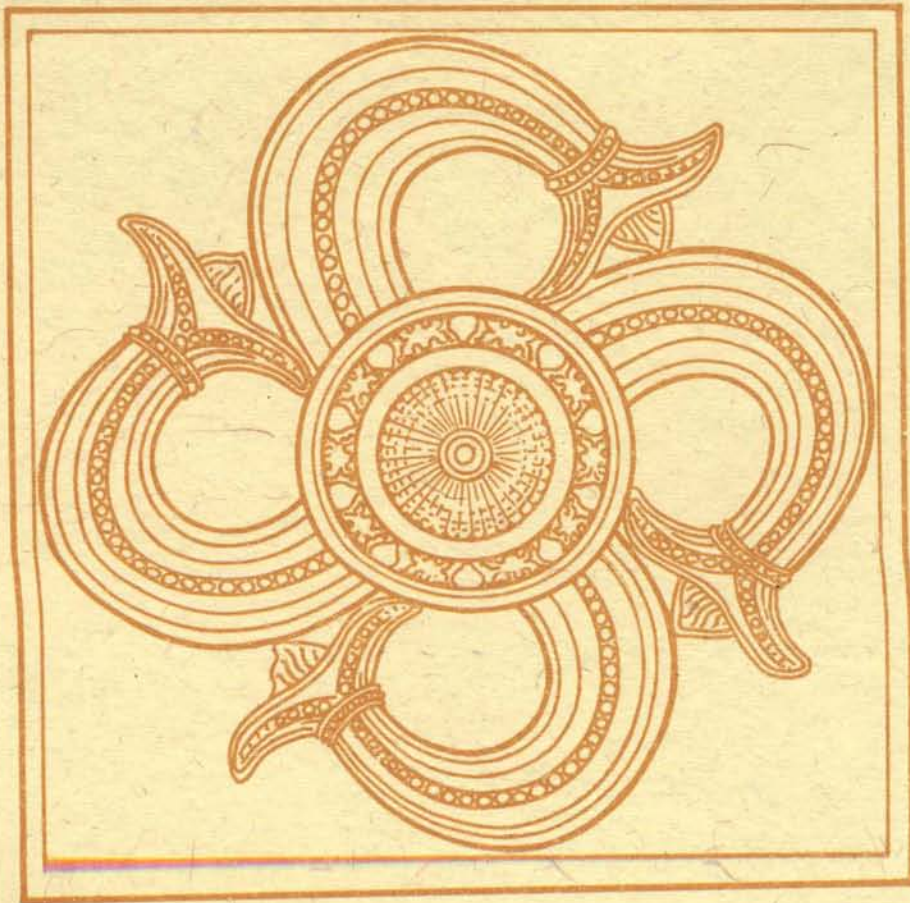
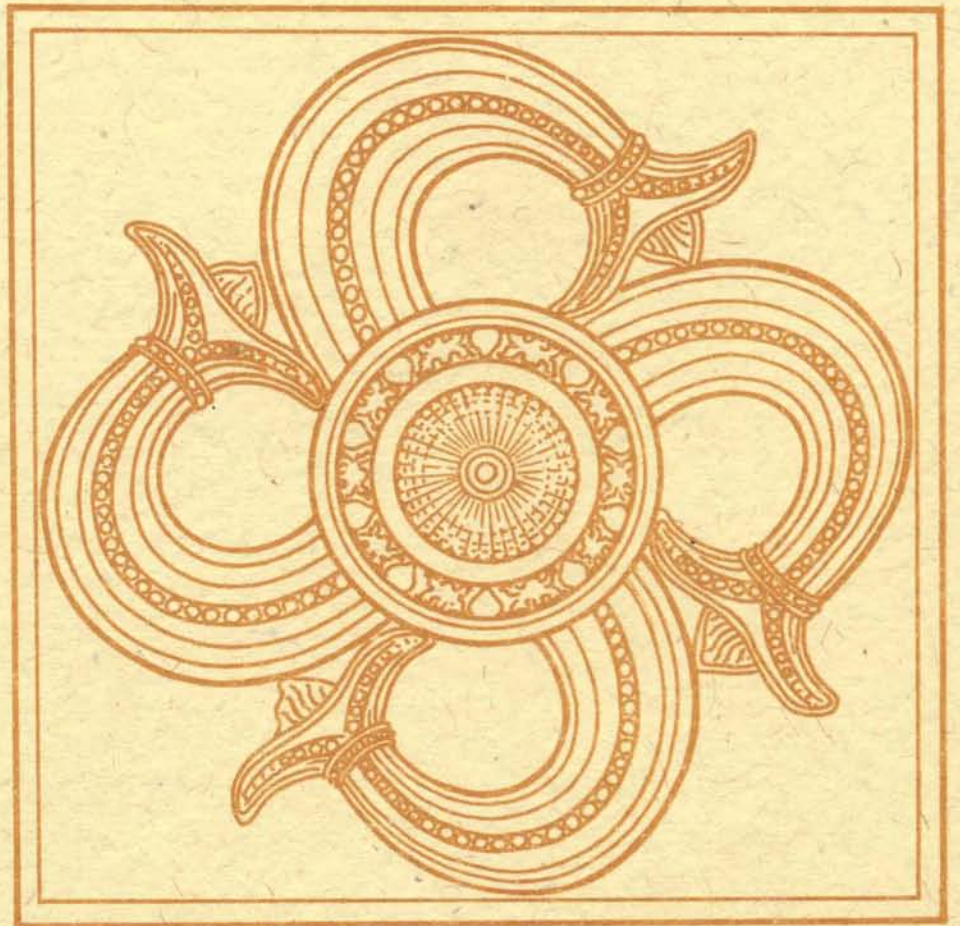


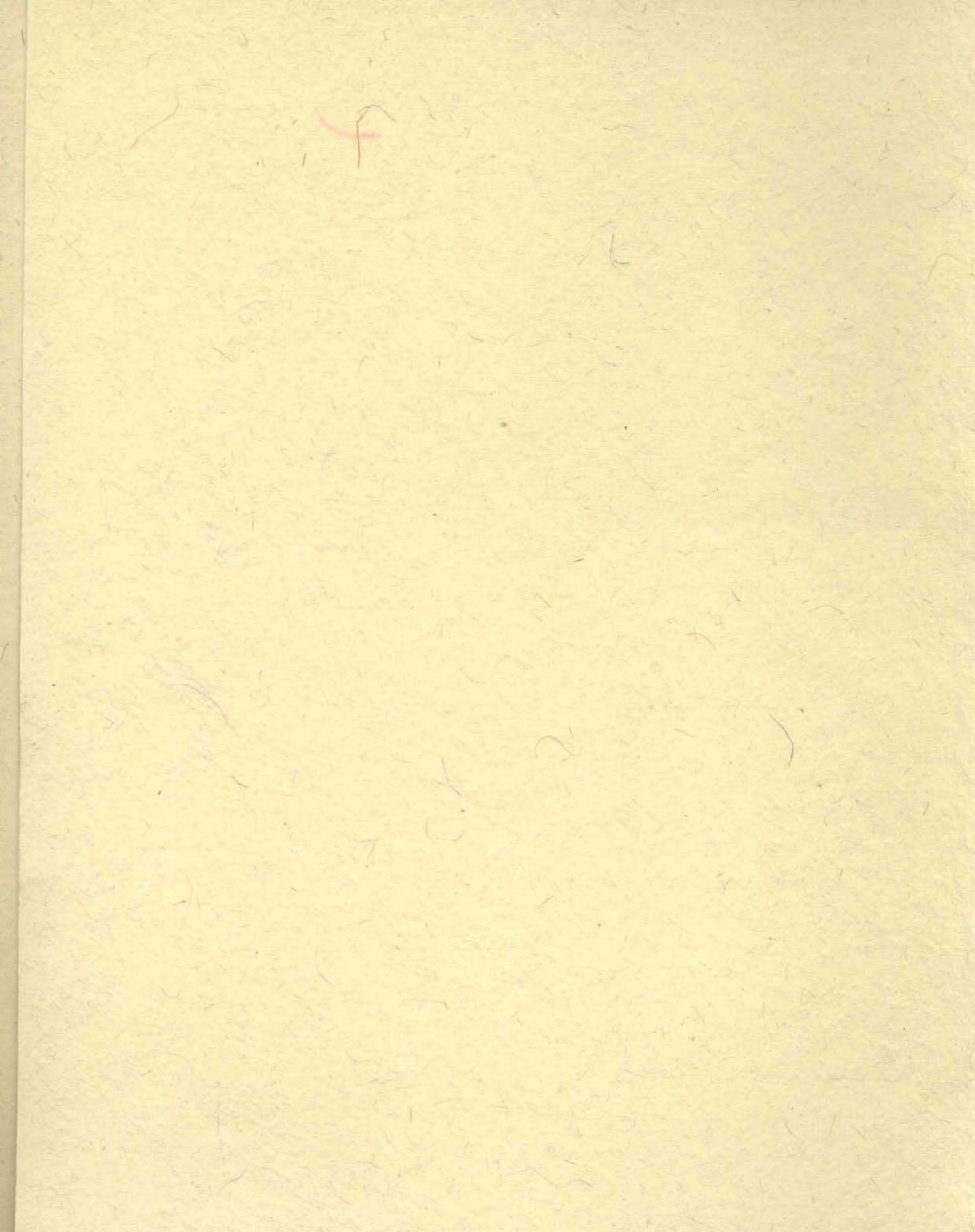
The Temples in Kumbhāriyā



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







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M. A. Dhaky
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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

Contents

FOREWORD	ix
PREFATORY NOTE	xi
PREFACE	xiii
INTRODUCTORY	xv
List of Figures	xxi
List of Plates	xxiii
CHAPTER	PAGE
1. Jainism in Gujarat : Historical and Socio-Religious Perspective	3
2. Kumbhāriyā and Contemporary Writings	23
3. Kumbhāriyā : Denomination and Historical Background	33
4. Western Indian Jaina Temple : Generalities	43
5. Description of Temples	51
6. Associated Sculptures	89
7. Inscriptions	93
8. Description of Plates	131
Reference Glossary: Art & Architectural Terms	165
Bibliography	183
Plates 1-244	189

Front cover photo:

Kumbhāriyā. Neminātha temple from north. Maru-Gurjara style. Founder: Pāsila (son of minister Gogāka of Ārāsaṇa). C. A.D. 1137-1254.

Frontispiece:

Kumbhāriyā. Mahāvīra temple, mūlaprāsāda with gūḍhamanḍapa from southeast. Maru-Gurjara style. Founders: Members of 'Saṅgha-caitya.' C. A.D. 1062.

Back cover photo:

Kumbhāriyā. Śāntinātha (Ādinātha Phase II) temple, ṣaṭcatuṣkya, frontal pillars from southwest. Maru-Gurjara style. C. A.D. 1082.

Foreword

Kumbhāriyā is one of the more notable among the extant Śvetāmbara 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 Solankī 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 Gujarātī by Prof. Dhaky, one entitled ‘Ārasī Tīrtha Ārāṣaṇa’, 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 Solāṅkī period. Qualitatively, these can be reckoned as on par, and even for a few aspects excelling the world famous Delvādā 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 Samsthāna” 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 coöperation of the aforementioned two institutions as well as the assistance of Samir Pathak. We likewise thank Sheth Anandji Kalyanji for their valuable coöperation 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 Delvādā 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 cöpublish 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' on going 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 cöauthor 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, Rāṇakpur, and Osiāñ 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 saṁvaraṇā-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 Kalyanji—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 studiously 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 Solankī 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 Pāṭaṇ (Aṇahillapāṭaka, the capital of Gujarat), Ahmedābād (Āśāpalli-Karṇāvātī), Cambay (Khambhāt, Stambha-tīrtha), Bharuch (Bhṛgukaccha), Dholakā (Dhavalakakka), Māṇḍal (Maṇḍalī), Vanthalī (Vānanasthalī), Prabhāsa, Māṅgarol (Maṅgalapura), and some other towns like Kapadavanj

(Kārpaṭavāṇijya). 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 Delvādā temples on Mt. Ābu, they possess a variety of columns and richly carved ceilings (and at present only a few surviving toraṇas) in their interiors. In point of fact, the interiors of the four Jaina temples at Kumbhāriyā are more ancient than those in the Delvādā 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 Delvādā temples.

In medieval times, Kumbhāriyā was not on the main pilgrim route, nor was it eminently famous as a ‘tīrtha’. Hence the place, with a few exceptions, remained unalluded to in the ‘caitya-paripāṭī’ and ‘tīrthamālā’ 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 AIIS’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 aforementioned Institutions and acknowledge their kind courtesies. Shri A.T.P. Ponnuswamy (former draftsman), Shri S. Pandian, and Shri N. Ravi (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 Prasatl. 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

List of Figures

	PAGE
1. Location map of Kumbhāriyā.	32
2. Site plan showing temples in Kumbhāriyā. (Not to the scale.)	38-39
3. Floor plan, Mahāvīra temple.	53
4. Elevations of the pīṭhas: a. Mahāvīra temple, mūlaprāsāda; b. Śāntinātha (originally Ādinātha) temple, mūlaprāsāda; c. Pārśvanātha temple, mūlaprāsāda; d. Sambhavanātha (originally Śāntinātha) temple, mūlaprāsāda.	55
5. Plan and elevation of the pīṭha, Samavasaraṇa, Four-doored devakulikā, Mahāvīra temple. (Not to the scale.) [Courtesy: Department of Archaeology, Government of Gujarat.]	58
6. Plan and elevation, sarivaraṇā of the Samavasaraṇa devakulikā, Mahāvīra temple. (Not to the scale.) [Courtesy: Department of Archaeology, Government of Gujarat.]	61
7. Floor plan, Śāntinātha (Ādinātha Phase II) temple.	64
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.]	68
9. Floor plan, Pārśvanātha temple.	70
10. Floor plan, Pārśvanātha temple, mukhamaṇḍapa, lower storey level.	72
11. Floor plan, Neminātha temple.	78
12. Elevations of the pīṭhas: a. Neminātha temple, mūlaprāsāda; b. Kumbheśvara temple, mūlaprāsāda.	82
13. Floor plan, Sambhavanātha (originally Śāntinātha) temple.	85
14. Floor plan, Kumbheśvara Mahādeva temple.	87

List of Plates

1. Kumbhāriyā. Mahāvīra temple from northwest. Maru-Gurjara style. C. A.D. 1062.
2. Kumbhāriyā. Śāntinātha (originally Ādinātha) temple from northwest. Maru-Gurjara style. C. A.D. 1082.
3. Śāntinātha (originally Ādinātha) temple from southeast.
4. Kumbhāriyā. Pārśvanātha temple from northwest. Maru-Gurjara style. C. A.D. 1100.
5. Kumbhāriyā. Neminātha temple from north. Maru-Gurjara style. C. A.D. 1137-1254.
6. Neminātha temple from east-northeast.
7. Kumbhāriyā. Sambhavanātha (originally Śāntinātha) temple from east. Maru-Gurjara style. After A.D. 1232.
8. Kumbhāriyā. Kumbheśvara temple from southwest. Maru-Gurjara style. C. A.D. 1207.
9. Kumbhāriyā. Ādinātha Phase I temple, garbhagrha-doorframe. Maru-Gurjara style. C. A.D. 1031. (Now in Śāntinātha i.e., Ādinātha Phase II temple.) [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
10. Ādinātha Phase I temple, doorframe, Gaṅgā.
11. Ādinātha Phase I temple, doorframe, Yamunā.
12. Ādinātha Phase I temple, doorframe, bāhya- and vallīśākhā detail, proper right.
13. Ādinātha Phase I temple, doorframe, bāhya- and vallīśākhā detail, proper left. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
14. Kumbhāriyā. Mahāvīra temple, mūlaprāsāda with gūḍhamandapa, superstructures from southeast. Maru-Gurjara style. C. A.D. 1062.
15. Mahāvīra temple, mūlaprāsāda from south.
16. Mahāvīra temple, mūlaprāsāda and gūḍhamandapa, superstructures from southwest.

17. Mahāvīra temple, mūlaprāsāda, śikhara from west.
18. Mahāvīra temple, mūlaprāsāda with gūḍhamanḍapa, superstructures from northwest. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
19. Mahāvīra temple, gūḍhamanḍapa, saṁvaraṇā. [Courtesy: Department of Archaeology, Government of Gujarat.]
20. Mahāvīra temple, mūlaprāsāda, lower structure from northwest.
21. Mahāvīra temple, mūlaprāsāda, praṇāla.
22. Mahāvīra temple, gūḍhamanḍapa, Sabhāmārga vitāna. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
23. Mahāvīra temple, gūḍhamanḍapa, doorjambs and wall-pilaster, proper right. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
24. Mahāvīra temple, gūḍhamanḍapa, doorframe, upper part with uttaraṅga-lintel.
25. Mahāvīra temple, trika, pīṭha, east side.
26. Mahāvīra temple, trika, mukhacatuṣkī-profile, west.
27. Mahāvīra temple, trika, mukhacatuṣkī-profile, east.
28. Mahāvīra temple, trika, general view from northeast.
29. Mahāvīra temple, trika, general view from northwest.
30. Mahāvīra temple, trika, mukhacatuṣkī, frontal pillars with stairway between.
31. Mahāvīra temple, trika, Padmanābha vitāna above the staircase.
32. Mahāvīra temple, trika, Padmanābha vitāna, view from below.
33. Mahāvīra temple, trika, Padmaka vitāna, to the right of Padmanābha vitāna. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
34. Mahāvīra temple, trika, Padmaka vitāna, view from below.
35. Mahāvīra temple, trika, utkṣipta type of the Nābhicchanda vitāna, behind the Padmanābha vitāna.
36. Mahāvīra temple, trika, utkṣipta type of the Nābhicchanda vitāna, view from below. [Courtesy: Department of Archaeology, Government of Gujarat.]
37. Mahāvīra temple, trika, Nābhicchanda vitāna, to the right of the utkṣipta-vitāna.
38. Mahāvīra temple, raṅgamanḍapa, view from trika.
39. Mahāvīra temple, raṅgamanḍapa, another view from trika.
40. Mahāvīra temple, raṅgamanḍapa, front pillars (north side).

41. Mahāvīra temple, raṅgamaṇḍapa, view from southeast. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
42. Mahāvīra temple, raṅgamaṇḍapa, bhadra-pillars, east, toraṇa.
43. Mahāvīra temple, raṅgamaṇḍapa, front pillar, jaṅghā, gandharva playing drum.
44. Mahāvīra temple, raṅgamaṇḍapa, front pillar, upper belt showing nāyikās/surasundarīs.
45. Mahāvīra temple, raṅgamaṇḍapa, lintel-soffit, lotus. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
46. Mahāvīra temple, raṅgamaṇḍapa, karotaka, left out margin's carved soffit, southern.
47. Mahāvīra temple, raṅgamaṇḍapa, karotaka, left out margin's carved soffit, northern.
48. Mahāvīra temple, raṅgamaṇḍapa, vikarṇa-vitāna.
49. Mahāvīra temple, raṅgamaṇḍapa, Sabhāmandāraka karotaka-vitāna.
50. Mahāvīra temple, raṅgamaṇḍapa, Sabhāmandāraka karotaka-vitāna, central section, closer view.
51. Mahāvīra temple, raṅgamaṇḍapa, Sabhāmandāraka karotaka-vitāna, view from below.
52. Mahāvīra temple, raṅgamaṇḍapa, Sabhāmandāraka karotaka-vitāna, lambana, view from below.
53. Mahāvīra temple, raṅgamaṇḍapa, Sabhāmandāraka karotaka-vitāna, rūpakaṇṭha with vidyādhara-brackets.
54. Mahāvīra temple, raṅgamaṇḍapa, Sabhāmandāraka karotaka-vitāna, rūpakaṇṭha with vidyādhara-brackets.
55. Mahāvīra temple, raṅgamaṇḍapa, Sabhāmandāraka karotaka-vitāna, rūpakaṇṭha, southern bhadra, a pair of Negameṣa figures replacing vidyādhara on bracket-faces.
56. Mahāvīra temple, raṅgamaṇḍapa, western flank between the raṅgamaṇḍapa and the paṭṭaśālā, Samatala ceiling, first bay toward north. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
57. Mahāvīra temple, raṅgamaṇḍapa, western flank, second bay, Samatala ceiling. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
58. Mahāvīra temple, raṅgamaṇḍapa, western flank, third bay, Samatala ceiling.
59. Mahāvīra temple, raṅgamaṇḍapa, western flank, fourth bay, Samatala ceiling.
60. Mahāvīra temple, raṅgamaṇḍapa, western flank, fifth bay, Samatala ceiling.

61. Mahāvīra temple, raṅgamaṇḍapa, western flank, sixth bay, Samatala ceiling.
62. Mahāvīra temple, raṅgamaṇḍapa, western flank, seventh bay, Samatala ceiling.
63. Mahāvīra temple, raṅgamaṇḍapa, western flank, seventh bay, Samatala ceiling, detail.
64. Mahāvīra temple, raṅgamaṇḍapa, western flank between the raṅgamaṇḍapa and the paṭṭaśālā, seventh bay, Samatala ceiling, detail.
65. Mahāvīra temple, raṅgamaṇḍapa, eastern flank between the raṅgamaṇḍapa and the paṭṭaśālā, first bay toward north, Samatala ceiling.
66. Mahāvīra temple, raṅgamaṇḍapa, eastern flank, second bay, Samatala ceiling.
67. Mahāvīra temple, raṅgamaṇḍapa, eastern flank, third bay, Samatala ceiling.
68. Mahāvīra temple, raṅgamaṇḍapa, eastern flank, fourth bay, Samatala ceiling.
69. Mahāvīra temple, raṅgamaṇḍapa, eastern flank, fifth bay, Samatala ceiling.
70. Mahāvīra temple, raṅgamaṇḍapa, eastern flank, sixth bay, Samatala ceiling.
71. Mahāvīra temple, raṅgamaṇḍapa, eastern flank, seventh bay, Samatala ceiling.
72. Mahāvīra temple, raṅgamaṇḍapa, paṭṭaśālā, devakulikā, door-frame.
73. Mahāvīra temple, Samavasaraṇa-devakulikā, Samavasaraṇa.
74. Mahāvīra temple, Samavasaraṇa-devakulikā, sarṇvaraṇā.
75. Mahāvīra temple, Padmasarōvara symbol(?), mukhālinda-bhadra, carved on the floor, north of raṅgamaṇḍapa's central octagon. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
76. Mahāvīra temple, mukhamaṇḍapa, lateral semi-blind jālas, east.
77. Kumbhāriyā. Śāntinātha temple, śikhara from south. Maru-Gurjara style. C. A.D. 1082.
78. Śāntinātha temple, prāsāda-śikhara and gūḍhamaṇḍapa-sarṇvaraṇā, southwest. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
79. Śāntinātha temple, gūḍhamaṇḍapa, Sabhāmārga vitāna. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
80. Śāntinātha temple, ṣaṭcatuṣkī, khattaka.
81. Śāntinātha temple, ṣaṭcatuṣkī from northwest.
82. Śāntinātha temple, ṣaṭcatuṣkī from northeast.
83. Śāntinātha temple, ṣaṭcatuṣkī, four front pillars.
84. Śāntinātha temple, ṣaṭcatuṣkī, rear row, Miśraka column.

85. Śāntinātha temple, ṣaṭcatuskī, stereobate-front, right to the spectator. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
86. Śāntinātha temple, ṣaṭcatuskī, stereobate-front, left to the spectator.
87. Śāntinātha temple, ṣaṭcatuskī, front row, central Nābhimandāraka ceiling.
88. Śāntinātha temple, ṣaṭcatuskī, rear row, central Nābhimandāraka ceiling.
89. Śāntinātha temple, ṣaṭcatuskī, front row, one of the two identical lateral Nābhimandāraka ceilings.
90. Śāntinātha temple, ṣaṭcatuskī, rear row, one of the two identical lateral Nābhimandāraka ceiling.
91. Śāntinātha temple, raṅgamaṇḍapa from the ṣaṭcatuskī.
92. Śāntinātha temple, raṅgamaṇḍapa from east. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
93. Śāntinātha temple, raṅgamaṇḍapa, bhadra-toraṇa, west.
94. Śāntinātha temple, raṅgamaṇḍapa, front four columns, north.
95. Śāntinātha temple, raṅgamaṇḍapa, karṇaka containing Sabhāmandāraka vitāna, view from the floor. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
96. Śāntinātha temple, raṅgamaṇḍapa, Sabhāmandāraka karṇaka-vitāna, detail, view from the floor.
97. Śāntinātha temple, raṅgamaṇḍapa, Sabhāmandāraka karṇaka-vitāna.
98. Śāntinātha temple, raṅgamaṇḍapa, ūrmivallī on the karṇaka's soffit, south.
99. Śāntinātha temple, raṅgamaṇḍapa, ūrmivallī on the karṇaka's margin-soffit, north.
100. Śāntinātha temple, raṅgamaṇḍapa, ūrmivallī on the karṇaka's margin-soffit, detail, north. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
101. Śāntinātha temple, raṅgamaṇḍapa, Sabhāmandāraka karṇaka-vitāna, vidyādhara-brackets and other details of the ceiling.
102. Śāntinātha temple, raṅgamaṇḍapa, Sabhāmandāraka karṇaka-vitāna, another view. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
103. Śāntinātha temple, raṅgamaṇḍapa, Sabhāmandāraka karṇaka-vitāna, central part, closer view. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
104. Śāntinātha temple, raṅgamaṇḍapa, Sabhāmandāraka karṇaka-vitāna, kola courses and lambana, closer view.

105. Śāntinātha temple, raṅgamaṇḍapa, western flank, first bay, Samatala ceiling.
[Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
106. Śāntinātha temple, raṅgamaṇḍapa, western flank, first bay, Samatala ceiling, detail.
107. Śāntinātha temple, raṅgamaṇḍapa, western flank, second bay, Samatala ceiling.
[Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
108. Śāntinātha temple, raṅgamaṇḍapa, western flank, second bay, Samatala ceiling,
detail.
109. Śāntinātha temple, raṅgamaṇḍapa, western flank, third bay, Samatala ceiling.
[Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
110. Śāntinātha temple, raṅgamaṇḍapa, western flank, third bay, Samatala ceiling,
detail.
111. Śāntinātha temple, raṅgamaṇḍapa, western flank, fourth bay, Samatala ceiling.
[Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
112. Śāntinātha temple, raṅgamaṇḍapa, western flank, fourth bay, Samatala ceiling,
detail.
113. Śāntinātha temple, raṅgamaṇḍapa, western flank, fifth bay, Samatala ceiling.
[Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
114. Śāntinātha temple, raṅgamaṇḍapa, western flank, fifth bay, Samatala ceiling, detail.
115. Śāntinātha temple, raṅgamaṇḍapa, western flank, sixth bay, Samatala ceiling.
[Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
116. Śāntinātha temple, raṅgamaṇḍapa, western flank, sixth bay, Samatala ceiling,
detail.
117. Śāntinātha temple, raṅgamaṇḍapa, eastern flank, first bay, Samatala ceiling.
[Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
118. Śāntinātha temple, raṅgamaṇḍapa, eastern flank, first bay, Samatala ceiling, detail.
119. Śāntinātha temple, raṅgamaṇḍapa, eastern flank, second bay, Samatala ceiling,
detail.
120. Śāntinātha temple, raṅgamaṇḍapa, eastern flank, third bay, Samatala ceiling.
[Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
121. Śāntinātha temple, raṅgamaṇḍapa, eastern flank, third bay, Samatala ceiling, detail.
122. Śāntinātha temple, raṅgamaṇḍapa, eastern flank, fourth bay, Samatala ceiling.
[Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
123. Śāntinātha temple, raṅgamaṇḍapa, eastern flank, fourth bay, Samatala ceiling,
detail.

124. Śāntinātha temple, raṅgamaṇḍapa, eastern flank, fifth bay, Samatala ceiling. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
125. Śāntinātha temple, raṅgamaṇḍapa, eastern flank, fifth bay, Samatala ceiling, detail.
126. Śāntinātha temple, raṅgamaṇḍapa, eastern flank, sixth bay, Samatala ceiling, detail. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
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 raṅgamaṇḍapa, floor, rotating Svastika symbol. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
131. Kumbhāriyā. Pārśvanātha temple, mūlaprāsāda, śikhara from south. Maru-Gurjara style. C. A.D. 1100.
132. Pārśvanātha temple, mūlaprāsāda, 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.
140. Pārśvanātha temple, trika, mukhacatuṣkī pillars with toraṇa.
141. Pārśvanātha temple, trika, one of the front-pillars, jaṅgha, Cakreśvarī.
142. Pārśvanātha temple, raṅgamaṇḍapa, view from trika.
143. Pārśvanātha temple, raṅgamaṇḍapa from west. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
144. Pārśvanātha temple, raṅgamaṇḍapa, partial view from west.
145. Pārśvanātha temple, raṅgamaṇḍapa from northwest.
146. Pārśvanātha temple, raṅgamaṇḍapa from northwest.

147. Pārśvanātha temple, raṅgamaṇḍapa, front row (north) of pillars. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
148. Pārśvanātha temple, raṅgamaṇḍapa, Miśraka pillar, base and kumbhikā.
149. Pārśvanātha temple, raṅgamaṇḍapa, view from north.
150. Pārśvanātha temple, raṅgamaṇḍapa, central Sabhāmandāraka ceiling, view from below.
151. Pārśvanātha temple, raṅgamaṇḍapa, central Sabhāmandāraka ceiling, view from below, detail.
152. Pārśvanātha temple, raṅgamaṇḍapa, central Sabhāmandāraka ceiling, closer view from below.
153. Pārśvanātha temple, raṅgamaṇḍapa, central Sabhāmandāraka ceiling, closer view of lambana from below.
154. Pārśvanātha temple, paṭṭaśālā, west, view from south.
155. Pārśvanātha temple, bhadraprāsāda, east, doorway view through carved paṭṭaśālā pillars.
156. Pārśvanātha temple, bhadraprāsāda, east, doorframe, lower half, detail.
157. Pārśvanātha temple, paṭṭaśālā, west, Nābhimandāraka ceiling.
158. Pārśvanātha temple, paṭṭaśālā, west, Nābhimandāraka ceiling.
159. Pārśvanātha temple, paṭṭaśālā, west, Nābhimandāraka ceiling.
160. Pārśvanātha temple, paṭṭaśālā, west, bhadraprāsāda front, Sabhāmandāraka ceiling.
161. Pārśvanātha temple, paṭṭaśālā, west, Nābhimandāraka ceiling.
162. Pārśvanātha temple, paṭṭaśālā, west, Nābhimandāraka ceiling.
163. Pārśvanātha temple, raṅgamaṇḍapa, north mukhālinda, floor, rotating Svastika. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
164. Pārśvanātha temple, paṭṭaśālā with balānaka, view from northwest.
165. Pārśvanātha temple, western bhadraprāsāda, view from west.
166. Pārśvanātha temple, western bhadraprāsāda, closer view from west. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
167. Kumbhāriyā. Neminātha temple, balānaka, toraṇa from south. Maru-Gurjara style. C. late 13th cent. A.D. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
168. Neminātha temple, central paṭṭaśālā ceiling with balānaka ceilings further north. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

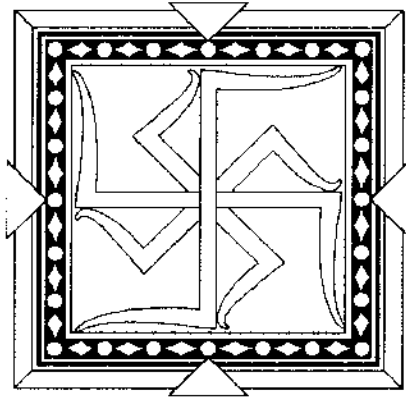
169. Neminātha temple, view showing central paṭṭasālā ceiling with (Meghanāda) raṅgamaṇḍapa ceiling. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
170. Neminātha temple, central paṭṭasālā Nābhimandāraka ceiling.
171. Neminātha temple, Meghanāda-maṇḍapa from north C. A.D. 1137.
172. Neminātha temple, mukhālinda from west.
173. Neminātha temple, Meghanāda-maṇḍapa part from west.
174. Neminātha temple, Meghanāda-maṇḍapa, pillars.
175. Neminātha temple, Meghanāda-maṇḍapa, showing part of the upper storey. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
176. Neminātha temple, Meghanāda-maṇḍapa, Sabhāmandāraka karṇaka-ceiling, view from below.
177. Neminātha temple, Meghanāda-maṇḍapa, Sabhāmandāraka karṇaka-ceiling.
178. Neminātha temple, Meghanāda-maṇḍapa, Sabhāmandāraka karṇaka-ceiling, detail.
179. Neminātha temple, Meghanāda-maṇḍapa, Sabhāmandāraka karṇaka-ceiling, closer view. [Courtesy: Department of Archaeology, Government of Gujarat.]
180. Neminātha temple, ṣaṭcatuṣkī, front pillars from northeast.
181. Neminātha temple, ṣaṭcatuṣkī, front pillars from northwest.
182. Neminātha temple, ṣaṭcatuṣkī, east extension, blind screens C. A.D. 1281.
183. Neminātha temple, ṣaṭcatuṣkī, front central Nābhimandāraka ceiling.
184. Neminātha temple, ṣaṭcatuṣkī, rear central Nābhimandāraka ceiling. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
185. Neminātha temple, ṣaṭcatuṣkī, one of the lateral Nābhimandāraka ceilings. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
186. Neminātha temple, ṣaṭcatuṣkī, one of the lateral Nābhimandāraka ceilings. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
187. Neminātha temple, gūḍhamāṇḍapa, doorframe, doorsill detail. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
188. Neminātha temple, gūḍhamāṇḍapa, exterior, later carved udgama-pediment.
189. Neminātha temple, gūḍhamāṇḍapa, exterior, later carved udgama-pediment.
190. Neminātha temple, mūlaprāsāda with gūḍhamāṇḍapa from southeast. A.D. 1137.
191. Neminātha temple, mūlaprāsāda, view from southeast.

192. Neminātha temple, mūlaprāsāda, south, right side.
193. Neminātha temple, mūlaprāsāda, south, left side. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
194. Neminātha temple, mūlaprāsāda, east. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
195. Neminātha temple, mūlaprāsāda, east, left side, pīṭha and vedibandha detail.
196. Neminātha temple, mūlaprāsāda, south, bhadrapīṭha and vedibandha detail. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
197. Neminātha temple, mūlaprāsāda, vedibandha, kumbha-face, Sarasvatī. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
198. Neminātha temple, mūlaprāsāda, vedibandha, kumbha-face, Nirvāṇī. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
199. Neminātha temple, mūlaprāsāda with kapīlī, 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.
202. Neminātha temple, bhadraprāsāda, west, doorsill, top view.
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 reërected in (theoretical) paṭṭaśālā area, southeast of mūlaprāsāda. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
209. Kumbhāriyā. Sambhavanātha temple, prāsāda from south. Maru-Gurjara style. C. A.D. 1232.
210. Sambhavanātha temple, prāsāda from west. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
211. Sambhavanātha temple, prāsāda from east.

212. Sambhavanātha temple, prāsāda, pīṭha and vedibandha.
213. Sambhavanātha temple, gūḍhamanḍapa, northern doorframe within the raṅgamanḍapa.
214. Sambhavanātha temple, raṅgamanḍapa from southwest.
215. Kumbhāriyā. Kumbheśvara temple, prāsāda from southeast. Maru-Gurjara style. C. A.D. 1207.
216. Kumbheśvara temple, prāsāda, west, left side, pīṭha and vedibandha detail.
217. Kumbheśvara temple, prāsāda, maṇḍovara, jaṅghā from northwest.
218. Kāyotsarga Jina in store room, Mahāvīra temple. Maru-Gurjara style. C. A.D. 1031(?).
219. Kāyotsarga Jina of the pair, Mahāvīra temple, gūḍhamanḍapa. Maru-Gurjara style. A.D. 1062.
220. Kāyotsarga Jina of the pair, Neminātha temple, gūḍhamanḍapa. Maru-Gurjara style. A.D. 1158.
221. Second standing Jina of the pair, Neminātha temple, gūḍhamanḍapa, carved pedestal. Maru-Gurjara style. A.D. 1158.
222. Kāyotsarga Jina, Neminātha temple, antarāla, carved pedestal. Maru-Gurjara style. A.D. 1258.
223. Second standing Jina of the pair, Neminātha temple, antarāla, carved pedestal. Maru-Gurjara style. A.D. 1258.
224. Vāsupūjya Jina, Sambhavanātha temple, gūḍhamanḍapa. Maru-Gurjara style. C. late 13th century A.D.
225. Parikara and ārādhaka couple, Sambhavanātha temple, gūḍhamanḍapa. Maru-Gurjara style. C. late 13th cent. A.D. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]
226. Sarvānubhūti Yakṣa, Mahāvīra temple, garbhagrha. Maru-Gurjara style. C. A.D. 1062.
227. Yakṣī Ambikā, Mahāvīra temple, garbhagrha. Maru-Gurjara style. C. A.D. 1062.
228. Panels in the ceiling in the second bay showing Sarvānubhūti, Ambikā, and Brahmaśānti-Yakṣa, Mahāvīra temple, raṅgamanḍapa's east flank. Maru-Gurjara style. C. A.D. 1062.
229. Ambikā, Mahāvīra temple, devakulikā. Maru-Gurjara style. C. 3rd quarter of the 12th cent. A.D. (Originally in Neminātha temple.)
230. Ambikā in niche, Śaṭcatuskī's western extension, Neminātha temple. Maru-Gurjara style. C. A.D. 1264. (Restored.) [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

231. Torāṇa reërected at east door, caturmukha Samavaśaraṇa-kulikā. Maru-Gurjara style. A.D. 1157. (Originally believed to be before the mūlanāyaka image in the garbhagṛha, Mahāvīra temple.)
232. Image-torāṇa posts, displaced, Pārśvanātha temple. Maru-Gurjara style. A.D. 1125.
233. Image-torāṇa, Neminātha 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.
236. Samavaśaraṇa piece, Pārśvanātha temple. Maru-Gurjara style. C. 12th cent. A.D. [Courtesy: Shardaben Chimambhai Educational Research Centre, Ahmedabad.]
237. Jina-Mātrkā-paṭṭa. Maru-Gurjara style. C. 12th or 13th cent. A.D. (Originally in the Neminātha temple, now placed in the Mahāvīra temple.)
238. Two fragments of Sattarisaya-Jina-paṭṭa (Saptatiśatabimba). Maru-Gurjara style,
& C. A.D. 1254 or later. (Originally in the Neminātha temple, now placed in two
239. consecutive devakulikās of western row in the Mahāvīra temple.)
240. Vis-viharamāna-Jina-paṭṭa. Maru-Gurjara style. C. late 13th cent. A.D. or later. (Originally in the Neminātha temple, now in storeroom of the Mahāvīra temple.)
241. Nandīśvara-paṭṭa, ṣaṭcatuṣkī, khattaka in the extended eastern part, Neminātha temple. Maru-Gurjara style. A.D. 1267.
242. Sattarisaya-Jina-paṭṭa (Saptatiśatayantraka), ṣaṭcatuṣkī, extended western part, Neminātha temple. Maru-Gurjara style. A.D. 1254.
243. Kalyāṇatraya-paṭṭa, ṣaṭcatuṣkī, extended eastern part, Neminātha temple. Maru-Gurjara style. A.D. 1287.
244. Samalikā-vihāra-paṭṭa. Maru-Gurjara style. A.D. 1282. (Originally in the Neminātha temple, now in the entry hall of the Mahāvīra temple.)

TEXT



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 Pārśva (c. B.C. 6th-5th cent.) and the stern ascetical discipline as well as resolutely uncompromising insistence on the total purification of Self (ātā=ātman) from passions (doṣas/kaṣāyas) of the sect of Arhat Vardhamāna (who a little later was called Jina Mahāvīra, 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 Surāṣṭra or Saurāṣṭra territory, predictably in the time of prince Samprati (c. B.C. 232-210), son of the blinded prince Kuṇāla and grandson of the Maurya emperor Aśoka. Samprati, who believably was ruling over the western half of Aśoka's imperial domains, came under the influence of Nirgranthism by the preachings of Ārya Suhastī, the disciple of Ārya Sthūlabhadra and junior confrère of Ārya Mahāgiri. According to the "Sthavirāvalī" (hagiological list) of the Paryuṣaṇākālpa (Phase III portion, c. A.D. 100), from one of the disciples of Ārya Suhastī, namely Ārya Rṣigupta, emanated a branch of friars called Soratṭhiyā/Saurāṣṭrikā which would imply that, by early second century B.C., there already were Nirgrantha followers in Gujarat.

According to Jinadāsa gaṇi Mahattara—the āgamic commentator of the last quarter of the seventh century—Ārya Kālaka (Ārya Śyāma I: c. 1st cent. B.C.-A.D.) got his nun-sister Sarasvatī released from the captivity of Gardabhillā, apparently a barbarian/tyrannical ruler of Bhṛgukaccha (Bharuch in Lāṭadeśa or southern Gujarat), with the help of the Śakas of Pārasa kula. He, moreover, composed three major works—the Prathamānuyoga, the Gaṇḍikānuyoga, and the Lokānuyoga—as reported in the Pañcakālpa-bhāṣya (c. mid 6th cent. A.D.) of Saṅghadāsa gaṇi. 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 cakravartīs (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-darśana. In addition, he also composed 'saṃgrahaṇīs' 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 (Siam), or southern Malaysia, or Sumātrā 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-śākhā 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 Prabhāvākacarita (A.D.1277), to one notable Nirgrantha poet-friar, Vajrabhūti, had met the consort of Nabhovāhana (Kṣatrapa ruler Nahāpāṇa) 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 Bhṛgukaccha had been founded during the early centuries of Christian or Common Era. And if the Ratha-vasatī at Aṅkoṭaka (Ākoṭā, near Vaḍodarā/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 Bhṛgukaccha 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 Śaṇḍila. Contemporaneously, the friars in western India convened a synod at Valabhī in Saurāṣṭra under the leadership of Ārya Nāgārjuna of the Nāgendra śākhā/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 Devarddhi gaṇi kṣamāśramaṇa when the Maitraka chieftain Dhruvasena I was ruling.

In the meantime, in c. late fifth century, Dharasena, a pontiff probably of the Boṭika/Kṣapaṇaka 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 Karmaprakṛti-prābhṛta to Puṣpadanta and Bhūtabali. The available text of the Ṣaṭkhaṇḍāgama, 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 (Girnār 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 tīrthaṅkara, Jina Ariṣṭanemi 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 uses 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 Jñātādharma-kathā (present version c. 3rd-4th cent. A.D.) speaks about the five Pāṇḍavas attaining release from the bondage of transmigration on Mt. Śatruñjaya, 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 *dvātrīṃśikās* (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 Bṛgukaccha 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 Khedbrahmā in north Gujarat, 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 Iḍar and the other, also in the Digambara temple, located on the nearby granite hill. These two provide the archaeological evidence of the continuity of the Jaina religion in late Gupta/post-Gupta or what amounts to the same thing, early Maitraka age in Gujarat. An unknown author composed 'niryuktis' on ten different āgamas, in c. A.D. 525. Soon after that, the bhāṣyas on the Āvaśyaka-sūtra, Pañcakalpa, Nisītha-sūtra, Bṛhadkalpa, Vyavahāra-sūtra etcetera and the Tīrthāvakālīka-prakīṛṇaka 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, Jinabhadra gaṇi kṣamāśramaṇa of Nivṛtti kula, both of whom were caityavāsī/abbatial pontiffs. Mallavādī had defeated the Buddhists in Bṛgukaccha 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*. Jinabhadra gaṇi's compositions in Prakrit such as the *Jītakalpa*, the *Viśeṣ=Āvaśyaka-bhāṣya*, the *Viśeṣaṇavati*, 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 Jinabhadra, 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,

Mānatuṅgācārya 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 cūrṇi commentary on the Daśvaikālika-sūtra by Agastyasiṃha 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 ascendance in western India. By then it decisively had spread in Rajasthan: Bhillamāla (Bhinnamāla) in Gurjaradeśa situated to the west of Mt. Ābu was one of its principal centres. In north Gujarat, Ānandapura, present day Vaḍanagara, and next Morḍheraka (Modherā), Kāśahṛda (Kāsindrā) etc., already had Jaina establishments in that period. In the earlier half of the seventh century the Āvaśyaka-cūrṇi was composed. Several other cūrṇis were written, including those on the Nandi-sūtra, the Anuyogadvāra-sūtra and the Niśītha-sūtra by Jinadāsa gaṇi mahattara and on other āgamas like the Uttarādhyayana, the Daśvaikālika, the Sūtrakṛtāṅga, and the Bṛhadkalpa in the latter half of the seventh century. And an important commentary by Siṃhaśūra kṣamāśramaṇa on Mallavādī'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 Ākoṭā hoard. Some of these report the names of the monks of the 'Candra' and 'Nivṛtti' kulas not mentioned in the Sthavirāvalī of the Paryuṣaṇākalpa. Contemporaneous Jina figures in metal have been discovered also from Valabhī. The Jaina rock-cut caves at Dhāṅk (Dhāṅkatīrtha) 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 Gurjaradeśa at Vaṭapura (Vasantagaḍh), 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 Piṇḍavāḍā. 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 Śatruñjaya 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 Pālītāṇā, according to a medieval source. Pālitta composed a magical hymn in Prakrit addressed to Jina Mahāvīra. His contemporary, Siṃhaśūra kṣamāśramaṇa, composed a further

commentary in Sanskrit (c. A.D. 675-690) on the earlier mentioned Dvādaśāra-nayacakra 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 Lāḍanuñ, 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 Vāṭeśvara (c. early 8th cent. A.D.) of the ecclesiastical lineage of Vācaka Harigupta (c. A.D. 470-529)—established their headquarters in Thārāpadra (Tharāda) located in north Gujarat. There, moreover, the pontiff Vāṭeśvara 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 gaṇi, a grand disciple of the aforementioned Simhaśūra and plausibly of the Moḍha-gaccha, wrote a ‘Bṛhad-vṛtti’ (c. A.D. 750-760) on the Sabhāṣya-Tattvārthādhigama-sūtra of Umāsvāti (c. A.D. 350). Also, in his times, a temple to Jina Ariṣṭanemi existed in Pātala or Pātālā-grāma (Pāḍal) and of Jina Mahāvīra at Moḍherā, 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 Śāṅkuka, apparently a poet at the élite assembly of the Pratīhāra potentate Nāgāvaloka (Nāgabhaṭṭa II: A.D. 807-835). In point of fact, Bhadrakīrtti earlier was at the court also of the later Maurya king Āma or Āmraṛāja, son of Yaśovarmā of Gopagiri (Gwalior), and next, for some time, also was at the court of the Pāla monarch Dharmapāla of Lakṣmaṇāvati (Laknauti) (A.D. 770-810) in Bengal before he moved to the Pratīhāra court in Kānyakubja (Kanauj). He is also accredited with the composition of several elegant hymns in Sanskrit to the Jinas and to the goddess Sarasvatī: 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 Botika-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 (Navasārī) in Southern Gujarat. And there were contemporaneous Jaina establishments of consequence in the tracts of Rajasthan adjoining Gujarat, for example at Citrakūṭa (Cittaud) in Medapāṭa (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 Vīrabhadra lived and where his pupil, Uddyotana sūri, composed the famous Kuvalayamālākahā in Prakrit in A.D. 778. In c. A.D. 800, Guṇapāla of the same lineage composed a work, the Jambūcariya, in Prakrit. Vīrabhadra had built a temple to Ādinātha at Jābālipura. Also, in Satyapura (Sāñcor) was built a temple to Jina Mahāvīra, apparently in early Pratīhāra times and probably by the Pratīhāra 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 Valabhī in A.D. 758, again in 776, and finally in A.D. 787. As a result, Valabhī 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 Valabhī. Before it all happened, at least the ancient sacred Jina images from Valabhī's Jaina temples were transferred to safer havens like Prabhāsa, Vardhamānapura (Vaḍhavāṇa), Kāśahrda (Kāsindrā), Hārija, and Bhillamāla as reported in late medieval writings. In those fateful years, Jinasena of Punnāṭa saṃgha, an immigrant branch of monks from Karṇāṭadeśa, composed his famous work, the Harivaṃśapurāṇa, in A.D. 784 in Vardhamānapura in Saurāṣṭra. He refers to the temple of (the Jaina Yakṣī) Ambikā, 'śāsanadevatā' of Jina Ariṣṭanemi, on the first of the five summits of Ujjayantagiri (Girnār Hills), later called after the goddess as 'Ambā-śikhara', as also a Jaina temple at Doṣṭāṭikā (Dottaḍī), also located in Saurāṣṭra. The existence of an ancient Jaina temple at Ānandapura (Vaḍanagara) in north Gujarat is alluded to by Jayasimha sūri of Kṛṣṇarṣi-gaccha in his Dharmopadeśamālā-vīvaraṇa (A.D. 859). Incidentally, a few years earlier, the same author had composed an expository work on the Upadeśamālā of Dharmadāsa 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 Jivadeva 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 Vāyaḍa 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 Muñja (between A.D. 972/974-993/998) and next the illustrious Bhojadeva (A.D. 1010-1055) in the Mālava country. Jivadeva sūri also had composed a work on the lustral ceremony of the Jina images, namely the Jina-snātra-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* Gargarṣi, composed a karma-grantha called the Pañcasaṅgraha with an autocommentary. And another famous contemporary, Śīlācārya of Nivṛtti kula, composed the Caūpanna-mahāpurisacariya 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 (Gāmbhū) in north Gujarat. Probably, a Jaina temple existed at that time in Gāmbhū. 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 Cāpotkaṭa chieftain Vanarāja (c. A.D. 880-900) at Aṇahillapāṭaka, 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 Aṇahillapāṭaka, 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 Deśuri-nī-nāḷa—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 Ghaṭiyālā in Marumaṇḍala.

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 Upamitibhavaprapaṇcā-kathā (A.D. 905) in Sanskrit and a commentarial work on the Upadeśamālā of Dharmadāsa gaṇi (c. A.D. 550). Probably, the Nyāyāvatāra ascribed to Siddhasena Divākara is his compilatory work. In Saurāṣṭra, Hariṣeṇa of the Punnāṭa saṁgha composed the Kathākośa in A.D. 933 at Vardhamānapura. And Goggaṭācārya, a caityavāsī 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, Pādalipta sūri (III) of Vidyādhara vaṁśa (kula) composed his famous ceremonial and iconographical work, the Nirvāṇakalikā, as also the Puṇḍarīka-prakīrṇaka *olim* Sārāvalī-prakīrṇaka (c. latter half of the 10th cent.), the last-noted work being the earliest glorificatory work on the celebrated tīrtha of Śatruñjayagiri. 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 Mānyakhetaka (Maḷakheḍa), an event recorded in the Prabhāvakacarita of Prabhācandra (A.D. 1277). Two more notices concerning the literary activities in this period pertain to some fine compositions, the hymn Jinaśataka (c. mid 10th cent.) and the Maṇipaticaritra (or more appropriately the Munipaticaritra) (A.D. 959) by Jambū *alias* Jambūnāga, a monk of Candra kula. On the Jinaśataka, Sāmba-muni of the Nāgendra kula wrote a pañjikā (A.D. 969), an elucidatory work. And Pārśvanāga 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 Pañcamī-māhātmya in Prakrit. The Saṁnyama-maṇjarī in Apabhraṁśa by some Maheśvara sūri could have been the work by the aforementioned pontiff. In the later part of the tenth century, Bhadreśvara sūri composed the Kahāvalī, a 'kathā' class of work which also dwells on the biographies of the historical personages like Pālitta (Pādalipta) sūri, Siddhasena Divākara, Devarddhi gaṇi, Mallavādī, 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 sūri of Candra kula. Abhayadeva's royal disciple Dhaneśvara sūri (who was prince Kardama of Tribhuvanagiri, today's Tahangadh, in Rajasthan before joining the order of the monks) was held in high esteem by the Paramāra potentate Muñja 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-brhadvṛtti*. An inscription on the metal Jina 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 Aṇahillapāṭaka or Aṇahillapattana, the capital of the Solaṅkīs of Gujarat. Among them the more prominent were Brhad, Pūrṇatallaka, and Harṣapurīya of the mendicant friars, and Ukeśa as well as Khaṇḍilla-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 monastic 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 Śrīmāla i.e. Bhīllamāla), Prāgvāṭas (from Ābu area), and Ukeśavālas, later called Osvālas (from Ukeśa or Osiāñ) in Rajasthan migrated in large number and apparently in waves (as also discretely 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 Solaṅkī 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, Mūlarāja I, the first Caulukya king, built a Jina temple (of Digambara affiliation) at Aṇahillapāṭaka. 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

Varuṇaśarmaka (Vaḍasamā) in A.D. 976. Cāmuṇḍarāja also organized the 'praveśa-mahotsava' (city-entry celebration) of the Śvetāmbara pontiff Vīra 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 Medapāṭa or Mēvāḍa and the adjoining western tract, Jaina temples were of course built, some of consequence such as at Ghāṇerāv (c. mid 10th century) and at Āghāṭa (Ahāḍa) (last quarter of the 10th century), the then capital of the Guhila kings, near Udepur. And in Hastikuṇḍi (Hathuṇḍi), a Jaina temple was built by the Rāṣṭrakūṭa chief Vidagdharāja in early tenth century to which his son Mammāṭa gave donations in A.D. 940, while the grandson Dhavalarāja renovated it in A.D. 997. Next, in Candrāvātī, 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 Solaṅkī monarch Durlabharāja (A.D. 1009-1022), two mendicant friars—Jineśvara and Buddhisāgara 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 abbatial of the caityavāsī 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 aforementioned Jineśvara sūri composed several works: the Pañcaliṅgī-prakaraṇa, the Vīracaritra, and the Nirvāṇa-Līlāvātī-kathā in Āśāpalli, c. A.D. 1027-1035; next the Pramālakṣma with an auto-commentary, the Ṣaṣṭhānaka-prakaraṇa—all of these in Sanskrit—a Kathākośa in Prakrit, and a few hymns in Sanskrit. His disciple Dhaneśvara composed the Surasundarī-kahā in Prakrit in Candrāvātī (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 Ukeśa-gaccha composed the Navapada-vṛtti and the Navatattva-prakarāṇa, both in A.D. 1017. And Vīrabhadra-cārya composed some works in Prakrit, of the Prakīrṇaka class, such as the Ārādhana-patākā (A.D. 1027), the Bhaktaparijñā, the Gacchācāra, and possibly also the Catuṣśaraṇa. 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 Tilakamañjarī. He also composed a few hymns like the Rṣabha-pañcāśikā and the Mahāvīra-stuti in Sanskrit, the Satyapura-maṇḍana-Mahāvīra-Jinotsāha in Apabhraṃśa, and the Śrāvaka-vidhi in Prakrit. He, moreover, commented on the Stuti-caturviṃśatikā of his younger brother, Śobhana muni, who predeceased him. A few years hence, Vijayasimha sūri, an abbot of the Śakunikāvihāra-caitya in Bṛgukaccha, 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—Candanācārya—who had composed a fiction, the Aśokavatī, 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 Vāyāṭa-Mahāsthāna near Boṭāḍ 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 Vimāla was appointed daṇḍanāyaka at Candrāvātī. Vimāla built temples for Jina Rṣabha in Ārāṣaṇa (in marble) in or before A.D. 1031 and in Delvāḍā on Mt. Ābu (in black stone) in A.D. 1032. And Jinaha was Bhīmadeva's daṇḍanāyaka stationed at Dhavalakakka in king's late years. Also, Vimāla's son or younger brother Cāhilla was either his mahāsandhivigrahaka or had occupied some other high position.

In Aṇahillapattana, King Bhīmadeva's maternal uncle and next the Jaina pontiff after he embraced the order of the monks, namely Droṇācārya, composed a commentary on the Oghaniryukti. His nephew and disciple Surācārya, a Sanskritist

of high calibre, composed a *dvisandhāna-mahākāvya*, the *Nemicaritra* (A.D. 1034), which also skillfully interwove the *Ṛṣabhacaritra* within its fabric. He, moreover, composed the *Dānādi-prakaraṇa*. At the invitation of *Dhanapāla*, he visited *Dhārā* and defeated the *paṇḍitas* of *Bhoja*'s learned assembly in disputation. In A.D. 1062, *Abhayadeva sūri*, disciple of the earlier mentioned *Jineśvara sūri* of *Candra kula*, completed his famous commentaries on the three *āgamas* of the *aṅga* category, the *Sthānāṅga*, the *Samavāyāṅga*, and the *Jñātādharma-kathā* 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* (*Thāmbhaṇā*) in a new temple in c. A.D. 1054 or 1075 and of another *Jina* in the *Jiṇāha-vasati* at *Dhavalakakka* (*Dholakā*), a temple built by the earlier noted *daṇḍanāyaka* *Jiṇaha*.

In *Bhīmadeva*'s successor *Karṇadeva*'s time (A.D. 1066-1095), Jainism continued its forward march on all fronts. *Karṇadeva* had several *Jaina* ministers like *Śāntu* who built the *Śāntu-vasahikā* in *Aṇahillapāṭaka*, next *Muñjāla*, who built *Muñjāla-vasatikā* in the same city, then minister *Pradyumna* who embraced the order of the mendicant friars in the *Harṣapurīya-gaccha*, who next was to be known as *Hemacandrācārya*. *Karṇadeva* gave a grant to the *Jaina* temple at *Ṭākovāvī* (*Ṭākodī*) 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 *Vyākhyāprajñapti* (A.D. 1172), the *Upāsakadaśā*, the *Antakṛddāśā*, the *Anuttaropapātika*, the *Praśnavyākaraṇa*, the *Vipāka*, the *Aupapātika*, and on the third 'pāda' of the *Prajñāpanāsūtra* of *Ārya Śyāma II* (c. 3rd cent. A.D.). He also wrote a commentary on the *Pañcāśaka* of *Haribhadra*, the *Ṣaṣṭhānaka* of his guru *Jineśvara 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 *Jayatihuṇa-stotra* in praise of the *stambhana-Pārśvanātha*, in *Apabhraṃśa*. 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 *Samvegaraṅgaśālā*. And *Siddhasena sūri*, who had assumed a sobriquet '*Sādhāraṇa*', composed the *Vilāsavatī-kathā* in *Apabhraṃśa* in A.D. 1067, besides composing several hymns including the one called the *Tīrthavandanā-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 '*ṭippaṇa*'

containing brief notes on the Kāvya-lāṅkāra of Rudraṭa. In A.D. 1073, the Dharmopadeśamālā-vivaraṇa was composed (by some author) in Prakrit. In the meantime, the illustrious Kāśmīrī brahmin poet Bilhaṇa sojourned for some time in Aṇahillapāṭaka, apparently with minister Śāntu. He composed a play, the Kaṇṇasundarī-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 Bṛhad-gaccha, afterwards elevated as Nemicandra sūri, composed the Uttarādhyayana-sūtra-vṛtti (c. A.D. 1073), as also two works of the narrative class in Prakrit, namely the Ratnacūdā-kathā and the Ākhyānakamaṇikoṣa, and the Mahāvīracaritra in Aṇahillapāṭaka, 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 Vijayacandracaritra in Prakrit. And Navāṅgavṛttikāra Abhayadeva sūri's disciple Vardhamānācārya 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 Mūlasūddhi-prakaraṇa. In A.D. 1093, Candraprabha sūri of Bṛhad-gaccha founded the Pūrṇimā-gaccha. He had composed the Darśanaśūddhi and the Prameyaratnakoṣa. Also, a Digambara narrative work was composed in the seventies in Aṇahillapattana.

In the last note on Kaṇṇadeva'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 Kaṇṇadeva'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 Piṇḍaviśūddhi-prakaraṇa, the Dharmaśikṣā 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 Kaṇadeva and early decades of Siddharāja was Maladhārī Abhayadeva sūri of Harṣapurīya-gaccha. At his instance, the Cāhamāna monarch Prthvīrāja I installed a golden finial on the Jaina temple at Raṇathambhora. 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 (Kacchapaghāta Mahipāla). In A.D. 1086, he consecrated the image of Antarīkṣa 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 Śakunikāvihāra in Bṛgukaccha. Also at his instance, Jayasīmhadeva Siddharāja forbade the killing of animals on certain auspicious days in his empire.

In the time of Siddharāja Jayasīmha (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 Puṇatalla-gaccha composed Śāntinātha-caritra in Prakrit in A.D. 1104. In 1105, Śānti sūri of Bṛhad-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, Āryarakṣita sūri founded Añcala-gaccha 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 Bṛhad-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 Sahasraliṅga taṭāka (which was a reservoir built by Siddharāja in Aṇahillapāṭaka), 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 Viśeṣāvaśyaka-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 Aṇahillapāṭaka and Siddhavihāra in Siddhapura. Now, several of the members of his large ministerial council were Śvetāmbara Jaina. Among them, besides the ministers Śāntu and Muñjāla who were there from Kaṇadeva's time and had continued, there were Udayana, Āśuka, Āliga, Ambāprasāda, and daṇḍanāyaka Sajjana. A few of them also built temples. Ambāprasāda had authored a work on poetics, the Kāvyaikalpalatā, and composed a hymn in honour of Ambikā of Ujjayantagiri and minister Udayana built Udayanavihāra in Kaṇāvatī with 72 devakulikās. Āśuka built a temple to Jina Neminātha at the lower reaches of Mt. Śatruñjaya, and Sajjana replaced the old temple of Neminātha on Mt. Gīrnār 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 Bṛhad-gaccha defeated the Digambara dialectician Kumudacandra of Karnataka at the court of Siddharāja in Aṇahillapattana in A.D. 1125. Deva sūri authored an epistemological work, the Pramāṇa-naya-tattvālaṅkāra with a long commentary, the Syādavādaratnākara, and hymns in Sanskrit addressed to the Buddhist goddess Kurukulla and Kalikuṇḍa 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 Kāvyaṇuśāsana (a work on poetics) and Chandānuśāsana (a work on prosody and meters) as well as four lexicons including the Deśināmamālā, and the Sanskrit Dvyāśraya-kāvya.

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 Dharmakalpadrūma 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 Haṛṣapūrīya-gaccha. He had bestowed the title 'Simhaśīśuka' and 'Vyāghraśīśuka' 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 Pārśvanātha at Aṇahillapāṭaka and at Prabhāsa. Also the Tribhuvanapāla-vihāra and the Tri-vihāra at Aṇahillapāṭaka and a grand temple of Ajitanātha at Tāraṅgā. Moreover, he built Kumāravihāras at Khambhāta (Stambhatīrtha), Maṅgalapura (Māṅgaroḷ), Tharād (Thārāpadra), Acalagaḍha (Mt. Ābu), Jālor (Jābālipura) and some other places. He, moreover, got the steps constructed for clambering Mt. Ujjayantagiri under the supervision of his Jaina daṇḍanāyaka Āmradeva stationed at Junāgaḍh.

Among the Jaina members of his ministerial council were such stalwarts as Udayana, his two sons Vāgbhaṭa and Āmrabhaṭa, Kaparddi, Ānanda and Prthvīpāla (a fourth descendant of Vimāla's elder brother Neḍha) and a few others. His temple at Tāraṅgā was built under the supervision of daṇḍanāyaka Abhayada. Minister Vāgbhaṭa was a zealous builder. He built the great temple of Ādinātha on Śatruñjayagiri 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 preexisting Jaina temple, such as Vimāla temple at Ābu, the temple at Sāyaṇavāḍpur and at Pattana. 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-kāvya, the Triṣaṣṭīśalākāpuruṣa-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 *Nāṭyadarpaṇa* (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 sūri 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 Śatruñjaya-tīrtha: Siddharāja also had bequeathed a grant of 12 villages to the Śatruñjaya-tīrtha and had visited Ujjayantagiri. And the Vāghelā regent Vīradhavaḷa gave the grant of village of Añkevāḷiyā 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-rohiṇeya by Rāmabhadra. And Somaprabhācārya wrote some of his famous works like the *Sūktimuktāvalī* and the *Jinadharmapratibodha* (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 Vīradhavaḷa 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 Brahmanical shrines, even mosques in places like Khambhāt, 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. Śatruñjaya (c. A.D. 1231, all destroyed), Mt. Gīrnār (Vastupāla-vihāra, A.D. 1232; and Satyapurāvātāra Mahāvīra), Śatruñjayāvātāra Ādinātha (Dholakā), Aṣṭāpada temple (Prabhāsa), Āsarāja-vihāra (Aṇahillapātaka) and also a temple in Khambhāt, 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. Śatruñjaya; also the Kalyāṇatraya temple on Mt. Gīrnār, 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 Pāvāgaḍh and Godhrā, and his surviving temple, the world famous Luṇa-vasahī temple on Mt. Ābu. As for the literary activities of the age, Vastupāla wrote the Naranārāyaṇānanda-kāvya and some hymns in Sanskrit referring to Jina Rṣabha of Śatruñjaya and Jina Ariṣṭanemi as well as the śāsanadevī Ambikā of Ujjayantagiri. His preceptor Vijayasena sūri of Nāgendra-gaccha composed Revantagiri-rāsa in Apabhraṁśa/old Gujarātī and Pralhādanaputra wrote Ābu-rāsa in Apabhraṁśa, both works are important from historical viewpoint as well. Vijayasena sūri's disciple Udayaprabha sūri composed the Dharmābhyudaya-kāvya, the Sukṛtakīrtikallolinī, the play Karuṇā-vajrāyudha, an astrological work the Ārambhasiddhi, and several commentaries on different works.

There were poets who wrote on Vastupāla, eulogizing his deeds. Someśvara wrote the Kīrtikaumudī; Thakkura Arisimha composed the Sukṛtasaṁkīrtana; Bālacandra the Vasantavilāsa, and Jayasimha sūri, the Hammiramadamardana. Works of this category are known as composed by Naracandra 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 Jagaḍu Sāha of Kutch was engaged in social as well as temple building activity.

The final note must be taken of minister Pṛthvīdhara (Pethaḍa 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 *Râs Mâlâ; or Hindoo Annals of the Province of Goozerat, 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.

2. Henry Cousens's *Revised Lists of Antiquarian Remains in the Bombay Presidency*, Vol. VIII (ASI, NIS, Vol. XVI), 1897 (Original lists by James Burgess, 1885), p. 238 succinctly dwells on Kumbhāriyā but it adds nothing to what is recorded in the *Râs Mâlâ* on which it apparently had depended.

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 Kumbheśvara 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 śikhara 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 Gaṇadhara Puṇḍarīka, Meru, Sahasrakūṭa, Cauvisvaṭ (caturvīṃśati-Jina-paṭṭa)—all of which no longer traceable—next Aśvābodha-Samalikāvihāra-caritra-paṭṭa (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 paṭṭas like Jinamātā, Vis-viharamāna, Saptatiśata etcetera, some of which are now transferred to the Mahāvīra temple. He, however, errs in equating the ‘mukhamaṇḍapa’ (ṣaṭcatuṣkya) of the inscriptions with ‘gūḍha-maṇḍapa’. And although he notices there the figure of Ambikā and the Nandīśvara-paṭṭa, he does not mention the Saptatiśata-paṭṭa 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 jaṅghā but otherwise are original. Likewise, his observation that the śikhara 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 Vimāla 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 Vimāla temple which are six to ten decades posterior in time. He accurately reads the inscriptional 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 toraṇas (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 paṭṭaśālā 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 mūlamañjarī 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 Vimāla temple, and the Kumbheśvara temple with the Sun temple, Moḍherā, an assertion not upheld either by the inscriptional or the stylistic evidence. First, Vimāla 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 inscriptional evidence: Second, the style of the main parts of the Mahāvīra, Śāntinātha (originally Ṛṣabhadeva), and Pārśvanātha temples is definitely early compared to Vimāla temple's marble components. Even the Neminātha temple's older parts are anterior to the marble portions of the Vimāla temple's interior by a decade or so, though its devakulikās, except for the two bhadraprāsādas, are posterior to even the Tejapāla 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 [prāsāda with gūḍhamanḍapa] 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 Mūlajībhāi Somapurā published his *Śilpa-ratnākara* (Dhṛāṅgadhṛā 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 Ṛṣabhadeva) temple, and the back view of the prāsāda 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, Mathuradās Chhaganlāl Śeṭh published a booklet entitled *Śrī Kumbhāriyājī Tīrtha ūrfe 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* (Ābū 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 Pradakṣiṇā Jaina-lekhasandoha* (Ābu Pt. 5) with an introduction and translation in Gujarātī. It was published in Śrī Yaśovijaya 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 Tīrtho-no Itihāsa* (Guj.) in Śrī Cāritrasmaraka 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 Tīrtha 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.

13. Pt. Ambālāl Premchand Shah's *Rāṇakapura-nī Pañcatīrthī* published in Śrī Yaśovijaya Jaina Granthamālā, Bhāvnagar V.S. 2012 (A.D. 1956), has a limited bearing on Kumbhāriyā in that it includes Poet Khīmā's *Caityapariṇāṭī* as well as 'Rāṇigapura-caityapariṇāṭī-stavana' of Pt. Meha (c. mid 15th cent. A.D.) which incidentally refers to the Vimala's foundation of Jina Rṣabha / Ādinātha temple in Ārāsaṇa.

14. Tripuṭī Mahārāja, in their *Jaina Paramparā-no Itihāsa*, Pt. 2 (Guj.), Śrī Cāritrasmaraka 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 Gujarātī is *Śrī Ārāsaṇa Tīrtha apara nāma Śrī Kumbhāriyājī Tīrtha*, by Muni Viśālavijaya published in Śrī Yaśovijaya Jaina Granthamālā, Bhāvnagar 1961. The book is based on the impressions recorded during Muniji'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 coördinated

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 inscriptional 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-toraṇa from the same temple, two pictures of the maṇḍovara or wall of the Neminātha temple, and one of the Kumbheśvara temple.

16. The first author of this monograph, in his earlier work, "The Chronology of the Solanki Temples of Gujarat," *Journal of the Madhya Pradesh Itihasa Parishad*, No. 3, Bhopal 1961, succinctly dwelt on these temples and mainly, though, briefly, discussed the dates of the site's temples on pp. 34-35, 40-41, 44-45, 49-50, and 67-68 and included the temples' brief descriptions and one photo-illustration, of Mahāvīra temple's śikhara and its closed hall's roof.

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, Śrī Kanaīyālāl Bhāīśaṅkara Dave, in his *Ambikā, Koṭeśvara and Kumbhāriyā* (Guj.) in Śrīsayājī Sāhityamālā, No. 334, M.S. University of Baroda, Vaḍodarā 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.

19. Stella Kramrisch, in her famous book, *The Art of India: Traditions of Indian Sculpture, Painting and Architecture*, Third edition, London 1965, included two plates, one relating to the prāsāda of the Mahāvīra temple and the second to the interior of the raṅgamaṇḍapa of Pārśvanātha temple (there Plates 132, 133) and dwelt on their qualitative aspects.

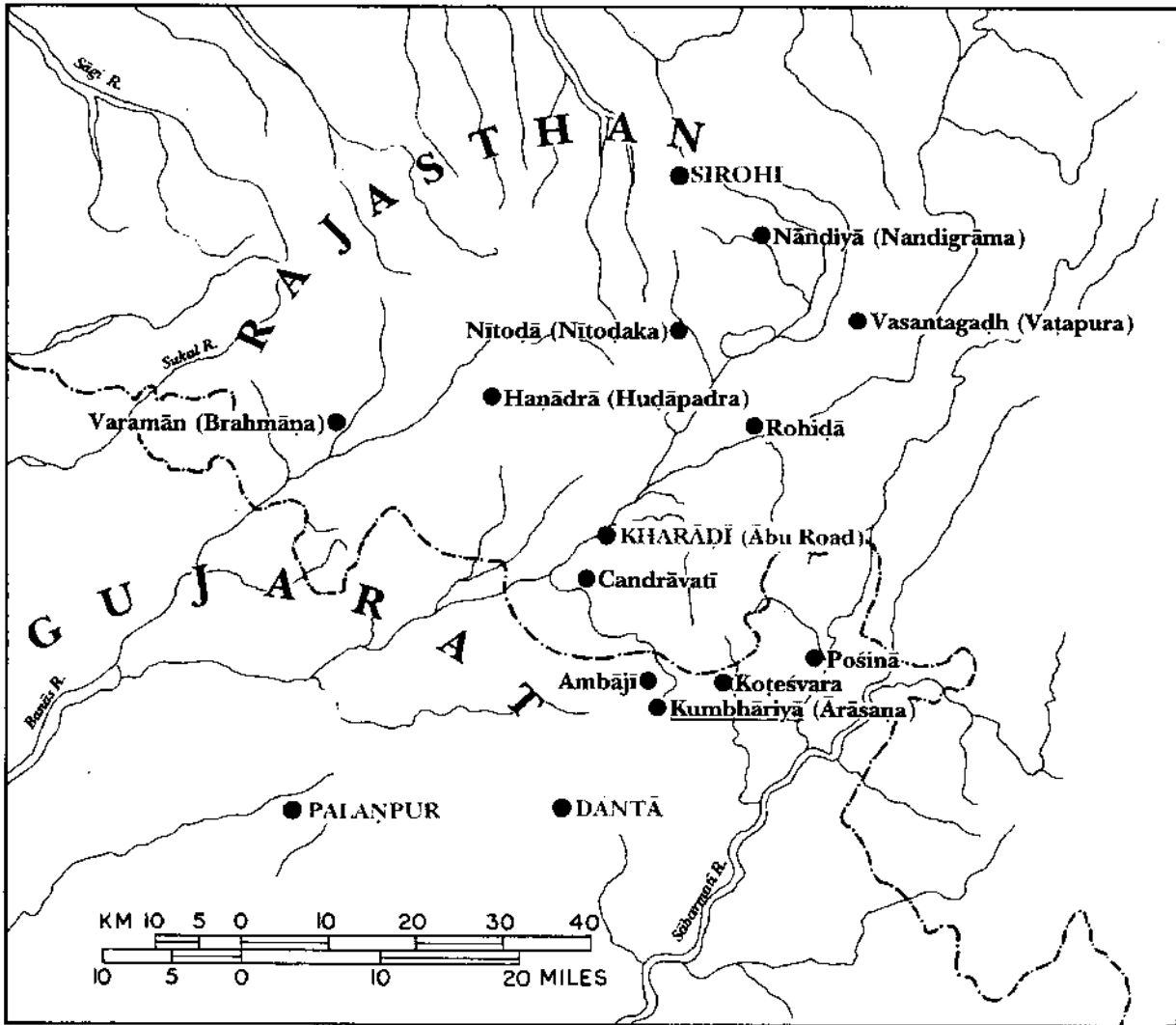
20. In 1971, the first author of the present monograph, with H.P. Shastri of Prabhas Patan Museum, published an article in Gujarātī, entitled “Ārāṣaṇa-nā be Jaina pratimā lekho-nī viśeṣa vācanā,” *Svādhyāya*, Vol. 8, No. 2, V.S. 2027 (A.D. 1971), pp. 189-198. In this article, the inscription on the pedestal 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. (Lakshmanbhai 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 paṭṭaśālā 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 Kumbhāriā,” 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 Kumbhāriā 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 Kumbhāriā, 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 Śilpa-māñ ‘Kalyāṇatraya’,” (Guj.) *Nirgrantha* 1, Ahmedabad 1995, pp. 98-110, Plates 1-4, has identified the Kumbhāriyā 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 *Ārasīfīrtha Ārāsaṇa* (*Kumbhāriyājī*), Śeṭh 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 “Vividhatīrthastutayaḥ” (sundry hymns): The composition is by one ‘Jinacandra’ who plausibly was Jinacandra sūri III of the Kharatara-gaccha (A.D. 1286-1320). This composition is incorporated in the *Jainastōtrasandhoha* (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 (Rṣabha), Śāntinātha, 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 Grantharatnamālā, Bhāvnagar V.S. 1971/A.D. 1915, pp. 38, 39.
3. The “Ārāsaṇīya Nemicaityaprabandha,” incorporated in the *Purātana Prabandha Saṅgraha*, Ed. Muni Jinavijaya, Adhiṣṭhātā-Singhī Jaina Jñānapīṭha, No. 2, Calcuttā V.S. 1992 (A.D. 1936), pp. 30-31 was composed some time before S. 1528/A.D. 1472. It, too, dwells on the anecdote of the building of the Neminātha temple at Ārāsaṇa by Pāsila.
4. The *Prācīna Tīrthamālā-saṅgraha* edited by Vijayadharma sūri 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), Loḍaṇa (Pārśvanātha), Śānti(nātha), and Vīra (i.e. Jina Mahāvīra.)



1. Location map of Kumbhāriyā.

CHAPTER 3

Kumbhāriyā: Denomination and Historical Background

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 tīrtha-town Ambāji 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 Mahārāṇā Kumbhā (Kumbhakarna) of Mevād (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 Ārāsaṇākara/Ārāsanaṇākara,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 inscriptional reference of a date as late as A.D. 1619 (here Chapter 7, Insc. 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 'Ārāsana' and variants

Appellation	Date		Insc. No.	Location of the Inscription
	Samvat	A.D.		
Ārāsana	1087	1031	1	Ādinātha caitya (now Śāntinātha)
"	1118 ?	1062 ?	4	Mahāvīra caitya
"	1206	1150	85	Neminātha caitya
"	1259	1203	54	Pārśvanātha caitya
"	1259	1203	60	" "
"	1259	1203	63	" "
"	1276	1220	73	" "
"	1310	1254	96	Neminātha caitya
"	1314	1258	99	" "
"	1331	1275	143	On a stray stone
"	1346	1290	144	Near Kumbheśvara, donative"
Ārāsana	1110	1054	2	Ādinātha caitya (now Śāntinātha)
"	1110	1054	3	" " " "
"	1147	1091	16	Mahāvīra caitya
"	Undated	—	33	Neminātha caitya
Ārāsanaṅkara	1206	1150	86	Mahāvīra caitya
"	13 + 4	—	48	(Pedestal originally in Mahāvīra temple, now in the principal shrine of Śāntinātha temple)
"	1313	1257	142	On a stray stone (near Neminātha temple)
"	1338	1282	113	Neminātha caitya
Ārāsanaṅkara	1145	1089	13	Mahāvīra caitya
"	1147	1091	15	" "
"	1153	1097	136	On the pedestal of Śiva image of the ruined Saṅgameśvara
"	1161	1105	49	Pārśvanātha caitya
"	1204	1148	80	Neminātha caitya
"	1208	1152	88	" "
"	1214	1158	89	" "
"	1214	1158	90	" "
"	1314	1258	97	" "
"	1314	1258	98	" "
"	1323	1267	100	" "
Ārāsanaṅnagara	1675	1619	145	Mahāvīra caitya

The term/word ‘ārāsa’ in Gujarātī, which stands for marble, may have derived from the settlement’s appellation “Ārāsaṇa”.⁵ ‘Ārāsa’ (or rarely ‘ārāsa’) doubtless was the kind of local marble quarried specifically from Ārāsaṇa,⁶ the hills around are for long time known as Ārāsūr, a nomen in which the memory of the denomination ‘Ārāsaṇa’ is preserved.⁷ The alternative explanation offered for the formation of the compound ‘Ārāsaṇa’ 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), daṇḍanāyakas (generals), or even bhāṇḍāgārikas (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 Jina Rṣabha/Ādinātha (Phase II), was a

‘Saṃgha-caitya’ and hence built through the corporate efforts of the members of the Saṃgha or Fraternity: that of Jina Neminātha was built by a tradesman Pāsila of Ārāsana 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 Arhat Pārśva (known in Khīmā’s pilgrim psalm, c. mid 15th cent. A.D., as Loḍaṇa Pārśvanātha)¹³ and at a little distance to its northwest stands the temple of Jina Mahāvīra. Further northwest lies the temple originally built for Jina Ṛṣabha but later dedicated, as will be shown, to Śāntinātha; and the largest of the whole assemblage, which is a centrally situated building at the site, standing southwest of Śāntinātha’s, is the one sacred to Jina Neminātha. The fifth, the one that is regarded today as of Jina Sambhavanātha but, as will be shown, was sacred to Jina Śāntinātha, 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 Sambhavanātha 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 ‘Saṅgameśvara’,¹⁴ was built earlier than Kumbheśvara. It was already in a completely devastated condition when first reported.¹⁵

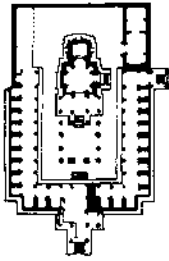
The local folklore and the legend state that minister Vimāla had built 360 Jaina fanes at the site with the grace of the (Brahmanical) goddess Ambā. When inquired by Ambā as to by whose grace he built these temples, Vimāla’s response was: “Through the grace of my guru”. That enraged the goddess who commanded him to run away from the site and burnt down all temples except five.¹⁶ 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 apparent¹⁷ 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.¹⁸ As had been remarked by some writers (question as they also did the legend on some other grounds),¹⁹ 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 Rṣabha, 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

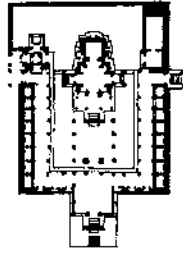
Turning toward the political history of Ārāsana related to the 11th, 12th, and the 13th centuries, it was then included within the monarchical, next imperial, domains of the Solaṅkīs of Gujarat. An image-pedestal inscription of A.D. 1031 (here No. 1, Chapter 7) in the Śāntinātha (originally Ādinātha) 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), Ārāsana apparently was governed by Paramāra Dhārāvarṣa of Candrāvātī (Nos. 54, 60, 63, 73),²² a maṇḍalika/māṇḍalika 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 Candrāvātī's chief mahārājakula Viśaladeva's authority, understandably on Ārāsana.²⁴

In early 14th century, when the Jaina temples in Delvādā 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 Ārāsana 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 Delvādā 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

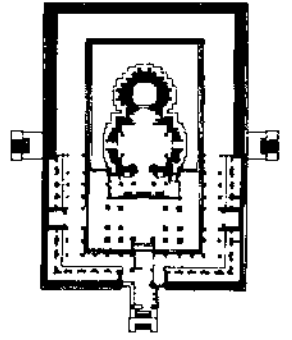
Pārśvanātha temple



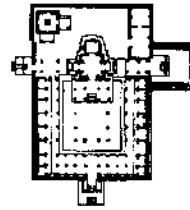
Mahāvīra temple



Neminātha temple

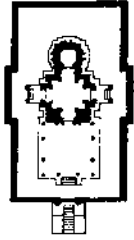


Śāntinātha temple



2. Site plan showing temples in Kumbhāriyā. (Not to the scale.)

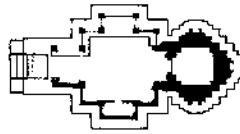
Sambhavanātha temple



NOT TO THE SCALE



Kumbheśvara temple



after that date, were either relatively forsaken or much less frequently visited.²⁵ 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.²⁶ 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 ?²⁷ Bhandarkar, however, felt that it was some time after A.D. 1619 that Ārāsaṇa may have been attacked, the town laid to waste, and its temples were desecrated.²⁸ Cousens, in his remark on Bhandarkar's statement, places this happening during the period of one of the Sulṭāns of Gujarāt and hence in the 15th century.²⁹ Whatever may have happened, temple's original cult images and the main images from the subsidiary shrines have all, for certain, disappeared.³⁰ 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 Samavasaraṇa 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 'paṭṭāvalī' of Dharmasāgara of Tapāgaccha, in late 16th century, at the instance of Vijayasena sūri, chief disciple of the illustrious jagadguru Hīravijaya sūri whom the Mughal emperor Akbar held in high esteem, the temples in Ārāsaṇa were renovated.³¹ 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 aforementioned 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).³² 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 Śeṭh 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 Saṁgha 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 Śeṭh Āṇandjī Kalyāṇjī, 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 1904,³³ a dharmaśālā, with vaulted rooms in Rajasthānī style, was built by Śeṭh Mansukhbhāi Bhagubhāi. 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 Gujarātī 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 Umbājee (Ambājī), beside a rivulet, and among natural shrubberies of wild jasmine and other scented flowers is a little village founded by Koombhā Rānā (Rāṇā Kumbhā), of Cheetor, and called after his name, Koombhāreeā (Kūmbhārīā)." *Vide* the *Rās Mālā*, 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 Kanaiyālāl Bhāiśaṅkara Dave, *Ambikā, Koṭeśvara ane Kumbhāriyā*, Vaḍodarā 1963, pp. 46-47.
2. Muni Viśālaviyaya advanced this conjecture: *Cf.* Śrī. *Ārāsaṇa Tīrtha apara nāma Śrī. Kumbhāriyājī Tīrtha*, Bhāvnagar 1961, p. 10.
3. This is the guess of Muni Darśanaviyaya, *vide*, *Jaina Paramparā-no Itihāsa*, Pt. 2, Amdāvād 1960, p. 299. However, Muni Viśālaviyaya disagrees with him: *see* his *Śrī. Ārāsaṇa Tīrtha*, 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 'ārasa' and hence the appellation 'Ārāsaṇa'? Ārāsa's cognate Gujarātī word 'ārasi' means 'mirror.' Is it because the marble can receive high mirror-like polish and hence was called 'ārasa'? 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 Ārāsūr.
8. Dave, *Ambikā*, pp. 34-35.
9. Bhandarkar, p. 40; Dave, pp. 46, 47.
10. Dave, *Ibid.*
11. *Progress Report*, ASI, WC (1905-1906), p. 46, *infra*.
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 "Tīrthamālā." (*Cf.* Vijayadharma sūri, *Prācīna*, vs. 25, p. 50.) Whether the name has anything to do with 'Loṭāṇā', a village near Nāndiyā where there was a medieval temple of Pārśvanātha, is a moot point. If it has, then the Kumbhāriyā instance would be a 'tīrthāvatāra' shrine.

14. See Viśālaviṣṇaya, *Śrī. Kumbhāriyājī.*, pp. 150-151.
15. *Ibid.*, p. 151. The inscription cited there, of S.1153/A.D. 1097 on the image of Śiva, mentions 'Saṅgameśvaradeva'.
16. This legend is noted by Forbes, Bhandarkar, and some subsequent writers on Kumbhāriyā.
17. The latter point had been noted by Prabhāsaṅkara O. Somapurā as reported by Jayantaviṣṇaya in the *Arbudācala Pradakṣiṇā* (Ābu Pt. 4), Śrī Yaśovijaya Jaina Granthamālā, Bhāvnagar 1948, p. 28. Prabhāsaṅkara'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. **Nābheyadevaṁ siri Santināhaṁ Nemim jinaṁ Pāsajinaṁ ca Viraṁ**
aṇantanāṇāi guṇāṇa tḥāṇaṁ saremi **Ārāsanaṇayaratithe**
(Cf. Muni Caturaviṣṇaya, *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 Solāṅkī king Ajayapāla in A.D. 1177 and soon after the victory near Ābu on the Muslim invaders by the Gujarāt army, Dhārāvārṣa apparently had played a significant rôle and, as a result, had become the *de facto* ruler of the Arbudamaṇḍala. Of course, he had always remained loyal to the Solāṅkī throne.
23. This fact is mentioned in the 'Nābhinandana-jinoddhāraprabandha' of Kakka sūri of Ukeśa-gaccha (A.D. 1337) (Edited by Pt. Bhagavāndās Harakhcanda, 1929) in the context of acquiring a marble piece from Ārāsana by Samarasirṇha of Aṇahillapāṭaka for making the image of Ādinātha of Śatruṅjaya. (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 'caityaparipāṭis'.
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.
28. *Progress Report.*, p. 45.
29. *Ibid.*, p. 46, *infra*.
30. As other instances, the arms and nose of the two kāyotsarga images in the gūḍhamaṇḍapa of the Mahāvīra temple were mutilated: the arms, in the past, were rejoined.
31. See the citation, Viśālaviṣṇaya, *Śrī. Kumbhāriyājī.*, p. 80.
32. The image of Ādinātha in the eastern bhadraprāsāda of the Neminātha temple also dates from that period.
33. Śeṭh Mathuradās gives the date S. 1957/A.D. 1901, while Muni Viśālaviṣṇaya mentions S.1960/A.D. 1904 as the date of the Dharmaśālā (*Śrī. Kumbhāriyājī.*, p.60). Muniṇi, moreover, mentions the name of the builder as Śeṭh Mansukhbhāi Bhagubhāi (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 (Rṣabha), Mahāvīra, and Pārśva—are of the ‘Caturviṃśati-Jinālaya’ class, the fourth, that of Jina Neminātha has, excepting for its two large bhadraprāsādas, 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 prāsāda linked with a semi-open raṅgamaṇḍapa as met with at the Munibāvā temple at Thān (c. A.D. 975), the Khimel-mātā temple at Dhiṇoj (c. A.D. 1027-30), the Śiva temple at Saṇḍer and the main shrine of the pañcāyatana temple at Gavāḍā, both of the second quarter of the 11th century, the Nīlakaṇṭha-Mahādeva temple at Suṇak (c. A.D. 1075)—all

situated in north Gujarat—and the Nīlakaṇṭha temple at Miyaṇī (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 'mūlaprāsāda' 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 'ṣaṭcatuṣkya' (similar to trika but doubled and thus six-bayed forehall 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 ṣaṭcatuṣkya 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/ṣaṭcatuṣkya adjunct.

The raṅgamaṇḍapa, together with the mukhamaṇḍapa-antechamber, is surrounded by a paṭṭaśālā-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 paṭṭaśālā coincidentally thus becomes a circumambulatory path and hence also known as 'bhramantikā' ('bhamatī' in Gujarātī 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 paṭṭaśālā by carved ceilings. The temples dedicated to Jina Mahāvīra, Śāntinātha (originally Rṣabhanātha), and Pārśvanātha, are of the 24-Jinālayas 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 devakulikās 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 narapīṭha-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 Vidyādevīs, Yakṣīs, 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 Yakṣīs, Vidyādevīs 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.³ 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—Yakṣīs, Vidyādevīs 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 Śekharī (multi-turreted) class, the Latina (monospired) type went out of vogue after early 11th century.

(4) Gūḍhamaṇḍapa

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 garbhagrha/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 'sarṇvaraṇā' (stepped bell roof) (or rarely 'phaṇsanā' or tiered pyramidal) class. If the gūḍhamaṇḍapa is fairly large, then there is scope for introducing columns at the nave. Otherwise, the wall-pilasters would suffice for supporting the central karotaka-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) Mukhamaṇḍapa

The main door, usually fully carved, of the gūḍhamaṇḍapa opens into the trika or mukhamaṇḍapa—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 'ṣaṭcatuskya' (or even tripled, rarely though, resulting in a 'navacatuskya'). Excepting the Neminātha temple, which has a ṣaṭcatuskya, the remaining three possess the trika class of mukhamaṇḍapa. The front wall of the gūḍhamaṇḍapa (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 gūḍhamaṇḍapa. 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 mukhamaṇḍapa 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 Ṛṣabhadeva) 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) Raṅgamanḍapa

On stepping down from the mukhamanḍapa one enters into the next adjunct, the raṅgamanḍapa, 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 raṅgamanḍapa lends amplitude, dignity, and magnificence to the interior.

(7) Paṭṭaśālā/bhramantikā and devakulikās

The cloistered lobby surrounding the mukhamanḍapa and the raṅgamanḍapa, in case of the 'Caturviṃśati-Jinālaya', or the complete circuit around the prāsāda, the gūḍhamanḍapa, 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 Delvādā 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 paṭṭaśālā cloister which surrounds it on three sides with the help of connecting ceilings. The ceilings are all of the Samatala class in the Kumbhāriyā temples but could be of other categories as evidenced by Delvāḍa 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 Delvāḍa 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 jagatī and inside an aisle that lies before the raṅga-maṇḍapa. In Kumbhāriyā, we encounter all these types, the Śāntinātha temple is provided with a mukhacatuṣkī-porch, the Mahāvīra temple with a mukhamaṇḍapa, and Pārśvanātha as well as the Neminātha temple with a balānaka.

The concept of Caturviṃśati-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 Yaśobhadra sūri of Puṇḍatalla-gaccha who, when he was a royal prince before initiation to the order of friars, had built a Caturviṃśati-Jinālaya in Deṇḍuānaka (Diṇḍuāṇā) 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 paṭṭaśālā by ceilings which further cuts off light. To add to that is another fault, indeed unlike Delvāḍa temples, of not leaving here the northern end of the lateral aisles between the central core space and paṭṭaśālā 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 rājasenaka (a basal moulding), vedikā (a sort of dado) and āsanapaṭṭaka (seat-slab with carved fronton). This walling usually supports a kakṣāsana (back-rest, seat-back) above the āsanapaṭṭaka.
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 Mahāvideha-kṣetra and 4 'Eternal Jinas' of the Nandīśvara-dvīpa, the figure came to 48. To this must be added one in the principal sanctuary, two in the mukhamanḍapa-khattakas, and one in the central devakulikā in the back row. This completes the rectangle for the 'bāvanna' or 52 Jinālayas. 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 subshrines, 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 Neminātha 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), Nāṭeśa (W), and Cāmuṇḍā (N) or, alternatively, the Tripuruṣa—Viṣṇu (S), Śiva (W), and Brahmā (N) in the case of an east-facing prāsāda's principal or cardinal niches. In Vaiṣṇava temples are met with Nṛsiṃha (S), Nārāyaṇa or Viṣṇu (W), and Varāha (N). In Sūrya temple, Sūrya occupies the west niche. In Devī temples, different forms of Caṇḍikā/Durgā, Kṣemaṅkarī 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 Gujarātī, 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 Ṛṣabha/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 Solāṅkī monarch Bhīmadeva stationed at the Paramāra vassal Dhandhuka’s capital Candrāvati—at Ārāsaṇa and on Mt. Arbuda (Mt. Ābu). Paṇḍita Meha, in his ‘Rāṇigapura-caityaparipāṭī-stavana’ (*c.* mid 15th cent. A.D.), refers to the temple of Jina Ṛṣabha at Ārāsaṇa. The association of specific attendant divinities related to Jina Ṛṣabha 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 Ṛṣabha, 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 mantrī (i.e. daṇḍanāyaka) Vimala. A ‘caityaparipāṭī’ in Prakrit by Jinacandra sūri III of Kharatara-gaccha (*c.* late 13th century), earlier alluded, mentions Jina Ṛṣabha’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. Paṇḍita 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 tīrthāṅkara Sambhavanātha and the fourth Jina Abhinandana. It is likely that the Phase I Ādinātha temple was also intended, even planned to be a 'caturviṃśati 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 garbhagrha of the Śāntinātha Jinālaya'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 aforementioned 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 mūlaprāsāda or the main shrine, the gūḍhamaṇḍapa (closed hall), the 'trika' type of mukhamaṇḍapa (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 paṭṭaśālā-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 mukhamaṇḍapa 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 paṭṭaśālā ends) and coāxial with the corresponding porches of the gūḍhamaṇḍapa, were also provided (Fig. 3).

The mūlaprāsāda 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;

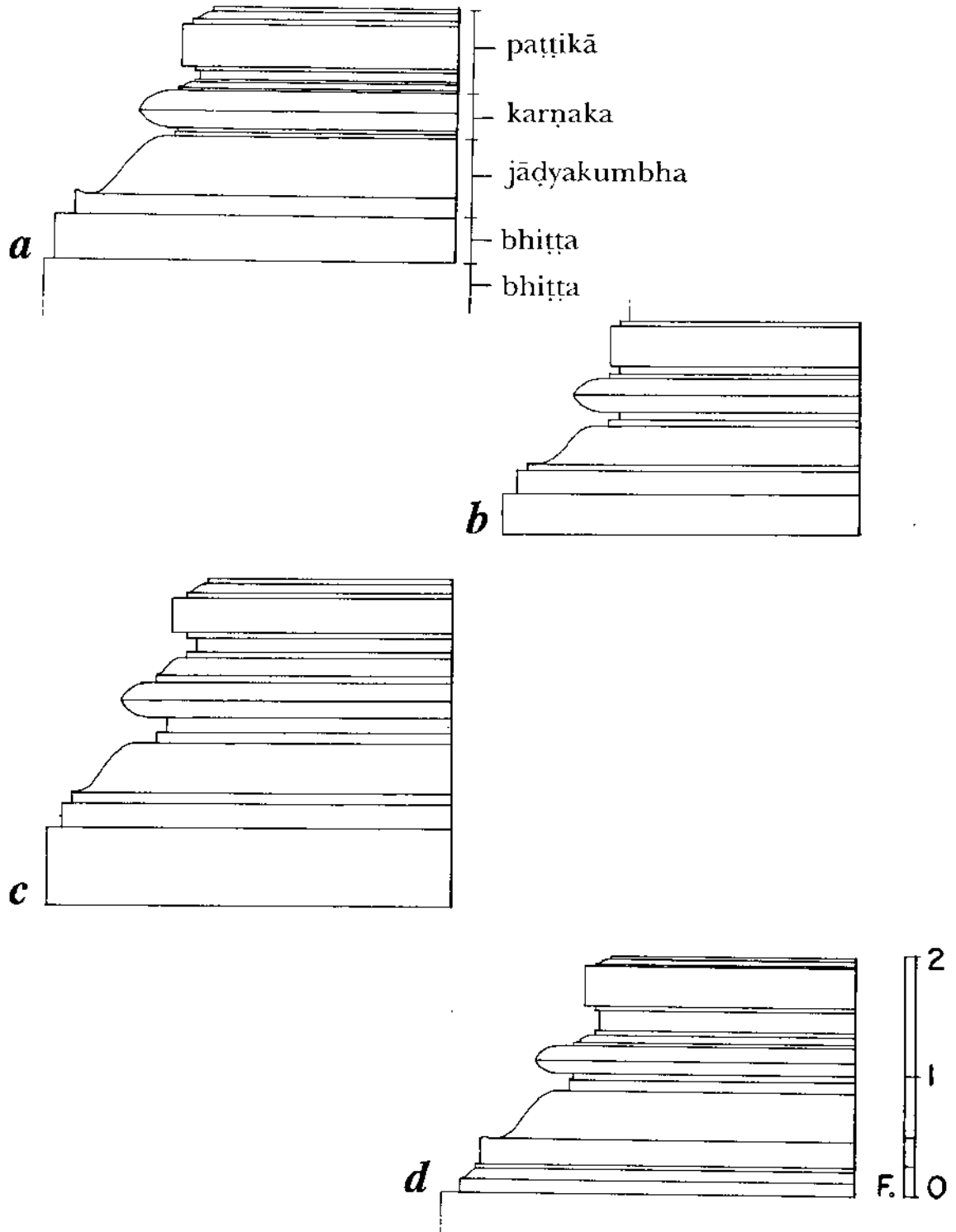
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Plates 15, 20) with salilāntara-recesses between. The pratiratha is narrow as is the case with the Ambikā temple at Jagat (c. A.D. 961), the Viṣṇu temple of the late tenth century in the gorge near the Ekaliṅgī group, and a small Śiva temple of the same date within the Ekaliṅgī ensemble: the three buildings under reference are situated in Medapāṭa or Mevād region in Rajasthan. In northern Gujarat, the Latina shrine of today's Jina Sambhavanātha at Tāraṅgā (c. early 11th century) has aṅga-divisions somewhat similarly proportioned but is earlier than the Kumbhāriyā building, possibly by three decades or a little more.

The mūlaprāsāda has a short, moulded, but very sparingly ornamented pīṭha or base (Fig. 4a; Plate 20) with ardharatna flanked by half ṭhakāras (notional dormers) applied on the otherwise plain jādyakumbha (inverted *cyma recta*/doucine) moulding only at the three bhadras, the karṇaka (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 grāsapaṭṭī, the regular grāsapaṭṭī, 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 aṇḍakas 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 prāsādas' of the medieval western Indian vāstuśāstras. Its tri-sectioned bhadrā-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-praṇāla is inserted above the pīṭha in the eastern wall of the prāsāda (Plate 21).

The form of the base together with the wall pattern of the gūḍhamandapa generally follows that of the prāsāda; but the divisions here are broader. The



4. Elevations of the pīṭhas: a. Mahāvīra temple, mūlaprāsāda; b. Śāntinātha (originally Ādinātha) temple, mūlaprāsāda; c. Pārśvanātha temple, mūlaprāsāda; d. Sambhavanātha (originally Śāntinātha) temple, mūlaprāsāda.

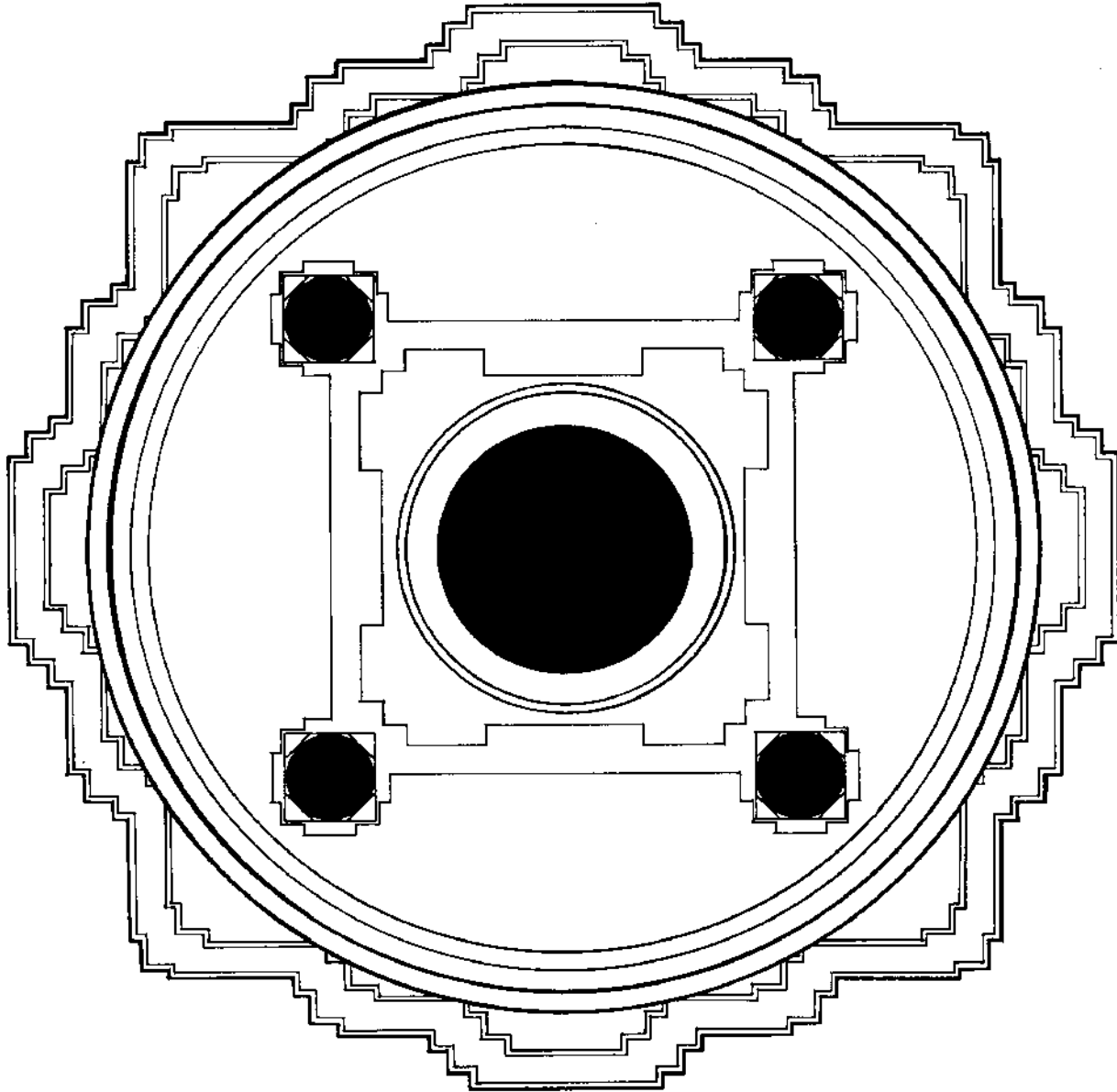
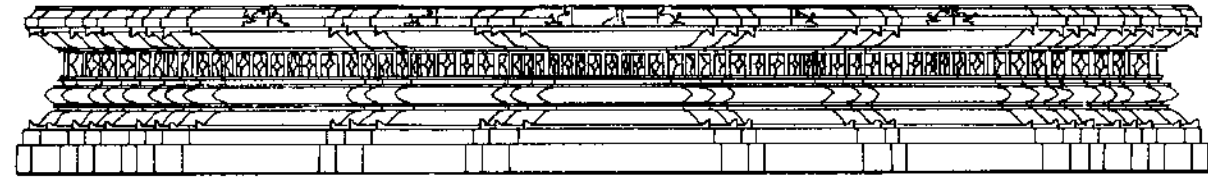
gūḍhamandapa is roofed by a saṁvaraṇā (Plate 19). The hall's side openings at east and west are provided with pārsva-catuṣkīs or lateral pillared porticos in alignment with the corresponding exterior openings in the koṭa-wall just adjacent to the end of the paṭṭaśālā. The stone-slab coverings, very lately introduced between these two coāxial openings, partially masked the rathikās of the hall-porches which shelter Jina figures. Inside the closed hall, beyond the antarāla, the garbhagrha-doorframe shows three śākhās or three jambs of which only one, the innermost, shows decoration, of a surging creeper of little artistic pretension. The stambhaśākhā 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 Medapāṭa but also in a few instances in Jejākabhukti (Khajurāho) and Ḍāhala or Cedideśa in case of less adorned doorframes of minor shrines, be they Jaina or Brahmanical. Inside the garbhagrha, 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 garbhagrha.

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 *Harinegameṣa* carrying the baby *Jina Vardhamāna Mahāvīra* (Plate 24) who, in the Śvetāmbara sect's biographical account of the *Jina*, transferred the embryo from the womb of the brahmin lady *Devānandā* to that of the *kṣatriyāṇī Trīśālā*. 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 *Jina's* mother *Trīśālā*. In the corresponding panel opposite to *Negameṣa's* is a *Yakṣa* holding a *vajraghaṇṭā* 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 *lalāṭabimba* 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* aforementioned main or northern doorway opens, is supported by a *pīṭha*-base constituted, in the order of superposition, by a *bhiṭṭa*, *jāḍyakumbha*, *karṇaka*, *antarapaṭṭa*, *chajjikā* and *grāsapaṭṭī*, 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 *maṇibandha* (jewel band), and a *grāsapaṭṭī*. In the two lateral bays, pillars between their upper section carry an *illikā-toraṇa* (Plates 28, 29) which, along with those surviving in the *raṅgamanḍapa* (c. A.D. 1075) of the Sun temple in *Modherā*, are the earliest extant examples of that class in Gujarat. The trika has a porch or projecting *mukhacatuṣkī* containing three steps. Its two frontal and profusely carved pillars also function as the rear pillars of the *raṅgamanḍapa* (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 *raṅgamanḍapa* 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, Samavasaraṇa, Four-doored devakulikā, Mahāvīra temple. (Not to the scale.) [Courtesy: Department of Archaeology, Government of Gujarat.]

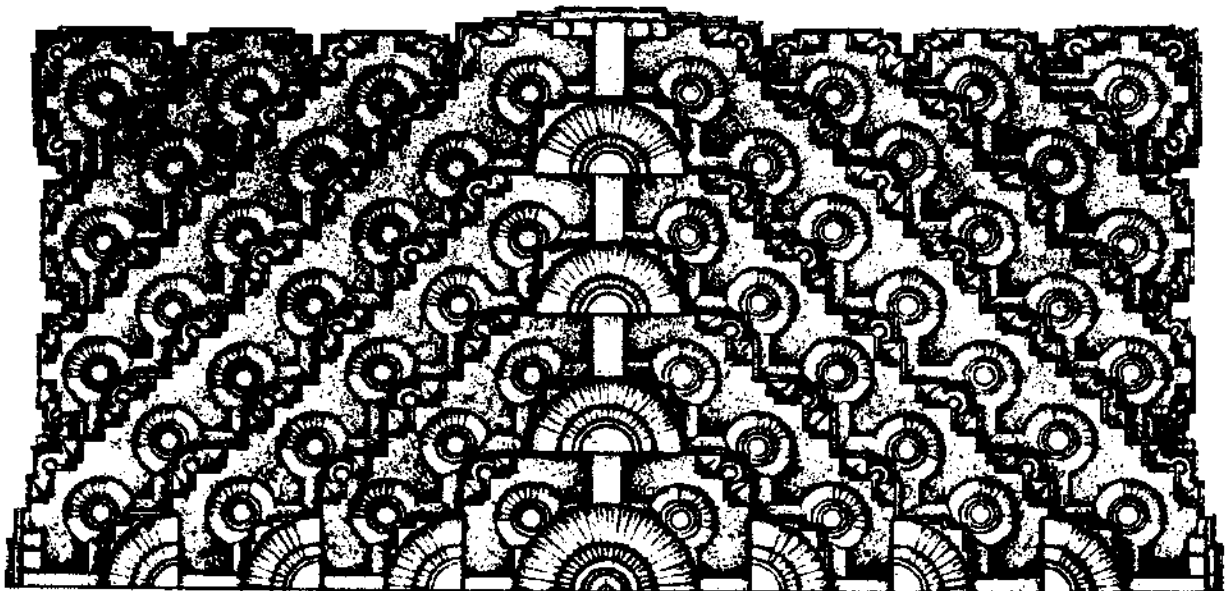
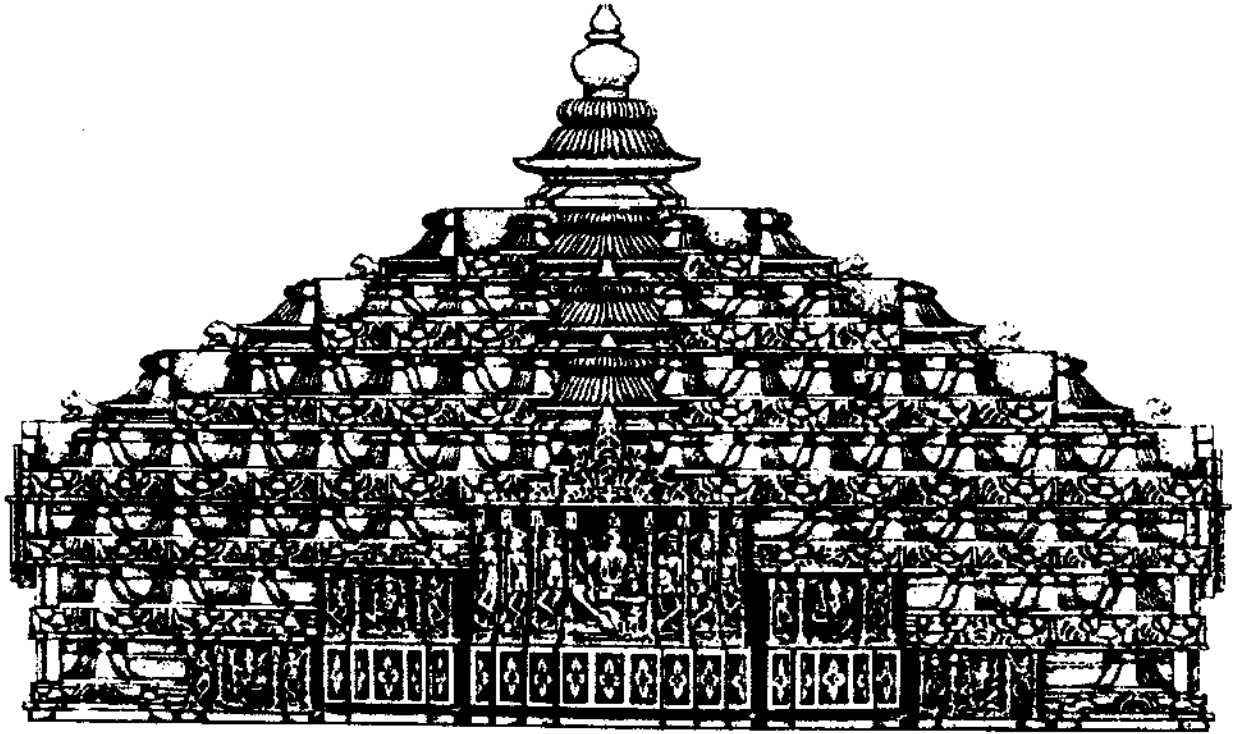
side show Cakreśvarī and Nirvāṇī (Plate 27) and at the west flank Ambikā and Sarasvatī (Plate 26). The pair of what normally would have been guardian figures along with their niches at the fronts of the stairway-banisters of the porch, have been replaced by plain marble slabs during the renovations effected early this century or soon after. The mukhacatuṣkī above its stairway supports a very fine vitāna or ceiling which is structurally of the 'kṣiptotkṣipta' 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 Nābhicchanda 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 grāsa-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 vidyādhara in file (Plate 41) and rest of the parts above are similar to those of the aforementioned two pillars. There were the 'āndola' or undulant form of (what the Dravidian vāstuśāstras identify as) Citra-toraṇas 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 fascia 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/Yakṣī 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 ‘karotaka’ 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 karnadardarikā 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 cippī-borders showing petal-carving, and their vajraśṛṅga 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 padmakesara 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 karotaka 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, samvarena of the Samavasaraṇa devakulikā, Mahāvīra temple.
(Not to the scale.) [Courtesy: Department of Archaeology, Government of Gujarat.]

the paṭṭās 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 paṭṭaśālā and the raṅgamaṇḍapa is carved, on the floor, a padmasarovara (?) symbol (Plate 75), a convention not noticeable elsewhere except in Kumbhāriyā 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 mukhamāṇḍapa's inner end. For making the complex a Caturvīmśati-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 paṭṭaśālā 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 paṭṭaśālā at all three sides.

As an afterthought, but certainly soon after the raṅgamaṇḍapa and the devakulikās with the paṭṭaśālā were constructed, the open area between them at east and west was covered with carved Samātala ceilings depicting different subjects. (These ceilings render the already present daṇḍacchādyas, in continuous series, of the paṭṭaśālā 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 paṭṭaśālā 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-toraṇa, dated S.1213/A.D. 1157, believed to have been placed before the cult image in the garbhagrha of the mūlaprāsāda, was some time in the past reërected at this situation (Plate 231). This devakulikā is roofed by a saṁvaraṇā (Fig. 6; Plate 74).

A bicellar vestry/storeroom built against the west wall, was possibly a utility 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 paṭṭasālā is bisected. Between this hall's peripheral pillars are inserted screens displaying geometric designs and auspicious symbols in boxes (Plate 76).

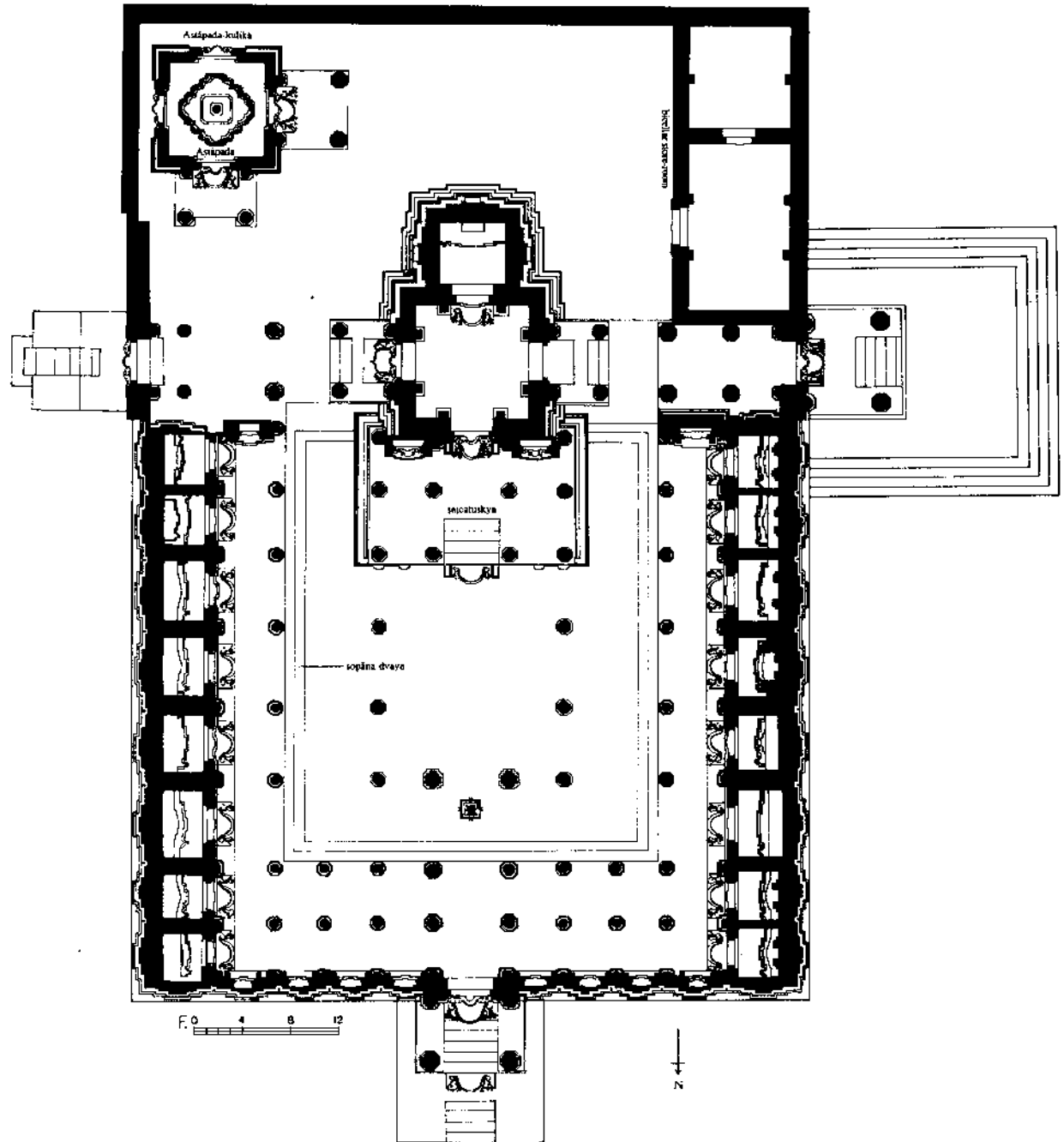
That the temple, from the beginning, was dedicated to Jina Mahāvīra is evident not only from the inscription on the old and original pedestal of the cult image (A.D. 1062) (No. 4) but also by another inscription which refers to the fane as 'Vīranātha-sya mandira' (A.D. 1091) (No. 16). The iconological evidence—Negameṣa 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 karotaka-ceiling of the raṅgamaṇḍapa at its southern bhadra, which arrowwise is in the direction of the main shrine, further support the aforementioned 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 jagatī supporting the mūlaprāsāda (which is the smallest in the entire ensemble), next the gūḍhamaṇḍapa directly conjoined with the prāsāda sans the kapilī or buffer wall, then the ṣaṭcatuskī, the raṅgamaṇḍapa, the 24 devakulikā-surround along with the paṭṭasālā, 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 mūlaprāsāda, 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 śikhara 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 bhadrā-rathikās in the lower section of the śikhara shelter Cakreśvarī (E), unidentified goddess (S), and Ambikā (W): this convention, unlike the one followed in the context of the Mahāvīra temple prāsāda, of introducing female divinity figures, is more in agreement with the usual medieval convention.

The dvīśākhā doorframe of the garbhagrha 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 kaṇḍadardarikās next followed by two strata of kolas.

In the garbhagrha, 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 kaṇḍadardarikā courses, each bearing an auxiliary maṇipaṭṭikā, and next are two kola courses. The roof of the gūḍhamaṇḍapa is of the Saṁvaraṇā class, but without the usual decorative details for its kapotapālikās and the bell members (Plate 79).

The gūḍhamaṇḍapa's main door opens in the ṣaṭcatuṣkī: 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 kaṇḍapīṭha class of the base of the mukhamaṇḍapa (which is of the ṣaṭcatuṣkī type), has the polished mouldings (Plate 82) as in the Mahāvīra temple which, unlike that of the prāsāda and the gūḍhamaṇḍapa, has a short but carved grāsapaṭṭī in lieu of plain paṭṭikā; but the northern face of the ṣaṭcatuṣkī's stereobate has been treated as though it is a semi-open raṅgamaṇḍapa

where rājasena, vedikā, and āsanapaṭṭa mouldings appear (Plates 85, 86). The vedikā-niches at the left of the stairway display perhaps Nīrvāṇī and Brahmaśāntī Yakṣa at the right side of the spectator and Sarvānubhūti 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, Sarasvatī, and related figures. Among the four rear pillars, only two belts in the uppermost circular area are carved; they show the grāsakīṅkaṇikā (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 pañcaśākhā jambs, the rūpastambha with a pair of rūpaśākhās on either side (Plate 80).

The more important part of the ṣaṭcatuṣkī 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 paṭṭaśālā ceilings of the Vimāla-vasahī temple at Delvāḍā, Mt. Ābu. The three out of the four corners left out by the central circular part are filled with the figures of Vidyādevīs—Vairoṭyā, Rohiṇī, Yakṣī Cakreśvarī and Sarasvatī—each attended by the flanking kinnara figures. The ceiling is supported by the lintels bearing creeper design on the lower fascia 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 vikarṇa-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 fascia 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 daṁpati-yugala/mithunas) etcetera.

The central ceiling of the rear row (Plate 88) is also of the Mandāraka type. Its four vikarṇas are filled with four seated Dīkpāla figures—Vaiśravaṇa, Yama, Nīrṛti, and Agni. The space between the divinities is occupied by gandharvas playing musical instruments, some also shown in dancing postures.

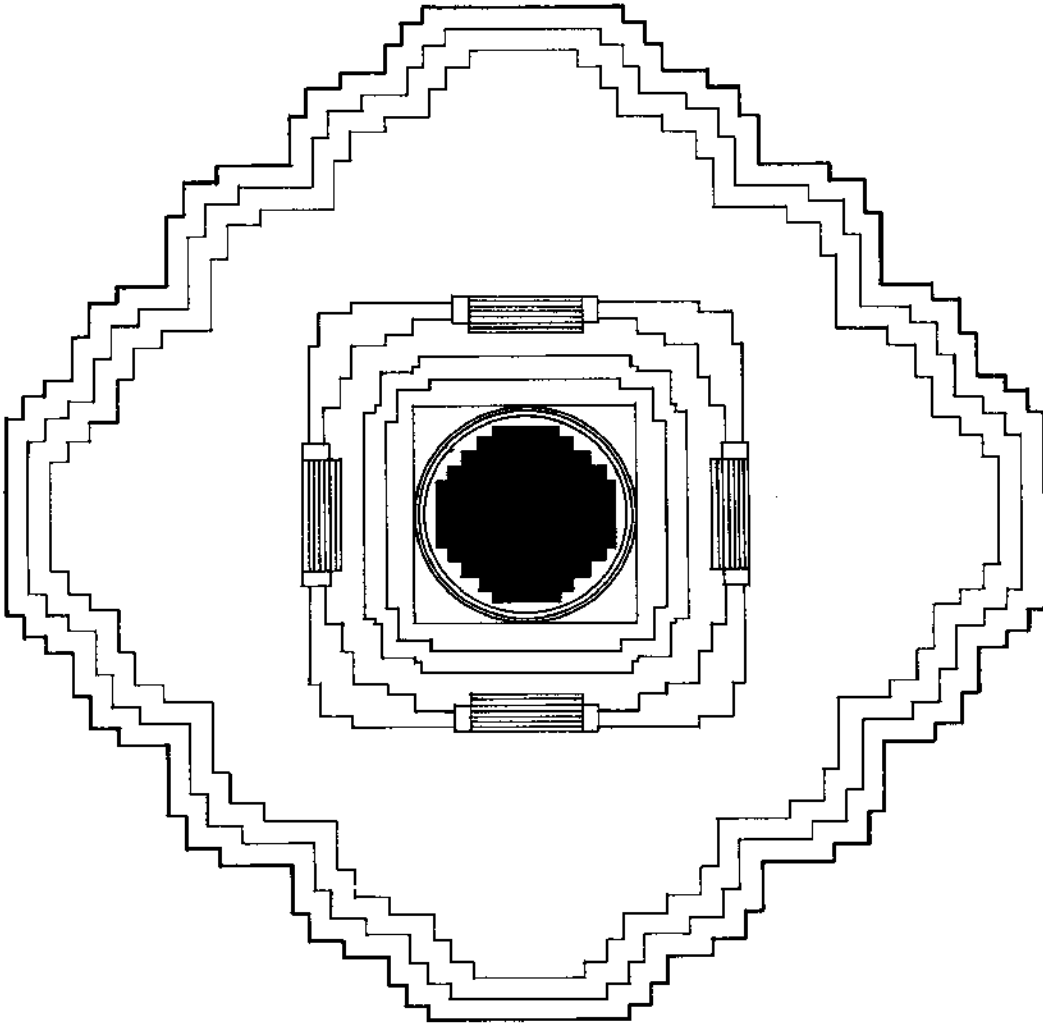
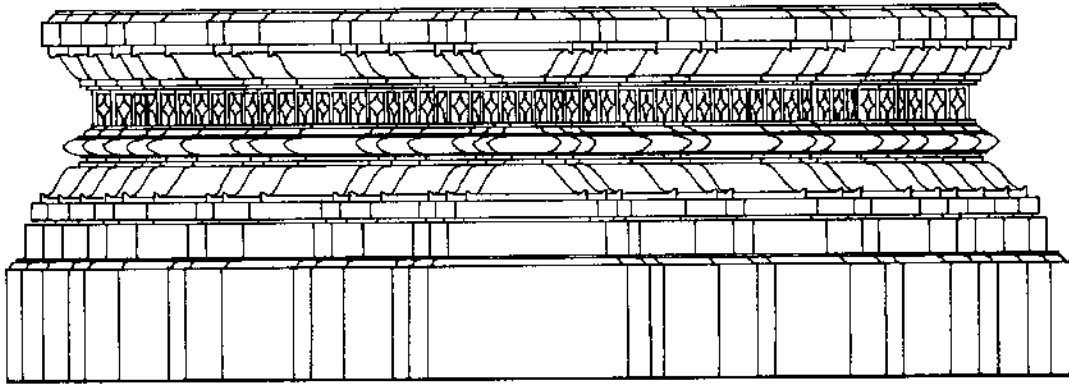
The pair of identical lateral ceilings (Plate 90) flanking the last-noted one are of the Nābhicchanda class with a central elegantly formed padmakesara showing delicately rendered double layered petals. Each of the four vikarṇas, in this instance, are filled with a pair of kinnara figures. The lintels 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 ṣaṭcatuṣkī 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 āndola-toraṇa (Plate 93), the front (north) bhadra pair of columns is more fully ornamented (Plate 94).

The śālā 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 ūrmivelā/kalpavallī (Plates 95, 98, 99, 100). The lintels supporting the central Sabhāmandāraka ceiling, of about 14 ft. 3 in. in diameter, show kalpavallī 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 karṇadardarikā, next the rūpakaṇṭha 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 tīrthaṅkaras, etc. The sixth one on the west side (Plate 116) is significant in that, in its central rectangular box it depicts Gomukha and Cakreśvarī who are the attendant Yakṣa and Yakṣī of Jina Ādideva 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 Jinās' 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 raṅgamaṇḍapa'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 śikhara 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 jagatī having an open mukhamaṇḍapa connected at the south with a nāla or entry-channel containing a stairway leading up through the jagatī (Fig. 10), and a balānaka-hall constructed above the mukhamaṇḍapa (Fig. 9; Plate 4). Inside are the mūlaprāsāda connected with a gūḍhamaṇḍapa, the trika, the raṅgamaṇḍapa, 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 mūlaprāsāda is some 16 ft. wide. It has a karnapīṭha with unadorned mouldings (Fig. 4c). The vedibandha as well as the jaṅghā are also without the figural decoration. The śikhara is without the jāla-beehive and possesses 93 aṇḍakas 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 rekḥā-contour and the circularity of karṇāṇḍakas of the veṇukośa of the mūlamanjārī indicate medieval, and not late medieval period.

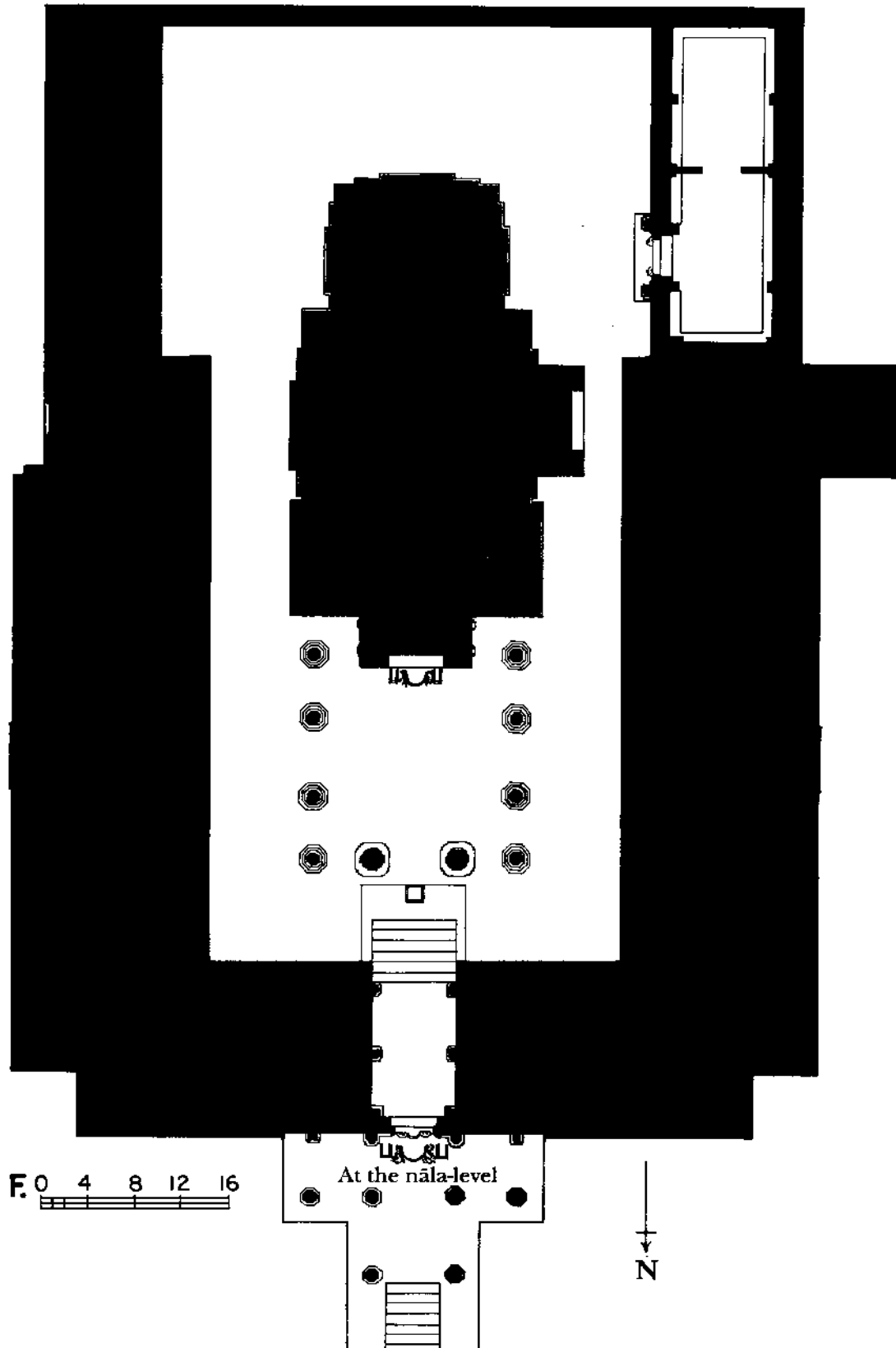
The gūḍhamanḍapa, slightly wider than the mūlaprāsāda, has a pārśva-catuṣkī or lateral porch at the west, there being no corresponding opening at the east, just as no coāxial opening in the koṭa-wall at the east (Fig. 9). (The east wall of the closed hall, however, seems lately to have been renovated.)

The garbhagrha'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 pañcaśākhā doorframe of the gūḍhamanḍapa consists of patra-, rūpa-, rūpastambha, rūpa-, and vallīśākhā. A plain but nicely rendered ardhaçandra with śāṅkhāvarta 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 doorlintel displaying Vidyādevīs in panels with attendant apsaras 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 Jīna's mother during conception.

For its plan and elevation, the trika follows, in terms of detail, the adjunct in the Mahavīra temple. The usual polished, plainly moulded trika-base has a mukhacatuṣkī in front; its profiles show ornamented rājasena, vedī, and āsanapaṭṭa customarily noticeable in at least the Jaina temples in this group. The east side has niched figures of some Vidyādevī or Yakṣī and Yakṣa Sarvānubhūti 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-toraṇa between (Plates 139, 140). A closer view of the details of one of these two pillars showing Cakreśvarī 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 *paṭṭikā* showing prominently jutting out *grāsa*-heads in file, next the *karnadardarikā*, then *rūpakaṇṭha* 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 *catuṣkhaṇḍā kolas*, followed by a *mono-kola* course, and finally a small three-*kolaja 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-prāsādas* 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 *gūḍhamaṇḍapa*, 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 paṭṭaśālā's eastern section and the right wing of the northern section, however, are made of simple or leafy karṇadardarikās, and of little artistic merit.

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

In front of the northern bhadra of the raṅgamaṇḍapa, 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 āsanapaṭṭa and plain polymorphic columns at its rear end (Plate 164); and, because of its presence, the interior of the Pārśvanātha 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 Purātana Prabandha Saṅgraha; 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 Ārāsaṇagrāma, 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 Rājavihāra. At that moment, Hāṁsi, the daughter of the billionaire Chādā 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 (prāsāda), 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' (Hāṁsi) 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 (drammas). 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 Vādīndra Deva sūri the preceptor, consecrated (the cult image of) Nemi."

The prabandha inside the Purātana Prabandha Saṁgraha thus narrates this episode: ‘Once Pāsila, son of the minister Gogā of Ārāsaṇapura, 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 Chādā 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 Ārāsaṇa) 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 (Siddharāja 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 dīnārs. He soon after commenced the work on building the temple (the core of the jagatīs ?) of brick. Next he visited Pattana, met Chādā and his daughter and requested the tradesman’s daughter to attend the installation ceremony. Deva sūri and the tradesman’s daughter went (to Ārāsaṇa). The consecration took place in A.D. 1137. At the expense of nine lacs, the sister (Hāṁsi) 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, Pāsila, the meansless son of the (late ?) minister Gogāka of Ārāsaṇa, was impressed by the magnitude of the Rājavihāra and its monumental cult image at Aṇahillapātaka which, as known from the Prabhāvākacarita and other sources, was built by king Jayasimhadeva Siddharāja 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, Hāṁsi, the

daughter of the billionaire Chāḍā of Aṇahillapāṭaka, added the Meghanāda maṇḍapa. Excepting for the two large bhadraprāsādas, 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 jagatī. It has a balānaka or nāla-maṇḍapa situated above the mukhacatuṣkī and the nāla-stairway inserted at a central point through the north front of the jagatī (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 Jina 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 Meghanāda 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 ṣaṭcātuṣkī 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 Modherā (c. A.D. 1070), and still earlier at Osiāñ (torāṇa, A.D. 1018), Kirāḍu, Nāgadā, and Āhāḍa, the last three instances are of the last quarter of the tenth century and all located in Rajasthan. However, unlike Kirāḍu and Modherā and near at hand in the three preceding temples in Kumbhāriyā itself, no torāṇas apparently were intended to be inserted between the pillars even in the original scheme. This hall is surrounded by the colonnaded paṭṭaśālā 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 paṭṭaśālā-cloister is devoid of carved ceilings, a regrettable deficiency. The only carved ceiling related to the central location in the east-west paṭṭaśālā 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 aforementioned fully carved ceiling is of the Mandāraka class with the sunk sub-lintels

showing series of full-blown lotuses at their soffit (Plate 170). The pair of the dwarf front pillars of the mukhacatuṣkī 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 vedī-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 kaṇḍādarikā, 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 Djāmi⁴ and Māipuri mosques. In the rūpakaṇṭha here are also shown aṣṭamaṅgalas and possibly the Kalyāṇakas of the Jina. Above the rūpakaṇṭha is a course of gajatālu followed by a narapaṭṭikā depicting the pañcakalyāṇakas of the Jina. 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 Ādinātha temple (Vimala-vasahī) at Delvādā on Mt. Ābu. After this belt, once more comes a band of gajatālu, next the three strata of the conjoined catuṣkhaṇḍā-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 impressive; but its effect could have been further enhanced by providing a circle of lūmās or pendants 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 grāsa-head.

The next portion, the *ṣaṭcatuṣkī* (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 *ṣaṭcatuṣkī* 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 *Ajitanātha* at *Tāraṅgā* (c. A.D. 1165) where similar ceilings figure in the *ṣaṭcatuṣkī*], with the otherwise grand looking interior.

The lateral extensions at the east and west of the *ṣaṭcatuṣkī*, mentioned in the foregoing, are walled up, each walling divided visually into two divisions whose exterior has a look of two adjacently placed blind screens of the box type filled with geometric and related motifs (Plate 182). The extensions' aspects falling within the *ṣaṭcatuṣkī* and behind the aforementioned wall-screens show, at the east, a '*Kalyāṇatraya-paṭṭa*' (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 '*utkr̥ṣṭa-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 Jina *Ariṣṭanemi*, *Ambikā* being his attendant *Yakṣī*.

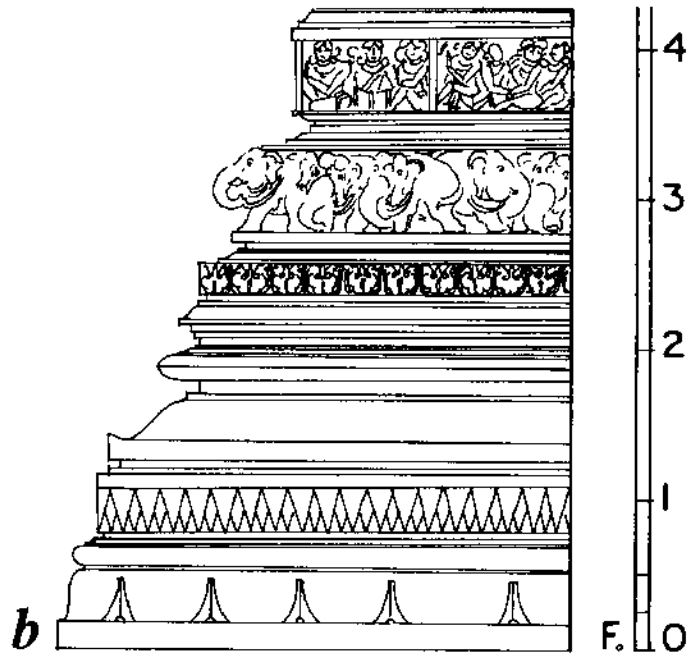
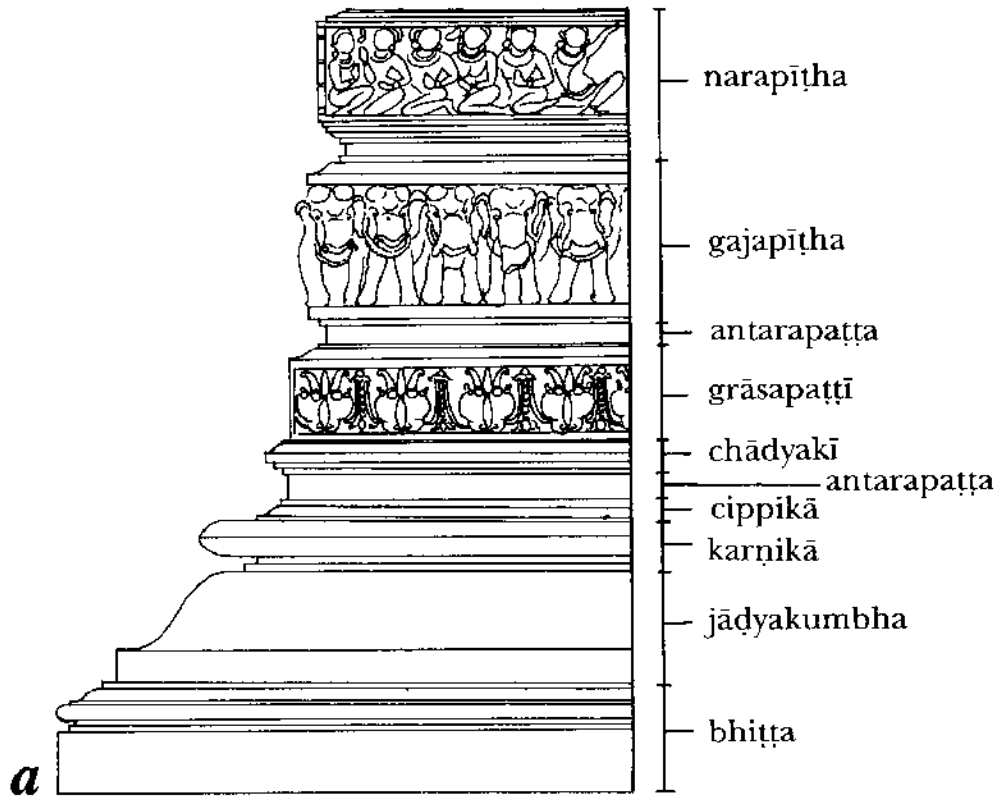
The doorway allowing entry inside the gūḍhamaṇḍapa, mentioned in the foregoing passage, is very large and could be so, thanks to the unbridged central pillars of the ṣaṭcatukṣī. Its śākhās have been recently redone according to its former design, its high doorsill, however, is original, showing as it 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 ardhaçandra or moonstone is likewise nicely carved with similar vallī-fragment (Plate 187). The face of the ardhaçandra 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 kaṇṭhaka 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 ‘Jinamāṭṛkā-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 prāsāda (Plates 190, 191, 194) is tri-aṅga



12. Elevations of the pīṭhas:
 a. Neminātha temple, mūlaprāsāda;
 b. Kumbheśvara temple, mūlaprāsāda.

on plan showing *karna*, *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 *karnas* 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 *Vairoṭyā*, *Acchuptā*, *Mānavī*, *Jvālāmālīnī* (or *Mahājvālā*), *Vajrāṅkuṣā*, *Naradattā*, *Kālī*, *Mahākālī*, *Gaurī*, and *Gāndhārī* (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 *mūlaprāsāda* and supported at the southern side of the *koṭa*-wall is the very large original *torana*-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 *gūḍhamaṇḍapa* 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-cellars 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 *paṭṭaśālā* around the *Meghanāda* hall, with the exception of the two large *bhadraprāsādas* 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 *bhadraprāsādas* stylistically seem contemporaneous with the *mūlaprāsāda* and by omission of the *paṭṭaśālā* 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 *bhadraprāsāda*. Of the two *bhadraprāsādas*, the *maṇḍovara* or exterior wall of the western one is fully decorated (Plates 204, 205). Unlike other *devakulikās* in this complex, the two *bhadraprāsādas* seem to have been built soon after the main sanctuary. The *devakulikās* do not have

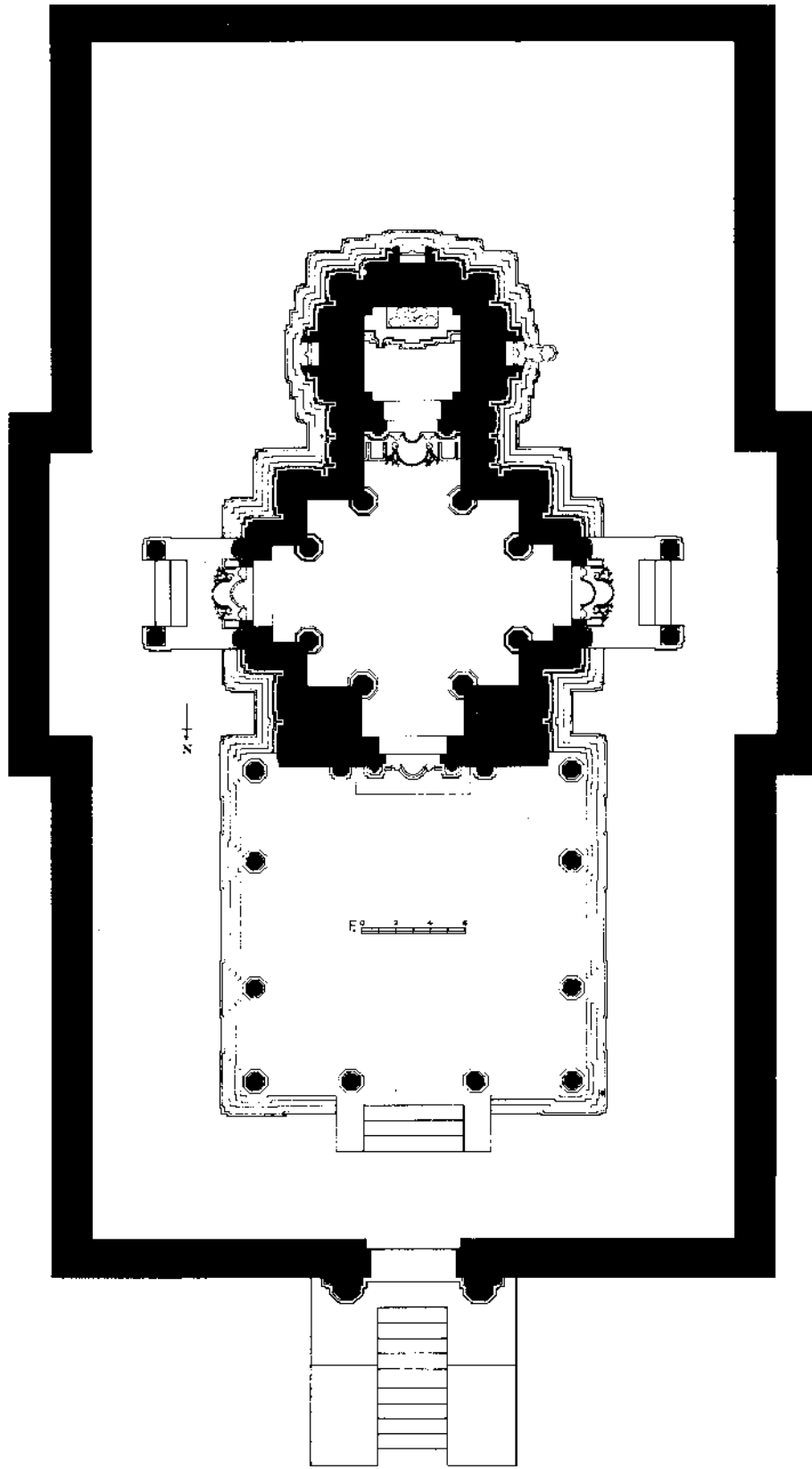
internal walls separating them. Externally, however, each one shows a separate śikhara. While these śikharas are uncarved (some of these have been more recently constructed), at least the one in the western row shows delicate jāla carving characteristic of the late 13th century besides being elegantly 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 raṅgamaṇḍapa 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 aforesaid first three temples. The base mouldings (Fig. 4d) do not include the gajapīṭha and narapīṭha. At the bhadra points, the jāḍyakumbha 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 karnas alone have some figures, the Yakṣīs and Vidyādevīs like Cakreśvarī, Vajraśṅkalā and others, and dancing ladies on the flanking sub-facets of the bhadra-kumbhas (Plate 212). The jaṅghā section at the bhadra-offsets has niches, now empty. The śikhara has the usual bhadra-rathikās. They show figures of Vajraśṅkalā (E), Cakreśvarī (S), and Sarasvatī (W).

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

The exterior of the gūḍhamaṇḍapa has the moulded surfaces of the same type as the prāsāda 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.

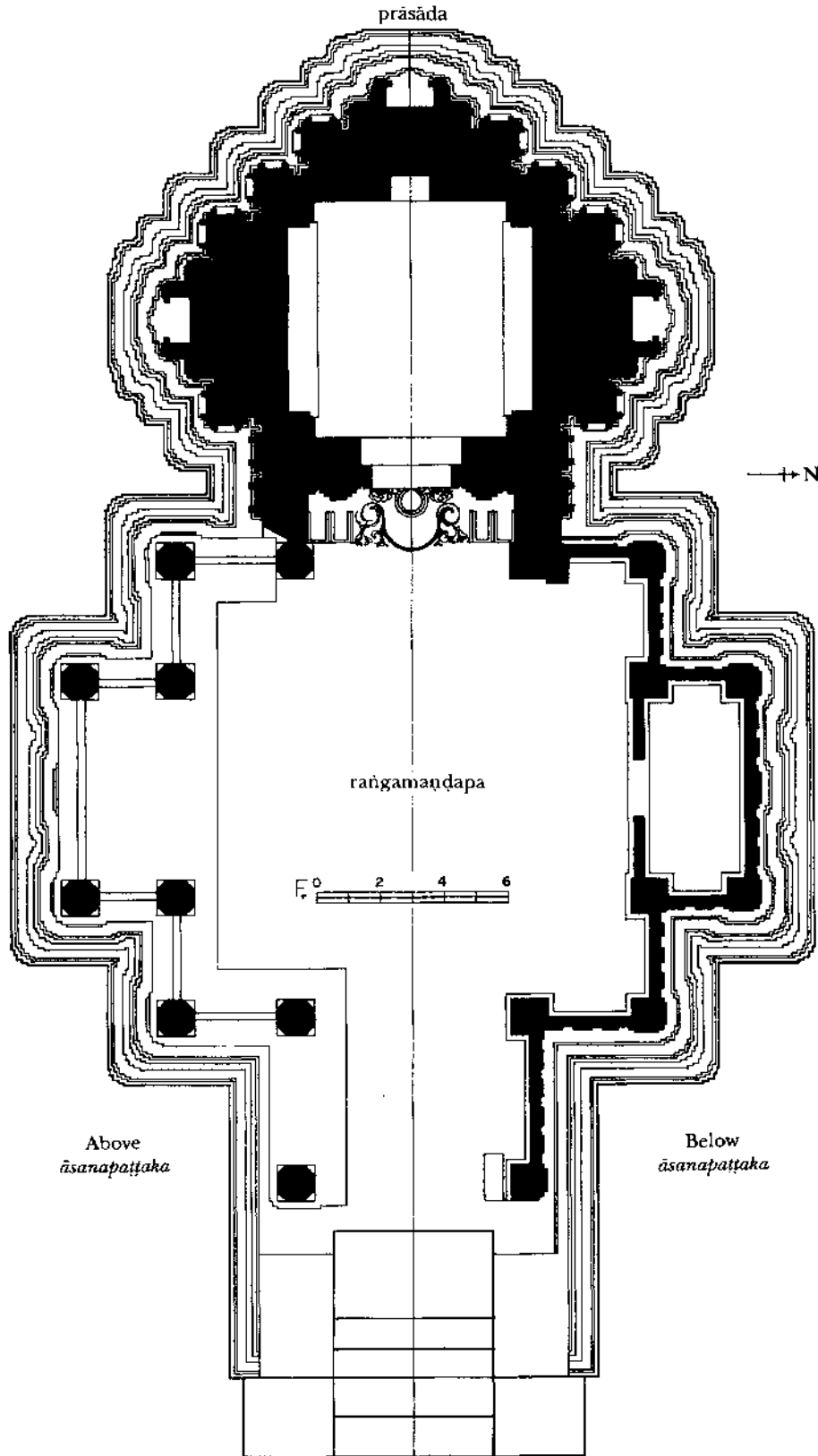
image of Jina Vāsupūjya is seen in one of the flanking niches of the interior's eastern bhadra (Plate 224). Also noticed is the image of ārādhaka couple (Plate 225) incongruently placed on the pedestal of a Jina with empty parikara. On the shafts of the pair of polygonal pillars at the entry of the antarāla, are noticeable sketches of the Cāmara-bearers.

The raṅgamaṇḍapa has relatively plain polygonal pillars of little interest (Plate 214); its ceiling (17 ft. 3 in.) is a plain Jane, save for a rūpakaṇṭha bearing a series of half lotuses in hemicycles but without the vidyādhara brackets, the rest of the elevation being made up of a series of plain kaṇḍadardarikās. 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 Delvādā 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 rūpaśākhā.

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 Pṛthvīdhara (Pethaḍa Sāha), a minister in Mālavadeśa, in or before A.D. 1264, the list, however, does not allude to Ārāsana 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 Brahmanical 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



14. Floor plan, Kumbheśvara Mahādeva temple.

reported by Muni Viśālavijaya and on the basis of an associated inscription of A.D. 1090 there, which refers to the Saṅgameśvara 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 prāsāda with a semi-open raṅgamaṇḍapa, the temple structure standing on a jagatī of little consequence (Fig. 14). The basal mouldings, as in the Neminātha temple shows a gajapīṭha and a narapīṭha (Fig. 12b). The prāsāda, about 19 ft. wide, is fully decorated with the usual Dikpāla figures at the kaṇṭha-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 bhadrā niches show Bhairava (S), Nāṭeśa (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 śikhara of the prāsāda (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 'alaṅkāra-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 Śāntinātha 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).¹ Then there are the ‘paṭṭas’,² 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 Saptatiśata-Jinas (Plate 242), the Nandīśvaradvīpa (Plate 241), the Kalyāṇatraya (Plate 243), and the Samalikā-vihāra/ Aśvāvabodha-caritra-paṭṭa (Plate 244) are available here. {The paṭṭas bearing figures of the 24-Jinas,³ the Sammetaśikhara,⁴ the schematic depiction of Mts. Gīrnār and the Śatruñjaya,⁵ 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-toraṇa before the image, be it in the main sanctuary, or in the bhadraprāsāda 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 bhadraprāsādas 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 Samatala 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 Delvādā ceilings.

Annotations

1. The convention of including the three-dimensioned representations of Nandīśvaradvīpa, Sammetaśikhara, and Kalyānatraya 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 Boṭika/Kṣapaṇaka sect in central India. The representation of 'Sahasrakūṭa' 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 āyāgapaṭṭas, where, however, the theme of representation was different, namely the 'maṅgalas,' 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 'Caturvīṃśati-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 Sammetaśikhara-paṭṭas are rarely met with, and that too not before the late 12th century. These are unknown in the Boṭika/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 Rāṇakpur, Jaisalmer etc.

The other types of paṭṭas such as the Nandīśvara, Aṣṭāpada, Vis-viharamāna-Jinas (who are the 20 Jinas, preaching in the legendary Mahāvīdeha continent of the Jambūdvīpa), Kalyānatraya, and Aśvābodha with Samalikā-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 'Kalyānatraya' is a concrete representation of a concept of the three kalyāṇakas of Jina Ariṣṭanemi—his Renunciation, attainment of Enlightenment and finally the Salvation—that had

legendarily happened on Ujjayantagiri or Mt. Girmār. The convention of representing these as tri-dimensional symbols and building temples to enshrine them was started by the minister Tejapāla on Ujjayantagiri in the first instance and next he set it up on Mt. Ābu in the hastiśālā of his temple for Jina Neminātha. This representation is so far unknown in the Kṣapaṇaka or for that matter in the Digambara tradition. On the other hand, the paṭṭas bearing a single pair of a Jina's parents which are frequently encountered in the Kṣapaṇaka (and possibly Digambara) religious art of central India are completely unknown in the Śvetāmbara tradition. Also, representing the first and the last tīrthāṅkara (Rṣabha and Vardhamāna) together as kāyotsarga images and called 'Ādyāntanātha', favoured in east India and sometimes seen in central India, is a depiction that is not so far known in the Śvetāmbara 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 Viśālaviṣṇaya.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 Sarvvadeva sūri as the pontiff who consecrated the image in the 'Jinagrha' (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 'caityavāsī' (i.e. abbatial) Ukeśa-gaccha (which took its name after 'Ukeśa', present day Osiāñ) 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 Vasantagaḍh, also known in the medieval times as Vaṭapura,² 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 mūlaprāsāda 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.³ However, in subsequent inscriptions within this or the other four Jaina temples, this gaccha is not for once mentioned again.

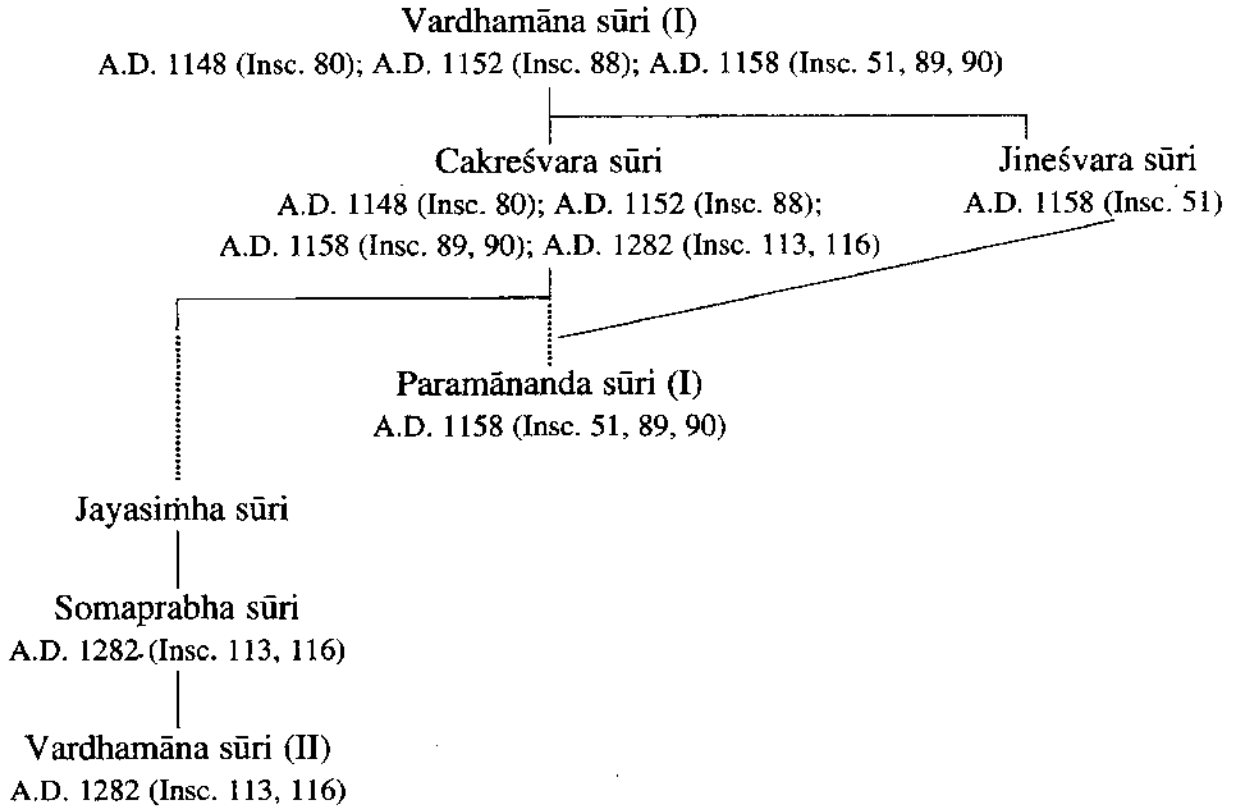
Turning to the Neminātha temple, it is known from the late medieval literary sources, earlier discussed (Chapter 5), that the illustrious Vādi Deva sūri of the Bṛhad-gaccha had officiated the consecration rites of this temple when founded by the tradesman Pāsila in c. A.D. 1135 or 1137. Now, it is clear from the predominance of the inscriptions involving the pontiffs of the Bṛhad-gaccha⁴ 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 inscriptional and literary sources. The friars of this *gaccha* as culled out from the inscriptions are specified below:

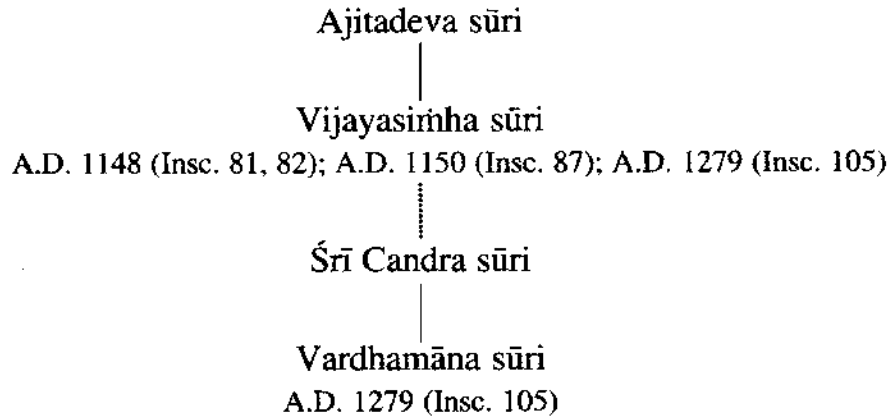
The Hagiological Tables of the Pontiffs of Bṛhad-gaccha

(I)

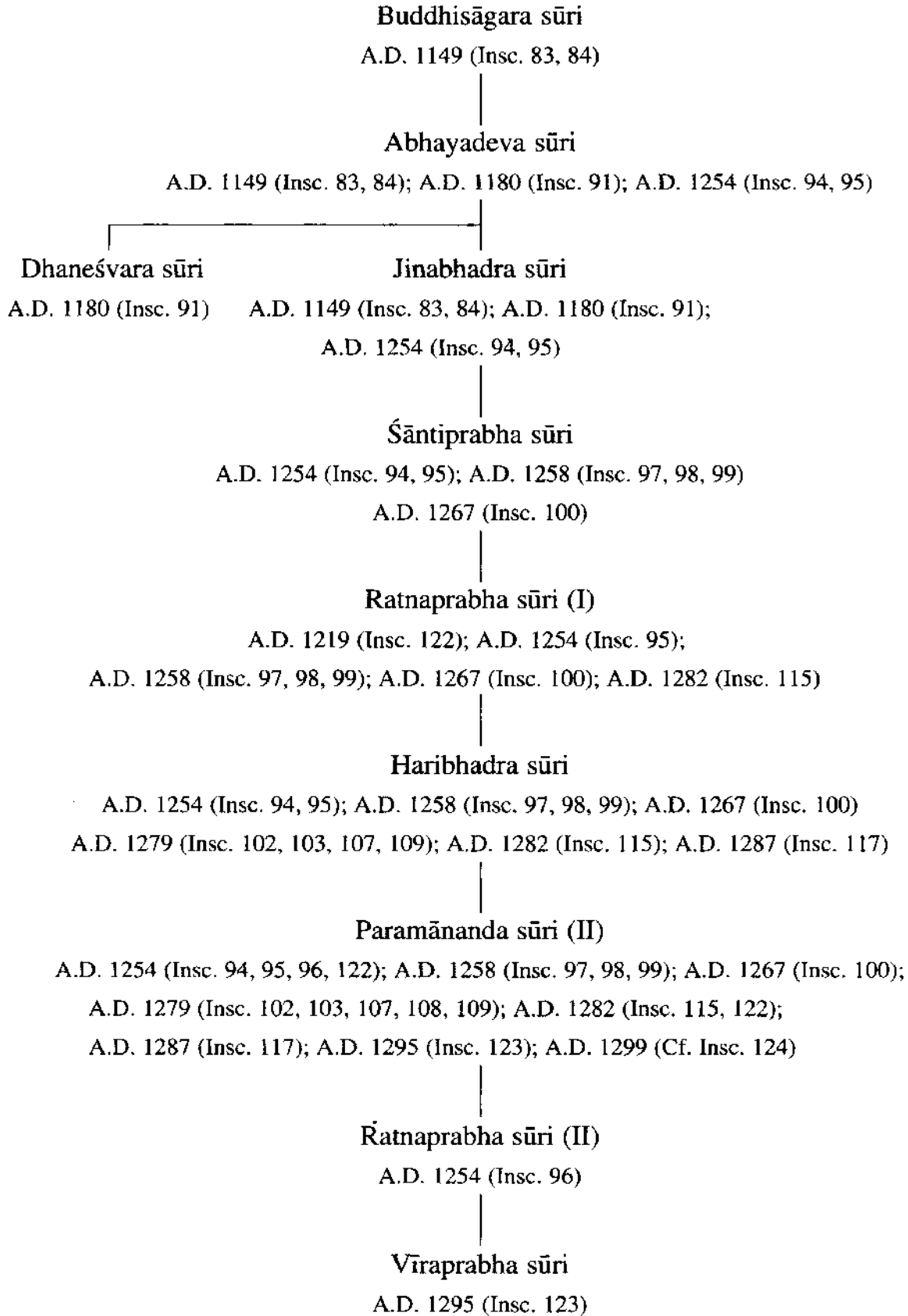
(Śrīcandra / Bṛhad-gaccha)



(II)



(III)



(IV)

Vijayacandra sūri

|
Bhāvadeva sūri

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

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

(V)

(Pūrṇimā-gaccha)

Padmadeva sūri

|
.... raja sūri|
? ? ? sūri

A.D. 1269 (Insc. 135)

(VI)

(Maḍāhaḍa-gaccha)

Cakreśvara sūri

|
Somaprabha sūri|
Vardhamāna sūri

A.D. 1279 (Insc. 106)

(VII)

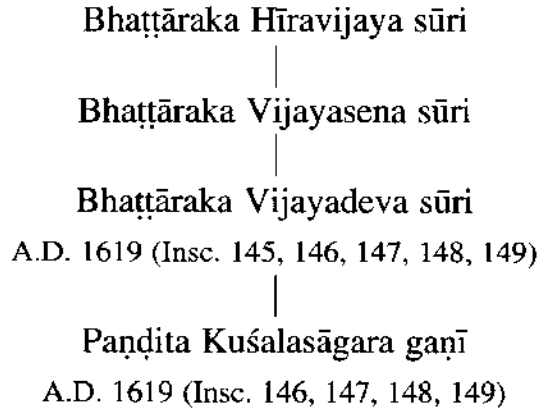
[Candra-gaccha]

|
Navāṅgavṛttikāra Abhayadeva sūri|
Śrīcandra sūri

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

(VIII)

(Tapā-gaccha)



The earliest inscription in the Neminātha caitya, A.D. 1135 (Insc. 79) mentions Vijayasimhācārya 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 'Mānatuṅga sūri' as the pontiff involved, but no other particulars are noted. Aside from the early or post-Gupta Mānatuṅgācārya of the 'Bhaktāmara-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 Padmadeva sūri of Candra-gaccha whose sixth predecessor in the hagiological sequence is Mānatuṅga. Now, this Mānatuṅga'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 'Padmadeva 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 Delvādā, 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 Brhad-gaccha.

5. One 'Sāgaracandra gaṇi' 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 temple⁵ 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 line⁶. 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 *prēci* 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 Br̥had-Tapāgaccha is known. Perhaps, he is identical with the one mentioned in the Kumbhāriyā inscription. Alternatively, he may be of Br̥had-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 Hīravijaya 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 bhūpa (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. *Kumārāpāladeva*

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 (ājñyā) Kumārāpāladeva, 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 Candrāvātī 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 Nābhinandanajīnoddhāra-prabandha (A.D. 1337) of Kakka sūri of Ukeśa gaccha, the chieftain of Trisaṅgamaka (Trisaṅgamapura) 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. *Vīśaladeva*

Vīśaladeva of 'mahārājakula' ruling from Candrāvātī 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 (Djahāngīr)*

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

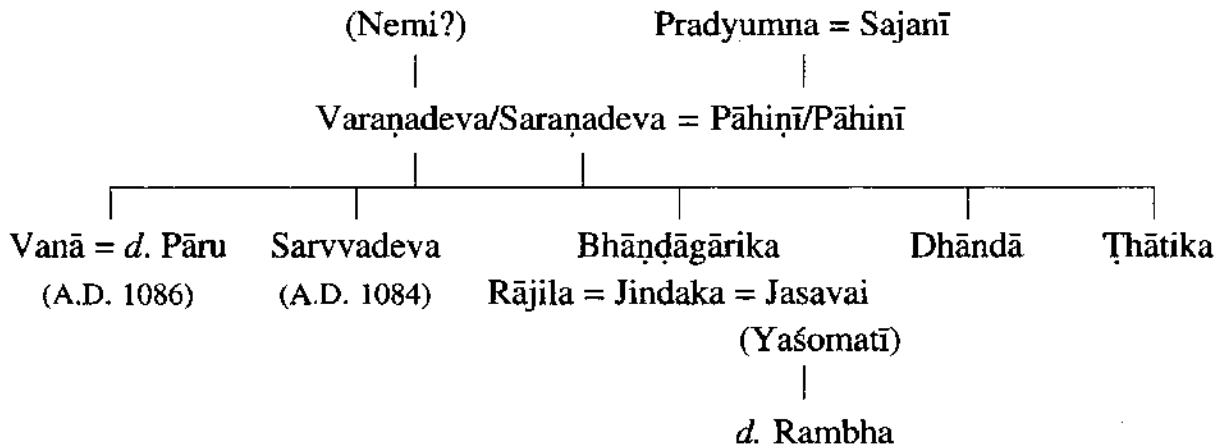
High officials

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 inscriptional data:

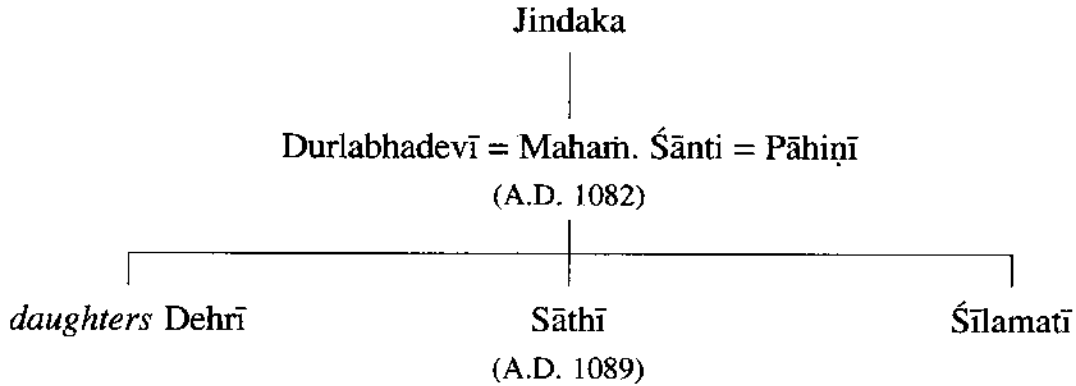


Jindaka had two wives, Rājila and Jasavai. From the order of the Jinās' names that can be traced from the inscriptions, it is hinted that the family may originally have set up the images of those beginning from the first (Jina Rṣabha) to the seventh, Supārśvanātha, even when inscription of S.1140/A.D. 1084 (Insc. 6) is too fragmentary (intended perhaps to refer to the second tīrthaṅkara Ajitanātha?) 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 Śāntinātha 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 'Maham.' 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:



3. *Yaśonāga mahattama*

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

4. *Maham. Risideva*

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

5. *Maham. Varadeva*

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

6. *Maham. Bhaḍā(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 Dhāravarṣadeva of Candrāvati.

7. *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. ***Maham. Yī(Vī?)ra***

His name occurs in a sundry record (Insc. 142) of A.D. 1257.

9. ***Maham. Jhāñjhaṇa: Maham. Vijayasimha***

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

10. ***Maham. Yaśodeva***

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

11. ***Maham. Jhāñjhaṇa : Maham. Jagas***

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

12. ***Maham. Vīra***

He figures in the sundry inscription (No. 144) dated A.D. 1290.

13. ***Maham. Cācā: Maham. Madana***

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

14. ***Maham. Līmba***

He is mentioned in Inscription 128 of A.D. 1330.

15. ***Maham. Pūjā***

An inscription (No. 134) of S. 1526/A.D. 1470 from the Neminātha temple mentions Maham. 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:

Old Placename	Modern Placename	Insc. No.	Date	Location of Insc.
Aṇahilapāṭaka	Pāṭaṇ	140	A.D. 1207	Stray inscription
Caḍḍāvali	Candrāvatī	13	A.D. 1089	Mahāvīra temple
"	"	44	A.D. 1092	Śāntinātha temple
Candrāvatī	"	110	A.D. 1279	Neminātha temple
"	"	144	A.D. 1290	Stray inscription
Huḍāpadra (Haṇḍaudra)	Haṇḍadrā	16	A.D. 1091	Mahāvīra temple
Nadḍula	Nāḍol	15	A.D. 1091	" "
Nāhāṇākara	Nāṇā ?	101	A.D. 1271	Neminātha temple
Nītoḍaka	Nītoḍā	83	A.D. 1149	" "
Nandigrāma	Nāndiyā	89	A.D. 1158	" "
"	"	90	A.D. 1158	" "
Pattana	Pāṭaṇ	134	A.D. 1470	" "
Pādaparāgrāma	Pādarā ?	122	A.D. 1219	" "
Poṣapura	(?)	103	A.D. 1279	" "
Posīnāgrāma	Posīnā	122	A.D. 1289	" "
Posīnā	"	123	A.D. 1295	" "
Posīnā	"	129	A.D. 1333	" "
Rohiḍā	Rohiḍā	130	A.D. 1333	" "
Vaṭatīrtha	Vaṭapura ?	80	A.D. 1148	" "

Several of these towns are located around Mt. Ābu, while Nadḍula is situated to the northeast of Mt. Ābu in Rajasthan and Posīnā in north Gujarat within the Iḍar territory. 'Pattana' of course, was Aṇahilapāṭaka, the then capital of Gujarat.

Castes and Communities

Several inscriptions mention the castes of the ‘vaṇīka’ 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 ‘Dharkkaṭa-varṇśa’, a caste of tradesmen which had originated in Rajasthan and in a small number eventually had settled also in Gujarat.⁷ In most cases, in the Solāṅkī period beginning from A.D. 1091 (Insc. 16) to A.D. 1333 (Insc. 126, 128, 129, 130), it was the Prāgvāṭa-varṇśa 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 Jinagrha, ālaya, Jinabhavana, 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., ‘trika’ 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:

Object	Date	Placement	Insc. No.
Aśvapratibodha	A.D. 1282 ?	Neminātha temple	114
Aśvāvabodha-samalikā-vihāra-paṭṭa	A.D. 1282	" "	113
Aṣṭāpada tīrtha with Samavasaraṇa	A.D. 1210	In a special devakulikā, Śāntinātha temple	47
Aṣṭāpada tīrtha	A.D. 1310	Neminātha temple	126
Kalyāṇatraya	A.D. 1287	" "	118
Kalyāṇatraya	Undated	" "	119
Kalyāṇatraya	A.D. 1288	" "	120
Nandīśvara paṭṭa	A.D. 1267	In the khattaka of the mukhamandapa, Neminātha temple	100
Sammetaśikhara tīrtha	A.D. 1289	Neminātha temple	122
Sattariśayabimba (Saptatiśatabimba)	A.D. 1254	" "	95
Sattariśayayantraka (Saptatiśatayantraka)	A.D. 1254	" "	94
Saptatiśata tīrtha	A.D. 1254	" "	122

Annotations

1. See Śrī. Ārāsana Tīrtha apara nāma Śrī. Kumbhāriyājī Tīrtha, Śrī Yaśovijaya Jaina Granthamālā, Bhāvnagar 1961.
2. For discussion and identification cf., "Vasantagaḍha-nī Vāstu-racanāo ane Hṛṣikeśa-nuñ Vaiṣṇavāyatana," (Guj.), *Svādhyāya*, Vol. 7, No. 3, V.S. 2026 (A.D. 1970), pp. 248-256.
3. See Madhusūdan Dhāṇkī and Hariśaṅkar Prabhāśaṅkar Śāstrī, "Ārāsana-nā be Jaina pratimā lekho-nī viśeṣa vācanā," (Guj.), *Svādhyāya*, Vol. 8, No. 2, V.S. 2027 (A.D. 1971), pp. 189-198.
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 sūri figuring in the inscriptions cannot be referred to any of the five or six sūris bearing the appellation 'Dharmaghoṣa.'
7. Minister Śāntu of Kaṇadeva (A.D. 1066-1095) who had also been in that office in the early decades of Jayasinha Siddharāja (A.D. 1095-1144) belonged to the Dharkkṛta caste. The earliest reference of A.D. 923 occurs in an inscription from Rājorgadh (Pāranagar). (See *Archaeological Survey of India, Annual Report on Indian Epigraphy for 1961-62*, Appendix B, Insc. 128, p. 58.

The Ādinātha Temple (Phase I)

(१)

(1)

ॐ श्रीमद्विक्रमभूभृतः स्वरर्वसुव्योमेदुसंख्याख्यया
ख्यातेऽब्दे प्रवरे सुसौख्यमवति श्रीभीमभूपैर्भुवं ।
नन्नाचार्यगणस्य भूषणकरे स्वारासणस्थानके
बिंबं पूज्यमकारि सूरिभिरिदं श्रीसर्वदेवाभिधैः ॥१॥
अंकतः १०८७ आषाढ सुदि २ ॥

(२)

(2)

ॐ संवत् १११० वैशाख सु० ५ आरासनस्थाने श्रीनन्नाचार्य-
गच्छे सहदेवसुतेन शलभ(?)श्रावकेन संभवप्रतिमा मोक्षार्थं कारिता ॥

(३)

(3)

संवत् १११० वैशाख.....
....तयसंख्ये श्रीविक्रमाद् वत्सरे याते ।
श्रीनन्नाचार्यसद्गच्छे आरासनजिनगृहे ॥१॥
अत्यंतोदारदानादिधर्मार्जनहेतुना ।
सकलार्थ.....सोहिजोत्तमः
यथार्था पुण्यतः प्राप्य नायकाख्यां च सोऽकरोत् ।
अभिनन्दनजिनं लोक.....नभिनन्दकं ॥३॥

The Mahāvīra Temple

(४)

(4)

+ (व) त + ११ (१? २?) ८ फाल्गुन सुदि ९ सोमे आरासणाभिधाने स्थाने तीर्थाधिपस्य
वीरस्य प्रतिमा [+] + + + राज्ये कारिता + + + + ज रा (ज) गच्छे श्री...

(५)

(5)

ॐ । संवत् ११४० वै० वदि ७ रवौ श्रीयुगादिदेवप्रतिमा सरणदेव पाहिनि सुत धांदा
त्यतिक जिंदकानुजेन सर्वदेवेन कर्मजयार्थं कारिता ॥

(६)

(6)

संवत् ११४० चैत्र वदि रवौ सुश्रेष्ठिनेमि..... वरेण्यपुत्रेण.....॥

(७) (7)

ॐ श्री । संवत् ११४२ प्रद्युम्न-सजनि सुतया वरणदेवभार्यया जिदुकभांडागारिकजनन्या पाहिणिश्राविकया शिवसुखसंभ[व]निमित्तं श्रीसंभवनाथप्रतिमा कारिता ॥

(८) (8)

ॐ श्री । संवत् ११४२ वरणदेव-पाहिणिसुतया पारु वना भार्यया जज्जदेवादिजनन्या जिनदेवीश्राविकया सकलत्रैलोक्याभिनंदनश्रीमदभिनंदनजिनप्रतिमा मोक्षार्थं कारिता ॥

(९) (9)

ॐ श्री । संवत् ११४२ जिदक हा भा० राजिल द्वितीयभार्यया रंभजनन्या जसवइश्राविकया धर्मार्थं श्रीसुपार्श्वजिनप्रतिमा कारिता ॥

(१०) (10)

संवत् ११४२,
श्रीवच्छसू(सु)संपूर्णापुत्रो धनदेव-नानाकः ।
श्रेष्ठिजसवइगृहिणी श्रीवच्छसुतजु(युतः) सारनयवित्तः ॥१॥

श्रीमन्नेमिजिनेश्वररुचिरप्रतिमां च कारयामास ।
नयनाब्धिर्द्रवर्षे फाल्गुनसुदि सप्तमी रविणा(?) ॥२॥

(११) (11)

संवत् .११४४.....अभिनन्दनदेवस्य.....।

(१२) (12)

ॐ । संवत् ११४५ ज्येष्ठ वदि ८ रवौ ।

(१३) (13)

संवत् ११४५ श्रीचड्वावत्प्रीवास्तव्ययशःश्रेष्ठिनाजिणिपुत्रः दुर्लभ-लक्ष्म्योः पुत्रवीरुकः यस्य दुलहीभार्या जयसिरि तदीयपुत्राः अनंतजिनप्रतिमा आरासनाकरसंघचैत्ये मुक्तये कारिता माघ वदि ६ बृहस्पतिदिने प्रतिष्ठिता ॥

(१४) (14)

संवत् ११४६,
आसीत् प्राग्वायन्वयपूर्णाभार्या गुणशीलसंपूर्णा ।
तत्पुत्रो धनदेवस्तदीयभार्या यशोमतिस्तनयोः(यः) ॥
समभून्नहिवदेवीजिनसालिनपुत्र.....॥

(१५)

(15)

संवत् ११४७

नङ्कुलस्थानवास्तव्यो यशोनागमहत्तमः ।

जासडी(?) भार्यया युक्तो धर्म्मद्वंसो(शो)द्भवश्च सः ॥१॥

तयोः सुतेन पुत्रेन पुण्यप्रेरितचेतसा ।

कारिता कुंथुनाथस्य प्रतिमा मोक्षकाक्षिणा ॥२॥

आरासनाकरस्थाने संघचैत्ये सुधीकृते ।

प्रतिष्ठिता वरा मूर्तिः मानतुंगैश्च सूरिभिः ॥३॥

मंगलं महाश्रीः ॥

(१६)

(16)

ॐ । संवत् ११४७,

हुडापद्रीयवास्तव्य रासि(आसी)त् श्रेष्ठिः(ष्ठी) जनार्चितः ।

प्राग्वाटवंशसद्भूतो थोल्लकाख्यो महाधरः ॥१॥

तस्यासीत् गुण.....।

तयोः प्रधानपुत्रेण योगदेवस(म)हात्मना ॥२॥

भार्या शोभनसाद्धैकं शां.....।

.....सुलोचना ॥३॥

स चारासने प्रवरे वीरनाथस्य मंदिरे ।

स्वभुजार्जितद्रव्येण कारिता मुक्तये सदा ॥४॥

(१७)

(17)

ॐ । संवत् ११७६ मार्गशीर्ष सुदि १० बृहस्पतिदिने राजलश्राविकया श्रीअजितनाथस्वामि-
प्रतिमा मुक्त्यर्थं कारिता श्रीपद्मदेवसूरिभिः प्रतिष्ठिता जासिगपुत्र नानुयपुत्र्याः साहाय्येन ॥

(१८)

(18)

संवत् ११७६ मार्गशीर्ष शुदि १० बृहस्पतिदिने राजलश्राविकया जासिगपुत्र
नानुयपुत्रीसाहाय्येन श्रीशांतिनाथप्रतिमा कारिता श्रीपद्मदेवसूरिभिः प्रतिष्ठिता ॥

(१९)

(19)

संवत् ११८१ कार्तिक सुदि १५ सु(रु)क्रदिने श्रीपारस्व(र्ष्व)नाथदेवस्य
सांबा षेढा स्ना(श्रा)वकेन तोरणं कारापितं ॥

(२०)

(20)

ॐ । संवत् १२२३ माघ शुदि ११ गुरौ श्रेष्ठिनेमिभार्या मोहिनिमुतश्रीया वीरदेव श्रीयाभार्या
पुनदेवी सुतजसडू ॥ वीरदेवभार्या धणदेवीमुत पासिलभार्या जासुमुत कुलिचंद्र ॥

इत्यं(ति) श्रीजसडूभार्या पोइणिमुत छाहड सेहड द्वितीयभार्या सामणमुत सावदेव अभयकुमार
सेहडभार्या सुषमतीमुत सिवदेव बहुदेव सलखणप्रभृतिश्रेयोर्थ ॥

The Śāntinātha Temple

(२१)

(21)

संवत् ११३८ माघ सुदि १३,
जनन्योर्मुक्तये भक्त्या श्रीसुवर्ण.....॥

(२२)

(22)

संवत् ११३८,
वीरको वीरनाथस्य प्रतिमामतिसुंदरां ।
.....वनदेवा-णांगजः ॥

(२३)

(23)

संवत् ११३८,
निःश्रेयसाय जनकस्य जिदं(?)कस्य महत्तमः ।
सांतिः कारयामास शांतिनाथस्य प्रति[मा]कृति ॥१॥

(२४)

(24)

सं० ११३८,
सहदेवसुतो धीमान् नेदिस्थो मुक्तये जिनं ।
चंद्रप्रभमचीरकरत् मातृ-पत्नी-सुतैर्युतः ॥१॥

(२५)

(25)

ॐ संवत् ११३८ माघ सुदि १३,
वर्द्धमानस्य मोक्षार्थं धनदेवेन कारिता ।
प्रतिमा नेमिनाथस्य त्रिदसे(रो)श्वरपूजिता ॥१॥

(२६)

(26)

ॐ संवत् ११३८.....श्रीपार्श्वनाथप्रतिमा कारिता ।

- (२७) (27)
ॐ संवत् ११३८ ब्रह्मजसना सुतेन आग्रदेवेन मुक्त्य.....॥
- (२८) (28)
ॐ संवत् ११३८ पूहदेव-मदिकासुतेन सहदेव-श्रावकेन सुविधिजिनप्रतिकृतिः कारिता ॥
- (२९) (29)
ॐ संवत् ११३८ देदक-धाइणिसुतेन सोमदेवसहोदरयुतेन सहरीकेन (?) श्री.....॥
- (३०) (30)
श्री ॐ संवत् ११३८ वीरक-सलहिकासुतेन देवांगसहोदरयुतेन जासकश्रावकेन विमलजिनप्रतिमा मुक्त्यर्थं कारिता ॥ श्रीः ॥
- (३१) (31)
ॐ ॥ संवत् ११३८ धांग (?) वल्लभदेवीसुतेन वीरकश्रावकेन श्रेयांसजिनप्रतिमा कारिता ॥
- (३२) (32)
ॐ ॥ संवत् ११३८ सोमदेवसहोदरेण सुंदरीसुतेन शीतलजिनप्रतिमा कारिता ॥
- (३३) (33)
ॐ ॥ संवत् ११३८ पहदेवमंडकासुतेन सहदेवश्रावकेन सुविधिजिनप्रतिकृतिः कारिता ॥
- (३४) (34)
सं० ११३८ वीरकसलहिकासुतेन देवीग (?) सहोदरयुतेन जासकश्रावकेन विमलजिन-
प्रतिमायु.....॥
- (३५) (35)
प्राग्वाटवंशसद्भूत[:]श्रावको नाम पाहडः ।
भार्या वसुवती तस्य सा गता च सुरालयं ॥१॥
मुनिसुव्रतदेवस्य पाहडेन सु(शु)भालयं ।
तद्धिते कारितं बिंबं संधीरणस्य सुतस्य च ॥२॥
संवत् ११४५ वैशाख वदि १ स(श)नौ ॥
- (३६) (36)
संवत् ११४५ वैशाख वदि १ स(श)नौ,
प्राग्वाटान्वयसंजातः सांतिनाम महत्तमः ।
भार्याद्वयमभूत् तस्य दुर्लभदेवी पाहिणिः ॥१॥
सुता च देहरी तस्य साथी सीलमतिस्तथा ।
प्रतिमां कारयामास धनदेव्या च संयुतः ॥२॥

- (३७) (37)
 संवत् ११४५ वैशाख वदि १ स(श)नौ,
 [?आसीत्] प्राग्वाटसद्वंशे आहमौ(?) नाम नैगजः ।
 सां(शां)तकरोस्य संजातो भक्तः सर्वज्ञसा(शा)सने ॥१॥
 पुन्या(पुण्या)र्थं पितुस्तेन शांतकेन महात्मना ।
 अजितनाथदेवस्य प्रतिमेयं प्रकाशिता ॥२॥
- (३८) (38)
 संवत् ११४५ वैशाख वदि १ स(श)नौ,
 आसीत् प्राग्वाटसद्वंसे(शे) श्रावको नाम सिटकः ।
 पोन्नकस्तस्य संजातो विख्यातो धरणीतले ॥१॥
 ऋषभनाथदेवस्य प्रतिमेयं मनो.....।
पितुः तत्पुण्यहेतवे ॥२॥
- (३९) (39)
 लाच्छिश्नाविकया कारितः ॥
- (४०) (40)
 संवत् ११४५ वैशाख वद १ स(श)नौ
 धनदेवस्य सत्पत्नी जासिका मुक्तिमिच्छति ।
 कारयामास सद्बिंबं आदिदेवस्य धीमती ॥१॥
- (४१) (41)
 संवत् ११४६ माघ सुदि ६ सज्जनपरमश्रावकेन मुक्त्यर्थं पद्मप्रभजिनप्रतिमा कारिता ।
- (४२) (42)
 ॐ ॥ संवत् ११४६ ज्येष्ठ सुदि ९ शुक्ले पूरणदेवभोलिकासुनेन पोहडिश्रावकेन
 भ्रातृवीरकसंयुतेन श्रीवीरजिनप्रतिमा कारिता ॥
- (४३) (43)
 ॐ ॥ संवत् ११४६ ज्येष्ठ सु० ९ पूरणदेवभोलिकासुतेन पोहरिश्रावकेन भ्रातृवीरकसंयुतेन
 श्रीवीरजिनप्रतिमा कारिता ॥
- (४४) (44)
 संवत् ११४८ आषाढ सु० ७ बुधे,
 श्रीचंडावल्लया बृहत्त्वैत्ये आसीद् जासडगोष्ठिकः ।
 पुत्रद्वयमभूत् तस्य अजितो(तः) पोचिरथस्तथा ॥१॥
 तदवस्ये(श्ये) समुत्पन्नैः सज्जन-नेमिकुमार-सर्वदेव-
 जासक-दुर्लभैः प्रतिमा २ जिनं ॥

(६२) (62)

स्वस्ति श्रीविक्रमसंवत् १२५९ वर्षे आषाढ शुदि २ शनौ श्रे० गोहडसुत श्रे० श्रीकुमारस्य श्रेयसे तत्पुत्र श्रे० सज्जनेन श्रीसंभवनाथबिंबं कारापितं सूरिभिश्च प्रतिष्ठितं ॥

(६३) (63)

स्वस्ति श्रीविक्रमसंवत् १२५९ वर्षे आषाढ सुदि २ शनौ आरासणमंडले(लि)क शुरशंभु[:]
श्री.....कुमारसुत श्रीसज्जनेन स्वश्रेयर्थ श्रीसुमतिनाथबिंबं कारितं श्रीधर्मघोषसूरिभिः ॥

(६४) (64)

स्वस्ति श्रीविक्रमसंवत् १२५९ वर्षे आषाढसुदि २ शनौ बहुदेवपुत्र्याः श्रे० मणिभद्रसलक्षणायाः श्रेयर्थ वासुपूज्यबिंबं कारापितं प्रतिष्ठितं श्रीधर्मघोषसूरिभिः ॥

(६५) (65)

स्वस्ति श्रीविक्रमसंवत् १२५९ [वर्षे] आषाढ सुदि २ शनौ श्रेष्ठिगोहडसुत श्रेष्ठिकुमारस्य श्रेयसे तत्पुत्रश्रेष्ठिसज्जनेन संभवनाथबिंबं कारितं [श्रीधर्मघोष?]सूरिभिश्च प्रतिष्ठितं ॥

(६६) (66)

सं० १२६५ वर्षे वैशाख शुदि ७ सोमे श्रीसुमतिनाथस्य [प्रतिमा] साजणेन कारिता ॥

(६७) (67)

सं० १२७६ माघ सुदि १३ रवौ श्रे० आसधरेण पुत्रसिवदेव तत्पुत्र सोभदेवपुण्याय श्रीमहावीरबिंबं कारितं प्रतिष्ठितं श्रीधर्मघोषसूरिभिः ॥

(६८) (68)

सं० १२७६ माघ सुदि १३ रवौ आसधरेण पुत्रमहीधरधांधलपुण्याय श्रीपार्श्वनाथबिंबं कारितं प्रतिष्ठितं श्रीधर्मघोषसूरिभिः ॥

(६९) (69)

सं० १२७६ माघ शुदि १३ रवौ श्रे०.....श्रीनेमिनाथबिंबं कारितं प्रतिष्ठितं ॥

(७०) (70)

सं० १२७६ माघ शुदि १३ रवौ श्रे० आसधरेण भार्या मांकुश्रेयसे श्रीनमिबिंबं कारितं प्रतिष्ठितं श्रीधर्मघोषसूरिभिः ॥

(७१) (71)

सं० १२७६ माघ शुदि १३ रवौ श्रे० सलषणसुत श्रे० आसधरेण आत्मश्रेयसे श्रीमुनिसुव्रतस्वामिबिंबं कारापितं प्रतिष्ठितं श्रीधर्मघोषसूरिभिः ॥

(७२) (72)

सं० १२७६ माघ शुदि १३ रवौ श्रे० सलषणपुत्र श्रे० आसधरेण मातृत्नीश्रेयसे श्रीमल्लीबिंबं
कारितं प्रतिष्ठितं श्रीधर्मघोषसूरिभिः ॥

(७३) (73)

[सं०]१२७६ अ(आ)षाढ सुदि बीज (द्वितीया) शनौ आरासणे मांडलिकसुरशंभूः श्रीधारावर्षादेवविजय-
(यि)राज्ये महं बृहत् ग....प्रान्त....अ....श्रीकुमारसुत श्रे० सज्जनेन स्वश्रेयसे श्रीमत्सुमतिनार्थबिंबं कारापितं
प्रतिष्ठितं श्रीपद्म(धर्म)घोषसूरिभिः । मंगलं महाश्रीः ॥

(७४) (74)

[सं०]१२७६ वर्षे आषाढ सुदि बीज (द्वितीया) आसदेवसुतपुनाकेन....प्रतिष्ठायाम्.....
श्रीसुविधिनाथबिंबं कारापितं.....सूरिभिश्च प्रतिष्ठितं । मंगलं महाश्रीः ॥

(७५) (75)

संवत् १२७६ महाग(माघ) शुदि तेरश (त्रयोदश्यां) रवौ श्रेष्ठिसलखणसुतश्रेष्ठि(ष्ठि)आसधरेण
माता(तृ)श्रेयसे श्रीमुनिसुव्रतबिंबं कारापितं प्रतिष्ठितं श्रीधर्मघोषसूरिभिः ॥

(७६) (76)

सं० १२८७ वर्षे माघ शुदि १० बुधे श्रीनाभिनन्दनदेवस्य मातालक्ष्मीश्रेयोर्थ
श्रे० सज्जनेन तोरणं कारितं ॥

(७७) (77)

सं० १३१५ ज्येष्ठ वदि ११ रवौ.....देवकुलिका कारिता ॥

(७८) (78)

सं०....वैशाख सुदि १३ शुक्रे श्रे० देवचंद्रभार्या माल्हीपुत्र जयताक....श्रीधर्मनाथबिंबं
आत्मश्रेयसे कारितं देवकुलिकासहितं ॥

The Neminātha Temple

(७९) (79)

संवत् ११९१ वर्षे फाल्गुन(त्पुन) सुदि २ सोमे श्रीअरिष्टनेमि[:]प्रतिष्ठितो(तः) श्री देवाचा(★)र्यगच्छे
श्रीविजयसिंहाचार्येण प्रतिष्ठा कृता जिनदेवगुरुभक्तान(नां) भक्तेन सकलगोष्ठीसु(षु) स्थायित्ये(त्वे)न छेहडेन
व्यं(बिं)बं कृतं सुतो(तः) श्री.....दुल्लहं सुतेन पुत्रदेव्योदरो... ..

(There is another inscription bearing the same date but is completely mutilated.)

(८०)

(80)

संवत् १२०४ फागुन वदि ११ कुजे श्रीप्राग्वाटवंशीय श्रे० सहदेवपुत्र वटतीर्थवास्तव्यमहं रिसिदेवश्रावकेन स्वपितृव्यसुतभ्रातृ उद्धरण स्वभ्रातृ सरणदेवसुतपूता रिसिदेव(★)भार्या मोहीसुत शुभंकर शालिग बाहड क्रमेण तत्पुत्र धवल घूचू पारसपुत्रपुत्रीप्रभृतिस्वकुटुंबसमेतेन आरासनाकरे श्रीनेमिनाथचैत्ये मुखमंडपखत्तके श्री(★)शांतिनाथबिंबं आत्मश्रेयसे कारितं ॥ श्रीचंद्रबृहद्गच्छे श्रीवर्धमानसूरीयैः श्रीसंविग्नविहारिभिः प्रतिष्ठितमिदं बिंबं श्रीचक्रेश्वरसूरिभिः ॥

(८१)

(81)

संवत् १२०४ ज्येष्ठ सुदि ९ मंगलदिने श्रे० सहजिगसुतेन उद्धा परमश्रावकेण निजानुजभोदा भागिनेय मुमा भगिनी लोली प्रभृति स्वकुटुंब(★)समन्वितेन निजकलत्र सलक्षणश्रेयोनिमित्तं श्रीपार्श्वजिनबिंबं कारापितं प्रतिष्ठितं श्रीअजितदेवसूरिशिष्यैः श्रीविजयसिंहसूरिभिः ॥

(८२)

(82)

संवत् १२०४ ज्येष्ठ सुदि ९ मंगलवारे श्रे० पूनासुतेन धाइय परमश्रावकेण निजपुत्र दादूसमन्वितेन बृहद्भ्रातृवोसरिश्रावकस्य कल्याणपरं(★)परानिमित्तं आत्मश्रेयार्थं च श्रीशांतिनाथ प्रतिमा कारापिता । प्रतिष्ठिता श्रीअजितदेवसूरिशिष्यैः श्रीमद्विजयसिंहसूरिपूज्यपादैरिति ॥

(८३)

(83)

ॐ ॥ संवत् १२०५ ज्येष्ठ शुदौ ९ भौमे नीतोडकवास्तव्य प्राग्वाटवंशसमुद्भव श्रे० ब्रह्माकसत्क सत्पुत्रेण देवचं(★)द्रेण अंबा वीर तनुजसमन्वितेन श्रेयोमालानिमित्तं आत्मनः श्रीयुगादिदेवप्रतिमा कारिता श्रीबृहद्गच्छे (★) मेरुकल्पतरुकल्पपूज्यश्रीबुद्धिसागरसूरिविनेयानां श्रीअभयदेवसूरीणां शिष्यैः श्रीजिनभद्रसूरिभिः प्रतिष्ठितं ॥

(८४)

(84)

संवत् १२०५ ज्येष्ठ शुदा ९ भौमे प्राग्वाटवंशज श्रे० नीबकसुत श्रे० सोहिकासत्क सत्पुत्र श्रीवच्छेन श्रीधर निजानुजसहितेन (★)स्वकीयसामंततनूजानुगतेन स्वजननी जेइकाश्रेयसे आत्मकल्याणपरंपराकृतये च अन्येषां चात्मीयबन्धूनां भाग्यहे (?) (★) निवहनिमित्तं श्रीमन्नेमिजिनराजचैत्ये श्रीपार्श्वनाथबिंबं कारापितं श्रीबृहद्गच्छागनांगणसोमसमानपू(★)ज्यपादसुगृहीतनामधेयश्रीबुद्धिसागरसूरिविनेयानां श्रीअभयदेवसूरीणां शिष्यैः श्रीजिनभद्रसूरिभिः प्रतिष्ठितं ॥

(८५)

(85)

सं० १२०६ कार्तिक वदि ६ आरासणे श्रीकुमारपालदेवाज्ञया श्रीसं(★)घादेशेन श्रीककुदाचार्यैः श्रीपार्श्वनाथबिंबं प्रतिष्ठितं ॥

(८६)

(86)

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

संवत् [१२०६] कार्तिक वदि.....भौमे आरासणाकरे महाराजाधिराजश्रीकुमारपालदेवाज्ञया महं० श्रीसंघादेशेन श्रीककुदाचार्यैः श्रीमहावीरप्रतिमा प्रतिष्ठिता ॥

(८७)

(87)

संवत् १२०६ ज्येष्ठ सुदि ९ मंगलदिने श्रे० सहजिगसुतेन उद्वापरमश्रावकेण निजानुजभोदा
भागिनेयममा भगिनी लेलीप्रभृतिस्वकुटुंब (★) समन्वितेन निजकलत्रसलक्षणश्रेयोनिमित्तं
श्रीपार्श्वजिनबिंबं कारापितं । प्रतिष्ठितं श्रीअजितदेवसूरिशिष्यैः श्रीविजयसिंहसूरिभिः ॥

(८८)

(88)

ॐ । संवत् १२०८ फागुण सुदि १० खौ श्रीबृहद्गच्छीयसंविज्ञविहारी(रि)श्रीवर्धमानसूरिशिष्यैः
श्रीचक्रेश्वरसूरि(★)भिः प्रतिष्ठितं प्राग्वाटवंशीय श्रे० पूतिग सुत श्रे० पाहडेन वीरक भा० देझली भार्या पुत्र
यशस्व पूल्हण पासू पौत्र(★) पार्श्ववधादिमानुषैश्च समेतेन आत्मश्रेयसे आरासनाकरे श्रीनेमिनाथचैत्यमुखमंडपे
श्रीने(★)मिनाथबिंबं कारितं इति मंगलं महाश्रीः ॥

(८९)

(89)

संवत् १२१४ फागुण वदि ७ शुक्रवारे श्रीबृहद्गच्छोद्भवसंविग्नविहारिश्रीवर्धमानसूरीयश्रीचक्रेश्वर-
सूरिशिष्य.....श्री परमानंदसूरिसमेतैः.....प्रतिष्ठितं ॥ तथा पुरा नंदिग्रामवास्तव्यप्राग्वाटवंशोद्भव महं०
वरदेव तत्सुत वनुयतत्सुत बाहड तत्सुत.....तद्भार्या दुल्हेवीसुतेन आरासनाकरस्थितेन श्रे० कुलचंद्रेण
भ्रातृ रावण वीरूय पुत्र घोसल पोहडि भ्रातृव्य बुहा० चंद्रादि । तथा पुनापुत्र पाहड (?) वीरा पाहडपुत्र
जसदेव पूल्हण पासू तत्पुत्र पारस पासदेव शोभनदेव जगदेवादि वीरापुत्र छाहड आमदेवादि सूमासुत साजन
तत्पुत्र प्रभृति गोत्रस्वजनसंतुकं फु(?) पुनदेव सावदेवादि दुल्हेवि राजी सलखणी वाल्हेवि आपी रतनी फूदी
सिरी साती रूपिणि देवसिरि प्रभृतिकुटुंबसमेतेन श्रेयोर्थ श्रीअग्निनेमिचैत्ये श्रीसुपार्श्वजिनबिंबमिदं कारापितमिति ॥

(A second identical but fragmentary inscription on the pedestal of the standing
Jina image had also been noted in the past.)

(९०)

(90)

संवत् १२१४ फागुण वदि ७ शुक्रवारे श्रीबृहद्गच्छोद्भवसंविग्नविहारिश्रीवर्धमानसूरीयश्रीचक्रेश्वरसूरिशिष्य
.....श्रीपरमानंदसूरिसमेतैःप्रतिष्ठितं । तथा पुरा नंदिग्रामवास्तव्यप्राग्वाटवंशोद्भवमहं० वरदेव
तत्सुत वनुय तत्सुत बाहड तत्सुत.....तद्भार्या दुल्हेवीसुतेन आरासनाकरस्थितेन श्रे० कुलचंद्रेण भ्रातृ
रावण वीरूयपुत्र घोसल पोहडि भ्रातृव्य बुहा० चन्द्रादि । तथा पुनापुत्र पाहड(?) वीरा पाहडपुत्र जसदेव
पुल्हण पासू तत्पुत्र पारस पासदेव शोभनदेव जगदेवादि वीरापुत्र छाहड आमदेवादि सूमासुत साजन
तत्पुत्रप्रभृति गोत्रस्वजनसंतुकं फु(?) पुनदेव सावदेवादिदुल्हेवि राजी सलखणी वाल्हेवि आपी रतनी फूदी
सिरी साती रूपिणि देवसिरि प्रभृतिकुटुंबसमेतेन श्रेयोर्थ श्रीअग्निनेमिचैत्ये श्रीपार्श्वजिनबिंबं कारापितमिति ॥

(९१)

(91)

संवत् १२३६ वर्षे फागुण वदि ३ गुरौ श्रे० वोसरि सुत वरश्रावक आसदेवस्य स्वपितुः श्रेयोर्थ
लिंबदेवआस.....पार्श्वनाथबिंबं कारितं बृहद्गच्छीयश्रीअभयदेवसूरिविनेय श्रीजिनभद्रसूरिश्रीधनेश्वरसूरिभिः
श्रीधृतिप्रदं प्रतिष्ठितं मंगलं महाश्रीः ॥

(९२)

(92)

संवत् १२५९ वर्षे आषाढ सुदि २ शनौ श्रे० यशःपालपुत्रेण पार्श्वचंद्रेण आत्मश्रेयोर्थ(★)
पार्श्वनाथप्रतिमा कारिता प्रतिष्ठिता वा० सागरचंद्रगणिना मंगलं महाश्रीः ॥

(९३)

(93)

ॐ । संवत् १३१० वर्षे वैशाख वदि ३.....थिरदेव भार्या कडूपुत्र देवकु(★)मार-
भार्या.....द्वि० पुत्र जसा भार्या पातुदेव.....श्रेयोर्थ बिंबं कारितं ॥

(९४)

(94)

संवत् १३१० सत्तरीसययंत्रक(कं)बृहद्गच्छी[य]श्रीअभयदेवसूरिशिष्यश्रीजिनभद्रसूरि-
श्रीशांतिप्रभसूरिशिष्य श्रीहरिभद्रसूरिशिष्यपरमानंदसूरिभिः प्रतिष्ठितं ॥

(९५)

(95)

ॐ । संवत् १३१० वर्षे चैत्र वदि २ सोमे प्राग्वाटान्वय श्रे० छाहडभार्या वीरीपुत्र श्रे० ब्रह्मदेवभार्या
लषमिणि भ्रातृ श्रे० सरणदेवभार्या सूहवपुत्र श्रे० वीरचंद्रभार्या सुषमिणि भ्रातृ श्रे० पासडभार्या पद्मसिरि भ्रातृ
श्रे० आंबडभार्या अभयसिरि भ्रातृ श्रे० राम्बण १ पूनाभार्या सोहगपुत्र आसपालभार्या वस्तिणिपुत्र बीजापुत्र
महणसीहपुत्र जयतापुत्र कर्मसीहपुत्र अरसीह लूणसीभार्या हीरूपुत्र पुनासहितेन श्रीनेमिनाथचैत्ये
श्रीसत्तरीसययंत्रबिंबान् कारापितः ॥ बृहद्गच्छीयश्रीअभयदेवसूरिसि(शि)ष्यः श्रीजिनभद्रसूरिसि(शि)ष्यः
श्रीशांतिप्रभसूरिसि(शि)ष्यः श्रीरत्नप्रभसूरिसि(शि)ष्यः श्रीहरिभद्रसूरिसि(शि)ष्यः श्रीपरमाणंदसूरिभिः
प्रतिष्ठितं ॥ शुभं भवतु श्रीसंघस्य । कारापकस्य देवगुरुप्रसादात् ॥

(९६)

(96)

ॐ ॥ संवत् १३१० वर्षे वैशाख वदि ५ गुरौ प्राग्वाटज्ञातीय श्रे० बील्हणमातृ(★) रूपिणिश्रेयोर्थ
सुतआसपालेन सीधपाल पद्मसीहसहितेन निज(★) विभवानुसारेण आरासणे नगरे श्रीअरिष्टनेमिमंडपे
श्रीचंद्रगच्छी(★)यश्रीपरमाणंदसूरि शिष्य श्रीरत्नप्रभसूरीणामुपदेशेन स्तंभः कारितः ॥

(९७)

(97)

ॐ । सं० १३१४ वर्षे ज्येष्ठ सुदि सोमे आरासनाकरे श्रीनेमिनाथचैत्ये बृहद्गच्छीय श्रीशांतिप्रभशिष्यैः
श्रीरत्नप्रभसूरिपट्टे श्रीहरिभद्रसूरिशिष्यैः श्रीपरमानंदसूरिभिः प्रतिष्ठितं प्राग्वाटान्वये श्रे० माणिभद्रभार्या माऊ
पु० थिरदेव धामडभार्या कुमारदेविसुत आसचंद्र बा० मोहिणि चाहिणि, सीतू द्वि० भार्या लखमिणी पुत्र
कुमरसीहभार्या लाडीपुत्र कडुआ पु० कर्मिणि जगसीहभार्या सहजू पु० आसिणि बाइ आल्हणिकुटुंबसमुदायेन
श्रे० कुमारसीह-जगसीहाभ्यां पितृ-मातृश्रेयोर्थ श्रीआदिनाथबिंबं कारितं प्रतिष्ठितं च मंगलमस्तु श्रमणसंघस्य
कारापकस्य च ॥ शुभमस्तु ॥

(९८)

(98)

ॐ ॥ संवत् १३१४ वर्षे ज्येष्ठ सुदि २ सोमे आरासनाकरे श्रीनेमिनाथचैत्ये बृहद्गच्छेय श्रीशांतिप्रभसूरिशिष्य श्रीरत्नप्रभसूरिशिष्य श्रीहरिभद्रसूरिशिष्य श्रीपरमानंदसूरिभिः प्रतिष्ठितं प्राग्वाटान्वय श्रे० माणिभद्रभार्या माऊपुत्र थिरदेव धामड थिरदेवभार्या रूपिणि पुत्र वीरचंद्र भार्या वाल्ही सु० वीदाभार्या सहजूसुत वीरपालभार्या रत्निणि सुत आसपाल बाइ पूनिणि सुषमिणि भ्रा० श्रे० आदाभार्या आसमति पुत्र अमृतसीहभार्या राजल लघुभ्रातृ अभयसीह भार्या सोल्हू द्वि० वील्हूपुत्र भीमसीह खीमसीह पु० रयण फू० अमलबाइ वयजू चांदू श्रे० आदासुत अभयसीहेन पितृमातृश्रेयोर्थं आदिनाथजिनयुगलविंबं कारितं ॥ मंगलमस्तु श्रीश्रमणसंघस्य कारापकस्य च ॥

(९९)

(99)

संवत् १३१४ वर्षे ज्येष्ठ शुदि बीज (द्वितीया) सोमे आरासणा श्रीनेमिनाथचैत्ये बृहद्गच्छेय श्रीशांतिप्रभसूरिशिष्यैः श्रीरत्नप्रभसूरि-श्रीहरिभद्रसूरिशिष्यैः श्रीपरमानंदसूरिभिः पट्टे प्रतिष्ठितं प्राग्वाटान्वय श्रे० माणि..... देवभार्यारूपिणिपुत्रवीरभद्रभार्या विहिन सुविदाभार्या सहजू सुतवी.....रत्ननीणि सुपदमिणि भा०(भ्रा०) श्रे० चा(चां)दाभार्या आसमतीपुत्र अमृतसा भार्या राजल लघुभ्रातृ अ.....तांगसिंहश्रेयोर्थं अजितनाथजिनयुगल.....

(१००)

(100)

ॐ ॥ संवत् १३२३ वर्षे माघशुक्लषष्ठ्यां ६ प्राग्वाटवंशोद्भवनिजसद्गुरुपदपद्मार्चनप्रणामरसिकः श्रे० माणिभद्रभार्या माऊ (★)सुत थिरदेव-निव्यूढसर्वज्ञपदाब्जसेवः श्रे० धामडः भार्या सच्छीलगुणाद्यलंकरणैर्निख-द्याद्या कुमरदेवि पु० आसचंद्र मोहिणी चाहिणि (★) सीतू द्वि० भार्या लाडी पु० कर्मिणि द्वि० जगसिंहः तद्भार्या प्र० सहजू द्वि० अनुपमा सु० पूर्णसिंहः सुहडादेवि बा० माल्हणि समस्तकुटुंबसहिताभ्यां आरासनाकरसरोवर रजहंससमानश्रीमन्नेमिजिनभुवने विमलशरन्निराकशभ्यां श्रे० (★) कुमारसिंह-जयसिंहाभ्यां स्वदोर्दण्डोपात्तवित्तेन शिवाय लेखितशासनमिव श्रीनंदीश्वरः कारितः ॥ तथा द्रव्यव्यायात् कृतमहामहोत्सव-प्रतिष्ठायां समागता-नेकग्रामनगरसंघसहितेन श्रीचंद्रगच्छगगनांगणभूषणपार्वणशरच्चंद्रसन्निभपूज्य (★) पदपद्मश्रीशांतिप्रभसूरिविनेय श्रीरत्नप्रभसूरितच्छिष्यविद्वच्चक्रां चूडामणि श्रीहरिभद्रसूरिशिष्यैः श्रीपरमानंदसूरिभिः प्रतिष्ठितः । मंगलमस्तु समस्तसंघस्य कारापकस्य च ॥

(१०१)

(101)

संवत् १३२७ वैशाख सुदि बीज (द्वितीया) सोमे श्रीनाहाणाकरवास्तव्य श्रे० वीरचंद्र श्रीपार्श्वनाथविंबं.....

(१०२)

(102)

ॐ । सं० १३३५ माघ शुदि.....शुके प्राग्वाटज्ञा० श्रे० सोमाभार्या माल्हणिपुत्राः वयर श्रे० अजयसिंह छाडा सोढा भार्या वस्तिणि राज(★)ल छाडु धांधलदेवि सुहडादेविपुत्र वरदेव झांझण आसा कडुया गुणपाल पेथाप्रभृतिसमस्तकुटुंबसहिताभ्यां छा(★)डा-सोढाभ्यां पितृ-मातृ-भ्रातृ-अजाश्रेयोर्थं श्रीअजितस्वामिबिंबं देवकुलिकासहितं कारितं प्रतिष्ठितं बृह० श्रीहरिभद्रसूरिशिष्यैः परमानंदसूरिभिः ॥ शुभं भवतु ॥

(१०३)

(103)

ॐ । संवत् १३३५ मार्ग वदि १३ सोमे पोषपुरवास्तव्य प्राग्वाटज्ञातीयठकर श्रीदेवसावडसंतानीय श्रे० सोमाभार्या जयतुपुत्र सादाभार्या लखमीपुत्र सालिगभार्या (★) कडुपुत्र खिताभार्या लूणीदेवीसहितेन सुपार्श्वबिंबं कारितं प्रतिष्ठितं बृहद्गच्छीय श्रीहरिभद्रसूरिशिष्यैः श्रीपरमानन्दसूरिभिः श्रेष्ठिसोमासुत प्रा० छाडाकेन कारापितं ॥

(१०४)

(104)

सं० १३३५ माघ सु० १३ शुक्रे प्राग्वाटज्ञातीय श्रे० श्रीधरभार्या सोहिणिपुत्र गांगदेवेन भार्याश्रीमतिसमन्वितेन महं० भ्रातृ (★) यशोदेवपुत्र लूणधवल तत्पुत्र केल्लहणसिंहप्रभृतिकुटुम्बयुतेन श्रीपार्श्वनाथबिंबं कारितं प्रतिष्ठितं च विनयप्रभेण ।

(१०५)

(105)

संवत् १३३५ वर्षे माघ सुदि १३ शुक्रे श्रे० अभइभार्या अभयसिरिपुत्र कुलचंद्रभार्या लल्लुपुत्र बूटभार्या सरसर तथा सुमणभार्या सीतूपुत्र सोहड नयणसी लूण(★)सीह खेतसीह सोढलप्रमुखकुटुंबसमुदायेन श्रीऋषभबिंबं पित्रोः श्रेयोर्थं कारितं प्रतिष्ठितं बृहद्गच्छश्रीविजयसिंहसूरिसंताने श्रीश्रीचन्द्रसूरिशिष्यैः श्रीवर्द्धमानसूरिभिः ॥

(१०६)

(106)

ॐ । संवत् १३३५ वर्षे माह सुदि १३ शुक्रे प्राग्वाटज्ञातीय श्रे० आमिगसंताने तु० श्रे० आसदेवभार्या सहजु तत्पुत्राः आसपाल धरणिग ऊदा तु० आसपालभार्या आसिणि तत्पुत्र नोडसीह-हरिपालौ धरणिगभार्या धांधलदेवि द्वि० चांपल ऊदाभार्यापाल्हू इत्यादिकुटुंबसहितेन तु० आसपालेन पितृमातृश्रेयसे श्रीआदिनाथबिंबं कारितं प्रतिष्ठितं श्रीमडाहडगच्छे श्रीचक्रेश्वरसूरिसंताने श्रीसोमप्रभसूरिशिष्यैः श्रीवर्द्धमानसूरिभिः ॥

(१०७)

(107)

संवत् १३३५ माघ सुदि १३ शुक्रे प्राग्वाटज्ञातीय श्रे० गोसलसुत साजणभार्या पद्मु तत्पुत्रिकया खेतुश्राविकया स्वश्रेयोर्थं श्रीचंद्रप्रभस्वामिबिंबं कारितं प्रतिष्ठितं बृह० श्रीहरिभद्रसूरिशिष्यैः श्रीपरमाणंदसूरिभिः ॥

(१०८)

(108)

संवत् १३३५ वर्षे माघ शुदि १३ शुक्रे प्राग्वाटज्ञातीय श्रे० वयजाभार्या-लूड तत्पु भार्याया अनुपमश्राविकया स्वश्रेयोर्थं मुनिसुव्रतस्वामिबिंबं कारितं प्रतिष्ठितं बृह० श्रीपरमाणंदसूरिभिः ॥

(१०९)

(109)

ॐ ॥ सं[०] १३३५ माघ शुदि १३ शुक्रे प्राग्वाटज्ञा० श्रे० सोमाभार्या माल्हणपुत्राः वयर श्रे० अजर्यासिंह छाडा सोडाभार्या वस्तिणिराज(★)ल छाबू धांधलदेवि सुहडादेविपुत्र वरदेव झांझण आसा कडुया गुणपाल पेथा प्रभृति समस्त कुटुंबसहिताभ्यां छा(★)डा-सोडाभ्यां पितृमातृभ्रातृअजाश्रेयो[र्थ] श्रीअजितस्वामिबिंबं देवकुलिकासहितं कारितं प्रतिष्ठितं बृह० श्रीहरिभद्रसूरिशिष्यैः परमानंदसूरिभिः ॥ शुभं भवतु ॥

(११०)

(110)

संवत् १३३५ वर्षे माघ सुदि १३ चंद्रावत्यां जालणभार्याभार्यामोहिनीसुत सोहड
भ्रातृसांगाकेन आत्मश्रेयोर्थ श्रीशांतिनाथबिंबं कारापितं प्रतिष्ठितं च श्रीवर्द्धमानसूरिभिः ॥

(१११)

(111)

संवत् १३३६ वर्षे आसदेवसुत श्रे० आसलेन आसलपुत्र लीबजी तत्सुत सोम जगसीह
धव...प्रभृतिभिः कुटुंबसमुदायेन श्रे० सोमाकेन का० प्र० श्रीसोमप्रभसूरिशिष्यश्रीवर्द्धमानसूरिभिः ॥

(११२)

(112)

संवत् १३३८ वर्षे ज्येष्ठ सुदि १४ शुके वृ० श्रीकनकप्रभसूरिशिष्यैः श्रीदेवेंद्रसूरिभिः श्रीचन्द्रप्रभस्वामिबिंबं
प्रतिष्ठितं प्रा(★)ग्वाटज्ञातीय श्रे० शुभंकरभार्या संतोसपुत्र श्रे० पूर्णदेव पासदेवभार्या धनसिरिपुत्र श्रे०
कुमरसिंहभार्या सोल्हूपुत्र महं झांझणानुजमहं० (★) जगस तथा श्रे० पासदेवभार्या पद्मसिरिपुत्र श्रे० बूटा
श्रे० लूगा इति महं झांझणपुत्र काल्हू महं जगसभार्या रूपिणिपुत्र कडूया वयजल अभयसिंह (★) पु०
नागल जासल देवलप्रभृतिकुटुंबसमन्वितेन महं जगसाखे(ख्ये)न मातृ-पितृ-भ्रातृश्रेयोर्थ बिंबं कारितं ॥

(११३)

(113)

सं० १३३८ वर्षे ज्येष्ठ सुदि १४ शुके श्रीनेमिनाथचैत्ये संविज्ञविहारिश्रीचक्रेश्वरसूरिसंताने
श्रीजयसिंहसूरिशिष्यश्रीसोमप्रभसूरिशिष्यैः श्रीवर्द्धमानसूरिभिः प्रतिष्ठितं । आरसण(णा)करवास्तव्य(★)
प्राग्वाटज्ञातीय श्रे० गोनासंताने श्रे० आमिगभार्या रतनीपुत्रतुलहारि आसदेव भ्रा० पासड तत्पुत्र सिरिपाल तथा
आसदेवभार्या सहजू पुत्र तु० आसपालेन भा० धरणि.....सीत सिरिमति तथा(★) आसपालभार्या
आसिणिपुत्र लिबदेव हरिपाल तथा धरणिगभार्या.....उदाभार्या पाल्हणदेविप्रभृतिकुटुंबसहितेन
श्रीमुनिसुव्रतस्वामिबिंबं अश्वारोधसमलिकाविहारतीर्थोद्धारसहितं कारितं ॥ मंगलमहाश्रीः ॥

(११४)

(114)

(On the above-noted 'patta')

सिंघलद्वीपे श्रीसिंघलेश्वरसार्थपति जिनदास श्रीसुदर्शना राजा जितरात्रु अश्वप्रतिबोध
श्रीमुनिसुव्रतस्वामी ॥

(११५)

(115)

संवत् १३३८ वर्षे ज्येष्ठ सुदि १४ श्रीनेमिनाथचैत्ये बृहद्गच्छश्रीयश्रीरत्नप्रभसूरिशिष्य श्रीहरिभद्रसूरिशिष्यैः
श्रीपरमानंदसूरिभिः प्रतिष्ठितं प्राग्वाटज्ञातीय श्रे० शरणदेवभार्या सुहडदेवी तत्पुत्र श्रीवीरचंद्रभार्या सुषमिणीपुत्र
पुनाभार्या सोहगदेवी आंबडभार्या अभयसिरिपुत्र बीजा खेता रावणभार्या हीरूपुत्र बोर्डसिंहभार्या जयतलदेवी
प्रभृतिस्वकुटुंबसहितैः रावणपुत्रैः स्वकीयसर्वजनानां श्रेयोऽर्थ श्रीवासुपूज्य[देवं] देवकुलिकासहितं प्रतिष्ठापितं
च ॥

(११६)

(116)

संवत् १३३८ वर्षे ज्येष्ठ सुदि १४ शुक्ले बृहद्गच्छश्रीय श्रीचक्रेश्वरसूरिसंताने पूज्यश्रीसोमप्रभसूरिशिष्यैः श्रीवर्द्धमानसूरिभिः श्रीशांतिनाथर्षिबिं प्रतिष्ठितं कारितं श्रेष्ठि आसलभार्या मंदोदरी तत्पुत्र श्रेष्ठिगलभार्या शीलू तत्पुत्र मेहा तदनुजेन साहुखांखणेन निजकुटुंब श्रेयसे स्वकारितदेवकुलिकायां स्थापितं च । मंगलं महाश्रीः । भद्रमस्तु ॥

(११७)

(117)

सं० १३४३ माघ शुदि १० शनौ बृ० श्रीहरिभद्रसूरिशिष्यैः श्रीपरमानंदसूरिभिः प्रतिष्ठितं प्राग्वाटज्ञा० श्रे० माहिल्लपुत्र श्रे० थिरदेव श्रे० धामड थिरदेवभार्या माउ (★) पुत्र वीरचंद्र आद्यभार्या आसमतिपुत्र श्रे० अभयसिंह भार्या सोढु द्वि० वील्ह[ण]पुत्र भीमसिंह खीमसिंह देवसिंह नरसिंह वील्हणपुत्रिका हीरल प्रथमपुत्र प (★) ।लिंबिणिपुत्र जयतसिंह द्वि० पुत्र भार्या खेतलदेवि पु० रिणू तृती० भार्या देवसिरिपुत्र सामंतसिंह चतु० भार्या ना.... देवी पंचमभार्या विजयसिरिप्रभृतिकुटुंबसहितेन श्रीनेमिनाथर्षिबिं श्रीमदग्निनेमिभवने आत्मश्रेयोर्थं श्रेष्ठिवीरचंद्रेन कारितं ॥

(११८)

(118)

ॐ ॥ संवत् १३४३ वर्षे माघ शुदि १० शनौ प्राग्वाटान्वय श्रे० (★) छाहडसुत श्रे० देसलभार्या देल्ही तत्पुत्र लक्ष्मण [आ](★)सधर देवधर सिरधर मयधर । तथा सिरधरभार्या....(★) पुत्र जसदेव । द्वितीयपुत्रेण श्रे० गांगदेवेन भार्या....(★)....जाथी जयतू तत्पुत्र लूणधवल वाधू कपूरदेवि तत्पुत्र कल्हणसीहप्रभृतिकुटुंब-समुदाये सति आत्मना....(★) पितुः श्रेयोर्थं कल्याणत्रये श्रीअग्निनेमिर्षिबिंबानि कारितानि । मंगलमस्तु समस्तसंघस्य । (★) श्रे० गांगदेवसुत ऊदलसुता लूणी भगिनि(नी) वयजू सहजू क-गड....सति गांगीप्रभृति ॥

(११९)

(119)

कल्याणत्रये श्रीनेमिनाथर्षिबिंबानि प्रतिष्ठितानि नवांगवृत्तिकारश्रीमदभयदेवसूरिसंतानीयश्रीचंद्रसूरिभिः श्रे० सुमिग श्रे० वीरदेवश्रेष्ठिगुणदेवस्य भार्या जयतश्री साहुपुत्र वइरा पुना लुणा विक्रम खेता हरपति कर्मट राणा कर्मटपुत्र खीमसिंह तथा वीरदेवसुत अरसिंह प्रभृतिकुटुंबसहितेन गांगदेवेन कारितानि.....

(१२०)

(120)

ॐ ॥ संवत् १३४४ वर्षे आ(★)षाढ सुदि पूर्णिमायां । देवश्रीने(★)मिनाथचैत्ये श्रीकल्याणत्रयस्य पूजार्थं श्रे० सिरधर त(★)त्पुत्र श्रे० गांगदेवेन वीस(★)लप्रीयद्रमा(म्मा)णां १२० श्रीनेमिनाथदेवस्य भांडागारे निक्षि(★)प्तं । वृद्धफलभोग[ाय] मासं प्रति द्र(★)म ३ चटंति । पूजार्थं । आचंद्र(★)कालं यावत् । शुभं भवतु ॥ श्री ॥

(१२१)

(121)

ॐ । सं० १३४४ वर्षे ज्येष्ठ शुदि १० बुधे श्रीनेमिनाथचैत्ये प्राग्वाटवंशोद्भवेन श्रे० देशलभार्या देल्ही श्रे० लक्ष्मीधरभार्या लक्ष्मसिरि श्रे० आसधर (★)भार्या आसमति श्रे० देधर श्रे० सिरधरभार्या सोहिणि श्रे० मयधरभार्या उदयमति श्रे० सुमिराभार्या साजिणि श्रे० गुणदेवभार्या साल्हू (★) श्रे० गांगदेवभार्या सिरमति श्रे० वीरदेवभार्या विजयसिरिसुत अरिसिंहभार्या सोहगसुत वस्तपालभार्या वउलसिरि तथा तेजपालभार्या मीणलसुत भीमसीह वस्तपालसुत चाहडभार्या लाछि सु० आल्हडसिंह ताल्हणसीह वस्तपालसुत उदयसिंहभार्या कामल तृतीयसुत पद्मसिंह भा० (★) जलत्र चतु० रत्नसीह पंचम समरसिंह माणिक समस्तकुटुंबसमुदायेन श्रे० वस्तपालेन श्रीऋषभदेवबिंबं कारितं प्रतिष्ठितं नवांगवृत्तिकारश्रीअभयदेवसूरिसंताने श्रीश्रीचंद्रसूरिभिः ॥

(१२२)

(122)

ॐ ॥ प्राग्वाटवंशे श्रे० वाहडेन श्रीजिन (★)चन्द्रसूरिसदुपदेशेन पादपराग्रामे ॐ (★)देवसहिकाचैत्यं श्रीमहावीरप्रतिमा(★) युतं कारितं । तत्पुत्रौ ब्रह्मदेव-शरणदेवौ । ब्रह्मदेवेन सं० १२७५ अत्रैव श्रीने(★)मिमंदिरे रंगमंडपे दाढाधरः कारितः ॥ (★) श्रीरत्नप्रभसूरिसदुपदेशेन । तदनुज श्रे० (★) सरणदेवभार्या सूरुडदेवि तत्पुत्राः श्रे०(★) वीरभद्र पासड आंबड रावण । यैः श्रीपर(★)मानंदसूरीणामुपदेशेन सप्ततिशततीर्थं का(★)रितं ॥ सं० १३१० वर्षे । वीरचंद्रभार्या सुषमिणि(★) पुत्र पुनाभार्या सोहगपुत्र लूणा झांझण । आं(★)बडपुत्र बीजा खेता । रावणभार्या हीरूपुत्र बो(★)डाभार्या कामलपुत्र कडुया द्वि० जयताभार्या मूंट(★)यापुत्र देवपाल कुमारपाल तृ० अरिसिंह ना(★)गउरदेविप्रभृतिकुटुंबसमन्वितैः श्रीपरमा(★)नंदसूरीणामुपदेशेन सं० १३३८ श्रीवासुपूज्य(★)देवकुलिकं । सं० १३४५ श्रीसंमेतशिखर(★)तीर्थे मुख्यप्रतिष्ठां महातीर्थयात्रां विधाप्या(★)त्मजन्म एवं पुण्यपरंपरया सफलीकृतः(तं)॥ (★) तदद्यापि पोसीनाग्रामे श्रीसंघेन पूज्यग्राम(मान ?)(★)मस्ति ॥ शुभमस्तु श्रीश्रमणसंघप्रसादतः ॥

(१२३)

(123)

संवत् १३५१ वैशाख सुदि.....पोसीनास्थानीय कोष्ठा० श्रीवन्कुमारसुत कोष्ठा० आसल देल्हण भ्रातृ वाल्हेवीश्रेयोर्थ श्रीचंद्रप्रभस्वामिबिंबं कारितं श्रीपरमानंदसूरिशिष्यैः श्रीवीरप्रभसूरिभिः प्रतिष्ठितं मंगलं महाश्रीः ॥

(१२४)

(124)

संवत् १३५५ वर्षे चैत्र शुदि १५ श्रे० गलभार्या सीलू पुत्र० मेहा महबू केसा...णभार्या खेतश्री आदिनाथबिंबं कारापितं प्रतिष्ठितं सोमप्रभसूरिपट्टे श्रीवर्धमानसूरि....॥

(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.)

(१२५)

(125)

सं० १३५५ वर्षे वैशाख सुदि १२ सोमे प्रा० साखा महं चाचाभार्या राणिपुत्र महं मदन भा० सलखणदेवपुत्रसहितेन भगिनीसंबलश्रेयसे पंचतीर्थसंयुतं श्रीपार्श्वनाथबिंबं कारितं प्रतिष्ठितं श्रीभावदेवसूरिभिः ॥

- (१२६) (126)
सं० १३६६ फागण शुदि १० गुरौ प्राग्वाटज्ञा[तीय]हदेव.....[अष्ट]पदतीर्थ कारितं ॥
- (१२७) (127)
सं० १३८२ वर्षे वैशाख सुदि ३ खौ ऊ० श्रे०.....आसपालपुत्र आल्हण पु० थिरपाल पु०
श्रे० नागडभार्या साजणिसुत खीमाकेन कर्माभा.....श्रेयसे आदिनाथबिंबं कारितं ॥
- (१२८) (128)
संवत् १३८६ पौष वदि ५ बुधे प्राग्वाट ज्ञा० महं० ल्खिबासुत भीमसीह-अभयसीहाभ्यां
पितृमातृश्रेयसे श्रीयुगादि(★)जिनबिंबं कारितं प्रतिष्ठितं रुद्रपल्लीयश्रीजिनभद्रसूरिभिः ॥
- (१२९) (129)
संवत् १३८९ वर्षे जे(ज्ये)ष्ठ वदि ११ सोमदिने श्रीनेमिनाथचैत्ये सुसाध गुरु भ० वेदौ भार्या राजु श्रे०
कर्मणभार्या नेजूः सुत डूडाः भार्या केल्लहणदे हेसभभं(?)भवतः । प्राग्वाटज्ञातीय पोसीनावास्तव्यडूडाकेन
मातृ-पिताश्रेयोर्थ श्रीनेमिश्वरबिंबं कारितं ॥
- (१३०) (130)
सं० १३८९ वर्षे जे(ज्ये)ष्ठ वदि ११ सोमे श्रीप्राग्वाटज्ञातीयकर्मणभार्या धीरोसुत तेजा मातृ-
पितृश्रेयोर्थ श्रीपार्श्वनाथबिंबं कारितं श्रीसूरि(री)णामुपदेशेन । शुभं भवतु । रोहिडावास्तव्य ॥
- (१३१) (131)
सं० १३९१ वर्षे प्रा० श्रे० नागडभार्या साऊपुत्र माकन भीमासमुदायेन श्रीशांतिना(★)थ-
बिंबं कारितं प्रतिष्ठितं बृहद्गच्छीयश्रीविजयचंद्रसूरिपट्टे श्रीभावदेवसूरिभिः ॥
- (१३२) (132)
सं० १३९४ वर्षे वैशाख सुदि ७ सोमे व्य० चकमभार्या हांसलदेविसुत श्रे० सामतभा(★)र्या बाडू
सुत आसाकेन पितामहीश्रि(श्रे)योर्थ श्रीपार्श्वनाथबिंबं कारी(रि)तं प्रतिष्ठितं श्रीरत्नाकरसूरिभिः ॥
- (१३३) (133)
ॐ ॥ अत्रैव आरासनवास्तव्य श्रे० छाडा पु० श्रे० वीरदेव वीरजस बोडा तत्र आद्यभार्या पत्नी पु० आसचंद्रः
भार्या रूपी सु० लिंबा द्वि० पु० सोमा(★)भार्या कपूरदेवि तृ० सु० मेलिग भा० हीरू सु० जयता चतुर्थसुता
लषमिणि पंचमा पदीप्रमुखसमस्तमातृवर्गस्य एकैकप्रतिमा(★)पुण्यनिर्माणविभागः तस्यैकस्य मध्यात् श्रे०
जयसिंहेन प्रदत्तः ॥
- (१३४) (134)
संवत् १५२६ वर्षे आषाढ वदि ९ सोमे श्री(★)पत्तनवास्तव्यगूज(र्ज)ज्ञातीय
महं० पूजा(★) सुत सीधर[ः] नित्यं प्रणमति ॥

The Sambhavanātha Temple

(१३५)

(135)

सं० १३२५ वर्षे वैशाख शु ९ गुरु प्राग्वटा (ग्वाट) ज्ञातीय श्रे० पद्मशीकस्य य पद्म कुलपुत्र श्रे० स्तनज कर्मासीह कुलज प्रह्लादपुत्र २ मया....नड....पौ...य....॥ श्री पूर्णिमापक्षीय चउथशाषायां श्रीपद्मदेवसूरि संतान श्री...राज..सूरि श्री...दासन श्री आदिनाथबिंबं कारितं श्रे०...हेन प्रतिष्ठितं सूरिभिः ॥

Brahmanical and Sundry Inscriptions

(१३६)

(136)

संवत् ११५३ कार्तिक सुदि १४ श्री.....आरासनाकरे श्रीसंगमेश्वरदेवे श्रीधर्म.....दर्शित सि....जनिजमूर्ति[:] कारिता ॥

(१३७)

(137)

धरणीधर सुत सं० बूटा संगमेश्वरगति.....॥

(१३८)

(138)

सं० ११८७ फाल्गुन वदि ४.....॥

(१३९)

(139)

संवत् ११९५ वैशाख वदि ३.....दिने ।

(१४०)

(140)

ॐ स्वस्ति श्रीविक्रमसंवत् १२६३ वर्षे वैशाख व(★)दि..रानौ अद्येह श्रीमदणहिलपाटके समस्त(★)राजावलिसमलंकृतमहाराजाधिराजश्रीमद्भीमदेवकल्याणविजयराज्ये तत्पादपद्मोपजी(★)वी महामात्यश्रीआंबाके प्रवर्तमाने मत्पाद (?)

(१४१)

(141)

सं० १२८३ वर्षे मार्ग सुदि ३ भौमे.....॥

(१४२)

(142)

संवत् १३१३ वर्षे चैत्र वदि १० सोमे अद्येह आरासणाकरे महं श्रीयीश्वरप्रतिपत्तौ ॥

(१४३)

(143)

ॐ संवत् १३३१ वर्षे आषाढ सुदि १४ गुरौ अद्येह आरासणे रा(★)जश्रीमहिपालदेवेन आत्मीयपितु-
राजयस तथा मातु(★)बायी श्रीसंगारदेवि तथा पितामह प्रती श्री.....(★)पितामही प्रती श्रीसलषणदेवि
तथा आत्मीया एवं पंचमूर्तीनां(★) आइ-नं....अलविक्तिः श्रेवो० आल्हण उ०सूदन तथा अ(★)वो०
धीधासुतलाषाभ्यां पंचमूर्तिपूजापनार्थं छाडी प्रति धान्या (★)पाली १ तथा पा० गाडा प्रति लोहडीया २ एत
तु पूजावणे दा(★)तव्यं तथा मूर्ति पंच० न्यैवेद्ये० दिनं प्रति चोषा पाली २ मुग पाली(★)१ घृतक सेर
२ दीवेल पदे तेलकर सु० एतत्तु दिन प्रति त्रां(★)बा मांडवी दातव्या जं कोइ-ली हुअइ तिहने बापदे
द्र ५४(★)चतुपंचाशत-त्रांबा मांडवी दातव्या महं झांझण महं वि(★)जयसीह.....व श्रे० साधूय श्रे०
आसदेव श्रे० धामा(★).....नी जगसाप्रभृति समस्त महाजने(★) तथा.....मासडा सामंत.... धीधल
तां(★)ज० डांडा.....धायै उपरि लिषितं आइदानं पा(★)लनीय.....आइदान अष्टादश
प्रसूतीनां(★).....कोपि लोपयति अव्वाले पाप(★)यंते स उपरि लिषितं०.....ह्यंते आचन्द्रार्क यावत्तु
पा(★)लनीयं च । मंगलं महाश्रीः ॥

(१४४)

(144)

संवत् १३४६ वर्षे फाल्गुन शुदि १ रवौ अद्येह(★) श्रीचंद्रावत्यां महाराजकुल श्रीवीसलदेवकल्या(★)ण
विजयराज्ये प्रति श्रीजगपालेन आरास(★)णे नियुक्त ठक्कुर सांगप्रभृतिपंचकुलप्रतिपत्तौ(★) कणमंडपिकायां
व्याप्रियमाण महं० वीर टवा सि(★)रपाल लढा आयपाल प्रती श्रीसोभितसुत श्रीश्री(★) जगपालेन
आत्मीयमाता प्रती श्रीधांधलदेव्या श्रेयो(★)र्थ.....दानं मुक्तं(★) यं कोपि लोपयति स तस्य मातां
गर्दभो (★)दयति । श्रीः ॥

The Late Medieval Inscriptions

The Mahāvīra Temple

(१४५)

(145)

संवत् १६७५ वर्षे माघ शुद्ध ४ शनौ श्रीऊकेशवंशीय वृद्धशाखीय सा० अहियाभार्या तेजलदेसुत गावा
भा० गोरदे(★)सुत सा० नानिआकेन भा० नामलदेसुत सोमजीयुतेन श्रीमहावीरबिंबं कारितं प्रतिष्ठितं च
श्रीतपागच्छे भट्टारकश्रीहीरविजयसूरी(★)श्वर पट्टप्रभाकर भ० श्रीविजयसेनसूरिपट्टालंकारभट्टारक-
श्रीविजयदेवसूरिभिः ॥ श्रीआरासणनगरे ॥ वु० राजपाले दामेन ॥

The Pārśvanātha Temple

(१४६)

(146)

संवत् १६७५ वर्षे माघधवलेतर ४ शनौ श्रीओ((ऊ)केशवंशीय वृद्धसज्जनीय सा० जगडुभार्या जमनादेसुत
रहिआ भा० चांपलदे (★) सुत नानजाकेन भार्या नवरंगदेयुतेनात्मश्रेयोर्थं श्रीपार्श्वनाथबिंबं कारितं प्रतिष्ठितं
श्रीतपागच्छेश्वरभट्टारकश्रीहीरविजयसूरीश्वरपट्टेदय(★) दिनमणिभट्टारक श्रीविजयसेनसूरि पट्टालंकार भट्टारक
श्रीविजयदेवसूरिभिः पं० कुशलसागरगणिप्रमुखपरिवारयुतैः ॥बु० राजपाले दामेन ॥

The Neminātha Temple

(१४७)

(147)

संवत् १६७५ वर्षे माघ सुदि चतुर्थ्यां शनौ श्रीओ(ऊ)केशज्ञातीय वृद्धसज्जनीय श्रीनेमिनाथचैत्ये श्रीनेमिनाथबिंब कारितं प्रतिष्ठितं सकलक्षमापालमंडलाखण्डलश्रीअकबरप्रदत्तजगद्गुरुबिरुदभट्टारक श्रीहीरविजय-सूरीश्वरपट्टपूर्वाचलमार्तडमंडलायमानभट्टारकश्रीविजयसेनसूरिशर्वरीसार्वभौमपट्टालंकारनीरधीश्वरसौभाग्यभाग्यादि गुणगणरंजितमहातपाबिरुदधारकभट्टारकश्रीविजयदेवसूरिभिः पंडितश्रीकुशलसागरगणिप्रमुखपरिवारसमन्वितैः बुहरा राजपालो शुभं सफलं भवतीति शुभम् ॥

(१४८)

(148)

संवत् १६७५ वर्षे माघ वदि ४ शनौ श्रीमालज्ञातीयवृद्धशाखीय सा० रंगाभार्या कीलारी सुत लहुआ.....सुत पनीआ समरसुत हीरजी श्रीआदिनाथबिंब कारितं प्रतिष्ठितं तपागच्छे गुरुप्रभावक-भट्टारक श्रीविजयसेनसूरि पट्टालंकारभरतभूमि भामिनीशृंगारहारभट्टारक श्रीविजयदेवसूरिभिः पण्डितश्रीकुशलसागरगणिप्रमुखपरिवारयुतैः ॥

(१४९)

(149)

संवत् १६७५ वर्षे माघ शुद्धचतुर्थ्यां शनौ श्रीऊकेशज्ञातीयवृद्धसज्जनीय सा वाच्छकेन स्वश्रेयसे सफलीकृता द्विसहस्रसंख्यरूप्यनाणकवित्तं श्रीनेमिनाथचैत्ये श्रीनेमिनाथबिंब कारितं प्रतिष्ठितं च..... वचनरचनारंजितसकलक्षमापालमंडलाखंडलपातिसाहिश्रीअकबरप्रदत्तजगद्गुरुबिरुदधारकभट्टारकश्रीहीरविजय-सूरीश्वरपट्ट[पूर्वा]चलमार्तडमंडलायमानभट्टारकश्रीविजयसेनसूरिशर्वरी[श]सार्वभौमपट्टालंकारहारतिलकैः सौभाग्यभाग्यवैराग्यादिगुणगणरंजितपातिसाजहांगीरप्रदत्तमहातपाबिरुदधारकभट्टारकश्रीविजयदेवसूरिभिः पंडितश्रीकुशलसागरगणिप्रमुखपरिवारसमन्वितैः बुहरा राजपालो नमः सफलं भवतीति शुभं ।

The Sambhavanātha Temple

(१५०)

(150)

संवत् १५२९ साह्य
वर्षे श्रावणवदि ३
श्रीगणेश श्री
श्री श्री हेमर
त्नम

CHAPTER 8

Description of Plates

1. The general view of the Mahāvīra temple from the northwest shows the exterior beginning from the mukhamaṇḍapa or entry-hall, the girdle of conjoined devakulikās or subsidiary shrines including the western bhadraprāsāda 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 mukhacatuṣkī-porch instead of the mukhamaṇḍapa, 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 balānaka-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 balānaka, 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 bhadraprāsāda 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. Gaṅgā, 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. Gaṅgā, 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 mūlaprāsāda viewed together with the conventionally accurate samvaraṇā roof of the closed hall, as viewed from southeast, express the feeling of workmanship of the 11th century.
15. Back view, south, of the mūlaprāsāda or sanctuary proper of the Mahāvīra temple; its plain jaṅghā shows the medial and the upper grāsapaṭṭī as its sole ornamentation. The pratirathas are lean compared to the karnas. The

bhadra-khattaka is crowned with a well-rendered staggered udgama. Above the daṇḍacchādyā-awning, the rathikā displays niched Jinatraya. The śikhara has a clearly done jāla of the period.

16. This view of the śikhara of the mūlaprāsāda from southwest shows the saṁvaraṇā roof of the gūḍhamāṇḍapa together with that of the Samavasaraṇa-devakulikā situated to the right of the mūlaprāsāda.
17. The śikhara of the mūlaprāsāda and the partial view, now from west, of the saṁvaraṇā of the gūḍhamāṇḍapa reveals another aspect of the rhythmic coördination of the two types of superstructures.
18. The mūlaprāsāda, as seen from northwest, provides one more fine view of the handsome śikhara.
19. The closer view of the saṁvaraṇā of the gūḍhamāṇḍapa lucidly shows the minute details of its bell-constituents of progressively larger proportions—ghaṇṭikās, ghaṇṭās, and uraḥghaṇṭās—with clearly noticeable flutings of the bells and other details of its accessory components.
20. The mūlaprāsāda's, and partially also the gūḍhamāṇḍapa's lower section showing the pīṭha-base together also with the vedibandha 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 gūḍhamāṇḍapa's Nābhicchanda 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 grāsamukha, 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 bhadraśana and with the royal parasol above represents the Jinamātā, Jina's mother, in this instance

Trīśalādevī 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 Trīśalādevī is indicative of the temple's dedication to Jina Mahāvīra.

25. The pīṭha 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 āsanapaṭṭa—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 raṅgamaṇḍapa reveals all of its components, namely the front porch containing steps and the foreword profusely carved pillars. The four relatively plain rear Miśraka pillars in a row which, while defining the lateral bays, also support a pair of illikā-toraṇas. 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 'kṣipta' and the 'utkṣipta' elements in its make up that render it so arrestingly handsome. 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 'Padmanābha' type according to the vāstu work Aparājitaṭṭhā. 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 uncaredful 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 vitāna, showing a large dvi-kolaja lambana (pendant) in the centre, flanks the aforementioned Padmanābha vitāna. This vitāna is situated to the right side as one climbs the footsteps. The four vikarṇas 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 padmakesara 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 vitāna. 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 mukhamaṇḍapa (its door closed) at the further end.
39. The same view with a slightly forward position, the mukhamaṇḍapa's door in this instance open.
40. The four front pillars (north side) of the raṅgamaṇḍapa with the paṭṭaśālā-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-toraṇa of the original four. The toraṇa has a nicer form compared to what is noticeable for the same type in the raṅgamaṇḍapa of the Vimāla temple at Delvādā. Behind it, is seen the part of one of the Samātala ceilings of a series of seven that cover the space between the eastern wing of the paṭṭaśālā and raṅgamaṇḍapa's eastern row of columns.
43. A gandharva-minstrel playing a short drum (paṇava? muraḥa? 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 ūrmivallī 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 (Delvādā, A.D. 1145), Shaykh Farīd's tomb, Pāṭaṇ (early 14th century, now in Government Museum, Vaḍodarā), the Kharatara-vasahī, west porch, on Mt. Śātruṅjaya (c. A.D. 1320), the Caturmukha Dharaṇa-vihāra in Rāṇakpura (c. A.D. 1450), and the Djum'a Masḍjīd at Cāṁpāner (A.D. 1508).
47. Identical theme, carved as a space-filler, occurs on the corresponding soffit, at the northern extension.
48. The vikarṇa-vitāna showing a large grāsamukha set in an asymmetrical triangular frame bearing a beautifully stylized vallī.
49. The central karoṭaka ceiling of the raṅgamaṇḍapa is one of the few earliest extant Sabhāmandāraka karoṭaka-vitāna.
50. The closer view of the same ceiling more discernibly reveals the four-whorled or catuṣ-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, Pāṭaṇ, and other places.

52. The closer view of the central lambana looks like a highly stylized Lakṣmī-kamala, a huge flower of the species *Victoria regia*.
53. The vidyādhara-brackets inserted in the rūpakaṇṭha 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 'damaru'.
55. The pair of four-armed figures of the god Hari-Negameṣa in the rūpakaṇṭha 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-kaṣāya* 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 Vaiśālī, 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 Triśalā, wife of the kṣatriya republican Siddhārtha of the Kṣatriya-kuṇḍagrāma, another suburb of Vaiśālī. (This legendary episode is noted only in the āgamas inherited by the Śvetāmbara sect.)
56. The first of the seven ceilings of the Samatala class connecting the western paṭṭaśālā with the raṅgamaṇḍapa, 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*-tormentation by Kamathāsura and the Jina standing with the protective canopy of the king of the nāgas, Dharanendra, next attainment of enlightenment, preaching in the Samavasaraṇa, 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 Samavasaraṇa. The right hand side depicts the main details from the life of Jina Śāntinātha and likewise shows a centrally placed Samavasaraṇa 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 ratnapaṭṭikā 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-Negameṣa, 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 Jina'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 Kālidevī (?), Vairoṭyā, 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 Samatala ceilings over the eastern aisle between the trika and the raṅgamaṇḍapa, 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 Yakṣīs, 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
67. 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 *paṭṭīs* defining the frame of each box have a carved, plain, flat *maṇibandha* 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 sitted 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 ratnaśākhā with a jar-holding female figures flanked by an adorer, both standing at the lower end of the two inner śākhās. 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 Delvādā parallels, particularly of the Tejapāla temple.
73. The Samavasaraṇa carved in yelslowish 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 pīṭhikā-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 Samavasaraṇa-kulikā is an arithmetically perfect and highly articulate ensemble of the apaxial mūlaghaṇṭā, a set of three descending uraḥghaṇṭās in all four directions, and the tiers in the quadrants between them filled with the staggered sequences of ghaṇṭās and ghaṇṭikās, 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 paṭṭaśālā 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 mukhamaṇḍapa 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 noticeable 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-maṇḍapa 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 mūlaprāsāda 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 Anekāṇḍaka 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 gūḍhamāṇḍapa 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 gūḍhamāṇḍapa 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 Delvādā temples.
81. The four fully carved pillars of the ṣaṭcatuṣkya 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 raṅgamaṇḍapa's octagon.
82. The view of the same ṣaṭcatuṣkya 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 ṣaṭcatuṣkya 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 Brahmanical halls.
84. The rear columns of the ṣaṭcatuṣkya are of the Mīśraka 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 ṣaṭcatuṣkya 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 *ṣaṭcatuṣkya* 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 *Delvādā*.
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 *ṣaṭcatuṣkya*. *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 *ṣaṭcatuṣkya*, provides a fuller view of the inner space as defined by its peripheral columns.
92. The *raṅgamaṇḍapa* and the western *paṭṭaśālā* as seen through the eastern aisle lends the full side-view of the interior.
93. The closer view of the *āndola-toraṇa* supported by the western *bhadra* pillars of the *raṅgamaṇḍapa*. *Toraṇa*'s undulating form is slightly better in configuration than those seen in the *Vimala-vasahī* temple at *Delvādā*, *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 karṇṭaka ceiling of the raṅgamaṇḍapa, as viewed from below, incidentally reveals that the hall is slightly rectangular along its north-south axis.
96. The Sabhāmandāraka karṇṭaka-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 kāmalaṭā, also called ūrmīvallī 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. Samātala 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 karṇṭaka ceiling along with the kalpavallī carved at the northern soffit.
101. This view, besides revealing the gajātālu 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 karṇṭaka
103. ceiling which looks more appealing and more efficient in design from this angle.
104. The lambana-pendant looks like a highly schematized hibiscus flower protruding from the centre.
105. The ceilings covering the pārśvalindas or lateral aisles at the east and west, all of which, as in the Mahāvīra temple, are of Samātala 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
108. mukulabud or padmakesara. A closer view of a portion, however, clarifies at least some details of the narration.
109. 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
110. of a tīrthaṅkara. The ideas concerning motifs and details are in these ceilings repeated over and over again.
111. The full and the partial and closer view of one more ceiling once again shows & the depiction of the pañcakalyāṇaka scene. The Samavasaraṇa is also there
112. 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 Brahmasānti Yakṣa and perhaps Sarasvatī.
113. The two views of the next ceiling of this aisle unravel the same theme but & introduce some variations in details. The Samavasaraṇa here is at the right
114. 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 'Cakravartī' class as envisaged and defined in the Jaina mythology. Maybe, the tīrthaṅkara involved here was Śāntinātha who also happened to be a cakravartī.
115. 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
116. preceding example in that the central, short, rectangular panel illustrates the figures of Gomukha Yakṣa and Yakṣī Cakreśvarī who were the guardians of

the 'śāsana' of Jina Rṣabha. 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,
118. 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
121. 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
123. 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 Aṣṭāpada in the kulikā located at the south-eastern corner
& at the back of the mūlaprāsāda of the Śāntinātha temple. The Aṣṭāpada or
128. Kailāsa mountain where Ādinātha Rṣabha 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 pīthikā 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 Samavasaraṇa 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/paṭṭaśālā 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 paṭṭaśālā'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 prāsāda. Although it is devoid of the jāla decoration, it is still not without charm, particularly since it has good form. It uses the 'karma' or multi-turreted class of śṛṅga above the kaṇa and pratiratha buttresses. Cakreśvarī graces the bhadra-rathikā of the south. The kaṇāṇḍakas of the mūlamañjarī and uraḥśṛṅgas, as is known in some rare cases, are circular instead of squarish, the skandhapatṭa- 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, uraḥśṛṅgas, pratyāṅgas or quarter spires leaning along the uraḥśṛṅgas' flanks etcetera.
133. The lower half of the main doorframe of the gūḍhamaṇḍapa betrays & minuteness and intricacy of carving; but the figures have none of the
135. 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 gūḍhamaṇḍapa, where the quality of the figures is as questionable as at the udumbara or doorsill. Still above is a paṭṭa 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 raṅgamaṇḍapa. They support an āndola-toraṇa. That way of planning and designing has succeeded in generating elegance.
140. Same pillars as viewed from the northeast. The toraṇa adds gracefulness to the elevation.
141. The image of Apraticakrā 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 raṅgamaṇḍapa 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 raṅgamaṇḍapa 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 pīṭhikā and the kumbhikā moulding of a Miśraka pillar of the raṅgamaṇḍapa reveals how plain facets can be truly effective. The introduction of pīṭhikā 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
152. impact of the 'wave effect' inherent in its composition.
153. The kola courses of the ceiling and the central four-kola lambana as well as the long padmakesara with two layers of petals betray elegance together with power of its overall constitution.
154. 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 bhadraprāsāda of the eastern paṭṭaśālā, like its almost duplicate in the corresponding situation in the western side, is much similar to that of the gūḍhamandapa and all the three instances seem contemporaneous in time. Above the uttarāṅga here (as in the case of the other two doorframes) is a paṭṭa showing the 14 dreams and the Jinamātā 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 grāsapaṭṭī 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 bhadraprāsāda. It possesses elements as well as pretension of a small scale Sabhāmandāraka ceiling having a rūpakaṇṭha with eight vidyādhara-brackets which once supported the aṣṭanāyikā 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 rūpapaṭṭī, 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 Candrāvātī school, which was then fashionable and continued to be in vogue till the 15th century in Ābu area and further northeastwards, in fact as far as Jālor, Varkānā, and Rāṇakpur.

- 163.** The floor of the mukhālinda before the raṅgamaṇḍapa, at its centre, displays this symbol of rotating svastika framed in maṇipaṭṭikā 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 paṭṭaśālā.
- 165.** The western bhadraprāsāda, 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 śikhara complete with jāla decoration.
- 166.** The view of the same bhadraprāsāda after the recent building of the śikharas 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 mukhacatuṣkī 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
- 169.** consequence either from the standpoint of typological studies or art proper.
- 170.** The Nābhimandāraka ceiling above the pierced paṭṭaśālā at the north. The central kola and the lambana part are refined and finicky. The vikarṇas show pair of elephants and the soffit of the two surlintels (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 Hārṣi in c. A.D. 1137. In the rear ground is seen the ṣaṭcatuṣkya and the doorframe of the gūḍhamāṇḍapa.
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 karṣaka ceiling of the Sabhāmandāraka 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 to view. Also, its progressively closer views allow to see how delicately the
179. 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 ṣaṭcatuṣkya 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 ṣaṭcatuṣkya is Nābhīmandāraka 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 *vikarṇas* 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
186. employ triple courses of leafy *kaṇṇadardarikās* and the lambana in each instance is smaller and of *dvi-kola* type. Altogether they look dry, drab and devoid of interest.
187. The ornamentation of the doorsill of the lofty and large doorframe of the *gūḍhamaṇḍapa* 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 *ardhacandra* 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.
- 188 It seems that the original walls of the *gūḍhamaṇḍapa* were replaced in the
& 17th century and once more repaired in early 20th century. The decorative
189. carving of the *udgama* or pediment and of the *pallavas* or stylized leaves of the *bharaṇī* of the *echinus-abacus* complex above it is in style clearly derived from the ornamentation of *Sultānate* period, ubiquitously seen there in the motifs as well as their embroidery like workmanship. The *Sultānate* period craftsmanship had survived till the *Mughal* period.
- 190 The *Neminātha* temple—*Ariṣṭanemi-caitya*—is not only the largest but also
& its *prāsāda*, unlike other *Jaina* temples at the site, is a fully decorated building
191. on the site for its lower structure. As these views reveal, it has the usual *mahāpīṭha* 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
193. proportions.
194. The total view of the south side gives idea of the breadthwise size of the
prāsāda.
195. The close up of the mahāpīṭha and the vedibandha gives the estimate of the
details figuring in the decoration of those components.
196. 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.
197. 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.
198. The niche of this figure, just as the karaṇḍa crown of the vidyādevī Nirvāṇī in
this picture, are shapely and elegantly carved.
199. 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.
- 200 The doorframes of the western and eastern bhadraprāsādas are similar in size,
& shape and details. The catuṣśākhā doorframe of each shrine provides an
201. instance of vegetal and figural carving of the 12th century.
202. The doorsill with the moonstone, of the bhadraprāsāda, is a tolerably good
example of the treatment of that member in the 12th century.
203. 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 Pīṭhara temple of c. early 14th
century in Delvāḍā, Mt. Ābu.

- 204** The two bhadraprāsādas of the Neminātha temple are not only large; the one
& at the west side has its exterior having kumbhas with niched figures, the
205. jaṅghā showing the figures of Dikpālas and Vidyādevīs. The jaṅghā also has
ardhapadma-paṭṭī as a middle band, and grāsapaṭṭī in the upper part, and an
udgama with carved detail. Also carved is an additional larger udgama on the
still upper section.
- 206** 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,
208. it was dismantled and reërected in the compound on the open paṭṭasālā
surrounded by prākāra wall in the background.

The Sambhavanātha Temple (Originally Śāntinātha)

- 209** The back view of the śikhara of Sambhavanātha temple. It has a good form
& with minute jāla decoration. The present karmas or multiple śṛṅgas seem to
210. have replaced the original during conservation.
- 211.** 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.
- 212.** 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 bhadras.
- 213.** The dvi-śākhā doorframe of the gūḍhamaṇḍapa with the stambhaśākhā has a
baroque feel of a similarly designed doorframe of the gūḍhamaṇḍapa 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.
- 214.** In absence of the surround of devakulikās and thanks to it the consequent
absence of aisles and their ceilings' covering, the raṅgamaṇḍapa 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 Kaṇadeva'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 Rṣabha 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 gūḍha-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 Nirgrantha 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 Hiraṇyendras riding on elephants, next are a pair of celestials flanking the conch-blowing śaṅkhaṇḍa 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
221. 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 śaṭcatuskya 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
223. 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 Vāsūpūjya in a niche of the gūḍhamaṇḍapa of the Sambhavanātha seems of the late 13th century date. The images showing Tīrthaṅkara Vāsūpūjya 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), Khambhāta, 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
& Yakṣī Ambikā, kept on the floor of the garbhagṛha of the Mahāvīra temple.
- 227.** 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 Vimāla temple at Ābu. All of them possess halo. The two images here wear karaṇḍa mukuṭa: the Ambikā images in Delvādā 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 śakhās 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 garbhagrha 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 Jayasīrṇha 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 āndola-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
235. execution are somewhat poor. In all instances, the toraṇa type used is of the āndola specification.
- 236.** 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.
- 237.** 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 Saptatiśata-Jina-paṭṭa that once was in the
& gūḍhamaṇḍapa of the Neminātha temple. More will be said on the concept
239. that underlay and the nature of the paṭṭa while discussing Plate 242.
- 240.** The Vis-viharamāna-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 nirukṭis 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-viharamāna-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.

- 241.** 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, Vāriṣeṇa, 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 toraṇa adorns the upper portion of the paṭṭa, otherwise having a circular main field.

The Nandīśvaradvīpa-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/Kṣapaṇaka 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 Nirgranthas in matter of 'parigraha' meaning the upakaraṇas which a friar can keep. The Nirgranthas permitted a bowl and a piece of cloth (kaṭibandhana, kaṭipaṭṭaka) 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 'utkrṣṭa-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-vasahī (Bulavaṇī temple) on Mt. Śatruṅjaya.

The Saptatiśata-Jina-paṭṭa illustrated in this plate is placed along the western extension wall of the ṣaṭcatuskya 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-paṭṭa, dated S. 1343/A.D. 1287 is placed in the extended eastern portion of the mukhamaṇḍapa or śaṭcatuskya where it faces west. The paṭṭa 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 Kalyāṇakas—renunciation, enlightenment, and salvation of Jina Ariṣṭanemi—that are believed to have happened on Mt. Ujjayanta, the vogue which apparently had been started by minister Tejapāla in early thirties of the 13th century. In the Neminātha temple example, the upper or third panel is missing.
- 244.** The Samalikāvihāra-carita-paṭṭa is after a Jaina myth of a kite sitting on a tree near Bṛgukaccha 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 Sudarśanā of Laṅkā. One day, on suddenly recalling her past existence, she voyaged by ship to Bṛgukaccha and founded there a temple to Jina Munisuvrata. The paṭṭa illustrated here is dated to S. 1338/A.D. 1282. Bhandarkar saw it set up in the closed hall of the Neminātha temple, though now it is placed on a pedestal in the mukhamaṇḍapa of the Mahāvīra temple. Bhandarkar, however, could not identify its theme. Cousens quoted a parallel, of a very similarly delineated paṭṭa (of S. 1335/A.D. 1279) in the Tejapāla temple at Mt. Ābu. Such paṭṭas so far have been unknown before the latter half of the 13th century. They are likewise unknown from the Kṣapaṇaka, its offshoot the Yāpanīya of northern Karnataka, and the Digambara sect.

A corresponding Aśvāvabodha-paṭṭa has been fixed above the south wall bhadra-khattaka of the Neminātha temple, the like of which is also paralleled in the Luṇa-vasahī temple, Delvādā, Mt. Ābu. (Cf. Jayantavijaya, *Ābū*, Pt. 1, Ujjain 1933, Plate opposite p. 109.)

Reference Glossary:

Art & Architectural Terms

Adhināyaka

principal deity

alamkāra-devatā

divine figure(s) [including iconologically meaningful pantheonic divinities] generally associated as an exterior decoration, usually on the temple's or hall's wall

alinda

aisle

Anekāṇḍaka

multi-spined/multi-turreted (Nāgara śikhara)

aṅga

principal horizontal/vertical division of the temple plan such as bhadra, pratiratha, karna etc.

aṇḍa

aṇḍaka

spirelet in the constitution of Śekharī temple

antarāla

space in front of sanctum door; vestibule

antarapaṭṭa

recess between major mouldings, generally between kalaśa and kapotapālī in pīṭha; inserted also between two courses of kapotapālī in varaṇḍikā/prahāra below the śikhara; often showing kuñjarākṣa pattern as its decoration, especially in Mahā-Gurjara buildings

antaraśākhā

innermost jamb of doorframe

apsaras

apsarā

divine nymph; surasundarī; devāṅganā

ardhacandra

moon-stone; semi-circular step before the sanctum doorway

ardhapadma

half-lotus (decorative motif)

ardharatna

split-diamond (decorative motif)

ardhaṭhakāra

split-gavākṣa (decorative motif)

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 prāsāda or/and gūḍhamanḍapa
āmalaka	“myrobalan fruit”; crowning member of the Nāgara (Latina and Śekhārī/Anekāṇḍaka) temple
āmalaśāraka	large “cogged wheel” shaped stone crowning the North Indian śikhara-spire; broader and more compressed āmalaka
āndola	wave
āndola-toraṇa	wavy formed arch
ārādhaka	male adorer
ārādhikā	female adorer
āsanapaṭṭa	seat-slab
āyatana	shrine; ālaya, prāsāda
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

bhadra-khattaka	niche at the cardinal point of the jaṅghā (upper section of a temple-wall)
bhadraprāsāda	larger devakulikā coāxial with the transept of the raṅgamaṇḍapa
bhadrapīṭha	bhadrāsana, generally circular
bhadra-rathikā	niche at the cardinal offset in a śikhara
bhadrāsana	seat
bhadrāvalokana	opening at the central offset of prāsāda and/or closed hall; balcony, window
bharaṇa	fluted or ribbed echinus
bharaṇī	bharaṇa with more minute ribbings
bhāravāhaka	atlantid figure
bhiṭṭa	plinth; rectangular course below the base proper
bhramantikā	cloistered corridor in Jaina temples; bhamaṭī (Gujarātī)
Bhūmija	superstructure type composed of corner and intermediate pillarets supporting miniature Latina śikhara and having a vertical jāla-spine at the bhadras
Cakra	wheel; Viṣṇu's discus
cakravarti	universal emperor
campaka	flower of <i>Michelia champaca</i> Linn. (decorative motif)
candrāvalokana	screened window
catuṣśākha catuṣśākhā	doorframe having four śākhās
caturmukha	four-faced; four-doored sanctum
caturvīmśati-Jina-paṭṭa	carved slab depicting 24 Jinas; Jina image, in stone or metal, with a surround of 23 Jinas
caturvīmśati-Jinamātā-paṭṭa	carved slab showing 24 mothers of the 24 Jinas

caturvīṃśati-Jinālaya	Jaina temple with an entourage of 24 devakulikās enshrining 24 Jinas
catuṣkhaṇḍā-kola	four-lobed kola, one of the cusped-and-coffered courses of a ceiling
catuṣkola	pendant formed by four circular kola courses in descending order and sequentially diminishing in size
catuṣkya catuṣki	bay of four-pillars; four-pillared structure
ḥippī ḥippika	minor inverted <i>cyma recta</i>
Citra-toraṇa	ornamental toraṇa-arch showing figural decoration on front and back faces
cāmara	fly-whisk
cāmaradhara	fly-whisk bearing male
cāmaradhārīṇī	fly-whisk bearing female
chajjikā	minor roof; rooflet moulding
Daṃpati-yugala	human (or divine) couple
daṇḍacchādyā	projecting sloping eave showing/simulating a series of minor logs on the upper surface
dardarikā	moulding resembling <i>cyma reversa</i> in ceiling
devakulikā	minor/subsidiary shrine; peripheral shrine
devakulikā-khattaka	large niche used in lieu of a true devakulikā, occurring in the paṭṭaśālā or trika
Dikpālas	eight guardians of the compass directions
dhammilla mukuṭa	dhammilla form of diadem
dhotī	lower garment, from waist downwards
dhvaja	banner-staff
dhvajādhara	symbolic male figure carved at the end part of the śikhara which feigns to hold the flagstaff

dvāra	door
dvārabandha	doorframe
dvāraśākhā	doorjamb
dvi-aṅga	with two planes of offset (triratha in Eastern India)
dvibhaṅga	double flexure
dvi-kola	pendant/pendantive composed of two kola courses
ḍamaru	hand-drum
Gagāraka	scout-badge like decorative motif comprising arrow between two contra spirals
gagārapaṭṭī	chain of gagarakas carved at the edge of the kapotapālī
gajapīṭha	basal-band showing frontal posture of elephant figures in file
gajatālu	“elephant’s palate”; cusped ceiling-course
gandharva	celestial minstrel
garbhagrha	womb-house; sanctum
gavākṣa	“cow’s eye” (decorative motif); candraśālā, ṭhakāra
grāsa	gorgon head; kīrttimukha
grāsa-kiṅkaṇikā	decorative motif showing bell with a hanging chain dangling from a grāsa-mask
grāsamukha	gorgon face or head; kīrttimukha
grāsapatṭī grāsapatṭikā	band showing grāsa heads in file
gūḍhamaṇḍapa	closed hall
ghaṇṭā	bell; bell-member of the saṁvaraṇā-roof; crowning bell of Phāṁsanā/saṁvaraṇā
ghaṇṭikā	small bell-member

Harṁsa	goose, gander (decorative motif)
Hiraṇyendra	Indra riding on an elephant and shown in Jina image parikaras
Illikā-toraṇa	torāṇa, with undulating arch form
Jagatī	plinth, platform socle, stylobate, stereobate; basal moulding of adhiṣṭhāna (South Indian)
jaṅghā	wall-frieze between vedibandha and śikhara; kaṭi (older synonym)
jādyakumbha	“kumbha at the base-root”; inverted <i>cyma recta</i> ; lowest pīṭha moulding
jāla jālaka	perforated screen; gavākṣa-web design of a śikhara
Jinatraya	seated Jina flanked by two standing Jina figures
Jinamātrkā-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. Gīrnār), its symbolic representation

Kalyānatraya-paṭṭa	two dimensional representation of three dimensional symbolic representation of Kalyānatraya concept
Kamala-yantra	tantric diagram involving full-blown lotus
kaṇṭha	neck; recess between mouldings; <i>kāṇṭhi</i> , <i>kaṇṭi</i> (Oriyā)
kapilī	wall projecting in front of the sanctum connecting it with hall; a vestibule connecting <i>prāsāda</i> with <i>maṇḍapa</i>
kapotapālī, kapotālī kapotapālikā	<i>cyma-eave/cornice</i>
kapotikā	minor <i>cyma-eave</i>
karaṇḍa	literally basket; sort of whorled diadem
karaṇḍa mukuṭa	mitre of the <i>karaṇḍa</i> type
karma	“deed”; complex spirelet with several miniature <i>aṇḍaka</i> -spirelets
karṇa	angle, corner; corner wall-division
karṇadardarikā	<i>cyma recta</i> moulding with arris in the concentric ceilings
karṇaka	arris moulding in a base; also with pillar capital
karṇakūṭa	miniature square temple at the corner of super-structure
karṇāṇḍaka	corner <i>āmalaka</i> in <i>veṇukośa</i>
karṇa-pīṭha	base having an arris moulding but without <i>gaja-</i> , <i>aśva-</i> , and <i>narapīṭha</i> mouldings
karnikā	knife-edged arris moulding; minor <i>karṇaka</i>
karotaka	“bowl”; large circular ceiling
kaṭi	“waist”; wall (early synonym for <i>jaṅghā</i>)
kaṭibandhana	waist-garment
kaṭimekhalā	waistband
kaṭipaṭṭaka	same as <i>kaṭibandhana</i>

kāyotsarga kāyavyutsarga	standing erect posture with downward hanging arms
kiṅkiṇi, kiṅkiṇī kiṅkaṇikā	miniature bell, generally suspended from chain (decorative motif)
kinnara	celestial birdman playing musical instrument
Kesaryādi prāsāda	prāsādas 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
koṭa	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 stambhaśākhā 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 āsanapaṭṭa’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
khalvaśākhā	deeply carved recessed śākhā
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

Lakṣmī-kamala	huge flower of the species <i>Victoria regia</i>
lalāṭabimba bimba	crest figure, central (figural, rarely floral) symbol on door lintel, generally indicative of the presiding deity
lambana	decorative central pendant in larger ceiling
Latina	North Indian mono-spired śikhara-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
mahāpīṭha	tall socle with additional set of upper mouldings such as gajapīṭha, aśvapīṭha and narapīṭha; also sometimes vedibandha (for sāndhāra temples)
makara	crocodile-monster; dolphin; sea-monster
makara-praṇāla	makara-shaped gargoyle
makara-toraṇa	toraṇa-arch disgorged from the jaws of opposed makāra-heads
mañca	dais
mañcikā	dais-like moulding supporting figure-bearing niche
maṇḍapa	hall, generally columnar
mandāraka	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)

maṇipatṭi	
maṇipatṭikā	band of gems/jewels (decorative motif)
mardala	type of drum
mañjarī	spirelet
mālādhara	garland-bearing vidyādhara
mālā-vidyādhara	flying celestial angelic male figure carrying garland
Mīśraka	“mixed”; composite pillar-type, vertically combining various geometric sections from square to circular
mithuna	auspicious couple
Meghanāda	storied semi-open or open columnar hall
mukhacatuṣkī	four-pillared entry porch
mukhālinda	front aisle; fore aisle
mukhamanḍapa	front hall; entry hall; narthex
mukula	
mukulikā	floral bud (decorative motif)
mukuṭa	crown, tiara
muraja	type of drum
mūlaghaṇṭā	principal or topmost/crowning large bell-member of the samvaraṇā or Pharaṇā roof
mūlamañjarī	principal spire in Śekhārī/Anekāṇḍaka śikhara; mūlaśṛṅga
mūlanāyaka	main enshrined deity
mūlaprāsāda	main shrine; shrine proper in relation to subsidiary shrines
mūlaśṛṅga	central spire in Śekhārī/Anekāṇḍaka śikhara; mūlamañjarī
Nandīśvara-dvīpa	seventh ring island continent of Jaina cosmography
Nandīśvara-dvīpa-paṭṭa	slab sculpted as symbolic representation of Nandīśvara-dvīpa

Nandīśvara-paṭṭa	sculptured slab showing the symbolic representation of the 52 shrines of the Nandīśvara-dvīpa
narapaṭṭikā	band bearing human figures in procession
narapīṭha	basal-course showing humans engaged in manifold activities
navacatuṣkya navacatuṣkī	vestibule with nine bays arranged in three consecutive and linked quadrants
Nava-nidhis	nine mythical treasures
nidhi	mythical treasure
Nābhicchanda	ornate ceiling type with deep concentric cusped-and-coffered courses or bands
Nābhimandāraka	Nābhicchanda ceiling with a central lambana-pendant
Nāgara	generic name for North Indian temple type having Latina/Anekāṇḍaka śikhara
nāla	channel
nāla-maṇḍapa	hall of the access-channel
nāyikā	(figure of) female dancer showing various <i>abhinaya</i> -expressions
Negameṣa Hari-Negameṣa	goat-faced deity used by Hari or Indra as his executive
Padma	lotus
Padmaka	ceiling made up of lūmās
padmakesara	staminal tube in the ceiling, projecting from the kola, lūmā, and lambana
Padmanābha	ceiling type bearing lūmā-pendantives
Padmaśīlā	Samatara ceiling with full-blown centrally placed lotus
padmāsana	Yogic cross-legged posture

padmasarovara	lotus/lily-bearing pond
pallava	leaf
pañcaśākha pañcaśākhā	having five śākhās
pañcakalyāṇaka	Five auspicious events of the Jina's life— transmigration, birth, renunciation, enlighten- ment, and salvation
pañcāṇḍaka (Kesari)	Nāgara śikhara with one spire and four corner spirelets
paṇava	type of drum
parikara	image-frame, often bearing retinue of subsidiary figures panelled or otherwise
parikara-toraṇa	toraṇa placed before the image
parikarma	niche-frame
patra	leaf, foliage
patraśākhā	śākhā adorned with foliage
paṭṭa	band, register
paṭṭaśālā	lobby, cloister
paṭṭī paṭṭikā	smaller band; rectilinear fillet
pīṭha	pedestal; moulded base of structure
pīṭhikā	image-pedestal
pedyā	lower block of door-jambs (often carved with figures of river-goddesses and door-guardians)
pāl ghāṭa (Gujarātī)	carved motif formed as a miniature vase-and- foliage
pārśva-catuṣkī	lateral porch of a hall
pārśvālinda	side aisle
Phāmsanā Phaṃsanā	tiered pyramidal roof-type
phaṃsākāra	having tiered pyramidal form

phālanā	minor offset demarcating planes
pradakṣiṇā	circumambulation; (sometimes) ambulatory passage
pramatha	goblin; gaṇa, bhūta
praṇāla	water chute; conduit
pratiratha	wall-offset flanking bhadra; anuratha (Eastern India)
pratyāṅga	quarter śikhara flanking the uraśṛṅga or half-śikhara at the bhadras
prākāra	enclosure wall
prāsāda	“palace”, “mansion”; temple
prāsāda-pīṭha	temple-base
Raṅgamaṇḍapa	open-type of pillared hall; nṛtyamaṇḍapa; sabhā-maṇḍapa
ratha	bhadra
rathikā	framed niche
ratna	diamond or lozenge-shaped decorative motif
ratnabandha	jewel-band
ratnapaṭṭa	
ratnapaṭṭī	band of diamond pattern; maṇipatṭa, maṇipatṭikā
ratnapaṭṭikā	band of jewels
ratnaśākhā	śākhā with jewel pattern
rājasena	
rājasenaka	broad ornate fillet as substructure of vedikā fencing (usually decorated with diamond and double volute pattern; also with pramathas and bhāravāhakas in several early Mahā-Maru instances)
rāsamaṇḍala	dancers in circle
rekḥā	curvature of śikhara
rūpa	figure; figural ornament

rūpadhārā	band bearing figures
rūpakaṇṭha	recess carved with figures, in a ceiling
rūpapaṭṭi rūpapaṭṭikā	figure-bearing band; rūpadhārā
rūpaśākhā	śākhā with figural ornamentation
rūpastambha	pilaster-formed jamb, usually central in doorframe and carved with figures
Sabhāmandāraka	cusped-and-coffered ceiling 'Sabhāmārga' with a central lambana-pendant
Sabhāmārga	main ceiling of a hall with cusped-and-coffered courses (of kolas and gajatālus)
Sahasrakūṭa	temple with 100 turrets, symbolic representation of (Jaina)
salilāntara	recess between wall-bays
Samalikā-vihāra-paṭṭa	sculptured slab depicting the myth of the founding of the Jina Suvrata's temple at Bṛgukaccha
Samatala	flat, ceiling type
Samavasaraṇa	Jina's three ramparted place of preaching, symbolic representation of
Samavasaraṇa-kulikā	chapel enshrining a Samavasaraṇa
Sammataśikhara	Mount called Sammeta (or Sammeda)
Sammataśikhara-paṭṭa	carved symbolic slab representing Mt. Sammeta where 20 Jinas including Pārśvanātha attained salvation
Sammataśikhara tīrtha	holy Mt. Sammeta
saṁvaraṇā	tiered pyramidal roof-type with ribbed bell-shaped members as decorative motif, placed in rows at all tier-levels
sandhikṣetra	coupling-area
sandhipāla	block concealing joints
sa-parikara Jina-pañcaka	(figures of) five Jinas set within a parikara-frame

sapta-kolaja	pendant having seven kolas
sapta-kolaja lambana	pendant made up of seven kola courses
Saptatiśatabimba	large sculptured slab showing 170 Jinas of the rare and most glorious cycle of time
Saptatiśatayantraka	same as above
Sattarisaya-Jina-paṭṭa	same as above
sopāna	step
sopānamālā	series of steps
sopāna-dvaya	two steps of the paṭṭaśālā-cloister
sopāna-traya	three steps of the paṭṭaśālā-cloister
surasundarī	heavenly damsel; apsaras, devāṅganā, consort of the gandharva minstrel
skandha	shoulder moulding; flat upper platform/terminal <i>cyma</i> moulding of śikhara; visama/bisama, kāndhi (Oriyā)
skandha-paṭṭa	flat band replacing the carved shoulder moulding of śikhara
stambha	pillar
stambhaśākhā	śākhā in the form of a pillar
svastika	well-known auspicious symbol
sāndhāra	temple having an inner ambulatory passage around the sanctum
śaṅkhaṇḍa	celestial blowing conch at the apex of a western Indian Jina-parikara frame
śālā	nave; oblong hall
śākhā	decorative door-band; door-jamb
śāsanadevī	
śāsanadevata	female presiding or guardian deity of the Jaina church
śaṅkhāvarta	moon-stone with conch-terminals
śatadala	hundred-petalled lotus

Śekhari	complex multi-spired superstructure type
śikhara	tower, spire (North India)
śikharikā	minor spire
śukanāsa śukanāsikā	antefix above the roof of the kapilī
śrāvaka	male Jaina lay-adherent
śrāvikā	female Jaina lay-adherent
śṛṅga	spirelet; aṅga-śikhara (Oriyā)
ṣaṭcatuskya ṣaṭcatuskī	six-bayed vestibular antechamber between the gūḍhamaṇḍapa and the raṅgamaṇḍapa
Tantraka	upper projecting section of a lintel
tilaka	bell-topped miniature niche or hall-aedicule
tirthaṅkara	Arhat, Jina
toraṇa	gateway; arciform gateway-pattern
tri-aṅga tryaṅga	with three planes of offsets in plan and elevation
trika	mukhamaṇḍapa; pillared entry hall between the raṅgamaṇḍapa and the gūḍhamaṇḍapa
triśākha triśākhā	doorframe having three jambs
ṭilās (Gujarātī)	small metal appendages fixed on the body parts of a Jina image, to which pūjā is offered
ṭhakāra	minor caitya-dormer; candraśālikā
Udgama	pediment of interconnected gavākṣa-dormers
udumbara	threshold; doorsill
upakaraṇa	useful objects in possession of a friar
upāsaka	śrāvaka; male Jaina lay-adherent

upāsikā	śrāvikā; female Jaina lay-adherent
uraḥghanṭā	leaning half-bell
uraḥśṛṅga	leaning half-spire in Anekāṇḍaka śikhara
utkṣipta	thrown in
utkrṣṭa-kāla	rare time phase when 170 Jinas are born in lieu of single
uttaraṅga	architrave of the entablature; lintel, beam
uttānapaṭṭa	pavement (in compound or on platform)
ūrmivallī	imaginary creeper of foam; kalpavallī; ūrmivelā (Gujarātī)
Vajra	thunderbolt
vajraghanṭā	ghanṭā with a thunderbolt shaped handle
vajraśṛṅga	pointed field where two kolas meet in a series
valli	
valli	creeper, scroll (decorative motif)
valliśākhā	śākhā carved with creeper design
vasatī	
vasatikā	Jaina temple; vasahī (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 Mahāvideha-kṣetra of the Jaina cosmography
vitāna	ceiling

vedī	altar; plank-moulding below the grīvā-śikhara
vedibandha	aggregate of five basal wall-mouldings, consisting primarily of khura, kumbha, kalaśa, antarapaṭṭa, and kapotapālī
vedikā	railing; balustrade
vedī-kakṣāsana	vedikā with the seat back above
veṇukośa	“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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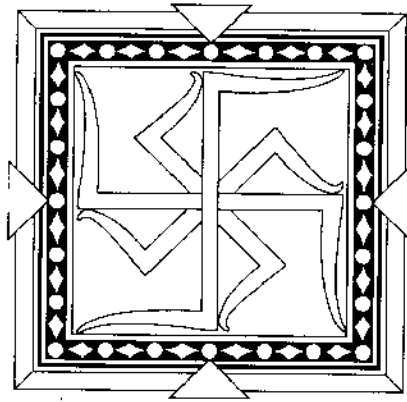
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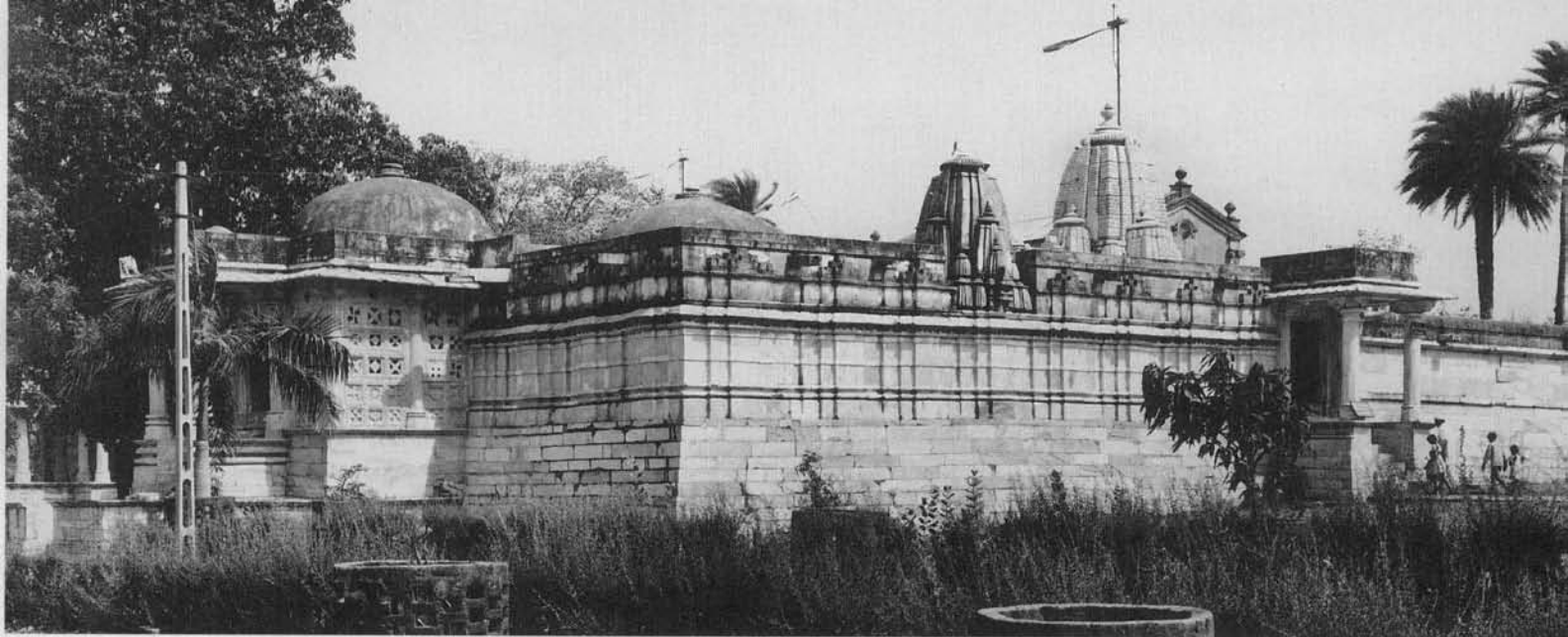
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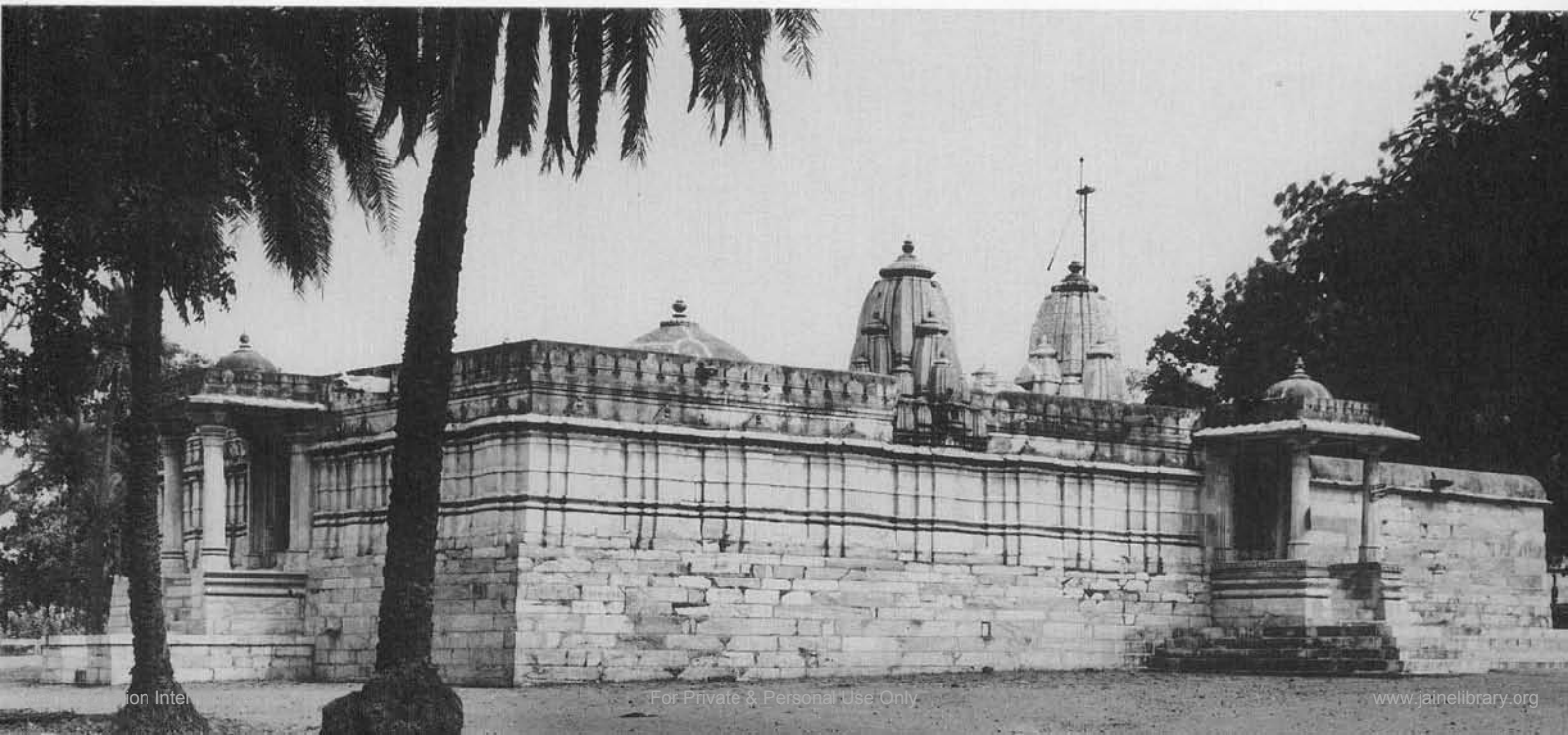
PLATES





1. Kumbhāriyā. Mahāvīra temple from northwest. Maru-Gurjara style. C. A.D. 1062.

2. Kumbhāriyā. Śāntinātha (originally Ādinātha) temple from northwest. Maru-Gurjara style. C. A.D. 1082.

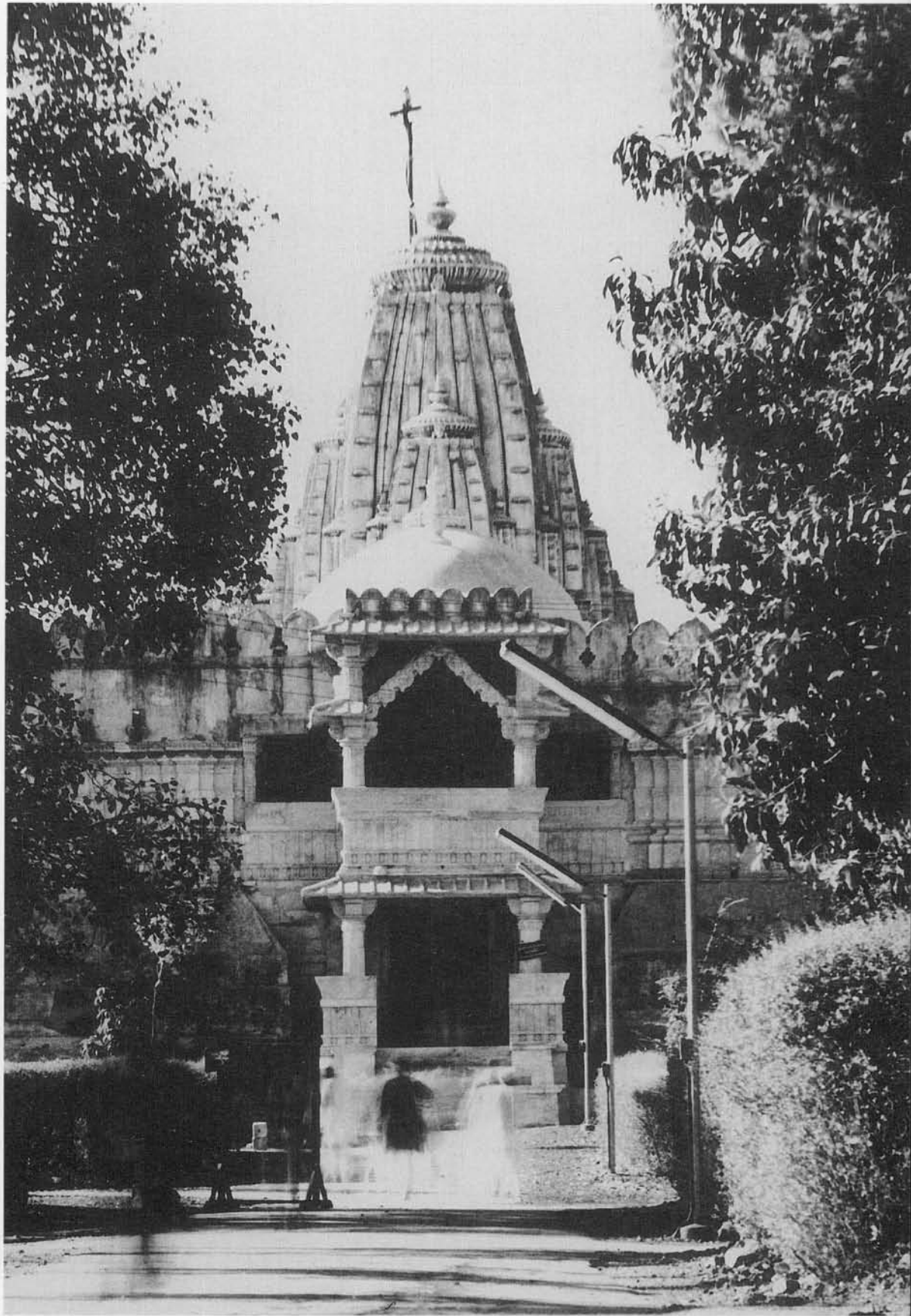




3. Śāntinātha (originally Ādinātha) temple from southeast.

4. Kumbhāriyā. Pārśvanātha temple from northwest. Maru-Gurjara style. C. A.D. 1100.





5. Kumbhāriyā. Neminātha temple from north. Maru-Gurjara style. C. A.D. 1137-1254.

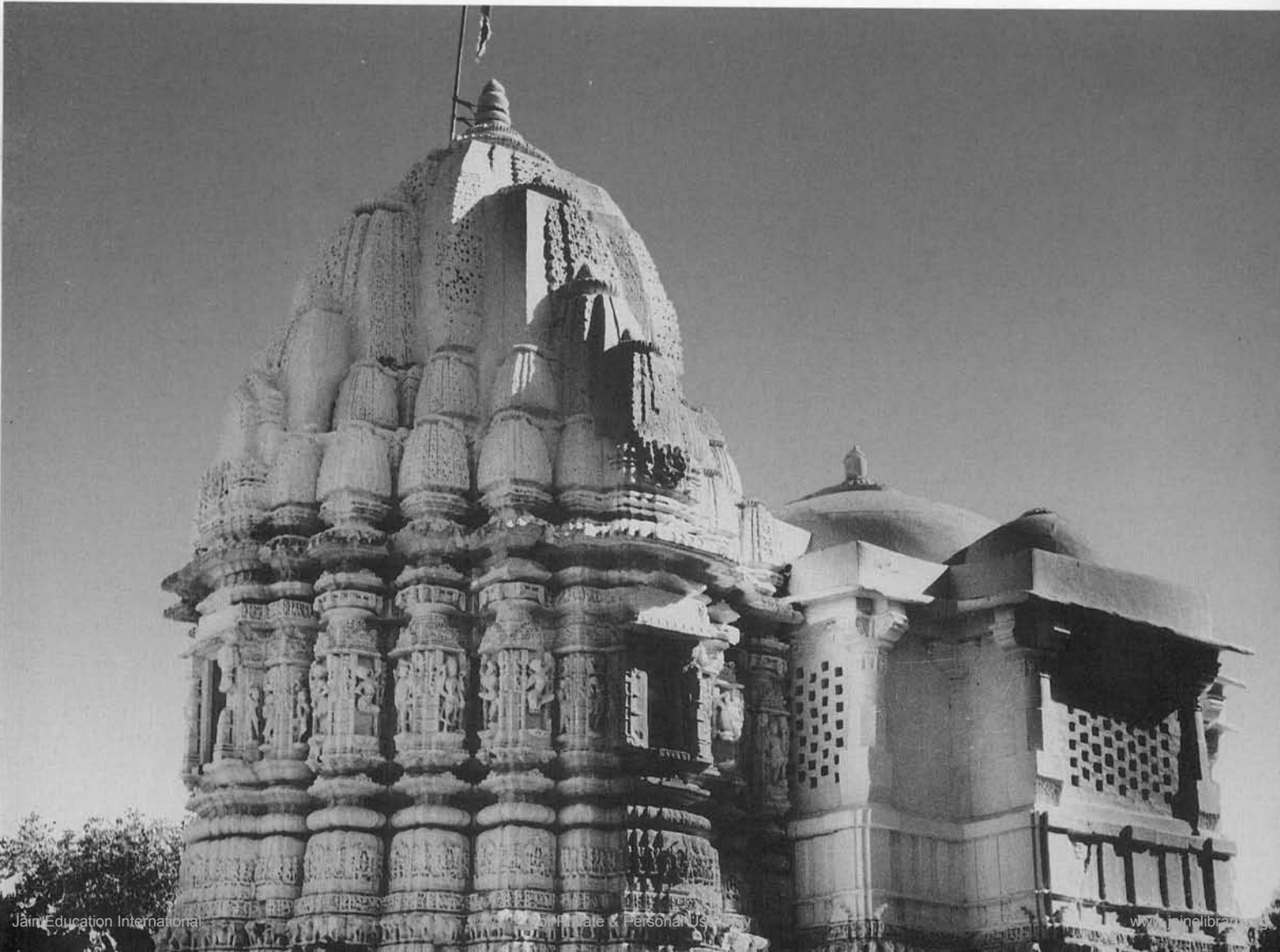


6. Neminātha temple from east-northeast.



7. Kumbhāriyā. Sambhavanātha (originally Śāntinātha) temple from east. Maru-Gurjara style. After A.D. 1232.

8. Kumbhāriyā. Kumbheśvara temple from southwest. Maru-Gurjara style. C. A.D. 1207.





9. Kumbhāriyā. Ādinātha Phase I temple, garbhagriha-doorframe. Maru-Gurjara style. C. A.D. 1031. (Now in Śāntinātha i.e., Ādinātha Phase II temple.)
[Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]



10. Ādinātha Phase I temple, doorframe, Gaṅgā.



11. Ādinātha Phase I temple, doorframe, Yamunā.



12. Ādinātha Phase I temple, doorframe, bāhya- and vallisākhā detail, proper right.

13. Ādinātha Phase I temple, doorframe, bāhya- and vallisākhā detail, proper left. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]





14. Kumbhāriyā. Mahāvīra temple, mūlaprāsāda with gūḍhamanḍapa, superstructures from southeast. Maru-Gurjara style. C. A.D. 1062.



15. Mahāvīra temple, mūlaprāsāda from south.



16. Mahāvīra temple, mūlaprāsāda and gūḍhamaṇḍapa, superstructures from southwest.

17. Mahāvīra temple, mūlaprāsāda, śikhara from west.





18. Mahāvīra temple, mūlaprāsāda with gūḍhamaṇḍapa, superstructures from northwest.
[Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

19. Mahāvīra temple, gūḍhamaṇḍapa, saṁvaraṇā. [Courtesy: Department of Archaeology, Government of Gujarat.]





20. Mahāvīra temple,
mūlaprāsāda, lower
structure from northwest.

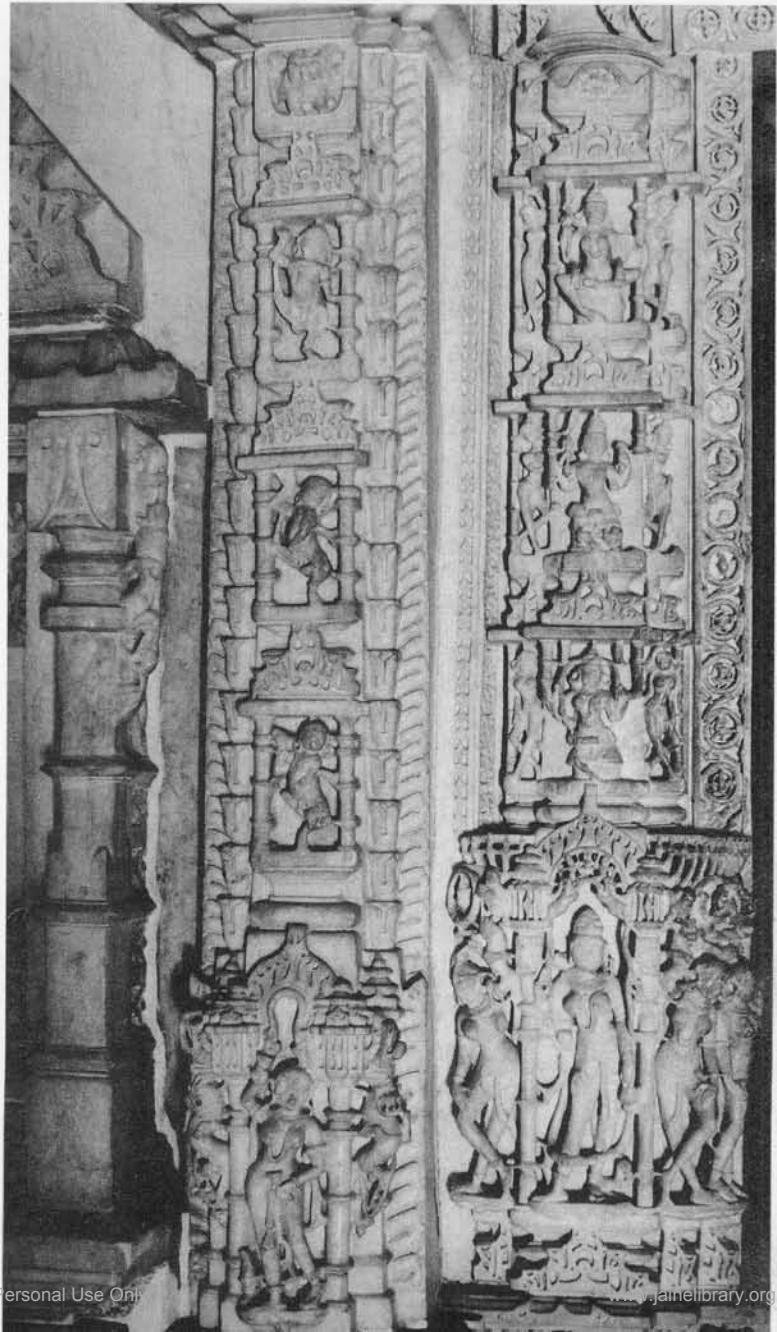


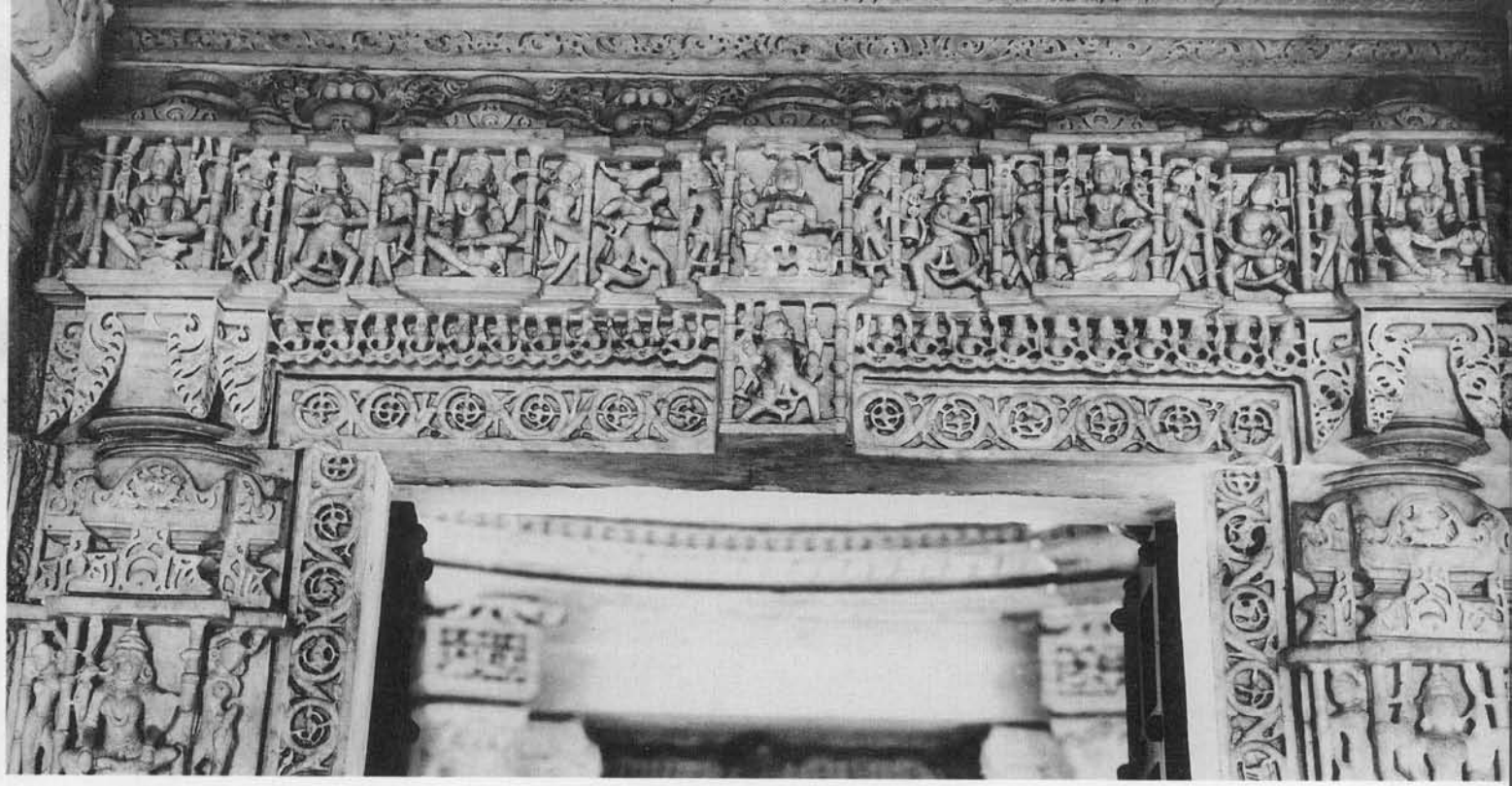
21. Mahāvīra temple,
mūlaprāsāda, prajāpala.



22. Mahāvīra temple, gūḍhamanḍapa, Sabhāmārga vitāna. [Courtesy: Shardaben Chimanhbai Educational Research Centre, Ahmedabad.]

23. Mahāvīra temple, gūḍhamanḍapa, doorjambs and wall-pilaster, proper right. [Courtesy: Shardaben Chimanhbai Educational Research Centre, Ahmedabad.]

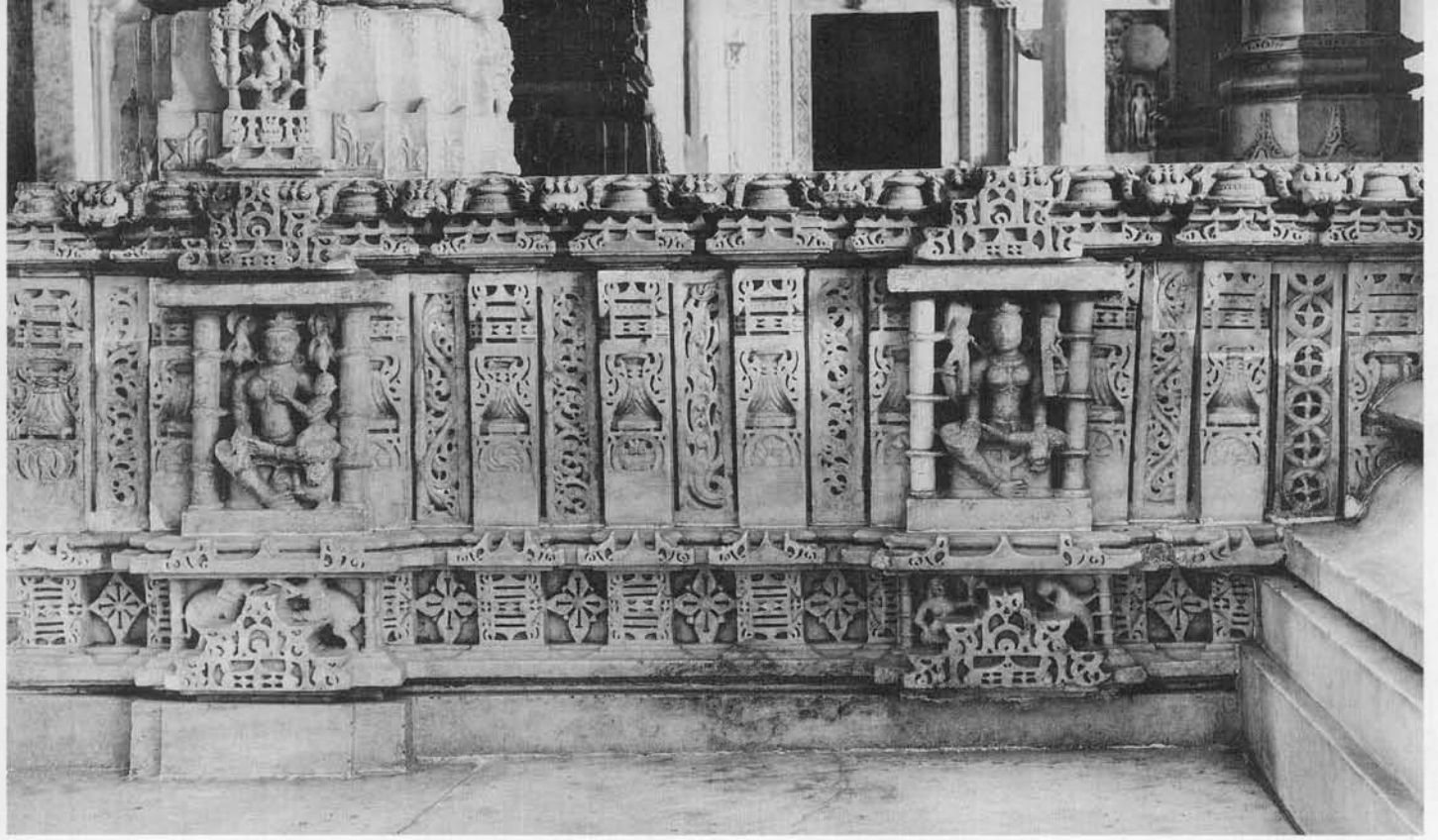




24. Mahāvīra temple, gūḍhamaṇḍapa, doorframe, upper part with uttaraṅga-lintel.

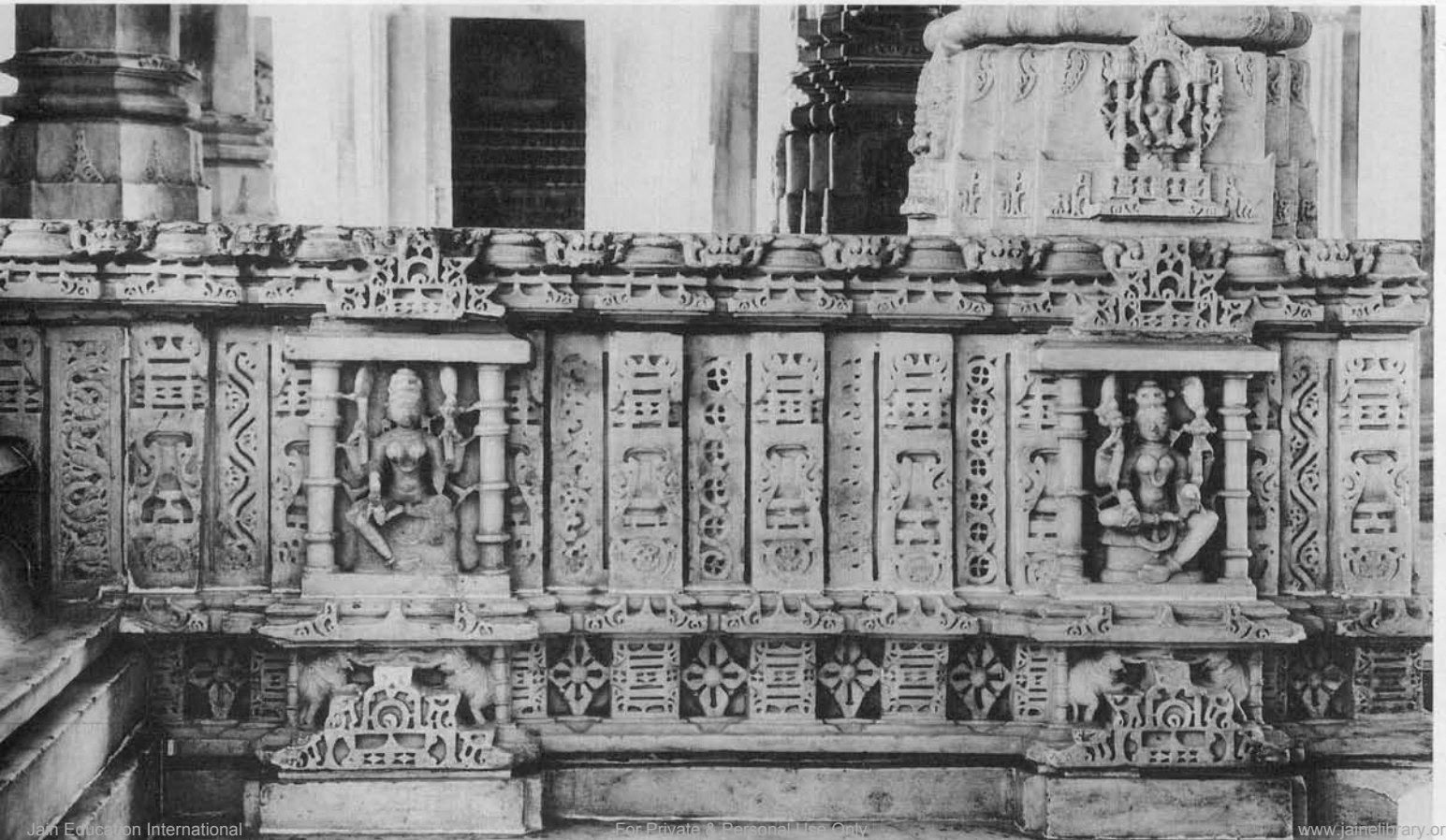
25. Mahāvīra temple, trika, pīṭha, east side.





26. Mahāvīra temple, trika, mukhacatuṣkī-profile, west.

27. Mahāvīra temple, trika, mukhacatuṣkī-profile, east.





28. Mahāvīra temple, trika, general view from northeast.



29. Mahāvīra temple, trika, general view from northwest.

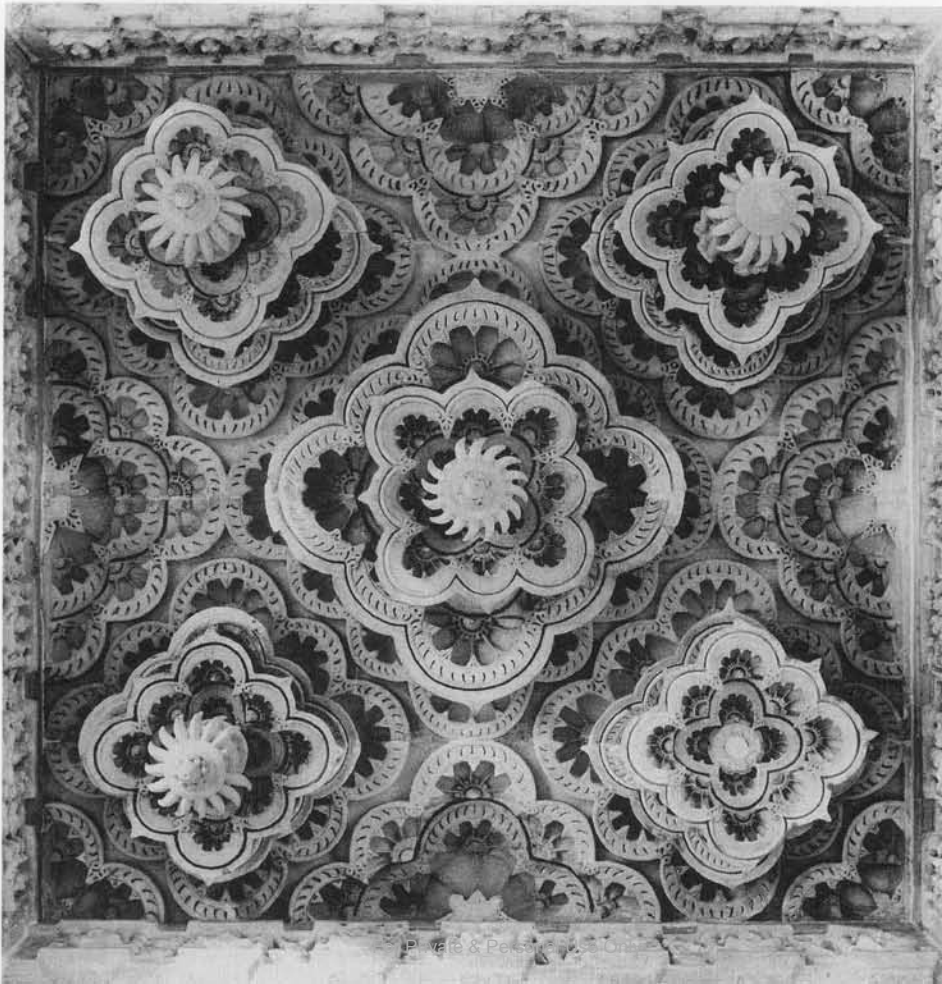


30. Mahāvīra temple, trika, mukhacatuṣkī, frontal pillars with stairway between.



31. Mahāvīra temple, trika, Padmanābha vitāna above the staircase.

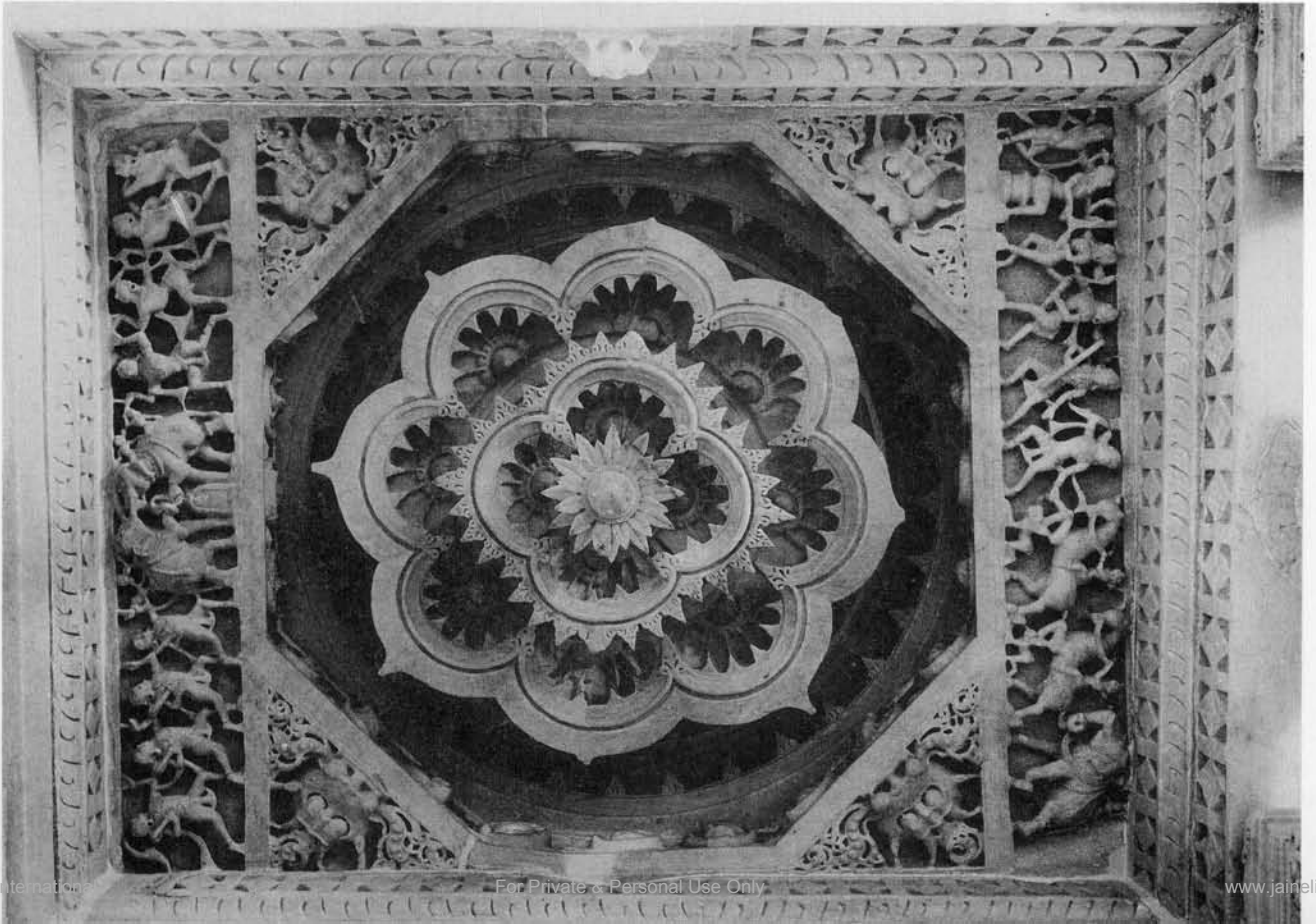
32. Mahāvīra temple, trika, Padmanābha vitāna, view from below.





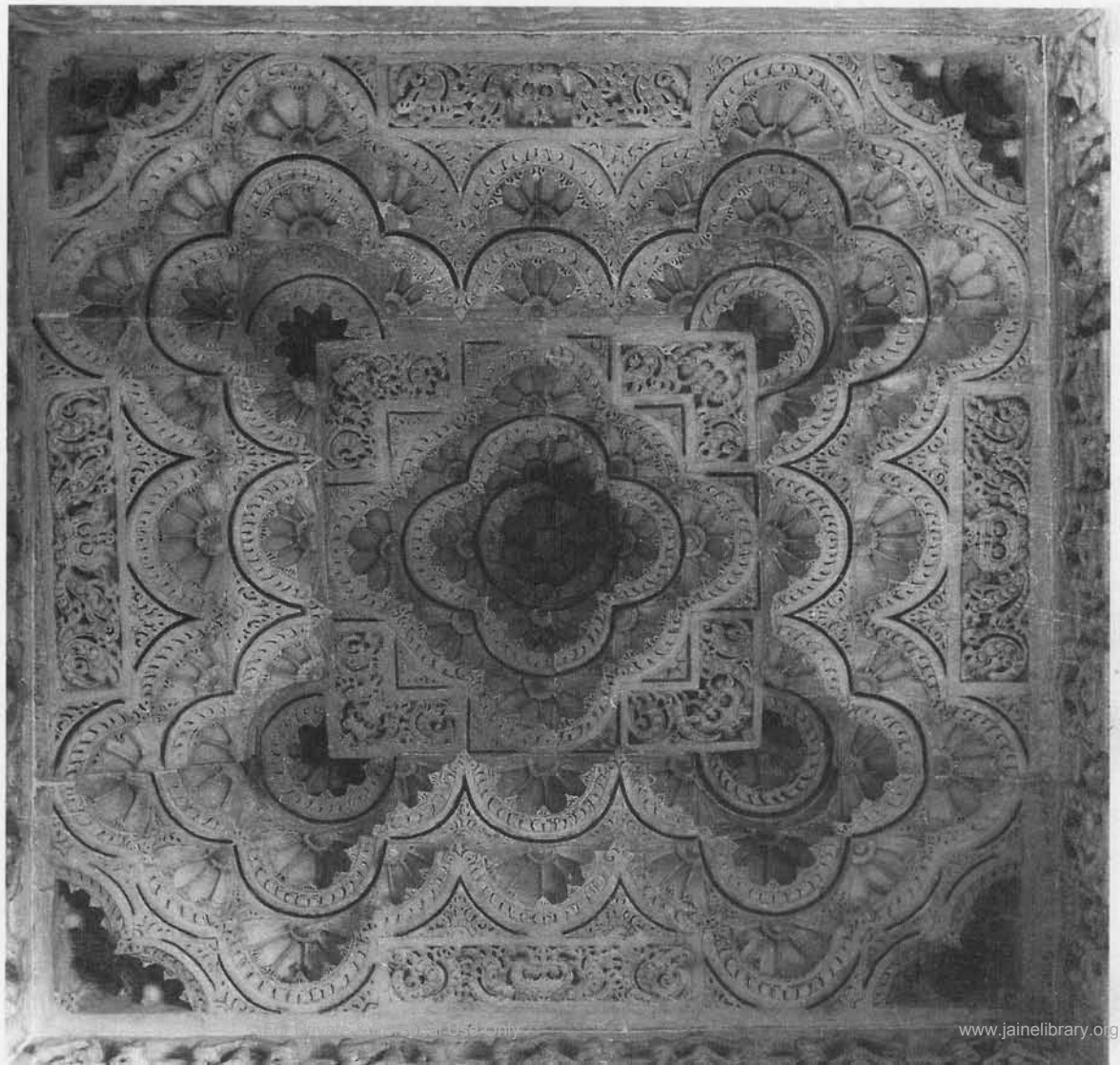
33. Mahāvīra temple, trika, Padmaka vitāna, to the right of Padmanābha vitāna. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

34. Mahāvīra temple, trika, Padmaka vitāna, view from below.

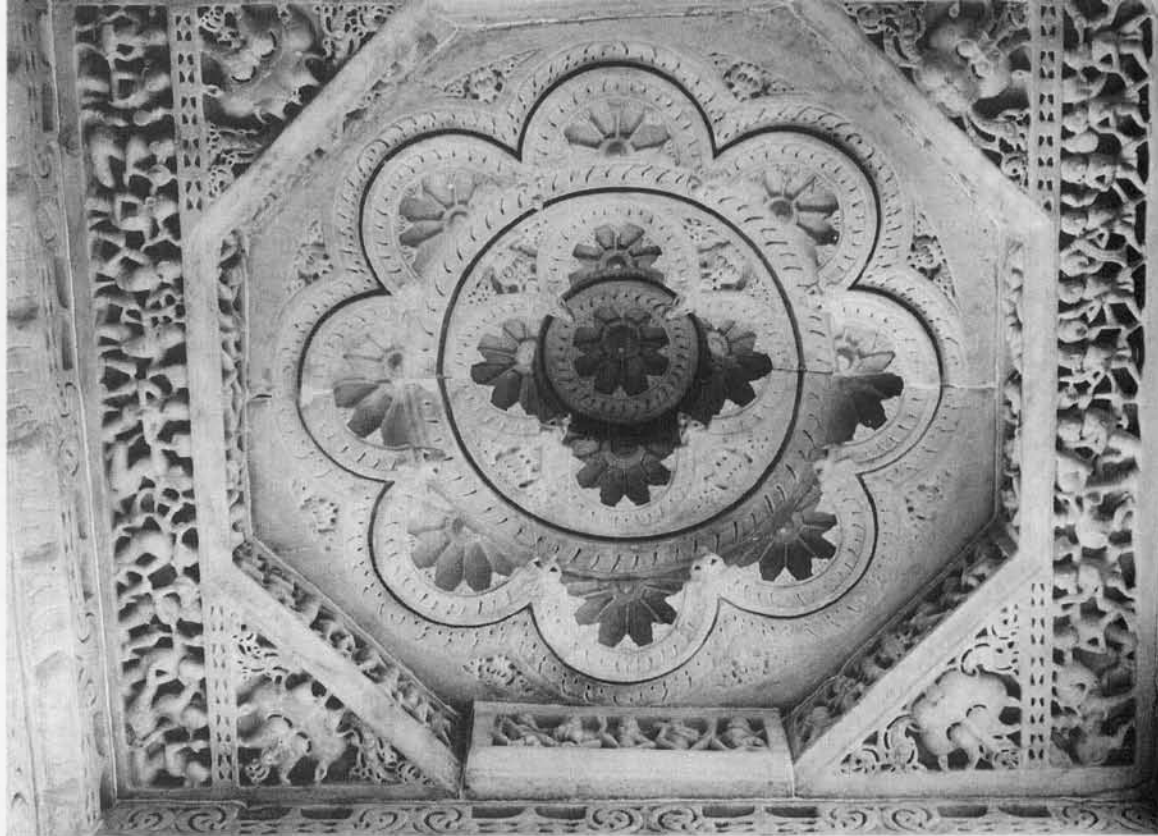




35. Mahāvīra temple, trika, utkṣipta type of the Nābhicchanda vitāna, behind the Padmanābhā vitāna.



36. Mahāvīra temple, trika, utkṣipta type of the Nābhicchanda vitāna, view from below. [Courtesy: Department of Archaeology, Government of Gujarat.]



37. Mahāvīra temple, trika, Nābhicchanda vitāna, to the right of the utkṣipta-vitāna.

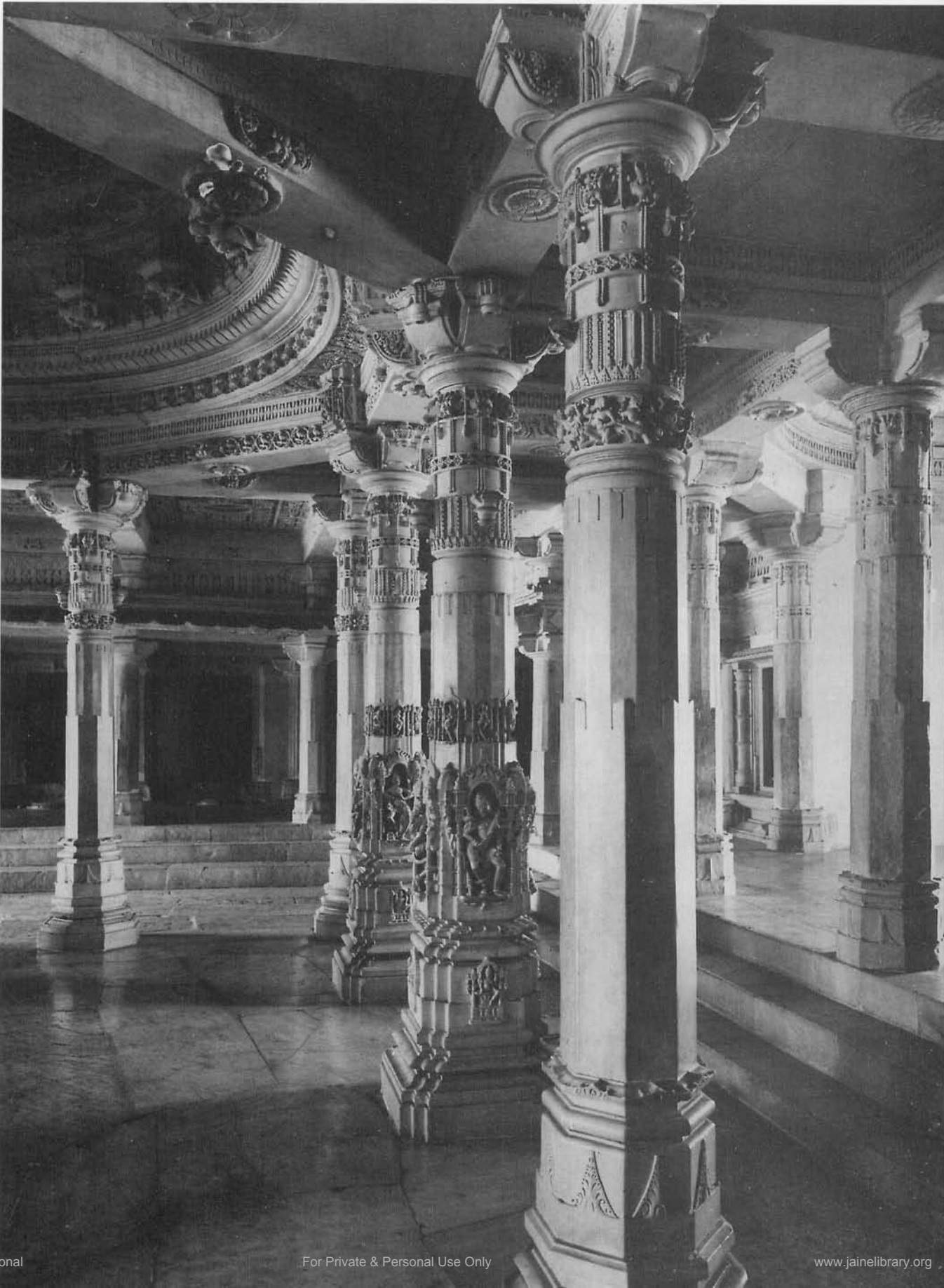


38. Mahāvīra temple, raṅgamaṇḍapa, view from trika.



39. Mahāvīra temple, raṅgamaṇḍapa, another view from trika.

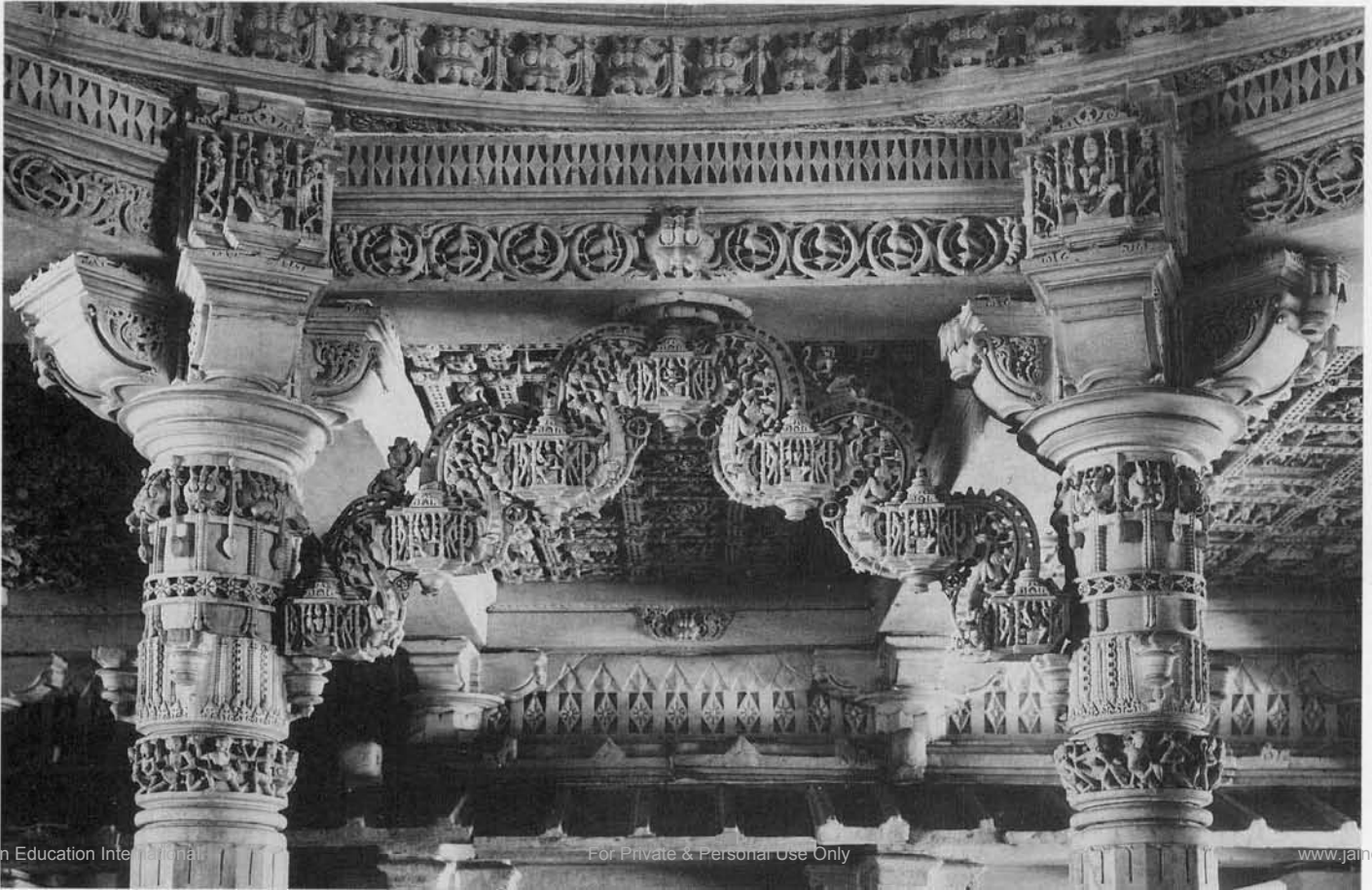
40. Mahāvīra temple, raṅgamaṇḍapa, front pillars (north side).





41. Mahāvīra temple, raṅgamaṇḍapa, view from southeast. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

42. Mahāvīra temple, raṅgamaṇḍapa, bhadra-pillars, east, toraṇa.



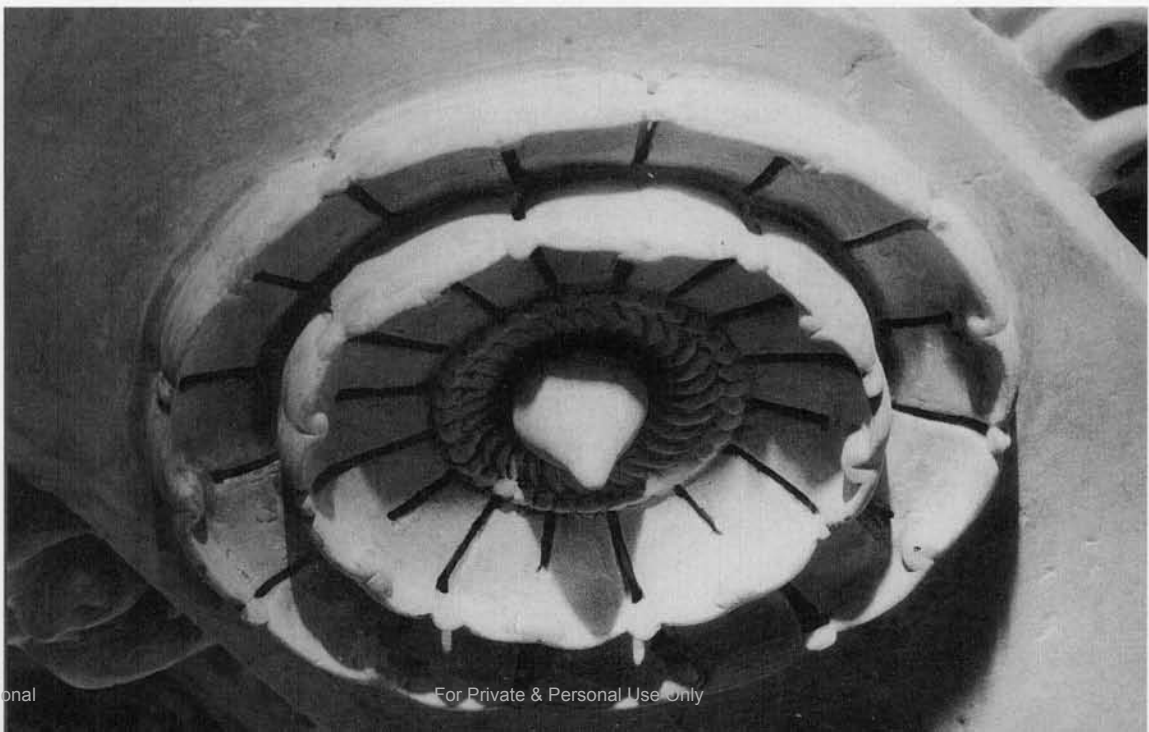


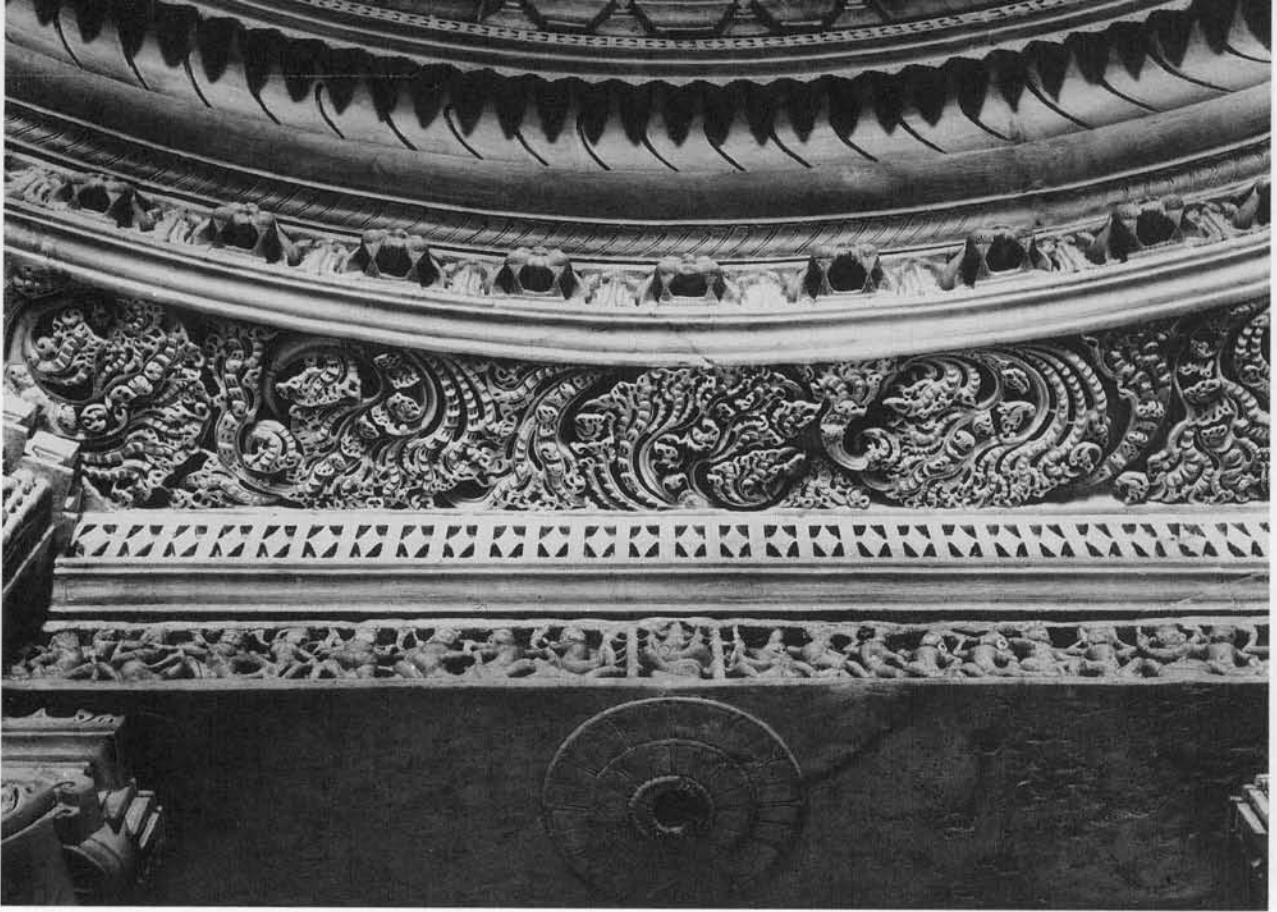
43. Mahāvīra temple, raṅgamaṇḍapa, front pillar, jaṅghā, gandharva playing drum.



44. Mahāvīra temple, raṅgamaṇḍapa, front pillar, upper belt showing nāyikās/surasundarīs.

45. Mahāvīra temple, raṅgamaṇḍapa, lintel-soffit, lotus. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

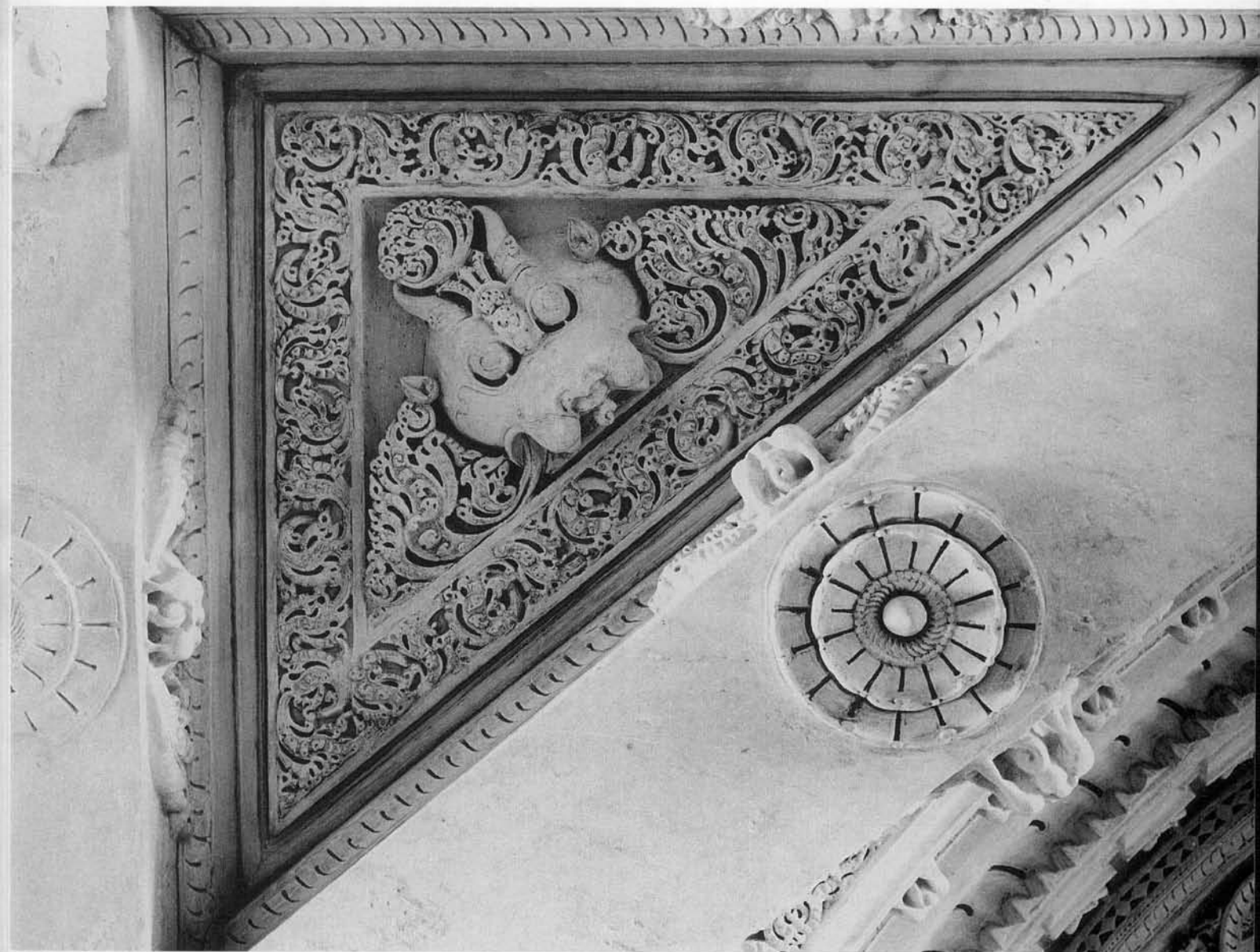




46. Mahāvīra temple, raṅgamaṇḍapa, karotaka, left out margin's carved soffit, southern.

47. Mahāvīra temple, raṅgamaṇḍapa, karotaka, left out margin's carved soffit, northern.

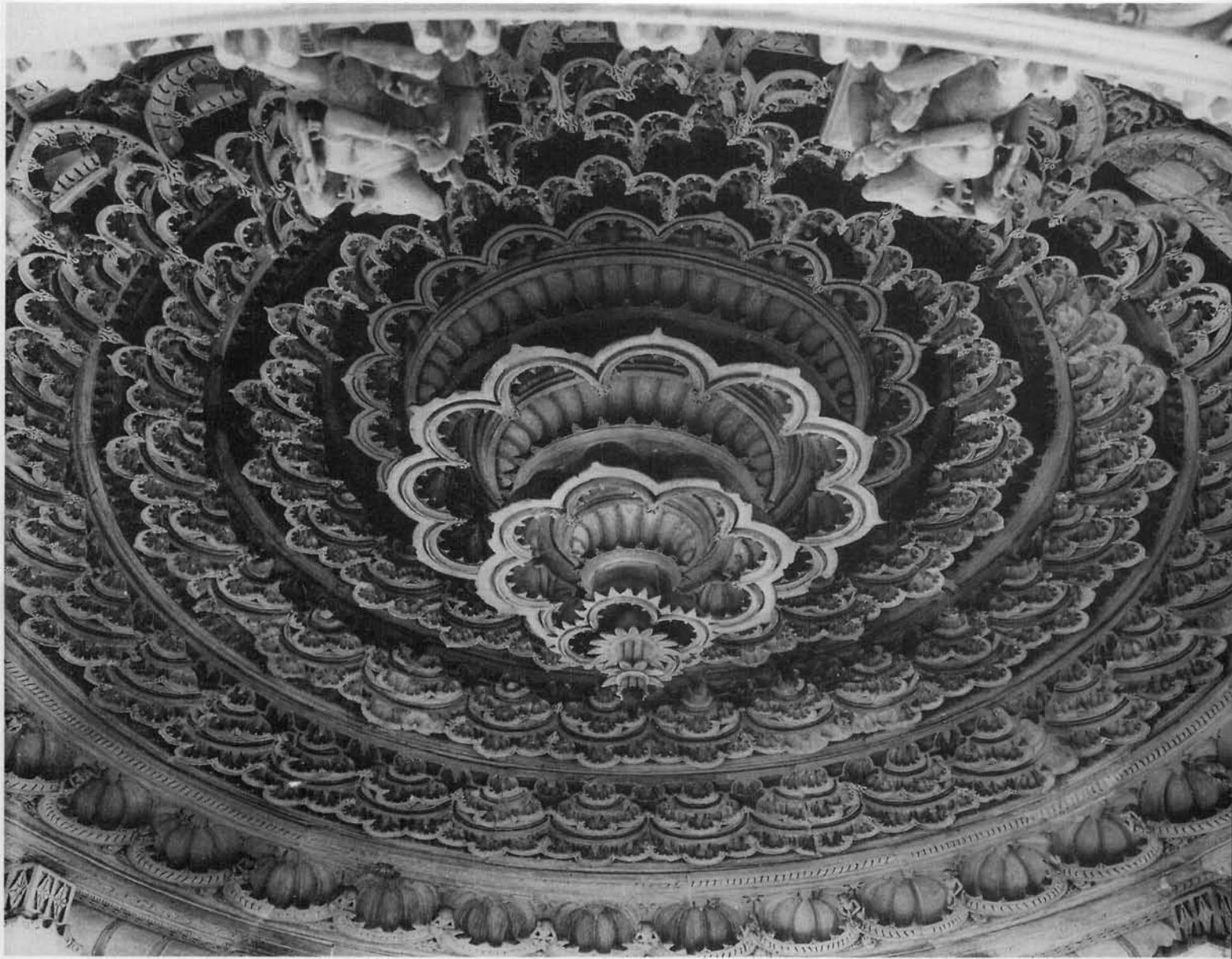




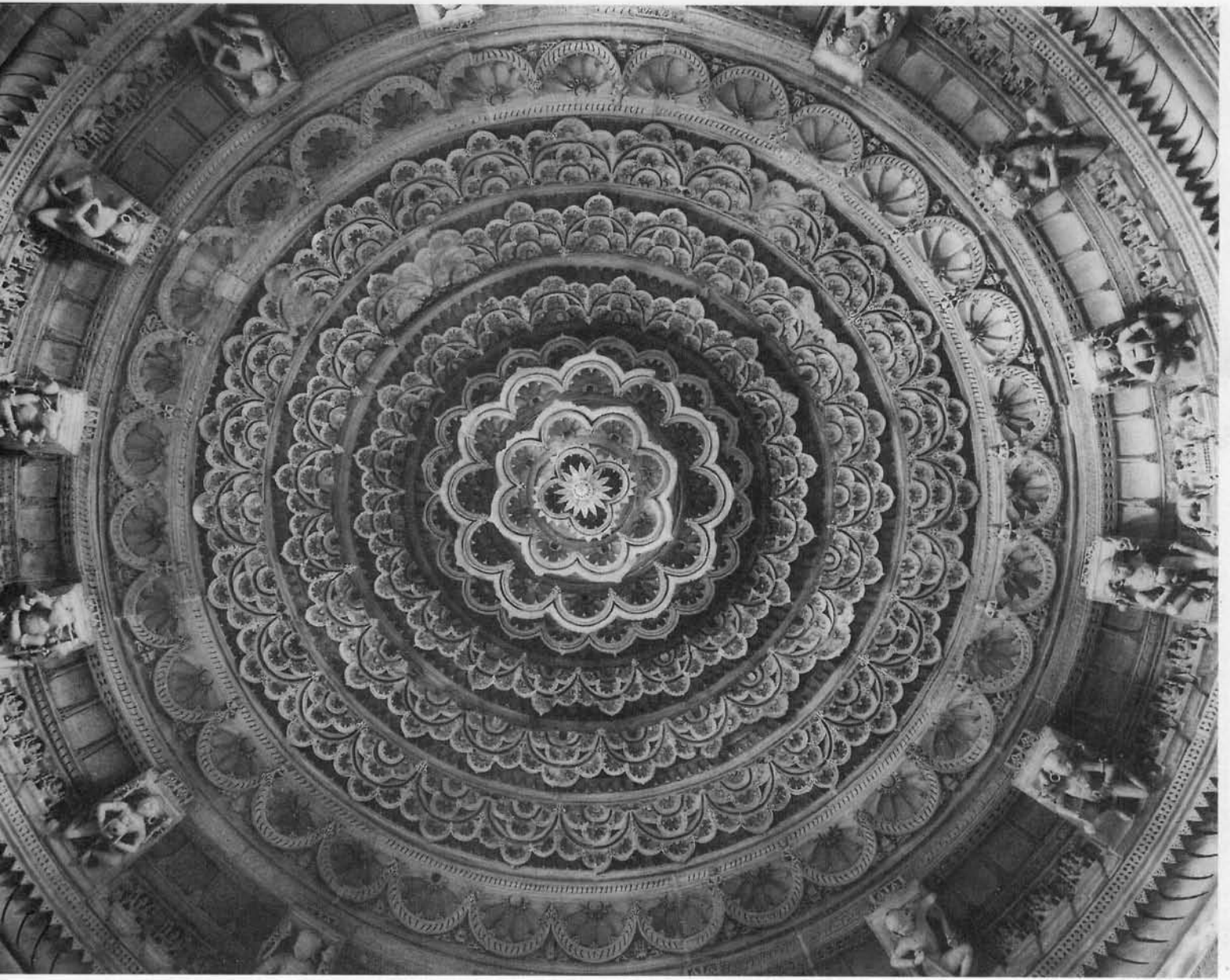
48. Mahāvīra temple, raṅgamaṇḍapa, vikarṇa-vitāna.



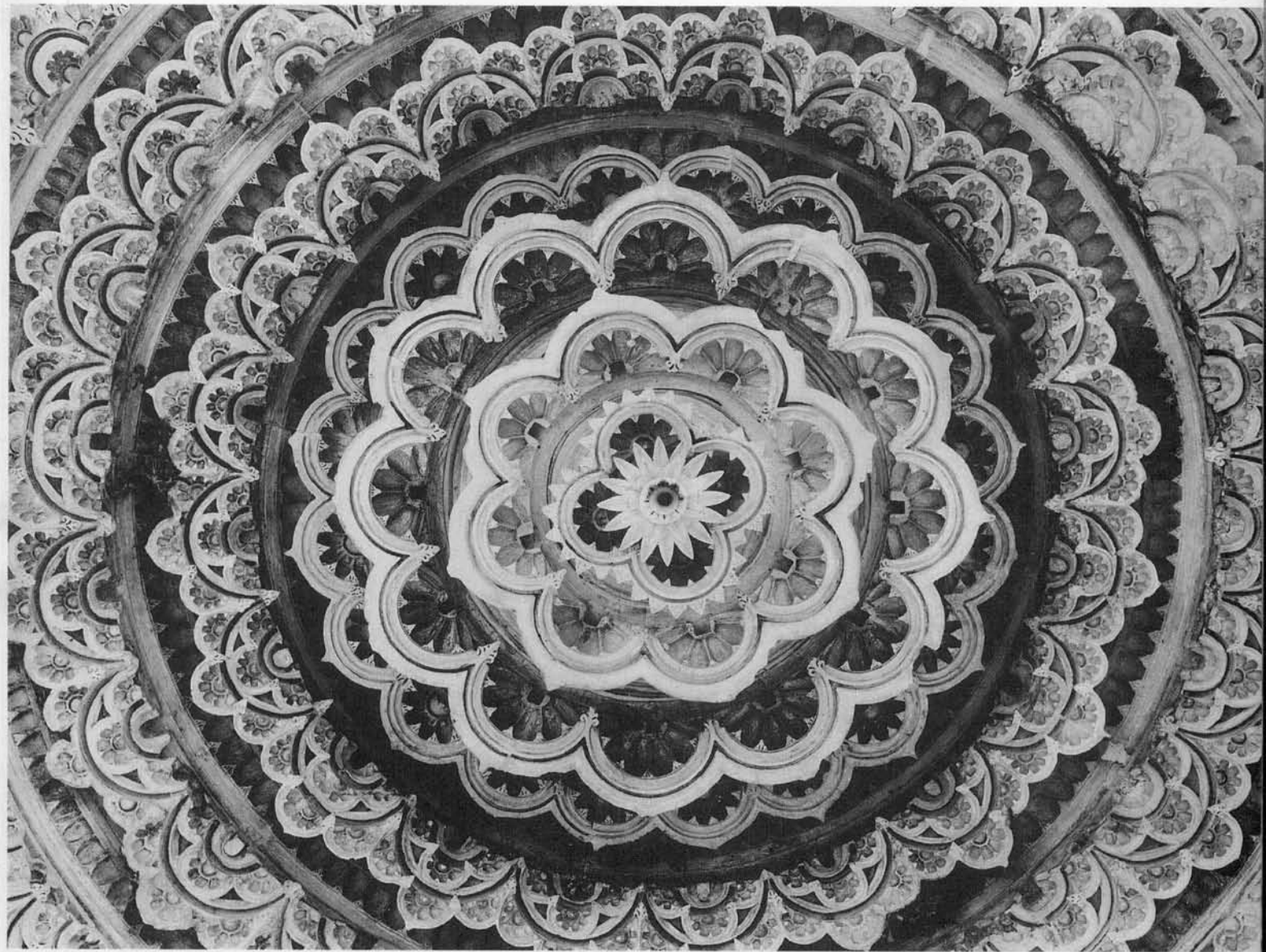
49. Mahāvīra temple, raṅgamaṇḍapa, Sabhāmandāraka karotaka-vitāna.



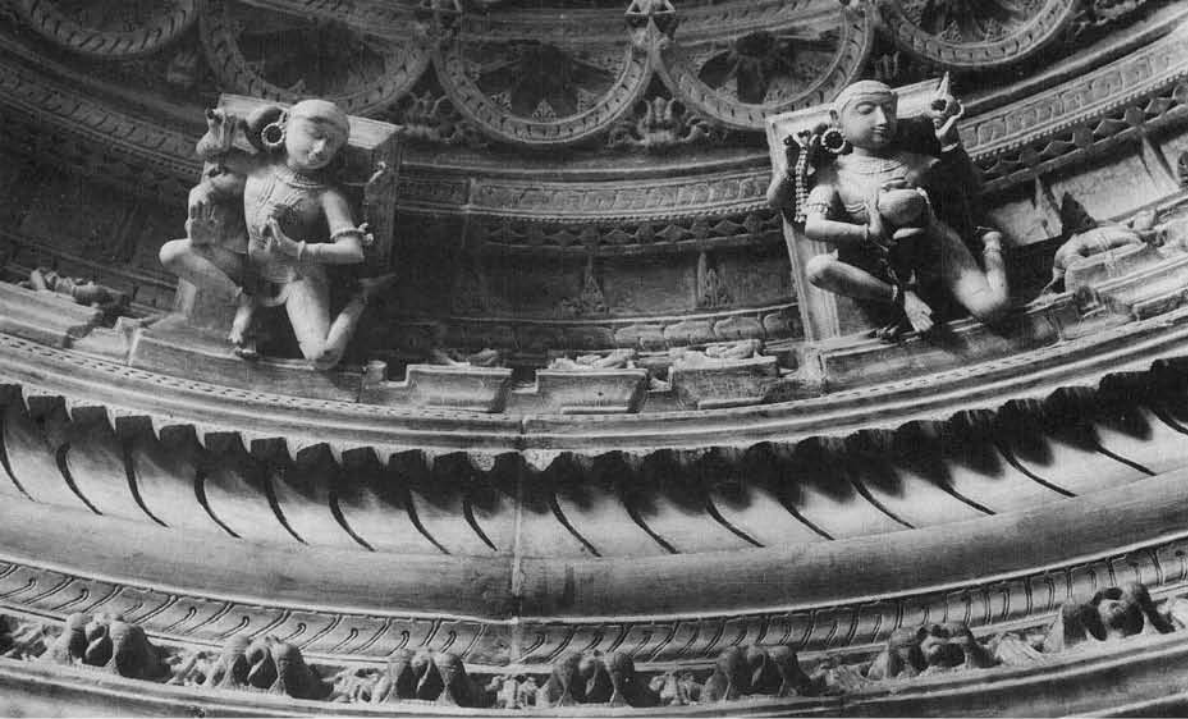
50. Mahāvīra temple, raṅgamaṇḍapa, Sabhāmandāraka karotaka-vitāna, central section, closer view.



51. Mahāvīra temple, raṅgamaṇḍapa, Sabhāmandāraka karotaka-vitāna, view from below.



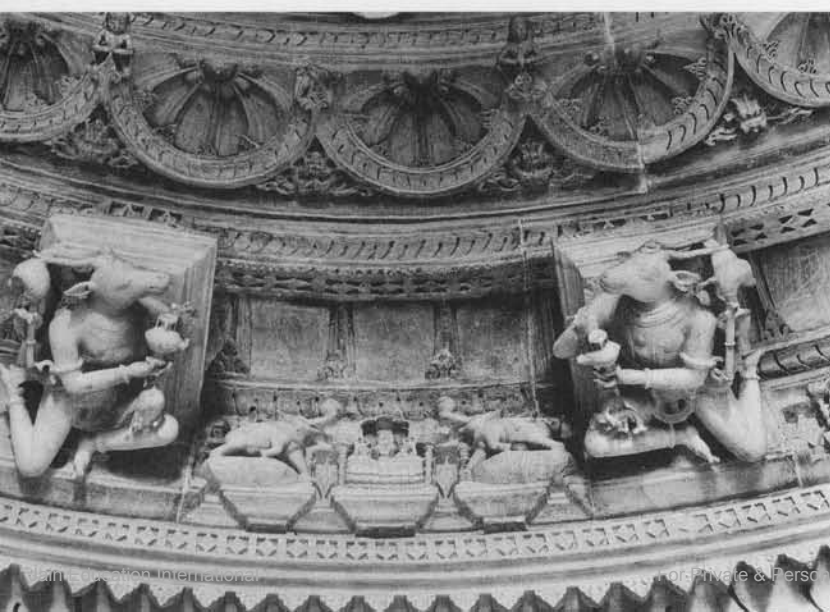
52. Mahāvīra temple, raṅgamaṇḍapa, Sabhāmandāraka karotaka-vitāna, lambana, view from below.



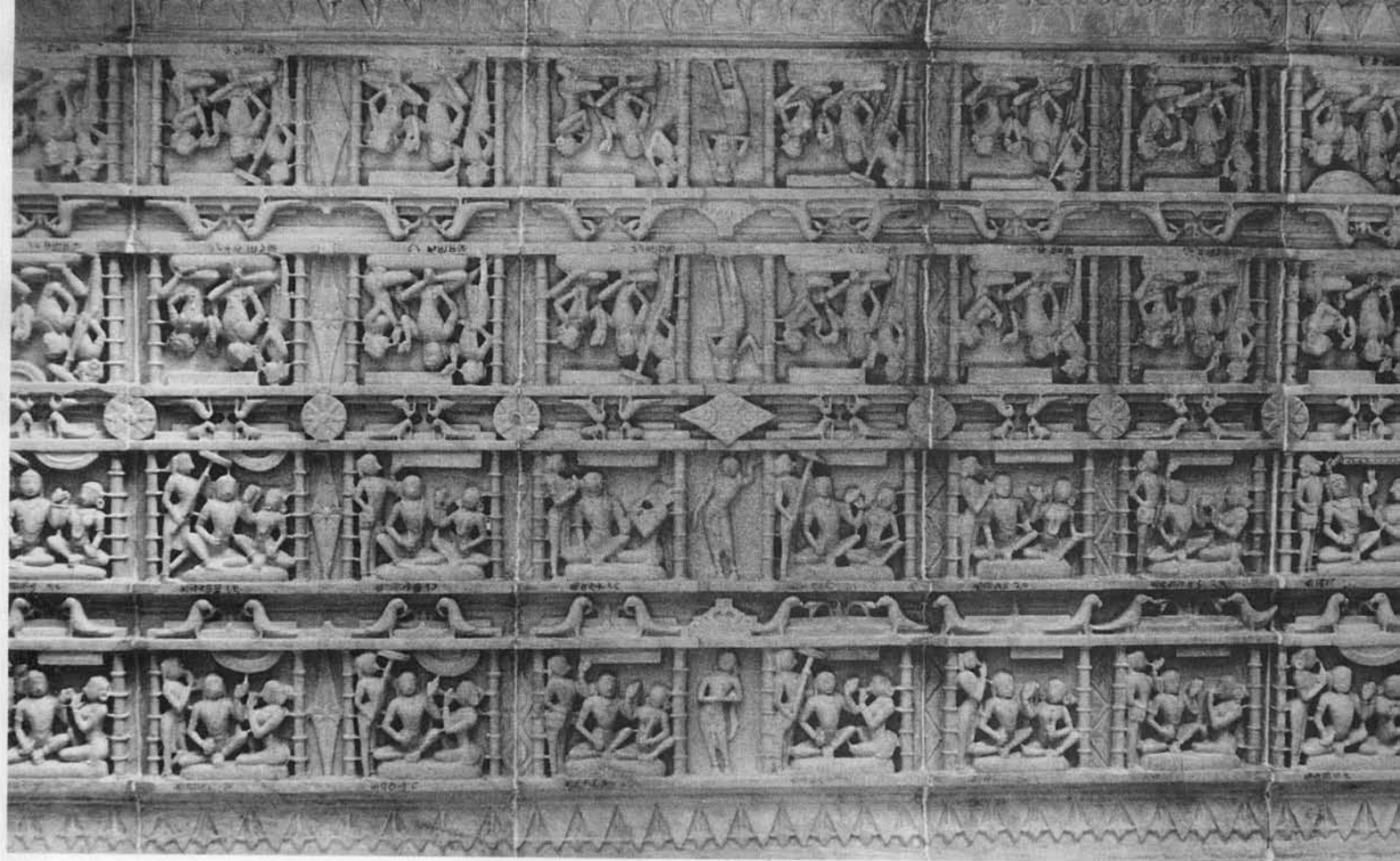
53. Mahāvīra temple, raṅgamaṇḍapa, Sabhāmandāraka karoṭaka-vitāna, rūpakaṇṭha with vidyādhara-brackets.



54. Mahāvīra temple, raṅgamaṇḍapa, Sabhāmandāraka karoṭaka-vitāna, rūpakaṇṭha with vidyādhara-brackets.

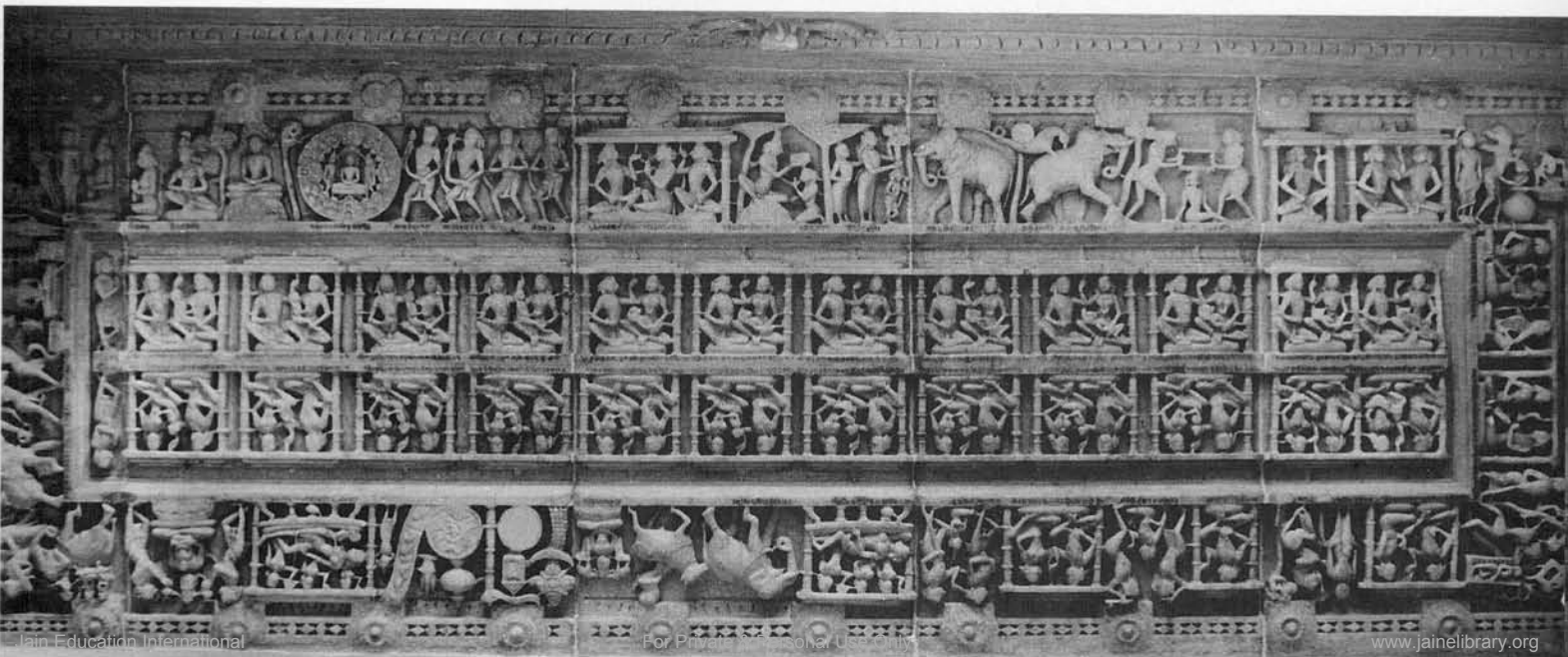


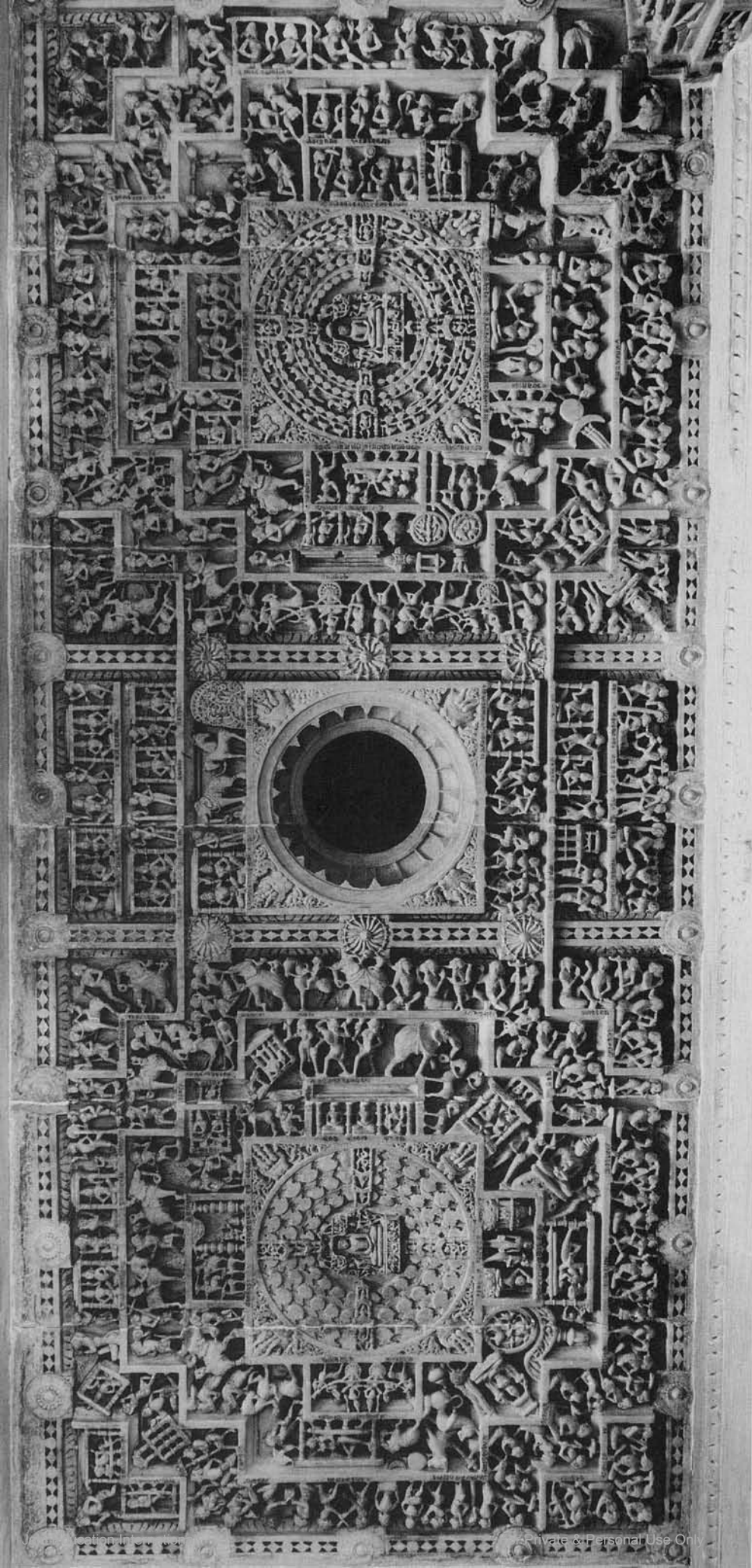
55. Mahāvīra temple, raṅgamaṇḍapa, Sabhāmandāraka karoṭaka-vitāna, rūpakaṇṭha, southern bhadra, a pair of Negameṣa figures replacing vidyādharas on bracket-faces.



56. Mahāvīra temple, raṅgamaṇḍapa, western flank between the raṅgamaṇḍapa and the paṭṭaśālā, Samatala ceiling, first bay toward north. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

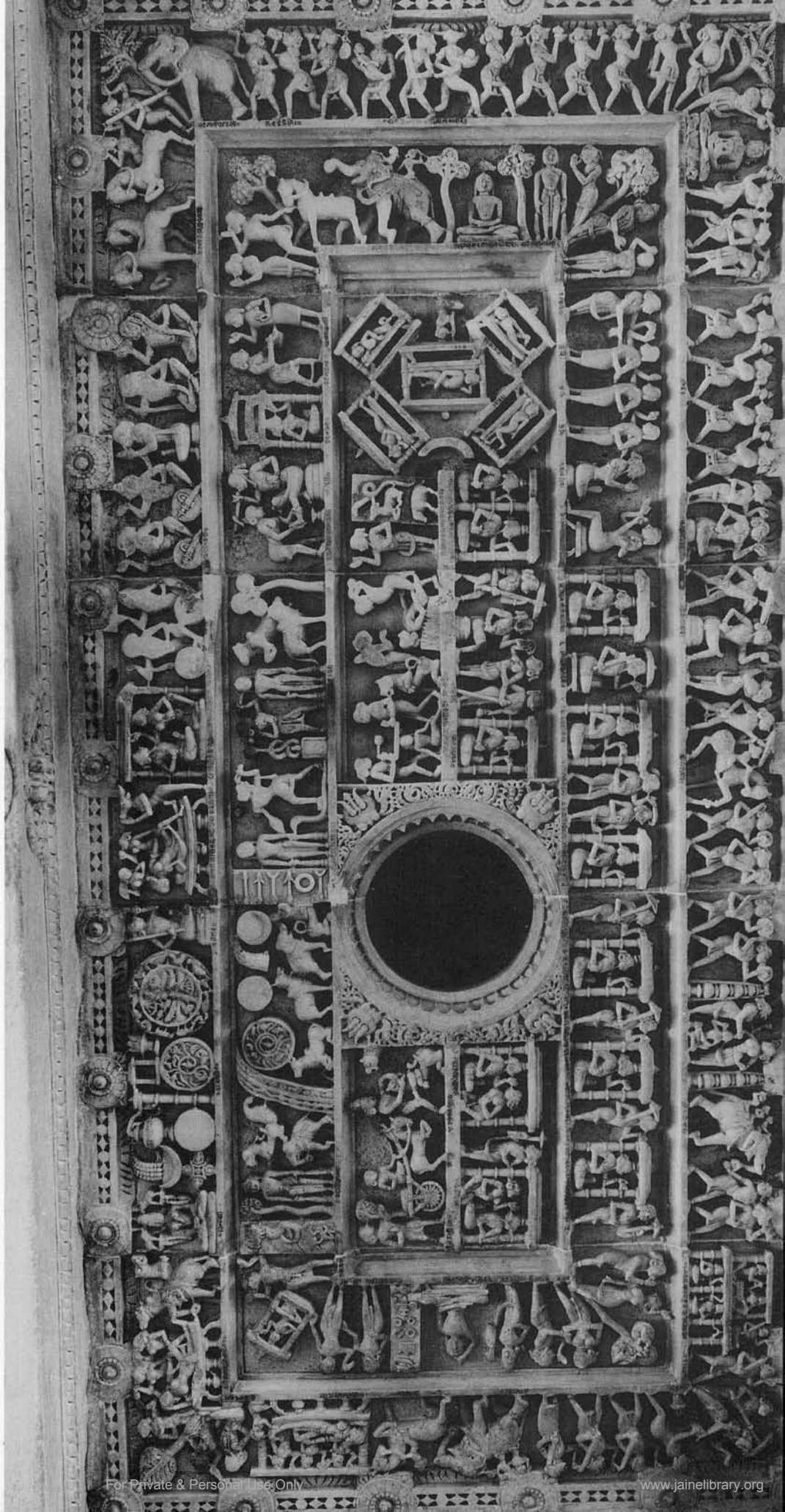
57. Mahāvīra temple, raṅgamaṇḍapa, western flank, second bay, Samatala ceiling. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

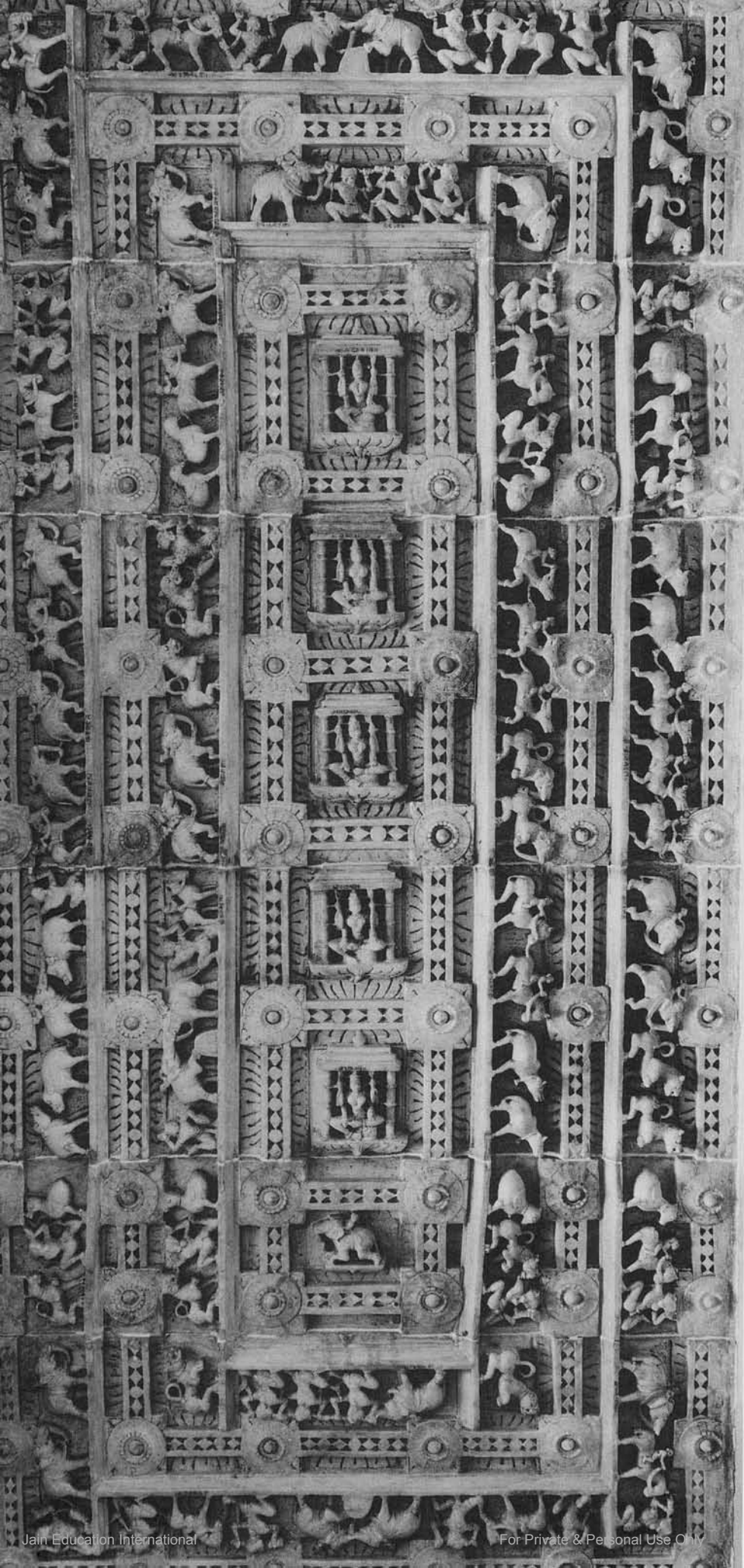




58. Mahāvīra temple, raṅgamaṇḍapa, western flank, third bay, Samatala ceiling.

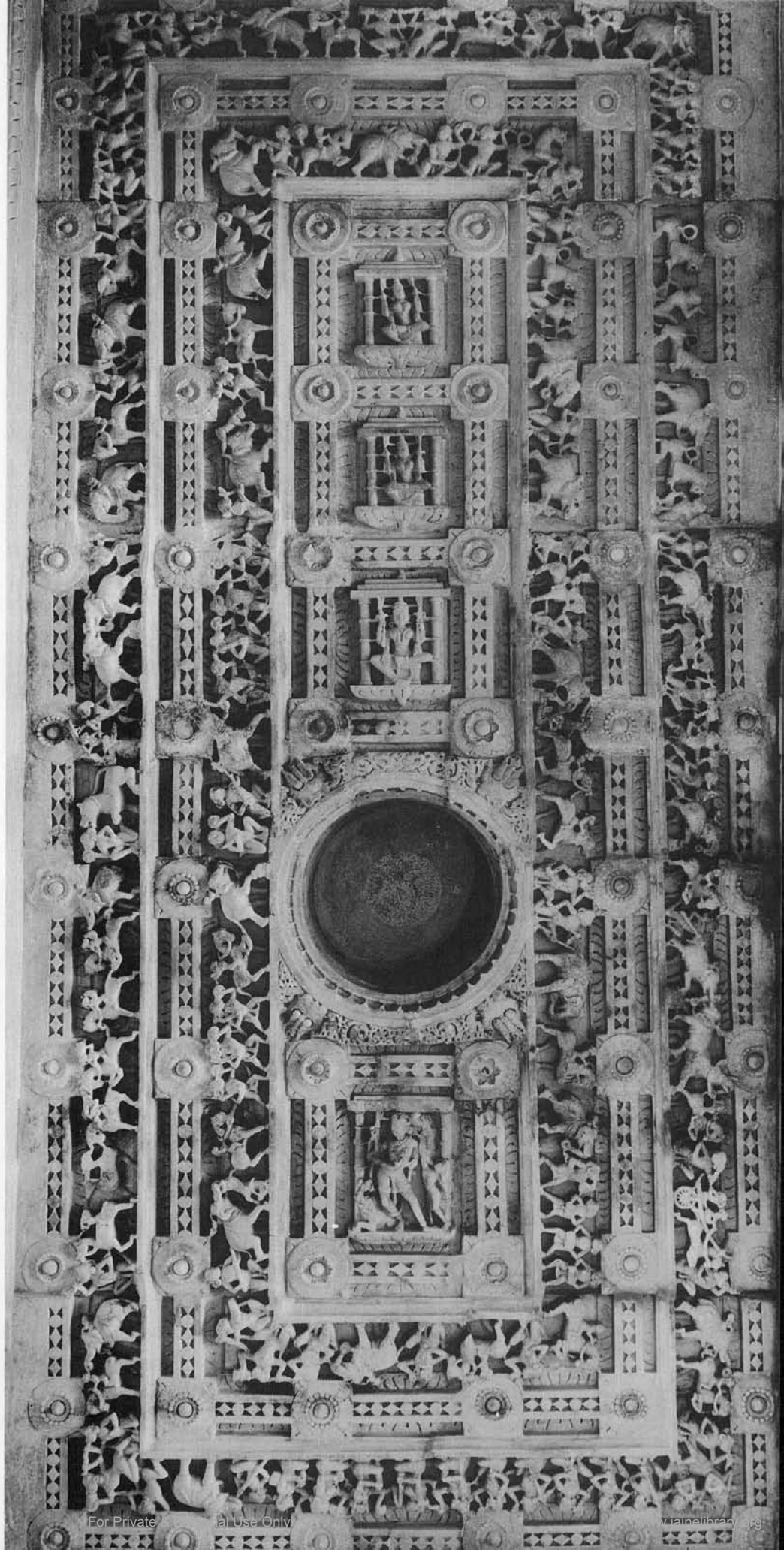
59. Mahāvīra temple,
raṅgamaṇḍapa, western flank,
fourth bay, Samatala ceiling.

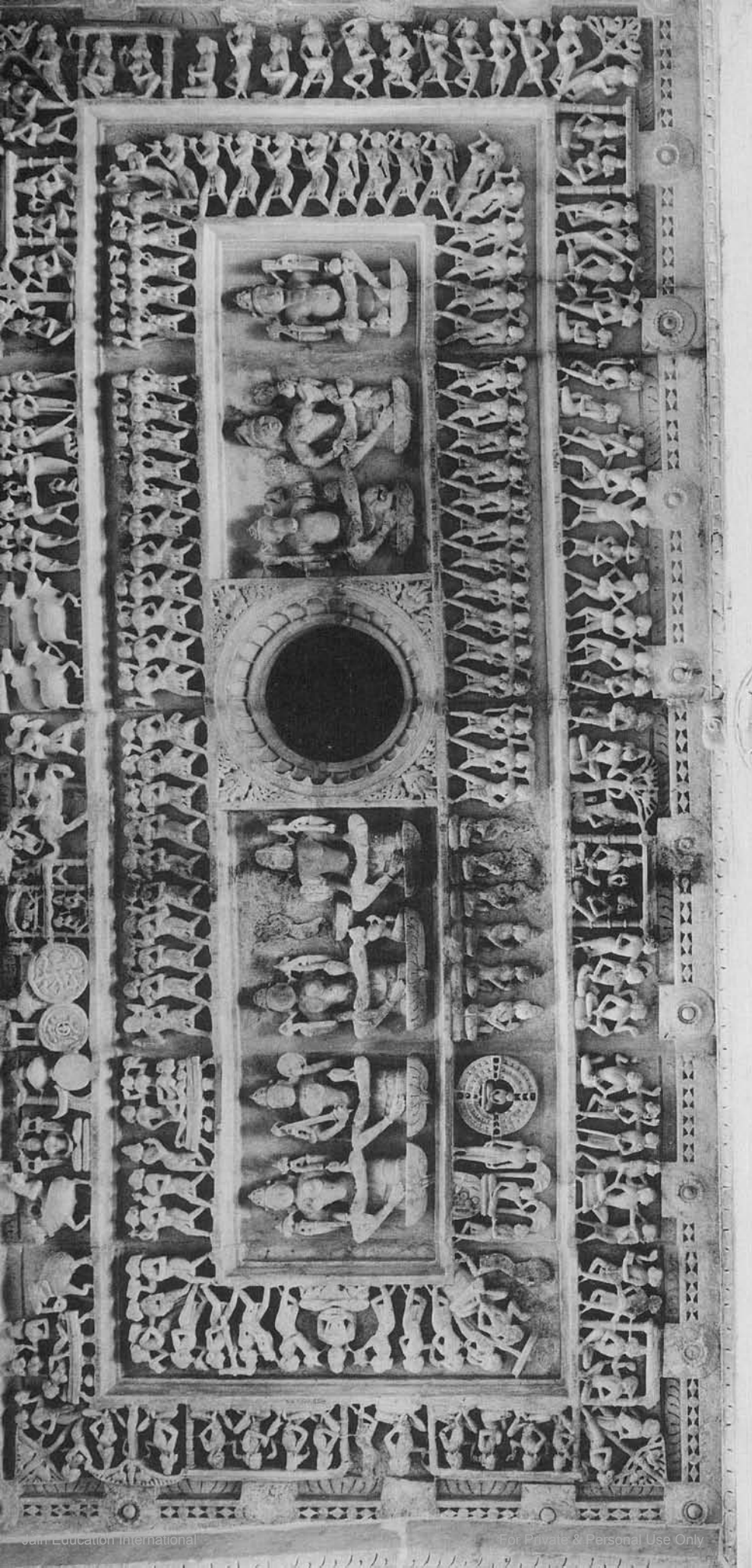




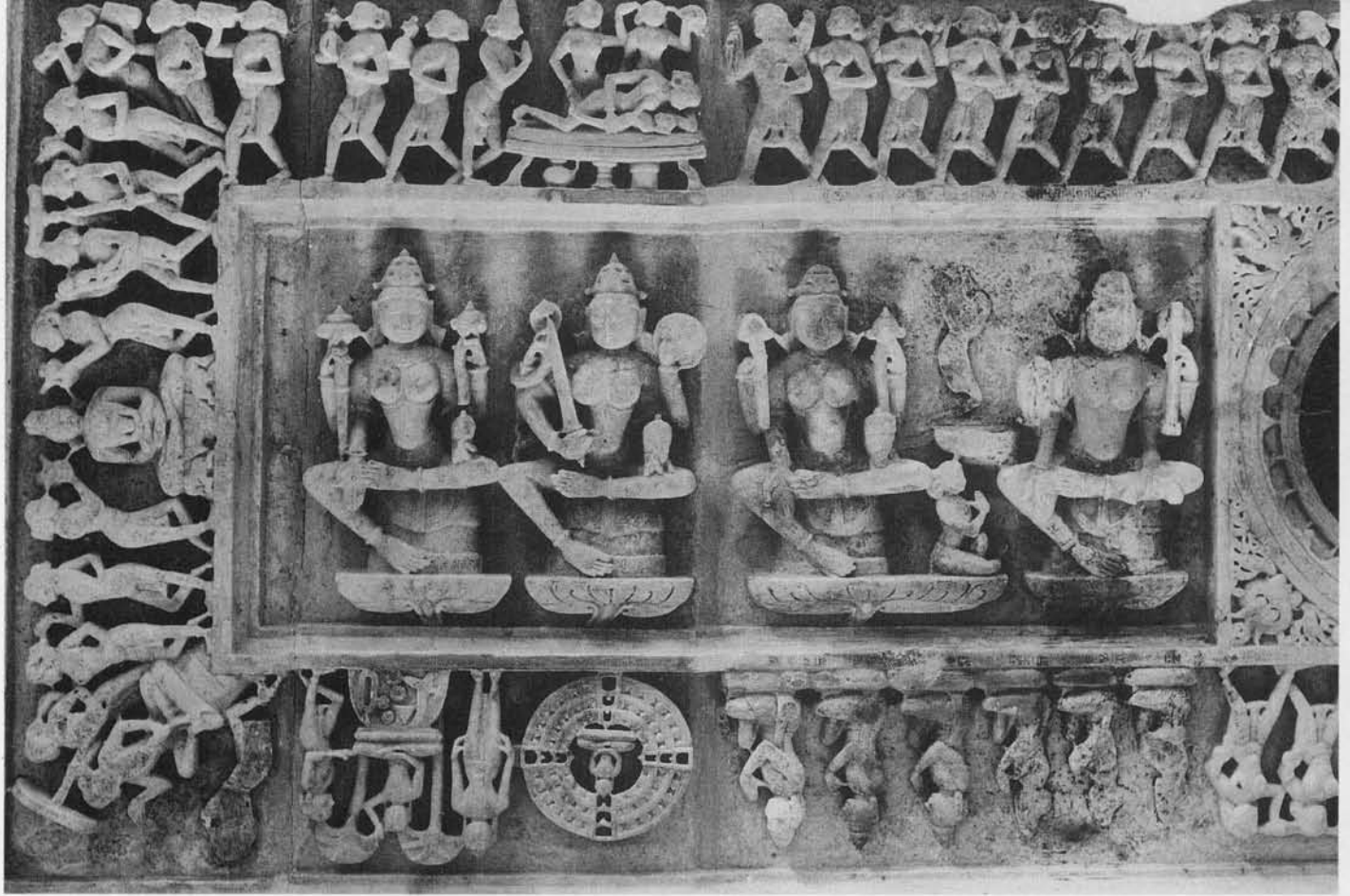
60. Mahāvīra temple, raṅgamaṇḍapa,
western flank, fifth bay, Samatala
ceiling.

61. Mahāvīra temple,
raṅgamaṇḍapa, western flank,
sixth bay, Samatala ceiling.





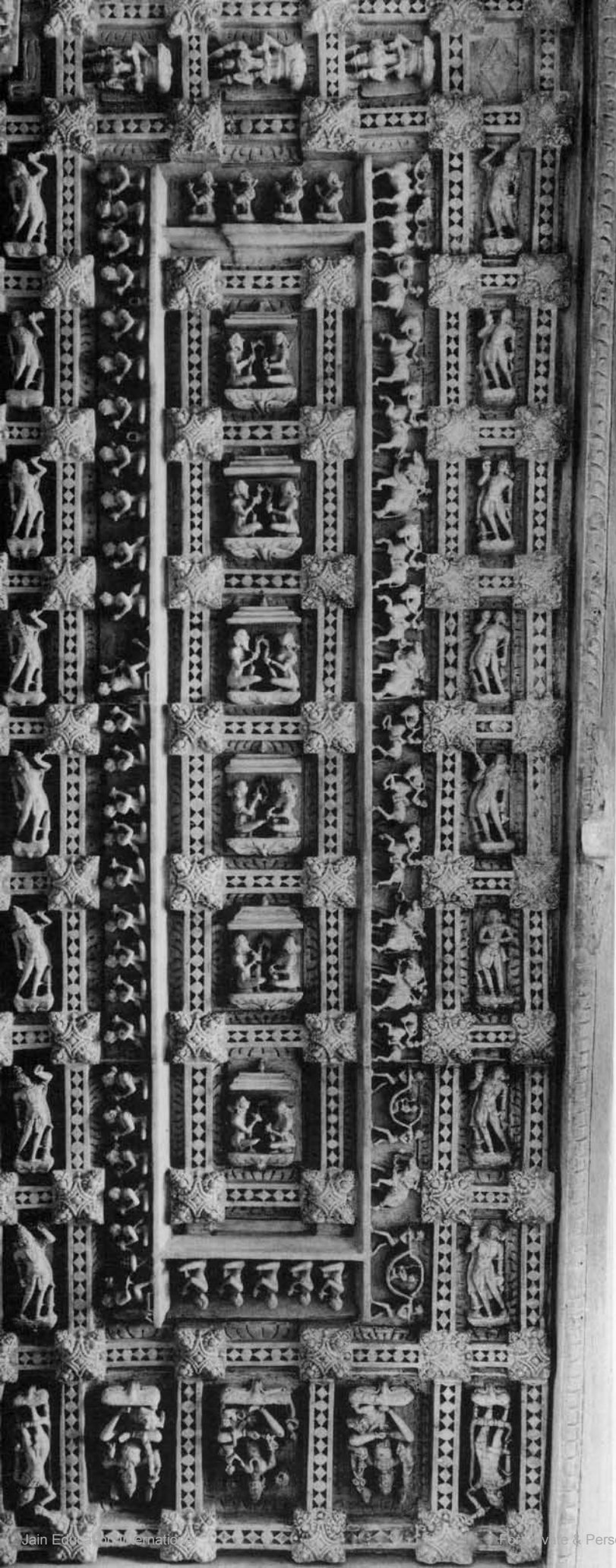
62. Mahāvīra temple, raṅgamaṇḍapa,
western flank, seventh bay,
Samatala ceiling.



63. Mahāvīra temple, raṅgamaṇḍapa, western flank, seventh bay, Samatala ceiling, detail.

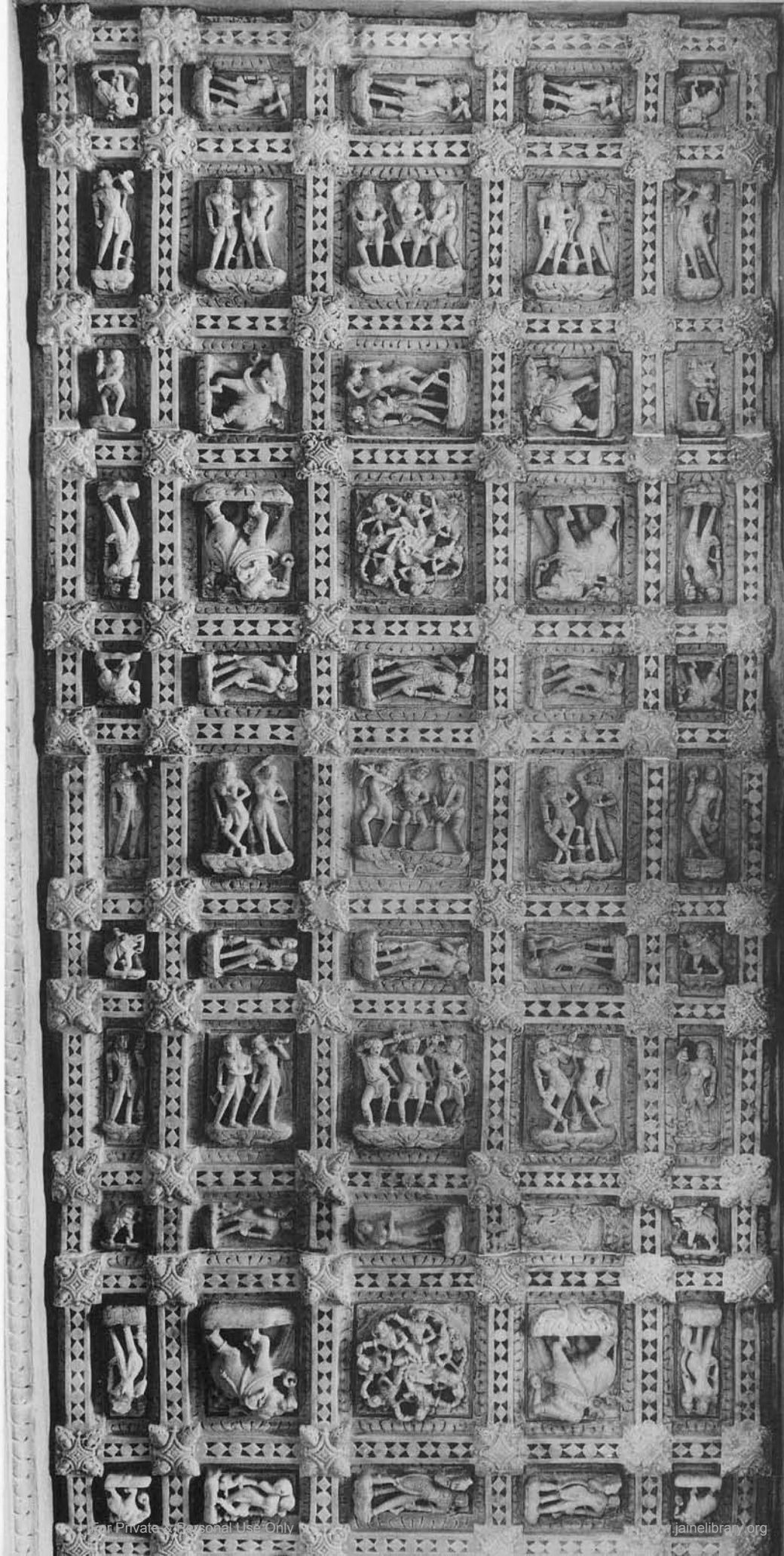
64. Mahāvīra temple, raṅgamaṇḍapa, western flank between the raṅgamaṇḍapa and the paṭṭaśālā, seventh bay, Samatala ceiling, detail.





65. Mahāvīra temple, raṅgamaṇḍapa, eastern flank
between the raṅgamaṇḍapa and the paṭṭaśālā,
first bay toward north, Samatala ceiling.

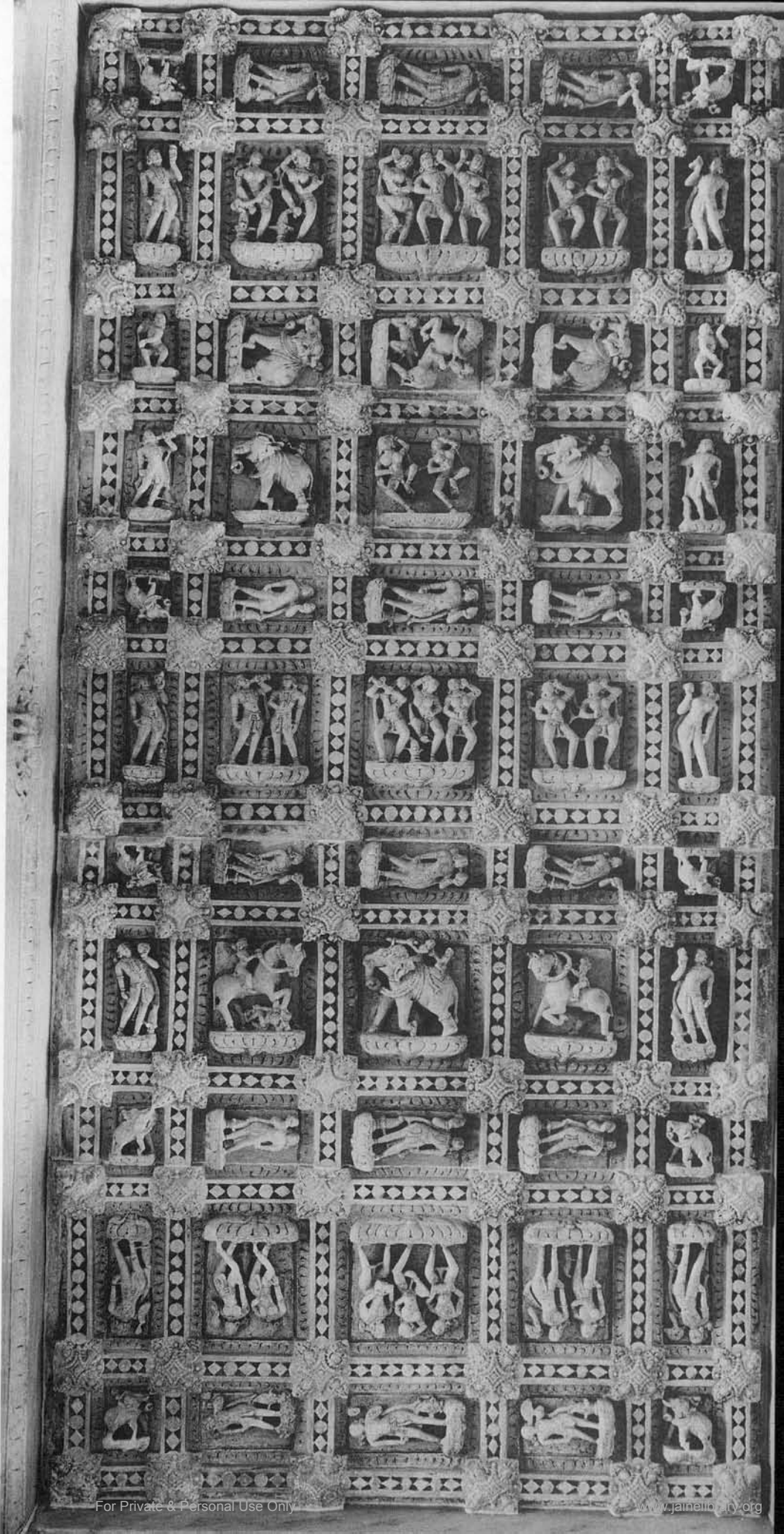
66. Mahāvīra temple,
raṅgamaṇḍapa, eastern flank,
second bay, Samatala ceiling.

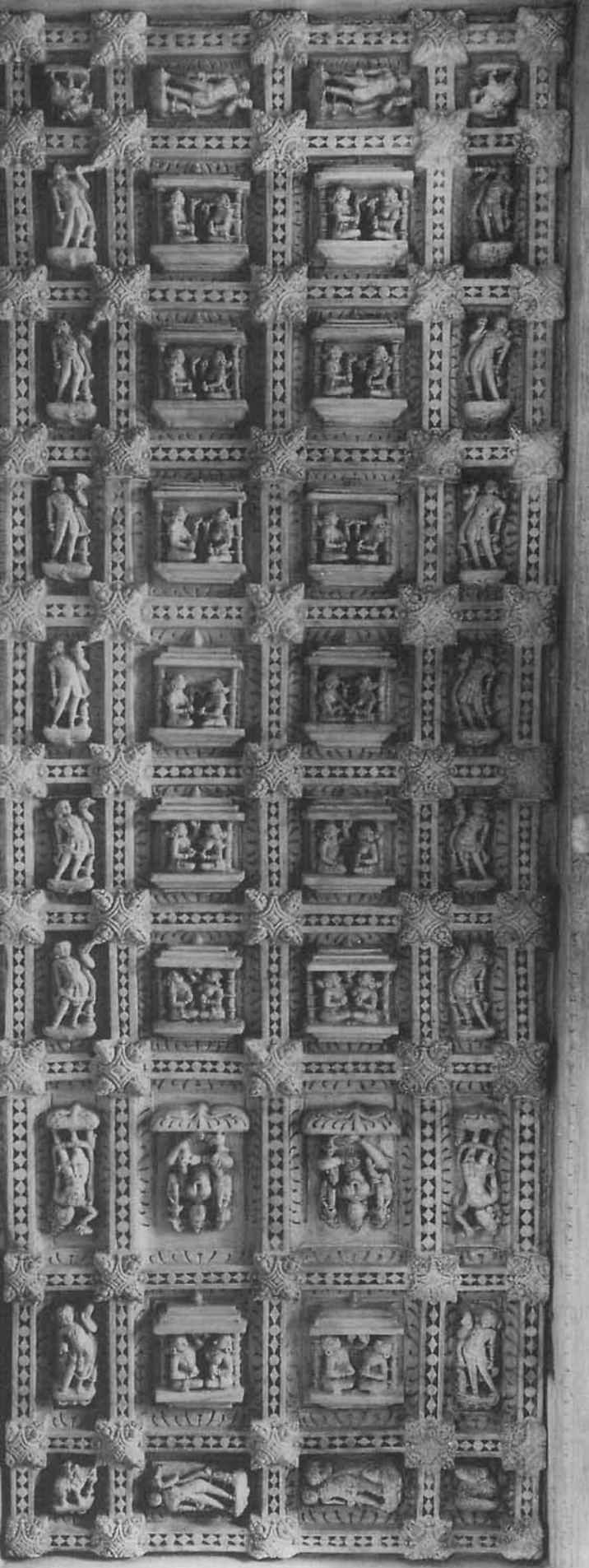




67. Mahāvīra temple, raṅgamaṇḍapa, eastern flank, third bay, Samatala ceiling.

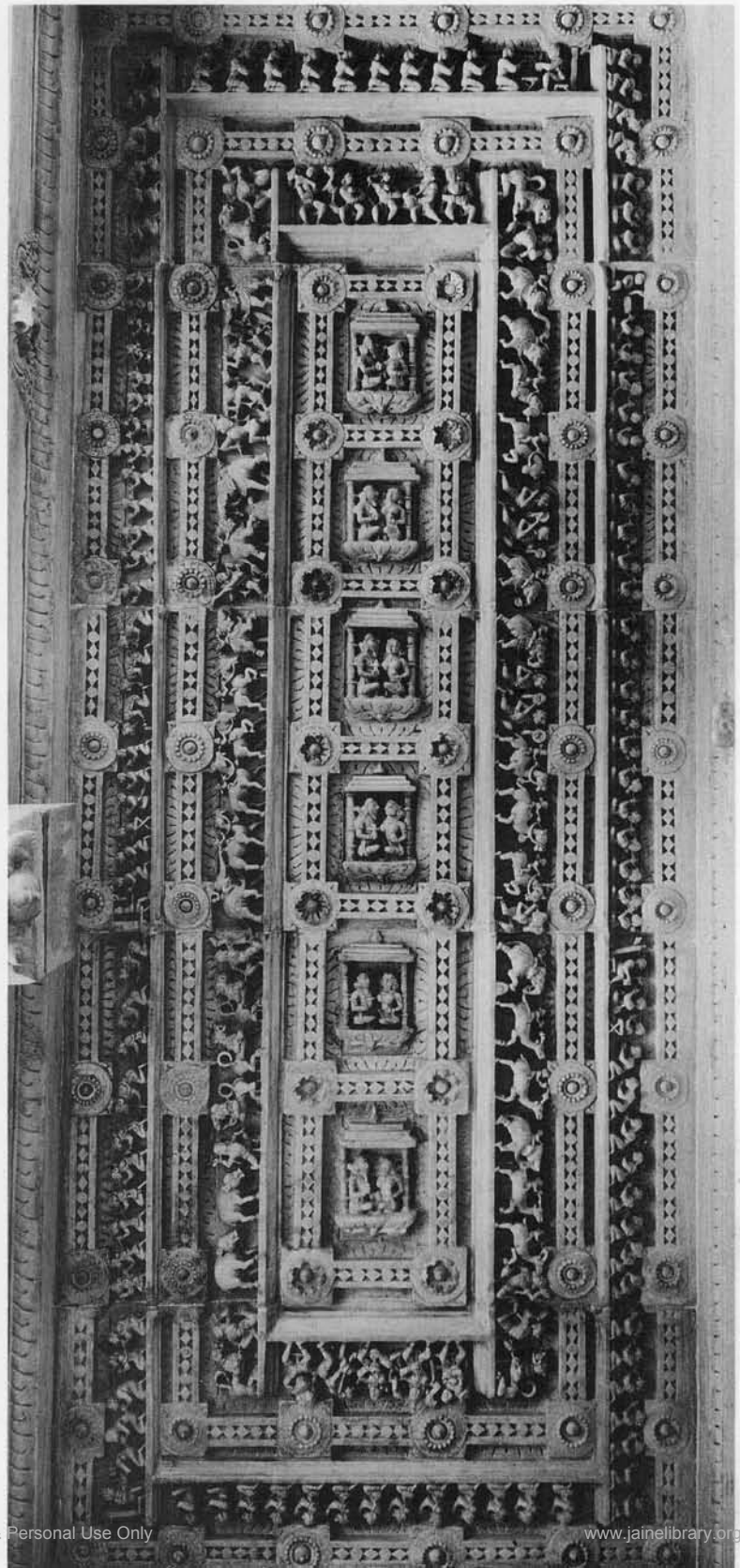
68. Mahāvīra temple, raṅgamaṇḍapa,
eastern flank, fourth bay,
Samatala ceiling.

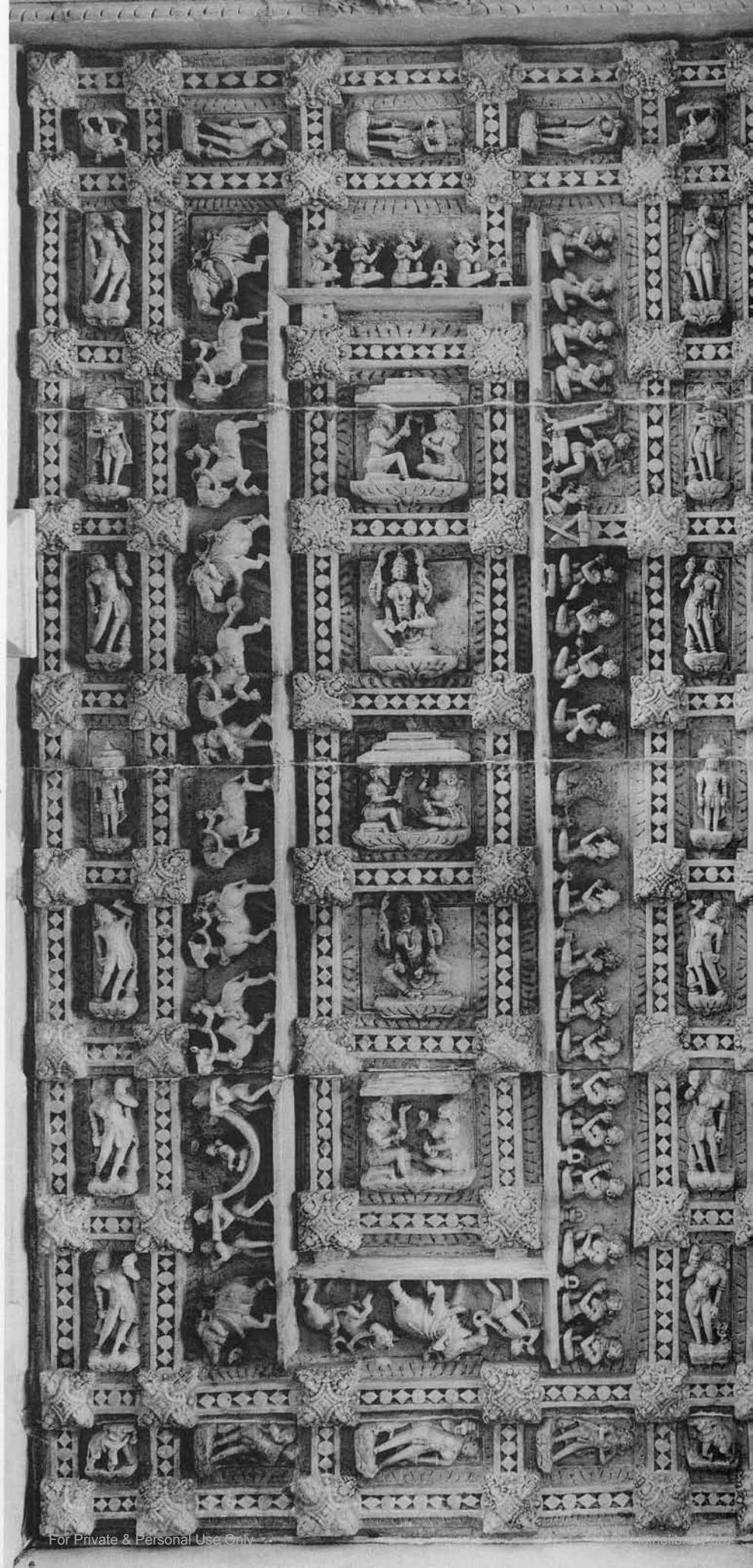




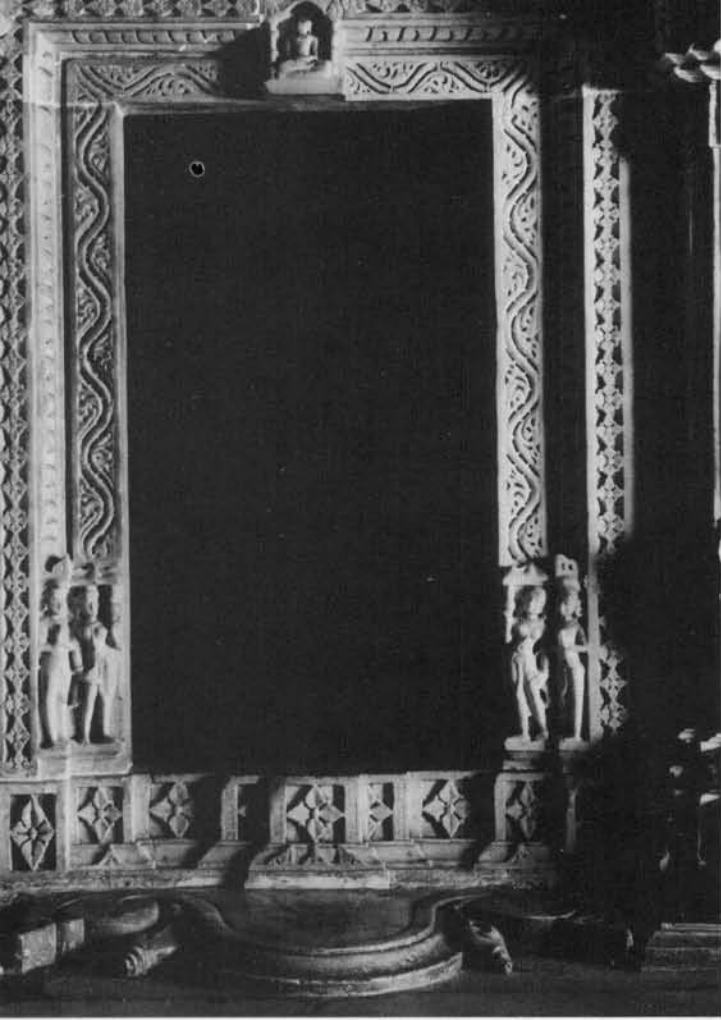
69. Mahāvīra temple, raṅgamaṇḍapa, eastern flank, fifth bay, Samatala ceiling.

70. Mahāvīra temple, raṅgamaṇḍapa, eastern flank, sixth bay, Samatala ceiling.





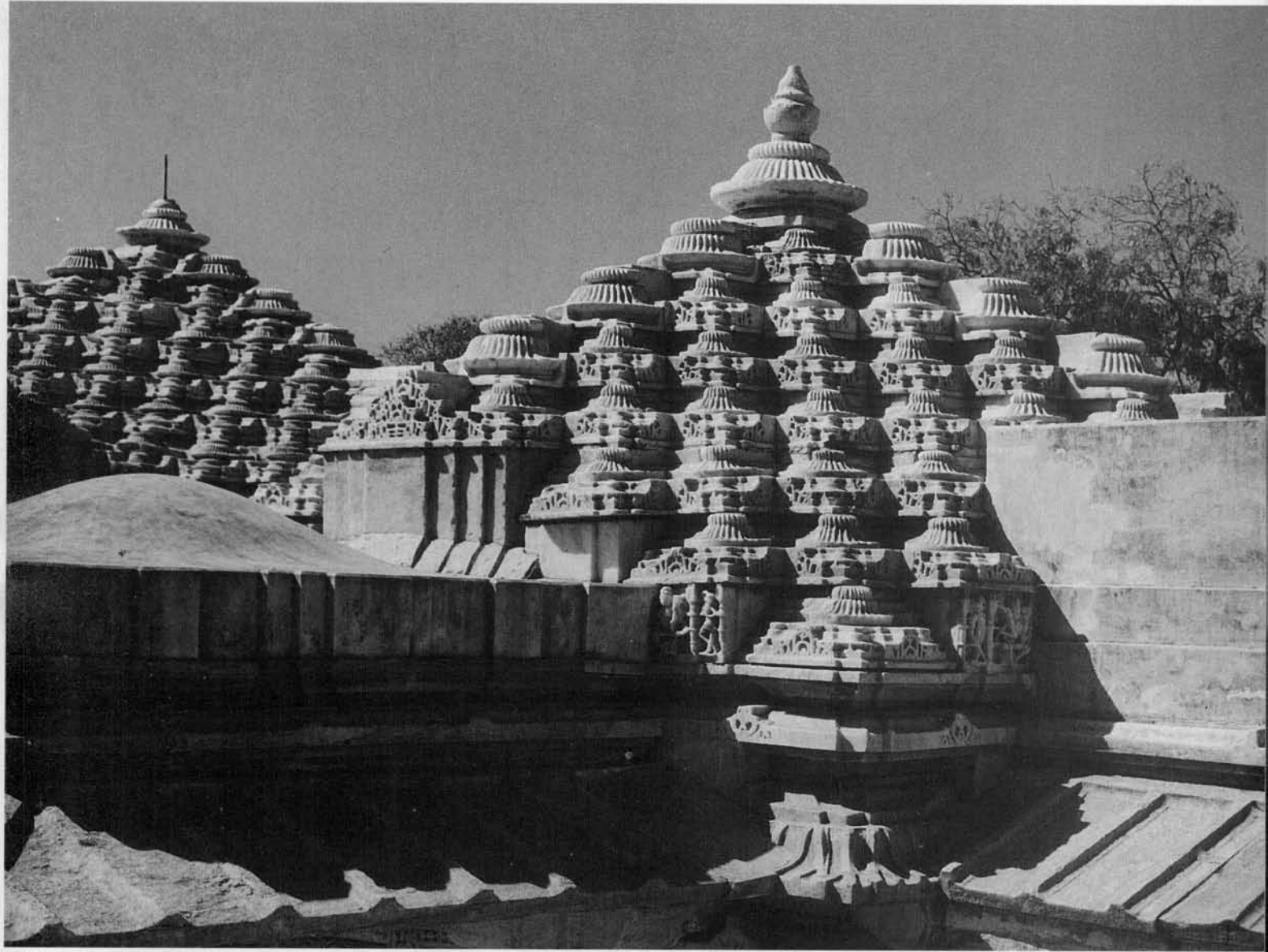
71. Mahāvīra temple, raṅgamaṇḍapa,
eastern flank, seventh bay, Samatala
ceiling.



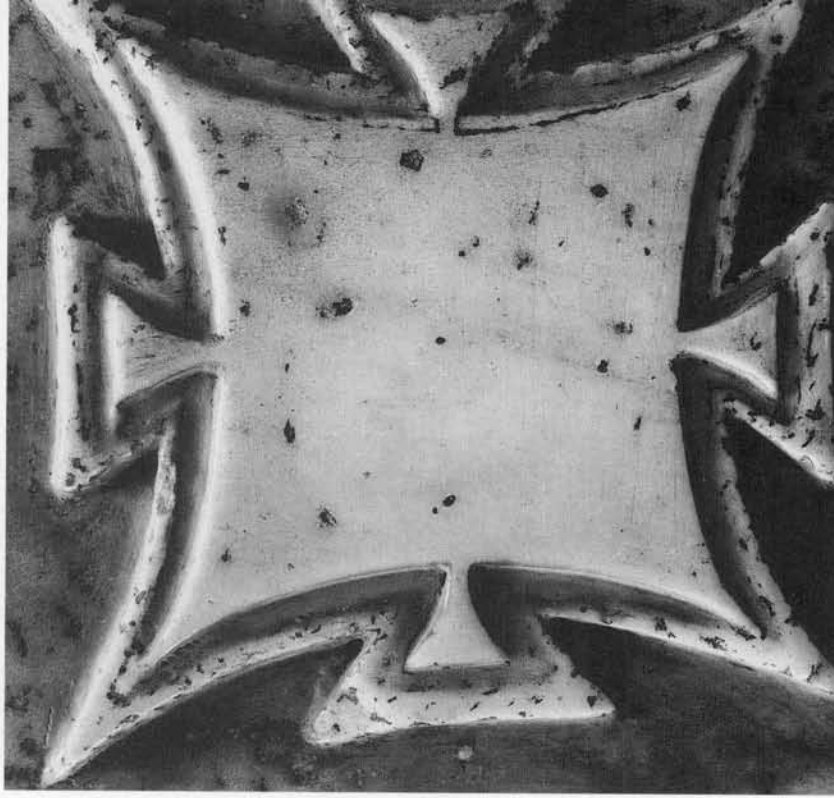
72. Mahāvīra temple, raṅgamaṇḍapa, paṭṭaśālā, devakulikā, door-frame.

73. Mahāvīra temple, Samavasaraṇa-devakulikā, Samavasaraṇa.





74. Mahāvīra temple, Samavasaraṇa-devakulikā, Sarnhvaraṇā.



75. Mahāvīra temple,
Padmasarōvara
symbol(?),
mukhālinda-bhadra,
carved on the floor,
north of
raṅgamaṇḍapa's
central octagon.
[Courtesy: Shardaben
Chimanbhai
Educational Research
Centre, Ahmedabad.]

76. Mahāvīra temple, mukhamaṇḍapa, lateral semi-blind jālas, east.





77. Kumbhāriyā. Śāntinātha temple, śikhara from south. Maru-Gurjara style. C. A.D. 1082.



78. Śāntinātha temple, prāsāda-śikhara and gūḍhamanḍapa-saṁvaraṇā, southwest. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]



79. Śāntinātha temple, gūḍhamanḍapa, Sabhāmārga vitāna. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

80. Śāntinātha temple, ṣaṭcatuskī, khattaka.





81. Śāntinātha temple, ṣaṭcatuskī from northwest.

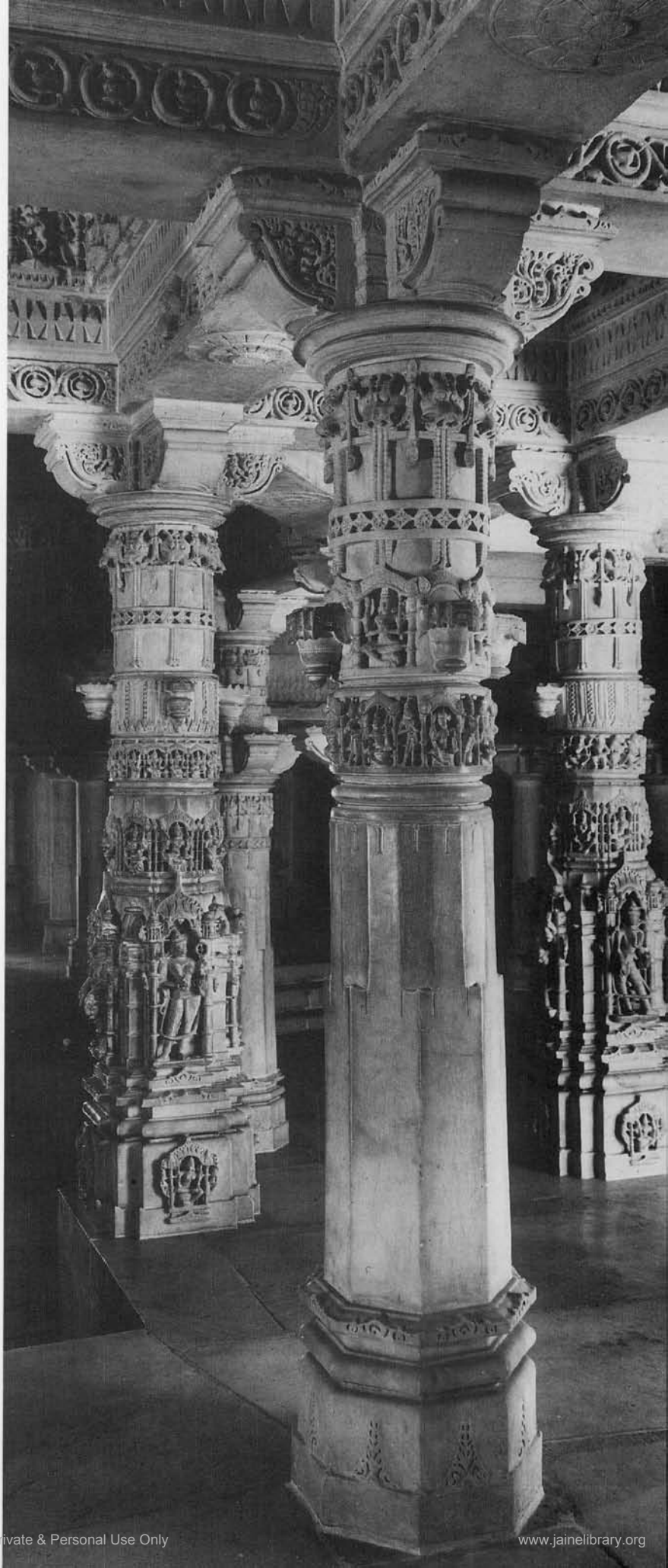


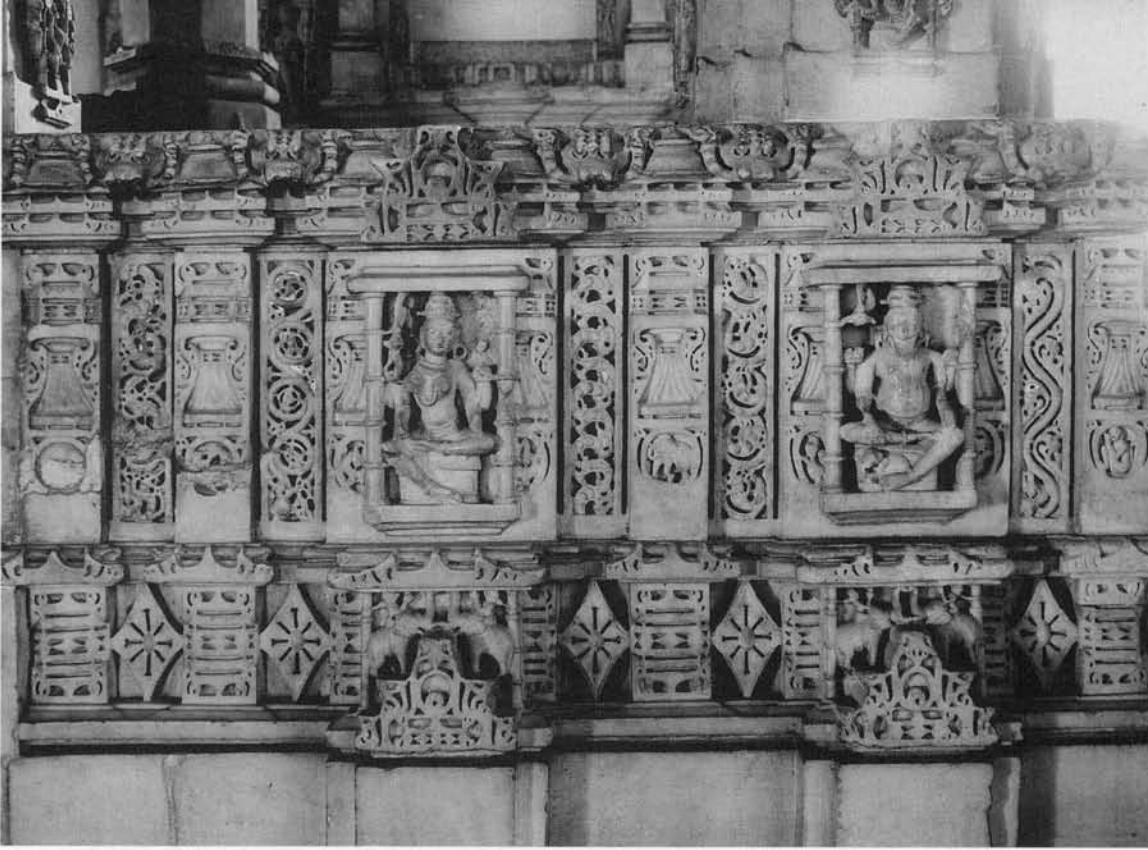
82. Śāntinātha temple, ṣaṭcatuṣkī from northeast.

83. Śāntinātha temple, ṣaṭcatuṣkī, four front pillars.



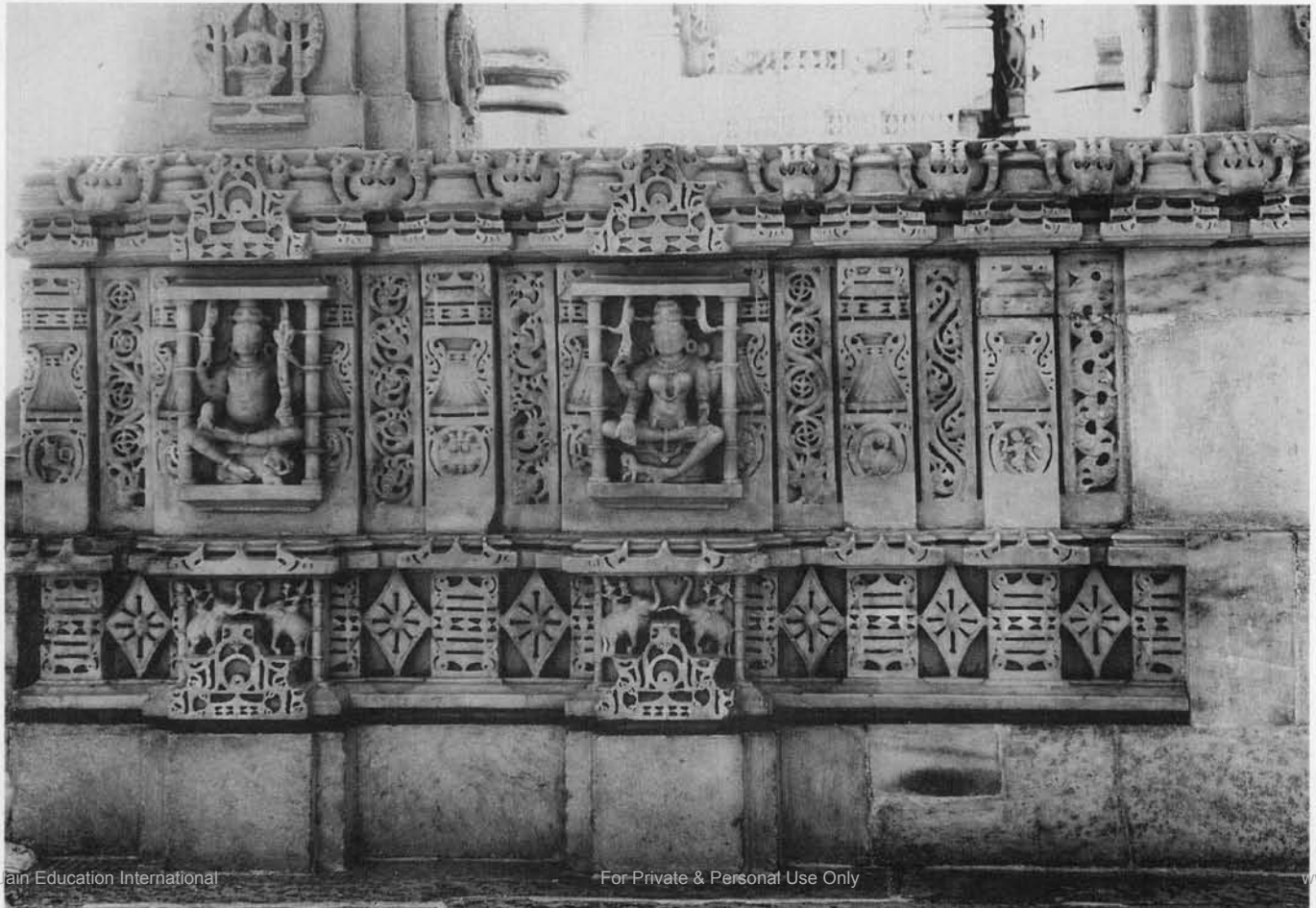
84. Śāntinātha temple, ṣaṭcatuskī, rear row,
Miśraka column.





85. Śāntinātha temple, ṣaṭcatuskī, stereobate-front, right to the spectator. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

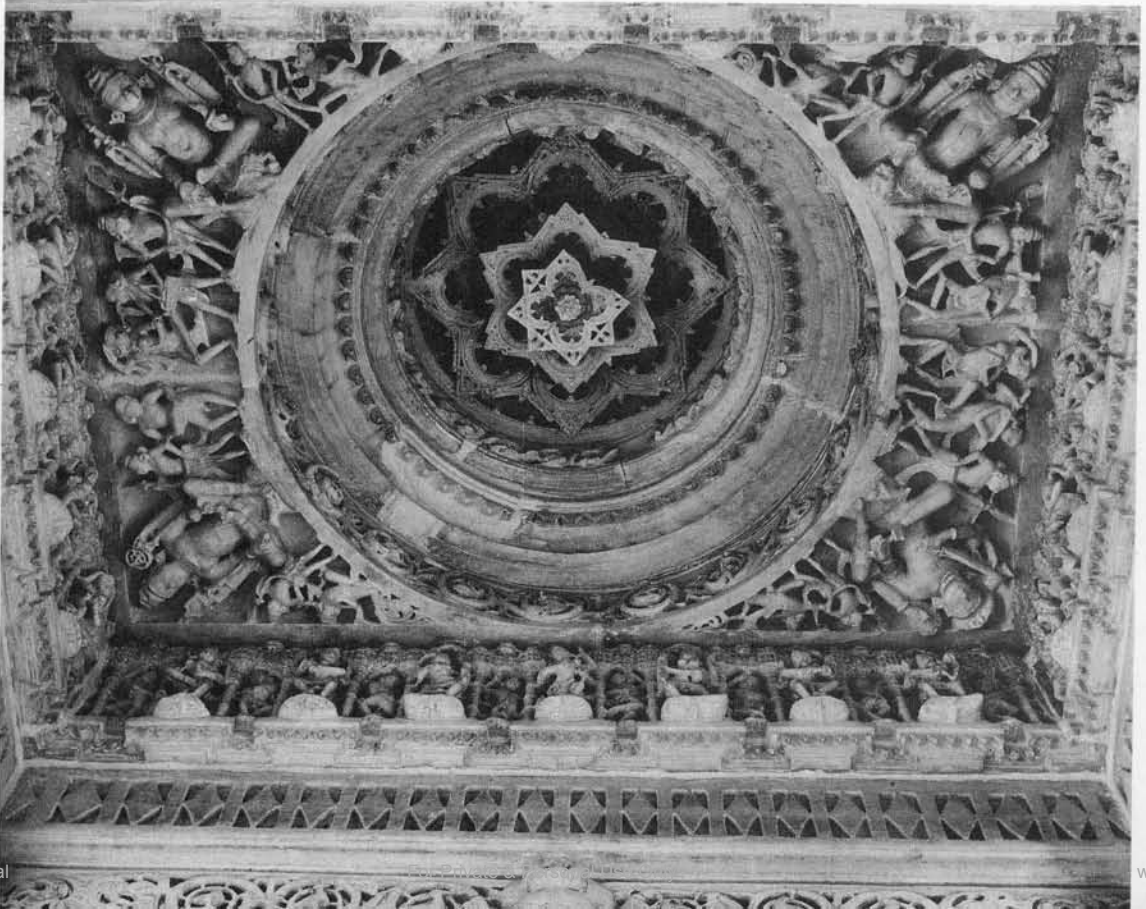
86. Śāntinātha temple, ṣaṭcatuskī, stereobate-front, left to the spectator.





87. Śāntinātha temple, ṣaṭcatuskī, front row, central Nābhimandāraka ceiling.

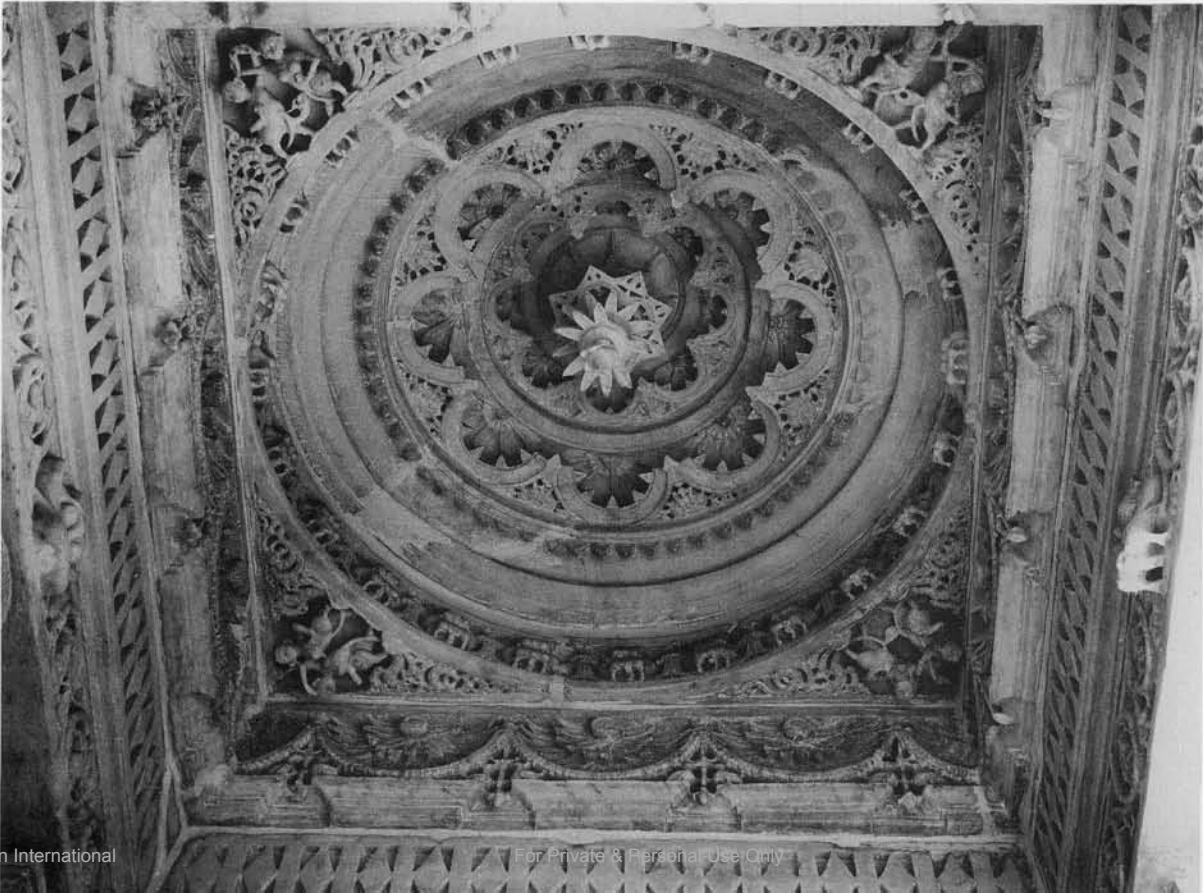
88. Śāntinātha temple, ṣaṭcatuskī, rear row, central Nābhimandāraka ceiling.





89. Śāntinātha temple, ṣaṭcatuskī, front row, one of the two identical lateral Nābhimandāraka ceilings.

90. Śāntinātha temple, ṣaṭcatuskī, rear row, one of the two identical lateral Nābhimandāraka ceilings.

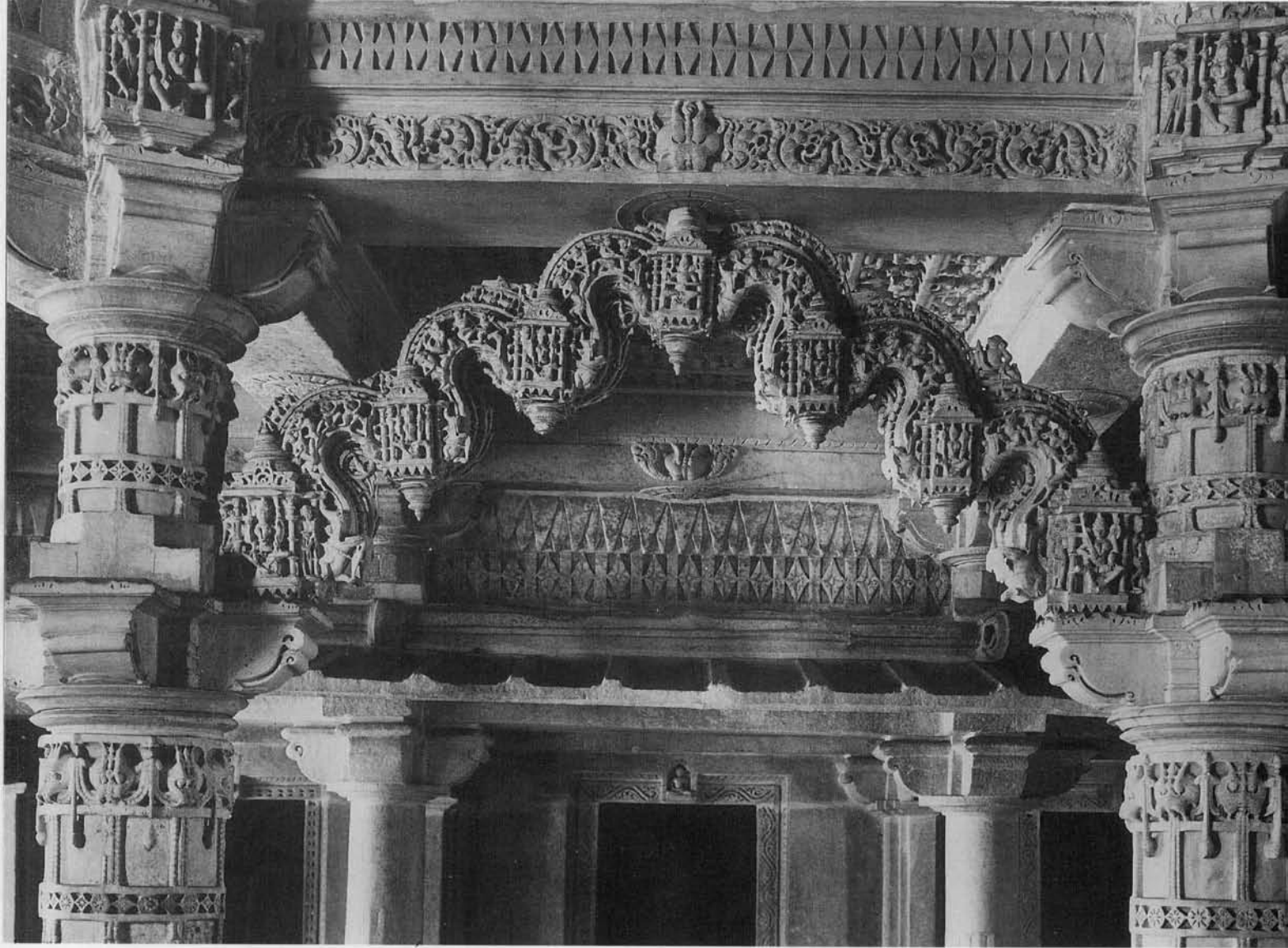


91. Śāntinātha temple, raṅgamaṇḍapa from the ṣaṭcatuskī.





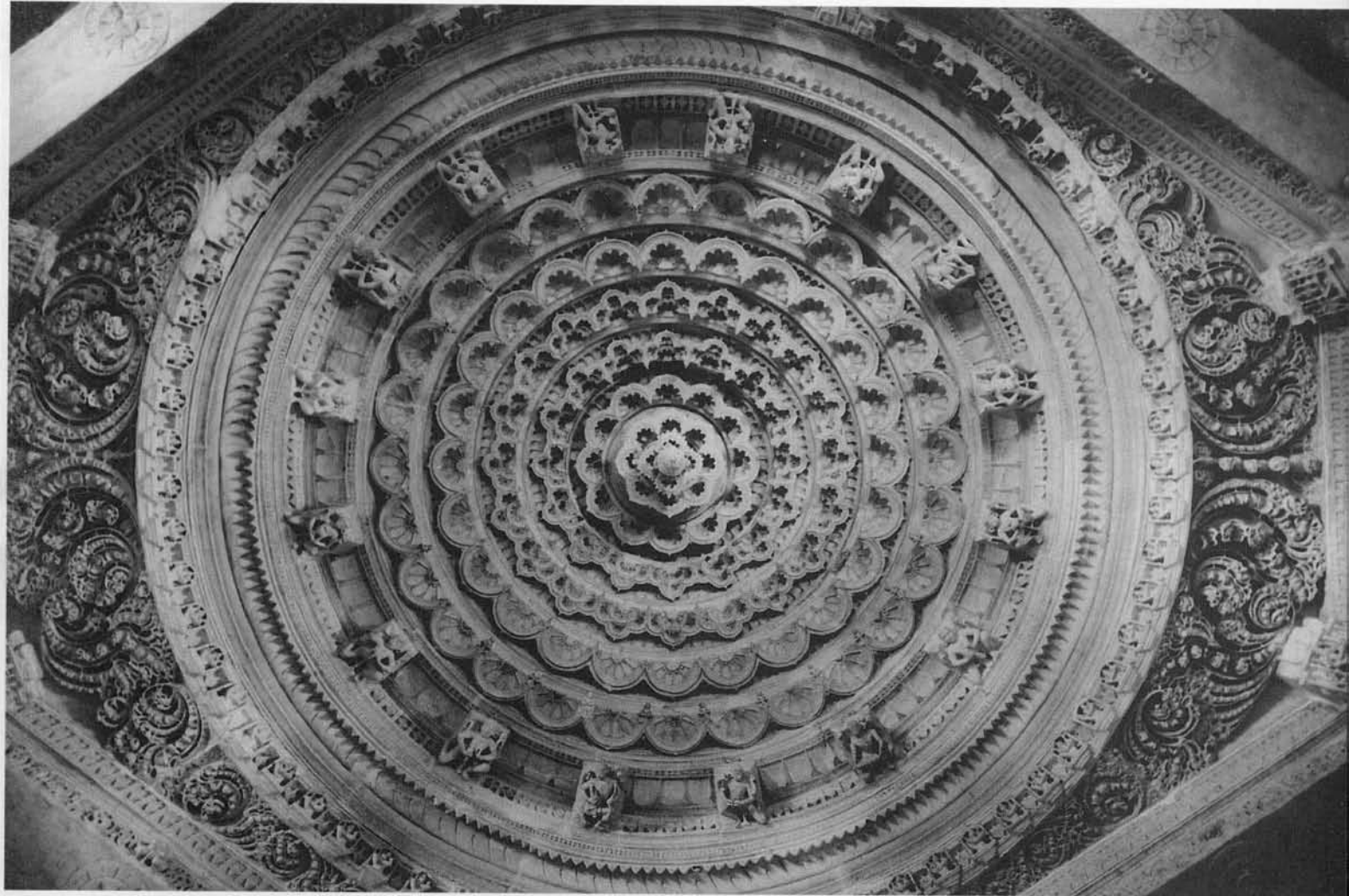
92. Śāntinātha temple, raṅgamaṇḍapa from east. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]



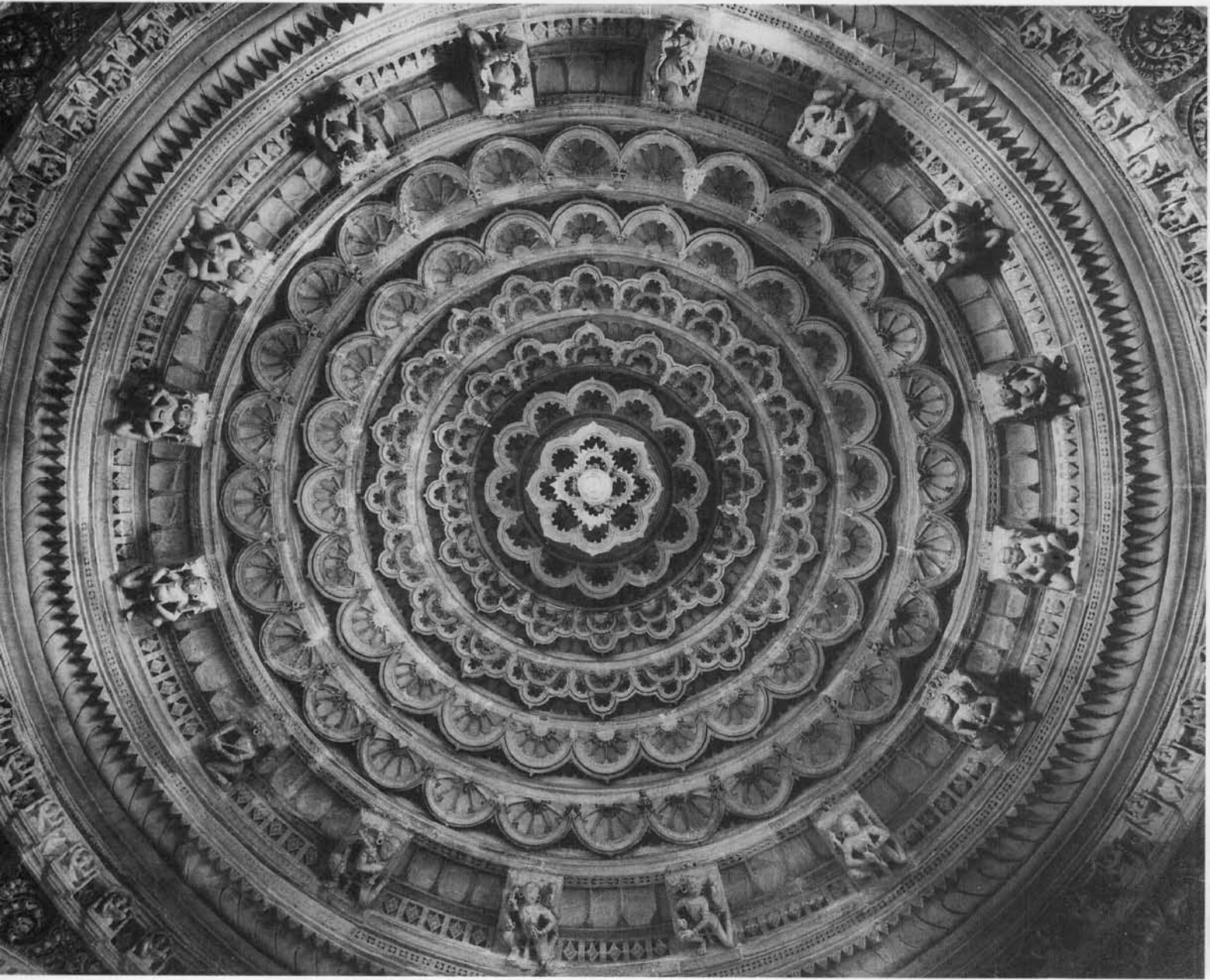
93. Śāntinātha temple, raṅgamaṇḍapa, bhadra-toraṇa, west.

94. Śāntinātha temple, raṅgamaṇḍapa, front four columns, north.

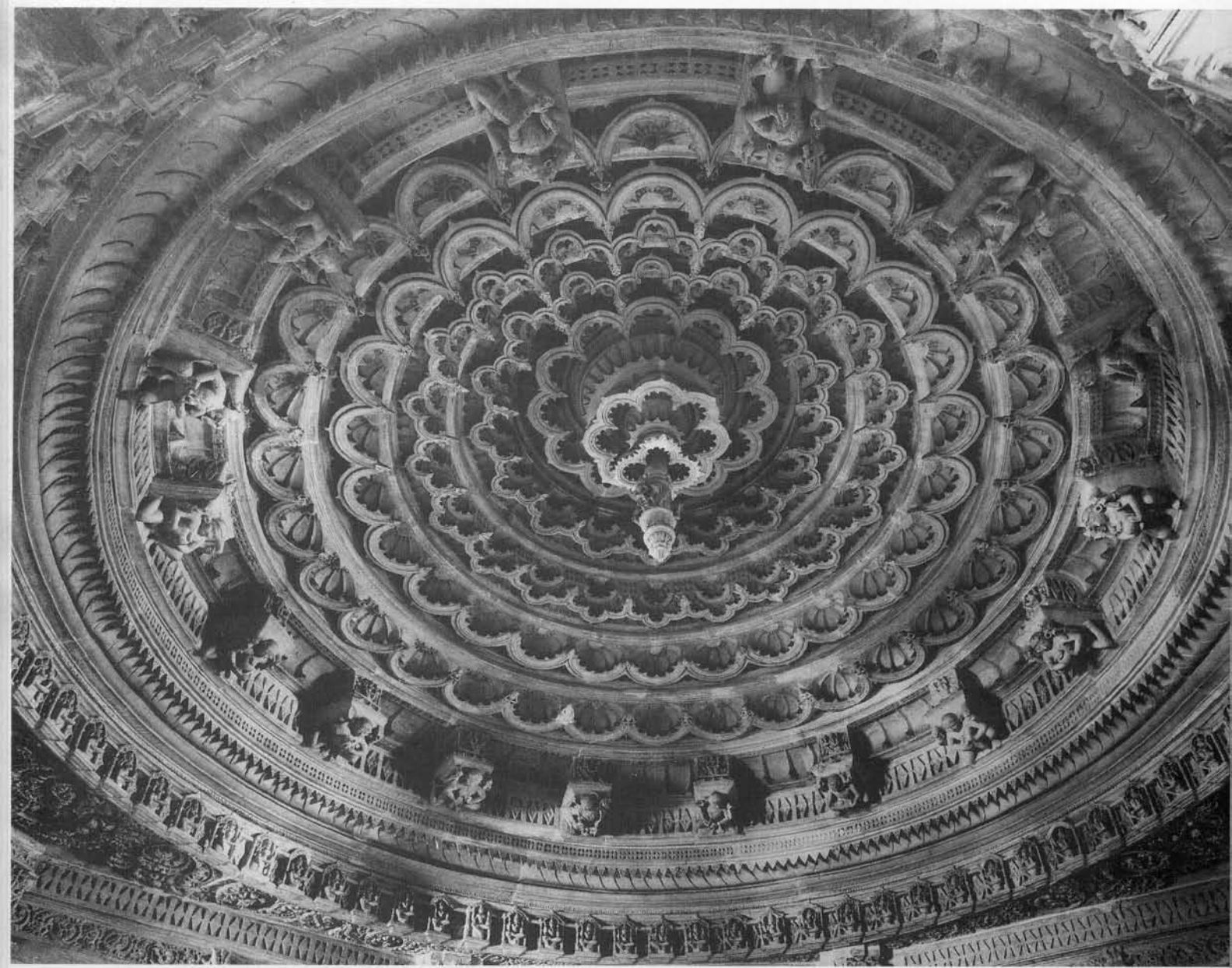




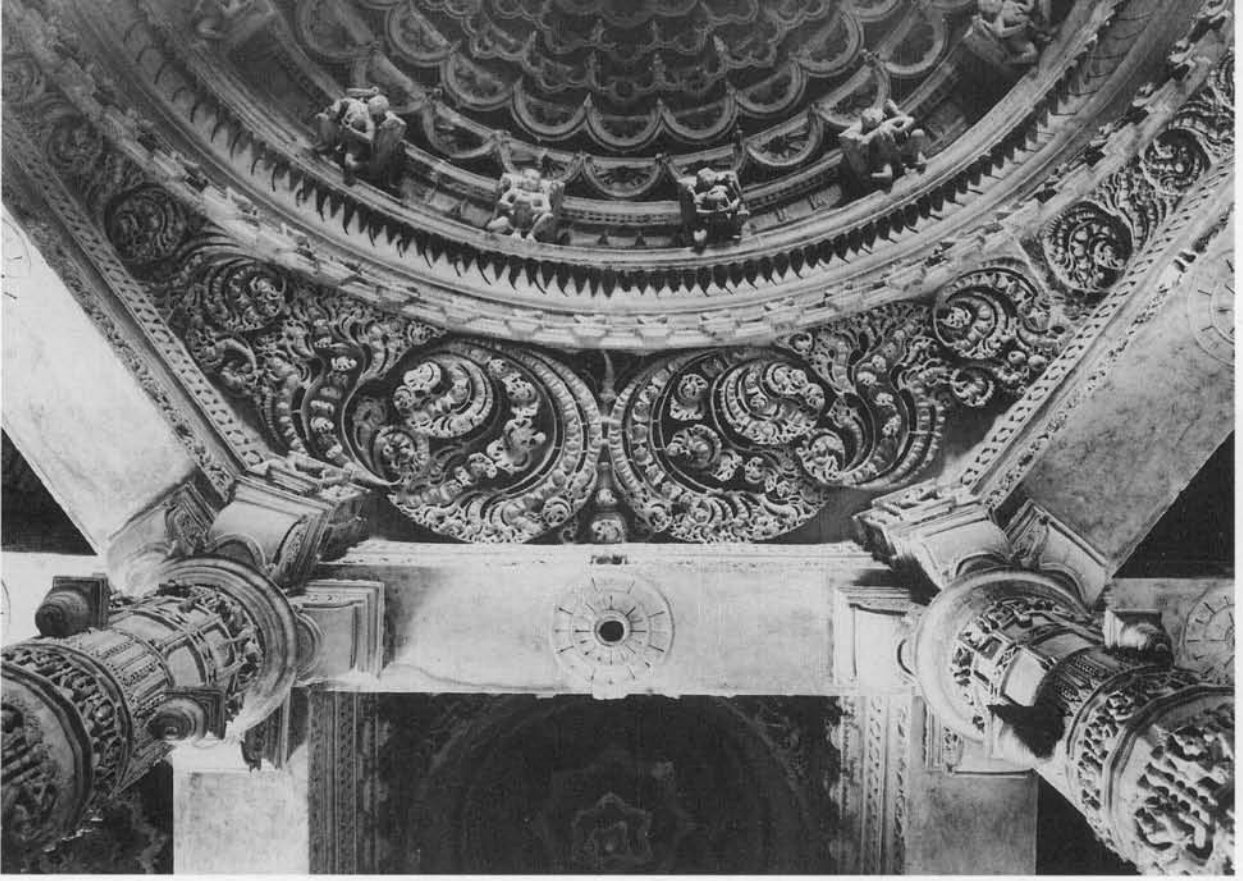
95. Śāntinātha temple, raṅgamaṇḍapa, karotaka containing Sabhāmandāraka vitāna, view from the floor. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]



96. Śāntinātha temple, raṅgamaṇḍapa, Sabhāmandāraka karoṭaka-vitāna, detail, view from the floor.



97. Śāntinātha temple, raṅgamaṇḍapa, Sabhāmandāraka karoṭaka-vitāna.

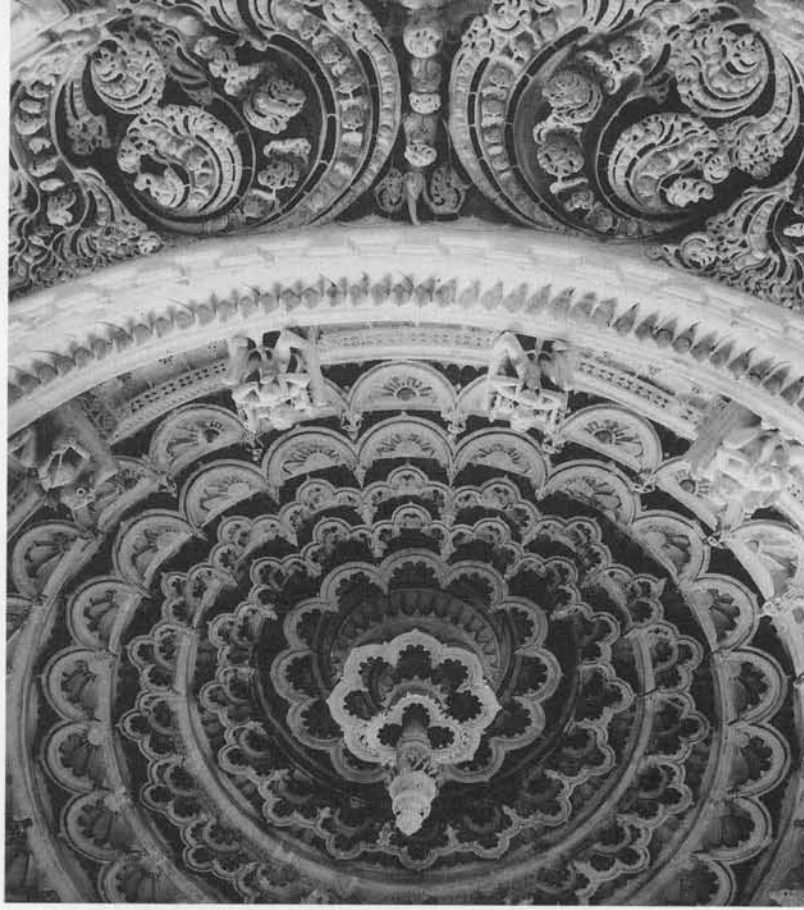


98. Śāntinātha temple, raṅgamaṇḍapa, ūrmivallī on the karotaka's soffit, south.

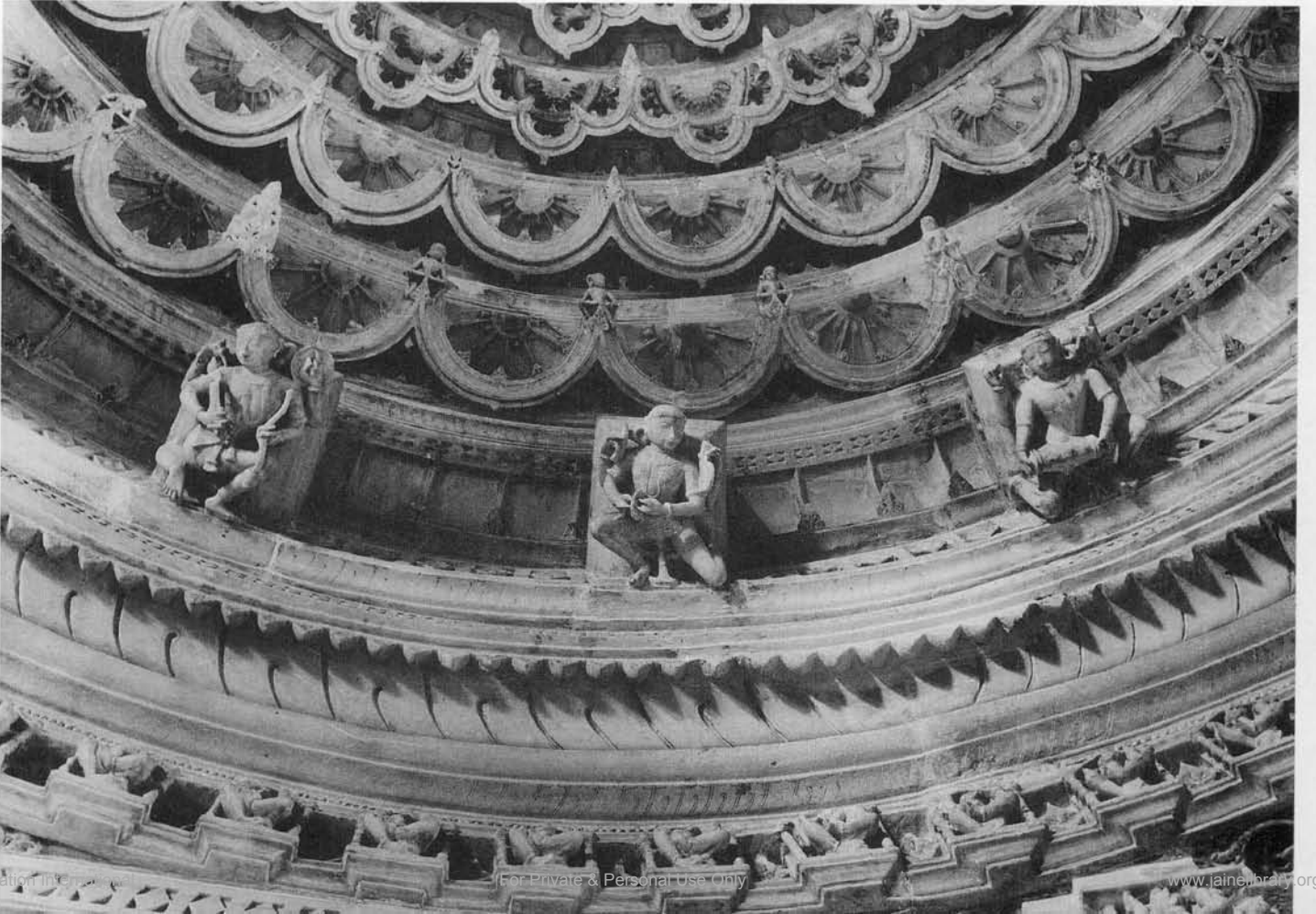
99. Śāntinātha temple, raṅgamaṇḍapa, ūrmivallī on the karotaka's margin-soffit, north.

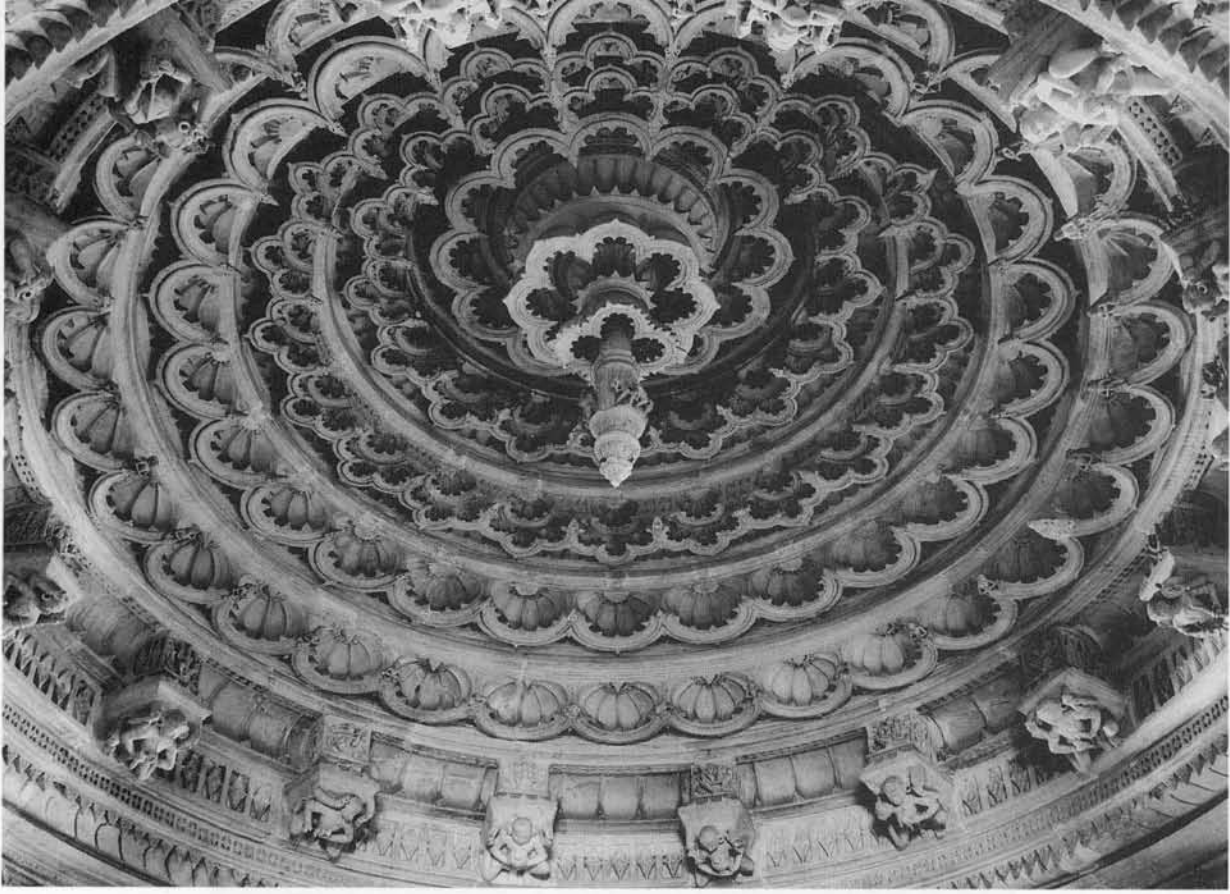


100. Śāntinātha temple, raṅgamaṇḍapa, ūrmivallī on the karṇāṭaka's margin-soffit, detail, north. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]



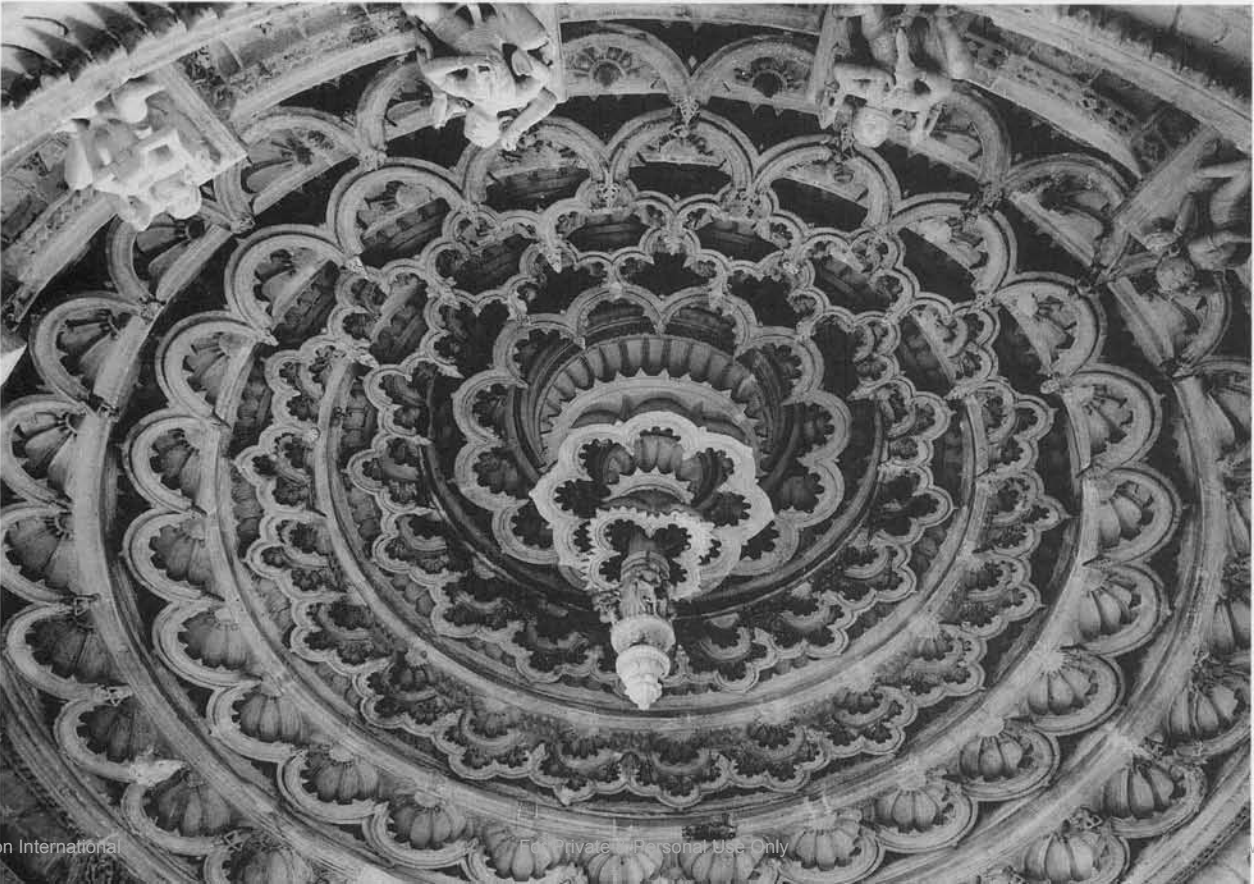
101. Śāntinātha temple, raṅgamaṇḍapa, Sabhāmandāraka karṇāṭaka-vitāna, vidyādhara-brackets and other details of the ceiling.





102. Śāntinātha temple, raṅgamaṇḍapa, Sabhāmandāraka karoṭaka-vitāna, another view.
[Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

103. Śāntinātha temple, raṅgamaṇḍapa, Sabhāmandāraka karoṭaka-vitāna, central part, closer view. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]



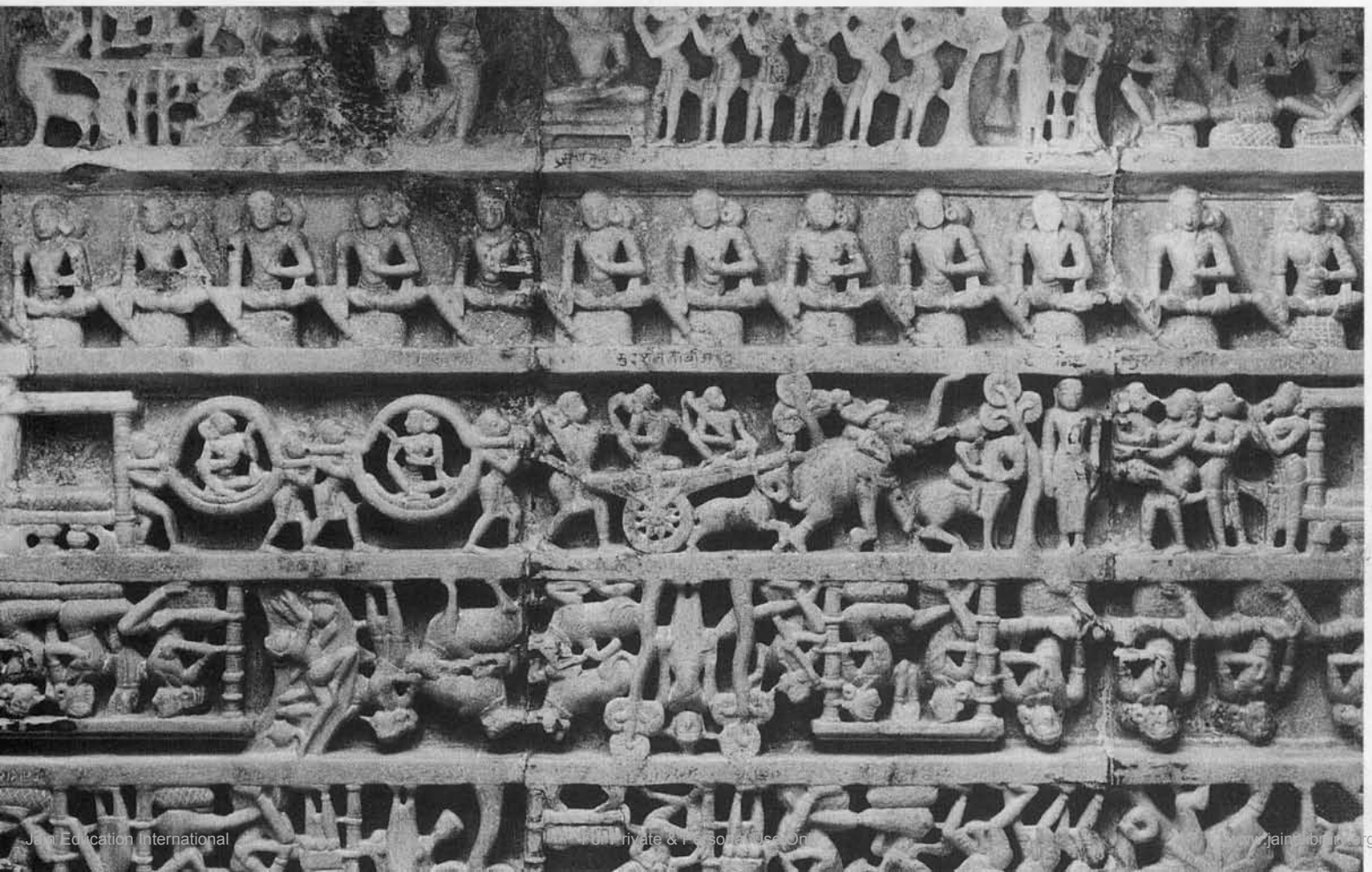
104. Śāntinātha temple, raṅgamaṇḍapa, Sabhāmandāraka karoṭaka-vitāna, kola courses and lambana, closer view.

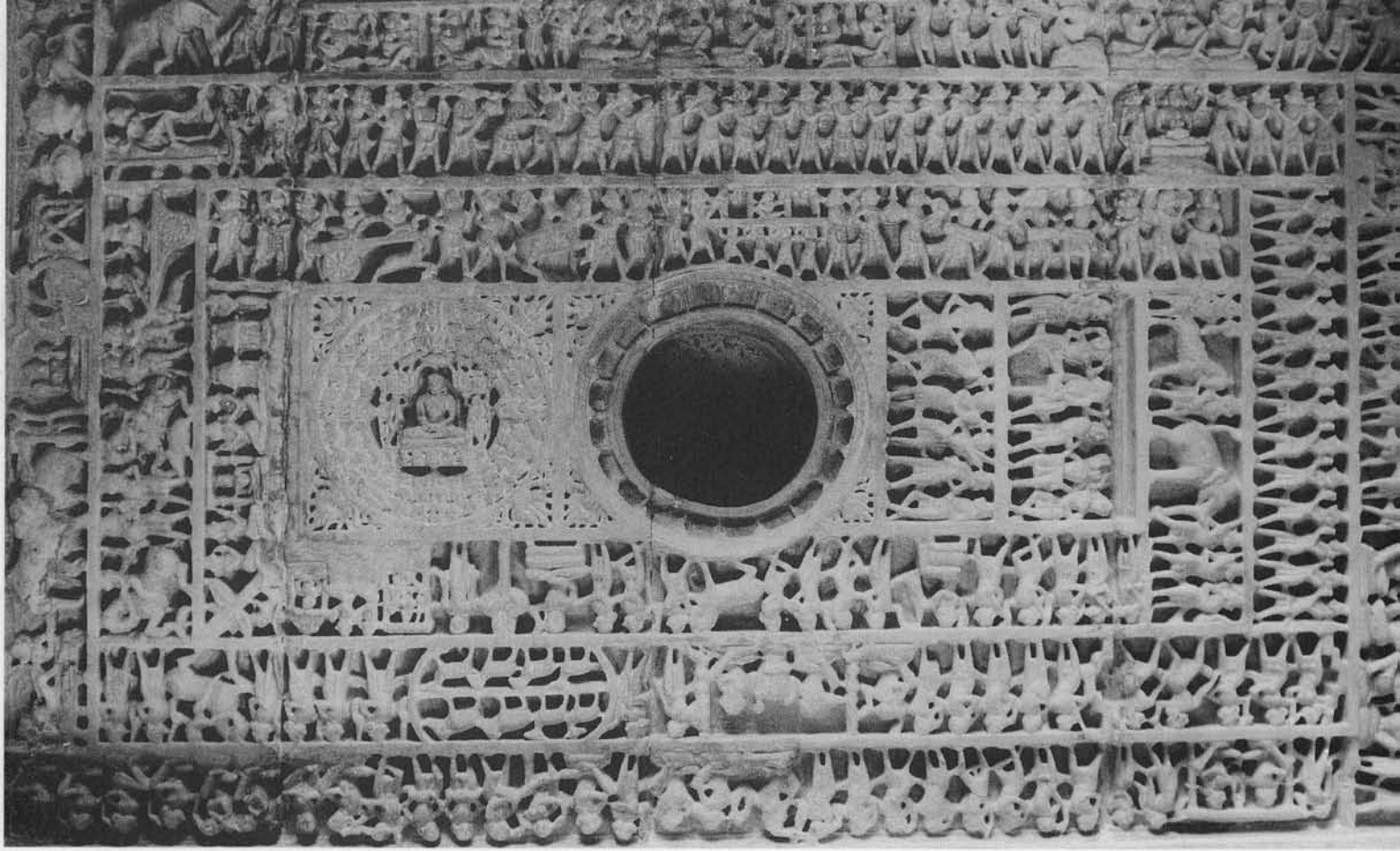




105. Śāntinātha temple, raṅgamaṇḍapa, western flank, first bay, Samatala ceiling. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

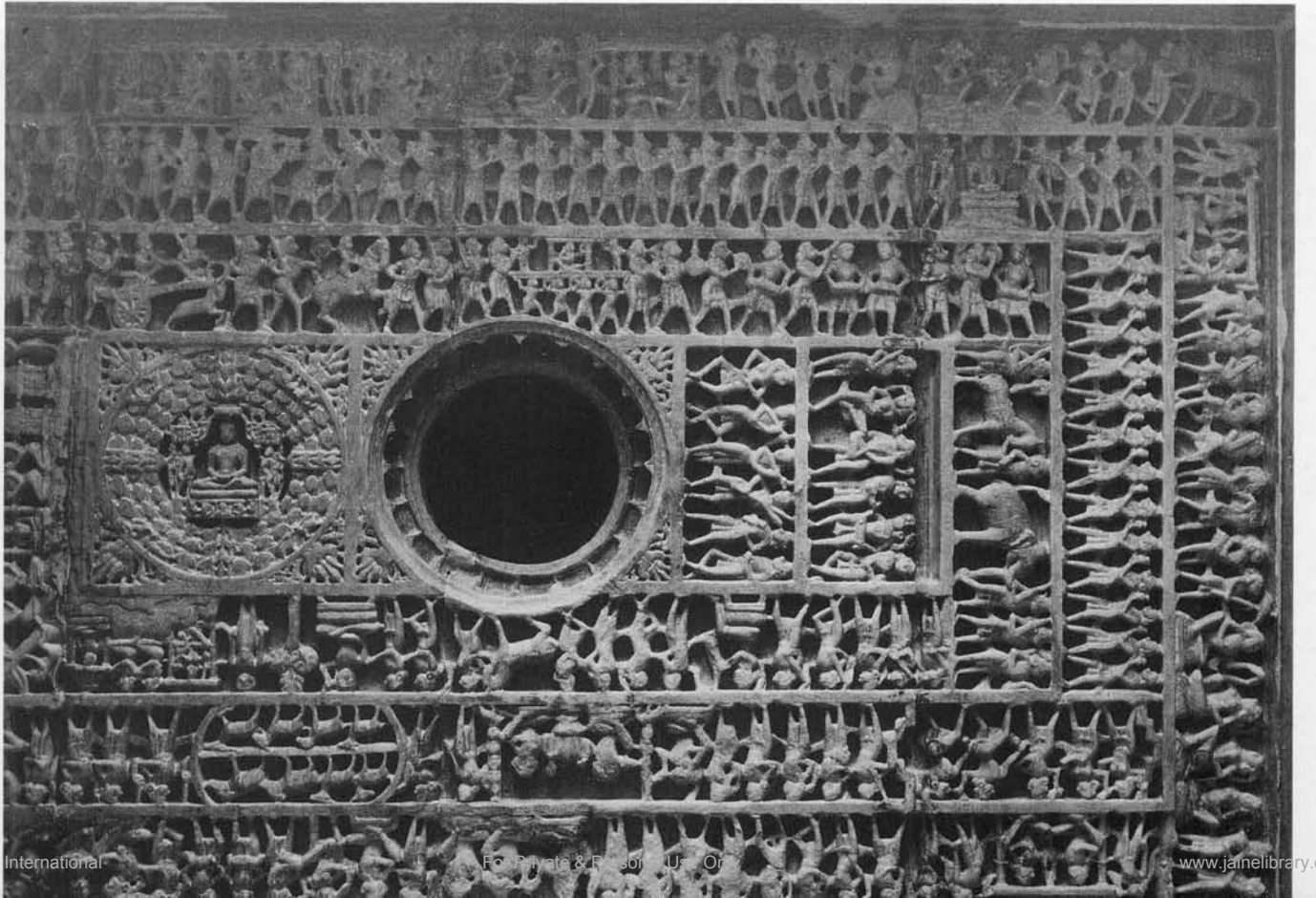
106. Śāntinātha temple, raṅgamaṇḍapa, western flank, first bay, Samatala ceiling, detail.

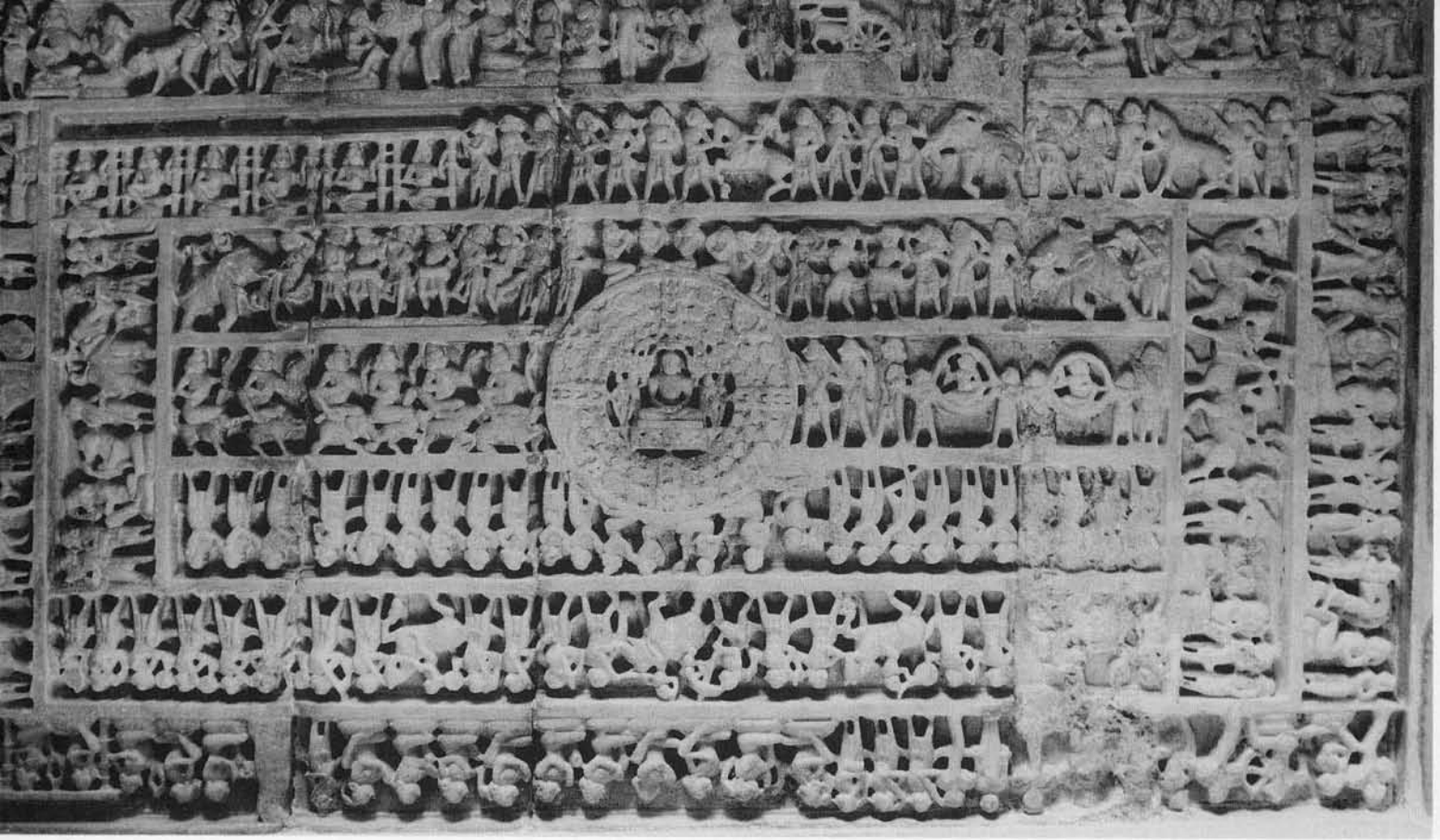




107. Śāntinātha temple, raṅgamaṇḍapa, western flank, second bay, Samatala ceiling. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

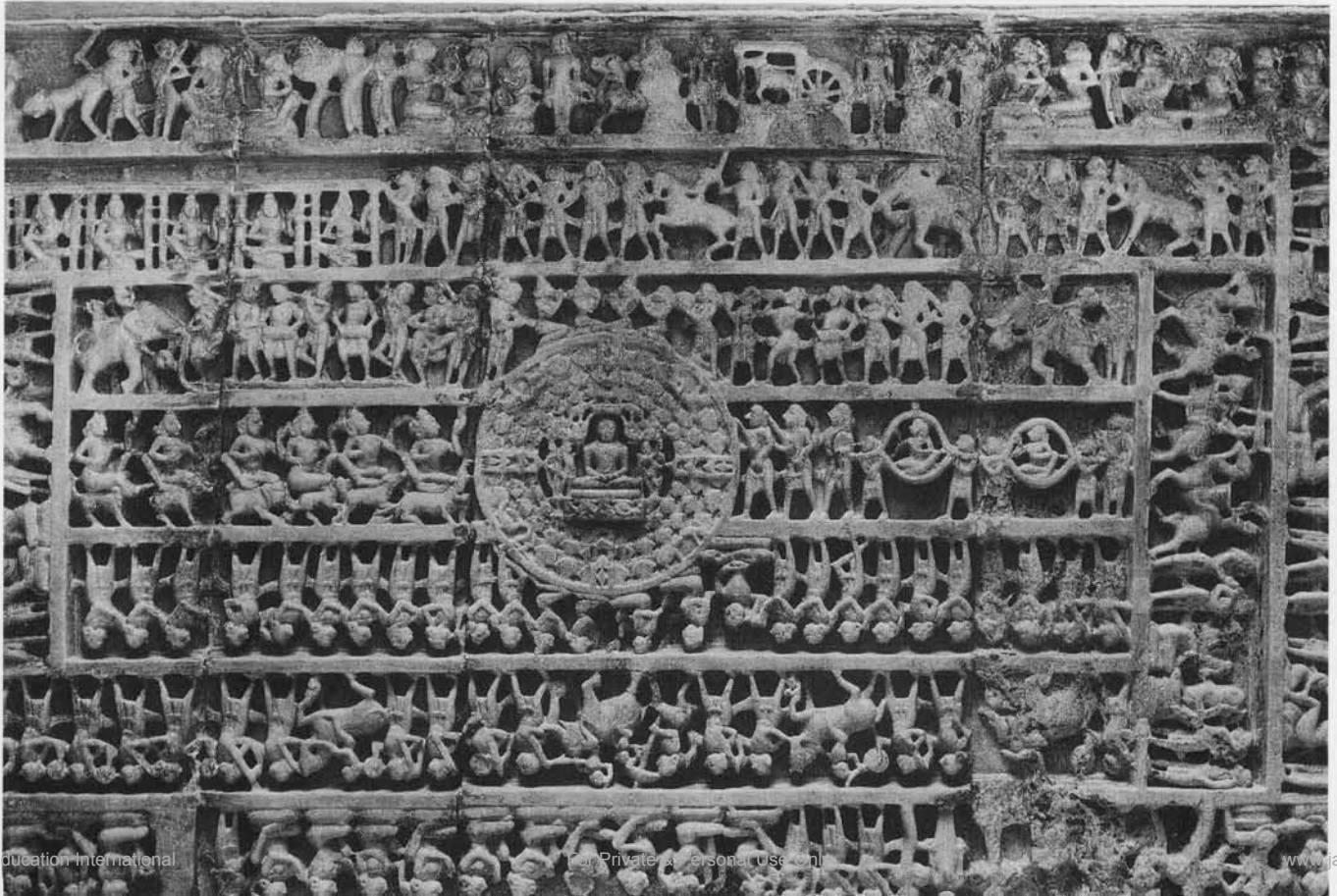
108. Śāntinātha temple, raṅgamaṇḍapa, western flank, second bay, Samatala ceiling, detail.

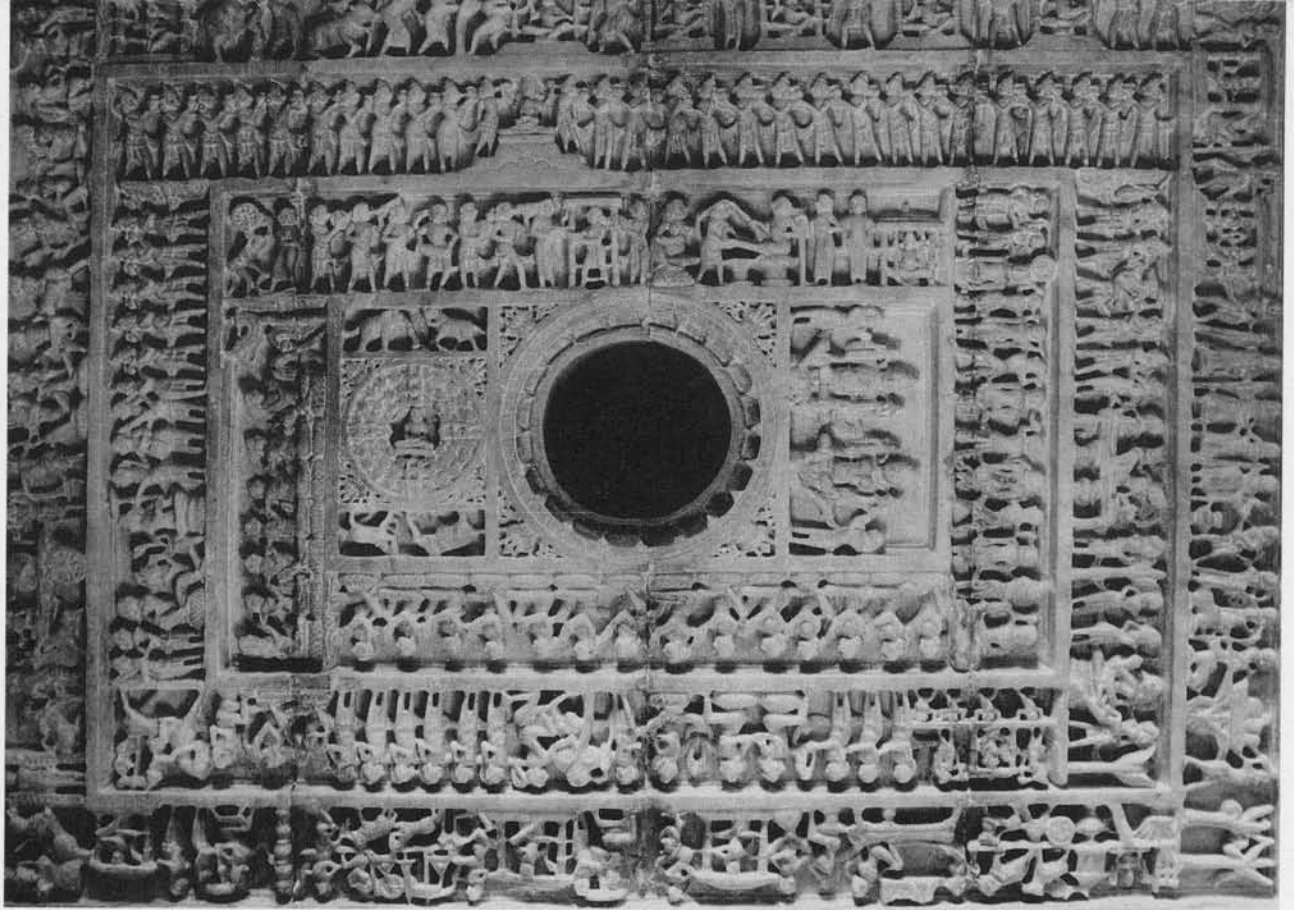




109. Śāntinātha temple, raṅgamaṇḍapa, western flank, third bay, Samatala ceiling. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

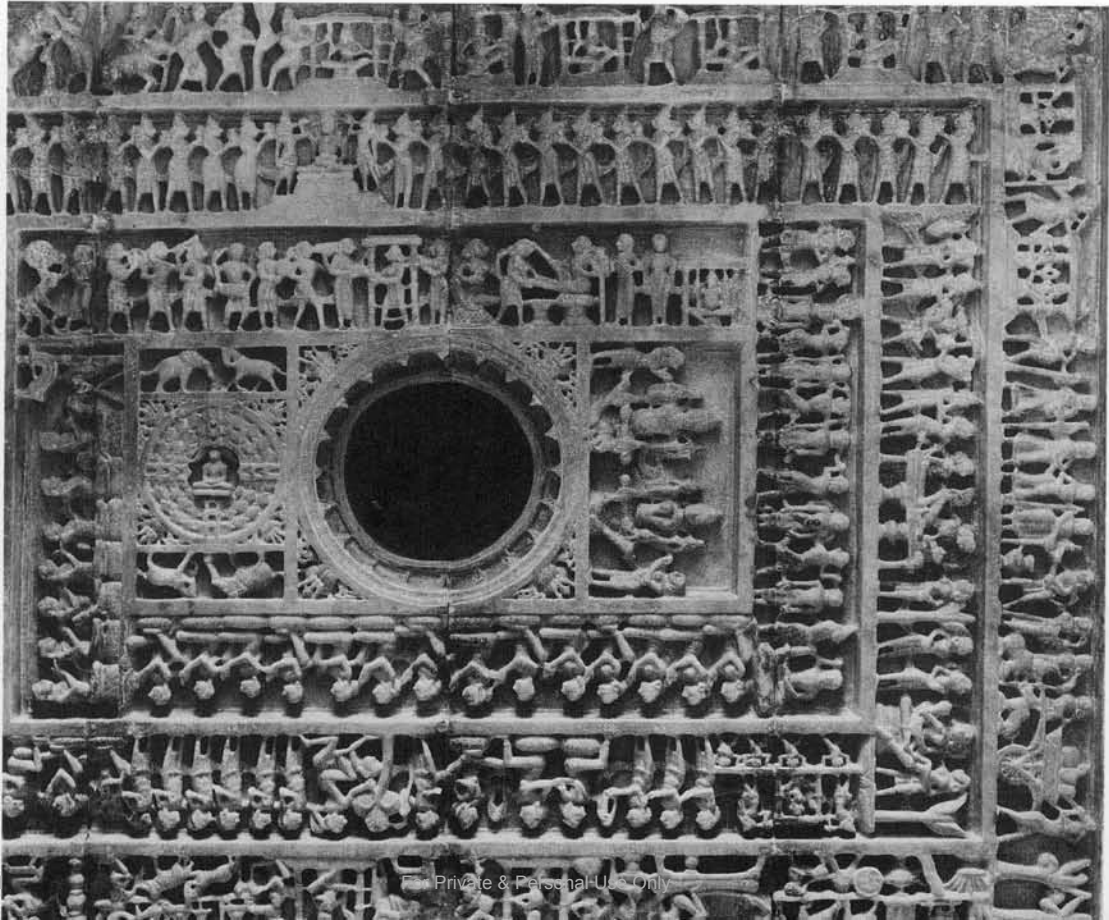
110. Śāntinātha temple, raṅgamaṇḍapa, western flank, third bay, Samatala ceiling, detail.

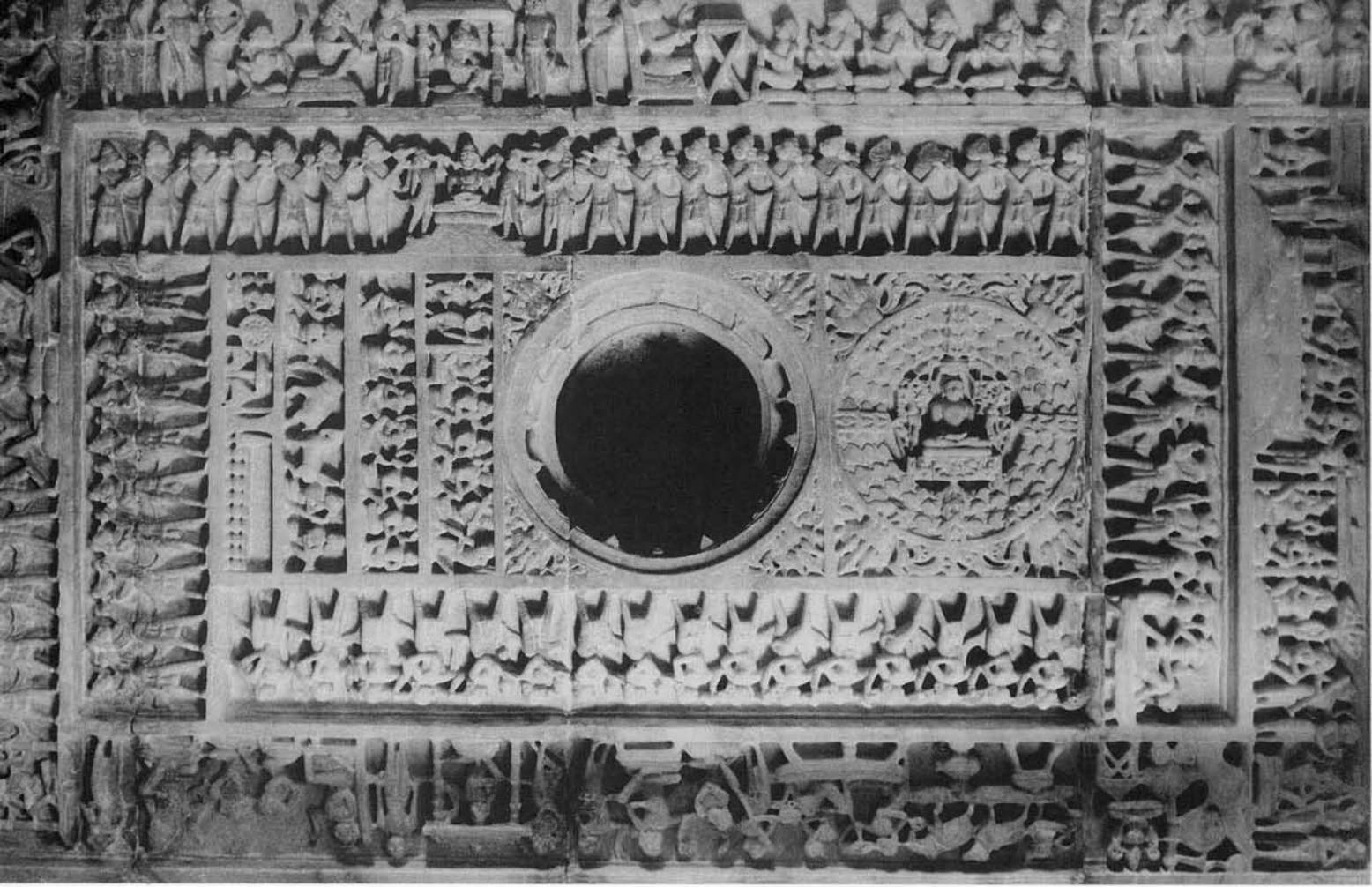




111. Śāntinātha temple, raṅgamaṇḍapa, western flank, fourth bay, Samatala ceiling. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

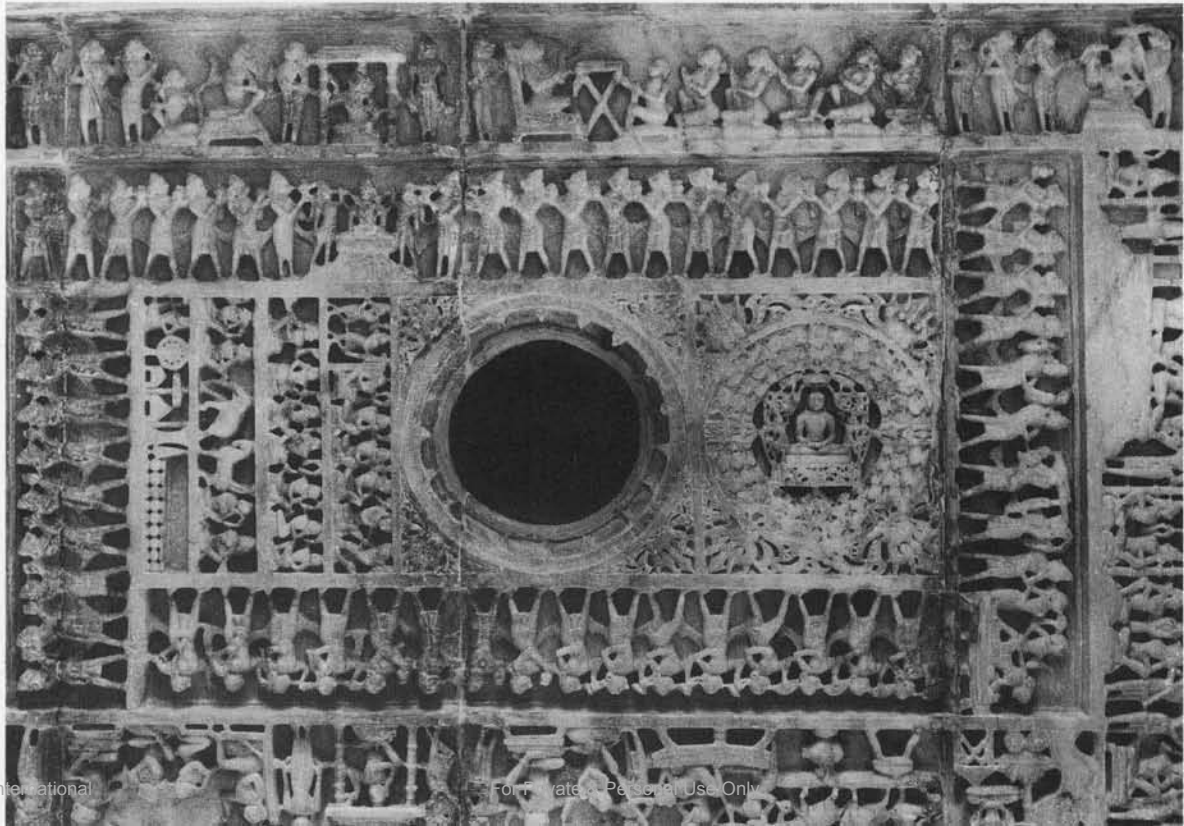
112. Śāntinātha temple, raṅgamaṇḍapa, western flank, fourth bay, Samatala ceiling, detail.

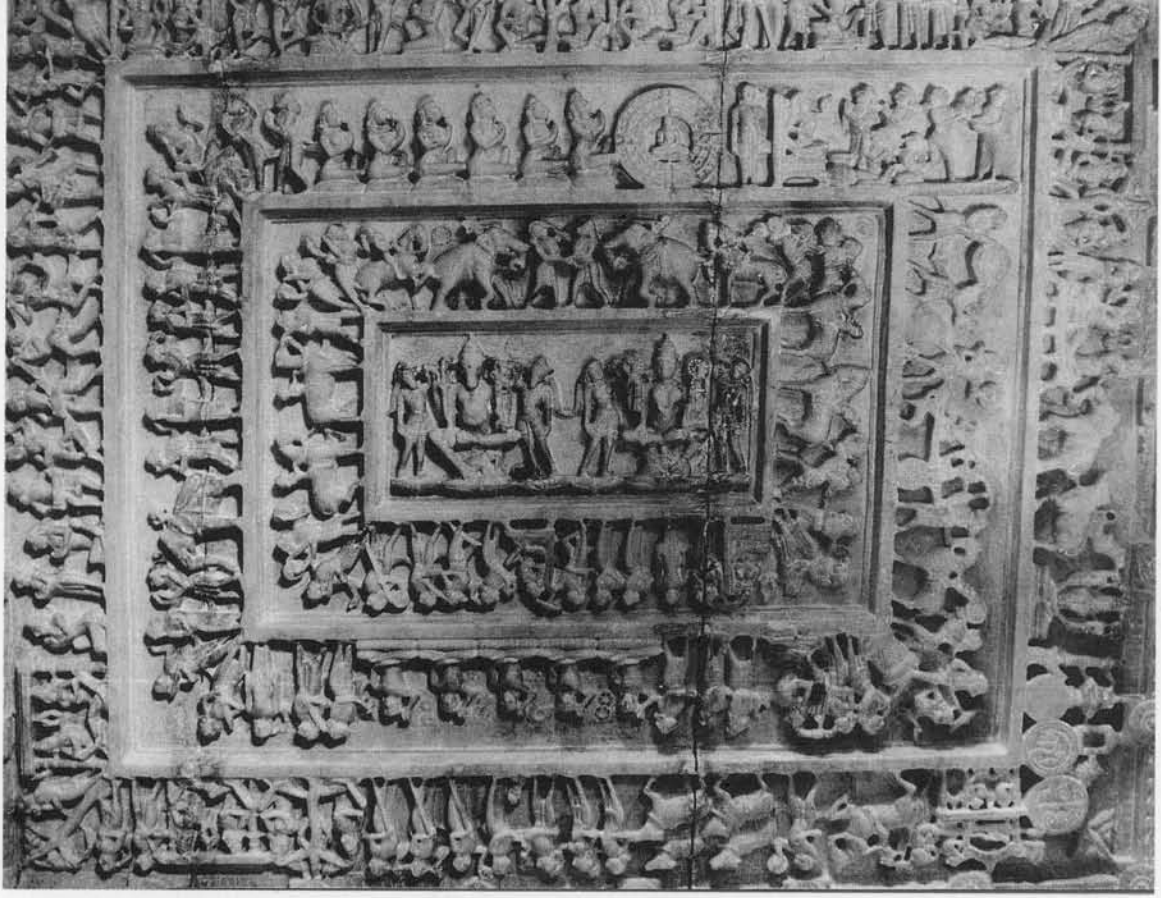




113. Śāntinātha temple, raṅgamaṇḍapa, western flank, fifth bay, Samatala ceiling. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

114. Śāntinātha temple, raṅgamaṇḍapa, western flank, fifth bay, Samatala ceiling, detail.

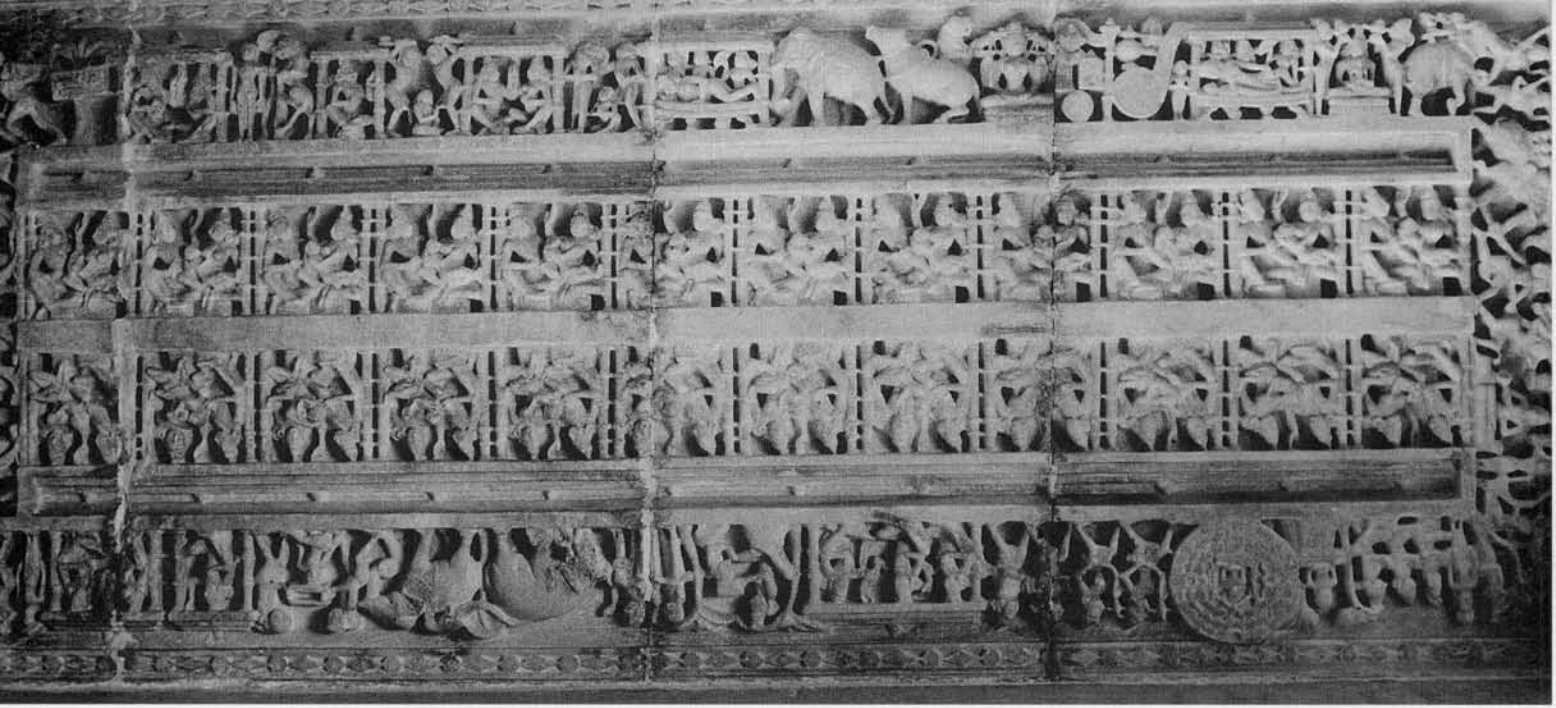




115. Śāntinātha temple, raṅgamaṇḍapa, western flank, sixth bay, Samatala ceiling.
[Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

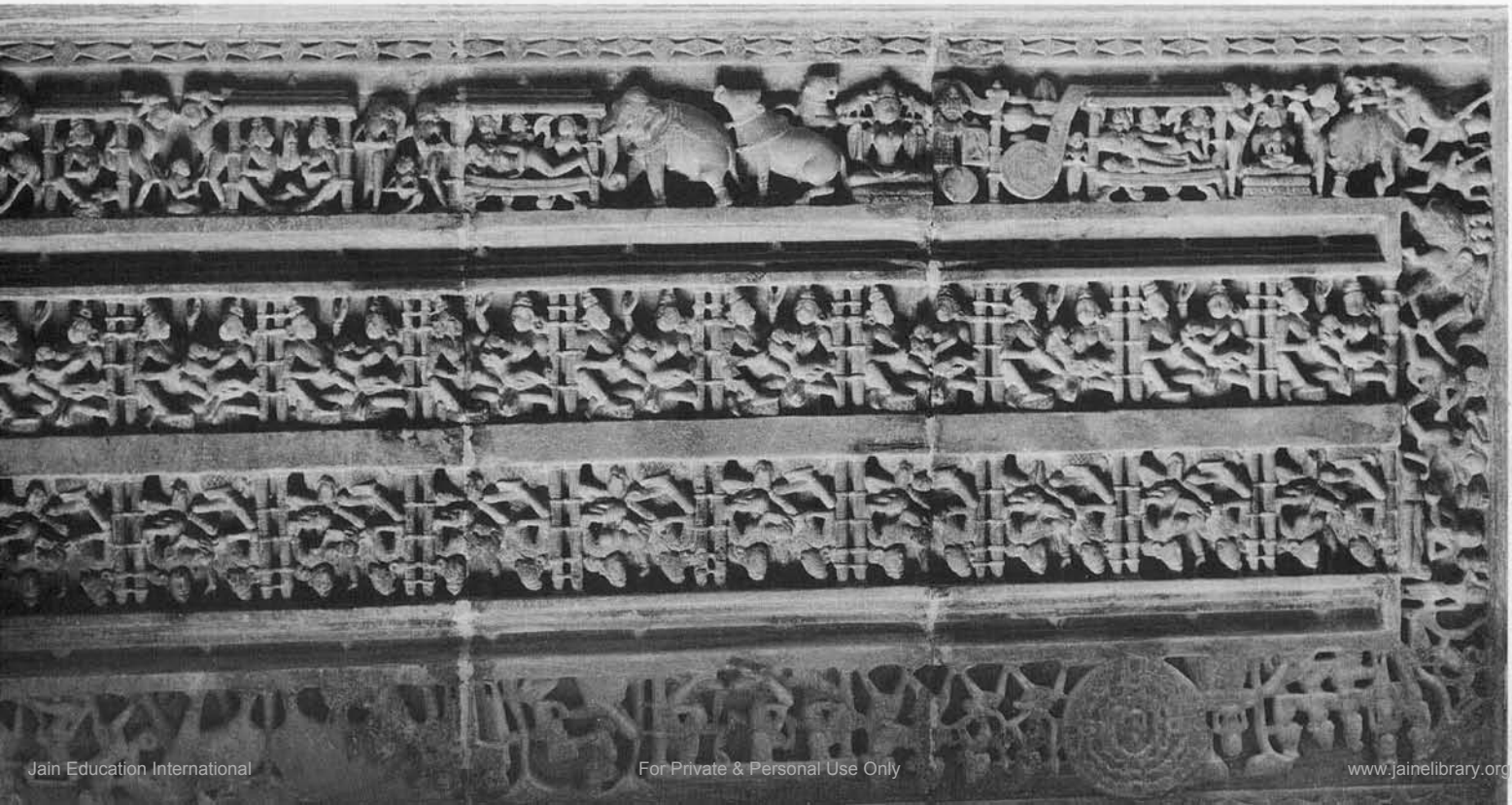
116. Śāntinātha temple, raṅgamaṇḍapa, western flank, sixth bay, Samatala ceiling, detail.





117. Śāntinātha temple, raṅgamaṇḍapa, eastern flank, first bay, Samatala ceiling. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

118. Śāntinātha temple, raṅgamaṇḍapa, eastern flank, first bay, Samatala ceiling, detail.



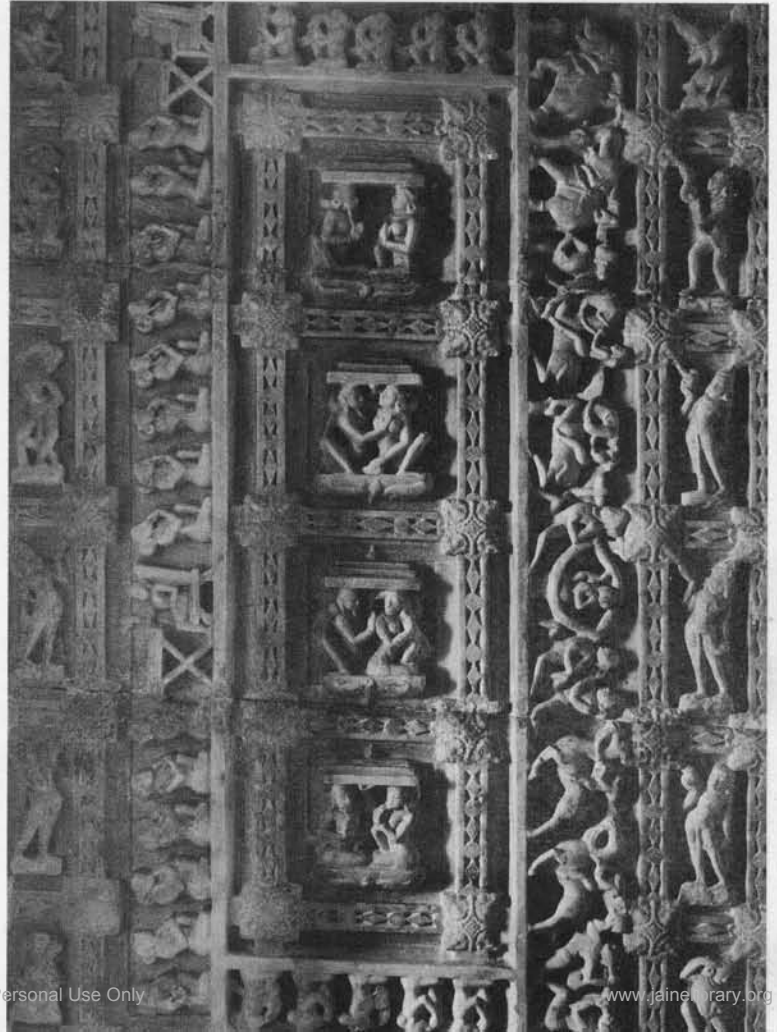
119. Śāntinātha temple, raṅgamaṇḍapa, eastern flank, second bay, Samatala ceiling, detail.

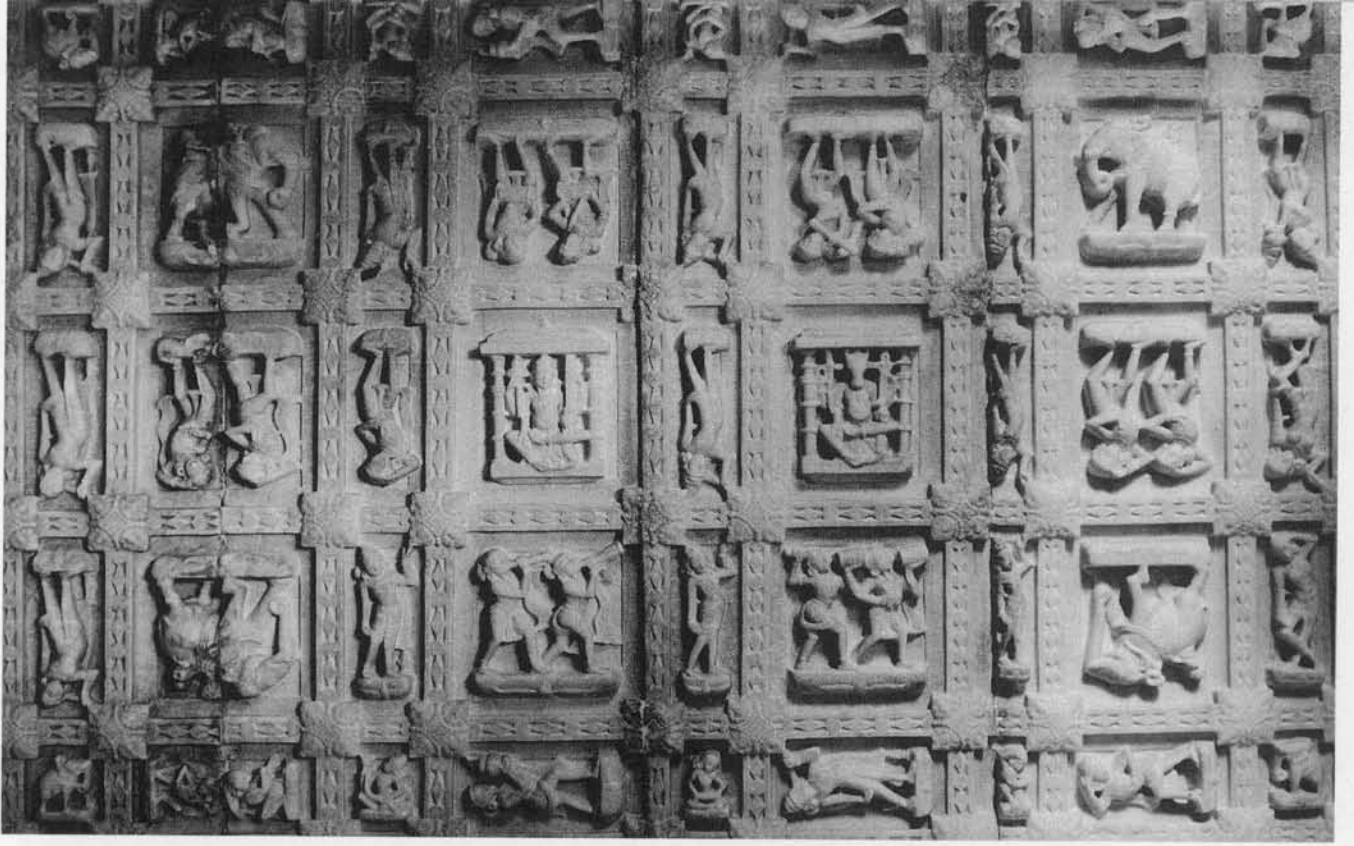




120. Śāntinātha temple, raṅgamaṇḍapa, eastern flank, third bay, Samatala ceiling.
[Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

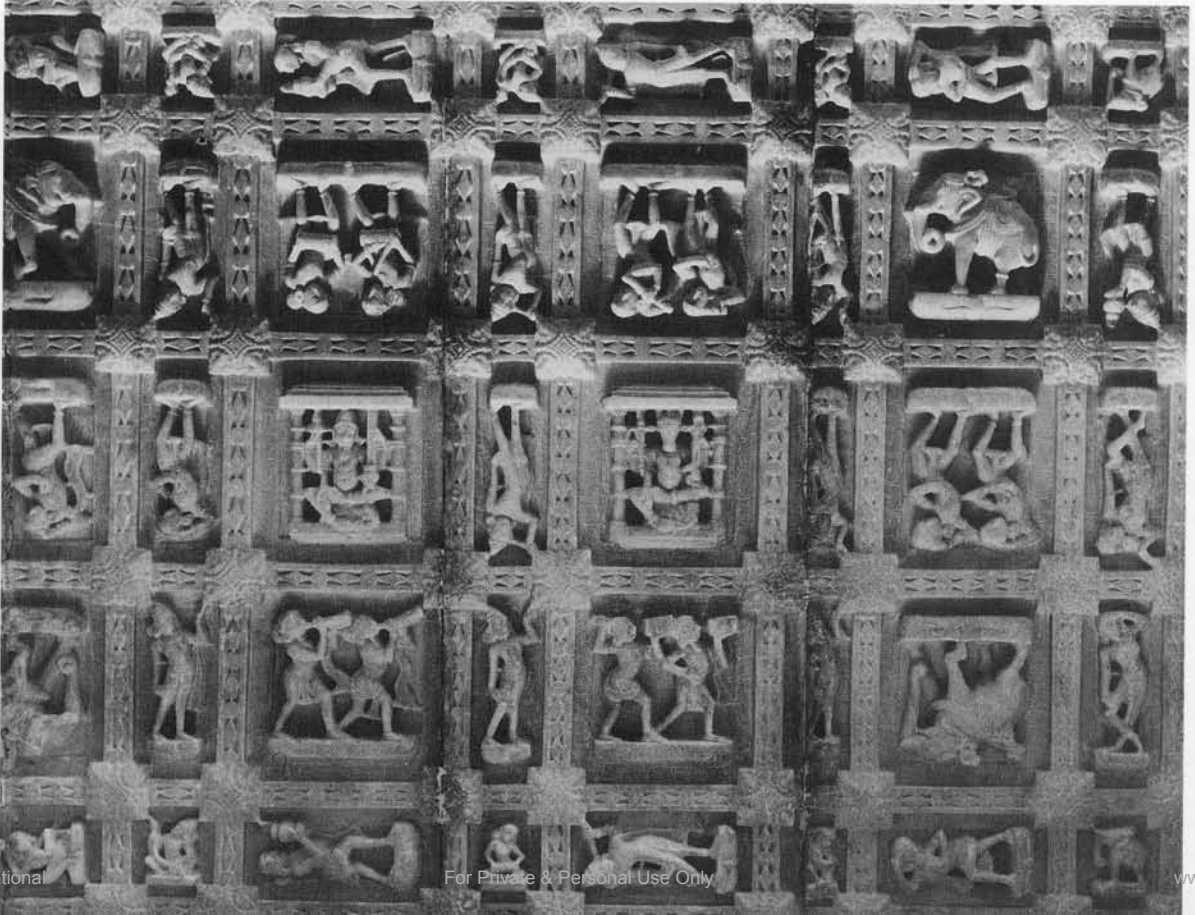
121. Śāntinātha temple, raṅgamaṇḍapa, eastern flank, third bay, Samatala ceiling, detail.

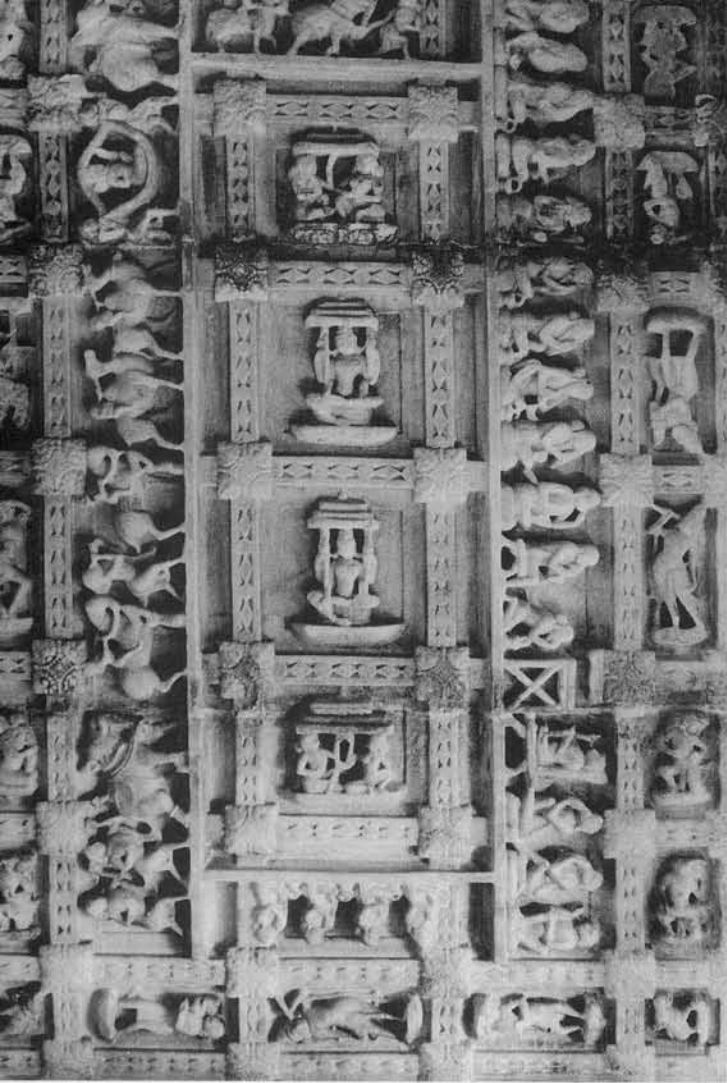




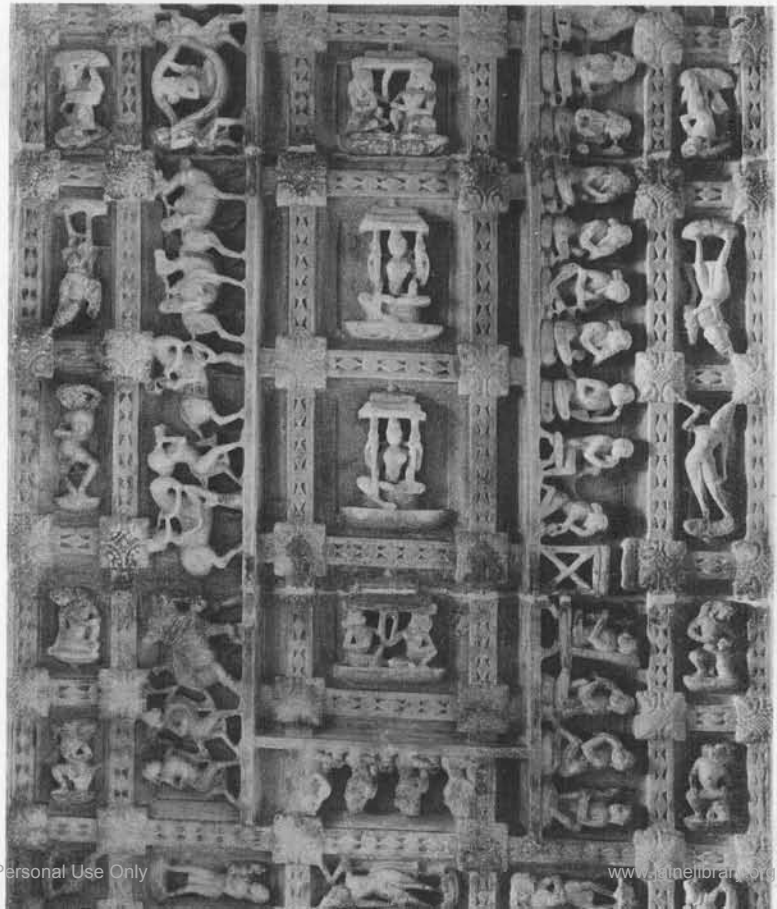
122. Śāntinātha temple, raṅgamaṇḍapa, eastern flank, fourth bay, Samatala ceiling. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

123. Śāntinātha temple, raṅgamaṇḍapa, eastern flank, fourth bay, Samatala ceiling, detail.





124. Śāntinātha temple, raṅgamaṇḍapa,
eastern flank, fifth bay, Samatala ceiling.
[Courtesy: Shardaben Chimanbhai
Educational Research Centre, Ahmedabad.]



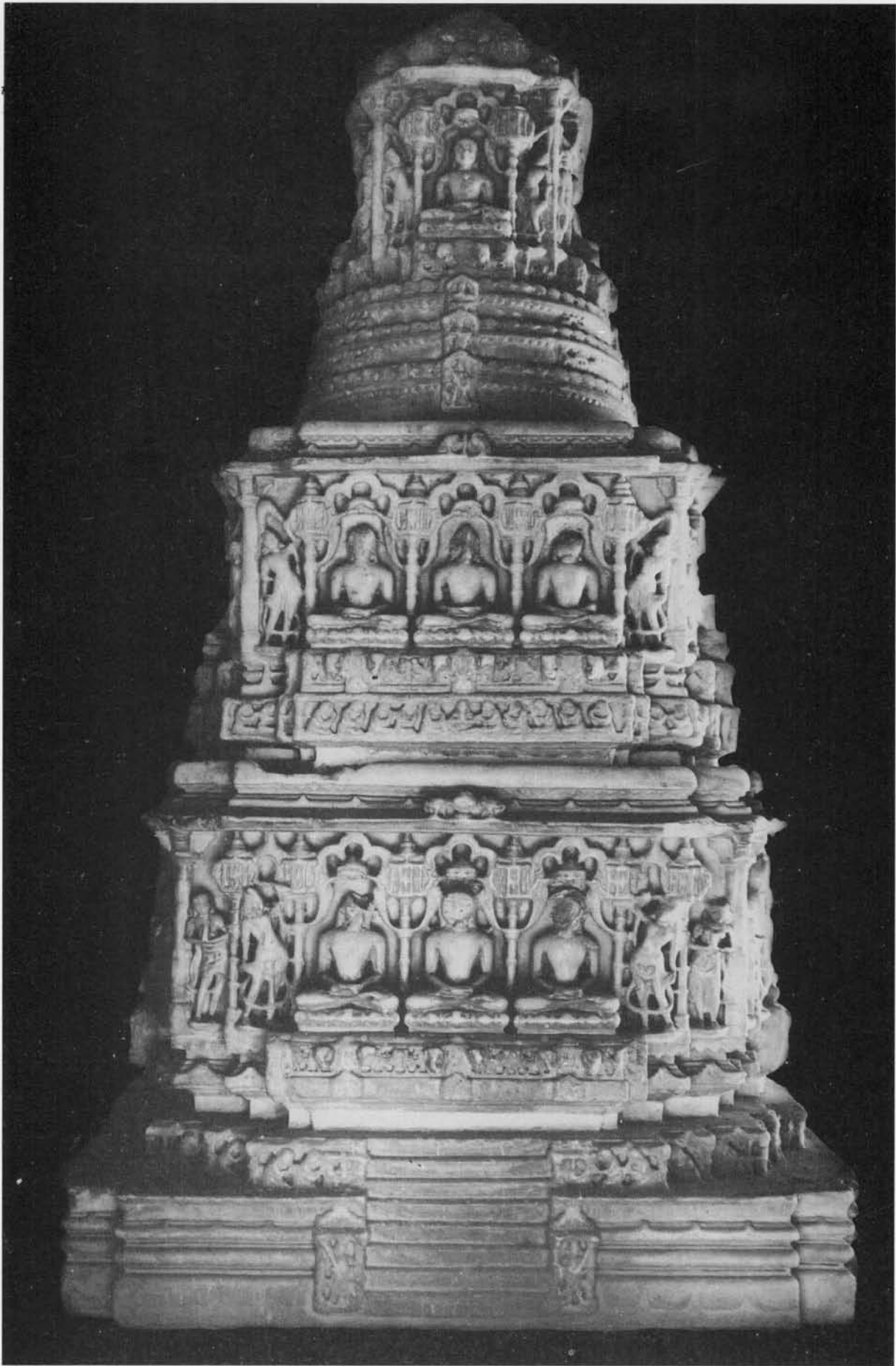
125. Śāntinātha temple, raṅgamaṇḍapa,
eastern flank, fifth bay, Samatala
ceiling, detail.



126. Śāntinātha temple, raṅgamaṇḍapa, eastern flank, sixth bay, Samatala ceiling, detail.
[Courtesy: Shardaben Chimanhbai Educational Research Centre, Ahmedabad.]



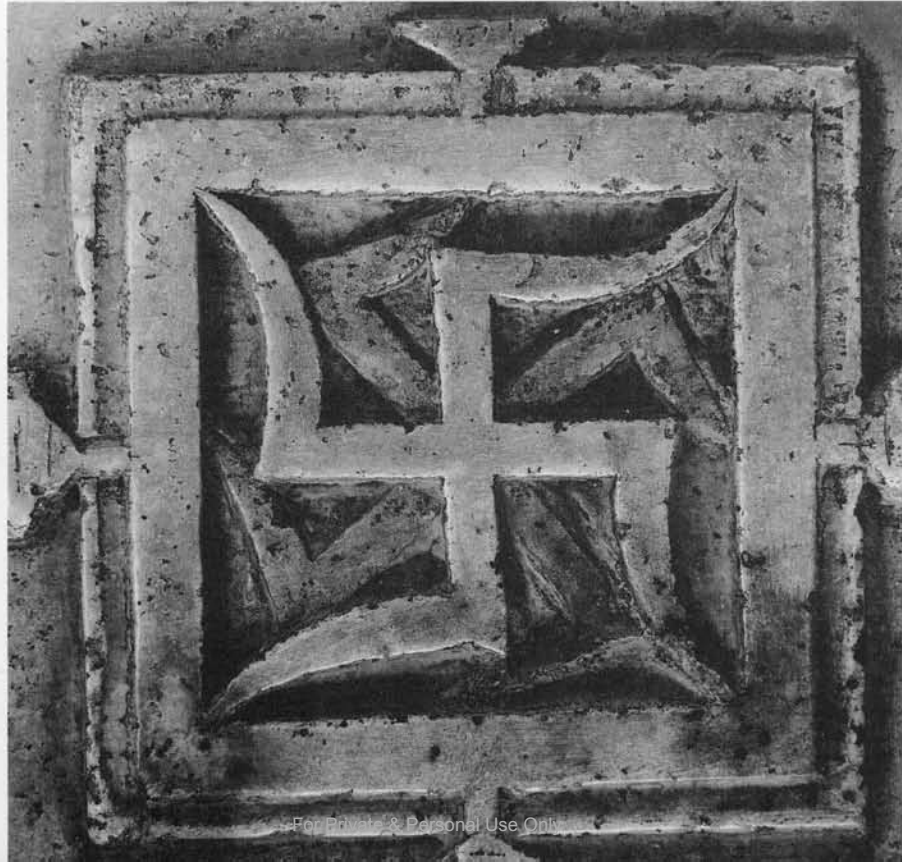
127. Śāntinātha temple,
Aṣṭāpada-kulikā,
Aṣṭāpada. A.D. 1206.
[Courtesy: Shardaben
Chimanhbai
Educational Research
Centre, Ahmedabad.]



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



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



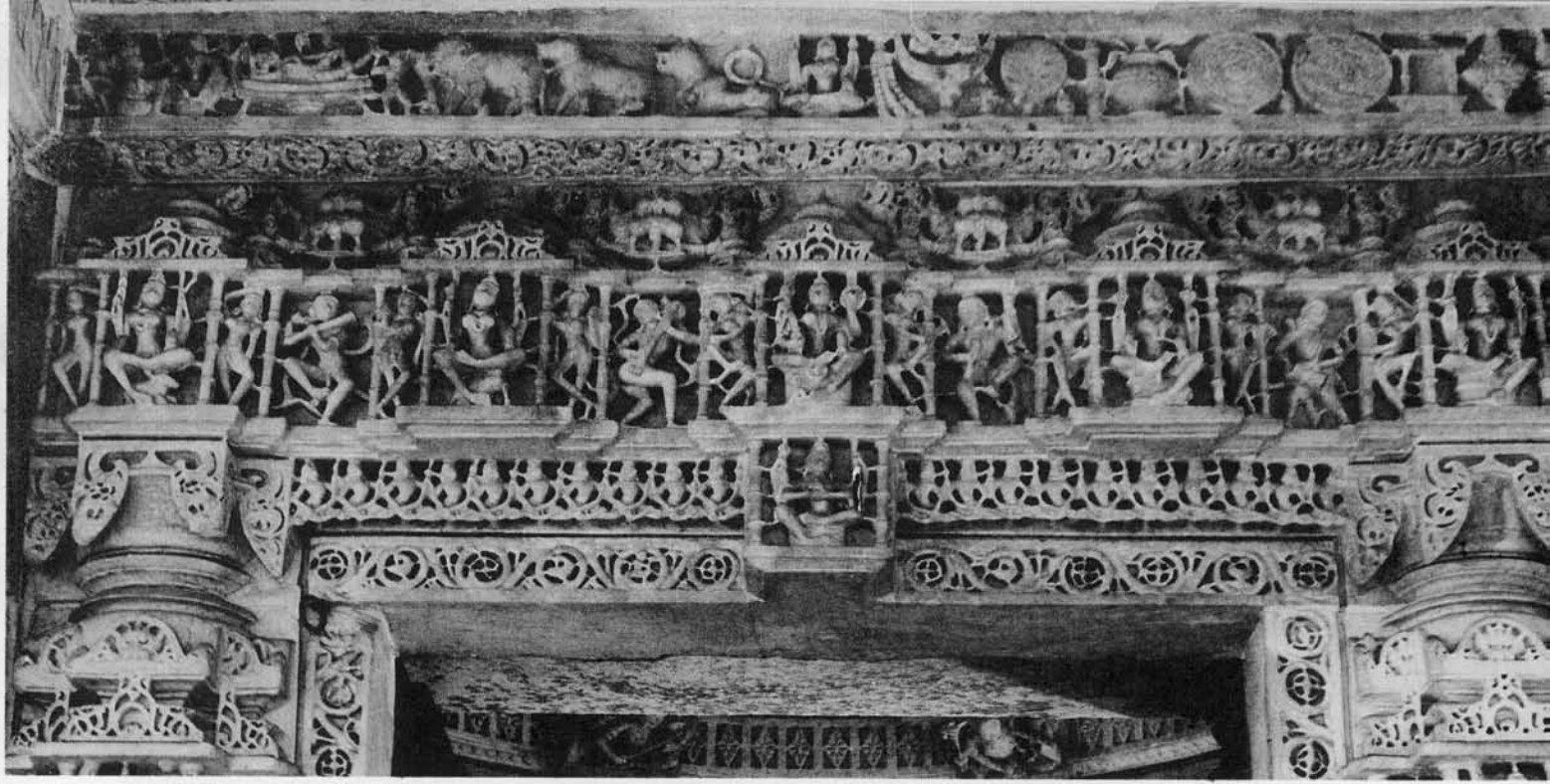
130. Śāntinātha temple, mukhālinda before the raṅgamaṇḍapa, floor, rotating Swastika symbol. [Courtesy: Shardaben Chimanhai Educational Research Centre, Ahmedabad.]



132. Pārśvanātha temple, mūlaprāsāda, śikhara from southeast.

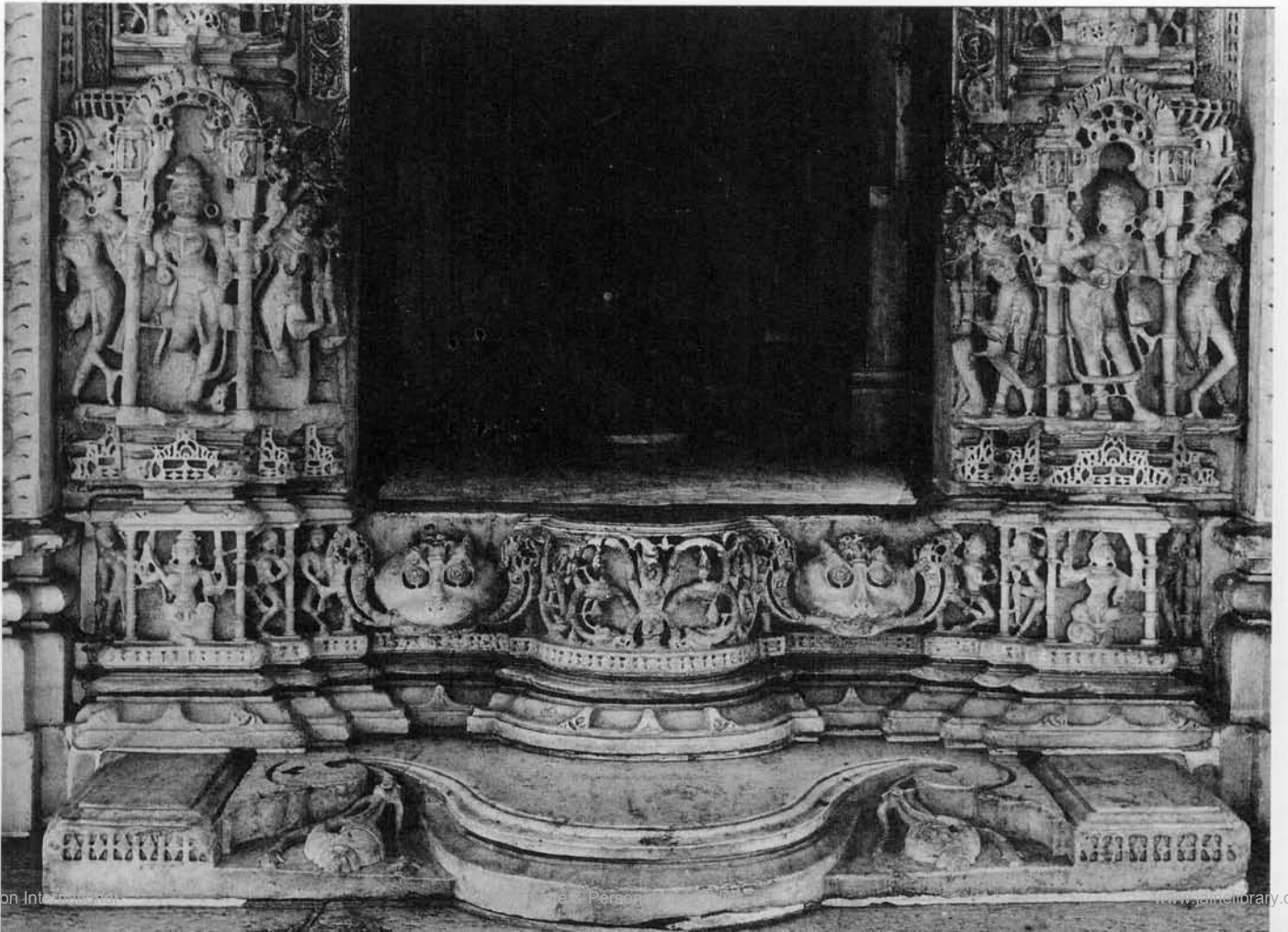
131. Kumbhāriyā. Pārśvanātha temple, mūlaprāsāda, śikhara from south. Maru-Gurjara style. C. A.D. 1100.





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

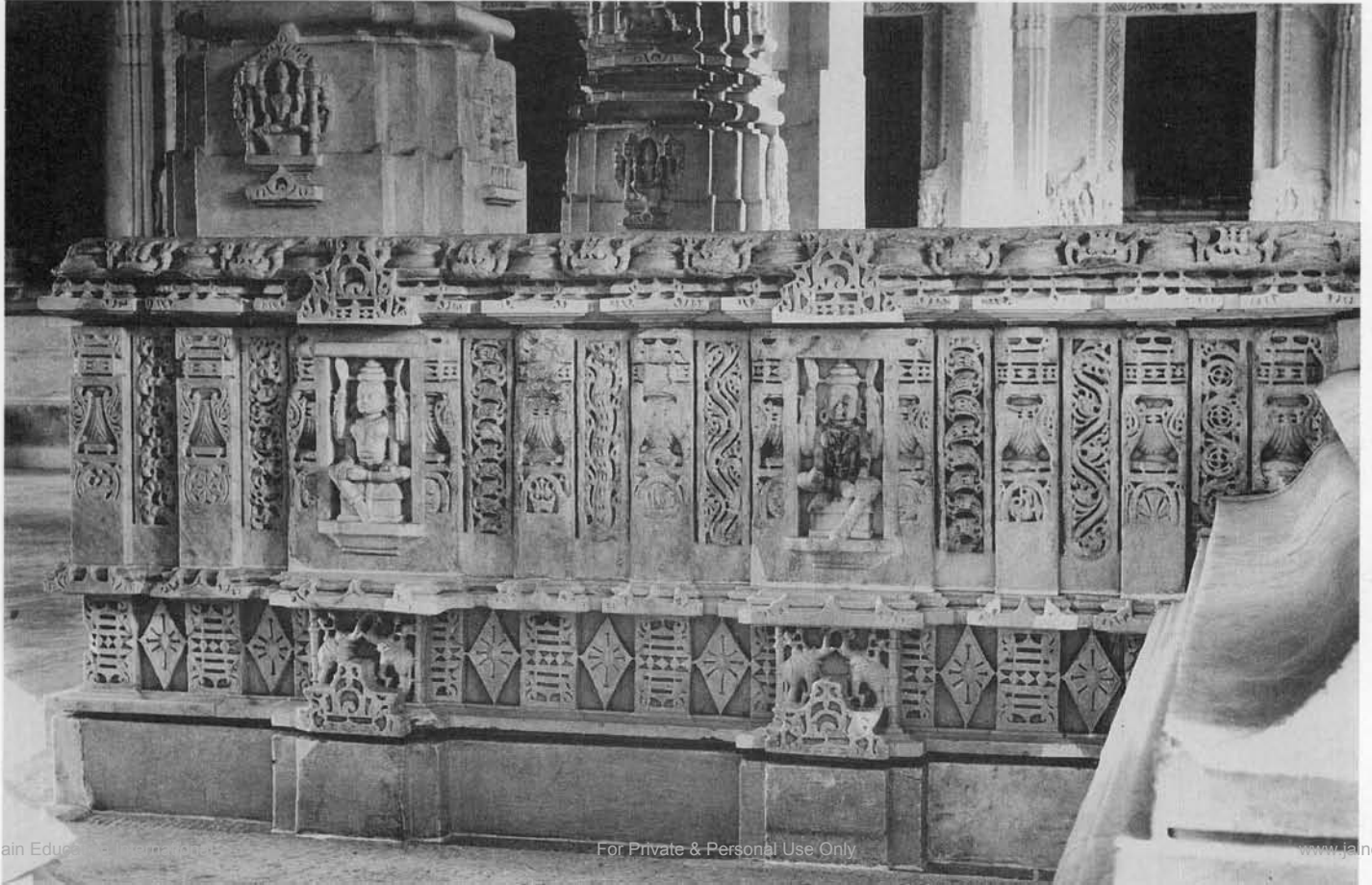
133. Pārśvanātha temple, gūḍhamaṇḍapa, doorframe, lower part with doorsill.





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

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



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

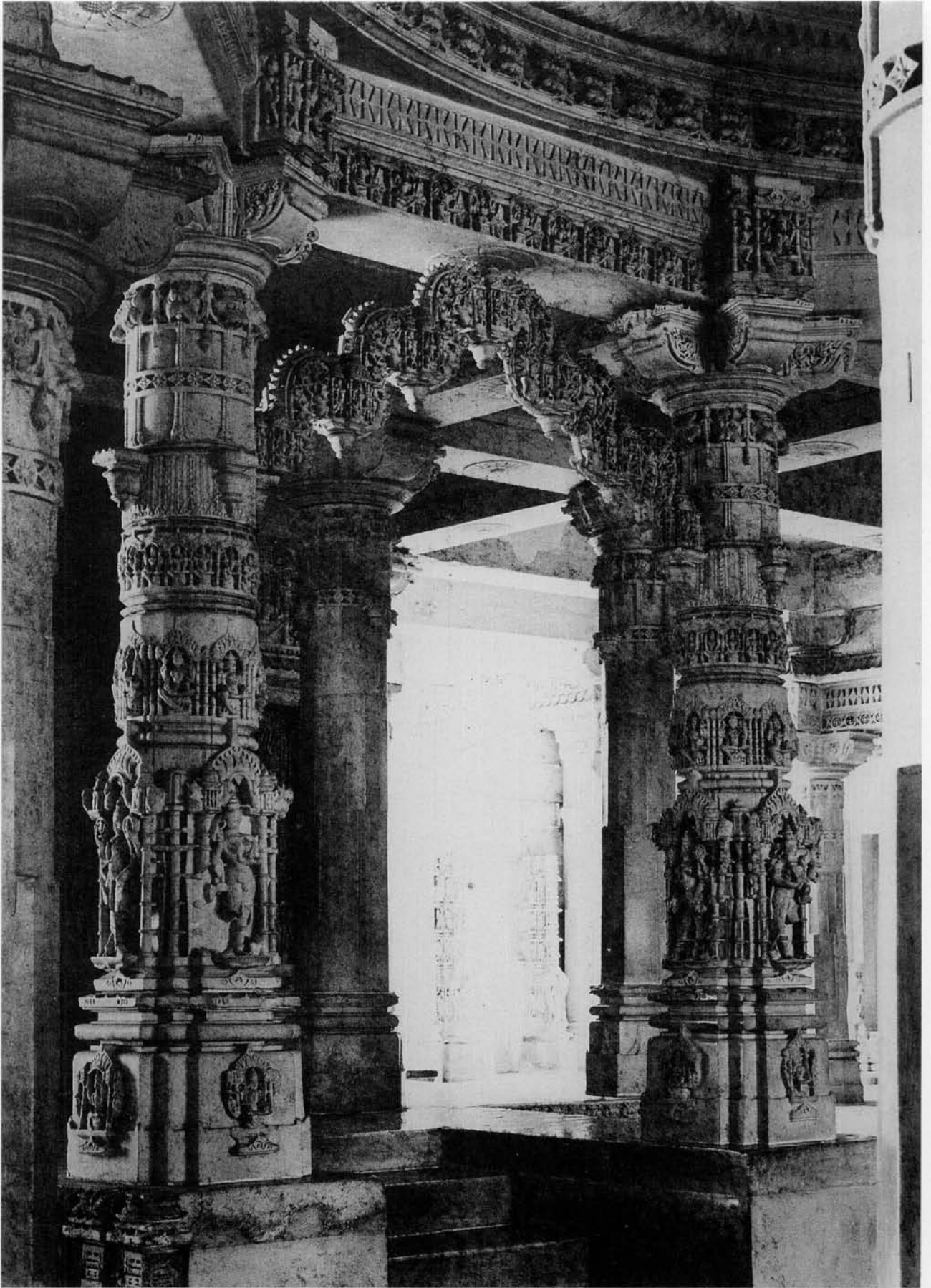


138. Pārsvanātha temple, trika, mukhacatuṣkī, dado, east profile.



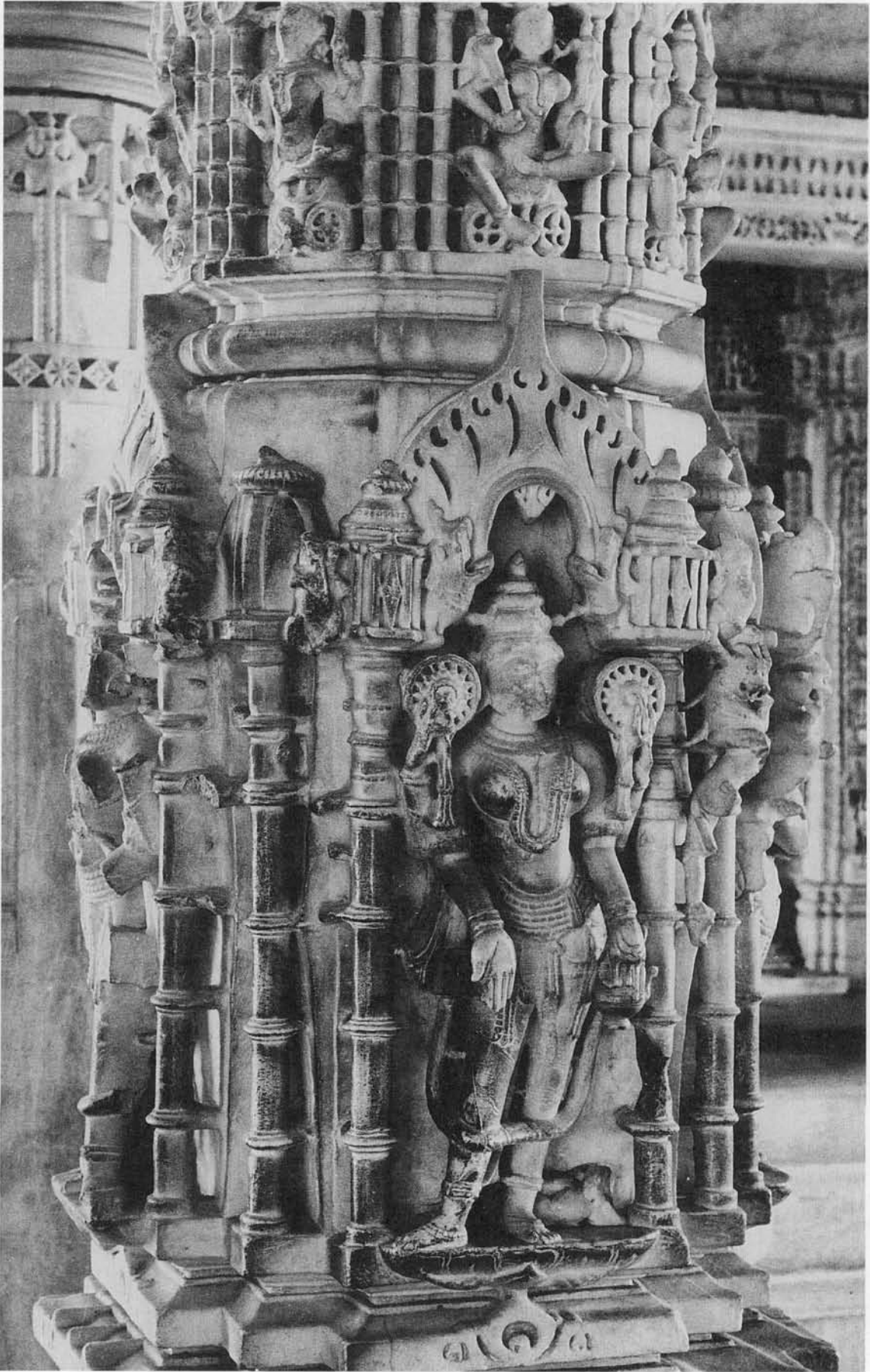


139. Pārśvanātha temple, trika from northwest.



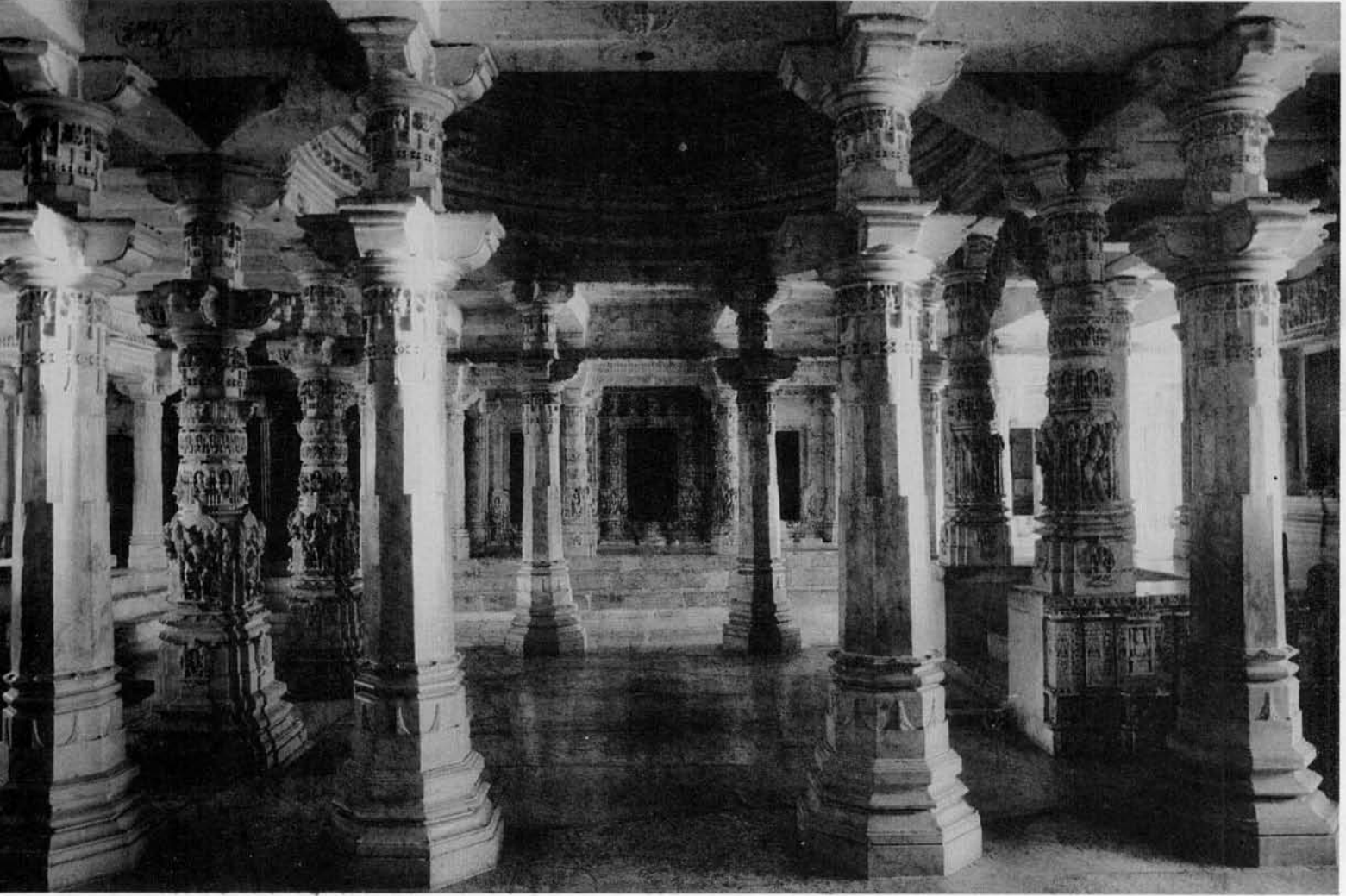
140. Pārśvanātha temple, trika, mukhacatuṣkī pillars with toraṇa.

141. Pārśvanātha temple, trika, one of the front-pillars, jaṅgha, Cakreśvarī.





142. Pārśvanātha temple, raṅgamaṇḍapa, view from trika.



143. Pārśvanātha temple, raṅgamaṇḍapa from west. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]



144. Pārśvanātha temple, raṅgamaṇḍapa, partial view from west.



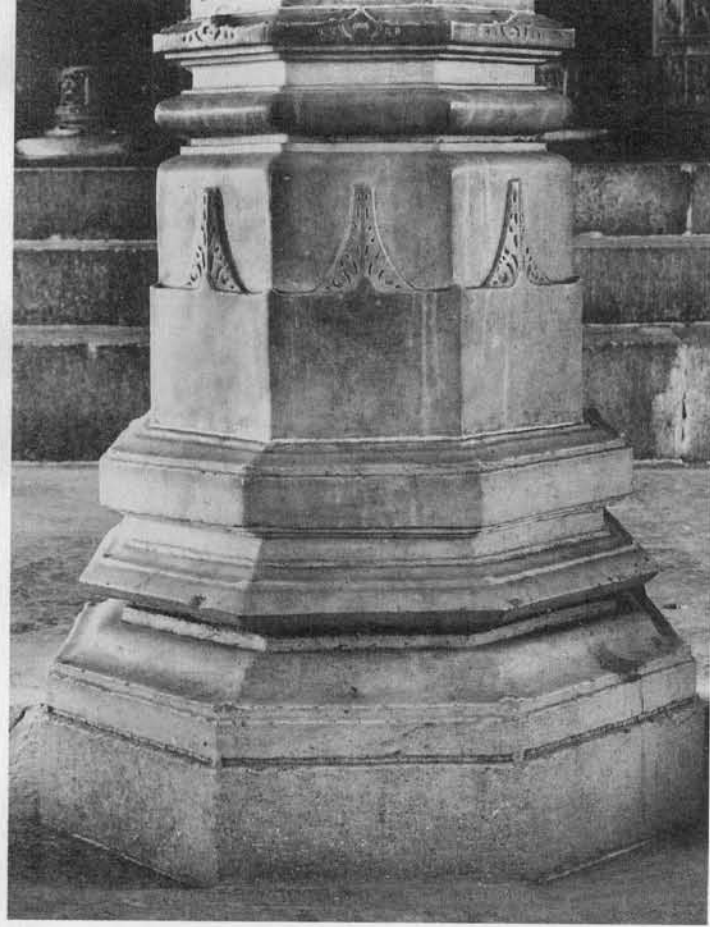
145. Pārśvanātha temple, raṅgamaṇḍapa from northwest.



146. Pārśvanātha temple, raṅgamaṇḍapa from northwest.



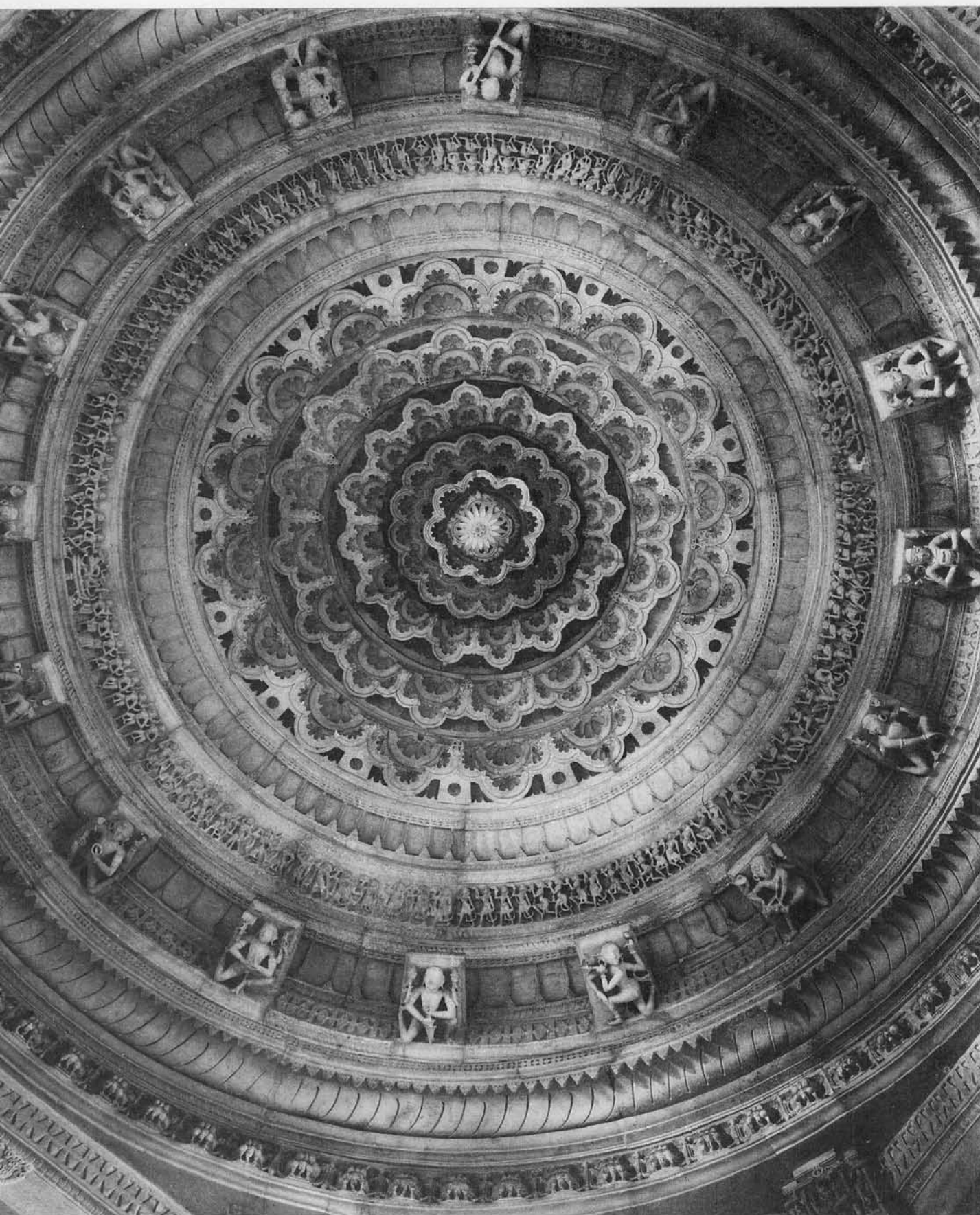
147. Pārśvanātha temple, raṅgamaṇḍapa, front row (north) of pillars. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]



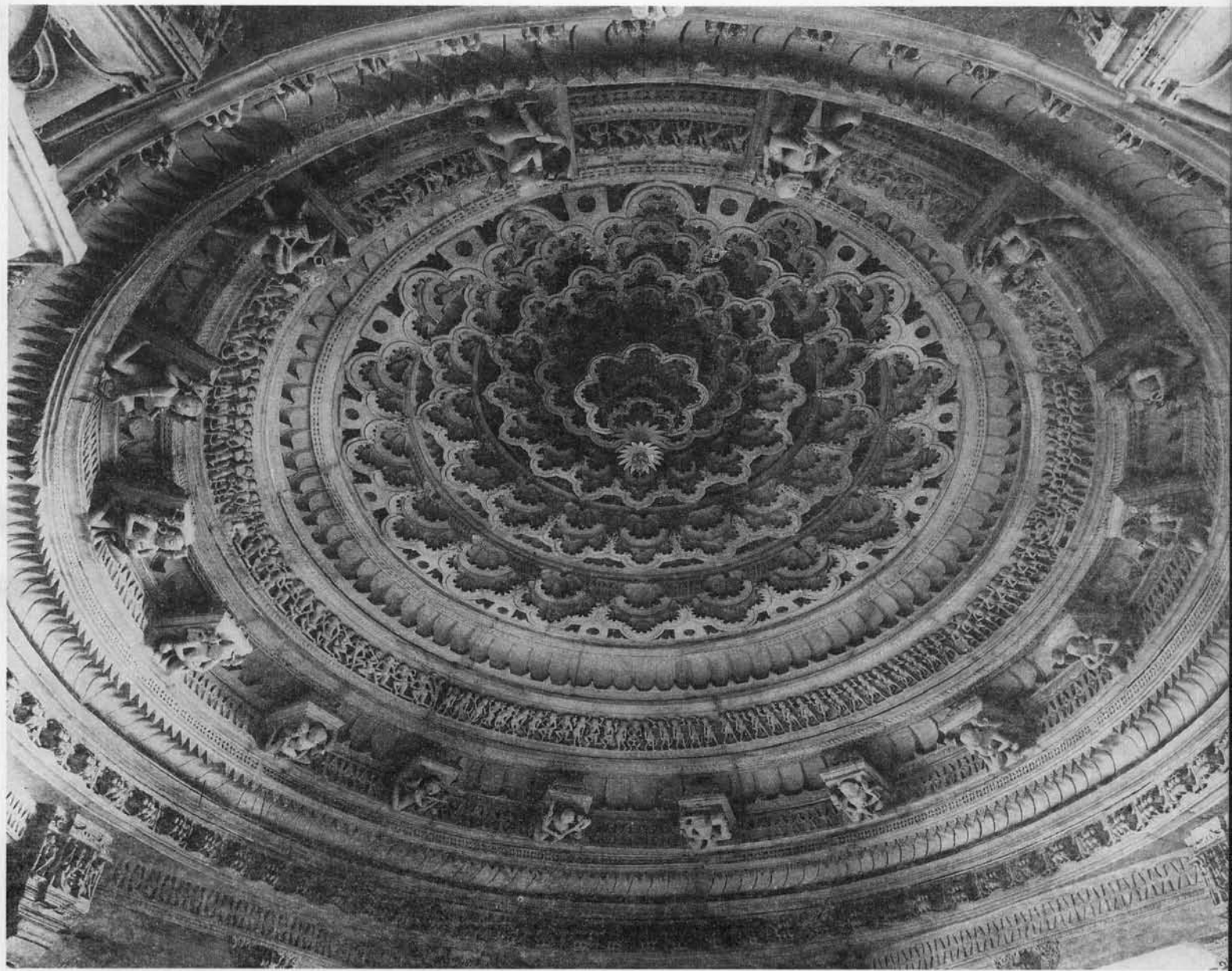
148. Pārśvanātha temple, raṅgamaṇḍapa, Miśraka pillar, base and kumbhikā.



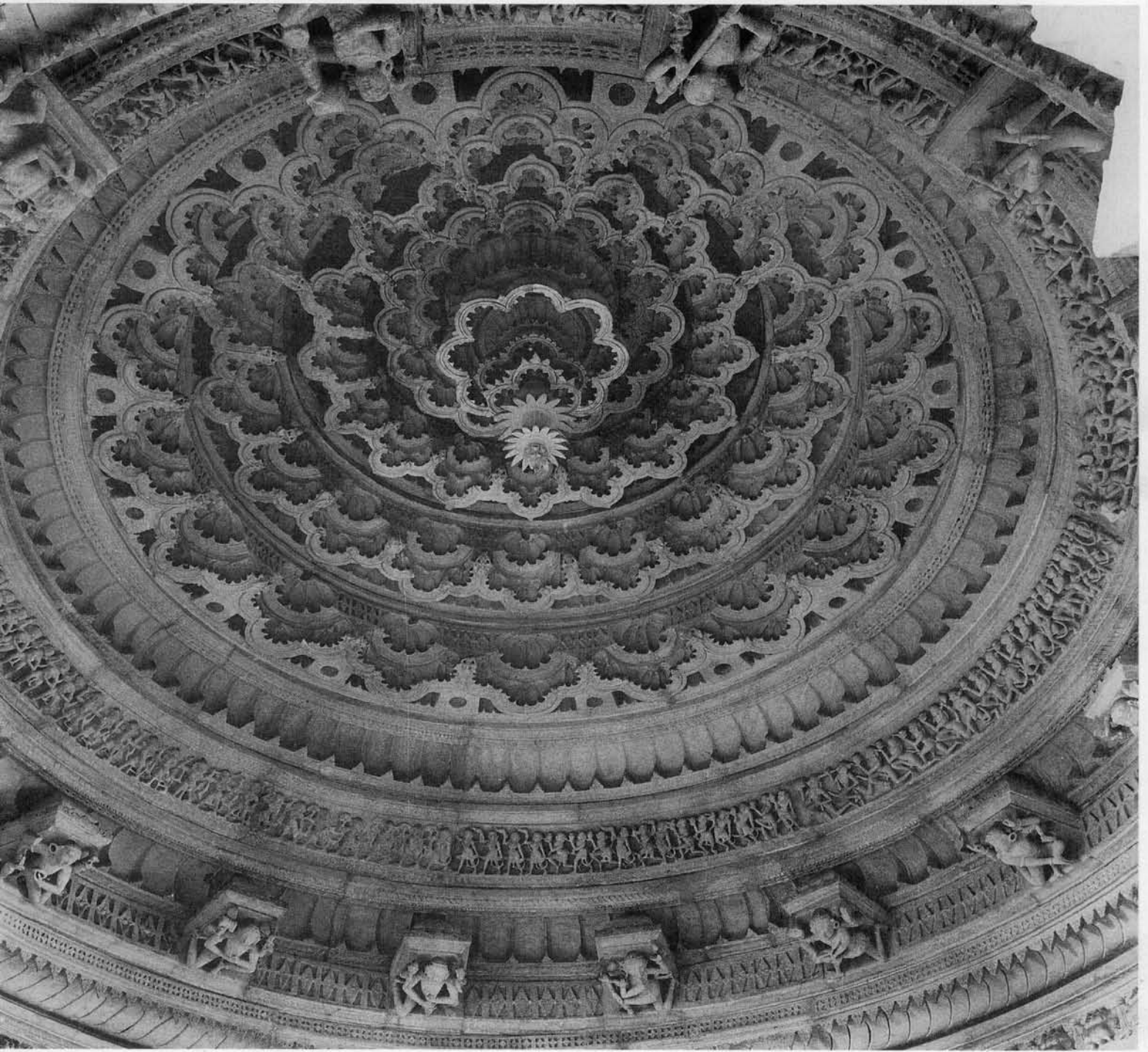
149. Pārśvanātha temple, raṅgamaṇḍapa, view from north.



150. Pārśvanātha temple, raṅgamaṇḍapa, central Sabhāmandāraka ceiling, view from below.



151. Pārśvanātha temple, raṅgamaṇḍapa, central Sabhāmandāraka ceiling, view from below, detail.



152. Pārśvanātha temple, raṅgamaṇḍapa, central Sabhāmandāraka ceiling, closer view from below.



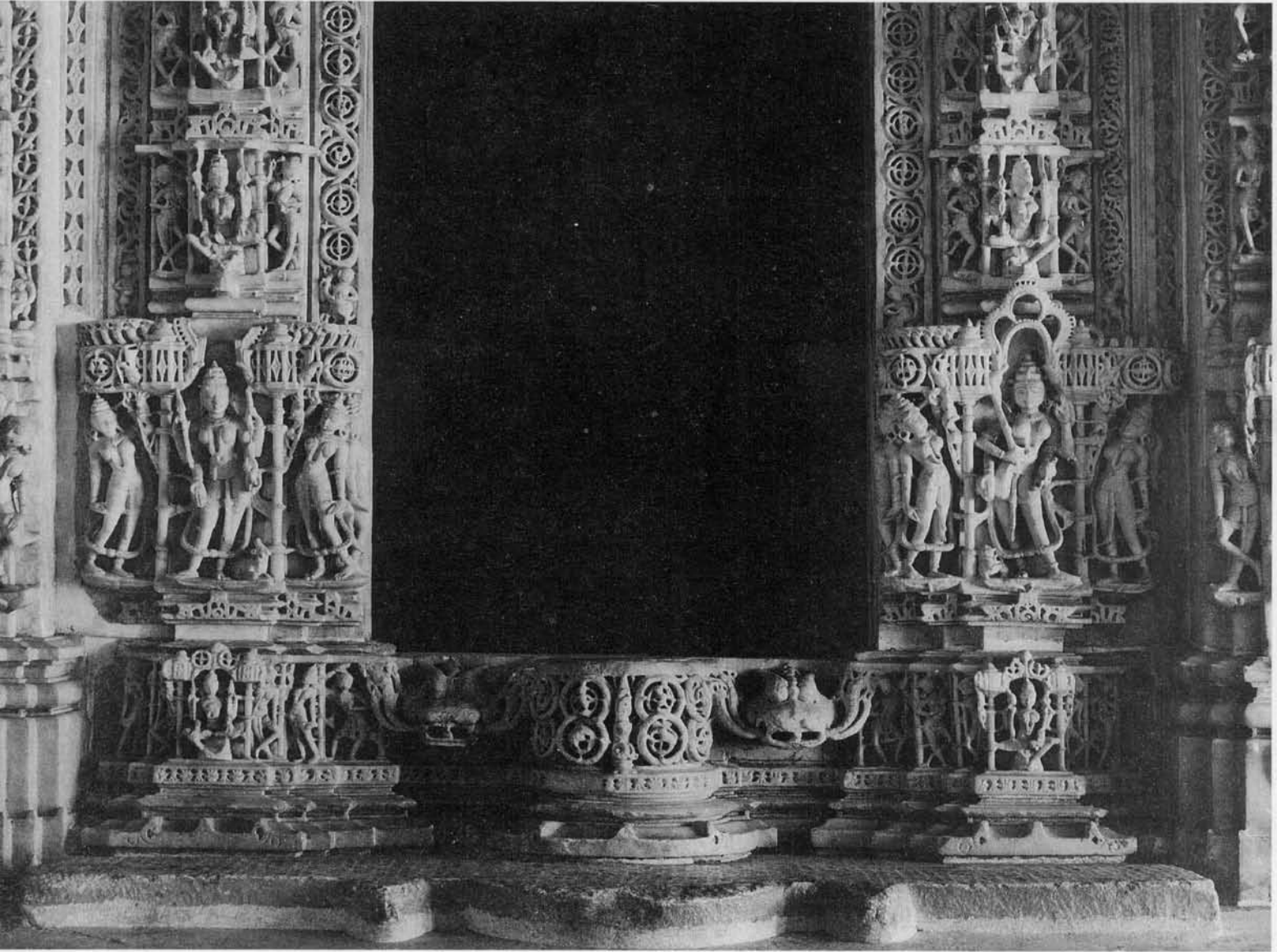
153. Pārśvanātha temple, raṅgamaṇḍapa, central Sabhāmandāraka ceiling, closer view of lambana from below.



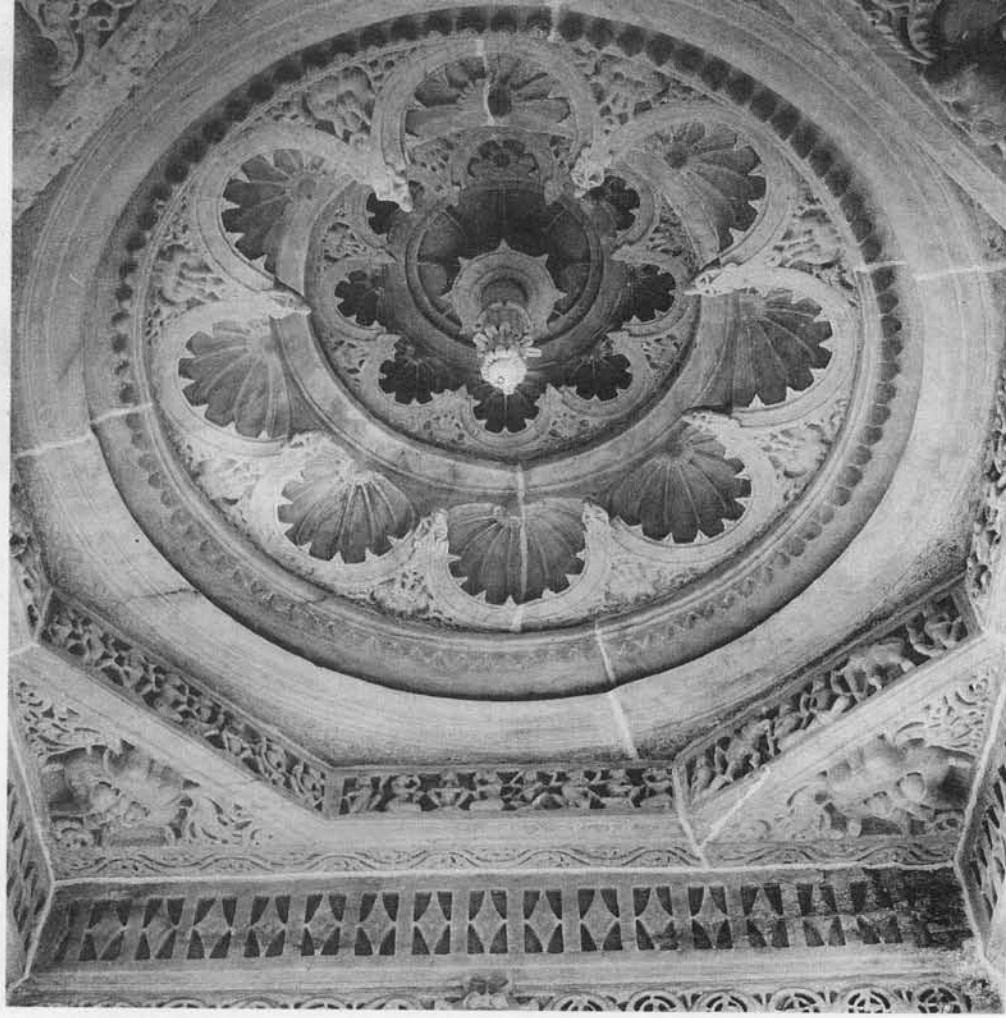
154. Pārśvanātha temple, paṭṭaśālā, west, view from south.

155. Pārśvanātha temple, bhadraprāsāda, east, doorway view through carved paṭṭaśālā pillars.

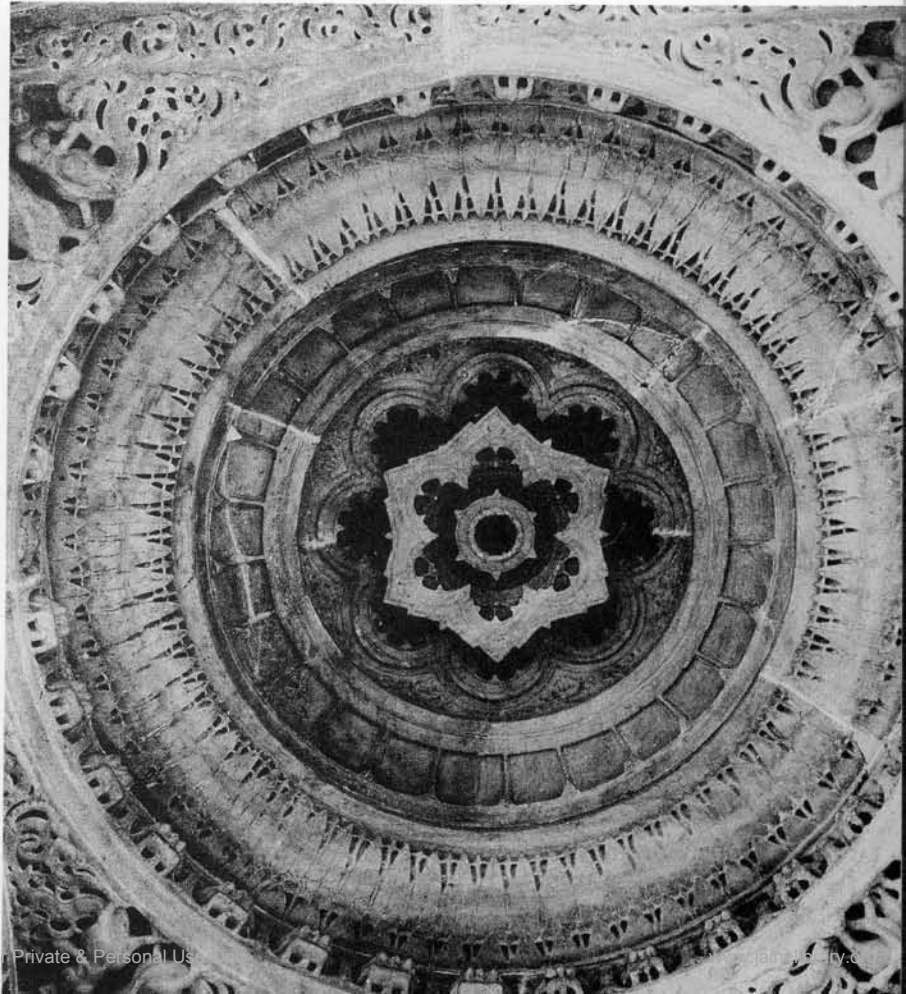




156. Pārśvanātha temple, bhadraprāsāda, east, doorframe, lower half, detail.



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

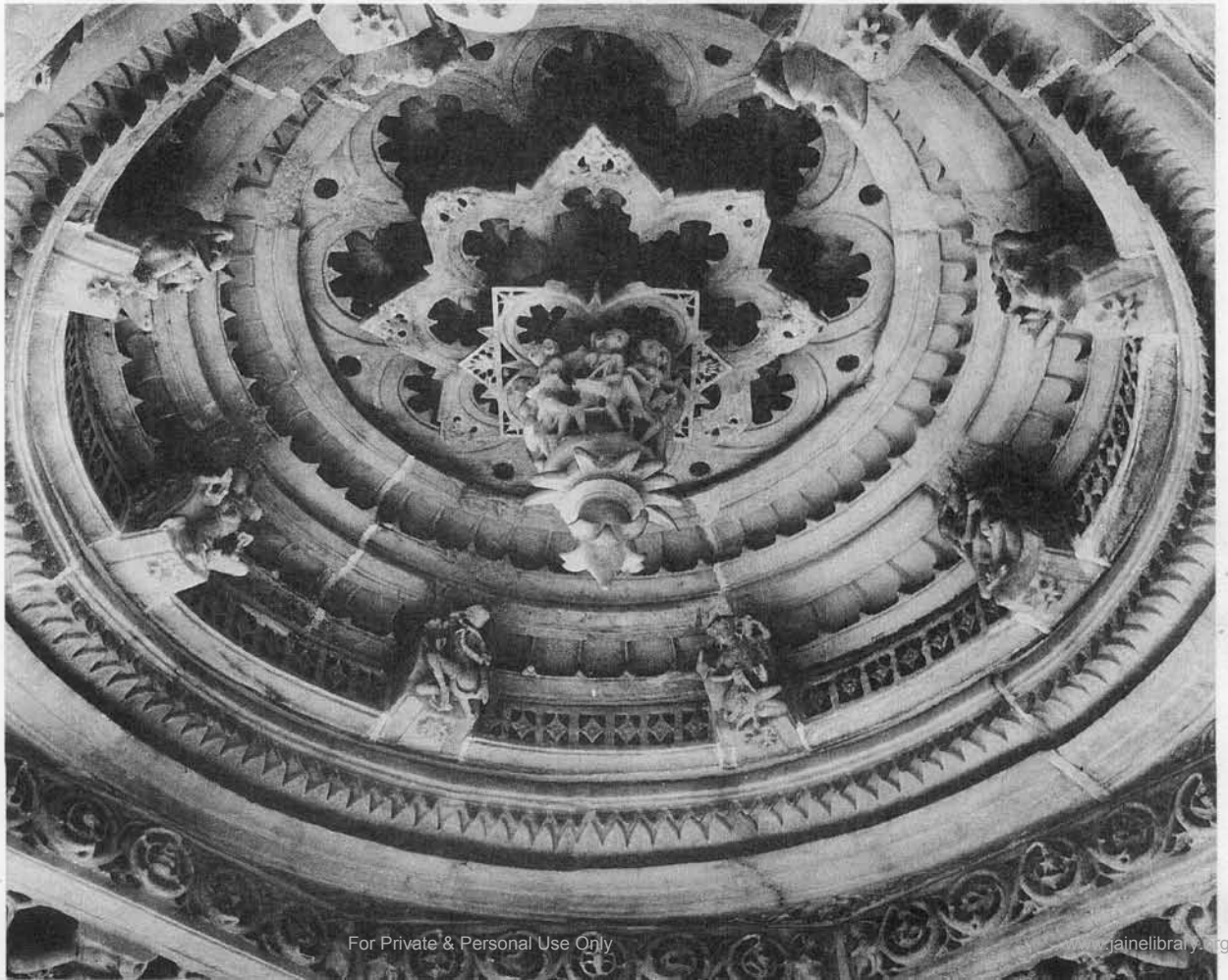


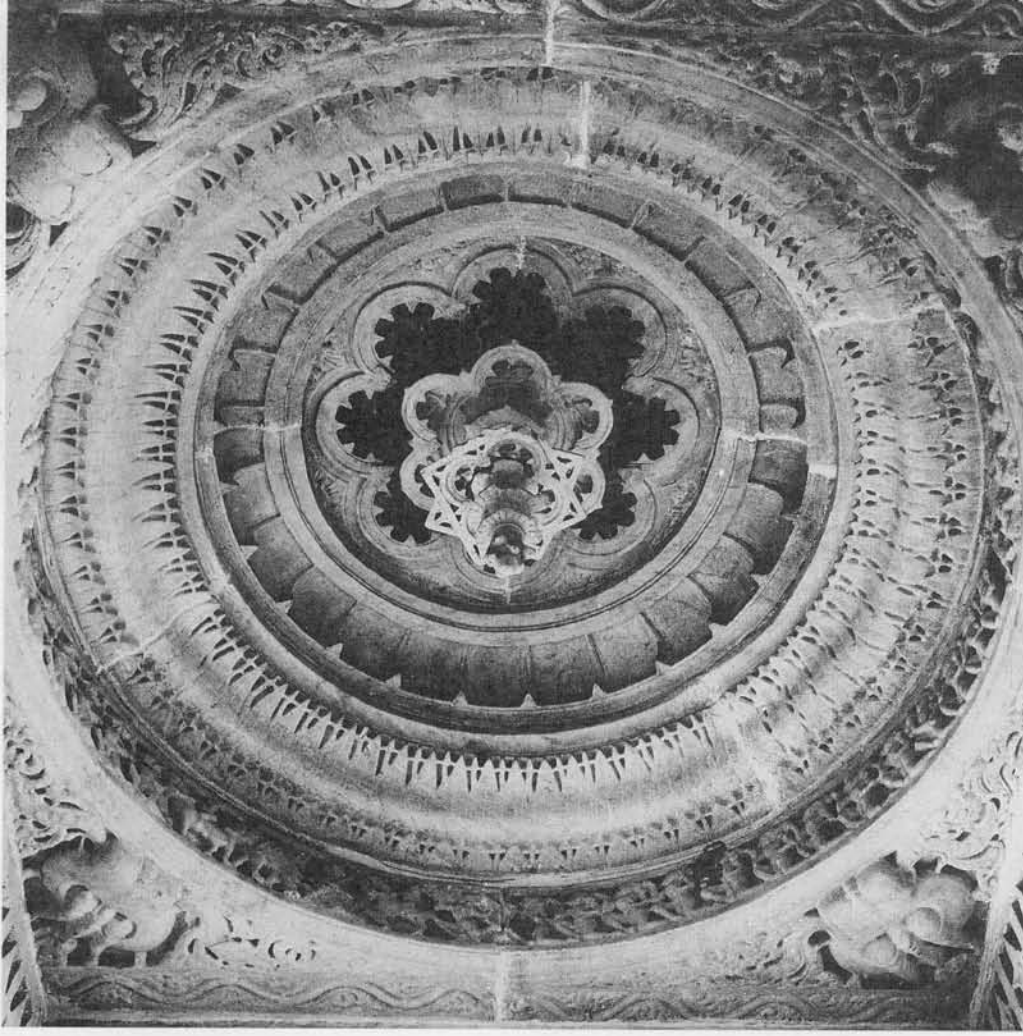
158. Pārśvanātha temple, paṭṭaśālā, west,
Nābhimandāraka ceiling.



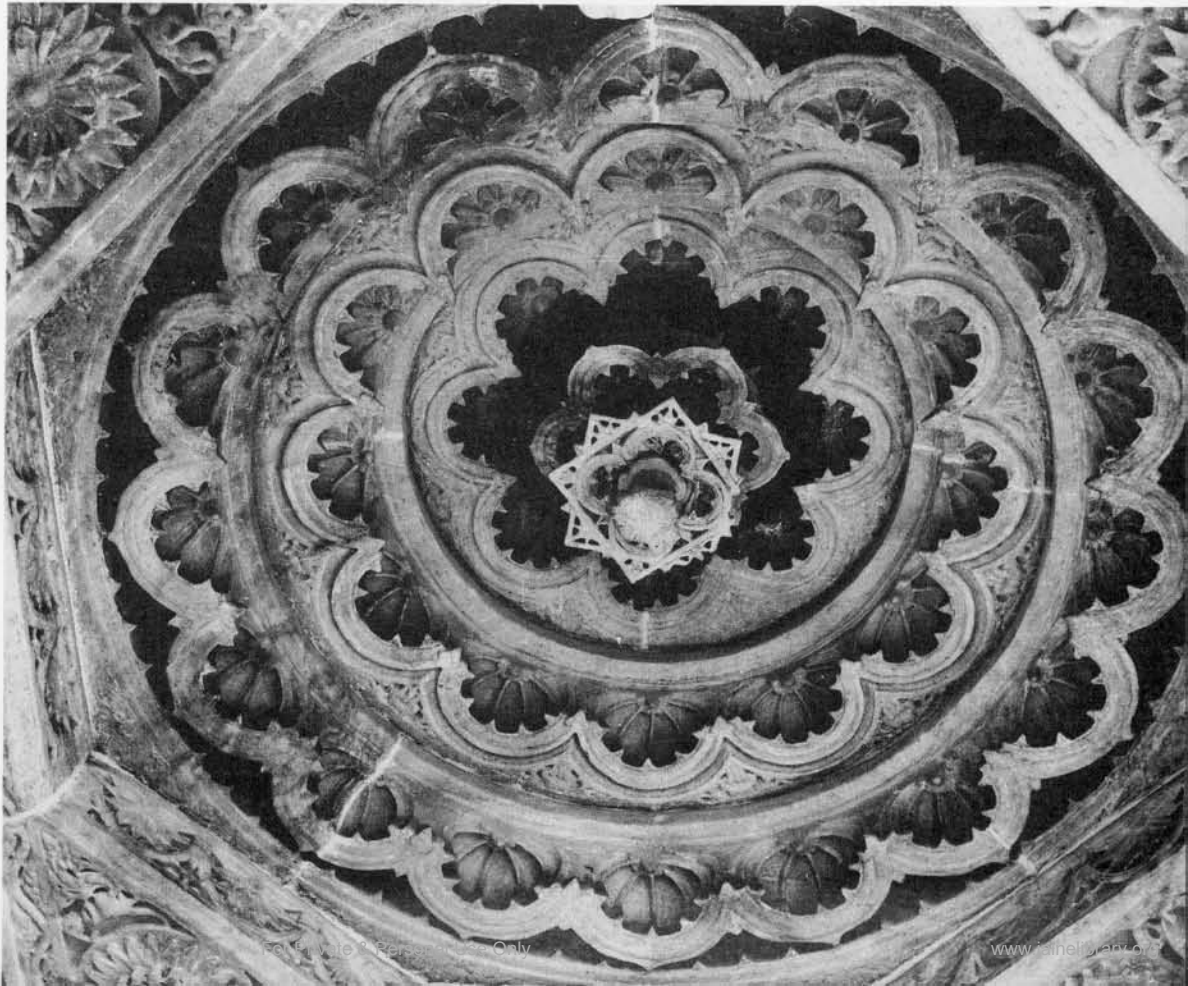
159. Pārśvanātha temple, paṭṭaśālā, west,
Nābhimandāraka ceiling.

160. Pārśvanātha temple, paṭṭaśālā,
west, bhadraprāsāda front,
Sabhāmandāraka ceiling.

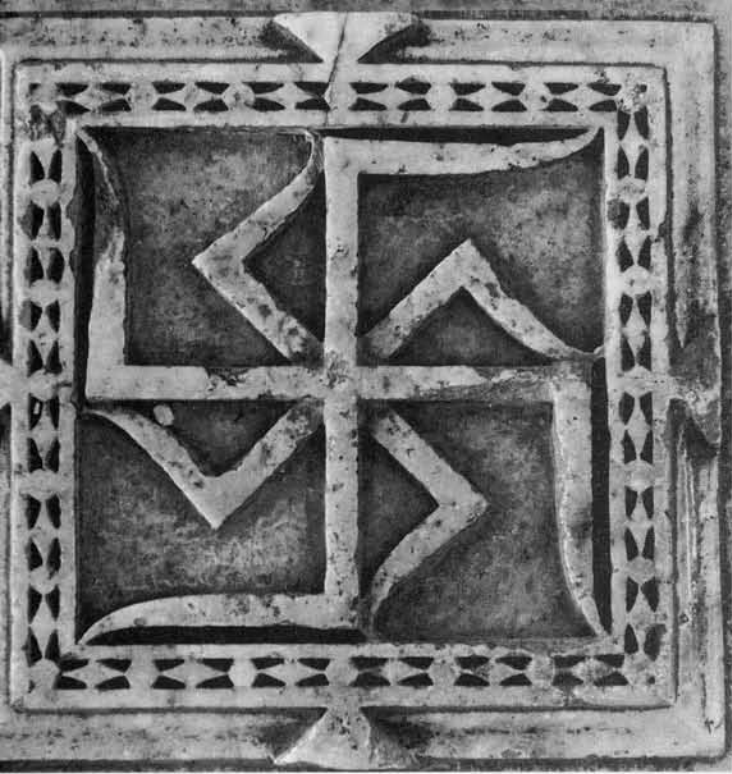




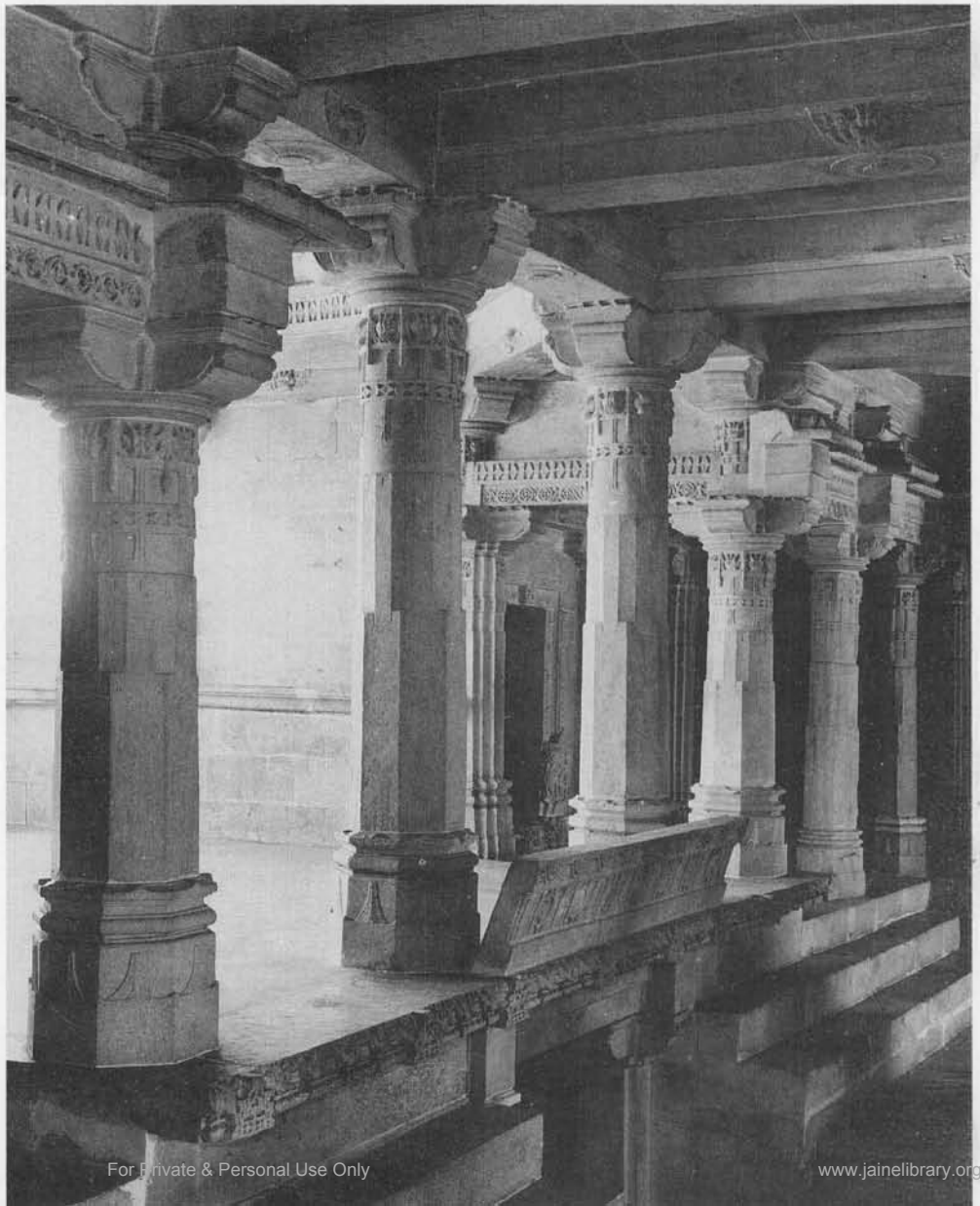
161. Pārśvanātha temple,
paṭṭaśālā, west,
Nābhimandāraka ceiling.



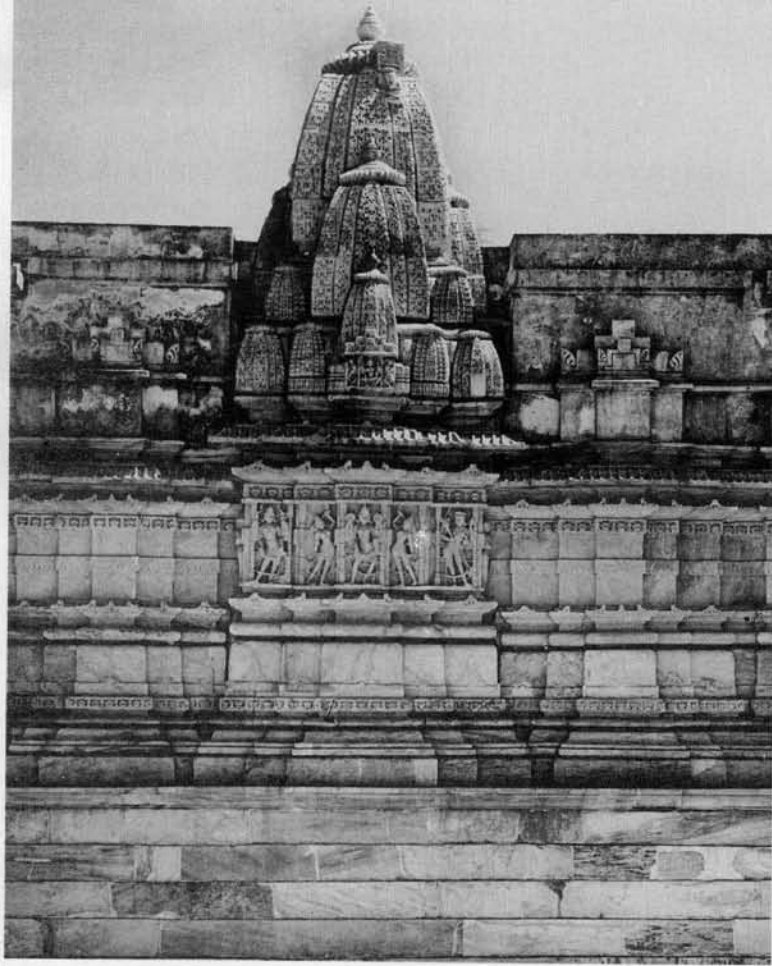
162. Pārśvanātha temple,
paṭṭaśālā, west,
Nābhimandāraka
ceiling.



163. Pārśvanātha temple, raṅgamaṇḍapa, north mukhālinda, floor, rotating Swastika.
[Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

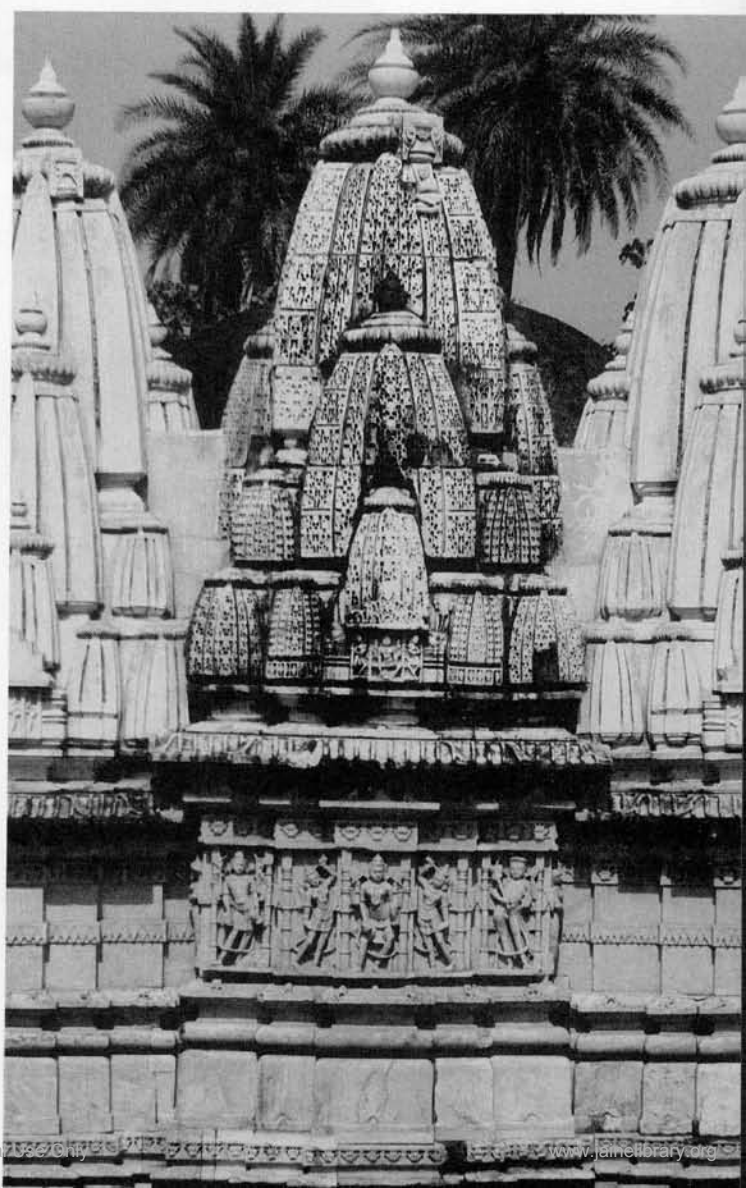


164. Pārśvanātha temple, paṭṭaśālā with balānaka, view from northwest.



165. Pārśvanātha temple, western bhadraprāsāda, view from west.

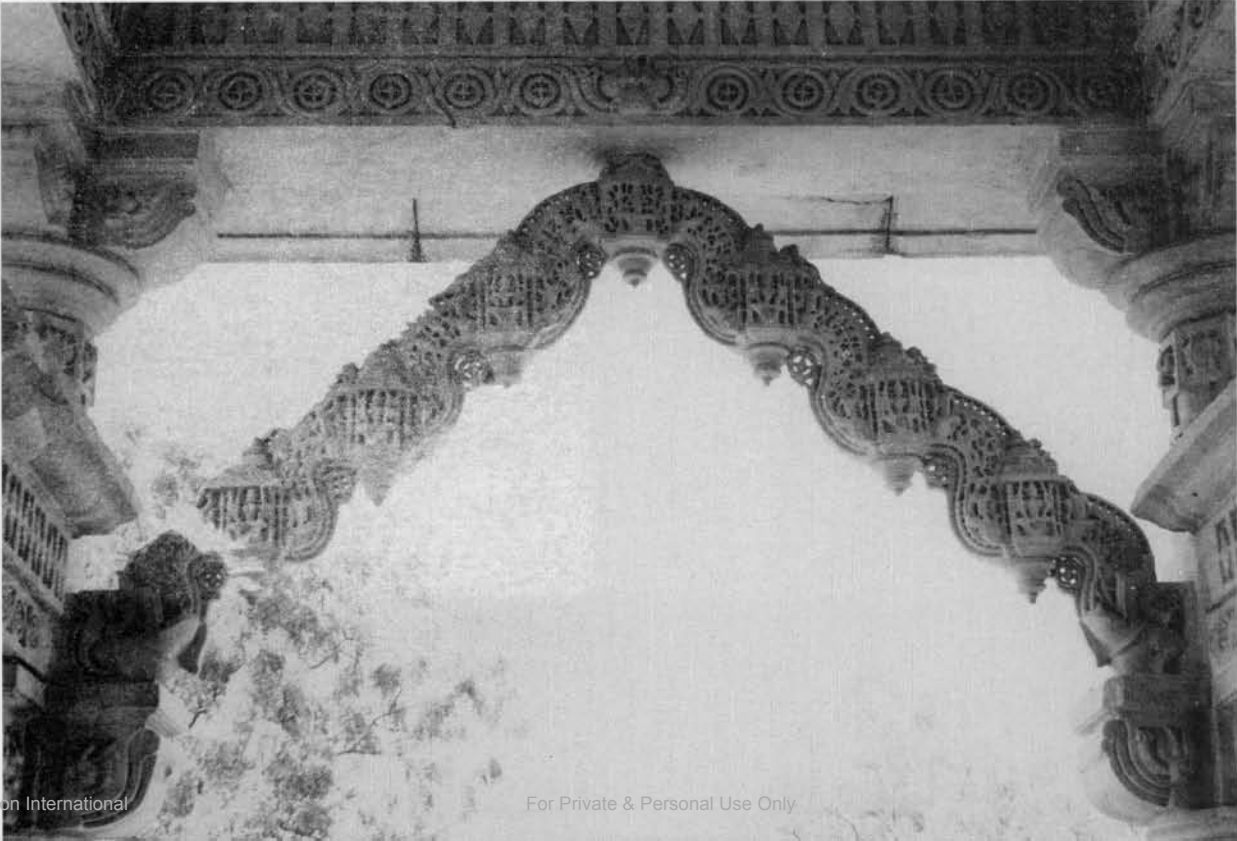
166. Pārśvanātha temple, western bhadraprāsāda, closer view from west. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

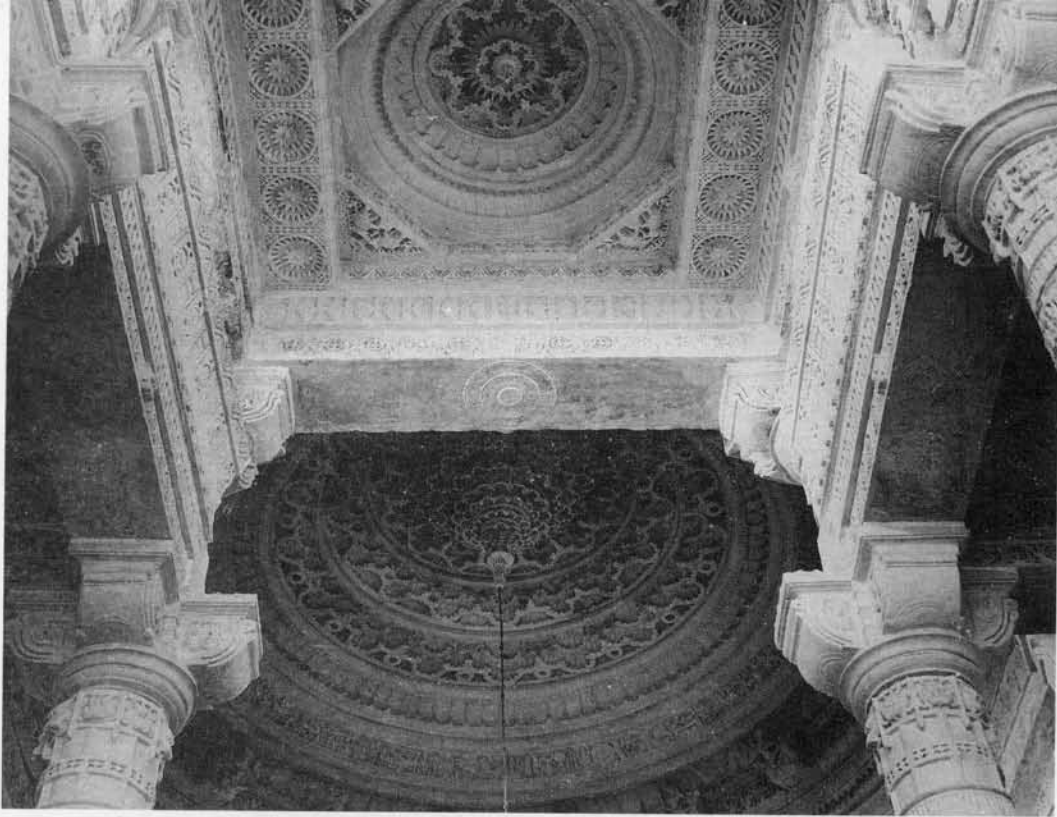




168. Neminātha temple,
central pattaśālā
ceiling with balānaka
ceilings further north.
[Courtesy: Shardaben
Chimanbhai
Educational Research
Centre, Ahmedabad.]

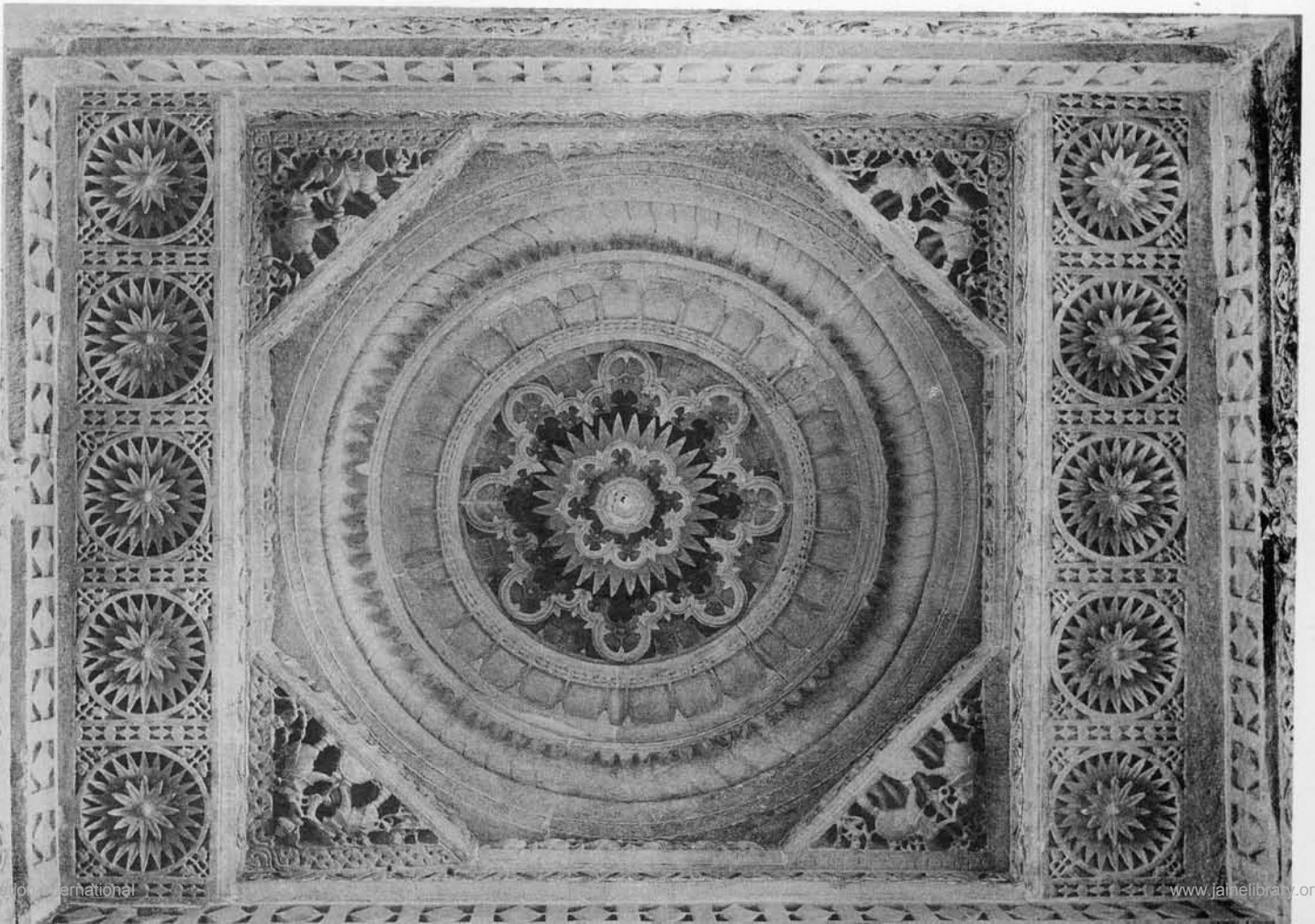
167. Kumbhāriyā. Neminātha temple, balānaka, toraṇa from south. Maru-Gurjara style.
C. late 13th cent. A.D. [Courtesy: Shardaben Chimanbhai Educational Research Centre,
Ahmedabad.]





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

170. Neminātha temple, central paṭṭaśālā Nābhimandāraka ceiling.





171. Neminātha temple, Meghanāda-maṇḍapa from north. C. A.D. 1137.



172. Neminātha temple, mukhālinda from west.

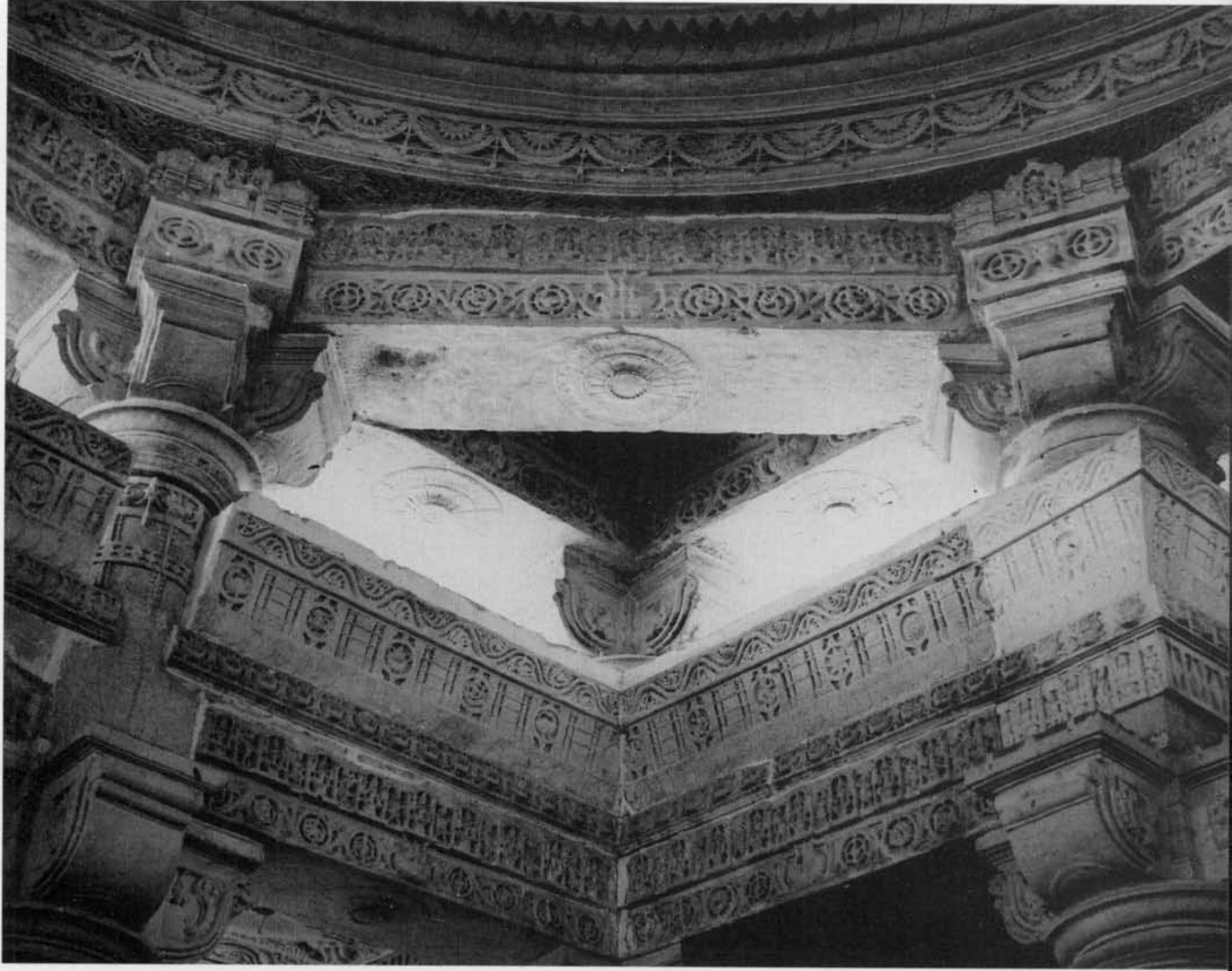


173. Neminātha temple, Meghanāda-maṇḍapa part from west.



174. Neminātha temple, Meghanāda-maṇḍapa, pillars.

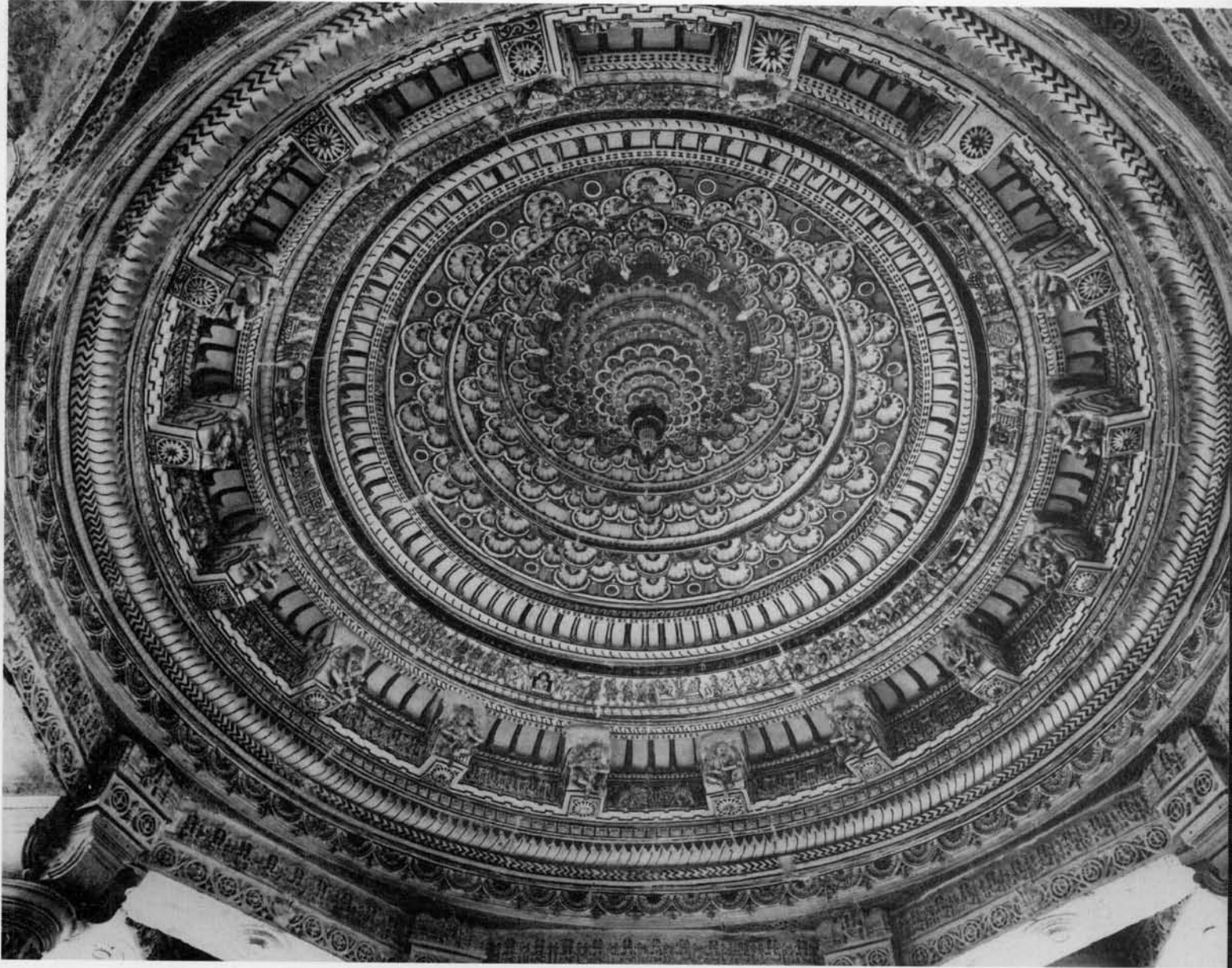




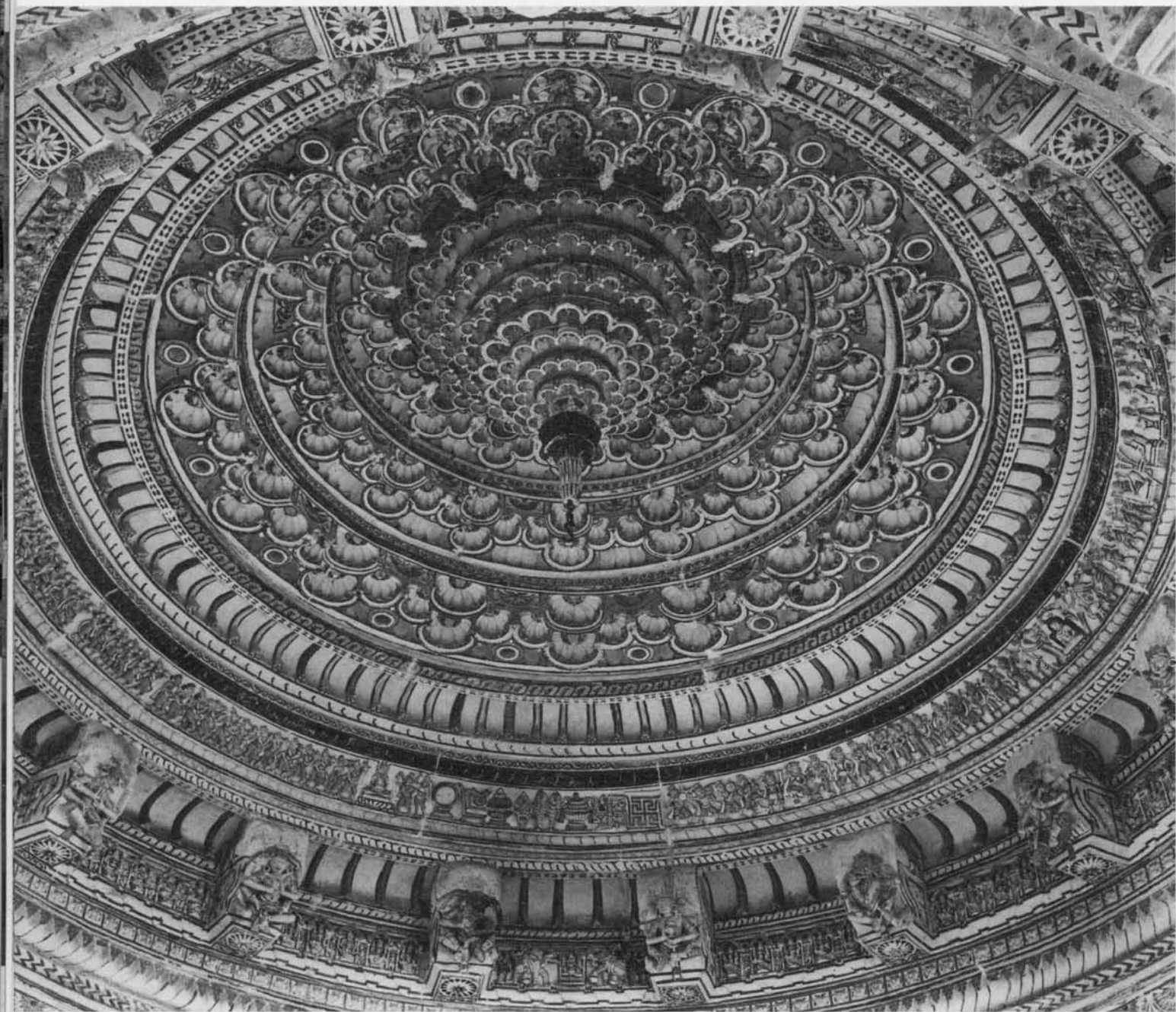
175. Neminātha temple, Meghanāda-maṇḍapa, showing part of the upper storey. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]



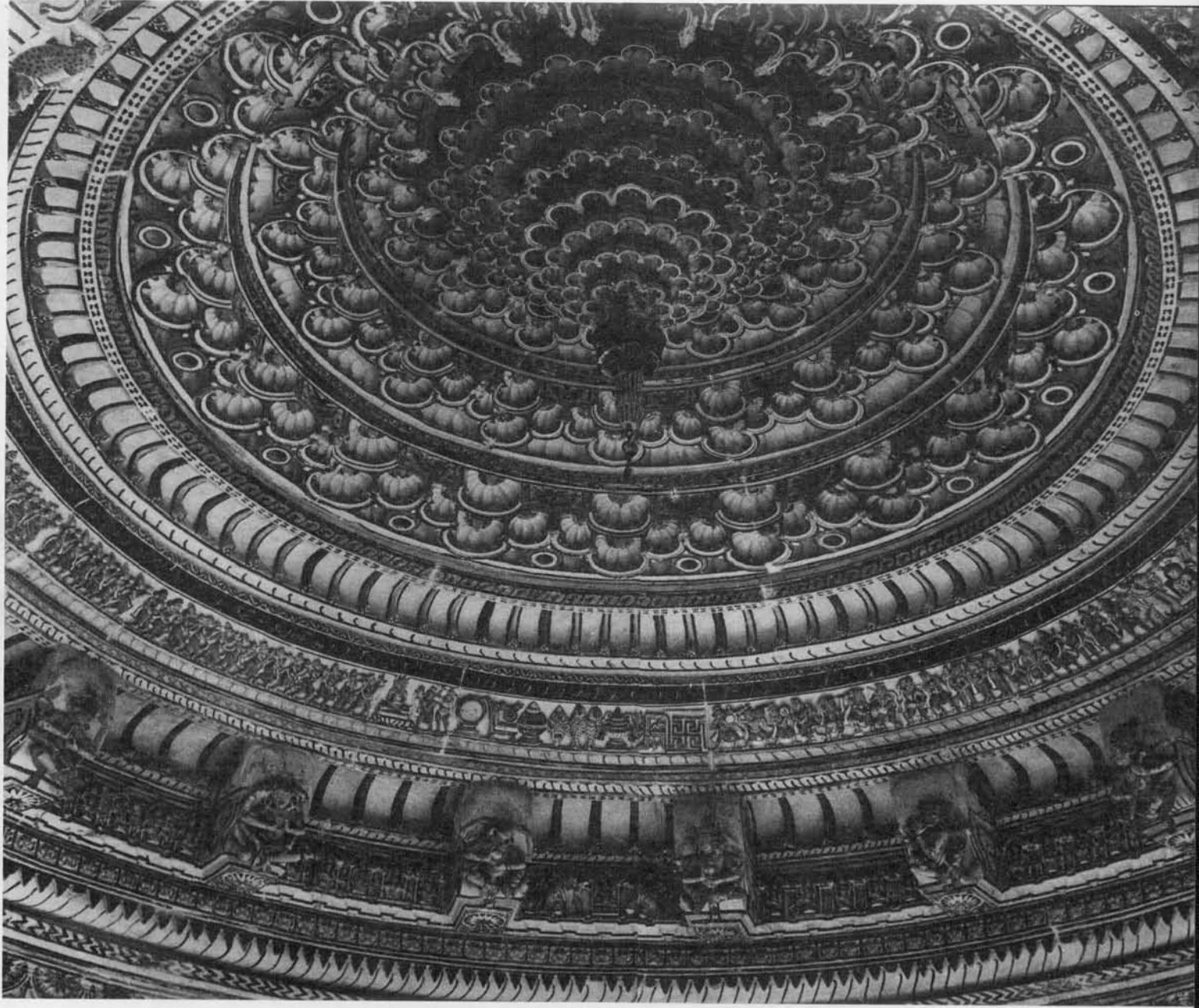
176. Neminātha temple, Meghanāda-maṇḍapa, Sabhāmandāraka karotaka-ceiling, view from below.



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



178. Neminātha temple, Meghanāda-maṇḍapa, Sabhāmandāraka karoṭaka-ceiling, detail.



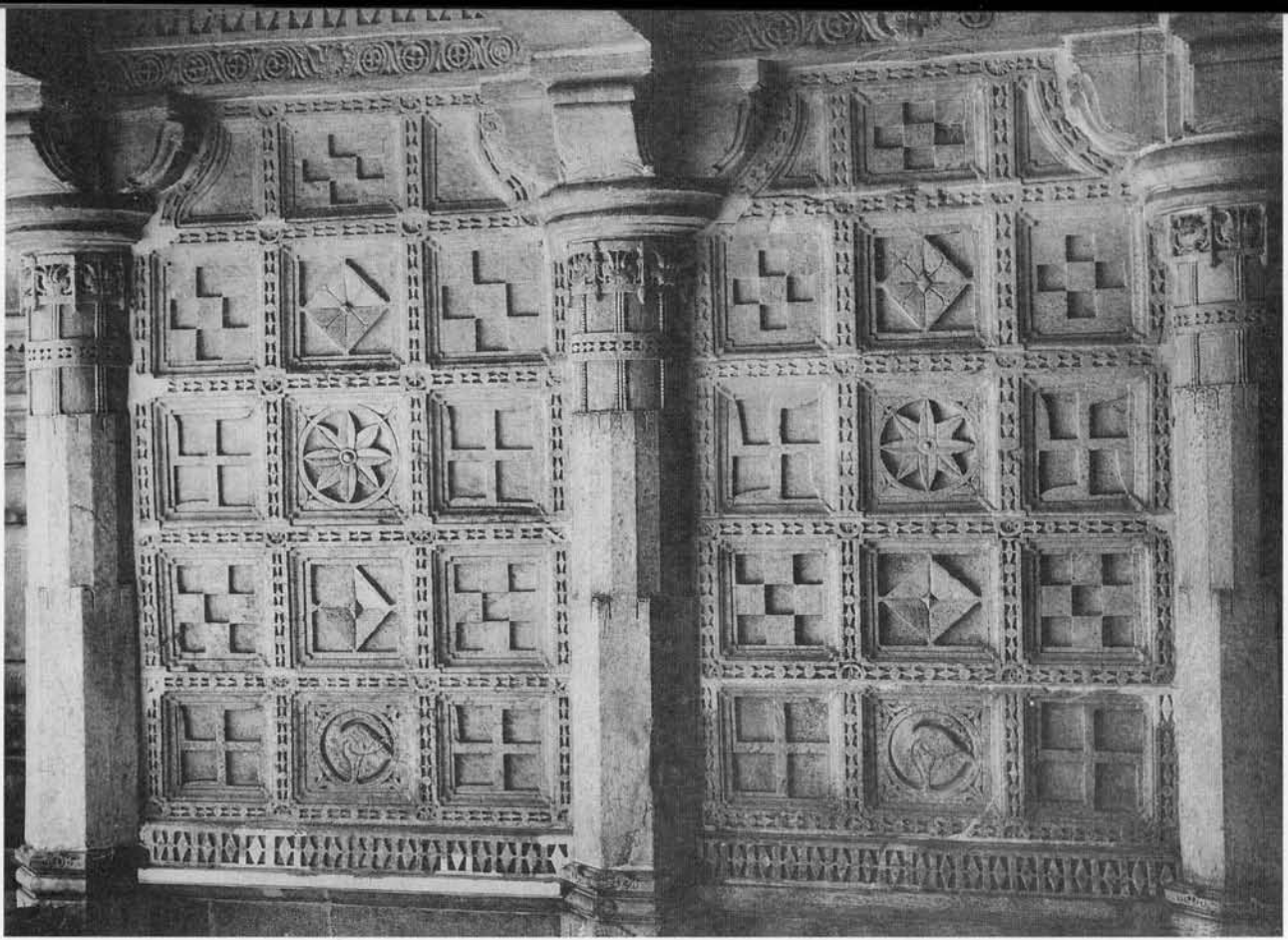
179. Neminātha temple, Meghanāda-maṇḍapa, Sabhāmandāraka karoṭaka-ceiling, closer view. [Courtesy: Department of Archaeology, Government of Gujarat.]

180. Neminātha temple, ṣaṭcatuṣkī, front pillars from northeast.



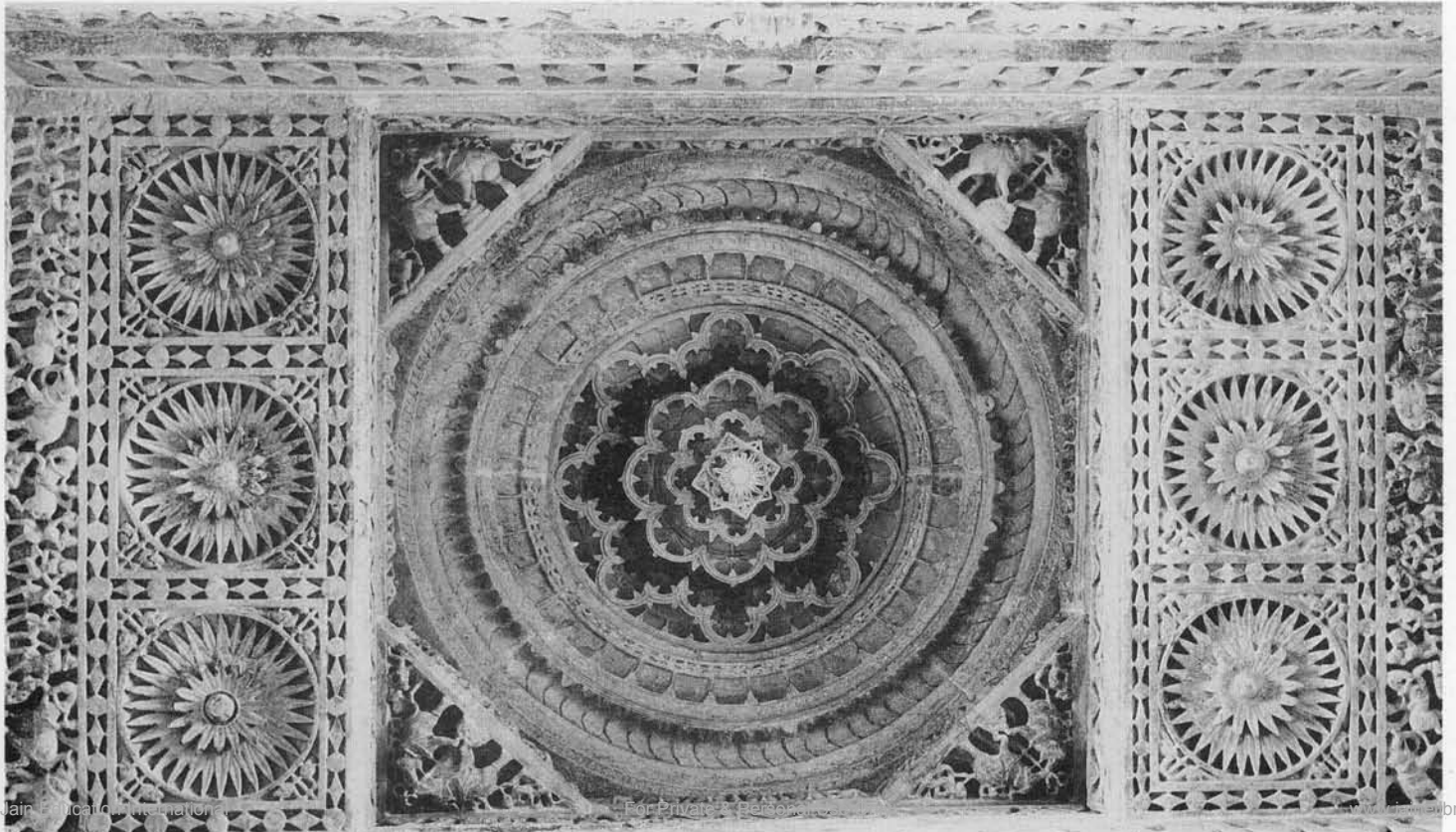
181. Neminātha temple, ṣaṭcatuskī, front pillars from northwest.

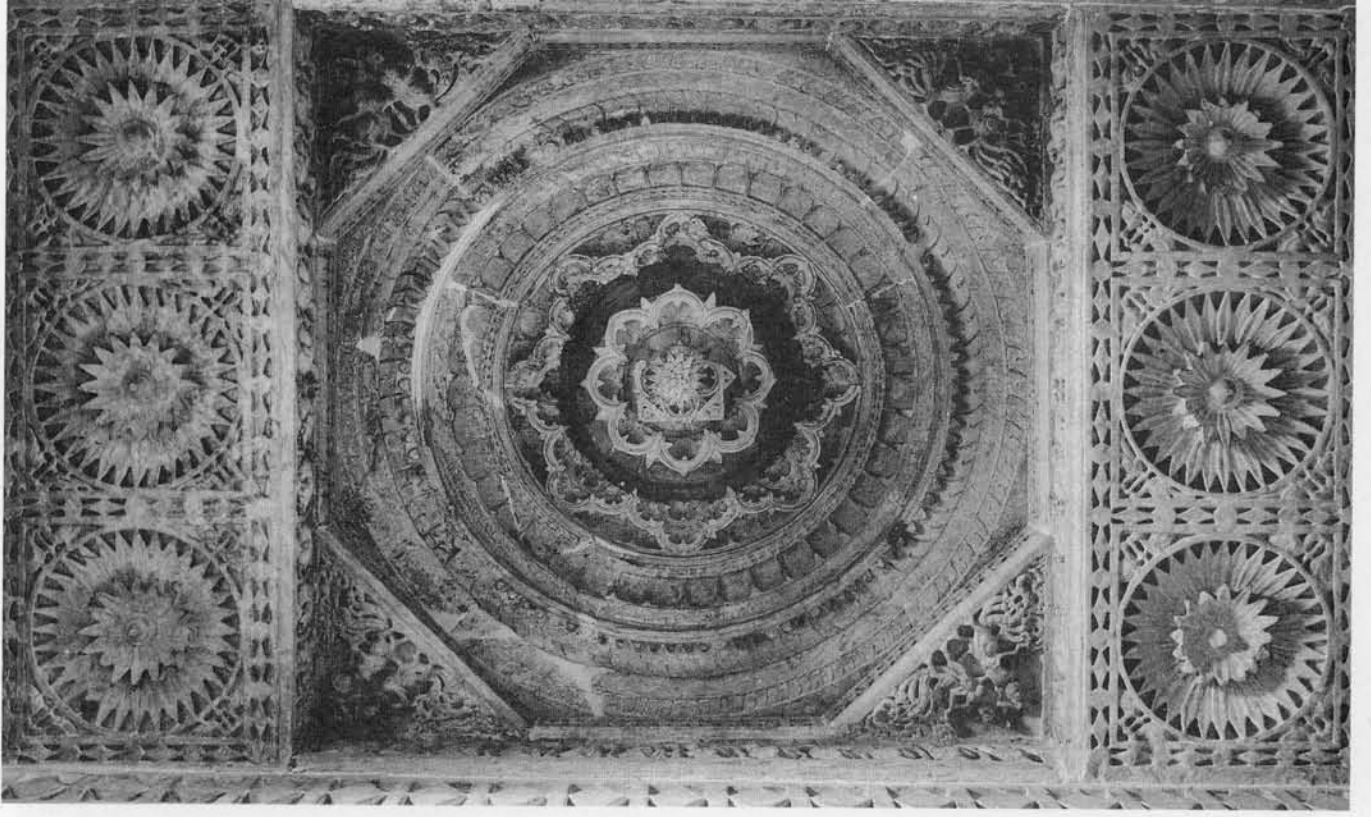




182. Neminātha temple, ṣaṭcatuskī, east extension, blind screens. C. A.D. 1281.

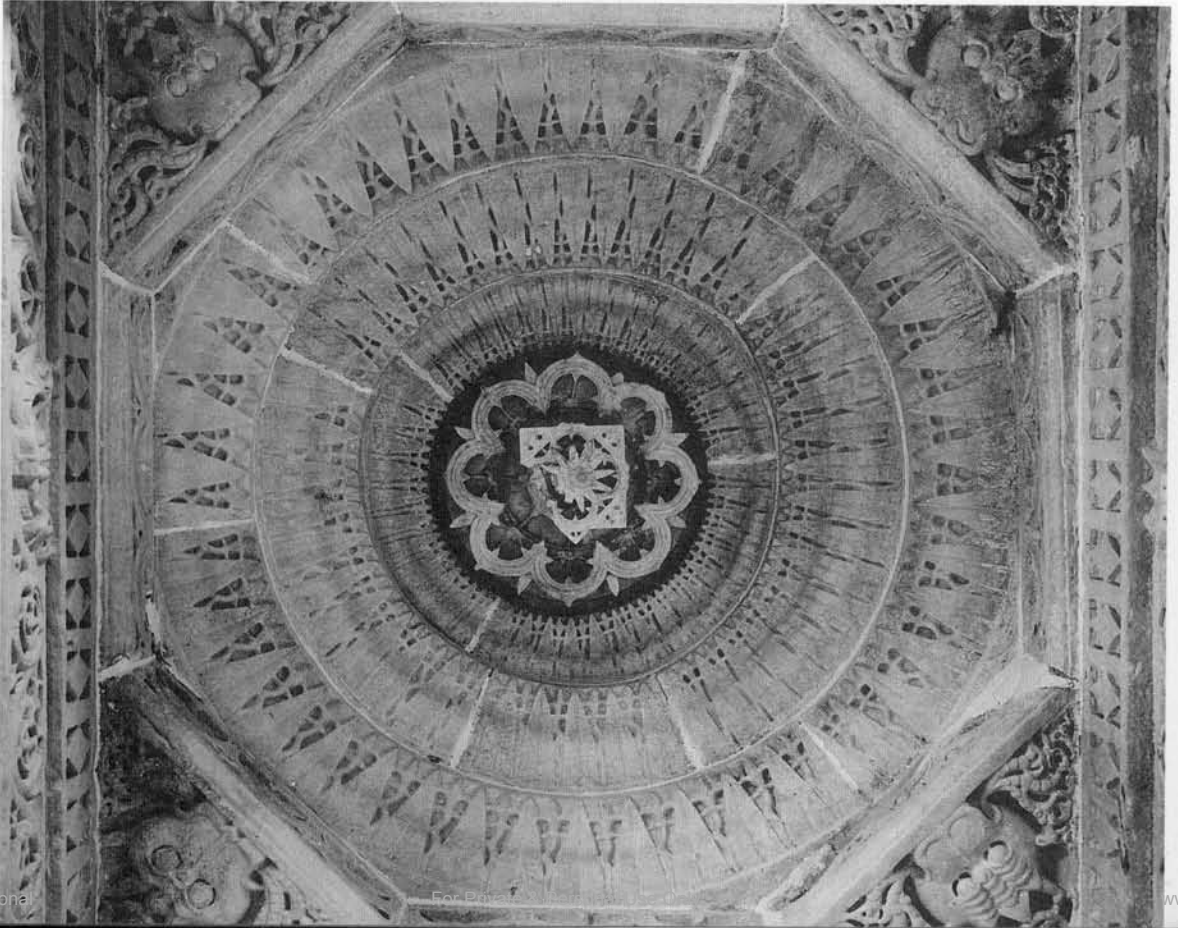
183. Neminātha temple, ṣaṭcatuskī, front central Nābhimandāraka ceiling.

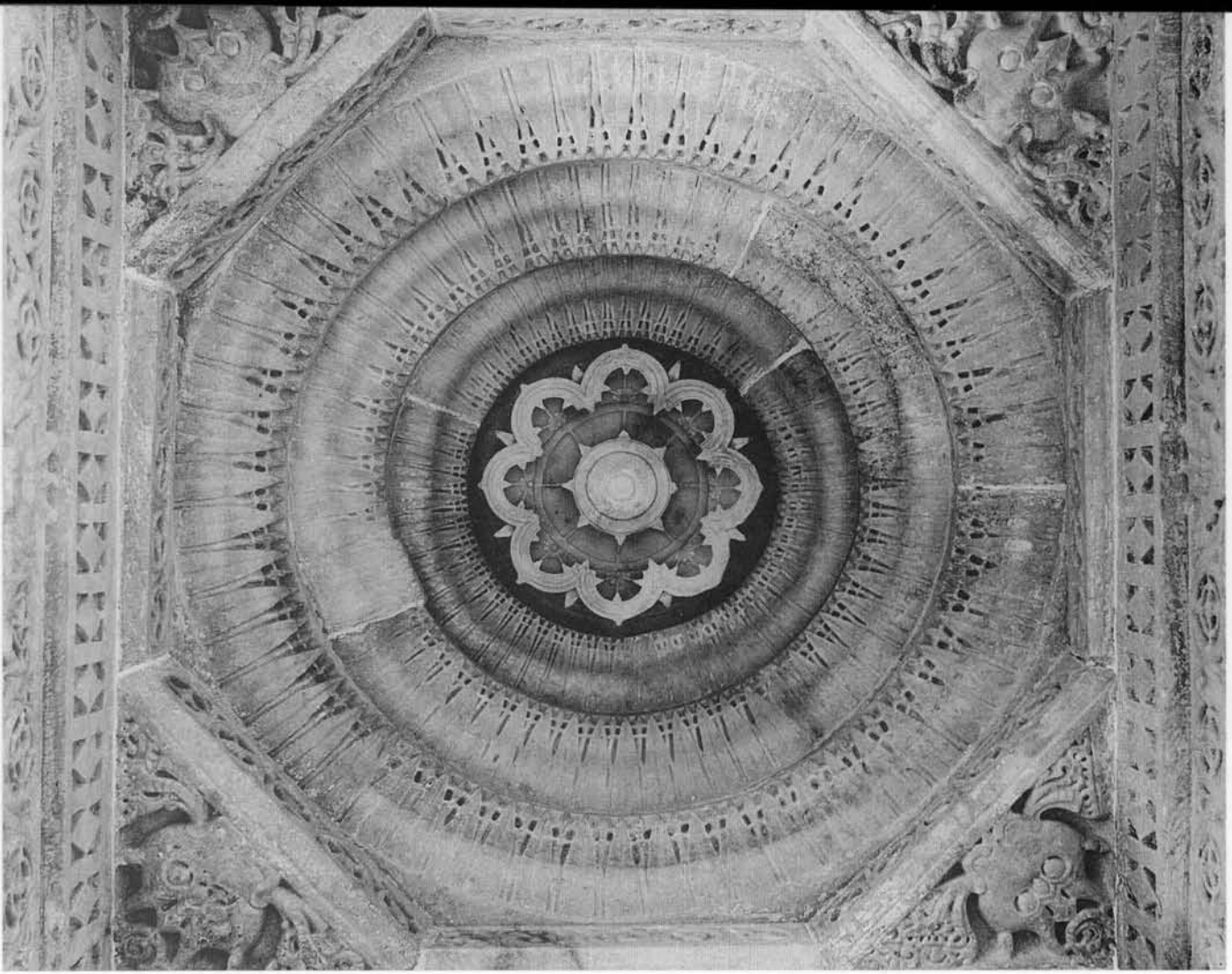




184. Neminātha temple, ṣaṭcatuskī, rear central Nābhimandāraka ceiling. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

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





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

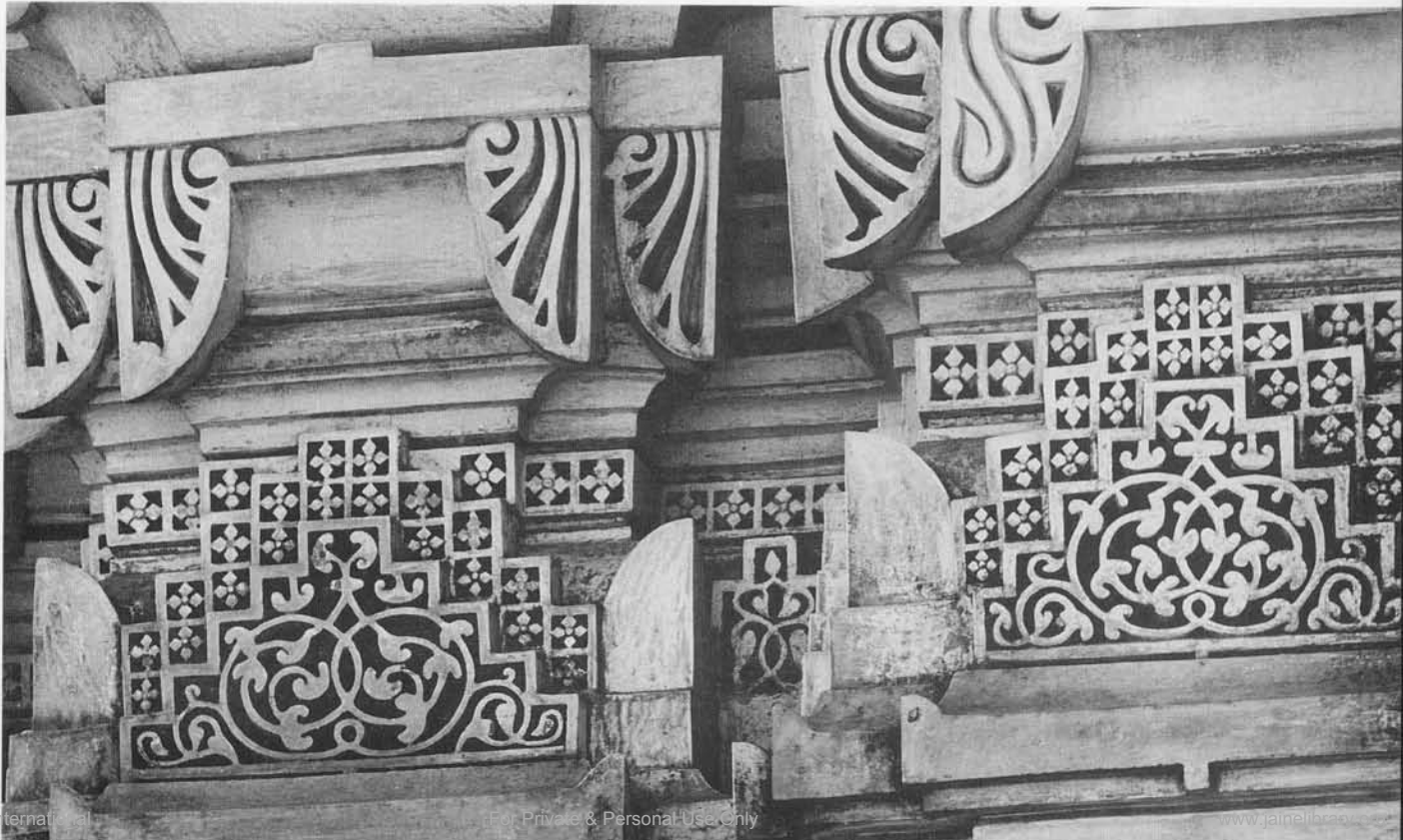
187. Neminātha temple, gūḍhamanḍapa, doorframe, doorsill detail. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]



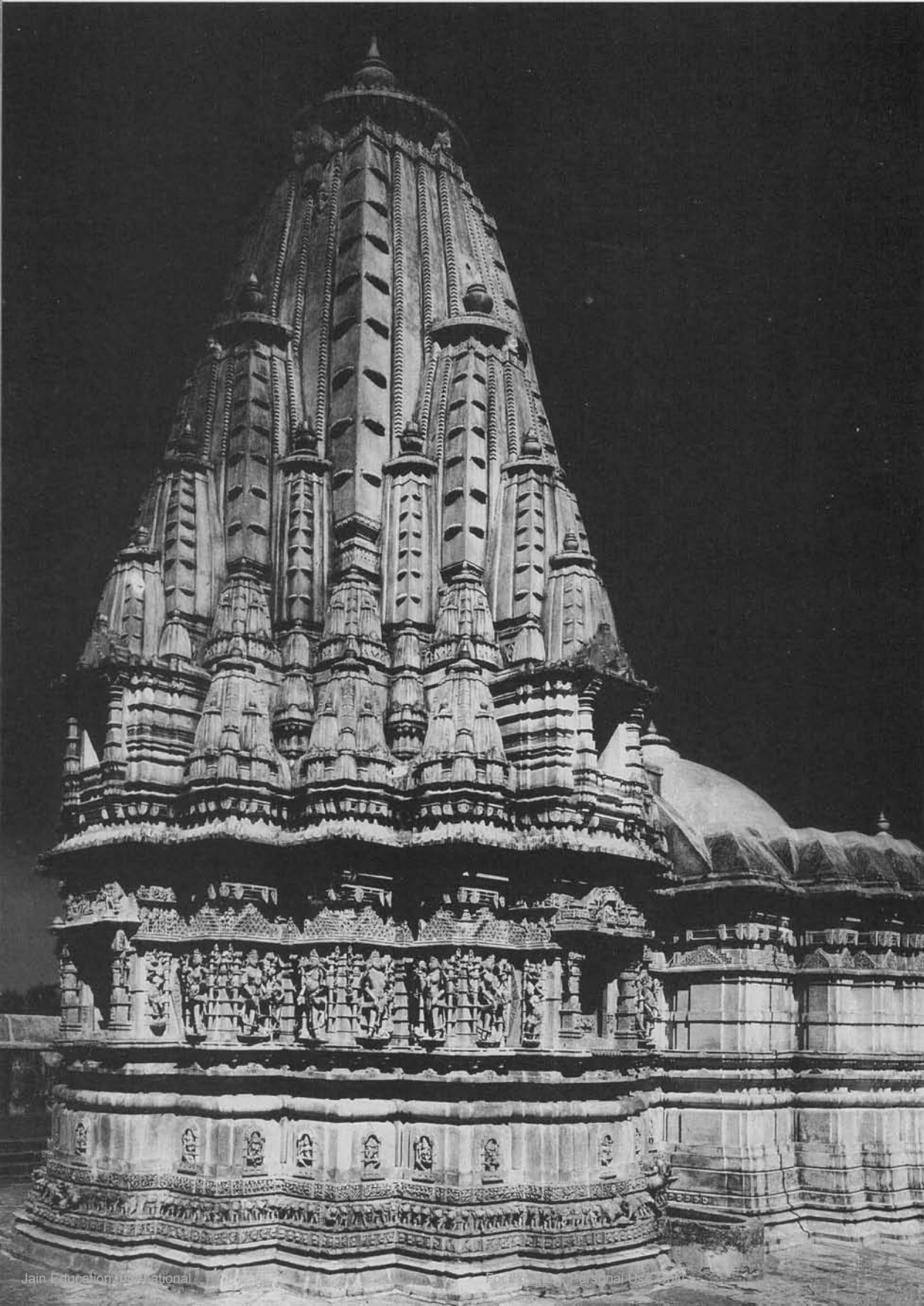


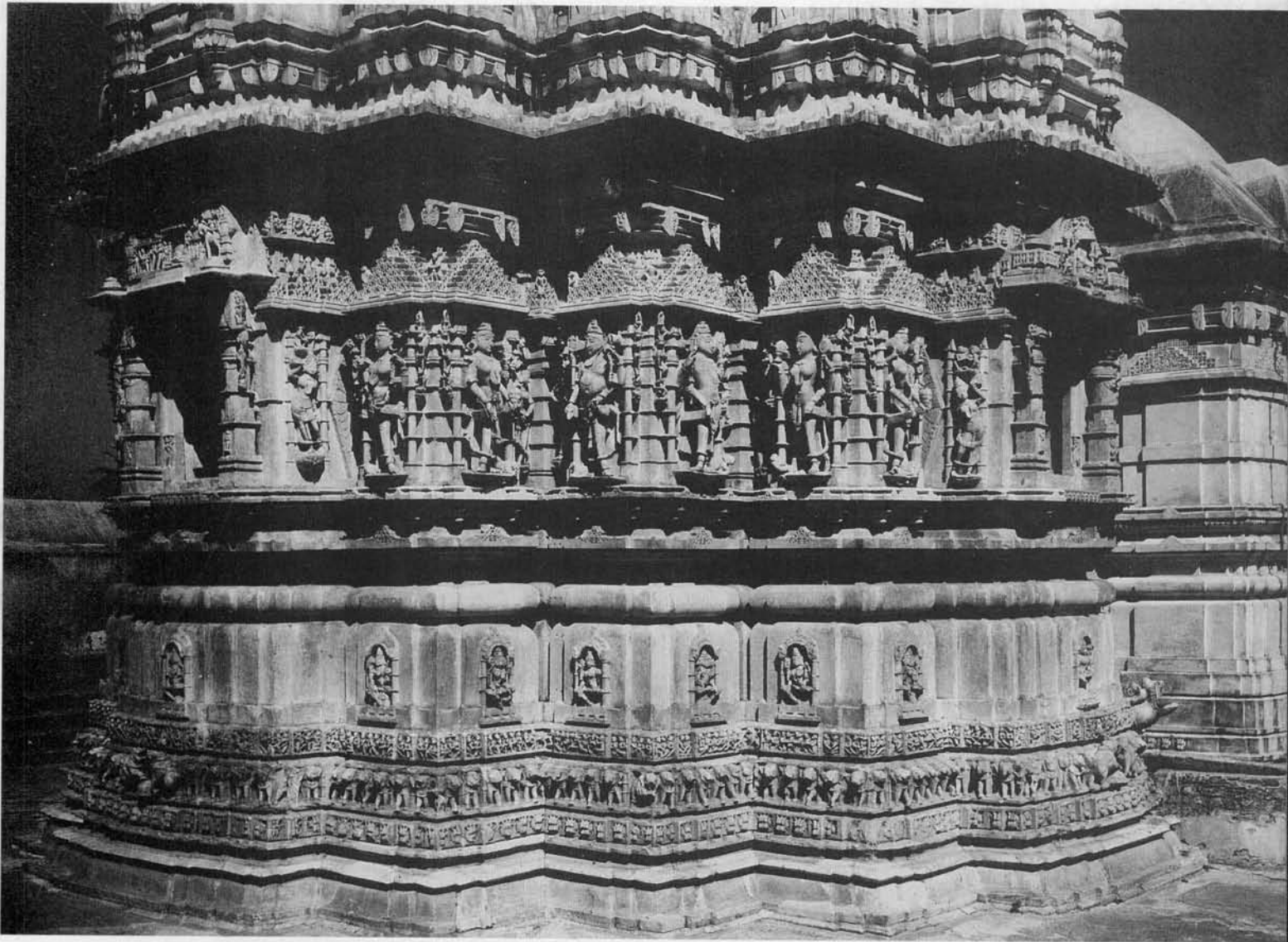
188. Neminātha temple, gūḍhamanḍapa, exterior, later carved udgama-pediment.

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



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

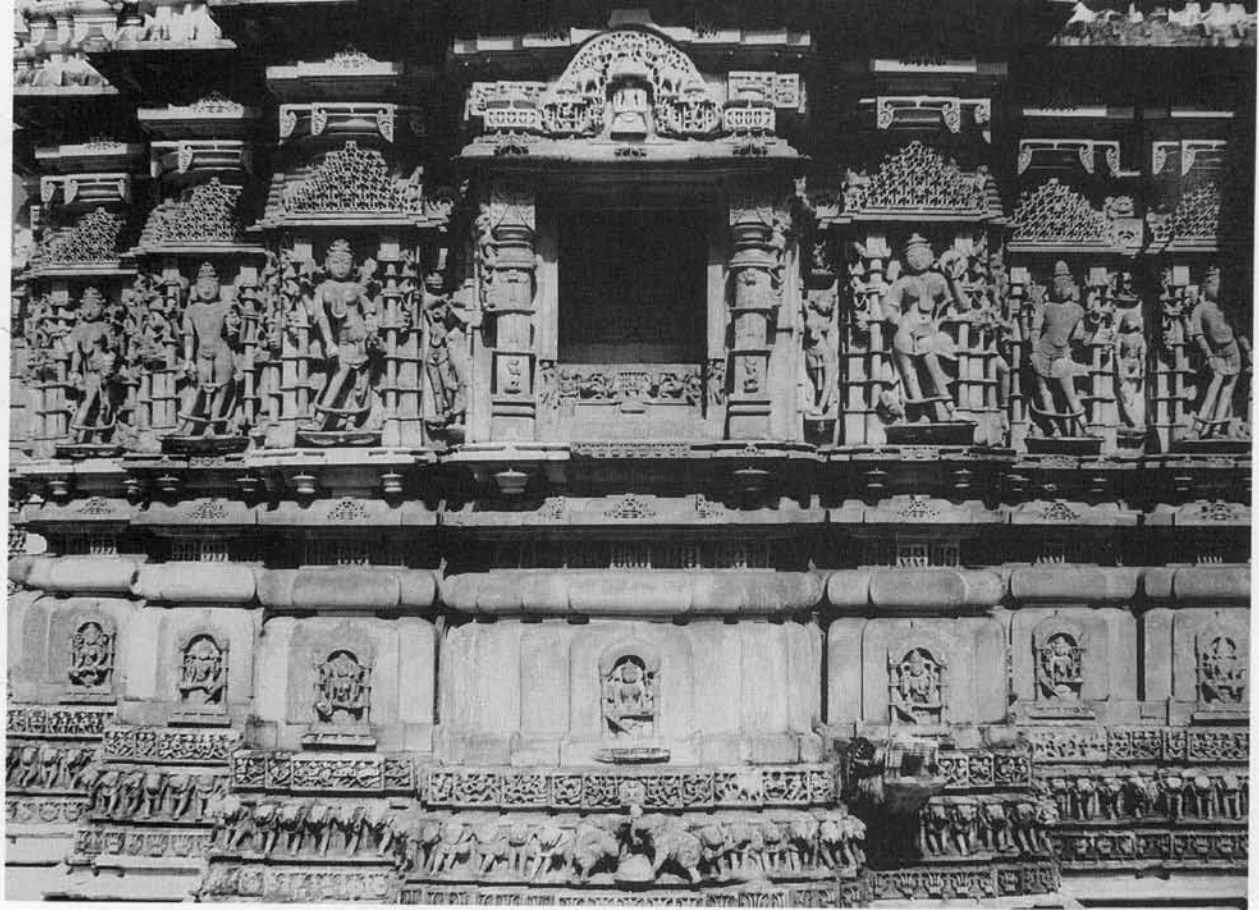




191. Neminātha temple, mūlaprāsāda, view from southeast.

192. Neminātha temple, mūlaprāsāda, south, right side.





194. Neminātha temple, mūlaprāsāda, east. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

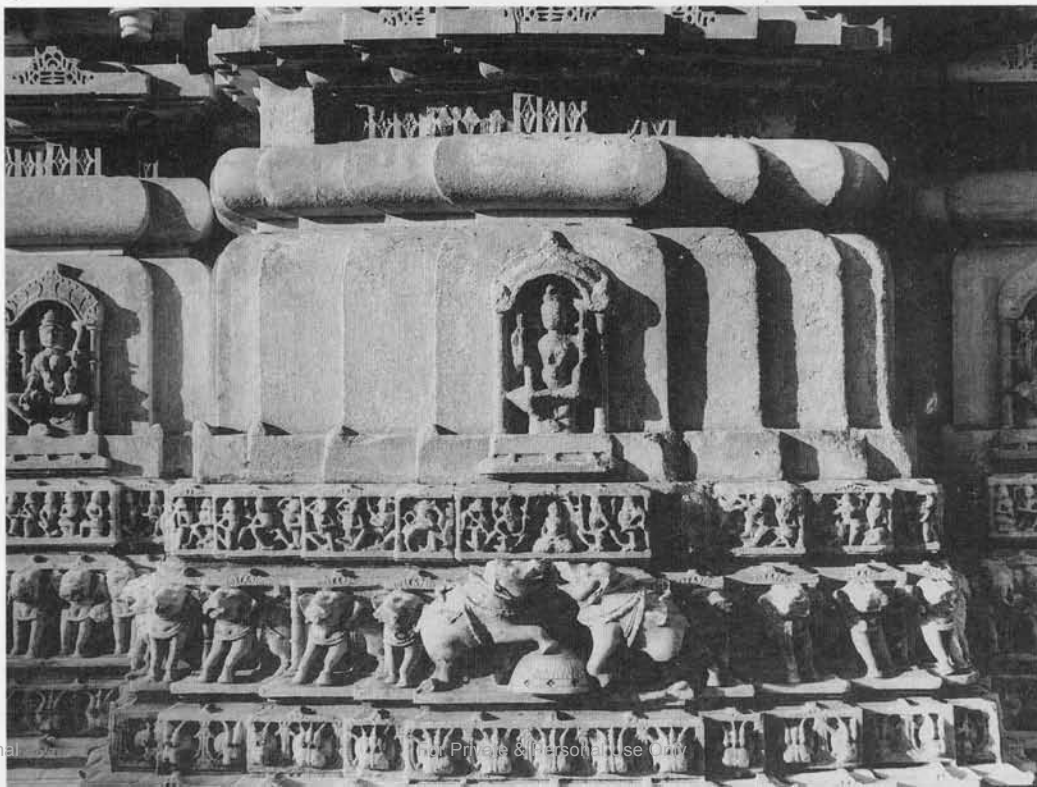


193. Neminātha temple, mūlaprāsāda, south, left side. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]



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

196. Neminātha temple, mūlaprāsāda, south, bhadrapītha and vedibandha detail. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

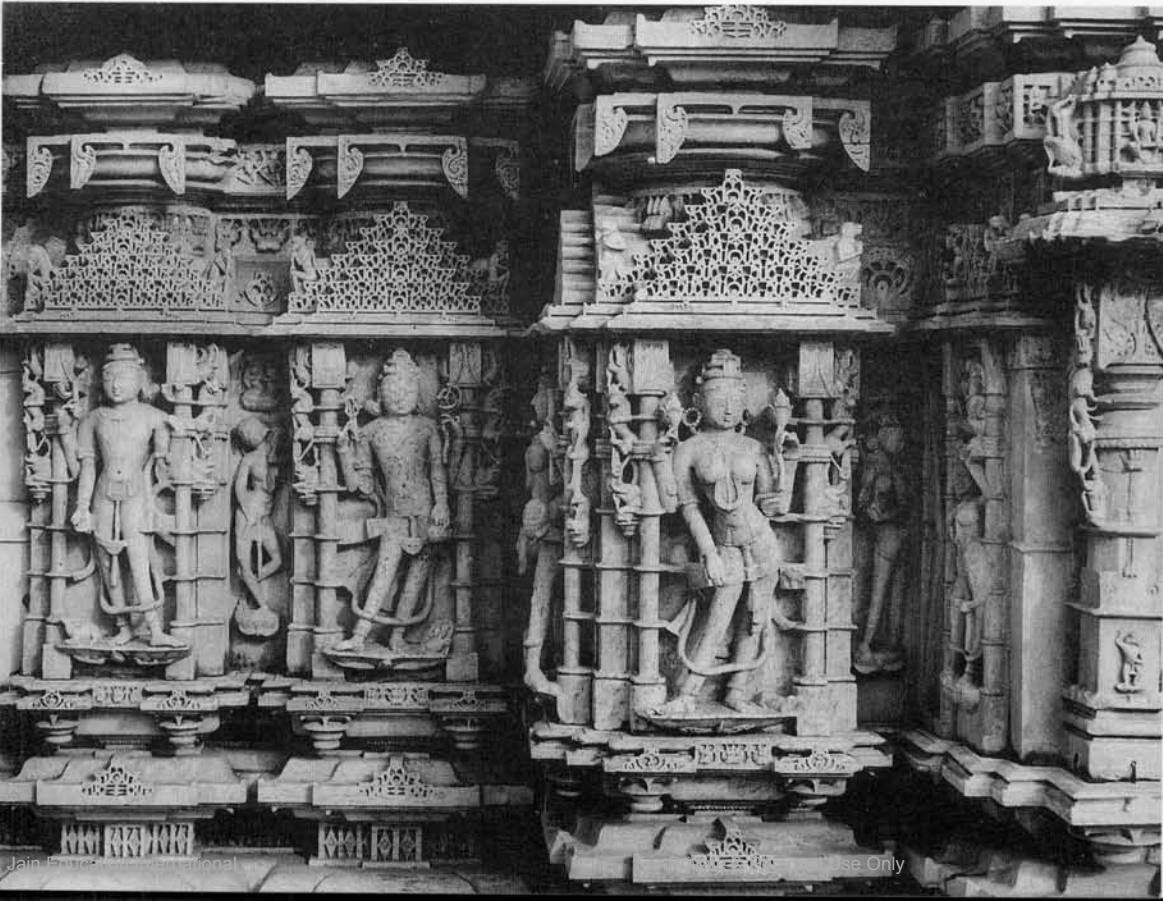




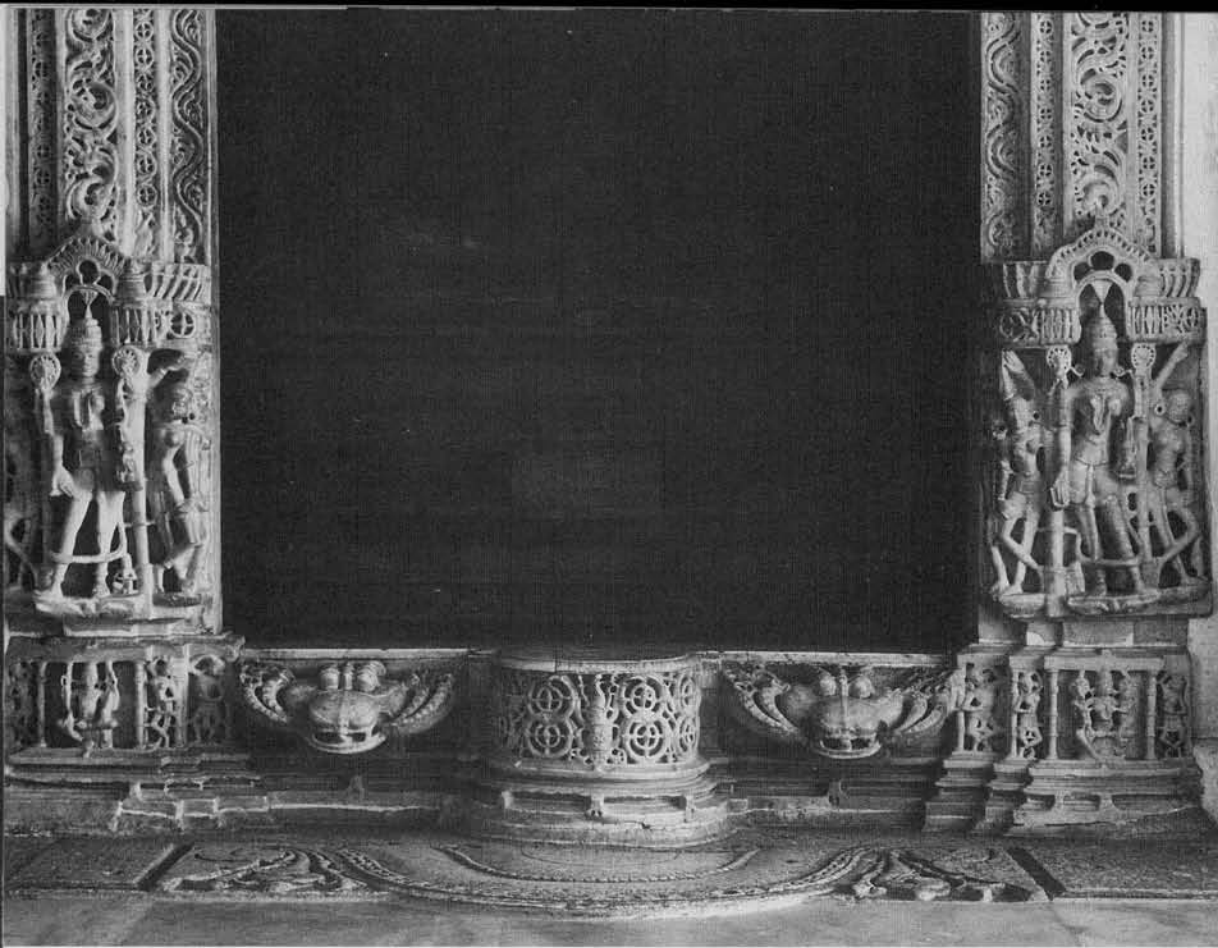
197. Neminātha temple, mūlaprāsāda, vedibandha, kumbha-face, Sarasvatī. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]



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



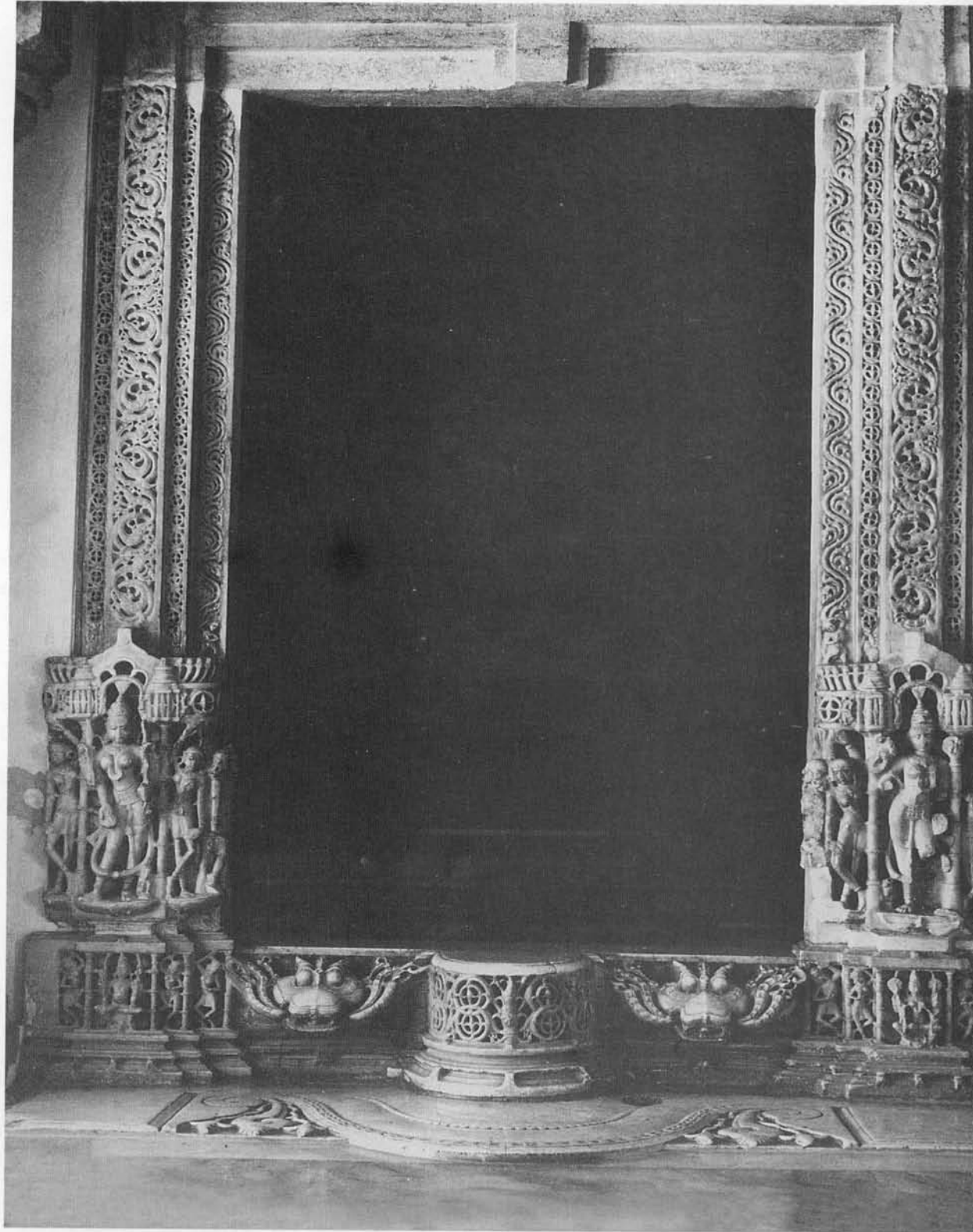
199. Neminātha temple, mūlaprāsāda with kapilī, west, jaṅghā images. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]



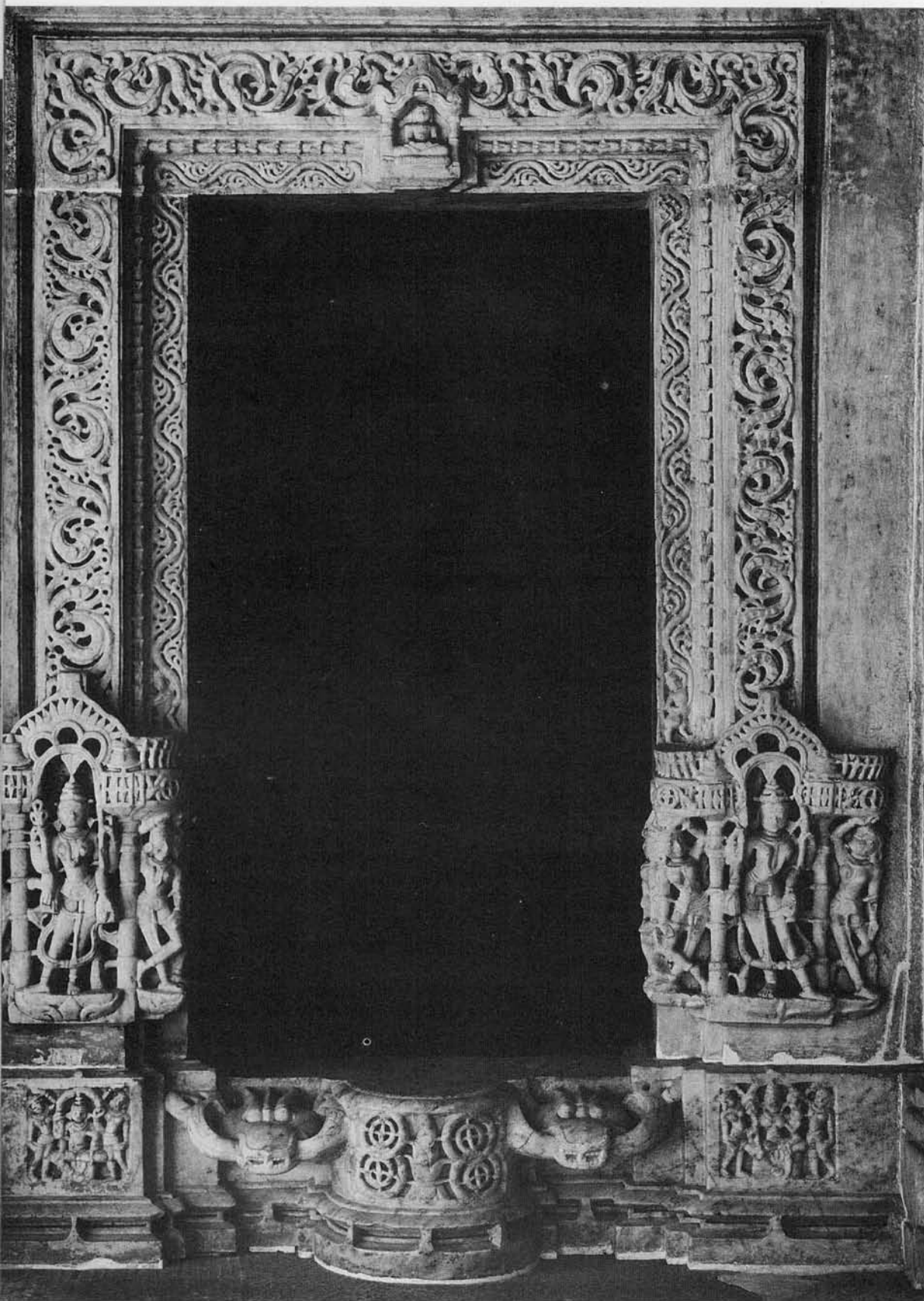
201. Neminaṭha temple, bhadraprāsāda, west, doorframe, lower half, detail.

202. Neminaṭha temple, bhadraprāsāda, west, doorsill, top view.

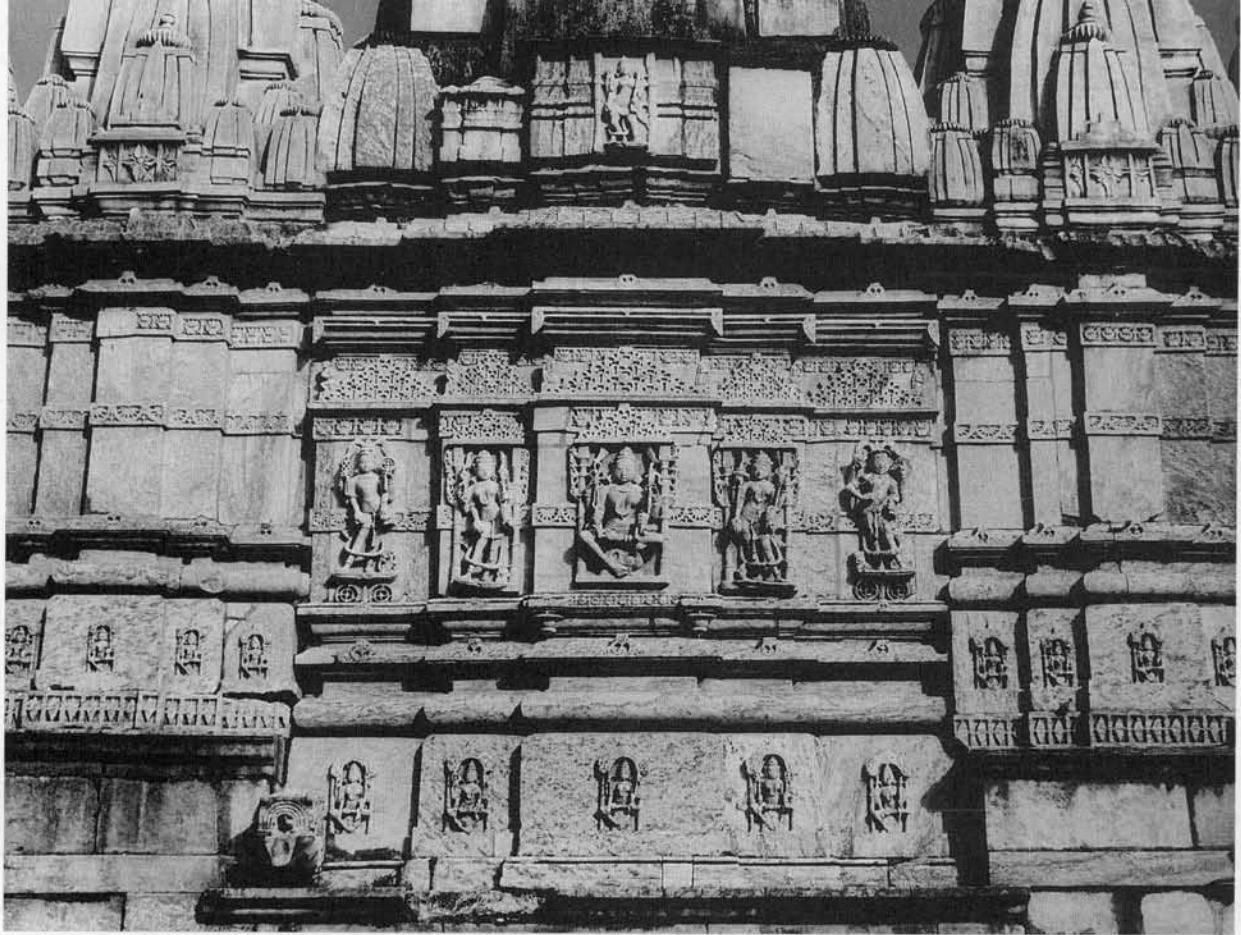




200. Neminātha temple, bhadraprāsāda, west, doorframe.

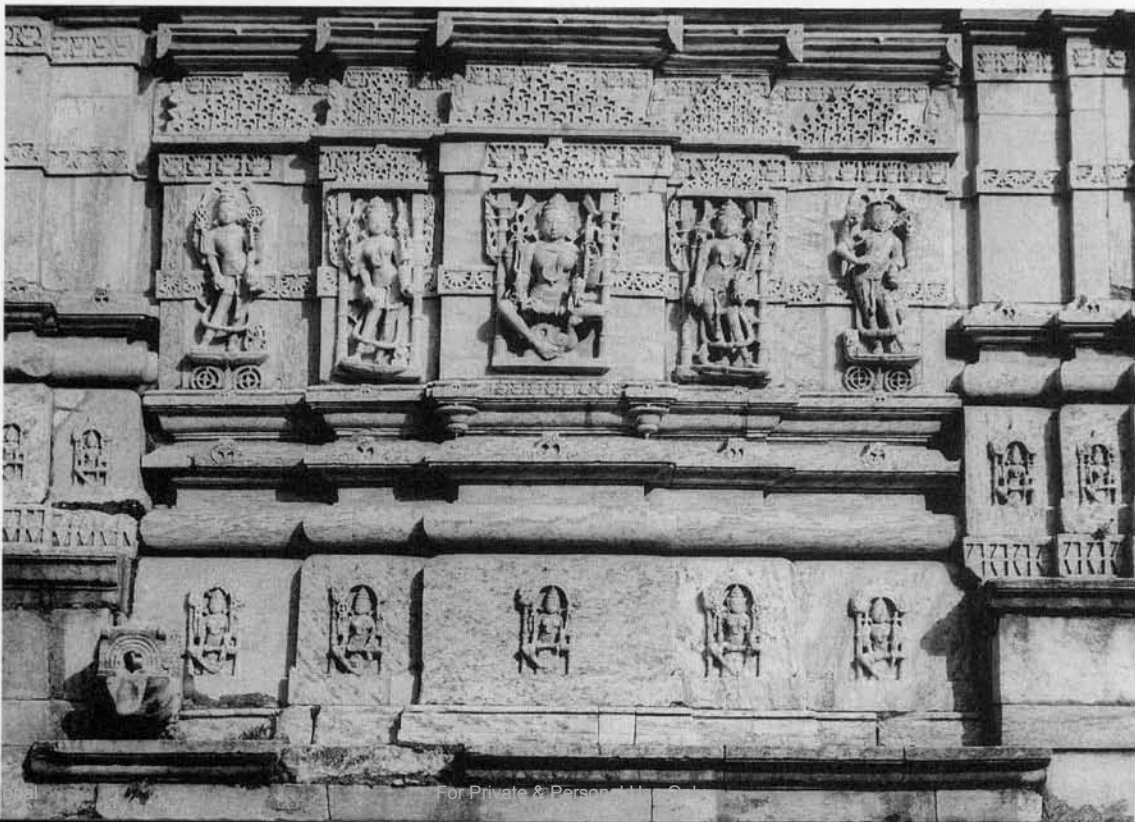


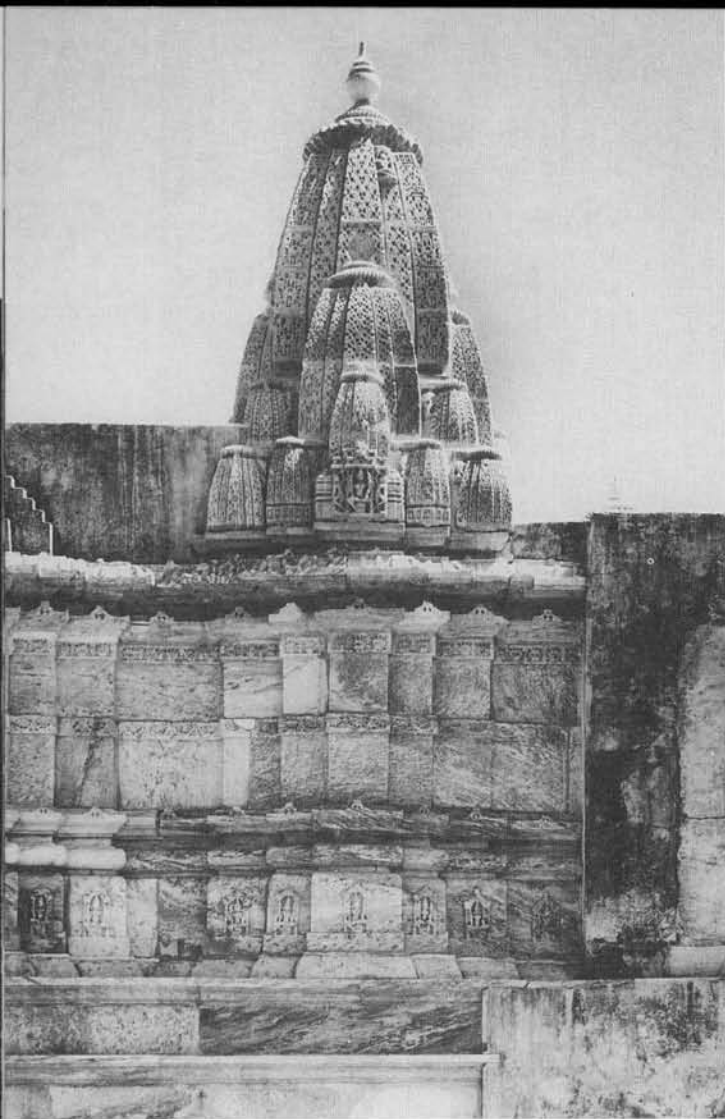
203. Neminātha temple, devakulikā, west paṭṭaśālā, doorframe.



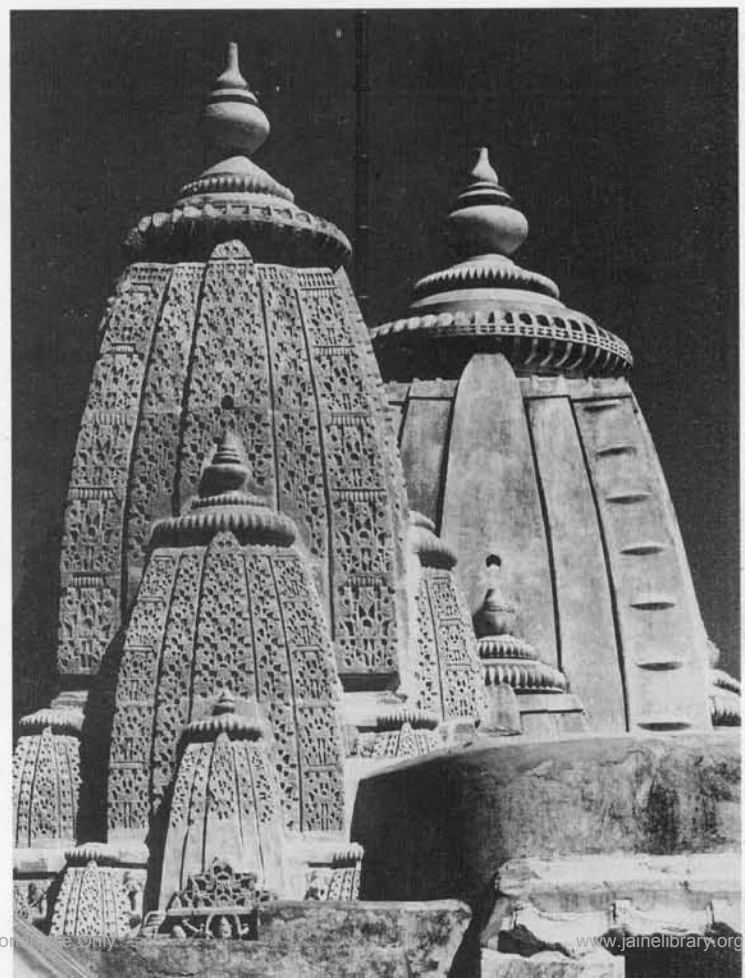
204. Neminātha temple, west bhadraprāsāda, exterior, view from west. C. A.D. 1137.
[Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

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

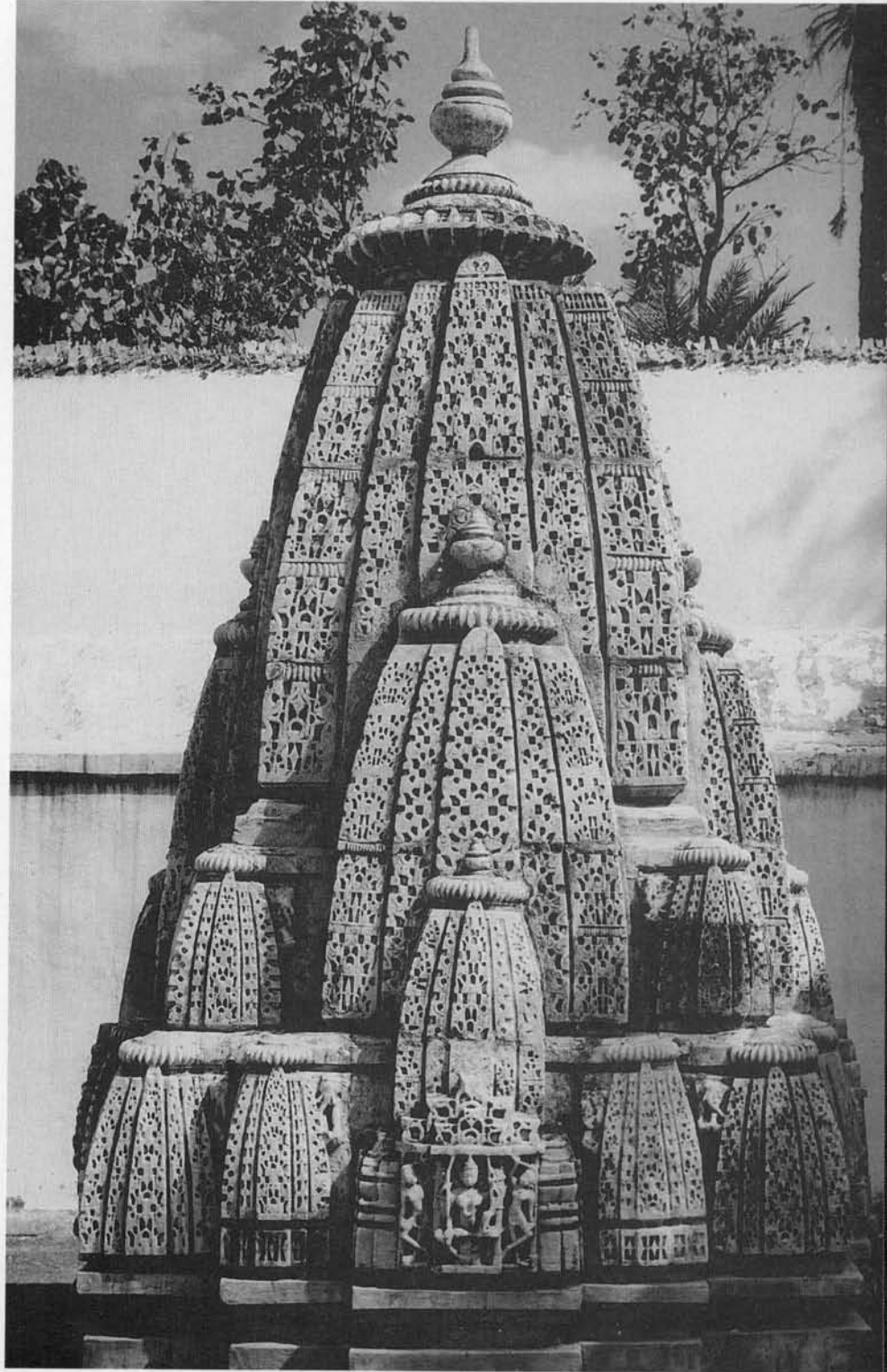




206. Neminātha temple, west paṭṭaśālā, southernmost devakulikā, exterior, view from west.



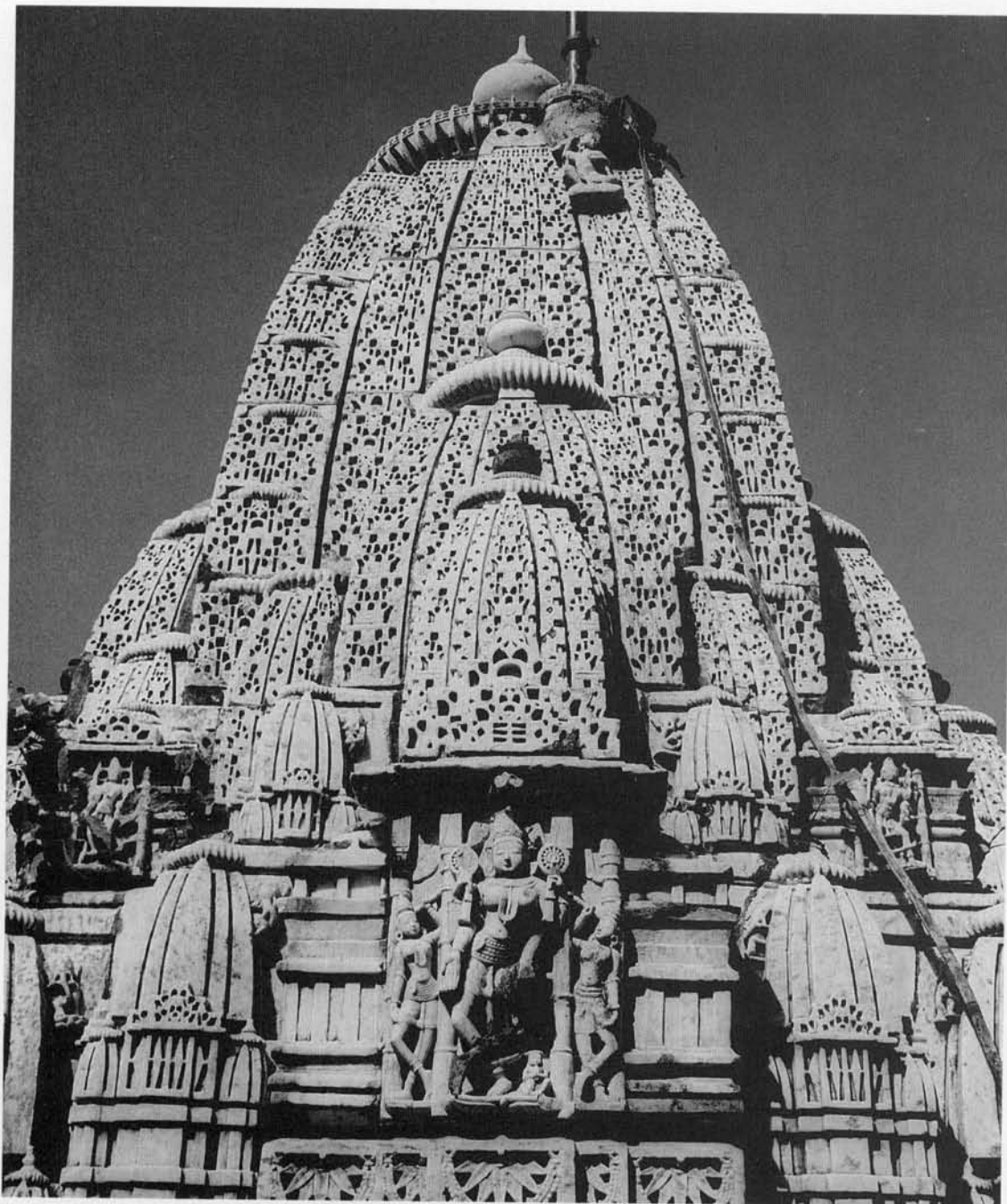
207. Neminātha temple, west paṭṭaśālā, southernmost devakulikā, superstructure from south.



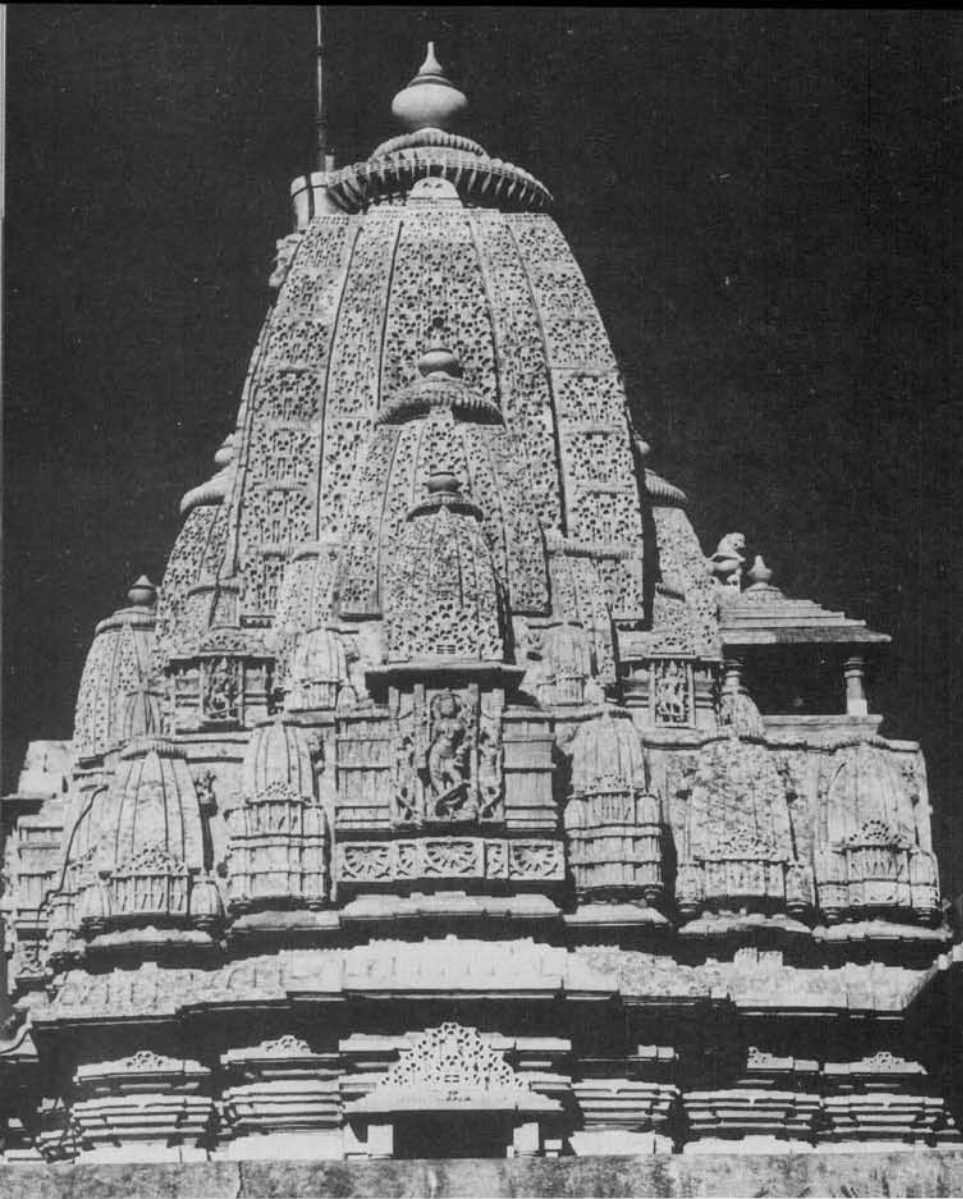
208. Neminātha temple, śikhara of the same southernmost devakulikā, removed and reërected in (theoretical) paṭṭaśālā area, southeast of mūlaprāsāda. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]



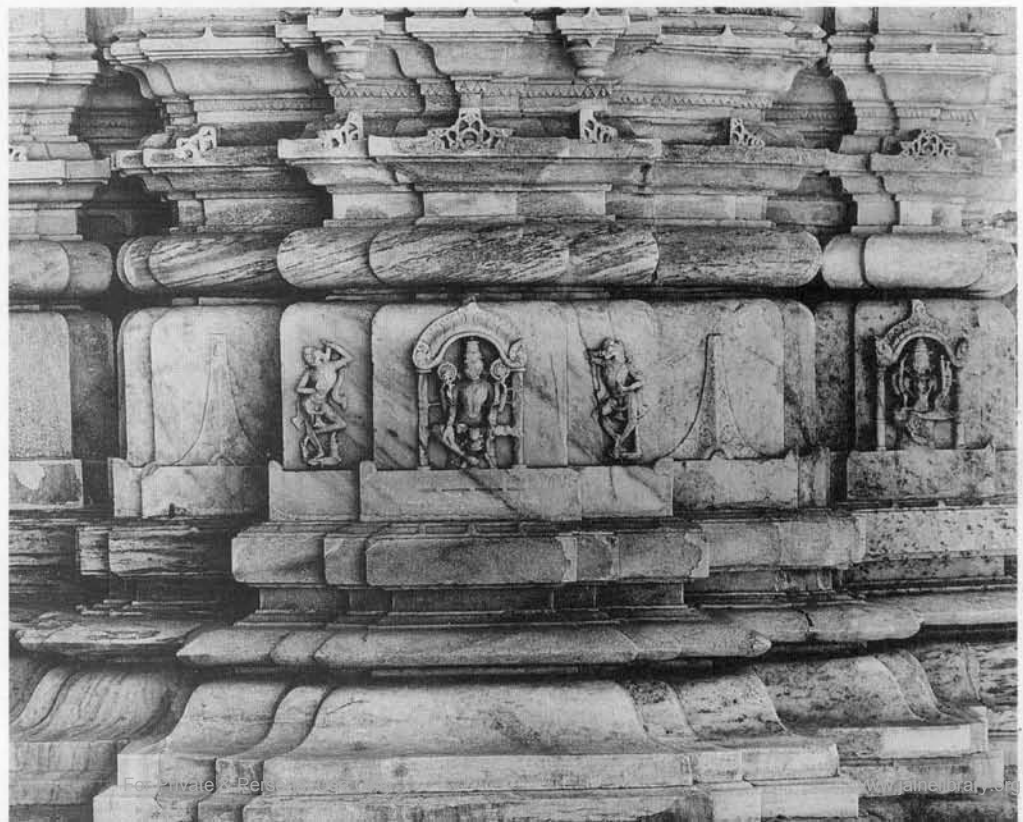
209. Kumbhāriyā. Sambhavanātha temple, prāsāda from south. Maru-Gurjara style. C. A.D. 1232.



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

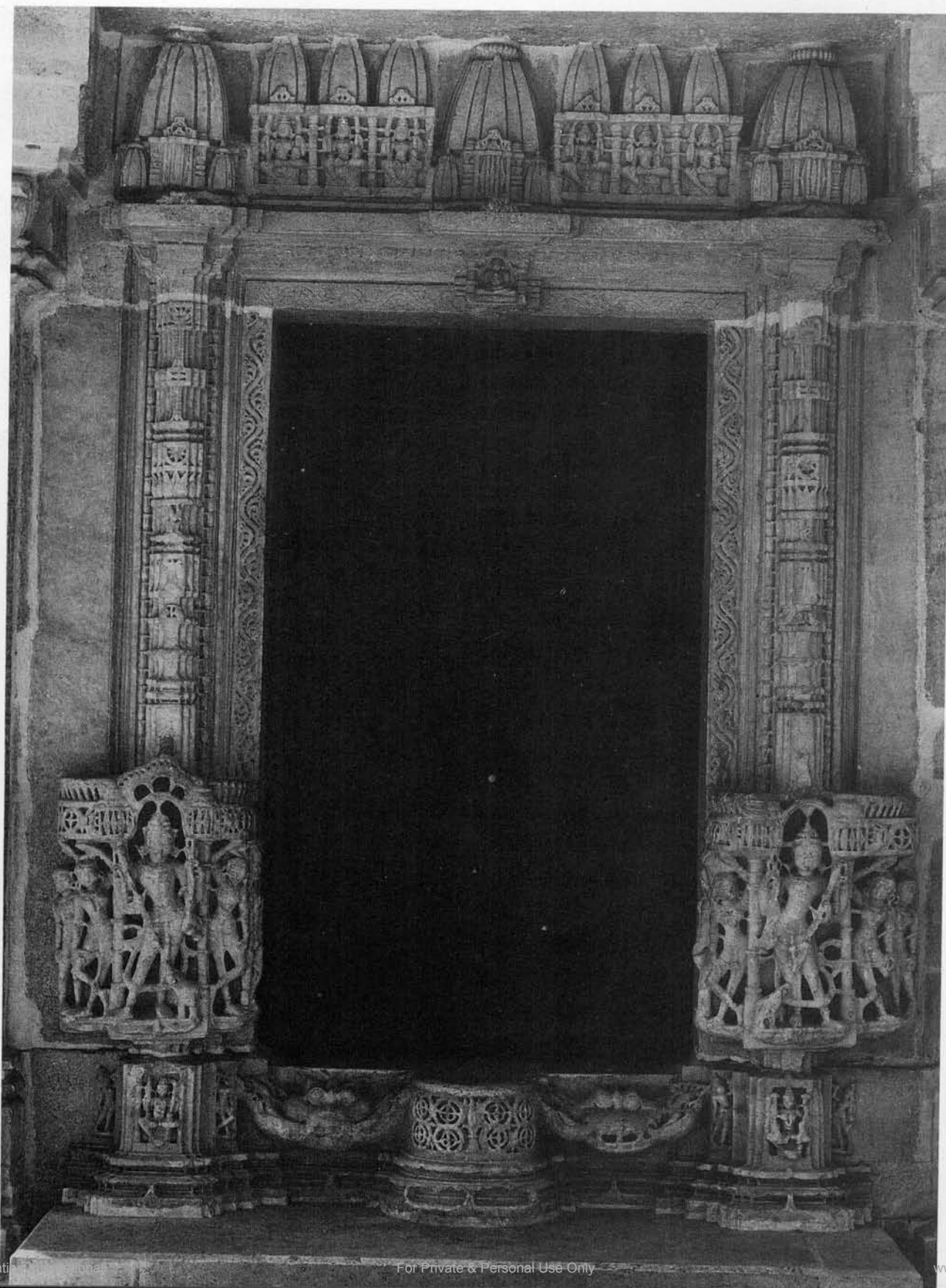


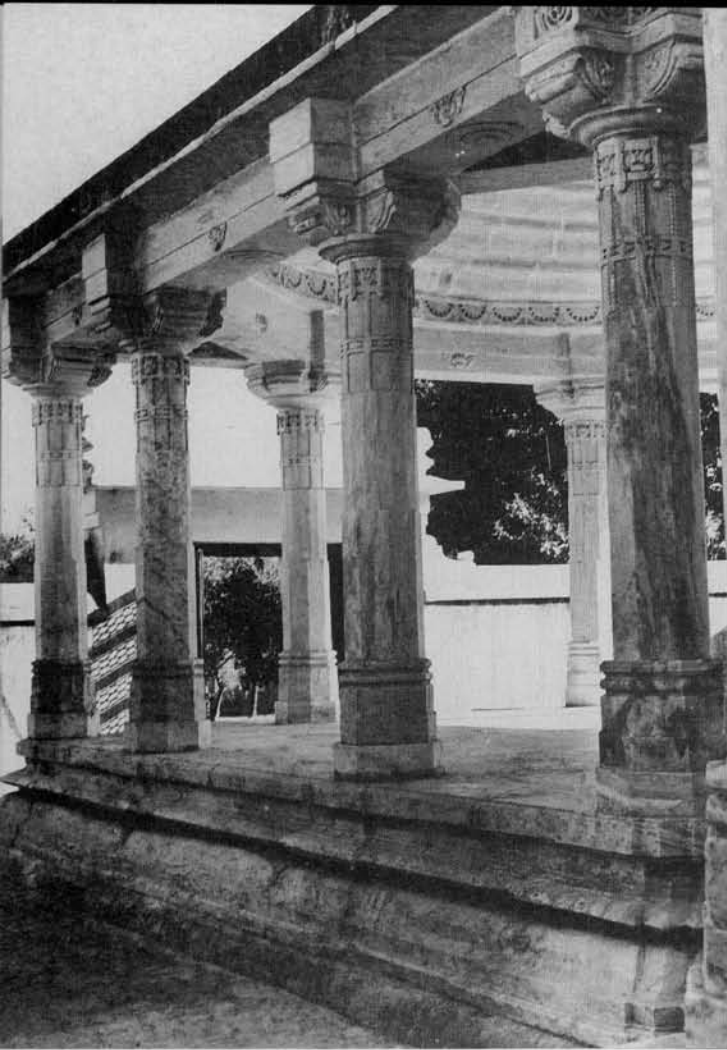
211. Sambhavanātha temple,
prāsāda from east.



212. Sambhavanātha temple,
prāsāda, pīṭha and
vedibandha.

213. Sambhavanātha temple, gūḍhamanḍapa, northern doorframe within the raṅgamanḍapa.





214. Sambhavanātha temple, raṅgamaṇḍapa from southwest.

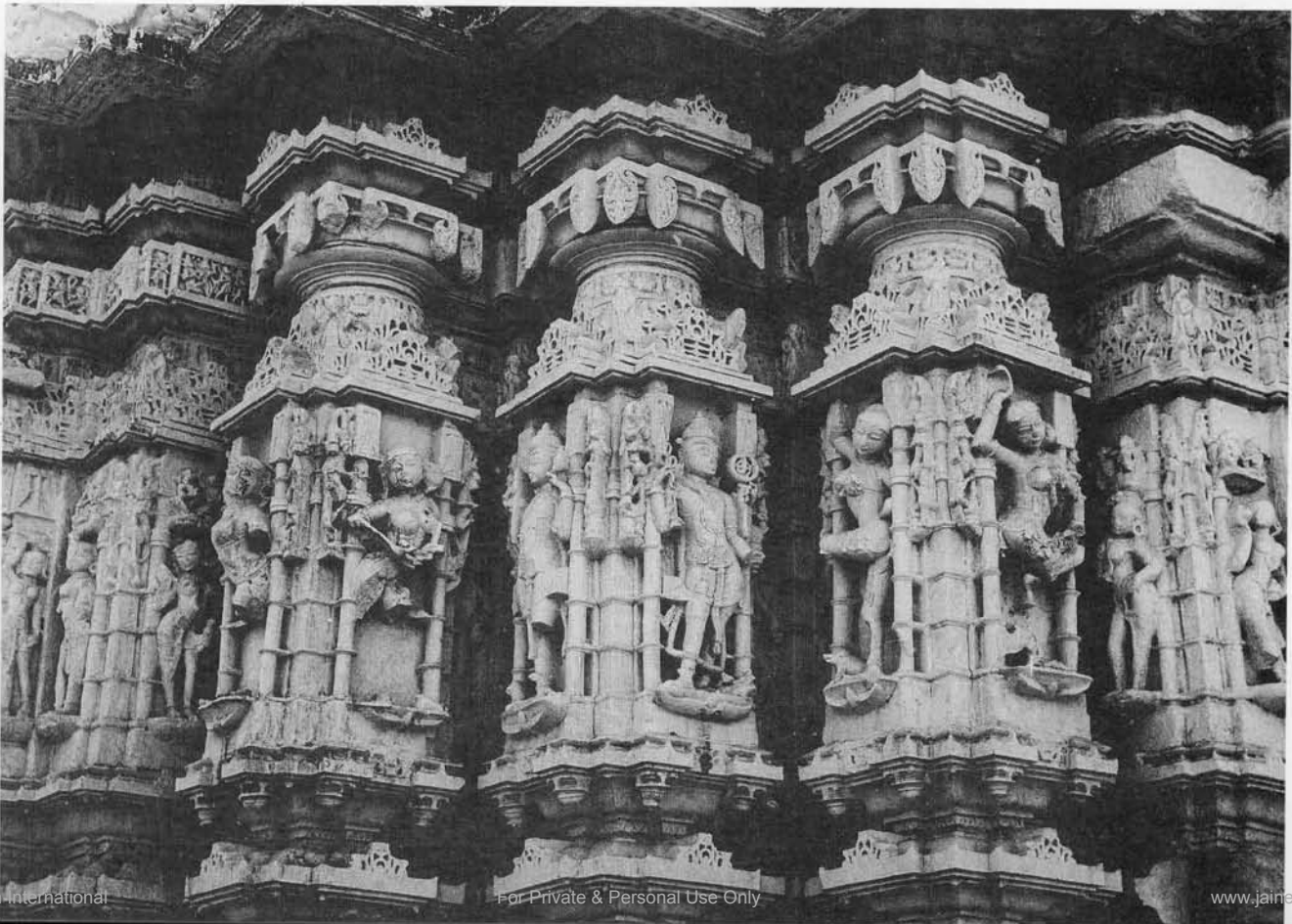
215. Kumbhāriyā. Kumbheśvara temple, prāsāda from southeast. Maru-Gurjara style. C. A.D. 1207.

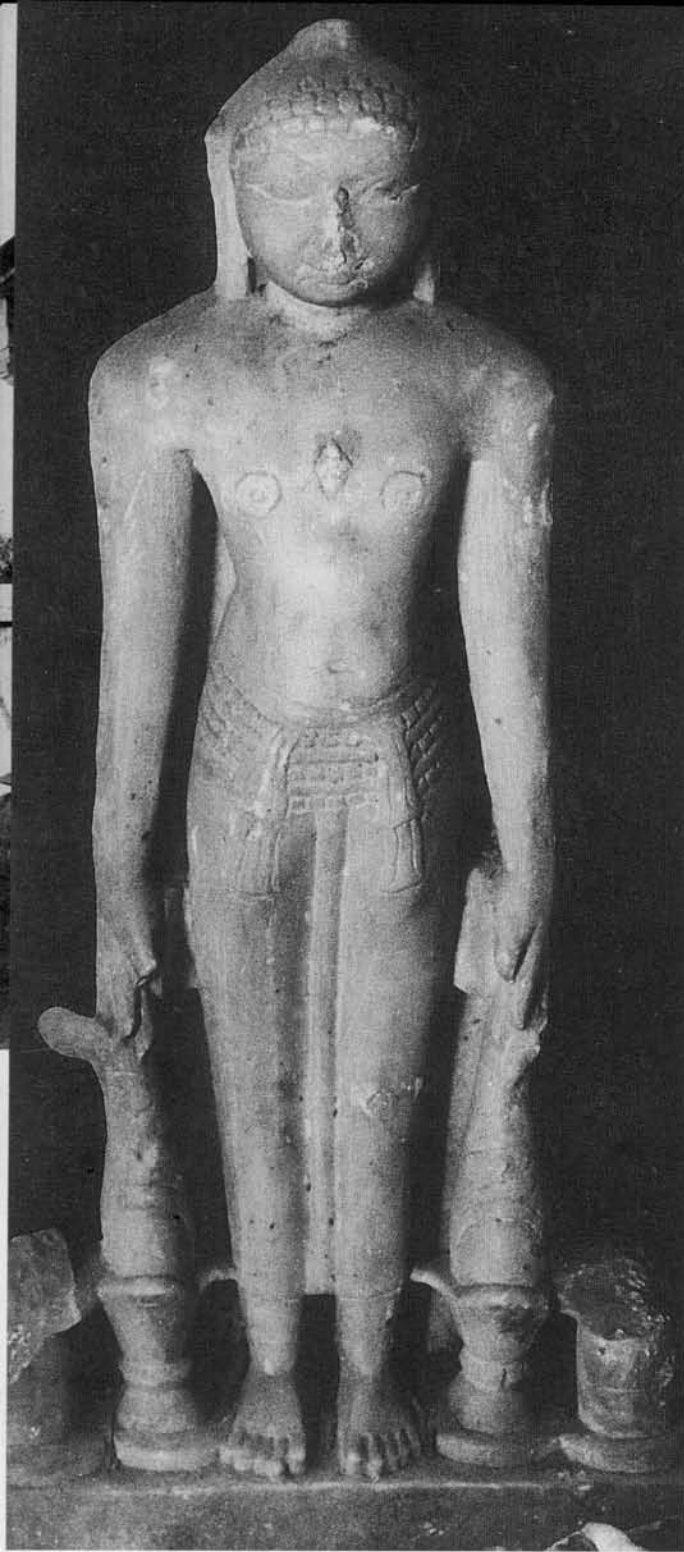




216. Kumbheśvara temple, prāsāda, west, left side, pīṭha and vedibandha detail.

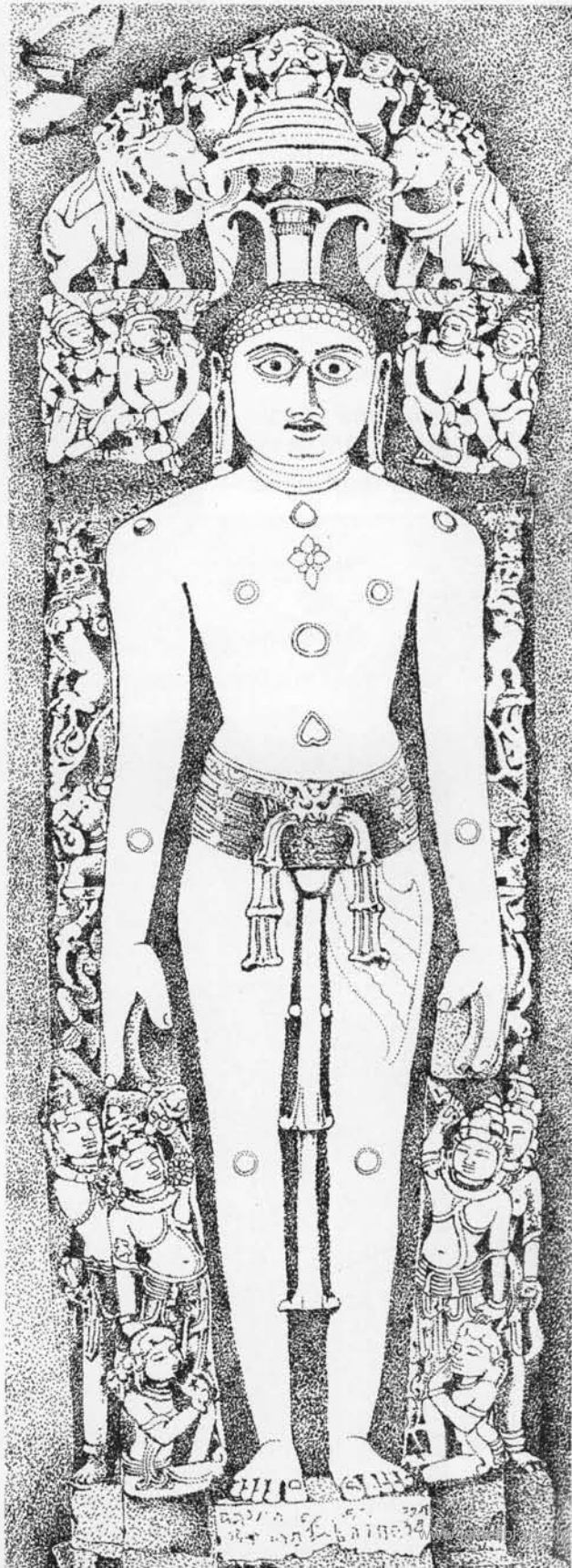
217. Kumbheśvara temple, prāsāda, maṇḍovara, jaṅghā from northwest.

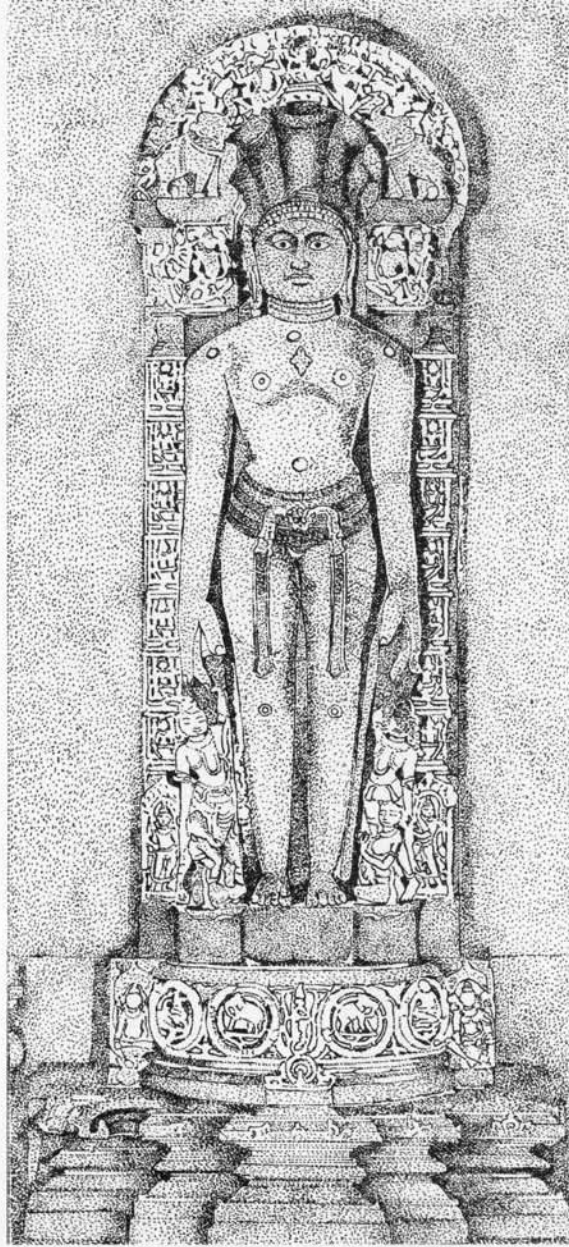




218. Kāyotsarga Jina in store room,
Mahāvīra temple. Maru-Gurjara style.
C. A.D. 1031(?).

219. Kāyotsarga Jina of the pair, Mahāvīra
temple, gūḍhamaṇḍapa. Maru-Gurjara
style. A.D. 1062.





220. Kāyotsarga Jina of the pair,
Neminātha temple,
gūḍhamaṇḍapa. Maru-
Gurjara style. A.D. 1158.



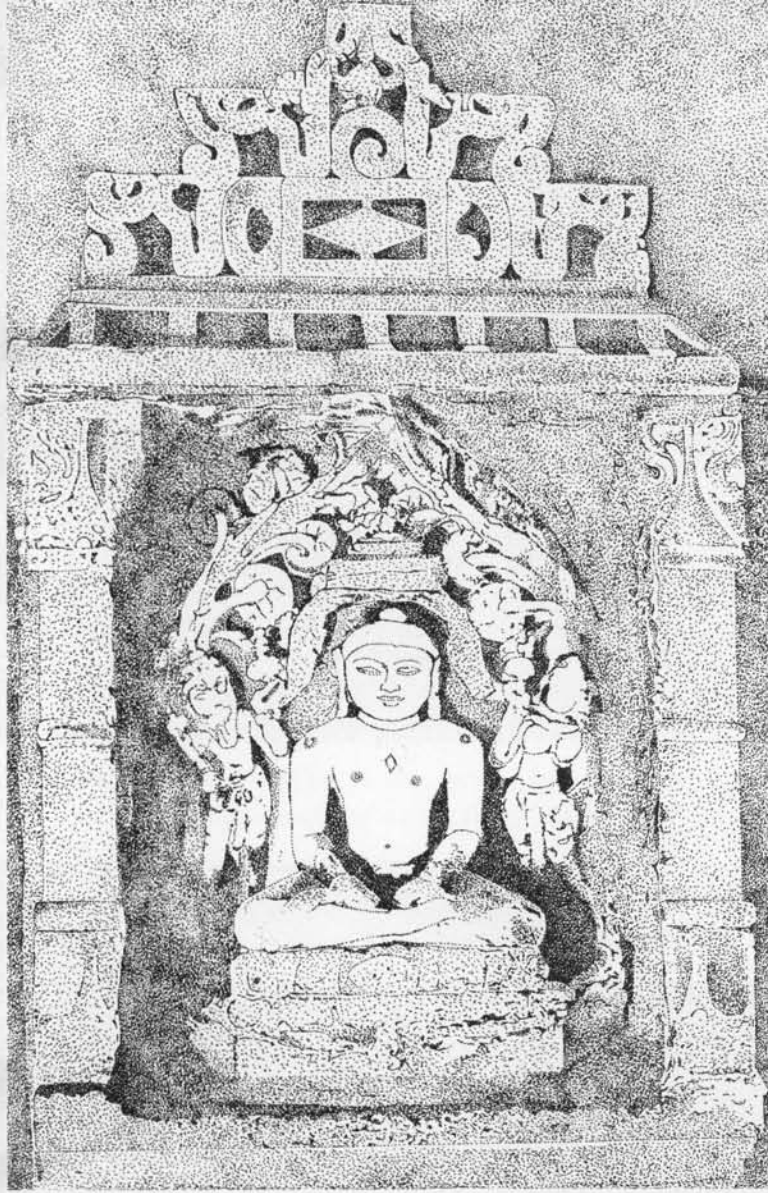
221. Second
standing Jina
of the pair,
Neminātha
temple,
gūḍhamaṇḍapa,
carved
pedestal.
Maru-Gurjara
style.
A.D. 1158.



222. Kāyotsarga Jina, Neminātha temple, antarāla, carved pedestal. Maru-Gurjara style. A.D. 1258.

223. Second standing Jina of the pair, Neminātha temple, antarāla, carved pedestal. Maru-Gurjara style. A.D. 1258.





224. Vāsupūjya Jina, Sambhavanātha temple, gūḍhamāṇḍapa. Maru-Gurjara style. C. late 13th century A.D.

225. Parikara and ārādhaka couple, Sambhavanātha temple, gūḍhamāṇḍapa. Maru-Gurjara style. C. late 13th cent. A.D. [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]





226. Sarvānubhūti Yakṣa, Mahāvīra temple, garbhagrha. Maru-Gurjara style. C. A.D. 1062.

227. Yakṣī Ambikā, Mahāvīra temple, garbhagrha. Maru-Gurjara style. C. A.D. 1062.





228. Panels in the ceiling in the second bay showing Sarvānubhūti, Ambikā, and Brahmaśānti-Yakṣa, Mahāvīra temple, raṅgamaṇḍapa's east flank. Maru-Gurjara style. C. A.D. 1062.



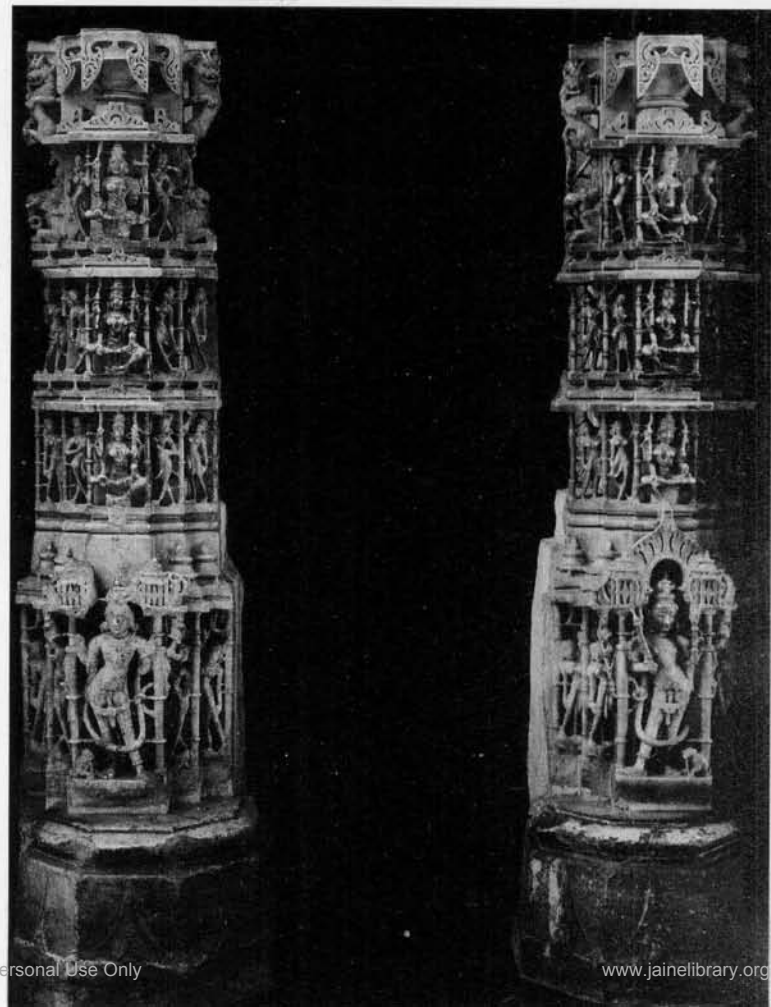
229. Ambikā, Mahāvīra temple, devakulikā. Maru-Gurjara style. C. 3rd quarter of the 12th cent. A.D. (Originally in Neminātha temple.)

230. Ambikā in niche, Śaṭcatuskī's western extension, Neminātha temple. Maru-Gurjara style. C. A.D. 1264. (Restored.) [Courtesy: Shardaben Chimanbhai Educational Research Centre, Ahmedabad.]

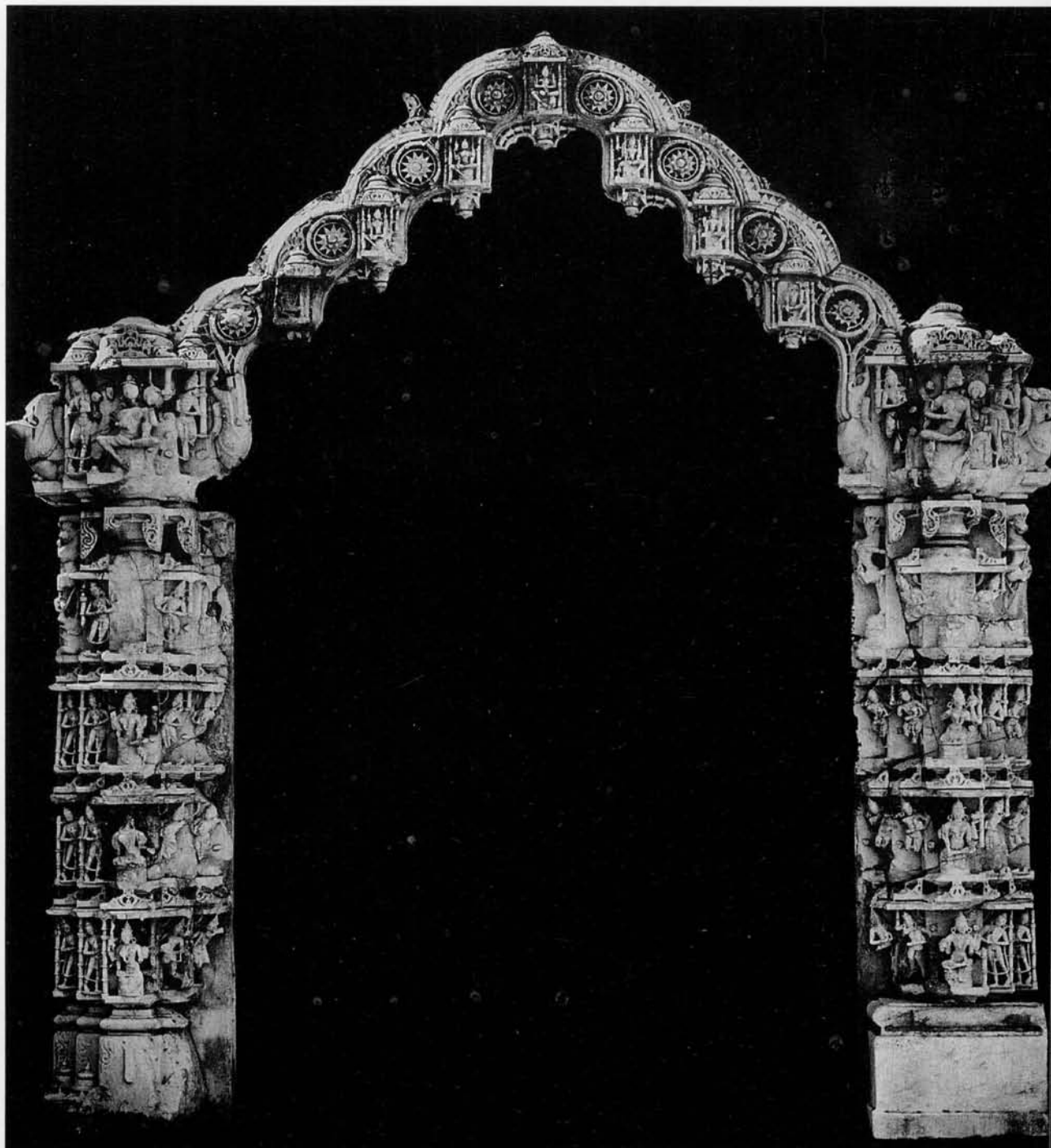




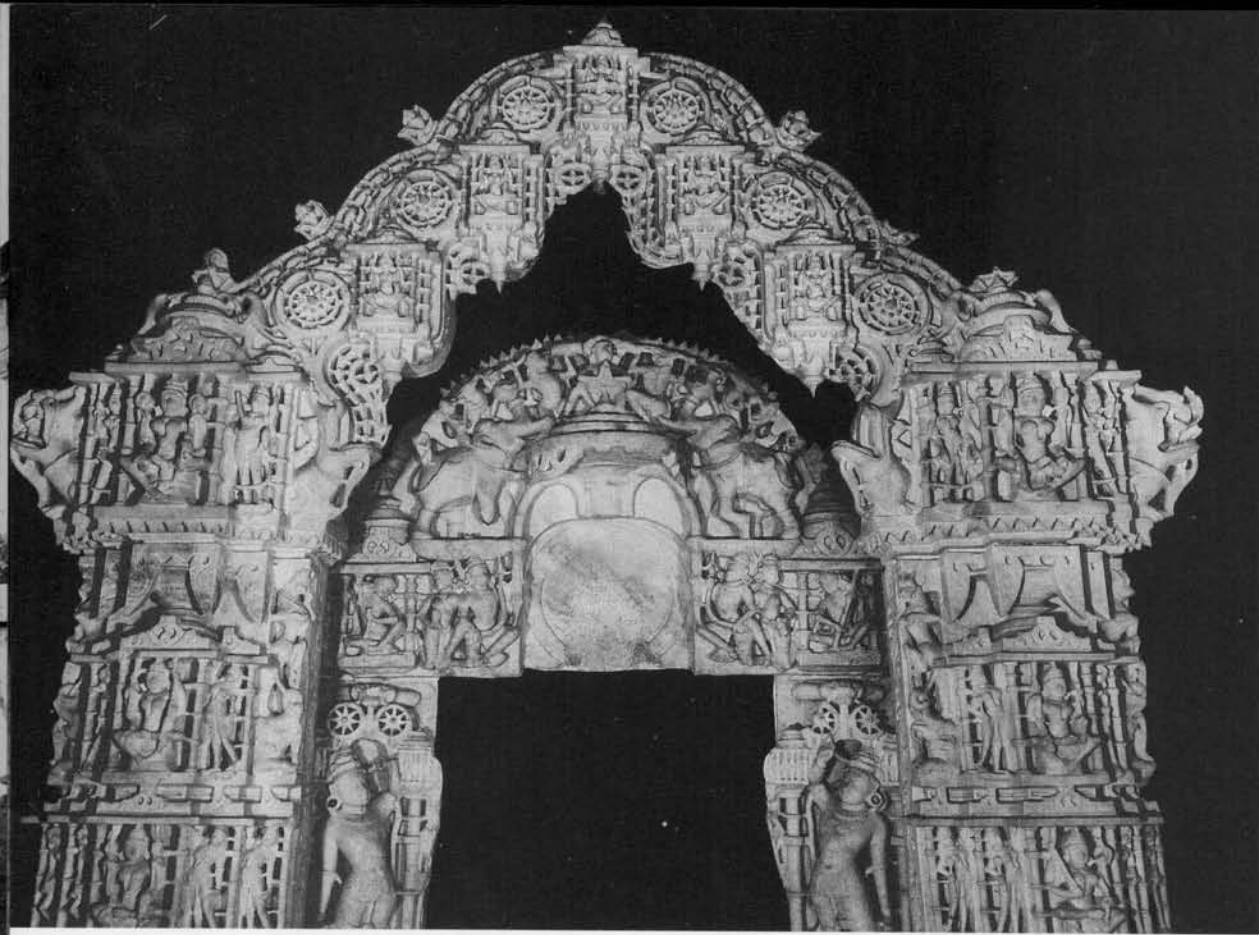
231. Toraṇa reërected at east door, caturmukha Samavasaraṇa-kulikā. Maru-Gurjara style. A.D. 1157. (Originally believed to be before the mūlanāyaka image in the garbhagṛha, Mahāvīra temple.)



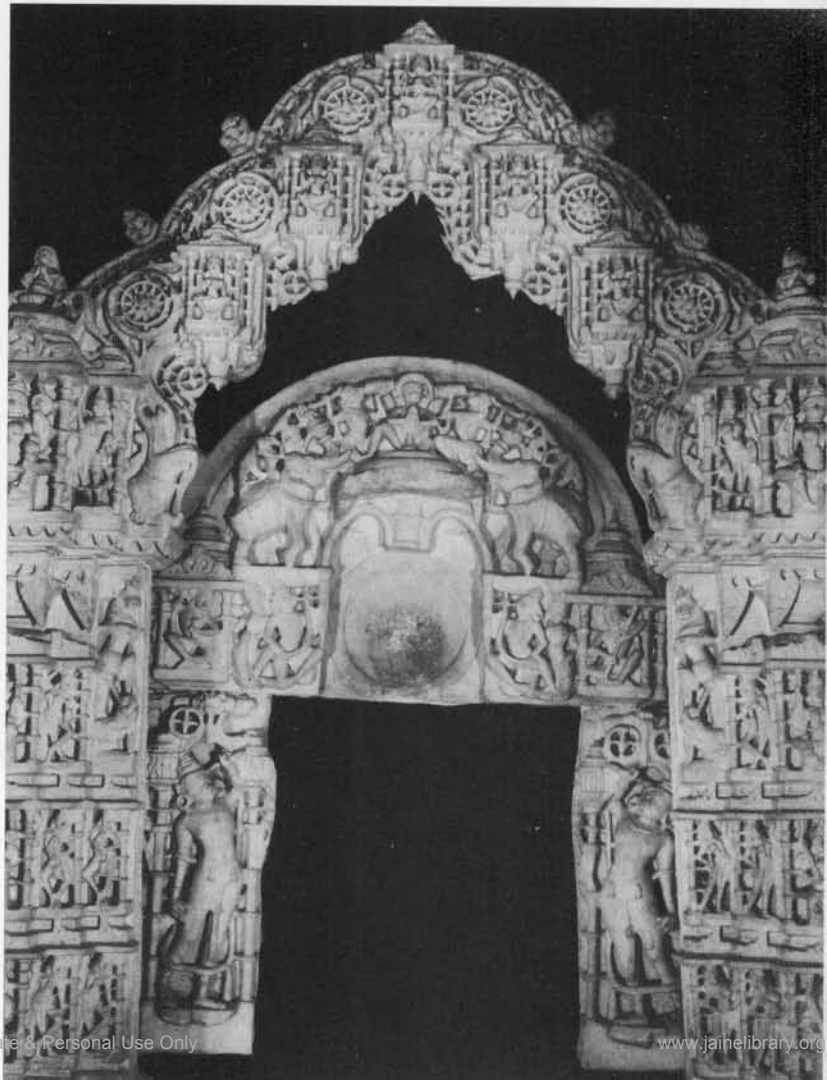
232. Image-toraṇa posts, displaced, Pārśvanātha temple. Maru-Gurjara style. A.D. 1125.



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



234. Image-toraṇa in one of the western row devakulikās, Pārśvanātha temple.
Maru-Gurjara style. C. 12th cent. A.D.

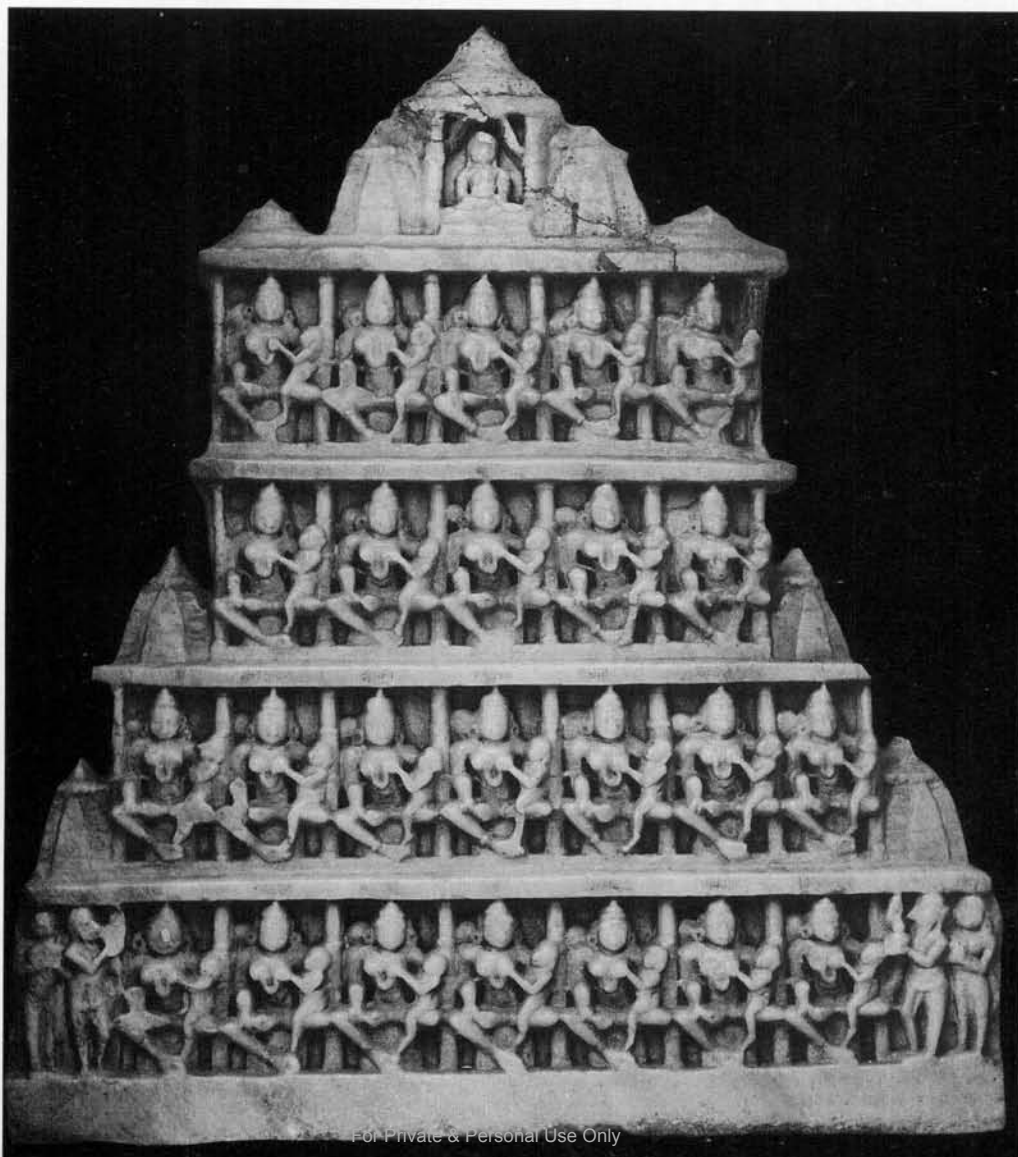


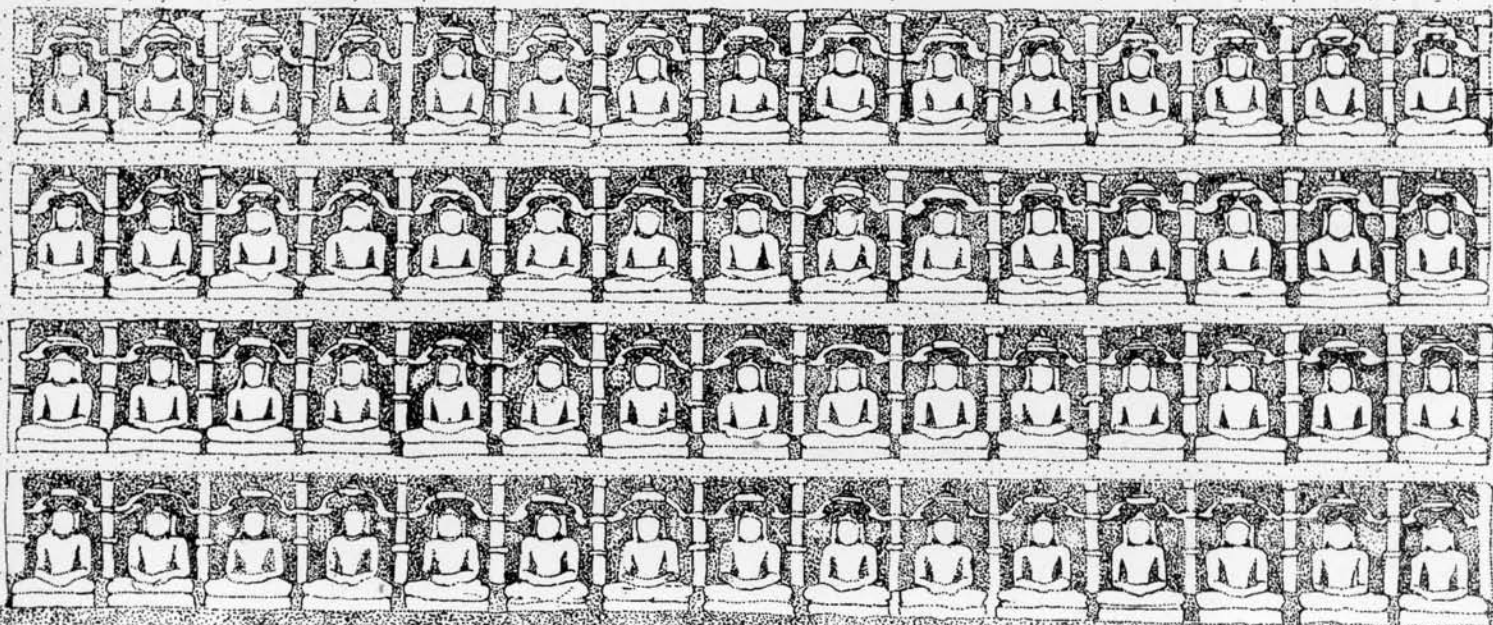
235. Image-toraṇa in one of the western row devakulikās, Pārśvanātha temple.
Maru-Gurjara style. C. 12th cent. A.D.

236. Samavasaraṇa piece, Pārśvanātha temple. Maru-Gurjara style. C. 12th cent. A.D. [Courtesy: Shardaben Chimanhai Educational Research Centre, Ahmedabad.]



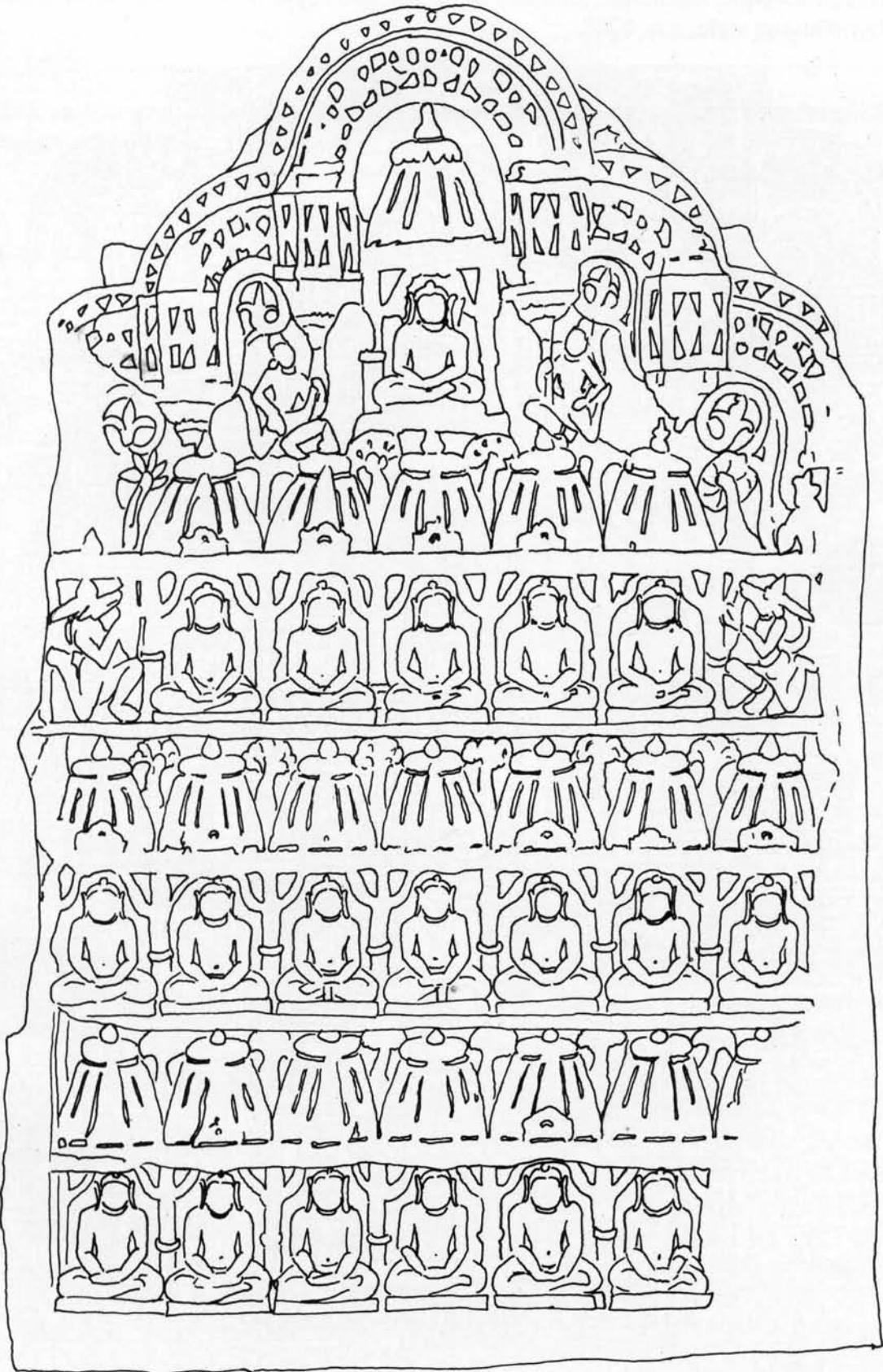
237. Jina-Mātṛkā-paṭṭa. Maru-Gurjara style. C. 12th or 13th cent. A.D. (Originally in the Neminātha temple, now placed in the Mahāvīra temple.)





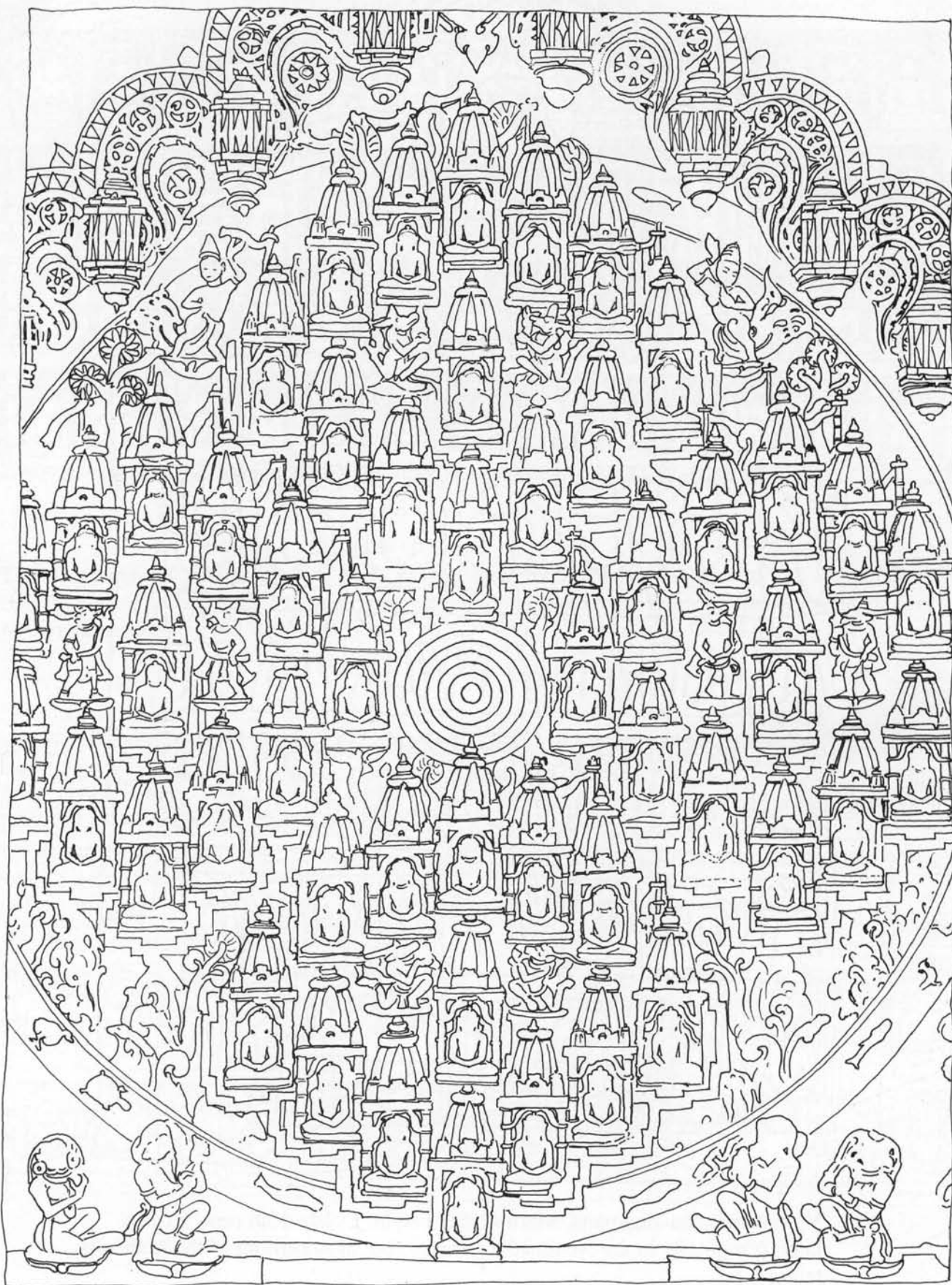
238 Two fragments of Sattarisaya-Jina-paṭṭa (Saptatiśatabimba). Maru-Gurjara style, C. A.D. 1254 or later.
 & (Originally in the Neminātha temple, now placed in two consecutive devakulikās of western row in the
 239 Mahāvīra temple.)



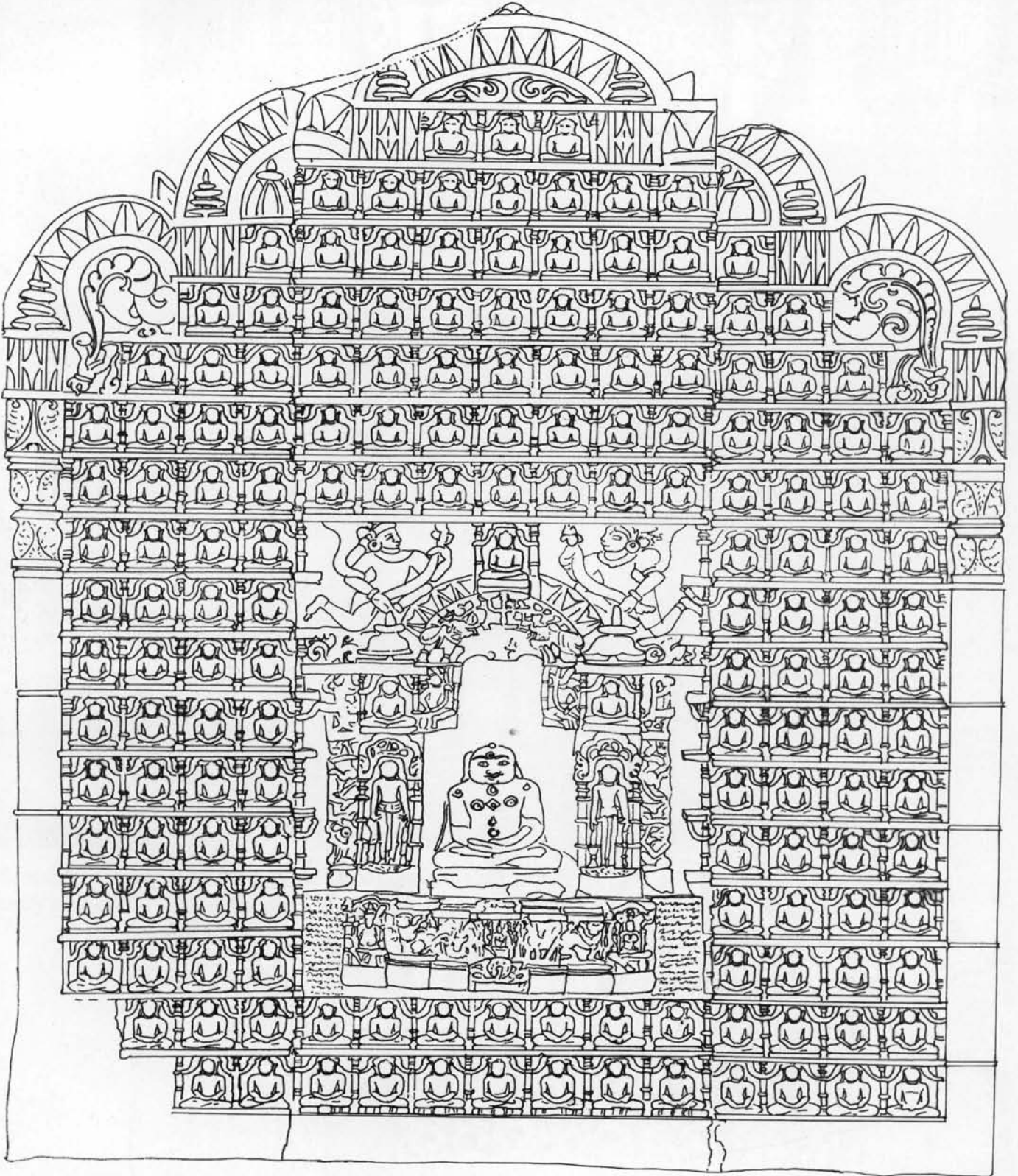


240. Vis-viharamāna-Jina-paṭṭa. Maru-Gurjara style. C. late 13th cent. A.D. or later. (Originally in the Neminātha temple, now in storeroom of the Mahāvīra temple.)

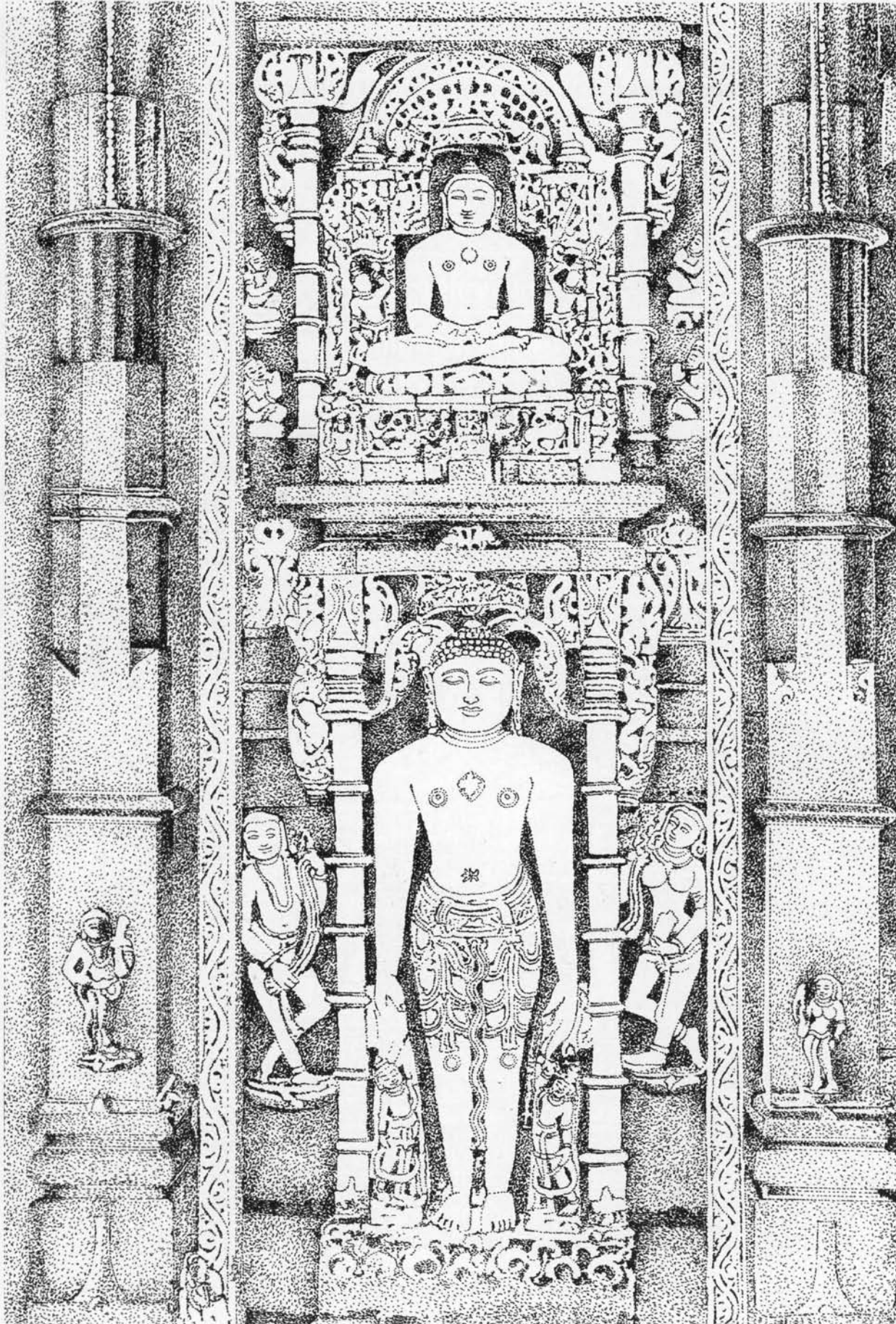
241. Nandīśvara-paṭṭa, ṣaṭcatuskī, khattaka in the extended eastern part, Neminātha temple.
Maru-Gurjara style. A.D. 1267.

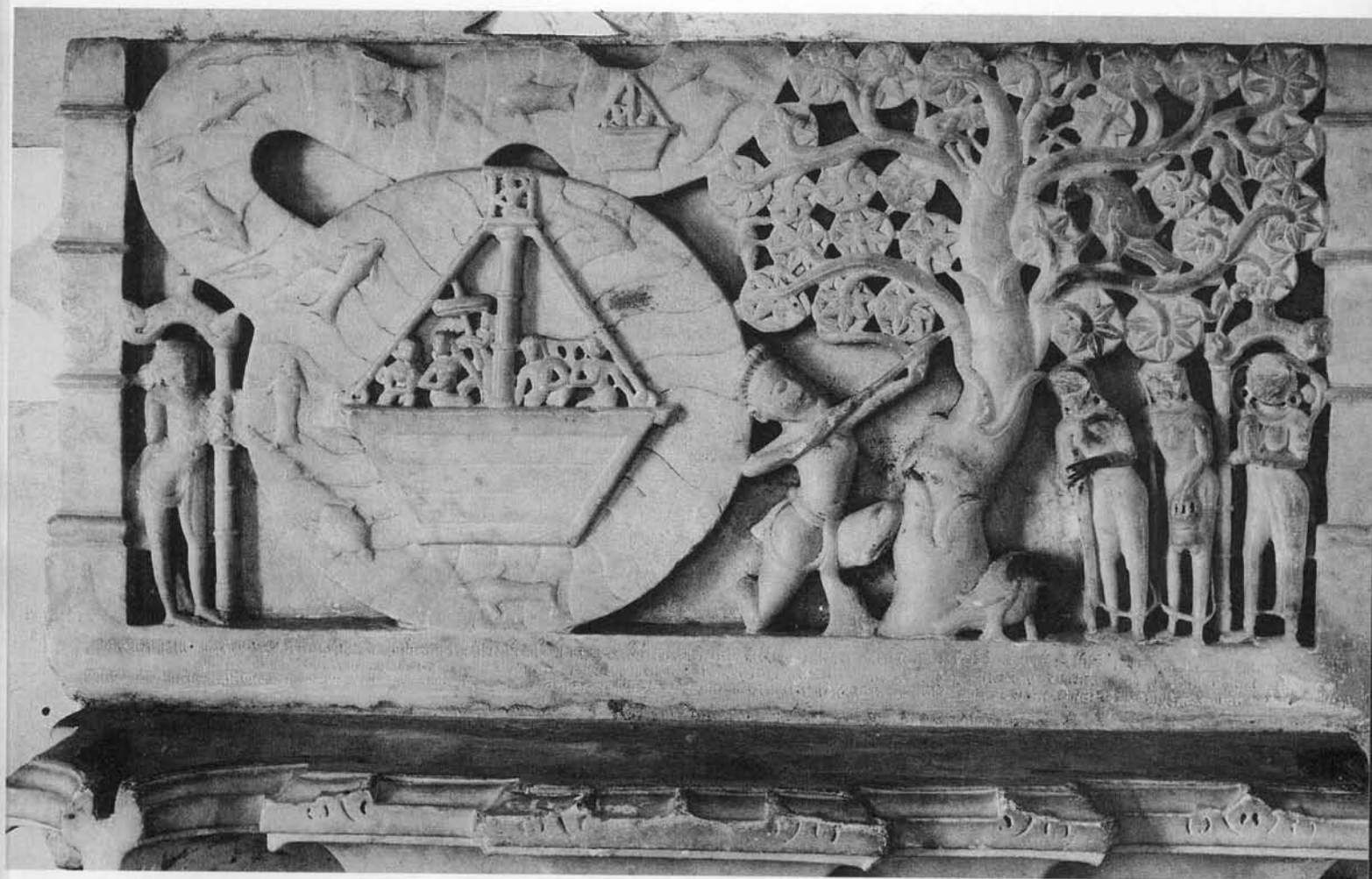


242. Sattarisaya-Jina-paṭṭa (Saptatiśatayantraka), ṣaṭcatuṣkī, extended western part, Neminātha temple. Maru-Gurjara style. A.D. 1254.



243. Kalyānatraya-paṭṭa, ṣaṭcatuskī, extended eastern part, Neminātha temple.
Maru-Gurjara style. A.D. 1287.





244. Samalikā-vihāra-paṭṭa. Maru-Gurjara style. A.D. 1282. (Originally in the Neminātha temple, now in the entry hall of the Mahāvīra temple.)

