration.) The ceiling measures some 4’1” x 5’3” in size.

32. Same ceiling as viewed from below affords another glimpse of its very impressive and ingenious composition. The designer had drawn from the best of the compositional ideas from his guild’s repertoire. (Or does it represent and reflect his own new conception?)

33. A pair of the Padmaka vītāna, showing a large dvi-kolaja lambana (pendant) in the centre, flanks the aforesaid Padmanābha vītāna. This vītāna is situated to the right side as one climbs the footsteps. The four vikārṇas within show grāsa-heads and each of the lateral two strips (introduced here to ensure squarish field for the central part of the otherwise rectangular ceiling) has figural processions more clearly visible in the next illustration.

34. Same ceiling as viewed from below completely unravels its structural details. The petals of the central padmakeśara are delicately rendered. One of the side strips defining the central part shows some narrative in which warriors, cavaliers, elephant-rider and a seated male dignitary participate. The opposite strip repeats a somewhat similar theme, but with a pair of confronting elephants in the middle situation.

35. The picture shows an ingeniously designed utkṣipta type of the Nābhicchanda vītāna. The four major, identical, outer kola-course complexes with three
receding courses of kola are arranged on a square plan. The cardinals leaving
gaps are filled with small strips bearing vallīs with grāsa-head in the centre. The innermost deeply receding lūmā made up of three layered complete
circles of kolas is framed at the corner by strips forming right angles and each
displaying vallī and grāsa-head as in the upper cardinal strips.

36. Same ceiling as is visible from below reveals the layout of its staggered layers
more distinctly along with all the details of its graceful ornamentation and
overall design.

37. A pair of identical Nābhicchanda ceilings flank the last-noted ceiling. It is
contained within the two inset lateral strips which are here needed to annul the
rectangularity of the total frame, leaving a perfect square field for the central
Nābhicchanda element.

38. The raṅgamaṇḍapa, as viewed from within the trika, with the interior of the
mukhamanaḍapa (its door closed) at the further end.

39. The same view with a slightly forward position, the mukhamanaḍapa’s door in
this instance open.

40. The four front pillars (north side) of the raṅgamaṇḍapa with the paṭṭasālā-cloister in the background. These slender Miśraka end-columns fully display the elegance of ‘pure shapes’ as Kramrisch would have seen them. They betray well-finished and judiciously proportioned facets.

41. The picture shows the complete view of the raṅgamaṇḍapa from southeast
and reveals the rhythm of its columnar arrangement with the two rear columns
shared by the porch of the trika.

42. The pair of the eastern bhadra-columns of the raṅgamaṇḍapa contains the
only surviving āndola-torana of the original four. The torana has a nicer form
compared to what is noticeable for the same type in the raṅgamaṇḍapa of the
Vimala temple at Delvādā. Behind it, is seen the part of one of the Samatala
ceilings of a series of seven that cover the space between the eastern wing of
the paṭṭasālā and raṅgamaṇḍapa’s eastern row of columns.

43. A gandharva-minstrel playing a short drum (paṇava? muraja? mardala?)
stationed as the figure is on the western jaṅghā-face of one of the central pair
of columns belonging to the north side of the octagon.
44. An octagonal belt containing eight panelled figures, largely surasundarīs, above the jaṅghā section of the northern of the central pair of raṅgamaṇḍapa’s front pillars. One of the figures, exhibiting an easy and elegant dvibhaṅga posture, one often meets within the examples of the 11th century.

45. The soffit of one of the lintel of the raṅgamaṇḍapa displaying a thick petalled, heavy, but well-formed lotus.

46. The āṁśivallī or kalpavallī carving at the soffit of the southern extension of the central ceiling of the raṅgamaṇḍapa is one of the earliest of its kind in western India. Later, the entire ceiling, of the Samatala category and filled by this motif, offering a gorgeous view occurs in the trika of the Vimala-vasahī temple (Delvāḍa, A.D. 1145), Shaykh Farīd’s tomb, Pāṭan (early 14th century, now in Government Museum, Vaḍodarā), the Kharatara-vasahī, west porch, on Mt. Śatruṇjaya (c. A.D. 1320), the Caturmukha Dharaṇa-vihāra in Rāṇakpura (c. A.D. 1450), and the Dījum‘a Masḏjid at Cāṁpāner (A.D. 1508).

47. Identical theme, carved as a space-filler, occurs on the corresponding soffit, at the northern extension.

48. The vikarna-vitāna showing a large grāsamukha set in an asymmetrical triangular frame bearing a beautifully stylized vallī.

49. The central karotaka ceiling of the raṅgamaṇḍapa is one of the few earliest extant Sabhāmandāraka karotaka-vitāna.

50. The closer view of the same ceiling more discernibly reveals the four-whorled or catus-kola structure of the imposing central pendant growing from, and emerging out of the rippling bands of the surrounding, multiple, highly relieved kola elements is the only vitāna of its kind for the depth of the kolas and what is more, looks larger than its actual size.

51. The same vitāna as beheld above from the centre of the floor. It provides the full view of all successive layers and laminae of the standard set of ceiling-mouldings and associated decoration for the Sabhāmandāraka class of vitānas. The disposition of the staggering lobes of each of the multi-lobed kolas in each circular chain is unparalleled as the study of such vitānas in the extant temples and about two dozens or more, now forming the parts of the mosques in Ahmedabad, Khambhāta, Prabhāsa, Pāṭan, and other places.
52. The closer view of the central lambana looks like a highly stylized Lakṣmi-kamala, a huge flower of the species *Victoria regia*.

53. The vidyādhara-brackets inserted in the rūpakanṭha bear the well-carved figures of vidyādharas. Square marble cubical blocks bearing plain diamond design on their fronts are placed above them. If this insertion was a part of the original design, then it must be inferred that the conventional figures of the 16 Vidyādevīs were not intended to be included in the scheme. This is further supported by the absence of the series of 16 holes for receiving the upper tenons of the slabs bearing Vidyādevī figures.

54. One other pair of the vidyādhara-brackets which, however, bear the figures of gandharvas, one playing flute, the other drumming some type of percussion instrument like an elongated ‘ḍamaru’.

55. The pair of four-armed figures of the god Hari-Negameṣa in the rūpakanṭha at the southern bhadra replaces the figures of vidyādharas/gandharvas, as a special iconographic feature, a signifier indicative of the dedication of the temple to Jina Mahāvīra. When Mahāvīra transmigrated from heaven to earth for being born as human, he, by the dint of the particular accrued *karma*-latency (*māna-kaśāya* or vanity) in one of his past existences as a human, descended into the womb of a brahmin lady of the Brāhmaṇa-Kuṇḍagrāma, a borough of Vaiśāli, the capital of the Licchavī republic. Hari, that is Indra, sensing this as an anomaly in the happening of that particular event—for a tīrthaṅkara conventionally has to be born as a kṣatriya—sent Negameṣa to correct it by transferring the embryo into the womb of Trīsalā, wife of the kṣatriya republican Siddhārtha of the Kṣatriya-kuṇḍagrāma, another suburb of Vaiśāli. (This legendary episode is noted only in the āgamas inherited by the Śvetāmbara sect.)

56. The first of the seven ceilings of the Samatāala class connecting the western paṭṭaśālā with the raṅga-manḍapa, Mahāvīra temple, depicts royal couples, intended to represent the parents of the past and the future 24 Jinas. The lower strip of each panel bears a short label inscription revealing the names of the figures involved. The ceiling is useful more for the Jaina history/mythology than for art proper.
57. The second ceiling, in its central two rows placed one above the other, apparently bears the figures of 24 present Jinas’ parents. The surrounding belts carry depiction of the five auspicious events in Arhat Pārśva’s life, namely birth (preceded by 14 dreams that Jina’s mother conventionally dreams), the lustral ceremony by Indra on Mt. Meru, renunciation, the upasarga-tormentaton by Kamaṭhāsa and the Jina standing with the protective canopy of the king of the nāgas, Dharanendra, next attainment of enlightenment, preaching in the Samavasarana, and salvation. The ceiling thus is interesting as a mythological narrative document.

58. The third ceiling is divided into three sectors, two square with a rectangular section in the middle, the one on the left depicts the life of Jina Ariṣṭanemi and central quadrant showing his Samavasarana. The right hand side depicts the main details from the life of Jina Śāntinātha and likewise shows a centrally placed Samavasarana motif. The middle section has a framed circular hole which has lost the filler element, possibly a kola course with a central padmakesara. The triple strips above and below show figures in various actions. The quadrants are defined by carved plain ratnapattikā with fine floral buckles.

59. This Samatala ceiling, in sequence the fourth, depicts the events of the life of Jina Mahāvīra beginning in the outer strip from the scene of the mother dreaming 14 auspicious dreams, followed by the transfer of embryo by Hari-Negamesa, the lustral ceremony of the baby Jina by Indra, Jina’s wedding ceremony etc. In the inner strip are the next events of his renunciation and his practicing of austerities, visitations of afflictions (upasarga) and his attainment of enlightenment. The central rectangle perhaps depicts scenes of worldly enjoyment and consequent sufferings in hell. A round framed part of the centre has a depression due to the loss of the filler which may have been a circular kola with padmakesara. The figures in the ceiling are in fairly good relief and the dramatic tableaux are largely identifiable. A few of the characters bear label inscriptions below their feet on the thin borders.

60. The fifth ceiling is composed more thoughtfully. The two outer strips and the innermost long and panelled rectangle are framed by thin plain ratnabandha almost regularly punctuated by floral buckles. The two outer strips show files of animals such as elephant, lion, boar, cavalier, and also bird figures, here and there interspersed with humans. The five square panels in the central
sector show Vidyādevī/Yakṣī figures, the sixth rectangular showing an elephant (with a rider?).

61. The sixth ceiling is designed similar to the preceding instance excepting the inner rectangular bears four panels, the fourth one showing standing figure of Yakṣa or Kṣetrapāla, and there is a framed gaping hole, somewhat off the centre.

62. The seventh and the last ceiling in the row depicts in the two outer strips the events of Jīna’s life. The central unpanelled rectangular differs from the preceding two ceilings in that it depicts, on either side of the off-centre central framed hole four and three seated divinity figures.

63. The aforementioned four divinity figures in the last-noted ceiling include Kālīdevī (?), Vairotyā, Nirvāṇī or Lakṣmī(?) , and Sarasvatī.

64. Similarly, the right hand side figures represent Gomukha Yakṣa, Ambikā, and Brahmaśānti Yakṣa.

65. Starting from the southern end, the first of the seven rectangular Samatāla ceilings over the eastern aisle between the trika and the raṅgamāṇḍapā, shows an example which, from the standpoint of motifs, general composition, and treatment, is allied to those shown on Plates 60 and 61 which are among the seven that cover the western aisle. The difference between them and the one that is present here is that, instead of a double outer frame of animals and animal riders seen there, here a single outer frame is featured and has, moreover, a series of boxes showing adorers etcetera along longer axes and Yakṣis, Vidyādevīs, and Yakṣas in the panels inside the two shorter sides. The inner frame depicts a procession of cavaliers, palanquin-bearers etcetera which appear only in the case of one side, the remaining three sides show lay followers listening to an ācārya’s pravacana or sermon. The central-most area shows six panels wherein are seen seated couples each in a pavilion instead of divinity figures that come to view in the former two ceilings, namely those noticeable on Plates 60 and 61. The decorative buckles at the panels, where the corners meet, are richer in detail and jewel like in appearance.

66. These two ceilings which in order follow the preceding one, are very similar among themselves in terms of design. The design in each case consists of five long belts of boxes in linkage. Each one of the boxes in the outermost belt contains male or female attendant in the longer boxes, the shorter,
intervening, square boxes contain a small elephant figure in each instance. The two inner belts display larger panels that show standing couples with smaller alternating panels displaying a single male or female adorer or attendant. The central belt bearing nine panels exhibits three types of filler-motifs, the rāsamaṇḍala, a single attendant figure, or a group of three musicians in alternating order.

68. This ceiling is largely similar to the preceding two, except that the rāsamaṇḍala motif is omitted here and, in the panels, besides the elephant riders, here are also introduced figures of cavaliers set likewise in boxes. The paṭṭis defining the frame of each box have a carved, plain, flat manibandha pattern as in the previous three ceilings. The jewelled buckles are also present.

69. This ceiling is narrower and hence has four bands in lieu of five of the preceding three examples. The outermost belts show, as in all previous instances, the attendant/ārādhaka figures. Each of the middle two belts has eight boxes, the seven in each case showing a seated couple in a pavilion as in the central belt in Plate 65, only the two juxtaposed boxes show the Vidyādevī or Yakṣī figures.

70. This narrow rectangular ceiling has five belts, the outermost showing the ‘pravacana’ or lecture scene with the participation of an audience which could be shown only as a gathering of single individuals sitting in a single file all around: the next two belts encompassing the central belt of boxes displays processions dominated by riders, their shorter sides show musical parties, each consisting of five members. The middle belt has six boxes displaying couples sitting in pavilions.

71. The themes of the previous instance are repeated here except that the figures in the sermon scene as well as the procession (which is shown in a single belt), are larger, more detailed, and no less lively than in the instances noticed before.

Altogether, the set of seven ceilings in this bay—some of them showing slight polish and pale natural hues of the material—is far superior to the Delvāḍā Samatala ceilings where, in fact, this class of well-organized and sophisticated compositions and fine delineation of animal figures is not paralleled. Only in the raṅgamaṇḍapa (c. A.D. 1075) of the Sun temple (Bakulāditya) at Modherā, the four corners outside the central octagon display
panelled class of ceilings; but the variety of belts and the variations in figural groupings and motifs seen here is not encountered.

72. The picture represents what the doorframes of the devakulikās look like. It is a triśākhā type showing valli-, khalva-, and ratnasākhā with a jar-holding female figures flanked by an adorer, both standing at the lower end of the two inner sākhās. The doorsill shows diamonds in panels. The tutelary figure of Jina needs no comment. The doorframe aesthetically is not significant, though it certainly is a little less austere and less perfunctorily rendered than the Delvāḍā parallels, particularly of the Tejapāla temple.

73. The Samavasaṇa carved in yelswish marble and placed in a special cell at the south corner in juxtaposition of the eastern doorway of the prākāra is highly damaged and badly restored. Unlike other instances of this symbol, it is provided with a pīthikā-pedestal. It may have been introduced after the completion of the 24 devakulikās, and as an after thought.

74. The saṁvaraṇā or bell-roof of the Samavasaṇa-kulikā is an arithmetically perfect and highly articulate ensemble of the apexial mūlaghaṇṭā, a set of three descending uraṅghaṇṭās in all four directions, and the tiers in the quadrants between them filled with the staggered sequences of ghanṭās and ghanṭikās, all of them fluted. The rathikās, however, have lost their figures and, instead, unsightly plain slabs are seen there inserted, omitting as they did even the parikarma-frames.

75. On the floor of the mukhālinda or aisle between the north-entry cutting across the paṭṭaṇāla and the raṅgamaṇḍapa is carved this symbol. What it represents is difficult to guess, whether a highly stylized padmasarovara (lotus pond) or something else. At any rate, it is not encountered in the extant medieval and late medieval Jaina or Brahmanical temples.

76. The laterals of the mukhamāṇḍapa or entry-hall of the Mahāvīra temple are filled with a pair of the box type jāla-screens. While the boxes show such motifs as chequers, svastika, vajra or diamond, and stylized flowers, their organization and execution are of mediocre standard. Qualitatively, they are on par with those blind screens noticceable on the laterals of the trika-extension in the Neminātha temple (c. A.D. 1281) (Plate 182). It is likely that the open-pillared mukha-mandapa in the Mahāvīra temple was closed with screens about the same date.
The Śāntinātha Temple (Ādinātha Phase II)

77. Taking leave of the Mahāvīra temple, we enter the chronologically next building, the Śāntinātha temple. The śikhara of the mūlaprāśāda here is shapely but the execution of its jāla is not perfect. The portion from the skandha-paṭṭa upwards, including the āmalasāraka, belongs to the restoration period.

78. The corner view of the Anekānḍaka śikhara of a western Indian temple is seldom very appealing, and this Śāntinātha instance only endorses that feeling though, in compensation, it lays bare the fuller view of its constitution.

79. The Nābhicchanda ceiling of the gūḍhamanḍapa of the Śāntinātha temple loses its effect by the introduction of the two heavy layers of karṇadardarikā and consequent omission of the kola course otherwise vital for a completed appearance, illustrated here for knowing its nature.

80. The devakulikā-khattakas on the gūḍhamanḍapa wall falling in the trika are slightly more advanced in form in this temple than those in the Mahāvīra temple, but are not so gorgeous as in the Delvāḍā temples.

81. The four fully carved pillars of the śaṭcatuṣṭya here enhances the splendour of this architectural component, although it looks less poetic than the Mahāvīra parallel where the trika has a projecting porch whose pillars dramatically participate in the formation of the rāngamanaṇḍapa’s octagon.

82. The view of the same śaṭcatuṣṭya from the corresponding north-east angle is as delightful as the one seen in the previous plate from the north-western standpoint.

83. The exclusive view of the file of the four front and fully decorated columns of the śaṭcatuṣṭya is very impressive, although the details leave out the gracefulness of carvings noticeable in the same type of pillars that are earlier by some six to ten decades in western Indian Brahmical halls.

84. The rear columns of the śaṭcatuṣṭya are of the Miśraka class with girdles of carving confined to the upper half. They are effective by way of contrast to the fully decorated columns of the front row.

85. The carved vedikā at the fronton of the stylobate (right side of the visitor’s view) of the śaṭcatuṣṭya shows tolerably good decoration of the stylized
creepers etc. The seated divinity figures in the two niches are of course much too formal.

86. The left side of the vedikā, in generalities of ornamentation, largely echoes what is seen in the preceding illustration.

87. The central Nābhimandāraka ceiling of the front row of the śaṭcatuskya shows a four-whorled lambana of good form. The corners are filled with seated subsidiary divinities. Altogether, the ceiling is impressive, its lambana anticipating the development of that important member as rendered in the latter half of the 12th century in the Vimala temple at Delvāḍā.

88. The central Nābhimandāraka ceiling of the rear row with three-whorled lambana. The large lateral fields left in this overall rectangular ceiling are filled with the seated divinity figures in the corner and music parties between.

89. The two almost identical ceilings, flanking the central one, display a Nābhimandāraka ceiling with a two-whorled lambana having a central padmakesara. The large, lateral, flat fields of the otherwise rectangular ceiling are filled with a pair of confronting elephants at the corner and human figures between them.

90. One of the pairs of the identical Nābhimandāraka ceilings, one on either side of the central ceiling of the rear row within the śaṭcatuskya. Kinnara figures fill the left out corners, the middle concentric part has at its centre a lūmā with a fine floral padmakesara.

91. The raṅgamaṇḍapa, as seen from the śaṭcatuskya, provides a fuller view of the inner space as defined by its peripheral columns.

92. The raṅgamaṇḍapa and the western paṭṭasālā as seen through the eastern aisle lends the full side-view of the interior.

93. The closer view of the āndola-toranā supported by the western bhadra pillars of the raṅgamaṇḍapa. Toranā’s undulating form is slightly better in configuration than those seen in the Vimala-vasahī temple at Delvāḍā, Mt. Ābu.

94. The front four columns at the north side of the raṅgamaṇḍapa where two bhadra pillars are almost fully decorated, the pillars at the extremities are Miśraka with segments of differing facets, namely octagonal, 16-sided, and round.
95. The central karotaka ceiling of the raṅgamaṇḍapa, as viewed from below, incidentally reveals that the hall is slightly rectangular along its north-south axis.

96. The Sabhāmandāraka karotaka-ceiling has the usual set of circular courses; but its impact is not as powerful as of the Mahāvīra temple’s ceiling.

97. Yet this view allows us to see the unfolding of the organized integration and rhythmic as well as systematic recession of its constituents.

98. The kalpavallī or kāmalatā, also called ārṇivallī or ‘creeper of foam,’ shown here at the north and south soffits outside the circular field of the ceilings, is one of the few earliest instances of its kind. Samatala ceilings filled entirely with this motif look both gorgeous and very impressive as the surviving examples from the 12th to the 15th century demonstrate. Here this motif was invoked to correct the rectangularity of the hall reflected in the schema of roofing for the construction of the central ceiling which must maintain perfect circularity.

99. The last illustration was the view of the kalpavallī depicted at the southern end. This picture shows the same motif as rendered at the northern end. Slight difference in detail can be discerned between the two otherwise very similar looking designs.

100. The illustration shows the karotaka ceiling along with the kalpavallī carved at the northern soffit.

101. This view, besides revealing the gajatālu and kola courses, shows a vidyādhara and two gandharva figures of the rūpakaṇṭha, the three figures fairly well-modelled.

102. These two pictures provide a balanced and intimate view of the karotaka ceiling which looks more appealing and more efficient in design from this angle.

103. The lambana-pendant looks like a highly schematized hibiscus flower protruding from the centre.

104. The ceilings covering the pārśvalindas or lateral aisles at the east and west, all of which, as in the Mahāvīra temple, are of Samatala class, but not so fine,
younger as they are by about two decades and a half. Their added misfortune was their whitewashing in the past and the subsequent removal of the lime by chisel which killed its finer details and the patina. The ceilings, therefore, are interesting only from the standpoint of the study of the Jaina narratives and the cultural equipment of that era they portray. The scenes in the first ceiling, counting from the south direction, represents the pañcakalyāṇaka events in the life of a tīrthaṅkara. The new motif here is the row of seated figures of the upāsakas and upāsikās. All these figures confront the viewer.

106. The picture shows an enlarged view of the details of the last ceiling. There are label inscriptions, only a few of which are a little clear.

107 The second ceiling represents the same sequence of themes but it has badly suffered. The central circular part has lost its kola together with its mukulabud or padmakesara. A closer view of a portion, however, clarifies at least some details of the narration.

108 The third ceiling depicts the life of a Jina: It suffers from the same problems that plagued the preceding two instances. These views show details of the life of a tīrthaṅkara. The ideas concerning motifs and details are in these ceilings repeated over and over again.

109 The full and the partial and closer view of one more ceiling once again shows the depiction of the pañcakalyāṇaka scene. The Samavasarāṇa is also there as in the previous ceilings. The central circular hollow is likewise present. One difference in the depiction is, to the right side of the central gajatālu, the seated Brahmaśānti Yakṣa and perhaps Sarasvatī.

110 The two views of the next ceiling of this aisle unravel the same theme but introduce some variations in details. The Samavasarāṇa here is at the right side of the central circular hole: Whereas the left side has four belts showing the 'ratnas' like cakra (divine disc weapon), nava-nidhis (nine treasures) etcetera which are usually associated with an emperor of the 'Cakravarti' class as envisaged and defined in the Jaina mythology. Maybe, the tīrthaṅkara involved here was Śāntinātha who also happened to be a cakravarti.

111 The two pictures, the second showing a closer and a little magnified view of a portion of the sixth, which is the last ceiling, show differences between the preceding example in that the central, short, rectangular panel illustrates the figures of Gomukha Yakṣa and Yakṣī Cakreśvari who were the guardians of
the ‘sāsana’ of Jina Ṛṣabha. Their presence further confirms that the temple originally was dedicated to that Jina. The three concentric belts around the central panel demonstrate the 14 dreams and the Kalyāṇaka scenes.

117. The first ceiling in this aisle, in its outer belt, depicts the life of a tīrthaṅkara while the inner two belts contain the figures of the parents of the 24 Jinas, each seated in a pavilion.

119. The eastern aisle has, as its second of its six rectangular ceilings (counted from the trika onwards), three circular belts in the central portion. These together depict a ‘yantra’ or magical diagram showing in the outermost circle the figures of 16 Vidyādevīs carved on the 16 lotus petals, the second belt has regimented human figures, the central-most contains the figure of Jina seated on lion-throne and within a parikara-frame. The two straight lateral belts show the rows of adorers.

120. The two views of the third ceiling show in the outermost belt adorer and dancing figures in the rectangular panels, the inner belt displays procession scene on one of the longer sides, the delivery of sermon in the second, and upāsakas in the shorter sides. The inner four larger boxes have couples in pavilions.

122. The composition of this fourth ceiling is based on figures set in boxes. The outermost belt is, as in several ceilings in the eastern aisle in the Mahāvīra temple, the second and the fourth show elephant figures and musicians, and the central belt, in its two centrally situated boxes, enshrine Brahmaśānti and Gomukha Yakṣa.

124. In terms of theme, the fifth ceiling is like the one shown in Plates 122, 123.

125. In the central belt, the couples alternate with seated divinity figures.

126. The ceiling is thematically formed by figures set in boxes throughout its lay. The figures represent adorers, musicians, dancers, elephant-riders and cavaliers. The workmanship is inferior to that of this type of ceilings met with in the Mahāvīra temple.

127. Two views of the Aṣṭāpadā in the kulikā located at the south-eastern corner at the back of the mūlaprāśāda of the Śāntinātha temple. The Aṣṭāpadā or Kailāsa mountain where Ādinātha Ṛṣabha is believed in Jaina mythology to have attained salvation, began to be depicted in the Śvetāmbara tradition from
the 12th century onwards as literary references prove. The earliest surviving examples of the actual representations are from the 13th century. They are only a few in number.

In the Kumbhāriyā instance, the pīṭhikā is also provided and is much cut up in its basal and elevational configuration. The Aṣṭāpada shows eight steps leading to two tiers of the Jina figures, three set on each of the four sides. Above this is the miniature Samavasaranaḥ supporting the quadruple image of Ādinātha. This is one of the prescribed/conventional ways of representing the Aṣṭāpada.

129. A typical lantern ceiling in the bhramantikā/pattaśāla of the Śāntinātha temple. The middle square shows the vegetal decoration with a centrally placed stylized lotus.

130. Between the front bhadra pillars and the pattaśāla's entry at the north and thus in the mukhālinda is carved, on the floor, a motif of rotating svastika, a convention to be once again met with only here in Pārśvanātha temple.

The Pārśvanātha Temple

131. Coming next to the Pārśvanātha temple, we may begin with the well-formed śikhara on the prāśāda. Although it is devoid of the jala decoration, it is still not without charm, particularly since it has good form. It uses the 'karma' or multi-turreted class of śrīga above the karna and pratiratha buttresses. Cakreśvarī graces the bhadra-rathikā of the south. The karpāṇḍjakas of the mūlamaṇḍjarī and urāḥśrīgaś, as is known in some rare cases, are circular instead of squarish, the skandhapaṭṭa terminal of the śikhara body displays plain diamonds. And there is a dhvajādhara figure below the modern 'kalābo' in which the flag-staff is inserted. The śikhara in later times has been carefully conserved.

132. The śikhara, as seen from the south-east corner, lends the full view of its constituent elements—rathikās, karmas, tilakas, urāḥśrīgaś, pratyaṅgas or quarter spires leaning along the urāḥśrīgaś' flanks etcetera.

133 The lower half of the main doorframe of the gūḍhamanḍapa betrays minuteness and intricacy of carving; but the figures have none of the gracefulness of the examples of the preceding century. The carving on the
profile of the central mandāraka projection and the flanking large grāsamukhas are good examples of craftsmanship of that age.

134. The illustration shows the upper section, including the uttaraṅga—door-lintel—of the guḍhamanḍapa, where the quality of the figures is as questionable as at the udumbara or doorsill. Still above is a pāṭṭa showing Jina’s mother dreaming the conventional 14 auspicious dreams.

136. The carved vedikā at the west side of the porch of the trika. The quality of carving here is somewhat inferior to what is noticeable in the two earlier temples discussed. The niched figures of divinities are very visibly bad as works of art.

137. The khattaka in the west wing of the trika, located at the right side of the doorway (spectator’s viewpoint). Its shape is tolerably nice from the formal standpoint.

138. The east side vedikā of the porch of the trika looks somewhat better for its details carving compared to the corresponding one on the opposite side (Plate 136).

139. As in the case of the Mahāvīra temple, the pair of the highly carved pillars of the trika-porch act as bhadra columns of the raṅgamanḍapa. They support an āndola- torāṇa. That way of planning and designing has succeeded in generating elegance.

140. Same pillars as viewed from the northeast. The torāṇa adds gracefulness to the elevation.

141. The image of Apratiekrā carved in the jaṅghā of one of the porch pillars of the trika reflects the quality of hieratic sculptures of the time, strictly formal and rule-bound. The belt of eight figures above the jaṅghā shows Vidyādevīs etcetera.

142. The raṅgamanḍapa as it appears from the trika. Outside the northern limit and beyond the front aisle is seen the opening of the nāla-tunnel concealed in darkness since its opening is closed. Above it lies the balānaka hall, seen in the picture as under strong early afternoon sun light.

143. The view of the raṅgamanḍapa from the middle of the western aisle. The foreshortening of space experienced in the previous picture is absent in this one. The full amplitude of the hall is clearly felt from this vantage point.
144. The front half of the raṅgamaṇḍapa with its ornate as well as relatively plain end pillars of the Miśraka class. Their relative positions and harmony are unambiguously discernible.

145. The aggregate view of the raṅgamaṇḍapa with trika in the background as noticeable from the north-western point in the western aisle reveals the total mass and volume of the interior.

146. A similar but closer view with a shift of standpoint.

147. The view of the columns, north side, of the raṅgamaṇḍapa as discernible from the mukhālinda corner emphatically reveals the fine proportionalities of the interior.

148. The well-chiselled pūthikā and the kumbhiṅkā moulding of a Miśraka pillar of the raṅgamaṇḍapa reveals how plain facets can be truly effective. The introduction of pūthikā was necessitated for adding height to the slender pillars.

149. The view from the bhadra point of the mukhālinda unravels the combined volume of the raṅgamaṇḍapa and the trika. The loss of figures in the lateral rathikās of the stairway is pinchingly felt, just as its replacement by a stark white marble produces a jarring note in the symphony of organization.

150. The view of the raṅgamaṇḍapa’s central ceiling as it appears from the centre of the floor. The reduction in the number of kola courses here is not to the advantage of its appearance.

151. However, the same ceiling, when viewed from a tilted angle, allows the full impact of the ‘wave effect’ inherent in its composition.

152. The kola courses of the ceiling and the central four-kola lambana as well as the long padmakeśara with two layers of petals betray elegance together with power of its overall constitution.

153. The bhramantikā of the west side, though only less than half the length of those splendid parallels from the Delvādā temples, is still impressive and possesses a clear photogenic personality unlike the instances in the two earlier temples here. The pillars here are slightly taller and the proportions and intercolumniation are what is instrumental in producing right effects.
155. The doorframe of the bhadraprāśāda of the eastern paṭṭaśālā, like its almost duplicate in the corresponding situation in the western side, is much similar to that of the gūḍhamanḍapa and all the three instances seem contemporaneous in time. Above the uttaraṅga here (as in the case of the other two doorframes) is a paṭṭa showing the 14 dreams and the Jīnāmātā sleeping on a cot.

156. The doorsill alongwith the lower section of the doorframe shows the typical early 12th century style of carving.

157. The Parśvanātha temple’s western paṭṭaśālā and the left wing of the northern paṭṭaśālā, as reckoned from within, have decorated ceilings. Some of these can be illustrated and discussed here, for they are historically earlier than those of the Ābu instances as also on account of their intrinsic merits. The fine Nābhimandāraka ceiling shown in this picture is set within an octagon. A padmakesara relieves the centre with advantage. At the vikarṇas are shown large grāsa-heads.

158. The Nābhimandāraka ceiling has a few interesting features such as the prominent grāsapaṭṭi followed by a finely rendered karṇadardarikā with pointed leaves, a gajatālu and a kola course, and the central lambana which, lamentably, has lost its padmakesara.

159. A Nābhimandāraka ceiling with three kola courses and a central geometric lambana where, too, the padmakesara is missing.

160. The ceiling is supported by the carved pillars in the paṭṭaśālā part connected with the western bhadraprāśāda. It possesses elements as well as pretension of a small scale Sabhāmandāraka ceiling having a rūpakāntha with eight vidyādhara-brackets which once supported the aṣṭanāyiṅīkā figures, followed by two courses of gajatālu and a single course of kola, from its centre emerges a fine dvi-kola lambana with pointed kolas, the staminal tube of the padmakesara is surrounded by music making ladies; the petals arranged in two whorls, however, are partly damaged.

161. The Nābhimandāraka ceiling has a rūpañāṭṭi, two layers of karṇadardarikā, a single gajatālu as well as a single kola course, and a two-kola lambana of good design. The vikarṇas show large grāsa-heads abstractly disgorging stylized creepers at the flanks.
162. Set in an octagon, the designer of this ceiling has omitted the gajatālu and straightaway started with kola courses, three in number, culminated in the centre by a dvi-kola lambana of the type noticed in the preceding example.

The omission of the vital details such as the carving of petals etcetera along the borders of kolas, lūmās, and lambanas, impart a ceiling rather dry appearance. But this became the characteristic style for the ceilings, apparently of the Candrāvatī school, which was then fashionable and continued to be in vogue till the 15th century in Abu area and further northeastwards, in fact as far as Jālor, Varkānā, and Rāṇakpur.

163. The floor of the mukhālinda before the raṅgamandapa, at its centre, displays this symbol of rotating svastika framed in maṇipatīkā as previously met with in the Śāntinātha temple.

164. At the north end is situated the nāla-tunnel and above it the balānaka-hall, both piercing through the middle section of the northern paṭṭasālā.

165. The western bhadraprāśāda, as seen from outside, is a well-formed small temple with almost the full compliment of basic components: mouldings, figures on the jaṅghā, and of course the well-shaped sikhara complete with jāla decoration.

166. The view of the same bhadraprāśāda after the recent building of the sikhara that were earlier not there on the adjoining and other devakulikās.

The Neminātha Temple

167. Entering now the largest temple, that of Jina Neminātha, and looking into the mukhacatuśkī part of the balānaka from south, the eyes meet with a nicely formed toraṇa. In Kumbhāriyā, the only type of toraṇa one encounters is of the āndola or ‘wave’ category.

168. The collective view of the ceilings of the balānaka area. They are not of much consequence either from the standpoint of typological studies or art proper.

169. The Nābhimandāraka ceiling above the pierced paṭṭasālā at the north. The central kola and the lambana part are refined and finicky. The vikarnās show pair of elephants and the soffit of the two sulptants (the latter introduced to ensure square field in the otherwise rectangular area) display a row of full-blown water-nymphs.
171. The view of the Meghanāda-maṇḍapa added by lady Hāṁsi in c. A.D. 1137. In the rear ground is seen the ṣaṭcatuskya and the doorframe of the gūḍhamandaṇḍap.

172. The view of the mukhālinda before the Meghanāda hall is interesting for the rhythm of the carved and plain columns in rows.

173. The interior view through the front part of the hall from the western alinda likewise is arresting, opening as it does into a pleasant vista.

174. All 12 columns, a little plumpish, of the lower storey of the Meghanāda hall, are fully carved in the style of the medieval Maru-Gurjara order.

175. The upper storey of the hall is rather stunted and unfunctional. Its usefulness lay in raising the height of the central ceiling.

176. The great karotaka ceiling of the Sabhāmandaraka order, as seen from the centre of the floor, provides an impressive view even when it lacks the circle of lūmās around the central pendant.

177. The same ceiling seen obliquely from near the trika offers a more pleasing view. Also, its progressively closer views allow to see how delicately the kolas and the lambana, as essential components, have been rendered and how vibrant its perfectly integrated structure looks. This perfected form for the lambana will have a fuller play and sway in the 13th century, most exemplarily witnessed in the ceilings of the Tejapāla temple on Mt. Ābu.

180. The carved front columns of the ṣaṭcatuskya match in style and poise with those of the hall.

181. The rear columns of this vestibular hall, as lucidly seen in this picture, are also in the same style. Though the details, as with the hall-columns, are not refined, the overall impression is one of exuberance and richness of craftsmanship.

182. The thin blind-screened wall of the extended vestibular hall toward east shows motifs such as chequers, diamond, svastika, bird and flower set in plain boxes, done in c. A.D. 1281. The corresponding wall at the western extension has the pair of screens similar in pattern.

183. The central ceiling in the front row of columns in the ṣaṭcatuskya is Nābhimandaraka with a four-kola lambana of great refinement. The vikarṇas
show pairs of elephants. The soffits of the additional lintels are relieved with flat water-nymphs set in panels and beyond it is a paṭṭikā, showing in each case, finely rendered processions.

184. The corresponding ceiling in the rear row has a three-kola lambana with a short padmakesara. The vikārṇas are filled with pairs of kinnaras. The ceiling, however, is not that refined as the preceding one.

185 The flanks of each of these two ceilings have a pair of identical ceilings; that in the front row and the other one in the rear row are less elaborate since they employ triple courses of leafy kaṇḍadārakās and the lambana in each instance is smaller and of dvi-kola type. Altogether they look dry, drab and devoid of interest.

186. The ornamentation of the doorsill of the lofty and large doorframe of theгуḍhamaṇḍapa has less number of śākhās and now partly renovated. But before its entry-point, come to view two unusual elements; the somewhat high and substantial ardhaśandra or śaṅkhāvarta type of moonstone; next a rectangular block of marble (with its profile showing vallī ornament) placed over the moonstone as an aid to step over to the udumbara or doorsill proper.

187. It seems that the original walls of theгуḍhamaṇḍapa were replaced in the 17th century and once more repaired in early 20th century. The decorative carving of the udgama or pediment and of the pallavas or stylized leaves of the bharaṇi of the echinus-abacus complex above it is in style clearly derived from the ornamentation of Sūlṭānate period, ubiquitously seen there in the motifs as well as their embroidery like workmanship. The Sūlṭānate period craftsmanship had survived till the Mughal period.

188 The Neminātha temple—Ariṣṭanemi-caitya—is not only the largest but also its prāṣāda, unlike other Jaina temples at the site, is a fully decorated building on the site for its lower structure. As these views reveal, it has the usual mahāpītha of the Solaṅkī period architecture, indeed commensurate with its size, and with full set of mouldings. Also, the kumbha of the vedibandha as well as the jaṅghā has the usual Jaina divinity figures set in parikarma-frames. The figures themselves being of the date c. A.D. 1134, are of the period when the Maru-Gurjara art of sculpting was past its peak by a century. They thus have no pretension toward ‘art’ but are useful for archaeological purposes, especially to the students of Jaina iconography.
192. These views of the south side of the prāsāda—the eastern half (including bhadra) and the western half—attest to the building’s accurately formal proportions.

193. The total view of the south side gives idea of the breadthwise size of the prāsāda.

194. The close up of the mahāpīṭha and the vedibandha gives the estimate of the details figuring in the decoration of those components.

195. The earliest example of the motif of two confronting elephants in the gajapīṭha at the bhadra and elsewhere is noticeable here in the ornamentation of the Neminātha temple. It is frequently met with in late 12th and the first half of the 13th century Maru-Gurjara buildings: its occurrence in a larger form is noticeable at the Navalakhā temple at Ghumli (c. A.D. 1200), at the bhadras of its prāsāda-pīṭha.

196. Śrutadevatā Sarasvatī seen in this picture is among the several Jaina divinities carved on the kumbha-faces of this temple. Useful from the iconographical standpoint.

197. The niche of this figure, just as the karaṇḍa crown of the vidyādevī Nirvāṇī in this picture, are shapely and elegantly carved.

198. The pratiratha of the prāsāda and the kapilī, west side, permit a closer view of the figures, which faithfully reflect the sculptural art of the time of Jayasimha Siddharāja, less suave and a little stolid compared to the figural art of the preceding century.

199. The doorframes of the western and eastern bhadraprāsādas are similar in size, shape and details. The catuḥśākhā doorframe of each shrine provides an instance of vegetal and figural carving of the 12th century.

200. The doorsill with the moonstone, of the bhadraprāsāda, is a tolerably good example of the treatment of that member in the 12th century.

201. The dviśākhā doorframe of one of the devakulikās in the west wing illustrates how conservative was the style of late 13th century. The doorframe also resembles those of the devakulikās in the Pitalhara temple of c. early 14th century in Delvāḍa, Mt. Ābu.
The two bhadrapräsādas of the Neminātha temple are not only large; the one at the west side has its exterior having kumbhas with niched figures, the jaṅghā showing the figures of Dikpālas and Vidyādeviś. The jaṅghā also has ardhapadma-patṭi as a middle band, and grāsapaṭṭi in the upper part, and an udgama with carved detail. Also carved is an additional larger udgama on the still upper section.

The southernmost devakulikā built during late 13th century has a śikhara to with jāla work. It betrays a fine and perfect shape. Recently, for some reason, it was dismantled and reerected in the compound on the open paṭṭaśāla surrounded by prākāra wall in the background.

**The Sambhavanātha Temple (Originally Śāntinātha)**

The back view of the śikhara of Sambhavanātha temple. It has a good form with minute jāla decoration. The present karmas or multiple śrīgas seem to have replaced the original during conservation.

The view of the śikhara from east confirms what is said for the preceding picture. It is very doubtful whether the śukanāsa cast in the ‘balcony form’ was in the original design.

The pīṭha and the vedibandha of the prāsāda are well-chiselled but plain: the kumbha alone bears figure-panels but that feature is confined to the karṇas and bhadrās.

The dvi-sākhā doorframe of the guḍhamanḍapa with the stambhaśākhā has a baroque feel of a similarly designed doorframe of the guḍhamanḍapa of the Tejapāla temple, Mt. Ābu, but without the exuberance of tiny figural decoration and fine (as well as profuse) undercutting of the stambhaśākhā there. Still it is not without the charm of a new approach, a definite tendency to move away from the time-honoured but hackneyed formal convention, for a medieval Maru-Gurjara doorframe.

In absence of the surround of devakulikās and thanks to it the consequent absence of aisles and their ceilings’ covering, the raṅgamanḍapa has enough light within and without but not the pretension of any kind. Neither are the plain Miśraka pillars evocative nor is the ceiling, made up as it is of the rūpakaṇṭha showing ardhapadmas in series and a staggered sequence of plain
dardarikās, have anything appealing. The picture reproduced here is an archaeological document.

The Kumbheśvara Temple

215 The prāsāda of the sixth marble temple, of Śiva Kumbheśvara, surpasses the & Jaina temples, even the Neminātha temple, in having almost the fullest 216. repertoire of carved mouldings employed in its elevation. The sanctuary building is vertically highly cut-up: Every one of its several phālanā-facets at the kumbha has standing figure, its skandha-shoulders have the typical leaf decoration that first appeared in Kāṇadeva’s times, the kalaśa or torus above it shows the ratnabandha ornament, and so forth.

217. The jaṅghā figures provided with the parikarma framing reflect quality, particularly for the surasundarī figures on the pratiratha. The Dikpāla figures, as in the case of the Neminātha temple, are iconographically correct but lack in the suavely swaying dvibhaṅga posture and the serene contemplative faces of the tenth and early 11th century.

The Associated Sculptures & Architectural Components

218. Standing Jina image, originally from the jaṅghā section of a prāsāda of some temple, perhaps from the original temple of Rśabha at this site or from other neighbouring site. Stylistically, it seems of c. early 11th century.

219. One of the two similar, standing, and inscribed Jina images in the guḍha-maṇḍapa, flanking the antarāla of the Mahāvīra temple. The inscriptions on both are largely effaced, but on one of them the date earlier read was S. 1118/A.D. 1062, which, incidentally, is also the date of founding of the temple. The figure of Jina had suffered mutilation; arms, and right hand palm are rejoined and soldered, a new unshapely nose is fixed on the squarish face. The large artificial eyes, painted eyebrows, and the 11 metal ‘ṭilās’ take away the remaining elements of art from the image. The dhotī and the kaṭimekhalā—the first was introduced in the images back at the beginning of the sixth, the latter vogue is noticeable from atleast the 11th century—the two being the chief characteristics of the Śvetāmbara images, distinguishing as they do from the Jina images of the Boṭika/Acela-kṣapaṇaka or later, for that matter, those of the Digambara sect. After the gradual crystallization of the
Śvetāmbara sect by the fourth century A.D. in southern Gujarat and eastern Saurāṣṭra, from the earlier northern Nirgranth sect which, of course, used to worship nude Jina images as is clear from the Mathurā instances of Śaka, Kuṣāṇa, and Gupta period.

The Kumbhāriyā image is flanked by vyālas, the lower ends show standing cāmaradharas and the seated figures of an ārādhaka and an ārādhikā, representing perhaps the lay followers who got the image made. The style of the figures accord with the date. The upper part also is carved in conformity with the 11th century conventions. The flying mālādhara class of vidyādharas with their consorts are noticeable near the Jina’s head: and above is the triple umbrella flanked by Hiranyendras riding on elephants, next are a pair of celestials flanking the conch-blowing śaṅkhapāla at the apex of the umbrella.

220. By contrast, the parikara details of the image dated S.1214/A.D. 1158 is much more regimented. The main kāyotsarga figure of Jina Supārśvanātha was mutilated and repaired as in the last case, and whatever is said in that context is applicable to this instance as well. Besides the standing cāmaradharas and the seated adorer figures at the flanks of the Jina are carved 16 Vidyādevīs, eight on each of its flanks. The details of the upper part is according to the Maru-Gurjara style and conventions but the figures are accommodated in a more compressed and much too formal manner. However, the semi-circular sub-pedestal below the inscribed flat pedestal shows figures of vyālas and elephants set within the loops of a creeper which are in good relief and interesting from the standpoint of execution. Typologically, the rendering is a continuation of the depiction of the motif on the surlintels of the lateral ceilings in the .APATUika of the Śāntinātha temple.

222. A similar sub-pedestal of a standing Jina image (one of the pair) dated S. 1314/ A.D. 1258 continues the tradition of carving noticed in the foregoing illustration, the quality within a century, however, has deteriorated. This is also the case of the corresponding example dated to A.D. 1258.

224. An image of Jina Vāsupūjya in a niche of the guḍhamaṇḍapa of the Sambhavanātha seems of the late 13th century date. The images showing Tīrthaṅkara Vāsupūjya sitting underneath the campaka tree came into popularity in the latter half of the 13th century as is clear from the examples in
Porbandar (A.D. 1259), Kambhāta, and a few other places. The Kumbhāriyā instance possesses no aesthetic pretension.

225. The image of a donor couple, uninscribed but stylistically of the 13th century is incongruently placed on the pedestal of a Jina with empty parikara. Such figures, all of the medieval period, are known from several Jaina sites in western India.

226. The two plates illustrate the marble figures of the Yakṣa Sarvānubhūti and & Yakṣi Ambikā, kept on the floor of the garbhaṅga of the Mahāvīra temple. Both have partially suffered from the algae action due to long neglect and exposure to elements in the past. The style of the Sarvānubhūti figure is close to the cāmara-bearers of the kāyotsarga image of A.D. 1062. And that of Ambikā on one side possesses some details of the former image as well as the style which is posterior by a few decades to the two images (c. A.D. 1032) in the Vimala temple at Ābu. All of them possess halo. The two images here wear karaṇḍa mukuṭa: the Ambikā images in Devāḍā have dhammilla mukuṭa. All in all, these two Kumbhāriyā images seem to be of c. A.D. 1062 and probably had belonged to the Mahāvīra temple.

228. While describing the ceiling, the first one in the eastern aisle of the Mahāvīra temple, it was noted that its boxes at the (western) extremity show figures of three divinities—Sarvānubhūti, Ambikā, and Brahmaśānti. The enlarged photo-illustration of that part of ceiling shows with sufficient detail and clarity the three figures whose style seem to be c. A.D. 1062, the date of the two earlier images discussed in the foregoing plates.

229. The Ambikā, stylistically of Kumārapāla’s time, is cast in highly conventionalised style, of contemporaneous Jaina painting to be precise. It is inscribed but larger portion of the inscription is effaced.

230. The image of Ambikā in the Neminātha temple could be contemporaneous with the temple’s older parts, but it was damaged and likewise has suffered disastrous restoration, the head of one of her sons is a replacement of the 17th century. The insertion of two folkish looking upper hands’ arms etcetera speak loudly about what the image suffered at the hands of the iconoclast and the renovators alike. Her torso, the ornaments including keyūra on the right arm etcetera reflect the style of the better figures of the time of Siddharāja.
231. This large and gorgeous toraṇa is said to be before the principal image in the sanctuary of Jina Mahāvīra. Also, it is said to be inscribed, its date being S. 1213/A.D. 1157. However, the inscription is not traceable on the lower uncarved part of its poles, nor is the text of the inscription published.

The style of the toraṇa-posts seems derivative of the śākhās of the elaborate doorframes in the Pārśvanātha temple. Such toraṇas, set up before the images in the sanctuaries, are known from a couple of devakulikās (west wing) in the Pārśvanātha temple here and in the devakulikā of the Vimala temple (east wing left side), Mt. Ābu. None of them, so far cited, is earlier than the latter half of the 12th century.

232. Two posts of a large marble toraṇa that once may have been in the garbhagṛha of the Pārśvanātha temple (vide Insc. 19). The toraṇa proper, usually supported above the posts, however, is lost. From the style of the figures, it could be of the time of Jayasimha Siddharāja. If this inference is accurate, then this may be looked upon as an instance earlier than all known from Ābu and Kumbhāriyā.

233. The large discarded toraṇa which is said to be once before the principal image of Neminātha in his main sanctuary. The style of the Vidyādevī figures seem of the 12th century. As in the doorframes, so also in toraṇa posts, the rūpastambha bore the figures of Vidyādevīs. The āṇḍola-toraṇa, in style, somewhat resembles that in the balānaka of this temple.

234. The two toraṇas, earlier referred to, inside the two devakulikās of the Pārśvanātha temple. Although the design is not bad, the details and their execution are somewhat poor. In all instances, the toraṇa type used is of the āṇḍola specification.

235. The discarded yellowish marble fragment of the top of a Samavasaraṇa with quadruple and semicircular parikara tops, now lies in the eastern sector within the precincts of the Pārśvanātha temple. There was thus somewhere a second Samavasaraṇa in Kumbhāriyā, perhaps in the Neminātha temple.

236. The convention of sculpting the slab bearing the 24 mothers of the Jina had come into vogue from at least the 12th century. The uninscribed paṭṭa shown here, once probably in the gūḍhamaṇḍapa of the Neminātha temple and now in the store room of one of the temples, is carved in four strata, the first one
bears seven Jinamātā figures and two pairs of ārādhakas and ārādhikās at the extremities, one standing to the left and other to the right of the mother. The second stratum contains the same number, the third and the fourth each show five mothers. All of them are set in plain panels. Their faces are largely effaced, and there are label inscriptions for identification of each one of the Jinas' mothers. The apex shows seated figure of a Jina.

238 Of the three fragments of a Saptatiṣāta-Jina-paṭṭa that once was in the gūḍhamaṇḍapa of the Neminātha temple. More will be said on the concept that underlay and the nature of the paṭṭa while discussing Plate 242.

239. The Vis-viharamāṇa-paṭṭa depicts the 20 currently existing Jinas in the mythical Mahāvideha-kṣetra of the discoidal continent of Jambhūdvīpa which is at the centre of the countless number of ring-shaped island continents alternating with ring oceans. However, no āgama, including the Samavāyāṅga-sūtra (on its 20th 'sthāna' or location), refers to these Jinas. The concept apparently was formulated in the sixth century when the niryuktis and the bhāṣyas were composed.

This inscribed paṭṭa, originally was in the Neminātha temple. Its execution is very mediocre and stylistically it seems not earlier than the late 13th century, maybe even later: It has Jina Sīmandhara, the first of the 20 Jinas, at the apex, the others follow in sequence of 5, 7, and 7, the last image mutilated. The paṭṭas of Vis-viharamāṇa-Jinas are very rare to meet with. They, too, like the Sammetaśikhara-paṭṭa bearing 20 Jinas (with which they sometimes have been confused) seem to have been originated in the 13th century.

240. The Nandīśvaradvīpa-paṭṭa placed in a khattaka in the eastward extension of the trika is dated S. 1211/A.D. 1267. Nandīśvaradvīpa is the seventh island continent counting from Jambūdvīpa. No human life exists there; but there are eternal shrines of the 13 Jinas around each of its cardinal Meru mountain, totalling thus to 52. These Jinas include 24 of the present and 24 of the past megacycles of time, plus four eternal Jinas, namely Candrānana, Vārśena, Rṣabha, and Vardhamāna.

The paṭṭa illustrated here shows the Nandīśvaradvīpa encircled by the eighth ocean. Inside are indicated forests through stylized trees surrounding the shrines. Eight figures of Harinegameṣa, two on either side of each 13
shrines and a pair of kinnara figures is shown near the top. A torana adorns the upper portion of the paṭṭa, otherwise having a circular main field.

The Nandīśvaradvipa-paṭṭas began to be carved and set up in western India in the Śvetāmbara shrines from at least the 12th century. The paṭṭa is unknown in the Boṭika/Kṣapanaṇaka sect which held sway in those days in east Rajasthan, Madhya Pradesh and Uttar Pradesh. It is likewise unknown in the Digambara sect which originated in Tamilnadu, next spread in Karnataka, and slowly travelled upwards where eventually it absorbed Boṭika sect lock, stock, and barrel. The Boṭika sect, founded by Ārya Śivabhūti sometime in the first half of the second century A.D. fully recognized āgamas but seemingly disagreed with the main sect Nirgranhas in matter of ‘parigraha’ meaning the upakaraṇas which a friar can keep. The Nirgranhas permitted a bowl and a piece of cloth (kaṭibandhana, kaṭipatṭaka) to cover or hide the private parts as and when needed, particularly while on tours for begging food in the cities and town. They, unlike the Digambaras, believed in the salvation of feminine gender, house-holders, as well as for the adherents of other religions. Their images of Jina Munisuvrata portray a Jina as a seated nude lady. All Jaina sects otherwise, and of course, believed in the same concept of cosmography which includes Nandīśvara-dvīpa and its 52 Jina temples.

242. The Saptatiśata-paṭṭa represents an idea of the presence at a time of as many as 170 Jinas, an eventuality believed to have happened countless trillions of aeons ago, in the time of the second Jina Ajitanātha, that period specifically known as the ‘utkṛṣṭa-kāla’. The worship of such paṭṭas, unknown in all Jaina sects except the Śvetāmbara, seemingly came into vogue in the latter half of the 13th century. A few examples of such paṭṭas are reported from northern Gujarat: And there is one fine and elaborate paṭṭa of c. A.D. 1320-1325 in the Kharatara-vasahi (Bulavāṇī temple) on Mt. Śatrūṇjaya.

The Saptatiśata-Jina-paṭṭa illustrated in this plate is placed along the western extension wall of the śatcatuskya of the Neminātha temple. The middle area, not exactly at the paṭṭa’s geometric centre, shows a sa-parikara Jina-paṇcaka. The Ajita Jina, represented as a larger figure, is placed in its centre. The paṭṭa is inscribed and is dated to S. 1310/A.D. 1254. The distribution of the Jina figures to total 170 is ingeniously done.
243. The Kalyāṇatraya-patta, dated S. 1343/A.D. 1287 is placed in the extended eastern portion of the mukhamandapa or satcatuskya where it faces west. The patta is a rare type of representation, two dimensional (showing one face out of the usual four faces of the tridimensional symbolic representation) theme of the three Kalyanakas—renunciation, enlightenment, and salvation of Jina Arishtanemi—that are believed to have happened on Mt. Ujjayanta, the vogue which apparently had been started by minister Tejapala in early thirties of the 13th century. In the Neminatha temple example, the upper or third panel is missing.

244. The Samalikavihara-carita-patta is after a Jaina myth of a kite sitting on a tree near Bhogukaccha which was killed by a hunter. At her dying moments, she heard the sermon from the compassionate Jaina munis who then were passing by, on account of which she was reborn as a princess Sudarsanā of Lanka. One day, on suddenly recalling her past existence, she voyaged by ship to Bhogukaccha and founded there a temple to Jina Munisuvrata. The patta illustrated here is dated to S. 1338/A.D. 1282. Bhandarkar saw it set up in the closed hall of the Neminatha temple, though now it is placed on a pedestal in the mukhamandapa of the Mahavira temple. Bhandarkar, however, could not identify its theme. Cousens quoted a parallel, of a very similarly delineated patta (of S. 1335/A.D. 1279) in the Tejapala temple at Mt. Abu. Such pattas so far have been unknown before the latter half of the 13th century. They are likewise unknown from the Ksapanaka, its offshoot the Yapaniya of northern Karnataka, and the Digambara sect.

A corresponding Asvavabodha-patta has been fixed above the south wall bhadra-khattaka of the Neminatha temple, the like of which is also paralleled in the Lusha-vasah temple, Delva, Mt. Abu. (Cf. Jayantavijaya, Abu, Pt. 1, Ujjain 1933, Plate opposite p. 109.)
## Reference Glossary:
### Art & Architectural Terms

<table>
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<th>Term</th>
<th>Definition</th>
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<tbody>
<tr>
<td>Adhināyaka</td>
<td>principal deity</td>
</tr>
<tr>
<td>alaṅkāra-devatā</td>
<td>divine figure(s) [including iconologically meaningful pantheonic divinities] generally associated as an exterior decoration, usually on the temple's or hall's wall</td>
</tr>
<tr>
<td>alinda</td>
<td>aisle</td>
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<tr>
<td>Anekāṇḍaka</td>
<td>multi-spired/multi-turreted (Nāgara śikharā)</td>
</tr>
<tr>
<td>añga</td>
<td>principal horizontal/vertical division of the temple plan such as bhadra, pratiratha, karna etc.</td>
</tr>
<tr>
<td>anda</td>
<td>spirelet in the constitution of Śekhārī temple</td>
</tr>
<tr>
<td>anḍaka</td>
<td>space in front of sanctum door; vestibule</td>
</tr>
<tr>
<td>antarāla</td>
<td>recess between major mouldings, generally between kalaśa and kapotapāli in pīṭha; inserted also between two courses of kapotapāli in varaṇḍikā/prahāra below the śikharā; often showing kuṇjārākṣa pattern as its decoration, especially in Mahā-Gurjara buildings</td>
</tr>
<tr>
<td>antarapaṭṭa</td>
<td>innermost jamb of doorframe</td>
</tr>
<tr>
<td>antaraśākhā</td>
<td>divine nymph; surasundarī; devāṅganā</td>
</tr>
<tr>
<td>apsaras</td>
<td>moon-stone; semi-circular step before the sanctum doorway</td>
</tr>
<tr>
<td>apsarā</td>
<td>half-lotus (decorative motif)</td>
</tr>
<tr>
<td>ardhacandra</td>
<td>split-diamond (decorative motif)</td>
</tr>
<tr>
<td>ardhapadma</td>
<td>split-gavākṣa (decorative motif)</td>
</tr>
</tbody>
</table>
aṣṭamaṅgala  eight auspicious symbols
aṣṭanāyikās  eight damsels showing different moods, gestures, and roles
Aṣṭāpada  Kailāsa; mountain on which Jina Rṣabha attained nirvāṇa, symbolic representation of
Aṣṭāpada-kulikā  chapel enshrining Aṣṭāpada
avalokanaka  window-opening in sāndhāra prāśāda or/and gūḍhamaṇḍapa
āmalaka  “myrobalan fruit”; crowning member of the Nāgara (Latina and Śekharī/Anekāṇḍaka) temple
āmalasāraka  large “cogged wheel” shaped stone crowning the North Indian śikhara-spire; broader and more compressed āmalaka
āṇḍola  wave
āṇḍola-toraṇa  wavy formed arch
ārādhaka  male adorer
ārādhikā  female adorer
āśanaṇaṭṭa  seat-slab
āyatana  shrine; ālaya, prāśāda
āyudha  emblematic weapon of a divinity
Bahirśākhā  outer śākhā; bāhyaśākhā
bakulamālā  garland of “bakula” flowers, generally a thin and auxiliary decorative vertical strip in doorjambs
balānaka  pillared entry-hall, generally with an upper storey
bāhya  outer
bāhyaśākhā  outermost door-jamb
bhadra  central offset (wall-division); ratha, madhya-ratha (Kaliṅga)
Bhadraka  square pillar-type with central projection on plan and in elevation
bhadrakhattaka  
niche at the cardinal point of the jaṅghā (upper section of a temple-wall)

bhadraprāśāda  
larger devakulikā co-axial with the transept of the raṅgamaṇḍapa

bhadrāpīṭha  
bhadrāsana, generally circular

bhadrāsana  
scat

bhadrāvalokana  
opening at the central offset of prāśāda and/or closed hall; balcony, window

bharana  
fluted or ribbed echinus

bharanī  
bharana with more minute ribbings

bhāravāhaka  
atlantid figure

bhitā  
plinth; rectangular course below the base proper

bhramāntikā  
cloistered corridor in Jaina temples; bhramatī (Gujarāti)

Bhūmija  
superstructure type composed of corner and intermediate pillarettes supporting miniature Latina sikhara and having a vertical jāla-spine at the bhadaras

Cakra  
wheel; Viṣṇu’s discus

cakravarti  
universal emperor

campaka  
flower of *Michelia champaca* Linn. (decorative motif)

candrāvalokana  
screened window

catuḥśākha  
doorsframe having four śākhās

catuḥśākha  
doorsframe having four śākhās

caturmukha  
four-faced; four-doored sanctum

caturvimśati-Jina-patṭa  
carved slab depicting 24 Jinas; Jina image, in stone or metal, with a surround of 23 Jinas

caturvimśati-Jinamātā-patṭa  
carved slab showing 24 mothers of the 24 Jinas
caturviṁśatī-jiñālaya  Jaina temple with an entourage of 24 devakulikās enshrining 24 Jinas

catuśkhanḍā-kola  four-lobed kola, one of the cusped-and-coffered courses of a ceiling

catuśkola  pendant formed by four circular kola courses in descending order and sequentially diminishing in size

catuśkya  bay of four-pillars; four-pillared structure
catuṣkī  minor inverted cyma recta

Citra-torāṇa  ornamental torāṇa-arch showing figural decoration on front and back faces

cāmara  fly-whisk
cāmaradhara  fly-whisk bearing male
cāmaradhārinī  fly-whisk bearing female

chajjikā  minor roof; rooflet moulding

Dāmpati-yugala  human (or divine) couple
danḍacchāḍya  projecting sloping cave showing/simulating a series of minor logs on the upper surface
dardarikā  moulding resembling cyma reversa in ceiling
devakulikā  minor/subsidiary shrine; peripheral shrine
devakulikā-khattaka  large niche used in lieu of a true devakulikā, occurring in the paṭṭāsālā or trika

Dikpālas  eight guardians of the compass directions
dhammilla mukuṭa  dhammilla form of diadem
dhōtī  lower garment, from waist downwards
dhavāja  banner-staff
dhavajādharā  symbolic male figure carved at the end part of the śikhara which feigns to hold the flagstaff
<table>
<thead>
<tr>
<th>dvāra</th>
<th>door</th>
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<tr>
<td>dvārabandha</td>
<td>doorframe</td>
</tr>
<tr>
<td>dvārasākhā</td>
<td>doorjamb</td>
</tr>
<tr>
<td>dvi-aṅga</td>
<td>with two planes of offset (triratha in Eastern India)</td>
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<tr>
<td>dvibhaṅga</td>
<td>double flexure</td>
</tr>
<tr>
<td>dvi-kola</td>
<td>pendant/pendantive composed of two kola courses</td>
</tr>
<tr>
<td>ḍamaru</td>
<td>hand-drum</td>
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**Gagāraka**

- scout-badge like decorative motif comprising arrow between two contra spirals
- chain of gagārakas carved at the edge of the kapotapāli
- basal-band showing frontal posture of elephant figures in file
- “elephant’s palate”; cusped ceiling-course
- celestial minstrel
- womb-house; sanctum
- “cow’s eye” (decorative motif); candraśālā, ṭhakāra
- gorgon head; kīrttimukha
- decorative motif showing bell with a hanging chain dangling from a grāsa-mask
- gorgon face or head; kīrttimukha
- band showing grāsa heads in file
- closed hall
- bell; bell-member of the saṁvaraṇā-roof; crowning bell of Phārṣanā/saṁvaraṇā
- small bell-member
Hāmsa

goose, gander (decorative motif)

Hiranyendra

Indra riding on an elephant and shown in Jina image parikaras

Illikā-toranā

toranā, with undulating arch form

Jagati

plinth, platform socle, stylobate, stereobate; basal moulding of adhiṣṭhāna (South Indian)

Jaṅghā

wall-fricze between vedibandha and śikhara; kaṭi (older synonym)

Jāḍyakumbha

“kumbha at the base-root”; inverted cyma recta; lowest pīṭha moulding

Jāla

jālaka

perforated screen; gavākṣa-web design of a śikhara

Jinatraya

seated Jina flanked by two standing Jina figures

Jinamāṭṛkā-paṭṭa

sculpted slab showing 24 mothers of the Jinas, each carrying a baby Jina

Kailāsa

Mt. Aṣṭāpada in the Himālayas

kakṣāsana

seat-back; backrest

kalābo

carved block of stone placed over the śikhara’s skandha for holding flagstaff (late vogue)

kalaśa

“pitcher”; torus moulding; jar-shaped pinnacle of śikhara

kalpavallī

kāmalatā

wish-fulfilling vine; kalpalatā

Kalyāṇakas

auspicious events in Jina’s life

Kalyāṇatraya

Three auspicious events—renunciation, enlightenment and salvation—of Jina Ariṣṭanemi happened on Ujjayantagiri (Mt. Gimbār), its symbolic representation
Kalyāṇatraya-paṭṭa
two dimensional representation of three dimensional symbolic representation of Kalyāṇatraya concept

Kamala-yantra
tantric diagram involving full-blown lotus

kaṇṭha
neck; recess between mouldings; kāṇṭhi, kaṇṭi (Oriyā)

kapili
wall projecting in front of the sanctum connecting it with hall; a vestibule connecting prāsāda with manḍapa

kapotapāḷi, kapotāli
kapotapāḷikā
cyma-eave/cornice

kapotikā
minor cyma-eave

karaṇḍa
literally basket; sort of whorled diadem

karaṇḍa mukuṭa
mitre of the karaṇḍa type

karma
“deed”; complex spirelet with several miniature aṇḍaka-spirelets

karna
angle, corner; corner wall-division

karaṇḍadardarikā
cyma recta moulding with arris in the concentric ceilings

karaṇaka
arris moulding in a base; also with pillar capital

karaṇakūṭa
miniature square temple at the corner of superstructure

karaṇāṇḍaka
corner āmalaka in veṇukośa

karaṇa-piṭha
base having an arris moulding but without gaja-, aśva-, and narapīṭha mouldings

karna-kākā
knife-edged arris moulding; minor karaṇaka

karaṇṭaka
“bowl”; large circular ceiling

kaṭi
“waist”; wall (early synonym for jaṅghā)

kaṭibandhana
waist-garment

kaṭimekhalā
waistband

kaṭipatṭaka
same as kaṭibandhana
kāyotsarga
kāyavyutsarga

standing erect posture with downward hanging arms

kiṅkiṇī, kiṅkiṇī
kiṅkaṇikā

miniature bell, generally suspended from chain (decorative motif)

kinnara

celestial birdman playing musical instrument

Kesāryādi prāśāda

prāśādas of the series beginning with Kesari

keyūra

armlet

kola

“boar”; decorative, semi-circular coffered component in a ceiling course

kolaja-lambana

pendantive made up of kola courses

kotā

rampart; surrounding/enclosure wall

kumbha

“pot” (inverted); vedibandha’s second moulding in the sequence of five

kumbhaka

pillar base

kumbhikā

base of pillar/pilaster, usually smaller than kumbhaka; basal part of stambhasākhā in a doorframe

kumuda

torus moulding of a base

Kūṭa

superstructure-type

kūṭa

square aedicule; spirelet; miniature kūṭāgāra

kūṭākāra

miniature kūṭa-shaped decorative motif on āsanapatta’s exterior profile

Kṣipta

“thrown”; projected cusped course in a ceiling

kṣipta lūmā

projected pendantive

Kṣiptotkṣipta

ingoing as well as outprojecting course in a ceiling

khalvasākhā

deeply carved recessed sākhā

khattaka

ornate niche in a wall with parikarma-frame

khura

basal plain moulding of vedibandha, below kumbha

khura-kumbha

complex of khura and kumbha mouldings
Lakṣmi-kamala  | huge flower of the species Victoria regia
lalāṭabimba        | crest figure, central (figural, rarely floral) symbol on door lintel, generally indicative of the presiding deity
bimba              |
lambana            | decorative central pendant in larger ceiling
Latina             | North Indian mono-spired šikhara-type with curvilinear vertical bands (latās) usually bearing jāla-pattern
lumbikā            | minor projecting corbel shaped (ribbed or otherwise) bracket (for supporting nāyikā or citraputrikā figure of a column in a hall)
lūmā               | cusped and downward projecting pendantive

Madhyabandha       | medial band (wall-pilaster decoration); mediating ornamented (or plain) band of a wall
madhya-ratha       | central offset; bhadra
mahāpiṭha          | tall socle with additional set of upper mouldings such as gajapīṭha, aśvapiṭha and naraπīṭha; also sometimes vedibandha (for sāndhāra temples)
makara             | crocodile-monster; dolphin; sea-monster
makara-praṇāla     | makara-shaped gargoyle
makara-torāṇa      | torana-arch disgorged from the jaws of opposed makāra-heads
mañca              | dais
mañcikā            | dais-like moulding supporting figure-bearing niche
maṇḍapa            | hall, generally columnar
maṇḍaraka          | projecting central part of ornate doorsill
maṇḍovara          | temple’s/closed hall’s portion above jagatī or pīṭha and below chādyā; kaṭi; wall proper
maṇibandha         | band of gems, diamonds alternating with stylized rubies as ornate miniature medallions (decorative motif)
<table>
<thead>
<tr>
<th>Term</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>manipatthi</td>
<td>band of gems/jewels (decorative motif)</td>
</tr>
<tr>
<td>manipatthikā</td>
<td></td>
</tr>
<tr>
<td>mardala</td>
<td>type of drum</td>
</tr>
<tr>
<td>mañjarī</td>
<td>spirelet</td>
</tr>
<tr>
<td>mālādhara</td>
<td>garland-bearing vidyādhara</td>
</tr>
<tr>
<td>mālā-vidyādhara</td>
<td>flying celestial angelic male figure carrying garland</td>
</tr>
<tr>
<td>Miśraka</td>
<td>“mixed”; composite pillar-type, vertically combining various geometric sections from square to circular</td>
</tr>
<tr>
<td>mithuna</td>
<td>auspicious couple</td>
</tr>
<tr>
<td>Meghanāda</td>
<td>storied semi-open or open columnar hall</td>
</tr>
<tr>
<td>mukhacatuškī</td>
<td>four-pillared entry porch</td>
</tr>
<tr>
<td>mukhālinda</td>
<td>front aisle; fore aisle</td>
</tr>
<tr>
<td>mukhamanaḍapa</td>
<td>front hall; entry hall; narthex</td>
</tr>
<tr>
<td>mukula</td>
<td>floral bud (decorative motif)</td>
</tr>
<tr>
<td>mukulikā</td>
<td></td>
</tr>
<tr>
<td>mukuṭa</td>
<td>crown, tiara</td>
</tr>
<tr>
<td>muraṇa</td>
<td>type of drum</td>
</tr>
<tr>
<td>mūlaghaṇṭā</td>
<td>principal or topmost/crowning large bell-member of the samvaraṇā or Phāṃsanā roof</td>
</tr>
<tr>
<td>mūlamaṇjarī</td>
<td>principal spire in Śekhari/Anekāṇḍaka śikhara; mūlaśṛṅga</td>
</tr>
<tr>
<td>mūlanāyaka</td>
<td>main enshrined deity</td>
</tr>
<tr>
<td>mūlaprāṣāda</td>
<td>main shrine; shrine proper in relation to subsidiary shrines</td>
</tr>
<tr>
<td>mūlaśṛṅga</td>
<td>central spire in Śekhari/Anekāṇḍaka śikhara; mūlamaṇjarī</td>
</tr>
<tr>
<td>Nandīśvara-dvīpa</td>
<td>seventh ring island continent of Jaina cosmography</td>
</tr>
<tr>
<td>Nandīśvara-dvīpa-paṭṭa</td>
<td>slab sculpted as symbolic representation of Nandīśvara-dvīpa</td>
</tr>
<tr>
<td>Term</td>
<td>Meaning</td>
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<td>----------------------</td>
<td>-------------------------------------------------------------------------</td>
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<tr>
<td>Nandīśvara-patṭa</td>
<td>sculptured slab showing the symbolic representation of the 52 shrines</td>
</tr>
<tr>
<td></td>
<td>of the Nandīśvara-dvīpa</td>
</tr>
<tr>
<td>narapatṭikā</td>
<td>band bearing human figures in procession</td>
</tr>
<tr>
<td>narapiṭha</td>
<td>basal-course showing humans engaged in manifold activities</td>
</tr>
<tr>
<td>navacatuṣṭkya</td>
<td>vestibule with nine bays arranged in three consecutive and linked</td>
</tr>
<tr>
<td>navacatuṣkī</td>
<td>quadrants</td>
</tr>
<tr>
<td>Nava-nidhīs</td>
<td>nine mythical treasures</td>
</tr>
<tr>
<td>nidhi</td>
<td>mythical treasure</td>
</tr>
<tr>
<td>Nābhicchanda</td>
<td>ornate ceiling type with deep concentric cusped-and-coffered courses</td>
</tr>
<tr>
<td></td>
<td>or bands</td>
</tr>
<tr>
<td>Nābhimandāraka</td>
<td>Nābhicchanda ceiling with a central lambanapendant</td>
</tr>
<tr>
<td>Nāgara</td>
<td>generic name for North Indian temple type having Latina/Anekāṇḍaka</td>
</tr>
<tr>
<td></td>
<td>śikhara</td>
</tr>
<tr>
<td>nāla</td>
<td>channel</td>
</tr>
<tr>
<td>nāla-maṇḍapa</td>
<td>hall of the access-channel</td>
</tr>
<tr>
<td>nāyikā</td>
<td>(figure of) female dancer showing various abhinaya-expressions</td>
</tr>
<tr>
<td>Negameṣa</td>
<td></td>
</tr>
<tr>
<td>Hari-Negameṣa</td>
<td>goat-faced deity used by Hari or Indra as his executive</td>
</tr>
<tr>
<td>Padma</td>
<td>lotus</td>
</tr>
<tr>
<td>Padmakā</td>
<td>ceiling made up of lūmās</td>
</tr>
<tr>
<td>padmakāsara</td>
<td>staminal tube in the ceiling, projecting from the kola, lūmā, and</td>
</tr>
<tr>
<td></td>
<td>lambana</td>
</tr>
<tr>
<td>Padmanābha</td>
<td>ceiling type bearing lūmā-pendantatives</td>
</tr>
<tr>
<td>Padmaśilā</td>
<td>Samatałā ceiling with full-blown centrally placed lotus</td>
</tr>
<tr>
<td>padmāsana</td>
<td>Yogic cross-legged posture</td>
</tr>
<tr>
<td>Term</td>
<td>Meaning</td>
</tr>
<tr>
<td>----------------------</td>
<td>-------------------------------------------------------------------------</td>
</tr>
<tr>
<td>padmasarovara</td>
<td>lotus/lily-bearing pond</td>
</tr>
<tr>
<td>pallava</td>
<td>leaf</td>
</tr>
<tr>
<td>pañcaśākha</td>
<td>having five śākhas</td>
</tr>
<tr>
<td>pañcaśākhā</td>
<td>Five auspicious events of the Jina’s life—transmigration, birth, renunciation, enlightenment, and salvation</td>
</tr>
<tr>
<td>pañcakalyāṇaka</td>
<td>Nāgara śikhara with one spire and four corner spirelets</td>
</tr>
<tr>
<td>pañcāṇḍaka (Kesari)</td>
<td>type of drum</td>
</tr>
<tr>
<td>parikara</td>
<td>image-frame, often bearing retinue of subsidiary figures panelled or otherwise</td>
</tr>
<tr>
<td>parikara-torana</td>
<td>torana placed before the image</td>
</tr>
<tr>
<td>parikarma</td>
<td>niche-frame</td>
</tr>
<tr>
<td>patra</td>
<td>leaf, foliage</td>
</tr>
<tr>
<td>patraśākhā</td>
<td>śākha adorned with foliage</td>
</tr>
<tr>
<td>paṭṭa</td>
<td>band, register</td>
</tr>
<tr>
<td>paṭṭasālā</td>
<td>lobby, cloister</td>
</tr>
<tr>
<td>paṭṭī paṭṭikā</td>
<td>smaller band; rectilinear fillet</td>
</tr>
<tr>
<td>pitha</td>
<td>pedestal; moulded base of structure</td>
</tr>
<tr>
<td>pithikā</td>
<td>image-pedestal</td>
</tr>
<tr>
<td>pedyā</td>
<td>lower block of door-jambs (often carved with figures of river-goddesses and door-guardians)</td>
</tr>
<tr>
<td>pāl ghāṭa (Gujarāṭi)</td>
<td>carved motif formed as a miniature vase-and-foliage</td>
</tr>
<tr>
<td>pārśva-catuṣkī</td>
<td>lateral porch of a hall</td>
</tr>
<tr>
<td>pārśvālinda</td>
<td>side aisle</td>
</tr>
<tr>
<td>Phāimsanā Phāimsanā</td>
<td>tiered pyramidal roof-type</td>
</tr>
<tr>
<td>phāmsākāra</td>
<td>having tiered pyramidal form</td>
</tr>
<tr>
<td>Sanskrit</td>
<td>English</td>
</tr>
<tr>
<td>-------------</td>
<td>-------------------------------------------------------------------------</td>
</tr>
<tr>
<td>phālanā</td>
<td>minor offset demarcating planes</td>
</tr>
<tr>
<td>pradakṣiṇā</td>
<td>circumambulation; (sometimes) ambulatory passage</td>
</tr>
<tr>
<td>pramatha</td>
<td>goblin; gaṇa, bhūta</td>
</tr>
<tr>
<td>praṇāla</td>
<td>water chute; conduit</td>
</tr>
<tr>
<td>pratiratha</td>
<td>wall-offset flanking bhadra; anuratha (Eastern India)</td>
</tr>
<tr>
<td>pratyaṅga</td>
<td>quarter śikharas flanking the urahśriṅga or half-śikhara at the bhadras</td>
</tr>
<tr>
<td>prākāra</td>
<td>enclosure wall</td>
</tr>
<tr>
<td>prāsāda</td>
<td>“palace”, “mansion”; temple</td>
</tr>
<tr>
<td>prāsāda-piṭha</td>
<td>temple-base</td>
</tr>
<tr>
<td>Raṅgamandapa</td>
<td>open-type of pillared hall; nṛtyamandapa; sabhā-mandapa</td>
</tr>
<tr>
<td>ratha</td>
<td>bhadra</td>
</tr>
<tr>
<td>rathikā</td>
<td>framed niche</td>
</tr>
<tr>
<td>ratna</td>
<td>diamond or lozenge-shaped decorative motif</td>
</tr>
<tr>
<td>ratnabandha</td>
<td>jewel-band</td>
</tr>
<tr>
<td>ratnapatṭa</td>
<td></td>
</tr>
<tr>
<td>ratnapatṭi</td>
<td>band of diamond pattern; maniṣpaṭṭa, maniṣpaṭṭikā</td>
</tr>
<tr>
<td>ratnapatṭikā</td>
<td>band of jewels</td>
</tr>
<tr>
<td>ratnaśākhā</td>
<td>śākhā with jewel pattern</td>
</tr>
<tr>
<td>rājasena</td>
<td></td>
</tr>
<tr>
<td>rājasenaka</td>
<td></td>
</tr>
<tr>
<td></td>
<td>broad ornate fillet as substructure of vedikā fencing (usually decorated</td>
</tr>
<tr>
<td></td>
<td>with diamond and double volute pattern; also with pramathas and</td>
</tr>
<tr>
<td></td>
<td>bhāraṇvāhakas in several early Mahā-Maru instances)</td>
</tr>
<tr>
<td>rāsamanḍala</td>
<td>dancers in circle</td>
</tr>
<tr>
<td>rekha</td>
<td>curvature of śikhara</td>
</tr>
<tr>
<td>rūpa</td>
<td>figure; figural ornament</td>
</tr>
<tr>
<td>Term</td>
<td>Description</td>
</tr>
<tr>
<td>-------------------------------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>rūpadhārā</td>
<td>band bearing figures</td>
</tr>
<tr>
<td>rūpakaṇṭha</td>
<td>recess carved with figures, in a ceiling</td>
</tr>
<tr>
<td>rūpapaṭṭi</td>
<td>figure-bearing band; rūpadhārā</td>
</tr>
<tr>
<td>rūpaśākhā</td>
<td>śākhā with figural ornamentation</td>
</tr>
<tr>
<td>rūpastambha</td>
<td>pilaster-formed jamb, usually central in doorframe and carved with figures</td>
</tr>
<tr>
<td>Sabhāmandāraka</td>
<td>cusped-and-coffered ceiling ‘Sabhāmārga’ with a central lambana-pendant</td>
</tr>
<tr>
<td>Sabhāmārga</td>
<td>main ceiling of a hall with cusped-and-coffered courses (of kolas and gajatālus)</td>
</tr>
<tr>
<td>Sahasrakūṭa</td>
<td>temple with 100 turrets, symbolic representation of (Jaina)</td>
</tr>
<tr>
<td>salilāntara</td>
<td>recess between wall-bays</td>
</tr>
<tr>
<td>Samalikā-vihāra-paṭṭa</td>
<td>sculptured slab depicting the myth of the founding of the Jina Suvraata’s temple at Brugukaccha</td>
</tr>
<tr>
<td>Samataala</td>
<td>flat, ceiling type</td>
</tr>
<tr>
<td>Samavasaraṇa</td>
<td>Jina’s three ramparted place of preaching, symbolic representation of</td>
</tr>
<tr>
<td>Samavasaraṇa-kulikā</td>
<td>chapel enshrining a Samavasaraṇa</td>
</tr>
<tr>
<td>Sammetaśikhara</td>
<td>Mount called Sammeta (or Sammeda)</td>
</tr>
<tr>
<td>Sammetaśikhara-paṭṭa</td>
<td>carved symbolic slab representing Mt. Sammeta where 20 Jinas including Pārvanātha attained salvation</td>
</tr>
<tr>
<td>Sammetaśikhara tūrtha</td>
<td>holy Mt. Sammeta</td>
</tr>
<tr>
<td>samvaranā</td>
<td>tiered pyramidal roof-type with ribbed bell-shaped members as decorative motif, placed in rows at all tier-levels</td>
</tr>
<tr>
<td>sandhikṣetra</td>
<td>coupling-area</td>
</tr>
<tr>
<td>sandhipāla</td>
<td>block concealing joints</td>
</tr>
<tr>
<td>sa-parikara Jina-paṅcaka</td>
<td>(figures of) five Jinas set within a parikara-frame</td>
</tr>
<tr>
<td>Term</td>
<td>Translation</td>
</tr>
<tr>
<td>----------------------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>sapta-kolaja</td>
<td>pendant having seven kolas</td>
</tr>
<tr>
<td>sapta-kolaja lambana</td>
<td>pendant made up of seven kola courses</td>
</tr>
<tr>
<td>Saptatiśatabimba</td>
<td>large sculptured slab showing 170 Jinas of the rare and most glorious cycle of time</td>
</tr>
<tr>
<td>Saptatiśatayantraka</td>
<td>same as above</td>
</tr>
<tr>
<td>Sattarisaya-Jina-paṭṭa</td>
<td>same as above</td>
</tr>
<tr>
<td>sopāna</td>
<td>step</td>
</tr>
<tr>
<td>sopānamālā</td>
<td>series of steps</td>
</tr>
<tr>
<td>sopāna-dvaya</td>
<td>two steps of the paṭṭaśālā-cloister</td>
</tr>
<tr>
<td>sopāna-traya</td>
<td>three steps of the paṭṭaśālā-cloister</td>
</tr>
<tr>
<td>surasundarī</td>
<td>heavenly damsel; apsaras, devāṅganā, consort of the gandharva minstrel</td>
</tr>
<tr>
<td>skandha</td>
<td>shoulder moulding; flat upper platform/terminal cyma moulding of śikhara; visama/bisama, kāndhi (Oriyā)</td>
</tr>
<tr>
<td>skandha-paṭṭa</td>
<td>flat band replacing the carved shoulder moulding of śikhara</td>
</tr>
<tr>
<td>stambha</td>
<td>pillar</td>
</tr>
<tr>
<td>stambhaśākhā</td>
<td>śākhā in the form of a pillar</td>
</tr>
<tr>
<td>svastika</td>
<td>well-known auspicious symbol</td>
</tr>
<tr>
<td>sāndhāra</td>
<td>temple having an inner ambulatory passage around the sanctum</td>
</tr>
<tr>
<td>śaṅkhapāla</td>
<td>celestial blowing conch at the apex of a western Indian Jina-parikara frame</td>
</tr>
<tr>
<td>śālā</td>
<td>nave; oblong hall</td>
</tr>
<tr>
<td>śākhā</td>
<td>decorative door-band; door-jamb</td>
</tr>
<tr>
<td>śāsanadevi</td>
<td></td>
</tr>
<tr>
<td>śāsanadevata</td>
<td>female presiding or guardian deity of the Jaina church</td>
</tr>
<tr>
<td>śaṅkhāvarta</td>
<td>moon-stone with conch-terminals</td>
</tr>
<tr>
<td>śatadala</td>
<td>hundred-petalled lotus</td>
</tr>
<tr>
<td>Term</td>
<td>Description</td>
</tr>
<tr>
<td>------------</td>
<td>-----------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Śekharī</td>
<td>complex multi-spired superstructure type</td>
</tr>
<tr>
<td>śikhara</td>
<td>tower, spire (North India)</td>
</tr>
<tr>
<td>śikharikā</td>
<td>minor spire</td>
</tr>
<tr>
<td>śukanāsa</td>
<td></td>
</tr>
<tr>
<td>śukanāsikā</td>
<td>antefix above the roof of the kapilī</td>
</tr>
<tr>
<td>śrāvaka</td>
<td>male Jaina lay-adherent</td>
</tr>
<tr>
<td>śrāvikā</td>
<td>female Jaina lay-adherent</td>
</tr>
<tr>
<td>śrīṅga</td>
<td>spirelet; aṅga-śikhara (Oriyā)</td>
</tr>
<tr>
<td>saṭcatuskya</td>
<td>six-bayed vestibular antechamber between the gūḍhamāṇḍapa and the raṅgamāṇḍapa</td>
</tr>
<tr>
<td>saṭcatuskī</td>
<td></td>
</tr>
<tr>
<td>Tantraka</td>
<td>upper projecting section of a lintel</td>
</tr>
<tr>
<td>tilaka</td>
<td>bell-topped miniature niche or hall-aedicule</td>
</tr>
<tr>
<td>tīrthaṅkara</td>
<td>Arhat, Jina</td>
</tr>
<tr>
<td>toraṇa</td>
<td>gateway; arciform gateway-pattern</td>
</tr>
<tr>
<td>tri-aṅga</td>
<td>with three planes of offsets in plan and elevation</td>
</tr>
<tr>
<td>tryaṅga</td>
<td></td>
</tr>
<tr>
<td>trika</td>
<td>mukhamaṇḍapa; pillared entry hall between the raṅgamāṇḍapa and the gūḍhamāṇḍapa</td>
</tr>
<tr>
<td>triśākha</td>
<td>doorframe having three jambs</td>
</tr>
<tr>
<td>triśākhā</td>
<td></td>
</tr>
<tr>
<td>tīḷās (Gujarāṭī)</td>
<td>small metal appendages fixed on the body parts of a Jina image, to which pūjā is offered</td>
</tr>
<tr>
<td>thakāra</td>
<td>minor caitya-dormer; candraśālikā</td>
</tr>
<tr>
<td>Udgama</td>
<td>pediment of interconnected gavākṣa-dormers</td>
</tr>
<tr>
<td>udumbara</td>
<td>threshold; doorsill</td>
</tr>
<tr>
<td>upakaraṇa</td>
<td>useful objects in possession of a friar</td>
</tr>
<tr>
<td>upāsaka</td>
<td>śrāvaka; male Jaina lay-adherent</td>
</tr>
<tr>
<td>upāsikā</td>
<td>śrāvikā; female Jaina lay-adherent</td>
</tr>
<tr>
<td>urahghaṇṭā</td>
<td>leaning half-bell</td>
</tr>
<tr>
<td>urahśṛṅga</td>
<td>leaning half-spire in Anekāṇḍaka śikhara</td>
</tr>
<tr>
<td>utkṣipta</td>
<td>thrown in</td>
</tr>
<tr>
<td>utkṛṣṭa-kāla</td>
<td>rare time phase when 170 Jinas are born in lieu of single</td>
</tr>
<tr>
<td>uttaraṅga</td>
<td>architrave of the entablature; lintel, beam</td>
</tr>
<tr>
<td>uttānapatāta</td>
<td>pavement (in compound or on platform)</td>
</tr>
<tr>
<td>ūrmivalī</td>
<td>imaginary creeper of foam; kalpavallī; ūrmivelā (Gujarāṭī)</td>
</tr>
</tbody>
</table>

**Vajra**

| vajraghaṇṭā         | ghaṇṭā with a thunderbolt shaped handle |
| vajraśṛṅga          | pointed field where two kolas meet in a series |
| valli               | creeper, scroll (decorative motif) |
| valli               |                         |
| vallīśākhā          | śākhā carved with creeper design |
| vasatī              |                             |
| vasatikā            | Jaina temple; vasāḥi (Prākṛta); also monastery |
| vidyādhara          | flying celestial angel; bracket in the rūpakaṇṭha of a ceiling |
| Vidyādevī           | Jaina personified magical power, 16 in number |
| vihāra              | Buddhist monastery; medieval Jaina temple; vasatī |
| vikarṇa             | intermediate/sub-cardinal direction |
| vikarṇa-vitāna      | triangular decorated ceiling-slab at sub-cardinal position |
| Vis-viharamāna-Jina-paṭṭa | sculptured slab showing 20 Jinas currently preaching in the mythical Mahāvīdeha-kṣetra of the Jaina cosmography |
| vitāna              | ceiling |
vedī  altar; plank-moulding below the gṛīvā-śikhara
vedibandha  aggregate of five basal wall-mouldings, consisting primarily of khura, kumbha, kalaśa, antarapatta, and kapotapāli
vedikā  railing; balustrade
vedī-kakṣāsana  vedikā with the seat back above
veṇukosā  “bamboo-sheath”; outer nodal sheath of curvilinear spire, usually showing karṇāṇḍakas/bhūmi-āmalakas
vyāla  composite fantastic animal; mythical fabulous creature; varāla; virāla

Yakṣa  male demigod with benevolent as well as malevolent aspects; protecting male divinity associated with Jina and guardian deity of Jaina church

Yakṣī  female divinity associated with Jina and guardian deity of Jaina church

yantra  magical diagram
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(Original Sanskrit and Prakrit Sources)


PLATES

3. Śāntinātha (originally Ādinātha) temple from southeast.

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[Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

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19. Mahāvīra temple, gūḍhamāṇḍapa, samvāraṇā. [Courtesy: Department of Archaeology, Government of Gujarat.]
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127. Śāntinātha temple,
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[Courtesy:  
Shardaben  
Chimanbhai  
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154. Pārśvanātha temple, paṭṭaśālā, west, view from south.
155. Pārśvanātha temple, bhadraprāśāda, east, doorway view through carved paṭṭaśālā pillars.
156. Pārśvanātha temple, bhadraprāśāda, east, doorframe, lower half, detail.
157. Pārśvanātha temple, paṭṭaśālā, west, Nābhimandāraka ceiling.

158. Pārśvanātha temple, paṭṭaśālā, west, Nābhimandāraka ceiling.
159. Pārśvanātha temple, paṭṭasālā, west, Nābhimandāraka ceiling.

160. Pārśvanātha temple, paṭṭasālā, west, bhadraprāśāda front, Sabhāmandāraka ceiling.
161. Pārśvanātha temple, paṭṭaśālā, west, Nābhīmandāraka ceiling.

162. Pārśvanātha temple, paṭṭaśālā, west, Nābhīmandāraka ceiling.
163. Pārśvanātha temple, raṅgamanḍapa, north mukhālinda, floor, rotating Swastika. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

164. Pārśvanātha temple, paṭṭasālā with balānaka, view from northwest.
165. Pārśvanātha temple, western bhadraprāśāda, view from west.

166. Pārśvanātha temple, western bhadraprāśāda, closer view from west. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
168. Neminātha temple, central pattaśālā ceiling with balānaka ceilings further north. [Courtesy: Shardaben Chimanhai Educational Research Centre, Ahmedabad.]

169. Neminātha temple, view showing central paṭṭasālā ceiling with (Meghanāda) raṅgamandapa ceiling. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

170. Neminātha temple, central paṭṭasālā Nābhimandāraka ceiling.
172. Neminātha temple, mukhālinda from west.

173. Neminātha temple, Meghanāda-mandapa part from west.
175. Neminātha temple, Meghanāda-maṇḍapa, showing part of the upper storey. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
176. Neminātha temple, Meghanāda-магазha, Sabhāmandaraka karotaka-ceiling, view from below.
177. Neminātha temple, Meghanāda-maṇḍapa, Sabhāmandāraka karotaka-ceiling.
179. Neminātha temple, Meghānāda-maṇḍapa, Sabhāmandāraka karoṭaka-ceiling, closer view. [Courtesy: Department of Archaeology, Government of Gujarat.]
180. Neminātha temple, saṭcatuskī, front pillars from northeast.
181. Neminātha temple, śatcatuṣkī, front pillars from northwest.


185. Neminātha temple, šatcatuṣkī, one of the lateral Nābhimandāraṇa ceilings. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
186. Neminātha temple, śaṭcausṭikī, one of the lateral Nābhimandāraka ceilings. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

188. Neminātha temple, gūḍhamāndapa, exterior, later carved udgama-pediment.

189. Neminātha temple, gūḍhamāndapa, exterior, later carved udgama-pediment.
190. Neminātha temple, mūlaprāśāda with gūdhamanḍapa from southeast. A.D. 1137.
191. Neminātha temple, mūlaprāsāda, view from southeast.
192. Neminātha temple, mūlaprāśāda, south, right side.
194. Neminātha temple, mūlaprāśāda, east. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

193. Neminātha temple, mūlaprāśāda, south, left side.
[Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
195. Neminātha temple, mūlaprāśāda, east, left side, pīṭha and vedibandha detail.

197. Neminātha temple, mūlaprāśāda, vedibandha, kumbha-face, Sarasvati. [Courtesy: Shardaben Chimabhai Educational Research Centre, Ahmedabad.]

198. Neminātha temple, mūlaprāśāda, vedibandha, kumbha-face, Nirvāṇi. [Courtesy: Shardaben Chimabhai Educational Research Centre, Ahmedabad.]

199. Neminātha temple, mūlaprāśāda with kapili, west, jaṅghā images. [Courtesy: Shardaben Chimabhai Educational Research Centre, Ahmedabad.]
201. Neminātha temple, bhadraprāśāda, west, doorframe, lower half, detail.

202. Neminātha temple, bhadraprāśāda, west, doorsill, top view.
200. Neminātha temple, bhadraprāsāda, west, doorway.
203. Neminātha temple, devakulikā, west paṭṭasāla, doorframe.
204. Neminātha temple, west bhadraprāśāda, exterior, view from west. C. A.D. 1137.
   [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

205. Neminātha temple, west bhadraprāśāda, exterior, closer view from west.
   [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
206. Neminātha temple, west pataśālā, southernmost devakulikā, exterior, view from west.

207. Neminātha temple, west pataśālā, southernmost devakulikā, superstructure from south.
208. Neminātha temple, śikhara of the same southernmost devakulikā, removed and reerected in (theoretical) paṭṭaśalā area, southeast of mūlaprāśāda. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
210. Sambhavanātha temple, prāsāda from west. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
211. Sambhavanātha temple, prāśāda from east.

212. Sambhavanātha temple, prāśāda, pīṭha and vedibandha.
213. Sambhavanātha temple, gūḍhamanḍapa, northern doorframe within the raṅgamanḍapa.
214. Sambhavanātha temple, raṅgamaṇḍapa from southwest.

216. Kumbheśvara temple, prāśāda, west, left side, pūtha and vedibandha detail.

217. Kumbheśvara temple, prāśāda, maṇḍovara, jaṅghā from northwest.


A.D. 1158.


231. Torana reerected at east door, caturmukha Samavasarana-kulika. Maru-Gurjara style. A.D. 1157. (Originally believed to be before the mulanayaka image in the garbhagriha, Mahavira temple.)

233. Image-torana, Neminatha temple, apparently in front of the main image as originally set up. Maru-Gurjara style. C. 12th or 13th cent. A.D.
234. Image-torāṇa in one of the western row devakulikās, Pārśvanātha temple. Maru-Gurjara style. C. 12th cent. A.D.

235. Image-torāṇa in one of the western row devakulikās, Pārśvanātha temple. Maru-Gurjara style. C. 12th cent. A.D.
C. 12th cent. A.D.  
[Courtesy:  
Shardaben  
Chimanbhai  
Educational  
Research Centre,  
Ahmedabad.]  

(Originally in the Neminātha temple, now placed in the Mahāvīra temple.)
238 Two fragments of Sattarisyaya-Jina-paṭṭa (Saptatisatabimba). Maru-Gurjara style, C. A.D. 1254 or later.
& (Originally in the Neminātha temple, now placed in two consecutive devakulikās of western row in the
239 Mahāvira temple.)
244. Samalikā-vihāra-patīa. Maru-Gurjara style. A.D. 1282. (Originally in the Neminātha temple, now in the entry hall of the Mahāvīra temple.)