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'Encyclopedia of Jain Religion' is a multi-volume elaborate study of this oldest religious sect. This Encyclopedia has been designed to cover a wide range of Jain religious thought in a systematic manner, theme wise and serves as an authentic reference tool. In the new millennium this is perhaps the first systematic study of Jain religion.

Volume one of this Encyclopedia deals with the antiquity and historicity of Jainism which attracted the attention of scholars to study and trace the long history and a large continuing presence of Arhat tradition which is pre-Aryan; Volume two is a prolegomenary description of Jaina scriptures, which developed through centuries and by stages and took a literary and philosophical form during ten centuries from Mahavira's salvation. Volume three traces the Jaina way of worship, observance of specific rituals and fasts besides celebration of fairs, festivals and festive occasions since ancient days. Jains worship only five worshipful once Arhats, Siddhas, Acharyas, Upadhyayas and Sadhus besides some Godlings-Yakshas and Yakshis and attending guards. Volume four and five traces and analyses the Jaina concept of God and creation of the universe, doctrine of worship, theory of Soul, doctrine of Karma, Lesvas, Nine Padarthas (Fundamental Truths and Pudgala-Matter), moral themes and philosophical issues like doctrine of Anekantavada, Panch Mahavratas, Sramans culture, Yoga, Penance and Santhara and liberation. Volume six traces how people earned their livelihood through agriculture, farming and trade, according to Jaina texts. Jains were actively involved in the growth of agricultural activities, industry and trade channels. Undoubtedly the management

ENCYCLOPEDIA OF JAIN RELIGION

Volume 9

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1

JAINA TEMPLES AT KHAJURAHO

The temples of Khajuraho have series of sculpture apart from the erotic ones, "and Jaina temples are a glaring example to prove the authencity of this statement. Dr. Pachori says, "Religion dominated life, with the result that all the activities of man required religious sanction besides social approval. One or the other rituals found place in everyday life of man. The temples played an important role in social life and subject to man's recognition of super human power the religious domination over man and society gained much ground".

"Indian art in the past has remained fully dedicated to the service of religion. The religions like Brahmanism, Buddhism, Jainism, Shaivism and Shaktism have powerful mythologies, fantacies and imageries which gave ample opportunity to art to convey the doctrines that led man to the goal of liberation. The life of Indian people always has been ontrolled and influenced by morals and rules generally based n religious theories and thus religion dominated both the dividual and the society. Religion, indeed, is the source of ace and order, and the strength of society was based on its ength. The community of priests enjoyed unquestionable prominence and power.

The architecture and sculpture of India are of exceedingly high quality and are documents of refined taste, thoughts and culture of the people. They reveal in symbols the most elaborate efforts of man to create faith in God. They record in them various trends, traditions and faiths."

^{1.} Pachori, Dr. Laxminarayan: Erotic Sculpture of Khajuraho (Preface) p. vii

All the aspirations and achievements of the people no doubt, are reflected in art.

Giving the potential background, Dr. Pachori says, "With the close of the Gupta era, wide political disintegration in the country broke the empire into small states and the local rulers declared their independence. Many religious sects manoeuvered their hold over the people in the different religions of the country." This resulted in decline of Buddhism, Jainism and Brahmanism and Tantric ideals of worship which believed in the unity of duality ushered in the era of representation of the male and female aspects of the deities in most sensuous modelling and expressions. Tantra worship is Shakti worship and Shakti is the desire of Shiva to create the world. According to one art critic" The main theme of Khajuraho temples is Vatsyayana's Kama Sutra. The artists and sculptors got inspiration from his monumental work."

No doubt, "Khajuraho temples² have a unique place in the vast realm of temple architecture and plastic art of the country. These have survived the ravages of the invaders and weather, still have enormous wealth of art left. They not only signify the artistic approach of the artists but create new standards of aesthetics all the while maintaining the tradition of the glorious *Guptas*.

The Chandellas were great temple builders. Their contribution has been classed equally great as those of the great builders of the past- Ashoka and the Pallavas or the Rashtrakuta.

At Khajuraho the group of temples as expositions of different sectarian beliefs, signify religious tolerance of the rulers and importance of the place for its having a central position in the country with a safe enclosure of mountain ranges all around.

^{2.} Ibid., p.11.

It is still debatable whether the Chandella rulers commissioned the temples to be constructed under their direct control or they simply patronized the construction which actually was undertaken by the temple priests and the rulers only played the part of the patrons and did not in any way interfere with the trend of art.

There are, however certain inscriptions which mention the land -grants and gifts made to the temples and the priests.

In the words of Romila Thapar "the surplus wealth of the feudatories and the king was not invested in the craft production or trade, but was used for conspicious consumption. The palatial homes of the feudatories were richly ornamented, and much of the income was spent in building magnificent temples, richly endowed,...."

Dr. Pachori writes: Inscriptions mention that these temples were built during A.D. 950 to A.D. 1050, this conjoins with the period of Dhanga and Vidyadhara, when the Chandellas were at the height of their glory.

The power of the Chandellas was undoubtedly supreme, and construction of the temple complex on such a large scale could not have taken shape without their active support.

We find the art of temple architecture and sculpture reaching a new height after that of Gupta period. There is a marked improvement, maturity and innovation in style and craftsmanship.

The great artistic activity of the period is an indication of the political and social stability during the Chandella rule. The power of the Chandellas and their religious tolerance seem to have established spiritual unity in the followers of different faiths and thus a great cultural development is noticed in the mortal remains of Khajuraho-the religious capital of the Chandellas.

By the time Chandella Yashovarman succeeded as a ruler of the Chandella kingdom the stage was already set for him to work for independent Chandella power, greatly by his own military successes over a number of powerful dynasties like the Pratiharas and the Kalachuris, the Palas of Bengal, the Khasas, the Kosalas, the Kashmiras, the Mithilas, the Malavas and the Kurus and partly by the statesmanship of his father Harshadeva, in the early 10th century A.D.

Yashovarman is described to have erected a magnificent temple dedicated to Vishnu. His successor Dhanga followed the ambitious tradition of his father by successful military operations and making the Turkish expedition led by Sultan Mahmud simply a futile campaign. Although he averted the possibility of coming into direct conflict with him. Dhanga completed the construction of the temple begun by his father.³

"The reign of Gangadeva, Dhanga's son, who ruled for a very short term was not eventful, but during the reign of his son Vidyadhara a glorious chapter was written when he successfully tried to unite a number of powers in the northern India twice to fight against the mighty and ambitious invasion of Mahmud, in A.D. 1019 and 1022. He also earned a great name in subduing and killing Rajyapal, the ruler of Kannauj.

The period after Vidyadhara, *i.e.*, during the reign of his son and successor Vijayapal, the Chandella supremacy was challenged by the rising powers of the Kalachuris and the Paramaras. Later a great damage to the Chandella supremacy was caused by the Kalachuri king Lakshmikarna when he defeated Devavarman, son of Vijayapal. But the Chandella glory was restored by convincing victory of Kirtivarman, son of Devavarman, over Kalachuris in the last quarter of the 11th century A.D.

^{3.} Ibid, p. 11.

In the subsequent period, *i.e.*, after Kirtivarman till the accession of Madanvarman the contribution of the Chandella rulers is insignificant. Madanvarman greatly revived the prestige, power and status of the dynasty. Paramardideva, grandson of Madanvarman, however, earned a name as an illustrious Chandella ruler by his strong administration in the early periods of his reign when he recovered a good portion of the lost territories and by his conflicts with the Chamanas. He was defeated at the hands of Prithviraj and was taken prisoner. Soon after the recovery from this blow his territory came to be invaded by Altamus who defeated him in the battle and forced him to surrender and could execute any of the conditions. With this ended the long reign of Paramardi, the last great ruler of the Chandella dynasty, under whom the Chandella power once again rose to its height.

Chandella power was again given a fresh lease of life by Trailokyavarman. He annexed a large portion of the Kalachuri kingdom. His successor Viravarman could rule peacefully for sometime but during the reign of the last ruler Hammirvarman the Chandella kingdom was captured by Alauddin. It is, however, possible that the Chandella power was limited to some small areas.⁴"

Religion has always been a dominating force in India. According to Pachori, "In the post-vedic age Brahmanism had grown into a most systematic and ritualistic religion, but soon various reformist sects like Jainism and Buddhism forced Brahmancial religion to become liberal. During the reign of Chandragupta Maurya Brahmanism was most tolerant to these religions and could maintain its hold due to liberal views. Then Ashoka pioneered the missionary work for spreading Buddhism in India as well as to other neighbouring countries. Though he accorded full recognition and gave equal respect

^{4.} Ibid, p. 12.

to other religions, on one hand the impact of Brahmanism, was reduced.

In the second and first century B.C. the Greek-Bactrians had made their way in the northern-western parts of the country and might have passed still inward but for the strong opposition of the staunch Brahman king Pushyamitra Shunga who had established his reign in Magadha. He struggled equally against the powers of Buddhism and Greeks, and as a result Brahmanism regained its dynamism. Now Brahmanism had spilt up in two main religions, viz., one in which Rudra was worshipped, the other in which Krishna Vasudeva. These considerably influenced Buddhism. The Vedic rituals were revived and developed into bhakti or devotion, the Brahmins regained their position. The three religions of the time known as Rudra-Bhagavatism, Krishna-Vasudeva-Bhagavatism and Buddha-Bhagavatism rejected the asceticism and renunciation. The Greeks, the Romans, the Sakas and the Pahalavas, who had settled in the country after defeat, embraced Rudra-Shiva-Bhagavatism and Krishna-Vasudeva-Bhagvatism. Shiva was, however, popular in the country and was also worshipped, along with other gods by the Shungas."

"In the later period Mahavira and Buddha also became popular among the Shakas. In the Kushana period the incarnations of Vishnu and Buddha became popular and Buddhism spread to other countries in the north and northwest of India. Buddhism had now split up in the Hinayana and the Mahayana. In the Hinayana, Buddha was considered as a historic figure whereas in the Mahayana, he was elevated to godly status in which he took several births.

In the Gupta period, Buddhism, Shaivism and Vaishnavism received equal attention from the Gupta kings. There were five main religious sects within the Brahmanical fold, viz., the Bhagvatas, the Pashupatas, the Maheshvaras,

the Sauryas and the Shaktas. Worship of numerous gods and goddesses had begun. The religious tolerance of the Guptas and the Brahmanism offered great challenge to Buddhism which was by now getting corrupt by the accumulation of wealth and admission of women to the Sangha. The greatest set back to Buddhism was the acceptance, by the Brahmanism, of the Buddha as one of the incarnations of Vishnu. These factors led to free assimilation of the doctrines and beliefs of the two religions. The Vedenta philosophy of non-dualism gave a deadly blow to Buddhism by preaching views identical to Buddhism.

In the post-Gupta Period (7th to 9th Cent. A.D.), both Buddhism and Brahmanism were greatly influenced by the Puranic and Tantric philosophy which, however, led to doctrinal unity but emphatically gave predominance to particular god-heads. The Tantricism interpreted the orthodox and puritanic views of the principal religion to suit its heretic degressional and extremist forms of worship. Although Tantricism was made attractive with the allowance of enjoyment of sex, drinking wine, etc., yet it was never allowed to come out of its home in the forest to pollute the civilians.

Brahmanism in the Gupta period had developed the conception of the Tantric worship in which the gods had their consorts as their Shakti. The march of Tantricism into the post-Gupta period is evidenced in two separate thoughts the Dakshinamargi, viz., the Tantricism and the Vamamargi. There were five principal Tantric sects: Shaiva, Shakta, Vaishnava. Saura And Ganapatya. The Mahayana Buddhism assimilated in it, the Tantric philosophy of Shakti worship, and its followers were initiated to the mysticism and esoteric Vajrayana. This process enabled Buddhism to stay on in India for some more time. The Sahajayana mysticism which brought in the easy and attractive form of worship advocated the

mastery over the physical needs, urges and attachments of man on one hand and discouraged artificial and unnatural process for achieving the life's goal. Vajrayana allows man to act and live as a worldly man but to dedicate himself, his love, and affection to his Master, to his God, so that he may experience the divine love, while Sahajayana allows the enjoyment of worldly pleasures and acquiring progeny (Artha and Kama) and then seek *moksha* (through the Dharma).

Tantricism was widely prevalent in India and the Vajra, the Sahaja and the Natha mysticism followed its foot-steps, later all of them fused together and triumphed over Tantricism."⁵

Dr. Pachori further writes: "In course of time some sections of the followers of Tantricism misinterpreted the Tantric philosophy and practised the sex-predominant sacrifices and evolved various theories to justify their way of worship, but this form of Vamamarga worship could not make much impact on the intellectuals and the righteous. The followers of Vamamarga were driven out to dwell in the forests. The esoteric rites were practised by these persons along with the aboriginals, viz., Kolas, Kiratas and Bhils."

Among Tribals and Dalits, Tantricism and Vamamarga worship flourished for centuries and can still be seen.

"The extremist Tantricism in the post-Gupta period was a synthesis of the various Tantra principles of Brahmanism which conceived the gods along with their female consorts as their Shakti. Without this Shakti the God could not to be conceived. The creative power of Lord Shiva is known as Shakti and as Shiva is not without Shakti the Shakti is not without Shiva. From this Shakti, which is also known as the

^{5.} Ibid., pp. 13-14.

^{6.} Ibid., p. 14.

Matrika Shakti, all matters spring-forth to life—come into being.⁷ This Shakti came to be worshiped as the genetrix of the universe. The conception of the Purusha and Prakriti as Shiva and Shakti respectively and from their union the creation of the Universe formed the basis of Tantricism.

Shiva happens to be one of the members of the Trinity since the age of the *Upanishads*. In Shaivism, Shiva is considered as the Supreme Being, the source and essence of the universe.

During the period conjoining the reign of the Chandellas there may have existed considerable synthesis between Vaishnavism and Shaivism. A devotee of Shiva was necessarily a devotee of the two other gods of the Trinity. The Shaivas though developed single minded devotion to Shiva, had enough respect for other gods. During the ninth to tenth century numerous religious sects, however, aiming at the common goal of salvation had their own peculiar ways, unintelligible thought-forms (mantras) rituals and sacrifices. We find however, no indication that any such occult sects had any influence on the Chandellas. The first Chandella king Chandravarman was an ardent devotee of Lord Shiva.

Shaivism as such was not seperate from Brahmanism. The Vedic gods were also held in high esteem as would be clear from the reference in *Mahoba Khand* where the sage Brihaspati desends from his heavenly abode to write the horoscope⁸ of the child Chandravarman; and he, the Moon and Kuber, Lord of wealth, gave him lesson on polity.⁹ Reference of Indra has been made to say that Hemvati became widow due to the displeasure of Indra.¹⁰

- 7. Kulnulavatara Tantra
- Mahoba Khand.
- 9. Ibid. (Quoted by Dr. Pachori)
- 10. Ibid.

The Vishnu worship prevailed over the worship of other gods, as is evident from the number of Vishnu shrines at the place, yet there appears no disregard to Shiva. Worship of Vishnu as popular god- head was prevalent among the Chandella rulers is the evident from several inscriptions in which the record either begins and ends with invocation to God Vasudeva with the words—'Om namo Bhagvate Vasudevaya' or mention of the erection of a Vishnu temple by a king, or compares a king with Vishnu. The kings whose inscription have either invocation to Vishnu or who have been compared with Vishnu are Yashovarmana, Devalabdhi, Kirtivarmana, Jayavarmana, Purushottam, Viravarmana, Trailokyavarmana, Paramardi and Bhojavarmana.¹¹

Seven of the ten incarnations of Vishnu have been located on the walls of the temples; Varaha, Matsya, Balarama, Rama, Kurma, Nrisimha and Vamana. The left are Krishna, Buddha and Kalki. The presence of Vamana image in the sanctum of one of the temples may very well indicate that temples dedicated to the other incarnations of Vishnu may have existed. It is, therefore, not wrong to deduce that the one Buddha image found at Khajuraho is from one of them.

Prabodhachandrodaya indicates that Buddhism was on the decline when the work was composed and undoubtedly this must have been due to the admission of young women as Bhikkunis and the freedom enjoyed by the Buddhist Bhikkhus. A Buddhist Bhikkhu exclaims that, "How excellent is the religion of the Saugatas, which grants both sensual enjoyments and eternal felicity; it permits us to inhabit elegant houses and to possess women obedient to our wills; it removes the restrictions as to the time of eating; it allows us to recline on soft beds and to pass the shining moonlit nights in amours

^{11.} Epigraphica Indica, quoted by S.K. Mitra, p. 188. (All quoted by Dr. Pachori p.15).

with young damsels". ¹² A story is given in *Dashakumaracharitam*, of some Kalahakantaka of Mathura who goes to Ujjain to win the love of Nitambavati, wife of an old merchant. He bribes a Shramanika with piece of cloth taken from corpses ¹³ and obtains her services for influencing Nitambavati.

Buddhist Bhikkhus as well as the Jaina Kshapanaka who appear vulnerable to women and wine, were objects of contempts. In chapter 3 of *Prabodhachandrodaya* a woman named Karuna shrieks out of fear on seeing a naked Jaina ascetic and says "friend, a devil, a devil". ¹⁴ A Bhikkhu and Kshapanaka are condemned by a Kapalika who preaches to them that until one has not physically enjoyed the pleasures of life, like Chandrachuda (Shiva) who though being an ascetic engages in amorous play with his consort Parvati, one cannot attain *moksha*. ¹⁵

Illustrating the pleasures of the senses the Kapalika orders a woman named Shraddha to catch hold of the Bhikkhu in her embrace. Shraddha embraces the ascetic who gets exited by her embrace. "Oh, pleasant to touch Kapalini. I must have embraced a number of women but never before I experienced the immence pleasure as I did now. Swearing hundred times in the name of Buddha I would desire again being embraced by you. Aho, Kapalika, I envy the *Soma-Siddhanta* way. It is wonderful religion. I forsake the disciplines of Buddhism. Kindiy initiate me to the Parmesvara Siddhantam and you be my Acharya. Give me Parmesvari Diksha¹⁶ (lesson). The

^{12.} Prabodhachandrodaya, Ch. 5.9, pp. 104-5.

^{13.} Dashkumaracharita, Uttarapithika, Ch-6, p. 43.

^{14.} Prabodhachandrodaya, Ch.3, p. 98.

^{15.} Ibid, Ch. 3, pp. 116-117. (All quoted by Dr. Pachori)

^{16.} Ibid., pp. 118-119.

Kapalika then orders Shraddha to embrace the Kshapanaka also. The sensuous embrace of the women makes the Jaina ascetic to exclaim, "Oh, Archna! what pleasurable touch of the Kapalini. Beautiful lady! embrace me again (speaks to himself), my senses are being intoxicated, but there is no escape, I cannot hide my pleasure. A Shramana becomes helpless when a lady with beautiful breasts and eyes embraces him. Aho, the sight of a Kapalika itself is the way to pleasure and *moksha*. Hear, Kapalika I offer myself as your servant. Please give me Diksha of disciple of the Mahabhairava." ¹⁷

The Kapalika then offers them wine. They drink, sing and dance and fully enjoy the sport.

All these indicate the degeneration of Buddhism and Jainism and the followers of these religions must have been facing humiliation and contempt which was equally the fate of the followers of Vamamarga Tantricism. Only such Jainas and Buddhist who led normal life in the society and probably belonged to the merchant class commanded respect and might have commissioned the constructions of temples dedicated to Tirthankaras. Hence it cannot be authoritatively stated that the king and society were completely tolerant to these religious sects.

The kings might have been paying respect to other religions as he was supposed to do so according to *Mansollasa* which says that, "the king is supposed not to have malice against the deities of other faiths. He must not speak against them. He must on seeing every God and temple which may fall in his way, bow in reverence and regard. A king who observes these principles finds place in heaven and prospers with fortunes by the blessings of all Gods" 18

^{17.} Ibid.

^{18.} Mansollasa, 1.11, pp. 105-106.

From the inscriptions it can be contended that the Chandella kings had "wonderful spirit of religious tolerance and also due to the fact that Vishnu ,Shiva and some Jaina temples lie in close vicinity in Khajuraho. The Hindu priests of the time as always were strictly puritans and intolerant in this regard. They had, probably, unquestionable freedom and rights in the affairs of religion and it is not impossible that the king obeyed the priest and consulted him in the matters of religious and political importance. The Arthashastra mentions that, "The king must obey the priest in the manner a pupil obeys his teacher, a son his father, and servant his master". 19 In Shukra Niti the priest is considered to be the ideal and the first man to look after the kingdom. 20 The priest according to Shukra Niti must be well-versed in the Shadangas of Veda and expert in archery. Fearing whom the king may be forced to act righteously.²¹ Mansollasa also mentions that the priest who is well-versed in the three learnings, law, peace, nutrition, etc., is suitable for appointment as the royal priest.²² The king. therefore, could not have acted on his free will. To say that the Chandella kings were tolerant to other religions may not, however, illustrate their true character. If at all the religious tolerance existed it was in the priests. The present Jaina temple complex is far away from the Shiva temple site. So it may not be incorrect to presume that the Jaina temples were allowed to be built only on the outskirts of the old Khajuraho city or probably where the Jain habitation was concentrated. The arrangement of the temples show that the Vishnu and Shiva temples were grouped together in a very much planned way while nothing is known of the reason for building Jaina temple complex away from the main complex.

^{19.} Kautilya: Arthashastra, 1.9.16.

^{20.} Shukra Niti, 2.74.1.

^{21.} Ibid., 2.77-78.

^{22.} Mansollasa, 2.2.60. (All quoted by Dr. Pachori)

As regards patronage given to the temples it may be said that the kings had no objection to the flourishing of the Jaina religion in their kingdom but to say that they erected the Jaina temples and installed Jaina images in them would be to take too much liberty. It has already been discussed and found that Buddhism and Jainism were on the decline and the Buddhist monks did not command much respect of the people. The king, therefore, could not but have remained neutral to the judgement of the people and he could not have given open support disregarding the condemnation and disrespect of the priests and the majority of the people of his kingdom."

Social Structure

Society represents the metaphysical and physical, individual and social as well as religious and political ideals of man. Man is guided by those established beliefs and dogmas which he inherits through family traditions and knowledge. The country had been over-run by many foreign powers with whom migrated in this country new faiths and beliefs. There has been a continuous influx and intermingling of thoughts which changed the way of life of the people along with their beliefs and dogmas. There came the Greeks, the Shakas, the Hunas, the Kushanas and the Mughals who ruled over smaller or vast territories of the subcontinent and made an indelible mark on the social life of the people.

When the Chandellas came to power, the social pattern all over North India was similar to a great extent and politically the whole country was disturbed with the end of Gupta power. Due to a wide upsurge of the local rulers to free themselves from the Gupta over-lordship there was a constant evolution in the forms of society. Everywhere there was panic and uncertainty. The kings engaged themselves in political conflicts with swaying supremacy. The life of people in all

the states of North India was restive and full of chaotic conditions.

The above conditions may be witnessed in the relations of the Chandellas with the Kalachuris. The Khajuraho inscription of Chandella Yashovarman dated V.S. 1011 mentions that he defeated the Kalachuris. It is, however, interesting to note that "Yashovarman's father Harsha had been granted freedom from fear by the Kalachuri king Kokkalla (c. 875-925 A.D.) as recorded in the Benares Grant of Karna.

The Chandellas and the Kalachuris were in a sort of friendly political alliance, which had most probably been cemented by the marriage of Kokkalla with a Chandella princess Natta or Nattakhyadevi.

Friendly relation between two neighbouring kingdoms could not last long which broke for trifle matters of individual or territorial disputes.

The Chandellas, by virtue of their having helped their over-lords the Pratiharas in the conflict with the Rashtrakutas, had established themselves as a powerful force and in course of time declared their independent status as kings. S.K. Mitra points out that "Kshitipala (Mahipala) in his attempt to rebuild the Pratihara power, was aided by some of his feudatories including the Chandellas. The Khajuraho inscription ... claims for Chandella Harsha the unique distinction of restoring Kshitipaladeva on the throne."

The Chandellas were, however, forced to settle in Bundelkhand in the Vindhya region which was inhabited mostly by backward people.

Whatever Chandella records available to us reveal the existence of the four *varans* of the society, viz. the Brahmana, the Kshatriya, Vaishya and the Shudra. The position of the Brahmanas was the highest and the great honour and privileges

enjoyed by them are clearly evident. The Brahmanas were appointed to officiate as Rajpurohits, ministers and counsellors. They, however, "kept themselves engaged in the performances of sixfold duties". They were given "land and dwellings as well as gold, money, grains and cows, and were also appointed as priests and they were also employed in high administrative offices."²³

The Buddhist and Jaina monks during Chandella Kingdom may have difficult times, as the social and cultural atmosphere was degenetrated by the Vamamarga, which even influenced and corrupted the simple people with the allurement of sensuous pleasures for the attainment of salvation.

"The depiction and construction of erotic figures on the temple shrines in Khajuraho is nothing but the power of Tantricism written and engraved on the wall of time.

"Amidst eighty five exquisitely beautiful temples and equal number of lakes and gardens around each one of them, one might have felt having come to a divine land and amidst enchanting musical sounds of the ghunghrus, the anklets, various instruments and hymns ringing in the air and witnessing the devotional dances of most charming *devadasis* one might have imagined the glory and glitter of the fabulous court of Lords Indra, the god-head.

Even today, looking at the sculptures of the existing temples it may be fancied that the gods, goddesses and apsaras from their celestial abode had descended to earth—chose to stay—transformed to images in stone and arranged themselves in charming postures portraying human love and love-sports.

"Lying in close vicinity of a mountain range, one of the off-shoots of the great Vindhyachala in the central belt of the

^{23.} Pachori, p.19.

country, the temples seem to form yet, another range of high mountain. Their height and masses in the manner of the hills that face them.

Every morning the sun rises from behind mountain to add charm and glamour to the temples, which stand facing eastwards, with its rays reaching the *mandapa* or the assembly hall, prostrate in calm and humble reverence before the chief deity seated in the *garbhagriha* or sanctum. As the temples glitter in the sunshine the mountain cannot remain unnoticed.

The former city of Khajuraho must have stretched from the foot of the mountain, where the remains of the dwelling houses still are found scattered, to as far as the present northwest temple complex; and probably it flourished on both the banks of the river Khudar which flows at about less than a kilometer on the south of the present Khajuraho village.

According to the Mahoba Khand of Prithviraj Raso written by Chand Bardai eighty five temples were built overnight by the divine builder Vishvakarma at the request of Chandravarman, son of Hemvati. She said to him "You must relieve me of the sin of bearing a child in my widowhood by performing Bhandya Yajna ..." "construct 85 temples and equal number of lakes and gardens attached to each of them." Chandravarman invoked Vishvakarma who built the eightyfive temples and the images of all gods and their carriers and Lord Shiva in less than four hours' time.

Since the inscription of the later kings of the dynasty mention the creation of some temples by them dedicated either to Vishnu or Shiva and thus these 85 temples ascribed to Chandravarman seem to have been symbolic shrines on the sites of which the later kings got the temples built.

The architecture of the Khajuraho temples has a marked difference in style, decoration and sculpture from other

temples in North and South India. Such a refined and developed state of architecture shows the vast potentialities of the artists. Though the temples are not of enormous size as those of South India but the carvings and sculptures are so greatly ingenious in style, in expression and in forms as great in numbers."²⁴

"All these voluminous seven part or saptanga structures gradually rise upward on a high terrace. The main shikhara is surrounded by small replicas of shikharas clung close to it and all these together give a feeling of a compact mountain peak along with a family of small peaks. Long parallel projections have been added vertically on the sides of the shrine walls to accentuate the height of the temples." "The outer surface of the shrine walls as well as of the sanctum walls have sculpture embellishment almost in round.

On the outer walls the sculpture have been so designed as to concentrate in horizontal division of two or three parallel bands and a narrow carved band of figures on the top and bottom of these, all around the three sides with well-provided breaks of balconied openings projecting out of the walls. These are meant to allow light and air to the transcripts or the mahamandapas, the ambulatory passages around the sanctums or the garbhagrihas, the assembly halls or the mandapas, the extended ambulatory passages around mandapas and the entrance porticoes or the ardha-mandapas. The biggest temple of the group—the Kandariya Mahadeo has in all 9 such openings, 2 each on the side walls, the mandapa and the ardhamandapa and one at the rear part.

The high terrace on the platform of which the temples are erected had 4 subsidiary shrines on four corners to make the temples a composite whole of five parts or the *panchayatna* type. Thus the terrace was a necessity rather than a style.

^{24.} Pachori, pp. 27-28.

The characteristic features of the temples are the sculptures of the mithuna or the amatory couples of humans as well as of gods, the lovelorn nayikas and of principal deities, the Regents of the quarters or the Dikpalas and the covering deities. Besides these there are small panels depiciting various aspects of human life. The oft-repeated sculptures are those of Naginis with 3- or 7- headed snake hoods and Leographs.

The arrangements of these embellishments on the shrine in the Jangha of the temple clearly shows that one vertical column consists one panel each from the horizontal bands and only one aspect either of apsaras or of gods or of Leograph or of Naginis is depicted in it. The main gods have been comfortably placed in niches provided for them either outside or inside around the ambulatory passage.

On minute observation it would be found that with the exception of the Kandariya Mahadeo Temple on all the temples there are in the niches and panels Regents of the Quaters, Navagrahas, some of the manifestations of God, Vishnu, Brahma, the Sun, Agni, Ganesha, Parvati, Lakshmi, Bhairvi, Nandi, Shiva etc. The Kandariya Temple has only Shiva, Parvati, Nandi, Rudra, Ganesha, Bhairva and Bhairvi images, all over, which all belong to the Shiva family or depict the different forms of Shiva himself."²⁵

"Arts flourished without interruption and this is why so many magnificent temples could be built. There existed no rivalry among the worship of Vishnu and Shiva and for the followers of other faiths like Jainism and Buddhism. The religious life abounded harmonious relations."

The Jains Temples

Undoubtedly, in such an erotic sculpture of Khajuraho the existence of the 24 Jaina Temples is a proof of religious

^{25.} Ibid., p. 29.

harmony. The religious tolerance of the Chandellas encouraged Brahmanism, Shaivism, Jainism and Buddhism to flourish and many temples dedicated to the gods of these cults were constructed under their patronage. Many of the images placed in these temples are modern too including a 14 feet image of the great master, Lord Mahavira.

Remains of a Jain Temple Known as the *Ghantai Temple* lie near the present Jain temple complex.

In the Parshvanath Temple the erotic sculptures correspond with those of the other temples in the main group.

The ambulatory and the mandapa have been crowded with many pedestals, as are generally placed below a cult image in the sanctum, on which statues of Tirthankaras are installed.

On the shrine we find various gods of the Hindu pantheon in the size of which there is no Jaina Sculpture.

In the *Chaturbhuja Temple* there are images of Vaishnava group, Shiva and Jaina Group. Besides Vishnu, Shiva- Parvati, the Jaina Group has the usual images of Mahavira and the Shasana Devatas. The only image of Buddha found is a fairly good example of craftsmanship.

Despite the rigidness in the postures of these Jaina images the delicacy in the limbs and the ideal proportions of the body elevate them to the superhuman compassionate divineness possessed by the Buddha images of the Gupta period.

Shasana Devatas

Among the Jaina sculpture at Khajuraho we have the traditional Shasana Devatas along with the Jinas. There is no unusually interesting feature regarding the Jaina sculptures except for the erotic aspects that has accidentally come to be preserved on the walls of Duladeo Temple.

Vyantara Devatas

The semi-gods that are placed in the category of Vyantara Devatas are Devas, Yakshas, Nagas, Gandharvas, Apsaras, Asuras, Sarpas, Suparnas (Garudas), Trees (Sacred ones), Jihmagas (A class of sacred reptiles), Khagas (Sacred birds), Vidyadharas, Jaladharas (Sacred acquatic animals), Akasha Ganas (Sadhyas and Siddhas) etc.

In many religious texts of Jainas, Buddhists and Hindus these names are found with some variations.

The Jaina literature clearly enumerates the Vyantara Devatas usually in this manner: Pishachas, Bhutas, Yakshas, Rakshasas, Kinnaras, Kimpurushas, Mahorgas (Nagas), and Gandharyas.

The Vyantara Devatas represented in the Khajuraho temples may be identified as Devas, Yakshas, Nagas, Gandharvas, Kinnaras, Khagas, Vidyadharas, Apsaras, Siddhas, Ganas etc.

The artist has depicted these Devatas purely in human form. They are displayed here as joyful singers, dancers, musicians, garland bearers flying from heaven to earth.

The temples which display these figures are the Jawari, the Parsvanatha, the Adinatha and the Duladeo.

The Jaina art influence can be clearly seen here in these heavenly gods.²⁶

There is no doubt Art and Architecture under the Chandellas flourished at Khajuraho. They patronized all religious sects and promoted Art and Culture nearly one thousand years ago. Khajuraho Temples today, are famous throughout the world.

^{26.} See Pachori for detailed study, pp. 30-35.

Architecture of Khajuraho Jaina temples

Brief account of Jaina temples at Khajuraho has been given in earlier pages. However, some more details are reproduced here in the following words:

According to Art Historian and Curator Krishna Deva: "The Jaina group of temples at Khajuraho, which represent Jaina Chandella architecture at its best, comprises three large and about half a dozen smaller old temples in varying stages of preservation, besides numerous new shrines built partly with old material and ensuring in most cases old images. The three larger old temples are now known as the Parsvanatha, the Ghantai and the Adinatha. There is also a fourth complex of miscellaneous shrines of early and very late date, that of Santinatha.

Parsvanatha Temple

Of all the local Jaina temples, the Parsvanatha is the best preserved and indeed one of the finest temples in Khajuraho: It is a sandhara-prasada, the transepts with the balconied windows which are necessary concomitants of the local sandhra temples are conspicuous here by absence. The temple is oblong on plan with an axial projection on each of the two shorter sides. The projection on the east consists of a shrine attached to the back of the sanctum which indeed is a novel feature. Eliky Zannas²⁷ considers the western projection to be a later addition, but there are good reasons to believe that it was an original feature, although its superstructure above the vedibandha including much of the sculpture decor of its jangha is a later restoration.

The temple is entered through a small but elaborately carved mukhacatuski and internally consists of a mandapa

^{27.} Zannas, E.: Khajuraho, p. 151 (Quoted by Krishna Deva p. 452)

antrala and garbhagraha, the whole enclosed within a rectangular hall. The wall of the hall is relieved internally by pilasters and externally by sculptural bands besides latticed windows which admit diffused light into the interior. These latticed windows are too inobtrusive to disturb the sculptural scheme of the external ornamentation. The facades are indented by a series of shallow ratha-s (projections), punctuated by narrow salilantara-s (recesses): These projections and recesses carry three elegant bands of sculptures on the jangha: Those on the lower row are the larger and show figures of gods, goddesses and apsaras-es on the projections and Vyala-s in the recesses. The figures on the two upper rows gradually diminish in size, those on the middle row displaying divine couples and those on the top row mainly vidyadhara-couples on the projections as well as in the recesses. Despite these projections and recesses relieved by three sculptural bands of exquisite finish and grace, the temple facade below the level of the sikhara produces the monotonous effect of a solid massive wall and one misses here the effective architectural reliefs and shadows provided by the balconied windows and the deep indentations of the outer elevation, which form such characteristic features of the evolved Khajuraho style, witnessed in case of the larger Brahmanical buildings there.

The temple stands on a four feet high jagati, the original mouldings and extent of which are now lost. The vadibandha rests over a pair of bhitta courses and is divisible into two series, the lower one comprising the mouldings of Jad yakumbha, karnika, pattika, antarapatra and kapotika and the upper one comprising the usual mouldings crowned by a vasanta-pattika. The jangha shows three diminishing rows of sculptures, each separated by a pair of bandhana-mouldings and is crowned by varandika and tilaka-s, one on each ratha

projection. The central bhadra projections facing the sanctum and the mandapa (the latter bhadra-s are not aligned centrally) carry four rows of niches or latticed windows. The sanctum is roofed by a towering sapta-ratha Nagara sikhara clustered by two rows of urah-sringa-s three rows minor sringa-s including karna-srigna-s. The present roofs of the antarala, mandapa, and the mukhamandapa are largely restored but there is no doubt that they were of the normal Khajuraho type.

The temple is entered, as earlier mentioned, through a modest sized (but highly ornate) mukhamandapa of one catuski (i.e., mukhacatuski). Its architraves display unusual decorative and sculptural exhuberance which include salabhan jika-struts and figures of apsaras-es and divine attendants. It has the most elaborately carved ceiling (ksiptavitana of the Nabhicchanda order) at Khajuraho with its gorgeous pendant terminating in a pair of inter wined figures of flying vidyadhara-s, carved in the round. Access to the hall is provided through a saptasakha doorway of the mandapa, decorated with diamonds-and-rosettes, gana-s, vyala-s, mithuna-s and scrolls, besides figures of the Ganga and Yamuna with attendants on the jambs. Its lintel shows, besides the Navagraha-s, ten-armed Yaksi Cakresavari seated on Garuda as the lalatahimba and a four-armed seated Sarasvati each in its two terminal niches. Cakresvari carries varada, sword, mace, discus and bell in the right hands and discus, shield, bow, goad and conch-shell in the left hands. The Sarasvati-figures carry sacrificial spoon, book and watervessel in three out of the four hands; the one on the right has goose as mount. On each flank of the doorway is carved a four-armed Jaina pratihara wearing kiritamukuta and holding book and a mace in the two surviving hands.²⁸

^{28.} Ibid., p. 453

The rectangular hall has solid walls reinforced by sixteen pilasters. The free floor-space between the pilasters is utilised for harbouring ten Jina images placed on elaborate pedestals kept along walls, which constitutes another distinguishing feature of the temple. For the rest its interior is treated like other local temples. The mandapa has the four usual central pillars carrying four salabhan jika—struts and a square framework of architrave, which supports a square ceiling turned into a circular ksipta-vitana of the Nabhicchanda order. The sanctum has a pancasakha doorway decorated with scrolls, gana-s, and mithuna-s, besides figures of Ganga and Yamuna with attendants on the jambs. The doorways has two architraves, the lower one depiciting, besides the Navagrahas, a seated jina as lalatabimba and a standing Jina-each in the terminal niches, while the upper architrave has five seated Jina-s in niches in addition to six standing ones. On each flank of the doorway is represented a four-armed Jaina pratihara wearing kiritamukuta, the right one carrying mace and lotus in two surviving hands, and the left one carrying disc, conchshell, lotus and mace. A pair of Vidyadevi-s is also carved on the mandaraka

The sanctum enshrines a modern image of Parsvanatha made of black marble which was set up in 1860 on the old elegant pedestal made of the same material as the rest of the temple, namely buff sandstone of which also the temple and its sculptures are made. The pedestal is intact with its parikara and prabhavali and indicates that the original image was a caturvimsati-patta with Adinatha as the mulanayaka, as is clear from the bull lanchana carved at the appropriate place.

The black shrine of this temple, consituting its western projection, faces west and continues externally the same vedibandha mouldings and the sculptural scheme of the jangha with this difference that the upper two registers have

a reduced height. Of these shrine only the sanctum is preserved which was entered through a pancasakha doorway, decorated with scrolls, gana-s and mithuna-s, besides figures of Ganga and Yamuna with attendants on the jambs. Its lintel displays, besides the Navagrahas, three niches each harbouring a seated four-armed image of Sarasvati. The central and the left figures carry varada, lotus-stalk and book in the upper pair of hands and a vina in the lower pair. Out of the two flanking four-armed Jaina pratihara-s the right one has lost the head and hands, while the left one carries book and gada in the two surviving left hands and wears kiritamukuta.

The outer bhadra niches contained images of Jinas or more frequently Jaina goddesses (Yaksi-s or Vidyadevi-s) in the two principal rows of the jangha, a dance frieze in the third row and miniature figures of four-armed seated Kubera or Yaksha Sarvanubhuti²⁹ in the top row. The two principal bhadra-niches on the south face of the mandapa show each an image of four-armed goddess standing in elegant tribhanga surrounded by the usual complement of attendants, devotees and flying vidyadhara-s and displaying four standing Jina-s, one in each corner of the stela. The goddess in the lower niche has only right hands intact holding varada and lotus-stalk, with her animal mount mutilated, while that in the upper niche carries varada, lotus-stalk and kamandalu in the three surviving hands. The corresponding niches on the north face show four-armed standing goddesses, the lower one carrying lotus-bud in the two upper hands and conch in the surviving third hand, while the upper one represents a three-headed goddess with all her four hands with their attributes broken. The two principal bhadra-niches on the outer south face of the sanctum contain latticed windows but the niche projecting from the kalsa-moulding of the vedibandha below displays

^{29.} Ibid., p. 454.

six-armed Sarasvati seated in *lalitasana*, carrying *vina* in one pair of hands and *varada*, blue lotus, book and *kamandalu* in the two pairs. In the corresponding niche of the *vedibandha* on the north face occurs a four-armed image of goddess seated in *lalitasana*, carrying a lotus-stalk each in the two surviving upper hands.

It is doubtful whether the fine standing image of Chandraprabha and that of a seated Jina appearing in the two southern bhadra-niches on the shrine at the back are original. Quite a few images adorning the sukanasa, including an elegant figure of Yaksi Ambika were obviously planted. A beautiful original image of the Yaksi, however, appears at the base of the south face of the mandapa-sikhara not far from an erotic couple of which theme only two other examples are available on this temple. In the minute niches along the base of the sikhara there indeed are a few friezes depicting teacher discoursing to disciples and a narrative-panel representing Hanumana visiting Sita in the Ashoka grove.

In the interior among the pedestals kept along the walls almost half the number are empty and the remaining ones harbour, besides the usual images of Jina-s figure of a fourarmed standing Yaksi with a lion mount and a fine image representing the parents of Jina.

Ghantai Temple³⁰

This temple is situated in the southern extremity of the Khajuraho village, about two furlongs north-west of the Jaina group of temples. In fact the path-way to the Jaina group bifurcates from this temple. The entire area round this temple and the main Jaina group represents a contiguous series of cultural mounds full of ancient remains of structures, mostly in bricks.

^{30.} Ibid., p. 455.

The temple is locally called "Ghantai" on account of the chain-and-bell (ghanta) motifs so prominently carved on its tall conspicuous pillars which are among the finest pillars of medieval India, known for their stately form, restrained ornamentation and classical dignity. The temple faces the east and is the fragmentary shell of a structure which essentially is of the same design as the Parsavanatha temple, but grandeur in conception and nearly twice as large in dimensions. All that has survived is the mukhamandapa and the gudhamandapa, each resting on four pillars and supporting a flat though ornate ceiling. Its gudhamandapa, like that of the Parsavanatha temple, is entered through an elaborate doorway and was originally enclosed by a solid wall of which only a few supporting pilasters of the mukhamandapa and the gudhamandapa survive; these pilasters are severely plain, except for a simple design of conventional pot-and-foliage. Together with the enclosing walls, the two most important constituents of the temple plan, namely the antrala and the garbhhagrha are also conspicuous by their absence. Further, the missing roof of the surviving building is now replaced by a flat roof, leaving the structure as a curious but a very attractive fragment of architecture.

The similarity of plan and design between this and the Parsvanatha indicates that the two temples cannot be far removed in date. Of the two temples the Ghantai appears slightly more evolved and consequently little later. This is also attested by the more conventional and later art of its carvings and survivings figure sculptures, and corraborated also by the advance paleography of the two short graffiti engraved in this building. While the graffito reading *Svasti Sri Sadhu Palhah* is a late pilgrim's record engraved in the Nagari script of *circa* twelfth century, the other graffito reading *Nemicandrah* is datable to the end of the tenth century, a date

to which this building is assignable also on ground of sculpture and architectural style.

From the find near this temple of an inscribed Buddha image (the only Buddhist image found in Khajuraho, now exhibited in the local museum), Cunningham originally regarded this as a Buddhist shrine, but later on discarded this view in favor of a Jaina attribution which has since then been unanimously accepted. Like all other local Jaina temples, the Ghantai was also the foundation of the Digambara sect. This is proved by the sixteen auspicions symblos (as against fourteen of the Svetambara tradition) represented on the doorway- architrave as well as by the numerous nude Jina images excavated by Cunningham in and around this temple.31 The images included fragmentary sclupture of Adinatha bearing an inscription dated V.E. 1142 (A.D. 1085) which is now in the Khajuraho Museum. This image, incidentally, confirms the testimony of the Nagari graffito indicating the continuity of worship in this temple.

The Jagati

The temple apparently has no jagati. But, as all the Khajuraho temples are invariably reared up on a jagati (platform), its jagati is either hidden under debris or is lost.

The Pitha

The *Pitha* mouldings, visible above the ground, consist of two plain *bhitta* courses surmounted by *jad yakumbha* decorated with *thakari-s, karnika, antarapatra* decorated with niches containing diamonds flanked by pilasters similar to those found at the Parsvanatha temple, and *pattika*, decorated with stencilled heart shaped flowers. The top of the *pattika* marks the plinth level.

^{31.} Cunningham, Alexandar: ASI, Vol., P. 431. (Quoted by Krishna Deva, p. 456)

The Mukhamandapa

The mukhamandapa stands on a catuski of four pillars. The pillars stand on an ornate base and an upapitha. The upapitha is octagonal and decorated with rosettes, stencilled scrolls, and lotus petals. The base shows the mouldings of khura, kumbha decorated with thakaris, Kalasa, plain antarapatra and kapotapali decorated with thakari-s. The shaft is octagonal below, sixteen-sided in the middle and circular above. The sixteen-sided section is surmounted by an octaganal madhya-bandha decorated with interlocking loops of garlands issuing from the mouths of kirttimukha-s, the loops enclosing vidyadhara-s, represented in anjali or carrying garlands or musical instruments. The upper band of the madhya-bandha is decorated with luma-s in relief. From this madhya-bandha issues a lamp-stand projection, decorated with a kumara-figure on the soffit. Plain projections, for lampstand also issue from the base of each of the four pillars.

The circular section of the shaft carries four madhyabandha-s of which the lowest is circular and most elaborate and is decorated with larger loops or garlands, and long chain and bell flanked by garlands, and streamers and often alternating with lotus-stalk suspended from the mouths of krittimukha-s. The garland-loops enclose vidyadhara-s, ascetics, mithuna-s and vyala-s. The second bandha is octangonal and shows smaller loops of garlands issuing from the kirttimukha-s, with a pair of vyala-s with riders on in each loop. The third bandha is circular and decorated with either rosettes or cut triangles and shows four projecting kumarabrackets of a small size for the reception of ornamental apsaras-struts. The fourth or top bandha consists of two octagonal pattika-s, the lower decorated with garland loops enclosing half-lotus flowers and the upper decorated with circular rosettes. The shaft is surmounted by a circular capital consisting of a ribbed amalaka and padma. The capital carries kumara-brackets with adoring naga-s in between. All the kumara-s are pierced with sockets in their bellies for the reception of apasaras-brackets. The brackets carry a lintel with three offset of which the lower two are decorated with lotus-scrolls and kirttimukha-s while the top offset is left plain. The lintel carries a frieze of processional scenes representing mostly devotees, musicians and dancers, sometimes accompanied by elephants. On the north and south sides, a Jina figure occurs in the middle of the frieze rests an ornate square ceiling divided into ornamental rectangular panels. The panels are framed like a door leaf with vertical and horizontal battens, the joints being decorated with lotus flowers in relief. The outer row of panels show dancers and musicians flanked by couples, while the inner row of panels is decorated with stencilled scrolls. In the centre of the ceiling a space of 3 ft. square has been decorated with three kola-s on each side, the inner most corner being nearly completely mutilated.

Vastibule between Mukhamandapa and gudhamandapa³²

The mukhamandapa leads into the gudhamandapa which must have been enclosed on three sides by walls. This mandapa, however, differs from the corresponding one of the Parsvanatha temple in showing a transverse row of three catuski-s, now quite plain, may have been decorated originally. The central catuski, which is larger than the side ones, is formed by the western pillars of the mukhamandapa and two pilasters flanking the gudhamandapa- doorway, which show at the base two-armed dvarapala-s, is represented an animal which looks like a lion. The pilasters are square in section with three angles in each corner but quite plain except for a conventional pot-and -foliage carved in the lower and upper

^{32.} Ibid., p. 457.

portion of the shaft. They stand on an upapitha with a simple decoration of lotus petals but whether *upapitha* is original or otherwise, is not certain. Their bases, however, are original and consists of the mouldings of khura, khumbha and kapotika. The shafts carry a plain short ucchalaka section surmounted by a plain capital showing karnika and padma. The capital supports brackets of plain sharp-curved profile with a volute at the top. The brackets carry a lintel decorated with stencilled scrolls and grasapattika. The lintel supports a plain cornice surmounted by a register of cut triangles. As this lintel is decorated only in the pilasters leaving the ends (made of different stones) plain, the side catuski-s, may have been covered up by walls. This is also attested by the absolutely plain pilasters at the ends, which are made of a fresh-looking sandstone of pale yellow shade. They stand on bases and carry ucchalaka section, capital and brackets which are identical in design with those of pilasters carrying dvarapala figures.

The pilasters behind the doorway are made of granite, but they rest on sandstone bases. In one case, however, the *upapitha* is also of granite. As the design of the two granite pilasters is slightly different, it is likely that these may not originally belong to this temple.

Doorway of Gudhamandapa³³

The doorway is of seven sakha-s. The first sakha is decorated with rosettes, the second and sixth with vyala-s, the third and the fifth with gana-s dancing or playing on musical instruments and the fourth,—which is treated as the stambha-sakha, carries a capital consisting of karnika and padma. The seventh sakha, forming the bevelled surround of the doorway is decorated with wavy scrolls and is flanked by

^{33.} Ibid., p. 458.

a vertical frieze showing gana-s, dancing or playing on musical instruments. The first three sakha-s are carried up, the fourth or the stambha-sakha supports a lintel sowing centrally an image of eight-armed Cakre-svari seated on Garuda. She carries fruit, arrow, cakra, cakra, cakra, cakra, bow and sankha, bow and sankha. The niches on the proper right and left ends show seared Jina figures. The intervening space on the lintel shows seated representations of the Nine Planets on the proper right and eight similar images of twoarmed horse-headed seated gods carrying abhaya and watervessel on the proper left who appear to be Asta-vasu-s. The upper frieze of the lintel shows the sixteen auspicious symbols seen in the dream by Jina's mother at the time of conception. The symbols are placed on lotus leaves and consists of: (1) Airavata-elephant, (2) bull, (3) rampant lion, (4) Sridevi, (5) garland enclosing a kirttimukha, (6) the full moon with hare shown in the middle, (7) the rising sun representing the sungod in the middle, (8) a pair of fish, (9) a pair of jars, (10) ladder combined with a tank showing a tortoise (Padmasarovara), (11) agitated sea, (12) a lion-throne, (13) vimana, (14) Naga couple seated in a pavilion (Nagendrabhavana), (15) heaps of jewels, and (16) seated Agni with flames issuing from his shoulders. Above the seventh sakha occurs a band of flying vidyadhara- couples flanking a seated Jina figure represented in the middle. The three tilaka-niches of the lintels are surmounted by udgama-s or pediments of Caitya-arches addorsed to Triratha pyramidal phamasana showing seven pidha-s, chandrika and amalaka. The base of the doorway shows the usual river goddesses, Ganga being on the proper right and Yamuna on the left flanked by a female cauri-bearer on the outer side only. On each door-jamb proper is represented a dvarpala carrying lotus flower and gada. A dvarpala carrying gada and wearing kiritamukuta occurs also

below the surround of the doorway. The doorsill shows lotus-scrolls in the middle projection, flanked on each side by a two-armed figure of Sarasvati. The flanking recesses show six-water-divinities, each seated on *kari-makara* and carrying waterjar. Below the river-goddesses occur *gaja-vyala* motifs while below the outer *dvarapala-s* are depicted scenes of dance and music.

The central ceiling of the gudhamandapa is carried on a catuski of four pillars which are similar to those of the mukhamandapa with this difference that these rest on a plain upapitha. They carry a plain lintel with three identically ornamented offsets surmounted by three other courses, the first decorated with intersecting loops, the second embellished with the cut triangles and the third left plain. Above the third rests a flat ceiling decorated with lotus flower in the middle, enclosed in a square compartment and framed by three borders, the first and the third decorated with scrolls and the middle one with rosettes. While the inner side of the eastern lintel is quite plain, the outer side is decorated with design of (1) stencilled scrolls, (2) flying vidyadhara-couples flanking a seated Tirthankara in the middle, (3) band of stencilled hearshaped flowers, (4) diamonds fringed by perforated squares and (5) cornice of lotus petals with gagaraka issuing from them.

The pillars of *gudhamandapa* show each three brackets for keeping lamps. The top brackets for projecting diagonally, carved with lotus petals below, the middle ones with *kumara* figures, while the bottom ones resemble a plain *padma* moulding. The middle and bottom rows of brackets are repeated also on the four pillars of the mukhamandapa but in the place of the top bracket we have four smaller *kumara*-brackets on each pillar.

Adinatha Temple³⁴

The temple, dedicated to Jina Adinatha, is *nirandhara-prasada*, of which only the *garbhagraha* and the *kapili* have survived with their roofs: In the elegance of sculpture style as well as in general plan and design it bears rather close kinship to the brahmanical Vamana temple, though it is more elegant in overall proportions and shape.

The temple proper is caturanga (sapta-ratha) on plan and has the customary pitha, the vedibandha (where the kumbha carries niched diamonds as facial decoration) and three registers of jangha as in most temples of Khajuraho. The deep Bhadra-niches on the wall harbour Yaksi and Vidyadevi figures. There is a varandika with prahara above. Which supports the soaring elegantly curved tall Latina Sikhara with excellently wrought jala. While the amalasaraka is original, the kalasa seems a replacement of the later period.

The impressive *sukanasa* over the *kapili* harbours Yaksa and Yaksi or Vidyadevi figures in the *rathika*-s. Stylistically, the temple possibly is not far removed from the famous Kandariya Mahadeva temple and thus may have been built sometimes in the third quarter of the eleventh century.

Santinatha Temple

This temple is situated at a small distance to the south-west of the Parsvanatha temple. The main sanctuary of Santinatha bearing the Jaina's lofty image dated to A.D. 1029 is architecturally of no consequence; by the two minor shrines in the north-west and facing south in this complex seem early and have nicely carved door frames, pillars and ceiling. In this temple-complex is the famous sculpture showing the parents of Jina.

^{34.} Ibid., p. 459.

There are some Jaina sculpture in the Site Museum-lintel bearing figures of Ambika, Cakresvari and Padmavati with Navagraha-s in between is noteworthy.

Sculptural Art 35

The sculptures on the Jaina temples at Khajuraho are divisible into five broad categories. The first category comprises cult-images which are carved normally in the round or in high relief. These are formal and generally stand in *samabhanga* and have a large *prabhavali* and a back-slab decorated with figures of attendant gods and goddesses. As these are images fashioned in strict conformity with the canonical formulae and prescriptions of proportions, *laksana*- and *lanchana*-s, they reveal a thin aesthetic vision.

The second category of sculpture comprises vidyadevis, sasana-devata-s (Yaksa and Yaksi-s) and avarana-devatas. besides other gods and godesses. These occurs in the niches or are figured against the walls of the temple and are executed either in the round or in high medium relief. These figures of gods and goddesses, which include those of the Dikpala-s, are less formal and hence freer. These usually stand in a lively tri-bhanga-or are seated in lalitasana and are distinguishable from the human figure only by their peculiar head-dress (jata, kirita-or karanda-mukuta), or by their mounts or special attributes, held usually in more than two hands. In most cases the gods wear the same dress and ornaments as human figures do, and are to be distinguished from the latter by adoration of diamond on the chest (it is the name as the Kaustubha-mani on the chest of Vishnu and the Srivasta-lanchana on the chest of Jina figures) and by a long mala, resembling the Vaijayantimala of Vishnu, which constitute the congnizances of gods at Khajuraho.

^{35.} Ibid., p. 460.

The third category consists of the apsara-es or surasundari-s, who account for the finest and the numerous sculptures executed either in the round or in high or medium relief, on the jangha and in the minor niches of the facades and on the pillar or ceiling-brackets or the recesses between pilasters in the interior. The surasundari-s are invariably represented as beautiful youthful nymphs, attired in the choicest gems and garments and full of winsome grace and charm. As heavenly dancers (apsara-es) they are represented with hands in anjali or in some other mudra, or as carrying the lotus-flower, mirror, water-jar, raiments, ornaments, etc., as offering for the deties. But more often the surasundari-s are portrayed to express common human moods, emotions and activities and are often difficult to distinguish from the conventional nayika-s. Such are the apsara-es shown as disrobing, yawning, scratching the back, touching the breasts, rinsing water from the wet plaits of hair, removing thorn, fondling a baby, playing with pets like parrots and monkeys, writing a letter, playing on a flute or vina, painting designs on the wall or bedecking themselves in various ways by painting the feet, applying collyrium, etc.

The fourth category consists of secular sculptures, which comprises miscellaneous themes included domestic scenes, teacher and disciples, dancers and musicians and erotic couples or groups. The last have yielded some of the finest sculpture composition, vibrating with a rare sensitiveness and warmth of human emotion.

The fifth or the last category consists of sculptures of animals including the *vyala*, which is a heraldic and fabulous beast, primarily represented as a rampant horned lion with as armed human rider on the back and a warrior counter-player attacking it from behind. Numerous varieties of this basic type are known, particularly from the Adinatha temple with

heads of elephant, man, parrot, boar, etc. The *vyala* is normally figured in the recesses of the *jangha* but also appears on the *sukanasika* and in the interior. Like the *apsaras*, this is a most typical and popular sculptural theme of Khajuraho and is invested with a deep symbolism.

Krishna Deva opines further that: The Jaina sculptural art³⁶ of Khajuraho draws amply on the classical tradition but is essentially medieval. Situated as it is in the heart of central India, Khajuraho was open to the artistic influences from the east and the west, its art is a happy combination of the sensuousness of the east with the nervous angular modelling of the Western idiom. Though this art cannot compare with the classical Gupta art in terms of sublimity or depth of feeling, its aesthetic appeal is amazing. One is struck by the immensity and throbbing warmth of the sculptures which are completely liberated from their well-surface and stand out almost fully in the round as enchanting lyrics of modelled beauty.

The modelling generally lacks the flow which characterises the sculpture of the Gupta age. The plastic volume is usually ample but stereotyped, indicating a thinning down the plastic vision. The plasticity of the fully-rounded and modelled form is replaced by sharp edges and pointed angles with a stress on horizontals, verticals and diagonals. Nevertheless, this art excels all other contemporary schools of art in the vivid portrayals of human moods and fancies which are often expressed through the medium of gestures and flexions with a subtle but purposive sensuous provocation. Coquettish languor and frankly erotic suggestion form the keynotes which distinguish this art from the other-medieval schools of art.³⁷

^{36.} Ibid., p. 461.

^{37.} See Encyclopedia of Jainism, Vol. 2, pp. 452-462.

2

JAINA TEMPLES IN CENTRAL INDIA

As Jainism flourished in Central India, temples and caves were constructed for the monks and worshippers at several places.

According to M.W. Meister¹, hundreds of Jaina temples once dotted Central India dedicated primarily to the Digambara sect. The "Descriptive and Classified List of Archaeological Monuments in Madhya Bharat" alone lists remains from more than seventy sites. These range in age from the Jaina cave (no. 20) at Udaigiri, inscribed in 426 A.D. during the reign of Kumaragupta to the Chauvisi Temple at Chanderi, which housing twenty four Tirthankaras in its twenty four shrines was built in A.D. 1836 by Hirde Sahai during the rule of Mardan Singh, Bundela Chief of Chanderi.²

Most Temples, however, have been ruined, rebuilt, and ruined again, leaving little besides stray images for the Historian to study. Of those few Jaina temples of any antiquity which have been preserved intact the most important architecturally would be the Maladevi at Gyaraspur, discussed by Krishna Deva, and temples no. 12 and 15 preserved in the hill fort at Deogarh.³

- 1. Meister, M.W.: Jaina Temples in Central India. Encyclopedia of Jainism. Vol. 12, pp. 3391-3403.
- 2. D.R. Patil, The Descriptive and Classified List of Archaeological Monuments in Madhya Bharat, Gwalior,1953 (?). No. 1689; Udaigiri cave No. 390: Chauvisi temple, Chanderi.
- 3. Krishna Deva, "Maladevi Temple of Gyaraspur", Shri Mahavira Jaina Vidyalaya Golden Jubilee Volume, Bombay 1968, pp.260-269.

Temple no.12 Deogarh preserves a type of ambulatory (sandhara) temple once common in Central India but now otherwise unknown. It is the earliest Digambara shrine preserved in the North, and seems roughly contemporary with the Mahavira temple at near Jodhpur, the oldest remaining Svetambara shrine. Its style is transitional between the "Gopadri" style prevalent in Central India in the eighth century, and the "Pratihara" style of the ninth.

Its companion shrine, temple no. 15, though considerably rebuilt (lacking its original superstructure completely) preserves a *sarvatobhadra* plan unique among exant temples in India.

The original doorway to the inner shrine of temple no. 12 was replaced in S. V. 1051/994 A.D. by a highly ornate new door which provide an important dated landmark for sculptural development in Central India and an interesting example of Jaina iconography of the period.

Deogarh Temple No. 12

Temple no. 12 consists of a *mula-prasada* surrounded by a flat-roofed ambulatory enclosed by walls made up of pillars filled between by perforated grilles (*jali*). On the north, east, and south, doors are set through this wall opposite the *bhadra* projections of the *mula-prasada*, leading into the ambulatory.⁴ The main door on the west, originally perhaps

Deograh: A. Cunningham, Archeological Survey Reports, 1874-75, pp.100 ff.;1976-77, p.104. P.C. Mukherji, Report on the Antiquities in the District of Lalitpur, N.W. Provinces, India (1899), pp. 15, 33-34, pls. 13-23, Klaus Bruhn, The Jina-Images of Deogarh, Leiden, 1969, passim. See Bruhn's Fig. 393 for a plan of temple no.12.

^{4.} Bruhn and others mistakenly refer to these doors as "centered" on the wall. They fall opposite the bhadra projection the inner shrine, and thus are centered on east and west, but fall closer to

no more elaborate than the three other doors piercing this ambulatory hall, is now replaced by later door-jambs inserted in the eleventh century.

Inside this ambulatory "hall", the *mula-prasada* shows *bhadra*, *pratiratha*, and *karna* projection of all the wall. On the west, short *kapili* walls enclose the sanctum vestibule (*anatarala*). The later doorway dated 994 A.D. is set at the front of these *kapili* walls. The ambulatory hall surrounds both the sanctum and the *kapili* projection (see Bruhn's plan).⁵

The large open *mandapa* attached to the west of this temple is a later addition. The two corner pillars on NE and SE, however, are ancient, contemporary with the main sanctum and ambulatory, and may have been the front two pillars which originally formed a *mukha-castuki* fronting the west entrance to the ambulatory hall ⁶

In front of this later open *mandapa* is a seperate *catuski* (pavilion of four pillars). The front two pillars probably once formed part of a *torana*-gateway, and seen contemporary hall,

the east than to the west on the north and south. The ambulatory hall is rectangular in plan, enclosing both the *prasada* and the *kapili* walls enclosing the *antarala* projecting on the west.

^{5.} Bruhn, op. cit., Fig.393.See also my comments on his plan in note 6.

^{6.} The four pillars restored by Bruhn which act as a mukha-mandapa fronting the west entrance to the ambulatory hall seem to me incorrect. Four pillars, with greater spacing between the central two, was convention for early Gupta temples (Sanci, Tigowa) but no evidence suggests that this convention was continued in the Pratihara period. A praggriva with two forward pillars or catuski (as at Gyaraspur, Fig.3) would be the commonly found convention in the eighth and ninth centuries. Bruhn may have taken this from the west entrance to temple no.15 where, however, the enclosing walls make of this mukha-mandapa a separate convention.

added in the eleventh century. The SE pillar, which mimics the older pillars of the main shrine but eliminates many important elements of those pillars, bears the well-known inscription dated V.S. 919/862 A.D. from the time of Mihira Bhoja. The inscription records the setting up of a votive pillar and refers to the pre-existence of the temple of Sri Santi, thus giving a post quem but note ante quem date for the main structure. It is perhaps better to judge the gap between the main structure and this pillar by arriving at a date based on the main structure itself—in relation to other structures in Central India— rather than to attempt to judge how much anterior the main temple should be compared to this simplified and possibly antiquarian stambha.

The two torana pillars of this catuski, which have been shortened to fit their present use, mix floral decoration with panel of Jinas, acharyas, attendants, musicians, and devotees in a most lively way. The base niches show both Jinas and Jaina Goddesses. The brackets of the present catuski must have come from the same torana as do the cross-lintels with their fine sequences of attending figures.⁸ As a whole, this torana must have presented a very fine spectacle—resembling to a degree the torana at Gyaraspur and Terahi.⁹

The mula-prasada and ambulatory hall of the Santi temple stand on a broad rectangular platform (manca, perhaps—it seems hardly sufficient in height or function to be called a jagati) made up of kumbha, a narrow kapotali, pottika—band of floral decoration, antarapatra—recess

^{7.} For an overall view of the *catuski* and its relation to the main temple see Bruhn's Fig. 2. Mukherji attempts to give a restored drawing of the *torana*: see his Fig. 155 (in his book).

^{8.} To the right in Fig. 5. is the Jaina Kubera.

^{9.} The toranas at Terahi and Gyaraspur are illustrated in D.R. Patil, The Cultural Heritage of Madhya Bharat, Gwalior, 1953 (?), Figs. 9 and 13.

showing palmette pattern, and heavy *kapotali* decorated with *candrasalas*.

On the edge of this platform stand the walls of the ambulatory enclosure made up of vase-and-foliage pillars alternating with slabs of zig-zag grille. These grilles are faced in the center by simple niches crowned by tall *udgama*—pediments. ¹⁰ Each *ghata-pallava* pillar stands on its own heavy base, between which are set slabs to support the grille structure above. Below the grille but above these slabs parallel to the lower pot-and-foliage of their pillar shaft appear a *khura* moulding decorated with leaf-pattern, *rajasena* showing small pillarets alternating with arched niche-patterns (enclosing diamonds), and a crowning *kapotali*. The *jali*-slabs are decorated above by *ghantamala* and are crowned by two rows of dentils and a *kapotali*. The leaf-brackets crowning each of the pillars which frame these screens cut through this upper *kapotali* rather than supporting it.

Above this *kapotali* appear large rafter ends decorated with floral pattern; a further *kapotali*, this time continuous across the breadth of the temple; a *vedika* of simple roll-bracket pillarets, with sunk-niche pattern between; and a ribbed, straight-edged *chadya* (awning) with saw-tooth decoration on the edge.¹¹

The two *kapotali* cornices with rafter-ends between form the *varandika* (complex cornice) which marks the upper limit of the wall. The *vedika* with crowning *chadya*—awning would

These niches house the often published images of Jaina Yaskis:
 H.D. Sankalia, "Jain Monuments from Deogarh", Journal of the Indian Society of Oriental Art, 9 (1941), pp. 97ff. Bruhn, op.cit. pp.98-112.

^{11.} This saw-tooth decoration represents a fringe, as on a garden awning. It can be seen similarly represented on a number of reliefs from Borobudur.

seem to represent a form of clerestory-superstructure. Above this *chadya*, however, appears a broad *antarapatra* (recess) divided into three bands of half-lotus, palmette, and again half-lotus pattern. The upper half-lotus band broken by the ends of the interior rafter, which support the ambulatory roof. Above these a second awning probably appeared, with coping stones as well as drainage outlets, but the original elements are replaced by recent restoration. This broad *antarapatra* with beams and awning seems unrelated to the formula of the outer walls. It is an expedient used to adjust the scale of the outer walls to the scale of the inner sanctum. (The pillars of the outer walls are only the height of the basement mouldings (*vedibandha*) of the sanctum within).

This hall is a remarkable structure, reflecting in a very detailed way the architecture of pillared pavillions which have been common to domestic-palace architecture of the period. Only the Solah Khambha at Badoh otherwise gives us even a poor suggestion of the nature of such domestic structures. Through the tradition of small "mandapika" shrines found widely in Central India this architecture of pillared pavillions directly influenced the forms of the stone temple, but in none of those structures in the parent-form so elaborately reflected as here. 12

These mandapika-like walls, however, are, of course, a facade. That part above the first ribbed chadya is only a filler to mask the interior structure. The beams which support the inner ambulatory roof are supported themselves by interior

The Solah Khambha at Badoh is illustrated in M.B. Garde, Archaeology in Gwalior, Gwalior, 1934, pl.21. See also Michael W. Meister, "Construction and Conception: Mandapika Shrines of Central India", East and West, (in press).

pillars set against the *mandapika* exterior, ¹³ creating an inner space strangely disconnected from the garden-palace implications of the outer walls.

This interior, though much better lit than in most sandhara temples, retain a considerable mystery partly by its plainness and partly by its gargantuan proportions. The inner walls of the prasada show no decoration at all. Their barrenness is relieved only by life-size images of the Jinas which lean against the high, primitive mouldings of the sanctum. These mouldings consists of a simple bhitta, a very high (1.65 meter) kumbha; a broad, undecorated antarapatra—reccess; and a large kapotali-moulding (itself as tall as a man's head). The face of the kapotali is recessed from that of the kumbha, and the wall of the sanctum recessed from the plum-line of the antarapatra (an unusual stepped arrangement).

A shallow projection from the face of the *jangha* supports the cross-beams of the ambulatory; and an up-turned *padma*-lip forms the transition between the wall and the broad slabs of the ceiling.

The superstructure above the sanctum does not immediately spring from the roof of the ambulatory hall. Instead a basement block (bhitta) rests above the ambulatory ceiling-slabs. Then a small portion of plain jangha -walling appears, decorated by an upper band of ghantamala (pearlchains and bells). A mandovara (complex cornice) consisting of kapotali, nivrapattika (decorated rafter ends), and a second kapotali -moulding crowns this wall.

^{13.} These inner pillars are in two registers: The first the height of the outer *jali* slabs (and of the sanctum *vedibandha*); the second, the height of the upper structure of the outer wall (and of the sanctum *jangha*)—a most peculiar arrangement, indicative perhaps of the architectural compromise being made.

This *sikhara* proper begins with *vedika* of roll-bracket pilasters. From this *kantha* spring the *latas* of the broad nagara tower. The middle and flowking latas of the tower are covered with a complex *jala*-mesh pattern; the outer spines are divided into nine *bhumis* by corner *amalakas*. (The upper portion of the tower has been somewhat restored.)

A shallow *sukanasa* projects from the west face of the tower; its crowning three-storeyed pyramid rests on two layers of *bhumikhandas*. Two flanking niches and a door appear on the face of this *nasika*; a *khutacchadya*—awning projects between these and three *udgama*—pediments above. The form of this *sukanasa* grows out of those found earlier at Amrol, Naresar, and Batesar and parallels in certain respects that found on the small Siva temple at Terahi. ¹⁴ It has none of the dramatic impact of later Pratihara *sukhandsas*, however, (as on the Sun temple at Madkheda with its giant, stilted sun-window). Some attempt had been made to give added height and magnitude to this front projection of the *sikhara* but, by substituting a three-layered pyramid for, the large single sun-window all dramatic potential has been lost.

Certain formal details of this tower can be used to determine a probable date for the temple. The reccess between the outer spine of the *sikhara* (the *venukosa*) and the inner spines (*latas*) retains small *panjara*—niche structures opposite the body of the *bhumi-khandas* and small pillarets opposite

^{14.} These temples, unfortunately, are not yet properly published. See the listings in Patil, *Descriptive and Classified List. . . ., op. cit.*, and his reference to publication in the Gwalior Archaeological reports.

the bhumimalakas. This "balapanjara" is a feature known widely in the seventh and eighth centuries in Central and Western India but which completely disappears in the ninth. The inner latas flanking the madhya lata are not marked into bhumis by amalakas, however—a feature (known as double venukosa) which was common in the eighth century. The latest examples of double venukosa seem to come from the beginning of the ninth century; the last examples with "balapanjara" recess between inner and outer venukosa, however, come from the last quarter of the eighth century rather than from the ninth. 16

The jala appearing on the sikhara, also, is of a type first introduced into Central India over the wall niches of the (Batesar) Batesvara Mahadeva temple (probably of third quarter of the eighth century) but not used on its sikhara. Its use here, as also the introduction of half indusalikas filling in the empty space beside each udagama pattern on the face of the bhumikhandas, anticipates conventions common on Pratihara temples of the next century.

^{15. &}quot;Balapanjara" is used in mediaeval texts to mean the latas flanking the madhyalata. The origin of the name almost certainly lies in this flanking recess seen on so many seventh century nagara towers (at Bhubanesvara, Alampur, Mahua, and in the eighth century at Pattadkal, Amrol, Naresar, Osian, etc.,). For terminology refer to M.A. Dhaky, The Principle Forms of Indian Temple Superstructure.

^{16.} Osian Harihara temple no.2 (probably the last quarter of the eighth century)shows remnants of panjara niches in the recess, but does not show double venukosa. The Surya-Vishnu temple at the same site (Bhandarkar's temple no. 6, dating probably early in the ninth century) shows double venukosa but no panjara band. In central India the Batesvara Mahadeva temple at Batesar (c. third quarter of the eighth century shows balapanjara recess as well as double venukosa. The Siva temple of Terahi) (c. early ninth century) shows double venukos but no panjara recess,

In many features this temple seems archaic and exceptional. In the form of its tower, however, in decorative designs, and in style of its sculptures, ¹⁷ it seems to act as a transition between the eighth century temples in Gwalior region and the ninth century Pratihara shrines in Central India. A date in the last quarter of the eighth century would seem appropriate.

There is a similarity in the arrangement of this temple—with its *prasada* embedded as it were into a pillared hall—to seventh century temples at Alampur. ¹⁸ At Alampur, however, the hall is solid, not made of pillars and screens, the *bhadra* openings are porches rather than doorways, and the hall extends well beyond the prasada itself rather than merely skirting it as at Deogarh. Still, *sandhara* temples are rare in Central India, and other temple can show, as can Deogarh, what form may have stood parallel in Central India to that early stage of development seen at Alampur.

Deogarh Temple No. 15

The temple to the north of temple no .12 is too ruined, and on the whole too roughly executed, to be of much architectural interest. Yet in plan it gives us a further example of the considerable variety of forms which are lost to us. It consists in a plan of a basic square with broad central projection which, on north, east, and south are partly divided into shallow outer niches and into slightly less shallow inner shrines facing the central mandapa. On the west the projection takes the form of a mukha-mandapa with four pillars, widely

^{17.} It is not possible here properly to discuss sculptural development.

^{18.} Odile Divakaran, "Les temples d'Alampur et de ses environs au temps des Calukya de Badami," *Arts Asiatiques*, XXIV (1971),pp. 51-101. See in particular the plans: Figs. 3,17,27.

spaced in the centre, and with reflecting wall pilasters. ¹⁹ These pillars and pilasters, however, are only roughed out, left incomplete, and do not relate in form to the rest of the structure. ²⁰ The doorway is certainly of the original period of construction, and gives an indication of the development of Digambara thinking of this period in its iconologic formlessness. It stands in sharp contrast to the late tenth century door added to the inner shrine of temple no.12.

In the interior of this temple we are again struck by the importance of pillar-and-lintel architecture to Central India, and of the central ground to a pillared hall. Along the walls appear simple rucaka (square) pillars decorated with lotus medallions, a narrow octagonal necking between. Ghatalasuna members supports heavy roll brackets which in turn support broad stone lintels decorated with acanthus pattern. The four central pillars show a more complicated construction : the lower square shaft is plain, its upper section carved with a bold case-and-foliage motif, the pot resting on the head of a montrous kirttimukha face (in one case on a lotus), peal chains festooned between the leaf-drops of the ghata-pallava and the mouth of the kirttimukha mask. Above this appears either a narrow bharana-lip (chamfered with turn-overs) or a padma base supporting a reduced ghata—vase with sixteen dart-like leaves hanging shown from its lip, giving as octagonal division to this round form. Above, double-leaf volutes with a central half-lotus (a chain of flower-buds binding the shaft above) support a shaft plain section of shaft, then ghata-bharana elements and heavy roll brackets as with the pillars along the walls.

^{19.} The dimension of the west projection differ from those of the projections as on north, east, and south. See plan, Fig.2.

^{20.} Bruhn, op, cit., Figs. 155,140,141.

These central pillars relate very little commonly found Central Indian conventions either before the period even very often afterward. They do relate in many ways to the pillars found in the *matha* at Menal, near Kotah, dating probably about three-quarters of a century earlier, and in some ways show, though with less condensation and more clarity of parts, forms which are common in Maru-desa as well as in the territories of the Mauryas of Chittor.²¹ They show some form-influence; they do not duplicate. But they are one further small fragment of evidence showing increased contact between Central and Western India late in the eighth century.

The wall pillars with lotus medallions are conventional in Central India, certainly in the seventh and eighth centuries, and are a common form for interior pillars of *mandapika* shrines (Kuraiya Bir, Gyaspur, etc.).

The doorways to the inner shrine, as to the outer niches, are extremely simple. A band of half-lotuses with pearl garlands appear over the inner doors. The Jina image in the eastern shrine is worthy of the praise it has received though its nose has been repaired; its *parikara*, as also that of the Santi image in temple no.12 is worthy of additional study.²²

Bruhn has called this temple later than no.12, I agree, but cautiously. Leaf-bracket types, which Bruhn uses are not a fair guide. Both "earlier" and "later" types appear together,

^{21.} Especially the upper condensed *ghata* abbreviations are not common in Central India.

^{22.} Bruhn, op. cit., Figs. 7-10, 28, 31.

^{23.} Bruhn, op. cit., p. 214, uses an "earlier" and "later" palmyra-capital formula as grounds to date temple no.15 later than no. 12 (his Figs. 318-19)—yet both these formulas appear on the same pillar of temple no.12 (our Fig. 13). Bruhn writes: "Needless to say that we use the palmyra criterion only because it seems that in the case of ornamental motifs the earlier form disappeared as

even on a single pillar from temple no.12.²⁴ In most respect, I would say this temple continues eighth century formulas, but in line with that transitional phase marked by the main Deogarh temple (no.12). If the Ganga-Yamuna figures of the doorway anticipate in some ways the more hefty conventions of the later figures on the Gadarmal at Badoh, They still parellel the Yaksi figures of the temple no.12. A date late in the last quarter of the eighth century or early in the ninth would seem acceptable.

The doorway of temple no.15 shows an inner patrasakha; a pushpa-mala which acts as body for the naga-devotees performing anjali above Ganga and Yamuna; a rupa-sakha with seated Jinas; and an outer foliate bahya-sakha. The lalata-bimba shows a seated Jina. The udmabara shows lion-hunt, kirttimukha, kinnara-pair, and a central projecting block with foliate swirls facing forward and an open lotus on top. The total number of seated Jina figures shown in the rupa-sakha and uttaranga of this doorway is only seventeen, and no attempt is made to differentiate them.

The Later Doorways of Temple No.12

The outer doorway on the west side of the ambulatory hall of the temple no.12 was inserted at a later period. An inscription on the left revel of this doorframe records the erection of the two jambs. Above this inscription is a separate

soon as the new form came into vogue" yet continues, "(generally speaking we know very well that 'earlier' and 'later' pieces were produced simultaneously)". Bruhn dates temple no. 12 to C.V.S. 900/843 A.D.; temple no. 15 to V.S. 900-925/843-868 A.D. I feel these dates are too late.

^{24.} This pillar (Fig. 13) again shows close proximity to Maha-Maru prototypes, as at Osian, and is a typical of form found in Cantral India.

inscription recording the date V.S. 1133/1076 A.D.²⁵ It is not clear that this date is the date of erection rather than a date later inscribed. On the whole, the organization of these jambs, and the figures in the *rupa-sakha*, still are closely related to the inner doorframe which was erected in V.S.1051/997 A.D. The inner ribbon of dot-and-diamond pattern, the nail-head-like *puspa-mala*, the pillar and niche forms of *rupastambha* (with *karnaka* moulding between the individual niche forms) all are similar. The *candrasala* pattern above each niche form, however, had changed in the outer doorframe, becoming less round and more pear-shaped, with the body of the *candrasala* substantially cut away, giving a lace-like effect. This same pattern appears on the two *torana* pillars now forming part of the *catuski* west of this temple, and was apparently an eleventh century development.²⁶

The inner doorway was erected in A.D. 997 during the reign of "Ujaravata". The dated inscription refers to the temple as "Sri-Santinatha-tirtha".²⁷ Because of its firm date this doorway is important for the history of Central Indian sculpture; and in its iconographic organization it can perhaps add to the development of an iconology for Jaina art.

The doorway shows a stencil-like other band or patrasakha; then vyala-sakha; a rupa-stambha showing central offset (framed on either side by a spiky puspamala); and finally a narrow interior ribbon of a dot-and-diamond motif. The udambara (possibly from an earlier doorway) shows lion-hunt with elephants, two scenes of dance and musicians, and a

^{25.} Bruhn, op. cit., p. 48.

^{26.} This type of *candrasala* pattern appears in much the same form on the doorframe to the Murayat temple at Kadwaha, which Krishna Deva dates to c. 1075 A.D. (*Temples of North India*, p. 55).

^{27.} Bruhn, op. cit., p. 46.

central padma-block. The niches of the rupa-stambha show mithuna couples in flirtatious but not erotic poses. The upper members of the rupa-stambha show developed lasuna-ghata-bharani elements, flattened and tightly fluted in a fashion appropriate for late in the tenth century.

The uttaranga is composed in two registers. The upper register shows a four-armed image of Cakresvari to the left; a seated Tirthankara with two male chauri-bearers at the centre; and four-armed Ambika to the right. The space between these images is divided into two layers. The upper shows the sixteen auspicious dreams of the Digmbaras²⁸: (to the left) Airavata (the elephant of Indra), bull, lion, the Goddess Padma Sri, a pair of garlands, two discs representing the moon and sun, and a pair of fishes (to the right) a pair of vases with lotuses, two bands with lines showing water which represent the celestial lake and ocean, and three architectural pavillions representing lion-throne, celestial car or palace (devavimana), and the palace of the snake-king (nagendra-bhavana), then a heap of jewels, and finally a smokeless fire. The level beneath these dream-symbols shows ten Jinas to either side. They alternately stand and sit, save the last pair to the right on either side who both stand.

The lower register of the overdoor shows four-armed Sarasvati to the left; in the centre in a triad of Jinas, one seated and two standing; and to the right is four-armed Sarasvati playing Vina. The iconographic details of the four images of Goddesses appearing on this door are summarised in the chart below:

Cakresvari (Vahana: Garuda)

r.u.— gada (club)

r.l.—abhaya mudra

^{28.} U.P. Shah: Studies in Jaina Art, pp. 105-108.

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l.u.—cakra (disc)
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·1.1.—aksamala (rosary)

Ambika (Vahana: lion)

r.u.—noose or blue lotus (?)

r.l.—amralumbi (mangoes)

l.u.--child

1.1.—amralumbi (mangoes)

Sarasvati (to left)

r.u.—padma (lotus)

r.l.—varada mudra and aksmala (rosery)

l.u.—(broken)

1.1.—kamandalu (pot)

Sarasyati (to right)

r.u.—pustaka (book)

r.l.—vina (lower end)

l.u.—vina (upper end)

1.1.—kamandalu (pot)

The three Jinas on the *lalata-bimba* possibly represent Adinatha, Santinatha, and Mahavira. The central seated Jina can certainly be identified as Santinatha because of the antelop appearing below him, in front of the cushion on which he sits. The large halo surrounding the head of Jina to the left, made up of a heavy band, is known from other Adinatha images of the same period, though not exclusively. The relative difference in size between the left and the right-hand Jina images also would suggest that the larger might be the first Jina, Adinatha, and the smaller the last, or Mahavira. The club (or staff) which seems to rest on the cushion behind the right hand of the left-hand Jina I cannot explain.

Together with the Jina above and twenty Jinas represented in the upper register of the overdoor, this triad completes a full complement of twenty-four Tirthankaras. It would seem apt for the upper Jina to be Parsvanatha in order to complete four of the most frequently worshipped Tirthankaras, but no *naga*-hood or other emblem is present to confirm such an interpretation (for this, or for any other of the twenty-four Jinas).

The lower register between the *lalata-bimba* and the two flanking Sarasvatidevi-s shows images of the Navagrahas, or nine, planets. To the left appear four of the planets, the first being Surya; a female attendant (holding lotus and *camara*) stands to the left, a male attendant carrying *danda* (?) to the right. On the opposite side of the *lalata-bimba* the five remaining Grahas appear, the last two being the head of Rahu with the bust of Ketu above shaded by a *naga*-hood, his hands cupped in *anjali*-pose. A male attendant stands to the left, a female attendant to the right. Beneath these figures, at the top of the doorframe proper, appears a band of *vidyadhara* couples, each figure holding *camara* (?) rather than *mala*.

There is, of course, a mediaeval similarity between the sculpture of this doorway and figures from Khajuraho temples. Ganga, Yamuna, and attendant figures, compared to similar sculpture at Khajuraho, would seem to fall appropriately between the figures on the Gantai (Ghantai) temple door (c.975 A.D.) which they resemble in respect to costume, and figures from the Citragupta doorway (c.1005-10 A.D.) which they do not yet match in terms of a shift from expressiveness to blank hardness.

In overall organization, however, and very much in terms of decorative detailing, this doorway much more closely aligns itself to Kacchapaghata tradition (exemplified by temples west of Deogarh at Terahi and Kadwaha). The dot and-diamond pattern and spike-like mala-sakha, the projected rupa-stambha, the double register over the door, all are paralleled on Kacchapaghata doorways. The spiky mala-sakha and the dot-and-diamond inner band never appear on Khajuraho doorways. On the other hand, the Kacchapaghata convention of very large single images spanning both registers to the sides and at the centre of the overdoor has not been followed here.

It is not clear whether the Chandellas of the Kacchapaghatas ruled in Deogarh during the eleventh century. The Chandellas have perhaps some claim, since their inscriptions have been found as close as Dudahi, some miles SE of Deogarh²⁹; however, in the tenth century there were still strong connections between this region and the region surroundings Kadwaha, which still was under feudatories of the Imperial Pratiharas,³⁰ and it is only in an inscription from the Rajghati at Deogarh of the year V.S. 1154/1097 A.D. that we are told that Vatsaraja, minister of the Chandella Kirtiverman, seized the "entire area" (samastam api mandalam) from, an unspecified ememy and built the fort of Kirtigiri.³¹

Regardless of political history, the artistic remains at Deogarh from the late tenth and the eleventh centuries seem more strongly affiliated to Kacchapaghata style than to the Chandella style to the east.³² Deogarh marks, however,

^{29.} Indian Antiquary, XVIII,pp. 236-237; Bruhn, op. cit., p. 62.

^{30.} See the inscriptions of Undabhata from Siron Khurd (V.S. 964) and from Terahi (V.S. 960): *Epigraphia Indica*, I, pp. 162-179, and *I.A.*, XVII,p. 201. Also Bruhn, *loc. cit.*

^{31.} I.A., XVIII, p. 237ff; XIX, p. 36, no. 61; Bruhn, op. cit., p. 63.

^{32.} Krishna Deva, "Kacchapaghata Temples", *The Researcher*, Jaipur (date unknown to me) and *Temples of North India*, *op. cit.*, pp.54-55. The doorway to the Gattai (*Ghantai*) temple at Khajuraho is iliustrated in E. Zannas, *Khajuraho*, The Hague, 1960, Pls. CXLVI-CXLVII.

perhaps a regional boundary for that style. The interaction of regional style is perhaps the thorniest of art-historical problems facing the historian of Indian-art, for even every twenty miles so also regional art styles interact and overlap. Such considerations have got to be made, however, before any clear chronology governing all of India can be established.

Art and Belief

The image of Santinatha in temple no.12 is flanked by similarly ancient images of Ambika-mata; and the outer face of the ambulatory walls bear images which represent an early attempt to show all twenty-four of the Jaina Yaksis. Texts of a relatively early period already had begun to record the proliferation of Yaksa, Yaksi, Mahacidya, Matrka elaborations of the Jaina cosmography. In the Svetambara tradition, already by late in the eighth century, many of these additional divinities had found a place on the walls and in the superstructure of the Mahavira temple at Osian.³³

Such elaboration was first a response to philosophical proliferation of gods and godlings within Hinduism. Secondly, it was an artistic response to visual material used to advertise the Hindu faith. Yet in a system so egalitarian as the Jaina religion, where even the twenty-four Tirthankaras have no hierarchy save age and little to differentiate them save textual prescriptions, the practised panoply of the Hindus fitted ill. Jainism worshipped no gods—the symbols of its daily practices, the Jinas, were Arhats only, holy men of the past

^{33.} Concerning literary sources see Bruhn, op. cit., p.110, and for a full discussion see U.P. Shah, "Iconography of Cakresvari, the Yaksi of Rsabhanatha", The Journal of the Oriental Institute, Baroda, XX, 3 (March 1971), pp. 302-306. For the images on the Mahavira temple at Osian see M.A. Dhakey, "Some Early Jaina Temples in Western India", Shri Mahavira Jaina Vidyalaya Golden Jubilee Volume, Bombay, 1968, pp. 315-18.

who had achieved a purified perfection through discipline and right living.

Rites, images, offerings all gradually were adapted to Jainism, both from Hindu practice and from the magic underlay of popular belief, but at all times they subsurved a system of ritual life much removed from the hierarchies of Hinduism.³⁴ Though the transformation of self lies near the root of all Indian religions, for Jainism it more constantly remained the whole fabric. The *Prabandhacintamani* of Merutunga records a story of the Paramara king Bhoja I, calling together a convention of all faiths. After six months the various representatives came to the conclusion that "by meditation one obtains salvation, regardless of the religion to which one adheres." To the king the goddess Sarasvati appeared and instructed him: "you must listen to the religion of the Buddhist, but you must mediate on the Supreme Siva.³⁵

In mimicking forms of Hindu worship, then, Jainism took forms only, avoiding much of the essential spirit that lay behind the forms borrowed: save for that which could contribute to right institution, right knowledge, and right conduct. Nothing which did not distract from those goals, however, necessarily needed to be excluded from *samayika* or customary worship. Thus, for example, the bone-crunching noise of Sacchika-devi, the Goddess who ruled the hill at Osian, beccame the noise of the Goddess crunching on sweetmeats after her conversion to Jainism.³⁶

^{34.} Temple worship is, for the Jainas, primarily a matter for the laity. Monks were, and are, intended to wonder, using the temple complexes only as resting places.

^{35.} Merutunga, *Prabandha-cintamani* (trans, C.H. Tawney), *Bibliotheca Indica*. Quoted in Vibhuti Bhushan Mishra. *Religious Beliefs and Practices of North India During the Early Mediaeval Period*, p. 147.

^{36.} A.F. Rudolf Hoernle, "The Pattavali or List of Pontiffs of the Upakesa Gachcha", I.A., XIX (1890), p. 238.

This tolerance (or indifference) to the borrowing of forms (rather than essences) from neighbouring religions allowed such borrowing but provided no motive force to seek out such forms. Jainism, unlike Buddhism, never truly was transformed by Tantric beliefs.

In the artistic development at Deogarh which I have been recording we can see the process of causal assimilation partly at work. The Jaina temple at Osian shows clearly that in the ambience of the highly ornate, iconographically elaborate, art of Maru-desa the Jainas had already begun to represent the growing pantheon found in their texts. At Deogarh, however, in a central Indian ambience where even Hindu temples showed only a moderate (even slight) iconographic complexity the Yaksi figures of the temple no.12 were experimental, even advanced.

The doorframe to temple no. 15 in its simplicity hardly surpasses the simplicity of Hindu doorframes of the same period in Central India. Throughout the eighth century only rarely does any temple present a cohesive iconographic scheme on its door. In Central India Hindu doorframes primarily showed an architectural organization, with stambhasakha, rather than rupa-stambhas and with an arcitectural rather than figural overdoor. Rather than having a lalata-bimba showing an adhinayaka (or tutilary deity), Central Indian doorways of the seventh and eighth centuries normally showed a figure of Garuda holding naga tails (which form the end of the puspamala). Where one does find rupa-sakhas, they

^{37.} The Siva temples at Mahua, Amrol, Naresar, Gwalior (Teli), Batesar, Indore show this feature. The Durga temple at Mahua and the Siva temple at Terahi (both c. 800 A.D.) introduce an image of Visnu sitting on the central Caruda–feature seen early in the eighth century at Menal (again on Saivite shrines), In the ninth century Pratihara temples in Central India do properly use the lalata-bimba to show the adhina yaka.

normally show either *bhutas* or, occasionally, *mithuna* couples.³⁸

Thus at Deogarh there were no competitive reasons to produce a tightly organised schema for the doorway to temple no.15. While lacking the spirit of the roughly contemporary doorway to the Durga shrine at Mahua, which uses *mithuna*-pairs and *maladharas* rather than Jina figures and places an image of *Trailokaya* -Vishnu riding on the Garuda above rather than the central Jina figures at Deogarh, the temple no.15 doorframe shows no less of a development of the Central Indian door formula than does the Hindu example. Jainism gave no impetus to that development, but acquiesced in using its forms.

The A.D. 997 doorway, added to temple no.12, in like manner represents not merely a greater cohesiveness in the arrangement of Jaina deities, but also a formal development cognate to that of Hindu dooways of the same region and period. As Hindu doorways began better to organize themselves to represent the Hindu pantheon—and the Kacchapaghata doorways at Kadwaha well advertise their deities—so also the Jainas were called upon to find an order which, while more dramatically presenting their pantheon, did no direct harm to the essentially unvarying, aniconic essence of their faith.

This the Deogarh temple no.12 doorway exceptionally well does. It appeals to the magical and the universally Indian by representing dream-symbols, and by presenting the Navagrahas who ward off bad omens. It presents the essentially monotonous array of twenty-four Tirthankaras, but manages to suggest both variety and some degree of reverential hierarchy. It uses Jaina Goddesses to either side who, by

^{38.} Bhutas (ganas, pramathas): Naresar temples 1 and 5; Batesar, N sub-shrine. Mithunas: Teli temple (Gwalior), Indore, Amrol.

definition, support the essential essence of the Jina rather than competing with it. In Place of polytheistic imagery on the Hindu doorframe where three divinities shuffle for central position. And finally, it effectively emphasizes the pre eminence of the Agamas, for Sarasvati, who in two different forms is represented to either side of the doorways, is Goddess of the scriptures—Srutadevata—whose worship is the final stage of the samayika worship of images. An inscription from Dubkund of V.S. 1145/1088 A.D. invokes four of the Tirthankaras (Rsabha, Santinatha, Chandraprabha, and Jina-Mahavira), the sage Gotama, and Srutadevata "famous in the world under the name of Pankajavasini". The temple recorded was built for Vikramasimha, Kacchapaghata ruler of Dubkund.³⁹

Even the worship of the Srutadevata, however, distured some Jainas, for from a text by Dharmasagra of the sixteenth century "we learn of the Agamikas, who originated about the end of twelfth century and who repudiated the cult of the Srutadevata, a feminine embodiment of the Holy Word. They also rejected the worship of images of the Jinas in temples as glorification of lifeless matter." The Jaina "Tantras" record even a Jaina equivalent to the Causatha Yoginis. Yet certainly the danda-pronchanaka— the whisk broom—rather than the vajra best symbolizes Jaina faith and practice to this day.

Gyraspur Malade Temple

Of the Jaina temple at Gyaraspur, dating in the last half of the ninth century, I have only a few comments to add to the

^{39.} E.I. II, pp.232-40, quoted in Mishra, op. cit., p. 128.

^{40.} Walther Schurbring, The Religion of the Jainas, p. 14.

^{41.} B.C. Bhattacharya, The Jaina Iconography, pp. 183-84.

analysis given of the temple by Krishna Deva. ⁴² This large sandhara temple has a peculiar plan, with blind balconies on both north and south sides which, however, are not indicated by the interior plan. These projections also do not interact with the formation of the mandapa superstructure, which is a peculiarly formed phamsana set on a square plan. The small simhakarnas which evidently faced the centre of each side of this phamsana spring from between the bolcony projections, losing both in dimension and forces by the lack of a central projection in the plan to support them.

The inner *prasada* shows a very broad *garbagrha* with thin walls. The ambulatory is cramped. Both details seem to reflect an adjustment by the architects to a requirement for *this* temple: that it be built at a particular spot regardless of difficulties. Much of the temple stands on a gigantic masonary plinth built up the face of the rock from the bottom of the hill to the level of the original shelf.

Krishna Deva points out that part of the temple is "rock cut". In fact, the temple has been carefully fitted to an existing rock, its walls nestled against a natural crevice so that a particular spot could form the sanctum, the roof of the sanctum being that rock which sheltered the natural cell and shows how carefully the mouldings and blocks of the temple wall have been fitted so as not in any way to require cutting of the

^{42.} Krishna Deva, "Maladevi Temple....", loc, cit. The ground plan which I here publish is only a "measured sketch". I have not had the oppurtunity to check it against the site a second time to correct the small errors which can creep into such a drawing. I am not certain of the exact points in the north ambulatory where the intruding boulder interrupts the mouldings of the sanctum. In the west ambulatory the rock interrupts the kapotali mouldings as shown; it is of course intersects the walls at a point somewhat earlier than it intersects the lower mouldings.

original stone Figure 19 perhaps can suggest how thoroughly mated are the man-made temple and the natural rock.

The central spur pierces through both the outer wall and the wall of the sanctum, blocking totally the ambulatory but leaving the natural crevice to form the NW corner of the cell. Such a situation can only be explained by supposing this spot to have had great sanctity, either through some magical associations, or through its use by a particularly revered saint, If so, that saint should have been well honoured.

It is thus clear that curators, archaeologists and historians have seriously attempted to identify the Jaina temples in Central India, most of them either ruined, rebuilt and ruined again, which are examples and symbols of rich artistic and architectural heritage.

Note: Figures pointed out here not printed in the text.

JAINA TEMPLES OF KUMBHARIA

In his learned paper on Jaina Temples of Kumbharia,¹ Art historian H. Singh has thrown light on architectural as well as iconographic material, which had attracted attention of a large number of followers of Jainism.

Though built in mediaeval period they are still under worship by the Jains. As Singh observes: Kumbharia called Arasana in mediaeval times, is today one of the better known fourteen miles south-east of Abu road and nearly a mile from Ambaji in the Banaskantha district of Gujarat State. The antiquity of Arasana as a Jaina site does not go beyond mediaeval period. Dandanayaka Vimala of Dilwara was the first Jaina builder associated with Arasana. From the time of Bhima Deva-I onward Arasana always formed a part of the Solanki empire, and with the erection of Jaina temples it became a holy site for the Jainas who visited it and installed the images in the temples there. The Jaina temples there are still under worship.

D.R. Bhandarkar was the first scholar who published a brief account of these temples². Muni Jinavijaya published a list of inscription in the temple there.³ Then the temples were

^{1.} Singh, H.: Jaina Temples of Kumbharia: Encyclopedia of Jainism, Vol. 12, p. 3407.

^{2.} Progress Report of the Archaeological Survey of India, Western Circle, 1906, pp. 40-46.

^{3.} Pracina Jaina Silalekha Sangraha, Vol. II.

studied by Stella Kramrisch⁴ and S.K. Saraswati.⁵ The next scholar to work upon these temples is M.A. Dhaky who not only dealt with some details but also established their chronology.⁶Brief notices of these temples were taken by Krishna Deva,⁷ Jodh Singh Mehta,⁸ J.B. Dave⁹ and K. F. Sompura.¹⁰ An exclusive work on Kumbharia temples and their inscriptions was written in Gujarati by Muni Visalavijaya.¹¹ Dhaky, subsequently with J.M. Nanavati discussed with illustrations the important ceilings in the Jaina temples there.¹² But all these accounts do not describe the architecture in much detail, nor do they dwell on the iconographic material at any length, hence the present paper is written with the view to supplement what has already been said.

According to the late Brahmanical legends Minister Vimala obtained much wealth by the grace of goddess Ambika and made construction here of 360 temples to Parsvanatha.¹³ There seems absolutely no evidence supporting this legend, and there were and still are only five Jaina temples here,

^{4.} Art of India Through the Ages, 3rd ed., pls. 132, 133, 136.

^{5. &}quot;Struggle for Empire." *The History and Culture of the Indian People*, Vol. V, Ed by R.C.Majumdar, pp. 579-80.

^{6.} Journal of the Madhya Pradesh Itihasa Parishad, Bhopal, 1961, No.3.

^{7.} Temples of Northern India, p. 39.

^{8.} Abu to Udaipur, Varanasi, 1970, pp.48-59.

^{9.} Ambika, Kotesvara and Kumbharia, (Gujarati), pp. 48-59.

^{10.} Structual Temples of Gujarat, Ahmedabad, 1968.

^{11.} Visalavijaya, Arasanatirtha aparanama Kumbhariajitirtha, (Gujarati), Bhavnagar, 1961.

^{12. &}quot;The Ceiling in the temple of Gujarat", Bulletin of the Baroda Museum and Picture Gallery, Vols. XVI-XVII.

^{13.} Forbes, A.K., Ras Mala, p.327. (Quoted by Singh)

dedicated now to Mahavira, Santinatha, Parsavanatha, Neminatha and Sambhavanatha. The present dedications seem to be arbitrary, for a *Tirthamala* composed by Mehta in 1442 A.D., attributes the dedication to Adinatha, Santinatha, Neminatha, Parsvanatha and Mahavira. ¹⁴ There is no doubt about the number of Shrines, but on the dedication list the name of Sambhavanatha is replaced by that of Adinatha. It appears that the cult images in all of these shrines were replaced during the revival of worship in the early seventeenth century A.D.

For the determination of the original dedications we have to rely on the inscription found in the temples themselves, besides certain characteristics and iconographical data in some cases. According to these there seems no doubt regarding the dedication of the temples of Neminatha, ¹⁵ Parsavanatha ¹⁶ and, Mahavira. ¹⁷ But, as we shall later on see, the present temple of Santinatha appears to be originally indicated by two inscriptions found in the temple, which refer to the shrine as of Adinatha. ¹⁸ This is also corroborated by the iconographic testimony. ¹⁹ A ceiling lintel in the *trika* in front of the *gudhamandapa* door contains an image of Cakresvari (the

^{14.} *Pracina Tirthamala Sangraha*, (Gujarati), Vol. I, Bhavnagar, V.S. 1978, p. 50.

^{15.} Visalavijaya, *op.cit.*, Nos. 3, 5, 6,8, 12-14, 16, 19, 21, 40, 43, 51, 56.

^{16.} Ibid., No. 88.

^{17.} *Ibid.*, Nos. 77, 149. The inscription on the pedestal of the garbhagraha image also attributes the dedication to Mahavira.

^{18.} Ibid., Nos. 26,30. In the revised reading of an inscription found in the Astapada cell of this temple, Dhaky and Shastry have tried to read Nabheya-prasada, a name also indicative of the Temple of Adinatha.—"Arasanana Be Jaina Pratimalekhoni Visesa-vacana." Svadhyaya, (Gujarati), Baroda, 1971. Vol.. VII, No. 2, p. 191.

^{19.} Svadhayaya, Vol. VII, No. 2, p. 194.

yaksi of Adinatha), who is depicted facing the sanctuary. In addition to this, there are two large image of Cakresvari and Gomukha (the attendant yaksa of Adinatha) in one of the side bays of the rangamandapa. Unfortunately the Sambhavanatha temple does not bear any inscription. However it appears that originally it was dedicated to Santinatha.²⁰

All built wholly of white marble and facing the north, the five-Jaina temples are still standing in a good state of preservation. There have been some repairs, replacements and additions in some cases, but on the whole they still possess much of the older work. All the five temples are *nirandhara-prasada-s*; they belong to the Svetambara sect.

Mahavira Temple

Chronologically the earliest of these temples is the one dedicated to Mahavira. It stands on a lofty Jagati which is composed of hewn blocks of masonry. The temple consists of mulapasada, a gudhamandapa, having entrance on the front and on the sides, a trika, a rangamandapa surrounded by eight devakulika-s on either side and three niches instead of devakukilas on each side of its front, and a balanaka. The temple is entered through a porch from the front, but also from the lateral sides. The front door is approached from the ground by a double flight of steps and opens in the balanka, while the lateral entrances, coaxially arranged with the gudhamandapa doors, are reached by a single flight of steps. The passage between the side entrance and the gudhamandapa door is roofed by a pillared corridor. The back walls of the

^{20.} In course of my discussion with Dhaky I came to know that he now has evidence confirming that the present Sambhavanatha temple is the old Santinatha temple. This he affirms on the basis of a newly discovered fifteenth century Caityaparipati which he at present is editing for the L.D. Institute of Indology, Ahmedabad. (Quoted by Singh).

niches and *devakulika*-s up to their termination at the lateral entrances serve as an outer enclosing wall for the temple, while the remaining part of the *Jagati* is surrounded by a *prakara* (wall proper), ensuring thus complete seclusion.

The *mulaprasada* is built on a *trianga* plan, comprising bhadra, pratiratha and karna, the last one being broken into three planes. Between the anga-s are set up salilantara-s. The karna and the pratihara are not equilateral, but the latter is treated like a slender pilaster. Its elevation shows pitha, mandovara and sikhara. The pitha is rather simple comprising as it is of a bhitta, Jadyakumbha, karnika and pattika. The mandovara is divided into three sections, namely vedibandha, jangha and varandika. The vedibandh is also simple consisting of a khura, kumbha decorated with half diamonds, kalasa, antarapatra and kapota embellished with caitya gavaksa pattern. The Jangha, divided into two halves by a kirttimukhaband and also surmounted by a similar band, is plain but for the projecting sculptured niches now vacant, on the bhadras. The varandika shows a narrow pattika, a karnika, a cyma recta, a Kapota and a ribbed cave-cornice. The sikhara, separated from the mandovara by a recessed fillet, shows a tri-anga mula-manjari marked by seven bhumi-amalaka-s, an urahmanjari on each of the four faces, two srnga-s over each karna and one srnga over each pratihara. The anga-s of the sikhara terminates at their apex in the skandha and are crowned above it by a griva, an amalasaraka, a candrika, an amalsarika, a kalasa and a vijapuraka. Between the srnga-s are seen gajamunda-s. At the base of the sikhara on each cardinal point is a rathika containing a padmasana Jina image flanked on each side by a kayotsaraga Jina figure. The figure are preserved only in the western and the southern rithika-s. The sikhara-s faces are covered with a jala of caitya-gavaksas. Dr. D.R. Bhandarkar is one of the opinion that the walls of the shrine are all modern.²¹ But this is not true, because the mouldings and their decorative elements are all indicative of the eleventh century temples of Gujarat.

The gudhamandapa, articulated at the frontal karna of the mulaprasada, is also tri-anga on plan and shares its pitha and mandovara with the mulaprasada. It is roofed by a beautiful samvarana roof studded with seven rows of glutted kuta-s. At its top is the mulaprasada with a partly preserved kalasa.

The roofs of the *rangamandapa*, *balanka* and *devakulika*s are simple and now plastered up.

Compared to the exterior, the interior of this as well as other Jaina temples is much more ornamented. The balanka, which is partly projecting out from the enclosed by a wall, is a square pillared mandapa enclosed by a wall made up of perforated stone grilles. It is roofed by a simple plain dome. Bhandarkar opines that it is quite a modern work,22 but it is well intergrated with the rest of the buildings and the grilles too are old, and thus the original part of the temple. At present it contains a stone slab depicting the Asvavabodha-andsamalikaviharatirtha. The panel originally belongs to the Neminatha temple and is dated to S.1338/1282 A.D.23 Half portion of this stall is now found fixed on the south the rangamandapa by flight of five steps accommodated in the central projecting bay. Below the stair is an ardhacandra. The pitha of the trika is moulded showing two bhittas, a Jadyakumbha, a kanika, an antrapatra, a short kapota and a gasapatti. The pitha of the central catuski, however, is treated like a balustrade which comprises a bhitta, rajasenaka

^{21.} Op. cit., p. 42.

^{22.} *Ibid.*

^{23.} Visalvijaya, op. cit., p. 29. (All quoted by Singh, p. 3409).

decorated with diamond-and-double volute pattern, vedika and asanapatta carved with kirttimukh-s and roofiets. The vedika is divided into upright posts alternating with countersunk slabs. The posts are decorated with kirttimukha-s, lotus, twine patterns and ghatapallava, while the slabs show scrolls and wish fulfilling creepers. Each balustrade also has two projecting niches containing four-armed image of goddesses in lalitasana; of these Ambika and Sarasvati could be identified. Its eight pillars, six octagonal and two square, are very similar to those of the rangamandapa but the pedestal is absent here, and the shaft of the square pillars shows fourarmed standing goddesses (mostly vidyadevi-s) on the square, eight four-armed goddesses in lalitasana on the octagonal and sixteen two-armed goddesses in lalitasana on the sixteen sided section. The architraves depict diamonds, lotus scrolls, creepers, circular plaques in volutes, lotus scrolls with geese and frieze including fourteen auspicious objects and subjects dreamt by Jina's mother during conception, dancers, musicians, maladhara-s, etc. The five faceted two pilasters flanking the door of the gudhamandapa are very ornamental. Their base and capital are similars to those of the octagonal pillars, but the shaft shows a female musician at below and three successive male dancers above on the central facet, and bakulamala and a strip of lotus petals on the two side facets. But the most noticeable feature of the trika are its ceilings, some of which are the handsomest in all India. The ceiling just near the gudhamandapa²⁴ door is a ksipta one belonging to nabhicchanda order. The one built over the stairway is a ksipotksipta ceiling of the padmanabha²⁵ variety. The ceiling

^{24.} Jayantavijaya, *Holy Abu*, English trans. by U.P. Shah, Bhavnagar, 1954, pp. 100.

^{25.} For general view see *Silparatankara*, Ed. by N.M. Sompura, Dhrangadhra, 1939, figure facing page131.

on the either side of the last one, forming a part of the rangamandapa, are of alike nature, each an instance of the utksipta ceiling of the mandaraka class. The remaining two ceilings are also similar to each other and belong to the nabhicchanda order. Some of these ceilings are comparable with those in the Vimalavasahi and Lunavasahi, Abu.

The trika also contains two khattaka-s, one each built against the wall of the gudhamandapa and flanking on either side of its entrance. Each khattaka, now vacant but for the parikara has a three-faceted moulded pedestal and is surmounted by a two-course udagama pediment. In front of the khattaka is a beautiful torana-arch of the scalloped type interposed between the pillars.

The northern door of the gudhamandapa is ornate. It belongs to the pancasakha variety and has on ardhacandra in its front. The udumbara has a round projecting mandaraka represented with stemmed lotus in the centre, a projectting kirttimukha on each side of it, and a sculptured niche on either extreimity. The niche shelters Sarvanubhuti on proper right and Ambika on proper left. The jambs pertain to patrasakha, rupasakha, rupastambha, rupasakha and bahysakha. The last of these is decorateed with a band of creepers and a bank of diamonds and beads. The rupastambha shows images of three goddesses in lalitasana with female attendants appearing in the rupasakha, and is surmounted on the uttaranga proper by a round capital with drooping foliage. The lower part of the jambs is occupied by a goddess standing in tribhanga posture and accompanied on each side by a female camara-dhara. The goddess on proper left is Acchupta, while that on proper left is Vairotya. The uttaranga continues the decoration of

For details of ceiling see Nanavati, J.M., and Dhaky, M.A., "The Ceilings in the Temples of Gujarat", Bulletin of the Baroda Museum and Picture Gallery, Vols. XVI-XVII, Figs. 37, 43, 47.

the patrasakha, but in adddition it shows a strip of maladharas and a panel of sculptured niches. The side niches are occupied by goddesses, in lalitasana, while the central one shows a figure of Jina's mother sitting in padmasana with the child Trithankara on lap. To her right is standing Naigamesin with the child Trithankara, and to her left is a gana. On the lalata is depicted a four armed male divinity standing in pratyalidha posture carrying vajra and ankusa in the upper two hands, and varadamudra and fruit in the lower ones.

The interior of the *gudhamandapa* is square on plan, having its wall reinforced by eight pilasters. The pilasters are so arranged as to form an octagon and support a domical ceiling of the *sabhamarga* type on an octagonal frame of architraves. Except for the dome the interior is plain. The dome is composed of seven circular courses. The first is a *karnadararika*. The second is decorated with *kirttimukha*-s and sustain eight brackets of *vidyadhara*-s. The third is a cyma recta carved with lotus petals. The fourth and fifth are *gajatalu*. The sixth is an eight-foil *kola* and the seventh a quater foil *kola* scooped out with a circular one. One each side of south wall is a large *saparikara* image of a *kayotsara* Jina, Santinatha being on proper right and Ajitanatha on proper left, both inscribed in S. 1118/1062 A.D.²⁷

The door of the garbhanga is of the tri-sakha type, comprising patrasakha, plain stambhasakha and bahyasakha decorated with lotus petals. At the lower part of the jambs of a kayotsarga Jina flanked on each side by a female carrying a pitcher or having her hand raised in adoration. The udumbara is like that seen in the northern door of the gudhamandapa, but the niche on the either extremity shows rosettes. The uttaranga has a padmasana Jina on the lalata as well as on the either end, and the space between them is filled with a

^{27.} Visalavijaya, op. cit., p. 37.

row of *maladhara*-s and six niches containing images in *lalitasana* of Sarasvati, Cakresvari, Vajrankusi, Vairotya (?), Ambika and Vajrasrnkhala. Inside the *gharbhagraha* is a *padmasana* image of Trithankara Mahavira concecrated in S. 1675/1618 A.D.²⁸

In the courtyard near the eastern opening is a small chapel with *samvarana* roof. It accommodates a solid masonry representing the *Samvasarana*. J.S.-39.

The inscription on the pedestal of the cult image is dated to S. 1118/1061 A.D.²⁹, so also is the date of the two standing Jina's in the *gudhamandapa*. The architecture of the temple agrees with this date.

Santinatha Temple

The Mahavira temple is closely followed by the temple of Santinatha which is a complete *Calurevimsati* Jinalaya. The plan and the general arrangement of this temple are similar to the Mahavira temple, but the *balanaka* is absent here and the niches on the front of the *ranamandapa* are eight in number and are screened by a double arcade of pillars. The eastern entrance of the temple has been closed and its porch removed now; then normal entry to the temple is to be found either from the west or north. Though smaller in size, it shows some advancement on the former temple.

The walls of the *mulaprasada* have suffered from restoration and the niches on the *jangha* containing images of *padmasana* Jinas are all the modern. It is also built on a *tri-anga* plan, but the *salilantara-s* are conspicuous by their absence. Its *pitha* and *mandovara* are similar to those of the Mahavira temple, but the *kirttimukha-band* is replaced by a

^{28.} Ibid., No. 85.

^{29.} Ibid., No. 64.

plain pattika, and the varandika consists of two kapotas and a ribbed cave- cornice. The sikhara is accentuated as it is marked by seven bhumi-amalaka-s. The rathika-s at the base of the lalitasana of which Ambika and Cakresvari are identifiable, and show tavanga-s in the incipient form on their two sides. The gudhamandapa is built on a dvi-anga plan, consisting of bhadra and karna, and its samvarna is poor in workmanship.

The rangamandapa consists of only eight pillars disposed along the three sides of the nave, while its fourth (rear) side is shared by the trika. The pillars are equally ornamented, but the pedestal is absent here, and in order to raise the dome they are provided with ucchalaka-s. A toranaarch of the cusp-tilaka variety is also preserved here. The domical ceiling here also is composed of eight courses carved, from bottom to top, with rupakantha, karnadardarika, diamomd-band, gajatalu, mono-kola, again mono-kola, fourfold kola, once again four-fold kola. The Padmasila is made of only three courses of kolas and its long padmakesara is elapsed by a band of dancers and musicians and terminated in a *mukult*. Each of the sixteen projecting brackets is occupied by a vidyadhara and surmounted by a square block carved with a goddess in *lalitasana*. The dome has projections on the two sides, the intrados of which is delicately relieved with elegant winding creepers. The side aisles of the rangamandapa continue the narrative scenes and figures in boxes, but their execution is inferior to those of the Mahavira temple. In one ceiling of the side aisles in the east wing is also depicted a set of sixteen four-armed vidyadevi-s in lalitasana. This is the earliest representation of the complete set of vidyadevi's encountered in the Jaina temples of Gujarat.

The single-sakha door of the devakulika-s at times is decorated with scrolls. The female pitcher-bearer on the lower

part of the jambs is flanked on the outer side by a male figure standing with folded hands. We also find such a representation of the male figure in the *devi-sakha* doorframe of the Mahavira temple. In some *devakulika*-s the enshrined images have disappeared.

The trika rectangular on plan, is divided into six catuskis and is equally ornate with regard to the treatment of its pitha, pillars, pilasters and ceilings. The whole of the front of the pitha is treated like a balustrade. The two niches of the balustrade, flanking on the one side, and Yaksa Brahmasanti and an unidentified goddess on the other. All the four pillars of the front row are ornate and belong to the square type. The two five-faceted pilasters are lavishly carved. Their base and capital are like those of the square pillars, but the shaft shows images of goddesses, namely Acchupta, Mahakali, Vajrankusi and Mahamanasi on proper right, and Vairotya, Vajrasrnkhala Kali and Prajnapati on proper left. The slots left in the centre of the architraves placed across the front row of pillars were originally intented for torana-arches. The two central catuskis contain each an uksipta vitana of the true mandaraka type, for the kola-s are made pointed. The remaining four ceiling show some decorative motifs such as a band of geese, a row of incipient tavanga-s and a strip of ardhapadma pattern, which appear for the first time in this temple and become popular representations in later temples. An important feature of these temples is the depiction of kinnar-yugma-s, two elephants lustrating a lotus plant, goddesses and dikpala-s at the corners. As regards the two khattaka-s, they have a fivefaceted moulded pedestal and are crowned by a bell-roof.

The northern door of the *gudhamandapa* is of the *dvisakha* variety. There is nothing new in the *udumbara*. The jambs consist of a *patrasakha* decorated with lotus scrolls and a *sakha* ornamented with creepers. At the lower part of

the jambs stands a female carrying a water jar. The uttaranga continues the decorative strips of the jambs, but above them shows astamangala (eight auspicious Jaina symbols), which rather are a rare depiction on the door of the Jaina temples of Gujarat. A padmasana Jina is depicted as the lalatabimba. The dome of the gudhamandapa is composed of six courses, the first four being cyma recta incised with lotus petals, and the last three the eight-foil, the quatrefoil and the circular kola respectively.

The single sakha door of the garbhagraha shows incisions of creepers and is flanked up a strip carved with lotus petals and a band of diamonds and beads.

At the lower end of the jambs stands the river goddess Ganga on proper right and Yamuna on proper left, both carrying a water jar. The *udumbara* has a square *mandaraka* with stemmed lotus in an inverted crescent in the centre, a female bearing water pot and a *kirttimukha* on its two sides, and two females with one of their hands held in adoration on either end. On the *lalata* is represented a *padmasana* Jina image. Inside the *garbhagraha* is installed a *padmasana* image of Santinatha seated on a pedestal which bears an inscription dated S. 1314.³⁰ and attributing it to the temple of Mahavira; It appears that originally this pedestal belonged to one of the *devakulika*-s of the Mahavira temple and was brought here by mistake during repairs.^{30a} In the south-east corner of the courtyard is a small chapel sheltering a *caturmukha Astapada*, with an inscription of S. 1266/1210 A.D. ³¹

The temple is generally assigned to 1082 A.D., a date found in most of the inscriptions hailing from this temple.

^{30.} Ibid., No. 149.

³⁰a. Svadhyaya, Vol.VII, No. 2, p. 195, n. 22.

^{31.} Visalavijaya, op. cit., No. 148,.

Five of such inscriptions are engraved even on the cornices of the *devakulika*-s. But the temple also possesses three inscriptions the date of which is earlier than 1082 A.D. One is dated S.1087/1031 A.D.³² and the other two are dated S. 1110/1054 A.D.³³ These are the earliest inscriptions at Kumbharia and are indicative of the existence of a Jaina temple there. Dhaky has reasonably suggested that the present temple was built on an extensive scale by removing the old one built to Rsabhadeva by Vimala. He also recognises the older remains in the *garbhagraha* doorways.³⁴

Parsvanatha Temple

Next in sequence comes the temple of Parsvanatha which is slightly larger than the temples of Mahavira and Santinattha. On plan it closely follows the Mahavira temple, but in place of a balanka it has a nalamandapa built over a stairway that leads from the ground through a porch and opens in the rangamandapa. Besides, it has nine devakulika-s on either side; the six niches on the front are converted into devakulika-s. And the lateral entrance is to be found only on the west side. Bhandarkar has suggested that a doorway also existed on the east side,³⁵ but no trace of it is found there.

Of the tri-anga mulaprasada and the dvi-anga gudhamandapa only the pitha and their mandovara seems to be original, but they too have suffered from restorations. The arrangement of buttresses and mouldings of these compartments are similar to those of the Santinatha temple, but the varandika here consists of only one kapota and a ribbed

^{32.} Ibid., No. 121.

^{33.} Ibid., Nos. 122, 123.

^{34.} Dhaky, in Svadhayaya, Vol. VII, No. 2, p. 195.

^{35.} Op. cit., p. 43.

cave-cornice. The nalamandapa is enclosed by a balustrade which consists of a rajasenaka, a vedika, an asanapatta and a kakasana. The rajasendaka and the Vedika are similar to those seen the balustraded pitha of the trika of the earlier shrines, with some minor difference in the decoration vedika. The asanapatta is decorated with diamonds. The kaksasana is divided into three horizontal belts, the lower showing flambovant design, the middle the lion, kirttimukha, elephant, goose, etc., in roundels between segmented pilasters and the upper the floral scrolls. As for the interior of the nalamandapa, it is built on a floor higher than the corridor and has a plain domical ceiling supported on an octagonal frame of architraves over the pillars. Each corner of the dome is filled with two elephants lustrating a lotus rhizome. The nalamandapa being opened sufficient light and air pass to the interior of the rangamandapa.

As against those seen in the earlier shrines, the devakulika-s in this temple are ornamented. The pillars are, no doubt, of the octagonal type, but their shaft is topped by a band of kirttimukha-s with chains suspending from their mouth. The architraves are divided two horizontal belts, the lower scrolls showing lotus schools, and the upper the diamonds. The udumbara of the doorframe shows a round projecting mandaraka carved with stemmed lotus in the centre, a projecting kirttimukha on its each side, and a niche containing a goddess in lalitasana on either extremity. The lower part of the single-sakha door is occupied by a pratihara flauked on each side by a female comaradhara; a female carrying a water vessel also stands towards the opening. On lalata is represented a four-armed lalitasana goddess. The ceiling of the corridors, particularly those in the west wing, are elaborately carved, and they belong to the nabhicchanda, mandaraka and sabhamandaraka varieties, but their execution is crude. In some of these ceilings is found an ornament consisting of lotus petal-and-bud. This pattern is noticed for the first time in this temple and became a popular device of the later temples of Gujarat. In contrast to the corrugated awning crowning the *devakulika*-s of the earlier shrines, the *devakulika*-s here are surmounted towards the *rangamandapa* by a ribbed awning. The central *devakulika* in both the east and west wings is highly ornamented and appears to be later in date. This is evidentely known from an inscription of S. 1315/1259 A.D. engraved on the door-lintel of eastern *devakulika*. The enshrined images in the *devakulika*-s have mostly disappeared.

The rangamandapa is spacious and well proportioned. The pillars are like those of the Santinatha temple, but here they have a pedestal support. Besides, the corners of the square pillars are chamfered into five facets, and their shaft shows four-armed Yaksa (?) and pratihara on the square, eight goddesses in lalitasana on the octagonal and sixteen goddesses in lalitasana on the sixteen sided section. The two fascia of the architraves across the nave pillars show oly Kirtimukha in the centre of the lower belt and diamonds in the upper one. The domical ceiling is composed of nine courses showing, from bottom to top, kirttimukha-s, karnadardarika, diamondband, gajatalu, rupapattika, again gajatalu, and three successive four-fold kolas and the deficiency resembling in shallowness in the previous capable instances is eliminated here by the introduction of two gajatalu-s. The rupapattika shows representations of Jina's mother lying on a cot with the baby Trithankara; On her either side are standing sravakas. The lowermost kola course has remains of sixteen mortices which were originally intended for receiving tenons the bracket figures emerging from the sixteen Vidyadhara-

^{36.} Visalavijaya, op. cit., No. 118.

brackets. The *padmasila* consisting of four courses of *kola*-s, the first being a sixteen-fold two-fold *kola*, the second an eight-foil mono-*kola*, and the third and the fourth a quatrefoil *kola*. Between the middle pair of pillars were originally thrown usual torana-arches, which are still preserved near the *trika*. The side aisles in either wing are uncarved, and instead of a *samatala* ceiling there is a plain domical ceiling in the bay towards the north end.

Divided into *catuskis*, as we find in the Mahavira temple, the *trika* shows usual ornamentations on the pitha, pillars, pilasters and architraves, but the older ceilings are now replaced by plain marble slabs. The two *khattaka*-s are like those seen in the Santinatha temple, with this difference that they are crowned by a multiple *torana*-arch pediment having a goddess in *lalitasana* in the centre.

The northern door of the gudhamandapa is similar to that of the Mahavira temple but its overdoor depicts objects of fourteen dreams seen by Jina's mother, and the lalitbimba has a goddess (Padmavati?) in lalitasana holding vajra and ghantika in the upper two hands and a pitcher in the lower ones. The sabhamarga ceiling of the gudhamandapa consists of eight courses. The bottom courses is a karnadardarika; the next is decorated with diamonds and sustains seven (originally eight) projecting brackets of vidyadhara-s; and then come three successive courses of gajatalu-s, an eight-foil mono-kola, with naga-s on the gagaraka-s a quatrefoil kola and finally a circular kola. Placed against the southern wall there are two large saparikara images of Tirthankara Santinatha and Ajitanatha, standing in kayotsarga-mudra. Both are inscribed in S.1176/1119 A.D.

The garbhagrha doorway is of the dwi-sakha variety, consisting of a patrasakha and a sakha decorated with alternate diamonds and beads. The udumbara shows a round

projecting mandaraka with stemmed lotus in the centre, a projecting kirttimukha on each side of it, and diamonds on extremities. On the lalata is shown a padmasana Jina. Inside the garbhagrha is a padmasana image of Parsvanatha with an inscription dated to S.1675/1619 A.D.³⁷

As to the date of the temple it stands midway between the temples of Santinatha and Mahavira on the one hand and the Neminatha on the other. Fortunately the temple yields some inscriptions the earliest of which are dated 1105 A.D.³⁸ The temple, however, may be anterior by a few years to this date.³⁹

Neminatha Temple

After the Parsvanatha temple was built, the temple of Neminatha is the largest and the most elaborate temple at Kumbharia. The general arrangement of its plan is similar to that of the Parsvanatha, comprising a *mulaprasada*, a *gudhamandapa*, a *trika*, a *rangamandapa* with ten *devakulika*-s on each the front and eight *devakulika*-s on each side, and a *nalamandapa*. The ingress to the temple is obtained only from the north.

The tri-anga mulaprasada pertaining to bhadra, pratiratha and karna has konika-s in the salilantara-s between the latter two buttresses, which do not extend in the pitha. The bhadra is broken into seven planes, while the karna and the pratiratha are broken into five planes that are reduced to three above pitha. The frontal karna and pratiratha are transmuted in a buffer wall which separates the

^{37.} Ibid., No. 34.

^{38.} Ibid., Nos. 88, 89.

^{39.} Dhaky M.A., *Ibid*, "The Chronology of the Solanki Temples of Gujarat", *Journal of the Madhya Pradesh Itihasa Parishad*, Bhopal, 1961, No. 3, p. 44.

gudhamandapa from the mulaprasada. Its pitha shows a jadvakumbha, karnika, antarapatra, pattika, grasapatti, gajathara and narathara, the bhitta mouldings seem to be embedded in the courtyard during subsequent flooring. Among the various representations in the narthara is also found a mithuna scene which is a rare depiction in the Jaina temples at Kumbharia and elsewhere in Gujarat. An instance of mithuna-couple has already been noticed in the Parsvanatha temple. The vedibandha consists of a khura, a kumbha inset with sculptured niches containing images in lalitasana of Yaksi-s, Vidyadevis, Sarasvati, Laxmi and in one instance Vinayaka, an antrapatra decorated with diamonds and a kapota bearing udagama pattern. The jangha, supported by a mancika with lumbika-s underneath, carries four-armed standing figures of dikpala-s on the karnaratha-s and Vidyadevi-s and Yaksi-s on the pratiratha-s. Framed between two segmented pillaretes and canopied by an udgama pediment each figure, standing in an elegant tribhanga, is carved almost in the round. Beginning from the east and running clockwise, the jangha figures depict Kubera, Isana, Vairoyta, Acchupta, Manavi, Mahajvala, Indra, Agni, Vajrankusi, Vajrasrnkhala, Cakresvari, Rohini, Yama, Nirrti, Kali, Mahakali, Naradatta, Gandhari (?), Varuna and Vayu.

In the salilantara-s of the jangha are represented charming figures of apsara-s who in some instances are shown striping her lower garment. The jangha on each bhadra shows an emptied sculptures niche. The southern niche is surmounted by—Asvavabodha panel, originally forming a part of Samalika-vihara-tirath, now preserved with Mahavira temple. The udagam terminates as its apex in a deep filler decorated with kirttimukha-s, and is followed in its turn by a round bharani clasped by drooping foliage. The varandika consists of an usual kapota and a ribbed cave-cornice. Pierced into

the *khura* on the north is a fine *makara-pranala*. The *sikhara* and the whole of the *gudhamandapa* are modern erections.

In the arrangement of devakulika-s we notice some new features. The platform on which they rest also runs at the back half of the court. After an ascent of three steps is reached the corridor platform and from there by two short steps to the doorways. Such an arrangement of the staircase is not found elsewhere in Jaina temples of Gujarat. The devakulika-s on the north are screened by a single range of columns, while those on the east and west sides are confronted by a double range of columns. But for the two larger devakulika-s, which have a floor lower than the other devakulika-s, all the devakulika-s have no partition walls. Incidentally I must mention here that some of the devakulika-s in the Lunavasahi at Abu also do not have partition walls. The pillars and architraves correspond to those of the Parsvanatha temple, but in the ornamentation of the pilasters and the door we find some advancement. The shaft of the pilasters is heavily loaded with ornaments comprising, from below, flamboyant in semicircles, ghatapallava, scrolls, half blown lotus, ardhapadma, a band of kirttimukha-s sprewing beaded chains. The doors are of the dvi-sakha type, consisting of patrasakha decorated with floral scrolls and a sakha carved with creepers. The lower part of the sakha-s is occupied by a standing goddess with female attendants on both sides; a female bearing a pitcher also stands towards the opening. The udumbara has a round projecting mandaraka with stemmed lotus in the centre, a projecting kirttimukha on each side of it, and a sculptured niche on either end sheltering Sarvanubhuti on proper right and Ambika on proper left. The uttaranga continues the decorative strips of the sakha-s but they are interrupted in the centre by the lalitabimba showing a padmasana Jina. The door of the two larger devakulika-s consists of four sakha-s decorated with floral scrolls respectively. In each of these devakulika-s is installed a colossal saparikara image of a Tirthankara sitting in dhyanamudra; the image in the eastern devakulika-s is of Adinatha dated V.S.1675/1618 A.D., while that in the western one is of Parsvanatha, which also appears to be very later image. All the other devakulika-s are blank now, and the pedestal runs without break from devakulika to devakulika. The corridors have uncarved samatala ceilings. The eave-cornice in the interior is conspicuous by its absence.

Like the Parsvanatha temple, the nala-mandapa also is enclosed by a balustrade, but as against the former the interior space in the present temple is divided into seven bays, four having uncarved samatala ceilings and three the plain domical ceilings. The balustrade is similar to that of the Parsvanatha temple, but the asanapatta here is decorated with kirttimukhas, and the mithuna scenes are conspicuous by their absence on the kaksasana. Its four pillar near the rangamandapa are of square type, with corners cut off into five facets. Of these two central pillars are ornate and correspond to the ornate square pillars seen in the trika of the earlier shrines, but the chiselling here is poor. The two other square pillars are plain and have the region below the sixteen-sided reaction is square, surmounted by a band of cativagavsaksa-s. There is a toranaarch of the usual kind, thrown between the kaksasana pillars towards the north end.

The rangamandapa is a two-storeyed structure consisting of twenty pillars. Eight of these pillars are disposed in the nave in the same manner as we find in the Santinatha temple, and six are placed in each of the side aisles. The upper storey is indicated by a kakasana element placed along the architraves over the pillars of the nave and carried as far as the gudhamandapa door on the one end and the nalamandapa on the other. The space between the dome and the kakasana

being opened, the interior of the rangamandapa becomes highly ventilated. The eight pillars of the nave are similar to the square pillars seen in the rangamandapa of the Parsvanatha temple with this difference that the Yaksa-s (?) and the Pratihara-s on the square of the shaft are represented sixarmed. Besides, these are massive, and their chiseling is poor. Six of the aisle pillars flanking the nave are similar to the nalamandapa, and six other pillars flanking the trika are similar to the devakulika pillars, except that all these are massive and have a pedestal support. The architraves show the usual decorations, namely a band of lotus scrolls and a band of diamonds on the side face and a lotus medallion on the underside, but the diamond-band on those forming the nave is replaced by a freize containing goddesses in lalitasana. There is nothing new in the kakasana. The domical ceiling, consisting of nine courses, is very similar to that of the Parsvanatha temple, but here the bottom courses is decorated with ardhapadma motif; the diamond-band is replaced by a rupakantha displaying similar representations as we notice in that of Mahavira temple; the rupapattika shows pancakalyanaka scene, eight auspicious symbols, etc.; two of the sixteen vidyadhara-brackets are occupied by Naigamesin; and the padmasila is rendered on the principle of co-radial regression, a device also noticed in the Lunavasahi at Abu. Now, the domical ceiling has been painted. Fotunately one bay of the side aisles has a carved samatala ceiling showing an oval-shaped lotus with bands of scrolls and diamonds on two sides.

Divided into ten *catuski*-s the *trika* is reached from the *rangamandapa* by three stairways may be seen in the Vimalavasahi and Lunavasahi at Abu. The *pitha* is plain. The pillars, eight in number, are similar to the square ornate pillars of the *nalamandapa*. Two of these pillars bear inscriptions (one

dated S.1310/A.D.1253.40 and the other dated S.1344 A.D. 1287)⁴¹ saying that these were erected in such and such date. Here is an evidence of the old work being replaced by the new exactly J.S.-40 like it. The five-faceted four pilasters are similar to those seen in the trika of the Santinatha temple. Of the ten ceiling, four are made by cutting the corners and are plain, but for a full-blown lotus in the central slab, while the remaining six ceilings belong to the nabhimandaraka and sabhamandaraka order and are ornamental. Compared to the trika ceilings of the Mahavira and the Santinatha temples, these are inferior. The two khattaka-s having a five-faceted moulded pedestal and crowned by a three-course udagama pediment, are emptied. The trika also contains a nandisvaradvipa slab on proper right and a modern small shrine of Ambika on proper left. The mukhamandapa is now enclosed on the east by a screen wall.

The gudhamandapa contains some objects of iconographic importance. There is a panel with the representations of one hundred seventy Jinas. The panel is an inscribed one with the date of S.1310/1253 A.D.⁴² Besides, there are two colossal saparikara images of kayotsarga Parsvanatha and Suparsvanatha, both dated to S.1214/1158 A.D.⁴³

Inside the *garbhagrha* on a high pedestal, is installed a colossal seated image of Neminatha as the cult Tirthankara. The image is a late one as is proved by an inscription of S.1675/1619 A.D. engraved upon the cushion of the image.⁴⁴ Near

^{40.} Visalavijaya, op. cit., No. 19.

^{41.} Ibid., No, 42.

^{42.} Ibid., No. 18.

^{43.} Ibid., Nos. 13, 14.

^{44.} Ibid., No. 57.

the *garbhagrha* are also to be seen two images of *kayotsarga* Adinatha dated to S. 1314/1257 A.D.⁴⁵

As regards the date of this temple the *Prabandha*-s tell us that the shrine was built by Pasila and the *mandapa* called the *megha-nada-mandapa* by Hansibai and its consecration was performed by Devasuri in S. 1193/1136 A.D.⁴⁶ This is also corroborated by the *Pattavali*-s which inform us that the image of Neminatha at Arasana was consecrated by Devasuri.⁴⁷ The literary evidence is, however, contradicted by the epigraphical testimony, as two images in the temple are dated to S. 1191/1135 A.D.⁴⁸ So the temple was built in or before 1135 A.D. but not before 1127 A.D., the date of the Rajavihara that Pasila built the shrine of Neminatha at Arasana.⁴⁹

Sambhavanatha Temple

This is the latest and smallest Jaina temple at Kumbharia. On plan it consists of a mulaprasada, a gudhamandapa with lateral entrance porches and a rangamandapa, the whole being surrounded by a prakara having projections against the porches of the gudhamandapa. The devakulika-s are absent here. The temple is entered only from the north.

On plan the *mulaprasada* is similar to that of the Neminatha temple, but here each *anga* is broken into three planes and the konika-s are conspicous by their absence. Its

^{45.} Ibid., No. 22.

^{46.} Puratana Prabandha Sangraha, Ed. by Muni Jinavijaya, Calcutta, 1936.

^{47.} Dharmasagara, *Tapaccha Pattavali*, Vol. I, Ahmedabad, 1940, p. 244.

^{48.} Visalavijaya, op. cit., Nos. 1, 2.

^{49.} Puratana Prabandha Sangraha, p. 30. (All quoted by Singh).

pitha and vedibandha are similar to those of the Mahavira and the Neminatha temples respectively, but the kumbha on the pratiratha-s shows half diamonds incised with flamboyant pattern. The jangha having a mancika support is plain but for the vacant sculptured niches on the bhadra-s. The varandika shows a narrow fillet, an usual mancika, kapota and lastly a ribbed eave cornice. The sikhara is in good proportion with delicately rendered jala. Rising from the prahara the sikhara reveals a tri-anga mulamanjari marked by seven bhumiamalaka-s two urah-manjari-s on each facade, two srnga-s over each pratiratha, a srnga and a tilaka over each karnaratha, and a pratyanga flanking on either side of the upper urahmanjari. The anga-s terminate at the apex in a skandha which is carved with diamonds but the bhadra offesets extend beyond the skandha and are crowned by an amalsaraka clapsed by a band of diamonds and beads, a candrika, an amalsarika, a kalasa and a vijapuraka. The srnga-s crowning the karnaand-pratiratha-s are plain, probably they are later. The rathikas flanked by ornate tavanga-s contain images of standing goddesses. The goddess in the east rathika is Vajrankusi, while those in the south and the west are Cakresvari and Sarasvati respectively. On the northern facade of the sikhara is found a sukanasa lodged over the kapili (buffer wall). It consists of a blind balconied window with a phamsana roof crowned by a fluted ghanta, kalasa and vijapuraka. The phamsana also supports a lion which springs from the urah-manjari.

Built on a dvi-anga plan the gudhamandapa has similar pitha and mandovara as we find in the mulaprasada. The pillars, pilasters, architraves and doorways of the lateral entrance porches are similar to those of the devakulika-s of the Neminatha temple, with those difference that the outer sakha of the door is quite plain. The ceiling is a domical one. It begins with a square courses decorated with ardhapadma motif. Next follows an octagonal course carved with geese and then come

four circular courses, the first three being cyma recta incised with lotus petals and the central on being flat relieved with a full opened lotus having two corollas of petals. The northern door of the gudhamandapa and the two pilasters flanking it are very ornate. The door belongs to the dvi-sakha variety, comprising a patrasakha and a stambhasakha, the latter having its corners cut off and carrying similar decorative designs as we find on the porch pilasters. The lower part of the sakha-s is occupied by a pratiratha accompanied by female attendants and camaradhara-s. The udumbara has a round projecting mandaraka decorated with stemmed lotus in the centre, a projecting kirttimukha on each side of it, and a sculptured niche on either extremity, sheltering Sarvanbhuti on proper right and proper left. The uttaranga continues the decorative design of the patrasakha and has a padmasana Jina on the lalata, but it is badly damaged. The overdoor shows a row of nine miniature sikhara-s.

The rangamandapa is a square open mandapa resting on a pitha which is continued from the mulaprasada. It is approached from the north by a flight of four steps cut across the pitha mouldings. It is roofed by a dome supported by ten octagonal pillars disposed along its three sides. The dome is plain, except that the bottom course is decorated with ardhavadma device and the top most with an opened lotus having two rows of petals.

The interior of the *gudhamandapa* is like the other temples, but it is severely plain here. Its wall, however, contains twelve niches, all of which are blank now. Two of these niches appear to be dedicated to Parsvanatha as is indicated by the remains of a seven-hooded cobra canopy.

The buffer wall also contains two niches, in one of which is a couple of *sravaka* and *sravika* standing with folded hands. Probably these were the builder of this temple.

Inside the *garbhagraha* is a modern seated image of Tirthankara Sambhayanatha.

Unfortunately the temple does not yield any inscription. However it reveals certain features such as the projections against the porches of the *gudhamandapa* the miniature *sikhara*-s on the overdoor and the diaper work on the door jambs, which establish its contemporaneity with the Lunavasahi at Mt. Abu built in 1231 A.D., for the latter also shows these traits. The minute lattice work on the *sikhara* is also indicative of this period. 50

Undoubtedly, the Kumbharia Jaina temples occupy a prominent place in the history of Jaina art and architecture.

^{50.} Dhaky, "Chornology", pp. 67-68. (Ref. 2-50 all quoted by H. Singh)

4

JAINA CAVE TEMPLES AT ELLORA

For Nehru "Indian Art is so intimately associated with Indian religion and philosophy that it is difficult to appreciate it fully unless one has some knowledge of the ideals that governed the Indian mind." He further appreciates and wonders, the grandeur of the art and sculpture of Ellora Caves in the following words: "In the seventh and eighth centuries the mighty Caves of Ellora were carved out of solid rock with the stupendous Kailasa temple in the centre, it is difficult to imagine how human beings conceived this or, having conceived it, gave body and shape to their conception."

Tradition of Cave-dwellings

The Caves were built for the use of the monks or ascetics. We see a long tradition of cave-dwellings in ancient India. According to Mahajan, "Like the Buddhist, the Jains built Bhikshu-grihas or cave dwellings for the residence and rest of their monks. Their best examples still exist at Udyagiri (tiger cave), at Ellora (Indra Sabha), Lakkumdi, Palitana, Mount Abu, at Girnar, Ruins at Parsvanatha Hill, at Ranpur in Jodhpur, at Khajuraho in M.P. adjoining Bundelkhand, the Ghantai and Adinatha temples, and at Chittor. In south India there are beautiful shrines at Sravana Belgola...."²

Ellora Caves, no doubt represent cultural and religious harmony.

^{1.} Nehru: Discovery of India, p.210,213.

^{2.} Mahajan, V.D.: Ancient India, p. 141

According to V.L. Dhrula: ³ The exuberance of life that sprouts up from and spells on all sides is reflected in crowded base-reliefs, pillars and in the paintings on ceilings of rock-cut caves. The cave temples formed a constant, continuous and common mass media in ancient India. In one way or the other, from social or religious point of view, they are the mirrors of every day life of the masses or a popular culture.

The contents of these cave-temples as mass-media serve the simple purpose of providing people with a common ground for pleasurable interaction and indicate that there used to be a simultaneous process of integration and reintegration. Here the role of media in everyday life cannot be regarded as externally, but is to infuse the spirit of cordial, social relations and sound social organization. Ellora Jaina Caves provide a remarkable nexus of this process.

Ellora Caves (Lat. 20.08 N., Long. 75.05 E) represent unique cultural harmony in three ancient religious orders, viz., Brahmancial, Buddhists and Jainas. The religious catholicity is reflected through the various artistic and inconographic exchanges through 5th century A.D.

Period

Divergent views have been expressed regarding the chronology of Jaina group of Caves at Ellora. However, it is evident that the excavation of Jaina group of caves is the latest excavation in the entire group. Burgess and Fergusson date the caves between 9th to 13th century A.D. Gupta expressed the same opinion. Whereas Pathy extended the lower limit of execution from 9th to 10th century leaving the upper limit unchanged. On the other hand Srinivasan dated these to 800A.D. Pereira has compared the date of Chhota Kailasa

^{3.} Dhrula, V.L.: Art and Iconography of Jaina Caves at Ellora. Encyclopedia of Jainism. Vol. 2., p. 504

with that of Kailasa (Cave NO.16). His view that Jaina Caves were executed soon after the completion of Kailasa, may not be accepted. On the basis of architectural decay in the style and monolithic presentation of Chhota Kailasa both may not be assumed as contemporary. It is a late manifestation, certainely after the great Kailasa. Chitrava precisely dates these Jaina Caves to a time bracket of 850 to 960 A.D. The Jaina execution at Ellora has major share to the region of Jaina patron Amoghavarsha (9th century A.D.) of Rashtrakuta dynasty.

Krishna II, Indra II and Indra IV were the prominent Rashtrakuta kings, who patronised Jainism. The Chhota Kailasa and Indra Sabha are the products of this period. The minute carvings and details in architecture clearly exhibit the Rashtrakuta influence on these caves. Goswami's view also supports these arguments.

The two inscriptions on pedestals of Tirthankaras in Cave No. 32 are evidently of Yadava period assigned to 12th century. It appears that even in the cave like Indra Sabha, the executions were under operation during the second phase also. It appears that what Pathy has observed seems true. On the basis of epigraphy and on stylistic grounds it may be surmised that the dates of execution of Jaina Caves would range between 9th and 10th centuries. In the inscribed legends, Brahmi and Kannada character can be noticed. On the basis of paleorgaphic study of inscription in Cave No.34, Ramesh has also assigned these cave to 10th century A.D.

Thus, the Jain group can be divided into two phases of execution, one in the Rashtrakuta and the other during Yadava. The Jaina execution began in the middle of 9th century and witnessed a stage of decline in the end of 12th century. Soundearajan has rightly cautioned, one cannot be so dogmatic about the actual dates.

Architectural Features 4

The Caves at Ellora in Aurangabad district of Maharashtra are the largest of its kind in India on account of their extent, huge dimensions and elaborate carvings. They represent unique assimilation of art features and synthesis of the types of architecture of the period. There is no doubt that Deccan was the melting couldron in which the Aryan and non-Aryan cultural and architectural trends fused and became antecedents in Maharashtra and adjoining provinces. The area witnessed a process of consolidation and evolution in the form of architecture also.

Ellora Jaina Caves represent the concluding facet of rockcut architecture at Ellora. Cave No. 30 inaugurated the Jaina executions in the area. This cave is known as Chhota Kailasa. a smaller copy of Kailasa. Chhota Kailasa is a free standing shrine separated from the surrounding rock, It is one-fourth size of the original model. In the process of reduction the architect of Chhota Kailasa has left behind a tower that is unfinished and which has rather assumed stunted proportions. The area of the shrine is 130×18 m. The entire scheme of the excavated shrine is divided into three elements—garbhagriha, antarala and Sabhamandapa. The garbhagriha is surrounded by a Vimana and Sabhamandapa is preceded by Pravesamandapa. On the side wall of the excavation there is a subshrine on the side walls of the Sabhamandapa in the main shrine. There are twenty-four figures of Tirthankaras. The portico is supported by a pair of pillars and two pillarets. It is decorated with dancing figures at the top, where there is a long parapet wall decorated with floral designs. The guardian figures attend the entrance side. There are vestiges of paintings on the ceiling. The Sabhamandapa is supported by sixteen

^{4.} Ibid., p. 505

pillars and decorated with carvings of seated Tirthankaras. The architraves in front of the shrine is majestic and reminds the spectators the site of Kailasa. The figures of Parsvanatha and Gommatesvara dominate the scene.

The pillars in the Caves are characterised by two types. The base of pillars rises in series of offsets and in the upper part it becomes squarish. The eight sided shaft has floral patterns and the pearl like pattern in the shaft is surmounted by eight-sided amalaka and a square abacus terminating in a four-sided capital. The second type of pillar rises upward in series of off-set and is surmounted by a shaft with perpendicular off-sets. It is decorated with floral design on the neck. The flowers combine with pearl like designs. Eight-sided amalaka is followed by a square abacus and terminates with eight-sided capital. The pillars have ghatapallava pattern, dressed in Jaina fashion of ornamentation and design. Sivaramamurti has cited the unique character of Jaina pillars as fluted and florialedome.

Cave No. 31 is a small four pillared hall and a shrine cut in the rear wall. Parsavanatha and Dharnendra dominate scene. Dharnendra is seen protecting the Tirthankara with snakehood held over him. Gommatesvara with his legs entwined by serpents and overgrown by ant-hill is shown on the right wall of the hall. Inside the shrine there is a figure of Mahavira. There are also figures of Matanga, Siddhaila and flying Gandharvas. According to Sivaramamurti the pillars in the Mandapa of this cave have purnaghata design with floriated lotus leaves and flowers issuing from the mouth, which suggest plenty and prosperity.

The Cave No. 32⁵ is popularly known as Indra Sabha. It is a south facing double excavation. In front of main cave is a

^{5.} Ibid., p. 506

courtyard containing monolithic vimana with elephant and a manastambha. The courtyard is approached through stunted entrance. The lateral walls have two smaller excavations of the type of a pillared mandapa on one side and unfinished gallary on the other side containing sculptures of Parasvanatha, Gommata, Kubera, Ambika and other Tirthankaras. The lower storey of the main excavation is unfinished and at the right end of verandah is a stairway leading the upper storey.

The upper storey consists of a central main hall with two additional structures with each wing. Inside the eastern wing are five standing Jaina figures and Sarvabhuti and Ambika at each end. The hall proper has 12 pillars of differnt types and the principal shrine is dedicated to Mahavira. The ribbed pillars in Indra Sabha are aesthetically and architecturally pleasant and represent an evolution in pillar peodilwa. The south-east corner mandapa can be reached through a rockcut doorway. The shrine is dedicated to Sumatinatha. The mandapa has Kailasa topped pillars and a beautiful lotus on the ceiling.

The wall ceiling and shrine interior is covered with exquisite paintings. Besides the flying Gandharva or Vidyadhara couples, the most intersting painting is of a eight handed deity on the ceiling of antarala in chatura mode of dance.

The most striking feature of this excavation is the elaborately carved kapota entablatures of the facade, a lion and elephant series in the frieze and a chain of miniature shrines.

Indra Sabha dates from 9th to 10th century. The shadow of Kailasa howers over Indra Sabha by way of the emblem crown pillar. The figure of Bahubali of this cave recalls the famous image of Gommateshvara at Sravana Belagola. The entrance to the main has an interesting architectural feature.

It is a shallow portico with a pair of finely carved Kailasa topped pillars, carving an architrave with kapota that is surmounted by a row of five miniature shrines.

The Cave No. 33 known as Jagannath Sabha is similar to the Indra Sabha, but lacks in regularity in plan. The ground floor is complex of three sanctuaries, each consisting of a complete unit of a agar and mahamandapa. Main shrine opens into the entreanched courtyard. The niches on the wall space contain Gommatesvara and Tirthankara figures. The shrine is dedicated to Sumatinatha. Kailasa topped and Khumbhavali-cum-Kailasa topped pillars are the characteristic of this shrine. Their intricate carving and other features point to the relatively late period. The pillar style slightly changes, but the types are the same.

The navaranga hall of upper floor with its twelve massive pillars, Kailasa capitals is an architectural master piece of Jagannatha Sabha. It has close similarity with Indra Sabha pillars.

The upper floor is more intact and finished, called as navaranga hall, with twelve massive pillars. Jaina with Sarvabhuti Jaina, Kubera and Ambika are in the entrance of shirne. On the ceiling are the remians of Samvasarana of which only fragments can be seen the brief account of cavre No. 34 concludes the Jaina group of Ellora. It is a small replica of the preceding cave. Apart from sculptural elements which are of high quality this cave gives us a small inscription which helps us to date the cave sometime around 10th century. The pillar profiles of this cave present the distinctive characteristics of the Rashtrakuta School.

This brief documentation of Ellora Jaina Caves reveals that the rock-cut monolithic friezes had an optimum fusion of art, architecture and iconography.⁶

^{6.} Ibid., p. 507

Burgess who has made an independent study of Ellora Caves (Temples) authentically writes: Temples and monasteries fashioned out of the solid rock form a special feature among the early architectural remains of India. Of these there are probably forty or fifty groups in Western India, embracing as many as nine hundred or a thousand separate excavations. The majority of these rock-cut temples, as those at Ajanta. Kuda, Karle, Kanheri, Junnar, Nasik, Bagh in Malwa, and Aurangabad, are of Buddhist orgin, but numbers also have been cut by the Brahmanical sects, both Saiva and Vaishnava. Elephanta, in the Bombay harbour, is one of the best known Saiva Caves, but there are others at Jogesvari and Mandapesvara, in the Island of Salsette; and at Badami, in the Kaladgi zilla, there is a group of three fine Caves—one Saiva and two Vaishnva, with a small Jaina one. Jaina Caves are few in number, but have been found also at Dharasimha, in the south-west of His Exalted Highness the Nizam's territory.

But of all the groups none are so deserving of notice as the large one at Elura (Ellora) about fourteen miles northwest of Aurangabad, where are some of the largest and most elaborately carved specimens of the work of all three sects— Buddhists, Brahmans and Jains."

The Caves

"The Caves are excavated in the face of a hill, or rather the scarp of a large plateau, and run nearly north and south for about a mile and a quarter, the scarp at each end of this interval throwing out a horn towards the west. It is where the scarp at the south end begins to turn to the west that the earlist Caves—a group of Bauddha ones—are situated; and in the north horn is Indra Sabha or Jaina group, the other extremity

^{7.} Burgess, J. :Elura or Ellora Temples, p.1

of the series. The ascent of the ghat passes up the south side of Kailasa, the third of the Brahmanical group, and over the roof of the Das Avatara, the second of them. Sixteen Caves lie to the north, but the latter are scattered over a greater distance.

Most of the Caves have got distinguishing names from the local Brahmans, but it may be quite as convenient, for the sake of reference, to number them from south to north, beginning with the Buddha Caves, of which there are twelve, and passing through the Brahmanical series, of which seventeen are below the brow of the scarp, and a large number of smaller ones above, and ending with the Jaina ones, of which there are five at the extreme north. There are also some cells and a colossal Jaina image on the north side of the same spur in the Indra Sabha."

"For the uninitiated it may be necessary to premise here that the earliest cults of the Hindus of which we possess records was the Vedic, -so called from their most ancient books, the Vedas, and which was based on the worship of the elements and physical forces of Nature personified as divinities. Their favourite gods were Indra, the God of the firmament, who gave rain and thundered; Agni, the God of fire and light; Varuna, of the waters; Ushas, the dawn; Vayu and the Maruts or winds; the Sun, addressed as Savitri, Surva. Vishnu; and other less distinctly defined objects of worship. The service of these Gods was at first probably simple enough, consisting of prayers, praises, libations, and sacrifices; but the priests soon elaborated the most complicated ritual probably ever invented, and of course, as in all rituals, they arrogated to themslves, through the proper performance of the ritual, powers not only superhuman, but even superdivine, compelling the Gods to their wills.8

^{8.} Ibid., p. 2

"Among the aboriginal tribes, especially in Central and Southern India, as among many of the wild tribes to the present day, the worship of snakes, Bhutas or demons, and of a great undefined power, Siva or Mahadeva,—'the great god',—seems to have prevailed, and probably many degenerate and semi-Aryans settled among these tribes soon learnt to believe in their superstitions.

The system of caste—an essential feature of Brahmanism—had become hard and fast, and was felt by some, especially among the lower castes, to be an undeserved yoke of iron. Men of all castes—often of very low ones—separated themselves from their kind, and lived lives of asceticism, despising caste as something beneath the consideration of a devotee, who was to rise by the merits of his own works and penances to a position where he might claim future felicity as a right. The Tirthakas and others, perhaps as early as the seventh century before Christ, threw aside all clothing, sat exposed to sun and rain on ant-hills or dunghills, or clothed in bark or in an antelope's hide, sought the recesses of forests and mountain peaks, to spend their days apart from the world and its vanities, and to win divine favour or become gods.

Gautama Buddha was the son of the king of Kapilvastu, a small State in the north of Oudh, who at the age of twenty-nine forsook his palace with its pomp, his wife, and infant child, and became a devotee, sometimes associating with others of the class in their forest abodes in Behar and sometimes wandering alone, seeking the solution of the mystry of existence, and unsatisfied with the dreamy conjectures of his teachers. After some six years, while engaged in a long and strict fast under a *pipal* tree near Gaya, wearied by exhaustion, like the North American Indian seers, he fell into a trance, when he attained to *Buddhi* or 'perfected

knowledge, and issued forth as the Buddha or 'enlightened,' the great teacher of the age. He is also called Sakya Muni, the Muni or ascetic of the Sakya race; the Jina or 'vanquisher'; Sakhya Sinha, the lion of the Sakyas. (Sakyas and Koliyas belong to the same race of Ikshvaku Kshatriyas). He celebrated this event in the stanzas—

"Through various transmigrations

Have I passed (without discovering)

The builder I seek of the abode (of the passions),

Painful are repeated births.

Now, O house-builder I thou art found,

No house shalt thou again build for me:

Thy rafters are broken,

Thy ridge pole is shattered,

My mind is set at freedom (from outward objects),

I have attained the extinction of desire."9

With its dogma of metempsychosis Brahmanism discovered no final rest, no permanent peace; for to be born again, even in the highest heaven, was still to be under the empire of change, and consequently of further suffering in some still future birth. Hence it had created and fostered the thirst for final death or annihilation as the only escape from the whirlpool of miseries. To minister to this passion for extinction; to promulgate a new religious path for the deliverance of men from the endless series of transmigrations they had been taught it was their doom to pass through; to be the liberator of humanity from the impermanency, sorrow and unreality of existence, was the mission. Sakya Muni, now at the age of thirty-five, set before himself as the proper work of a Buddha. His royal extraction, his commanding dignity

^{9.} Ibid., p. 3

and persuasive eloquence, the gentleness of his manners, his ardour and self-denying austerities, the high morality and the spirit of universal kindness that pervaded his teaching, fascinated the crowds, and he was soon able to send forth disciples, who had caught something of the fire of their masters's enthusiasm, to propagate his doctrines. Caste he set aside: "My law," said Buddha, "is a law of grace for all". Belief in his doctrines and obedience to his precepts was, for Sudra and Dhed as for the Brahman, the only and the wide door to the order of the 'perfect.' And by the lower castes, whom the Brahmans had arbitrarily degraded and then superciliously despised, such teaching would be welcomed as a timely deliverance from the spritual, intellectual, and social despotism of the higher castes. Accommpanied by his disciple he wandered about from place to place, principally in Gangetic India, subsisting on the offerings placed in his alms-bowl, or the provision afforded him by his wealthier converts, teaching men the emptiness and vanity of all sensible things, and pointing out the paths that led to nirvana or extinctin—the 'city of peace.' After forty-five years thus spent, Sakya Muni died in the north of Gorakhpur district, in Bengal (now in U.P.). His disciples burnt his body and collected his relics, which were afterwards objects of worship. 10

Springing as it did from Brahmanism, of which it might be regarded as only a modification or one of its many sects or schools, Buddhism did not at first separate from Brahmanism so as to assume a position of hostility to it, or insult its divinites, or disparage its literature. It grew up slowly, and many of its most distinguished converts were Brahmans. Under the great emperor Ashoka, about 260 B.C., it received the royal favour and patronage, and spread widely. The Bauddha traditions are full of the name of this king as the

^{10.} Ibid., p. 4

founder of temples, *viharas* or monasteries, *stupas* or commemorative domes, asylums, and other edifices. His son Mahendra and his daughter Sanghamitra became devotees, and mission were sent out to all parts of India, to Ceylon, Kashmir, Afghanistan, etc.

The Bauddha religion flourished and spread for centuries. Chinese travellers came to India to visit the spots associated with the founder's memory, to lean its laws, and carry away the books containing its teachings. In the seventh century of our era it had begun to decline; in the eighth it was apparently rapidly disappearing, and shortly after became almost extinct in India, though it lingerd about Benares, and perhaps about Bahroch (Behraich, U.P.), till the eleventh century. It has been thought that it was extinguished by Brahmanical persecution; but the evidence is not sufficient to establish this. It probably died out through the ignorance of its priests and the corruption of its doctrines, the descendants of its followers becoming merged among the Jains, whose teaching and ritual are very similar, or falling into the surrounding Hinduism of the masses. It probably never was the predominant religion continued to flourish and hold, as it does still, the majority of the lower castes.

It was the Buddhists who first carved rock temples and monasteries. The earlier ones are very plain; a square hall with cells at the back and sides for monks, and an arched or flat-roofed cave, often with a circular apse at the back around a dahgoba for worship, were usual forms. The dahgoba is a low thick cylinder supporting a hemispherical dome surmounted by a square capital, and was meant to represent the monument built to enshrine a bone or other relic of Buddha. Relics, however, were probably placed upon the capital of the dahgoba, which was almost always covered by a wooden umbrella little sculpture was at first employed in any of these

works, for Buddha did not preach idol-worship: but in course of time his own image started to be worshiped and to be repeated in all parts of the Caves, and still later other beings were associated with him as objects of worship; until in Nepal at the present day the Buddha pantheon is a very extensive one." Mahavira was contemporary of Buddha. Jainism had flourished in India and caves and temples built in all parts of the country.

Ellora Caves Arrangement

The arrangement of Caves at Ellora is of great importance. Though we are mainly concerned with Jaina Caves, it will be interesting to know some important features of Ellora Caves. As mentioned earlier, Burgess has given elaborate description in his book entitled "Ellora Temples."

The Cave 1 is the oldest one. It was a Buddha Vihara or monastery with eight cells inside for Buddhist monks. The Cave 2 is large and intersting. It is a chapel or hall for worship. Two tall dwarpalas or guards stand by the door with lofty head dresses. They are attending two pairs of flying gandharvas, and a colossal Buddha seated on a throne. The Cave 3, is also a Vihara or monastery. On the north wall of the cave are two small sculptures of Buddha and attendants, the chauri-bearers; above their heads are gandharvas.

The Cave 4 has Padampani Buddha with high jata, head dress. The Dwarpalas are carved with head dresses, a dwarf stands between each door. The Cave 5 is a large Vihara. It has atleast twenty cells for monks. At the entrance there is a chapel. A sitting Buddha with attendants on each side, is at the back of the shrine, Padampani, on the north side, attended by two small female figures with head-dresses. The Gandharvas have garlands. The Cave 6 has a large image of Buddha seated

^{11.} Ibid., p. 5

with usual royal attendants. The dwarpalas are tall and carefully carved. There is a female figure, supposed to be goddess of learning, Sarasvati.

The Cave 7 is a large plain Vihara. It has five cells in the back, and three on each side. The Cave 8 has the usual dwarpalas and attendants, Padampani, has four arms. There are small figures of devotees, Behind them is a tall female figure with a flower in her left hand, and a gandharva over her head.

The Cave 9 has figures of Padampani, dwarpalas, female attendants. The sculptured groups of figures resembles with that of Ajanta and Aurangabad. The Cave 10 identified as Visvakarma by Burgess is a chaitya cave. This cathedral temple of the Buddha Caves is a splendid work of art. It has repeated Buddha figures. Locally it is Known as Visvakarma cave.

The Cave 11 has a number of Buddha figures. It is known as 'do thal', which has two stories. On the walls Buddha and other figures are very attractive.

The Cave 12 has three stories, and is known as 'tin thal.' It has a number of Buddha figures on wall. In the shrine there is usual very large squat Buddha, besides seven meditating Buddhas. The Cave 13 is a Brahmanical cave. It may have been a sort of religious rest house for visitors.

The Cave 14 is also a Brahmanical cave. It has figures of Hindu goddess Mahishasuri or Durga, Siva and Parvati. dancing Shiva, Ravana, Bhairava and a group of Hindu gods and goddesses. The Cave 15 "Das Avataras" has two stories and figures of prominent Hindu deities like (1) Ganapati. (2) Parvati on Shiva's knee, (3) Surya or Vishnu, (4) Siva-Parvati with small figures of Ganapati, Nandi, Vishnu, on Garuda, (5) Mahisasuri, (6) Ardhanari, (7) Bhairvi, (8) Ganapati, (9) Uma or Parvati, (10) Ardhanari and (11) Kali'or Bhavani.

In the second chapel contains Siva dancing "tandava" and other figures of Hindu gods.

The Cave 16 Kailasa is remarkable of all the cave-temples in India. The artist has cut all figures of Siva cult. There are some small caves of Trimurti with Dravidian colour, including lingas.

The Cave 17 is a Siva Temple. The Cave 18 has antechamber to the shrine. Besides a Nandi, there is possibly an 'agnikunda'.

The Cave 19 is a primitive looking cave, contains some lingas and pillars of Elephanta style. The Cave 20 has Ganapati and Mahishasuri figures. It is a small linga shrine. The Cave 21 is an intersting Saiva temple locally known as Ramesvara.

The Cave 22 is known as Nilakantha. It has four pillars in front and two on each of the other three sides of the hall. At each end is a chapel with an altar. On wall the figures of Ganesha and goddesses are cut.

The Cave 23 is a low cave consisting of a verandah with five doors entering into small cells. The Cave 24 has a series of five low cells, known as "oilman's mill" or Teli ka Gana containes small sculptures.

The Cave 25 has a figure of Surya or Sun god. The Cave 26, the columns of this temple are on Elephanta pattern. The Cave 27 is a Vaishnava Cave. The Cave 28 has couple of cells, shrine with dwarpalas, perhaps Vaishnava at each side of the door. Inside is the base of a square altar, and on the inside of the front wall is an eight-armed Devi with attendants.

The Cave 29 Sita's Nahani or Dumarlena has great hall, including the shrine. Two large lions with small elephants under their paws guard the steps. There is a large circle for Nandi and large sculptures at each side, like Ravana shaking Kailasa, Bhairav with two victims, Siva-Parvati playing chausar, Nandi and the Ganas, Vishnu and Brahma. Siva is

shown as Mahayogi. There are dwarpalas, gandharvas and female attendants in their usual dress.

This is the brief description of Buddhist and Brahmanical Caves at Ellora. 12

Architectural style of Jaina Temples

Burgess has described the grandeur and impressive arcitectural style of Ellora Jaina temples in impressive manner. Following is the detailed account of Ellora Jaina Caves. N.P. Cave No. 31 Chhota Kailasa has been grouped under Cave No. 31

"A considerable distance intervenes between the last and Chhota Kailasa, which is some way up the face of the hill, and near to the latter is at least one cave entirly choked up with earth and not cleared out. Chhota Kailasa was ordered by Hyderabad Government to be cleared out in 1877, but the local officers failed accomplish the work. It is a curious work, quite Dravidian in style, and on the general plan of the hall in Kailasa, having a mandapa 36 feet 4 inches square, with sixteen pillars, a porch in front about 10 feet square, and a shrine 14 ½ feet by 11 ¼. This is situated in an excavated pit 80 feet wide by about 130 feet long, probably the latest in time, of the Jaina excavations, and had it been cleared out in time to be surveyed and described might have yielded important results. On the front are some decidedly Saiva sculptures. It doubtless contains several loose sculptures of the 13th century; one was found dated Saka 1169, or A.D. 1247."

Cave No. 32 "Between the last and the Indra Sabha is another cave (grouped only cave No. 32) probably never finished, but filled with earth up to the capitals of the pillars. The porch has been hewn out entirely on three sides from the

^{12.} Based on Ellora Caves by Burgess

rock. The pillars have cushion capitals, and have been carefully chiselled; those of the porch stand on a screen supported by elepants, and with water-jars in compartments as ornamentation. A large portion of the earth in front has been removed, but inside it is left nearly full." This cave has since been cleaned.¹³

Cave No. 33- More work has been done in recent times. Indra Sabha a work of high craftmanship has been arranged as Cave No. 33. Burgess writes: "The Indra Sabha, so called, is rather the group of Jaina Caves than a single cave and its appendages in reality two doube-storied caves and a single one, with their wings and subordinate chapels, etc. The first, hoewever, is pretty well known as the Indra Sabha. The court of it is entered through a screen wall facing the south. Outside this on the east side is a chapel with two pillars in front and two more at the back. The walls are sculptured with Parasvanatha on the north end, nude,—as in all cases in these Caves,—with a seven-hooded snake overshadowing him, a female attendant with a snake-hood bearing a chatri or umbrella over him; on each side are Hindu divinities, one with grinning face on his stomach, and below at his left hand a pair of worshippers. On the south end is Gomata (Gaumata), also nude, with a creeper twining round his limbs, with female attendants and worshippers. Elsewhere we find Mahavira, the last of the Jain Tirthankaras, or men who by their austerities set themselves free from liability to further transmigration, and so obtained nirvan. These figures are remarkably like the figures of Buddha in the meditative attitude with his hands in his lap, only they are usually represented as nude, and have a drummer and other musicians over their heads. On the back wall is a figure, generally known as Indra, under a tree with parrots in it, seated on an elephant and with two attendants; on the right side is Indrani, and in the shrine Mahavira."

^{13.} Burgess, p. 49

"Inside the court on the right side there is a large elephant on a pedestal, and on the left stood a fine monolithic column 27 feet 4 inches high, with a quadruple or *chaumukha* image on the top, but it fell over against the rock the day after Lord North- brook visited the Caves. In the centre of the court is a pavilion or *mandapa* over a quadruple image,—either of Rishabhanatha, the first of the twenty-four Tirthankaras, or of Mahavira, the last; the throne is supported by a wheel and lions, as in Bauddha temples.

On the west side of the court is a cave or hall with two pillars in front and four inside. In the central compartment of the south wall is Parsvanatha, the 23rd Tirthankara;14 and opposite, with deer and a dog at his feet, is Gomata or Gautama, to whom three very colossal images are erected in the Canarese country,—at Belgola, Karkala and Yenur. In this cave they are only larger than those in the cave outside the gate, and they recur again and again in these Caves with only slight variations in the surrounding figures. On the back wall are Indra and Indrani, and in the shrine is Mahavira on a sink sana, with a triple umbrella over his head. Between this and the main cave, but lower, is a small chapel long partially filled up, in which the Indra and Indrani are peculiarly well cut, though recently the face of the latter seems to have been wilfully damaged by some scoundrel. Over this chapel is another similarily furnished, and directly opposite is still another like it.

Entering the lower hall, we find it has a sort of double verandah, divided by a screen, beyond which is a twelve-pillared hall, few of the columns of which, however, have been entirly cut out from the rock, and the aisles are little more than begun. At the left end of the front verandah, on the pilasters, are two colossal nude images of Santinatha, the 16th

^{14.} Ibid., p. 50

Tirthankara, with as inscription under that on the right in characters of the 9th or 10th century:—

Sri Sohila brahmacharinab Santibhattaraka pratimeyam.

"The image of Santibhattaraka, (made by) Sohila, a Brahmacharin (i.e., pandit of the Digambara or naked Jains)."

Beyond this is a chapel with shrine and the usual sculptures. Inside the hall on one of the pillars is another large nude image, with one line underneath:—

Sri Nagavarmma krita pratima,

"The image made by Sri Nagavarmma."

Near the east end of the verandah a stone stair leads to the upper storey, facing the bottom of it is a chapel sculptured much as the rest,—Parsvanatha on the right, Gomata on the left, Indra and Indrani at the back, and Mahavira on the throne in the shrine.¹⁵

The stair lands in the verandah of the grand hall, once all bright with painting, of which some smoked fragments still remain, especially of the roof. Two pillars of "broken square" pattern, with their pilasters connected by a low wall, support the front; two others with boldly moulded square bases and sixteen-sided shafts and capitals, with a low partition between, from the hall; and twelve, of four differnt patterns, surround the hall inside. Collossal figures of Indra and Indrani, the one under a banyan, the other under a mango-tree, occupy the ends of the verandah, which is $14\frac{1}{2}$ feet high. The walls of the side and back aisles are divided into compartments filled with Jinas or Tirthankaras. The centre space on each end has a large Jina on a *simhasana*: one on each side the shrine door is devoted to Parasvanatha and Gomata: and the

^{15.} Ibid., p. 51

others have two Mahaviras each, under different Bo-trees, as with the Buddhas, but between the Bo-trees is a large figure holding up a garland, and above him another blowing a conch, while at the outer sides are *gandharavas*. On the pilasters of each side the shrine door is a tall nude guardian, and on the next pilaster a squat Mahavira. The door has two slender advanced pillars, beaten by the Brahmin guides to show the reverberation, and called by them the *damru* or drum of the idol. Over and around this door is a mass of carving. The shrine, 12 feet 3 inches high, is, as usual occupied by Mahavira.

In the centre of the great hall has stood a quadruple image (chaumukha), now destroyed, in a sort of salumkha; and, over it on the roof, an immense lotus-flower on a square slab with holes in the four corners and centre, as if for pendant lamps.

A door in the south-east corner leads, through a cell with a sort of trough in the corner of it, and a natural hole in the roof, into a small cave on the east side of the court. The few steps leading down to it occupy a small lobby carved all round with Jinas, etc. This hall has a verandah in front, and inside are four square pillars with round capitals, Gomata occupies a recess on the right, and Parsvanatha another on the left. Indra, with a bag in his left and a coconut in his right hand, occupies the south end of the verandah; while Indrani faces him in the entrance,—in fact much the same places as the supposed patrons occupy in Bauddha Caves. Nude Jaina dwarpalas¹⁶ guard the entrance of the shrine, which contains the usual image. Some scraps of painting still remain on the roof of this apartment.

Returning through the great hall, a door in the north-west corner leads through a small room into the temple on

^{16.} Ibid., p. 52

the west side corresponding to the last described. It has a carefully carved facade, the sculpture still sharp and spirited. In the entrance to it on the right hand is a four-armed Devi with two discs in the upper hands, and a *vajra* in her left on her knee; and on the left another Devi,—perhaps Sarasvati,—eight-armed, with a peacock. The hall is exactly similar in plan to that on the east, but the four central pillars have the looped drooping capital of the great hall, and eeverything has been finished in the close-grained rock more elaborately and sharply. Indra, Gomata, and Parsvanatha recur in their usual positions."

JAGAN NATHA SABHA

According to Burgess Cave 33 is Jagannatha Sabha. He says, "A little beyond the Indra Sabha is another cave temple with; court in front; the screen, if and, any the *chaumukha mandapa* however, must have been structural, and have now disappeared, while the number of fragments of loose images that were discovered in cleaning out this cave testify to the quantity of sculpture that must have been in these Caves in addition to what was cut in the rock in the original excution of the work.

On the west side of the court is a hall with two heavy square pillars in front, and four in the middle area. It is sculptured like all the rest, Parsvanatha on the left and Gomata on the right, with Mahavira or some other Jinas in the shrines, on pilasters, and in a few recesses. Indra occupies the left end of the verandah, and Indrani the right or north end. There are some inscriptions, few latters of which are legible, on the pillars of this cave. They are in the old Canarese character, and belong probably to about A.D. 800.

Right opposite to this is a chapel with a pretty large cell inside: this is carved with the ususal figures also. The cave at

the back of court has been long filled with earth, and the sculpture in it is generally in a remarkable state of preservation. In the ends of the front aisles are Indra and Indrani¹⁷ under trees, with attendants, all very sharply cut, and the features as yet but little injured. The front pillars are square and fluted; those behind the front aisle square below and sixteen-sided above; and the four in the inner area are square with drooping eared capitals. The shrine has the vestibule enterd under a torana or ornamental arch. Parsvanatha, Gomata, etc., recur as before.

To the east side of the entrance, and also facing the south, is a chapel with Mahavira or Santinatha on each end, and further back Parsvanatha on the left and Gomata on the right.

On the right of this is the stair leading to the upper storey, consisting of a great twelve-pillared hall varying in height from 13 feet 10 inches to 14 feet 6 inches. Two columns in front and as many in the back row have square bases, and round shafts with florid shoulders: the others are square, except the neck and cushion capital, which are round but not well proportioned: all have massive bases. Two more pillars stand on the bench screen-wall that forms the front of the cave. The roof has been painted in large concentric circles, and on the wall Mahavira is sculptured between fifty and sixty times, Parsvanatha perhaps nine or ten times, and over the heads of the Jinas the space has also beenn painted with more Jinas and their worshippers. Indra and Indrani are on the back wall outside the dwarpalas. In the shrine is a Jinendra with four lions on the front of the throne, and a wheel upheld by a dwarf. Over the Jina is a triple umbrella, and dogs and deer lie together at the foot of the throne. A low-doored cell on the right side of the shrine, and a square hole in the floor, were perhaps for concealing objects of value.

^{17.} Ibid., p. 53

A door in the west end of the front aisle enters a low cell the side of which has been cut away in excavating the hall below it. Through a cell in the other end of the front aisle a hole in the wall leads into the west wing of the Indra Sabha." 18

Indra and Indrani

The last Jaina temple has been arranged by Burgess under Cave No. 33. He describes: "A little to the west of the preceding is the last cave of the series. The verandah, which had two square columns and pilasters in front, is gone. The front wall is pierced for a door and two windows. Inside, the roof, 9 feet 8 inches high, is supported by four short pillars—square below, with moulded bases and having a triangular flat shield on each side—a mark of their comparative modernity.

The right side wall has cut into a cell of the west wing of the Jagannatha Sabha. Indra and Indrani are in compartments on the back wall, and the other figures are repetitions of those in the other Jaina Caves. Having been inccessible till 1876, when the earth that filled it was taken out, most of the sculptures in his cave are comparatively sharp and fresh."

PARSVANATHA

"Over the top of this spur is a structural building facing west by north erected early last century by a Bania of Aurangabad over a gigantic image of Parsvanatha cut in the red trap of this part of the hill. It measures 9 feet from knee to knee and 10 ½ feet from the top knot on the underside of the cushion on which it squats, and 16 feet from the snake hoods over his head to the base of the sinhasana, which has a wheel in front.

Right and left of him are worshippers among whom are Siva and Bhavani. On the cushion on which he sits is an

^{18.} Ibid., p. 54

inscription dated 1234-5 A.D.," which is thus rendered by Dr. Buhler:—

Translation

Hail! In the year 1156 of the famous Saka era, in the year (of the Brihaspati cycle) called Jaya.

- 1. In Sri (Vardhanapura) was born Ranugi......his son (was)Galugi (the latter's wife) Svarna, (dear)to the world.
- 2. From those two sprang four sons, Chakresvara and the rest. Chakresvara was chief among them, excelling through the virtue of liberality.
- 3. He gave, on the hill that is frequented by Charanas a monument of Parsvanatha, and by (this art of) liberality (be made) an oblation of his karma. 19
- 4. Many huge images of the Lordly Jinas he made, and converted the Charanadri thereby into a holy *tirtha* just as Bharata (*made*) Mount Kailasa (*a tirtha*).
- 5. The unique image of faith, of firm and pure convictions, kind, constant to his faithful wife, resembling the tree of paradise (in liberality), Chakresvara becomes a protector of the pure faith, a fifth Vasudeva.

Quod felix fauflumque sit! Phlguna 3, Wednesday.²⁰

Below this, on the shape of the spur are several small Caves all Jaina, "but now much ruined, and near the summit is a plain cave with two square columns in front."²¹

Followers of Tirthankaras faith no doubt feel proud of Jaina Ellora Caves which were specially carved for Jaina ascetics or monks.

^{19.} i.e., destroyed his karma, which bound him to the Samsara.

^{20.} Ibid., pp. 55-56.

^{21.} Ibid., p. 56.

JAINA ART AND ARCHITECTURE UNDER THE COLAS

Jaina Art and Architecture under the Colas flourished in a big way in Tamilnadu. As R. Nagaswami writes: "The Jaina Art and Architecture under the Colas of Thanjavur represent only a continuation of the tradition left over by the Pallavas in the North and the Pandyas in the South. As the Colas brought both the countries under their sway, there was a greater unifying trend with reference to architectural expressions as well as art modellings, the Cola idiom, as witnessed by Brahmanical buildings and sculpture emerged as a main form, a form that came to stay.

It would be unrealistic to consider that the Jaina population was considerable before the Saiva and Vaisnava Bhakti-movement and after that it was much reduced due to persecution. Archaeological evidence does not prove this theory; on the contrary, it shows that the Jainas enjoyed the same patronage and support as in early days. Their population has been more or less retained in the same proportion and its presene becomes manifest through the Jaina art and literature of the time. We have enough epigraphs to prove the catholicity of outlook and the support extended by the Colas to the Jaina Church from the time of Aditya I, almost to the end of their rule. We may cite only two examples of the period of the Colas, to demonstrate how impartial and equanimous they were in honouring all religions. The first is of Cola Gandaraditya, who is well known as a great devotee of Siva. He has left immortal hymns in praise of Siva. He is referred to as a great Saiva Saint and is praised in religious literature. His psalms are included among the scared hymns of Tirumurai. Now we know of a Jaina palli, probably erected by him, called Gandaraditta Perumpali. Kundavai, the elder sister of Rajaraja the Great, is the second instance, the pious lady had inspired her brother Rajaraja in doing religious deeds and has been reverentially mentioned in the great temples of Thanjuvar. She herself had given a number of gifts to Siva temples of Thanjavur. There are number of other Siva temples which have received her personal benefactions. Yet we find this lady erecting Jaina temples in various parts of the Cola empire. Cola house has, in fact, contributed substantially to support Jaina art and architecture.

So far as the achitecture of the period goes, a few surviving structures are available, such at Chettipati. But again we have only fragments till we come to the reign of Virarajendra. An inscription of virarajendra found engraved on the adhisthana of the main sanctum in the village of Karandai is still preserved. The God is mentioned as Arhatdeva of Virarajendra Perumpalli in another inscription found in the same place. Evidently, the temple was erected by Virarajendra Cola and as the inscription is on the base, it may be taken as founded by him. All structures earlier to that period have undergone modification or alterations. Kundavai's Jaina foundations were three, one at Tirumalai, the second at Dadapuram and the third at Tirumalavadi. Unfortunately, they all have disappeared. A few mouldings of the adhisthana, bearing inscriptions of Rajendra's period are found lying in the prakara of the Tirumalai temple. In all probability, they represent the adhisthana of the Kundavai-Jinalaya of the inscriptions.

At Tirupparunttikunnram (Jina-kanci) we have a new trend. The Candraprabha temple was the centre of activity till

the reign of Rajendra, for three of his inscriptions are found on the base; but about the architectural additions to that building we know very little. But from the time of Kulottunga I, the centre of activity shifts to the near by Adinatha temple. The stone *mandapa* immediately preceding the shrine are dated in the reign of Kulottunga I (1116 A.D.). Later we have additional structures as abutting it, built in the reign of Kulottunga III.

However, a number of existing *gopuras* of the Jaina temple were built in the twelfth and thirteenth centuries. The enclousure wall of the Tirupparunttikunnram temple was built in the reign of Kopperunjinga (Alagiya Pallava).

The gopura of the Karandai temple bears inscriptions of Kopperunjinga and another Pallava chieftains who won victory at Tellaru. The latter also figures in the inscriptions at a number of other places in the same region, as at Atti. The Karandai gopura is to be assigned to the thirteenth century. The mandapa in front of the Jaina temple at the foot of the hill of Tirumalai, carries pillars of the reign of Rajaraja II. In one of them we have a sculpture of a chief worshipping a Jina. It probably represents a portrait.

Sculptures

Like the Pallava period, a few dated sculptures that could be assigned to the Cola period are available, which help understanding the art of the period. Mention has been earlier made, that the Yaksi image carved along side the Bahubali, Vardhamana and Parsvanatha in Tirumalai hill, belong to the tenth century. An inscription records the making of this image by one Aristanemi Acarya. An inscription in Vilappakkam village refers Aristanemi Bhatara in the reign of Parantaka I. Inscriptions of Parantaka and Rastrakuta Krsna are found by the side of the Yaksi figure at Tirumalai. Hence the Yaksi

figure is to be dated to the reign of Parantaka. It is now unlikely that the Tirthankara image now in Vilappakkam village also belongs to the period of Parantaka.

The rock-cut sculptures of the Tirthankaras and a Yaksi in Anandamangalam near Kanci, may also be assigned to this period. As in the case of Tirumalai, prominence is given to the Yaksi, who is identified with Ambika by P.B. Desai. Near these sculptures, an inscription of Parantaka is found, recording some gifts to the Jinagiri-perumpalli.

A group of sculptures at Vallimalai, are also assigned to this period. From an inscription here we learn that this Jaina abode was founded by the western Ganga prince Rajamalla. One of the sculptures was made by Ajjanandi Bhattara. There are Kannada epigraphs below other images. Here we have direct evidence of Kannada art tradition mingling with the Tamilian one. It must be mentioned that Ajjanandi, the maker of this image, seems a very popular figure of the time and his name is mentioned in the inscriptions in various parts of Tamilnadu. Some of the sculptures in the Pandyan territories, particularily Tirunelveli and Kanyakumari regions, also bear sculptures with his inscriptions, Kannada art forms had travelled to the extreme south of India with Ajjanandi, it may be said.

An image of Padmavati Yaksi, installed in a crevice among the boulders of Colavandipuram also belong to the reign of Parantaka I. On either side of this image, are figures of Gummata and Parsvanatha, carved on the boulders. According to an inscription, a certain Veli Kongaraiar Puttadigal caused this Tevaram to be made. He is identified with a Jaina monk by P.B. Desai, but he was in fact a noble, seen making donations to Brahmanical establishments at various places. The famous temple of Sundaravarada at Uttaramerur, built in the reign of Pallava Nandivarman, was

renovated by a certain Veli Kongaraiyar and was renamed Sriveli Visnugrha and Kongaraiyar Sri-Koil. He and other members of his family have made endowments for the maintenance of the Vairamegha Tataka at Uttaramerur. The Veli Kongaraiyar Puttadigal of Cola Pandiapuram is probably identical with this chief and is to be assigned to the tenth century.

Another inscription from the same place, dated in the reign of Mummudi Cola Gandaraditta records the setting up Pindikkadavul (Tirthankara), and provisions made for its worship. Though it is difficult to identify the sculptures referred to in this epigraph, one of these existing sculptures was obviously carved in the reign of Gandaraditta in the tenth century.

Of the sculptures of Rajaraja's reign, the most remarkable and elegant is the standing Tirthankara figure on the top of the Tirumalai Hill, in North Arcot District. The image is identified with Jina Neminatha, and is shown standing in kayotsarga pose and over sixteen feet in height. The rock has been scooped out to give sufficient depth to carve this remarkable image. In spite of its height, the proportions are well maintained and the face exhibits divine charm, reflecting as it does the pious personality of Kundavai, sister of Rajaraja the great, who caused this image to be carved. The sculpture has the qualities of mature art of the period of Rajaraja. An inscription of Rajendra Cola near this statue, the only one here, refers to the endowment of Kundavai-Jinalaya, pointed to the fact that this was the image made by Kundavai. The importance of this has not been sufficiently grasped, for most of the writers on this temple loosly refer to the Kundavai-Jinalava in the Tirumalai Hill.

It must be mentioned that there are three group of structures in Tirumalai Hill. One is on top of the hill, the other

in the middle, and the third at the foot of the hill near the village. The one on the top of the hill is a late structure housing an image. The group in the middle of the hill carries the impressive, sixteen feet tall rock-cut image of Neminatha with a brick structure encasing it. A part of the mandapa has also survived in front of this figure. The existing structures are late, but originally a lovely Cola stone structure, built by Kundavai, sould have enshrined this image. We have mentioned a few pieces of adhisthana moulding, belonging to this structure, which are lying in the temple at the foot of the hill. From the execution of this lovely sculpture it is evident that the sculptor's talent for and ability to carve rock-cut figures had not died out with the Pallavas but indeed was very much alive. Unfortunately, the other Jaina sculptures of Kundavai foundations have not been traced, either at Dadapuram or at Tirumalavadi.

Sculptures of the later Cola period abound in various parts of Tamilnadu. As mentioned earlier, the royal patronage extended by later Cola sovereigns like Virarajendra, Kulottunga and others are refelected in sculptures of the period. The dress, the ornaments and treatment of the period do not differ in any way from the contemporary Brahmanical sculptures. As an example we may cite the image of Yaksi Ambika, recently noticed by the Tamilnadu State Department of Archaeology at Venukunram, near Wandavasi, which bears all the characters of the later Cola periods. Additions and alterations to various Jaina settlements were made in the reign of Kulottunga III, Rajaraja III and in the reign of Rajanarayana Sambuvaraya of the fourteenth century.

Bronzes

Jaina bronzes in considerable number were also under worship during this period and a few pointed reference to the processional deities are found in the epigraphs of the period. A few of them have been illustrated by P.R. Srinivasan in his *Bronzes of South India*. They mainly relate to two groups,—one representing a seated Tirthankara flanked by attendants from Sivaganga now preserved in the Madras Museum and the other relates to three figures from Sengenikuppam, in South Arcot; two of them represent standing Tirthankaras and the third a standing Yaksi Ambika.

The Sivaganga image and the Sengenikuppam images are perhaps the earliest Jaina bronzes to survive in Tamilnadu and relate to the Cola period. Srinivasan assigns the Sivaganga image to thirteenth century (ca. 1200), the Yaksi Ambika also to the same period and one of the Tirthankaras of Sengenikuppam to the fourteenth century. The datings by P. R. Srinivasan are only tentative and mainly based on comparison with Brahmanical icons. These datings, however, have this inherent defect in that the contemporary dated Jaina sculptures have not been taken into consideration for comparison. Srinivasan's book, valuable as it is, this shortcoming; and this is true not only with Jaina bronzes which he discusses.

In the end, Nagaswamy says that the Sivaganga image, with its soft countors and broad draperies of the attendant deities, should be assigned to ca. 900. the Sengenikuppam group bronzes, all of them, are to be assigned to ca. 1100 and not to different periods as fourteenth, fifteenth, etc. as mentioned by auther of *Bronzes of South India*.

Further, Sivaramamurti has assigned the painting at Tirumalai to the Cola period. There are two groups of paintings at Tirumalai. One is inside the cavern, on the walls and ceilings depicting a few monks and floral and geometric designs, and a remarkable *cakra* showing groups of people within its spokes. The ther group of paintings is found on the western

wall of the brick structure encasing the rock-cut sculptures of Bahubali etc., and on the adjoining rock faces. Of particular artistic merit are the three busts of females painted on the western wall of the brick structure. These figures recall the Ajanta tradition and are master-pieces of Jaina paintings. The brick structure, however, seems to be a Vijayanagara structure and the paintings should be assigned to early Vijayanagar period and not to the Cola period. Though there are some insignificant traces of painted plasters on various rock-cut images, no Jaina painting, datable to the Cola period seems to exist."

Chola Patronage

According to A.Ekambaranathan: "The Sangam Age of Tamil Literature was also 'the age of the predominance of the Jains, and that after the fifth century C.E. Jainism became so very influential and powerful as to even became the state-creed of some Pandyan kings.' Even the emergent Kalabhras who came to the country from the Karnataka region, "embraced Jainism influenced by the Jains who were and innumerable, began to persecute the Saiva saints and disregard the worship of Saiva gods. The period of the Kalabhras and that which succeeded it must, therefore, be considered as the period when the Jains had reached their zenith. It was during this period that the famous *Naladiyar* was composed by the Jianas. [Two refernces in it] indicate that the Kalabhras were Jains and patrons of Tamil literature."

Under the patronage of Cola kings, who gained political sovereignhty after the Pallavas, "Jainism had a fair following

^{1.} Encyclopedia of Jainism, Vol. 2. pp. 463-467.

^{2.} M. S. Ramaswami Ayyangar, p.58.

^{3.} Ibid., pp.55-56.

and enjoyed the patronage of the princes and people, though not to the same extent as the orthodox creeds." Records show that Jain saint Gunavira commanded reverential attention feet are worshipped by kings and by the time of Kulottunga (1070-1120 C.E.), Jainism countinued to exist in different regions of his vast kingdom, including Thanjavur, North Arcot, Ramanathapuram and Chengalpattu districts. A study of the Jain monuments, temples and epigraphs under the reign and patronage of the Cola kings thus would bear testimony to the gradual ascendancy of Jain religion and the proliferation of its temples in Tamil country.

Cave Temples and Rock-Cut Sculptures

The early rule of the Colas also witnessed the increased use of natural caverns as spiritual habitats by Jain monks. Many of these cave shelters are found in such places as Anantamangalam, Atchippakkam, Melkudalur, Valatti, Pudukkalani, Tondur, and Cholavandipuram. As stated earlier, most of these caverns were provided with fine rock-cut sculptures of Tirthankaras and other spiritual icons. Provisions were made for worship of these images and the lighting of the lamps, and Jains made liberal land grants to them.

Melkudalur located near Gingee has a natural cave containing more than thirty-five stone berths. The central part of the cave has a raised platform which could very well have been occupied by a chief monk. A fine sculpture of Parsvanatha, executed in a ninth-century style, is seen on the northern side of the cave.⁶

^{4.} K. A. Nilakanta Sastri, The Colas, p.655.

^{5.} A. K. Chatterjee, Vol. II. p. 81. (All Quoted by Ekambaranathan)

^{6.} A. Ekambaranathan and CK Srivaprakasam, JIIT, pp. 363-367.

Tondur also located near Gingee has a cave temple with an image of Parsvanatha carved on a overhanging rock. During the tenth century, the Sramana abode was known as Valuva-Molipperumpalli, and was headed by the monk Vajra Singailam Perumanadigal. Vinnakovaraiyan, the Bana feudatory of Parantaka I, had gifted the village Gunaneri-Mangalam together with some lands in Tondur to this establishment.⁷

Colavandipuram is yet another tenth century Jain centre where the interior of a cave shelter accommodates beautiful sculptures of Gommatesvara, Parsvanatha, and Ambika. The cave shelter was modelled in the form of a shrine by a Ganga chieftain. It was this shrine that Siddhavadavan, the Malayaman vassal of Gandaraditya, granted the village Panaippadi in 952 C.E.. The grant was to be used for the conduct of worship to the Jaina images.⁸

Anantamangalam near Tindivanam has a small cavern known as Jinagiripalli which was managed by monk Vinaya Bhasura Kuravadigal. The overhanging rock contains two groups of sculptures representing Parsvanatha flanked by Dharanendra and Padmavati on the other. All of the figures are executed in the Cola style of the tenth century. It is noted that Vardhamana Periyadigal, during the reign of Parantaka I (942 C.E.), gifted five kalanju of gold for the daily feeding of an ascetic.⁹

Atchipakkam near Tindivanam was active Jain centre during the tenth century. ¹⁰ A large passage between two huge

^{7.} Ibid., 83, 84/1934-35.

^{8.} Ibid., 251, 252/1936-37.

^{9.} Ibid., 430/1922-23.

^{10.} Ibid., 1941-42.

boulders at the top of the local hillock served as the natural habitat for Jain monks. The boulder at the summit was modelled to accommodate an exquisite image of Parsvanatha attended by Dharanendra and Padmavati.

Valatti and Pudukkalani, both located in the South Arcot district, are other centres having natural caverns. The darsana bimbas of Parsvanatha carved on the overhanging walls exhibit tenth century Cola style architecture.

Ammachatram in the district of Pudukkottai became an influential centre during the tenth century. The Sramana habitat was provided with the sculptural depictions of Tirthankaras, particularly on the overhanging rocks.

The Appandainatha Temple

Tirunarungondai, located sixteen kilometres northeast of Ulundurpet, has a hill atop which there is a Jain temple locally known as Appandainatha temple. It was a ninth century Jain centre with temples dedicated to Parsvanatha and Candraprabha.

The *mandapa* of Parsvanatha temple enshrines a low relief of the Tirthankara carved on the western face of a huge boulder. The figure is flanked by two *camradaris*, thinly executed, while the attendant deities do not find place in the composition. the structural addition together with the relief came to be known as Melaipalli, "The Western Temple." It is of early Cola style.

The Candranatha temple, having a shrine and mandapa located in the front of the complex, was built by Vijaynallulan, a native of Talakkudi, which is located in the southern bank of the Kaveri. He named the temple, Kilaipalli, "the

^{11.} Ekambaranathan, *The* History of Tirunarungondai, p. 32; SII, Vol. VII, No. 1015.

EasternTemple." ¹² It was provided with a stonepaved circumambulatory passage, and a pillared cloister during the time of the later Cola kings. The lithic records found in the temple are replete with references to endowments. The provisions were made for burning perpetual lamps, for conducting daily worship, and for the regular festivals. The wife of an officer of Rajaraja I, is said to have reclaimed certain lands and donated them to the temple for the conduct of the *sribali* and *aradhana* ceremonies. ¹³ Similarly, for the longevity and good health of Rajaraja I, his military chief, MummadiCola-Brahmarayan, endowed ten *ma* of lands. ¹⁴ The king, Kulottunga III, personally took interest in this temple and endowed the whole village of Sirusattanallur for the offering and worship. ¹⁵ Kundavai, the elder sister of Rajaraja, was instrumental in digging a lake at the site. ¹⁶

The majority of the endowments during the course were made by Makayaman Sediraya and Kadavaraya, the Cola vassals. Such royal support by the Cola rulers and their feudal lords allowed the Appandainatha temple to expand into a huge Jain complex with many additional shrines, *mandapas* and *prakara* structure.¹⁷

Tirumalai Kundavai Jinalaya

Among the Cola queens, as stated earlier by Nagaswami, Kundavai remains unparallel in the religious history of Tamilnadu. She is credited with the commission of two Jain

^{12.} ARE, 306/1939-40.

^{13.} SII, Vol. VII, No. 1017.

^{14.} Ibid., No. 1015.

^{15.} SITI, Vol. I.No. 71.

^{16.} ARE, 310/1930-40.

^{17.} Ibid., 310, 311, 317/1939-40.

temples, one at Dadapuram and the other at Tirumalai. The former could not withstand the ravages of time and had disappeared completely, but the latter, Kundavai Jinalaya, exist at the foot of the hill. Extensive renovations and repairs over a period of time have contributed to the loss of the original architectural style. However, the pillars of the interior *mandapa* and the original image of Neminatha bear the best tradition of Cola workmandhip. During the same period, the neighbouring rock-shelter was provided with exquisite reliefs representing Ambika, Bahubali, Adinatha and Parsvanatha. Provisions were also made for perpetual lighting, and rituals.

By the twelfth century, a colossal image of Neminatha, known locally as Sikhamaninatha measuring sixteen feet in height, was carved atop the hill. this imposing image is one of the masterpieces of laterr Cola art.

The Tirumalai temple complex attracted people from throughout the Cola domain, and received magnificient grants from both the royal family and the common citizen. ¹⁹ Of particular importance to this temple were the contributions made by the Sambuvaraya and Atigaman of Tagadur, who helped with the creation of several *mandapas* and minor shrines. Other contributions to the temple site allowed for the more recent construction of a temple dedicated to Mahavira within the Kundavai Jinalaya complex.

Temples of more modest proportions came into existence at such sites as Puduppedu, Perumandur, Salukki, Saravanpedu and Kovilangulam. The Parsvanatha temple at Puduppedu, located near Sriperumpudur, was erected in the tenth century and it had a small shrine and *mandapa*. As the original

^{18.} A. Ekambaranathan. Tirumalai and Its Jain Temples, p. 65.

^{19.} ARE, 85,87, 89, 90/1887.

structure was run-down, a new structure has been built to enshrine the original Cola image.

The Virakeralaperumpalli in Salukki near Wandiwash was originally built during the reign of Rajendra I. It too fell into ruin. However, a number of bronze images representing Tirthankars and *yaksis* have been recovered from the side.²⁰

The Candranatha temple at Perumandur is yet another eleventh century edifice which had its expansion in the subsequent centuries.²¹ Its originality is retained to date although renovations have been made to the *ardhamandapa*.

The twelfth-century Parsvanatha temple in Saravanpedu near Ponneri is in a very bad stage of preservation. Attempts at renovating some fifty years ago have caused extensive damage to its original facade.²²

The Jain temple at Kovilangulam near Aruppukkottai was built in 1118 C.E. It is said that twenty-five individuals, well versed in Tamil erected a golden shrine for the Jina at this site, and installed both stone and metallic images of Tirthankara and *yaksis*. Again, the temple has been left to ruin and only the basement foundation remains intact.²³

Temple Renovations and Naming After Kings

During the Cola period, intense reforms of the existing infrastructure took place. The Jain edifices also underwent additions, renovations and repairs at a number of existing centres. The famous sixth-century Vardhamana temple in Tirupparuttikunram built during the Pallava period was rebuilt

^{20.} SITI, Vol. I. No. 123.

^{21.} A. Ekambaranathan, Jaina Temples of Tonainadu, pp.155-126.

^{22.} Ibid., pp. 160-62.

^{23.} ARE, 397/1914.

during the time of Kulottunga I.²⁴ As already noted, *Trikutabasti* was built next to the twelfth century. It was repaired and renovated shortly after Vikrama Cola became the king.²⁵ Two *mandapas* were added during the reign of Rajaraja III (1236 C.E.).²⁶

The Risabhanatha temple at Perumandur was considerably enlarged in 1192 by Rajaraja Sambuvaraya, a vassal of Kulottunga III. He was especially interested in erecting a shrine for Ambika *yaksi*, and he also endowed two thousand *kuli* of land for the worship of the *yaksi*.²⁷

The Pushpanatha temple at Tingalur had a *mukhamandapa* added in the year of 1045 C.E.²⁸ Many other temples, such as those in Vidur, Titakkol, Sempattur, etc., had also undergone some change in their structural form during the rule of the Colas, but the exact nature of the changes remain uncorroborated by epigraphic evidence.

In honour of Cola kings, several Jain temples were named. But most of them have since disappeared and only their records remain. The Jain temple in Pallichchandal, which was constructed in the tenth century, was known as Ganadradittyaperumpalli, ²⁹ a name derived from its benefactor, Gandaraditya Cola. The Kunthunatha temple at during the time of Virarajendra, bore the name of Virarajendrapperumpalli. ³⁰

^{24.} Ibid., 382/1928-29, 99/1923.

^{25.} Ibid., 99/1923.

^{26.} SII, Vol. IV, No. 363.

^{27.} ARE, 221/1902.

^{28.} Epigraphica Indica, Vol. 30. pp. 243-246.

^{29.} ARE, 448/1937-38.

^{30.} bid., 141/1939-40.

The Tanjavur area - in places like Pallankoil, Avarani and Kuhur - also had a number of temples bearing the names of Cola rulers. The Pallandoil temple, built in the tenth century was known as Sundara Colapperumpalli.31 The temple at Kuhur bore the name of Kulottunga Colapperumpalli, 32 named after Kulottunga I. Other temples such as Gangurulappalli, Sedikulamanikkapperumpalli are known to have existed at Maruttuvakkudi and Avarani respectively.33 The temples of the Cola period are also a veritable museums of stone and metal sculptures which bear a distinguished style of simplicity and grandeur. The Jain temples are no exception, and most possess a large number of beautiful sculptures and bronze images of the Tirthankaras and their attendant deities. Apart from main Jain images are also found in such locations as Tindivanam, Tirunarungondai, Polur. Kidangi! Singanikuppam, Salukki, and Tiruppalapandal.

The early phase of Cola rule witnessed the growth of cave temples which were confined mainly to the hill regions of Tamilnadu. Rock-cut sculptures depicting Tirthankaras and their attendant deities, particularily *yaksis* carved on either the overhanging rock, or on a nearby boulder, became a regular feature of these cave shelters.

These brief accounts clerly indicate that a very rich tradition of erecting cave temples and worship of Jaina Tirthankaras existed in South India, during the reign of Cola kings.

^{31.} Ibid., A-29/1961-62.

^{32.} Ibid., 288/1917.S

^{33.} Ibid., 392/1907, 487/1922.

6 SHRAVANA-BELGOLA

Generally Jaina Scholars consider first twenty two 'Tirthankaras' as mythological, and twenty third as well as the twenty fourth and the last Tirthankara as historical figures, though they have every regard for all of them. For artists, sculptors and even philosophers Rishabha (Rsabha Deva) or Adinatha, Parsvanatha, Suparsava and Neminatha etc. are very important, besides lord Mahavira. It is believed when the great famine scouraged entire Northern India, during the reign of Chandragupta Maurya, Bhadrabahu moved to south, alongwith a large part of Jaina community. Those who did not accompany him remained under the instructions of Sthulabhadra, disciple of Bhadrabahu.

After the death of Chandragupta Maurya in 299 B.C., his son Bindusara (299-274 B.C.) succeeded him and ruled over for 25 years. Shravana (Sramana) Belgola in the Karnataka was chosen as the most holiest place of pilgrimage for the nudist (Digambara) sect of Jainas. The Ellora Jain caves also were carved under his inspiration, which made the land of Karnataka as the cherished abode of the Jaina religion.

According to Sorab Taluka Inscription 261 (A.D. 1408) (Epigraphica Carnatica) this holiest place (Karnataka) has been mentioned in poetic and artistic words: "By its roaring waves and dashing spray proclaiming that it had mountains and pearls was the ocean surrounding *Jambudvipa*, in the middle of which was mount *Meru*, south of which was the land of merit *Bharata-Khand*. Among the many beautiful countries it contained, as abode of the *Jina-Dhamma*, a mine

of good discipline, like the dwelling of Padmasana (Brahma), having acquired great fame, birth place of learning and wealth, the home of unequal splendid earnestness thus distinguished in many ways was the lovely Karnataka country."

Colossal Image of Bahubali

According to Sangave¹ "Sharvana-Belgola, is the most ancient and prominent spiritual centre of the Jainas in South India. It has been famous in the world for the last many centuries for its lasting contributions to the culture of the world through its ideal saints, classical philosophical works, exquisite sacred monuments like temples, caves, pillars, etc., and especially the impressive colossal image of Gommatesvara. Shravana-Belgola is the well-known templecity of the Jainas in India as it contains innumerable shrines situated on the Vindhyagiri hill, on the Chandragiri hill, in the village proper and in the adjacent villages like Jinanathapura and Kambada-halli. These shrines, as per the established practice in South India, have been divided broadly into two categories, viz., 'Bastis' and 'Bettas'. This division of the southern Jaina shrines into two classes, called Bastis and Bettas, is the major peculiarity that distinguishes the Jaina architecture of the South India from that of the North India. The term 'Basti', properly 'Basdi'signifies a Jaina temple; and it is the Kannada form of the Sanskrit word 'Vasati' having the same meaning. Hence 'Bastis' are temples, in the usual acceptance of the word in North India, containing image of one or more of the twenty-four Tirthankaras which are the usual objects of worship. On the other hand, the term 'Betta', in Kannada language literally means a hill; but it is used in a specific sense by the Jainas in South India. Here the term

^{1.} Sangave, V.A. 'Colossal Image of Bahubali'. Encyclopedia of Jainism, Vol 4, p.1004.

'Betta' is applied to a special form of shrine consisting of a courtyard open to the sky, with cloisters round about and in the centre a colossal image, not of a Tirthankara, but of a saint and usually of the saint Bahubali, the son of first Tirthankara Lord Rishabhadeva. Hence the colossal image of Bahubali on the Vindhyagiri hill belongs to the category of 'Bettas' and provides the best example and the most ancient example of such 'Bettas'. This colossal and dignified image of Bahubali, which is one the largest free-standing images in the world, is the most distinctive contribution of Shravana-Belagola to the culture of the world both from the sculptural point of view as the magnificient creation of art in the world and from the philosophical point of view through the message of eternal values it gives to the world.

The colossal image of Gommateshvara² is the most impressive and wonderful image in the world because of its huge size of 57 feet in height and of its location on the crest of the Vindhyagiri hill which rises over 450 feet above the level of the ground. Due to its unique size and location this image, unlike other images, is visible from distances of about 10 miles all around. It is carved out of a tall granitictor which was originally on the hill top and which amply satisfied the sculpture by its homogeneity and fine grained texture. The sculpture is finished in the round from the head down to the region of the thighs by the removal of the unwanted rock from behind, front and sides. Below the thighs, the knees and the feet are cut in very high relief with the parent rock-mass still left on the flanks and sear, as if to support it. The flanking rock masses depict ant-hills and 'Kukkutasarpas', ie., cockatrices emerging out and from among them, and on either side emerges a 'madhavi' creeper climbing up to entwine the legs and thighs and ascending almost to the arms,

^{2.} Ibid., p.1005.

near the shoulders, with their leaves spaced out and terminating in a cluster of flowers or berries. The pedestal on which stand the feet of Gommata, each measuring 9 feet, is a full-blown lotus. Broad-chested and majestic, Gommata stands erect in the 'Khadgasana'-pose with his arms dangling on either side reaching to the knees and with thumbs facing in. The carving of the almost rounded head, 7.6 feet high, erect, facing the north, with a sublime composure, is a most marvellous composition of any age. The half-closed, and contemplative eyes with gaze turned towards the tip of the sharp and sensitive nose, the well-shaped pouting lips wearing a benign and sereve smile, that could be discerned by a view from any direction, the slightly-projected chin with a dimple above, an impereceptibly high cheek, lobed ears and subdued and voluted curls of locks on the head invading the broad forehead—all make for a charming face, yet quite serene. The broad shoulders, 26 feet across, of sturdy appearence and the lack of well-modulated elbow and knee joints, the broad and slightly heaved up chest, the narrow hip, about 10 feet wide in front, the wider pelivs, about 13 feet across in front, and rounded gluteal bulges, as if to balance the erect stance, the incurved and channelled midline of the back the firmly-planted pair of feet, in brief all the 'mahapurusha-lakshanas' in good proportion, accentuate the beauty of the modelling and the grace of the stance, while at the same time they indicate the conventions of Jaina iconography adopted in respect of the Tirthankara forms that had to eschew undue emphasis on corporeal graces tending to the wordly and voluptuous. The sculptor has very effectively brought into existence in stone the concept of a mahapurusha' with all the 'angalakshanas'. The nudity of the figure, indicating absolute renunciation of a 'Kevalin', i.e., omniscient, the stiff erectness of the stance suggesting firm determination and self-control of a Jina and the beaming smile yet contemplative gaze—all blend together to bring out the greatness of conception and the mastry of the sculptor. The deft skill with which, besides the head and its mien, the crease lines on the neck and the palm lines, the hands, the fingers and even the nails or the feet with their toes and nails are delineated in this hard intractable 'in situ' rock is something to be marvelled at.

Further, as a masterpiece of monoliths the image of Gommatesvara is unrivalled in the world. The Egyptian colossi, including that Rameses, as also the great Buddhas on the faces of the cliffs of Bamiyan in Afganistan, are at best reliefs, while the Gommatesvara is in the round for most of its height above the knees, with a rear side as perfectly shaped modelled as the front side. Further, this sculpture is cut out and is wrought out by the hardest stone as compared to the above reliefs carved in much softer sand stone or lime stone.

Added to this is the mirror-like smooth and shining polish of the entire body that brings out the rich fine grains of this grayish while granite, an art that had been lost or forgotten for more than a millennium since the workmen of Ashoka and polished the extensive interiors of the Ajivika caves in the hills near Gaya in North India. For a hypaethral statue on a high hill-top exposed to sun, rain, heat, cold and abrasive dust and rain-carrying winds the polish acts as a great refractory—a fact which the makers seem to have understood. Unlike the earlier examples of Gommata at Ellora and other places, the creepers entwining round the body have been shown here with great control with their distinctive foliage well-spaced apart and in a way that would not detract from the majesty of the main figure itself.

Thus this colossal image of Bahubali is known as a marvellous creation of art, unsurpassed so far, in the world. But this image is still more significant in the world for the message of eternal values which it gives to the entire humanity.

The image, though huge, is so expressive that apart from its total effect of awe and serenity, its different features also invariably convey certain profound meanings which create a deep impact on the visitors even within a very short period of their visit. For instance, the stiff erectness of the image the 'Kayotsarga' posture indicates perfect self control and firm self-confidence, the faint and benign smile of the face indicates complete inward bliss and utmost sympathy for the suffering world, the nudity of the figure suggests absolute renunciation and full detachment from the world, and the huge size of the figure reveals the greatness of the saint and at the same time it creates the feelings of hope in man that he also can achieve similar greatness by following the path of penance laid down by him. Its 'bhavya', i.e., grand, pose, its'vitaraga', i.e., impassive face, its exquisite appearance and its meditative mood are really exemplary. Even though it is one thousand year old, it looks extremely beautiful and bright, as though quite fresh from the chisel of the artist. It creates such a deep impact of superb feelings on the mind which even the reading of scriptures would not be in a position to do. Naturally, this image evokes in the minds of the visitors utmost admiration for the unknown artist, who carved it, and for the commanderin-chief Chamunda-Raya,3 who installed it.

Further, the very sight of the image gives a kind of profound spiritual bliss and mental satisfaction to us. If ever and anywhere stone can speak, it certainly speaks here all the time. Nay; it does more. It instils in us feelings of devotion, piety and humanity. It makes us bold to shun all forms of hypocrisy and sin, and strengthens up to walk on the path of righteousness. Obviously, the sublime statue creates at once deep feelings of compelling reverence and complete submission. For example, there have been many instances

^{3.} Ibid., p.1006.

when the fierce iconoclasts who rushed up the hill to mutilate the image, had on seeing it throw their axes aside and stand ashamed in mute reverence. That is why during the long period of Muslim domination in the South India, this image, unlike images at Hampi, Koppal, Lakkundi and other sacred places in Karnataka, remained throughout unhurt and unmutilated. Similarly, this image did evoke pious feelings in the minds of foreign dignitaries also. The great general Sir Arthur Wellesley who was commanding the British troops at Srinagapatam heard about this image and went to see it. On entering the enclousure and on seeing the image the impression created in his mind was such that he took off his hat and exclaimed, "O! My God!". Further, in this connection the recent incidence of the visit of the Prime Minister Jawaharlal Nehru, along with his daughter Smt. Indira Gandhi, to Shravana-Belgola on the 7th September, 1951 only for the purpose of seeing the image of Gommatesvara can be cited. On entering the enclosure when Pandit Nehru perceived the full view of the image, he was so much impressed by the sublime and imposing figure that he was struck with awe and wonder, continued to look at it for several minutes with concentration of mind stood before the image in prayerful mood and ultimately exclaimed to Smt. Indira Gandhi standing nearby: Am I standing on this earth or am I in the environment of the heaven? I am seeing for the first time in my life such an unparalleled and pleasing image."

Moreover, a number of eminent philosophers, historians, art critics and archaeologists, both Indian and foreign, have expressed their expert opinions about the sublimity of the sculpture and the specific features of the image.⁴

^{4.} Ibid., p.1007.

A Masterpiece of Jaina Craftmanship

In the words of S.K. Jain: ⁵ "The 58 feet and 8 inches (17.9 meters) high Gommatesvara colossus of Lord Bahubali atop the Indragiri hill in tiny town of Sravan-Belgola in Chennayapatna taluka of Hassan district of Karnataka is the (eternal) poem in stone. A masterpiece of craftmanship, it has become symbolic of the best of iconography.

The *Imperial Gazetteer* praised the colossus as a 'Wonder of the World'. Duke of Wellington (later Sir Arthur Wellesley and Governor General of India) who passed through southern parts of Mysore during his conquest in the south was greatly impressed by this gigantic and artistic statue. The distinguished archaeologist Fergusson had all praises for this lofty monolith beautiful piece of sculpture.

One and all of the thousands of Indian and foreign visitors who come to visit daily this lofty statue of great serenity invariably express at its sight "Marvellous!" "Magnificent!", "Unimaginable!".

Carved out of a single rock on the summit of Vindhyagiri hill, locally known as Indragiri of Dodda Betta in Kannada *i.e.*, the larger hill, the statue is in fine grained light grey granite stone, which is known for its hardness and durability. The hill is 3347 feet high from main sea level and 470 feet high above the plain at its feet. It is the highest monolith statue of this beauty and great serenity in the world. Even though the Buddha images at Bamiyan in Afghanistan are 120 to 175 feet high and there is yet another 84 feet high statue of Lord Rishabhadeva, father of Bahubali and first Jain Tirthankara among the 24 of the present cycle, known as Bawangaja at Chulgiri hill in Satpura range, 8 kms. from a place called

^{5.} Jain, S.K. Gommateswara Mahamastakabhishek, in Encyclopedia of Jainism, p. 2427.

Barwani in West Nimar district of Madhya Pradesh, and the image of Rameses II in Egypt is probably near to the height of Gommatesvara statue, they all lack in that fineness of chieselling and divinity. They are supported too. The freestanding Gommatesvara statue is unique for its divine smile on the face, highly impressive body fiture and height.

Dr. Anand K. Coomaraswamy, an eminent painter, art critic and writer from Sri Lanka has referred to the Gommatesvara statue in his book on Indian and Indonesian Art as one of the largest freestanding images in the world, in the serenity of Kayotsarga, undisturbed by the serpents about his feet, the anthills rising to the thighs and the growing creepers reaching the shoulders.'

Another foreign writer Jack Firegan speaks of the image as "a colossus statue of a great man of the Jain faith", and "a remarkable example of the latter type of sanctuary at Vindhyagiri."

Appreciating the statue, Boppanna, a great Kannada poet of 12th century A.D. wrote in his verse, which has been inscribed in epigraph of the same century (cir. 1180 A.D.) near the entrance of Suttalaya at Indragiri, "when an image is very lofty it may not have beauty; when posessed of loftiness and real beauty it may not have supernatural power; but loftiness, real beauty and mighty supernatural power have very well united in this image of Lord Bahubali making it worthy of worship in its glorious form."

According to Jain scriptures Rishabhadeva or Adinatha ruled over Ayodhya. He gave to the people the art of asi (swordsmanship for defence), Krishi (agriculutre) vanijya, (barter and commerce), vidya (literature and arts), and shilpa (crafts). He also evolved a social order for organised and better living of the people. From his first queen Yashawati, he had the eldest son Bharat and other sons and a daughter Brahmi

and from the second queen Sunanda, the son Bahubali and daughter Sundari. Daughters Brahmi and Sundari are said to have been educated by Rishabhadeva for imparting to the people the scriptology and numerology and fine arts respectively.

Rishbhadeva, before becoming the Jain ascetic to attain *nirvana*, made Bharat the ruler of Ayodhya and Bahubali of Podanpur. The remaining sons were given other territories for independent rule.

Being the first Chakravarti emperor, Bharat had to move for conquests along with his great army and the Chakra, which was capable of killing opposing enemies. After returning from conquests the Chakra which was at the forefront, did not enter Ayodhya also stopping the army to enter the capital. The reason ascribed to this was that brother Bahubali and the remaining brothers had not yet accepted Bharat's sovereignty and thus making the great conquest incomplete. Whereas the other brothers preferred to become ascetics and thus making possible their territories coming under control of Bharat, the mighty Bahubali chose to be in war with the elder brother to maintain his independence.⁶

Great armies of the two brothers took positions against each other. However, on the same advice of able and aged ministers, the war and unwanted bloodshed was avoided. Instead, the two brothers agreed to three different duals, drishti-yuddha, a fight of staring each other down, jala-yuddha, a fight in water and finally malla-yuddha, a wrestling bout, among themselves alone to determine the superiority over the other. By virtue of his being taller and stronger Bahubali had a win over Bharat in all the duals. But having developed much respect for the elder brother and renunciation towards the world by them, he became a Jain ascetic inspite of strong persuasion by Bharat.

^{6.} Ibid., p.2428.

Bahubali did severe penance for over a year in the standing posture (Kayotsarga) for attaining *nirvana*. So, much absorbed he was in meditation that the ants made chambers near his feet and creepers grew and entwined his legs and arms. This did not stir him at all. He, however, did not attain *kevaljna*, which precedes *nirvana*, because of doubt flickering in his mind that he was standing on the land which belonged to Bharat and was thus like one of his subjects and secondly he caused humiliation to his elder brother in defeating it. On satisfactory explanation having been given by Bharat and the sisters to his doubts, Bahubali instantly attained *keval-jna*. He left the earthly body and attained *nirvana* even before his father Rishabhadeva and became the first *mokshagami*.

Jain sources tell that chivalrous Chamunda Raya, able commander and minister of Ganga king Rachmalla IV, who ruled over Talkaddu in 10th century A.D., and his mother Kalala Devi having heard the story of Bahubali decided to get sculptured a colossus of great beauty of ascetic Bahubali at the summit of Dodda Betta, i.e. the Indragiri hill.

The grand statue was completed at great expenses and labour. The inscriptions in Kannada, Tamil and Marathi languages, in 10th century characters, on ant-chambers at the feet of the image, state that Gommatesvara was caused by Chamunda-Raya. It was consecrated on March 12, 981 A.D. by Chamunda-Raya's preceptor, Siddhanta-Chakravarti Nemichandra. Since, out of affection be used to call Chamunda-Raya as Gommatta, i.e. the cupid, he named the colossus after his name as Gommatesvara. It also means the handsome and the excellent deity, as Bahubali was considered very handsome—the cupid. By looking at the Gommatesvara statue, it appears as if the spirit hidden in rocks for centuries suddenly revealed itself wholly and in all its greatness and simplicity." According to T.K. Tukol, retired Justice of the

Karnataka High Court, two American academicians sat and dazed at the monolith for nearly two hours as the religious background of the image was narrated to them.

The statue stands in Kayotsarga posture facing north. Selection of location by Chamunda-Raya is really excellent and unparallel in whole of Karnataka. When carved, it must have provided a splendid view to the viewers from far and near as there were no enclosures on the hill then. These were constructed later by Gangaraja, Jain minister of Hoysala king Vishnuvardhana. Even now the portion above the chest is visible to the viewers from all directions from a distance of 20-25 kilometres.⁷

As stated in the beginning, the broad shoulders with large chest, long and muscular arms stretched straight downwards, long ear lobes, straight and intricately chieselled nose, halfopen lovely eyes, curly hair, well-modulated lips and above all the faint divine smile are the most noteworthy features of the image. The smile indicates the state of bliss having been attained by detachment, renunciation and penancing.

The Madhavi creeper is shown winding itself round both legs and arms upto shoulders to indicate the complete absorption of Bahubali in meditation and detachment with the physical body. On the ant-hills on both sides, which give support to this huge statue upto thighs, is inscribed that the image was made by Chamunda-Raya. The pedestal of the image is designed to represent an open lotus."

On 1st January, 1865, Bowring who was Chief-Commisioner of Mysore had the statue measured a 57 feet high. A platform was specially erected to ascertain the exact height of the statue. It was recorded in his book 'Eastern Experiences'. The Public Works Department of the princely

^{7.} Ibid., p.2429.

Mysore measured of the colossus Mahamastakabhishekha in 1871 as 56 feet and 6 inches high. The measurement of various parts of the body has been recorded in Indian Antiquary Part II, Late Shri Narsimhachar, who was Director of Archaeology, Mysore and did stupendous task of compiling the large number of stone epigraphs of Sravan-Belgola and Mysore state, considered its height in 1923 as 57 feet. The Mysore Archaeological Department reported in 1957 that the height was 58 feet. In view of varying estimates the Institute of Indian Art History of Karnataka University recently measured the statue scientifically with a survey instrument called "theodolite" and came to the conclusion that its exact height is 58 feet and 8 inches and not 57 feet as was being believed till now.

Few places in Karnataka have such an antiquity and continuity as Sravana-Belgola has as a holy town of Jains and centre of art and learning. It provides at one place, the best that is in sculpture, epigraphy, poetry and scenic beauty. The small town which has been bestowed by nature two lovely hills, several ponds, most notable being Kalyani Sarover and lush green fields alround with tall coconut and palm trees, has its history from about 297 B.C. When Jain Acharya Saint Bhadrabahu reached there from Ujjaini along with his Saint disciple emperor Chandragupta Maurya, the great ruler of the empire of Magadha and a large number of other Jaina ascetics, anticipating a severe famine of 12 years in upper India. He passed away quitely at a cave in Chandragiri hill, then known as Katvapra or Kalvappu, after about a year of penances there by following the religious practice of sallekhna and attained nirvana while Chandragupta Maurva was attending on him. His footprints in the Bhadrabahu cave, named after him are still worshipped by hundreds of visitors and devotees daily. Chandragupta and many other Jain Munis who did penance at that hill later made their heavenly from there.

Chandragiri hill, anamed after Chandragupta Maurya, also known as Chikka Betta, *i.e.* smaller hill, is 3052 feet above sea level and 175 feet above the plain from its foot. It is infested with several old Jain temples, 14 in number, and stambhas which are fine examples of craftmanship. Important of these temples are Chandragupta Basadi—which is the oldest and is said to have been set up by Chandragupta himself and his grandson emperor Ashoka in memory of his grand-father, who did penances there for over 12 years; Chamunda-Raya Basadi—built by himself who installed the Gommatesvara colossus and which is the largest there and a superb piece of architecture in Ganga and Dravida style, and Parsvanath Basadi. Temples other than Chandragupta Basadi were built during 7th to 12th century A.D.

Thus, Indragiri hill came into prominence after installation of Gommatesvara statue in 981 A.D., whereafter several Jain temples were built there and centre of devotion shifted from Chandragiri to that. There are 5 temples on the hill, 4 of which were built during the 17th century. But to serious students of religion and history Chandragiri is no less important still for its ancient history, the old epigraphs and the temples.

Shravana-Belgola means white pond of the Jain ascetics. It has derived its name from the words Shraman (which later became Sravana), referring to the statue of Saint Bahubali or the other Jain ascetics, who did penances there, and Kannada words Bel (white) Kola (pond). The white ponds refer to the clear watered beautiful Kalyani Sarovar which is between the two hills. The town itself has 7 temples, including Akkanna Basadi which is a fine specimen of Hoysala architecture. The temples were built during 10th to 15th century A.D. The Bhandari Basadi, which is the largest temple in the town, is

^{8.} Ibid., p.2430.

known all over the country for finely chieselled 24 Tirthankaras of the same size, made of fine black stone, and installed on a straight and large *vedica* (pedestal).

Sravana-Belgola is conveniently accessible by fine motor roads from Bangalore which is 145 kms., from Hassan which is 50 kms, from Arsekere which is 65 kms., and from Mysore which is 89 kms.

The 600 stone epigraphs, largest in number at one place, which have been discovered so far on the two hills, the town and the sub-urban villages, oldest of which being one of the 6th century A.D. at Chandragiri hill, speak of the many centuries old religious and cultural heritage of Sravana-Belgola— the sacred Tirthakshetra—and of the association the various dynastic rules of the South had with the place and the grand holy Gommatesvara colossus.⁹

Mahamastakabhisheka

According to historical evidence and Jaina sources "The first Mahamastakabhisheka i.e. head-anointment of the statue was performed in March 981 A.D. at the above consecration ceremony, during the 1000 years of installation of this statue, 981 A.D. to 1981 A.D., presumably 72 head anointment have presumably been performed so far after the interval of 10, 12 and 15 years or so. The first being in 981 A.D., and the 72nd on February, 22, 1981. As the head anointment of this high statue is possible at a fixed Graha-yoga at great expense and with special preparations, it is called Mahamastakabhisheka, *i.e.* great head- anointment event.

The year and details of all the probable 72 head anointment are yet not available. The earliest source of information about the head anointment of the statue is the stone scripture of 1398

^{9.} Ibid., p.2431.

A.D. at a pillar of Siddhar Basadi (temple) of Indragiri hill which tells that before the head anointment of statue having been conducted by Panditacharya in that year seven head anointments had been performed in the past. A poet Panchbana has mentioned about another head anointment in 1612 A.D. by a religious head Shantivarni. According to poet Anantakavi the head anointment of 1677 A.D. was arranged at the expense of Vishalaksha, Jain Minister of Mysore ruler Chhikka Devraj Vodeyar. According to poet Shantaraja-pandit Krishnaraj Vodeyar III got the head-anointment performed near about 1825 A.D.

The rulers of Mysore have always been impressed by the divinity and uniqueness of this statue. It was an age old tradition for the Vodeyar rulers of Mysore to be present at the head anointment ceremony and participate in poojah. They as a matter of fact had the traditional right to be the first worshippers at the occasion.

Awe-inspiring accounts have been given of the head anointment ceremonies held in 1887, 1900, 1925, 1940, 1953 and 1967 which were held at much expense and had several days of colourful celebrations.

The long awaited head anointment on 22nd February 1981, presumbaly 72nd in order, came as a captivating climax to the month long 1000th year anniversary celebrations of installation of the colossus. Between 3 to 4 lakh people, from all parts of India and also from various other countries, who witnessed the grand spectacle were in ecstatic delight and a near realm of religious fantasy. The people came to the small town of Sravana-Belgola like flood by every conceivable means of transport and even on foot. They started occupying vantage points at the opposite Chandragiri hill, roads and squares and the fields around from the night of 21st February itself. By about 7.00 A.M. of 22nd February it was an ocean of people to be seen all round.

The entry to Gommatesvara statue temple on summit of Indragiri¹⁰ was restricted to those who had bought the kalasha (pots), their accompanists in fixed number, to the VIP pass holders and the Jain saints. About 3000 persons including about 100 Jain Munis and nuns (Arjikas), many foreigners, about 300 Indians and foreign photographers and journalists, and elite of the countries Jain community and of Karnataka government witnessed the spiritually moving head-anointment ceremony of the statue from close quarters of the courtyard and verandahas of the temple and the specially erected large and high platform on three sides of the image. Each group was specifically arranged in separate sections. In the courtyard, facing feet of Lord Gommateswara, where the Jain Munis and Arjikas with Acharya Deshbhushanji, Acharya Vimal Sagarji, Ailcharya Vidyanandji and Swasti Charukirti Swami Bhattarak of Jain Math of Sravana-Belgola etc. etc. sitting in front line. To their left were seated the Arjikas.

The men and women were seen climbing 650 steps of the hill barefoot to reach the summit, in unending rows, clad in saffron or clean clothes from 5.00 A.M. itself. Those who could not climb the steps hired the cane chairs to be carried on shoulders of the labourers.

The day-long celebrations began at 6.00 A.M. of 22nd February with installation of 1008 brass kalashas of different sizes, each topped with a coconut and mango leaves on the freshly harvested paddy, chanting of Namokar and other Mantras.

The poojah started at 8.00 A.M. at the appointed muhurta with signal of Bhattarak Charukirtiji. Kalash holders queued up at one corner of the scaffolding for their names to be called. The eagerly awaited Mahamastakabhisheka, first with water,

^{10.} Ibid., p.2432.

started at about 9.15 A.M. The *kalasha* were passed on by a chain of priests from the feet of the image. Ten persons, who had paid rupees one lakh each for a *kalash*, named 'Shatabdi Kalash' first went upto the iron scaffolding one by one. As the kalashas were poured over the head of holy colossus loud cries of "Bhagwan Bahubali ki Jai" echoed in the sky. Thereafter the remaining 998 bidders of *kalashas* for amounts of rupees fifty thousand down to rupees five hundred each had their turn to the head anointment.

Kalashas,¹¹ were bought for the prices as under:

Shatabdi K	Kalash 10	Rs.1,00,000 each
Divya	4	50,000
Ratna	4	25,000
Swarna	200	11,000
Rajat	200	5,000
Tamra	140	2,500
Kansya	200	1,000
Gullikayaj	ji 250	500
7	C-4-1 1000	

Total 1008

Head-anointment with water took more than three hours to complete. From about 12.30 P.M. onwards it was followed by spectacular sugarcane juice, coconut water, milk and ritual Panchamrita Abhishekha. First came anointment with 500 litres of sugarcane juice poured on the head from large brass urns. Loud cheers, bugles and melodies of the musicians gave further colour to the grand spectacle. then came pouring of 500 litres of coconut water and thereafter followed pouring of 500 litres of milk, a mixture of turmeric powder, cardamom, camphor, slove sandal wood and saffron. When the milk was rolling down from head to feet, the image turned proverbial milk-white presenting a unique sight. The whole atmosphere filled in with pleasant fragrance of sandalwood and other

^{11.} Ibid., p.2433.

substances. The scenario went on changing with the colour of the liquid used and the effect was dazzling in the bright sunshine. Greatly influenced, an American cameraman suddenly exclaimed "surely it seems a living deity".

Several participants danced and sang fully drenched with emotions. In fantasy, devotees rushed to the base of the image to be drenched in the streaming showers of colour. To many it was a most pleasant and even unforgetable experience of the life to be all wet in sandal, saffron and the like liquids which touched the body of their Lord. Many devotees spread their dhotees, which they were wearing, in drains and squeezed the liquid into flasks and glasses and even the plastic covers of their invitation cards as holy substance to take home. For some it was an even deeper experience, as moment of some psychic revelation or simple spiritual therapy. Several young women devotees who stood in a corner of the temple courtyard, had their arms out-stretched and mouths open as if yeaning for more of these blissful moments. Others bowed and moaned in ecstasy at the foot of the Lord. The visual splendour of the event would have its unique importance for ages to come, both as a religious pilgrimage and a tourist extravaganza.

As the Abhisheka was in progress a hovering helicopter showered flower petals on the sacred statue. The nine hour poojah and head anointment ceremonies came to an end around 3.00 P.M. The whole affair was conducted under the direction of erudite Ailacharya Vidyanandji and under personal supervision of Bhattarak Charukirti Swamiji.

A day earlier, on 21st February 1981, the Prime Minister of India, Smt. Indira Gandhi, showered flower petals on the colossus from a helicopter and offered a silver plated coconut to be placed at the feet of the deity. She also addressed a mammoth gathering of over a lakh of devotees appreciating

the colossus of Lord Bahubali as a symbol of country's rich heritage and the contribution of Bhagwan Bahubali and Mahavira to propagation of non-violence and peace, and the great contribution of Jainism to Indian literature. She released a number of cultural magazines brought out on the occasion.

Smt. Indira Gandhi had set the wheel of Mahamastakabhisheka ceremony move by inaugurating the "Jaina Mangal Kalasha", a huge copper vessel of 8 feet height and 7 feet diameter installed on a vehicle, at a large public meeting held outside the Red Fort at Delhi on September 29, 1980. After passing through a large number of towns and cities of the country, the Kalasha reached Sravana-Belgola on February 20, 1981.¹²

The ceremonies in the chain of five week long head anointment programme were started at Sravana-Belgola on February 9, 1981 by mangal poojah, with inauguration and flag hoisting by Karnataka Chief Minister, Gundu Rao and release of one rupee commemorative postage stamp of Lord Bahubali by the Union Communication Minister, C.M. Stephen in the spacious Chamunda-Raya pavilion. The functions which continued upto February 25, 1981 in general included Pancha Kalyanak Mahotsava on five days, ballet on Bahubali and other cultural programmes. Sarva Dharma Sammelan on February 19, Jaina Mangal Kalasha Abhisheka of the statue and felicitation of some selected literacy and social figures on Feb. 23, and Jalyatra in Kalyani Sarovar on Feb. 24.¹³

It is hoped such functions of head-anointment will surely be organised by the future generations of the Jaina community on auscipious occasions.

^{12.} Ibid., p. 2434.

^{13.} Ibid., p. 2435.

7

ART AND ARCHITECTURE UNDER THE GANGAS

The present lucid survey is an outstanding example of the architecture, sculpture, metal icons and paintings of the Gangas done by art historian K.R. Srinivasan. It is intended to stimulate further intensive research and study of the different regional and dynastic style of Jaina art in South India. Undoubtedly, this rich Jaina heritage has kept alive the Jaina traditions for centuries. Srinivasan's survey is reproduced below:

"In the era of great architectural and artistic achievements initiated in stone contemporaneously by the Calukyas of Badami and the Pallavas of Kanci, commencing from the later half of the 6th century A.D., the Gangas of Talakad, or the Western Gangas as they are alternatively designated, had a considerable share of contribution to the general artistic and architectural heritage of the South. Hemmed in by the three great contemporary empires of the Calukyas—later replaced by the Rashtrakutas on the North, of the Pallava, on the East and of the Pandyas of Madurai on the South the Ganga region, with changing allegiance to one or the other of the three as the current politics dictated, acted too as the channel for flow of artistic and architectural influences and impluses from one to other, besides making creative contributions by itself to the norms and forms of architecture and styles and idioms of sculpture.

^{1.} Srinivasan, K.R.: Art and Architecture Under the Gangas of Talakad, in Encyclopedia of Jainism. Vol. 2; p. 468.

Jainism had a greater hold in this region than in the Calukya-Rastrakuta and the Pandyan areas, and the great centre and focus of South Indian Jainism— Sravana Belagola was located in its domains. This was the point that radiated Jainism, through the Sanghas and Gacchas to the Tamil countries of the South, East, and West and to the Kannada country on the North. The importance of this nerve centre of Digambara Jainism was sustained through the centuries, and the place still retains its primacy even in the present alterated conditions of Jainism in the South. Naturally one would look for the best in the expression of artistic and architectural impulses of the Jainas in the region in and around this great centre, under the patronage of the Jaina rulers of the Ganga line or their nobles.

The Calukyas continuing the tradition of rockarchitecture or architectural sculpture in deliberately chosen soft rocks of the region excavated their Hindu and Jaina cavetemples and almost soon after learnt to erect structural temples with stones quarried from the soft sand stone rocks of Badami and its neighbourhood. The contemporary Pallavas, on the other hand, initiated the hitherto unknown technique of cutting-in cave temples and cutting-out monolithic vimana formes from out of the very hard rocks of their region, a feat started by Ashoka and his grandson Dasaratha in the hard quatzose gneiss of Barabar and its neighbourhood in Gaya a millennium earlier. Though the Pallava achievement in 'rock architecture' or 'architectural' sculpture on a grand scale' and the insitu figural relief sculpture is considerable, one finds that, when they reached the more rational and purposeful structural phase in stone construction in c. 700 A.D., they faltered for want of satisfactory technique and knowledge and the tools required for quarrying fresh blocks of stone from out of the hard rocks. Pallava Rajasimha himself experimented on different kinds of hard stones, as his structural temples in Mahabalipuram and Panamalai would demonstrate; ultimately he restored, as inevitable, in order to keep pace with the progress in soft stone structures made and being made in the rival Calukyan domains, to the employment of the local friable and arenacious varieties of sandstone, though of quality much inferior to that of the Calukyas. This sand stone continue to be the main fabric of construction in the structures of his successors and in later Pallava times, in the reign of Dantivarman (A.D. 796-847), one finds a relapse to the much earlier modes of brick and timber structures as in the two noted temples of Uttiramerur that are such sankirna vimanas, while contemporarily large and notable sand stone structures like those in Pattadkal, Aihole etc. had come up and the famous rock-cut Kailasa monolith and the similar Jaina Chota Kailasa and the like had come into being in Ellora.

It is in this context, that the achievement of the Gangas, as also of the contemporary Pandyas, who had continued the rock-cut or cutting-in mode longer and have left a greater number of such creations than the Pallavas and others put together, has to be assesed. Both these dynasties, by dint of their persistence in the hard material had evolved the needed technique of quarring blocks from out of the hard rock and invented the tools for the laborious and difficult process of sizing, shaping and sculpture in the material. Soon small structural, all-stone temples in the hard granites, gneisses and charnokites were erected in their regions, the Gangas exhibiting greater skill in the process. Parenthetically one may state, that the Ganga stone workers perfected their skill to such an extent and developed a tradition, that their successors in that region of Kongumandalam in Tamilnadu and the South Mysore area, which formed the Gangavadi of yore, continued to be the best quarrymen, and even to-day they are in demand for such stone work in all parts of India, where great structural engineering projects are on hand.

The Western Gangas,² who usually follow in their architectural compositions and sculptural creations many of the Calukya-Rastrakuta patterns, yet exhibiting a distinct style and idiom of their own, preferred the Pallava- Pandya fabric of hard rock-material, in which medium they have left two rock-cut cave temples on the quartzose granite-hill of Melkote, near Mysore. But for these, one is struck by the total absence of this rock-architecture effort in the whole of the Mysore country and the Kongu area, that formed Gangavadi, the two cave temples in Namakkal being of the Atiya (Adigaiman) King Gunasila. The two rock-cut cave-temples in Melkote excavated in the scrap overlooking a valley between two hills, one above the other, do not present any outstanding architectural features, and the absence of sculpture is notable. They were apparently of Jaina dedication.

But when the Ganga craftsmen took up construction of all-stone temples of hard rock, they could exhibit unique skill in producing really artistic models. The triple shrines, standing in a line and facing south, and at present included as a northern lateral annex of the later Katale basti complex on the smaller hill or Cikkabetta, also called Candragiri in Sravana Belgola, are early Ganga specimens of Jaina dedication.³ The triple unit consists of two samacaturastra, small vimanas, about 2 meters square each, complete with superstructure standing at either end of an east-west line, with an intervening cella of the same dimensions, almost hemmed in between and closed behind by the hind wall, which is a continuous one on the rear of all the three shrines. This central shrine is devoid of the usual vimana superstructure. This unit goes by the name

^{2.} Ibid., p. 469.

^{3.} Ibid., p. 470.

Candragupta basti. The three ardhamandapas, also square and of the same dimensions as and attached to the shrines in front. convert the whole into a larger more-or-less square structure. It is these ardhamandapa fronts that are found provided with a perforated and much later trellis screens of steatite or soap stone that is lavishly carved, as all Hoysala work is, with the label of the stone-mason, inscribed often. While what Jaina icons these three early temples enshrined originally is not known, one finds streatite icons of the two Yaksis-Padmavati, and Kusumanandini, respectively in the two lateral cellas, the intervening cella containing Parsvanatha in the same soap-stone material; all the three evidently later replacement of the original Ganga consecration. The adhisthana, common to all the components, is of the early simple type consisting of the upna, jagat, tripatta, kumuda, kantha, pattika and prati. The vimana walls display two pairs of simple pilasters on each face, lateral and rear, exposed in the west and north of the western end shrine and east and north of the eastern end shrine, and the similar side walls of their two ardhamandapas, exposed at the west and east have two pairs, again, of pilasters of kud yastambhas of the same type. The rear wall of the interposed central cell, exhibits only a pair of dwarf-pilasters or nakula-padas that form torana-stambhas with a lintel-plate architrave on top, as if forming a shallow niche or devakostha, devoid of any sculpture. The capitals of the wall pilaster, cantoning the corners as well as those coming in between on each face, have well formed architectural constituents-the padmabandha-cum-mala-sthana on top of the square shaft or danda, the lasuna or kalasa, with embossed carving at the corners, the similarly decorated tadi, kumbha, pali and phalaka or abacus, all akin to the late Pallava pattern, the phalaka, being large massive and square in section as all the parts below are. The potika or corbel on top of the capitals are characteristically Ganga, with the corbel arms, thinner than the main block from which they project, instead of being of the same thickness as in the Pallava and other cases. The prastara over its uttira or beam has a hamsa-valabhi-frieze of hamasas, characteristic of the Gangas and differing from the Pallava and other types where it is a bhuta-gana-valabhi, or frieze of bhutas. The kudu or alpanasika ornaments of the flexed cornice or kapota, too is different in that in often carries a trefoil finial, instead of the flat, 'shovel head' of the Pallavas. The top of the prastara or architrave is a vyalamala or frieze of vyalas. The prastara in all its members, like the adhisthana below, is continued right through the tops of the walls of the three shrine parts as also their ardhamandapas. The seeing second tala is a simple one of very short height, much obscured by the heavy terrace laid during subsequent repairs. The griva over the pindi is square, carrying a four-sided kutasikhara, decorated by the embossed konapatta on the four ribs. The stone-stupi is missing. While this scheme follow the then common vogue of dvitala or astanga vimanas, it is characterised by the absence of the hara or string of miniature shrines or aediculae over the architrave of the aditala, a common feature found in the Eastern Calukya or Vengi areas, and sometimes in the Western Calukya area itself. This makes one suspect them to be ekatala, alpavimanas. Such dvitala types, without hara over. The aditala are to be seen in the cloister vimanas composing the malika round the main Rajasimhesvara vimana of the Kanci Kailasanatha4 complex, as also the Mahendravarmesvara in front of it and the separate row of memorial shrines in front again of the whole complex.

After this simple essay in stone structural vimana architecture, we have the more elaborate and complex structure of the Gangas, in what is called the Pancakuta-basti in Kambadahalli, near Sravana Belagola. This unique complex

^{4.} Ibid., p. 471.

is a text-book model, displaying many of the diverse types of architectural members and motifs as codified in the then current manuals on Agma, Silpa and Vastu and as such is of great interest not only to the students of architecture and art, but also to the aesthete, who can perceive in its parts many fine points of line and grace. Originally this complex was conceived as a trikutacala consisting of three equal sized vimanas, each with its own ardhamandapa opening into a common mukhamandapa, from its east, west and south sides, the mukhamandapa itself opens on the fourth or northern side, extended further by the addition of another closed and pillared mahamandapa in front. The principal central vimanas of the trikuta, on the main axial line, thus faces north, while the two lateral vimanas on the east and west lie on the transverse axis of the common square mandapa. The almost immediate addition of two more vimanas a little distance in front resulted in the complex of five vimanas—the pancakuta.

Firstly the three vimanas of the trikuta formation illustrate the ternary classification of the vimanas, as Nagara, Dravida and Vesara according to the southern-texts on Vimana architecture and taxonomy based on the foursided, polygonal or curvituar plan of the vimana, more particularly of its head, the griva-sikhara, for it is the head alone even if severed that would determine the individuality of a person while the same cannot be so well possible from the headless body. The principal central vimana of the trio, at the southern end of the main long axis of the complex, facing north, has a grivasikhara that is square on plan-samacaturasra, making the vimana Nagra, even as the body below is of the same plan and hence Nagara of the pure type. The western member of the trio facing east has over its square aditala and uparitala, octagonal griva-sikhara head, making it Dravida, and since the octagonal mastaka on a similar griva surmounts a square basal part, the vimana is of the *misra*, and not of the pure Dravida type. The third vimana, of the *trikuta* on the east, facing west, has a circular *griva-sikhara* roof or head, on the square basal structure, making it a *Vesara* vimana of the *misra* type again. The directional orientation of the three seems to imply some significance, the *Nagara* vimana facing north, where such vimanas of the Deccan region, are predominantly *Nagara*, as are the *Rekha-Prasadas* of the North Indian type and with which they have a geographical contiguity. The east facing one is Dravida, the type that is more common in the vimanas of the eastern region from this focus, namely the *Kongu*, *Pandya*, *Cola* and *Pallava* territories of Tamilnadu. The west facing *Vesara* type, seems to indicate a similar regional type as more of the west.

The adhisthana of the entire unit is of the simple pratibandha variety, common in the early Pallava and Pandya temples,5 consisting of the upana, jagati, tripatta kumuda, kampa, kantha, kampa, and pattika with prati. The vimana bhittis above on each face of the aditala have six Kudyastambhas including the two cantoning either corner. These pilasters are typical in their parts and are decorated. They are of the Brahamakantha type, four sided in section throughout from base to top, that is from the own, to the virakantha. The Padmabhadha and malasthana on the top of the danda or pillar shaft, and coming below the capital members, show intersting variations in the uniformly shaped capital components themselves, namely the lasuna (kalasa), tadi, kumbha, pali, phalaka and virakantha, in respect of their decoration. The variation in form, too, is, however, noticed in the case of the pali, or doucene on the underside of the earlier and currently common pattern of a smooth doucene in the eastern and the southern vimana while it shows incipent

^{5.} Ibid., p. 472.

petal markings at its base in the western vimana, heralding its ultimate conversion into an inverted lotus blossom as becomes common in much later examples in the south, when it came to be designated padma (lotus) or idal (Tamil, petal) instead of its earlier cognomon pali, from is saucer-shape. All the patikas on top of the pilasters are cross-corbels with four arms, since the pilasters really represent full pillars supporting the architrave and the superstructure, with screen walls in between. Their lateral arms are in line with the walls, taking the main uttira (well-plate) over them as do the intervening bhitti lengths, the forward and rear arms taking the cross joists—the lupas and jayantis of the ceiling composition in wooden originals. The patika arms are of the taranga type with a median patta that is embossed with patralata design, as in the Pallava corbels, but their end faces, too, instead of being plain as elsewhere are adorned by lotus designs—a quite novel feature.

The architrave or prastara consists as usual of the uttira or beam, vajana, valabhi, vajana, kapota (cronice), the alinga and antari. The doucene valabhi, in combination with the vajanas above and below it, is a frieze of hamsas—a hamsavalbhi—a typical Ganga characteristic. The alinga-antari combination constitutes the upper frieze or blocking-course of vyalas, the vyalamala as it is called. Corresponding to the six pilasters or bhittipadas on each face of the vimana aditala, the Kapota length on top has three pairs of alpandika arches or the kudus, which have trefoil finials as against the flat shovel forms of the Pallava kudus. The hamsavari valabhi, stated as characteristic of the Ganga structures, is not to be found in the tala prastaras of the Pallava and Muttaraiyan examples, where it is mostly a bhuta-vari or frieze of bhuttas or ganas, though the hamsa frieze of often found in the valabhi

^{6.} Ibid., p. 473.

of the griva, below the sikhara. In the space between the two inner pilasters of bhittipadas in the centre of each face of the aditala, the bhitti has a sunk niche or devakostha flanked by two dwarf pilasters or nakula padas, which are torana stambhas in that they carry on top over their capitals an arched torana, surmounting the niche entrance, the two arcuate arms of the toranas issuing from the gapes of two makaras placed one on the either top of the bhittipadas, the arms terminating alike into the gapes of two addorsed smaller makara heads forming the crest of the arch. But in these essentially makara torana types, the architect-designer has contrived to depict different torana forms as described in the texts by varying the composition and content of each of the torana arches fifteen in all—nine on the three vimana aditala walls and six on their ardhamandapas (one on each side wall). In some they are simple patra-toranas or a festoon of foliage and flower, in others they are citra-toranas with birds and animals of various forms included in the curved arms of the torana arch, yet in some other cases they are vidyadhara-toranas with a frieze flying vidyadharas in the making of the two arms of the archa feature not very usually found either in the texts or in practice, but mentioned later in the well-known prasasti part of the inscriptions of Rajendra Cola I, (A.D.1012-44), as having been brought by him from his naval campaigns in Kidaram (Kataha-Malaya) in Sri-Vijaya in South East Asia. The more commonly recurring general pattern is usual makara torana with the festoon arch made up of branches of twisted pearl and gem garlands. The devakosthas are empty, the sculptures inside them lost.

Pilasters of the same type as on the *vimanas* and their ardha-mandapas are found at the four corners, one each at every corner of the larger, closed mahamandapas, while two more flank the main entrance on the north. Inside, this

mandapa shows columns of the navaranga pattern, typical of the Calukyan and Rastrakuta structures with four central pillars enclosing a large central arkana or bay, and more pillars disposed in alignment with the central column all round the central Catuska. The central four are of the Pallava type each with a square base or oma, resting on padma pedestals, octagonally chamferred shaft (danda) carrying the capital parts like kalasa, tadi and kumbha, the last carrying the patikas, as in the mandapa type Mamalla style cave-temple of the Pallavas, without the intervention of the pali and phladka (abacus). The other pillars are of the usual mandapa-pillartype each with a square saduram at the base and top, below the corbel, with an intervening Kattu that is octagonal in section. These present a unique feature in that top of the octagonal segment that forms the danda or shaft at its junction with the base of the top saduram has a malasthana of pendent loops of garlands, indicating thereby that the top saduram is a mere simplification of the capital, while the botton saduram, likewise, stands for the oma. The Calukya-Rastrakuta affinity is further suggested by the carved samatala vitana or ceiling slab in the bay over the four central pillars. This square plaque depicts the dikpalas on the respective diks and vidiks, round a large central figure of Dharanendra yaksa, standing twoarmed holding a bow in one, in Kodanda Rama fashion and a conch in the other, like Krsna, applied to the mouth as if blowing it. His head is shaded by a five-hooded serpent that rises behind him, while two camara-bearers are placed on either side of him. The figure is finely modelled.7

The mandapa entrance had in front of it a large platform, of equal width, approached by flights of steps (sopana) from either side, guarded by balustrades of the makaravali type. In front of the landing, placed on the guarded is a bali-pitha of

^{7.} Ibid., p. 474.

interesting design, coeval with the main structures. It rises over the basal upana in three tiers of diminishing sizes and variant plans. The lower most is a square block, the sculptures of dikpalas in its eight faces and the top one is circular recalling the square, octagonal, and circular griva-sikhara, patterns of the three principal shrines on the one hand and emphasizing as it were that the square was the primordial shape by the bevelling of the corners of which the octagon is formed which by repeated bevelling of the corners ultimately goes to form a circle. This is in accordance with our ancient Sulba, dealing with geometrical designs, and the still prevalent methods of reducing a square to an octagon, polygon and ultimately forming a circle a vogue of the Indian carpenters of to-day who starting with squared timber reduced it to polygons and cylinders by bevelling. The landing in front of the mandapa entrance, has been roofed over in later Western Calukyan times by a ceiling carried on tops of typical late Western Calukyan or early Hoysala columns, placed at its four corners.

The three shrine chambers enshrine *Tirthankara* images as on *simhasanas*, wrought in granite, with *chauri-bearers* on either side, but the sculptures of the Tirthankaras themselves, as extent, are of polished steatite, a soft stone material which the later Western Calukyas and after them the *Hoysalas* of the Mysore country employed without exception in all their architecture and sculpture. The earlier dedication appears to be *Adinatha*, in the main north facing *vimana*, the east facing one dedicated to Neminatha, and the west facing to Santinatha.

Externally again the hara, or string of aediculae over the aditala prastara of each of the three vimanas consists of four karnakutas, placed one at each corner, and four bhadrasalas, placed over the middle of each side, all interconnected by harantara length of lesser height than the square karnakutas and oblong bhadra-salas and with a well-marked rounded coping. Each harantara lengths over the aditala of the main axial vimana of the trikuta, that faces north, has a single ksudranasika in relief while those on the two lateral vimana aditalas hava a pair for each length of harantara, a subtle device as it were to destinguish primordial Nagara vimana of the mula-nayaka from the other two of the trio. More interestingly enough, the ksudranasika of the western vimana (east facing Vesara vimana), have the relieved lower parts of each ksudranasika framed by pilasters ranged in a semi-circle below the nida-arch form of the kudu superstructure projected from the harantara coping. suggesting, a total Vesara simulation of structure with oval or circular body and a gajaprstha or nida superstructure, as would conform with the Vesara nature of the parent vimana structure on which it comes to be an appendage or anukaya. This form is suggestive of the original of what is called the Vrttasphathita motif in the earlier texts.8

From behind this hara, over each of the three aditalas rises the second tala, a lesser square, with the harmya wall relieved on each face by four kud yastambhas, including the ones at the corners, of the same type as in the aduala-walls but with the two intermediary ones set a litle more in advance of the wall face. The prastara had the same hamsa-valabhi and the kudu arches have trefoil finials as opposed to lower series where some have simhamukha finials. The top course of the second tala, is a vyalamala as usual. Placed on its four corners are four couchant lions each with one of its fore-paws raised, and head turned towards the side, forming the lanchanas of a Jaina temple and in position as prescribed by the texts, a feature that came into vogue after A.D. 700-730 from the time of Rajasimha Pallava.

^{8.} Ibid., p. 475.

The four faces of the square griva-sikhara of the north facing main vimana, the similar octant facces, of the western vimana, all the eight of them have projected mahanasikas composed of a flat slab or tablet-like lower part relieved from the griva face with a plain doucone valabhi on top. This tablet is in place of the distinct nakulapada pilasters, enclosing a niche in between, as is more usual, while the sikhara part bears the projected dormer-like torana superstructure of the mahanasika.as usual, without variation. This plain tablet-form of the infra structure of the mahanasika, recalls the similar eight primordial ones found on the griva of the pallava, Dharmraja ratha monolith and the structural Shore-Temple in Mahabalipuram, marking the tranditary phase from the original functional lattice-window ventilator to a painted tablet or shuttered window, that is closed, giving place later to an open window, or niche with an icon or shrine model relief inside. The four cantoning pilasters of the square griva of the Nagra Vimana, and the eight corner ones of the octagonal griva of the Dravida vimana are simple flat pilasters devoid of capitals. The griva-sikhara of the Vesara Vimana, too, has the same type of mahanasika, one on each cardinal. In line with their basic Pallava-Pandya derivation of form, as also of fabric—that is similar hard stone, none of the vimanas have the much projected sukanasika in front as is the characteristic of the vimanas of the Calukya-Rastrakuta-Hoysala genre as also of the derivatives of the Northern Prasada types.

In consonance with the Nagra, Dravida, Vesara forms of the *griva-sikhara*, the shapes or finials on top of the respective *vimanas* were square, octagonal and circular in plan, and they were of steatite as could be seen from the fallen member from the Nagra vimana. The other two *stupis* are missing.

A slightly later addition, also Ganga, are the two additional vimanas of almost the same dimensions and

Caturasra dvitala, astanga, Nagara, Vimanas, both dedicated to Mahavira. They face each other, east and west in a trandverse line to the east of the balipitha of the triple structure complex. Each has its own closed ardha-and-maha-mandapas in front and the frontal closed mukhamandapa of both are joined together by a common open mukhamandapa, that comes exactly in front of the balipitha tyo its north and immediately behind the main gopura dvara to its south and has a flight of steps both in front on the north and behind on the south. The architect shows a number of subtle variations in the parts of these two opposing vimana units, thus adding to the repertoire of architectural examples already noticed in the trikuta unit. For instance the western vimana of this opposing pair, has in place of the tripatta kumuda of the adhisthna of the trikutaurni a vrtta kumuda. This type of adhisthana common to this vimana and its ardha- and -mahamandapas, has the upna, mahanasika, jagativrttakumuda (semicircularly moulded torus),9 a recessed short gala or ksudragala and a vajanapattika of the pratimukha type consituting a vylamala with a bold and much spaced-out frieze of rampant vyalas. The position of each vyala-corresponds to the base of the bhitti pada on the wall above. The adhisthana of the vimana part as well as the aditaala parts above it including the prastara, are relieved into three bhadras, on each face with two recessed salilantaras, in between the three offsets, but the bases and walls of the mandapas in front have their adhisthana and walls rendereed straight on the vinyasasutra and as such lack the bhadras offsetting. The bhadra of the vimana faces correspond to the four karnakutas and four bhadra salas of the hara on top of the prastara, the central one wider with four pilasters, the two inner among them enclosing a devakostha in between the corner ones having

^{9.} Ibid., p. 476.

only two pilasterrs set closer to each other. These kudyastambhas are of the same pattern as those on the main trikuta unit, with the difference that the corbel arms have a straight bevel with the median patta. The harantra segments between the kutas and salas, have each a single ksudranasika of the vrttasphatika pattern as on the main central vimanas of the trikuta. The second tala resembles that of the main central vimana, in having two-vrttasphatika ksudrandikas on each face, and carries on top over the four corners four lions, around the base of the square griva and sikhara.

The eastern *vimanas* of the opposing pair exhibits a third type of adhisthana—the kapotabandha type, made up of the upna, jagati, tripatta kumuda, kantha, surmounted by a flexed kapota (or cornice) with kudu arches at intervals along its length corresponding in position to the wall pilasters above. The adhisthana of all the parts are laid straight on the vinyasa sutra, or peripheral norm line and there are no bhadras or salilantaras on the vimana faces. The aditala wall has six pilasters on each face, the central two spaced wided apart than the extreme pairs, constituted by the corner and the intermediate ones on either wing in accordance with the basal pland of the four bhadrasalas and four karnakutas on the top. The pilasters are of the same pattern as those on the western vimana unit opposite. The valabhi of the prastara as usual is a hamsa frieze of the Gangas. The second tala harmaya has plain walls, devoid of the vrttasphatika elements, and carries the same types of four lions or lanchanas as in the other cases. 10

Interesting variations, again, are found in the pillars inside the *mahamandapas* of these two opposing units. Both are of *navaranga* plan with four central pillars. Those found in western *mahamandapa* have each a *padmapitha* pedestal or

^{10.} Ibid., p. 477.

plinth, short octagonal shaft (*Vishnu kantha*), with prominently carved *padmabandha* and *malasthana* on top, that carries a squat *lasuna*, *kumbha* and *pali*, all octagonal in plan again, but with the *phalaka* (abacus) square, as also the *virakantha* above. The plain bevelled carbel arms lack the median *patta*. In contrast, the four central pillars of the other opposing *mahamandapa* of the eastern unit are of softer steatite and of the lathe-turned type, each having squared pedestal with a *kapota* moulding as on the main *adhisthana* outside. Except for the square base or *oma* and the similarly square abacus or *phalaka*, the shaft and capital are circular in plan-*Rudrakantha*.

The short gopuram in front is almost covial with the main trikuta nucleus with an adhisthana of the same simple type and having devakosthas on the wall faces flanking the central passage or naligeha. The toranas of these niches are of a differnt type, consisting of two volutes issuing out of the gape of a central vyalamukha suggesting the beginnings of the familiar 'kalamakara' festoon of the doorways of temples of the far-east. Seated Tirthankara reliefs adorn the ghatas inside the torana arches, while those placed in the niches below are lost as is the case with all the other devakostha niches in this fine temple unit of Pancakuta-basti. The corbel arms, have plain bevels, without median patta. The doorways totally lack the elaborate outer frame of multiple sakhas and uttaranga architrave of the Calukyan and the North-Indian regional styles, but they are of the simple type as in the Pallava-Pandva-Cola series. In many respects—fabric, layout proportions, plan, rise and style—the whole complex completed in three phases within the same century-the trikuta unit first, the gopuram next, and the frontal annexe of the two vimanas last-conform more to the temples of the Pallava-Pandya styles constructed in the eastern regions A.D. 900 to 1000. But as noticed before in various contexts CalukyanRastrakuta influences, though few, are not entirly lacking. The original sculptural element, as extent, some in fragments, reflects, the Ganga idiom as found elswhere. All these make this unique temple complex, a landmark in South Indian Architecture.

Less ornate in its architectural decor and more austere in form, the Chamunda-Raya Basti (Chamunda Raja Basadi) is yet a noble piece of architectural composition in hard stone with attendant figure sculpture and perhaps the largest of the Ganga series known. It was built by Chamunda-Raya, the minister of Ganga Rachamalla II, in the last quarter of the tenth century, and stands on the Chikkabetta hill or Chandragiri hill in Sravana Belagola. Detailed description is presented in Chapter No.6, but here also enough light has been thrown on art and architecure of Chamunda-Raya constructions. In the samacaturasara tritala form and in having the aditala and second tala functional as shrine chambers for Tirthankaras in worship it resembles the Pallava Chandraprabha temple¹¹ in Tirupparuttikkunram (Jina Kanci), on the one hand the twostoreyed Rastrakuta Jaina temple on the outskirts of Pattadakal. The third square tala is a dummy on all four sides, without providing a shrine chamber with the entrance and acts more an upagriva intended mainly to raise the total stature of the vimana than form a tala proper. The aditala (37 feet square) and the large closed mukhamandapa (37 × 40 feet) in front on the east, of equal width as the aditala itself, stand stand on the same type of adhisthana of which the upana alone is laid straight on the vinyasa line while the jagati, tripattakumuda, kantha and pattika of the aditala have offsets and recesses. The aditala part over this has five bhadra reliefs on each face, south, west and north with the much wider central bay having a devakostha. All parts of the adhisthana,

^{11.} Ibid., p. 478.

as also the wall above of the *mandapa* are between the two central pilasters on the north and south faces of its walls are narrow *devakosthas*, as in the *vimana* part, intended for standing sculptures. All the *devakosthas* are plain niches devoid of flanking pilasters, lintel and *torana* top. The padmabandha of the pilasters are indicated by four straight lines without the *mala* loop below and the top section of the *danda*, below the lines is shaped as an inverted *lasuna*, reminiscent of earlier Mauryan shaft heads. The capital above consists of the usual, *kalasa* (*lasuna*), *tadi*, *kumbha*, *pali*, *phalaka*, *and virakantha*, all square in section as the *danda* below. The *prastara* sports a *hamsa* over the *uttina*, with the over-hanging flexed kapota above having ornate *kudu* arches at intervals, as in the Kambadahalli temple complex.

Over the prastara on top of the vyalamala, the hara aedicules are composed of all the three units—kuta, kostha and nida (of pan jara) renderd in full shape all round, since, there is an open alinda behind. The arrangement over each face, as on the west, south and north, is two karnakutas, one at either end, a central bhadra sala and two nidas one on either side of the central sala, between it and the karnakuta. The vyala-mala below the hara of the mandapa part is relieved and necessed according to the offset hara aediculae and the intervening recessed harantara sections, while the other parts of the structure from jagati to the kapota are rendered straight. The vyalas too show interesting forms and variations. They are gajavyalas over the longer bhadra sections under the bhadra salas, and again at the corners, while under the karnakutas and nidas, the central pair are simhavyala, and for the rest they are the usual cornuate leonine thamrgas called vyalas. The hara line also thus extended over the top periphery of the front mandapa has the karnakutas salas and panjaras, all, rendred ornatre with the nasika niches on their exposed faces filled with finely wrought figure sculpture, such as Kubera in the north east, the south east karnakuta of the vimana aditala, facing the antarala. The nasika niches of the bhadra salas contain figures of seated Tirthankaras, while at either extreme, of the sala, as two rampant lions, springing up from the vedika below and building against the eaves or ostha of the sala-sikhara above. The nida frontlas too enclose Tirthankara reliefs. The harantara sections, connnecting up from the vedika below and builing against the eaves or ostha of the sala-sikhara above. The nida frontals too enclose Tirthankara reliefs. The harantara sections, connecting up the kuta-kostha (sala) and panjara (nida) aediculae, each has a ksudranasika. In their niches are depicted other types of sculptures-Yaksas, Yaksinis and devotees, both men and women. The finest figure in this series is that of Padmavati Yaksi recalling the form of the Gajalaksmi in the Mahabalipuram Pallava sculpture; but without the lustrating elephants. The royal emblem of the Gangas—the elephant, is also shown in the series in its recumbent form, signifying obeisance in the ksudranasika of the harantara over the antarala part on the south, incidentally putting the Ganga stamp¹² on the authorship. The frontal nasika arches of the salas of the mandapa hara, as in those of the aditala part, depict inside them miniature reliefs of Nagra vimanas. The similar nasika arches of the kuta fronts display miniature replicas of two-storeyed pavillions of or mandapa of various designs, while the ghatas in the panjara arch front are devoid of such relief model decoration.

The central sala of the hara over the eastern face or main entrance of the mandapa has its central sala or kostha marked off as the dvarasala having a design in its nasika arch of a four-storeyed timber structure, while its griva part below has

^{12.} Ibid., p. 479.

a nalageha, or passage suggesting a gopuram entrance. This device overtopping the main doorway below suggests very well a two-storeyed gopuram or dvarasala ensemble. Two sculptures of seated women, in the harantara ksudranasikas, one on either side of this dvarasala, can be said to be best specimens of human sculpture in the whole series found in this temple. The open agramandapa, with its sopana, appears to be later addition in place of the original sopana. The dvara at mandapa entrance itself has an ornate door-frame with uttaranga architrave, that has a hamsa-valabhi as usual in Ganga structures, and on top is a row of two kutas one at either' extreme and three intervening salas, all in miniature form, the central sala larger than the rest suggesting its place as the dvarasala again. In between these are found ksudranasikas. The whole pattern is much reminiscent of the Calukya-Rastrakuta tradition that is unknown to the Pallava-Pandya norms and practice which this temple, as Ganga architecture in general does mostly, derive from or approximates.

The mandapa interior has its ceiling supported in sixteen free-standing pillars. The peripheral twelve are of the usual mandapa-pillar-type with basal and top sadurams and intervening octagonal kattu, the bases resting on bhadrapithas. The four-central columns are polished ones of circular section with capital, the potika mounted over the kumbha, with the elimination of the pali and phalaka elements. But they lack the elaborate decoration of the Calukyan and the later lathe-turned soft-stone pillars. These surround the raised floor of the central bay and the samatala ceiling on top has a large expanding lotus devoid of the central torus and bounded by an outer patralata circle. The rest of the mandapa ceiling all round lacks the boxing or cofferring of the usual navaranga ceiling, and there are traces of old painting on the ceiling here

and there. In front of *antarala* are two more pillars of the central type, but with full capitals including the *pali* and *phalaka*. At the south-east corner is the stair-case leading to the open terrace over the *mandapa* affording access to the second *tala* sanctum and surrounded by the *hara* chain.

The second tala harmya is a lesser square with four pairs of pilasters, including the corner ones, on the south and north faces, the anterior pair corresponding to the antarala of this shrine, as would be indicated by the fact that the rear or west wall face has only three pairs of pilasters. The pilasters are similar in all respect to those of the aditala, but with the padmabandha and malasthana more clearly marked. 13 The wider space between the two central pilasters constitutes a shallow niche, each filled by a low stucco relief of a standing Tirthankara. The prastara has a hamsa-valabhi the hamsa, frieze interrupted at the corners by figures of lions. Over to kapota and Vyalamala is the hara of four karnakutas and bhadrasala each coming in between the corner kutas and ksudranasikas in pairs are provided for each of the harantara intervals. The nasika niches of the kutas and salas enshrine seated Tirthankara reliefs while the ksudranasikas have reliefs of devotees-men and women as below. The prastara over the antarala walls, south and north in their extended hara lengths, has each a full nida of the gajaprstha form, with its frontal torana, and having in the niche a Tirthankara in dhyana pose. On the east the hara over the antarala carries over the entrance a gopuram-like bhadra sala. The shrine entrance proper, like the one below in the aditala, is a simple doorframe and the shrine contains a later sculpture of Parsvanatha.

The third tala or upagriva is a lesser square, closed on all sides with four pilasters cantoning the four corners, with two more between them on each face nearer the cantoining

^{13.} Ibid., p. 480.

pilaster on each face and between it and the inner pilaster is a ksudranasika of the vrttasphathika type with an adoring devotee inside, and the central wall-space between the two inner pilasters has a seated Tirthankara. The prastara has the usual hamsavalbhi.

On top of the third tala or upgriva is the octagonal pindi of the octagonal griva carrying the octagonal sikhara thus making it a Dravida Vimana. The sikhara dome, however, is much less elegant than the finely proportioned ones of the five shrines of the Pancakuta basti in Kambadahalli. All the eight faces of the griva-sikhara combination have mahanasikas. The niches of the four cardinal ones have Tirthankara reliefs, while there are adoring devotees in the others.

The foundation inscription states that this Camunda-Raya basti was caused to be constructed by Camunda-Raya in A.D. 982, and the inscription on the original pitha of the Parsvanatha icon in the upper shrine chamber mentions the date of its consecration by the minister's son in A.D. 995 indicating thereby an interval of some 13 years for the completion of the construction from foundation to consecration. This is another of the few valuable records that give us an idea of the time factor in respect of such structural works. The front agramandapa seems to have been added in the times of Hoysala Visnuvardhana.

The *stupi* over the *sikhara* is of unusual type, and instead of being of one stone, is a composite of four sections, the first forming the base, the second and third the lower and upper halves respectively of the vase of *kalasa* body, all of granite, while the topmost bud or *kudmala* of finial is of black stealite stuck into the vase.¹⁴

^{14.} Ibid., p. 481.

The *aditala* sanctum at present enshrines a steatite icon of Neminatha, a later replacement evidently and the inscribed pedestal below too states that it belonged to the temple of *Trailokyar anjana*, evidently a different temple founded by the Echana in about A.D. 1138.

The brick temple of Candraprabha, standing on a mounted stone *adisthana* in the same hill behind the Camunda-Raya basti, was originally founded, according to an inscription on the rock nearby, in circa A.D. 800. While the original stone *adisthana* is preserved in *situ*, the brick work superstructure over it is a much later replacement of the original brick-work.

But another early brick-vimana, facing south, and containing a nisidika stele incorporated into its later front mandapa is of the times of Camunda-Raya, again, located in Vijayamangalam, in the Kongu mandalam territory of the Gangas. The place of the Jaina Tamil grammarian Naladiyar. The nasidika is that of a lady, Pullappa, sister of the Ganga minister Camunda-Raja. On the south face of the stele is a figure niche in the upper register of which, inside a horseshoe shaped frame, is shown a seated Tirthankara, while below in the scooped niche of the lower register is the portrait of a lady evidently Pullappa. The Grantha-and-Tamil inscription relating to this nisidika and giving the details is inscribed on the other three faces. The extant vimana part alone of this complex is Ganga. It is built of brick from base to finial with the original features much altered by the later plaster of lime and brick powder, applied by way of repairs. It is a square dvitala vimana, Dravida, with octagonal griva and sikhara, with the mahanasikas enshrining Tirthankara forms in stucco. The sanctum is consecrated to Candranatha and is in worship. The interior of the superstructure is rendered hollow by the adoption of the kadalikakarana mode, resulting in diminishing squares from base above and ending in a false ceiling below the level of the octagonal griva. The faces of the square stages contain old paintings now much faded or spoilt. One could still discern outlines of lotuses, women in dancing poses, particularly in two lowest tiers. The third tier has paintings relating to Jaina mythology and the top one shows a festoon of looped garlands—javanika-like, with vignettes painted inside the loops. The tiers further up also seem to have paintings, rendered invisible in the darkness. The ardhamandap, mahamandapa and agramandapa of stone are all later additions.

Among the tall hypaethral freestanding columns-two mahastambha or Brahmayaksa pillars, familiar to the Jaina temples, may be mentioned. The two Ganga columns are in Sravana Belagola and Kambadahalli. The huge Brahmadeva pillar standing inside the south entrance of the enclosure round the Ghikkabetta or Candragiri complex in Sravana Belagola, is a notable Ganga column with all the components of a pillar and carrying the sculpture of Brahmadeva on top its abacus facing east. The pedestal of the pillar was laid over sculptures of the eight dik-gajas of which only five are now extant. The inscription on the pillar commemorates the death of the Ganga king Narasimha II, that took place in A.D. 974, 15 indicating that the date of the pillar cannot be much later than that year. In front of the gopuram of the Pancakuta basti in Kambadahalli and at a little distance away stands the tall and well wrought granite pillar bearing a figure of a yaksa on top and coeval with the temple. The village Kambadahalli derives its name from this very prominent Kamba or column.

The colossal sculpture, carved out in the round from a good, fine-grained granite on top of a larger *Daddabetta* or Indragiri hill in Sravana Belagola would get the palm amongest all the Ganga achievements in architecture and sculpture.

^{15.} Ibid., p. 482.

Conceived as the mulanayaka of a hypaethral temple, and overtopping the entire area for miles around, the colossal sculpture of Gommata or Bahubali, measuring 58 feet in height, stands on the rounded top of a large hill which is itself 470 feet high from the the surrounding plains. Finished in the round, from head to the knees, by the elimination of all the unwanted rock all around, and with the base of the parent for still in organic contact on the rear side of the region below the knees, this north facing sculpture is finely polished. This is an ancient Mauryan technique, as seen in the finely polished interiors of the Ajivika caves in hard rock in the Barabar group near Gaya, recaptured by the Ganga craftsmen, for not only its aesthetic effect, but also for its refractive properties of acting as a deterrant to corrosion by rain, wind and weather and reflecting away solar heat in such an exposed situation, in a region of sharply contrasting climates and widely varying day and night tempratures. True to their expectations the statue has well withstood the ravages of climate, rains, and storms for nearly thirteen centuries.

Jaina Bronzes of South

This great sculpture would appear to have been inspired by a group of earlier existing metal images for the casting of which and other forms of the metal work Sravana Belagola has been a great centre, from very early times, as it continues to be so even to-day. Among many of them that have been lost particular mention may be made of a fine bronze in the large collection found in the Jaina *matha* of the place kept mostly in worship. This bronze which had apparently moved out of its place of origin, and was kept in worship in a distant Jaina centre in the Kannada country itself, came into the possession of a coffee planter, Crawford, as a treasure trove find in his plantation in the Manjarabad taluka and was

presented by him to the Sravana Belagola Jaina matha. It is a Jina standing in the Kayotsarga pose on a rectangular bhadrasana, provided with two short lateral upright pins or tenons for fixing, by insertion, a tiruvasi frame or prabhavali that is, however, lost. The moulded bhadrasana presents all the angas of an adhisthana-upana, jagati, vrttakumuda kantha and prati, but there is no cognizance or lanchana usually found on the face of the pedestal. This makes the exact identification of the icon difficult. The two sinuously moulded arms dangling on either side, the elegant narrowing of the hip region, the slightly drooping and finely founded shoulders, the sublimely serene face, the contemplative eyes, the faint smile on the lips, the distended ear lobes and the curly locks on the head the mein in general and the form, add beauty to this otherwise unadorned nude figure, recalling at the same time the features, physiognomy, and grace of the Gommatesvara colossus in the same place. It is in praise of Kundana Somidevi, elder sister of the Ganga King Nolamba-Kulantaka Marasimha or Marasimha II (A.D. 961-974). This king was the predecessor of Ramachamalla, whose minister Chamunda-Raya got the Gommatesvara collosus made. As such the Ganga metal image is not only the predecessor, in point of the time to the stone colossus, but possibly also its model (photo and brief description in Mysore Govt. Guide to Sravana Belagola, 1953. p. 29. pl XXIII).

In the collection of the Prince of Wales Museum (Bombay) is a fine Jaina bronze of Bahubali, (published by U.P. Shah¹⁶ and again noticed by Sivaramamurti, South Indian Bronzes, Pl. 11. C.), recorded as coming from Sravana Belagola. The Jina stands in Kayotsarga, with the arms pendant. Both legs and upper arms are entwined by the madhavi creeper, the ear-lobes prominently distended, the

^{16.} Ibid., p. 485.

locks curly, and two twisted tresses of *Kesavallari* fall gracefully from the head on either shoulder. The serene face, the rather acqviline nose and the expressive lips, and the aspect of blissful beatitude, add beauty and grace to this bronze, and its entire form and features are reminiscent of the Jaina colossus of the place. Sivaramamurti puts it in the 9th century A.D., and remarks on the resemblance to a similar caving from Ellora, and assign it to the "Western Ganga-Rastrakuta" style.

The very graceful metal icon of a Jaina Yaksi in the (Captain) Jones collection in the British Museum noticed again by Sivaramamurti (South Indian Bronzes, Pl. III, b.), also belongs to this school. The typical pearl string of the Calukya-Rastrakuta genre decking the coiffure, according to him, is reminiscent of the Uma-Mahesvara group from Hemvati, indicating its date. The provenance of this bronze too is recorded as the Mysore area, and evidently it also comes from Sravana Belagola.

The Pudukkottai Museum specimen has Adinatha as the mulanayaka, standing on a circular padmasana in Kayotsarga. The padmasana itself is mounted on a rectangular bhadrasana, with the bull-lanchana embossed recumbent in front of the recessed kantha of the pedestal, while at the either end is a squatting lion indicating the pedestal to be a simhasna. The principal icon cast in the round is 15.8 cms. high. That dangling ear lobes and the kesavallari are characteristic. The face is quite composed and the moulding of the limbs perfect and graceful. The tinuvasi frame (36 cms. high and 13 cms. wide) is composed of two torana stambhas surmounted by a cusped torana arch, and springing from the phalaka on top of either supporting columns from behind two alavattams or padmadala-like fand; the top terminating in a lotus bud finial. The two sasana devatas—Gomukha with bullface and

Cakresvari, are seated on the right and left respectively on either side at the base of the columns. Over their heads on the torana stambha face are seated five Tirthankara reliefs in a miniature in a vertical row. On top of the column and in between the top most figure of either vertical row are shown two more Tirthankara forms seated on the lintel piece. In relation to each of the three cusps of the semi-arch arms are three horizontal rows of Tirthankaras five in the lower most row, five again in the middle row, and a single one— Parsvanatha, on top below the finial. This came from a treasure trove hoard in the southeastern part of Pudukkotai town, from a place known to inscriptions as Kalasamangalam, that was a Jaina centre. The bronze belongs to the 9th-10th centuries A.D., and U.P. Shah (Lalit Kala, Nos, 1-2, April., 1955, and note) would date it around A.D. 1000 and not earlier, because, according to him, in Jaina metal sculpture the bull-faced attendant Gomukha and Yaksi Cakresvari are not found introduced in this form prior to A.D. 1000. He too, like the present author, observes that the bronze is not of local orgin that belongs to the Pallava-Pandaya style and thinks it came from some region under the rule of the Rastrakutas or Calukyas.¹⁷ We feel that it is from the Sravana Belagola. Ganga centre.

As against this migrant bronze to the south, another Caturvimasatika piece had reached a northern centre, and has come up in a treasure trove collection, along with other icons, from, Lilvadeva, in the Panchmahala district. The hoard first described by U. P. Shah in Bulletin of the Baroda Museum and again by S.R. Rao (Jaina Bronzes from Lilvadeva, Journal of Indian Museums, Vol. XI, 1935, pp. 30-33, plates X-XII). The mulanayaka, in contrast to the Pudukkottai Museum specimen, is seated in ardha-paryanka in dhyanamudra on a

^{17.} Ibid., p. 486.

padmasana, placed over a bhadrasana on either side of which are the attendant Yaksa and Yaksi. In front, below the bhadrasana and attached to its two front legs are shown a pair of devotees, a man on the right and a lady on the left. The lanchana in the gala recess of the bhadrasana is indistinct and corroded—possibly it is a lion which would make the mulanayaka Mahavira. The yaksa attendant on the right has no bullface, but he is all human. The head of the mulanayaka has a bhamandala behind, with the trichatra rising over and butting against the lintel piece of the trvasi frame that is supported on two short stambhas, one on either side of the mulana yaka. The stambhas have the typical capital parts as found in a South Indian Column. Kneeling on top of either abacus is a camra-bearer holding the fly-whisk over the outer shoulder by the hand of that side, rightly observed by U.P. Shah, as a typical South Indian feature again since in the North Indian Specimens the camra-bearers do not take such a position but are placed below the mula-nayaka. The twenty three other Tirthankara miniatures are found distributed in a slightly different manner as compared with the Pudukkottai specimen. The finial on top is kudumala, typically southern and unlike the ones found over the parikaras of the other bronzes found in the same hoard. Nine bubble-like dots between the legs of the pedestal in front indicate the Navagrahas, as found in the other specimens of the same hoard, but absent in the Pudukkottai example in which the corresponding piece of metal is broken and lost. An inscription in Devanagari script on the pedestal could only be partly read as "...Jala sangha." In all respects this icon stands apart from the rest of the hoard, with characteristic Southern features and is evidently the earliest among them in point of time. The mulanayaka may not be Adinatha as Rao thinks, but possibly Mahavira. Rao also admits that the related Yaksa and Yaksi cannot be identified and we have noted that they are not Gomukha and Cakresvari. Possibly they represent Matanga and Siddhayika the *Sasanadevatas* of Mahavira who, among the few others, is the most common Tirthankara depicted in sculpture.

The third example, from nearer home, is one with a badly broken tiruvasi frame, coming from a treasure trove from Kogali in the Bellary District and in the reserve collection of the Madras Museum. T.N.Ramachandran¹⁸ describes it briefly and identifies the mulanayakas as Mahavira (Jaina Monuments of First Class Importance, published by the Vira Sasana Sangha, Calcutta, 1944, pp. 64-65). The other Jaina images in the hoard have Kannada inscriptions of a later date. The mulanayaka stands on a padmasana over a rectangular bhadrasana, supported on four legs and has upright pins on either side for fixing the tiruvasi frame. These also form the supports for the attandant Yaksa and Yaksi. The broken frame depicts the 23 other Tirthankaras arranged in rows, with Parsvanatha on top. There are camara-bearers on either side over the central murti that has a bhamandala behind his head with a trichatra over it. The image is finely finished with the characteristic Kesavallari, hanging on either side. This icon too may belong to c. 1000 A.D. if not a little earlier as the one described above, and evidently hails from the Ganga centre.

Vallimalai in the North Arcot district, is the most outstanding among the natural caverns associated with Jaina art vestiges in that area of Ganga domination. The foundation of one of the shrine here in by Rachamalla-I according to an inscription. The rock faces above the caverns and the adjoining parts are replete with bas-relief sculptures of Tirthankaras and attendant deities among which Ambika with her lion and a yakasa (Brahmasasta?) on elephant may be mentioned. But the most exquisite piece of sculpture, is the portrait of a lady

^{18.} Ibid., p. 487.

standing in a graceful flexed pose. The Tirthankaras represent Mahavira and Parsvanatha and Gommata mostly. The vidyadhara camara-bearers, particularly those shown on either side above the shoulders of the Tirthankara in characteristic South Indian fashion form a study by themselves, as also the tiruvasi toranas. The small relief of a seated woman holding a child inter posed between two Tirthankara reliefs perhaps represent Ambika.

An early natural cavern of large dimensions converted by brick masonary walls into a trikuta of three shrines, standing in a line, containing fragments of paintings has been brought to light by Edward Montgomery of Columbia University and S.T. Bhaskaran of Vellore recently. The cavern and its contents are briefly described in a paper read by the latter, entitled Paintings and other Remains in Armamalai cave in the Archaeological Society of South India in June, 1971. Armamalai in the North Arcot District of Tamilnadu is on the fringe of the Ganga domains where other remains exist. as for examples the rock-cut sculptures a Vallimalai bordering on Tondaimandalam of the Pallavas. The few stone sculptural fragments found in the debris of the cave are two dvarapalas in low relief in the Ganga-Rastrakuta style, two slabs with lotus carving and broken pieces of stone pilasters. One of the lotus slabs bears a Tamil inscription, mainly in Vatteluttu script, familiar on Ganga herostones of this area, intermixed with a few Grantha letters, mentioning a 'Sri Kanaka...disciple of Nandi Bhatara.'19 The two dvarapalas represent Canda, and Manacanda, possibly guarding the originally the central larger shrine dedicated to the principal Tirthankara, while the smaller lateral shrines housed the forms, in stucco, of the Yaksa and Yaksi. What are more interesting are the fragments in patches of a Citravitana on the ceiling of the cavern and on the extent partition walls all executed in fresco-seco over a

^{19.} Ibid., p. 488.

coat of plaster. It is a floral carpet canopy, as in the Pandayan Settannavasal cave-temple painting, with lotus flowers in bud and blossom, with lotus flowers in bud and blossom, along with elepants, fish, etc. shown in the waters of the pond representing the Khatikabhumi of the Jaina Samavasarana. As in Sittannavasal, again, there is also extant a portrait figure of the head of a royal personage on the eastern part of the front wall. Other fragments found here and idenitifiable in a greater or lesser measure, are riding couples, hamsas, etc. One such couple riding a ram, depicts the male as holding the reins in one hand with the other hand held in stava or praise (adoration) with her other arm in kati resting on her slender hip. Another patch depicts only the rumps of a buffalo and the legs of the riding couple. These two can clearly be identified as Agni with his consort on ram, the guardian of the South-east, and Yama with his consort on buffalo. the guardian of the south among the eight dikpalas. The remaining six are lost. The presence of the dikpalas is a feature more reminiscent of the Ganga-Rastrakuta-Calukya area than of the Pallava-Pandya, where they are quite rare in such early times. These would indicate a date of the ninth-tenth centuries A.D., for the paintings, which in point of time and space, would come in between the Rastrakuta paintings in Ellora, in the north particulaly those in the Indra Sabha, and the Pandyan paintings of Sittaunavasal in the south, which they resemble in the main theme of the lotus tank and the royal portrait and other particulars of the subject matter—barring the dikpalas. In point of style they may be said to be nearer the Ellora specimens constituting perhaps the only known Ganga paintings of any extent.²⁰

This brief, but elaborate and comparative survey of the architecture sculpture, metal icons, paintings etc. of the Gangas is undoubtedly outstanding example of dynastic Jaina Art in South India and needs sincere attention for further research.

^{20.} Ibid., p. 489.

JAINA BRONZES: A BRIEF SURVEY

As seen in earlier pages, amongst Jain community image worship has a pretty long history. Its roots can be traced in Mohen-jo-Daro and Harappan period. Though historians differ who were the original inhaitants of Indus Valley Civilization, but surely they were not Aryans.

And certainly Jains have a claim. This brief, but quite authentic and interesting survey done by U.P. Shah¹ reveals that: "Images of Tirthankaras were made of stones, metals, wood, clay, precious gems, jewels or semi-precious stones. The Acara-Dinkara, a Svetambara text of fourteenth century, provides instructions regarding selection of any of these materials. One can prepare images of gold, silver or copper, but never of *kamsya* (bronze), lead or tin. Brass is often used in casting images, though as a general rule mixtures of metals are discouraged.² It is also enjoined that images of iron, stone, wood, clay, ivory or cow-dung or paintings should not be worshipped in private houses by persons desirous of welfare.³

Vasunandi, in his *Sravakacara* (c.12 century A.D.), says that images of Jinas and others (*siddhas*, *acaryas*, and others) should be made according to iconographic formulas (*padmalakkhana-vihi*), the materials used being gems, gold, jewels, silver, brass, pearls, stones etc.⁴ Vasubindu, in his *Pratistha-*

^{1.} Shah, U.P.: Jaina Bronzes: A Brief Survey, in Encyclopedia of Jainism. Vol. 11, pp. 3087-3109.

^{2.} Acara-Dinakara. II vv. Verses 4-11, p. 143.

^{3.} Aca. Din. II vv. 2-3, p. 142.

^{4.} Vasunandi Sravakacara, ed. by Pandit Hiralal Jain, p. 390,

patha, adds crystals, and says that the wise praise images accompained by a big lotus-seat,⁵ the lotus being shown as rising high.⁶

The Acara-Dinakara, while distinguishing the images to be worshipped at home from those to be installed in temples says that images made of iron, stone, wood, clay, ivory, or cow-dung and those which are painted should not be installed in worship in a home, nor those whose limbs are mutilated or bent etc. Images made of metals or stucco or plaster deserve to be repaired but wooden and stone sculptures need not be repaired for worship. However images more than one hundred years old or those installed and consecrated by the best of men, must be continued in worship even though mutilated. They should be preserved in temples but are not to be worshipped at home.⁷

Speaking about sthapana or installation of a symbol for a guru during in his absence, the Jaina canonical text Anuyogadvara-sutra says that it may be made of wood (katthakamma), stucco-work (pottha-kamma), painting (cittakamma), plaster (leppakamma), flower-work or knitting (ganthima), or prepared by wrapped cloth (vedhima) or stuffed cast (purima), repousse or beaten (samghaima) metal work.8

Haribhadra Suri, commenting on it, has explained purima as bharima, that is, an object like a brass image case with core inside (purimam bharimam, sagharabharitikadibhrtapratimvat). Purimabharima thus refers to the

^{5.} Vasubindu-Pratistha-patha, V. 69, p.17.

^{6.} Cf, Akota Bronzes, pl. 27b and pl. 40 showing a lotus seat with a long stalk Jina-Yajna-kalpa, quoted in Jaina Siddhanta Bhaskara, Vol. II, p. 12.

^{7.} Aca. Din II. p. 142.

^{8.} Anuyogadvara-sutra (Bombay, 1921), Sutra 10, p. 1.

^{9.} Anuyogadvara-curni with Vriti (Ratlam, 1928), pp. 7-8. (Shah, U.P., p. 3087)

casting images by the lost-wax process. Haribhadra specifies that they contained some core (sa-garbha).

The Nayadhammakahao, a Jaina canonical Anga text, refers to the picture gallery of a banker of Rajagrha. It is said to have been decorated with wood-work (katthakamma), stuccoes (potthakamma), and plaster-work (leppa), decorations of flowers and wreathes (ganthima), stuffed, hollow, and solid cast dolls (purima bharima), images of wrapped cloth (vestima) and beaten and repousse work. 10

The same text further refers to a life-size golden image of Princess Malli who later became a Tirthankara. The image was hollow, and was stuffed with food which was allowed to decay. The foul smell emanating from a figure beautiful to look at was used by Malli to bring home to the kings fighting for her hand the temporary nature of bodily and wordly pleasures.

Nayadhammakahao is not later than the fifth century A.D. when the Jaina Agama texts were (edited and) written at Valabhi and Mathura Councils of the early fourth century A.D., the evidence is particularly noteworthy.

The Jaina Brhat-Kalpa-Bhasya refers to a mechanical image (janta-padima) of a human being which could walk and open and shut its eyes. It is further said that in the Yavana country such image were turned out in large numbers. Some of these may have been of metal. The Avasyakacurni of Jinadasa (seventh century A.D.) gives an account of King Pradyota of Ujjain who used a mechanical elephant (jantamayahatthi) for capturing King Udayana of Kausambi. It is not certain whether this refers to a metal-elephant. 13

^{10.} Nayadhmmakahao (N.V. Vaidya's ed., Poona, 1940), 13, p. 142.

^{11.} Ibid., 8, p. 95.

^{12.} Brhat-Kalpa-Bhasya, Vol. IV, Gatha 4915.

^{13.} Avasyaka-curni, II. p. 161.

The cire perdue or the lost-wax process is both ancient and famous. The Manasara devotes a whole chapter (ch. lxviii) to this process called madhucchistavidhanam. ¹⁴ Ruth Reeves who recently made an on the spot study of this technique still adopted in various parts of India has clearly shown that there can be no duplicate of any bronze cast by the cire perdue process. ¹⁵ Manasollasa or Abhilasitartha Cintamani ¹⁶ (c. 1135 A.D.) describes this process, which is also referred to by the Karanagama and the Suprabhedagama quoted by Gopinath Rao. ¹⁷ The Visnudharmottara-Purana also refers to both solid and hollow cast metal images. ¹⁸

Sankaracharya in his *Brahma-Sutra Bhasya* (I. i.12) gives the parable of molten copper poured into a mould. A verse from *Vishnu-Samhita*, also quoted by Gopinath Rao, states: if an image is to be made of metal, it must be made in wax, and then coated with earth. Gold and other metals are purified (properly tested) and melted under requisite temperature by experts and then cast (into the mould) and a complete solid image is thus obtained by capable workmen.¹⁹

Almost all the Jaina bronzes known so far are cast by the *cire perdue* or lost wax process. Some of the back plates might have been hammered and later attached to the part of the bronze cast by the above process. Sometimes the different parts are cast separately and then joined. The bronze are in

- 14. Acharya, P.K. Architecture of Manasara (London, 1933), pp. 635 ff.
- 15. Reeves, Ruth: The Cire-Perdue Casting In India (New Delhi, 1962)
- 16. Sarasvati, S.K., An Ancient Text on the Casting of Metal Images, JISOA, Vol. IV (1935), pp. 139 ff.
- 17. Gopinath Rao: Elements of Hindu Iconography, I.i pp. 50-51.
- 18. Visnudharamottra Purana, III, 43-44.
- 19. Gopinath Rao, op. cit., p.51. (Quoted by Shah, p. 3088-3089).

some cases solid cast but in most early cases have a core inside of earth etc., burnt and turned black during heating, which imparts heaviness to the bronze. These images can be classed as hollow-cast and in some instances the core is raked out. In the Akota and Vasantagadh hoards, as in other Jaina metal images from Western India, the inner core is almost invariably allowed to remain and nor raked out since it provided a sort of reinforcement for the delicate parts in the case of an accidental fall.

Marshall has given a short clear account of the *cire* perdue process:²⁰

"In this process a model of the object is first made in clay or plaster, in such a way that it can be broken up without difficulty after firing. The model is then coated up with wax of a thickness of the metal to be cast, and in this wax the artist gives finishing touches to his work. The hole is next covered with several 'slips' of clay, water and finely pounded pottery followed by a more solid coating of clay and broken pottery, after which metal rods are thrust through the mass at various points to hold the core in position, and vent-holes and tubes for carrying off wax are provided. The hole is then placed in a furnace, and when the wax has melted, and run out, molten metal is poured in to take its places. Subsequently, when the mass has cooled, the outer mould is removed and the inner core raked out, leaving a replica of wax in bronze. Any minor defects are made good with the help of the chisel or file or by inlaying small pieces of metal."

The following remarks of Ruth Reeves are noteworthy:—

"Although in ancient India both cire perdue solid and hollow casting techniques were employed virtually in all the

^{20.} Marshall, Sir John: *Taxila*, II., pp. 572-573. (Quoted by Shah, p. 3089).

metal casting centres, today the solid casting method is preponderantly practised in the South. The figure to be cast in metal is first carefully modelled in a wax preparation and after moulding, a wax drain hole-cum-pouring channel (sometimes called a runner) is prepared at the base of the image. Eventually, the mould is heated, the wax image is siphoned off through the drain hole and through the same orifice the molten metal is finally poured to replace the wax. The wax model is called the replica because after it is covered with a thin coating of clay, the inner wall of this preliminary mould will take the exact impression of outer contours of the wax image. Three other layers of clay are plastered over the first coating and when dry, this composite mould is heated over a belows-draughted, ground furnace, causing both the wax runner and the wax replica to melt and drain off on the ground. In short, the wax is lost and it is from this craft sequence that the lost-wax (cire perdue) process of metal casting derives its name. The metal is separately heated in a crucible and when molten, is poured into the hollow drain hole, filling the void caused by the melting away of the replica. When cool, the mould is broken open, the pouring channel cut off and the casting blemishes chiselled away.

The hollow casting method is now largely practised in Central and Eastern India. A simplified and slightly smaller version of the envisaged metal form is first modelled in clay and, when dry, is wrapped with 1/16th of an inch thick handrolled or press-ejected wax wires, as they are called, placed one against the other until the clay core is completely sheathed by them. This ribbed wax surface is often smoothened so that over it may be superimposed more wax wires to embellish and delineate the configuration. A runner or pouring channel is sometimes made by affixing a bamboo split to the replica after the first layer of the clay mould is pasted over the wax

form. The split is then removed before its holding clay had time to set. The second clay coating is fitted over the runner with a clay funnel containing a clay crucible for the scrap metal. This, when sealed with a clay cap, is placed, funnel side down, in a ground furnace and heated until the metal melts. The mould is then removed and turned right side up in order to allow the heat-liquified metal first to displace the wax of the runner and then flow down to burn out and fill the 1/16th of an inch cubic space left between the clay core and the mould as a result of the loss of the replica."²¹

Ruth Reeves further says:—

"In no other metal craft production processes are the forces which contribute so prodigally to the stimulation of the design-inventive faculties more clearly revealed than in the cire perdue casting materials and techniques employed in the six foundries, this book describes. In the first place, in both the solid casting and hollow casting plasticity latent in the organic properties of the beeswax or wax substitute, with which the replicas are either modelled or wrapped, allows the Indian metal artisan to create any three-dimensional form and surface modelling his imagination and skills can conceive of and execute. Secondly, the technical limitations of the cire perdue casting method, which compel the metalsmith to model a new wax replica each time a metal object is to be produced, result in establishing that continuum of creative tension and visual excitement so important for the artisan to experience. This, when coupled with the exaltation caused by the religious significance of the objects and hereditary virtuousity in craft skills, inevitably makes for the creation of meaningful metal art.

Reeves, Ruth, *The Cire Perdue Casting In India* (Publ. Crafts Museum, New Delhi, 1962), p. 12 *Ibid.*, p. 15. (Quoted by Shah, p. 3090).

Ever since the Chola (Cola) period and, indeed, long before that the South Indian metal artisan's planning and execution of their icons have been based on prescribed canonical rules governing not only casting techniques but the image's proportions, stance, appurtenances and symbolic meaning as well. However, despite these formulae, no two images produced under these conditions have ever been found to alike. "It is the craftsman's exaltation through self-identification with the diety and the extension of this to each phase of the icon's technical production that supply him with that spontaneity without which no work of art is ever fully achieved".²²

Jaina Bronzes

It is to be mentioned here that Shanti Lal Nagar has made an interesting and separate study of Jaina Bronzes found in Indian and foreign museums.

As U.P. Shah says: Perhaps the earliest of all known Jaina metal image of the historical period is the rare statuette of standing Parsvanatha²³ (height, 9 inches) preserved in the Prince of Wales Museum, Bombay. It is hollow cast, by *cire perdue* process with a light black core inside. Parsvanatha stands in the *kayotsarga* posture, with a canopy of five-hooded cobra. The back shown the body of the Jina, in a zig-zag way. The cobra's head was possibly attached as a separate piece while its remaining body, cast along with the Jina, is reminiscent of the applique technique. The same impression is gathered about the eye-brows of the Jina. The right hand of the Jina as also a part of the cobra's hoods are mutilated.

^{22.} Ibid., pp. 15-16.

^{23.} Shah. U. P.: An Early Bronze Image of Parsvanatha, Prince of Wales Museum Bulletin, No. 3 pp. 63 ff.

The most striking feature of the statuette is the modelling of the features of the face, oblong, and broad at the temples, narrowing towards the chin, with small but prominent thick lips, a long nose and elongated big eyes, which remind one of the physiognomy of bronze statuette of a female dancer from Mohen-jo-Daro²⁴ and of the group of early Mother goddess terracottas from several sites in North India (Mathura, Hathras, etc.)²⁵ showing similar physiognomy. The representation of the face is archaic, not met with in any stone sculpture of the Tirthankara and except one bronze from South India, discussed below, this primitive type is not known in any other Jaina bronze.

Like the Mohen-jo Daro bronze (dancer) and the well-known terracotta male figurine (with legs lost) and some other figurines from the same site, our figure show long typical slim limbs, especially the hands and feet.²⁶

The torso is equally intersting. It does not show the broad, heavy and rather stiff shoulders of the Kusana age, and its modelling with the slightly protruding abdomen, recalls to mind the abdomen of the polished Mauryan Jaina torso from Lohanipur near Patna.²⁷

It is thus quite certain that this metal image of Parsvanatha in all respects confirms to the early archaic stylistic traditions of the mother-goddess cult and the yaksacult and even earlier still the tradition of proto-historic

^{24.} Marshall, Sir John: Mohen-jo-Daro and the Indus Valley Civilization, Vol. III, p, xcvi, figs. 6-8.

^{25.} Gordon, D.H.: Early Indian Terracottas, Journal of the Indian Society of Oriental Art, Vol. XI.

^{26.} Marshall, op. cit., pl. xciv, figs. 9, 11; pl, xcv, figs. 26-7; Mackay: Further Excavations from Mohan-jo-Daro, Vol. II, pl. LXXII, figs. 8-10; pl. LXXIV, figs. 6, 10, 11; pl. LXXXV, figs. 1,

^{27.} Shah, U.P., Studies in Jaina Art. Fig. 2.

chalcolithic Mohen-jo Daro figurines. Unlike all known Jaina bronzes of its size this bronze is very light in weight suggesting a typical compositions of the core and even the metal alloy which however has good deal of copper in it as suggested by its copper-like colour. The first lower limit for this bronze is circa first century B.C. It probably dates from a period which may be a little later than the Lohanipur polished torso of a Tirthankara image, now in the Patna Museum.

Unfortunately the find-spot of this image is not known, but very likely it hails from Northern or Western India.

In view of the above bronze, a unique bronze of standing Parsvanatha in the Puddukotti Museum, Tamil Nadu, deserves special attention of students of South Indian art. It is well-known that Jainism had entered this part of Tamil Nadu at a fairly early age as shown by the various small inscriptions of rock-beds at Sittannavasal and other sites, and ranging from c. 2nd or 3rd century B.C. to 3rd century A.D. This bronze was found during the course of some digging operations for foundations of Maharaja's College at Puddukkottai.

The limbs again are slim, the look archaic and primitive, the face, though smaller, is yet reminiscent of early terracotta figurines. Only those very much conversant with folk art and bronzes of the South and with early terracottas from the Tamil Nadu can throw further light on the bronze. That it is not a modern bronze is certain since it was found from an area from which many early Jaina sculptures and architectural pieces were obtained during digging. But how old is this bronze? If it is an important piece from North carried by some early Jaina monk travelling in the South it would seem that it is a

^{28.} When this bronze was first published by T.S. Sundaram. in *Jaina Bronzes from Puddukkottai, Lalit Kala*, nos. 1-2. p. 79, fig. 3, Karl Khandalavala, the Editor, consulted me about the age of this bronze. I had with me for a long time (from the old

fairly old piece dating from about the first century A.D. or roundabout. But if it is of local manufacture than it is difficult to assign an age to it. However, for reasons given below, it seems to me that it is an early South Indian bronze, dating from c. fourth century A.D. Chemical analysis and spectroscopy might perhaps help us in the study of both figures discussed above.

Some terracotta figurines from Nilgiris, now in the British Museum, exhibited and published by Stella Kramrisch and assigned to c. 1st century A.D. bear stylistic correspondence with this bronze which would suggest a date, c. 1st century A.D.

In the South we have the evidence of the bronze figure, of Chalcolithic Period, from Adicchanallur now in the Madras Museum, ²⁹ which shows a face, the tradition of which has survived in the terracotta lid from Nilgiris published by Stella Kramrisch, ³⁰ and in other terracotta figures excavated at Kancipuram and Kaveripattinam. Especially noteworthy for comparison with our bronze is the male figure with head, torso and part of legs, of pre-Pallava period and assignable to a period, earlier than c. fourth century A.D., on stratigraphical evidence, obtained in excavations at Kancipuram. ³¹ We can also compare with our bronze, a terracotta head excavated from Kaveripattinam and assignable to c. fourth century A.D.³²

Puddukkottai State) a photo but were unable to decide about the age of this bronze. As yet I have not examined the Bronze personally.

- 29. Srinivasan, P.R.: Bronzes of South India, (Madras, 1963), fig. 1.
- 30. Kramrisch, Stella, on Nilgiri figurines.
- 31. Indian Archaeology: A Review—1962-63, p. xxxviii, fig. B and p. 12; also, R. Subhramanyam and Raman, K.V., Terracotta figurines and other objects from Kanchi Excavations, Journal of Indian History, Vol. 45, part 2 (August 1957), pp. 501-508, pl. 1.)
- 32. Indian Archaeology: A Review—1962-63, p. XLI, fig. A. (All quoted by Shah, p. 3092)

With these evidences this Pudducottai Jaina bronze may tentatively by assigned to c. fourth century A.D. In Jaina temples, which continue to be in worship for several centuries, a number of bronzes of different period and styles, and with a wide range in age of several centuries, are even now available, and this is also demonstrated by the finds obtained in the Akota hoard. It is therefore not unlikely that an early bronze was buried alongwith a few later ones at Puddukkottai.

In this paper it is intended to refer to only a few specimens to show how varied and important is the contribution of the Jainas to the metal work in Indian art. A volume illustrating a large number of different specimens from all over India, is to be published in near future. We shall here especially refer to a number of less known Jaina bronzes from Museums abroad and from South India, especially the bronzes of the Lingsur and Mediconda hoards from Andhra Pradesh.

Of the early Jaina metal images, the Chausa hoard, preserved in the Patna Museum, is perhaps the most important hoard discovered so far and though later in age than the Prince of Wales Museum, Parsvanatha, still contains some of the earliest known Jaina bronzes. Of these, again of a standing Parsvanatha (no. 6531, Patna Museum, height about 10 inches), much corroded and mutilated below the knees, has several interesting features. The eyes are small and roundish, ears long with long pierced ear-lobes, face, broad above, longish and narrowing a little towards chin and linking a little boyish or young, limbs still slim, with the shoulders somewhat broader than the Prince of Wales Museum Parsvanatha, torso still reminiscent of the above Parsvanatha especially in the treatment of the abdomen—these are all features which do suggest an early age. The general look of the face is nearer to that of some B.C. terracottas from Mauryan sites of Patna and Kumrahar, and though a bit oval, the eyes are especially closely related to the above mentioned terracottas. On a conservative esimate this bronze may be assigned to the beginning of the first century A.D., for want of better evidence for a later date.

Not all the Jaina bronzes of this hoard are assignable to the Kusana period and at least two sitting figures seem to be post-Gupta.³³ But excepting one or two, the remaining figures of standing Tirhthankaras belong roughly to the Kusana period. Of these of standing Risabhanatha perhaps has some Hellenic or Gandhara influence. Of a standing Jina reminds one of Mathura idiom and dates from c. third century A.D.

It is difficult to say whether the tree had a separate Jina figure placed below it in front of its trunk, and hence we cannot say with certainly that this is an evidence of Jaina Tree worship in metal. But the Wheel certainly represents a Dharmchakra and two females at its lower rim show that it dates from c. first century A.D. The three belongs to the same age.

Unfortunately there is no evidence of Jaina bronzes of Gupta period, of fifth century, discovered as yet, except a beautiful single figure of standing Risabhanatha, about 30 inc. in height, badly mutilated, obtained from the Akota hoard, and assignable to the last quarter of the fifth century. It is an exquisitely modelled figure with a serene pleasing countenance, with eyes half shut in meditation. The eyes are

^{33.} Prasad, H.K.: Jain Bronzes in the Patna Museum, Mahavira Jaina Vidyalaya Golden Jubilee Volume, Part I (Bombay, 1968), pp. 282-283, P.M. Nos. 6553, 6554, 6556, 6551, 6552, 6555 all assigned to Gupta age. Also see, Ibid., pp. 275-287 and fig. I for detail of Dharmachakra, fig. 2 for detail of Ashoka trees, Fig. 3 for Adinatha and Fig. 4 for detail of Parsvanatha.

Also, *Patna Museum Catalogue of Antiquities* (Patna, 1965) p. 107 and pp. 116-117. pls. XVIII-XXI; nos. 6554 and 6552 on pl. XIX seem to be post Gupta. (Quoted by Shah, p. 3093).

inlaid with copper. This is the earliest known Jina image with a dhoti,³⁴ the folds on the legs are forked and are of an early tradition. Comparable in beauty to the Sultanaganj bronze Buddha, this Adinatha has superior modelling of the legs which in the case of the Sultanaganj bronze are slimmer and weaker following the eastern idiom.

The inscribed Jivantasvami from Akota dates from c.550-660.35 as also the beautiful Ambika, from the same hoard, wearing an astamangala-mala, and an elaborate crown on a big heavy head.³⁶ The beautiful uninscribed standing Jivantasvami, from Akota, wearing a high cap or crown with artistically carved lotus-motifs (suggesting embroidery work), is one of the most beautiful example of metal work of c. sixth century A.D.37 Though badly multilated like the Akota Adinatha just discussed the face as well as the chest are in the best classical traditions. A small but beautiful head of another Jaina bronze, with the lower part missing, also dates from sixth century.³⁸ Of the seventh century we have in the Akota hoard a few figures of Tirthankaras both standing and sitting,³⁹ and a beautiful two-armed Sarasvati, showing the lotus with a long stalk in her right hand raised at the elbow and carrying a book in the left one. The clever balance achieved on two sides with the long stalk of the lotus and the ends of the dupatta (scarf) produces a pleasing uniform effect.⁴⁰

^{34.} Shah, U.P.: Akota Bronzes (Bombay, 1959), p. 21. pl. 8a, 8b; p. 26.

^{35.} *Ibid.*, pl. 12a, pp. 27-28.

^{36.} *Ibid.*, pl. 14, pp. 30-31.

^{37.} *Ibid.*, pls. 9a, 9b,pp. 26-27.

^{38.} Ibid., pls. 61a, 16b. p. 33.

^{39.} *Ibid.*, pp. 33-34, pl. 17b, 20, 22, 24, 25; 26a, 27a, 29b, 28, 30a, 30b, 31a, 31b, 32a, 32c, etc.

^{40.} *Ibid.*, p. 33, pp. 43-44.

The Vasantagadh hoard, discussed earlier (by U.P. Shah) in Lalit Kala no.1, has two interesting big standing Jinas cast in Samvat 744=687 A.D., by the great artist Sivanaga who is likened to the Pitamaha (Creator Brahma) creating the Visvarupa-s.⁴¹ On comparison with the style of these two Tirthankara figures, especially the modelling of the faces, etc., one can safely assign the small standing two-armed Sarasvati from this hoard (published earlier by U. P. Shah in Lalit Kala, nos.1-2, pl. XV) to the same period or at best to the very end of the seventh century. The elaborate three peaked crown, the silver-studed eyes, the halo with beaded border, the doublezone, the fine texture of her embroidered lower garment, all help in assigning this Sarasvati to the end of the seventh century. Earlier in age is the seated Adinatha in this hoard with the Dharmacakra in the centre of the pedestal and seated bull cognizance on each side of the latter nearer the ends of the pedestal. The representations of the cognizance of the two side of the Dharamchakra is of an early tradition first seen on an early fifth century inscribed stone image of Neminatha at Rajgir. This bronze of Adinatha may be assigned to the latter half of the sixth century A.D.42

This as well as the two following elaborately cast *Tri-Tirthika* metal images of Parsvanatha in the Vasantagadh hoard were formerly assigned by this writer to the eighth century (in Lalit Kala No.1). But when I first saw them the back of these *Tri-Tirthika* were fixed with cement to a wall. Now that

^{41.} Lalit Kala, nos. 1-2, pl. IX, Figs. 1-2 and p. 56.

^{42.} Shah, U.P., Bronze Hoard from Vasantagadh, Lalit Kala, nos. 1-2, pp. 55ff., pl. XII, Fig. 7. Here the image is assigned to c. 700-725 A.D. but now I am convinced that both from style as well as from the treatment of cognizance at the base that this bronze cannot be later than the sixth century A.D. (Shah, p. 3094).

these are removed from the wall the inscriptions at the back are disclosed and one of them bears a date 756 Samvat=699 A.D., while the other is dated in V.S. 726=699 A.D. These images are definite milestones in studying Western Indian art. They are superb examples of metal work under Jaina patronage and the artists have evolved a fascinating yet balanced composition of several figures including one centrally seated Jina (Mulanayaka), two standing Tirthankaras, two standing Vidyadevis, and a seated Yaksa and a seated Yaksini on a wide pedestal in the top of which again are heads of eight planets and a beautiful simhasana with silverstuded cushion etc. This composition became a norm and was adopted in a number of Jaina metal images of which one beautiful specimen, originally installed in Bhrgukaccha (Bharuca, Broach), in Saka 910=988 A.D., once preserved in Kadi, has ultimately reached the Los Angeles Museum in U.S.A. This bronze installed by Parsvillagani at Broach is one of the finest examples of metal work of Gujarat in the tenth century A.D.⁴³

The two dated Vasantagadh bronzes are further important in as much as some of the sculptures on Osia temples are closely allied in style with the figures on these bronzes. These bronzes should, therefore, serve as our guide in the dating of Osian temples.

D.R. Bhandarkar discovered about five Jaina bronzes from the site of ancient Valabhi along with a hoard of coins of Kumaragupta I. On the evidence of traces of a few letters on pedestal of two or three of them, he assigned these bronzes to c. sixth century A.D. M.G. Dikshit and H.C. Shastri read a date on one of them, (Valabhi) Samvat 200(+) 20 (+)-, i.e., a date between 538 and 548 A.D., and this supported

^{43.} Akota Bronzes, Fig. 56a; Lalit Kala, nos. 1-2, op. cit., figs. 10, 10a and p. 64.

Bhandarkar's⁴⁴, dating. All the five bronzes are of standing Tirthankars with dhoti according to Svetambara traditions. Out of these one is illustrated here in. It shows a small rather stunted male torso and body with a proportionately bigger and heavier head, and a dhoti worn as a lower garment.

A small bronze (height 7.5 in.) of Parsvanatha seated in padmasana, dhyana mudra is preserved in the Victoria and Albert Museum, London. In style, the bronze bears affinities with a seated Jina from Vasantagadh and the standing Buddha from Valabhi in the collections of Mahendrasimhji Thakore (Journal of The Oriental Institute, Baroda, Vol. XVI no.1). The Parsvanatha bronze dates from c. late sixth or early seventh century. The folds of the snake at the back are so arranged that they serve as the back resting of the Jina.

Of the mediaeval period we have a large variety in style and composition of Jaina bronzes from Rajasthan and Gujarat. A few interesting specimens from the collections of the National Museum are discussed by this writer in the Journal of the Oriental Institute Vol. XXXIV Nos.1-2 (Special no.).

Several examples of various artistic and folk-like Digambara and Svetambara varities are available in large numbers from most of the well-known old Jaina shrines and sites in Western India and the Madhya Pradesh.

Deccan and further south innovated some varities of Jaina bronzes. In one of the most popular type, the *Camaradhara-yaksas* spring from behind the horizontal beam of the backseat, as in sculptures from Deccan, Karnataka and other parts of South India. This practice was very popular in the age of the Rastrakutas and Gangas and even the Colas and we have

^{44.} Bhandarkar, D.R., Archaeological Survey of India, Western Circle, Annual Report for 1914-15, p. 30; Dikshit, M.C., Historic and Economic Studies, p. 63; Shastri, H.C., Maitrakakalina Gujarat, Vol. II (In Gujarati), p. 671.(Quoted by Shah, p.3095).

a number of Jaina bronzes from Rajnakin Khinkhini in the Nagpur Museum some of which are very fine specimens of Jaina art of the eighth to tenth centuries. They are not repeated here since some good specimens are already published by V.P. Rode in the Journal of Indian Museums, Vol. IX.

A metal Caturvimsati-pata (covisi) showing standing Risbhanatha in the centre (as mulanayaka) and twenty-three miniature figures of sitting Tirthankaras on two sides and above Risbhanatha, preserved in the British Museum may be compared with the Jaina bronzes in the Nagpur Museum (referred to above) published by Rode. The rather buldging eyeballs of the attendant Yaksa on the right of the pedestal, remind us of a type of Jaina bronzes preserved in different collections, one typical example of this style being the Jaina bronze from Buddhapada (Andhra Pradesh) preserved in the British Museum. The covisi of Risabhanatha somewhat differs from typical Rastrakuta Bronzes and could be allied to the style Eastern Calukyan terrritory in Andhra Pradesh. While the Buddhapada Bronze (Fig. 62) is earlier and dates from c. eighth century A.D., this covisi may be assigned to c. tenth century A.D.

Another figure again from the British Museum, offers certain comparison with Nagpur Museum bronzes, especially as an iconographic type with a Jina sitting on top, above a tree and below him to bigger figures of a standing male and female. On the pedestal are eight small standing figures which may or may not be of eight planets. They are perhaps small childern, since the male and female in such stone and metal sculptures remind us of the Buddhist Jambhala and Hariti group. Similar figures are also seen in front of the pedestal, just below the Yaksa and Ambika (also from the British Museum). represent the image of Parsvanatha sitting on top of the high pedestal. The bronze dates from about the eighth

century and possibly hails from Malwa or some adjacent part of modern Madhaya Pradesh. Another figure is an interesting specimen especially for its ornamental arch enclosing the whole group above the pedestal. The dress and ornaments of the standing pair suggest an age not later than the tenth century A.D. The provenance is uncertain and may perhaps be a border terrritory of Madhya Pradesh and Maharashtra.

No Jaina bronze or stone sculpture from the South has so far been published which can be assigned to period before the sixth century A.D. A few Jaina sculptures in the Jaina Caves at Badami and Aihole can be assigned to the late sixth century. Of the seventh and later centuries we have many examples of rock cut reliefs and stone sculptures from various parts of South India.

One bronze at least, of a Tirthankara sitting on a pedestal or throne, the lower part of which is broken and lost, discovered in Bapatla hoard, Andhara Pradesh, published earlier in Lalit Kala No.10, by Ramesan, and assigned by him to about the eleventh-twelfth centuries A.D., seems to be an early seventh century A.D. The festoons hanging on the partly preserved pedestal are of an early tradition. The Jaina figures seem to have been of late Visnukundin influence and orgin.

A standing Parsvanatha from this hoard seems to date also c. 6th or 7th century. Representing a standing Tirthankara with triple umbrella above may perhaps dated from c. 8th century A.D. or earlier. Figures of Ramesan should be assigned to a period around 8th-9th centuries, 45 the figure of a standing couple to c.9th century and the beautiful standing Ambika to the tenth century. The beautiful standing female identified as a *chauri-bearer* perhaps represents a female donor carrying a long money-bag (the *nakulika* or *noli*). This image is a beautiful example of bronze art assignable to c. eighth century A.D. and looks like a portrait sculpture. It is a figure cast in

^{45.} Ramesan. (quoted by Shah, p.3097)

the round. The standing Ambika noted above is also a fine specimen of Jaina art with mixed Calukyan and Rastrakuta influences.

A beautiful small bronze of Ambika, from a shrine in Moodabidri, is a specimen of Calukayan art of c. tenth century from Karnataka. A panca-Tirthika bronze of Adinatha, in the collections fo the Brooklyn Museum, U.S.A., is a speicmen, probably Rastrakuta, continuing perhaps, some Andhra traditions. The inscribed standing Sarasvati in the British Museum, probably hails from Karnataka and is more Calukyan than Ganga in style. It should be the assigned to c. ninth-tenth century. A.D. The bronze showing a male and female standing. with a Jina on top, belonging to a group of unidentified images of which seem to be parents of Tirthankara, hails from Rajnakin Khinkhini, Akola district, and is now in the Nagpur Museum. It is a beautiful typical example of mixed Calukyan and Rastrakuta influences and dates from c. tenth century A.D.; with this may be compared a similar group, hailing perhaps from Andhra-Karnataka border region, and preserved in the British Museum.

From Singanikuppam, North Arcot district, Tamil Nadu, was discovered, some years back, a beautiful bronze of Mahavira standing in the Kayotsarga posture on a double lotus placed on a square pitha; the two broken projections near the upper part of the pitha possibly held the two lotuses with figures of sasana-devatas of the Jina who is identified as Mahavira on the account of two loins carved in front of the pedestal. This bronze (size 2.9 1/2" × 9"), now in the Madras Museum, is one of finest examples of Jaina Bronzes of Cola art of about 1100 A.D., the period of Kulottunga. 46 The right forearm and palm are mutilated.

^{46.} P.R. Srinivasan, *Bronzes of South India* (Madras Museum, 1963), pl. CLXIV, he assigns this to c. 1400 A.D. which is a very late date for this bronze.

Another beautiful specimen of late Cola art of about 12th-13th century (size 9.5×2.5 inches, Mu. no. 392/57), in the Madras Museum, also hails from Singanikuppam. In absence of any symbol the Jina cannot be identified. On two sides of the pedestal are two projections supported by lion-brackets. Perhaps there were figures of attendant yaksa and yaksi, or of flywhisk bearers on them. A third alternative would be an oblong halo or shrine in which this image was enclosed. The bronze again is a beautiful well preserved specimen of a late twelfth or early thirteenth century. The modelling of the torso and legs is weaker than in the preceeding figure.

With this may be compared a standing figure of Adi-Jina (inscribed) hailing from Tindivaram, Tamil Nadu, now in Madras Museum. It is a beautiful specimen of Cola art of c. twelfth century A.D.

From Singanikuppam in the South Arcot district, a beautiful and fairly well-preserved group of Yaksi Ambika standing with her son near her right leg and an attendant miniature female devotee near the left leg, has been recovered and exhibited in the Madras Museum (Fig.57). All the three figures stand on a rectangular pitha. Ambika, standing on a double-lotus placeed in the centre of the pedestal, has her left hand placed on the head of the beautiful female devotee carrying a flower-wreath, while her right hand raised at the elbow, possibbly carried a lotus or a mango-bunch now lost. The miniature figure of a seated Jina, in front of Ambika's karand a-mukuta, as well as the playful lively figure of the son leave no doubt that this group represents the Jina yaksi Ambika. Ambika wears a lower garment of beautiful flower and creeper patterns, besides various ornaments all neatly chiselled and finely wrought. The modelling, dress and ornaments are typical of the Chola art of late twelfth or early thirteenth century,⁴⁷ and show that in the Chola period several excellent specimens of art must have been produced under Jaina patronage, in Tamil Nadu.

An early Jaina bronze from Sivaganga, Ramnathapuram district, now preserved in the Madras Museum. The Jina, resting against a thick cushion placed against a back-rest suported by a beam with makara heads on rampant lions, looks young and energetic. From behind the back-rest spring threefourths figures of Camara-dharas standing in a little overemphasesed tri-bhanga, though looking alive and graceful. Very fine specimens of art, these figures of the Camaradharas lend grandeur and charm to the whole composition of this group. The two uprights supported by lions springing from the pedestal possibly supported a big ornamental torana enclosing this group. The Camaradhara on the right is now stolen from the Museum. This metal sculpture is perhaps a copper alloy as suggested by its beautiful copperred appearance. The Jina sits in the ardha-prayankasana on a high dvimekhala-pitha. The bronze betrays Karnataka influence and may be assigned to about the tenth century A.D.48

Two bronzes from Tamil Nadu are especially noteworthy. The first represents Tirthankara Mahavira sitting on a big rectangular pedestal (Fig.10), preserved in the Brooklyn U.S.A. (lent by Drs.Arthur M., Raymond and Mortimer Sackler to whom I am obliged for the permission to publish). This is perhaps the earliest known inscribed Jaina bronze from

^{47.} Srinivasan, P.R.. op. cit., pl. CLIV fig. 247.

^{48.} Srinivasan, P.R., *Ibid.*, p. CLXI, fig. 259, assigns it to about 1200 A.D. The back rest is of an earlier tradition, so also the rendering of the face of the Jina. The treatment of figures of attendants, and their dress, also prove that this is a specimen of late tenth or at the most early eleventh century A.D. (Quoted by Shah, p.3099)

Tamil Nadu so far discovered. On grounds of palaeography Dr. R. Nagaswami assigns this bronze to the end of the Pallava rule, c. ninth century A.D. The figure of the Jina, with broad chest and beautifully rounded shoulders, is in the around. The face is slightly oval, and with full cheeks, straight long arms. The rendering of the eyes and eye-brows and the face is nearer the Pallava idiom than the Chola. The whole body is stout and strongly built. The waist is slimmer and the modelling of the torso is of classical type with vital energy concentrated in the expanded and somewhat prominent chest region.

A bronze of Tirthankara standing in the kayotsarga posture, only the upper circular plate fixed to the now lost pedestal is preserved. The face was slightly retouched later. It is a beautifully modelled figure of a nude standing Jina (h. 33 cms.) brought from Manargudi, about 40 miles from Thanjavur in Tamil Nadu and now preserved in the small Museum of the Samantabhadra Vidyalaya, Delhi. The bronze is cast in the round and belongs to the early Chola period c. late tenth or early eleventh century A.D.

An inscribed bronze preserved in a shrine in Sravana Belgola, but possibly brought from some other place in Karnataka, was published by the late Dr. Sheshadri. An another figure illustrates this finely wrought bronze of the Tirthankara standing in *kayotsarga* posture on a double-lotus placed on a two-tiered (*dvimekhala*)-*pitha*. It is a beautiful specimen of Ganga art of tenth century.

There is a *tritirthika* bronze in the Musee Guimet, Paris which is preserved there for a very long time and which in style and composition reminds one of several bronzes from Karnataka and the area ruled by the Rastrakutas. But there is a difference in the top portion, especially above the back seat and the bronze, even though it may be called a tritirthika bronze for the sake of convenience, has, on the right end,

above the Yaksa figure, a standing Parsvanatha, where-as on the left end above the figure of Ambika there is a standing figure of Bahubali and not of a Tirthankara. The central figure is of an unidentified Jina, probably Mahavira seating in the ardha-paryanka posture. From behind the back-seat with a horizontal bar having makara ends spring the two Camaradharas on two sides. Above the bhamandala (halo) are the triple-umbrella, two cymbals and two heads beating the dundubhi (drum) above which under the horse-shoe shaped top arch is the vyalamukha. The bronze probably dates from circa 9th century A.D. and could have come from the Coorg region.

Two big Jaina bronzes, inscribed in the back, and assignable to tenth or eleventh century, preserved in the Jaina Matha at Sravana Belgola. These bronzes were photographed long ago by the Department of Archaeology of the native state of Mysore, in a group along with three bronzes in front. The one in front in the middle of the group is earlier and dates from circa eighth-ninth century. The type corresponds with some more Rastrakuta bronzes, one such of a later age from Karanja was published some time back by Douglass Barrett. The Tirthankara sits on a lotus placed on a lion-throne. The throne shows two lions at ends and one in the centre and is placed on a pitha, at the base of which, in the centre, is miniature figure of the bull which is the cognizance of Risabhanatha. The Jina can therefore be identified as Risbhanatha and not Mahavira, inspite of the lion throne. The pair of yaksa and yaksi (Ambika) is of the early type of Sasanadevatas common to all Tirthankaras and not the later Gomukha yaksa and Cakresvari yaksi of Adinatha. The image in front on the right end of the illustration is imported from Western India and is dated in V. 1576 (1520 A.D.) according to the inscription on its back. The image on the corresponding left front is a very late bronze of V.S. 1952 (1951?) =1895 A.D.

The two bigger bronzes, in the back row are exquisite specimens of Ganga art of the tenth and eleventh centuries. The one on the right side of the group shows a Jina sitting in ardha-paryankasana on a lion-throne with three lions. The one in front might have been intended as the cognizance of the Jina who in that case may be Mahavira. The throne is placed on a big pitha. There is an oblong bhamandala (halo) behind the head of the Jina.

The big bronze on the left has a bigger pedestal looking like the basement mouldings of a Jaina shrine. The lion-throne is omitted and the Jina sits on a lotus placed on top of this big *pitha*. Both the bronzes seem to date from the eleventh century. Inscriptions on their backs give no dates.

It is obvious that there was very great activity in casting and installing Jaina images in metal during the rules of the Rastrakutas and the Gangas and a proper search in Jaina shrine in Karnataka may bring to light many more Jaina bronzes of Rastrakuta and Ganga art.

A comparison with these inscribed and datable bronzes of Ganga art and the Rastrakuta bronze in this group as well as those in the Nagpur Museum (from Rajnakin Khinkhini) will show that the Banglore Museum bronze is decidedly earlier and of a different style.

A beautiful early bronze,⁴⁹ of a Tirthankara standing on a double-lotus placed on a square pedestal, preserved in the Broklyn Museum, U.S.A., can be safely assigned to c. seventh century A.D. It is a very well preserved specimen of art, hailing either from Maharashtra or Karnataka. The difference in style between this figure will be obvious. Figure from Banglore Museum is later than Fig. 25 but earlier than the inscribed tenth century bronze Figure.

^{49.} Shah, p. 3100

Very few bronzes from Andhra Pradesh are published, except a few well-known early bronzes from Amravati and Buddapada. Fortunately the State Museum at Hyderabad (A.P.) has three hoards of Jaina bronzes of which only the Bapatla hoard referred to above is recently published. Of the remaining two hoards, the hoard from Lingsur in the Raichur district is bigger that more interesting as it shows varities of styles and ethnic types and suggests that the place must have continued as a Jaina centre for a fairly long period. The other hoard contains only ten or eleven bronzes and comes from Mediconda in the Mehboobnagar district.

Jainism must have entered Andhra at a very early period, both from Kalinga and from the Satvahana capital of Pratisthanapura. Samprati the grandson of Ashoka is reported to have provided facilities for alms etc. to Jaina monks going further south from Pratisthanapura. Atleast one of the Satavahana rulers is reported to have respected Kalakacarya (c. first century B.C.).

No very early Jaina sculptures or bronzes from Andhra Pradesh are known but a few bronzes of the above mentioned hoards offer comparison with the Buddhapada, Buddhist bronzes in the British Museum. Since all these bronzes, of Digambara Jaina tradition, are mainly of standing nude Tirthankaras without attendent deities etc., we can draw conclusions only on the basis of the modelling of the face and body of the Tirthankara. A figure of standing Tirthankara (Museum no. 8722, height about 24 cms.) from Lingsur hoard offers close correspondence with the face of standing Buddha from Buddhapada. The modelling of the torso and legs of the Jina is also graceful and well proportioned. In the rendering of the ears with long ear lobes, the Jina figure corresponds with the Buddha image. Perhaps this Jina figure dates from c,

6th-7th century A.D. All the datings of the bronzes of the Lingsur hoard are tentative. They should be cleaned first.

More young and beautiful in appearance and perhaps a little earlier than the Jina is the Tirthankara standing in kayotsarga posture from the same hoard, Office of the Department of Archaelogy, A.P. (no.8730, height 25 cms.). The face more rounded and the rendering of the eyes and nose and lips are typically classical. Confirming to the standards laid down by Varahamihira for a Jina-image, this figure has a prasannamudra (a pleasing countenance), is young and beautiful in appearance and has long arms reaching the knees. The torso and legs are well-proportioned and the shoulders gracefully rounded. The image dates from the early sixth century A.D. ⁵⁰

Assignable to the seventh century we have in the Mediconda hoard (Hyderabad Museum, no. P. 6633) a headless figure of a Jina standing on a pedestal. An uncleaned pedestal, with inscription running probably on three sides, on both the upper and lower rims, is obtained in the Lingsur hoard. The letters seem to belong to the sixth-seventh century. A Jina figure in standing attitide with modelling of the torso and lags very near to that of Figure frp, Buddapada and Lingsur, but the face perhaps slightly later, obtained in the Lingsur hoard (no. 8719, Department of Archaelogy, A.P., Hyderabad) can be assigned to the seventh century. The right lower leg, near the foot, is partly mutilated.

Figure from the Mediconda hoard is another interesting example of a Jina image looking very young and almost boyish. But this Mediconda Jina has a little heavier and squarish face and shoulders more broad and heavier. The image seems to be a very early specimen of Cola art, perhaps

^{50.} *Ibid.*, p. 3101

not later than c. 800 A.D. The Mediconda bronzes also have to be cleaned.

Assignable to the eighth century, we have a variety of Jina images which proves that by this age Jainism had become more popular and had a stronger foot-hold in the South. A bid-sized figure (height 53cms.) of a standing Tirthankara from the Lingsur hoard (no. 8723, Department of Archaelogy, A.P.) and perhaps shows Ganga influence in the rendering of small lips and face. The image is assignable to c. eighth century A.D. Of the same age, but with a heavier head, thicker eyebrows, and with broad nose and lips, is another bronze (No. 8725, Lingsur hoard, Department of Archaelogy, A.P.) with the lower parts of both legs and the right forearm mutilated. This bronze exhibits early Calukyan influence (Fig. 28).

Yet another variety, looking more beautiful than the one just described. From the Lingsur hoard (height 23 cms.) It has again a head heavier and bigger in proportion to the body, has broad slightly stiff shoulders, but the modelling of the face and the body was beautiful though because of the right leg broken at the knee it does not look so beautiful. The bronze may belong to the latter part of the seventh or the early eighth century A.D.

It would be interesting to comapare Figures with a beautiful image (not cleaned) from Banglore Museum. The legs from above knees are lost, so also the left forearm. But the Jina figure is well-proportioned and stately in apearance with a beautiful well-developed big head and a healthy face, with smiling lips and a broad nose. The eyes were silver inlaid, the silver in the right eye is still preserved. Perhaps this is a typical specimen of Western Calukyan art of the sixth century. The findspot is not known to me. On the right side of the chest is a typical mark, such marks are known on some of the

Jaina images from South India. South Indian old Jaina image hardly (or perhaps never?) show the *sri-vatsa* mark in the centre of the chest, instead we occasionally find such a mark whose shape is deffernt from that of the *sri-vasta* obtained in Northern India. The torso and legs show beautiful modelling.

In another figure Tirthankara⁵¹ sitting in ardhapayankasana, dhyana-mudra on a big cushion placed on a pedestal. The lower part of the pedestal is lost. The Jina sits against a back-rest with a horizontal rod supported by two vertical pillars. The two ends of the horizontal beam show makara motifs, while behind the head of the Jina is a halo with a double boarder of beads. The figure looks rather crude in appearance since it has been largely retouched, especially the lines of the eyes and eyebrows were retouched perhaps when this bronze from the Medicona hoard was in worship. The motifs of the halo, the back-rest etc. suggest that the bronze was originally cast in c. 8th century A.D.

A beautiful figure of a standing Jina, unfortunately with the lower parts of both the legs lost hails from the Mediconda hoard. The Jina is standing in the Kayotsarga pose (Fig. 33). Perhaps the eyes were inlaid with silver as suggested by the hollows in the pupils. Well proportioned, the figure has a broad chest and shoulder region, the torso and legs are well modelled. The face shows a prominent nose, some what thicker and slightly extended lower lip, big long eyes, plump and healthy cheeks, long ear-lobes. The image seems to date from c. eighth century A.D. and shows W. Calukyan influence.

In the Banglore Museum there is another standing Jina which deserves notice. It seems to be earlier than the inscribed Ganga bronze of tenth century. It may be tentatively assigned to c. ninth century A.D.

^{51.} Ibid., p. 3102

A standing Tirthankara from the Mediconda hoard, illustrated in Fig. 48, is somewhat mutilated at the left knee and the right arm and shoulder, but the face is well preserved and beautiful. Perhaps of the Telugu-Cola age and style, the bronze may date from the ninth or the early tenth century A.D.

A figure shows the front and the side view of an image of a standing Jina with the left forearm lost and the left leg mutilated below the knee. The projection at back of the head shows that the image was fixed into a back plate or a halo. Part of the patination removed from the chest and abdomen regions discloses the original good modelling. The image perhaps dates from c. tenth century A.D. and belong to the Lingsur hoard.

A figure which is well-preserved bronze with a pedestal showing traces of an inscription. The bronze is from the Mediconda hoard in the Hyderabad Museum. The whole figure shows slim hands and feet and even the small squarish face makes it a rather slim figure. The eyes are big with pointed ends, somewhat fish like, the nose prominent, the lips narrow with the lower lip thicker and extended. It is difficult to decide the age of this bronze which looks like dating from circa twelfth or thirteenth century. But the traces of a few letters visible on the pedestal would suggest an earlier date. However, one must wait till the pedestal is cleaned and the inscription made visible.

In another figure shows a Jina⁵² standing on a lotus whose lower part is lost. Hailing from the Medicona hoard the image shows a strongly built robust body with broad shoulders. The face shows elongated eyes, a prominent long nose, a thicker lower lip. The image dates from c. eleventh -twelfth century A.D.

^{52.} Ibid., p. 3103

The Jina standing on a double-lotus, in figure, shows long legs and an oblong face. The torso is smallar in proportion to the legs. The Jina shows a strong stout and tall figure with broad and heavy shoulders. The modelling shows that this figure is obviously a well preserved work of Kakatiya art dating from c. twelfth century A.D. The image belongs to the Mediconda hoard.

A figure from Lingsur hoard (no. 8721) shows a standing Jina (height 23 cms.) with a big head broad above near the temples and forehead and narrowing towards the chin. The broad smiling lips, prominent nose and long eyes are noteworthy. The torso and legs are of almost equal proportions. The face and modelling show that this is a typical specimen of late Cola art of about the twelfth century A.D.

The standing Jina from Lingsur hoard may be assigned to c. thirteenth century and shows Cola influence but the Jina in other figure, from the same hoard, and perhaps also of the thirteenth century seems to be a work of late Calukyan art. It is perhaps somewhat earlieer in age.

The Jina figure, hailing from Mediconda shows more pronounced Calukyan influence and dates from c. twelfth century A.D. Another figure of a Jina from the Mediconda hoard is equally interesting. The face is squarish and the head fairly big. the eyes wide and prominent. The features of the face as also the expression are well defined but the modelling of the body has deteriorated. The image perhaps dates from c. twelfth-thirteenth century A.D.

Further deterioration is visible in the modelling of the figures from Lingsur hoard which perhaps belong to the fourteenth century A.D.

An exquisitely cast and well-preserved tri-tirthika Jaina bronze of Svetambara tradition is preserved in the collections of the Victoria and Albert Museum, London. In the centre

sits the Mulanayaka-Jina in padmasana dhyanmudra. The rendering of the hair on the head is of an unusual but beautiful pattern and the beautiful squarish face with silver in-laid eyes shows a pleasing countenance (prasanna mudra). On each side stands a Jina in the Kayotsarga posture. On a lower level, standing on the wide rectangular pedestal are the two attendant Camaradhara-yaksas of beautiful workmanship. Above the heads of the three Tirthankaras, on the edges of the blackslab are flying heavenly garland-bearers and a wavy creeperlike pattern giving the whole composition in an artistic pleasing appearance. Above the head of the Mulanayaka Jina is the triple umbrella above which is a miniature figure with folded hands. On the two armed Sarvanubhuti yaksa and on the corresponding left a two -armed Ambika-yaksi. The Jina in the centre sits on a thick cushion placed on a simhasana; near two ends of the lion-throne, on the pedestal, are kneeling male and female devotees of fine modelling.⁵³

On the pedestal, in the centre is the *dharm-chakara* flanked by a deer on each side, and four heads of the planets on each side. This is one of the most beautiful bronzes, possibly of Western Indian origin, and dating from c. 1000 A.D.

In the Victoria and Albert Museum, London, is preserved a beautiful metal sculpture with an inscription on the back showing that it represents the sixteenth Tirthankara Santinatha and was installed in V.S. 1224/1167 A.D. (Fig. 70). The lion-throne and the pedestal are missing. It is perhaps the best preserved and an equisitely fine specimen of art of metal casting in Western India, in the twelfth century. A figure of standing Ajitanatha dated in the latter half of the eleventh century was published long ago by N.C. Mehta in the Jaina Sahitya Samsodhaka but it is not so elaborately conceived

^{53.} *Ibid.*, p. 3104

with parikara. A twelfth century big bronze of a Samavasarana discovered at Cambay about a decade back was published by U.P. Shah in the Lalit Kala No. 13, pp. 31ff. which gives us further insight into the highly developed art of metal work in the Solanki period. However, of all the published brass or bronze images of the Solanki age, this image of Santinatha in the Victoria and Albert Museum is superior in fine workmanship and in the beautiful rendering of the expression on the faces of the Tirthankara and his attendant fly-whisk bearers.

There are several beautiful bronzes available in Western and Central India, Maharashtra, Karnataka, Tamil Nadu and Andhra. Also from Bengal a few beautiful bronzes are known. One Ambika from Nalgoda, of tenth century. For comparisons two beautiful bronzes of Ambika from Karnataka, now in the Cleveland Museum and the Los Angeles Museum of Art and a recently acquired Ambika probably from Maharashtra or N. Karnataka. Plain standing figures of Tirthanakaras do not give us a satisfactory picture of the great contribution of the Jainas to metal-work.

Figures of the secondary deities like Ambika, Padmavati, Vidyadevi, Lakshmi, Sarasvati, Ksetrapala, etc. available in Jaina shrines give a fuller view of Metal art of different regions in different periods of history.

The Jainas have been worshipping several symbols in metal and stone. Two bronzes of Samavasarana of Solanki age have been published earlier by U.P. Shah. Here a big metal Srutaskandha-Yantra and a rare type of Samavasarana on the halo of a Jina are published, hailing from Jaina shrines in Karanja and Sravana Belgola respectively. It may also be noted that like some lotuses in metal, the buds of which open while unscrewing from below obtained on Hindu and Buddhist worship of medieval period, lotuses of metal, with a

Tirthanakara in centre, and small figures of Jinas on inside surfaces of petals, are also obtained in some Jaina shrines. A specimen of this type, dated in Samvat 1685/1628 A.D., from Ajitanatha shrine in Sirohi is available. Yantras of Siddhacakra and Navadevata have been published by U.P. Shah in *Studies in Jaina Art*.⁵⁴

^{54.} Ibid., p. 3105.

9 MISCELLANEOUS JAINA TEMPLES

I Bhand Dewal Jaina Temple at Arang

According to Krishna Deva, Bhand Dewal Jaina Temple at Arang, Raipur district (M.P.), is a much damaged temple with a stellate sanctum of six *bhadras* carrying a five-storeyed (panch-bhuma) Bhumija sikhara of three horizontal rows.

The pitha mouldings rest on a kharasila surmounted by a tall bhitta course decorated with scrolls and comprise gajapitha (a frieze of horsemen) and narapitha, surmounted by an ornate jadyakumbha, broad tupe of karnaka, and grasapatti. "The vedibandha, rising above the pitha, comprises the usual mouldings but these are heavily ornamented and capped by a mancika which supports the jangha. The kalasa moulding is adorned by niches harbouring figures of Jaina gods and goddesses. The jangha is lavishly carved and shows two rows of sculptures on each facet of the projections as well as in the recesses. The projections display figures of gods, goddesses and apsarases, while the recesses show erotic couples, vyalas, apsaras-es and miscellaneous theme. The main faces of all the six bhadras carry niches containing seated Jaina divinities, Yaksis or Vidyadevis in the lower niches and Yaksas in the upper ones of the jangha. The jangha is separated from the sikhara by a heavy kutacchadya.

The sikhara shows mainly latas above the six bhadras and kuta-stambhas above the stellate indentations of the karnas. While the lower part of each lata has a niche harbouring a seated Yaksi or Vidyadevi, its upper part displys two to three rows of friezes showing groups of Jaina figures.

The temple faces west and has preserved only the sanctum and the constructed antarala in its front, with no traces at all of the mandapa and the entrance porch. The elevation of the sikhara is available right up to the finial, though its front (west) face with the sukanasa and the sanctum doorway (except for its mandaraka) and much of its northeast and south-east faces are lost and restored in plain plaster. The damaged fabric of the sikhara even after restoration, was considered so unsafe that the conservators thought it prudent to bind it all around with two iron straps.

The sanctum to which one has to descend by a flight of tree steps enshrines standing nude *Jina-trays* of polished black basalt, representing Santinatha, Kunthunatha and Aranatha recognized by their distinguishing lanchanas. Compared to the lively and finely modelled sculptures on the temple proper carved in the high Kalacuri style of the late eleventh century, the enshrined image of the Jinas are stiff with black faces, and are obviously later by a century or two.

Situated in District Raipur in the ancient tract of Mahakosala, this temple is one of the most easterly examples of a Bhumija shrine and is remarkable for interpreting the Bhumija mode in the regional Kalacuri style."

II

Jaina Temple at Un

On Jaina temple at UN Krishna Deva writes that "in the northern extremity of Un in District Nimar of Madhya Pradesh stands a notable Jaina temple of the locality called Chaubara Dera II.

This is a Solanki style temple of the Kumarapala Phase built in the heart of Malava. The temple stands on a natural eminence which has been utilised as *jagati*. It faces north and consists of sanctum, *antarala*, *gudhamandapa* with lateral porches (parsva-catuskis), the *trikamandapa* and a *mukha-catuski*. The *gudhamandapa* has four doors, the two lateral ones opening each in porch of which the eastern one has partly survived.

The pitha consists of a pair of ornate bhitta-s. The pitha comprises the mouldings of developed jad yakumbha, karnika and grasapatti over which rise gajapitha and narapitha. The narapitha supports the ornate vedibandha mouldings over which are seen the mancika, jangha, udgama, bharani kapota and kuta-chadya, typical of the Kumarapala Phase of the Solanki style. The kumbha moulding of the vedibandha displays niches harbouring figures of Jaina Yaksis and Vidyadevis. The sikhara which rose above the kuta-chadya was again of the twelfth century Solanki style, but of this only some fallen remains have survived. The roofs over other compartments are missing.

The sanctum is panca-ratha (tri-anga) on plan and in elevation, the bhadra rathas having three facets and the remaining ones two. All facets of the jangha projections were adorned by a row of figures. The central bhadra projection shows a conspicuous niche which once carried images of Jaina

divinities, now missing. While the karana-rathas display images of Dikpalas, the remaining rathas show figures of Jaina divinities and apsaras, the latter exhibiting violently contorted poses, typical of the twelfth century Solanki style.

The temple is entered through three openings, of *catuski*-portals, the northern one being the *mukha-mandapa* or *trika* as earlier mentioned. The bye-porches are alike and were supported on four pillars, adorned on the upper octagonal section with decorative designs and supporting a *ksipta-vitana* ceiling of the *Nabhicchanda* order.

The *trika-mandapa* has six pillars and six pilasters, of which the four central pillars resemble those of the sideportals. The remaining two pillars are also adorned by sculptured niches on the upper octagonal section, which characterises some of the ornate Solanki temples of Gujarat.

The gudha-mandapa is a fair-sized hall with eight pillars supporting a circular ksipta-vitana (ceiling) of the sabhamarga variety, terminating in a padmasita. From the rupa-kantha of the ceiling project are 16 vidyadhara brackets.

Each of the four-doorways of the gudha-mandapa is of the panca-sakha variety, decorated with the designs of patralata, stambha-sakha, diamond and rosettes and padmapatralata. The architrave has niches containing five figures of Jaina Yaksis. The door ways of the sanctum repeats the design of that of the gudha-mandapa. The sanctum is a cell measuring 8ft. square with four plain octangonal pilasters supporting a plain corbelled ceiling. The pedestal alone has survived, while the enshrined image of Santinatha dated V.S. 1242 (A.D. 1185) which was its mulanayaka has been shifted to the Indore Museum. This very probably is the date of foundation, and in that case the period would be Bhimadeva II, the Solanki monarch, who succeeded Ajayapala, Kumarapala's nephew.

The other Jaina temple of Un called Gwalesvra is similar on plan to Chaubara Dera II, but is much restored, though its Nagar sikhara can still be viewed.

Stylistically both the Jaina temples at Un belong to the late twelfth century, combining features of the Paramara and Solanki styles of art and architecture. The Paramara inflexions are noticeable in minor details here and there such as in pillars, *kumbha*, etc.

Ш

Mahavira Temple, Sewadi

This is one of the earliest Bhumija style temples sited in the region of Marwar where this style is far from popular. It is a nirandhara-prasada and consists on plan of a panca-ratha sanctum, a gudha-mandapa with latticed bhadras and mukhamandapa or trika approcahed by lateral steps. Subsequently a ranga-mandapa and numerous devakulikas were added to the temple which is a living monument. The pitha of the main temple stands on a plain bhitta course and shows the mouldings of jadyakumbha decorated with thakarikas, karnaka and a plain pattika. The vedibandha rising above the pitha shows the usual bold mouldings, all plain except for the kumbha which is carved with half lotuses alternating with half-diamonds. The jangha is quite plain and is surmounted by a pattika, kapota, antarapatra and improminent chadya. The bhadra projections of the jangha are bold and have sculptured niches with parikarma crowned by an elaborate double udgama of a triangular form. The sanctum is orthogonal and panca-ratha and carries a plastered brick sikhara comprising lata's raised on the bhadras and sixstoreyed (sadbhuma) kuta-stambhas of three horizontal rows in each quadrant. Surprisingly enough there are no carvings of any sort on the *kuta-stambhas* nor on the latas which are bereft even of the caitya dormers, except for a bold *surasenaka* appearing at the base of each *lata* and a bolder *sukanasa*, in the front. The plainness of the *sikhara*, though startling, is consistent with the general plainness of the entire elevation which shows few carvings and just select sculptures appearing only on the *bhadra* projections of the sanctum and the *gudha-mandapa*. The latter repeating them also on the principal face of each *karna*. The niches of the sanctum are now empty. Those of the *gudha-mandapa* show on the south face Jivantasvami, on the *bhadra* and Vidyadevi Vairotya and possibly Parsva-yaksa on the *karnas*, while the corresponding sculptures on the north face represent standing figure of Jina Mahavira, flankded by Yaksi Cakresvari and Brahma-Yaksa.

The doorway of the *gudha-mandapa* and the sanctum are of three *sakhas* each, comprising a *patra-sakha*, a *rupa-stambha* and a *padmapatra-sakha*, the *rupa-stambha* in each case being decorated with elegant figures of Yaksis and Vidyadevis. The *khattakas* occurring on the flanks of the doorway of the *gudhamandapa* are masterpieces of decorative carving.

The ceilings of the *gudhamandapa* are flat and plain, while its proof is lost. The *trika* has eight free-standing pillars, octagonal below and polygonal and round above and decorated with *hamsa-yugmas* at the base but otherwise plain and resembling the pillars of the Ambika temple at Jagat.

The temple has the distinction of possessing some of the most graceful and lively figure sculptures, resembling in elegance and high quality those of the Sun temple at Modhera. On stylistic ground this temple is slightly earlier in date to the Modhera temple and is assignable to circa A.D. 1000-25. It is indeed remarkable for grafting a Bhumija *sikhara* of an exceptional design on a typical Rajasthani temple of the early

eleventh century. Its Bhumija sikhara is unique since this is the only example in which the latas and the kuta-stambhas are completely bereft of carvings and further it is six-storeyed in elevation, which though theoretically possible, is hitherto unrepresented by any known instance. The unfamiliarity of the Bhumija mode in the Marwar region and the complete concordance of the lineaments of the kuta-stambhas on plan and in elevation, however, leaves no doubt regarding its genuineness.

This temple which was first brought to light by D.R. Bhandakar¹ has been studied scientifically and in detail by M.A. Dhaky² and the author is in full agreement with the critical assessment, dating and affiliation proposed by Dhaky for this interesting structure.

IV

Mahavira Temple, Ghanerav

This temple dedicated to Jina Mahavira at Ghanerav (in Rajasthan) faces north and comprises a sanctum with an ambulatory, a gudha-mandapa, trika-mandapa and a porch (mukhacatuski), with a flight of steps. In its front was built a ranga-mandapa surrounded by twenty four devakulikas, the whole complex resting on jagati and enclosed by a high prakara (enclosure-wall).

The sanctum has a very simple plan comprising of only two elements, namely *bhadra* and *karna*. The three *bhadra*-projections of its ambulatory, like the two transepts of the *gudha-mandapa* are articulated by balconies covered by

- Progress Report, Archaeological Survey, Western Circle, 1908, p. 45.
- 2. Shri Mahavira Jain Vidyalaya Golden Jubilee Volume (Bombay, 1968), I, pp. 335-41.

exquisitely decorated grills which admit diffused light into the interior and provide a beautiful architectural foil with various planes of light and shades.

The elevation rising above the double *bhitta* course comprises bold *pitha* mouldings of *jadyakumbha*, *kalasa* and plain *pattika*, supporting the usual *vedibandha* mouldings which are powerfully rendered, though left undecorated. A niche projects from the basement in the middle of each blaconied *bhadra*, containing images of five Jaina divinities, namely, Padmavati, Cakresvari, Brahama Yaksa, Nirvana and Gomukha Yaksa, shown in the *pradaksina* order from east to west.

The jangha displays on the karnas boldly carved figures of two armed Dikpalas, standing in lively tribhanga in framed niches uplifted by bhara-putrakas. The flanking recesses show powerfully rendered vyalas. Supported on heavy gajamunda, brackets and crowned by vibrant figures of gandharvas or apsaras in various poses. M.A. Dhaky who has studied this temple in great detail has also noted Brahma and Ananta, the ninth and tenth Dikpalas on the pilsters in the trika-mandapa, adjoining the karnas of the gudhamandapa.

The bhadra-balconies show in lieu of the jangha the mouldings of rajasenaka, vedika, asanapatta, and kaksasana relieved by decorative carvings and elegant figures or groups in dramatic stances at the extremities. The grilles are tastefully carved with rampant vyalas and carry elaborate swaying compositions of dance and music under the festoons of a makara-torana, flanked by pilasters which are crowned by figures.

Dhakey, M.A.: Some Early Jaina Temples in Western India. Shri Mahavira Jaina Vidyalaya Goldern Jubilee Volume, (Bombay, 1968), I. pp. 290-247. Fig. 10, South face, Mahavira temple, Ghanerav, Fig. 11, South face, Mahavira temple, Ghanerav. Fig. 11A, South Side, Mulaprasada, Mahavira temple, Ghanerav.

^{4.} Ibid., Fig. 10.

The *jangha* carries a simple but bold *varandika*, above which the entire super-structure is a modern restoration.

The *trika-mandapa* has a lower floor level and its *rajasenaka* shows bold frieze of Vidyadevis and *gandharva* and a lrge figure of *kumbh-purusa* on the north and south sides. The six free-standing pillars and the four pilasters of the *trika* are stately and tastefully carved on the upper portions.⁵

The staircase of the *mukha-catuski* also bears a large panel on either side of the stairs displaying figures of Vidyadevis including Vajrankusa and Yaksas including Gomukha yaksa showing *vara*, *padma* and *kalasa* and Brahma yaksa, holding *baradaksa*, *padma*, *chatra* and *kalasa*.

That of the mukhacatuski is a lenticular ksipta-vitana of the Nabhicchanda order, seen on such earlier temples as Brahmanasvami temple at Varman, Kamesvara temple at Auwa and Maladevi temple at Gyaraspur. The central ceiling of the trika is a samatla vitana lavishly carved in compartments with a central medallion of dandarasa enclosed by a circular row of vyalas and miscellaneous figure groups including dancers and arcobats and decorative friezes on the borders. The ceilings of the left and right bays are again ksipta vitanas of the nabhicchanda order. More imposing than these is the ceiling of the octagonal gudha-mandapa which is an elaborate ksipta vitana of the Sabhamarga order with ten

^{5.} Ibid., Fig. 12, Mukhmandapa, Mahavira temple, Ghanerav.

^{6.} *Ibid.*, Fig. 14, a Ksipta-vitana of Nabhicchanda order, Mahavira temple, Ghanerav.

^{7.} *Ibid.*, Fig. 13, Samatala vitana Mukhamandapa, Mahavira temple, Ghanerav.

^{8.} *Ibid.*, Fig. 16, a Ksipta-vitana of Sabhamarga order, Mahavira temple, Ghanerav.

exquisitely carved concentric rings terminating in a padmasila of the Solanki style. These rings include rupakatha of drawfs (vamanakas) from which project eight elephants brackets carrying apsarases or nayikas in enchanting poses in lieu of the Vidyadhara brackets.⁹

The doorway of the *gudha-mandapa* is carved with *patra-sakha* which is decorated with *vyalas* and apsarases, padmapatra-sakha and ratna-sakha with *nagas* below. The *rupa-stambhas* and the crowning architrave display in niches twenty figures of Vidyadevis/Yaksis of which Rohini, Prjnapti, Vajrasrnkhala, Vajankusa, Padmavatti and Yakski Nirvani or Mahalaksmi can be recognized on the left *rupa-stambha* and Yaksis Mahalaksmi, Manasi, Acchupta, Vairotya, Vajrakusa and Ambika are identifiable on the right. The *lalata-bimba* displays Parsvanatha in *dhynasana*. The doorway is flanked on either side by a highly ornate *khattaka* showing *bharaputrakas* below and elaborate *udgamas* above.

The doorway of the sanctum resembles that of the gudhamandpa and displays Vidyadevis and Yaksis riding their vahanas on the rupa-stambhas, of whom Rohini, Nirvani, Vajrankusa, Cakresvari, Mahamanasi, Manasi, Vairotya, Prajanapti and Mahajvala can be recognized.

Dhaky considers this temple to be a notable example of the Medapata School of the Maha-Gurjara style of architecture, assignable to the mid-tenth century on grounds of stylistic affinities with the Ambika temple at Jagat and partly with the Laksmana temple at Khajuraho. This is supported by the reported presence once of an image pedestal here bearing an inscription dated A.D. 954. The date is further confirmed by the palaeography of the inscribed labels studied by R.C. Agrawala who in a communication gave details to Dhaky.

^{9.} Ibid., Fig. 15, a Ksipta-vitana order, Mahavira temple, Ghanerav.

This is one of the earliest temples to show a full-fledged complement of the developed Jain architecture complete with *caturvimasati-jinalaya* and *prakara* and is remarkable as much for the boldness and simplicity of its plan and architectural design as for the vibrant quality of its sculptures combining an intersting variety of the iconography of the Jaina divinities.

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and control of industry and trade was primarily in the hands of the mercantile class and they occupied a prominent position in the society. Volume seven traces how Jaina society developed through the ages as a dynamic and value based social order. Mahavira never differentiated between Arvans and the non-Aryans, the rich and the poor while addressing his sermons. Thus Jaina society never believed in caste gradation. Volume eight and nine are devoted to the study of Jaina Art and Architecture having a long and continuing rich tradition which flourished in various parts of India under royal patronage during different periods of history and remained fully dedicated to the service of the religion of the Tirthankaras. Volume ten is a comparative study of Jaina religion and philosophy and includes selected writings of Western scholars like O. Walther Shubring, Dr. J.G. Buhler, Hermann Jacobi, Dr. H. Zimmer, Max Weber, Miss Elizabeth Frazer, M. Guerinot, Dr. O Pertold etc. The last Volume number eleven traces the historical evolution of the Jaina faith and the long chain of its twenty four Tirthankaras beginning with Rishabha Deva. In this volume considerable emphasis has been given on the first Tirthankara and the twenty fourth and the last Tirthankara Mahavira.

It is hoped this Encyclopedia containing valuable and thoughtful material on various subject-themes of *Jain* religion and philosophy will be helpful in understanding ideals and practices of this ancient religion of India and welcomed by Indian and foreign scholars as well as general readers.



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(1) Jain Agams; (2) Jaina Art and Architecture: Northern and Eastern India; (3) Jaina Art and Architecture: Western, South India and Jaina Bronze in Museums; (4) Jaina Economic Life; (5) Jaina Philosophy-in 2 Vols.; (6) Jaina Religion; (7) Jaina Social Life; (8) Jaina Worship and Rituals; (9) Jainism: Rishabha Deva to Mahavira; (10) Jainism and Western Thinkers; (11) Consumer Behaviour; (12) Research Methodology; (13) Management: Principles and Techniques; (14) Elements of Marketing Management; (15) Lord Mahavira; (16) Agricultural Productivity and Cooperative Credit; (17) Rojgar Siddhanta and Rajasva(H); (18) Samastigat Arthik Siddhanta(H); (19) Rajasva ke Siddhanta(H); (20) Bhartiya Niyojan(H).



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