

Holy Ābu

By

Muni Shri Jayantavijayaji



HOLY ABU

(A TOURIST'S GUIDE TO MOUNT ĀBU AND ITS JAINA SHRINES)

by

THE LATE MUNI SHRI JAYANTAVIJAYAJI

Translated from Gujarātī

with an Introduction

by

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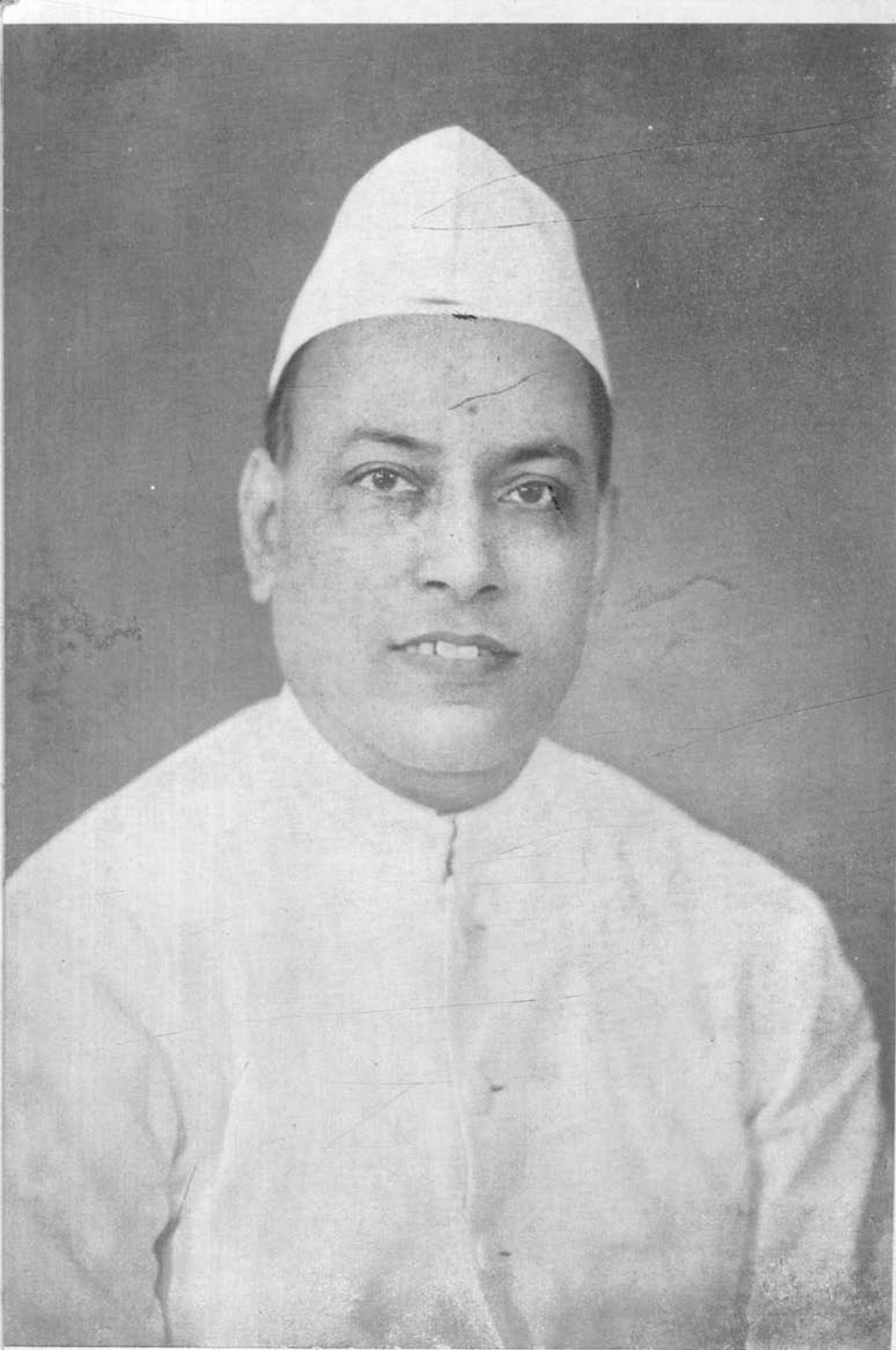
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Sheth Shri Kasturbhai Lalbhai

Dedicated to

Sheth Shri Kasturbhai Lalbhai

as a token of our humble respect
for

his profound love, keen insight
and sincere endeavours—
towards

preservation and renovation of
ancient Jain shrines and monuments
of

Ranakpur, Abu & other holy places.

Publishers.

PUBLISHER'S NOTE

The Fame of Mt. Ābu has spread all over Bhārat and even crossed her borders, both for its veritable gift of natural beauty and its galaxy of lofty specimens of Architecture. Connoisseurs of classical plastic art, both native and foreign have showered lavish commendations upon the beautiful carvings in the Jaina Temples of Ābu. Thousands of pilgrims from all over India visit Ābu every year to offer their worship at the holy shrines and numerous visitors from foreign countries sojourn there to pay their homage to the Craftsmanship of the Old Masters. It is, therefore, with great pleasure that we publish this volume which, we hope, will prove useful as a guide, not only to the seekers of beauty-spots and health-resorts but also to students of Ancient Indian Art and Culture.

The fame of the late reverend Muni Shri Jayanta Vijayaji is well established both as a scholar of literature and history of the Jainas and as an author of works dealing with their holy places. His non-sectarian approach to his subject and fidelity to history, claim our undiluted admiration.

Among the numerous works of Muni Shri Jayanta Vijayaji dealing with places of Jaina Pilgrimage, five are outstanding for having Ābu as their theme. Readers of these volumes will appreciate the efforts of one who combined in himself the austere discipline of a Jaina Monk's daily life and the learning of a research scholar. These five works about Mt. Ābu are as follows :—

1. *Tirtharāja Ābu* :—It presents a mythological and historical account of Ābu—a good guide for travellers.

2. *Arbuda-Prāchīna-Jaina-Lekhā-Sāndoha* :—It is a collection of the inscriptions on idols, stone-plaques, etc., with Gujarātī translations thereof and comments thereon.

3. *Achalgaḍh* :—An account of a part of Ābu.

4. *Arbudāchala-Pradakṣhiṇā-Vaṇanam* :—A short account of 97 towns and villages surrounding the Mount of Ābu.

5. *Arbudāchala-Pradakṣhiṇā-Jaina-Lekhā-Sandoha* :—A collection of inscriptions found on images etc. in the towns and

villages situated around Mt. Ābu, with translations thereof into Gujarātī.

The first of the above-named five books has passed through three editions in Gujarātī and a Hindi translation of it is also published.

Since Mt. Ābu has a two-fold importance on account of its sacredness as a place of pilgrimage, as also for its architectural and artistic magnificence, the demand for an English version of the first of the five books was felt long ago, for the use and guidance of students of art and archæology, both Indian and foreign. The late Munishrī was aware of such a demand, and he had moved in the matter and twice got the book translated in English. But with all his keenness about it, the work could not be accomplished during his life-time.

The present volume is a free English version of the third Gujarātī edition of that first book of Munishrī Jayanta Vijayajī. We are happy that we have been able to achieve our object though after a few years' delay. Its publication means to us the clearing up of a debt long overdue.

The learned translator of this work from Gujarātī into English, Dr. Umakant Premanand Shah, M. A., Ph. D., of Baroda, is a deep student of history, Art and Jaina Iconology. We are deeply indebted to him for preparing for us this English version of the original within a very short time and for co-operating with us all along its publication. He has added his own notes, on several occasions, in this work, and supplied a learned introduction from his own pen as translator. We do hope that it will serve a good purpose and lead to further studies.

Earlier attempts at translation were made during the life-time of the late Muni Shrī. We take an opportunity of thanking Shri N. K. Sorte, M. A. of Ujjain and Shri L. M. Pathak, B. A. of Bhūj for the same.

We are very deeply indebted to Dr. Vāsudev Sharan Agrawāla., M. A., Ph. D., Professor of Art and Archæology at the Banaras Hindu University and a well-known art historian and critic of India, for making it convenient, in the midst of

his manifold engagements, to pen a foreword to this volume, at our request. We also thank Paṇḍit Shri Dalsukhbhāi Mālvaṇīā, at present head of the Department of Jaina studies at the Oriental College, Banaras Hindu University, for his active co-operation in various ways.

Dr. Miss H. J. Johnson, Research Scholar at the Oslow University, U.S.A., has supplied us with a short introductory sketch of the late Muni Shri Jayanta Vijayaji. We are grateful to her for the same.

Inspired by the teachings of Muni Shri Jayanta Vijayaji during his life time, and of his two devoted disciples Munirāja Shri Vishāla Vijayaji and Muni Shri Jayānanda Vijayaji after the passing away of their Guru, some institutions and admirers of the Muniji have helped us with money for the publication of this work. A list of their names is appended at the end of this note. However, we would be lacking in our duty if we fail to express our gratitude to these gentlemen and the management of those institutions, without whose help, this publication would not have been possible.

We are also indebted to Muni Shri Vishāla Vijayaji and Muni Shri Jayānanda Vijayaji, the two devoted pupils of the late Muni Shri, for their sustained uniform sympathy for our institution and active support in its well-being and progress.

The printing of this book was entrusted to Mahārāja Sayājīrāo University of Baroda Press (Sādhanā Press). The work was executed within a very short time and in a decent form. For this our special thanks are due to the Manager of the University Press, Messrs. M. Vadilal and Co., of Ahmedabad executed the printing of the art plates included in this volume. The Shāradā Mudraṇālaya of Ahmedabad printed the Cover-Jacket of this book, and also helped us in many other ways, which was due to the kind offices of Shri Shambhubhāi and Shri Govindbhāi. The noted artist Shri Chandrabhāi sketched the cover design. Shri Chhelshanker Vyās prepared some artistic decorations. Our friend Shri Nāgkumār Makāṭī, B.A., LL.B., well-known Advocate of Baroda, did some proof-reading for us. The office of Sheth Kalyānji Parmānand Jaina Sangh of Sirohi kindly lent us their blocks for many of the pictures introduced

in this book, Sheth Tārāchandji Megbrājji, the Secretary of the Prāgvāṭa Itihāsa-Prakāśhana Samiti; and Shri Dolatsinhji Loḍhā also rendered us similar services. Dr. Umakant P. Shah allowed us the use of some of his own blocks and pictures (figures 30, 61, 62, 63, 70 in this volume). Fig. 29 is Copyright, Archæological Survey of India. Fig. 72 of the Plan of temples is also Copyright, Government of India. For a reproduction of both Figs. 29 and 72, we are thankful to the respective authorities. The well-known photographer of Ahmedabad Shri Jaganbhāi V. Mehta permitted us the use of some of his photographs of Mt. Ābu. Shri Nāgardās Kastūrchand Shah, B.A., LL.B., and Shri Fatechand V. Belāni, two of the many sympathisers of our institution also rendered their valuable service in this publication.

Were it not for the untiring efforts of Shri Ratilāl Dipchand Desāi and Shri Jayabhikkhu, a well-known author and novelist of Gujarāt, this publication would not have been possible for a long time. Indeed many of our publications are due to their efforts and it is not possible for us adequately to thank them.

To all these kind and sympathetic friends jointly and severally, we offer our heart-felt thanks for whatever service they have rendered to us for bringing out the present volume.

Finally, on an occasion like the present, we would be lacking in devotion if we do not pay our tribute to the Reverend Memory of Shāstra Vishārad Jaina Āchārya Shri Vijaya Dharma Sūrijī, a well-known reformer, scholar and preacher, whose name holds a magnetic spell for students of Jaina Philosophy within and beyond India. His is one of the most outstanding names in the galaxy of Jaina Sādhus of the 20th century. He founded this institution, as early as the year 1908 A.D., in Banaras with the idea of publishing well-edited works of Jaina Literature and Philosophy. The work commenced during his life-time, has been continued, after his passing away, by his learned disciples and pupils. Books published so far amount to 125, a list of a few important ones will be found at the end of this volume.

We hope that the present volume, prepared with the co-operation of many friends, would prove useful, both to the pilgrims and to the students of art and archæology equally.

With these few words, we place this volume in the hands of those who seek information on Mt, Ābu, its holiness and its art.

Lord Mahāvīra's Birth-Day,
V. S. 2010.
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Shrī Yashovijaya Jaina
Granthamālā.

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FOREWORD

Pilgrimage has been an important institution in India. It has exercised great influence on the minds of persons of all denominations. In other countries also a visit to holy places was considered to be an act of religious merit. According to *Skanda Purāṇa*, *Kāshī Khaṇḍa*, there were two kinds of *Tīrthas*, namely, *Mānasa-Tīrtha* and *Bhauma-Tīrtha*, i.e., spiritual and physical objects of pilgrimage. Those whose minds are pure, who are men of virtue, who possess inner light and who are self-controlled—such saintly persons sanctify the places they visit. They themselves are peripatetic *Tīrthas*. The glory of the spirit shines through them. It is their pure mind and indomitable will that gives them a sanctity far superior to any possessed by a pool of water. The *Mahābhārata*, in its prologue to the *Tīrthayātrā* chapters, supports this view: "Purity of mind and senses, wisdom, truth, freedom from anger, pride and sins, and regarding all creatures as their own selves is the essence of all pilgrimage." ¹

The second category of the physical *Tīrthas* includes four types :

-
- १ यस्य हस्तौ च पादौ च मनश्चैव सुसंयतम् ।
विद्या तपश्च कीर्तिश्च स तीर्थफलमश्नुते ॥ ३० ॥
प्रतिग्रहादुपावृत्तः सन्तुष्टो नियतः शुचिः ।
अकल्को निरारम्भो लब्धाहारो जितेन्द्रियः ॥ ३१ ॥
अहंकारनिवृत्तश्च स तीर्थफलमश्नुते ॥
विमुक्तः सर्वदोषैर्यः स तीर्थफलमश्नुते ॥ ३२ ॥
अक्रोधनश्च राजेन्द्र सत्यशीलो दृढव्रतः ।
आत्मोपमश्च भूतेषु स तीर्थफलमश्नुते ॥ ३३ ॥

(महाभारत, आरण्यकपर्व, अध्याय ८०)

(1) *Artha Tirtha*, i.e., centres of trade and industry on the banks or confluence of rivers.

(2) *Dharma Tirtha*, i.e., places noted for men of learning and piety where inquirers of Truth congregate in large numbers.

(3) *Kāma Tirtha*, i.e., places where men of worldly desires enjoyed life in full luxury that riches could bestow.

(4) *Mokṣha Tirtha*, i.e., secluded spots amongst natural surroundings, fit for meditation. More often all or more than one of the above factors make a place famous as a place of pilgrimage. Such places got the designation of Mahāpurī or metropolitan centres, like Vārāṇasī, Mathurā, Kāñchīpurī, and Avantī, where the demands of *Artha*, *Dharma*, *Kāma* and *Mokṣha* could be easily met.

The *Tirthas* served an essential purpose in the scheme of "land-taking." They were the first settlements of the original ancestors. The Path-finders or pioneers of civilization, during the course of their colonising, established *Tirthas* as the primeval centres of population. Such places have a hoary antiquity, they are associated with the name of one or more of those *Rṣhis*, being sanctified by some religious or spiritual act like *Yajña* or *Tapas*. Such holy places cover the entire country, from the snows of Amaranātha to the waves of the sea at Dvārakā, Rāmeshvaram, or Purī, or from Hingulā in Baluchistan to Kāmākṣhī in Assam. Devotees of all religions have participated in thus glorifying the Motherland. Indeed, each tried to build a complete picture of the motherland in terms of its *Tirthas*. It was an ever expanding process, full of vitality, backed by the religious aspiration of successive generations. For example, the Buddhists, apart from the strictly historical itinerary of the Buddha, created a fiction that he travelled from Magadha to distant Gandhāra, nay even to

other lands. They also invoked the help of Buddha's disciples and grand-disciples in the process of creating holy spots. The same phenomenon was true to Jainism and Hinduism. Even aboriginal cult deities like Yakṣhas and Nāgas were assimilated to the needs of the Buddhist, Brahmanical and Jaina 'pantheons and they gave rise to new *Tīrthas*. The central fact remains that such religious creations resulted in the apotheosis of the Motherland which was the greatest of all *Tīrthas*. The material of Hindu *Tīrthas* is vast as given in the *Mahābhārata* and the *Purāṇas*. A theory of Sthala-Māhātmya was evolved which regards each *Tīrtha*, for the time being, an epitome of the whole country. The accounts in these Sthala-Māhātmyas are usually of much topographical value.

The Jaina tradition, rich and ancient in its great system of philosophy, religion and ethics, presents, in its *Tīrthas*, an equally charming cross-section of our cultural heritage. Such material is extensive, being recorded in the *Tīrthamālās* or the memories of the pontiffs of the Saṅgha. Practically all great centres of civilization were counted amongst the Jaina *Tīrthas*, e. g., Mathurā, Kāmpilya, Ahichchhatrā, Hastināpur, Rājagṛha, Kaushāmbī, Ayodhyā, Mithilā, Avantī, Pratiṣṭhāna, Champā (Bhāgalpur), Pāṭaliputra, Shrāvastī, Vārāṇasī, Prayāga, Nāsikya, Prabhāsa, Dvārakā, etc. Shri Jinaprabha sūri (first half of 14th century) has preserved, in his *Vividha-Tīrtha-Kalpa*, a valuable record of the Jaina religious traditions about their *Tīrthas*. The wandering religious teachers composed hymns or *stotras*, in praise of various images, which constitute a good record both of their literary activity and also of the religious history of the Saṅgha. A remarkable institution amongst the Jainas throwing light on their attitude to the *Tīrthas* is that of the Saṅghapatis who from time to time organised, under the guidance of some spiritual teacher or Āchārya, a

congregation to the various Tīrthas and undertook its financial responsibility. This pious act earned for them the honorific title of Saṅghapati (Hindi—Saṅghavī or Singhī). This infused great reality into the institution of *Tīrtha-Yātrā* amongst the Jaina community and achieved for it a vitality and continuity unknown elsewhere.

Of similar corporate instinct and magnitude was the conception of temple-cities amongst them. At some remote period the Jains turned their attention to sacred mountain tops and covered them with numerous religious shrines forming temple-cities (सं.-देवकुलपाटक from which देवलवाड़ा or दिलवाड़ा is derived). These mountain sanctuaries represent some of the most wonderful monuments of architecture and sculpture ever raised by the aspiring spirit of man. Each such *Tīrtha* is a record of long centuries of devotion, which found expression in the building of religious shrines and also in the holding of great festivals at appointed intervals. Sammeta-Shikhara in Bihār, Arbudāchala in south Rājasthāna, Shatruṅjaya near Pālitāṇā in north-east Kāthiāwāḍ, Girnār near Junāgaḍh in south Kāthiāwāḍ and Chandragiri in South India near Shravaṇa-Belagoḷa, were such outstanding Tīrthas.

The ancient mountain of Girnār was known as Ūrjayanta or Raivataka. We have a graphic account in the *Mahābhārata* of the Yātrā-festival that was once held there by the Yādavas under the leadership of Kṛṣṇa. Such Yātrās formed part of ancient fairs, feasts and festivals held annually in honour of the local deities. Most probably this was the origin of the religious sanctity of these places in the remotest antiquity. To the Jains, Girnār was also the place of Nirvāṇa of Tīrthaṅkara Nemi-nātha and was thus regarded to be of exceptional sanctity.

Arbuda Shikhara or Ābu also had an ancient temple

of Ambā Bhavānī which points to its association with the wide-spread cult of the Mother-Goddess. Later on the place was believed to be sacred by the Jainas who soon converted it into a real *Tīrtha* of art and beauty. It is problematical whether Arbuda of the R̥gveda, I.51.6. has any geographical significance. Most probably it had not and was only a personal name. The *Mahābhārata* includes three different versions of Tīrtha-Yātrā, in the Āraṇyaka-parvan, named after Pulastya (chapters 30-83), Dhaumya (chs. 85-88) and Lomasha (chs. 89-153), the Dhaumya version being the shortest and earliest, and the other two, much inflated, incorporated in the text about the post-Gupta period. The Pulastya narration refers to Arbuda stating that it was the son of Himālaya, that it had a deep crater or chasm (*chhidra*) and that it had the celebrated hermitage of R̥ṣhi Vasiṣṭha. The first point is borne out by the fact that mount Ābu represents the highest point between the Himālayas and the Nilgiri, its Guru-Shikhara being 5650' above the sea-level. Possibly Ābu, like the Himālaya, was also thrown up in one of tectonic movements of the earth. The tradition of Vasiṣṭha's hermitage at Ābu played an important part in later history, when it was claimed that the various Rājput clans originated from the fire-pit of sage Vasiṣṭha. Be that as it may, the fullest exploitation of this most picturesque hill-top was left to the genius of the Jaina benefactors.

Rising from the desert as abruptly as an island from the ocean, Ābu presents, on almost every side, steep and rugged scraps some 4000' high and the summit can best be approached by ravines cut into its sides. When the summit is reached, it opens out into one of the loveliest valleys imaginable, cut up everywhere by granite rocks of the most fantastic shapes and the spaces between them covered with trees and luxuriant vegetation. The picturesque

top of the plateau is about twelve miles long by three miles wide. There are here four large temples, two of them, namely, Vimala Vasahī (1030 A.D.) and the Tejahpāla Vasahī (c. 1232 A.D.), being unrivalled for delicacy of carving by any temples in India. They were built wholly of white marble brought from quarries about 30 miles away, and it is now difficult to imagine how stone blocks of such big size were carried up the top of the hill.

The temple built by Vimala Shāh, a minister under Bhīmadeva of Gujarāt, in the year 1030 A.D., is known as Vimala Vasahī. Being earlier of the two, it is simpler and bolder although loaded with elaborate carving throughout its interior. Externally the temple is quite plain, and there being nothing to indicate the magnificence within, except the pyramidal roof of the cella, the latter also being too low to be given the status of a proper *shikhara*. Architecturally the ground plan stretches from west to east, with the temple facing east. It is placed inside an oblong courtyard, measuring 128' × 75' inside. The same is surrounded by a double colonnade of smaller pillars and by 52 cells (*deva-kulikās*) built along the four walls of the enclosure and opening towards the courtyard. The shrine is faced with three *Maṇḍapas* in one alignment, and outside the walls of the courtyard (140' × 90' outward measurement) and in the same axis as the shrine is the portico facing which is another rectangular building serving as the portrait-gallery of the founder. For the sake of clarity the various parts may be set forth as follows—as the visitor will see them while entering from the east:—

(1) *Hasti-shālā* (25' × 30'), a rectangular building supported on 6 pillars, containing statues on elephants. At one time they were taken to represent Vimala and his family coming in procession to the temple. But the learned

translator has proved on the basis of manuscript records that the elephant-riding figures are those of the seven ancestors (including Vimala Shāh) of Prthvīpāla who installed them during extensive repairs to the temple carried out by him in about 1150 A.D. This Prthvīpāla, born in the lineage of Vimala Shāh, was a minister of Kumārapāla. Inscriptional evidence, cited by the late Muni Shri Jayanta-vijayaḥ, on page 81 of this guide-book, gives names of these ancestors.

(2) *Mukha-maṇḍapa*, the main entrance or porch, 25' square, with stepped entrances on the north and south.

(3) Celled enclosure called *Bhamati*, having 52 smaller shrine-cells (*kulikās*), each occupied by a cross-legged Tīrthaṅkara. An additional cell contains an image of Ambādevī, the original tutelary deity of the place. In front of the cells is a corridor with a double row of columns.

(4) *Raṅgamaṇḍapa* or *Sabhāmaṇḍapa* which served as the general Assembly hall. It is surmounted by a dome of great beauty, being the distinguishing feature of the style of these temples. Upon each of the columns is a bracket capital, and then for the sake of additional height there is a dwarf column, on which rest the great beams or architraves that support the magnificent dome. The huge pendant in the centre of its *padma-shilā* is of the most exquisite design. In the ribbed ceiling the sixteen female figures (of Vidyādevīs) are set against rows of cup-shaped ornamentations (*kachchhullaka*) disposed in contracting circles (*dardari*). Dr. Umakant has ably shown that the *Sabhāmaṇḍapa* with its wonderful lotus-pendant was either repaired or newly added by the same Prthvīpāla who built the Hasti-shālā.

(5) *Nava-Chokī*, in between the *Raṅgamaṇḍapa* and the *Gūḍha-maṇḍapa*, so called from nine compartments in its roof.

(6) *Gūḍha-maṇḍapa*, pavilion immediately in front of the shrine. This was a closed hall generally used by visitors for *darshana* and choral chanting, etc.

(7) *Mūla-Garbha-Grha*, the cell or shrine proper, lighted only through the door for entering it, and containing a cross-legged figure of R̥ṣhabhanātha to whom the temple is dedicated.

No description or drawing can convey an adequate expression of the great beauty and the detailed carving of the interior of the temple.

The other temple, known as Lūṇiga Vasahī, is dedicated to Neminātha, the twenty-second Tīrthāṅkara and was built by the two brothers—Vastupāla and Tejapāla about two centuries later (c. 1230 A.D.).

The names of these two ministers have become proverbial in Gujarāt history for generosity, religious devotion and patronage of learning. They spent untold millions on raising some of the most beautiful art-monuments of our country: for example, the Trikūṭāchala Mallinātha temple on the Gīrnār hill in Kāṭhiāwāḍ, and the temple of Neminātha at Ābu. The temple was named Lūṇiga Vasati after Lūṇiga, one of the brothers of the two ministers who died young. It is said that Vastupāla was inspired in this endeavour by listening to an account of Vimala Vasahī at Ābu. He revealed his mind to his brother Tejapāla, who not only gave hearty support to the idea but himself went to the quarries at Ārāsaṇā and he got extricated double the quantity of stone required to build the temple. Then with the help of bullocks and carts he had it transported to the foot of the hill and up the hill by means of a gradually sloping ascending path (*umbirīṇī-patha*). This approach road was afterwards demolished to prevent unauthorised trespass. At convenient points of the road refreshment

stalls and canteens were provided for men and animals. Shobhanadeva was the name of the architect (*Sātradhāra*) entrusted with the execution of the work. Tejapāla appointed his own brother-in-law named Ūdala as the Superintendent of works (*Uparisthāyaka*), with power to spend freely. The image of Neminātha was made of black granite. In spite of an army of 700 sculptors being put on the work, the progress was slow. Ūdala reported this to Tejapāla who visited the place with his wife Anupamā-Devī. She went about the work and noticed that the chief architect was busy in erecting the four pillars of the *Maṇḍapa*, but in spite of spending much time, did not finish the job. The lady questioned as to why the progress was so slow. The architect replied that owing to extreme cold on the hill and also because the workmen left at noon for their meals in the town at the foot of the hill, much time was wasted by these interruptions. Tejapāla asked his wife as to what she suggested to overcome the difficulty. With her intense practical wisdom, she suggested two things: firstly, that the work should be carried on in two separate shifts for night and day; and secondly, that workmen should be provided with free wholesome food on the spot on behalf of the builder. Needless to say that both these practical tips were readily accepted by her husband with the consequence that only after a few days completion of the work was reported to him.

The temple of Vastupāla-Tejapāla is in general agreement with the architecture and ground plan of the earlier temple of Vimala Shāh. It is also a walled enclosure with an oblong courtyard, a range of cells on three sides, and a colonnade of double pillars. There is slight variation in that the courtyard has the *hastī-shālā* or portrait gallery on its inside to the east. The outer portico of the Vimala Vasahi is absent here. The *Raṅgamaṇḍapa*, the *Chhah-*

chokt, the *Gāḍhamandapa*, the *Garbhagṛha* are similar. The eight pillars of the dome of the *Rāngamandapa* are somewhat taller and each of a different type. The dome itself is slightly less in diameter than in the other temple, but quite rivalling it in elaboration of details and beauty of design. Of the architectural and æsthetic quality of this dome Fergusson has observed, "On the octagon formed by the massive architraves across the heads of the pillars rests the dome. In both temples a single block in the angles of the octagon suffices to introduce the circle. Above the row of the ornaments sixteen bracket pedestals are introduced supporting statues and in the centre is a pendant of the most exquisite beauty. The whole is in white marble and finished with a delicacy of detail and appropriateness of ornamentation which is probably unsurpassed by any similar example to be found anywhere else. These introduced by the Gothic in Henry VII's Chapel at Westminster, or at Oxford, are coarse and clumsy in comparison. It is difficult, by means of illustrations, to convey a correct idea of the extreme beauty and delicacy of these pendant ornaments."¹ The same writer speaking of the architectural superiority of the Indian dome writes that what the Indian master masons achieved in the mode of constructing domes by placing them on pillars was never even attempted by the Romans or by the Byzantine architects. In India all the pressure was vertical without anything to fear from the lateral thrust of [the vault. In order to ensure stability it only required sufficient strength in the supporting pillars and architraves to bear the downward pressure of the mass—an advantage the importance of which is not easily overestimated. "One of the consequences of this mode of construction was that all the decoration of the

¹ *History of Indian and Eastern Architecture*, Vol. II, p. 41.

Indian domes was horizontal, or in other words, the ornaments were ranged in concentric rings, one above the other, instead of being disposed in vertical ribs, as in Roman or Gothic vaults. This arrangement allows far more variety without any offence to good taste and practically has rendered some of the Indian domes the most exquisite specimens of elaborate roofing that can anywhere be seen. Another consequence of this mode of construction was employment of pendants from the centre of the domes, which are used to an extent that would have surprised even the Tudor architects of our own country. With them, however, the pendant was an architectural *tour de force*, requiring great constructive ingenuity and large masses to counterbalance it and is always tending to destroy the building it ornaments; while the Indian pendant, on the contrary, only adds its own weight to that of the dome, and has no other prejudicial tendency. Its forms, too, generally have a lightness and elegance never imagined in Gothic art; it hangs from the centre of the dome more like a lustre of crystal drops than solid mass of marble or of stone.”¹ All these features of architecture and beauty may be visualised in the domes and pendants of the two Ābu temples. How the weight of the hanging mass of fretted marble in the great central pendant of the Tejpāla temple is supported is a mystery. About the carving with metallic fineness, Henry Cousens writes, “The amount of beautiful ornamental detail spread over these temples in the minutely carved decoration of ceilings, pillars, doorways, panels and niches, is simply marvellous; the crisp, thin, translucent, shell-like treatment of the marble surpasses anything seen elsewhere, and some of the designs are veritable dreams of beauty. The work is so delicate

¹ Fergusson, *Op. Cit.*, Vol. I, pp. 316-17.

that ordinary chiselling would have been disastrous. It is said that much of it was produced by scraping the marble away, and that the masons were paid by the amount of marble dust so removed. "1

Shrī Muni Jayantavijayajī deservedly spent years of labour in studying these venerable monuments at Arbudāchala. His results were published in Gujarātī in five parts, one of which is devoted to inscriptions, and another to a objective description of the shrines. Dr. Umākant Shāh has presented the latter volume in an English translation. A useful work for tourists from all over the world, the book introduces these great monuments in an adequate and detailed manner. Two outline drawings showing the ground-plan of the Vimāla Vasahī and the Lūṅiga Vasahī have been added.

Banaras Hindu University,
18-4-1954.

V. S. AGRAWALA.

¹ *Architectural Antiquities of Western India*, pp. 46-47.

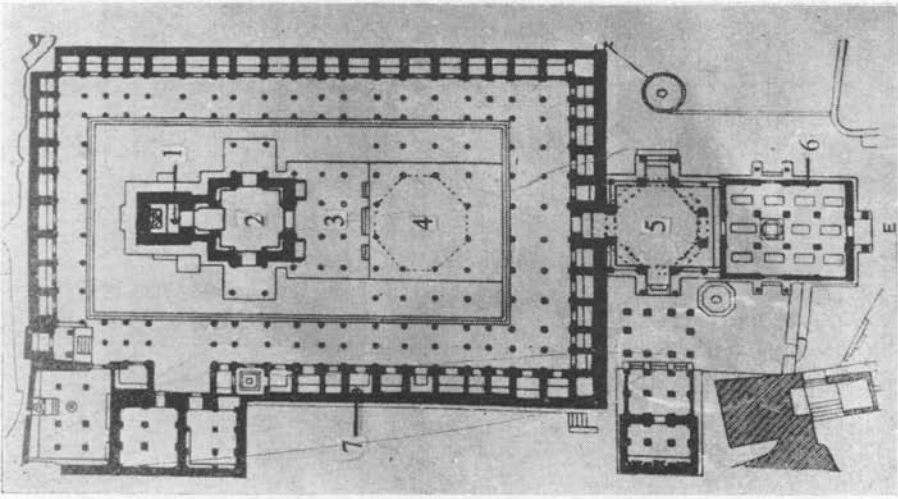


Fig. A
Plan of Vimala Vasahi

KEY TO PLANS

1. Garbhagriha (Cella)
2. Gudhamandapa (Pavilion)
3. Nav - choki & Chhah - choki (Vestibule)
4. Rangamandapa (Dance - Pavilion)
5. Mukhamandapa (Portico)
6. Hasti - shala (Portrat - Gallery)
7. Bhamati (Corridor)

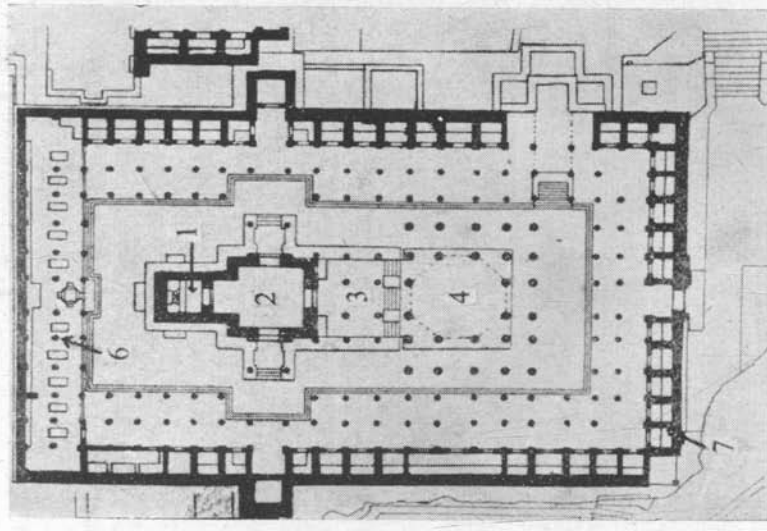


Fig. B
Plan of Luna Vasahi

INTRODUCTION

(Translator's Note)

The translator craves indulgence of readers for not being able to maintain faithfully the spirit of the original writing. The work was written for the Gujarātī-knowing public, especially for the Jaina pilgrims. The publishers as well as the translator are conscious of the wider appeal of the English edition and have, therefore, omitted several portions of original lengthy introductions or summarised them.

As far as possible, the descriptive parts, which constitute the main bulk of this text, are kept as they were; though the translation is not a literal one, an honest attempt is made to maintain the style of the original writing of the now departed author, the Reverend Muni Shrī Jayantavijayajī whose four volumes on Ābu have rendered signal service to the cause of Jaina studies and have been a great help not only to the Jaina pilgrims but to the Hindu ones and tourists of all communities also.

The Jaina shrines at Delvādā (Mt. Ābu) deserve special monographs on their architecture and sculpture with proper charts, systematic descriptions and copious illustrations. Like the shrines at Khajurāho, Koṇārak, or Shravaṇa Belgola, Mūḍabidri, Jinanāthapura etc., the shrines at Delvādā, Kumbhāriā, Tāraṅgā, Gīrnār or Jālor etc., represent a typical provincial school of art which flourished in the mediæval period of Indian History, between c. 1100-1400 A. D. For students of this art, mainly sponsored by the Chālukyan court of Aṇahillavāḍa Pāṭan, a proper study of the Delvādā shrines is indispensable. Another important shrine, though of a later age, but unique in plan, is the

magnificent shrine at Rāṇakapur in the Goḍvāḍā district of the old Jodhpur State, now in Rājasthān.

The translator has not tried to add or change anything in the text and has only added a few footnotes, specified as translator's notes. A bibliography of the works mainly referred to in the text is added, it includes a list of literary sources on Vimala Sāhā, Vastupāla and the Ābu shrines, taken partly from the Gujarātī foreword by Muni Shrī Vidyāvijaya, the rest of the foreword being omitted. A table of the complexion and symbols of each of the 24 Jinas is appended by the translator.

The Vimala Vasahī alone practically exhausts the whole Shvetāmbara Jaina Pantheon of its age, and is, therefore, an indispensable record for a student of Jaina iconography. It is not possible to add any iconographic notes and only references to published papers etc., discussing some of these sculptures are added.

It will be seen that the five shrines belong to different centuries. The Vimala—and Lūṇa-vasahīs, which are the two older and more important shrines, unfortunately became victims of more than one Muslim invasions. The inscriptions show that the Vimalavasahī underwent at least two different repairs besides the two undertaken in this century. It is, therefore, obvious that the architecture and sculpture of each temple require to be studied with a very critical eye since all the existing parts of the Vimla—or the Lūṇa—Vasahīs do not belong to the age of their original construction.

In a study of Indian temples, this fact of later repairs or additions, replacements etc. has been often overlooked. The famous Kailāsa Cave at Ellorā shows, according to Dr. H. Goetz,¹ various phases of architecture and sculp-

¹ In *Artibus Asiae*.

ture. The present Kailāsa Cave-shrine was not the work of one ruler, nor does it represent only one style according to his analysis. Similarly, the Jaina Caves at Ellorā represent different styles, or sometimes in one and the same cave at Badāmī and Ellorā one comes across earlier and later relief carvings. Even so, the Vimala Vasahī or the Sun-temple at Moḍherā or the Dabhoi fort deserve a fresh study with this critical eye. Most of the sculptures of Vimala Vasahī do not seem to belong to the age of Vimala Sāha (c. 1030 A. D.) or at Moḍherā to c. 1022 A. D. The famous *Sabhāmaṇḍapa* of Vimala-vasahī with its wonderful lotus-pendent in the main ceiling and figures of the sixteen Vidyādevīs, was either rebuilt or newly added by Prthvī-pāla, a minister of Kumārapāla in c. 1204-06 V. S. (1148-1150 A. D.), i.e., at least 116 years after the erection of the shrine by Vimala. Figure sculpture on various pillars supporting the whole Maṇḍapa along with its porticos or the sculptures and reliefs in its various ceilings do not show a uniform style. In an adjacent smaller dome, in one of the porticos, is a figure of Sarasvatī having on each side a male worshipper standing on a lotus (fig. 23) with his name inscribed below (not visible in the photograph as the names are inscribed on the lower face of the lotus near the stalk) showing that the two figures represent two artists, *Sutrahāra Kelā* (with a measuring-rod in hand, on the left of Sarasvatī and *Sutrahāra Loyana* (with folded hands on the right of the goddess) who must be identified as the chief architect and sculptor (respectively) of this Maṇḍapa.¹ The figures of Vidyādevīs, in the main ceiling of the Maṇḍapa, alike in style to that of the Sarasvatī image or of the Lakshmi in the corresponding dome of the portico on the other side of the *Raṅgamaṇḍapa*, as also the many-armed goddesses in the corridor—ceiling of this

¹ Both may be architects and sculptors.

shrine, belong to the same style and age, which must be of Kumārapāla. The inference is further supported by a study of figure sculptures on the outer walls of the Jaina shrines at Jālor fort and Tāraṅgā, built by Kumārapāla, which show the same style in figure sculpture. The four Vidyādevīs—Cakreshvarī, Rohiṇī, Prajñapti and Vajra-shṛṅkhalā carved in a group in another ceiling of the Bhamatī of Vimalavasahī, also belong to the age of Kumārapāla. This means that the ceilings of the Bhamatī have at many places undergone several repairs.

Again, the Vimalavasati-Prabandha in the Purātana-Prabandha-Saṅgraha,² says that Chāhila, the son of Vimala, erected the Raṅgamaṇḍapa of this shrine. Though it is not certain whether Vimala ever had a son and though the Prabandha itself seems to be a much later one, *it shows that there was a belief that the Raṅgamaṇḍapa was a later addition.* It is hoped that this point of view will be borne in mind by students of Chālukyan and later sculptures in outlining the sculptural art in its various phases from c. 1000 A. D. to c. 1500 A. D.

Prṥhvīpāla, the Minister of Kumārapāla, was a descendant of Neḍha, the brother of Vimala Sāha. An inscription on the wall of cell 14, Vimala Vasahī (see *Ābu*, vol. II, inscription no. 72) states that Prṥhvīpāla, the son of Ānanda did the tīrthoddhāra (extensive repairs and conservation) of this shrine in V. S. 1206 (c. 1150 A. D.). It is, therefore, natural to expect sculptures of the age of Kumārapāla in the shrine erected by Vimala, the Daṇḍa-nāyaka of Bhīma I. Fortunately, reliable contemporary literary evidence, supporting our inferences, is preserved in the Prashastis of three unpublished works of Haribhadra sūri whose writing activity was patronised by Prṥhvīpāla.

² P. 52. (Published in Simghi Series).

According to the Chandraprabha-Charitra-Prashasti of Haribhadra sūri (Ms. at Pāṭaṇ), Pṛthvipāla erected a big lovely Maṇḍapa (in this shrine) with figures of his ancestors riding on elephants. The relevant passage is as under :—

ता अब्बुयगिरिसिरे नेढ-विमलजिणमंदिरे करावेडं ।

मंडयमद्वज्जणयं मज्जे पुणो तस्स ।

विलसिरकरेणुयाणं सवंसपुरिसुत्तमाण मुत्तीओ ।

विहिडं च संघभत्तिं बहुपुत्थय-वत्थदाणेण ॥¹

Obviously, this refers to the erection of the Hastishālā in front of the Vimāla Vasahī. Now, in his Mallinātha-Charitra-Prashasti, the same author replaces पुरओ पुणो तस्स for मज्जे पुणो तस्स in the above verse.² This reading would show that Pṛthvipāla erected a very beautiful Maṇḍapa in the shrine and a Hastishālā in front of it. Another work Neminātha-Chariu, also composed by this author, but in the Apabhramsha, contains a Prashasti at the end, eulogising the family of Pṛthvipāla and giving us the same type of historical data as the other two Prashastis in Prakrit. A manuscript of this work is preserved in the Jaina collections at Jesalmer. Here the author says :—

तेण अब्बुयगिरिहिं सिरिविमलनिम्माविय जिणभवणि असमरूवु मंडवु कराविवि तसु पुरउ करेणुगय सत्त मुत्ति पुव्वयहं ठाविवि ।¹

¹ *A Descriptive Catalogue of Manuscripts in the Jaina Bhāṇḍāras at Pāṭaṇ, Vol. I.* (G. O. Series no. LXXXVI), pp. 255-6.

² Manuscript at Pāṭaṇ.

¹ I am thankful to Āgama - Prabhākara Muni Shri Puṇya-vijayaji for this reference.

It seems likely that originally the elephant - riding figures of the seven ancestors of Pṛthvipāla were not enclosed in a roofed - hall as at present and were possibly installed in the open. This certainly presented a more impressive sight.

In none of the Prashastis is it said that Prthvipāla repaired the old Maṇḍapa. It is, therefore, safer to assume that this wonderful Maṇḍapa was a work of the age of Kumārapāla. As stated above, a study of the art-style of the sculptures points to the same conclusion. Incidentally we might note that Sūtrahāra Kelā and Sūtrahāra Loyana, attending upon Sarasvatī, noted above, must be regarded as the architect and sculptor of this famous maṇḍapa.

Broadly speaking, figure sculpture of the age of Vimala Sāha, was not aiming at heaviness of limbs which is seen in the sculptures of the age of Kumārapāla. The image of Puṇḍarīkasvāmī, installed in V. S. 1064 (1007 A. D.) at Shatruṅjaya, is a typical specimen of the sculptural art of the age of Vimala Sāha—the legs are longer, limbs smooth and thinner, figures less heavy or static and better proportioned than in the sculptures of the time of Kumārapāla. This early Chālukyan style was adopted in some of the ceilings of the Kumbhāriā shrines and in the Lūṇavasahī at Delvādā, towards the close of the thirteenth century in a somewhat degenerated form. But none of the sculptures of the time of later Solankī or Vāghelā rulers could attain the high level of the Puṇḍarīka image installed by a Jaina monk of the Vidyādhara kula.

A comparison of the different pillars and sculptures at Moḍherā with those in the Lūṇa Vasahī and the Vimala Vasahī will show that the Moḍherā Sūrya-Mandira has undergone later repairs and replacement of mutilated parts with carvings of later styles. The gateways of the Dabhoi fort tell us the same tale. The carvings on the outer face of the Hirā-Gate may be compared with those on the Mahuḍī or the Nānderī Gate. The different gates were repaired even in the Marāṭhā period and there are a few sculptures which are late and crude copies of mutilated

originals of the age of Vastupāla-Tejapāla. It is not known who first built the fort though Siddharāja is credited with its original construction in legends giving the account of Siddharāja and Hirādhara the architect of the Dabhoi fort. Vastupāla-Tejapāla are said to have built the fort and this may be thoroughly repairing an older fort with much decorative sculpture added to it. Some sculptures on the Maḥṣṭī gate, especially the bold reliefs of about eight Shaiva Sādhus on the interior side-walls, can be assigned to the age of Kumārapāla and may be even slightly earlier. These sculptures have not attracted the attention of historians or art-critics. Dr. Stella Kramrisch first drew my attention *to these figures. I have suggested that the figures might represent chief saints of the Nātha-sect, the inference being based on the fact that at least one of them, Matsyendranātha, can be identified with confidence, since a big fish (matsya) is shown behind his back.* History of the Lakulīsha-Pāshupata sect, which originated at Kāraṇa (in the Lātadesha, not far off from Dabhoi) and which was popular and prominent in Western India even upto the Solāṅkī age, has not been satisfactorily recovered, nor do we know much about their pantheon and religious literature; but it is highly probable that most of the gods and goddesses on the Dabhoi gates follow the iconographic traditions of this sect. It is also interesting to find these *Nātha* saints given prominence on the Maḥṣṭī-Gate, Dabhoi. A study in this direction of the Dabhoi gates will throw some new light on Indian Art and Culture. Coiffure and costume of all these figures including those of different Tantric gods and goddesses are also noteworthy.

This will convince the reader that fresh critical studies, of the various monuments in Gujarāt and the whole of Western India, in the light of researches of the past few

decades, are now overdue. A proper evaluation of the art styles of different periods, with the help of inscribed or dated specimens and contemporary dated Western Indian miniature paintings deserves immediate attention.

About the conservation and repairs of the Jaina shrines the reader may note that the earlier repairs, carried sometime in the beginning of our age, were not fully satisfactory. Some of the Vidyādevī sculptures in the Lūṇavasahī-Raṅgamaṇḍapa, if they were replaced during these repairs, are the worst specimens of art and only create a wrong impression on a critical eye in the photograph of the ceiling published in well-known works of Indian art including Dr. Coomaraswamy's *History of Indian and Indonesian Art*. Recently, the Peḍhī of Sheth Ānandaji Kalyānji, Ahmedabad, the chief organisation of the Shvetāmbara sect, has undertaken extensive conservation and repairs to these shrines. The president of the Peḍhī, Sheth Shrī Kasturbhāi Lālbhāi has employed the services of Shrī Amritālāl Trivedī who is an artist of the old school with rare gifts and the technique employed by him in replacing mutilated parts of fine carvings deserves to be appreciated and followed up in other parts of India.¹

In repairing such works of art which show the finest possible chiselling of soft marble and highly ornamental reliefs, care should be taken to take photographs of the original before repairing or replacing mutilated parts. Both the temples—the Vimala Vasahī and the Lūṇa Vasahī—have undergone several repairs in the past and there is a

¹ The method of repolishing every carved surface in the shrines, by rubbing, should however be prohibited; even though this gives uniformly shining surfaces, some of the details of ornaments etc., are likely to be spoiled. In such repairs it would be better to invite suggestions of trained archaeologists.

mixture of one and the same style in most of the component parts of the two shrines. We have no record of the original carving etc., but before any repairs, a faithful record of the existing original should be maintained by us for future students of art and architecture of these wonderful shrines. It is also advisable to maintain a small museum of all the replaced parts in a special room attached to this group of shrines. Such a small local museum can preserve other antiquities which might be recovered from this area in future. It can also develop into a local Museum of Antiquities and Natural Sciences from Mount Ābu and its vicinity.

To a student of Sculptural Art in Western India, Ābu should have been the best field of research or exploration. Unfortunately, even though Ābu preserves quite an interesting number of specimens of earlier art of the post-Gupta period, they never attracted the attention of scholars of our age. As will be seen in the following pages, the story of Vimala's spreading coins on the ground to purchase land from Brāhmins for his new shrine, is reminiscent of the ancient Buddhist account of the Jetavana Vihāra, memorised in the famous relief plaque from Bhārhut and recorded in Buddhist works. Was the legend about Vimala a mere copy of the Buddhist legend without any historical basis? An investigation in this direction led the present writer to the discovery of certain valuable older specimens of art at Ābu. The area just behind Vimala Vasahī is the site of the Kanyākumārī and Rasio Vālam shrines along with a Viṣṇu temple (Jagannātha temple as it is now called by some people). A little westward of these three shrines are the ruins of an older Shaiva shrine, followed by open fields and again an old brick temple with later repairs in stone. This very extensive area was a once very flourishing Brāhmanical—Shaivite-site. Vimala Sāha had to purchase land from the

Mahants of this site. Vālinātha, a spirit obstructing Vimala in the erection of the shrine (according to the legend given by Prabandha works), is possibly a Pāshupata or a Kāpālika monk of this site, Vālinātha by name, putting all sorts of obstructions even after the regular sale of land at fabulous costs. That the story has historical basis is proved by the fact that in the Viṣṇu shrine noted above there are post-Gupta sculptures of three Mātrkās, and a fourth of Sūrya; a sculpture of Viṣṇu lying on the serpent Śeṣha is of a still earlier age. In the Kanyā-kumārī or Shrīmātā shrine there is another Mātrkā of the same age and a figure of standing Pārvatī assignable to the ninth or tenth century A. D.

A somewhat worn-out figure of a three-headed form of Durgā with two lions as her vāhana, placed beside the sculpture of Rasio Vālama, is assignable to c. early 7th century A. D. The Mātrkā sculptures of roughly the same age (or slightly earlier), are typical specimens of the art of Western India in the 6th-7th centuries, while the Sheshashāyī image is a rare early specimen of Viṣṇu images in Gujarāt, of a much better style than that of the Mātrkās, maintaining Gupta traditions and assignable to the Gupta period. The typical creeper design on the pedestal is reminiscent of the early Gupta style; the fine modelling, or the crown of Viṣṇu cannot be later than the Gupta age. Sheshashāyīn sculptures of the Gupta age are not unknown. Unfortunately, the sculpture is partly mutilated and spoiled by the application of oil and leadoxide powder (sindūr) by local worshippers. The photograph published here (fig. 62) was taken by me after removing most of this coating but the sculpture needs careful rewash and better preservation. The modelling of the Viṣṇu figure may be compared with that of the Virabhadra image and some other sculptures from Shāmalā-

ji in the Idar State, discussed by me in the *Journal of Indian Museums*, Vol. IX (1953), pp. 90-103, (with plates), and assigned to the Gupta age. From all such considerations and from a study of most of the earlier sculptures of Gujarāt, Saurāṣṭra and Mārwar, it can be said that this sculpture is not later than the c. 500 A. D. It seems that the Jagannātha shrine was originally a Vaiṣṇava shrine, or an early shrine of Viṣṇu existed nearby.¹

The site thus was a Hindu site with Vaiṣṇave and Shaiva shrines, flourishing for about six centuries from at least the fifth to the eleventh centuries A. D., with a big organisation of its own from which Vimala Sāha was obliged to obtain land at huge costs.

The discovery of these sculptures from this site throws new light on the cultural history of Gujarāt and reveals for us some of the most important specimens of sculptural art of Gujarāt in the Gupta and post-Gupta ages. Field archaeologists should inspect the site and see if a sample trench would be useful.

That Mt. Ābu was rich in various shrines, tanks, stepwells etc., frequented by pilgrims, tourists etc., and resorted to by saints for peaceful meditation from all parts of India, is attested by a long description of it given by the Kashmirī poet Dāmodaragupta (c. 750-790 A. D.) in his Kuṭṭani-matam.²

¹ The present temple seems to have been rebuilt on an older plan. The temple has a garbhagrha with a big square maṇḍapa in front and connected by an antarāla. A very small open verandāh exists in front of the hall-entrance.

² I am thankful to Dr. Moti Chandra for this reference. The passage is appended at the end of this introduction.

The Hindu and Jaina sites on Mount Ābu are described in the following pages. A list of such sites from the Skanda Purāṇa, Prabhāsa khaṇḍa, collected by Shri Umāshankar Joshī, is added below. It will be seen that some of the existing sites on Ābu can be easily identified from this list which, it is further hoped, will enable future students to explore or identify other sites on Ābu.

Ābu, according to Skanda-Purāṇa, is ten yojanas in extent and five yojanas in height. The *tīrthas* on Ābu are :— The first or the chief (ādya-tīrtha) holy place is the Nāga-tīrtha, with transparent pure cool waters, established by Arbuda Nāga with the boon of Vasishṭha (is it the Nakhī lake ?). Vasishṭhāshrama, with the waters of Gomati brought in a kuṇḍa (Gaumukha) by Vasishṭha. Vasishṭha and Arundhati are worshipped here. Achaleshvara, where the liṅga came out by breaking open the rock-*achala*. Mandākinī river with kuṇḍa to North. Bhadrakarna-hrada (lake). Trinetra-liṅga where stones (of shape of liṅgas) looking like Trinetra (three eyes or the three-eyed one, *i. e.* Shiva) are obtained. Kedāratīrtha, where Mandākinī meets Sarasvatī. Koṭishvara, Rūpatīrtha. In the north-eastern direction is Hṛshikeshatīrtha (Rakhikisan), Siddheshvara, Shukreshvara, Maṇikarnikeshvara, Paṅgutīrtha, Yamatīrtha, Varāhatīrtha, Chandraprabhāsa-tīrtha, Piṇḍodaka-tīrtha, Shrimātā. Shuklatīrtha, Kātyāyanī, staying in a cave (is it Arbudādevī ?), Piṇḍarakatīrtha, Kanakhalatīrtha, Chakratīrtha, Manuṣhyatīrtha (it is said to be a hrada or lake), Kapilatīrtha, Agnitīrtha, Raktānubandhatīrtha, Mahāvināyakatīrtha, Pārtheshvara, Kṛṣṇatīrtha, Manuhrada with Mudgaleshvara and Chaṇḍikāshrama. Nāghrada (Nāgodbhavatīrtha). Shiva-gaṅgā (liṅga)-kuṇḍa, Shivaliṅgamaheshvara, Kāmeshvara, Mārkaṇḍeyāshrama, Uddālakeshvara, Siddheshvara and kuṇḍa, Gajatīrtha, Devakhātātīrtha, Vyāsātīrtha, Gautamāshrama, Kulasamtaraṇatīrtha, Rāmatīrtha,

Koṭitīrtha, Chandrodbhedatīrth, Īshāni-Shikhara, Brahma-padatīrtha, Jambu-tīrtha, Gaṅgādhara-tīrtha, Kānteshvara, Gaṅgeshvara.

Mount Ābu awaits much more exploration in these directions. The first chapter of this work, which I have thoroughly revised and enlarged with added notes on the geological evolution of Ābu and with references to discussion of the Vasiṣṭha and Arbuda legend from Dr. Sten Konow¹ and Dr. H. D. Sankalia,² will show that the Vasiṣṭhāshrama area requires more critical examination by field archaeologists. The sculptures in the compound of the Vasiṣṭhāshrama include a seventh century beautiful small image of three-headed Sāvitrī with the swan vehicle and a sixth century sculptures of a two-armed deity sitting with three-headed cobra over his head. Obviously he is a Nāga-Devatā whom I propose to identify as Arbuda-Nāga of the legend, worshipped in this shrine. The find is of special interest as it is a clear proof of Nāga-worship in the sixth century at Vasiṣṭhāshrama, whether the identification of the name of the deity is correct or not. There is besides a beautiful black image of Viṣṇu in padmāsana, a charming specimen of art (with arms mutilated), assignable to c. 9th century A. D. The god sits on an expanded lotus with a thick stump, on two sides of the stalk are carved figures of Nāgas and Nāginīs. On the wall of the shrine, facing the main entrance to the compound is embedded an old stone-niche whose pilasters and arch clearly date from c. 8th century A. D., and which is comparable with a similar niche at Bhīllamāla and with

¹ *Aryan Gods of the Mīlāni People* by Sten Konow, Kristiania, (1921), pp. 25.

² *Journal of The Gujarāt Research Society*, Vol, VII. no. 4 (October, 1945), pp. 147ff.

the six pieces from Pāṭan in the Baroda Museum discussed by Dr. Goetz in the Baroda Museum Bulletin (Vol. VII pp. 24 ff figs. 1-7).

It is therefore certain that Vasīṣṭhāśrama is an old site, the surface finds show that it is at least as old as the sixth or seventh century A. D. and is probably much older.

With this new light, the mediæval legends of the origins of the Rājput clans of Pratihāra, Parmāra, Solankī, or Chauhāṇa, from the sacrificial fire-pit of Vasīṣṭha assume fresh importance; the probabilities are :—

(1) Where these clans or their original ancestors, united at Ābu in a conference at the sacred old Āryan site of Vasīṣṭha for a revival of Hindu rule and culture after the Hūṇa invasion ?

(2) Or was it an Āryanisation of different non-Āryan tribes or leaders, sanctioned in this Āśrama by the monks and paṇḍits in charge of the Āśrama, after the Hūṇa invasion ? These sects would either be the ancient Nāgas, Bhīllas, Kirātas, Muṇḍas, Shabaras and others living in this area and even the Shakas of Western India (or there were Hūṇas as well amongst them).

The first hypothesis would mean that the Gurjaras and others were Āryans originally, the second that they were non-Āryans. The problem still lies unsettled but a definite ray of hope, supplied by these earlier sculptures, lies in the possibility of our striking at more surface finds or unearthing buried remains which have immense possibilities.

For various reasons, I believe that a site on Mt. Ābu or in the Ābu-Bhillamāla area, selected for excavation, would be largely helpful to Indological studies. Besides showing us something about the material culture of the Kshatrapas and the Gurjjara-Pratihāras, it might help us

to throw some light on the dark periods of the history of Western India, on the influence and extent of the rule of Bactrian Greeks, Shaka-Kshatrapas and so on. It is also necessary for exploration of possible links with the Mohen-jo-Dâro and the Indus Valley culture, with Raṅgapur and such other sites in Saurāṣṭra and with Māheshvara further south on the Narbadā. An initial exploration of Mt. Ābu and adjacent territory, and of south-western Mārwāḍ and borderlands near Pākistān, should be planned by the M. S. University of Baroda, the Gujarāt University, and other bodies in Western India.

Bhillamāla is especially noteworthy as it is a very extensive archæological site, the mounds bordering on the three sides of the present town. The site is being ruined for obtaining whole bricks for building purposes in the town and every year the Bhills sink pits and dig them out and sell them. The present town stands on a part of the old city but the old Bhillamāla was a very big city as is seen from the extent of the archæological mounds nearby. Bricks of 16 x 10 x 3.4 inches size are most common while those of 21 inches length are also dug out.

* * * *

Amongst Jaina temples of the Chālukyan or Solāṅkī period in Gujarāt, some of the more famous shrines are at Sarotrā, Tāraṅgā and Delvādā (Mount Ābu) in North Gujarāt, at Gīrnār and Shatruṅjaya in Saurāṣṭra and at Jālōr in south-western Mārwar. The Chaumukha shrine at Rāṇakpur, in the Goḍvādā district of the old Jodhpur state, though somewhat later, is a unique shrine, with a complex plan, though based upon earlier, Chālukyan traditions.

Temples at Shatruṅjaya have been renovated to such an extent that they have lost almost all art-historical value; such is also the case with the shrines on Mount Gīrnār,

though their renovation is less appalling. At Shatruñjaya, temples were also built by Vimāla Sāha, Kumārapāla and Vastupāla-Tejapāla. It is indeed a pity that at such a well-known ancient Jaina site older structures have been renovated beyond recognition with whole pillars plastered, the original carvings and shapes being totally concealed from view. The earliest sculpture available is a small but an exquisite rare specimen of art, a bold white marble relief of Puṇḍarīka svāmī, the gaṇadhara or chief disciple of the first Tirthaṅkara Rṣhabhanātha. Placed in a dark cell adjoining the main shrine of Rṣhabhanātha (Dādāji), the sculpture escaped the attention of almost all visitors including the Jainas until Muni Shrī Puṇyavijayaḥ brought it to our notice and also obtained an estampage of the inscription on its pedestal which shows that it was installed in Samvat 1064 (1007-8 A. D.), by a monk of the Vidyādhara kula.¹ This valuable definitely datable sculpture is one of the loveliest example of Early Solaṅkī art – the real sculptural art of the age of Vimāla Sāha, much more charming and graceful than any specimen of the time of Kumārapāla or Vastupāla known hitherto. It serves as a milestone for dating sculptures of the Solaṅkī period and studying the

¹ Discussed by me in *Jaina Satya Prakāśha* (Gujarati Journal, Ahmedabad), Vol. 17, no. 3, pp. 52 ff. The inscription reads as follows :—

श्रीमद्युगादिदेवस्य पुण्डरीकस्य च क्रमौ ।
 ध्यात्वा शुभं जये शुभ्यन्तस्त्रेयाध्यानसंयमैः ।
 श्रीसंगमसिद्ध (ह) मुनिर्विद्याधरकुलभस्तलभृगाङ्कः ।
 दिवसैश्चतुर्भिरधिकं मासमुपोष्याचलितसत्त्वः ॥
 वर्षसहस्रे षष्ठ्या चतुरन्वितयाधिके दिवसगच्छत् ।
 सोमदिवआग्रहायणमासे वृष्णद्वितीयायाम् ॥
 अम्भैयकः शुभं तस्य श्रेष्ठो सौधेयकात्मकम् ।
 पुण्डरीकपदासङ्गी चैत्यमेतदचीकरत् ॥

evolution of sculptural art in Gujarāt. Puṇḍarīka sits on a big full-blown lotus with a long thick stalk, in the dhyāna mudrā. On one side of the stalk is an āchārya preaching to a pupil in front, sitting on the other side of the stalk, the group making a perfect composition. Figures show slim, long and graceful limbs.

Another important image on the mount is a small metal figure of a Tīrthaṅkara, with an inscription on the back which shows that it was installed in *Siddha-Hema-Kumāra Samvat year 4*.² This image, also discovered by Muni Shrī Puṇyavijaya, is the only specimen which proves the literary traditions that an era of Siddharāja Jayasinha, the famous Solankī ruler of Pāṭan was started in Gujarāt. The era does not seem to have survived long.

The temple attributed to Vimala sāha at Shatruṅjaya deserves a more critical study of its plan and the sculptures inside are noteworthy.

At Gīrnār, the oldest Jaina temple was perhaps that of Kumārapāla, repaired in the past century to such an extent that it has lost much of its original outlook. The temple of Neminātha, the largest of the group on the mount, enclosed in a big courtyard, met with the same fate and traces of old architecture are hard to obtain, though the original plan seems to have been retained.

The temple of Neminātha faces west and has two more approaches on the two sides. In the sanctum, which is a square shrine, is worshipped Neminātha, the twenty-second Jaina Tīrthaṅkara. Round the shrine is the Bhamatī or circumambulatory passage, and in front, a cruciform maṇḍapa which is an old maṇḍapa, the other in front with two platforms is a later structure. There are a few smaller

² Discussed by Muni Shrī Puṇyavijaya, in *Jaina Satya Prakāsha*, Vol. 8, no. 9. pp. 259ff.

shrines near the southern entrance of the principal maṇḍapa, which, as suggested by Dr. Sankalia, may not have belonged to the original temple. Attached to the regular enclosure of the whole temple area, on its inside, are smaller cells or *Devakulikās* with a closed corridor.¹

The triple-shrine, built by Vastupāla in A. D. 1231-2 (V. S. 1288), is a noteworthy structure on Mount Girnār.² In the central shrine is worshipped Mallinātha, the 19th Tirthankara, while in the one on the north is erected a tall Sumeru structure, representing the mount Sumeru or Meru of Jaina cosmography. In the shrine to the south is worshipped a similar structural representation of the Mount Sammeta-Shikhara (situated in Bihār) where twenty Tirthankaras are reported to have obtained Nirvāṇa. Between these shrines are two maṇḍapas or one maṇḍapa having two separate domical roofs. The shikhara is modern though it retains the older shape. The triple-shrine may be compared with another such shrine at Kasārā.

The Jaina temple at Sarotrā with fifty-two devakulikās in the corridor of the shrine is known as *Bāvana* (fifty-two)-*Jinālaya*. In plan, it closely follows the plan of the temple of Vastupāla-Tejapāla at Ābu. The maṇḍapa has four steps in three divisions leading to the hall adjoining the sanctum. On each side of the principal entrance to the sabhāmaṇḍapa is a devakulikā, one enshrining a yakṣha, the other a yakṣhiṇī. A third devakulikā behind the sanctum once contained, according to Dr. Sankaliā, an image of a Shāsanadevī. The affinity of the temple to

¹ Burgess, *Antiquities of Kathiawad and Kachh*, *A Archaeological Survey of Western India*, Vol. II (London, 1876), pp. 166ff. pl. xxxii.

² *Ibid.*, pp. 169-70. pl. xxxiv. Sankalia, H. D., *Archaeology of Gujarāt*, p. 110. fig. 20.

the Chālukyan style is shown by the recessed niches and wall-angles of the shrine and the maṇḍapa and by basement mouldings decorated with gods and goddesses in miniature niches. The exterior of the temple with a number of smaller shikharas over fifty-two cells presents a remarkable appearance. Dr. Sānkaliā assigns it to the 13th-14th century A. D. on stylistic grounds. ¹

The temple of Ajitanātha at Tāraṅgā (Kherālu district, North Gujarāt), originally built by Kumārapāla in the twelfth century, was subsequently repaired in the 16th cent. A.D. Around the shrine is a big courtyard in which the shrine, with its tall shikhara presents a charming appearance in a moonlit night on the hill. The temple consists of a sanctum, with a pradakṣhiṇā-mārga (ambulatory passage) lighted by three windows and a maṇḍapa with porches on the north and the south and a large porch in front. In plan the temple resemble those of Somanātha and Ghumlī in Saurāṣṭra, assignable to the twelfth century A. D. Mouldings of the shrine-basement and wall are cut into a series of vertical and horizontal facets, while the *janghā* has female dancing goddesses. The shrine is square inside, with recessed niches on the outer side.¹

The shrines at Ābu* are described in this book. The

¹ Sankalia H. D., *Archaeology of Gujarāt*, pp. 111 ff., Burgess and Cousens, *Architectural Antiquities of Northern Gujarāt*, *Archaeological Survey of Western India*, Vol. IX, pp. 99, pl. xxvii.

¹ Burgess and Cousens, *op. cit.*, p. 114. Sankalia, H. D., *Archaeology of Gujarāt*, pp. 112-113.

¹ Sankalia, H. D., *op. cit.*, pp. 107ff. *Annual Progress Report, Archaeological Survey of India, Western Circle*, for 1901, pp. 4 ff; Fergusson, *History of Indian and Eastern Architecture*, vol. II (1910 A.D.) pp. 36 ff and figs. 283, 285.

earliest of the group is the *Vimala Vasahī*, originally built by Vimala Sāha in 1031 A. D. The main entrance to the *Vimala Vasahī* is through a domed porch on the east, facing which is a six-pillared roofed pavilion—a rectangular walled structure—known as the *Hastishālā*. Entering the main doorway, one notices an open wide corridor on a high platform running on all sides of the courtyard of the shrine. At the outer end of the corridor is a row of about 54 cells with openings facing the shrine and their back walls forming a high outer wall enclosing the *Vimala Vasahī*. The shrine, with its *gūḍhamaṇḍapa* and the other *maṇḍapas*, is a “structure cruciform in plan, its length being 98 feet and its widest part 42 feet”. In order to reach this main structure in the centre of the courtyard one has to descend a few steps of the above-mentioned high platform and passing through the open space of the courtyard, one first reaches the *Raṅgamaṇḍapa* (the term conveys the same sense as the *Naṭ-Mandir* or *Naṭ-Maṇḍapa* of Orissan temples), the floor of which is only slightly raised from the level of the courtyard. This open pavilion is composed of a central nave based on an octagonal plan, with eight pillars supporting the dome of the nave. On the front and two sides (north and south) of this *maṇḍapa*, are, attached to it, three open porticos resting on ornamental pillars with separate domes or ceilings for each. To the west of this *Raṅgamaṇḍapa* (hall for dance, music, festival etc.) is attached a rectangular ceiling resting on pillars, and of the same width as that of the *Navachokī* or vestibule to the west of it, and to which is joined this *Raṅgamaṇḍapa*. At this end of the *Raṅgamaṇḍapa*, one has to ascend three steps of the platform or basement on which rest all the other parts of the shrine built by Vimala Sāha. To the west of the *Raṅgamaṇḍapa*, on this open platform, is the *Navachokī*, an open rectangular pavilion—a transept or

vestibule in front of the *gūḍhamaṇḍapa*—divided into three main sections, open on three sides, and having its roof supported by two rows of four pillars each. A main entrance to the sanctum is in the middle of the wall of the *gūḍhamaṇḍapa* covering the western side of this Navachokī. The entrance has a highly ornamental doorframe, the side-walls adorned with different relief-carvings and ornamental big projecting niches (khattaka) on each side. The entrance leads into the *gūḍhamaṇḍapa* or the hall adjacent to and in front of the main sanctum. On two sides (north and south) of the *gūḍhamaṇḍapa* are two transepts (vestibules or open porticos) reached by a flight of few steps from the level of the courtyard. Thus the *gūḍhamaṇḍapa* or so to say, the shrine itself has three entrances, the two entrances from these transepts also having ornate door-frames; the pillars of the transept are also adorned with reliefs of gods and goddesses.

The sanctum, the *gūḍhamaṇḍapa* (with the transepts) and the navachokī in front rest on a common platform with basement mouldings, the platform being of almost the same level as that of the corridor. The *Raṅgamaṇḍapa* whose floor is almost on a level with the courtyard, is a separate structure joined with the Navachoki by a rectangular ceiling supported by a row of four extra pillars, the ceiling being divided into three sections or bays. The porticos to the north and south of the *Raṅgamaṇḍapa* extend beyond the line of the two transepts of the *gūḍhamaṇḍapa*, and almost fill up the space of the open courtyard, leaving very little space for circumambulation of the whole shrine. This shows that either the whole *Raṅgamaṇḍapa* did not belong to the original plan or at least its porticos were later additions. Literary evidence also supports the above view. Pṛthvīpāla, a minister of Kumārapāla and a descendant of the family of Vimala sāha, is said

to have 'adorned the shrine with a maṇḍapa' etc.' From the evidence of an inscription in cell no. 14 of this temple, the date of erection of a maṇḍapa (hasti-shālā) and repairs to the shrine can be fixed as c. 1206 V.S., (1149-50 A.D.)¹

It may be remembered that the plan of the Lūṇavasahī built by Tejapāla at Ābu was copied from that of the Vimāla Vasahī and since the Raṅgamaṇḍapa of the Vimāla Vasahī was erected or repaired about eighty years before the construction of Lūṇavasahī, it could naturally be included in the original plan of the second shrine.

About the Raṅgamaṇḍapa of the Vimāla Vasahī I would prefer to quote in extenso the remarks of Percy Brown from his very informative work on Indian Architecture, Vol. I^a.:—

"Some idea of the proportion of the columned hall may be gained from its measurements, the octagonal nave being 25 feet in diameter, the architrave alone being 12 feet from the floor, while the apex of the dome is less than thirty feet high. As with most of the temples of this class, the rim of the dome is supported on an attic system of dwarf pillars with convoluted braces between, and all the capitals are of the four-branched bracket order.

"When it is realised that practically every surface of the interior, including the pillars, is elaborated with sculptured forms, the rich effect may be imagined, but it was in his treatment of the nave that the marble carver found his supreme expression. This dome is built up of eleven concentric rings, five of which, interposed at regular inter-

¹ Also see translator's foot-notes in the chapter on Vimāla Vasahī in the following pages.

² *Indian Architecture (Buddhist and Hindu)*, by Percy Brown, (2nd Revised ed., Bombay), pp. 147ff. and plates xciv and civ.

vals, depict patterns of figures and animals, a plastic record of some ancient half-obliterated memory. The lowest contains the fore-fronts of elephants, their trunks intertwined, as many as one hundred and fifty of them in close rank. A few mouldings above is another border representing images in niches, also repeated many times, and again over that a similar course of dancing figures. This is followed higher up in the concavity by a series of horsemen, finishing in the topmost storey with more figures engaged in an endless dance. Between these various figured courses are ornamental repeats, gradually becoming more pronounced until towards the apex they culminate in a grouping of pendants not unlike festoons of foliage suspended from the high trees of a forest. But this is not all. Boldly superimposed athwart the lower of these circular rings is a series of sixteen brackets consisting of female figures representing Vidyādevīs or goddesses of knowledge, each contained within an aureole, their high semi-detached projection giving them the appearance of supplementary braces supporting the wall.¹

About the second temple, which resembles the Vimala Vasahī in proportions, quality of idea and material, Percy Brown writes:—

"...it is commonly supposed that one was copied from the other, but it is more probable that the Tejapāla temple illustrates the natural evolution of the style, the few differences proving the really small extent the architectural mode changed during the course of the two centuries...Such differences are mainly matter of detail, among which is the treatment of the eight different types of pillars to be found in the later example. The shafts are in most cases circular in section and are evenly diapered with mouldings and conventional or geometrical patterns resembling reticulations."²

¹ For further discussion on architecture, see *Ibid.*, pp. 147-148.

² *Ibid.*, p. 149.

The Hastishālā is incorporated in the temple plan of the Lūṇavasahī by breaking up the row of cells on the back of the main shrine; in this respect there is a departure from the plan of Vimala Vasahī. Minister Yashovīra, an eminent contemporary of Vastupāla, and a man of learning, is said to have pointed out a few defects in the architecture and sculptures of the Lūṇavasahī. The position of the Hastishālā, installing portraits of the various members of the family of the donors, should have been in front of the shrine, the pious donors should have been in front of their Lord, the Jina, and not at their back. Amongst other defects are the short steps and the position of the principal entrance to the Lūṇavasahikā. He is reported to have disapproved of the Vilāsa-maṇḍapa in front. The prabandha narrating this legend further tells us that there existed in this shrine a portrait of the mother of the chief architect of the shrine.¹ It seems that Shobhana, who was the chief architect, out of respect for his mother, represented an umbrella held over the lady's head, which according to Yashovīra was inappropriate in a temple, where only gods and goddesses deserve to be respected with an umbrella held over them. The account says that the temple was begun in V.S. 1286 and the final consecration ceremony took place six years later which is roughly the period taken in the construction of the Lūṇavasahī.

The account further explains why the shrine came to be known as the Lūṇa-Vasahī. Lūṇiga was an elder brother of Vastupāla-Tejapāla. Formerly the family was poor and when Lūṇiga had visited the shrine of Vimala, he had a desire to install even a very small image in this shrine. Due to poverty the desire could not be fulfilled till the time

¹ *Prabandha-Cintāmaṇi* of Merutunga, ed. by Muni Jinavijayaji (Singhi Series), p. 101; *Prabandha-kosha* of Rājashekharā (Singhi Series, ed. by Muni Jinavijayaji), p. 124.

Introduction]

when he was on deathbed. ~~Vastubāha, the younger brother~~
asked his dying brother to express his wish for any charities
but the brother, since he knew their condition, was extremely
reluctant. Ultimately, when pressed for it, Lūṇiga asked
his brothers to install even a very small image at Ābu, in
the temple of Vimāla. When fortune favoured them and the
brothers rose to an eminent position, they fulfilled the last
wish of their brother by erecting a magnificent Jaina temple
for the spiritual merit of the dead brother and called it
Lūṇiga-Vasahī.

Of the other shrines at Delvādā only the Kharatara-
vasahī, a Chaumukha shrine, deserves notice. The outer
walls of the shrine, on the ground floor, are noteworthy for
the figures of Dikpālas, a double set of Vidyādevīs—one of
standing figures and another of sitting ones—and a set of
all the twenty-four Yakṣiṇīs according to the Shvetāmbara
traditions. The shrine is of a later date, c. fifteenth century
A.D., and the sculptures have become stylised, and lifeless.
But even in this age a few good specimens could be produced.
This is demonstrated by other decorative sculptures on the
walls, especially of females.

Some of the Shālabhañjikās or female figures on brackets
on different pillars in the Vimāla Vasahī and the Lūṇavasahī,
as also the above-noted sculptures on the other walls of the
Kharatara Vasahī are beautiful specimens of sculptural art
in Gujarāt comparable with some of the best specimens
from Khajurāho in Central India or Koṇāraka in Orissa.
They also present good material for a student of dress,
ornament, music, etc. The ceilings showing circular dances
of a group of ladies, in the Vimāla Vasahī and Lūṇavasahīs,
or in a smaller shrine in the compound of Achaleshvara
Mahādeva, remind us of Gujarāt's love of *Rāsa* and *Garabā* ;
some of these ceilings as also female figures on pillars offer
interesting study for students of Indian Nāṭya-shāstra.

Portrait sculpture in Western India deserves a special study, especially because the Jaina shrines provide abundant material in the form of portraits of male and female donors, with inscriptions on pedestals giving names and dates. Some of these portraits seem to have been real portraits and not stylised ones. Especially interesting are the portraits of the various members of the family of Vastupāla-Tejapāla in the Lūṇavasahī and the two figures of Sūtrahāra Kelā and Sūtrahāra Loyāṇa in a ceiling of the Vimala-Vasahī. It may incidentally be noted here that the Rāṇakpur shrine also provides portraits of artists and donors of the shrine.

Scattered all over in North Gujarāt and Mārvāḍ are various sculptures of Jaina and Hindu (especially Shaiva) saints, which also deserve to be studied, especially sculptures which are set up either in the life-time of a monk or immediately after his death by his disciple.

Artists of the Jaina shrines, especially of the Vimala-Vasahī and the Lūṇavasahī, are much more successful in decorative carvings, floral designs, arabesques, lotuses, lotus-pendants, octagonal pendants, rows of swans, elephants etc., than in their study of human forms. The richness and excellence of such ornamental carvings have attracted all lovers of Art.

The various reliefs and sculptures of gods and goddesses in these shrines have their counterpart in Jaina Miniature Paintings from Western India. Some of the "Jātaka"-stories seem to be stone copies of earlier Jaina murals or frescoes, now totally lost. This work of Muni Shrī Jayantavijayajī is especially valuable in as much as he has explained in it the significance of a very large number of such relief plaques of stones in these two shrines, without which a visitor to the shrines would not be able to evaluate properly the contribution of the artists and donors of the two shrines to the cause of Jaina Church and Indian Art.

The late Muni has rendered another valuable service to all visitors to the shrines. While describing the various relief scenes in this book, he has given them numbers, such as (Bhāva) 1, (Bhāva) 2 and so on. Same numbers are incised on the original stones in the shrines, by the Managing Jaina Peḍhī, at the suggestion of Muni Shri Jayantavijayji. This has made it convenient for any visitor to make a study of the shrines with the help of this guide-book.

This work is primarily a guide-book for pilgrims and tourists and not a scientific text-book on the art and architecture of the shrines etc. on Mt. Ābu. However, Muni Shri Jayantavijayaji's labours have been rewarded with greater success in as much as, besides being mere guide books, his five volumes on Ābu and the surrounding sites have made it easier for a student to carry on further exploration and research. The Muniji has collected almost all possible information on his subject and has tried his best to interpret the various reliefs carvings or to assign correct dates to various shrines. He has exploited all known inscriptional evidence and his Ābu, Vol. II, entitled *Shri Arbuda-Prāchīna-Jaina-Lekhasamdoha*, is indispensable to students of the subject.

The value of inscriptions at Ābu cannot be over-emphasised for reconstruction of cultural and political history of Gujarāt. Besides supplying information about kings and ministers, the inscriptions, like prashastis of Jaina manuscripts, give a mine of information about different castes, linguistic and other data in the form of interspersed old Gujarātī prose,¹ place-names, names of men and women of different positions and their professions, and so on. A critical eye would also collect some numismatic data and

¹ For example, see, inscription no. 463, Ābu, Vol. II.

information about economic conditions of those times from incidental references in cases where a donee lays apart a certain number of current coins for expenses towards maintenance of lamps etc. in these shrines. The place-names are useful to archæologists in identifying or exploring old sites.

In the whole of the mediæval period down to c. 17th century A. D. we find a large number of inscribed bronzes scattered over the whole of Gujarāt, and Rājasthān. These bronzes show the extent to which Gujarāt had developed the art of metal-casting in these centuries. Some of the specimens are of great artistic merit while others, like the brass images in the Chaumukha shrine at Achalgaḍh are noteworthy for their magnitude. The famous image of Ṛṣhabhanātha in the Pittalahara shrine is equally noteworthy, for its magnitude and the rich carving of its elaborate *parikara*. Fortunately the inscription on this bronze (inscription no. 411, Abu, Vol. II) supplies us the name of the artist, namely, Sutradhāra Devā (Sutāra in inscription no. 410, *op. cit.*) who hailed from Mehsāṇā in North Gujarāt (between Ahmedabad and Ābu Road station) and was the son of Sutradhāra Maṇḍana. In inscription no. 409, we find names of some other artists of this age, namely, 1525 V. S. The big bronze image of Ādinātha in the Chaumukha shrine at Achalgaḍh, installed by Samghavi Sahasā, was cast in V. S. 1566 by Sutradhāra Haradāsa, the son of Sutradhāra Arbuda, the son of Su. Depā, the son of Su. Vāchhā.¹

Another big brass image in the same shrine, installed in V. S. 1518, was cast at Dungarpur (originally a part of North Gujarāt, now in Rājasthān) by Sutradhāra Lumbhā, Lāmpā and others.²

¹ Inscription no. 464, Ābu, Vol. II.

² Inscription no. 467, *op. cit.*

The equestrian figure of a prince,¹ illustrated by me as figure 70 in this work, now in the office of the Achalgaḍh Peḍhi, was cast by an artist Nāhala (?) from Dungarpur in V. S. 1566. One of the two other equestrian statues preserved along with the above also seem to have been cast at Dungarpur by one Jagamāla.²

These are only a few instances of the value of the inscriptions collected by the late Muni Shri Jayantavijayaji.

I am thankful to my friends Shri Ratilāl Dipachand Desai and Shri Jayabhikkhu as also to the members of the Managing Committee of Shri Yashovijaya Jaina Granthamālā for their keen interest in the translation of this guide-book. They have readily accepted my suggestions and³ have tried to insert as many new photographs as possible. In translation, I have tried to remain faithful to the spirit of the original writing. Occasionally, I have taken liberties, especially in the first chapter by adding the first six pages and summarising the Gujarāti original.

Baroda,
17th October, 1953. }

UMAKANT P. SHAH.

¹ Inscription no. 494 op. cit., height of the bronze, 22 inches approx.

² Inscription nos. 493, 495, op. cit.

³ Figures 30, 61, 62, 63 and 70 are added by me for illustration in this English version only.—U. P. SHAH.

Appendix to Introduction

ĀBU IN THE EIGHTH CENTURY A. D.

[From *Kuṭṭani-Matam* or *Shambhali-Matam* by Dāmodara Gupta (755-786 A. D., chief minister of Jayāpīḍa of Kashmir), ed. with comm. by Tanasukhrām Manassukharām Tripāṭhi, Bombay, A. D. 1924.]

अथ विदितसकलशास्त्रो विज्ञाताशेषजनसमाचारः ।

निजगृहगमनाकाङ्क्षी स शिलोच्चयमर्बुदं प्राप ॥ २३८ ॥

तत्पृष्ठदेशदर्शनलोभमतिं सुन्दरं परिज्ञाय ।

गुणपालितो बभाषे विलोक्यतामद्रिराज इति ॥ २३९ ॥

एष सुतः साधुमतः स्यन्दच्छीताच्छसल्लिख्यपङ्कः ।

लोकानुकम्पयेव प्रालेयमहीश्रुता मरौ न्यस्तः ॥ २४० ॥

शिशिरकरकान्तमौलिः कटकस्थितपवनभोजनः सगुहः ।

विद्याधरोपसेव्यो बिभर्ति लक्ष्मीमयं शम्भोः ॥ २४१ ॥

अत्र तरुशिखरसङ्गतसुमनस इति जातविस्मयो मन्ये ।

अमिलवति समुच्चैर्दु तारा निशि सुगन्धकामिनीलोकः ॥ २४२ ॥

हारीताहितशोभो मुदितशुको व्यासरमणीयः ।

विश्रान्तभरद्वाजः समतामयमेति मुनिनिवासस्य ॥ २४३ ॥

अस्मिन्निःसङ्गा अपि परलोकप्राप्त्युपायकृतयत्नाः ।

गन्धवहभोजना अपि न हिंसकाः, फलभुजोऽपि न प्लवगाः ॥ २४४ ॥

शुभकर्मकरता अपि षट्कर्मण्या, यता अपि स्ववशाः ।

अनभिमतारौद्रचरिताः शिवप्रिया अपि, वसन्ति शमनिरताः ॥ २४५ ॥

मूर्तिरिव शिखिरश्मेर्हरिणवती, सप्तपत्रकृतशोभा ।

सरणिरिव चण्डभासः, पलाशिनी यातुधानजायेव ॥ २४६ ॥

सोत्कण्ठेव समदना, वासकसञ्जेव कृततिलकशोभा ।

बहुहरिपीलुसनाथा नरनाथद्वारभूमिरिव ॥ २४७ ॥

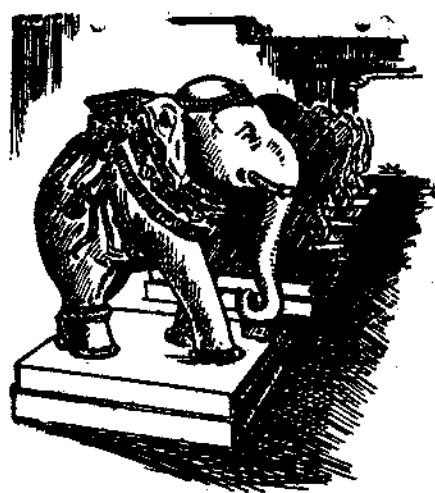
अर्जुनबाणव्रातैः कुरुनाथवरूथिनीषु संछन्ना ।

ऋक्षसहस्रोपचिता लक्ष्मीरिव गगनदेशस्य ॥ २४८ ॥

ध्वजिनीव दानवानामिष्टकसमधिष्ठिता, क्रियामेव ।
 उद्यातरोहिणीका, रम्येयमुपत्यका भाति ॥ २५३ ॥ (संदानितकम् ।)
 इति दर्शयति वयस्ये, सुन्दरसेने च पश्यति प्रीत्या ।
 स्वप्रस्तावोपगता गीतिरियं केनचिद्गीता ॥ २५४ ॥
 ' अतिशयितनाकपृष्ठं पृष्ठं ये नार्बुदस्य पश्यन्ति ।
 बहुविषयपरिभ्रमणं मन्ये क्लेशाय केवलं तेषाम् ॥ २५५ ॥
 आकर्ण्य च स बभाषे, महात्मनाऽनेन युक्तमुपगीतम् ।
 शिखरिशिरः पश्यामो वयस्य रम्यं समारुह्य ॥ २५६ ॥
 अथ गिरिवरमारूढो विलोकयन् विविधविबुधभवनानि ।
 वापीरुद्यानभुवः सरांसि सरितश्चचार विस्मेरः ॥ २५७ ॥
 अचिराभामिव विधनां ज्योत्स्नामिव कुमुदबन्धुना विकलाम् ।
 रतिमिव मन्मथरहितां, श्रियमिव हरिवक्षसः पतिताम् ॥ २५८ ॥
 हस्तोच्चयं विधातुः सारं सकलस्य जन्तुजातस्य ।
 दृष्टान्तं रम्याणां, शङ्खं संकल्पजन्मनो जैत्रम् ॥ २५९ ॥
 विकसितकुक्षुमसमृद्धिं, श्रृंगारवरसापगैककलहंसीम् ।
 लीलापल्लववल्लीं प्रतिनाथमवधानवर्मणां भल्लीम् ॥ २६० ॥
 विचरन्नुपवनमण्डपपुष्पप्रकरामिरामभूपृष्ठे ।
 रमभाणां सह सख्या ललनामालोकयामास ॥ २६१ ॥ (कुलकम्)

(कुट्टनीमते, पृ. ५४-५९)





PREFACE BY MUNI SHRI JAYANTAVIJAYAJI

(to the second ed. of Tirtharaja Ābū)

Mount Ābū and the Jaina shrines at Delvādā have been famous all over the world and many a Western or Indian student of art or history has written about it but there was not a single guide-book in English or any Indian language. In V. S. 1985 (1928 A. D.), the first edition of this (Gujarātī) guide to Ābū was published, but since it soon went out of stock a revised and enlarged edition of the same was printed about six years afterwards.

In the famous shrines of Vimala-Vasahr and Lūṇa-Vasahr one is struck with wonder at the very fine chiselling of marble available in its ornamental carvings. These are some of the rare specimens of Indian sculptural art, prepared at fabulous costs. Besides being beautiful, the figures carved in relief in these shrines are records on stone of the dress, ornament, customs etc., of the society of the age. To the pious Jaina they have some additional value. Firstly, the figures of Tirthankaras and a host of minor gods and goddesses are objects of worship. Secondly, the carvings throw interesting light on the state of Jainism in those ages, as for example, on the dress of the Shvetāmbara sādhu, his use of *muhapatti* in the hand (and not tied to the mouth as is done by a later subsect of the Jainas, namely, the *Dhundhaka-mata*), the type of *daṇḍa* or staff used by the monks, the method of performing the *Chaitryavandana*, *Guruvandana*, service of the Guru by shampooing his feet, use of *Vasakshepa*, place of *Siḥapana-chārya* in front of a monk giving his discourse, etc. illustrated in these carvings.

The importance of these sculptures as specimens of art

is already noted. Some of them are of special value. The bronze sculpture of Ādinātha in the temple of Bhīmāshāh is 3 ft. in height x 5 ft. broad. Such a big Pañchatīrthī sculpture cast in metal is rare to obtain. The huge stone sculptures (of Ādishvara) in the Vimāla-Vasahī or in the gūḍhamandapa of the Bhīmā Shāha temple, elephants of the Lūṇavasahī carved a-piece from each single slab of marble, the ornamental toraṇas in front of Tīrthāṅkaras in two minor cells of the Vimāla Vasahī, the female dancers and musicians on pillars, architraves or domes of the Vimāla Vasahī and the Lūṇavasahī, the magnificent lotus pendants of the *Raṅgamandapas* of the shrines of Vimāla Sāha and Tejapāla, are some of the few specimens which deserve special attention of the art critic. The dancing figures afford an interesting study for students of Indian Nāṭyashāstra (Dance, Music and Dramaturgy).

The present writer has published four more volumes on Ābu, this being the first of the series; the second, on the inscriptions hitherto traced and deciphered, the third on Achalagadh, and the fourth on the sites in a certain radius drawn with the Mount Ābu as the centre. The fifth contains inscriptions from places around Ābu mountain. Success of my attempts is due to the blessings of my revered Guru Āchārya Shrī Vijaya Dharma Sūri.

Pālitānā,

Fālguna Shukla, 1.

MUNI JAYANTAVIJAYA.

Vīra Nirvāṇa Saṁvat 2459.





Late Muni Shri Jayantavijayaji
(Author : Holy Abu)

Shanta-murti Muni Shri Jayantavijaya

In Memorium

In December, 1948 the life-term in this incarnation of Shāntamūrti Munirāja Shrī Jayantavijaya ended at Valā, Kāthiāwār. It began in the same place in March, 1884. The span between these dates covered literary activity that is a *monumentum aere perennius*. Valā is a suitable birth-place for a Jain monk and scholar. It is in the ancient Vallabhi, where the council of Devarddhi gaṇṭ in the fifth (or sixth) century determined the Jain canon.

Muniji was the son Harṣhachandra, of an Osvāl merchant, Sheth Bhurābhāi and his wife, Jeṭhibāi. He was one of four children, two sons and two daughters. The piety of his parents and the atmosphere of the home are witnessed by the fact that one of the daughters also took initiation in later years, while her husband was still living. When Harṣhachandra was eleven years old, he lost his father and, five years later, his elder brother. So he became the head of his family at the age of sixteen. At this time he had completed his primary education at Valā and he began to specialize in Sanskrit and Prākṛit literature and the Jain Canonical texts, studying at the sacred city of Pālitaṇā and Mehsāṇā.

In 1901, he met Āchārya Shri Vijaya Dharma Sūri at Viramgām, a meeting which was to determine the course of the rest of his life. He spent the *caturmāsa* with him at Māṇḍal, where Vijaya Dharma Sūri founded a school, the *Yashovijaya Jaina Pāṭhashālā*. He decided to move the school to Banāras, where it was reopened in 1903. There Harṣhachandra pursued his studies. A few years later he was appointed Principal of the Pāṭhashālā which prospered

notably under his direction and teaching. He was also the editor of a bi-weekly paper, *Jaina Shāsana*, and publisher of the *Yashovijaya Jaina Sanskrit Granthamālā*. He was also active in promoting protection of animals. Indeed, *Gurusevā mahāphalā*.

After he had performed admirably these duties as a layman for several years, he was initiated by Shri Vijaya Dharma Sūri in Udaipur in 1915. The ceremony was an outstanding one among his co-religionists. The rest of his life was that of a peripatetic monk, who also was a scholar. The first *caturmāsa* after his initiation he spent with his guru in Pālitāṇā and thereafter most of his life was spent in Western and Central India, much of it in his native Kāthāwār.

In the spring of 1922, Shri Vijaya Dharma Sūri and his group of disciples were in Indore and there I met Jain sādhus for the first time. I had the two handicaps of being a woman and a foreigner in addition to lack of experience with sādhus, but from the first I was impressed by the thoughtfulness and consideration as well as the scholarly assistance of these sādhus. At that time I was working on the *Rauhiṇeyacharitra* and was interested in locating its manuscripts. Several were put at my disposal by the temple authorities in Baroda and Bhāvnagar. This was in direct opposition to what I had been told by Mrs. Sinclair Stevenson. I had asked her whom I should approach to obtain permission to use Jaina manuscripts. She refused to give me any information whatever and added that she could not hold out any hope that I would be admitted to the temple libraries. This was a most peculiar statement in view of the extensive assistance she herself had received from the Jains and it was entirely misleading. Fortunately, I ignored it. From the time that the Jains, sādhus and

laymen, knew that I was a student of Jainism, I have had most generous assistance, not only while I was in India, but manuscripts were sent to me in this country to keep as long as I needed them.

My stay in Indore was brief because of Shrī Vijaya Dharma sūri's illness which terminated fatally a few months later at Shivapurī, Gwalior. Muniji took an active part in the establishment of a memorial temple to Vijaya Dharma sūri and a boys' school in Shivapurī. He spent the *caturmāsa* of 1923 and 1924 in Agra, engaged in literary activities, arranging manuscripts, helping establish the *Vijaya Dharma Lakṣmī Jñānamandir* and seeing to the publication of the first volume of his edition of the *Uttarādhyayana-ṭikā*. In these activities, he had the whole-hearted active cooperation of Āchārya Shrī Vijaya Indra sūri, Muni Shrī Vidyāvijayaji, Shrī Mangalavijayaji and other monks, who were pupils of the same great teacher, Āchārya Shrī Vijaya Dharma sūri. After a couple of years in Western India, during which Muni Jayantavijaya studied inscriptions at Mt. Ābu, he returned to Shivapurī to teach in the Boys' School. He spent the *caturmāsa* of 1927 there and remained there until the autumn of 1929. It was during that time I spent several months in Shivapurī in almost daily conference with Muniji on the *Trīṣhaṣṭishalākāpuruṣhacharitra*. Shrī Vijaya Dharma sūri's successor, Āchārya Vijaya Indra sūri, had told me that Muni Jayantavijaya was the most qualified person in India to elucidate obscure points in the *Trīṣhaṣṭī*. I found this to be correct and I benefited from his learning and sound scholarship for many years. And several other foreigners also had the benefit of his learning and generous assistance at Shivapurī.

After this term of teaching at Shivapurī, he left in the

autumn of 1929. On his *vihāra* he went to Ābu and studied the inscriptions. During the winter of 1930-31 he visited 97 villages in that vicinity to collect inscriptions. His literary activities from now on were concerned with archaeological sites with Jaina significance. He had his share of worldly troubles. He spent *caturmāsa* of 1937 and 1938 at Karachi where he was seriously ill and had an operation for the removal of a cataract, which unfortunately was not a success. But he did not permit this impairment of vision to interfere long with his activities. After the two seasons at Karachi, he resumed his *vihāras* and the manifold duties of a Jaina *sādhu*. During the next few years considerable time was spent in pilgrimages to Pālītāṇā and other sacred places and in active efforts on various institutions, such as the Vṛddhi Dharma Jnāna Mandir and Pāṭhashālā at Valā, and in performing various religious ceremonies or attending the opening ceremony of the Āgama-mandir and other shrines in Pālītāṇā and Rohishālā.

All these have been described in detail in several Gujarātī biographies. Of course, the Jaina communities where he sojourned were more conscious of his religious activities than his literary ones. But it is these that I want to emphasize.

As a layman, he had already shown his scholarly tastes and ability. He was the editor of a work on grammar and a *kosha* (dictionary) as also of the Yashovijaya Grantha-mālā and a bi-weekly magazine devoted to Jaina Culture, as mentioned above, when he was at Banāras. Then in 1920 he published the Index to Hemachandra's Abhidhāna Chintāmaṇi which added immeasurably to the practical usefulness of the lexicon. In 1923 appeared the first volume of his edition of the Uttarādhyāyana with the commentary

of Kamalasamyama. This is in four volumes, the last of which appeared in 1933. This will insure Muniji's immortality as a scholar. In 1926 he published a Vihāravamāna, which gave especial attention to the Jain population, temples, etc., of the places he had visited during his yearly itineraries. In 1929 appeared a grammatical work, Sidhānta-muktā, a commentary on Siddhāntaratnīkāvyākaraṇa, and in the same year came his first work on Mt. Ābu, a short account.

Hereafter, with the exception of a collection of axioms from the Trishashti., Hemchandrāchārya—Vachanāmṛta, all his published works deal with archaeological subjects. First among these is his series on Mt. Ābu, five volumes of which have been printed, one after his death. The first volume, Ābū, came out in 1933, in both Hindi and Gujarāṭi. A third edition of this volume has been issued under the title *Tirtharāja Ābu* as the first volume of a memorial series to Muniji. The series was continued with vol. II, *Arbuda-Prāchīna-Jaina-Lekhasamdoha*, 1938; vol. III, *Achalagaḍh*, 1946; vol. IV, *Arbudāchala-pradakṣhiṇā*, 1947; vol. V, *Arbudāchala-pradakṣhiṇā—Jaina—Lekhasamdoha*, 1949. There is a sixth part written, but not yet published. These volumes constitute the most exhaustive study of Ābu and its environs that has been made.

Concurrently with this great series on Ābu, Muniji published a number of works on other historical sites: Brāhmaṇavādā; Samkleshvaramahātīrtha; Hammīragadh; Sammeta-shikharatīrtha (a child's edition); and Upariyālā-tīrtha, his last work. These are practical, as well as scholarly works, excellent guides for any one visiting these sites. In addition to these published books, Muniji left a number of unpublished archaeological works. These would be valuable additions to his series on the Jain Tīrthas.

All these writings of Muniji are in Gujarāṭī, which unfortunately is known by very few foreigners and also by few Indians except those of whom it is the native language. Surely, Muniji's lay-disciples could devote that portion of their wealth dedicated to philanthropy to no better purpose than to have Muniji's archaeological works translated into English. Many of these Jain Tīrthas are little known. If the attention of scholars is called to them by accessible publications, additional research, perhaps excavations might add much to our knowledge of Jain history. I am glad that an English translation of his Tīrtharāja Ābu (Ābu, Vol. I) is now made available to the public. This volume is one of the most value to the non-specialist, the traveller who wants more than a superficial examination.

Muniji's chief disciple is Muni Viśhālaviyayaji, himself the author of several works, notably the *Śrī-Dvāśhashtī-māraṇāsamgraha*. Amongst his other disciples, Jayānandaviyayaji, and the late Muni Himānshuviyayaji, who respected him as his guru, as also Viśhālaviyayaji were present beside the deathbed of the great Shānta-mūrti Muni Jayantaviyaya.

Few of us have reached the ideal of complete indifference to the sorrows of this saṃsāra; and few who know Muniji could avoid the deepest grief at his departure from this world. Surely I had the longest and closest association with him of any non-Jaina. I cannot speak too gratefully of his devotion to an authentic translation of the *Trīṣhasṭī*.

May he be my guru in another incarnation !

—HELEN M. JOHNSON.

List of Works by Muni Shri Jayantavijayaḥ

Note :—Excepting the original texts edited by him all the other works written by him are in Gujarātī.

A. Published Works.

1. Abhidhāna Chintāmaṇi Kosha, Vol. II (edited).
2. Uttarādhyayana Sūtra with Tikā of Kamalasamyama. (edited).
3. Vihāra-varṇana.
4. Tīrtharāja Ābu (illustrated Guide to Ābu).
5. Siddhāntamukti, a Tippana in Sanskrit on Siddhānta-Ratnikā.
6. Brāhmaṇavādā (Illustrated guide to the Jaina site at Brāhmaṇavādā).
7. Hemachandravachanāmṛta (Selections from Hemachandra with translations).
8. Arbuda-Prāchīna-Jaina Lekha-Samdoha (Ābu, Vol. II).
9. Shankheshvara Mahātīrtha (2 Vols.).
10. Achalagaḍh (Ābu, Vol. III, illustrated)
11. Hammīragaḍh. (illustrated guide to Hammīragaḍh).
12. Arbudāchala-pradakṣhiṇā (Ābu, Vol. IV.).
13. Sammeta-Shikhara-Tīrtha.
14. Upariyālā Tīrtha.
15. Arbudāchalapradakṣhiṇā-Jaina-Lekha-Samdoha. (Ābu, Vol. V.).
16. Sindha-Vihāra-Varṇana.
17. Pūrva-Bhāratani Jaina Tīrtha-bhūmī.

B. Unpublished Works.

1. Arbudāchala-Stuti-Stotrādi-Saṃgraha (Abu, Vol. VI.)
2. Vihāra-Varṇana, Vol. 2.
3. History of Sammeta Shikhara and other Jaina sites.
4. Kumbhāriā Tirtha.
5. Jirāvalā Tirtha.
6. Some historical notices of Bhadresvara Tirtha.
7. Prāchīna-Shilālekha-Saṃgraha.
8. Historical notes on Pāṇapur.

(Besides the above there is a collection of stray notes on Jaina history & literature).

Shantamurti Muniraja Shri Jayantavijayaji

Indological scholarship has suffered a great loss in the death of Muni Jayantavijayaji, disciple of the late Āchārya Vijaya Dharma Sūri, which took place last December in his birth-place Vaḷā, Kathiāwar, at the age of sixty-four. His principal publications were the edition of Uttarādhyayana with the commentary of Kamalasamyama, the Index to the Yashovijaya Jaina Granthamālā edition of the Abhidhānacintāmaṇi, and his series of Archaeological studies of the Jain Tirthas, several of which were reviewed in the Journal. His latest work was 'The Upariālā Tirtha'.

A no less important contribution to the study of Jainism was his existence to foreigners, many of whom benefited from his sound conscientious scholarship and his generous expenditure of time and effort.

Dr. HELEN M. JOHNSON,
in Journal of the American Oriental
Society, December, 1949.

A Review of The Arbudachala-Pradakshina-Lekhasamgraha (Abu, Vol. V) of Muni Shri Jayantavijaya.

“At a first glance, this bulky volume *Arbādachala Pradakshinā*, appears to be a waste of good effort, but like many a first impression, this is not correct. This collection of 645 inscriptions found in Jain temples in more than seventy villages in the vicinity of Mt. Ābu covering a period from Samvat 1017 to 1977 (961 A. D. to 1921 A. D.) with one exception, is a valuable mine of date, not so much for research in local political history of Jain theology, as for students of social history, evolution of the script, proper names of men and women common at varying periods, trades and professions and a hundred minor details, invaluable to a social historian of Gujarat.

Data For Research

As a case in point, we notice that for every person named in these inscriptions, the name of the mother is invariably given along with that of the father. It is for the social historian to ascertain, with the help of other sources, whether this means that polygamy was more common in those times, whether women were as respected as men in the family or whether the man who paid for these inscriptions, wanted good value for his money, by having recorded as many details as possible. A life-time of strenuous effort on the part of the late Shri Jayantavijayaji in collecting, editing, and accurately copying these innumerable inscriptions, each one in itself of no importance, but representing, replaceable wealth in the mass, has been well-rewarded.

—*Times of India, Bombay, dated 25-10-1949.*

Programme for Visitor to Mount Abu

Tourists or Visitors to mount Ābu should stay for at least a week on the mount for seeing almost all the important sites. But if that is not possible, at least three days' stay is necessary. Below are given a few tentative programmes for the guidance of outsiders and visitors to the Mount.

I. For those who want to halt for a day only.

Morning :- Nakhī lake and Ābu Camp area.

Afternoon :- Delvādā shrines and Adhara-Devī etc., near them.

Evening :- Sunset-Point.

II. Programmes for three or more day's halt.

First Day.

Afternoon :- Delvādā, Adharadevī, Rasiā Vālam etc., nearby.

Evening :- Sunset Point.

Second Day.

Morning :- Sight seeing of Koṭhīs etc., in Ābu Camp, Adhara-Devī if left out previous day.

Afternoon :- Nakhī Lake. Traver Lake.

Evening :- Craigs etc.

Third Day.

Start before day-break, after tea and breakfast, and reach Achalagaḍh, walking, in cart or in the bus service available from Delvādā in the morning. Visit Shāntinātha temple, Achaleshvara Mahādeva shrine, Mandākinī Kuṇḍa, Bhartṛhari guphā etc., at the base of the hill. Then climb

up and reach Achalagaḍh fort area. Rest and Dinner. Then see Ādishvara (Chaumukha) temple, Shrāvaṇa - Bhādaravo, fort, Harichandra guphā etc. Start back at 3 or 4 in the afternoon.

Fourth Day.

Start before daybreak with tea, breakfast etc., for Gurushikhara. Take some breakfast on the peak, rest and start back so as to reach back before dark. Or,

From Achalagaḍh, the visitor may start at three or at least before four and reach Gurusikhara Via Oriyā and Jāvāi villages. Stay at night on the peak. Return next day. On return journey, Trevar Tāl (lake) and Adharadevī may be visited if missed on the previous day.

Fifth Day.

Start early morning after breakfast etc., for Gaumukha and Vasishṭhāshrama. Dinner, Rest, Return in the evening.

Sixth Day

Morning :- Champā guphā, Rāmajharukho, Hastiguphā, Rāmakunḍa etc.

Afternoon :- Second visit to Delvāḍā for a more detailed study of carvings etc.

Seventh Day.

Pālaṇapur and Aṇādarā points. Going to Aṇādarā base (taḷeṭi) of Ābu and coming back to Aṇādarā point takes two to three hours at least, but the visitor would be repaid by the enjoyment of natural scenery.

(Programme suggested by Paṇḍit Devachand Meghaji.)

Programme for (Shvetambara) Jaina Pilgrims to Mt. Abu
First Day

Pilgrims may reach the mount by the morning bus and go to the Jaina Dharmashālā at Delvādā (there is a Digambara Jaina Dharmashālā also associated with the Digambara shrine). Darshana (Sight and Namaskāra) of the deities in the shrines. Breakfast, bath etc., Worship of the deities in all the five shrines.

Dinner. A closer study of the carvings etc., in afternoon, of the Vimala Vashi and Lūṇavasahi with the help of this guide.

Supper in the evening. Jaina-Darshana, attendance in the Ārati (waving of light) and meditation or hearing of devotional songs etc.

Second Day.

Darshana, breakfast, start before eight in the morning for Achalagaḍh. Worship in all the four shrines there. Dinner. Return at 3 p.m., reach Delvādā 5 p.m., supper. Darshana etc., as before. On the way to Achalagaḍh also visit the Mahāvira svāmī temple at Oriyā village.

Third Day.

Worship of shrines at Delvādā. Spend according to means in Snātrapūjā, Āṅgi etc. In the afternoon, meet the Jaina monks who may be there or study the carvings of the shrines.

Either while going to or on return journey from Mount Ābu, one should also see the Āraṇā Dharmashālā. Shānti-āshrama, Kharādi Dharmashālā and Gṛha-Chaityas there.

(Pandit Devachand Meghaji.)

Holy Abu

Illustration by [illegible]



Transliteration

The following scheme of transliteration of original Sanskrit or Prākṛit words is adopted in the work :—

- (1) अ = a, आ = ā, इ = i, ई = ī, उ = u, ऊ = ū, ऋ = r
ए = e, ऐ = ai, ओ = o, औ = au, अं = am, अः = ah.
- (2) क् = k, ख् = kh, ग् = g, घ् = gh, ङ् = ṅ, च् = ch,
छ् = chh, ज् = j, झ् = jh, ट् = t, ठ् = th, ड् = ḍ,
ढ् = ḍh, ण् = ṇ, त् = t, थ् = th, द् = d, ध् = dh,
न् = n, प् = p, फ् = ph or f, ब् = b, भ् = bh, म् = m,
य् = y, र् = r, ल् = l, व् = v, श् = sh, ष् = ṣh, स् = s,
ह् = h, ञ् = ṅ, क्ष् = kṣh, ज्ञ् = jñ.
- (3) क् = k, *but* क (क् + अ) = ka, and so on.
- (4) Place-names are generally spelt according to current usage.

Abbreviations

B.C.—Before Christ.

A.D.—After Christ. (Anno Domini)

V.S.—Vikrama Samvat. (Starting from 56 B.C.)

G.O.S.—Gaekwad's Oriental Series, (Baroda).

MBH.—Mahābhārata.

C.—Circa.

CHAPTER I

ARBUDĀCHALA

“Through the long vista of geological ages, Gujarāt was merged as an unidentifiable fragment of a vast continent whose shores were thousands of miles away, with a distribution of sea and land, mountains, rivers and plains totally unlike anything we see today. Gujarāt of the earliest period of geological history—Archæan—was composed of a complex of thoroughly crystalline massine rocks—of the type of granites—rocks which form the very cores or foundation of all the continents of the world. On this foundation (which may in part at least represent the first formed crust of the earth by the cooling of the primitive molten planet) were laid down deposits of a sea which in course of ages overspread the whole area from Rājputānā to Ceylon. The remnants of these ancient sea-sediments are today seen, but in a greatly altered form, in Southern Rājputānā, *Mt. Abu*, *Revā Kānṭhā* and *Chāmpāner*, composed of crystalline slates and sandstones, limestones and marbles. These rocks of hoary antiquity belong to what is termed the *Dhārwar System* of Indian geology.”¹

With the passage of time, the earlier sedimentary rocks of the Dhārwar system underwent a series of transformation, as noted above, and acquired characters very different from their original types. Remnants of these highly altered rocks and metamorphosed sediments are observed at *Chāmpāner* (Baroda district, Bombay State) and in the old *Revā Kānṭhā* States and extend further northwards upto

¹ “The Geological Evolution of Gujarāt,” by Dr. D. N. Wadia, *Journal of the Gujarāt Research Society*, Vol. IV, No. 4, p. 215.

Kisangadh in Rājputānā and the Aravallī ranges. They reappear once again in the Ābu massif (also regarded as a part of the Aravallis) and extend westwards as far as Nagarpārkar to the North of the Raṇa of Cutch. To this metamorphic series of rocks also belong the area round about Pālītāṇā and Goghā (in Surāṣṭra) and portions of Southern Rājputānā States of Pratābgarh, Dungarpur and Bānswārā. The formations of this group show no semblance of life, either plant or animal, and geologists believe that life had not yet dawned in any part of the globe. Though of admittedly immense economic value, the rocks of this age in Gujarāt have, however, failed to reveal as yet any such deposits of economic value, except such few cases as the manganese deposits of Shivarājpur mines in the Panchamahāls and the well-known Motipurā marbles.

When the Archæan sea gradually dried up towards the close of what Indian geologists know as the Vindhyan era, Gujarāt became a land-mass, certainly with a topography and a configuration totally different from those of our own. At this period the Dhārwar and other later sediments were involved in gigantic earth-movements of the mountain-building type. As a result of this intense play of organic forces the Aravallis came into existence. They rose into a lofty mountain system (much more than what we see today) and extended as a continuous chain from the Deccan to beyond the Northern limits of India.¹

The Ābu Mount and the Ārāsoor nearby, occupy the North and North-east corners of Gujarāt respectively. Although geologically a part of the Aravalli range, Abu is detached from it by a narrow valley of about seven miles across, through which flows the river Banās. Composed of

¹ Geological Evolution of Mahā-Gujarāt, by Dr. R. N. Śukheshwālā, pub. Gujarāt Research Society Bombay, 1948.

the archæan granites, schists and limestones, the Ābu has a long and narrow shape, its top spreading out into a picturesque plateau nearly 4000 ft. above sea-level, about 12 miles in length and 3 miles in breadth. Its principal or the highest peak, situated towards the Northern end, is 5650 ft. above sea-level and is the highest point between the Himālayas and the Nilgiris.

As pointed out by Dr. Sten Konow,¹ Arbuda is referred to in some of the oldest hymns of the R̥gveda (X. 68. 12 and I. 51.6), where it is described as the stronghold of Shambara and other dāsas or dasyus, who descending the hill-top carried away the cows of and otherwise harassed the Āryans. Indra is therefore praised for treading down the great Arbuda, in short, for conquering Arbuda and its lord Shambara.

The later tradition of Arbuda has for its origin possibly the Vedic version, namely, that the mountain was placed in its present position by Indra, who cut it off from some big mountain range, perhaps the Himālaya. The current tradition about the mountain is based on the Skanda Purāṇa, Prabhāsakhaṇḍa, (adhyāya 2. 37-66 and 3.14), according to which Mountain Ābu was formerly a level plain (stretching upto Aravalli. When the snake-king Takshaka carried off the ear-ornaments (kuṇḍalas) of Uttanka and concealed himself in a subterranean spot, Uttanka tried to dig open the spot. Indra helped him with his thunderbolt which being an extraordinary weapon, made an unfathomable chasm 2000 × 3000 (Yojanas?) in length and width. It is further said that formerly it was inhabit-

¹ Aryan Gods of the Miṭāni People, *Kristiania*, p. 25; Also see, Dr. H.D. Sankalia, "A Brief Summary of studies in Historical Geography and Cultural Ethnography of Gujārāt," *Journal of the Gujārāt Research Society*, Vol. VII, No. 4.

ed by aboriginal, cruel tribes like that of the Bhīllas. Once the famous cow of Vasiṣṭha, Nandinī by name, fell into the chasm. At this the Ṛṣi invoked aid of Sarasvatī who came and filled it with waters. The cow could swim up and was brought out of the chasm. Next day the sage requested Himālaya (Mountain) to fill it up. Himālaya deputed his younger son Nandivardhana who was carried here on the back of a Nāga (Snake) named Arbuda. The chasm was filled by this Nandivardhana mount. The sage Vasiṣṭha was however so much pleased with the services of Arbuda that he gave a boon to the effect that the Nandivardhana mount would henceforth be known as Arbuda and that near its peak a Nāgatīrtha, *i.e.* a place sacred to Nāgas (serpents or the Nāga tribe), would be famous.

It is further said that the Nāgas ran away to this Arbuda (mountain and the district round it) at the time of the snake-sacrifice (Sarpa-yajña) of Janamejaya and lived in a cave where they worshipped the goddess Durgā who gave them protection. The spot came to be known as Nāgahrada.

The above Purāṇic tradition suggests that Mount Ābu was once largely inhabited by the Nāga tribe. In the Pañchaviṃśa Brāhmaṇa, a Purohita (priest) named Arbuda is referred to as officiating in a festival of the Nāgas. A sage of Nāga tribe, Kādraveya Arbuda, is mentioned in the Aitareya Brāhmaṇa (6.1) and in Kauṣītakī (29.1).¹ Thus the Brāhmaṇa texts clearly suggest that in ancient times (c. 600-800 B. C.) it was a centre of the Nāga tribe.

Another noteworthy fact about the Vedic accounts, as also the Purāṇic traditions about the chasm and its filling by Nandivardhana is that some great geological phenomena

¹ Kieth and Macdonell, *Vedic Index*, Vol. I, p. 37. This Kādraveya is here identified with Arbuda of the Pañchaviṃśa.

or upheaval is hinted at. The Mahābhārata also refers to a *Randhra* (chasm, or crater of volcano) at Ābu.¹ The possibility of there having existed volcanic activity at Ābu is further suggested by the name Arbuda which also means swelling, tremor, polypus or foetus. Even today local people believe that Ābu shakes every year.² The Mahābhārata also refers to the Āśrama of Vasiṣṭha at Ābu.

The Ābu area, according to the great epic Mahābhārata and the older Purāṇas like the Vāyu Purāṇa, Matsya Purāṇa, Brahmāṇḍapurāṇa or the Viṣṇu Purāṇa, has been regarded (by ancient writers)³, as a part of Aparānta or the Western end or coast of India and the Arbudas are generally grouped along with the Ānartta country (Ānarttas). The Ānartta country is modern North Gujarāt whose capital was Ānarttapura or modern Vaḍanagara. The Arbuda country has generally been associated with which are now spoken of as Gujarāt or Mahā-Gujarāt in as much as the Purāṇas include in the list of Aparānta countries such parts as the Nāsikyās, the mid-Narmadā regions, the Bhārūkachchhas, Māheyas (on the Mahī), the Sārasvatas (sārasvata maṇḍala round Pāṭaṇ, Moḍherā etc.), the Kāchchhikas (Kachchha) the Saurāshṭras and Ānarttas.

¹ ततो गच्छेत धर्मज्ञं हिमवत्सुतमर्बुदम् ।

पृथिव्यां यत्र वै द्विद्रं पूर्वमासीद्युधिष्ठिर ॥ ६७ ॥

तत्राश्रमो वसिष्ठस्य त्रिषुलोकेषु विश्रुतः ।

तत्रोष्य रजनीमेकां गोसहस्रफलं लभेत् ॥ ६८ ॥

—MBH. Vanaparva, 80. 57-58.

² *Purāṇomān Gujarāt*, by Umāshankar Joshi (Ahmedabad, 1946), p. 16.

³ *Mahābhārata*, *Ādiparva*, 210. 1-2; *Matsya Purāṇa*, 114. 50-51; *Brahmāṇḍa Purāṇa*, 16. 60-62; *Mārkaṇḍeya Purāṇa*, 54. 59-62; *Vāyu Purāṇa*, 45. 128-131; *Brahma Purāṇa*, 25. 58-59. For further particulars, see *Purāṇomān Gujarāt*, by Umāshankar Joshi (Ahmedabad, 1946), pp. 5-13, 14-21.

The ancient Gurjjara or Gujarāṭi culture extended North and North-westward of Ābu to Bhinmāl and Jālor, on borders of Sindh upto Thar-Pārkar districts, upto Maṇḍor and Oṣiā in the Jodhpur State. During the Solanki rule Ābu remained an important part under the Paramāra feudatories of Chandrāvātī and it was because of its remaining an integral part of Gujarāt, that Vimala Shāha and Vastupāla-Tejapāla could build such magnificent Jaina shrines on the mountain. The dialect of Ābu and of the Sirohī State, of which Ābu formed a part upto the end of the British rule has structurally been a part of Gujarāṭi language,¹ even after the separation of Gujarāṭi and Rājas-thānī from the main block. Ābu seems to have been noticed by Megasthenes who refers to a Mount Capitalia, with gold and silver mines near it.² It may be Kapisthala (modern Kaithala in Karnal district Punjab) of the Purāṇas. It may however be noted that tradition speaks of Shrī (Goddess of Wealth and abundance) being worshipped at Bhīllamāla and the Jaina traditions refer to the hill fort of Jālor as Suvarṇagiri and say that there were gold mines at or near this Suvarṇagiri.³

The celebrated Mount Ābu (Arbuda or Arbudāchala of ancient Indian texts) is situated in 24°. 36' N. and 72°. 43' E., 17 miles Northwest of the Ābu Road (Kharādī) Station on the Ahmedabad-Delhi metre-gauge main-line of the Western Railway. It is about 425 miles North of Bombay, 115 miles from Ahmedabad, 275 miles from Jaipur, and about 424 miles-south west from Delhi.

The annual mean temperature on Abu is about 70°.

¹ Called Sirohī-Gujarāṭī by Sir G. Grierson, *Linguistic Survey of India*, Vol. IX. pt. 2, p. 88.

² *Bombay Gazetteer*, Vol. I. P. 53 f.

³ The above account on pp. 1-6 is added by the Translator.

rising to about 90° in April, while the average annual rainfall is about 68 inches only.

A few Jaina references to Mount Ābu may be noted. The *Bṛhat-Kalpa-Bhāṣhya*¹ refers to the festival or picnic which people used to enjoy in Yātrā at Prabhāsa Pattana, or at Mount Abbuya (Arbuda). This Sankhaḍī was also known to people of Bharukachchha (Broach) and Ānandapura (modern Vaḍnagara). People seem to have gathered together without distinction and enjoyed eating and drinking outside the city areas.

Legends about the building of Vimala Vasahī shrine on Delvādā (in C. 1030 A. D.) by the minister Vimala Sāha suggest that before this date there was either no Jaina site on Mount Ābu, or all traces of such a site were destroyed. But there are other notices which are noteworthy.

Jinaprabhasūri (14th Century A. D.) in his *Ḍhimpurī-Tīrtha-Kalpa*² says that Āchārya Susthita sūri, went on a pilgrimage to Aṣṭāpada, from Arbudāchala. Susthita sūri, according to Jaina traditions, lived 291 years after Mahāvīra (i. e. c. 236 B. C.)³

According to the *Upadeshasaptatikā*, Pādalipta Sūri, an ancient Jaina āchārya, who lived in c. 1st cent. A.D., daily used to travel in the air with the help of his magic powers (ākāsha-gāminī-vidyā) and pay his respects to the Jaina

¹ Composed in c. 6th century A. D.; *Bṛhat-Kalpa-Bhāṣhya*, ed. by Muni Śrī Puṇyavijaya (Bhavanagar, 1933-52, in six Vols.), Vol. III, pp. 883-84.

² *Vividha-Tīrthakalpa* (Simghi Series, Bombay-Calcutta, 1934, Vol. X), p. 81.

³ Susthita sūri was the pupil of Ārya Suhasti, the contemporary of Mauryan ruler Samprati. But it may be remembered that the tradition obtained in Jinaprabha's work is a late one and awaits further corroboration—Translator.

shrines at Shatruñjaya, Girnār, Aṣṭāpada, Ābu and Sammeta-Shikhara.¹

According to Jaina Paṭṭāvalīś (lists of Pontiffs or chief monks) the thirty-third Pontiff from Mahāvīra was Shri Vimalachandra Sūri. His pupil, Shri Udyotanasūri who started a sub-division of monks known as the Vaḍagachchha (Vṛddhagachchha) came on a pilgrimage to Ābu in V. S. 994 (937-8 A. D.) which suggests the existence of Jaina shrines on Ābu in the 10th century A. D.

There is a belief that Mahāvīra visited the Ābu region during his tours as a monk before attainment of Kevala-jñāna (i.e. in Chhadmastha-avasthā). An inscription to this effect was obtained from Muṅgathalā (Muṇḍasthala-Mahātīrtha) a village about 4 miles west from the foot of Mount Ābu which refers to this fact.² The inscription is

¹ *Upadeshasaptatikā*, 3.3.

² The inscription was discovered by Muni Shri Jayantavijaya the original author of this book. He has published a reading of the same in his *Arbudāchala-Pradakṣiṇā-Jaina-Lekhasamdoha*, (Ābu, Vol. V.) inscription No. 48, p. 17. He seems to have regarded the tradition as based on historical facts. But the inscription is a very late one and the account of Mahāvīra's Itinerary in the Kalpasūtra, Niryuktis or Chūrṇis does not support it. The only factor that requires serious consideration is the fact that Mahāvīra is said to have visited Vitabhayapattana in the Sauvira country. This fact is supported by very early Jaina traditions including that of the Bhagavati Sūtra. See, *Sidelights on the Sandalwood Image of Mahāvīra*, by U. P. Shah, Journal of the Oriental Institute, Vol. I, No. 4. In that case it would be possible to suppose that he visited these parts. Already in the age of Samprati the Jains were at Ujjain and possibly in Western India. It is not unlikely that there was an early shrine at Ābu or nearby—Translator.

dated in V. S. 1426 (1370 A. D.).

An inscription in the Mahāvīra temple at Bhillamāla (West of Ābu) dated in V. S. 1334 (1278 A. D.) says that Mahāvīra had visited Bhillamāla.

(3) Mahendra Sūri (of Anchalagachcha) in his Aṣṭot-tarī-Tīrthamālā (verse 97), composed in V. S. 1300 (A. D. 1243), says that Mahāvīra had been to Arbudabhūmi.¹

In the twelfth or thirteenth century A. D., there were twelve villages or towns on Mount Ābu. In the maps of the Sirohī State (merged in Rājasthān after 1947 A. D.), fourteen villages were shown, they are:—S'era. Ākhī, Utaraja, Jāvāi, Oriyā, Achalagaḍh, Delvādā, Govā, Sāla-gāma, Toranā, Heṭamaji, Masagāma and Āraṇā. But of these three to four villages cannot be traced now, obviously because they are submerged in the newly developed Ābu-Camp area.

Local legends say that one Rasiyā Vālāma had constructed as many as twelve different roads (pāja), on the different sides of the mountain, for reaching its top.

At present a bus-service plies between Ābu Road and Ābu Camp (on the plateau) on a well built tar-road. The fare from Ābu Road to the Abu Camp is Re. 1-1-0 for Second Class and Re. 1/- or Rs. 2/- for each passenger. Special taxis are also available. Another bus service runs on a rather uneven 14 miles long metallic road between Ābu Road and Ambājī (Ārāsūra).

¹ For further references, see, *Achalagaḍh* (*Ābu*, Vol. III), pp. 7-8.

CHAPTER II

GENERAL INFORMATION

Roads.

Before the construction of the Rājputānā—Mālvā Railway, there were two chief passes for going up the Mount, one from the west from the village of Aṇādarā, the other from the eastern slope, from Chandrāvati—Kharādī. The ruins of Chandrāvati are only a few miles southward of Kharādī or Ābu-Road station and are reached by a cart-road. Chandrāvati being an ancient important city, this road must have been more known from Chandrāvati rather than as Kharādī-route. The Aṇādarā-route was equally well-known, Aṇādarā being an old site in the Sirohī State which was on the main route to Ahmedabad from Āgrā via Jaipur, Ajmer, Beāwar, Eraṇapurā, Sirohī and Deesā-Camp.

Even today, in spite of the new bus-road from Kharādī, the Aṇādarā road is easier for villagers nearby and they still climb the hill with milk, ghee, vegetables etc. for sale in the Abu-Camp market. From Aṇādarā village, walking eastward on a Kachchā-road for about a mile and a half, one reaches the Dak Bungalow (erected by the old Sirohī State). The foot of the mount is reached by a further half-a-mile walk. Then an ascent of three miles on a Kachchā winding cart-road brings one to the plateau of the mountain. On this pass, near the milestone indicating 3 miles, there is a free water-shed. By the road side are a few huts of Bhills. The whole ascent shows delightful natural scenery, with the valleys, streams and a thick growth of trees all around. A further walk of a mile takes one to the Ābu-Camp, or a two-miles walk to the Delvādā village.

At Aṇādarā, there is an old shrine of Ādinātha, a Jaina Dharmashālā and a Post-office. The route however has now ceased to be the main route.

The second old route starting from Chandrāvati was through the villages of Sāntpur and Umbaraṇī.¹ From Umbaraṇī the ascent begins. On this pass one first reaches Hṛṣhikeshā and Vasiṣṭhāshrama on the slopes of the mountain. This route is now almost completely out of use since the construction of the new bus-route and the Ābu-Road Station.

In V. S. 1902 (1845 A.D.), the then king of Sirohī, Mahārāv Shivasimhaji, gave an extensive area on Mount Ābu to the British Government for building as Sanatorium and developing Ābu as a hill-station. The Government established a Residency here for Rājputānā States, with a military Camp, constructed the 17½ miles bus-road from Ābu-Camp down to the Ābu-Road (Kharādī) Station on the Rājputānā-Mālvā Railway (now Western Railway) which last was started from 30-12-1880 A.D. Before this, transport was very difficult and huge stone slabs for shrines on Ābu were carried up with the help of elephants. It is said that the marbles for Delvādā shrines were carried up in this way.

In Kharādī (now Ābu-Road) proper, there is a big Shvetāmbara Jaina Dharmashālā with a small private Jaina shrine built by Bābu Buddhisimhji Dudheḍiā of Ajimganj. Pilgrims obtain here free boarding. There are besides a Digambara Jaina Dharmashālā and some Hindu ones nearby.

On the bus-road, at a distance of 4½ miles from Ābu-Road Station, near the milestone No. 13-2, is the Śānti-

¹ For historical information on these villages, see, *Arbudā-chala-Pradakṣhiṇā* (Ābu, Vol. IV) by Muni Jayantavijaya.

āshrama and a Jaina Dhārmashālā open for all sects. At a distance of 13½ miles (from Ābu-Road, on the ascent by the bus-road) is another Jaina Dharmashālā; since the village of Āraṇā is situated nearby, the area is known as Āraṇā-Taḷeṭī (base or foot or lower regions of a mountain or hill).

A road bifurcates from the main road at a distance of about 1½ miles from the Ābu-Camp motor-bus-stand and this tar-road, opened in 1924 A.D., takes one directly to the Delvādā shrines. Formerly visitors to Delvādā were not allowed to go upto Ābu Camp and were asked to get down on the way and had to walk the whole distance of about a mile and a half with bag and baggage often without a porter. Fortunately now there is a new road and the old restrictions are gone.

Besides these there are a few more foot-paths up the hill on the different slopes of the mountain which are dangerous without an armed escort, especially on account of wild animals in the jungles. Even primitive tribes like the Bhills do not attempt these paths without a weapon.

On Ābu itself there are tar-roads on all sides of the Camp and upto Delvādā, besides there are pakkā (built tar or metal) roads upto Achalagaḍh.

Transport.

The bus-service is monopolised, sold on a contract basis to a party, and no other person or concern is allowed to run such buses. From morning till evening, at least twice a day, the service runs up and down the mount, and reservations can be secured only twenty-four hours in advance, from the offices of the Service at Ābu-Road or on Ābu-Camp. The rates of fares for different classes are fixed by the Government. Special taxis or carts are also available on hire.

The present fares for each passenger in this service are First Class—Rs. 1-11-0, Second Class—Re. 1-1-0, and Third Class—Re. 0-11-6 from Ābu-Road to Ābu-Camp. No return tickets are available in seasons (summer or autumn) when traffic is largest. The Municipal tax, charged along with the usual bus fare, is Rs. 2-0-0 for First Class passengers and Re. 1-0-0 for others. A small taxi from Ābu-Camp to Delvādā would take Rs. 2-4-0 only and a whole bus (for 25 passengers) would come on payment of Rs. 3-14-0.

A six-seater taxi of the service for Achalagaḍh would be available from Delvādā to Ābu-Camp on payment of Rs. 3/- only.

The Delvādā to Achalagaḍh Service-charges per passenger, are Re. 1-0-0 for second class one way and Rs. 1-8-0 for return ticket. For third class the rates are Re. 0-12-0 and Re. 1-4-0 respectively. Special taxis for Achalagaḍh are also available. Carts and horses are also available on hire between Delvādā and Achalagaḍh from the contractor of this Service.

For going up the mountain by the Aṇādarā pass, horses are available from the Aṇādarā village. Since the ascent is steep, the road narrow and very winding, no other vehicle is available.

Pilgrims—Tax (Munḍaku).

The Sirohī State used to charge Rs. 1-3-9 as a tax from all visitors or pilgrims to one or more of the following places, namely, Delvādā shrines, Achalagaḍh, Gurushikhara, Adharadevī and Vasiṣṭhāshrama. The tax was to be paid only once and one can visit the places as many times as he likes during his stay on the mountain. On coming down, the pass was cancelled. There were some other rules and exceptions regarding this tax. Fortunately this tax has

now been removed on 26-3-1948 A.D. by an order of the then President of the Sirohi State Regency council, the Dowager Queen Krishnakunvarabā.

It is interesting to note that in the Delvādā shrines there are as many as four old inscriptions of earlier rulers over the area, removing such taxes or prohibiting them. In two inscriptions, of Chauhān Mahārāv Lumbhājī (an ancestor of the Sirohi rulers), dated in V.S. 1372 and a third in V.S. 1373, his descendants are asked not to levy such taxes. There is similar inscription of Vishaladeva (during the reign of Mahārājādhirāja Sāraṅgadeva) dated in V.S. 1350, another of Rāuta Rājadhara dated in V.S. 1497 and a third of Mahārāṇā Kumbhājī in V.S. 1506. The last two relate to relief from taxes on the Pittalahara Jaina shrine in the Delvādā group.¹

¹ The inscriptions are published (without plates) in the *Abu*, Vol. II, by Muni Jayantavijaya.

CHAPTER III

DELVĀḌĀ

At a distance of about 18 miles from Ābu-Road and 1½ miles from the Ābu Camp is situated the village of Delvāḍā, adorned with beautiful Jaina shrines which are famous all over the world as rare specimens of (Mediæval) Indian Art. Since there were many Hindu and Jaina shrines in this area, the place was known in ancient times as Devakulapāṭaka or Devalapāṭaka (a city or group of Temples).

It seems that formerly there were many Jainas resident in the Delvāḍā. An image of Pārśvanātha was installed in V.S. 1222 (1165-6 A.D.) in cell No. 54 of Vimala Vasahī, by a merchant (Shreṣṭhī) Devacandra and others living in Delvāḍā.¹ Shreṣṭhī Āmbavīra of the Dharkāṭa family, also a native of this place, installed another image, in cell No. 11 of Vimala Vasahī, in the year 1245 V.S. (1188-9 A.D.)² The famous inscription dated V.S. 1287 (1230-31 A.D.) regarding the future management of the Lūṇavasahī built by Tejapāla, asked all the Jainas of Delvāḍā to celebrate every year the dates marking the five auspicious events in the life of the Tīrthankara Neminātha (the chief deity of Lūṇavasahī).³ Another record shows that a native Jaina, Zānṇa by name, who was son of Shreṣṭhī Sāyara of Prāgvāṭa caste, installed a metal image of Mahāvīra now worshipped in a shrine in Vāsā near Rohiḍā, old Sirohī State.⁴ Jaina sādhus are also known to have spent here their rainy seasons in the sixteenth century which would be difficult in absence of local Jaina population.⁵

^{1,2,3,4} *Ābu*, Vol. II, inscriptions Nos. 171, 55, 251, 547 respectively.

⁵ *Ibid*, Nos. 195, 203.

Thus there are evidences indicating a fairly good number of Jains residing in Delvādā from thirteenth to sixteenth centuries of the Vikrama era. When this population began decreasing is not known, at present not a single Jain family native at Delvādā is known and the whole village population is made up of only about fifty houses of Brāhmins, Rājputs, peasants and labourers.

Hindu sites nearby, described in a subsequent chapter in this book are chiefly, the Shrīmātā (Kanyākumārī shrine), Kasiyo Vālama, Arbuda or Adhara-devī (Ambikā-devī), cell of Maunibāvā, Santasarovara, Nala guphā, Pāṇḍavaguphā etc.

On a hill adjacent to the village in a very big enclosure are situated the five shrines of the Śvetāmbara Jain sect :— (1) the Vimala Vasahī, (2) the Lūṇavasahī, (3) the Pittalahara temple, (4) the Chaumukha or Kharataravasahī shrine, (5) the temple of Maḥāvīrasvāmī. The first two show finest carving in marble, the third is famous for a big image cast in brass weighing about 108 maunds, the fourth is a typical Jain piece of architecture, three-storeyed, the object of worship being a four-faced tower in the centre, with four images on four sides visible from each storey. The Maḥāvīra shrine is only 200 or 250 years old. Four shrines, excepting the Chaumukha, are enclosed in a big compound, with only one entrance, to the right of which is a narrow passage leading into the compound of the Chaumukha or the Kharatara-vasahī temple.

On the other side of the main lane leading to these shrines, near the Kīrtti-stambha on its left, on a raised ground, is a Digambara Jain temple reached by ascending a few steps. On its back, on a little higher level, are situated quarters for paid worshippers (pujārī) and chokidārs, owned by the Śvetāmbara Jain Kārkhānā (managing body of Śvetāmbara temples).

To the north of the Digambara temple, on a higher level, is situated a building of the Śvetāmbara Kārkhānā, near which there is small hollow in the rock (guphā). Under a pippala-tree nearby is a mutilated sculpture of the Jaina goddess Ambikā beyond which on a still higher level are four cells containing three idols of Tīrthaṅkaras and one of Ambikā-devī. The four cells are known amongst pious Jainas as the Four Tuṅks (paths or groups of shrines) of Gīrnār.

A waiting room is built near the office of the Śvetāmbara Kārkhānā just in front of the main entrance to four shrines referred to above. The room is built for Princes and Europeans visiting the shrines, for changing their leather boots or shoes and wearing canvass foot-wear instead. The latter is supplied to them by the said Kārkhānā since going into a temple with leather shoes on is especially against Jaina sentiments and against principles of any other Indian sect in general. For years together the Europeans, and often the Indians accompanying them, used to go in with leather shoes on. The late reverend Shrī Vijayadharma Sūri (the guru or teacher of the present writer) requested Mr. Colvin, the then British Agent for Rājputānā to the Governor-General of India, to issue an order prohibiting such an entry. Dr. Thomas, the famous Orientalist of the India Office Library, London, who is a well-known scholar of Jaina works, also helped in persuading the Government and ultimately an order has been issued in 1913 A. D. a copy of which is appended at the end of this work.

The Office of the Shvetāmbara Kārkhānā is known as *Sheṭh Kalyāṇajī Paramānandjī Peḍhī*. Opposite to it is a godown of the office for supplying bedding and utensils for cooking etc., to pilgrims staying in the big Dharmashālā

near these temples. Adjacent to it is a newly built Shvetāmbara Jaina Upāshraya for monks. Opposite to this rest-house for monks is a small building in charge of the Kārkhānā where a small library of Jaina works is maintained. A few newspapers are also kept here.

There are two big Śvetāmbara Jaina Dharmashālas of which the bigger one and two-storeyed is built by the Jaina Samgha while the other is the gift of Sheth Hathisimha Hemābhāi of Ahmedabad. One gentleman named Shrī Motilālji runs a special hotel for Jainas with proper facilities for meals. He often supplies free alms to Jaina monks and nuns and meals at concession rates to students. Necessary facilities are also available for the pious Jainas who perform the Āyambīla-vrata. The Kārkhānā has a special department concerned with the practice of the Vardhamāna Tapa and the Āyambīla-vrata.

The Kārkhānā helps all visitors or pilgrims to obtain, at required time, transport facilities. The visitor is advised to consult the office manager in all such matters and inform him previously if he needs transport facilities, of course, at his own cost.

The Sheth Kalyāñji Parmānandaji Peḍhī or the Shvetāmbara Jaina Kārkhānā of Delvādā is a managing body appointed by the Jaina Samgha of Sirohi. A study of the old records of the Peḍhī has shown that at least from V. S. 1839 (1782-3 A. D.) the shrines are under the management of the Jaina Samgha (community) of Sirohī and in V. S. 1850, the Achalagaḍh shrines were also under the management of this Samgha.

New Repairs to Delvādā shrines.

Recently, the Sheth Ānandaji Kalyāñji Peḍhī of Ahmedabad, the biggest body of the Shvetāmbara Jaina community of India, has undertaken the work of repairs of these

five shrines and a special Repairs Committee is appointed with a budget of Rs. 22 lacs. The Peḍhī deserves compliments for this new enterprise which is already started last year.

Residential quarters of the natives of Delvādā Village are situated all around the shrines and adjacent to them ; these as well as the Dharmashālās and Hotels have rendered the whole locality very crowded and dirty. It is therefore intended to remove the village hutments, the buildings of the Kārkhānā, the Dharmashālās etc. and rebuild them at some distance away from this area. This area might be converted into a decent garden with a compound or left open and clean which would give a more beautiful appearance of the shrines even from a distance.

The Digambara shrine already referred to is at the beginning of the road to Achalagaḍh from Delvādā. There is besides a Digambara Jaina Dharmashālā and a Digambara Jaina Kārkhānā as well. There is a new water-shed (Parab in Gujarātī) built by a Shēṭh Trikambhāi Sutariā of Ahmedabad.

Just opposite to this Digambara Dharmashālā are quarters for Government Officers such as the Police Inspector, other chokidars and an office where formerly the Pilgrims-tax was collected.

There is an inscription dated in V. S. 1494,¹ preserved in the Digambara shrine which says that there were three Shvetāmbara shrines already existing at Delvādā,—the shrines of Shrī Ādinātha (*i.e.* Vimala Vasahī), of Neminātha (*i.e.* Lūṇavasahī) and the Pittalahara shrine (built by Bhīmāshāha, with the brass idol)—when Samghavī Govinda led here a Jaina Samgha (group of Jaina laymen and women, monks and others on a pilgrimage) in company

¹ *Ābu*, Vol. II, inscription no. 462.

of Bhaṭṭāraka Shubhachandra, the pupil of Bhaṭṭāraka Shrī Padmanandī of Sarasvatī gachchha, Balātkāra gaṇa in the Shrī Mūlasamgha. They built here a Digambara Jaina shrine when Rājadhara Devaḍā Chuṇḍā was governing (ruling over) Ābu.

Not far from the Shrīmātā (Kanyākumārī) shrine is a small garden, owned by the Shvetāmbara Kārkhānā, with a well in it. Flowers and fruits are grown, the flowers being used for worship of the gods in these shrines.

All offerings, placed by the pious worshippers or pilgrims, of fruits, sweets or (uncooked) rice etc., are distributed amongst the paid pujāris of these shrines while other valuables (money etc.) are credited into the accounts of the shrines (Bhaṇḍāra).

On Fālgun Kṛṣṇa 8 (acc. to the calculation of months current in Gujarāt) fall the birth date and the day of initiation (the Janma and Dīkṣha Kalyāṇakas) of the first Tīrthaṅkara, Lord Ādinātha. On this day, every year, there is a big melā (fair) held here when many people including Rājputs, Bhills, peasants and others, besides the Jainas from the Ābu region, gather here and worship the deities and present offerings. The Jaina Kārkhānā freely distributes a preparation of wheat (known as ghughari or toṭhā) to all people assembled at Delvāḍā on the occasion.

Formerly, these village people used to play the Rāsa, locally known as Gera, with sticks in hand (a kind of folk-dance, by men or women singing together), in the courtyard of the Vimala Vasahī. But in this rush and merriment proper respect to deities in the shrine could not be observed according to Jaina principles and hence by common consent of inhabitants of twelve villages (of Delvāḍā, Torāṇā, Sānī, Dhunḍhai, Heṭhamji, Araṇā, Oriyā,

Uttaraja, Shera and Achalagaḍh) obtained in V. S. 1853 (1796-7 A.D.) by Shri Kṣhamākalyāṇakaji, it has been decided to perform the Gera dance in an open yard (chowk) behind the shrine of Bhīmāshāha.

The carts for Achalagaḍh start from Delvāḍā every morning before 8 a.m. and return in the evening by 5 p.m. A government police-chokidāra accompanies the pilgrims for offering armed protection on the way.

Visitors other than the Jainas are not allowed to enter the Delvāḍā shrines in the morning before 12 p.m. or in the evening after 6 p.m. This rule of the managing body has been sanctioned by the Government as well since it facilitates the Jainas carrying on ritual and worship every morning or evening in the shrines.

— CHAPTER IV —

VIMALA-VASAHI¹

Vimala Sāha's Ancestors :—Ninā and Lahara.

The city of Shrīmāla (now known as Bhinnamāla)² was once a very prosperous big city, the capital of the old Gurjjardeśa.³ Here lived a multi-millionaire, Ninā by name, Prāgvāṭa (modern Poravāḍa) Baniā by caste, who was a pious Jaina lay-disciple (*Shrāvaka*) devoted to the faith. But as ill-luck would have it, his wealth decreased and leaving his native land, he came to stay in Gavibhu near Mehasāṇā (North Gujarat), where once again he recovered his lost fortunes. He had a very illustrious son in Lahara who both was intelligent and brave.

Vanarāja, of the Chāpotkaṭa dynasty, who carved out a small principality around the city of Aṇahillavāḍa Pāṭan⁴ founded by him in V.S. 802 (= 745 A.D.) came to hear about the exploits of this Lahara whereupon he invited the family to stay at Aṇahilapur Pāṭaṇa. Here the

¹ *Vasahi* (Prākṛt)---Vasati (Sanskṛt) = lit.) an abode, here an abode of gods, a temple.

² Its older name was Bhillamāla. The *Nishitha Chūrṇi* refers to it as Bhillamāla. The well-known astronomer Bhramagupta hailed from Bhillamāla. He was called Bhillamālakāchārya, vide Umāshankar Joshi, *loc. cit.*, pp. 189. *Nishitha Chūrṇi* (typed copy) III, pp. 616-17.

³ Vide, K. M. Munshi, *Glory that was Gurjjaradeśa*, Vol. III, pp. 1-21, 31; *Purāṇomān Gujarāt* (In Gujarātī) by Śrī Umāshankar Joshi, pp. 189-197.

⁴ Founded on a site shown by Aṇahila, a shepherd associate of Vanarāja in his exploits, and named after him. Munshi, *op. cit.*, pp. 66-68.

father and son attained wider fame, more happiness and still bigger fortune.

Vanarāja respected Ninā Sheṭh like his own father and pleased with the valour of Lahara, the son of Nīnā, made him Commander of the State forces. Vanarāja was so pleased with his services, that he made to Lahara a state-gift of the village called Sanḍasthala.¹

Minister Vira

In the lineage of Lahara was born Vira who became a

¹ According to the tradition recorded in the colophon of Nemināthacharitra (in Apabhramsha) and the later accounts of Vimalaprabandha. Lahara is the father of Vira, according to the Praśasti by Dasharatha on Cell 10 of Vimalavasahī, see, *Ābu*, Vol. II, inscription No. 51. This Vira was a contemporary and a minister of Mūlarāja as also of Chāmuṇḍa, Vallabha and Durlabharāja, the three successors of Mūlarāja, who ruled from 942 to 997 A.D., his son Chāmuṇḍa ruled from 997 to 1020 A.D., Vallabha ruled for six months only and Durlabha ruled upto 1021 A.D. and was followed by Bhīma I whose ministers were Neḍha and Vimala, the sons of Vira. Now Vanarāja and his successors reigned between 746 and 942 A.D. which would be too long a period for Ninā and Lahara, if we are to rely on the Praśasti engraved by Dasharatha. On these grounds, the late Mr. Pandit G. H. Oza in his *Vimala Prabandha Aur Mantri Vimala, Sudhā (Hindi)*, and *Buddhi-Prakāsha (Gujarāti)* January 1929, concluded that very probably Ninā and Lahara were contemporaries of Mūlarāja. But the evidence of Neminātha-Charitra is more reliable and in the Dasharatha-Prashasti the word *tatsūnu* is used in the sense of *tadanvaya*, see, *Vimala-Mantri Ane Temanā Pūrvajo*, by U. P. Shah, paper read before Gujarāti Section, All India Oriental Conference, Ahmedabad, 1953. Muni Jayantavijayaji, the author of this work also regards Lahara as a contemporary of Mūlarāja and believes that Vira was not a son of Lahara but born in the family of Lahara.—Translator.

minister of the Chālukyan ruler Mūlarāja (of Aṇahilapur Pāṭaṇa). Of a pious nature, he was so much devoted to religious practice that he ultimately became tired of politics and worldly pleasures, and renouncing, turned a Jaina monk. Vīra died in V.S. 1085 (= 1028 A.D.).

Minister Neḍha and Vimala

Vīra and his wife Vīramati had two sons—the elder one was Neḍha while the younger one was called Vimala—both of whom were very intelligent and generous. Neḍha became the chief minister of the famous Bhīmadeva I of Pāṭan while Vimala who was very efficient, brave, skilled in warfare and energetic, was made the Commander-in-chief of State forces. He obtained success in many wars and was therefore Bhīma's great favourite and his counsels were highly regarded by the King.

In this age, there was a famous beautiful city called Chandrāvati, situated near the foot of Mount Ābu, where ruled Paramāra Prince Dhandhuka, a feudatory of the Chālukyan ruler Bhīma of Pāṭaṇ. Mount Ābu and the valley around it were under his jurisdiction. But he had ambitions of being an independant ruler and manifested rebellious tendencies. Ultimately Bhīma I had to depute Vimala to Chandrāvati in order to subdue Dhandhūka. On getting news of the approaching army under the great general and minister Vimala, Dhandhuka fled to Chitoḍ and sought refuge in the court of Bhojadeva, the Paramāra ruler of Mālvā at Dhārā. Bhīmadeva appointed Vimala as the Daṇḍanāyaka (governor) of the province of Chandrāvati. Later on Vimala Sāha was successful in recalling Dhandhuka to Chandrāvati. His great skill and tact succeeded in bringing out a fresh settlement of relations between Dhandhuka and his master Bhīmadeva.

But Vimala as a man was greater still than Vimala as a minister and commander who was both straightforward

and generous and whose deeply religious instincts made him spend most of his later life in the natural, peaceful and religious surroundings of Chandrāvati, Ābu and Achalagaḍh. Once upon a time, the great Jaina monk Dharmaghoṣha Sūri came to Chandrāvati and at Vimala's request, decided to spend the rainy season in this lovely city. The day-to-day preachings of the monk led Vimala to introspection and deeply religious thoughts. Vimala ultimately requested the teacher to prescribe to him some act of atonement for the great sins of killing (*himsā*) and such others committed in statecraft. The monk said that no *prāyashchitta* (religious practice for atonement of sins) was prescribed for sins committed knowingly and deliberately. However, since Vimala had sincerely repented for them and asked for atonement, the teacher advised him to undertake repairs at Ābu, the holy place of pilgrimage. Vimala decided to follow the advice and undertook the great task.¹

¹ Vimala had no male issue. At the instance of his beloved wife, Shṛimatī, he once undertook fasting for three meals and propitiated the (Jaina) goddess Ambikā. Pleased with the deep devotion and great merits of minister of Vimala, the goddess appeared in person before him, on the third night, and said: "I am propitiated (with the *ārāhanā* practised by thee). Tell me your desire." Vimala said: "Mother, if thou art pleased, kindly grant me two boons—one, a male child and second, your help in erecting a magnificent Jaina shrine, on Mount Ābu." The goddess said: "The fruit of your meritorious deeds is not so great and I cannot grant you both the boons. Choose either." The minister was perplexed and ultimately said: "Mother, I want to consult my wife and would give my reply to-morrow."

Next morning Vimala narrated the night's experience to his wife Shṛimatī. She was a noble lady, a worthy wife, both intelligent and pious, whose reply is noteworthy: "My dearest lord! it is not male issues that have given anyone ever-lasting

Vimala-Vasahi

With the formal permission of Bhimadeva, Dhandhūka and his own elder brother minister Neḍha, Vimala went to Mt. Ābu, and selected a site for the proposed temple. But the Brahmins of the locality assembled and approaching him said: "This is the site of a Hindu tīrtha (place of pilgrimage) and we cannot allow you to build a Jaina shrine here unless and until you produce us proofs attesting the existence here of an old Jaina shrine."

Once again, Vimala practised a three-day-fast and invoked the goddess Ambikā. On the third night the goddess, appearing, asked him the purpose of this fresh call. Vimala gave a report of this sudden obstacle. Ambikādevī advised him to go back and dig under the shade of a *Champaka*-tree at the spot where he would find a svastika marked with saffron. Next morning Vimala invited several people (including the claimants of the site) and did as directed by the goddess Ambikā, whereupon, lo! an image of a Jaina Tīrthaṅkara was discovered in the excavation, to the surprise of all the people gathered there. Thus was provided the necessary evidence showing that it was a Jaina site in times of old.¹ But the Brahmins insist-

name or fame, nor is such a thing expected to happen in future. Besides, the son may be either worthy or otherwise. In the latter alternative he would spoil the good name of his ancestors. I would, therefore, request you to choose the other boon, namely, erecting a temple of god, which would be conducive to happiness hereafter and final emancipation." Vimala became very happy at this spontaneous reply of his wife and next night obtained the boon accordingly.

¹ It is said that this image was installed by Vimala in a simple cell temporarily built for the purpose before his new shrine was erected. It is supposed that this is the same as cell 20 of the Vimala Vasahī, where a big seated image of a

ed that since at that moment it was in their possession, they would not allow him to erect the proposed shrine.

Since Vimala was a high official of the State, he could have used his influence and power and with special permission of Bhīmadeva could have forcibly seized the land. But, he was wise, sensible, broad-minded and not a fanatic. He abhorred the use of force in matters ecclesiastical and so persuaded the Brahmins to sell to him the marked-out land at any price which they would wish to obtain. The Brahmins devised a way out and came forward with a proposal which they thought was impossible for Vimala to fulfil. They asked him to measure as much land as he wanted, by spreading gold coins over it. Vimala agreed to do so and since spreading of circular coins would leave uncovered some intermediary space, he specially got square coins minted for the purpose and measured out the land he wanted.

Jina is worshipped. Being of black stone, it is regarded as an idol of Munisuvratanātha, the 20th Tirthankara. Since a new metal image was prepared for installation as the chief idol in the shrine, and since this image was installed in an auspicious moment, Vimala Sāha decided not to remove it from this spot.

(The translator has been able to mark clear traces of hair locks on the shoulders of this magnificent image, and believes that it represents the first Tirthankara R̥ṣhabhanātha since hair-locks on shoulders are carved only on images of R̥ṣhabhadeva, according to Jaina mythology. Now, the chief deity installed by Vimalasāha was R̥ṣhabhanātha. The present idol in the main sanctum is a much later one, installed during later repairs as the original one was mutilated. It is just possible that this image in cell 20, was the chief deity installed in one of the earlier repairs of the shrine; or was it the original one installed by Vimala Sāha? It must be remembered that all the traditions saying that Vimala Sāha installed a metal image of Ādiśvara as the Mūlanāyaka are later than the fourteenth century A.D.—Translator.)

The Brāhmīns too were greatly delighted at obtaining such a huge price for their land.¹

On this land, Vimala Sāha erected a magnificent white marble shrine, beautiful with fine carvings, and having a sanctum, a gūḍhamaṇḍapa (front-hall), Navacokī (rectangular hall to front of gūḍhamaṇḍapa), Raṅgamaṇḍapa (main big pavilion or assembly hall in front of the latter) and fifty two cells around the courtyard, at a total cost of several millions of rupees² and called it Vimala-Vasahī.³

¹ Some writers believe that circular coins were spread and to cover each space, another coin was placed over it.

² The Jaina tradition is that in all 185300,000 rupees were spent in building this shrine.

The land occupied at present by Vimala Vasahī is 140 ft. long × 90 ft. broad. Now if one-inch-square gold Mohurs are spread over it, and if one such coin is calculated at Rs. 25/- each, then 45360,000 would be spent on mere purchase of the area. Under the circumstances, the traditional figure of 185300,000 rupees spent by him is not an improbable one.

³ The Vimala-prabandha and such other texts say that when the construction was begun, a certain Vyantara (a demi-god) named *Vāli-nāha*, attached to false-faith (*i.e.* non-Jaina, here Brahmanical) used to demolish by night, whatever was built everyday. This happened continuously for six months. Ultimately, Vimala Sāha invoked Ambikā devī who appeared before the former at dead of night and said: "The Vyantara god, who molests you by destroying your work every night, is Vāli-nāha, the Kṣhetrapāla (Superintending deity) of this area. So to-morrow at mid-night you should propitiate him with an offering of sweets, eatables, etc., and appease him whereat he would cease to do the mischief." Next night, the minister waited upon the god with these offerings, on the site of temple under construction. The god appeared in a terrific form and demanded offerings. The minister produced them before the deity but the latter wanted meat and wine and would not be

In this Shrine he installed as the chief idol in the main sanctum, a beautiful image of Ādinātha, cast in brass with gold used as an alloy, 18 *bhāras* in weight, about 51 inches high, and shining with a beautiful *parikara* (made up of attendant fly-whisk bearers, triple-umbrella, heavenly musicians, halo, a lion-throne etc.). The consecration ceremony performed in V. S. 1088 (A. D. 1021), under the auspices of āchāryas (pontiffs) of the four great schools (of the Shvetāmbara Jaina sect), well-known as Nāgendra, Chandra, Nirvṛti and Vidyādhara gachchhas. The image became famous as the "Prauḍhadādā" (The Great Grandfather).¹

But during later repairs of the temple, a beautiful stone sculpture of the Jina was installed which is worshipped even this day.

satisfied with those simpler offerings. He further warned Vimala that without such an offering, he would not let the construction work to proceed unobstructed or allow him to erect a temple on the site. The minister boldly replied that since he was a Jaina, he would never give an offering of wine or flesh and that if the vegetarian dish was not acceptable, the Vyantara deity should be ready for a fight with him. So saying Vimala drew his sword and with a terrific battle-cry rushed towards Vālināha with a view to attack him. The Vyantara, overpowered by the unprecedented valour and merits of the great minister, was completely subdued, and accepting the offerings, went away pacified. Henceforward the work of construction proceeded without any obstruction.

¹ Vide, *Upadeshataraṅgiṇī*, section on Ārchopadesha, p. 224. (The image of Rṣhabhanātha at Shatruñjaya is called "Dādājī." The title is usually given to Rṣhabhanātha and in rare cases to Pārshva. It seems that Rṣhabha, the first Jina, was regarded as the "Grand Old Man," the forefather of all, the Chief Ancestor, by the masses.—Translator).

Descendants of Neḍha, the Chief Minister.

Neḍha, the elder brother of Vimāla, had two sons—Dhavalā and Lālīga. Both were valiant and became famous as the ministers of the Chalukyan ruler Karṇa-rāja, son of King Bhīmādeva I. Of similar merits were Ānanda, the son of Dhavalā, and Mahīṇḍu, the son of Lālīga. Both these became ministers of Siddharāja Jayasimha. Ānanda was a great man and his wife Padmāvatī was a very virtuous lady, a pious Shrāvikā always eager in the practice of religious acts. They had an illustrious son Pṛthvīpāla. Mahīṇḍu had two sons—Dasharatha and Hemaratha who repaired the cell No. 10 of the Vimāla-Vasahī in the year 1201 V. S. (= 1144 A. D.), installed therein a new idol of Neminātha, as its chief deity (mūlanāyaka). In this cell, they installed a plaque carved out of one long rectangular slab, containing representations of eight persons—Nīnā and his descendants upto Hemaratha and Dasharatha including both of them, with an inscribed label below each figure. In the same cell there is one more sculpture showing an elephant-rider and a horse-rider. It is not possible to identify these two as no labels are inscribed on the pedestal of the sculpture.¹

Pṛthvīpāla was a great personality, generous, and of great valour who added to the glories of the line of Nīnā. He served both Siddharāja and Kumārapāla as their Minister to the satisfaction of both of them. Kind at heart and virtuous, he was always anxious to help his

¹ For further information, see below the section on images etc., for cell 10.

It is just possible that the two donors had intended to represent here the figure of their great ancestor minister Vimāla Sāha, riding over an elephant. The horse rider may be Dasharatha.

people and also took active part in religious acts like service to the Jaina Samgha (organisation), going on a pilgrimage and so on.

Between the years 1204 and 1206 V.S. (that is, between 1147 and 1149 A.D.) he carried out repairs of a number of cells etc., of the Vimala Vasahī, built by his ancestor. To commemorate the glories of the great lineage of Nīnā Sheṭh, he erected a Hasti-Shālā, in front of the Vimala Vasahī. Near its entrance is placed a statue of Vimala riding on a horse. On his two sides and in the back rows are ten elephants in all, seven of which are in memory of other ancestors of Prthvīpāla (including one for himself.), installed in V.S. 1204. The remaining three, carved in V.S. 1237 (= 1180 A.D.), were the gifts of minister Dhanapāla, the son of Prthvīpāla. One of them commemorates Jagadeva, the elder brother of Dhanapāla, the other Dhanapāla himself. The inscribed label on the third is lost, but it may also be a gift of Dhanapāla in memory of some relative.¹

This Dhanapāla, too, followed in the footsteps of his father Prthvīpāla and repaired some cells of the Vimala Vasahī in the year 1245 V.S. (1188 A.D.). His elder brother was Jagadeva, while his wife was known as Rūpiṇī (Piṇāi).

Of this Vimala-Vasahī and its extraordinarily fine carvings, it is difficult indeed to give a faithful pen-picture

¹ For further details, see the section on Hasti-Shālā, *loc. cit.*

Hasti-Shālā = Hall of Elephants, a name given on account of the big elephants installed in rows, in this hall. Possibly each elephant had, riding over it, one of the above-named ancestors, but these statues are now lost.

here; excepting the sanctum and the gūḍhamandapa, reconstructed in later-repairs; all the older parts are still standing and retain the original carvings, and a visitor can fully appreciate their beauty only by paying a visit to this lovely shrine.¹

A visitor to these shrines may well be surprised to find such exuberant carving and ornamentation on outer parts like the Navachoki, Raṅgamaṇḍapa and cells in the courtyard (Bhamatī) contrasted with such plain inner sanctum (mūla-garbha-grha) and the gūḍha-maṇḍapa to its front. He might equally wonder at the sight of such small simple shikharas when he finds beautifully carved, high shikharas of various types surmounting other famous mediæval shrines at Khajurāho, Bhuvaneshvara and other well-known sites in India. Granted that these pious great ministers paid more attention to the enrichment of the interiors than to the outer ones, but even then, the present Shikharas are too simple and crude to be the original work of these great builders of temples. The fact is that, in V. S. 1368 (1311

¹ The statement needs revision, since a critical eye would at once detect difference in the style of carvings on various pillars, ceilings, door-jambs, and because many cells are either erected later or wholly re-built at some later dates. The Vimalavasati-Prabandha in the Purātana-prabandha-Saṁgraha, p. 52 says that Chāhila, the son of Vimala, erected the Raṅgamaṇḍapa of this shrine, which would suggest that there was a belief that the Raṅgamaṇḍapa was a later edition. Pṛthvipāla, who did the *Tirthoddhāra* (repairs) of this shrine in V.S. 1206 (Ābu, Vol. II. No. 72) might also have rebuilt several parts. The set of Vidyādevīs in the ceiling of the Vimala-Vasahī shows the art-style of sculptures of the age of Kumārapāla whose minister was Pṛthvipāla. The Vimala-Vasahī and its various parts deserve a special, thorough, critical, scientific study. —Translator.

A. D.) the Muslim invader ¹ destroyed both the temples at Delvādā (Vimala Vasahī and the Luṇa Vasahī built by Tejahpāla, described in the following pages), and the demolition must have been so extensive and thorough that almost all the sanctums, the gūḍhamandapas, all images of the Tirthankaras, most of the portraits in the Hastishālas were broken to pieces or badly mutilated and even the outer carvings of the main sanctums and their front halls did not escape destruction. It is for this reason, that the interiors of the sanctums and the gūḍhamandapas rebuilt in later repairs, have no ornamentation, and have quite plain interiors. ²

¹ Alā-ud-din Khilji invaded the Jālor fort (North West of Ābu, in Marwar) in V.S. 1368 and captured it. While returning from this conquest he might have attacked Ābu and destroyed these shrines. For a description of the invasion, see Kāhnaḍade Prabandha (old Gujarati, ed. by Śrī D. P. Derāsari) and Hammīramardamardana-Kāvya (Sk. published in G. O. Series No. X).

² But an earlier destruction of Vimala-Vasahī before V. S. 1206 (A. D. 1149) is suggested by an inscription on the wall of Cell No. 14, Vimala-Vasahī (Ābu, Vol. II, No. 72) which clearly says that Pṛthvīpāla, did the *Tirthoddhāra* (i.e. repaired the shrine) in V.S. 1206. It is not certain whether the shrine needed repairs due to faulty construction or because it suffered spoliation at the hands of fanatic invader. The latter probability cannot be wholly ruled out even in the reign of Bhīma I, but more probable is some trouble in the reign of Karṇa or Siddharāja. Even Barbaraka whom Siddharāja subdued is said to have demolished some images and shrines. The Vimalavasahī-Prabandha in the Purātana-Prabandha-Saṃgraha, p. 52 says that Chāhila, the son of Vimala, built the Raṅgamaṇḍapa of this shrine which would suggest that the shrine was not completed according to plan due to some emergency; but we do not know whether Vimala ever had a son. The problem needs further investigation—Translator.

Another extensive repair work (jirṇoddhāra) to this shrine took place in V.S. 1378, Monday, the 9th day of the dark half of the month of Jyeshṭha, the ceremony was performed by Śrī Jñānachandra Sūri¹ in the lineage of the Dharmaghoṣha Sūri (at whose instance Vimāla erected the shrine). These repairs were carried out with the joint donation of six brothers, Viṣṇu and others who were sons of Dhanasimha, and grandsons of Gosala of Māṇḍavyapura (modern Maṇḍor near Jodhpur in Mārṇwār and of their three cousin brothers, Lāliḡa (Lalla) and others who were sons of Maḡasimha, the son of Bhīma, the brother of Gosala (mentioned above).

It is just possible that these donors could not spend large sums over repairs and had to be satisfied with rebuilding the totally destroyed parts with simple walls etc., void of fine carving. Inscriptions on pedestals etc., in a number of the cells, show that in these repairs, new idols were installed in many cases. Portrait sculptures of Gosala and his wife Guṇadevi, the grand-father and mother of Viṣṇu, as also of Maḡasimha and Miṇaladevi, the parents of Lāliḡa, are still preserved in the gūḍhamāṇḍapa of the Vimāla-Vasahikā.²

Another reason for building such low pinnacles (shikhara) of temples at Ābu is the fact that at Ābu minor earthquakes take place once in every six months³ and tall shikharas would soon fall down under these circumstances. Even Hindu shrines at Ābu generally show small shikharas.

¹ According to inscription No. 1, printed in my *Arbudachala-Prāchīna-Jaina-Lekha-Sandoha* (Ābu series, Vol. II).

² See p. 37, *loc. cit.*

³ The statement requires verification. I am not sure of it. But it may be noted that local traditions also suggest that in the past Ābu must have witnessed some earthquake activities, cf. *Purāṇomān Gujarāt* (Umāshankar Joshi), pp. 16 ff.

Number of Idols and other details about Vimala-Vasahī :—

In the main sanctum (*mūlagabhāro* in Gujarātī, *mūla-garbhagrha*, Sk.)¹ is worshipped as *mūla-nāyaka* (chief

Whatever the cause of the destruction of the earlier pinnacles may be, and whatever their original size, the later repairers could not spend enough, obviously because Muslim invasions and loot had rendered these parts poorer; the cultural and artistic activities had also degenerated due to uncertain social and political conditions created by successive invasions and internal warfare (between different petty states). Moreover, successive demolitions of these shrines might have led the people to build small temple-tops in order that the shrines may not be easily marked out from a distance. It is noteworthy that the Chaumukha shrine in the group of Delvādā temples, erected in c. 15th century A. D., is pretty high, though of an inferior workmanship. But in that age conditions had stabilised a little and people could erect temples like this or magnificent unique architectural specimens like the Chaumukha shrine at Rāṇakapur at huge costs—Translator.

¹ In Jaina temples :—

- (1) *Mūla-garbhagrha* or *Mūlagabhāro* = Main sanctum of a shrine.
- (2) *Gūḍhamandapa* = The hall immediately in front of (1) and leading into the latter.
- (3) (a) *Chha-chokī* = A mandapa or pavilion in front of (2) and leading into (2). Its ceiling is divided into six different compartments by means of pillars supporting its roof.
 (b) *Navachokī* = Sometimes (3) is made up of nine bays or compartments when it is called a Navachokī.
- (4) *Rangamandapa* or *Sabhāmandapa* :—This is a bigger hall, a general assembly-hall or pavilion (often open on three sides or on all the four sides) in front of (3), with a number of pillars supporting its roof or ceiling. The general assembly-hall is used also for musical concerts and other festivities celebrated in the temples.

deity, central image) a magnificent lovely image of R̥shabha-deva, carved along with the *parikara* (paraphernalia—attendant figures etc.) around, including figures of four other Jinas, the image being thus technically known as the *sa-parikara-pañchatīrthī* of R̥shabhanātha.

In the same cell on our left wall is placed a portrait sculpture of Shri Hīravijaya sūri (Fig. 18) sitting in the centre, with an attendant monk (pupil) standing on each side, two pious Jaina laymen sitting below, and on the top, over the head of the saint are carved three Jinas sitting in the padmāsana posture, dhyāna mudrā. The sculpture was installed by Mahāmahopādhyāya Shri Labdhisāgara sūri in V.S. 1661 (1604 A.D.), according to an inscription on the pedestal.

In the gūḍhamandapa, on each side, is a sculpture of Pārshvanātha standing (Figure 19) installed in V.S. 1408 (1351 A.D.)¹ On each sculpture are carved on three sides of Pārshvanātha, miniature figures of the other Jinas, as also two attendants Indras, two Shrāvakas and two Shrāvikas (lay Jaina women). Besides these two sculptures, there are in this hall, (1) a big metal image of a Jina without any parikara,² four (4) Jina images with

¹ For inscriptions see, *Arbudāchala Jaina-Lekha-samdoha*, (Ābu, Vol. II), inscriptions Nos. 10-11.

² This is called an Ekalamūrti by the Shvetāmbaras, and shows only the Jina figure, with no parikara whatsoever. But when in a sculpture only one Jina is represented (in the centre) with parikara (attendant Indras etc.,) around, the image would be called an Ekatīrthī. A Tri-Tīrthī is a sculpture wherein is shown in the centre, as the principal Jina (Mūlanāyaka), the figure of the Tirthaṅkara whose image is intended to be installed, with two more figures of Jinas standing or sitting on the two sides and the whole group may or may not be surrounded by a parikara.

parikaras, twenty one (21) without parikara, and a marble slab (paṭa—plaque) of Chovisī¹ (with a group of twenty-four Jinas carved on it).

In this Chovisī paṭa, is shown in the centre a mūlanāyaka with parikara. Below the Jina is the dharmachakra symbol and an inscription.² In this hall are also placed (Fig. 20), two images of Shrāvakas, and three of Shrāvikās, representing (according to inscribed labels below) (1) Sā. (Sādhū-merchant, a Baniā) Gosala. (2) Sahū. (Sāhuṇī = wife of a Sādhū or Sāhu) Suhāgadevī, (3) Sahū. Guṇadevī, (4) Sā. Muhaṇasiha, and (5) Sahū.

In a Pañchatīrthī, two small figures of Jinas in a sitting posture are added in the Tri-tīrthī described above and are usually placed above the figures of the two standing Jinas.

A "Kāusaggiyā" image is one in which a Jina is represented as meditating in a standing posture, with hands hanging straight and the body erect (but not held very stiff). The legs are held in a *samapāda* posture, the feet being only slightly apart from each other.

¹ A Chovisī Paṭa (or Paṭṭa) is a slab on which twenty-four (chovisa) Jinas are represented (In Sk. it is called a Chaturviṃśati-paṭṭa). A paṭa is a stone or metal plaque wherein one or more images are carved. Paintings on boards or canvass representing different scenes are also well known as Paṭas.

When in a temple or in a representation of a samavasaraṇa, a Jina image is shown in each of the four main directions (as Mūlanāyaka), then it is known as a Chaumukha (Sk. Chaturmukha) shrine or sculpture.

(The four-Fold Jaina images, called Pratimā-sarvvato bhadrikā in inscriptions on their pedestals, obtained from the Kankālī Tīlā, Mathurā, later became more popular as Chaumukhas—Translator).

² *Ābu*, vol. II, inscription no. 13:

Mīṇaladevī.¹ Of these, images Nos. 1-3 (Gosala and Guṇadevī) represent the grand-father-and-mother of Vījaḍa who carried out repairs in V.S. 1378 while figures 4 and 5 representing Mahāṇasimha and his wife Mīṇaladevī were installed by their son Lāligasimha (cousin brother of Vījaḍa) in the same year.² There are besides the following images in this gūḍhamāṇḍapa :—

1. Small image of Ambikādevī. 1. Mental Chovīsī image. 1. Pañcha-tīrthī image. 1. Ekātīrthī in metal.
2. Small Ekalamūrtis (of metal).

In this gūḍhamāṇḍapa, there are in all 35 Jina images, 2 Kāusaggiyā images, 1 Paṭṭa of chovīsī, 1 Image of Ambāji, 2 figures of Shrāvakas, and 3 of Shrāvikās.

¹ See p. 44 above.

² The sculptures are important for a student of the dress, ornaments etc., of Gujarātī people in the fourteenth century A. D. Males kept moustaches and a beard, and wore dhotis which hardly reached the knees. Lower garments or sārīs of ladies reached their ankles. Besides an ornamental double or triple girdle, these ladies of upper middle class have tied a scarf round the thighs, which is reminiscent of various scarfs in earlier sculptures. Another scarf falling on shoulders (*Oḍhaṇī* in Gujarātī) covers the hair and protects the head. Big circular heavy ear-rings and other ornaments may also be noted. The ladies wore a bodice which left the abdomen or a part of the belly bare. Both the males and the females present a typical physiognomy, with broad squarish faces, long pointed noses, thin lips and slightly elongated eyes which should be compared with contemporary miniature paintings. All the donors carry, with both hands, ornamental money-bags which were known as *Noḷis* (Sanskrit-Nakulaki, Prakrit-Naulai). This group may be compared with portrait sculptures in the Hastishālā of the temple built by Tejapāla.—Translator.

Adjacent to the gūḍhamaṇḍapa in its front is the Navachokī with two big niches attached to the wall between the two. The niche to the right (of the entrance door leading into the gūḍhamaṇḍapa) contains a sculpture of Ādinātha (with parikara) installed as mūlanāyaka, another image without parikara, and a slab with a pair of Jaina devotees (Shrāvaka and Shrāvikā) with indistinct letters inscribed below. There is besides a Paṭṭa of stone showing a Shrāvikā in the centre (with Vārā^o Jāsala inscribed below) and a smaller figure of Śrāvikā carved on each side. In all, in this niche are 2 Jina images, and 2 slabs showing Shrāvaka and Shrāvikā.

In the niche on the other side of the entrance door, the mūlanāyaka is an idol of Rṣhabhanātha (with parikara), besides a single Jina figure, and a Yantra (Tantric diagram) carved on stone (Fig. 3).

The back wall of the main sanctum has, on its outer side, three small niches, one in each direction with a single Jina figure placed in each.

‡ On all the four sides of the shrine, there is a *Bhamatī*, (a circumambulatory passage) in the courtyard of the temple, on a raised platform, i.e. on a level higher than that of the Raṅgamaṇḍapa, with a row of cells on one end. The back-walis of these cells form the outer wall of this Vimala Vasahī as a whole, and the Hastishālā is outside it, in front of the main entrance to this whole structure. The images installed in this row of cells (running on all the four sides of the temple) are as follows:—

* *Cell No. 1*:—This cell has a sculpture of Ādiśvara,

‡ This paragraph is added by the Translator.

* Cells marked with the asterik have their door-frames adorned with rich carvings (of dvārapālas, minor deities etc.), while those without the sign have more or less simple frames,

with parikara, installed as the mūla-nāyaka.¹ There is one more Jina image with a parikara, in this cell. (Total—2 idols).

* *Cell No. 2* :—Idol of Ajitanātha worshipped as mūla-nāyaka, image with parikara. One single image of a Jina. A stone-plaque (paṭṭa) showing Mothers of the twenty-four Tirthaṅkaras sitting along with the infant Jinas on their laps. On top of the slab are carved figures of three Jinas in a sitting posture. Total 2 images and 1 Paṭṭa.

* *Cell No. 3* :—Image of Shāntinātha as mūlanāyaka. One Pañcha-tīrthī sculpture, with parikara. One paṭa of choviṣī (24 Jainas). Total 2 images and 1 Paṭṭa.

Cell No. 4 :—Mūlanāyaka is Neminātha, but the parikara slab around the figure shows snake-hoods in the position above the head of the Jina (thus the parikara original—sometimes quite plain entrance-frame and walls. In the Lūṇa-vasahī, almost all cells have plain door-frames,

¹ In these notes, when the name of the Jina installed as mūlanāyaka is noted, the reader must remember that it is of the image *at present* being worshipped as such (where it is not mentioned, the image could not be identified). Almost all these images were installed in one or the other of the later repairs to the shrine. But the pedestals [Pabāsaṇas (Guj.)—Padmāsana (Sk.), here conveying the sense of the pīṭhas on which the Jina sits in the padmāsana] and the parikaras are mostly older pieces. Hence the inscriptions on these pedestals very often supply the name of a different Jina (inscribed on the pabāsaṇa). The figure seen at present would show a different symbol and therefore represent a Jina different from the one whose name is found recorded on the āsana. This is more obvious in cases where the parikara originally belonged to Pārshvanātha, and the snakehoods meant for him being still preserved, though the Jina with his symbol, installed later (replacing the older mutilated image), is quite different.

ly belongs to an image of Pārshva or Supārshvanātha). One single Jina image, and a Kāusaggiyā sculpture. Total 3 idols.

Cell No. 5 :—Idol of Ajitanātha with parikara, installed as mūlanāyaka. A simple, single Jina image. Total 2 idols.

* *Cell No. 6* :—Sa-parikara sculpture of Sambhavanātha, installed as mūlanāyaka. One image without any parikara. Total 2 idols.

* *Cell No. 7* :—Mūlanāyaka is Shāntinātha. In all 4 Jina images in this cell.

Cell No. 8 :—Three Jina Images, all without parikara, including one of mūlanāyaka Pārshvanātha. Another Tri-tīrthika sculpture showing parikara. Total 4 images.

Cell No. 9 :—In all there are 3 Jina images in this cell including one of Mahāvīra installed as the mūlanāyaka.

Cell No. 10 :—Sa-parikara sculpture of Sumatinātha installed as mūlanāyaka. A Paṭṭa or stone plaque of four Viharamāṇa Tīrthaṅkaras of Jaina mythology, adorned with parikara carved round the group.¹ Another long paṭṭa or stone-plaque of 72 Jinas which includes figures of

¹ Viharamāṇa Tīrthaṅkaras are Tīrthaṅkaras living at present in kṣetras or continents other than the Bharatakṣetra, in this Jambūdvīpa. On this slab are carved four Jinas, Sīmandhara, Yugandhara, Bāhu and Subāhu by name, with miniature figures of Shrāvikās, sitting with folded hands, carved on one side. They have beside them a flower-vase and other accessories for performing worship. Names of the figures, inscribed from the left upper end of the slab, are:—(1) Sīmandhara sāmi, (2) Jugandhara sāmi, (3) Bāhu Tīrthagara, (4) Mahābāhu Tīrthagara.

Shravikā figure—Sohipi

Shravikā figure carved below the first one—Abhayasiri.

24 Jinas of the present, 24 of the past, and 24 of the future Ages (era) in the *Bhārāṇakṣhetra*.¹ There is a *Mūrti-paṭṭa* of marble on which is represented a *Shrāvaka* riding over an elephant, and a smaller figure of a horse-riding *Shrāvaka* carved on the lower end of the sculpture. Both the *Shrāvakas* seem to be men of position as umbrellas are carved over their heads. Unfortunately there is no label or inscription recorded on the stone which makes it impossible to identify these portraits (fig 4).

There is another long rectangular stone slab with eight portraits of *Shrāvakas* carved on it, with a name inscribed below each of them (cf. fig. 4 which shows a part of it). They are:—

- (1) *Maham. Shri-Nīnā-mūrttiḥ*:—The chief of the lineage of minister *Vimala* and his well-known elder brother minister *Neḍha*.
- (2) *Maham. Shri-Lahara-mūrttiḥ*:—Son of minister *Nīnā* (*Ninnaka*).
- (3) *Maham. Shri-Vīra-mūrttiḥ*:—Minister *Vīra*, who lived about two centuries after Minister *Lahara*,² born in the latter's lineage.
- (4) *Maham. Shri-Neṣa (ḍha)-mūrttiḥ*:—Son of minister *Vīra* and elder brother of *Vimala Sāha*.
- (5) *Maham. Shri-Lālīga-mūrttiḥ*:—Son of minister *Neḍha*.
- (6) *Maham. Shri-Mahinduya (ka)-mūrttiḥ*:—Son of the minister *Lālīga*.
- (7) *Hemaratha-mūrttiḥ*:—Son of minister *Mahinduka*.
- (8) *Dasharatha-mūrttiḥ*:—Son of minister *Mahinduka* and younger brother of *Hemaratha*.

¹ Name of each of these Jinas is inscribed below his figure.

² Muni Jayantavijayaji thinks that *Vīra* was born in the lineage of *Lahara* and not a son of the latter.—Translator.

This cell No. 10 was repaired by Hemaratha and Dasharatha of the Prāgvāṭa caste.¹ On the outer-wall, above the door-frame of this cell is a long inscription dated in V. S. 1201 (1145-46 A. D.) which gives valuable information about the family of minister Vimala.

This cell has, in all, five sculptures including 1 Jina image and 4 Paṭṭas noted above.

* *Cell No. 11* :—A sa-parikara image of Shāntinātha installed as the mūla-nāyaka. Two Pañcha-tīrthi sculptures with parikaras. Three single Jina images. Total 6 sculptures.

Cell No. 12 :—One sa-parikara sculpture of Mahāvīra worshipped as mūla-nāyaka. Two single Jinas. Total 3 idols.

Cell No. 13 :—One Pañchatīrthika image of Chandra-prabhanātha, with parikara, placed as the mūla-nāyaka. One Jina with a rather simple parikara (without additional Jinas), 4 single Jina figures (without parikara), 1 pair of foot-prints of Ādinātha. Total 6 Jina images + 1 pair of foot-prints.

Cell No. 14 :—3 Jina images including one of Ādinātha installed as mūla-nāyaka. 1 sculpture of a Shrāvaka sitting on an elephant.¹

¹ *Ābu*, Vol. II, inscription No. 51.

¹ This marble image is set into the right wall of the cell. The Shrāvaka carries a fruit in one hand and a garland in the other. It seems that he wears a coat. There is no inscription on the pedestal but from the inscription on the entrance to this cell, it may be inferred that the figure represents Jayatā or his uncle Rāmā who repaired this cell. (This pot-bellied male figure with a crown on his head sits like such other Yakṣhas on pedestals of Jina images. The elephant is his vāhana. In his right hand he shows the citron and carries the money-bag in

Cell No. 15:—One Pañcha-tīrthika image of an unidentified Jina, along with parikara; one Jina figure with parikara, and two simple Jina figures. 4 images in all.

Cell No. 16:—Shāntinātha installed as mūlanāyaka. The figure shows attendant parikara carvings. Four more Jina-images. One marble sculpture showing a figure in the padmāsana (crossed-legs) posture, sitting upon a full-blown lotus with a rather long thick stalk, under the shade of a tree. A shrāvaka and a shrāvikā with offerings in hands stand on his two sides. No inscription below. It seems that the sculpture represents Shri Puṇḍarīka-svāmī¹ (the chief disciple or Gaṇadhara of the first Tīrthaṅkara Ādinātha). Total 6 sculptures.

Cell No. 17:—A representation of the Samavasaraṇa² carved out of white marble. On the top is the four-sided the left one. His form is like that of the Yakṣha Sarvānubhūti invoked in the Snātasyā-stuti, cf. *Bulletin of the Prince of Wales Museum, Bombay*, Vol. I, No. I, pl. xiii, figs. 23-24 and pp. 45-46—Translator.)

¹ It is also possible to identify the figure as representing a Jina, since such representations of Jinās, sitting under a tree with its foliage spread over the Jina, are not unknown. One such image with an inscription carved below is preserved in the Pañchāsarā shrine, Aṇahilwāḍ Pāṭaṇ. For similar figures in Gujarāt and in the South, see *Madhyakālina Jaina Gujarātī Shilpakalā, Jaina Satyaprahāsha* (Gujarātī monthly, Ahmedabad), December 1951.—Translator.

² A Samavasaraṇa is a sort of a magnificent Lecture-theatre, with all facilities, erected by gods when a Tīrthaṅkara delivers his sermon or sermons. For a detailed description see *Trisaṣṭishalākāpuruṣhacaritra I* (translated by Dr. H. Johnson in Gaekwad's Oriental Series, Baroda, Vol. LI), pp. 190 ff.; Dr. D. R. Bhandarkar in *Indian Antiquary*, Vol. XL, pp. 125 ff.; 153 ff.

miniature shrine (Chaumukha) with one Jina sitting in padmāsana, each side. They are (1) Mahāvīra, (2) ? (3) Ādinātha and (4) Chandraprabhānātha (identified from names carved below the figures).

Outside this cell, placed in the verandah or passage in front of it, there is a smaller samavasaraṇa, showing three conventional fortifications, shown one above the other, and surmounted by a square pavilion (having a Jina image on each side placed in it) with a shikhara-top.

Cell No. 18:—3 images, including one of Shreyāmsa-nātha, installed as the principal deity. This cell with its dome and doorway shows modern repairs.

Two more cells following this are empty.

Cell No. 19:—7 images including one of Śhrī Ādinātha and 2 more Jina images with simple parikaras, making a total of 9 images in this cell.

In a niche on the outer wall of this cell is placed a Tri-tīrthika image of a Jina with snake-hoods overhead.

Cell No. 20:—A big hall with a big black stone sculpture of Rṣhabhadeva installed as mūlanāyaka.¹ It is an old sculpture. There is, besides, a circular representation of a samavasaraṇa, with four sa-parikara Jina figures installed on top (fig. 21). The hall contains following more sculptures:—

¹ According to a legend, Ambikā devī advised Vimala, in dream, to dig out this sculpture from a particular spot. Vimala did so and installed it in the year 1088 V.S. = 1031 A.D. It is said that it was fashioned in fourth subdivision of this avasarpinī age, i.e. about 2460 years ago! Vimala first constructed this cell and placed the image here. Later on he installed a very beautiful brass image of Rṣhabha as the mūlanāyaka of the shrine and left this sculpture in this cell.

A big stone plaque of 170 Jinas which is the traditional maximum number of Jinas of any age. Three more plaques—one showing 24 Jinas of this age, another with 24 of the past age and the third with those of the future age.

A stone pañcha-tīrthika, sa-parikara sculpture of a Jina; four more Jina images, each with a parikara. Fifteen single Jina sculptures, each without any parikara. Six Jina figures broken loose from the Chovisī-Jina-Paṭṭas.

A big sculpture of an āchārya (head of Jaina sādhus). In this, the āchārya sits on a stool in the centre, his broom-stick (Guj. Oggho, Sk. rajoharaṇa) placed horizontally is shown behind the neck; on his right shoulder is the mouth-piece (Guj. muhapatti, Sk. mukha-paṭṭikā or mukha-vastrikā), a rosary is held in one hand. The body shows marks of drapery. On each side is a shrāvaka standing with folded hands, one is labelled (inscribed below)—Sā° Sūrā; and the other—Sā° Bālā.¹ The inscription on its pedestal shows, that these two sādhus (merchants—baniās) installed, in V.S. 1396 (1340 A.D.), this image of Shri Munishekhara sūri, the pupil of Jñānachandra sūri who was the pupil of Amaraprabha sūri (also called Ānanda sūri) and grand-pupil of Dharmaghoṣha sūri.

A smaller sculpture of another āchārya seated in the same fashion, a small loose image of a shrāvaka standing with folded hand, another of a shrāvikā sitting with hands folded in adoration, and two more sculptures each showing a pair of a shrāvaka and shrāvikā standing (names not inscribed) are also preserved in this hall.

Besides the above, a small sculpture of the goddess Ambikā; a beautiful big brass image of the same goddess (obtained from an underground cell), two yaksha sculptures, one image of Bhairava or Kṣhetrapāla, and one

¹ *Abu*, Vol. II, inscription No. 91.

attendant Indra (broken loose from the parikara of a Jina-sculpture) are also preserved here.¹

Forty-four sculptures in all in this cell.

Cell No. 21 :—Near the cell 20. Here there are 4 images of Ambikā-devī. The main one, big and impressive, has an inscription on its pedestal which shows that it was installed in the year 1394 V. S. (= 1338 A. D.)² by Maṇḍaṇa³ (also called Māṇaka), a descendant of the lineage of Vimala. A miniature figure of a Jina is shown on the crown of this Ambikā.

Cell No. 22 :—A Tri-tīrthika, sculpture of Ādinātha with parikara, installed as main deity. Two more Jina figures without any parikara. About half of the front of the cell shows new repairs. Total 3 sculptures.

* *Cell No. 23* :—Neminātha as main deity and two more Jina figures, all with parikaras. One more sa-parikara, pañca-tīrthī sculpture of a Jina. 3 sculptures in all.

* *Cell No. 24* :—Mūlanāyaka, showing parikara, may be either Sumatinātha or Anantanātha. Another Jina image with parikara and a third without it. Total 3 images.

* *Cell No. 25* :—A sculpture of Pārshvanātha showing parikara. A Jina image with no parikara. One Chovīsi-

¹ Thus there are in this cell :—

1. Pañca-tīrthī, sa-parikara Jina. 4 Jina images with parikars (but no additional Jina figures on them). 16 Jina images, without parikara, including the mūlanāyaka image. 6 Very small Jina images. 1 One samavasāraṇa sculpture with 4 Jains on top. 1 Paṭṭa of 170 Jinas. 3 Paṭṭas of three different chovīsīs. 1 Indra. 1 Kṣetrapāla. 2 Images of Ācāryas. 2 Pairs of Donors. 1. Śrāvaka. 1. Śrāvikā. 2. Ambikādevī. 2. Yakṣas.—Total 44 sculptures.

² See, *Abu*, Vol. II, ft. note on p. 195.

³ *Abu*, Vol. II, inscription No. 92.

paṭṭa (paṭṭa or slab showing 24 (chovisa) Jinas). Total 3 sculptures.

* *Cell No. 26* :—Chandraprabha installed as mūlanāyaka, sculpture shows parikara and is tri-tīrthika, as two more Jina figures are represented on it. One Jina figure without parikara. 3 images in all.

* *Cell No. 27* :—A Pañcha-tīrthī sculpture of an unidentified Jina with parikara worshipped as the mūlanāyaka. Three simple Jina figures. In all 4 sculptures.

* *Cell No. 28* :—A sa-parikara Tri-tīrthika sculpture of Shri Neminātha worshipped as the central deity. Two simple figures of Tīrthaṅkaras. In all 3 sculptures.

Cell No. 29 :—A Tri-tīrthī sculpture of Ādinātha, with usual parikara, worshipped as mūlanāyaka. There are two more Tīrthaṅkara images, without any parikara. Total 3 images.

Cell No. 30 :—A sa-parikara sculpture of Shri Sīmandhara-svāmī worshipped as the chief deity of the cell. Two more Jina figures of a simple type. Total 3 images.

Cell No. 31 :—A Pañcha-tīrthika sculpture of Suvidhinātha, with attendant parikara, worshipped as the mūlanāyaka. Two simple figures of Tīrthaṅkaras. Total 3 images.

Cell No. 32 :—Two sculptures with parikara, one of them, of Ādinātha, worshipped as the chief deity of the cell. One image of a Jina with no parikara. Three figures in all.

Cell No. 33 :—A sa-parikara sculpture of Kunthunātha as the mūlanāyaka. Two Tīrthaṅkara images of the simple type. Total three sculptures.

Cell No. 34 :—An image of the Tīrthaṅkara Padmaprabha, shown with attendant parikara, worshipped as the

mūlanāyaka. Two images of Jinas without any parikara. Three figures in all.

* *Cell No. 35* :—Two sa-parikara sculptures, one of them representing the Jina Dharmanātha is worshipped as the mūlanāyaka. A Tri-tīrthika sa-parikara sculpture of an unidentified Tīrthaṅkara. Total 3 sculptures.

* *Cell No. 36* :—A sa-parikara sculpture of Shrī Shāntinātha installed as the mūlanāyaka. Two Jina images showing no parikara. Total three images.

Cell No. 37 :—An image of Shrī Pārshvanātha, with attendant parikara, worshipped as mūlanāyaka. Two simple figures of Tīrthaṅkaras. Total three sculptures.

* *Cell No. 38* :—A sa-parikara sculpture of Shrī Ādinātha as the mūlanāyaka. Two simple images of Jinas. Total 3 figures.

* *Cell No. 39* :—Two sa-parikara sculptures—one of them, of Shrī Kunthunātha, installed as the mūlanāyaka. A Tri-tīrthika sa-parikara image of a Tīrthaṅkara. Total 3 sculptures.

* *Cell No. 40* :—A sa-parikara image of Vimalanātha worshipped as mūlanāyaka. Two simple Jina images. In all 3 images.

* *Cell No. 41* :—A sa-parikara sculpture of the Shāshvata-Jina called Vāriṣheṇa is installed as the mūlanāyaka. Two simple Jina figures. In all 3 figures.

* *Cell No. 42* :—A Tri-tīrthī sa-parikara sculpture of Ādinātha as the mūlanāyaka and two simple images of other Tīrthaṅkaras. In all 3 images.

* *Cell No. 43* :—Two sa-parikara sculptures, Tīrthaṅkaras being unidentified. One of them is the mūlanāyaka. A Pañcha-tīrthī of a Jina with attendant parikara. Total 3 figures.

* *Cell No. 44* :—A sa-parikara sculpture of Pārshva-nātha as the mūlanāyaka.— There is a very beautiful richly carved big toraṇa (archway) in front of the Jina (fig. 44). Also a simple Jina image. Two images in all.

Cell No. 45 :—A sa-parikara sculpture of Shri Ādinātha as the chief deity. There is another beautiful toraṇa in front, similar to the one in cell no. 44.

Cell No. 46 :—A sa-parikara sculpture of Tīrthaṅkara Dharmanātha as mūlanāyaka with two simple Jina figures. Total 3 images.

Cell No. 47 :—The Tīrthaṅkara Anantanātha installed as the mūlanāyaka. The image is a sa-parikara Pañcha-tīrthī sculpture. A beautiful ornamental big toraṇa (archway) is placed in front of the sculpture.

* *Cell No. 48* :—A sa-parikara image of the Tīrthaṅkara Sumatinātha worshipped as the chief deity. Another similar image and a simple Jina figure are also kept in the cell. In all 3 sculptures.

* *Cell No. 49* :—The mūlanāyaka is a sa-parikara image of the Jina Ajitanātha. To his left is installed a Sa-parikara sculpture of a Jina; in the parikara of this Jina are represented 23 miniature figures of other Tīrthaṅkaras, thus making the sculpture a Chovisi-(Chaturvimshati)-Paṭṭa. Total 2 sculptures.

Cell No. 50 :—A sa-parikara sculpture of the Lord Mahāvīra as the mūlanāyaka. No additional images.

Cell No. 51 :—A Tri-tīrthika sa-parikara sculpture of a Jina as the mūlanāyaka. Another simple Jina figure. 2 images in all.

* *Cell No. 52* :—A Pañcha-tīrthika sa-parikara sculpture of Shri Mahāvīrasvāmī (Lord Mahāvīra) worshipped as the chief deity. Another parikara-less Jina image. 2 images.

* *Cell No. 53* :—The mūlanāyaka is a sa-parikara sculpture of the Tīrthaṅkara Shīṭalanātha. Two simple Jina figures. 3 images in all.

* *Cell No. 54* :—A Tri-tīrthī sculpture of Ādinātha as the mūlanāyaka. There was an ornamental toraṇa in front resting on two carved pillars as in cells 44, 45, 47. But the toraṇa-arch is lost and only its supporting pillars are still preserved.

Thus in the Vimala Vasahī, the total number of sculptures is as follows :—

- 17 Pañcha-tīrthī, with parikara on them.
- 11 Tri-tīrthika, sa-parikara images.
- 60 Jina images with parikara, but no additional Jinas grouped in.
- 136 Images of Jinas, without parikara or additional grouping.
- 2 Big metal images of Jinas, without parikara etc.
- 2 Big Stone Kāusaggiyās (sculptures of standing Jinas).
- 1 Small standing Jina, separated from some parikara, of stone.
- 1 Stone Paṭṭa of 170 Jinas grouped on the slab.
- 1 Stone Paṭṭa with three groups of one Chovīsī each, i.e., a Paṭṭa of 72 Jinas or of three Chovīsīs.
- 7 Stone Paṭṭas, each of one Chovīsī.
- 1 Stone Paṭṭa of 24 Mothers of different (24) Jinas.
- 1 Chovīsī-Paṭṭa on metal.
- 1 Pañch-tīrthī metal image.
- 1 Metal image of a single Jina, no parikara etc.
- 2 A very small metal figure of Jina.
- 1 Pair of stone foot-prints of Lord Rṣhabhanātha (Ādinātha or Ādīshvara),

- 1 A stone slab with a tantric diagram represented on it.
- 6 Loose Jina images from Chovīsī sculptures.
- 4 Stone pairs of donors (Shrāvaka and Shrāvikā)—one slab in the Navachoki, two in the cell 20, and one in the porch between the Hastishālā and the Vimāla Vasatī.
- 3 Images of Jaina āchāryas (one in the main sanctum, two in cell 20).
- 4 Stone sculptures of shrāvaka donors (two in the gūḍhamaṇḍapa, one in cell no. 14, one in cell no. 20).
- 2 Paṭṭas of donors of the family of Nīnā Sheth, in cell no. 10.
- 4 Portraits of shrāvaka donors (three in the gūḍhamaṇḍapa, one in cell no. 10).
- 1 On a Paṭṭa in a niche of the Navachoki are three shrāvikās carved in one group.
- 2 Stone images of Jaina yakṣhas, in cell no. 20.
- 7 Images of the yakṣhī Ambikā-devī (two in the cell 20, one in cell 21, and one in the gūḍhamaṇḍapa).
- 1 A standing image of Bhairava, in cell 20.
- 1 A stone image of attendant Indra, separated from a parikara of some Tīrthaṅkara-image.
- 1 Stone sculpture of the goddess Lakṣmī, in the Hastishālā.
- 11 Stone representations of animals—10 elephants and 1 horse, in the Hastishālā. These representations also show, a figure of minister Vimāla with attendant umbrella-bearer on the horse, 3 shrāvakas of the family of Vimāla on the elephants and five elephant-drivers still preserved on them.

*Descriptions of the different Bhāvas*¹

(1) On the outer wall of the main entrance to the Gūḍhamaṇḍapa of the Vimala Vasahī, between the doorway and the ornamental niche on the left, there are reliefs on the wall, which can be divided in four sections. The uppermost shows a shrāvaka sitting in front of a Jina and performing the Chaitya-vandana (obeissance to Jinas etc., obligatory upon a Jaina layman or woman), two shrāvikās stand by, one of them with folded arms. The second section shows two shrāvakas carrying garlands of flowers. The third shows an āchārya in the act of preaching, sitting with a Sthāpanā (Gujarātī-*Thavṇai*) in front of him.² The last section, divided in four rows, one below the other, shows three monks, three nuns, three shrāvakas and three shrāvikās—all standing (figure 11).

(2) On the corresponding right side, *i. e.* between the main entrance and the ornamental niche on our right, the

¹ Bhāva = Representation of different scenes or incidents. These are represented on ceilings, friezes, architraves, front walls of cells, etc.; some of them may be compared with Buddhist Jātaka-reliefs, so far as the themes are concerned. Here the term Bhāva (representation or relief-scene) will be used in the following descriptions. Muni Jayantavijaya, when he prepared these notes, supervised over the new numberings of these different Bhāvas, which can be seen inscribed at proper places in the temple. This has rendered it easy for a visitor to understand and identify the reliefs with the help of this guide-book. —Translator.

² Sthāpanāchārya is a wooden stand of crossed-sticks, like the letter X, on which a book or manuscript can be placed. It is so called because it is supposed to be the sthāpanā (installation) of one's own teacher. A monk or an āchārya, keeps it in front of him, as a symbol suggesting the presence of his own teacher or superior.

following reliefs are shown :—In the uppermost section, a shrāvikā stands with hands folded in adoration, a shrāvaka stands beside her, below are seen two shrāvakas carrying garlands of flowers, and one standing with folded hands. The third section shows a teacher (monk) sitting on a raised seat, in front of a Sthāpanā placed on a small platform. On the other side of the Sthāpanā are two disciples (monks) of this teacher, who keep their heads bent, and bow down to the teacher while the teacher is shown throwing scented powder on their heads.¹ In the lower sections are, three nuns and three shrāvakas standing, in two groups, one below the other (fig. 10).

(3) In the first section (khaṇḍa) of the Navachokī, in a dome in the centre, (near the main doorway), the peripheri shows, a Tīrthaṅkara standing in meditation in the Kāyotsarga attitude, with shrāvakas standing on his two sides and carrying pitcher, garland and other accessories for worship. Also there is an āchārya on a seat, with a disciple lying down in front in the act of obeissance (praṇāma) and two shrāvakas standing with folded hands. There are besides carvings of a few musical instruments.

(4) The ceiling of the Navachokī, is divided into several sections or bays with the beams supporting it. In one of the bays to the right of the visitor, in one corner, is a figure of the goddess Lakṣhmī, being lustrated by elephants. In another corner are shown two elephants fighting.

(5) In the central big dome of the Raṅgamaṇḍapa, superimposed athwart the lower circular rings of the dome,

¹ This, in Jainism, is technically known as Vāsa-kṣhepa,—throwing of scented powder, on the head of a pupil, who may be a monk or a layman, while initiating him into the practice of any vow or rite or penance. This is a formal way of giving permission for the practice of such vow, and initiation into it with recitation of certain prescribed verses—Translator.

are a series of sixteen brackets with sculptures of the sixteen Jaina Vidyādevīs placed on them (fig. 1). The goddesses are shown in a standing attitude.¹

(5 A) Between the Raṅgamaṇḍapa and the Bhamatī are two porticoes attached to the maṇḍapa on two sides. In a smaller dome of the portico on the northern side, is a sculpture of the Goddess of Learning (Sarasvatī) sitting on a stool in the lalita pose (with one foot hanging and the other tucked up),² see, fig. 23.

(5 B) On the corresponding dome on the southern side is carved in the centre of a beautiful lotus, a charming figure of Lakṣmī, the goddess of wealth, sitting with cross-legged legs in the padmāsana (fig. 24).

(5 C) On four sides of the central domical ceiling of the maṇḍapa, four corners are formed by the supporting beams. In the south-western corner (triangular in shape), a beautiful representation of the goddess Ambikā with various attendant worshippers standing on both the sides, is carved in bold relief (fig. 29). In three remaining corners are

¹ The sixteen Vidyādevīs of the Jaina Pantheon are: Rohiṇī, Prajñaptī, Vajrashṛṅkhalā, Vajrāṅkushī, Apratichakrā (Chakreshvarī), Puruṣadattā, Kālī, Mahā-Kālī, Gaurī, Gandhārī, Sarvāstra-Mahā-Jwālā, Mānavī, Vairoṭyā, Achchhuptā, Mānasī and Mahāmānasī. For a discussion of their forms etc., see, *Iconography of the Sixteen Jaina Vidyādevīs, Journal of the Indian Society of Oriental Art*, 1947, pp. 114 ff., and plates.

² The goddess is attended by two male devotees on her two sides, one of them carries a measuring rod and the other stands with hands folded. Inscriptions on the lotuses below the feet of these figures show that the person with the measuring rod is Sūtrahāra Loyana, while the other is Sūtrahāra Kelā. The first seems to be the chief-architect of the Raṅgamaṇḍapa while the other was possibly the chief sculptor—Translator.

figures of other unidentified gods and goddesses¹.

(6) An open big porch in front of the Raṅgamaṇḍapa and attached to it, shows in the ceiling, an elaborate representation in relief of the fight between Bharata and Bāhubali, the two sons of Ṛṣhabhanātha, the first Tīrthānkara.

The first Jina Ṛṣhabhadeva had two daughters, Brāhmī and Sundarī, and one hundred sons, including Bharata and Bāhubali. Before renunciation, Ṛṣhabha divided his kingdom amongst his sons—Bharata was crowned king of Ayodhyā, Bāhubali of Takṣhashilā, and so on. Bharata started on a world conquest, his ninety eight brothers accepted his suzerainty and along with the two sisters they were initiated as monks and nuns of the order of Ṛṣhabhanātha. Bharata desired that Bāhubali should also accept his sovereignty by coming to pay his homage. This being unacceptable to Bāhubali, Bharata marched against the former with a big army. To avoid large-scale man-slaughter, it was decided that both the princes should enter into duels and the results be regarded as decisive of the fate of the war. The duels included competitions in continued unwinking gaze (*dr̥ṣṭi-yuddha*), boxing (*muṣṭi-yuddha*), debates or uttering louder war-cries (*vāk-yuddha*) etc., in all of which Bāhubali became the champion. Enraged at this and forgetting all the acknowledged principles of duel-fighting, Bharata tried his disc-weapon (*cakra-raṭna*) but as it was ordained that the divine weapon would be ineffective on one's relatives, the disc did no injury to Bāhubali. But this breach of accepted principles on the part of an eminent personality like Bharata-rājā, immediately

¹ One of them, with a long beard, must be identified as the Brahmashānti-yakṣha, comparable with the Hindu Brabmā. Another, also standing, and carrying a trident in one hand, is the yakṣha Kaparddī or Īshānendra, probably the former—Translator.

aroused in Bāhubali's mind, disgust against this world and he realised the evanescence of life and worldly power. On the very field of battle he plucked off his hair, turned a Jaina monk and started meditating. Motionless he stood, unruffled by any obstacles, regardless of heat, cold or rains, loosing all outward consciousness, meditating on the real self. Ant-hills grew around him and creepers were winding over his limbs, on which hung and played deadly reptiles—such were the unsurpassable rigorous austerities of Bāhubali. A year rolled by, but in spite of the deep meditation and great suffering, Kevala-jñāna (the Supreme knowledge) did not dawn upon the Great Sage. Then, the two sisters (now Jaina nuns), Brāhmī and Sundarī, approached and said, 'Dear Brother! Please get down from the top of the elephant you are riding on.' The suggestion was grasped by Bāhubali who could realise that the elephant was his own subtle egoism which obstructed his attainment of final knowledge and bliss. It was the pride of his own strength and position, leaving which, Bāhubali decided to go and pay his respects to the brother monks and Bharatā, but lo! as soon as he raised his foot to walk thither, the light dawned upon him and he obtained Kevalajñāna. The mind was purged of its pride and egoism uprooted. Bāhubali then went into the congregation of the Lord Ṛṣhabhānātha and spent the rest of his existence in company of the Jina.

Bharata ruled as a Cakravartī for a number of years. One day, during toilet, his ring fell down and the finger lost some of its charm. Removing all other ornaments, he looked into a mirror and saw that much of the charm and glamour of the person was only external. He thought of the internal and real beauty of the mind which lay in the cultivation of pure thoughts and renunciation of worldly enjoyments. Meditating deeper, he attained Kevalajñāna. A Shāsana-

devatā (supernatural deity attendant upon a Jina) came and gave him a monk's dress. -Bharata, the Sage Royal, wandered as a monk for many years, preached the doctrine to his people and finally obtained mokṣha. His 98 brothers and the two sisters also obtained Nirvāṇa.

In this Bhāva of the Vimala Vasahī are shown the city of Ayodhyā on one side and Takṣhashilā on the other side. Labels are inscribed below different reliefs which are as under:—

(A) First, in the representation of Ayodhyā, we have *Shrī Bharatheshvarasatkā-Vinītābhīdhānā-Nagari* (the city of Vinītā or Ayodhyā, the capital of Bharateshvara), then, *Bhagnī Bāmbhī* (Brāhmī, the sister), *Mātā Sumaṅgalā* (Sumaṅgalā, the Mother—obviously of Bharata). Females in palanquin are labelled *Samasta Antahpura* (the whole harem of Bharata), another female in a palanquin, *Sundari Strī-ratna* (Queen Sundarī, the jewel amongst ladies—every Cakravartī possesses such a jewel, she is the chief queen). The gateway is called *pratoli*. The army of Bharata issues out of the city of Ayodhyā for a march against Bāhubali. Here the elephant is called *Pāṭa-Hasī-Vijayagiri* (the best state-elephant called Vijayagiri) with a warrior on it called *Mahāmātya Matisāgara* (Matisāgara, the chief minister), another warrior on an elephant is *Senāpati Susena* (Suśeṇa, the commander-in-chief). Then follows the chariot of Bharata, labelled, *Shrī Bharatheshvarasya* (of the Lord Bharata). There are besides, rows of elephants, horses and the infantry, with labels inscribed accordingly.

(B) On the Takṣhashilā side, we have *Bāhubalistkā-Takṣhashilā-Rājadhāni* (Takṣhashilā, the capital of Bāhubali), *Putrī Jasomatī* (Yashomatī, the daughter), *Simharatha Senāpati* (Simharatha, the commander-in-chief). The army issues out of the city-gateway. A warrior on an elephant

is called *Kumāra Somajasa* (Somayasha, the Prince), another, *Mantri Bahulamati* (Bahulamati, the minister). Women on palanquin, labelled as, *Antahpura* (the harem). A lady on another palanquin, *Subhadrā Strī-ratna* (Subhadrā, the jewel amongst ladies); then the lines of elephants, horses and the infantry. A person on a chariot, dressed as a warrior, is probably Bāhubali, but the label below is much defaced.

(C) Then is shown the battlefield. A dead warrior is labelled *Anilavegah* (Anilavega, by name). A warrior on horse-back, *Senāpati Simharatha*. A warrior on a chariot—*Rathārūḍho-Bharatheshvarasya Vidyādhara Anilavegah* (the Vidyādhara Anilavega, riding on a chariot, belonging to the party of Bharata). A person on a heavenly car (vimāna) is called *Anilavegah*. An elephant is labelled, *Paṭṭahasti, Vijayagiri* (Vijayagiri, the state-elephant), the warrior riding on it is *Ādityajashah*. A horse-rider is called *Savega Dūtah*.

(D) The next two panels show the six types of duels fought between Bharata and Bāhubali. They are:—*Bharatheshvara Bāhubali Dr̥ṣṭiyuddha* (Gazing competition between Bharata and Bāhubali), *Bharatheshvara Bāhubali Vāk-yuddha* (competition in elocution or battle-cries), *Bharatheshvara Bāhubali Bāhu-yuddha* (hand-to-hand fight), *Bharatheshvara Bāhubali Muṣṭi-yuddha* (boxing), *Bharatheshvara Bāhubali Daṇḍa-yuddha* (duel fight with a staff in hand), *Bharatheshvara Bāhubali Cakra-yuddha* (fight with the disc-weapon).

(E) Next, there is a figure of Bāhubali standing in the Kāyotsarga attitude and with creepers entwining his legs, labelled as, *Kāusagge Sthitashcha Bāhubali* (and Bāhubali standing in meditation in the Kāyotsarga posture). Another figure of Bāhubali, depicting the moment of his

realization, is labelled, *Samjāta-Kevala-jñāne Bāhubali*. On his sides are the figures of Brāhmī and Sundarī, called, *Vratini Bāmbhī tathā Sundarī*.

(F) In one corner of this elaborate Bhāva, is the representation of the Samavasaraṇa (congregation or assembly hall) of Lord Ṛṣhabha, showing the Chaumukha (four-fold Jina image) in the centre of three concentric circular bands representing the three fortifications of such a congregation hall, which, according to Jaina traditions, is attended by gods, monks, nuns, laymen, lay-women, animals and so on. In this parṣhadā (Sk. pariṣhad, audience or assembly) animals with natural enmities sit together forgetting their cruel nature, they are represented as, *mañjārī muṣaka* (cat and mouse), *sarpa nakula* (cobra, mongoose), *savacca gāvi simha* (cow with calf and lion). In the parṣadā of shrāvīkās, attending the samavasaraṇa, we have, *Sunandā Sumaṅgalā Samastashrāvīkāni Pariṣhadhāh*, representing Sunandā, and Sumaṅgalā, the queens of Ṛṣhabha, along with all shrāvīkās of the pariṣhad. The group of males is labelled, *Iyamhi samasta-shrāvakānām pariṣhadhāh* (this is the assembly of all the Jaina laymen). Brāhmī and Sundarī, standing and speaking something, are labelled, *Vijñāpti Kṛīyamāṇā Bāmbhī Sundarī* (Brāhmī and Sundarī, making some request). Bharata circumambulating with folded hands is so called, *Pradaḥṣaṇā-dīyamāna-Bharatheshvarasya* ।

On another side is the scene (bhāva) showing the attainment of the Kevalajñāna by Bharata. Bharata looking at his ring-less finger is described as, *Āṅgulikasthānanirīkṣamāṇā Bharatheshvarasya Samjāta-Kevalajñānam । ayam Bharatheshvarah* ॥ A goddess is shown as giving to Bharata the accessories for a Jaina monk, which is an ogho or a rajoharaṇa¹ (broom for removing dust and insects)—this

¹ A rajoharaṇa (lit. one which removes dust particles) is a broom of woollen strings, with a wooden handle at one end,

is labelled as, *Bharatheshvarasya Samjāta-Kevalajñāne Rajo-harana-samarpane Sānidhyadevatā Samāyātā*.....*Rajo-harana*.....*Sānidhyadevatā*. At one end of the ceiling is a toraṇa (ornamental arch) of the Raṅgamaṇḍapa, on it are two small figures of Tīrthaṅkaras.

(7) The ceiling of the portico under consideration is divided into three main sections, the one with Bhāva 6 described above being in the centre. To the right of the above scene, the section shows a domical ceiling, supported by beams on the vertical inner surfaces of which are some relief carvings. They show, beginning from the east, a small figure of a Tīrthaṅkara and āchāryas sitting on simhāsanas and attended upon by shrāvakas carrying in their hands accessories for worship. To the north is another Jina image while on the beam to the south is a king sitting on a simhāsana with soldiers on his sides. Wrestling scenes decorate the remainig beam.

(8) On the beams of the corresponding section on the other side of Bhāva 6 are carved the march of a king with soldiers following, an āchārya sitting on a simhāsana with the sthāpanā in front and worshipped by two shrāvakas standing and some others sitting.

(9) The line of smaller cells is broken at the main entrance to the Vimala Vasahī, though the corridor is continuous. A passage leading to the Raṅgamaṇḍapa is formed here at the end of which one descends the platform of the corridor and reaches the maṇḍapa. In the corridor ceiling over this passage two bays are formed with cross beams supporting the broad ceiling. The first one, which used by Jaina monks and nuns, as a soft instrument to remove dust and small insects without killing them. It is also known as Ogho in Prakrit usage amongst the Jainas. The Digambaras use a broom of peacock's feathers.

is domical inside, shows, in the ring next to the central pendant, an āchārya sitting on a simhāsana with the sthāpanā in front and shrāvakas hearing his discourse.

(10) The second bay also has a domical ceiling supported by beams at the end of the periphery. The inner face of one of them is divided into two panels, one above the other, the lower panel showing a row of elephants. The upper panel represents the story of Ādrakumāra who imparted right knowledge to an elephant (Fig. 6).

In his previous existence, Ādrakumāra took dikṣhā (initiation) as a Jain monk, along with his wife. Once, upon seeing his wife (now a nun), his mind was attracted towards her and he died before performing the prescribed expiation for such a sin. When he was reborn as Prince Ādrakumāra, son of king Ādraka, a ruler of the non-Āryan Ādraka country, he once contracted friendship with Prince Abhayakumāra, the son of King Shreṇika (Bimbisāra, c. 6th cent., B.C.) of Magadha. Abhaya gave him a gift of an image of a Jina, at the sight of which Ādraka-kumāra obtained knowledge of his previous existence whereupon his mind turned away from worldly attachments. Leaving his native land and entering the Āryan country, he became a Jain monk himself without formal initiation by a teacher. On his way to the spot where the Lord Mahāvīra was then staying, obviously going with a view to pay his respects to the Tīrthaṅkara,—five hundred robbers seized him but he could convert them and initiated them as Jain monks. Then passing through a dense forest, he came upon a hermitage of tāpasas (non-Jaina monks) who believed that eating various fruits etc. (with innumerable living bacteria in them) involved much more himsā (sin of killing) than killing one elephant for food which would be himsā of one life only and would last for a

number of days. Their hermitage was therefore known as the Hasti-tāpasa-āshrama. With a view to kill him, they had recently caught an elephant and tied him to a post nearby. Upon seeing the Jaina sages, the dumb elephant desired to pay his respects to them, at which thought, the bonds were suddenly broken and the elephant ran towards the munis. People were scared and were running about, but the sage Ādrakumāra stood steadfast in his Kāyotsarga meditation. The elephant, approaching the sage, quietly bent down with the front legs and gently touched with his trunk the feet of the sage. The meditation over, the muni gave instructions in the path of true religion to the elephant, who, satisfied and turned docile, went away into the jungle. Ādrakumāra then preached the doctrine to the tāpasas, and initiated them as Jaina monks. With this increased retinue, he proceeded further. Prince Abhayakumāra, coming to know of all these incidents, was highly pleased and went ahead to pay his respects to the great sage. The muni spent the rest of his life in company of Lord Mahāvīra, obtained Kevalajñāna and ultimately the nirvāṇa.

In this panel, an elephant is seen in the centre, paying his respects to a sādhu in front, behind whom are two more Jaina monks. At one end of this panel, Mahāvīra stands in meditation in the Kāyotsarga pose. On another side of the elephant, a man is seen fighting with a lion.

(11) In front of the cells nos. 2, 3, 11, 24, 26, 38, 39, 40, 42, 43, 44, 52, 53 and 54, on the walls of the two sides of their entrance-doors, there are relief carvings of shrāvakas and shrāvikās holding offerings for worship. The wall of cell no. 44 further shows, amongst these figures, a monk standing. On the wall to the left of the entrance to cell no. 52, three figures are sitting with bent knees, in

the act of performing the Chaitya-vandana (Obeissance to the Chaityas etc.) while on the corresponding right wall are seen three figures playing on different musical instruments. Similar reliefs of two persons performing the Chaitya-vandana are seen on the front wall of cell no. 53. On the wall to the left of the entrance to cell no. 54 figures are carved in groups of three, one below the other, and include sādhus, shrāvakas and shrāvikās. The first group could not be properly identified, the figures may represent Jaina monks following the more rigorous practices known as the Jina-Kaipa (moving about naked and with no possessions). The other groups represent sādhus following the Sthavira-Kaipa (what the Shvetāmbara Jaina monks practise to-day) and are shown wearing a lower garment reaching below the knees and an upper one leaving the right shoulder bare. Under his elbow, each monk carries a broom-stick (rajo-haraṇa) and holds a staff in one hand and the mouth-piece (to ward off insects while speaking) with the other.

(12) The ceiling of the corridor or Bhamatī is divided into two sections or bays, in front of each cell (devakulikā), by the crossed beams supporting it. Thus in front of each cell there will be one bay adjacent to the cell described here as the first ceiling or dome in front of cell so and so, and another towards the open end of the corridor referred to as the second ceiling or dome in front of any particular cell. Numbers given here to Bhāvas or scenes are inscribed below them in the temple which will help a visitor to locate the scenes with least possible difficulty.

(12-12a) The second ceiling in front of cell no. 7 may be considered. The inner surfaces of the beams supporting such bays are adorned with different relief carvings. One of the beams of this second bay (in front of cell 7) is divided into three horizontal panels (fig. 8), the lowermost being

a row of ornamental lotus-buds, the middle one showing a row of diamonds while the uppermost represents (12a) some human figures. In one corner is a sādhu standing and a shrāvaka performing *pañchāṅga-namaskāra*¹ to the monk, with three more shrāvakas standing with folded hands. On another beam is a standing Jina. (12b) On a third beam is an āchārya sitting on a simhāsana, a disciple shampoos his foot, another bows down to the teacher and some sādhus and shrāvakas are standing in attendance (fig. 7).

(13) Cell no. 8, first ceiling shows, in the central circle, a samavasaraṇa of a Jina with a Chaumukha. The second and third circular bands round the samavasaraṇa show a person on a simhāsana and some men, elephants, horses etc. The whole is enclosed in four rectangular panel-borders on the four sides, showing a Jina sitting in padmāsana on one side, on another a Jina standing in the Kāyotsarga pose, on a third panel are two standing sādhus, an āchārya with sthāpanā (wooden crossed stand, serving as a symbolical representation of one's teacher) in front and giving discourse which is being heard by Jaina laymen in front of the sthāpanā.

(14) Cell no. 8, second ceiling, one of the beams enclosing it shows (a) three Jaina monks standing, and a shrāvaka in front, bowing down to him with outstretched hands, inquires, of the teacher, the latter's good health and peaceful progress of religious practice (technically, this is called *abbhuttiḥio khāmaṇo*). Two more shrāvakas are stand-

¹ By *Pañchāṅga-Namaskāra* is meant bowing with five limbs—two hands, two knees, and head—touching the ground. In *Aṣṭāṅga-Namaskāra*, eight limbs touch the ground when the worshipper lies down on the ground like a stick with back upwards.

ing with folded hands. (b) On another beam are two monks standing and another monk disciple, bowing down with pañchāṅga-namaskāra, inquires good health; two shrāvakas stand with folded hands. Then is shown an elephant running after some people who are being scared away (fig. 9).

(15) Cell no. 9, first ceiling, shows in relief, five *kalyāṇakas* (chief auspicious events) in the life of a Jina. In the centre is the figure of a Jina sitting in the midst of his samavasaraṇa, with the three fortifications represented by three concentric bands intercepted by four highways and flights of steps leading to the Jina. Next in order is a bigger circular band showing the Mother of a Jina, lying on a cot. On one side of her are shown in a row the fourteen auspicious objects which the Mother of a Jina sees in dream¹ when the Tīrthaṅkara descends into her womb from one of the heavens (this is the first event known as the *Chyavana-kalyāṇaka*). In the *Janma-Kalyāṇaka* following, the Indra is shown sitting with the Jina on his lap who is being bathed with pure waters (birth-bath ceremony). The third event, the *Dikṣā-kalyāṇaka* or Renunciation ceremony is represented here by showing the Jina standing and plucking out his hair. The fourth is the *Jñāna-Kalyāṇaka* when the Jina obtains the Kevalajñāna, immediate-

¹ Amongst the prognostic auspicious objects seen in dreams are included: elephant, bull, lion, goddess Shrī Lakṣmī, a garland of flowers, moon, sun, a banner, a full-vase, lotus-lake, ocean, heavenly-car, heap of jewels and smokeless fire—14 in all. When a Jina is born, 56 celestial nymphs, known as Dik-Kumārīs, perform the duties of a nurse. Indra, with his retinue of gods, carries the Jina on top of the mount Meru, performs the birth-bath ceremony and brings the Jina back to the Mother.

In the *Dikṣā-Kalyāṇaka*, sometimes the Jina is shown carried in a palanquin, to a garden outside city-gates.

ly after which he gives his first sermon in a samavasaraṇa or congregation hall erected by celestial beings. This event is represented here by the samavasaraṇa in the centre described above. The fifth event is the *Nirvāṇa-Kalyāṇaka*, when the Jina leaves this body and obtains mokṣa or final liberation; this is represented here by the Jina standing in meditation in the Kāyotsarga posture in the second band. The outermost band shows a king, elephants, horses, chariots, men etc. (fig. 13).

(16) Cell 10, first ceiling. It may be noted that according to an inscription in the cell, an image of Neminātha was originally installed in the cell. It is but natural that the ceiling in front should contain scenes from the life of Neminātha.

In the city called Shauri-pura, on the banks of the river Yamunā, ruled a king, Andhaka-Vṛṣṇi by name, a scion of the Yādava family. He had ten princes, well-known as the Dashārhas, of whom the eldest one was Samudravijaya and the youngest was known as Vasudeva. In course of time, Samudravijaya became king of Shauripura and had sixteen sons including Prince Ariṣṭhanemi who later became the famous Jaina Tirthaṅkara Neminātha. Vasudeva had Rāma (Balarāma), Kṛṣṇa (Vāsudeva) and other sons. Kṛṣṇa was twelve years older in age than Ariṣṭhanemi. Kṛṣṇa killed King Jarāsandha of Magadha, became lord of three continents and made Dvārikā his capital city. Nemi-kumāra was averse to worldly pleasures; he had no desire to marry or become a ruler. But he was both strong and brave. Once upon a time, while moving with his friends, Nemi-kumāra entered the armoury (*āyudhashālā*) of Kṛṣṇa, and out of fun, he lifted up with ease the famous Kaumodakī-gadā (mace) of the latter, tried the bow known as Shārṅga, turned round for a number of times the mighty

disc-weapon known as the Sudarshana Chakra, and blew hard the famous conch of Kṛṣṇa, the Pāñchajanya Shaṅkha. Nobody except Kṛṣṇa could, or even dare to perform these feats and hearing the conch-blown, Kṛṣṇa for a while suspected that some powerful new enemy had turned up. Running into the āyudhashālā, he was surprised to find Nemi playing with his mighty weapons, and decided to put to test the strength of Neminātha. Nemi suggested that whoever was unable to bend the outstretched straight hand of the other should be declared as defeated. Nemi could easily bend the hand of Kṛṣṇa but the latter failed miserably. Kṛṣṇa became perturbed at the thought that Nemi would one day easily take over the kingdom.

Once Samudravijaya asked Kṛṣṇa to persuade Ariṣṭanemi to agree to a marriage proposal. Kṛṣṇa took Ariṣṭanemi to a water-sport, along with his own queens. There they all played and enjoyed a bath in fragrant waters, cut jokes and threw flowers on one another. Kṛṣṇa's queens requested Nemi to select a suitable marriage partner. Nemi merely smiled at this which was taken as half-consent and declared as such by the queens to Kṛṣṇa who immediately arranged the marriage of Neminātha with Rājīmātī, a charming worthy princess of King Ugrasena. All arrangements were completed, and when the bridegroom's procession was going towards the bridal pavilion, Neminātha saw, on one side of the highway, a number of dumb animals tied in cattle-shed, helpless and uttering cries. Upon inquiry, Nemi came to know that they were to be slaughtered for the dishes to be served to the groom's party. Alarmed at the thought of this large-scale himsā (slaughter) imminent on his account, his mind turned away from this wretched worldly existence. Turning his chariot back, he straight went over mount Gīrnār, plucked out his hair and turned a Jaina monk. Though not formally

married, the betrothed princess Rājīmatī, following the Indian ideal of womanhood, also became a Jaina nun. In course of time, Nemi obtained Kevalajñāna and became a Tīrthaṅkara. (For details see, *Triṣhaṣṭīśhalākāpuruṣha-charitra*, by Hemachandra āchārya, parva VIII, or *Neminātha-Mahākāvya*, pub. by Yashovijaya Jaina Granthamālā, Bhāvnagar).

The relief sculpture in the ceiling slab noted above (fig. 14) is divided into three concentric circles. The central one shows a tank full of water wherein are shown sporting Kṛṣṇa, his queens and Neminātha. The second circular band shows, Nemi blowing the conch in the āyudhashālā of Kṛṣṇa and the trial of strength between the two. The third band shows king Ugrasena, Princess Rājīmatī, the marriage-pandal (*Chori*), cattle-shed, Nemi's marriage-procession, his turning back, his dīkṣhā-procession, the initiation and the scene of attainment of Kevalajñāna. ¹

(17) On the outer or front wall of cell 10, to the right of the entrance-door, are incised, the 120 dates of various Kalyāṇakas of the 24 Tīrthaṅkaras of this Avasarpiṇī age ² (each Jina has five Kalyāṇakas, hence $24 \times 5 = 120$). Here are also noted the complexions of these Jinās and their penances at the time of Dīkṣhā, Kevalajñāna or Nirvāṇa.

¹ This Paṭṭa of Life of the Neminātha may be compared with another bigger paṭṭa in a ceiling of the corridor of the Lūṇa Vasahī, described later in this book, and illustrated in figure 40.

² According to the Jaina conception of time, broadly speaking, there are two types of ages (with six sub-divisions of each) coming one after the other. They are the Utsarpiṇī or Ascending when there is gradual evolution and the Avasarpiṇī or Descending with gradual-degradation of humanity.
—Translator.

(18) Cell 11, first ceiling, shows a beautiful sculpture of a goddess with fourteen hands.¹

(19) Cell no. 12, first ceiling contains a representation of the five Kalyāṇakas in the life of the Sixteenth Tīrthaṅkara Shāntinātha, including a scene from his previous existence as King Megharatha when he weighed his body against a pigeon to save the latter's life. Scenes of Kalyāṇakas may be compared with Bhāva (9). The following account of Shāntinātha will help the visitor to understand this relief.

In an earlier existence, the soul of Shāntinātha was born as King Megharatha who possessed clairvoyant knowledge (*avadhiḥjñāna*). Once upon a time, in an assembly of gods, Ishānendra praised the virtues of Megharatha and said that nobody could swerve the king from his practice of the Dharma. A god, Surūpa by name, could not bear the remarks and went to test the steadfastness of Megharatha. On his way, he saw a falcon and a pigeon in fight and he entered the body of the pigeon. Megharatha was sitting in meditation in the *Paṇṣhadha*-hall when the pigeon flew in crying for help in human voice and took shelter in the lap of the king. Megharatha asked the bird not to worry at all and promised protection at any cost. The falcon in chase followed in and told the king that since it was dying

¹ She carries the noose, the sword, the citron and the rosary in some of her right hands and the stick (?), the shield, the mace and the water-jar in some left ones. Remaining hands are mutilated. The cow is shown as her vehicle. She may be identified as Mahā-Rohiṇī, a multi-armed variety of the first Jaina Vidyādevī, see, Shah, U.P., *Iconography of the Sixteen Jaina Mahāvīdyās*, Journal of Indian Society of Oriental Arts, 1947, p. 166. If the vehicle is a buffalo, then she is Mahā-Puruṣhadattā.—Translator.

of hunger its bird of prey may be handed over. The king offered any other eatable instead but the falcon said that since it lived on flesh, the pigeon would be given up for an equal weight of human flesh alone. The king instantly ordered for a balance, and since a pious Jaina of his type would not injure any other being, he began cutting his own flesh and putting it on the scales. But the god in the pigeon's body kept on increasing in weight till ultimately the king decided to sacrifice his whole body and put himself in the scales. God Surūpa, convinced of the steadfastness of the king, was pleased with him, and healing the wounds and blessing Megharatha, went away to the heavens (see fig. 15; for further details in the life of Shāntinātha, see, Trīṣaṣṭī-shalākāpuruṣha-charitra, parva V.)

On the beams enclosing this ceiling are figures of Jinas with shrāvakas, carrying garlands, jars, fruits, fly-whisks and other offerings.

(20) Cell no. 16, first celing in front also contains representations of five Kalyāṇakas of some Jina. The central circle shows the Jina in the samavasaraṇa. The other reliefs include the Mother lying on a cot and seeing the fourteen dreams, the birth-bath ceremony, dīkṣhā-procession, plucking out of hair by the Jina and the Jina obtaining the Kevalajñāna.

(20 A) Cell no. 19, second ceiling shows five figures of Tīrthaṅkaras, some shrāvakas performing Chaitya-vandana and carrying water-jars, fruits, garlands, musical instruments etc.

(20 B) Cell no. 23, on the beams supporting it are figures of Jinas standing and attended by shrāvakas as in 20 A.

(21) Cell no. 29, first ceiling contains a beautiful representation of Kṛṣṇa subduing the Kālīya-snake

(fig. 16). The following story will explain the scenes carved on this slab.

Kaṁsa, the son of Yādava Ugrasena, ruling at Mathurā, was a cousin brother of Devakī, the daughter of Devaka of the city of Mṛttikāvatī. He was thus the maternal uncle of Kṛṣṇa, the son of Devakī, and was married to the daughter of king Jarāsandha of Magadha. Putting his father into prison, Kaṁsa usurped the throne.

Being a friend of Kaṁsa, Vasudeva spent most of his time at Mathurā where Kaṁsa arranged the former's marriage with Devakī, his own cousin sister. In honour of this marriage, Kaṁsa celebrated a big festival in Mathurā. During the festival, Atimuktaka muni, a former brother of Kaṁsa, entered the state-palace for obtaining alms. Jīva-yashā, the queen of Kaṁsa, was at the moment intoxicated with wine and insulted the saint who said, "the seventh issue of this very pair, whose marriage you are celebrating, will be the destroyer of your husband and father." The words brought Jīva-yashā back to her senses and she ran to report the matter to Kaṁsa. Knowing that the words of the saint would be infallible, Kaṁsa became afraid of his future and immediately took a promise from his friend Vasudeva that the latter would hand over his first seven issues to Kaṁsa. Thinking that the friend wanted to bring up the issues as his own, Vasudeva innocently gave the promise. But every time a child was born, Kaṁsa took it and dashed it to pieces. This gave much pain to Vasudeva and Devakī who were bound by a promise. At last when the seventh child was born, the heart of the Mother could bear this no longer and she requested the husband to transport the son safely at mid-night to the house of their friend Nanda and his wife Yashodā staying in Gokula on the other side of the river Yamunā. Vasudeva did so and brought

in return a newly born daughter of Nanda. Kāṁsa, finding that the seventh child was only a female who could not overpower him, cut her nose and let her alive. Kṛṣṇa, the seventh child of the pair, grew up in Gokula in Nanda's house and Vasudeva sent his elder son Balabhadra to live with the younger brother. Both the brothers lived happily and Balarāma taught to Kṛṣṇa, skill in archery and other military arts and sciences. Upon inquiry, a fortune-teller told Kāṁsa that the words of the saint can never fail and that what was doomed would certainly happen. On further inquiry, the astrologer said, "the man who would be able to destroy your best bull, Arishṭa by name, your best horse Keshin, your best mule and goat, your pair of choicest elephants known as Padmottara and Champaka, and your mightiest wrestler Chāṇūra, and would also subdue the snake-king Kālīya-he will be the person who will kill you."

Kāṁsa let loose in turns the bull, the horse, the donkey and the goat whom Kṛṣṇa, the leader of shepherd boys at Gokula, did destroy whereat Kāṁsa arranged a trap for the two brothers. He convened a big assembly, invited many allied princes, kept his own army ready and arranged a wrestling competition. Vasudeva, too, scenting trouble, invited his relatives, Samudravijaya and others, to be present in the stadium. Balabhadra told Kṛṣṇa the story of the fate of the six earlier children of Devakī. Enraged at this, Kṛṣṇa set out to take part in wrestling competition. On their way, while crossing the Yamunā, Kṛṣṇa encountered Kālīya-Nāga. Jumping on the back of the snake, Kṛṣṇa immediately thrust his own hand into the mouth of Kālīya and dragged him out of the river with the help of a lotus-stalk tied to the snake like a nose-ring. The snake, almost dead with fatigue and exhaustion, was left alive by Kṛṣṇa at the request of its seven queens. Both the brothers then proceeded to Mathurā; at the gates of

the city were let loose the two elephants, Padmottara and Champaka, intoxicated with a good supply of wine. Before the elephants could lift and crush them, both the brothers broke their tusks and killed them. In the stadium, Kṛṣṇa took no time in killing Chāṇūra while Balarāma killed another wrestler Muṣṭika.

Kaṁsa ordered his soldiers to seize the two brothers but Kṛṣṇa declared in the assembly that Kaṁsa was a murderer of six children of Vasudeva and with a sudden dash caught Kaṁsa by hair, dragged him on the ground and killed him. King Ugrasena was released and reinstated on throne while Kṛṣṇa and his relatives returned to Shaurīpura.¹

In the relief sculpture, in a circle in the centre, is shown the great cobra Kālīya, with a half-human body and the tail of a snake arranged all over the circle in different knots; the head of Kālīya is canopied by three snake-hoods. On his shoulders stands Kṛṣṇa, in a spirited posture, subduing the Nāga who folds his arms humbly and acknowledges defeat. On two sides of the snake are three small figures of his queens, shown as mermaids, in a suppliant attitude looking towards Kṛṣṇa. Two more Nāgiṇīs in similar postures are shown on both sides of Kṛṣṇa. In all, seven Nāgiṇīs are represented in the composition. The relief is divided in three sections of which the central one is described above. In the lower panel, Kṛṣṇa is shown lying on the coiled body of the serpent Śeṣha, with Lakṣmī waving a fan beside him and a servant shampooing his foot. In this panel, on the other end, the wrestling of Kṛṣṇa and Chāṇūra is depicted. The upper panel shows Kṛṣṇa, Balarāma and friends playing with a ball.

The Jaina version of the defeat of Kālīya is narrated above. The Mahābhārata and other Brahmanical texts

¹ Also see, Triṣhaṣṭī-Shalākāpuruṣa-chaṛita, parva, sarga 5.

however say that Kṛṣṇa and his friends were playing with a ball when it fell into the river to fetch which Kṛṣṇa jumped into the Yamunā but being obstructed by Kālīya, Kṛṣṇa subdued the snake with his superior might.¹

(22-23). Cell 34, first ceiling, on a supporting beam of this bay is shown a Jina in the Kāyotsarga pose; similar images of standing Jinas with shrāvakas attendant with offerings in hands are represented on the beams of the second ceiling in front of this cell.

(24-25) Similar figures of standing Jinas and shrāvakas carrying water-jars, garlands, incense-burners, flower-vases etc., are represented in the first bay in front of cell no. 35.

In the second bay in front of this cell is represented a beautiful big sculpture of a sixteen-armed goddess sitting on a stool in the lalita pose and carrying several symbols.²

(26-27) Cell no. 38. On the sides of the beams supporting the first ceiling are shown figures of Jinas sitting and standing, and shrāvakas carrying offerings.

The second ceiling shows beautiful representations of some gods and goddesses not identified.

(28) Cell no. 39. Second ceiling shows figures of some goddesses; out of these, one with the swan vehicle seems to be Sarasvatī, while another with the elephant as her vehicle seems to represent Lakṣhmī.

¹ The relief in question seems to follow the Hindu version of the story since the game of ball is shown and since Viṣṇu (Kṛṣṇa is regarded by Hindus as an avatāra or incarnation of Viṣṇu) lying on serpent Śeṣa is also represented.—Translator.

² The goddess has twenty-arms with most of them mutilated. She rides on the lion vehicle and two six-armed male attendants stand by her sides. She has been identified as the Jaina Vidyādevī Mahāmānāsī, vide *Iconography of the Sixteen Jaina Mahāvidyās* (by U. P. Shah), Journal of The Indian Society of Oriental Arts, 1947, fig. 16, pp. 166-67.—Translator.

(29) Cell no. 40, second ceiling. The figure in the centre of this slab represents the goddess Lakṣhmī, surrounded on all sides by other gods and goddesses.¹ On the sides of the beams enclosing it, are carved figures of standing Tīrthaṅkaras. Each Jina is surrounded by figures of Vidyādharas (flying demi-gods) riding on a swan, a peacock or a horse and carrying in their hands, the water-jar, the fruit or the fly-whisk.

(30) Cell 42, second ceiling. On the two side panels are carved beautiful figures of Lakṣhmī, the goddess of wealth, lustrated by elephants on two sides.

(31-32-33) In each of the second ceilings in front of cells 43, 44 and 45, is represented a beautiful big sculpture of a sixteen-armed Jaina goddess.²

(34) Cell 45, first ceiling. On the beams are carved figures of Tīrthaṅkaras and Vidyādharas similar to those in Bhāva 29 above.

(35-36) Cell no. 46, first ceiling. On beams are figures of standing Jinas and shrāvakas worshipping with garlands in hands.

¹ The figures around Lakṣhmī represent the Eight Dik-pālas or Guardians of Quarters common to both Hindu and Jaina Pantheons. Beginning from the east they are, Indra, Agni, Yama, Nirṛti, Varuṇa, Vāyu, Kubera and Ishāna—Translator.

² Cell 44, Bhāva 32, shows a goddess riding on a swan. She is Sarasvatī, the Goddess of Learning. Cell 43, Bhāva 31 shows a goddess with the horse vehicle, who may be Vajra-shṛṅkhālā as she carries a chain; cell 45, Bhāva 33 shows a snake-goddess with a cobra as her vehicle, who is Vairoṭyā, a Vidyā-devi. See, Journal of Indian Society of Oriental Art, 1947, pp. 166-67—Translator.

The second ceiling in front of this cell contains a remarkable relief of many-armed Nṛsiṃha (Man-Lion) tearing asunder the belly of Hiraṇyakashyapa caught between his legs. The whole sculpture carved in bold relief in the centre of a sixteen-petalled open lotus is a beautiful specimen of art noteworthy for its typical composition (figure 17).

According to Hindu mythology, as available from the Mahābhārata, the demon Hiraṇyakashyapa had obtained a boon from Brahmā that he would not be killed by gods, demons, human beings or animals, nor would he die either inside or outside a structure, neither by day nor by night, from no weapon or instrument, neither on earth, nor in the sky and so on. Obviously he wanted to eliminate cleverly all chances of death. The demon had a very pious son called Prahlāda, a great devotee of Viṣṇu, whom the father tortured for being a worshipper of the god. The god Viṣṇu ultimately rescued his devotee and killed the demon without disturbing the boon granted by Brahmā, by assuming a half-human Man-Lion form and killed him on the doorstep of the palace, at the time of twilight, holding him tight between his legs (thus above the ground and not in the sky), tearing his belly with the sharp lion-finger-nails.

(37) Cell 47, first ceiling contains a representation of the birth-rites of a Jina, performed by 56 Dik-Kumārīs of Jaina mythology. In the centre, in a circle, the Jina is sitting on a throne. In a concentric band round this are shown the Dik-Kumārīs (Quarter-maidens) carrying water-jars, incense-burners, fans, mirrors etc. They are supposed to perform the duties of a nurse to the lying-in Mother and the newly born Jina. In the third band are different scenes—at one place, the Lord, with his mother, placed on a throne, is being anointed; on another throne, the Jina is being bathed with waters by these goddesses. On the

beams supporting this bay are six standing Jinas with attendant shrāvakas carrying garlands of flowers.

(38) Cell 48, second ceiling is divided into twenty small sections with small relief carvings—one shows a Tīrthaṅkara, another an āchārya on a throne, with his feet resting on a stool, and a disciple performing the Pañchāṅga-Namaskāra. The āchārya places his hand on the head of the pupil in the act of blessing; two pupils stand nearby with folded hands.

(39) Cell 49, first ceiling shows different reliefs in twenty sections, as above, with representations of a Jina sitting, a Jina standing, an āchārya as above, a mother of a Jina with the child on her lap, and so on.

(40) Cell 53, first ceiling includes carvings of a Jina in Kāyotsarga posture with shrāvakas standing beside him, and an āchārya with a sthāpanā in front and shrāvakas standing with folded hands.

(41) Cell 54, first ceiling includes a row of elephants and a Jina standing in Kāyotsarga posture, attended by Jaina worshippers carrying jars, flower-garlands and other offerings.

(42) On the outer wall of the main sanctum of the Vimala Vasahī, are three niches on the three sides, each containing a figure of a Tīrthaṅkara and above each of these are carved figures of three Tīrthaṅkaras in the sitting posture and six standing in the Kāyotsarga posture.

The Bhamatī or the Corridor—the circumambulatory passage of the Vimala Vasahī has 52 cells arranged in different rows on the four sides, besides a bigger (dark) hall containing the big sculpture of Ṛṣhabhanātha (miscalled Munisuvrata by worshippers) and a small cell dedicated to the worship of Ambikā-devī, thus making a total of 54 cells. There are, besides these, two empty cells wherein

accessories for temple worship are kept at present. One of these two rooms has an underground chamber¹ which is now empty. There are three or four more such chambers in the Vimala and the Lūṇa Vasahīs, all of them being empty to-day.

In the Vimala Vasahī there are 121 pillars in all, out of these, 30 are very richly carved while the rest show less ornamental details. The whole shrine covers an area : 140 feet long × 90 feet broad.

Hasti-Shālā of the Vimala Vasahī:

In front of the main entrance to the Vimala Vasahī temple, is a big roofed hall known as the Hasti-Shālā or the Hall of Elephants which was erected by the minister Prthvī-pāla, at the time of repairs to some of the cells of the shrine, in V.S. 1204.² As stated before, Prthvīpāla was the son of minister Ānanda, who was the son of minister Dhavala, the son of minister Neḍha, the elder brother of Vimala Shāha. The hall was erected in memory of the ancestors.

In this Hasti-Shālā is situated, just in front of the entrance of the Vimala Vasahī—and hence the main deity himself—, an equestrian figure of Minister Vimala wearing a crown on his head and carrying in his right hand a dish, a cup etc., which suggest that he is holding offerings etc., for worship. With the left hand, the minister holds the reins

¹ The cell was cleaned by Muni Jayantavijayaaji who writes that a big brass image of Ambikā and ten metal images of Jinās (all of which, according to him, seemed to be 500. to 600 years old) were found. There were besides some broken parts of big stone sculptures.

The big brass Ambikā seems to be the one now kept in the big dark cell. It would be worth while investigating where the other bronzes are kept at present—Translator.

² *Abu*, Vol. II, inscription nos. 72, 233.

of the big horse he is riding on. Originally carved of white marble, the whole sculpture is now spoiled with plaster except on the head; probably it was mutilated and had to be repaired. An attendant stands on the back and once held an umbrella (*chhalra*) over the Minister.

In this hall are installed in all ten marble sculptures of elephants, arranged in three rows, beautifully carved, well-modelled and adorned with *howdahs*, trappings etc. two of them show both a *mahāvat* (driver) and a minister on their backs. On one there is left only a sheth (one of the ancestors of Vimala), three elephants have figures of riders alone, while no figures are left on four elephants.

Behind the rows of elephants is a representation of the Samavasaraṇa, circular in shape, with the three fortifications shown one above the other and surmounted on top by a Chaumukha (with one Jina facing each direction) placed under a miniature shrine. An inscription on this sculpture¹ shows that it was the gift of one Dhāndhūka, Oshwāl by caste, and a follower of Shrī Nanna-āchārya of Koranṭa-gaccha. In this hall, a sculpture of Lakṣhmī, seated in the padmāsana, is also worshipped in one corner.

The shrāvaka ancestors of Pṛthvīpāla, still preserved on some of the elephants, carry accessories for worship² and wear a crown or a turban while the mahāvats are shown bare-headed. On each elephant, behind the seat, must have stood a figure of an umbrella-bearer or of a chowrie-

¹ *Abu*, Vol. II, inscription no. 229.

² The shrāvakas riding on the elephants are four-armed; the extra hands seem to have been added for the offerings carried. The figures represent human beings and must be the members of the family of Nīnā, the ancestor of Vimala and Pṛthvīpāla, as is suggested by the inscriptions on them. For inscriptions, see, *Abu*, Vol. II, inscription no. 233.

bearer, as suggested by marks of feet left on the backs of elephants.

Only on the elephant of Ṭhakkura Jagadeva there was no *pālakhi* but trappings alone on which sat Jagadeva without an attendant. This is possibly due to the fact that he was not a minister or a mahā-mantrin. Below the trunk of his elephant is shown a small figure of a horse-rider now partly mutilated.

The elephants are arranged as follows: Entering the Hasti-shālā, the first three elephants in the row to your right, the first on the left-side row and the first behind the samavasaraṇa noted above—these seven were installed by minister Pṛthvīpāla in V. S. 1204; the second elephant behind the samavasaraṇa and the last elephants in the right and left rows were the gifts of minister Dhanapāla, son of Pṛthvīpāla, installed in V. S. 1277. The inscriptions on each give names of the personages in whose memory they were installed and whose figures the elephants carried on their backs:—

Ser. No.	For whom installed	Date of installation	General information about the personage
1	Mahāmantri Nīnā	V.S. 1204	Chief ancestor of Vimala
2	„ Lahara	„	Son of Nīnā
3	„ Vīra	„	In the line of Lahara
4	„ Neḍha	„	Elder son of Vīra
5	„ Dhavala	„	Son of Neḍha
6	„ Ānanda	„	Son of Dhavala
7	„ Pṛthvīpāla	„	Son of Ānanda
8	Pāumtara (?) Thakkura Jagadeva	V.S. 1277	Elder son of Pṛthvīpāla
9	Mahāmantri Dhanapāla	„	Younger son of Pṛthvīpāla
10	(Some relative of Dhanapāla ?)	?	Inscription defaced

(1) On the outer wall of the Hasti-Shālā, facing the east, are carved 16 Jina-figures on pillasters of the wall-section which has a window in it while on the arch above the pillasters are carved 76 more Jina-figures, thus making a total of 92 Jinas. It seems that 24 Jinas of this avasarpinī + 24 Jinas of the past utsarpinī + 24 Jinas of the future utsarpinī + 20 Viharamāna Jinas of our age = 92 Jinas are intended here. On the inner face of the arch are visible 70 miniature figures of Tirthaṅkaras, two more are covered up by the side pillars, and a total of 72 Jinas thus formed must represent the three Chovīsīs.

(2) There are several more miniature figures of Tirthaṅkaras on various parts of this structure.

There is a doomed porch between the main entrance to the Vimala Vasahī and the six-pillared hall of the Hasti-Shālā. It is not known when the porch was erected and by whom. It may however be noted that it was not constructed along with the Hasti-Shālā, for when Āchārya Hiravijaya sūri paid a visit to these shrines in 1639 V.S. it was non-existent, as can be inferred from the Hira-Saubhāgya-Mahā-Kāvya which describes the visit. The text refers to a flight of stairs at the entrance of the Vimala Vasahī and makes no mention of the porch. It is therefore reasonable to think that the porch was erected between V.S. 1639 and V.S. 1821.¹

Under this porch, in front of the Hasti-Shālā are lying three loose stone slabs, technically known as Surahī (sanskrit—Surabhī—cow) stones from the figure of a cow carved on such slabs. Inscriptions on these slabs show that they were carved in V.S. 1372, 1372 and 1377,² by the orders of

¹ For this lower limit, see the remarks on the shrine of Mahāvīra Svāmī.

² *Abu*, Vol. II, inscriptions nos. 240-242.

Chauhāṇa Mahārāva Lumbhāji (Lundhāji), an ancestor of the last rulers of the Sirohi state before its merger in Rājasthāna. The inscriptions contain orders forbidding collections of any taxes from worshippers of or pilgrims to the temples of Vimala and Lūṇa Vasahis.

On a small pillar in the porch, the following figures are carved: A person riding on a horse with an attendant holding an umbrella over him; then another representation of the same person, this time standing with folded arms, attended upon by an umbrella-bearer. By his side are standing his wife and son. An inscription on it refers to one Shobhita, the brother of the famous poet Shripāla of the Chāulukyān court of Pāṭa,¹ who lived in the 12th century of the Vikrama era. Shripāla was a Jaina.

A loose slab of stone (paṭṭa), lying against the wall (of the Hasti-Shālā) by the side of this pillar, shows reliefs of a Shrāvaka and Shrāvikā standing with folded hands in adoration of the Lord. The piece² was installed by the famous minister Kavaḍi and shows portraits of his parents Ṭhakkura Āmapasā (Ambāprasāda) and Tha. Sītādevī. It was installed by āchārya Shri Dharmaghoṣha sūri in V. S. 1226, according to the inscription on it.³

¹ *Ābu*, Vol. II, inscr. no. 236.

² This stone was lying in the godown of mutilated stones and was brought here at the instance of Muni Shri Jayanta-Vijayaji, as noted by him. It is said that the slab was originally in cell no. 20, before it went into the godown. The slab deserves better care and preservation as suggested by the late muni.

³ *Ābu*, Vol. II, inscription no. 236. The minister-in-chief (mahāmātya) Kavaḍi (Kaparddin), a favourite minister of king Kumārapāla, was a pious Jaina, very rich and generous, both valiant and learned. Ajāyapāla, the successor of Kumārapāla in V. S. 1230, devised a plot to subdue the powerful minister

Shrine of Sri Mahāvīra Svami.

Outside the area of the Vimala Vasahi and on one side of the Hasti-Shālā is a small shrine dedicated to Mahāvīra. But it is not known when and by whom this shrine or the above-mentioned porch were erected. However, walls of the shrine and the porch nearby (noted above) show names of architects painted on them in V. S. 1821, which fact proves that both the structures must have been erected before V. S. 1821 and after V. S. 1639¹ when Hīrasaubhāgya Mahākāvya (referred to above) was composed.

The small shrine of Mahāvīra is a simple structure of a late date, having Mahāvīra as the mūlanāyaka with nine more images of different Tīrthaṅkaras enshrined in it.

Kavaḍi. Kavaḍi was offered the post of the chief-minister which he accepted even though he saw ill omens. After his new appointment, Kavaḍi returned home with proper pomp due to the minister-in-chief, but that same night Ajayapāla arrested him under false charges and ultimately ordered that he should be killed in boiling oil. It was Ajayapāla's malign and hatred towards Jainism that was responsible for this tragic end of the great minister. Such atrocities on the part of Ajayapāla precipitated his own end after a short span of only three years' rule (see, Prabandha-Chintāmaṇi, Simghi series, p. 96, Rāsa-mālā, Gujarātī ed., p. 310.).

¹ See p. 82, above.

CHAPTER V

LUNA-VASAHĪ

Ancestors of Ministers Vastupāla and Tejapāla

In the twelfth century of the Vikrama era, lived, in Aṇahilvāḍa-Pāṭaṇ a great statesman named Chaṇḍapa,¹ ornament of the Prāgvāṭa (Poravāḍa of today) caste. His wife was Chāmpala-devī. Chaṇḍapa was a minister (in the court of the Chālukya rulers of Pāṭaṇ), skilled in the art of government, a tried statesman, devoted to the welfare of his people, and a pious follower of the faith. His son Chaṇḍaprasāda, a worthy son, also became a minister of the Chālukya rulers, and had, from his wife Jayashrī, two sons. The elder son called Shūra (Sūra) was very intelligent and pious, the younger Soma (Somasimha) was also very intelligent, valiant, firmly devoted to the Jaina religion and an able statesman and administrator. He was a minister of the famous Solaṅkī ruler Siddharāja Jayasimha. He had accepted the Tīrthaṅkara as his object of devotion and worship (*i.e.* till death he followed the Jaina Dharma and did not recognise deities of other sects); in spiritual matters his guide was Shrīmān Haribhadra sūri of the Nāgendragaccha while his master on the material plane Mahārāja Siddharāja. He had taken a vow to serve the three faithfully for life. His wife, Sītā-devī, like Sītā of old, was firmly devoted to her husband and to the practice of religion. Somasimha had a son named Āsarāja (Ashvarāja) who again was very intelligent and generous, besides being a great devotee of his mother and of the Jaina faith.

¹ For ancestors of Vastupāla, see, *Naranārāyanānanda Kāvya* (of Vastupāla), XVI; *Kīrtikaumudī* of Someśvara, III—Translator.

He served his mother well and seven times he went on pilgrimages with big retinues and proper festivities accompanying them. He had a very devoted pious wife in Kumāradevī,¹ noble like her husband and firmly devoted to the cause of the Jaina faith. For reasons unknown, Āsarāja ultimately left Aṇahillavāḍa-Pāṭaṇ and went with his family to stay in a nearby place called Sumhalaka. There he lived a peaceful life and carried on business and other activities. To this Āsarāja were born, of Kumāradevī, four sons, named Luṇiga, Malladeva, Vastupāla and Teja-pāla, and seven daughters named (1) Jalhu, (2) Māu, (3) Sāu, (4) Dhanadevī, (5) Sohagā, (6) Vayaju and (7) Paramaladevī. Like the famous seven sisters of the ancient Jaina āchārya Sthūlibhadra, these seven sisters were very intelligent and firmly devoted Jaina shrāvikās.

Luṇiga, young and energetic, became a brilliant young minister, known for his skill in administration and bravery. But he died young. His wife was Lūṇadevī. Malladeva also became a minister and was a famous statesman, a leader of the Mahājana (trade-guilds) and of people devoted to religious acts. He had two wives, Līlādevī and Pratāpadevī. From Līlā was born Pūrṇasimha. Pūrṇasimha and his wife Alhaṇādevī had a son named Pethaḍa who was present at the time of the consecration ceremony (prati-ṣṭhāvidhi) of this Lūṇavasahī. Pūrṇasimha had another wife named Mahāṇadevī, a daughter named Valālade and two sisters called Sahajalade and Sadamalade.

Mahāmātya Shri Vastupāla and Tejapāla.

It is needless to write in details about the two great ministers Vastupāla and Tejapāla since they are very well known and much has been written about their bravery,

¹ She was a widow remarried to Āsarāja, see, Sāṇḍesarā, *Literary Circle of Vastupāla*, pp. 26-27—Translator.

pious nature, skill in statecraft, devotion to people, equanimity towards all sects, learning, generousities, intelligence and such other merits. Only a short account of their family is therefore given below.¹

In Mahāmātya Vastupāla was a harmonious combination of Shrī and Sarasvatī (wealth and learning), so rare to obtain. Besides being a skilled diplomat, warrior and administrator he was a great scholar and his contemporary poets called him 'the Dharmaputra of Sarasvatī' (i.e. the adopted son of the Goddess of Learning).²

He had two wives, Lalitādevī and Vejaladevī. It seems that in merits and skill Lalitādevī was superior to the other lady since Vastupāla is reported to have treated her with special courtsey and honour. He used to consult her in important matters of statecraft. From this Lalitādevī, Vastupāla had a son called Jayantasimha (Jaitrasimha) who was like the (mythical) prince Jayanta, the son of god Sūrya. He also took active part in politics, either jointly with his father or even independently. Jayantasimha was married to three ladies—Jayataladevī, Jammaṇadevī and Rūpādevī.

Mahāmātya Tejapāla also had two wives, Anupamādevī and Suhaḍādevī. To Anupamādevī was born a son named Lūṇasimha (Lāvaṇyasimha) who was very illustrious, intel-

¹ For detailed accounts see, (1) *Vastupālanu Vidyāmaṇḍala* (in Gujarātī) by Dr. B. J. Sandesara (2) and *Literary Circle of Vastupāla* by Dr. B. J. Sandesara, pub. in Simghi Jaina Series, Bombay (1953), pp. 26-42, and 88 ff.—Translator.

² The date of Vastupāla's birth is not known. The earliest recorded date about him is V. S. 1249 (1193 A. D.) when he and his brother Tejapāla went on a pilgrimage to Shatruñjaya along with their father. See, Sandesara, *Literary Circle of Vastupāla*, p. 27—Translator.

ligent, brave and generous. He was a shrewd politician and either jointly with his father or independently led armies to battle-fields, negotiated peace treaties or entered into warfare with other princes. He had two wives, Rayaṇādevī and Lakhamādevī, and one daughter called Gauradevī. Tejapāla had a son from Suhaḍādevī who was known as Suhaḍasimha. Suhaḍasimha married Suhaḍādevī and Sulakhaṇādevī. Tejapāla had a daughter called Baulade (Bakulā-devī).

Vastupāla and Tejapāla stayed in Sumhālaka, their birth place, till the death of their father but later on went with their family to live in a place called Maṇḍali (Māṇḍala) in Gujarat.¹ In course of time, when their mother died, the two brothers were extremely pained and their great sorrow was removed by the religious discourses of Shri Narachandra Sūri of maladhārī gaccha who was a Jaina monk-teacher of the family in which their mother was born. On the father's side, Shrimān Vijayasena Sūri, the pupil of Shri Haribhadra Sūri was the family preceptor. Haribhadra Sūri was the chief disciple of Shri Ānandasūri—Amarasūri of the Nāgendra gaccha. At the instance of this Vijayasena sūri,² these two brothers led a big saṃgha on a pilgrimage to Shatruṅjaya and Gīrnār at huge costs and with due festivities. As Saṃghapatis (leaders of such groups of pilgrims) they piously worshipped the gods in these two places of pilgrimage.

Chaulukya (Solanki) Princes

Some of the rulers of the Aṇḥillavāḍa-Pāṭaṇ, the capital city of Gujarat, who flourished before Kumārapāla have been referred to previously in the account of the

¹ Dr. Sandesara, *op. cit.*, p. 28, identifies it with modern Māṇḍala near Viramgām in Saurāṣṭra—Translator.

² For Vijayasena sūri, see Sāṇdesarā, *op. cit.*, pp. 69-70.

Vimala Vasahī. After Kumārapāla, Ajayapāla, the son of his elder brother, succeeded to the throne of Gujarat. Next in succession came Mūlarāja (the second) and Bhīmadeva (the second). At that time Lavaṇaprasāda, son of Mahāmaṇḍaleshvara Solaṅkī Arjorāja was a feudatory ruling over the province of Dhavalakkapura (modern Dholkā in Saurāshtra). His Prince was Viradhavala. Being very brave military leaders, the father and son had won favour of Bhīmadeva who entrusted to them the difficult task of protecting and expanding the state boundaries. He also appointed Viradhavala as his own Prince. Viradhavala requested Bhīma to lend him the services of an able minister, at which Bhīmadeva appointed the two brothers Vastupāla and Tejapāla as Mahāmantrins and asked them to work under Viradhavala. Tejapāla was appointed governor of Dholkā and Cambay districts while Vastupāla was made the chief minister for the whole State. Prince Viradhavala and his able ministers stabilised and increased the power of the State. The border chiefs and feudatories who had either become independent or were attempting to rebel against the ruler of Gujarat were defeated and brought under control. Besides they conquered certain adjacent territories and annexing them increased the State boundaries. The two brothers led many a battle to victory showing personal valour and often won over their adversaries merely with shrewdness and diplomacy. In spite of their high position and the great powers conferred on them, both the brothers remained honest¹ and just and never oppressed

¹ Cf. The following verse by his contemporary poet Someśvara :—

विरचयति वस्तुपालश्चलुक्यसन्निवेशु कविषु च प्रवरः ।

न कदाचिदर्थहरणं श्रीकरणे काव्यकरणे वा ॥

—*Līṅga-Vasahī-Prashasti*, verse 14.

Also see, Sandesara, *op. cit.*, pp. 28 ff, 38 ff, 88 ff, 94 ff.—
Translator.

their people; nor did they swerve from faithfulness towards their master. They spent millions of rupees from their own pockets in building Jaina temples, upāshrayas (or residences for Jaina monks), rest-houses, free alms-houses, Hindu shrines, mosques, watersheds, wells, tanks, embankments, bridges and in similar acts of public welfare and repaired such older institutions.

Paramāra Chiefs of Ābu

According to traditional Rājput legends, Dhūmarāja was the first prince of the Paramāra clan sprung from the sacrificial fire-pit of the sage Vasiṣṭha at Mt. Ābu. In this lineage was born a chief named Dhandhuka who has been referred to in our account of the Vimala Vasahī. These Paramāra rulers were feudatory-chieftains or Mahāmaṇḍaleshvaras of the Gujarāt-emperors. They had their capital in the beautiful city of Chandrāvati, a few miles near the foot of the Mt. Ābu. In the line of Dhandhuka were born Dhruvabhaṭa and other princes and then came Rāmaḍeva. His son Yashodhavalā was a brave warrior who killed, in battle, king Ballāla of Mālavā who was an enemy of Kumārapāla. His son, king Dhārāvarṣha was equally brave who killed in battle the ruler of the Koṅkana country. Prahlādana, a younger brother of Dhārāvarṣha, besides being a great warrior, was a great scholar and a poet¹ who founded the city of Prahlādanapura (modern Pālaṇapura near Ābu) and protected on the battle-field the army of the Gurjara ruler Ajayapāla when it was weakened in fights against Sāmantsimha, the ruler of Mevād. Soma-simha succeeded as ruler of the throne of his father Dhārāvarṣhadeva. He obtained Shastravidyā (knowledge of the

¹ A Sanskrit drama, named *Pārthaparākrama*, composed by this prince, is published in the Gaekwad Oriental Series, Baroda.

science of war) from his father and Shāstravidyā (knowledge of scriptures etc.) from his learned uncle. His son was Prince Kṛṣṇarāja (Kānhaḍa), a contemporary of Vastupāla and Tejapāla.

Lūṇavasahī

Ministers Vastupāla and Tejapāla erected a number of Jaina shrines, of which, the Lūṇasimha-vasahī on Mt. Ābu is the most famous. It was built by Tejapāla for the spiritual welfare of his wife Anupamādevī and son Lāvanya-simha, at fabulous cost,¹ with special permission of his master, the Solankī emperor of Gujarat—Bhīma, the second—and of the local chief Somasimha, the Paramāra Mahāmaṇḍaleshvara of Ābu. Built of finely wrought white marble, it was named Lūṇasimha—(Lāvanyasimha)—Vasahikā (shrine), and was dedicated to Neminātha, the twenty-second Tīrthaṅkara. A beautiful big sculpture of Neminātha, made of black basalt, was installed as the mūlānāyaka in the sanctum of this magnificent shrine. Situated near the Vimala Vasahī, it has similar fine carvings and is composed of the garbhagrha (main sanctum), the guḍhamandapa, the navachoki, the raṅgamaṇḍapa, balānaka (*i. e.* dvāra-maṇḍapa, a pavilion on the main entrance), Khat-takas (big niches looking like miniature shrines on two sides of a wall), row of cells in the Jagatī (*i. e.* Bhamatī or circumambulatory passage) and is also adorned with a Hastishālā. The consecration ceremony of this shrine took place with great pomp and festival, on Sunday the 3rd day of the dark half of the month of Chaitra, in Vikrama year

¹ According to Jaina traditions it was built with a total cost of 125300000 rupees. But still the total sum is much less than the cost of the Vimala Vasahī though built on an almost similar scale. But Vimala, the pioneer, had to spend more in his first adventure and had to purchase land with gold coins spread over it.

1287 (1230 A. D.), at the hands of Shrimān Vijayasenasūri who was the pupil of Haribhadra sūri, the pupil of Shri Ānanda and Amara sūris. Ānanda sūri was the pupil of Shri Shānti sūri who was the pupil of Shri Mahendra sūri of Nāgendra gaccha.

In this Lūṇavasahī, on two sides of the entrance from Navachoki into the Gūḍhamandapa are two big niches with ornamental frame-work of fine carvings which were built by Tejapāla for the spiritual welfare of his wife Suhaḍādevī.¹ Many of the cells in the Bhamatī were similarly erected by Tejapāla for the spiritual merit of his brothers, brothers' wives, sisters, nephews, daughters-in-laws and other near relatives as also for the sake of his intimate associates and parents of his wives or of son's wives and so on. All the cells were consecrated during the years 1287 V. S. and 1293 V. S. While the pratīṣṭhāvidhi (consecration ceremony) of the two Gokhs (niches) took place in V. S. 1297 (1240 A. D.).

Like Vimala Vasahī, Lūṇavasahī is an example of fine chiselling of marble. The walls, entrance-doors, pillars, mandapas, toraṇas, ceilings or domes etc. are adorned with ornamental relief carvings of inanimate motifs like flowers, trees, creepers, lamps, bells etc., or of animals like horses, elephants, camels, tigers and lions, or of fishes and birds, besides various representations of gods and men, of scenes from life such as courts, royal processions, marriage-proces-

¹ The two niches (Khattakas) are, generally, known as Gokhs (niches) of Derāṇī (younger brother's wife) and Jeṭhāṇī (the elder brother's wife) which is however wrong, as shown above. It is also believed that in setting up these two highly ornate 'Gokhs'—in which are installed two Jina images—a total expense of 18 lakhs of rupees was incurred. One of the two niches, illustrated in fig. 33, will show the excellence of ornamental carvings which obtains admiration from all visitors.

sions, marriage scenes, drama, music parties, battle-scenes, grazing animals, voyages by sea, life of shepherds, rites of monks and Jaina laymen and women, and scenes from the lives of Tīrthāṅkaras or other great men of Jaina mythology.

It is difficult for a common visitor to say which of the two Vasahīs excels in carvings. Vimala Vasahī is superior in one respect at least, and that is, the variety of themes presented by it, especially from human life, as also from the richness of carvings over almost all its component parts. The Lūṇavasahī, however, often excels in style and beauty of carving as for example in the relief panels from the life of Kṛṣṇa (fig. 38)¹ or in the group of female dancers and musicians. Figures 35 and 36 illustrate the interior of this shrine.

The architect (sūtradhāra) of this shrine was Shobhanadeva,² who was indeed a great artist of his times.

An inscription, by the side of the main inscription of this shrine, shows that the minister Tejapāla had with foresight made some trust for future proper management and protection of this shrine as also for the expenses of festivities and worship on different festival-holy days of every year.

¹ See, *Indian Sculpture*, by Dr. Stella Kramrisch, pp. 186 f. and pl. XXXV for a discussion of this panel—Translator.

² For an account of Shobhanadeva, see *Vastupāla-charitra* by Jinaharṣhagani & Arbudakalpa (in *Vividha Tīrthakalpa*, pp. 15 ff.) by Jinaprabha sūri who writes:—

अहो शोभनदेवस्य सूत्रधारशिरोमणेः ।

तच्चैत्यरचनाशिल्पान्नम लेखे यथार्थताम् ॥

Oh, indeed the name of Shobhanadeva, the crown-jewel amongst architects, is proved quite appropriate by the excellence of the Chaitya built by him and the fine carvings therein.

Thus:—The permanent trustees of this shrine forming a board of management, were (1) minister Malladeva, (2) minister Vastupāla, (3) minister Tejapāla and the (4) maternal uncles of Lāvaṇyasimha (Kṛmbasimha, Āmbasimha, Udala, Lūṇasimha, Jagasimha, Ratnasimha and others who were natives of Chandrāvati). These and their descendants were to look after the whole management of the shrine and to see that daily offerings and worship etc., were continued regularly.

The eight-day festival on anniversaries of the consecration of this shrine, and worship and festivals on the days marking the five kalyāṇakas of the main deity Neminātha, were to be conducted as under:—

All the managers of all shrines at Chandrāvati, Uambarāṇī and Kīsaraulī¹ and the whole mahājana of the three places, should celebrate the first day (3rd day of dark fortnight of Fālguna according to calculations of months current in Gujarat) of the Eight-day festival (aṭṭhai-mahotsava), shrāvakas of the Kāsahrada should look after celebrations on the second day, of the Brahmana town on the third day, of Dhauli on the fourth day, of the Mahātīrtha Muṇḍasthala (Mūṅgathalā) on the fifth one, of Aṇḍarā and Dabāṇī on the sixth, of Maḍāra on the seventh and of Selavādā on the eighth day (i.e. 10th dark half of Fālguna) for all times. Days of the Five Kalyāṇakas (auspicious events) in the life of Neminātha are to be celebrated by the shrāvakas of Delvādā (in which this group of temples is situated).

On this occasion (of the consecration of the Lūṇavasahī) Parmāra ruler Somasimha of Chandrāvati gave a

¹ For an account of all these places see Arbudāchala-Pradakṣiṇā (Gujarati) by Jayantavijaya.

gift of the village of Dabāṇī¹ for (the maintenance of worship etc., of) this shrine dedicated to the Lord Shri Neminātha, and asked all future rulers of his lineage to continue the grant.

The builders of the temple declared this trust while sitting before the Lord, in the Raṅgamaṇḍapa of the Lūṇa-vasahī, and in presence of Somasimha, the ruler of Chandrāvati along with his Prince Kānhaḍa (Kṛṣṇarāja) and others, and before state-officers of Chandrāvati such as the Sthānapati, Bhaṭṭāraka and others, before *Guguli* brāhmins, the whole Mahājana and worshippers of shrines and inhabitants of Achaleshvara, Vasīṣṭhāshrama, Delvādā, Shri-Mātā, Mahabu village, Āvuya village, Orāsā grāma (village), Uttaracha grāma, Sihara grāma, Sāla grāma, Heṭhaunji grāma, Ākhī grāma, Dhāndhaleshvaradeviya Koṭaḍī grāma etc., including Sthānapati, Tapodhanas, Guguli Brāhmins, Rāṭhiyas and other classes of people as also in the presence of (representatives) of all Rājputs of the Pratihāra clan staying in the villages of Bhāli, Bhāḍā etc.

The above-mentioned people and representatives present (in this assembly) on this occasion, willingly took over the charge of care and management of the shrine from Minister Tejapāla and solemnly avowed before the Lord for the same.

Thus did Mahāmātya Tejapāla acquire great spiritual merit by building such a magnificent shrine and making such detailed arrangement for its future maintenance and care.

Demolition and Repairs

The date of destruction of Vimala Vasahī is already

¹ This Dabāṇī given as a gift was taken back by the later rulers of Sirohi State.

noted. Along with that shrine, the Musalmāna army destroyed almost completely the main sanctum and the adjacent gūḍhamanḍapa as also damaged certain other parts of the Lūṇa Vasahī in c. 1368 V. S. (1311 A. D.). Pethada, a rich merchant, who was the son of Chāṇḍasimha, led a Saṃgha (group of pilgrims) on a pilgrimage to this shrine and in V. S. 1378 (1321 A. D.) carried out extensive repairs to this shrine, at his own costs, installing a newly fashioned image of Shri Neminātha in place of the mutilated original one.

Number of Images in the Lūṇavasahī and other Details.

The main sanctum (*mulagabhāro-mūla-garbhagṛha*) contains a beautiful black stone sculpture of the main deity Neminātha, shown with parikara, another sa-parikara Pañchatīrthika Jina image, and two more figures of Tīrthaṅkaras without any parikara. (total 4 images in the sanctum).

In the gūḍhamanḍapa is placed, on each side, a free-standing big sculpture of a Tīrthaṅkara in the standing posture (*kāyotsarga*), like the two Kāusaggiyās in the Vimala Vasahī noted above. One of them bears an inscription on the pedestal stating that a pair of Jina sculptures was installed by Maham. Dhāndhala (who was a minister and) a follower of monks of the line of Nannācārya of Koranṭagaccha. According to this inscription these sculptures were originally installed in Shri Mahāvīra Chaitya at Muṇḍasthala-mahātīrtha in V. S. 1389 (i.e. c. 1332-33 A.D.)¹

¹ *Abu*, Vol. II, inscription no. 254. The other Kāusaggiyā has no inscription on it. One more such Kāusaggiyā bearing the same inscription is however worshipped in a small cell on the back of this shrine, reached by a flight of steps. It is the second one installed by Dhāndhala and referred to in the inscription noted above.

This hall contains 3 more Jina figures with parikara, 16 without parikara, 2 small images once forming part of a Chovīsī slab, 2 metal Pañchatīrthī sculptures, 3 metal images of single Jinas. Besides, there is installed, on one side, a big stone sculpture of Shrī Rājīmātī (Rājula), standing in the centre (of the relief) with a small Jina figure over her head. Two small garland-bearers are flying on two sides of her head while an attendant lady, carrying a big flower garland, stands on each side of Rājīmātī. The pedestal shows a long inscription² dated V. S. 1515 which calls it an image of Shri Rājīmātī³ (fig. 45).

There is besides a small black stone image of a four-armed yakṣha with an elephant as his vehicle, and showing the goad in two hands, an indistinct object in the third and the varada mudrā (gift-bestowing pose) with the fourth. There is a small inscription on pedestal which does not specify the name of the yakṣha who may be Ishvara, the attendant yakṣha of Tīrthaṅkara Abhinandana or Mātāṅga, the yakṣha of Supārshvanātha.

In the Navachokī, in the *gokha* to the right of the entrance door (leading into the gūḍhamaṇḍapa) is installed

² *Ābu*, Vol. II, inscription no. 255.

³ Even though the inscription calls it an image of Shri Rājīmātī, one feels hesitation in identifying her with Rājīmātī who was betrothed to Neminātha, firstly, because the figure looks more like that of a Jaina Donor than of Rājīmātī, the Princess, who also turned a nun following the path of her husband. Secondly, the inscription does not specify who this Rājīmātī was. The object carried in her left hand looks like a cup holding sandal-paste for worship. Shobhanadeva, the original architect of Lūṇavasahī had installed a figure of his own mother. This is now lost. Does this sculpture represent a copy of the original (mutilated and replaced) installed by later donors?—Translator.

a saparikara Pañchatīrthī sculpture of Sambhavanātha as the mūlanāyaka, while in the corresponding niche on the other side is installed a similar image of the Tīrthanāyaka Shri Shāntinātha.

On the right hand side of the visitor standing in front of above is kept, in one section, a big stone paṭṭa showing, in relief, images of 72 Jinas—representing 3 groups of 24 Jinas each of the present, past and future ages of Jaina mythology. In the centre of the paṭṭa is a bigger figure of a Jina with parikara around him. On the lower end of the paṭṭa is shown on one side a small figure of a shrāvaka with his name 'Soni Vighā' (Vighā, the goldsmith) inscribed below. On the corresponding other end is a figure of his wife labelled as 'Sanghavaṇi Champāi'. On the upper part of this paṭṭa is carved on each side, a figure of a shrāvikā, but without any inscribed label below. It is however probable that these ladies also belong to the family of the donor, and might have been her daughters, daughters-in-law etc. An inscription on this slab shows that it was the gift of shrāvikā Champāi (whose figure, carved on the slab, is noted above), Oshvāla by caste, and native of Māṇḍava-gaḍha.¹ The slab was installed in the sixteenth century of the Vikrama era.

The following is an account of the different cells (deva-kulikās) in the bhamatī or the corridor of the Lūṇavasahī. The cell nos. are now marked on the entrances of the respective cells and begin from the left of the visitor as he enters the shrine from its western main entrance :—

Cell 1—1 sculpture of Vāsupūjya with parikara, installed as the mūlanāyaka of this cell.

Cell 2—1 image with parikara of a Jina (not identified) installed as mūlanāyaka.

¹ *Abu*, Vol. II, inscription no. 263.

Cell 3—1 saparikara Tirthaṅkara sculpture as mūlanāyaka, not identified.

Cell 4—1 sculpture with parikara, of Anantanātha, installed as mūlanāyaka.

Cell 5—1 saparikara sculpture of Chandrānana, one of the Shāshvata (Eternal) Jinas of Jaina mythology.¹ Installed as mūlanāyaka.

Cell 6—1 saparikara sculpture of Neminātha as the mūlanāyaka. 1 beautiful big Chovīṣī paṭṭa inscribed² in V. S. 1309, having in centre a saparikara Jina figure as its chief deity.

Cell 7—1 saparikara image of Sambhavanātha installed as the mūlanāyaka.

Cell 8—1 sculpture of Ādinātha, showing parikara, and installed as the mūlanāyaka.

Cell 9—1 sculpture of mūlanāyaka Shrī Neminātha, with parikara shown around him.

Cell 10—1 Pārshvanātha, with parikara, installed as the mūlanāyaka.

Cell 11—1 Mahāvīra, with parikara, installed as the mūlanāyaka. 3 Jina images without parikaras. Total 4 sculptures.

Cell 12—1 saparikara figure installed as mūlanāyaka, not identified. 1 Chovīṣī stone slab showing 24 Jinas in relief. 1 Chovīṣī Paṭṭa of Mothers, showing mothers of 24 Jinas

¹ Four Jinas, bearing the name Chandrānana, Vāriṣeṇa, Rṣhabha and Vardhamāna are repeated in every age in the lists of the various Tirthaṅkaras of each age. They are therefore called Shāshvata or Eternal, obtainable in every age—Translator,

² *Abu*, Vol. II, inscription no. 273.

of this age, each mother holding the child Jina on her lap.
Total 3 sculptures.

Cell 13—1 saparikara sculpture of mūlanāyaka Shri Shāntinātha. 3 mutilated pairs of Jaina donors, beautiful and old, deposited in a niche in a side-wall of this cell.¹

Cell 14—1 saparikara sculpture of Shri Supārshvanātha installed as mūlanāyaka.

Cell 15—1 sculpture of Shāntinātha with parikara, installed as mūlanāyaka.

Cell 16—1 sculpture of Chandraprabha with parikara, worshipped as mūlanāyaka.

Cell 17—1 unidentified Tīrthaṅkara image with parikara, as mūlanāyaka.

Cell 18—1 sculpture of Neminātha, with parikara, worshipped as mūlanāyaka. Cells 17 and 18 have no partition wall between them.

Cell 19—1 saparikara sculpture of Munisuvrata-svāmī installed as the chief deity of the cell. 1 Pañchatīrthī sculpture with parikara, but without the figure of the central Jina, which is now missing, though the snake-hoods over the head of the Jina still remain. 1 beautiful stone slab recognised as the Ashvāvabodha and Samaḷivihāra Paṭṭa,² and depicting some well-known incidents from the life of the Tīrthaṅkara Munisuvrata.³

¹ Some preservation of the mutilated parts was attempted in V.S. 1987 by joining them.

² The sculpture is said to have been first identified by the late Pravartaka Munirāja Shri Kāntivijayaji of Pāṭan. for the late Dr. D. R. Bhandarkar who discussed it in Annual Report, Archaeological Survey of India, for 1905-06.

³ After attainment of Kevalajñāna, the twentieth Tīrthaṅkara Munisuvrata Svāmī went on preaching the doctrine

The slab is divided into two panels (fig. 46), an upper to beings during his wanderings. Once, seeing with his clairvoyant knowledge that a horse was in immediate need of instruction in Right Path, he covered, in one day, a distance of 240 koshas from Pratiṣṭhānapura and reached Bhṛgukachchha, in Lāṭadesha, on the banks of the Narmadā river. Staying in the Koraṇṭa-vana (forest-grove or park) outside the city, he began delivering a sermon to the assembly before him. A horse, wandering at will, but watched and followed by royal guards, turned up and seeing the Lord who was unsurpassed in beauty and lustre, stopped there, charmed as it were, and began hearing the sermon. This horse was let loose by King Jitashatru of Broach (Bhṛgukachchha) who had started a horse-sacrifice, wherein this horse of best breed was consecrated for final offering.

In course of his discourse, the Lord narrated the story of his own previous existence as also of that of the horse hearing which the animal obtained supernatural cognition about its previous birth and took in its mind a pious vow to observe the path prescribed for a devoted shrāvaka. The horse decided not to eat or drink anything which involved killing (himsā). At this juncture, a Gaṇadhara (chief disciple) of the Lord, asked a question: ' O Lord, pray tell me about the being who has been benefited today with the attainment of the Right Faith, on hearing this discourse. ' The Jina said that it was the famous horse of King Jitashatru who had this benefit. Jitashatru, present in this audience, was much pleased at this, and freed the horse from the immolation ordained for him as also from bondage for the rest of his life. For six months the horse lived the peaceful life of a devoted shrāvaka and then died. Being reborn in the next existence as a powerful god in the Saudharma-loka (heaven), he saw with the help of his clairvoyant knowledge, the incidents of his previous existence whereupon he visited the spot where the Lord had held his assembly and imparted right knowledge. On this spot he erected an extremely beautiful magnificent shrine dedicated to

and a lower one ; the upper refers to the story of Ashvāva-bodha (conversion of a horse) while the lower depicts the origin of the Samaḷi-vihāra-tīrtha (Shakunikā-vihāra-tīrtha).¹

Shrī Munisuvrata Svāmī and installed in front of the Lord, a statue of himself as the horse-devotee. From this time onwards, the site and the shrine came to be worshipped as a place of pilgrimage, and became well-known as the Ashvāvabodha-Tīrtha. Compare:—

एकस्यापि तुरङ्गस्य कमपि ज्ञात्वोपकारं सुर—

श्रेणिभिः सह षष्टियोजनमितामाक्राम्य यः काश्यपीम् ।

आरामे समवासरद् भृगुपुरस्थैरानदिङ्मण्डने

स श्रीमान्मयि सुव्रतः प्रकुरुतां कारयसान्द्रे दशौ ॥ २ ॥

Syādvāda-ratnākara, p. 1.

Also, see, *Trishashṭishalākāpurushacharita*, parva 6, sarga 2, and *Vividha-Tīrtha-Kalpa* of Jinaprabhasūri (Singhi series), pp. 20ff.

¹ There was once a king named Chandragupta ruling from the city of Shripura in the country called Ratnāshaya in the Simhaladvīpa. His queen was Chandralekhā from whom he had seven sons. By the grace of goddess Naradattā, they obtained a daughter Sudarshanā, extremely beautiful in appearance and of great merit, who became skilled in all sciences and arts. Once upon a time, while the princess, now grown up and young, was sitting with her father in the Royal court, a merchant from the port of Broach came in and presented to the king a dishful of priceless gems. Some bitter smell carried by the wind made the merchant sneeze suddenly, at which, to avoid ill-omen, he muttered the Jaina formula of obeissance to Arhata (*Om namo Arihantānam*). On hearing the mantra, Sudarshanā fell into a swoon and the courtiers, annoyed at the conduct of the merchant, gave him a good thrashing, thinking that he was responsible for this state of the princess. Physicians were called in and after some time Sudarshanā regained conscious-

ness. During the interval, the Princess came to know of her previous existence and found that this merchant Dhaneshvara was her co-religionist, a fellow-brother following her own former faith, namely, Jainism. She, therefore, requested her father to set free the merchant and explained that on hearing the mantra (formula) she had felt as if she had heard it before. Associations of this mantra, lying in her subconscious mind, soon revealed to her the story of her former existence when she had lost all outward consciousness. The story of her previous birth was as follows:—

In her previous existence, Sudarshanā was a kite, (shakunikā in Sanskrit, samaḷī—in Gujarātī) staying on a tree in the Koraṇṭa udyāna near Bhṛgukachchha on the banks of the Narmadā. Once upon a time it rained heavily for seven days and nights. On the eighth day, half dead with hunger, the kite went towards the city in search of food and picked up some flesh lying in the yard of a hunter's house and returned to her bunyan tree in the Koraṇṭa udyāna. The hunter ran after her and wounded her with an arrow. He took away the arrow and the bit of flesh from the fallen kite. A Jaina achārya passing by saw the kite crying in pain, sprinkled her with water and chanted the Jaina Navakāraṃ mantra before the dying kite who heard it with utmost faith. As a fruit of this faith in the Navakāraṃ mantra, the kite was reborn as the princess Sudarshanā.

After this, Sudarshanā became indifferent to worldly pleasures and with great persuasion obtained from her parents, leave to go on a pilgrimage to the holy site of Bhṛgukachchha. She left for Broach with the same merchant. A fleet of seven hundred vessels laden with cargo of various sorts—garments, corn, spices, riches etc.—and some guards, was sent with her. The king of Bharukachchha received Sudarshanā with the honour due to a princess and festivities were ordered in the city in her welcome. The princess went to the sacred shrine (of Ashvāvabodha-tīrtha, dedicated to the worship of Muni-suvrata svāmī) and worshipped the Jina according to prescribed rites.

The upper panel shows the Jina Munisuvrata seated in a miniature shrine in the centre; to the right is a shrāvaka standing with a folded hands, to his left is a shrāvikā standing with offerings in her hand. Near the top of this central shrine are carved two celestial garland-bearers on two sides. To the left of the attendant shrāvikā is a smaller shrine with foot-prints installed in it, beyond which, at the left end of this panel is a horse standing, obviously the horse who was imparted right knowledge by Munisuvrata svāmī.¹ The male standing beside the horse may either be

Once upon a time, Sudarshanā saw the very monk who had recited the *navakāra-mantra* before her in her past existence, and piously offered her devotion to the sage. The āchārya also recognised the kite reborn as a princess and gave her instruction in the practice of the Jaina faith. She was asked to spend money and energy in acts of piety and charity. The princess repaired the old shrine of Ashvāvabodha-tīrtha, erected twenty-four cells dedicated to the worship of the twenty-four Jinas, and built rest-houses, alms-houses, hospitals, schools and such other charitable institutions. Spending all her wealth in the seven ways (*sapta-kshetra*) prescribed for a Jaina layman or woman, she ultimately fasted herself to death (a very pious act and an ideal death prescribed for the Jinas) and was reborn in the heavens. Thenceforth, the tīrtha at Bharukachchha came to be known as the Ashvāvabodha—and the Shakunikā-vihāra-tīrtha. Āmrabhaṭa, the younger son of Udayana (a minister of the Chalukyan ruler Kumārapāla of Pāṭaṇ) again repaired this holy shrine of old. It is said that the consecration ceremony after these repairs was performed by the celebrated āchārya Hemacandra (for further details see, Ashvāvabodha-kalpa in the Vividha-Tīrtha-kalpa of Jina-prabha sūri).

¹ The theme of Ashvāvabodha and Shakunikā-vihāra seems to have become more popular in art in Jaina shrines, after the repairs done by this Āmrabhaṭa or Āmbaḍa referred

the attendant guard or the horse himself born as a god.

To the right of Munisuvratasvāmi, in a smaller pavilion is shown King Chandragupta of Simhaladvīpa with his daughter Sudarshanā seated on his lap. Beside him is standing on his left the Jaina merchant Dhaneshvara standing courteously with hands folded, followed by an attendant carrying the presents in a dish. On the other side of the king is his attendant holding a purse-like object.

The Shrāvaka and Shrāvikā standing on two sides of the shrine of Munisuvrata may represent the King of Broach and Princess Sudarshanā coming to worship the Lord.

The lower panel shows a huge banyan tree with a kite on one of its branches. The hunter shoots an arrow from one side of the tree and a figure of the dying kite fallen on ground is shown in front of the stump of the tree. On the other side of the tree, in front of the poor kite are two Jaina monks, the front one holding his mouth-piece and the stick in his two hands, the second one carrying his stick in his right hand and the *tarapanī* (wooden water-vessel) in the left. Both hold their *rajoharaya* (broom) under the elbows. On the extreme left end, beside the second monk is standing a shrāvaka with hands folded in

to above. A slab similar to the one in the Lūnavasahī, is still preserved in a shrine at Kumbhāriā, a few miles from Ābu, and according to an inscription it was installed in the year V. S. 1338, in the shrine of Neminātha. It may be noted that the inscription refers to it as '*Shrī Munisuvratasvāmi-bimbam Ashvāvabodha-samalikāvihāra-tīrthodhāra-sahitam.*' Thus all such plaques of relief representations of Shatruñjaya etc., common in Jaina shrines, are technically called '*uddhāra*'. A smaller but more beautiful representation of the Ashvāvabodha-Samalīkā-vihāra theme is preserved in a Jaina shrine at Cambay and dates from c. 13th century A. D.—Translator.

adoration who may be the donor of the sculpture. On the corresponding right lower-end of the slab stands a female in a similar attitude who may be identified as the donor's wife.

The right half of the lower panel shows the ocean (in a big circle) with fishes, tortoise and such other aquatic animals and a big ship sailing in the midst. In it is seated Sudarshanā with three female attendants including one holding an umbrella over her. The ship is also shown in a smaller size in the winding river band, which shows it entering the Broach harbour.

The slab bears no inscription. But another paṭṭa of exactly this type is at present preserved in the Neminātha shrine at Kumbhāriā, near Ambāji, a few miles from the Mount Ābu. It has a long inscription on it showing that it was the gift of one Āsapāla and his wife (and family), natives of Ārāsaṇākara (Kumbhāriā), in V. S. 1338.¹ It seems probable, therefore, that this slab in the Lūṇavasahī was also installed by the same Āsapāla, prāgvāta by caste, in V. S. 1338.²

Cell 20—1 sculpture of Shri Ādinātha with parikara, worshipped as mūlanāyaka. 1 A parikara-less Jina image. Total 2 images.

¹ For the inscription on the Kumbhāriā-paṭṭa referred to above, see *Arbudāchala pradakṣhiṇā-lekhasaṃgraha*, (Ābu, Vol. V) inscription No. 31.

² A closer examination of the two slabs shows that there are certain differences between the two slabs though it is certain that the motifs used are identical, and that one of the two paṭṭas is an imitation of the other. It seems that the Lūṇavasahī-paṭṭa is a little earlier in age or is the work of a different artist.—Translator.

Cell 21—1 An image of Shrī Ādinātha, with parikara around it, worshipped as the mūlanāyaka. There is no partition wall between cells 20 and 21 which are adjacent. They are counted as two different cells because of two entrances and two main deities.

Cell 22—1 Sculpture of mūlanāyaka Shrī Vāsūpūjya adorned with a parikara. 1 another saparikara image, name of the Jina unknown. Total 2 images plus one parikara of a Jina with figure of the deity missing.

The next cell is empty and therefore not included in this numbering.

Cell 23 :—1 Image of a Jina with snake hoods over the head and attendant parikara installed as mūlanāyaka (may represent either Shrī Pārshvanātha or Shrī Supārshvanātha).

Two more Jina images with simple parikaras. Total 3 images plus one mutilated parikara of some Jina image.

Cell 24 :—This cell is dedicated to the goddess Ambikā and a big sculpture of the goddess is enshrined in it. The goddess sits under a mango-tree with foliage spread over her head, and a small Jina figure on the top of the tree. There is besides another small Jina on the top of the whole sculpture. No inscription on the pedestal.

Cell 25 :—1 Sculpture of Shrī Neminātha with attendant parikara, installed at the mūlanāyaka.

Cells 23 to 25 have no partition walls. Then follows the Hastishālā of the Lūṇavasahī.

Hastishālā :

In the central part of the Hastishālā is a magnificent sa-parikara sculpture of the Lord Shrī Ādinātha. In front of him, is a tower of white marble with finely wrought pillars,

divided into three storeys, one above the other, each enshrining a Jina on each of the four faces. (Fig. 47). The lowermost storey has a standing Jina (with parikara) on each face, while in the two upper storeys there are saparika sculptures (smaller in height) of Jinās sitting in the padmāsana posture. All the sculptures in the Meru (tower) are made of black marble,

In the last section of this Hastishālā, near the wall are two images of Jinās with the parikara and an empty pedestal of a Jina image.

In this Hastishālā, on two sides of the tower with Chaumukhas, are arranged in five sections, ten big elephants of superior workmanship, adorned with fine tusks, trappings, pālakhīs etc. These elephants carved out of shining white marble, each from one whole slab, are rare pieces of art, beautifully modelled, both realistic and stately, charming with smooth shining white surfaces, neatly polished (compare fig. 48). On the backs of each elephant was sitting a Shrāvaka, with a mahāvat in front and an umbrella-bearer on his back. The figures are all mutilated and lost and only traces remain to show that they once existed. Below each elephant is inscribed the name of the personage who rode on its back (i. e. in whose memory the portrait sculpture riding on an elephant was installed).

The back wall of the Hastishālā is divided into ten different sections, adorned (in each section) with a group of portrait-sculptures shown in high relief and installed in a big niche in each of these wall-sections.

Niche I (fig. 32).

This Niche contains a big sculptured slab showing, in high relief, portraits of the following personages in a standing attitude with their names inscribed on the pedestal (below each figure).

1 Āchārya Udayaprabha (pupil of Shrī Vijayasena sūri).

2 Āchārya Vijayasena (Teacher of Āchārya Udayaprabha, as also of the ministers Vastupāla and Tejapāla. The pratiṣṭhā or the consecration ceremony of the shrine was done by him).

3 Maham. Shrī Chaṇḍapa (great-great grand-father of Vastupāla-Tejapāla).

4 Maham. Shrī Chāmpaladevī (wife of Maham. Shrī Chaṇḍapa).

Niche II :

1 Maham. Shrī Chaṇḍaprasāda (son of Maham. Shrī Chaṇḍapa)

2 Maham. Shrī Chāmpaladevī (wife of Shrī Chaṇḍaprasāda).

Niche III :

1 Maham. Shrī Soma (son of Maham Shrī Chaṇḍaprasāda)

2 Maham Shrī Sītādevī (wife of Shrī Soma)

3 Maham. Shrī Āsaṇa—a small figure of this person is carved on the same stone near the foot of Shrī Sītādevī.¹

Niche IV :

1 Maham. Shrī Āsarāja (son of Maham. Shrī Soma)

2 Maham. Shrī Kumāradevī (wife of Shrī Soma)

¹ The figure would suggest that minister Soma and Sītādevī had another son named Āsaṇa besides minister Ashvarāja of the following niche. But it is just probable that Āsaṇa is a short colloquial form of the name of Āsarāja or Ashvarāja; since he is well known for his devotion to his mother, his figure might have been carved near his mother's foot.

Niche V :

1 Maham. Shri Lūṇagah (Lūṇiga—son of Shri Ashvarāja, and elder brother of Vastupāla-Tejapāla)

Niche VI :

1 Maham. Shri Māladeva (Malladeva—another brother of Vastupāla-Tejapāla.)

2 Maham. Shri Līlādevī (wife of Shri Malladeva)

3 Maham. Shri Pratāpadevī (second wife of Malladeva)

Niche VII (fig. 31) :

1 Maham. Shri Vastupālah || sūtra varasā kārī (Chief Minister Shri Vastupāla, son of Shri Ashvarāja and brother of Malladeva, Lūṇiga and Tejapāla). There is a chhatra (umbrella) over his head. The image, as the inscription shows, was fashioned by Sūtradhāra (sculptor) named Varasā.

2 Maham. Shri Lalitādevī (wife of Shri Vastupāla).

3 Maham. Shri Vejaladevī (second wife of Shri Vastupāla).

Niche VIII (fig. 30) :

1 Maham. Shri Tejapālah || Shri Sūtra Varasākārīta (Brother of Vastupāla and builder of the shrine).

This portrait is also carved by the sculptor Varasā.

2 Maham. Shri Anupamādevyāh (wife of Minister Tejapāla).

Niche IX :

1 Maham. Shri Jitasī (Jaitrasīmha—son of Maham. Shri Vastupāla and Lalitādevī).

2 Maham. Shri Jetalade (wife of Maham. Jaitrasīmha).

3 Maham. Shri Jamaṇade (second wife of Jaitrasīmha).

4 Maham. Shri Rupāde (third wife of Jaitrasimha).

It may be noted that the elephant in front of each of these niches, was in memory of the male member of the Tejapāla family, figuring in the corresponding niche. Thus the first elephant, according to the label below it, had on it a figure of Shri Chaṇḍapa, on the second rode Shri Chaṇḍraprasāda, on the third was a figure of Shri Soma, and so on.

The sequence is broken in the case of the tenth niche noted below since on the elephant was installed the figure of Maham. Lāvaṇyasimha (son of Tejapāla and Anupamādevī) while in the niche opposite is a portrait sculpture of Maham. Suhaḍasimha.

Niche X :

1 Maham. Shri Suhaḍasimha (son of minister Tejapāla by Suhaḍādevī).

2 Maham. Shri Suhaḍāde (wife of Suhaḍasimha).

3 Maham. Shri Salaṣhaṇāde (Salakhaṇāde = Sat-Lakṣhaṇādevī—second wife of Suhaḍasimha).

In the first niche, on both sides of the feet of Āchārya, Śri Udayaprabhasūri are two smaller figures of Jaina monks in a standing attitude, one of them has folded his arms in worship of the teacher, the second carries a stick in his right hand and the ogho (rajoharaṇa or broom) in the left. His mouth-piece hangs from the string at the girdle keeping the lower garment in position.

On each side of Vijayasenasūri, again, is carved a small attendant figure, the one on the right with folded hands is a shrāvaka, the other on the left is a monk carrying the ogho and the daṇḍa (long stick carried by Jaina monks while walking).

Similarly by the sides of the figures of various ministers and their wives are small figures, both male and female, making a total of 43 figures in all attending upon the 25 portraits of these shrāvakas and shrāvikās. Some of these small attendant figures carry objects of worship—such as the water-jar (a kalasha), the fly-whisk, the garland of flowers etc., while others have their hands folded in adoration. Of these only one figure, already noted before, is labelled Maham. Shrī Āsaṇa.

This Hastishālā was built by Tejapāla himself, unlike the Hastishālā of the Vimalavasahī, which was the work of the descendants of Vimala sāha. The Hastishālā of the Lūṇavasahī contains in all 4 Kāusaggiyās (with parikara), 11 sculptures of different Jinas (with attendant parikara), 2 standing portraits of Jaina āchāryas, 10 portraits of standing Jaina shrāvakas, 15 portraits of standing shrāvikās and ten beautiful elephants. Some of these elephants were mutilated and are partly restored.

Next in order, after the Hastishālā, is cell No. 26 in the line of cells to the south of the main shrine. The Hastishālā, to the east of the main shrine, extends on the whole back of the sanctum.

Cell 26—1 saparikara sculpture of the Lord Shrī Ādiśhvara installed as the mūlanāyaka.

Cell 27—1 sculpture of Shrī Bāhusvāmī, installed as mūlanāyaka, shows parikara around the Jina.

Cell 28—1 sculpture of Shrī Mahāvīrasvāmī worshipped as mūlanāyaka in the cell, has a parikara as well.

Cell 29—1 A saparikara sculpture of the Shāshvata Jina Rṣhabhadeva, worshipped as mūlanāyaka.

Cell 30—1 A parikara sculpture of Shrī Subāhu (who is

a Viharamāṇa¹ Jina of this age according to Saina traditions) worshipped as the mūlanāyaka.

Cell 31—1 The mūlanāyaka in the cell is a saparikara sculpture of Shrī Shīṭalanātha.

Cell 32—1 A saparikara sculpture of a Tīrthaṅkara who cannot be recognised. No partition wall between cells 31 and 32.

Cell 33—1 A saparikara sculpture of Pārshvanātha with snake-hoods over his head, worshipped as the mūlanāyaka of this cell. 2 Two more Jina images without attendant parikaras.

Cell 34—1 A sculpture of Shrī Mahāvīrasvāmī, with parikara and worshipped as the main deity in the cell.

Cell 35—1 mūlanāyaka sculpture of Mahāvīrasvāmī showing parikara as well. 1 another Jina image with parikara. No partition wall between cells 34 and 35.

Cell 36—1 mūlanāyaka Shrī Ādinātha, his image with a parikara. 1 parikara of a Jina image (which is now missing) 1 A mutilated part of a pedestal of Pārshvanātha image, with a partly preserved inscription dated in V.S. 1389.²

Cell 37—1 A sa-parikara sculpture of the Jina Ajitanātha installed as mūlanāyaka. 1 A partly preserved inscribed pedestal of a Jina image.

Cell 38—1 A sculpture of Ādinātha showing the parikara as well; installed as mūlanāyaka. 2 two more Jina images with attendant parikara.

¹ The Viharamāṇa Jinas are twenty according to Jaina conceptions. They are at present living (Viharamāṇa—contemporary) in the continents other than the Bharatavarṣa.

² *Abu*, Vol. II. Inscription No. 338.

The inscription on the pedestal below the sculpture of the mūlanāyaka, as also the inscription on the door-frame of this cell disclose that originally a sculpture of Sambhavanātha was installed as mūlanāyaka of the cell and sculptures of Ādinātha and Mahāvīrasvāmī were placed on two sides of the main image.

Cell 39—The pedestal and the door-frame are both inscribed and show that Shri Abhinandana was the mūlanāyaka of this cell and a sculpture of Shri Shāntinātha was placed on one side while another of Neminātha was worshipped on the other side of the main image. At present there is a saparikara sculpture of Ajitanātha installed as mūlanāyaka, besides two other images including one of Chandraprabha.

Cell 40—1 A sculpture of the Shāshvata Jina Shri Vardhamāna, represented with attendant parikara, is installed as the mūlanāyaka. 1 A saparikarā Pañchātīrthī sculpture of a Jina. 1 A chovisi-pāṭṭa (of 24 Jinas) with a pañchātīrthī-saparikara Jina represented in the centre. Total 3 sculptures.

Cell 41—1 A sculpture of Mahāvīra worshipped as the mūlanāyaka, shows the parikara as well.

Next to this cell follows the big Balānaka or hall (pavilion) just above the southern entrance to the Lūṇavasahī. Resting against a wall are preserved here two big loose inscribed slabs—one of white and the other of black marble—which are of great value to students of history of Gujarāt. The inscriptions refer to the trust or future management of the shrine and are valuable records containing information regarding family-members of the two brothers, ministers Vastupāla and Tejpāla.¹ Opposite to these stones is

¹ *Abu*, Vol. II. Inscriptions, Nos. 250, 251.

placed a mutilated stone-paṭṭa of the 24 Mothers of the Jinas.

Cell 42—Mūlanāyaka Padmaprabha, his image shows parikara also. Another simple Jina image. Total 2 images.

Cell 43—An image of a Jina (not recognised), with parikara, installed as mūlanāyaka.

Cell 44—A saparikara sculpture of Sumatināth worshipped as mūlanāyaka of this cell. Another simple Jina image. Total 2 images.

Cell 45—A saparikara sculpture of Aranātha installed as the mūlanāyaka.

Cell 46—The cell has as its mūlanāyaka a saparikara sculpture of Shrī Mahāvīra svāmī.

Cell 47—A sculpture of a Jina (unrecognised), with parikara, worshipped as the chief deity in the cell.

Cell 48—Similar to cell no. 47, Jina not recognised.

Each of the three outer walls of the main sanctum has a niche with a Jina image installed in it. One of them has plaster over it.

There is an entrance to the south of the whole shrine of Lūṇavasahī. In a niche on its left is placed an image of the goddess Ambikā, the one on the right is a yakṣha figure. This is a four-armed figure—the club and the mudgara (mace) are held in two hands, while symbols of the remaining hands are indistinct.

Thus, this shrine has in all the following varieties of sculptures :—

- 1 Saparikara, Pañchatīrthī Sculptures. 5 in all.
- 2 Single Jina images, with parikara—72.
- 3 Jina figures with no parikara at all—30.
- 4 Kāusaggiyās (standing Jina figures)—6.

5 Stone-slab (Paṭṭa) of three choviśis (In the Nava-chokī).

6 Stone-slabs of Choviśis (i. e. 24 Jinas)—3.

7 Two Paṭṭas of Mothers of Jinas—one is complete, the other partly preserved.

8 A stone Paṭṭa of (representing) Ashvāvabodha-Tīrtha and the Samañ (Shakunikā)-vihāra. (in cell no. 19).

9 A stone representation of Meru with three Chau-mukhas.

10 Loose Jina figures from some Choviśi-Jina-Paṭa—2.

11 Three Metal Pañchatīrthis—3.

12 Parikaras with the Jina missing—2.

13 A sculpture of Shrī Rājīmatī (in the gūḍha-maṇḍapa)

14 Sculptures of Jaina Āchāryas—2 (in the Hasti-shālā).

15 Portrait Sculptures of Jaina laymen (Shrāvakas)—10.

16 Portrait Sculptures of Jaina Shrāvikās—15.

17 Pairs of Jaina donors—3.

18 Sculptures of Yakṣhas—2. (one in gūḍhamāṇḍapa, the other outside the main southern entrance).

19 Sculptures of Ambikā-devī—2.

20 Beautiful sculptures of elephants—10.

Bhāvas or Scenes and Representations etc. :—

(1-2) The two big ornamental niches outside the gūḍhamāṇḍapa, in the Navachokī have been already noticed. Popularly known as Gokhs of Derāṇī (younger brother's wife) and Jethāṇī (elder one's wife), they were really installed for the merit of Suhaḍādevī, the second wife of Minister Tejapāla, according to the inscriptions on both the niches showing that they were consecrated in V.S. 1297, on

Thursday, the 4th day of the bright half of the month of Vaishākha. They show fine workmanship, minute chiselling and are adorned with various motifs, including small figures of Jinas, Jaina monks, human beings, animals and birds. On the top of each is carved a sculpture of the Goddess of Wealth—Lakṣmīdevī (fig. 33).

(3) A paṭṭa of the three chovisīs on one slab, kept in the Navachokī is already referred to. It is placed in a khattaka (niche) whose top is surmounted by a beautiful figure of Lakṣmīdevī.

(4) In a small dome on the right side of the Navachoki is a line of small Jinas arranged in a circular row. This is the central bay of the right side of the Navachokī.

(5) In the last dome on the same side are 4 goddesses, each with two elephants on her flanks, obviously representing Lakṣmī-devī. Six Jina-figures are carved between each two goddesses thus making a total of twenty-four Jinas.

(6) In the Raṅgamaṇḍapa, in the centre of the dome hangs a big ornamental pendant of fine carving which may be compared with the one in the Vimala-vasahī. On the pillars supporting this maṇḍapa, are placed in the dome, sixteen sculptures of standing goddesses who are known as Vidyādevīs in the Jaina Pantheon.¹

(7) Below the Vidyādevīs, on the periphery of the dome are arranged in a circular band, seventy-two figures of

¹ For names of these Vidyādevīs, see the chapter on Vimalavasahī. For a detailed account of these goddesses see, Iconography of the Sixteen Jaina Vidyādevīs, by U. P. Shah, in Journal of the Indian Society of Oriental Art (Calcutta), for 1947. Most of the Vidyādevīs in this ceiling are very late and crude, apparently replaced in this century for earlier mutilated ones—Translator.

Tirthaṅkaras in sitting postures.

(8) Just below this band, is another band showing three hundred sixty small figures of Jaina āchāryas or monks.

(9) In two of the corners of the Raṅgamaṇḍapa are carved figures of standing deities who seem to represent Indras.¹

(10) In the Raṅgamaṇḍapa, on the right side, two of the ornamental pillars show each small figures of twenty-four Tirthaṅkaras.

(11) On two of the architrave panels between the Raṅgamaṇḍapa and the Jagatī on the western side are carved figures of the Goddess Ambikā with attendants on both sides.

(12) On the left of the Raṅgamaṇḍapa, near the Bhāmatī, in a ceiling (bay), is a representation (fig. 37) of the Nativity of Shri Kṛṣṇa. In the centre is shown Devakī, the mother of Kṛṣṇa, lying on a cot, with a female attendant sitting beside her and another moving the fan. All entrances to her apartment are closed. By the side of the gates are carved beautiful figures of elephants, soldiers, goddesses etc. Since Kṛṣṇa was born in a prison guarded by soldiers of Kāṁsa, the doors are closed and elephants, soldiers, etc. are shown all around them.

(13) The next bay in this row, just behind the one with Bhāva 12, shows, in two panels (fig. 38) on the side of the beams enclosing this ceiling, scenes of Kṛṣṇa and Gokula.²

¹ Both are not Indras, one of them is the yakṣa Brahmashānti—Translator.

² In spite of the prison and the guards, Kṛṣṇa was stealthily transported by Vasudeva to the house of Nanda and his wife Yashodā. Here Kṛṣṇa grew up under the care of Nanda and Yashodā. One of the panels shows Kṛṣṇa lying in a temporary cradle, made by tying the two ends of the cloth to the trees on the two sides. The two sitting figures below the

(a) On the beam towards the east, the relief panel shows a tree with a cradle hung from its branch. Under the tree sit two persons, beside whom stands a small cow boy with his stick held behind the neck. Above, on the shelf are five vessels of milk, butter-milk, clarified butter (ghee) etc. A bigger figure of another cowboy standing with a stick, cattle grazing nearby and two ladies engaged in churning of the butter-milk impart a very realistic touch to the whole relief. By the side of two ladies sits Devakī or

tree (in this scene) may be Nanda and Yashodā or shepherds (Gopālaka); one small figure and another a little bigger, each standing with a stick in hand, may represent two shepherds (gopālakas-cowboys) or may be Balarāma and Kṛṣṇa.

It is said that once Vasudeva (the father of Kṛṣṇa) had killed a Vidyādhara named Sūrpaka whose two daughters Shakunī and Pūtānā came to Gokula to take revenge. Shakunī tried to crush Kṛṣṇa under the wheels of a cart while Pūtānā tried to do so by giving into the mouth of the infant Kṛṣṇa her poisoned breasts under the pretext of being his wet-nurse. But Kṛṣṇa killed them both under the same cart. The son of Sūrpaka then came to avenge the death of his father and both the sisters. He tried to bring together with his magic two huge standing Arjuna-trees and crush Kṛṣṇa who was by chance standing between them. But here also Kṛṣṇa uprooted both the trees and killed the Vidyādhara with these very trees (according to the Jāinas, attendant celestials did this job for Kṛṣṇa)

Once Kāmsa let loose his intoxicated elephant (named Padmottara) in order that Kṛṣṇa may be crushed but Kṛṣṇa drew out its tusks and beat the elephant to death. In these relief scenes depicting the sports and childhood of Kṛṣṇa are carved Gokula, residential quarters of cow-boys, animals grazing and so on. A similar relief panel on the opposite end possibly represents the palace of Vāsūdeva, with the king, his horse stable, hastishālā etc.....

Yashodā having on her lap a child which may be either the son Kṛṣṇa or the daughter Chhinnanāsā. From the swing tied to the tree, Śhrī Kṛṣṇa tries to jump out. An elephant stands nearby whom Kṛṣṇa is beating with his fists. In the same panel, Kṛṣṇa is shown as uprooting two trees with both the hands.

(b) The relief on the opposite or western panel shows a king sitting under a chhatra, on a *śimhāsana*, and attended by guards and warders. Besides stables of horses and elephants, the king's palace etc. are also carved.¹

(18) Bhāva No. 18 shows a figure of goddess Ambikā in the first bay in front of ceiling No. 1. The figure is mutilated. On each side of the goddess is a tree against the stem of which stand a *shrāvaka* or *shrāvikā* with

¹ The stepped pyramidal roofs of the two storeyed building, (to the left of the gateway) with a figure looking out of the window in each storey and an open pavilion on the ground floor, one separate roof of the pavilion and one of the second storey of the building may be noted. To the right of the building is a gate, consisting of two massive towers (*aṭṭālaka*) and capped by barrel-vaulted roofs. Two garlands with heads and tassels hanging between the two roofs decorate the gateway. One of the wings of the door of the gateway is pushed open by a figure who, in the words of Dr. Stella Kramrisch, "seems to stand for ever. This figure in the half open door is a device which the mediæval craftsmen from Gujarāt to Orissa apply by itself, or else they insert it into compositions."

The relief is typical of the art-style of the age, in sculpture as well as painting. "Painted angularity of limbs, or else concave curves (of legs of standing males or horses) thin the plastic context, and bring about a linear composition as clear as possible." Vide, Dr. Stella Kramrisch, *Indian Sculpture*, pp. 186-87—Translator,

folded hands.¹

(19) The rectangular ceiling slab in the second bay in front of cell No. 9 is noteworthy. It shows, in the centre, a three-tiered Samavasaraṇa with a Jina in a small cell shown in the centre of this circular Samavasaraṇa (fig. 39). On one side of the Samavasaraṇa is a row of standing sādhus fourteen in all, in another row are shrāvakās and in a third one the shrāvikās sitting with folded hands. Each monk carries a *daṇḍa* (staff), a *muḥapatti* (*mukha-pattikā*—mouth-piece) and an *ogho* (*rajoḥaraṇa*). He wears a lower-garment reaching below the knees, the upper one leaves the right shoulder bare. Three of these monks carry water vessels (*tarapaṇī*).

On one end of this relief slab is shown an ocean with gulf in which are aquatic animals and boats. The coastal region is filled with trees and a shrine of a Jina. It represents the port of Dvārikā.

Another end of the relief paṭṭa shows four Jaina temples on the Mount Gīrnār. Outside the temples is a Jina standing in kāyotsarga. The shrines are surrounded by smaller cells or temples, trees etc., and having on one side a row of shrāvakas carrying pitchers, garlands, incense-burners, fly-whisks etc. (accessories for worship of Jinas), headed by six monks carrying the *daṇḍa*, the *ogho*, the *muḥa-patti*, the *tarapaṇī* etc. Other rows of elephants, horses, devotees, dancers, etc. suggest that this is a scene of a saṃgha going to the shrines at Gīrnār, or people going to attend the discourse of the Jina in the Samavasaraṇa.

(20-21) Each of the first bays in front of cells 10 and 11 show a figure of a goddess with a swan as her *vāhana*.

¹ I have omitted references to Bhāva, 14-17 which merely refer to small images of Jinas or Ambikā common in these shrines—Translator.

(22) The second bay in front of cell 11 is especially interesting as it contains a ceiling plaque representing the renunciation of Neminātha (fig. 40). The whole paṭṭa is divided in seven panels. The first one from the lower end shows dancers and musicians which possibly led the marriage procession of Neminātha, the second panel shows a scene of the battle between Kṛṣṇa and Jarāsandha; and Neminātha in a chariot; the third with reliefs of musicians, army, and clansmen of Neminātha represents his marriage procession. The fourth one shows Neminātha in a chariot, animals for slaughter enclosed in a pen, the marriage pandal or *chori*, three horses and elephant stables in front of the palace of Rājimatī. Rājimatī is sitting on a terrace with her female attendants and watches the marriage procession. At the other end is possibly king Ugrasena (the father of Rājimatī) sitting in his palace. The fifth panel shows gods and men carrying Neminātha in a palanquin to the mount Raivataka, then Neminātha standing in the Kāyotsarga pose, on one end of the scene. The sixth section or panel shows the ashva-shālā (horse-stable), the hasti-shālā, then Nemikumāra sitting on a *simhāsana* in front of a heap of riches apparently representing a scene of Neminātha giving gifts (daily) for a year before renunciation (called *Vārṣhika-dāna*). This is followed by a procession of Neminātha starting for renunciation. The seventh panel shows the Lord Neminātha plucking out his hair with people standing by and watching him becoming a Jaina monk. The last two panels should precede the fifth one, according to the order of events in the life of Neminātha.

(23) The second ceiling in front of cell 14 again contains a beautiful paṭṭa representing possibly the life-story of Shāntinātha (fig. 41). This is inferred from the fact that the *mūlanāyaka* of the cell 14 (in front of which this ceiling

slab is preserved) was Shāntinātha originally (as the inscription on the pedestal shows, though of course, the Jina later replaced and worshipped to-day is Supārshvanātha).¹ The paṭṭa is divided in eight sections or panels, the first one from the bottom shows a royal hasti-shālā, an ashva-shālā, then a palace, a king sitting on a simhāsana attended upon by an umbrella-bearer and a person with a fan. Then there are soldiers, elephants, horses, etc. The third panel contains a figure of Lakṣhmī, lustrated by elephants and with the Nine Mythical Treasures (*Nava-nidhi*) beside her. On one side of the goddess are a heap of jewels and Sūrya riding on a horse with seven heads. On the other side of Lakṣhmī is a beautiful elephant with the moon above and a heavenly car or a palace on one side followed by an auspicious pitcher. The remaining panels show reliefs of dancers, actors, musicians, rows of elephants, horses, soldiers etc.

(24) In the second bay in front of Cell 16 is represented (in seven sections) a scene from the life of Pārshvanātha, (fig. 42) depicting the origin of Hasti-Kalikunḍa-Tīrtha or of the city of Ahichchhatrā (modern Rāmnagar in U. P.).² The first panel shows elephants and horses

¹ However a satisfactory identification of the relief is still not reached. There are figures of elephants, horses, sun, moon, garlands, trees, empty simhāsanas and so on. These cannot be explained either as the fourteen dreams, the fourteen jewels of a Chakravartin or as the aṣṭamaṅgalas etc.

² The origins of these two tīrthas are as follows :—

A king called Karakaṇḍū once ruled over Champā, the capital city of Aṅga-desha, in the age of Pārshvanātha (about 2754 years ago). In the vicinity of this city of Champā, there was a forest known as Kādambarī, with a mountain called Kunḍa. Here wandered an elephant, Mahidhara by name, and leader of a big group of elephants. Once while Pārshvanātha

but without riders, followed by male and female dancers (dancing in pairs) in this and the next panel. The fourth panel shows Pārshvanātha standing in meditation with a cobra behind giving him shade with expanded hoods and attended upon by devotees carrying pitchers, garlands, incense-burners etc. The remaining panels show riders on

was wandering as a monk (before he obtained Kevalajñāna), he came to this Kuṇḍa and began meditation in the Kāyotsarga posture. The elephant Mahidhara turned up. At the sight of the Lord, the elephant obtained knowledge of his previous birth and reflected—"Formerly in my birth as Hemandhara, as I was so much stunted in height, the young people used to mock at me. Tired of incessant ridicule, I tried to commit suicide by hanging myself on a rope tied to a branch of a tree. A pious Jaina, Supratishṭha by name, saw me and saved me. Knowing the facts about my attempt at suicide, he took me to a Jaina monk who taught me the practice of Jaina Doctrine. Spending the rest of my life as a pious Jaina, I died and am reborn here as an elephant. Now if I worship the Lord, I shall attain happiness." Thinking thus, the elephant daily worshipped the Lord with fresh water and lotuses carried in the trunk and lived like a pious Jaina. Delighted at this, some Vyantara gods and goddesses came and, worshipping the Lord, began dancing before him. King Karakaṇḍū came to know of this wonderful devotion of an animal and went with his retinue to worship the Lord. But meanwhile the Lord had left the place whereat the King was very much disappointed and thought himself very unlucky and a sinner, as he could not obtain the benefit of the sight of the Lord, which even an humble animal like the elephant was lucky enough to obtain. While he was thus lamenting, a beautiful image of the Lord, nine cubits in length, came out, by the grace of the snake-deity Dharaṇendra. The king was much delighted, worshipped the image with great devotion and installed it on the spot in a temple which he specially erected for the purpose. The tīrtha became famous as Kalikuṇḍa-Hastikuṇḍa-Tīrtha.

elephants, horses, foot-soldiers, actors etc. possibly containing a scene of some prince going to worship the Jina.

(25) Resting against a wall of cell No. 19 is placed a beautiful stone plaque with a relief representation of the story of Ashvāvabodha and Shakunikāvihāra tīrtha at Broach described earlier (fig. 46).

(26) In the second bay in front of cell No. 33 are beautiful figures of four goddesses (not identified).

(27) In the ceiling in front of cell No. 35 is a figure of some god not identified.

(28-29) From the Navachokī, the Raṅgamaṇḍapa is reached by ascending a flight of few steps on two sides of which are figures of attendant Indras in two niches, one on each side. There are in all 48 cells (including the cell of Ambikā) in the Bhamatī of the Lūṇavasahī. Besides there is a big Hasti-shālā and an empty cell.

The various parts of the ceilings in the Raṅgamaṇḍapa, Navachokī, the Gūḍhamaṇḍapa and its two porticoes, the ceiling of the Bhamatī or corridor (in front of the different

Similarly, when Pārshvanātha went near Shivapurī, he stood in kāyotsarga in a forest known as Kaushāmbavana. The snake-king Dharaṇendra came with his attendants and, worshipping, enacted a drama before the Lord. The hot rays of the tropical sun were falling on Pārshva's head; seeing this, the god Dharaṇendra, assuming the form of a big cobra, went behind him and raising the snake-hoods, held them for three days as an umbrella over the would-be Tirthaṅkara. People came in large numbers to visit the spot where a city grew up and became known as Ahichchhatrānagarī. A shrine dedicated to the worship of Pārshvanātha was also erected. Vide, Vividha-Tīrtha-Kaṭpa, by Jinaprabhasūri (14th century A.D.), Kalikuṇḍa-Pārshvanātha-Kaṭpa and Ahichchhatrā-nagarī-kaṭpa, pp. 26 ff. and 14 ff. respectively.

small cells) etc., are divided into big or small domes, and ceilings or bays making a total of 146, out of which 93 such ceilings show carvings while 53 are quite plain. These plain bays or ceilings are possibly due to later repairs. There are about a hundred and forty beautifully carved pillars of different forms and engravings.

Our descriptions of the different reliefs, images or statuettes etc. in the Vimāla-Vasahī as well as the Lūṇavasahī are not exhaustive. Both the shrines require individual critical studies. Scenes from life such as dancing, music, drama, fights, or from nature such as oceans, boats, rivers, lakes, flora and fauna—all deserve more critical attention. The shrine of Vimāla Sāha is one of the most beautiful examples of the wealth of sculptural art in Western India.

Ādinātha is the chief deity of Vimāla-Vasahī while Neminātha is the mūlanāyaka of the Lūṇavasahī. The two shrines are therefore known as Shatruṅjaya-tīrthāvatāra and Gīrnāra-tīrthāvatāra respectively (for Shatruṅjaya is the tīrtha of Ādinātha and Gīrnār is the tīrtha of Neminātha).

Outside the southern entrance of Lūṇavasahī, there is a small new cell on the right, dedicated to the worship of foot-prints of Dādā-Sāheb (*i.e.*) Ādinātha, the first Jina, who is known as Dādā or Grandfather amongst the Jinās. (Dādā is sometimes used with Pārshvanātha also).

Outside this southern gate, to the left (of the visitor facing it) is a big pillar (Kīrtistambha) on a raised platform. It is said that the pillar was taller than what it is to-day and some part of its top seems to have fallen away. A study of works like the Upadeshataraṅgiṇī suggests that its top was surmounted by a representation of the hand of the mother of Shobhanadeva, the architect of the Lūṇa-Vasahī.¹

¹ Upadeshataraṅgiṇī is a late work and often based on legends handed down, which are partly true and partly exag-

At the base of this pillar is lying a Surabhī-Stone having a figure of a cow with her calf at its top, and an inscription below, of Rāṇā Kumbhā, dated in the year V.S. 1506.² In this inscription, Rāṇā Kumbhā has exempted all pilgrims to these shrines from any type of tax or escort-duty etc.

To the left of the Kīrtistambha is a flight of steps leading to small shrine containing Digambara Jaina images. Going upward to the north one reaches the top of this hill where are situated a cell of Ambikā-devī and three cells dedicated to the worship of Tīrthaṅkaras.

Since the Lūṇavasahī came to be regarded as the Gīrnāra-tīrtha-avatāra, *i.e.* a shrine symbolising or representing the Tīrtha at Gīrnār, these four cells came to be regarded as the second, third, fourth and fifth Tunks (passes) of Gīrnār. According to the Arbudagirikalpa of Somasundara, they are known as (1) Ambāvatāra-tīrtha, (2) Pradyumnāvatāra-tīrtha, (3) Shāmbāvatāra-tīrtha and (4) Rathanemi-avatāra-tīrtha. But at present only one cell, referred to above, has two small images of Ambikā whereas images of Pradyumna, Shāmba or Rathanemi are not seen in the other three cells noted above.

The last or the fourth cell contains an image of Pārshva-nātha in the standing attitude, worshipped as the mūla-nāyaka, and installed in V.S. 1389 according to an inscription on its pedestal. The inscription further shows that generated. Such a practice of setting up the hand of a person on a high pillar is not known. The pillar probably had a pavilion above with a Chaumukha (four-fold image) enshrined in it as in Mānastambhas or Jaina Kīrtistambhas. Besides, it is not known where the pillar was originally set up, for its present position does not seem to be a proper one and the temple has undergone several repairs in the past.—Translator.

² See, *Abu*, Vol. II: Inscription No. 244.

Maham. Dhāndhala of the lineage of Nannācārya of Karaṇṭagaccha had installed two Kāusaggiyās in the temple of Mahāvīrasvāmī at Muṇḍasthala. As has been shown before, another Kāusaggiyā of this pair is at present worshipped in the gūḍhamandapa of the Lūṇavasahī shrine. The sculpture in this cell shows a figure of Pārshvanātha standing in the centre, with six small figures of different Jinas on each side, having an attendant flywhisk-bearer or Indra and a shrāvaka or shrāvikā on each side. The third cell, at a lower level, has a saparikara Tri-Tīrthika sculpture of Shāntinātha, the sixteenth Jina. The black-stone sculpture, worshipped as mūlanāyaka in the second cell, cannot be identified. In cell one, are two small images of Ambikā, one of them bears a small inscription which shows that it was installed by Shrāvaka Chaṇḍasī of Porvāḍa caste.¹

It is not known when and by whom these cells were erected, at least they do not seem to be the work of Teja-pāla. They might have been built during later repairs sometime before C. 1500 V.S.

¹ *Abu*. Vol. II. Inscription no. 406.

CHAPTER VI

PITTALAHARA (TEMPLE BUILT BY BHĪMĀ SHĀHA)

The shrine of Bhīmā Shāha (Fig. 53) is so called because it was built by Bhīmā Shāha of the Gurjara caste, as can be gathered by references in the Arbudagiri-kalpa, the Guruguṇaratnākara-kāvya and from the inscriptions in the navachokī and on the mūlanāyaka image of this shrine. A big metal image of Shri Ādinātha was installed as the chief deity of the shrine. From the inscriptions at Achalagadh it seems that this original image was later removed to a Jaina shrine at Kumbhalameru in Mevād. The present figure of the Mūlanāyaka is also a big sculpture of Ādinātha (with attendant parikara) cast in metal (mainly brass—, *Pittala* hence the name *Pittala-hara* given to this shrine). This figure was the gift of Ministers Sundara and Gadā, installed in V. S. 1525. This date has led some people to believe that the shrine itself was erected in V.S. 1525, but the inference is not supported by the facts noted below.

An inscription on a Surahī stone, outside the gate of this shrine, carved in V.S. 1489,¹ shows that at that time three Jaina temples existed at Delvādā; an inscription dated in the year 1494 V.S., preserved in the Digambara shrine at Delvādā, refers to this temple also; a third inscription dated in V.S. 1497, preserved in the shrine of Shri-Mātā, refers to this shrine as the *Pittalahara* temple; and an inscription on a pillar in the gūḍhamaṇḍapa of this shrine itself, dated in V.S. 1497, refers to income from certain tolls reserved for the maintenance of this shrine.²

¹ *Abu*, Vol. II, Inscription no. 248.

² *Abu*, Vol. II, Inscription no. 426.

Somasundara sūri writing in his Arbudagiri-kalpa in the fifteenth century of the Vikrama era (c. 1450-1499 V.S.) says that Bhīmā Shāha had first erected the shrine with a metal image of Ādīshvara as the mūlanāyaka, and that it was being repaired when he was composing the Arbudagiri-kalpa. Thus the temple was already existing in V.S. 1489 (1432-3 A.D.) and that the image at present worshipped was installed by Sundara and Gadā in 1525 V.S. (1468-9 A.D.) after the *Jirṇoddhāra* (repairs). It may be inferred that repairs were undertaken after about a century or more from the date of erection of the shrine. Such an interval would be necessary unless it was badly demolished in some invasion. Four inscriptions in the Vimala Vasahī, dated in the Vikrama years 1350, 1372, 1372, and 1373¹ show that at that time only two shrines—the Vimala and the Luṅa Vasahīs—existed at Delvādā. The date of erection of the Pittalahara temple, also known as the shrine of Bhīmā Shāha, therefore, falls between V.S. 1373 and 1489 (1316 and 1433 A.D.).

The image installed by Sundara and Gadā, Gurjara Shrimālīs by caste, and consecrated by Shri Lakṣmīśagara sūri, weighed 108 maunds according to the inscription on it.² According to Guruguṇaratnākara-kāvya, Sundara and his son Gadā or Gadarāja were ministers of Sultān Mahamūd Begadā at Ahmedabad. Being high placed officers they had several facilities and with others provided by rulers of the Īḍar and other states, they led a Saṁgha on a pilgrimage to Ābu. Gadā had also erected a Jaina shrine at Sojitrā in Gujarāt, at a total cost of thirty thousand Drammas.³

¹ Ābu, Vol. II. Inscriptions nos. 240-243.

² Ābu, Vol. II. Inscription no. 407.

³ Guruguṇaratnākara-kāvya, sarga 3, verses 12-33. Gadā is said to have spent a lac of gold coins in the consecration

Inscriptions on the two niches in the navachoki of this temple show that the niches were consecrated in V.S. 1531,¹ while some cells in the Bhamatī were erected in V.S. 1547. The shrine of Sumatinātha in the Bhamatī was erected in V.S. 1540.

The present mūlanāyaka image in the shrine (fig. 50) was cast by an artist from Mehsāṇa (North Gujarat), called Devā, the son of Sūtradhāra Maṇḍana. It is a beautiful Pañcha-tīrthī sculpture of Ādinātha with attendant parikara, its size being approximately 8 ft. high × 5.5 ft. broad. The figure of Ādinātha is 41 inches in height. Besides this mūlanāyaka sculpture, there are in the shrine, two simple metal images of Tīrthaṅkaras, four Kāusaggiyās and one Tri-tīrthika sa-parikara sculpture.

In the gūḍhamandapa, on one side is worshipped a big stone Pañcha-tīrthika sculpture of Ādinātha. The inscription on it shows that it was installed in V.S. 1525 by Shrāvaka Siṃhā and Ratna of Sirohaḍī (Sirohī). There are in this hall, two smaller simple metal images of Jinās (in the two niches) twenty stone images showing no parikara, a metal Tritīrthika Jina figure and another metal Ekātīrthika Jina figure. There is a sculpture of Shrī Gautama svāmī (the first Gaṇadhara of Mahāvīra) carved out of yellow stone, with the Oghe shown behind his neck, the mouthpiece on the right shoulder, and a rosary carried in one hand. The inscription on it shows that it was installed in V.S. 1495. A sculpture of Ambikā—also preserved in this hall was installed in V.S. 1509, according to the inscription on its pedestal.

The inscriptions in the two niches of the navachoki ceremony etc. Possibly the figure includes the expenses of the yātrā or the cost of erecting the temple.

¹ Ābu, Vol. II. Inscriptions nos. 428-9.

show that images of Sumatinātha were installed in them but they are now missing.

In the Bhamati, there are some small cells. Beginning from our left, in cell no. 1, the mūlanāyaka is Sambhavanātha. There are two more figures of Tirthankaras, making a total of 3 Jina images. Similarly, in cell no. 2, mūlanāyaka is Ādinātha, and 3 Jina figures in all. In cell no. 3, same mūlanāyaka, total 3 images. In cell no. 4, same mūlanāyaka, 4 images in all. In cell no. 5, same mūlanāyaka, 4 images in all. In cell no. 6, same mūlanāyaka, 3 images in all. In cell no. 7, same mūlanāyaka, 3 images in all. A big cell seems to have been planned after the cell no. 7, but after the erection of the platform etc., the work seems to have been abandoned at this stage. A row of cells begins from our right as we enter the temple; in cell no. 1, mūlanāyaka Ādinātha, no other image. In cell no. 2, same mūlanāyaka, 3 Jina figures in all. In cell no. 3, same mūlanāyaka, 3 images in all. In cell no. 4, mūlanāyaka Neminātha, 3 images in all. In cell no. 5, mūlanāyaka Ādinātha, total 3 images. In cell no. 6, mūlanāyaka Ajitanātha, 3 figures in all. In cell no. 7, mūlanāyaka Ādinātha, 3 Jina figures in all.

In the same row, after the seventh cell, is a small shrine of Suvidhinātha, with a pinnacle on top and miscalled as temple of Shāntinātha by local people. In the sanctum is worshipped a Pañchatīrthika sa-parikara sculpture of Tirthankara Suvidhinātha. To the right of the mūlanāyaka is a beautiful figure of Shri Puṇḍarīka svāmī, the chief gaṇadhara of Ādinātha, installed in V. S. 1394 according to the inscription on it. The figure shows the Ogho behind the neck and the mouth-piece on the right shoulder. There is a halo behind the head of Puṇḍarīka svāmī sitting in the padmāsana, and marks of an upper and a lower garment

are also visible. In the temple are also preserved a Pañcha-tīrthika sa-parikara sculpture of Sambhavanātha and another similar of Dharmanātha. These two as well as the mūlanāyaka sculpture were installed in V. S. 1549 according to the partly visible inscriptions on their backs. Six more Tirthankara images without any parikara, and one Kausaggiya (standing Jina) separated from some parikara, are also preserved in this shrine.

Cell no. 8, following this shrine, has an image of Neminātha installed as mūlanāyaka, total 3 Jina figures in the cell. In cell no. 9, mūlanāyaka Ādinātha, no other image. In cell no. 10, mūlanāyaka Ādinātha, no other icon. In cell 11, mūlanāyaka is Ādinātha, 6 images in all. The next two cells are empty.

The shrine of Bhīmā Shāha consists of a mūla-garbha-grha, gūḍha-maṇḍapa and navachokī. It seems that the work of construction of the Raṅgamaṇḍapa and the Bhamatī was left unfinished at an early stage.

A row of nineteen Jinas is carved above the door-lintel of the main entrance to the gūḍhamaṇḍapa of this shrine whereas on this door frame is seen a standing Jina; on two sides are figures of worshipful shrāvakas standing with folded hands. The total number of images in this shrine is as follows :—

1. Sa-parikara Pañcha-tīrthi of Mūlanāyaka Ādinātha, cast in metal-1.
2. Sa-parikara Pañcha-tīrthika stone sculptures-4.
3. Tri-tīrthika Sa-parikara sculpture of stone-1.
4. Sculptures of Tirthankaras, without any parikara-83.
5. Single Jina Images cast in metal-4.
6. Kāusaggiyās or figures of standing Jinas, separated from different parikaras-7.
7. Metal Tri-tīrthika Jina figure-1.

8. Ekātīrthika (representing one Jina only) Jina images of metal-3.
9. Sculpture of Shri Puṇḍarika svāmī-1.
10. Sculpture of Shri Gautama svāmī-1.
11. Sculpture of the goddess Ambikā-1.

Outside The Compound of the Pittalahara Temple :

To the right of the main entrance to the Pittalahara temple is a small apartment reserved for Jaina devotees for taking their bath before performing worship. In front of this bath-room is a platform round a *Champaka*-tree, with a small cell dedicated to yakṣha Māṇibhadra enshrined in it. Near the cell are four Surahī stones with inscriptions on them. One inscription, much defaced, is illegible while the other three are partly deciphered. Of these, two, inscribed in V.S. 1483, refer to some endowments of lands and villages to these shrines.¹ The third is an inscription of Rājadhara Devaḍā Chuṇḍā,² the Chauhāṇa ruler of Ābu, inscribed in the year 1489. According to it, Rājadhara Devaḍā Chuṇḍā, Devaḍā Sāṇḍā, Minister Nāthu and other Sāmantas (petty chieftains) jointly proclaimed exemption for all times from pilgrim's-tax of visitors to the three shrines called the Vimala Vasahī, the Lūṇa Vasahī and the Pittalahara temple. The proclamation was drafted by Satyarāja gaṇi, the pupil of Somasundara sūri of the Tapā gaccha. It seems that this proclamation was made at the advice of this monk or some other monk of his gaccha. The record is only partly deciphered.

1. *Ābu*, Vol. II. Inscriptions nos. 246 and 247.

2. *Ābu*, Vol. II. Inscription no. 248. Chuṇḍā of the Devaḍa branch of the Chauhāṇas was a sāmanta of the Mahārāva of Sirohī and ruled ove Ābu. He was the son of Devaḍā Kumbhā the son of Devaḍā Viśā. For further information about Chuṇḍa and his son Dūngarasimha, see, *Ābu*, vol. II inscriptions nos. 407, 408, 410, 411 and 462.

There is another memorial stone lying in this area, with a representation of a hand of a lady and of the sun and the moon in its upper panel, while in a lower panel, below this group area a male and a female standing and carrying some offering in their hands. An inscription below shows that it was carved by Samghavī Asu in V. S. 1843.¹ On another stone lying in a corner is carved a figure of a horse-rider, which might have been a figure of Māṇibhadra, originally worshipped in the cell under the Champaka tree.² Another stone records some gifts with obscene Ass-carving on it, the inscription being very much defaced.

¹ *Abu*, Vol. II. Inscription no. 249.

² Worship of Trees is very ancient practice in India and other countries, see, *Tree and Serpent Worship*, by Fergusson, (London 1868). This Champaka-tree with a platform at base is reminiscent of the ancient worship of *Chaitya-vṛkṣhas*. Māṇibhadra is originally an ancient Yakṣha worshipped by Indian masses from very early times, his introduction in Jaina worship as Māṇibhadra-Vīra is only a later adoption and revival of the ancient cult of Māṇibhadra Yaksha. Yakṣhas are often intimately associated with Chaitya-vṛkṣhas and the presence of an image of Māṇibhadra near this Champaka-tree with a platform is noteworthy. Also see, Dr. A. K. Coomaraswamy, *The Yakshas* (parts 1 & 2); U. P. Shah, *Yaksha Worship In Early Jaina Literature*, Journal of the Oriental Institute, Baroda, Vol. III. no. 1, pp. 54ff.—Translator.

CHAPTER VII

KHARATARA VASAHI (CHAUMUKHA TEMPLE)

The fourth shrine at Delvādā, dedicated to Pārshvanātha, and known as the Kharatara Vasahī, is a Chaumukha—shrine with entrances to the sanctum on three sides and the image installed in it being a Chaumukha or four-fold image, with a Jina installed on each of its four faces. It seems that since the consecration ceremony of the mūlanāyaka of the shrine and of some other images were performed by monks of the Kharataragaccha (order of Jaina monks, known by this name), the donor of the shrine probably was a follower of the Kharatara order which fact led to the temple being known as the Kharatara Vasahī or the temple of the Kharataras. Some of the peculiarities of this order are also noticeable in this temple in the seats of figures of āchāryas carved here. in the popularity of images of Pārshvanātha and so on.

The temple is a three-storeyed one since the central four-fold image (Chaumukha) is a sort of tall shaft, at each storey there are four-fold images. Inscriptions on the back side of the āsanās of these Tirthaṅkaras are partly covered with plaster and hence the date of the temple or names of all donors are not known. The few letters visible at present seem to suggest that most of the images were installed in about 1505 V.S., by Saṁghavi Maṇḍalika and his family, of Daraḍā Gotra and Oshvāla by caste. Jinachandra āchārya of the Kharatara gachchha installed these images.

An approximate date for the erection of this shrine can be obtained by other means. In an inscription in the Digambara shrine at Delvādā, dated in 1494 V.S., and in the inscriptions dated in 1497 V. S. referring to certain ar-

rangements for the shrines of Shrīmātā etc., the temple built by Bhīmā Shāha is noticed, but this shrine is not mentioned. A Surahī (memorial pillar) inscription outside the Pittalahara temple, dated in V.S. 1489, expressly mentions that there are only three Jaina shrines at Delvādā. These facts clearly suggest that the Kharatara Vasahī was built after 1497 V. S. and probably by Saṁghavī Maṇḍalika in 1515 V.S. (1458-9 A.D.).

The legend that the artists employed in building the temples of Vimala Vasahī and the Lūṇa Vasahī erected this shrine with the help of the remaining stones is obviously wrong. It may also be noted that this shrine is constructed, not with marble but with grey sandstone.

Three-storeyed, the temple, with its pinnacle, is the tallest of all shrines at Delvādā (fig. 51). From its third storey, a visitor obtains a charming birds' eye-view of the area round Delvādā.

Number of Images and Other Details :

On all the four faces of the sanctum on the ground floor are four big maṇḍapas adjoining the sanctum. The outer walls of the sanctum are carved with figures of Dik-Pālas (Quarter-Guardians), Vidyādevīs, Yakṣiṇīs and such other deities of the Jaina Pantheon as also Śālabhanjikās (fig. 52) etc., In this sanctum, on each of the four faces, is installed a big stone sculpture of Pārshvanātha, canopied by nine snake-hoods and with elaborate parikara round each figure. In inscriptions on them, one is called Chintāmaṇi Pārshvanātha, another, Mangalakara Pārshvanātha and the third Manoratha-Kalpadruma Pārshvanātha ; the name of the fourth figure is illegible,

In front of two of these sculptures are ornate toraṇas resting on similar pillars, while of the two others, the pillars remain but the arches above them are lost. On each

of the two toraṇas are represented fifty-one figures of standing or sitting Tirthankaras.

Outside the main entrance to the sanctum is carved, on an architrave, a representation of the Chyavana-Kalyāṇaka (Descent from heaven into the Mother's womb) of a Jina. The Mother is shown resting on a cot and seeing the fourteen dreams.

On the upper storey, is again a four-fold image; facing the south is the figure of Sumatinātha, installed by shrāvikā Manju of the Kharatara gaccha; on the west is the Lord Pārshvanātha installed by the same donor; facing the north is Ādinātha installed by shrāvaka Dhanna while Pārshvanātha, facing the east, was the gift of Saṃghapati Maṇḍalika. All the images were installed on Friday, the first day of the dark half of the month of Āṣhāḍa, V.S. 1515.

On the ground floor are worshipped 17 more loose images of Jinas, without any parikara; while on this storey are worshipped 32 such icons of various Tirthankaras. Besides the Chaumukha image on this floor, there is a sculpture of the goddess Ambikā, which according to the inscription on the pedestal, was the gift of Saṃghavi Maṇḍalika, installed in V.S. 1515 by Shri Jinachandra sūri of the Kharatara gaccha.¹

All the four sculptures on the Chaumukha images on the third storey represent Pārshvanātha and were the gift of Saṃghapati Maṇḍalika, installed on the date noted above, in V.S. 1515. The inscriptions on them further show that three of them were originally installed on the second floor. The parikara etc. of these images are lost

In all there are 57 parikara-less Tirthankara figures in the Kharatara Vasahī, besides the three Chaumukhas and one sculpture of the goddess Ambikā noted above

¹ *Abu*, Vol. II, Inscription no. 452.

CHAPTER VIII

ORIYĀ

About three and half miles to the North-East of Delvādā is the small village of Oriyā.¹ On the road to Achalgaḍh from Delvādā, at a distance of about three miles is a small rest-house with a water-shed for travellers, maintained by the managers of the Achalgaḍh shrines. About 3 furlongs further is situated a Dak-bungalow of the old Sirohī State. From here there is a *kachchā*-road taking one to the old village of Oriyā, referred to as *Oriyāsakapura*, *Orisāgrāma*, *Orāsāgrāma* in Sanskrit texts. Here stands a shrine of Shri Mahāvīrasvāmī, rather old and fairly big, erected by the Shvetāmbara community (Saṃgha) of the place. It is at present managed by the Trustees of Achalgaḍh shrines. At present there are no Jainas staying here, nor is there a rest-house or an upāshraya for Jaina monks. To the south of this shrine is an old shrine of Koṭeshvara (Kanakhaleshvara) Mahādeva discussed in the eleventh chapter of this work. The visitor has to come back a little from Oriyā by a small foot-path to take the road to Achalagaḍh. The Dak-bungalow at Oriyā, it may be noted, is at a distance of 4½ miles from the Rājputānā Hotel.

Jaina shrine of Shri Mahāvīra-Svāmī.

The late Rai Bahadur Mahāmahopādhyāyī Gaurishankar Ozā has noted that a sculpture of Shri Mahāvīrasvāmī is installed as the mūlanāyaka in this shrine and that an image of Shri Pārshvanātha and another of Shri Shāntinātha occupy the two sides of the central image.*

¹ For a fuller account of Oriyā, see, *Abu* Vol. III (Achalgaḍh, in Gujarātī), by Muni Jayantavijaya.

² *Sirohī Rājyākā Itihāsa*, p. 77.

But it has been observed, upon a critical inspection, that the central image represents the first Tīrthaṅkara Ādīshvara Bhagwan, to his right is the image of Pārshva-nātha and to the left is installed an image of the Jina Shāntinātha. All inquiries have failed to show when the image of Mahāvīra was replaced by that of Ādinātha. It may be noted that the local people have always believed that it is a shrine dedicated to Lord Mahāvīra.

The shrine has a courtyard all round enclosed by a small wall. It has a Gūḍhamandapa with a shikhara on it; in front of the sanctum is an open platform meant for a Navachoki and a Sabhāmaṇḍapa both of which were either destroyed completely in the past or were never erected.

Besides the three sculptures noted above, there are 3 loose small figures of Jinas from a Chovīṣi-Jina-Paṭa as also a mutilated slab representing the twenty-four Mothers of the Jinas. In absence of a single inscription in the shrine, it is impossible to say when it was originally built. However, it seems that it was built after the fourteenth century of Vikrama era since Jinaprabha sūri, the author of the Vividha-Tīrthakalpa, who lived in thir age has not mentioned it in his Arbudakalpa wherein he refers to only the Vimala Vasahī, the Lūṇa Vasahī and the Mahāvīra shrine built by Kumārapāla on Mount Ābu. Shri Somasundara sūri, in his Arbudagirikalpa composed towards the close of the fifteenth century V.S., refers to the worship of Shri Shāntinātha in the newly built Jaina shrine at Oriyāsakapura (Oriyā). This would suggest that the shrine was built towards the close of the fifteenth century V.S. (*i.e.* between c. 1400—1450 A.D.) and that originally an image of Shri Shāntinātha was installed as the mūlanāyaka. In later repairs a new image of Shri Mahāvīra was installed as the mūlanāyaka whereupon people called it a shrine of Mahāvīra.

Every year a new flag is hoisted here on the Māgha Shukla 5, the Vasanta Pañchamī day (marking probably the date of its original consecration ceremony).

CHAPTER IX

ACHALAGAḌH

Achalagaḍha is now a small village, situated at a distance of about $4\frac{1}{2}$ miles north-eastwards from Delvāḍā, and about a mile and a half from Oriyā noted above. It is connected with Delvāḍā by a metal road on which runs a regular Bus-service. Bullock-carts are also available for the journey; it would be a pleasant walk by small slopes and ascents if one starts before daybreak from Delvāḍā. As noted above, a water-shed is maintained on the spot where the road to Oriyā bifurcates from this main road. From here to Achalagaḍh shrines, the road as well as the flight of steps from the foot of the hill leading to the Achalagaḍh Fort are built by the managing body of the Jaina shrines at Achalagaḍh which has made it very convenient for pilgrims to reach the Jaina shrines on the hill.

The village of Achalagaḍh is situated on a small hill with a fortification also known as Achala-gaḍh. Originally the place was well populated.

At the foot of the hill, on the right of the bus-stand, *i. e.*, in the western direction, there is a big shrine of Shāntinātha on a small mound, while on our left, *i. e.* in the eastern direction, is a temple of Sāraṇeshvara Mahādeva. Next to it is the famous ancient shrine of Achaleshvara Mahādeva, a very wide compound with several smaller shrines in it. On one side of the Achaleshvara area is a big Mandākinī-kunḍa, (a big tank with flights of steps all round, and shrines on the banks) and the Guphā (cell) of Bhartṛhari, situated a few yards away from the kunḍa,

On the back of the Achaleshvara shrine is an old step-well with a small garden, as part of the shrine area, while

on the right of the shrine, by the road-side are the now deserted residential quarters for the pujāris of the Acaleshvara shrines. From here starts a road upwards built with stone slabs; first on our left is a small cell with an image of Gaṇeśha in it and it is likely that from here started a by-lane of the old fortified town of Achalagaḍh. A little upwards, on our right is another Gaṇeśha image in the fort wall, the area being now known as Gaṇeśha Pol (a lane). Then comes the Hanumān-pol, with a gateway at the entrance to this lane, and having a cell on its left, dedicated to Hanumān. Now starts the ascent (ghāṭ) upwards built with stones and concrete. On our left is the small tank Kapūrasāgara, full of cool waters for all the seasons of the year, and a small garden nearly, kept by the Shvetāmbara Managing Body (Karkhānā or Kāryālaya). On our right is a small shrine dedicated to the worship of Shri Lakṣmīnārāyaṇa. Leaving a few small huts upwards, the pilgrim next reaches the Champā pol, a bye-lane with a gate and a small Shaiva-shrine near the entrance. Ascending the flights of steps for some distance, one reaches the Jaina Shvetāmbara Kāryālaya and its rest-house beside which is also the shrine dedicated to Tīrthaṅkara Kunthunātha. On both the sides of the ascent are a few hutments of local people leaving which and climbing upwards, one reaches the Bhairava Pol, with a small image of a Bhairava in the side wall at its entrance.

Still upwards is a bigger Jaina Dharmashālā (rest-house) crossing which and going a few steps upwards is reached the shrine of Shri Ādiśhvara Bhagvān, beyond which, higher up, one reaches the famous Chaumukha-shrine, on top of the hill. The place is also called ' *Navanā Jodha* ' (?) by the local inhabitants.

By the side of the bigger Dharmashālā, is another road leading upwards into the Achalagaḍh fort. On this

road is an old step-well followed by an āshrama and a cell of Vijayashānti sūri which was used for meditation and rest by the said Muni, a pious well-known Jaina monk who died about a decade ago. Near the entrance to the compound of his Āshrama, on the left wall is a small Bhairava image, marking the entrance to another locality, the Bhairava-poḷ, whose gateway has now fallen. The bye-lane was known as the sixth-lane (or sixth gateway) of the old fortification, in the age of Rāṇā Kumbhā. Going a little upwards, the visitor reaches two kuṇḍas (tanks) known as Shrāvaṇa and Bhādarvo (Bhādrapada) so called from the two months of the rainy season. The two kuṇḍas are always filled with water, near them is a small shrine of the goddess Chāmuṇḍā. Going upwards from here one sees the now dilapidated old fort of Rāṇā Kumbhā, on the top of this hill. A small descent on one side takes the visitor to a two-storeyed cave which in popular belief is assigned to the Purāṇic King Harishchandra or at times to Gopichand, a monk of the Nātha sect. A little upwards from the cave is an old palace of Rāṇā Kumbhā, another downward path from this spot leads to the foot of the hill.

Thus on the Achalagaḍh are four Jaina shrines, two Jaina Dharmashālās, one office of the Shvetāmbara Jaina Kārakhānā, and a small garden of the same, all under the management of the said Kārakhānā which is known as the Shāh Achalashī Amarashī Peḍhī. Jaina pilgrims, accorded all facilities by the Peḍhī, can stay here as long as they like and are not required to pay any special charges for a longer stay. The Kārakhānā manages the post of the pilgrims, the charge for each meal supplied is only about half a rupee under normal circumstances. Lodging arrangement is available for all the months of the year except in the rainy season, i. e., from Kārtika Shukla 15 to Āshāḍa

Shukla 15 (November to June).

Climatic conditions at Achalagaḍh are good and healthy. Every year the flag-hoisting ceremony is held on the Vāsanta Pañchamī when a big fair (melā) is held. The Kāra-khānā is being managed by a committee elected by the Jaina Saṃgha of Rohiḍa (Sirohī State, a few miles from Mount Ābu.) As already noted it manages the watershed at Oriyā, the shrine at Oriyā, the Jaina Dharmashālā on the road to Ābu (Āraṇā-talāṭī where Jaina pilgrims are also supplied free meals.

Formerly, there were many Jainas at Delvāḍā, Oriyā Achalagaḍh, Sālagrāma and other villages of Ābu. There are records of five Jaina monks staying at a time at Delvāḍā or Achalagaḍh which would not have been possible in olden days in absence of a fairly large Jaina populace. Some metal images at Moḍherā and Bhoyanī are the gifts of Śravakas of these two places. Only about fifty years back, there lived at least ten Jaina families at Achalagaḍh, where today not a single Jaina native family exists. This migration is possibly due to the growth of the Ābu-camp area, some people having migrated to the Ābu-Road area at the foot of the mount Ābu.

The Achalagaḍh fort was built by Rāṇā Kumbhā (Kumbhakarna) of Chitor in V. S. 1509 (1452-3 A. D.) and the Prince often used to stay here. This two-storeyed Chaumukha shrine was built by Saṃghavī Sahasā of Mārḍavagaḍh. One can easily imagine that Achalagaḍh at one time was a flourishing spot, inhabited by rich and pious Jainas as also by other people, including warriors, Brāhmins, merchants, artisans and others since it was a place of resort for the king and on account of such magnificent shrines built here pilgrims flocked from distant lands.

CHAPTER X

JAINA SHRINES AT ACHALAGADH

(1) *The Chaumukha Shrine.*

During the reign of King Jagamāla,¹ a Saṃghav merchant, Sahasā by name² and belonging to the community of Prāgvāṭa (Guj. Porvāḍa) Baniās, built here the famous chaumukha Jaina shrine and installed a very heavy big metal sculpture of Ṛṣabhanātha as the mūlanāyaka. The image faces the main northern entrance of the shrine, which being a Chaumukha shrine, has three other sculptures on the remaining sides.

¹ Mahārāv Jagmāla, the son of Mahārāv Lākhā of Sirohi came to the throne in V. S. 1540 and ruled for forty years. He had six brothers called, Hamīra, Udā, Shankara, Prithvīrāja, Māṇḍaṇa and Rāṇerāv and a sister Champā-Kumārī who was married to King Rāyamalla of Mevāḍ. Mahārāv Jagamāla had five queens one of whom was Ānandibāī, a daughter of Mahārāṇa Rāyamalla of Mevāḍ (possibly by another wife). Jagamāla was of an affectionate and generous nature and treated his brothers well. He had three sons, Akhayarāja, Mehājala and Dedā, and one daughter called Padmāvatī who became a Queen of Mahārāv Gāṅgā of Jodhpur. Akhayarāja I, the eldest prince, succeeded Jagamāla to the throne.

² Saṃghavi Sahasā was of Viśā Porvāḍa subcaste and belonged to the Sarahaḍīā gotra. According to the "*Tirthamālā*" of Shīlavijaya (and the evidence supplied in the *Jaina Gurjara Kavio* (Gujarātī) Vol. II, by M. D. Desai), he was a native of Māṇḍavagaḍh in Mālvā. He was generous, pious and brave, and was made a chief minister by Gyāsadin, the ruler of Mālvā. In spite of pressing state duties, he spared time for religious practice and activities. His father Sālīga, a pious Jaina, also built a Jaina shrine at the village of Vamshavāla (?).

The consecration ceremony took place on Fālguna Shukla 10, 1566 V.S. at the hands of Shri Jayakalyāṇa sūri, the chief disciple of Shri Kamala-kalasha sūri, when a big festival was celebrated by Saṁghavī Āsā, a cousin brother of (son of Sonā, the uncle of) Saṁghavī Sahasā. The image and possibly the shrine itself was the work of the artist Depā, the son of Vāchchhā, of Arbuda, the son of Depā and of Haradāsa, the son of Arbuda. An inscription to this effect is carved on the pedestal of the image.

Sahasā spent lacs of rupees in building the shrines and in leading a Saṁgha of pilgrims to Achalagaḍh where the consecration ceremony was performed with great pomp.¹

Since it is a Chaumukha shrine, the central object of worship is a Chaumukha Jina sculpture, with four Jina figures having a Jina facing each of the four directions. The image facing the eastern entrance is again a big metal sculpture of Shri Ādīshvara, which according to the

The mūlanāyaka image, installed by Sahasā in the Chaumukha shrine, is a cast metal sculpture weighing 120 maunds, the details regarding its installation etc., noted here, are furnished by inscription no. 464, *Abu* Vol. II.

¹ This conclusion is drawn from the reference, by Shri Shilavijaya in his *Tīrthamālā* (composed in V.S. 1746) verse 45, to the distribution of one lac coins amongst servants, worshippers and beggars during the ceremony. Moreover, building a shrine on such a lofty hill-top would naturally involve great cost.

According to the Gurugunaratnākara-kāvya (sarga 3) Sahasā built the shrine on the advice of the monk Shri Sumati-sundara, with the special permission of Maharāv Lākhā of Sirohī. This is obviously a mistake, as he must be Jagamāla, who, as we have seen, ruled from V. S. 1540 to 1580, and the consecration took place in V. S. 1566.

inscription on its pedestal,¹ was installed on Saturday, the 4th day of Vaishākha, dark half, in the year 1518 V.S., at the hands of Śrī Lakṣmīsāgara sūri of Tapāgachchha, the expenses for the ceremony being met by Shah Sālha, Oshvāla by caste, and chief minister of king Somadāsa, the ruler of the Duṅgarpur State (now in Rājasthān). The image was the gift of the Saṃgha or lay followers of the Tapāgachchha, resident at Kumbhalameru and was originally intended for installation in the Chaumukha shrine at Kumbhalameru (Kumbhalagaḍh) in Mevād. It was cast by the artists (Mistri—architect and sculptor) Lumbhā, Lāmpā and others, natives of Duṅgarapur.²

On the southern face of the Chaumukha sits a beautiful figure Shrī Shāntinātha. This big bronze was installed³ in V. S. 1518 at Duṅgarpur with a big festival by shrāvikā Karmāde, the mother of minister Shah Sālha of Chakreshvari-gotra. Oshvāl by caste. The gift was for the spiritual benefit of Shāh Sābhā, the husband of Karmāde.

The inscription on the pedestal of the fourth bronze,⁴ facing the west, shows that this sculpture of Ādīshvara, was the gift of Shah Sālha, the minister of King Somadāsa⁵ of Duṅgarpur, and other Jains. It was install-

¹ *Gurugunarātnākara-kāvya*, sarga 3, verse 4.

² *Ābu*, Vol. II. Inscription No. 467.

³ According to the Inscription on the pedestal, see, *Ābu*, Vol. II. Inscription No. 469.

⁴ *Ābu*, Vol. II. inscr. No. 472.

⁵ Mahārāval Somadāsa succeeded Mahārāval Gopinātha to the throne of Duṅgarpur State and ruled between years 1506 and 1536 V. S. According to the Tarikh-i-Ferishtā, Sultān Mahmūd Khilji of Mālvā attacked the fort of Kumbhalgaḍh in V. S. 1516 but failed. During his retreat he came to Duṅgarpur and camped near Gebsāgara. Being unable to fight against the superior strength of the invading army, Somadāsa ran away from his capital. The invading army carried on widescale

ed in V.S. 1529, on Friday, 4th day of the dark half of Vaishākha. The last two bronzes and some others in this shrine, were for some reason, brought here from Kumbhalmer.

All the four bronzes are big and beautiful; though cast in different years and at different places, they represent the same art style and are very similar to each other.

On two sides of the Mūlanāyaka figure of the shrine, are installed at present two big bronzes of standing Tirthaṅkaras (Kāusaggiyās) of better workmanship. On pedestals of both are inscriptions dated in V.S. 1134 (1078-1079 A. D.).²

But being partly worn out and placed in the dark cell, they could not be fully deciphered.

On two sides of the Jina on the eastern face, are two beautiful Kāusaggiyā sculptures of stone. The sculptures having attendant figures of Indras, the donor śrāvakas and śrāvikās and a few miniature figures of Jinas around the main figures. Both these sculptures of Pārshvanātha seem to have been the gift of the same donor, as they are plundered at Duṅgarpur. Ultimately the Rāval ruler gave a present of 10 lacs of rupees and 21 horses and signed a treaty. But the facts still require support from other evidence. We obtain inscriptions of the time of Somadāsa ranging between 1506 and 1536 V. S., and in 1531 V. S. Sultan Gyāsuddin is said to have attacked Duṅgarpur when he invaded the Chitoḍgaḍh. The first available inscription of Mahārāval Gangadāsa, the son of Somadāsa is dated in V. S. 1536 and it may be inferred that Somadāsa died in c. 1536 V. S.

* Ābu, Vol. II. Nos. 465, 466. The inscriptions are of great value as they show that after installation of the bronzes at Satyapura (modern Sāchor in Mārvāḍ) in V.S. 1134, there was an invasion and demolition and new bronzes were installed in V. S. 1236. The present bronzes should, therefore, date from 1236 V. S. (1179 A. D.).—Translator.

very similar in workmanship; one of them has, on its pedestal, an inscription dated in V.S. 1302 (1246 A. D.)¹

On the third or the southern face, a metal image to the left of the main Jina image was installed in V. S. 1566, while the stone image on the right was carved in V. S. 1537. On two sides of the big bronze on the Western face are two smaller metal images of Jinas, installed in V. S. 1566 according to the inscriptions on them.²

Thus in the mūla-garbhagṛha of this shrine are 4 principal bronze images, two big bronzes of standing Jinas, three big bronzes of Jinas, one stone image of a sitting Jina and two big stone sculptures of standing Jinas. In the cell adjoining the sanctum, *i.e.* in the gūḍhamāṇḍapa are three more images of Tirthaṅkaras placed in different niches.

In the sabhāmāṇḍapa,³ is a small cell on each side, the one on the right has an image of Pārshvanātha as the mūla-nāyaka with the images Shāntinātha and Neminātha to the right and the left respectively. All the three sculptures, according to the inscriptions⁴ on their pedestals, were installed in V.S. 1698 by Shāh Rāuta, Shāh Lakhamāṇa and Shāh Karmachanda, the sons of a Prāgvāṭa Baniā Shāh Vaṇavīra, a native of Sirohī.

In the cell on the left is a very beautiful bronze figure of Shīr Neminātha installed in V. S. 1518 by Dosī Goinde (Govindadeva), son of Dosī Dūṅgara of Prāgvāṭa caste. Two images on the sides of this bronze were installed in V. S. 1698.

¹ *Abu*, Vol. II. Inscription No. 468.

² *Ibid.*, Inscriptions Nos. 473, 474.

³ New paṭas or plaques, about fourteen in number are being prepared on the walls of the māṇḍapa, under the direction of the Peḍhī of these shrines.

⁴ *Abu*, Vol. II. Nos. 476-480.

In the Bhamati (circumambulatory passage) of the shrine is a staircase leading to the upper floor, beside which is stone chhatrī (a pavilion) with a stone paṭṭa (slab) of foot-prints. The nine pairs of foot-prints are dedicated to (1) Shrī Jambūsvāmi the ancient great Jaina pontiff, (2) Shrī Vijayadeva sūri, (3) Shrī Vijayasimha sūri, (4) Panyāsa Shrī Satyavijaya gaṇī, (5) Panyāsa Shrī Kapūravijaya gaṇī, (6) Panyāsa Shrī Kṣamāvijaya gauī, (7) Panyāsa Shrī Jinavijaya gaṇī, (8) Panyāsa Shrī Uttamavijaya gaṇī and (9) Panyāsa Shrī Padmavijaya gaṇī. The consecration of this paṭṭa was done by Panyāsa Shrī Rūpavijaya gaṇī in V.S. 1888 (1831 A.D.)¹. The natives remember this as the Chhatrī of Rūpavijaya obviously because the monk performed the ceremony about a century and a quarter ago, which is still fresh in local memory.

On the upper floor again is a Chaumukha, just above the lower one, with Pārshvanātha, Ādinātha, Ādinātha and Ādinātha on the four faces, all the images being cast from metal (brass or bronze.) The image on the eastern face has no inscription but seems to be earlier in age than the other three having inscriptions dated in V.S. 1566 (1510 A. D.).² There are no more images worshipped on this floor.

In all this shrine has fourteen bronze images (12 of sitting Jinas, 2 of standing) which, according to popular belief, weigh in all 1444 maunds.³

¹ *Ābu*, Vol. II, No. 481.

² *Ābu*, Vol. II, Nos. 482-483.

³ Different hymns and works composed at different periods speak of a total weight of 1400 or 1444 maunds of 4, 12 or 14 bronzes in this shrine. It is impossible to believe that the fourteen bronzes were purposely cast to make a total weight of 1444 maunds, since they were fashioned at different places and in different periods. Now according to Guruguṇaratnākara-

The shrine is built upon a high peak of the Ābu mountains, from the upper floor of which one can see before him, the extensive green plains below and the distant villages studded amongst trees and hillocks.¹

Besides the above mentioned 14 bronzes, there is a small bronze Pañchatīrthī image and one small bronze of a single Jina. These together with the two Kāusaggiyās of marble mentioned before and nine other marble images of Jinās make a total of 27 images + 1 stone-Paṭṭa of foot-prints.

(2) *Shrine of Shri Ādishvara.*

On a slightly lower level than the Chaumukha shrine, as shown before, is the temple dedicated to Ādinātha. The central image, according to the inscription on it, was installed in V.S. 1721 (c. 1665 A.D.) and was the gift of Dosī Shāntidāsa Sheth, of Ahmedabad, Shri-māllī baniā by caste. There are two more marble images on the sides of the image of Ādinātha. This temple was erected about 200-300 years ago, possibly by Shāntidāsa Sheth.

kāvya, the principal bronzes on the northern and southern faces of the chaumukha on the ground floor, weigh 120 maunds each, this being in Bengali or North Indian maunds of 80 seers each, the two would weigh 480 Gujarātī maunds, and the four principle bronzes, if they are almost equal in weight, would weigh 960 Gujarātī maunds in all. It is just possible that the weight of the remaining eight or ten bronzes when added to above, would make a total weight of 1400 or 1444 maunds.

¹ People believe that the temple was so constructed that King Kumbhakarna can pay his respects to the Jinās on the upper floor, from the balcony of his own palace mentioned above. But the legend is not correct as Kumbhakarna died in V.S. 1525 while the shrine was built in V.S. 1516. The legend can only be associated with Rao Jagamāla of Sirohī in whose reign the Chaumukha shrine was erected.

In the Bhamatī of this shrine are 24 smaller cells, 4 chhatris with footprints etc., and one cell dedicated to the goddess Ambikā. The 24 cells were constructed in V.S. 1960 and the pratiṣṭhā (consecration) ceremony took place in V.S. 1960 and the pratiṣṭhā (consecration) ceremony took place in V.S. 1963, but the four chhatris and the cell of Ambikā are older.

In each of the 24 cells is an image of a Jina; the image of Pārshvanātha, a Pañchatīrthī sculpture, in one of these cells, has an inscription on it dated in V.S. 1380, (c. 1224 A.D.).¹ Under the chhatris are footprints of some yatis with modern inscriptions, besides a small older marble image of Sarasvatī² and a small but beautiful image of a Yakṣa riding on an elephant (probably it represents the yakṣa Māṇibhadra).³

There is besides a stone-paṭṭa of the Siddha-chakra diagram with an inscription dated in V.S. 1558. In the cell of Ambikā is an image of the goddess Ambikā.

In this shrine there are in all 27 images of Tirthaṅkaras, 4 pairs of footprints, 1 idol of Sarasvatī, 1 of Ambikā, 1

¹ *Abu*, Vol. II, Inscription No. 487.

² (For a photograph, vide, Iconography of the Jaina Goddess Sarasvatī, by U. P. Shah, in Journal of the University of Bombay, September 1941, Fig. 30, p. 209. The image seems to date from c. 14th Century A.D.—Translator.). It seems that worship of Sarasvatī existed on Achalagaḍh from olden times, and this image was formerly installed elsewhere in the shrine, possibly in the cell of Chakreshvarī (or Ambikā). Kumbhā Rāṇā seems to have decided matters of policy towards various sects, by holding councils before an image of goddess Sarasvatī as can be inferred from an inscription, dated V.S. 1506, now near the Kīrtistambha in the precincts of Lūṇavasabī at Delvāḍā.

³ This is the most beautiful figure of the *Jaina* Māṇibhadra I have seen hitherto and possibly the oldest since revival of his worship—Translator.

yakṣa on elephant and 1 stone yantra representing the Siddha-Chakra.

(3) *Shrine of Shrī Kunthunātha*

This shrine, situated near the office of the Shvetāmbara Kārakhānā, is like a Gṛha-Chaitya (a shrine in a private residence) and nothing is known regarding its age or the builder. A beautiful bronze image of Shrī Kunthunātha, installed in V.S. 1527 (1470 A.D.) is worshipped as the chief deity. On two sides are 2 big bronzes of standing Tirthaṅkaras, 1 stone image of a Jina, 1 big metal image of a single Jina, 1 bronze image of a Gaṇadhara, one metal sculpture representing the Samavasaraṇa with a Chau-mukha (4 Jinas) on it and 163 more metal images of various sizes including Eka-tīrthīs, Tri-tīrthika or Pañcha-tīrthika images or Chovīsīs. Of these some of the bronzes are fairly old, and some smaller ones are fixed with plaster into the shrine wall. Thus in all there are 173 Jina images in the shrine.

In this shrine, in the row of metal images to the left of the mūlanāyaka is a small metal image of a Jaina monk sitting in the padmāsana posture, with the mouth-piece (muha-patti) shown lying on the right shoulder and marks of drapery on the body. There is no rajoharaṇa with him, probably it was there behind the neck but is now broken off and lost. The image looks similar to the image of Shrī Puṇḍarika svāmī in the cell of Suvidhinātha in the temple built by Bhimā Shāha at Delvādā. This bronze possibly represents Puṇḍarika svāmī (the first gaṇadhara of Ādinātha) or any other gaṇadhara (of any other Jina).

In the office of the Pedhī is preserved in the inner chamber a small gādī (cushion-seat etc. in memory of someone) in front of which are three beautiful equestrian bronze figures. Each of them is dressed like a warrior or a prince,

carrying sword, shield, spear etc., the Chhatra (royal umbrella) on one of them is still preserved while those of the other two are now missing. Each bronze (with the horse and the rider) weighs $2\frac{1}{2}$ maunds, and cost 100/- Mahamūd (silver) coins according to the inscriptions on them. The horses were cast in Duāgarpur (Fig. 70).

The rider with the umbrella on his back represents Dharmarāja Dattarāja, the son of Kalki (incarnation of Indian legends). It was the gift of Shāha Shārdūla and his father Shāha Pannā, at Kumbhalameru fort in Mevād, during the reign of Mahārāṇā Kumbhakarāṇa,¹ in V.S. 1566 on the fullmoon-day of the month of Mārgaśīrṣa.²

The inscription suggests that the bronze was installed in the Chaumukha shrine of Ādinātha in the fortified town of Kumbhalameru and must have been brought to Achalagadh at some later date along with other images.

The two other horsemen represent some Kṣatriya chiefs of the Sirohī State and were portraits presented by themselves in V.S. 1566 for being placed in some shrine built by themselves.³

¹ The expression, "Shrī Medapāṭadeshe Kumbhalameru mahādurge Shrī Rāṇā Kumbhakarāṇa-vijayarājye" used in this inscription d. V.S. 1566 would be meaningless as Kumbhā Rāṇā died in 1525 V.S., but since he was a very popular benevolent ruler in whose reign Mevād became very prosperous, even after his demise, during the reigns of his descendants, the people seem to have spoken of Mevād as the "Mahārāṇā Kumbhakarāṇa Vijayarājye."

² *Ābu*, Vol. II. Inscription No. 493.

³ *Ābu*, Vol. II. Nos. 494, 495. These three horses were formerly kept in a small cell on the way to the bigger Dharma-shālā and were removed recently in order to protect them from being lost or mutilated.

(4) Shrine of the Tirthaṅkara Shri Shāntinātha

At the foot of the hill fort of Achalagaḍh, about 50 yards westward, on a small mound is the shrine of Shāntinātha enclosed in a big compound and affording solitude for the pious worshipper.

The shrine faces the east and is composed of the sanctum, the adjoining Gūḍhamaṇḍapa (hall), the Navachokī, the Śṛṅgāra Chokī, and a courtyard. It has a Shikhara on the main cell, and the Bhamatī is enclosed by a wall. The entrance doorway to the Gūḍhamaṇḍapa from the Navachokī, seems to have been newly constructed in place of the old mutilated one; the Navachokī, also has been enclosed in later walls and turned into a sort of sabhāmaṇḍapa, it is reached by ascending of five steps from the open platform in front which was reserved for a Sabhāmaṇḍapa. This is reached by ascending 13 steps, at the foot of which is a big śṛṅgāra-chokī with a dome above. The entrance to this chokī is reached by another flight of 18 steps. There is some open space in the compound whose walls are very strongly built. This whole is further enclosed in a lower wall, a small courtyard and a late iron gate. The whole area belongs to the temple and is a fine quiet and cool place for peaceful meditation.

People call it a temple built by Mahārājā Kumārapāla of Pāṭan. According to the Arbudakalpa (in the Vividhatirthakalpa) of Jinaprabha sūri and the Arbudagirikalpa of Shri Soma-sundarasūri, there was a shrine on Mt. Ābu dedicated to Shri Mahāvīrasvāmī, built by the Solankī ruler of Gujarāt, Mahārājā Kumārapāla. These references as also the temple structure¹ itself suggest that this must

¹ It is said that on the basements of shrines, built by kings, ministers or millionaires, mouldings showing rows of lions (*simhamāla* or *simha-thara*), elephants (*gajathara*) horses

be the shrine built by Kumārapāla. Originally an image of Mahāvīra might have been worshipped as the mūlanāyaka, which, when mutilated by the fanatic idol-breakers, might have been replaced by an image of Shāntinātha during same later repairs.

The central image of Shāntinātha, is a big sculpture with attendant parikāra, well carved, and beautiful in appearance. There is another stone statue of a Jina with no attendant parikara. In the Raṅgamaṇḍapa are two big stone sculptures of standing Jinas having, on each of them, 23 more miniature Jina figures carved on three sides of the standing Jinas, each sculpture is thus a Chovisī sculpture. One of them has an inscription dated in V. S. 1302.¹ There are only 4 Jina images worshipped in this shrine.

In the garbhagrha in front of the mūlanāyaka is a finely wrought toraṇa with two pilasters on which are carved some miniature figures of Tirthaṅkaras.

On two side-walls of the entrance-door to the sanctum are carved reliefs of shrāvakas carrying accessories for worship, such as the kalasha, garlands of flowers etc.

On the lintel of the entrance-door to the sanctum are also carved three figures of Jinas and in the walls of the Gūḍhamaṇḍapa are also relief carvings of 4 standing Tirthaṅkaras and other gods and goddesses.

(*ashva-thara*), human beings (*nara-thara*, with scenes from life, fights etc.) are shown one above the other. In smaller temples all the mouldings are not shown and only one or two generally of animals are shown. In this shrine are obtained mouldings with rows of quadrupeds, elephants, lions, human beings etc., and thus seems to have been built by some King, probably by Kumārapāla. (It must be remembered that there is no other known Jain shrine at Ābu which can be recognised as the temple built by Kumārapāla—Translator).

¹ *Ābu*, Vol. II. Inscription No. 492.

The *nara-thara* of the basement mouldings is especially interesting with different motifs carved in small figures, including those of standing and sitting Tirthaṅkaras, āchāryas and monks, wrestling scenes, march of armies, figures of the five Pāṇḍavas, processions, and so on.

All the side walls of the sanctum and the adjoining front hall have fine carvings of Jinas and big reliefs of gods, goddesses etc. The low shikhara is also well modelled.

In front of the main entrance to the compound of the Achaleshvara Mahādeva is a small Shaiva shrine in ruins; the lintel of its entrance door shows a figure of a Jina. It might, therefore, have been originally a Jaina shrine or loose stones of some older Jaina shrine in ruins have been utilised in the construction of this temple. There is a small old ruined step-well in front with no water in it.

CHAPTER XI

HINDU SITES AND PLACES OF INTEREST

(Round About Achalagaḍh Area).

(1) *Shrāvaṇa-Bhādaravo.*

As noted before, these two tanks, called Shrāvaṇa-Bhādaravo by the local inhabitants, are reached by climbing a little upwards from the bigger Jaina Dharmashālā at Achalagaḍh. Water is here stored in natural hollows of the mountains, the three sides of these kuṇḍas are bounded by the rocks of the hill while the fourth one is enclosed by artificial enbankments. Water is available in these kuṇḍas all the year round and is carried by pipes to the Dharmashālā. These kuṇḍas seem to have been prepared for water-supply to people staying in the fort.

(2) *Chāmuṇḍā-Devī.*

A little upwards from these reservoirs, to their north, is the small shrine, with the goddess Chāmuṇḍā installed in the centre and images of Bhairava and Khetalāji (Kṣetrapāla) on the two sides. A Chāmuṇḍā also figures amongst Jaina deities and the Bhairava and Khetalāji are worshipped as Kṣetrapāla by the Jainas. It is therefore likely that this shrine was built by some Jaina donor or a Jaina Samgha. At present it is being looked after by natives of the village and the costs of daily worship are shared by the Jaina Kārkhāna and the local people.

(3) *Achalagaḍh fort.*

Still upwards, on a hill-top is the fort of Achalagaḍh, now in ruins. It was either built or repaired in V. S. 1509 by Rāṇā Kumbhā (Kumbhakarna) who often came to

stay here with his retinue. It is said that in his times seven *poḷas*¹ (different lanes) existed from main gate of the fort to the Achaleshvara Mahādeva. After entering the sixth *poḷa* (counting from the foot of the hill) one comes across old secretariat buildings. On the hill are the palace of the king, his constabulary and gunpowder stores, godowns and state-granary, and quarters for the army.

A storehouse situated a little upwards of the reservoirs is known as Miṭhāno Koṭ (salt-stores) which was possibly originally intended for storing gun-powder but later was used for maintaining salt-supply which gave it its new name mentioned above.

In the sixth lane are also raised three or four targets for practice in shooting or archery; one of them adjacent to the palace is said to have also served as the place for striking gong in order to announce every hour.

(4) *Cave ascribed to Harishchandra*

A little down the hill from the fort is a cave, two storeyed and with three compartments on the ground floor. On top of the cave is an old building in ruins which the people recognise as the palace of Kumbhā Rāṇā. The cave is called after the name of Harishchandra, the truthful King of Purāṇic fame, or of Gopichandra, the king who became a monk of the Nātha sect. It seems to have been used by Hindu monks or sages who kept fires, ashes of which are still lying inside.

¹ *Poḷa* (mis-spelt as *Poḷe* in modern English) or *Pola* is used for a big lane. Originally such lanes had gateways (*Pratoḷi*) at the entrance and the term *Pola* seems to have been a later corruption of Sanskrit *Pratoḷi*.—Translator.

(5) *The Garden.*

Near Kapūrasāgara lake, by the road side, is an old step-well whose water is used by people for drinking, it being available in all seasons. By the side of the step-well (*vāvaḍī*) is a small garden kept by the Kārkhanā for growing flowers for daily worship in the temples.

(6) *Shrine of Achaleshvara Mahādeva.*

The temple of Achaleshvara Mahādeva at the foot of the hill, though a plain structure, is an ancient Hindu site.¹ The Hindus believe that Achaleshvara Mahādeva is the superintending deity of the Mount Ābu. The god was worshipped as the tutelary deity by the Paramāra chiefs of Ābu and later also by its Chauhāṇa rulers.

As already noted, the shrine is enclosed in a very wide compound. There are besides other smaller shrines, a step-well and the Mandākinī kuṇḍa in the compound and adjacent to it. The main shrine of Achaleshvara Mahādeva is composed of a mūlagarbhagrha, and a sabhāmaṇḍapa. In front of it is a chokī with a small dome. In the northern wall of the big sabhāmaṇḍapa is another entrance door which is kept closed but opened only in honour of a great donor. The temple faces the west.

According to Hindu traditions the temple is a very ancient one which underwent numerous repairs.² Here in

¹ Shri Durgāshanker K. Shastri, in his paper on "Ābu-Arbudagiri" (in Gujarātī, pub. in "Gujrāt", Vol. XII. No. 2) suggested that this was originally a Jaina temple. (This inference is possibly due to the use of stones of some old Jaina shrine in later repairs of the compound etc. This is obvious to any visitor and the inference of Shastri does not seem to be correct—Translator).

² In c. 1377 V. S., Maharav Lumbhā, the Chauhāṇa ruler of Chandrāvati repaired the Sabhāmaṇḍapa and placed in it

the sanctum the object of worship is below the floor level; in a pit on one side, is a small object of toe-like shape in the rock which is revered as the toe of Lord Shiva. As is usual in the Shaiva shrines, the niche on the back-wall of the sanctum contains a sculpture of the goddess Pārvatī. In one corner are kept a loose image of a Shaiva saint and two sculptures of princes or donors.

In the gūḍhamandapa of this shrine, in the right corner, is a marble paṭṭa of 108 Shiva-liṅgas of small size. Besides, the gūḍhamandapa contains a number of smaller images of different gods or goddesses,¹ along with a few of donors. Sculptures of donors are also lying in the portico. Inscriptions on some of these show that they are assignable to periods ranging from the 13th to 18th century V. S.

In the compound of this shrine, is a temple dedicated to Shri Lakṣmīnārāyaṇ. There is besides a cell of Chamuṇḍā, 16 other cells of various sizes, and 7 raised platforms with Shiva-liṅgas, images of Ganesha, Pārvatī and others.

In the Lakṣmīnārāyaṇa temple are images of the ten incarnations of Viṣṇu, a sculpture of Viṣṇu reclining on the serpent Sheṣha (Sheṣhashāyī-Viṣṇu) and some other images. Figures of the ten incarnations include Buddha portrait sculptures of his own-self and the queen. He also gave a gift of the village Heṭhunji on Mt. Ābu. A beautiful stone sculpture of Kāṇhaḍadeva, the son of Mahārāv Tejasimha and grandson of Lumbhā, is also preserved in the sabhā-mandapa. It has an inscription dated in 1400 V. S. (c. 1343 A. D.).

¹ Some of these are old, some seem to have been collected from the old habitation sites at Achalgaḍh. A small figure of Mahiṣhamarddinī is assignable to c. 8th century A. D.—Translator.

as an avatāra. In the courtyard of the Achaleshvara there is a big gateway (gate) on a platform which is known as Ratnamāla.

On the outer face of the right wall of the shrine of Achaleshvara is a big inscription of Vastupāla-Tejapāla, dated in V. S. 1294. Being kept in the open, rain water and weather disturbances have led to the peeling off of the stone surface at various places. The portions still preserved refer to the lineage of the Paramāra rulers of Ābu, the Solankī rulers of Gujarāt and the ancestors of Vastupāla and Tejapāla, but the remaining portions have peeled off. Since the inscription begins with an obeissance to Achaleshvara Mahādeva, it is certain that the inscription belongs to this shrine and refers to some repairs by Vastupāla and Tejapāla. Fortunately some information is available from the undermentioned literary sources :—

(1) According to Vastupālacharitra¹ of Jinaharṣha gaṇī, Vastupāla and Tejapāla of the line of Chaṇḍapa, erected the Sabhāmaṇḍapa of the shrine of Achaleshvara Mahādeva on Mt. Ābu.

(2) A Vastupāla-Tejapāla-prabandha² says that the two virtuous ministers re-erected the *Nālimāṇḍapa* (Sabhāmaṇḍapa) of the shrine of Achaleshvara, as it was formerly consumed by fire.

(3) A list of the pious acts of minister Vastupāla,³ says that the two ministers spent a lac of coins over the shrine of Achaleshvara, for the spiritual benefit of their deceased ancestors.

It is thus certain that the inscription referred to the erection in V. S. 1290 (1234 A. D.) of the Sabhāmaṇḍapa

¹ *Vastupālacharitra*, sarga 8, V. 17.

² *Purāṇanaprabandha samgraha*, (Singh series) P. 53.

³ *Appendix I to the Prabandhakosha of Rājashekhara śāri*.

of the Achaleshvara shrine. Though devoted Jainas, the two ministers, Vastupāla and Tejapāla, are known for their generousities and liberal attitude towards other sects and are reputed to have repaired or built several Hindu shrines as well as a few mosques for the Muslims.

There is a big inscribed slab in a monastery near the shrine which refers to the repairs of the monastery, at the instance of its head, Bhāvashankara (who was a well known saint), by Mahārāvaḷa Samarasimha of Mevād in the year 1348 V. S. (c. 1292 A. D.). Samarasimha also raised a golden flagstaff over the shrine, and made donations and arrangements for free meals for hermits residing in this monastery.

Another inscription, dated in V. S. 1377, lying in a niche outside the shrine, refers to the conquest of Ābu and Chandrāvatī by the Chauhāṇa Chief Mahārāvaḷa Lumbhā, and gives the geneology of Chauhāṇa princes.

The old step-well behind the Achaleshvara shrine is already referred to. It has an inscription of Mahārāva Tejasimha, dated in V. S. 1387, third day of the bright half of the month of Māgha. It seems that Tejasimha constructed the step-well.

Just in front of the shrine of Achaleshvara is preserved in a later cell, a big brass figure (fig. 56) of the bull-vehicle (*Nandi*) of Shiva installed in V. S. 1464, Chaitra shukla 8, according to an inscription on the pedestal. By its side stands a portrait statue of the Chārāṇa poet (bard) Durāsā Ādhā, cast in brass, and installed by himself in V. S. 1686, Vaishākha shukla 5, according to the inscription on the statue. Outside the cell is kept a very big trident of iron which is the gift of Rāṇā Lākhā, Ṭhākur Māṇḍaṇa and Kunvara Bhādā. It was fashioned in the village of Ghā-nerāv and offered to this shrine.

Every year a big melā (fair) takes place at Achaleshvara, on the last day of the dark-half of the month of Fālguna (according to the months calculated in Gujarāt) when people of all castes without any distinction gather here for the worship of the Lord Shiva. Fairs are held at various places on the Mount Ābu, in eight-days following the Holi festival.

To the south of the Achaleshvara is a well-built residence for the head (*mahant*) of the shrine, where he used to stay along with other saints and monks, but the State (old Sirohī State) for some reason made them vacate the quarters which are now lying unused and are gradually being ruined. In one of the rooms of this building is kept a trident which people worship as (a symbol of) the goddess Chāmuṇḍā.

On the other side of the main road, opposite the main entrance of the Achaleshvara compound is a small dilapidated temple of Mahādeva with a doorway obviously reinstated here from a ruined Jaina shrine. In front of it there is a small step-well in ruins, now wholly dried up. The sanctum contains a liṅga, and images of Gaṇeśha and Pārvatī, all made of marble.

(7) *Mandakini-Kuṇḍa.*

To the north of the Achaleshvara area, is an extensive old kuṇḍa or tank about 900 ft. long x 240 ft. broad; such kuṇḍas are rare and are especially noteworthy for their plan. Mahāmahopādhyāya Gaurīshankar Ozā refers to the Prashasti of the Chitor-Kīrti-Stambha¹ which says that Mahārāṇā Kumbhā built here the temple of Kumbha-svāmī and a kuṇḍa nearby. Since the kuṇḍa is located near the Kumbhasvāmī temple, it is reasonable to suppose that Kumbhā repaired the kuṇḍa.

¹ *Sirohī Rājyaka Itihāsa*, p. 74.

People regard the waters of this kuṇḍa as Mandākinī or the river Ganges. It is at present in a very ruined condition. On its northern embankment is a beautiful stone sculpture of the Paramāra ruler of Ābu, Dhārāvarṣhadeva, standing and taking aim with an arrow charged on a stretched bow. In front are standing in a line three life-size figures of buffaloes with a hole across the belly of each, all the three holes being carved in a straight line (Fig. 57). It is said that Dhārāvarṣha was so brave and skilled in archery that with one shot of an arrow he could pierce three buffaloes standing in a line.

There is a fragmentary inscription on the bow which is dated in V. S. 1533, but the main figure of the Prince seems to be older. It is therefore reasonable to infer that this inscribed part of the bow was mutilated and replaced in V. S. 1533. The portrait sculpture is 5 ft. high and is stylistically akin to the sculptures of Vastupāla and others in the Lūṇa-vasahī.¹

The Kumbhasvāmī temple, now in ruins, built by Mahārāṇa Kumbhakarṇa, stands on the northern end of the Kuṇḍa.

(8) *Sāraṇeshvara—Mahādeva Shrine*

On the western bank of the kuṇḍa is the temple Sāraṇeshvara Mahādeva, built in memory of Mahārāv Mānasimha of Sirohī (who was treacherously murdered on Ābu, by some Paramāra Rājput and was cremated on the site of this temple). This Shiva-temple was built by Dhārābāi the mother of Mānasimha, in the year 1634 V. S. There is a Shiva-liṅga in the shrine, an image of Pārvatī in the niche behind the liṅga, and in the wall, a sculpture representing Mānasimha with his five queens. There is another sculpture showing a pair of devotees standing with folded arms. It

¹ *Sirohī Rājyakhā Itihāsa*, p. 74.

is just possible that all the five queens of Mānasimha shown in the first sculpture, burnt themselves on the funeral pyre of their husband and became *Satis*. There is a *Nandi* in the maṇḍapa of the shrine. The temple, with its low shikhara, is enclosed in a small compound.

(9) *Cave of Bhartṛhari.*

A little away from the northern bank of the Mandākinī kuṇḍa, is a cave which people have named after Bhartṛhari. It is now included in a lately erected building.² About 40 years ago a sādhu Avadhūtānanda built some quarters and a Shiva temple nearby and made it a monastery (maṭha) for Hindu monks. But somehow the state forced them to vacate the area and the building, now uncared for, is in ruins.

(10) *Revatī-kuṇḍa.*

About a quarter of a mile from the Achaleshvara shrine, behind the Mandākinī kuṇḍa in the east, is another small reservoir of water known as the Revatī kuṇḍa. Always full of sweet cool waters, it seems to be an old kuṇḍa with flights of steps built on two sides, and the remaining sides formed of natural rocks. Both the kuṇḍas, the Mandākinī and the Revatī, now need immediate repairs and better preservation.

(11 a) *Bhṛgu-Āshrama.*

About half a mile eastward of Revatī kuṇḍa is the Bhṛgu-āshrama where there is a small Shiva temple with shikhara and a wall enclosing the Bhamatī or the circum-ambulatory passage. In the shrine is the Shiva-linga and an image of Pārvatī; beside the shrine are a small step-well

² It is believed that this building was a mansion of Bhīmā Shāh who built one of the shrines at Delvādā, discussed before.

and a kuṇḍa, in the latter fresh cool waters drip from a natural outlet with an artificial *Gaumukha*¹ at its head. Whenever the kuṇḍa overflows, waters are emptied into a small ditch nearby.

In front of the Shiva temple, under the shade of a *champak*-tree, is a small platform with a pavilion (*chhatrī*) in which are installed a small image of the four-faced Hindu Brahmā and a pair of foot-prints. There is a figure of Gaṇeśha in a niche in the wall of the step-well.

(11b) *Shrī-Tīrthavijaya-Āshrama.*

On a somewhat higher level than the Bhṛgu-āshrama, and at some distance from it, was erected, on a low rock, a small quarter in V. S. 1988 (1931 A. D.), for the use of Yogirāja Shrī Shānti sūri at whose behest it was built in memory of Shrī Vijayakesara sūri. It has a hall and a verandah in front with an open terrace above. From here the visitor gets a fine view of the Chaumukha shrine, the Jaina dharmashālā etc. From the Chaumukha shrine again, this spot with its natural surroundings presents a lovely sight.

A mahanta living in the four or five huts near the Bhṛguāshrama looks after the comforts of monks and pilgrims who come to stay here. It is not advisable to move out at night without proper precautions, or to leave the doors of the quarters open, as there are wild animals in the surrounding area.

(Sites at Oriyā and near it)

(12) *Koṭeshvara (Kanakhaleshvara Shiva temple).*

On the southern outskirts of the present village of Oriyā, about 2 furlongs from the Mahāvīra temple, is a

¹ Gaumukha is a gargoyle of the shape of a cow's head from the mouth of the cow water flows out.

small but old shrine of Koṭeshvara (Kanakhaleshvara) Mahādeva, now in ruins. The sanctum and the two Chokīs in front are still standing while the compound of the shrine etc., are totally destroyed. In the shrine is the Shiva-liṅga as also an image of Pārvatī, in the niches of the adjacent hall are figures of Gaṇeśha etc. There are also a liṅga and a Shiva-image in the Chokī.

The spot is a holy tirtha of the Hindus. An inscription here shows that the shrine was repaired¹ in V. S. 1265 (Vaishākha shukla 15) by a Shaiva monk named Kedāra-rāshi, a pupil of Durvāsā rāshi (r̥shi) when Paramāra Dhāravarṣha, a feudatory chief of the Solankī king Bhima 11, was governing this area. Three more old, dilapidated small cells stand near the temple area, with liṅgas of all the three cells now kept in one of them.

(13) *Bhima-guphā (cave).*

A small cave,² at about thirty-five feet from Kanakhaleshvara, under the shade of a big Banyan tree, is known as Bhīma guphā (cave), amongst local inhabitants.

(14) *Sakkara-Kuṇḍa.*

Only a few yards away from Bhīma-guphā, on a lower level is a very small reservoir with a continuous natural supply of water, reached by descending only a couple of

¹ The temple needs preservation at the hands of the archæological department. It appears to be an early shrine with a Shikhara in the Western Chalukyan style specimens of which are rare in Gujarāt and Surāṣṭra. In plan the temple appears to be pre-mediaeval, assignable to c. 9th-10th century A. D.—Translator.

² The term cave should not mislead the reader. It is not an artificially carved cave, but a simple natural big hollow in the rock.—Translator.

steps. As the waters are very sweet to taste, the kuṇḍa—which is only a sort of a small well—is known as Sakkara (Sugar)—kuṇḍa.

(15) *Guru-Shikhara.*

About 2½ miles to the north-west of Oriyā, is the highest peak on Mount Ābu, known as the Gurushikhara. It is about 7 miles from the Rājputānā Hotel, about 6 miles from the Delvāḍā and is 5650 feet above the sea-level. About half a mile from Oriyā, on the way to Gurushikhara, is a small hamlet called Jāvāi with about 20 huts of Rājputs. From here Gurushikhara is at a distance of about 2 miles, but the ascent is difficult through a range of hills and rocks. On this way, are a Shiva temple, a Kamala-Kuṇḍa and a Gau-Shālā (for cattle) with a small garden nearby. Proceeding further upwards, one reaches the small cell with footprints of Guru Dattātreyā, on a high peak of the rock. Every year pilgrims flock to this spot for the worship of Dattātreyā who is regarded by Hindus as an incarnation of Viṣṇu. Here was an old bell with an inscription of 1468 V. S. which is now broken and replaced by another new bell. It is said that the old bell is still preserved by the mahant of the shrine.

A little to the north-west of this spot is another peak with a shrine dedicated to the worship of Anasūyā, the Mother of Lord (Guru) Dattātreyā.

There is a dharmashālā, on the Gurushikhara, with two rooms and some small caves nearby wherein stay the mahants and other monks. Pilgrims or visitors can obtain boarding and lodging facilities from the Mahant (head-worshipper or Pūjārī in charge of the shrine) who is now trying to raise funds and build a bigger dharmashālā for visitors.

From the peak the visitor obtains a panoramic view of

the Ābu valley and distant sites around Ābu. He can see the far-off Sirohī, or the Āmbikā-devī shrine on another hill of the Aravallī ranges, to the east of Ābu. The Gurushikhara commands the plains to the east and north-east of Mount Ābu.

A visitor can descend a little on the other side, with a guide, to a spot known as Gaṇesha-nālā, a beautiful lonely spot with dense growth of trees in valleys around it. From here a road leads to a village called Utaroja. On this way one can come back to the Gurushikhara, from the Gaṇesha-nālā, but it is a difficult pass though presenting wild natural scenery.

(*Delvādā-Hindu sites etc.*)

(16) *Trevara Tāla* (*Trevara lake*).

On the way to Achalagadh from Delvādā, at a distance of about 3 furlongs, another by-road is reached which, after about a mile's walk, takes us to the lake known as Trevara-Tāla (*talāva*). It is a nice road and one can take a rikshaw right up to the spot. The lake is named after one of the British Agents (for Ābu) to the Governor-General. Though not very extensive, it is a deep lake with well-built embankments (fig. 58). It was constructed at a total cost of Rs. 35000/- by a Sirohi ruler, originally for water-supply to residents of Ābu (Ābu-Camp) area, but the idea was given up in favour of Europeans of the Ābu-Camp who used to come here and enjoy a bath and a week-end. Dense growth of trees in the area has made it a nice beauty-spot for enjoying nature. The lake is at a distance of about $1\frac{1}{4}$ mile from Delvādā.

(17-18) *Kanyākumārī and Rasio Vālāma.*

On the back of the Vimala Vasahī, and on the outskirts of the present village of Delvādā are a few (about four)

ruined shrines of the Hindus of which one is known as the shrine of Shṛīmātā or Kanyākumārī. In it is worshipped an image of a goddess variously known as Shṛīmātā (Mother-goddess Shṛī) or Kunvārī Kanyā (virgin lady).¹ There is an inscription here dated in the year 1497 V. S. Just opposite to the small shrine of Shṛīmātā is an open

¹ A legend is current amongst people round about Ābu region that Rasio Vālāma was a mystic well-versed in magic or tantric charms. He fell in love with the princess of a chief of Ābu but the parents of the lady did not give their consent to this match. Ultimately the king placed a seemingly impossible condition to the effect that if Rasio Vālāma was able to construct twelve different roads (passes) on the sides of Ābu (for people to reach its tops from the foot of the mount), before dawn when the cock crows, the lady would be given in marriage to Rasiyā. Rasiyā Vālāma took up the challenge and with his magic powers started the work in the evening. The mother of the Princess, who did not desire that such a union should take place, made an artificial sound of the cock sometime before daybreak, and Rasiyā, thinking that the time was over, left off his work in sheer despair. He however, realised soon afterwards that he was cheated by the queen-mother and became angry. He cursed that both the mother and the daughter be turned into stone figures. He then broke the stone figure of the mother by throwing stones at it, the stones thus thrown formed a heap nearby. This heap of stone, is shown to believing pilgrims. The Princess, turned into stone, is worshipped as Shṛīmātā or the Kunvārī kanyā (virgin lady). Vālāma took poison with a broken heart and died. The cup held by the figure of Rasiyā Vālāma is supposed to represent the cup of poison. Some native people think that the figure called Rasiyā Vālāma represents the sage (ṛshi) Vālmikī.

(I am inclined to think that the figure of Vālāma represents Vālināha, the Shaiva-monk who is said to have obstructed construction of Vimala Vasahī.—Translator.)

pavilion with a dome (possibly on the site of a ruined older shrine) in which is worshipped a standing male figure carrying a cup (bowl) in his left hand while a trident of the size of the male is shown on the right of the figure worshipped as Rasio Vālama (fig. 64). A kneeling devotee is shown near his right leg while the figure on the corresponding left side is indistinct.¹

There are in this area, a few more small ruined shrines of Viṣṇu,² Shiva and Gaṇesha (figure 61).

(19-20-21) *Nalaguphā, Pāṇḍava-guphā and the Mauni-Bāvā cave.*

At about 2 furlongs from the shrine of Shrīmātā is a cave called the cave of King Nala (of Hindu Mythology);

¹ By the side of the figure of Rasio Vālama is an old image of a three-headed goddess, with a lion on each side as her vehicle, possibly representing a form of Durgā and assignable to late sixth century A. D. The image of Rasiā is much later, of c. 14th century A. D., but the pedestal is buried under ground-level. It would be worthwhile investigating whether there is an inscription on the pedestal or not.—Translator.

² The shrine of Viṣṇu is a bigger structure with a few carvings on the outer wall and some loose sculptures in its Sabhāmaṇḍapa. In the sanctum is worshipped an image of Viṣṇu while sculptures in the Sabhāmaṇḍapa include a few figures of Hindu Mātṛkās. These Mātṛkās, as also a figure of Sūrya standing, are assignable to the post-Gupta age. A sculpture of Śeṣha-Shāyī Viṣṇu (fig. 62) in this shrine is also an early piece while there are two later sculptures of standing Viṣṇu in two niches. The shrine seems to have undergone large scale repairs in the fifteenth century A. D. and the post-Gupta sculptures preserved here might have belonged to this or any other shrine nearby. The three-headed mother-goddess figure standing by the side of Rasiyā Vālama is also a post-Gupta sculpture.—Translator.

at some distance from it is another cave known as the cave of the Pāṇḍavas, a third one still further was recently occupied by a monk who observed silence (*mauna*, the sage was therefore known as Maunī Bāvā), from him the cave is known as the guphā of Maunī Bāvā), amongst local people. None of the caves is of any special interest.

(22) *Santa Sarovara (lake)*.

On the way to Adharadevī from Shrīmātā, in the open ground near the latter which is on a lower level from the Shrīmātā shrine, is a small garden in possession of the Shvetāmbara Jaina Kārkhānā of Delvādā shrines. At some distance from it on the way to Adharadevī, is a small tank known as Santa Sarovara (fig. 59).

(23) *Adhara-devī*

On the way to Ābu camp, about half-a-mile from Delvādā, on a hill, is the shrine of Adhara-devī almost in front of the Palace of Bikāner, on the other side of the main road. The ascent is not quite easy as there is no regularly built flight of steps. For visitors coming from the Ābu camp area via Nakhī lake and the Rājputānā Hotel, there is another road leading to the shrine. On this route, the ascent over the hill starts from a well near the Koṭhī (palace) of the ruler of the old Limbḍī State and the shrine is reached by ascending about 450 steps.

In a small cave carved on the hill is an image of the goddess worshipped as Adhara-devī or *Arbudā-devī*. She is regarded as the superintending goddess of the whole of mount Ābu. The entrance to this cave is very low and the site is supposed to be an old holy spot. A small new cell constructed on one side is possibly intended to show the spot to a visitor from a distance.

Near the cave of Adhara-devī is a small temple of Shiva with a small cave and a small rest-house (dharmashālā)

by its side. A fair is held here twice a year, on full-moon days of the months of Chāitra and Āshvin.

(24) *Pāpakāṣhvara – Mahādeva.*

About half a mile higher up from the Adharadevi is the Pāpakāṣhvara Mahādeva in a dense growth of trees. Under a mango-tree is a Shiva-liṅga with a small kuṇḍa and a cave by its side. The ascent is difficult but it is a delightful spot. The Hindus believe that the sight of Shiva here destroys sins and hence the Shiva-liṅga is worshipped as Pāpakāṣhvara (one who destroys sin) Mahādeva.

(*Ābu Camp area*).

(25) *Dūdha-Vāvaḍi.*

The well near the Limbdī-Koṭhī, referred to above, near the foot of the flight of steps leading to Adhara-devi, is known as Dūdha (milk)-Vāvaḍi (small step-well), so called because the water of this well is whitish and sweet like milk. It is also known as Dūdhiō Kūvo. Beside it there are two or three quarters for Hindu monks to stay in.

(26) *Nakhī Lake.*

About a mile westward of the Delvādā village is the famous Nakhī lake. According to Hindu legends, it was dug with nails (*nakhā*) by gods whereupon it is known as Nakhī Talāva (lake), and is regarded as holy by the Hindus. The lake is about $\frac{1}{2}$ mile long x $\frac{1}{4}$ mile wide with well-built road all round. It is shallower on the eastern end and about 20 to 30 ft. deep on the western side with some well-built flights of steps leading into it. Almost all embankments are properly preserved. On a fine summer or autumn evening the hills situated on all the three sides except the western one, present a delightful sight when

silhouetted against the setting sun with the fore-ground of the white sheet of water (fig. 60).

The local municipality has prohibited fishing or washing and cleaning on the ghāts near the camp-bazar or the temples on its banks. Arrangements are made for visitors to enjoy boating in the lake, at small cost.

To the east of the Nakhī is the Palace of the King of Jodhpur State, to its south-west the Jayapur-Palace, a beautiful lofty building on the mount. There are besides temples of Shri Raghunāthji and Duleshvara-Mahādeva on its banks. It is said that formerly there existed a Jaina temple also on one side of the lake.

(27) *Temple (Mandir) of Shri Raghunāthji.*

On the south-western bank of the Nakhī is the temple of Raghunāthji well-known to pilgrims and tourists on Mount Ābu. A *mahant* in charge of it provides for meals to Hindu monks staying here and a big-rest house for Vaishnavas is maintained. Quarters are rented in the summer season to visitors to the Mount and boarding arrangements are also available. Almost all facilities are available for Hindu pilgrims in this shrine, which is one of the chief centres for followers of the sect of Rāmānanda, a great monk who lived in the fourteenth century A. D.¹

¹ According to Rāmānanda Digvijaya (sarga 14, verses 45-47) composed by Bhagavadāchārya Brahmachari, Svāmī Shri Rāmānanda (c. 1300-1449 A. D.) once visited mount Ābu where he met a sage, Bhalindasūnu by name, who had with him an image of Shri Raghunāthji (Rāma) and who was practising austerities on this mount. Here Svāmī Rāmānandji built a shrine and installed in it the image noted above. It is said that the image now in worship is the one installed by this great Hindu monk. The temple is, therefore, known as the shrine of Shri Raghunāthji. (Since the writing of this book by Muni Jayantavijaya, the mahanta has rebuilt the shrine though the image worshipped is the same-Translator.)

In the fifteenth century, *i.e.* in the age when the Sirohī state came into being, this spot was known as Dhyānīkī Dhūñī in state records and the same title was continued till the merger of the Sirohī State in the new State of Rājasthāna and of Mount Ābu in the Bombay State. The whole area covered by the Rāmakuṇḍa, Rāma-Jharukhā, Champā-guphā, Hasti-Guphā and Gorakshañī or Agāī Mātā, is the property of the temple of Raghunāthji.

(28) *Duleshvara-temple.*

Between the Raghunāthji temple and the Palace of the Jaipur ruler is a Shiva temple known as Duleshvara Mahādeva, beside which there is an āshrama (rest-house for monks etc.) also.

(29) *Champā-guphā.*

A little upwards from Shrī Raghunāthji temple, on a hill are seen two or three caves which are known as Champā-guphā on account of the Champaka-trees grown nearby. The Nakhī presents a lovely sight from this spot.

(30) *Rāma-Jharukho.*

A little higher up from Champā-guphā is a spot known as Rāma-Jharukho where there are two caves looking like a *gavākṣha* (round window) which led people to call it Rāma-Jharukho. Above it is the Toad-rock

(31) *Hasti-guphā.*

At some distance from Rāma-Jharukho is the delightful spot of Hastiguphā. The broad upper part of the cave looking somewhat like an elephant seems to have been responsible for its title Hastiguphā.

(32) *Rāma Kuṇḍa.*

At some distance from Hastiguphā is the Rāma-kuṇḍa. Here there is a shrine dedicated to the worship of Shrī

Rāmachandra, with images of Rāma, Lakṣhmaṇa and Sītā installed in it. There are besides smaller images of other gods and goddesses. Beside it is a small well which never dries up and which is called Rāma-kuṇḍa. There are two or three small caves nearby. Hindu monks often stay in Champā-guphā, Rāma-Jharukho, Hastiguphā and Rāma-kuṇḍa.

While descending from Rāmakuṇḍa to the Ābu camp Bazar, one reaches the Koṭhī of the King of Jaipur, the bungalow for the Dewan of the old Sirohī State and a building of the chief of Nimbaja (in Sirohī State.).

(33) *Gorakṣaṇī Mātā (Agāi Mātā).*

At some distance from the Hasti-guphā is the site of Gorakṣhī (one who protects cattle) Mātā where annually a melā (fair) of workers and peasants in villages is held in the month of Fālguna (Spring season).

(34) *Toad-Rock.*

On a hill to the south-west of the Nakhī lake the top looks like a frog and is therefore known a Toad Rock (fig. 65).

(35) *Ābu Sanatorium (Ābu Camp).*

The Ābu Sanatorium, situated about a mile to the south of the Delvādā village is known as the Ābu camp area. The British Agent to the Governor-General (for Rājputānā) had his offices here from V. S. 1902 when the then Sirohī ruler Mahārāv Shivasimha gave lands to the British Government for developing this area as a health-resort or sanatorium. It was originally intended for ailing soldiers of the British Army in India and an asphalt road from Ābu Road Station upto the Ābu-Camp was constructed which led to the development of this area and in course of time

State-offices, Post-office Telegraph office, Schools, Hospitals, Army head-quarters, Peloground and play-ground, Sanatorium for European soldiers, Palaces of rulers of different States in Rājputānā, Hotels, Markets, private bungalows, chawls etc. came into being. It has now grown into a well-known Hill-Station in Western India, and especially in the summer season there is a big rush of tourists, visitors and pilgrims to the Mount Ābu.

There are very few Jaina residents on Mount Ābu and about half-a-dozen Mārvādī Jainas have shops in the Ābu-Camp Bazar. The treasury of Divān Bahādur Sheth Kesarīsīmhjī of Koṭāh is supposed to be kept here in his own Bungalow where his treasurer and secretary stays. He is also a Jaina. Besides, several Jainas come to Mount Ābu for temporary residence in the summer season and for a pilgrimage to the Jaina shrines.

The following is a list of some noteworthy buildings in the Ābu-Camp Area :—

- (1) Palace of the Mahārājā of Jaipur State. (2) Palaces of the Mahārājā of Jodhpur State. (a) Victoria House. (b) Conought House. (c) Lake House. (d) Jodhpur House. (3) Palaces of the Mahārājā of Bikāner State. (4) Palaces of the Mahārājā of Alwar State. (5) Palaces of the Mahārājā of Limbdi State. (6) Palaces of the Mahārājā of Bharatpur State. (7) Palaces of the Mahārājā of Dholpur State. (8) Palaces of the Mahārājā of Khetri State. (9) Palaces of the Mahārājā of Sikar State. (10) Palaces of the Mahārājā of Jesalmere State. (11) Old Koṭhī of the Sirohī State. (12) New Koṭhī (palace) of the Sirohī State. (13) Bungalow of the Sirohī State Dewan. (14) Bungalow of the Agent to the Governor-General. (15) Agency Office for Rājputānā. (16) Secretariat (offices) of Rājputānā. (17) Bungalow of the

Superintendent of offices of the Agent to the Governor-General. (18) Residency. (19) Government Press. (20) Rājputānā Agency Hospital. (21) Treasury building. (22) Bungalow (Lakṣmīdāsa Gaṇeshadās). (23) Ābu High School. (24) Lawrence School. (25) Post-Office. (26) Telegraph Office. (27) Rājputānā Club. (28) Polo-ground. (29) Church. (30) Dak-Bungalow. (31) Rājputānā Hotel. (32) Viśhrāma-Bhuvan (Sanatorium for Hindus). (33) Edalji House. (34) Modi House. (35) Dārāsha House. (36) Karuṇadāsa House. (37) Ibrāhim House. (38) Lake-view cottage (of Shri K. S. Kāvasji). (39) Old charitable Dispensary. (40) Bungalows of Agency officers. (41) Offices of various Government departments. (42) Several other bungalows of kings, merchants and others.

(36) *Boyle's walk.*

This road extends over three miles from the Jaipur Koṭhī (south-west of the Nakhī), with a range of hills on one side. The road is known as Boyle's Walk and presents from here a charming view of the plains in front of the Mount Ābu.

(37) *Viśhrāma-Bhavan.*

The Viśhrāma-Bhavan, near the Adam-Memorial-Hospital is a descent Hotel on the hill for Hindus providing boarding and lodging facilities, at reasonable rates. It has been built from certain charities.

(38-39) *Lawrence School & Christian Church.*

The school was built by Henry Lawrence in 1854 A.D., for children of European soldiers and orphans. On one side of this school is the hill town of Ābu-camp and the Christian Church, on the other the Post-Office and the Secretariat.

(40) *Rājputānā Hotel.*

At some distance from the Post-Office is the spacious Rājputānā Hotel building where kings and ministers, European officers and big merchants used to lodge during the British rule.

(41) *Rājputānā Club.*

Near the Rājputānā Hotel is the Rājputānā Club used by Europeans, State rulers and officers during the British rule. There is a library connected with it (fig. 67)

(42) *Nun-Rock.*

By the side of the Tennis Courts of the Rājputānā Club is a rock called Nun-rock as it looks like a Christian nun praying with folded hands (fig. 66)

(43) *Craigs.*

About two miles from the Rājputānā Hotel, in the direction of the Nun-rock, are the Craigs or rocks, of somewhat difficult ascent, on top of which one enjoys cool refreshing breezes.

(44) *Polo-Ground.*

Near the Bus-Stand of Ābu-Camp, to the left of the main road is a big Polo-ground with a pavilion for people watching the game.

(45-46-47) *Mosque, Idgāh and Cemetery.*

Near the Polo-ground and the Motor-stand is a mosque, while on the road leading to the foot of mount Ābu, about a mile from the bus-stand, is an Idgāh. A muslim grave is seen on the way to Delvādā from the Nakhi lake.

(48) *Sunset-Point.*

About three-quarters of a mile from the Polo-ground,

in the south-western direction, is one of the other sides of Mount Ābu, from which one obtains a sight of the sun setting beyond the distant plains (which latter have rather sparse vegetation), with a small usually dried river winding its weary-course, a few small villages, and metal roads and foot-paths leading to them. The setting sun, with its fading lustre behind the fleeting clouds in the horizon, fills the sky with various colours of the rainbow, and the Ābu hills with their natural surroundings and the plains below are filled with a certain spiritual calm which a visitor silently watching the sunset does not like to disturb. A peculiar gloom pervades the atmosphere as the sun sets, enhanced by fields (below) becoming barren due to the sands blown for centuries from the deserts to their north-west. The age-old Mount of Ābu, like an old Indian Yogī sitting in deep meditation, undisturbed from the rise and fall of nations and cultures, of empires and individuals, from several milleniums past, by its sheer silence, laughs at our little vanities of life, piercing even the most gaily attired blonde (returning from the sunset-point) with a shrill cold breeze, and leaving a deep-set gloom stamped on her face !

(49) *Palāṇpur Point.*

A small foot-path from the Sirohi Koṭhī leads one to a small hill from whose top one can see the town of Palāṇpur (about 32 miles from Ābu). This Palāṇpur point is at a distance of about 3 miles from the Rājputānā Hotel.

At a distance of about a furlong from the road from Delvādā to Ābu-camp starts another new road which goes like a loop and joins the main road after about a mile and a quarter's walk. On the road from Delvādā to the Camp-Bazar are situated the different bungalows and residential quarters etc., of people living in the Camp-area.

(50) *Dhundhāi Chokī.*

It is a chokī or a toll and customs house on the above-mentioned road situated about a mile and 2 furlongs from Delvādā.

(51) *Ābu High-School.*

At a distance of about 3 furlongs from the Customs Chokī are the buildings of the Ābu High-School, built by the B. B. & C. I. Rly. (now W. R. Rly.) in 1887 A. D.

(52) *Jaina Dharmashālā (Āraṇā Taleṭī).*

On the road to Ābu-Road Station from Mount Ābu, near the milestone No. 4-2 is the village of Āraṇā. Being situated on the slopes of Ābu mount, at a much lower level, it is known as the Āraṇā Taleṭī (*taleṭī* = foot of a mountain.) There is a Jaina dharmashālā at this village of Āraṇā and a small Jaina *grha-chaitya* (= worship of Jaina deities kept in private house) wherein is worshipped a Chovīśī metal image. Facilities are provided in this dharmashālā for Jaina pilgrims to the mount especially for the Jaina monks and nuns who do not use any vehicles and climb the mount on foot. As the pious Jaina laymen and women, as also the monks and nuns, drink boiled water, facilities for such water are provided here and fried grains are also distributed. The dharmashālā is managed by the Achalgaḍh Jaina Kārkhānā. Deep valleys on this slope of the mount present a beautiful sight to the traveller.

(53) *Sat-Ghūma (Sapta-Ghūma).*

On this road while going up-hill from the foot of the mountain, an ascent begins from milestone No. 9, when the road goes winding up on the side of the mountain, like a spiral stair, taking seven turns one above the other; on one side is the rock, on the other is presented the delightful scenery of the deep valley with its thick growth of trees

and the murmuring streams falling in the rainy season. The ascent is difficult for men as well as beasts of burden and often sickly passengers in a bus make vomits. It ends at milestone No. 7.

(54-55) *Chhipā-Beri and Dak-Bungalow.*

At milestone No. 9-3 is a big *nālā* (gulley) known as the Chhipā-Beri-Nālā. Travellers take rest under the shade of banyan trees and there is a water-shed for drinking water. On one side, on a higher level, is a small grave of some muslim Pīr. Near the milestone no. 9-4 is a Government chokī and a small Dak-Bungalow in charge of the Public Works Department of the Government.

(56) *Vāgha (Tiger) Nālā.*

A *nālā* near milestone No. 11-3 is known as Vāgha-nālā. The area presents beautiful natural scenery.

(57) *Mahādeva-Nālā*

Near the milestone No. 12 is the Mahādeva Nālā with a small water-fall (stream) from the rocks.

(58) *Shānti-Āshram (A Jaina Dharmashālā for all communities).*

A little upwards on the left from milestone 13-2 is a small rest-house and a water-shed built by Sheth Chhājulāl of Ābu in V. S. 1956; behind it on a higher level is erected recently a "Shānti-Āshrama" by the Shvetāmbara Jaina community, at the behest of the well-known Jaina Yogi Shri Shāntivijayajī. A two-storey structure for meditation is constructed and a few Jaina bronze images are kept for worship, A few quarters are kept for pilgrims who want to stay here and necessary facilities such as beds, utensils, boiled-water etc., are available. Moreover, there are separate quarters for monks (*sādhus* and *fakirs*) of other sects.

There is a Government chokī nearby, in the vicinity of the milestone No. 13-1 which affords protection to the residents of the āshrama.

(59-60) *Jvālā-Devī Cave and Ruined Jaina Shrine.*

A little westward from the Shānti-Āshrama, on a rock, is the Jvālā-devī cave in which is worshipped an image of Jvālā-devī. She has four hands and a pig is shown as her vehicle. One of her right hands is mutilated. The Hindus worship her with oil and *śindūra* (lead-oxide) and regard her as a sister of the goddess Adharadevī. They also believe that there is a subterranean passage connecting this cave with the cave-shrine of Adharadevī. Beliefs of this type are common to various sites all over India. There are two smaller caves nearby.

Near the cave is a chawk, or a compound where mutilated parts of a gateway of some Jaina temple are lying scattered. This is inferred from a part of the door-lintel with a miniature figure of a Jina on it.

Going a little downward from the cave, to its south, are two ruined brick-structures which seem to be of Jaina temples since the mutilated parts of a door-frame are found near the Jvālā-cave nearby. One of the two structures was possibly dedicated to the Tīrthaṅkara Chandraprabha whose yakṣhī is also known as Jvālā-devī. It is not improbable that the image of the yakṣhī was later removed to the cave when the shrine was destroyed. There are two or three unidentified smaller images worshipped by the side of the Jvālā image in the cave.

(61) *Tower of Silence. (Zoroastrian Dakhmā).*

Near the milestone 15, at some distance from the main road is a place known as the Tower of Silence, built by a Pārsi gentleman called Moṭābbāi Bhikāji, for performing the last rites of a Zoroastrian.

(62) *Bhaṭṭhā or Ākarā Village.*

Near the milestone 15-2 is the village known as Bhaṭṭhā or Ākarā where there is a small Dharmashālā (built by Sheth Jamnādās) for Hindu (especially Vaishṇava) monks. Just opposite are the residence of the donor and a small garden.

(63-64) *Mānpur Jaina Temple & Dak-Bungalow.*

The village of Mānpur is situated near the milestone No. 16, about two furlongs from which, on the way to Rakhishana is an old Jaina shrine. The temple was in ruins and repaired about fifty years back by Sheth Juvānmaji Singhī of Sirohī with the co-operation of the Jaina Saṃgha. Unfortunately, the consecration ceremony could not take place since then. In the temple is a mutilated image of Ṛṣabhanātha with an inscription dated in the year 1507 V. S. It is a temple with a shikhara, composed of the sanctum, the gūḍha-maṇḍapa, a Chokī in front, and a bhamatī enclosed by a compound-wall.

There is a small Dharmashālā in ruins nearby, along with a wall, a small garden and a few fields all being the property of this shrine. It is advisable for the Jaina Saṃgha of Rohiḍā or Sirohī to protect the area, take charge of the worship and repair the Dharmashālā, at an early date.

At some distance from the temple is the Dak-Bungalow of the old Sirohī State. Kharāḍī (Ābu-Road) is about one mile by a foot-path from Mānpur and is reached by crossing the river on the way.

(65) *Hrṣhikeshā (Rakhikisan.)*

About a mile and a half from the Shānti āshrama (and milestone 13-2) by a difficult pass across the hills is situated the shrine of Hrṣhikeshā. It is therefore easier to take

the cart-road of about $1\frac{1}{2}$ mile from Shānti-āshrama, and then walk for about a mile by the foot-path on our right, on the edge of the rock, when the temple of the goddess Bhadrakālī is reached. Half-a-mile's walk from this spot takes the visitor to an ancient and famous shrine of Viṣṇu, known as Hṛṣīkesha situated at the foot (*taleṭī*) of the mount Ābu. On account of the rocks on its three sides and the thickets grown around the shrine is concealed from view from a distance. The villagers know it as Rakhīkisan or Rshīkishan (Hṛṣīkesha) temple, and say that Lord kṛṣṇa, on his way to Dvārikā from Mathurā, camped here for sometime in order to remove fatigue of the long march. King Ambarīsha of Amarāvati, a devotee of Viṣṇu, commemorated the spot by erecting a temple over it.

There is a monastery and a dharmashālā near the temple, on one side are a kuṇḍa, a well and cattle-shed (Gau-shālā). A mahanta is in charge of the area and travellers are given facilities for staying here. There is besides a temple of Shiva with a kuṇḍa nearby. On the back side of these is a nice platform which people regard as the seat on which the (Purāṇic) King Ambarīsha used to meditate. Ruins of old structures in the area are said to be the ancient city of Amarāvati in ruins. Being situated in the midst of rocks and dense woods the area has been a charming natural secluded spot.

(66-67) *Temple of Bhadrakālī and Ruined Jaina shrine.*

The Bhadrakālī temple, mentioned above, on the way to Hṛṣīkesha, was an old dilapidated temple which has been rebuilt and consecrated in V. S. 1979 by Shri Kesarīsīnhaji Bahādur, the then king of the old Sirohī State.

Near this temple, to the left of the nālā nearby, was a Jaina shrine, now in ruins, with only parts of its walls standing in situ.

(68) *Umbarāṇī*.¹

A walk about half a mile from the Bhadrakālī shrine by a kachcha-road takes the traveller to an old village of Umbarāṇī which, from the references to it in the inscriptions at Ābu and old Tīrthamālās (works giving lists of old places of pilgrimage), was a much bigger place with many Jaina shrines and natives. At present it is a very small hamlet with no Jaina resident in it and no Jaina shrine standing. On its outskirts are ruins of old houses and heaps of mutilated stones which need exploration by archaeologists. The local inhabitants believe that the ancient city of Amarāvati (referred to above) extended upto the village of Umbarāṇī, from the site of Hṛṣhikeshā. The village of Mānapur is reached by about a mile's walk from this place.

(69) *Banās-Bridge*.

Near the milestone 16-2, on the river Banās is a long bridge known as "Rājvādā Bridge" built from funds collected by old State rulers and jāgirdārs in V. S. 1943-45. It has facilitated transport from Ābu-Road or Kharādī to the Mount.

(70) *Kharādī-Ābu Road*.

About 1½ miles by the main road and at about a mile by a shorter but *Kaccā*-road, is the village of Kharādī called Ābu-Road in Railway guides. Situated on the Banās river,

¹ In the Trigonometrical Survey Maps of India the name is Umaranī, in the Sirohī Rājyakā Itihāsa (by G. H. Ozā) it is Omarālī, and Ūmbarāṇī in the Prācīna Tīrthmālā Samgraha. An inscription dated V. S. 1287, in the Lūṇavasahī shrine, calls it Uvarāṇī. Also see Arbudāchala Pradakṣhīṇā (in Gujarātī) by Muni Jayantavijaya (Ābu, Vol. IV.), p. 31, for an account of this village.

this is an important town of the Ābu division of Rājputānā. About seventy years back it was but a small village, its present growth is due to the construction of the Ābu Road Station and a bus-road leading on the Mount Ābu. The Sirohī Darbār established here a *Koṭhī* (Government Offices) and built a very big garden. In the village is a big Shvetāmbara Jaina Dharmashālā erected by Rai Bahādur Shri Bābu Buddhisinha Dudhedīā of Ajimganj. In its compound is a Jaina shrine. Pilgrims obtain all facilities in the Dharmashālā which is managed by Sheth Lālbhāi Dalpatbhāi Peḍhī of Ahmedabad. Opposite to it are a Digambara Jaina Dharmashālā, a Digambara Jaina shrine and a big Dharmashālā for the Hindus.

Vehicles to Mount Ābu (carts and buses) are available from the Abu Road Station. A bus-service also runs between this place and Ambājī-Kumbhāriā shrines.

(*Delvādā and Ābu-Camp to Anādarā*).

(71) *Ābu gate or Anādarā Point.*

At about two miles by the main road from Delvādā, via Limbḍī Koṭhī and Nakhī lake, and about a mile from Ābu-Camp and the Nakhī lake is the Ābu gate or Anādarā point from which starts the descent leading to Anādarā on the slopes of Ābu. A big rock standing at this point has given it the name of Ābu gate or Anādarā gate, also called Anādarā point.

(72) *Temple of Gaṇesa.*

Near the Ābu gate, to its right, on a small hill is situated a small shrine of Gaṇapati where residents on Mount Ābu go to worship Gaṇapati on the Gaṇesha-Chaturchi (Bhādrapada Shukla 4) day.

(73) *The Craig Point or Guruguphā.*

A little higher up from the Gaṇesha temple is this cave

known as Craig Point or the Guruguphā. A mile's walk by another road from the new bungalow of the Limbđi ruler also takes one to this guphā.

(47) *Āmba-vāđi and Water-shed.*

After descending for about half a mile from the Ābu gate, on the way to Aṇādarā village, the traveller reaches a nālā known as Āma-pāṇī or Āmbavāđi. Nearby are the deserted quarters of the old State-choki. Still downward, near mile No. 3, is a water-shed maintained in every summer by Modī Masudīlāl of Ābu. It is a very quiet, charming coolspot with trees all round where the cuckoo greets the traveller with his sweet voice and flocks of monkeys jump and dance before him on the trees nearby while the sweet fragrant breeze removes all his fatigue.

(75-76) *Aṇādarā Taleṭi and Dak-Bungalow.*

A descent of about 3 miles from the Ābu gate takes us to the foot or Taleṭi of Ābu. As the Aṇādarā village is situated nearby it is also known as Aṇādarā Taleṭi. Here again the Shvetāmbara Jaina Kārkhānā of Delvāđā shrines have maintained arrangements for a free-supply of both hot and cold water and a water-shed (Guj.—*parab*—Sk. *prapā*) has been recently built. A new building of the Customs-house of the (old) Sirohi State was erected and the State maintained a choki here. About half a dozen huts of Bhils as also a well are situated nearby. A new Shvetāmbara Jaina Dharmashālā is also under construction.

(77) *Aṇādarā.*

From the Aṇādarā Taleṭi, at a distance of about two miles by a *Kachchā*-road is situated the old village of Aṇādarā mentioned as Haṇḍāudrā in inscriptions and Haṇādrā or Haḍādarū in literary sources. The references to

this village show that formerly there were many Jaina families and Jaina temples in this place. At present there is a big old temple of Shri Ādīshvara, recently repaired. Near the shrine are two Upāshrayas (rest-houses for Jaina monks) and a Dharmashālā built by Sheth Haṭhīsimgh of Ahmedabad. About thirty five families of Jainas are still living in the village which has another Public rest-house, a post-office and a temple dedicated to the Sun. The growth of the Kharāḍi village into a big town has been responsible for the migration of population from Aṇādarā.

(78-79) *Gaumukha and Vasīṣṭhāshrama.*

About five miles from Delvādā and four miles from the Ābu Camp, on a slope of the Ābu mount, is the ancient site of Shri Vasīṣṭhāshrama. To reach this spot a visitor should walk down the main bus-road from the Ābu-camp and reach the Idgāh (mentioned before) near Mile No. 1. Then leaving the main road he should take another road on his right which leads to the spot known as Gaumukha. A two miles' walk on this road takes him to a shrine dedicated to Hanumān. The Gaumukha is at about a mile's descent from the Hanumān temple.

Visitors staying at Delvādā may first come to Ābu-camp or take the new two miles' road to Dhunḍhāi chokī (from Delvādā), then take the main road to Ābu-camp and reach the Idgāh from which he has to take the road noted above.

After walking some distance from the temple of Hanumān, a rather steep descent of about seven hundred narrow steps begins on the brink of the rock. The valley has a thick growth of mango-trees, *Ketaki*, *Mogrā* etc. issuing cool fragrant breeze.

At the end of this flight of steps, one reaches an artificially built small reservoir or kuṇḍa in which falls conti-

nuously a stream of water flowing out of the rock. The mouth of this stream is enclosed by an artificial Gaumukh-motif which has given the name Gaumukha-kunḍa or Gaumukhagaṅgā to it. On one side of it are two small cells of the Koṭeshvara Mahādeva.

Still downward, not far from the Gaumukha is the famous site of Vasiṣṭhāshrama with an old temple in which is worshipped an image of Vasiṣṭha. On one side of him is the image of Rāmchandra, on the other of Lakṣhmaṇajī. There are, besides, sculptures of Arundhati and Kapila muni. Outside the main temple on the right side, in the compound, is a marble sculpture of Vasiṣṭha's cow (called *Nandinī*), along with her calf, while in front of the temple is a brass figure of a standing male, some people call it an image of Indra, others say that it represents Paramāra Dhārāvarṣha, but the bronze is still unidentified.

Vasiṣṭha, the family priest and teacher of Rāma and Lakṣhmaṇa is said to have lived in this āshrama and practised penance. There is a sacrificial fire-pit here from which, as the Rājputs of India believe, were born the original ancestors of the Rājput clans known as Paramāra, Paḍhiāra (Pratihāra), Solāṅki (Chālukyas) and Chauhāṇas (Chāhamānas).

The present shrine of Vasiṣṭhiṭha was built in c. 1394 V. S. in the times of Mahārāv Kāhnaḍadeva, the son of Mahārāv Tejasimha who was the son of the Chauhāṇa ruler Lumbhājī Mahārāv of Chāndrāvātī. Kāhnaḍadeva gave a gift of the village of Vīravāḍā for the maintenance of this temple. His father Tejasimha had donated the villages called Zābaṭūm (or Zānbaṭūm), Jyātulī and Tejalpur. Mahārāv Sāmāntasimha, the son of Kāhnaḍadeva gave a gift of the three villages of Luhunlī, Chhāpuli (Sāpola) and Kīraṭthalā. The inscription of Kāhnaḍa-

deva is set into the wall near the entrance of the temple. Another inscription by its side dated in the year 1506 V. S. is of the Mahārāṇā Kumbhā. In a niche near the entrance is an inscription which records the repairs to this temple, the erection of a dharmashālā, the maintenance of an alms-house etc., by the ruler of Sirohī in V. S. 1875.

Resting against the temple wall are kept, in the compound, some loose sculptures of the Boar-incarnation (Ādi-Varāha), Sheṣhashāyī Viṣṇu, Sun-god, Lakṣmī, Viṣṇu, donors, and other gods and goddesses. Some of these bear inscriptions of the thirteenth century of the Vikrama era.

Near the temple is an āshrama where Hindu monks live and provide for beds, utensils, foodstuffs etc., for those travellers who want to stay here for sometime. People come here to enjoy a picnic. Near the āshrama are bowers of grapes and around the area of Vasiṣṭha-āshrama are thick growths of trees in valleys of the mountain. It is a lonely quiet spot of great antiquity and the flight of the steps on the way to Vasiṣṭha-āshrama need better preservation and immediate repair by the State P. W. D. in order to prevent serious accidents to travellers who would not like to miss paying a visit to this ancient site.

Every year a fair (melā) is held here on the full-moon day of the month of Āṣhāda (August). Gaumukha is about four miles from the Rājputānā Hotel.

(80) *Jamadagni-Āshrama.*

A further downward walk from Vasiṣṭha-āshrama, for two or three furlongs on slopes of Mount Ābu, takes the traveller to Jamadagni-Āshrama. The descent is difficult and there is nothing of special interest in the spot.

(81) *Gautamāshrama.*

Walking about three miles to the West of Vasiṣṭha-

āshrama and then descending a flight of steps one reaches the Gautama-āshrama where there is small shrine dedicated to Gautama, with a Viṣṇu image and images of the sage Gautama and his wife Ahalyā (well-known in the Hindu-Rāmāyaṇa). An inscription outside the shrine shows that two ladies, Pārvatī and Champābāi, built the flight of steps here, in V. S. 1613, Vaishākha Shukla 3, during the reign of Mahārāṇā Udayasimha.

(82) *Mādhavāshrama.*

The Mādhavāshrama is only about two miles upward from Kharāḍī (Ābu Road) and eight miles down the slope from Vasiṣṭhāshrama. The descent to Gautamāshrama as well as Mādhavāshrama is rather difficult and a traveller is advised not to visit these places without a guide.

(83) *Vāsthānaji*

On the northern slopes of Ābu, about 10 to 12 miles N. E. from the Ābu camp, is the village of Sher. On the way to Sher, is a cave, 18 ft. long x 12 ft. broad x 6 ft. high, wherein is worshipped an image of Viṣṇu besides a Shiva liṅga, a Pārvatī image and a figure of Gaṇesha. Outside the cave are images of Gaṇesha, Boar-incarnation, Bhairava, Brahmā and others.

This is a well-known spot visited every year by thousands of pilgrims from districts all around. The descent from the top of Ābu is very difficult and an easier way to reach the cave would be from the village Isarī¹ about two miles from the foot of Ābu. Climbing a little from this side,

¹ The Trigonometrical Survey Map gives the name Isarī, in the Sirohī Rājyākā Itihāsa it is Isarān. It is to the north of the village Sher. 11 miles south of Sirohī, 11 miles westward from the Banās Station and 17 miles from Pinḍawāḍā.

one easily reaches the cave. It appears that Vāsthānaji is a corrupt name of Vātsyāyanaji.

(84) *Kroḍidhaja* (*Kānaridhaja*, *Koḍidhvaja*).

About $2\frac{1}{2}$ miles from Anādarā, village and about $1\frac{1}{4}$ mile from the foot of Ābu towards Anādarā, on a separate hill, is the famous shrine known as Kroḍidhaja. It is a temple dedicated to the Sun-god, with a black stone image of the Sun worshipped in it. But the image does not seem to be as old as the shrine. Outside the Sabhāmaṇḍapa of the temple on one side, is another smaller temple of Sun, in which is worshipped another image of the Sun-god. Near the entrance-door of this shrine is preserved a big marble sculpture of the Sun, partly mutilated, which seems to have been the image originally installed in the main shrine. On one of the pillars of the sabhāmaṇḍapa is carved a beautiful disc (chakra) of the Sun, while on two others are inscriptions dated in V. S. 1204. There are a few more smaller shrines, in this area, with images of some goddesses and Sūrya. There is a small dilapidated shrine of Śiva which has a Shiva-līṅga, and sculptures of Sūrya, Śeṣhshāyī Nārāyaṇa, Viṣṇu, Hara-Gaurī and others. Remains of buildings are scattered around the hill with mutilated sculptures lying amongst them. About half-a-mile from this area are the remains of an ancient city called Lākhāvati (now Lākhāv) where big-sized bricks and old sculptures are still recovered. Every year on the full-moon of the month of Shrāvaṇa, a melā takes place at Kroḍidhaja.

(85) *Devāṅganaji*.

About a mile from the Kroḍidhaja, near a nālā, at the foot of Ābu, is an old shrine of Devāṅganaji, on a somewhat higher level. In it is enshrined a big sculpture of Viṣṇu standing but the image is later in age than the

shrine. A few more sculptures are lying in the courtyard of the temple and include images of Nṛsiṃha form of Viṣṇu, some goddesses, and Viṣṇu in the incarnation of Buddha. The last mentioned sculpture shows four-armed Viṣṇu-Buddha, sitting in the padmāsana with two arms placed in the *dhyāna mudrā* and the two upper ones carrying the conch and the lotus.¹

Shrī Durgāshankar K. Shāstrī has noted² some more Hindu sites on Ābu, which are not included in the above account. They are mentioned below :—

- (1-2) On the bus-road to Ābu, are situated the minor sites of Sūryakuṇḍa and Kaṇeshvara Mahādeva.
- (3-6) At some distance from the shrine of Kanyākumārī and Rasiā Vālama, are the Hindu sites of Paṅgu-tīrtha, Agni-tīrtha, Piṇḍāraka-tīrtha and Yajñeshvara Mahādeva.
- (7) In the village of Oriyā, is another Shiva temple, known as chakreshvara Mahādeva, situated near the temple of Mahāvīra, where a fair is held every year on Āṣhāḍa Shukla 11.
- (8) At some distance from Oriyā, near the Jāvāi village is a Nāga-tīrtha where a melā is held annually on the Nāga-pañchamī day.

¹ Vide his paper in Gujarātī on " Ābu-Arbudagiri " in *Gujarāta* (a Gujarātī Journal, now defunct), Vol. XII. No. 2

² I have not not visited this shrine. But Muni Jayantavi-jayajis description of the image, given above, shows that it might be an image Nārāyaṇa as described below :—

ध्येयः सदा सवितृमंडलमध्यवर्ती नारायणः सदसिंहासनसन्निविष्टः ।

केयूरवान्मकरकुण्डलान्किरीटी हारी हिरण्यवपुःधृतराजचक्रः ॥

(9-10) On the way to Guru Dattātreya from Oriyā, are the Kedāreshvara Mahādeva and the Kedāra-kunḍa.

(11) Near the Nakhī Lake is another minor shrine of Kapāleshvara Mahādeva.

Concluding Remarks.

I have described above the various Hindu and Jaina holy places, and various other sites, natural spots etc. known to me or visited by me. But these are not exhaustive and there is ample scope for further exploration.

For an archæologist, a geologist or a botanist, or for a student of ancient history and culture, the Ābu and the areas around it provide a much greater scope for research than is generally imagined and much more exploration and research work still awaits for us.

Young boys and girls from schools and colleges in Western India can, besides making a scientific study in the above-mentioned branches of knowledge, cultivate their spirit of adventure and exploration by arranging vacation-tours and visiting less known woods of Ābu under proper armed-protection. They can contribute a large share in the further exploration of Mount Ābu.

For the pilgrim, Ābu is an Holy Old mountain. With the introduction of Railway, Motor-bus and other transport facilities a Yātrā (pilgrimage) of our day has lost much of its ancient charm and glory; there is no adventure, no real contact with the masses, and many a pilgrim wastes time and money in sight seeing without a critical eye, everything being finished in hot haste. He misses the pleasure of climbing up the mountains or hills and when no bus or cart is available, he hires a palanquin (ḍoḷi) carried by labourers on their shoulders. Spare time in the dharmashālās is

wasted in playing cards or seeing cinema-shows at night, The real Oriental Ideal or so to say the ancient ideal of a Yātrā or Tīrthayātrā is nowhere followed. A pious pilgrim, whatever his sect, should spend his time in introspection and meditation and read scriptures or, keeping his eyes open, should try to understand and study that part of his mother-land which he visits during his pilgrimage. He should lead a pious life and practice virtues and penances prescribed by his Shāstras, enjoying a temporary relief from the din and bustle of life and exploring regions of inward calm and bliss. He should be one with the Spirit of Nature around him, finding " Sermons in stones " and " books in the running brooks. "

APPENDIX I

GLOSSARY OF TERMS

- Abhaya-mudrā* : Pose of hand offering protection in which the palm of hand, facing the devotee, is held with fingers upwards
- Āṅgā-racanā* : The adoring of the various limbs of a Jina-image with sandal marks, or leaves of gold, silver etc., and with additional ornaments etc.
- Aṭṭhāi-Mahotsava* : Eight-day festival celebrated by the Jinas especially in the months of Āśvin and Chaitra. The festival is a very old custom amongst the Jinas. Gods are said to observe such festivals on the mythical Nandishvara-dvīpa.
- Abbhutṭhio Khāmavo* : Obeissance to one's teacher (monk) with formal query about the latter's health and 'confessions' of one's own weaknesses.
- Aṣṭāṅga-Namaskāra* : Namaskāra with eight limbs, done by lying straight on the ground, back upwards.
- Aśhātanā* : Disrespect, Disregard, Disobedience.
- Ekatrithi* : A sculpture showing only one Jina, and his parikara.
- Ekaḷamūrti* : A single Jina-image, simple, without any ornamental parikara.
- Ogho* : Rajoharaṇa, for removing dust particles, insects etc., and protecting them. Usually made of twisted woolen threads, tied to wooden handle. Used by Jaina monks and nuns.

Kalyāṇaka : Chief auspicious event in the life of a Tīrthaṅkara. In the life of every Jina, there are five such events, namely, Chyavana (descent from heaven), Janma (birth), Dīkṣā (Initiation as monk), Jñāna (attainment of Kevalajñāna) and Mokṣa (or Nirvāṇa or Death, which means freedom from the last bondage).

Kāussagga : Posture of meditation in which one stands erect with arms hanging and the soles of the feet kept four inches apart.

Kāusaggiyā : An image of a Tīrthaṅkara standing in the Kāyotsarga (Kāusagga in Prākṛit) posture.

Kārkhāṇā : Office of the Managing Body of a Jaina shrine or shrines.

Kevalajñāna : Omniscience. A Jaina technical term for Highest knowledge.

Khattaka : Niche. (A term found in Jaina Inscriptions only).

Gajamāla : Row of elephants, also called Gaja-thara, in the plinth of shrines.

Gaṇadhara : Chief Disciple of a Jina.

Gabhāro : Garbhagrha (Sanskrit). The sanctum of a temple.

Gūḍhamandapa : Adjacent Hall. Haḥ in the front of sanctum where devotees carry on worship etc.

Chaityavandana : Obeissance to and worship of the Jina with recitation of hymns etc. and meditating on the qualities of a Jina.

Chovīsī : Caturvimśati (-paṭṭa) in Sanskrit. Group of 24 Jinas (carved on one slab or cast in one bronze).

Chaumukha : Quadruple Image called *Pratimā-Sarvalobhadrikā* in inscriptions of Kuṣhāṇa period from Ma-thurā,—showing one (or more) Jina on each face. Also seen on top of (or in the centre of) representations of Samavasaraṇa.

Chha-chokī : Hall adjacent to and in front of the Gūḍha-maṇḍapa, with its ceiling is divided into six sections by the pillars supporting it.

Chhaḍmastha : State of a would be Jina (living a monk's life) before attainment of Kevalajñāna.

Jagatī : Corridor of a shrine on the four sides of its open court, also called Bhamatī. Used for circumambulation of the main shrine.

Jāṭismaraṇa-Jñāna : Knowledge of previous birth.

Jinakalpī : Used for Jain monks practising rigorous austerities like those practised by the Jainas (before Kevala Jñāna).

Jina-Mātr : Mother of a Jina.

Jina-Yugma : An image showing two Tīrthaṅkaras, or a pair of Jina images.

Jirṇoddhāra : Repairs and conservation.

Tūnk : A top of a mountain or hill on which there is a shrine or shrines.

Thavaṇī : Crossed-wooden stand used as a symbol (sthāpanā) for the teacher or the Tīrthaṅkara,—on it a scripture or certain prescribed small objects are placed and worshipped by Jaina monks ; known also as Sthāpanācārya.

Tarapaṇī : A wooden water-vessel used by Jaina monks.

Tīrthaṅkara: The Propagator of Jaina faith or Tīrtha constituted of four sections—monk, nun, layman and laywoman (sādhu, sādhvī, shrāvaka and shrāvikā).

Trika: Group of three Jina figures.

Tri-Tīrthī: Image showing figures of 3 Jinas. Usually one Jina stands or sits in the centre as the main deity of the group and two others sitting or standing on the two sides. May or may not be accompanied by a parikara.

Dikṣā: Initiation as a monk or recluse.

Devkulikā: Cell. A supplementary or small shrine.

Dvāra-maṇḍapa: Maṇḍapa—hall or pavilion—on an entrance-door of a shrine.

Dharma-cakra: The wheel of law, also known to Buddhist Iconography. It is supposed to move in the sky, in front of a Jina, when he goes on his wanderings from place to place. One of the members of the parikara of a Jina image.

Navakāra: Namaskāra. The term is used for the chief Jaina formula for worship of and obeisance to Arhats, Siddhas, Ācāryas, Upādhyāyas and Sādhus.

Navachokī: Hall (open on three sides) adjacent to and in front of the gūḍhamāṇḍapa; so called because it is divided into nine sections, by means of the pillars supporting its ceiling.

Nirvāṇa: Mokṣa. Liberation from all bondage including that of this earthly body. Used for death of Jinas or monks who have obtained Kevalajñāna.

Pañca-Mauṣṭika-locha: Plucking out of hair on the head in five handfuls, at the time of taking dikṣhā, by a would be Jina.

Pañchāṅga-Namaskāra : Bowing down in such a way that five limbs of the body—two hands, two knees and the head—touch the grounds.

Pabāsana : The seat or āsana on which the figure of a Jina is placed.

Parīkara : Accessory decoration round the figure of a Jina—the motifs in these are taken from the Jaina conception of eight chief objects attendant upon a Jina (aṣṭa-mahā-prātihāryāṇi). They are the wheel of Law, the Chaitya-tree, the lion-seat, the aureole behind the head, two attendant flywhisk bearers, heavenly drum-beating and music represented by drum-beaters and pipe-players, celestial flowers represented by garland-bearers.

Parṣadā : Sabhā. Assembly or audience.

Pādūkā : Foot-prints.

Paṇṣadhā : Living like a Jain monk with certain religious practice or meditation (undertaken by a Jaina), lasting for a certain number of hours (12 or 24).¹

Pratibodha : Teaching in the Jaina Doctrine; Conversion to Jaina Faith.

Prati-Vāsudeva : Enemy of a Vāsudeva in Jaina mythology.

Pratiṣṭhā : Installation, consecration.

*Balānakā*² : Maṇḍapa above the entrance of a Jaina shrine.

¹ The paṇṣadhavratā is the observance of the Chaturtha-fast, etc; on the four moon-days (eighth, fourteenth, full-moon, and the day before the new moon) in the month, abstention from wicked acts, chastity, abandonment of bathing etc, living temporarily like a monk.—Translator.

² Balānaka, in Jaina inscriptions, is the maṇḍapa on the main entrance to the court-yard of a shrine. In the Marāṭhā period, this was specially used for auspicious music (sharanāi or pipe accompanied with drum, etc. marking every three hours of a day or night), the pavilion being known as the Takorkhānā. The Balānakas of these mediaeval Jaina inscriptions were possibly used as such Takorkhānās.—Translator.

- Bhāmaṇḍala :** Halo, Aureole. **Prabhā-maṇḍala :** Halo.
- Bimba :** Pratimā or Image.
- Bhamati :** See, Jagatī.
- Muhapatti :** A piece of cloth held in front of the mouth by Jain monks and nuns, while they are talking. Intended to protect small lives being destroyed by breath.
- Mūlanāyaka :** Main deity in the sanctum of a shrine or in a Devakulikā; also the central Jina in a sculpture of a group of Jinas.
- Mūlagabhāro :** Same as garbhagrha or sanctum, where the mūlanāyaka is installed.
- Yaksha :** A demi-god, of the class of Vyantara gods according to Jaina Cosmography.
- Yantra :** Mystic Diagram.
- Rāṅgamaṇḍapa :** Sabhā-maṇḍapa or main hall in a shrine.
- Rajoharaṇa :** See, Ogho.
- Lāchana :** Distinguishing mark or symbol of a Jina image, which helps one to identify the different Jinas.
- Vajra :** Thunder-bolt.
- Varada mudrā :** Gift-bestowing attitude of hand with palm outwards and fingers pointing downwards.
- Vasahī :** Vasati or temple.
- Vāsa-kṣhepa :** Scattering of scented powder; loosely used also for the powder itself.
- Vāsudeva :** According to Jaina mythology a Vāsudeva conquers three continents of the Bharata-kṣhetra.
- Viharmāṇa Jina :** A term used for every Jina who is at present living in other kṣhetras.
- Vihāra :** Wandering of a Jaina monk. Also a Jina-temple.
- Shakunikā :** Kite. cf. Story of Shakunikāvihāra.

Shāshvata : Eternal. cf. Shāshvata-Jina of Jaina mythology explained in this work.

Samgha : Congregation. The Jaina church made up of four-constituents (sādhu, sādhi, shrāvaka and shrāvikā) is called Jaina-Samgha. Also used for a group of pilgrims going together on pilgrimage.

Samghavi : Leader of Samgha or a group of Jains. Also leader of a group of Jaina pilgrims, who bears expenses of all the pilgrims going with him.

Sādharmi-Vātsalya : Attachment to or service of followers of one's own faith.

Sabhāmaṇḍapa : See Raṅgamaṇḍapa.

Samavasaraṇa : Congregation-hall built by celestials when a Tīrthaṅkara delivers his sermon.

Sāmyika : Remaining steadfast in worship or meditation (at least) for 48 minutes, with the mind drawn away from attachments or ill-will, and abstaining from committing all kinds of sins. A daily duty of a Jaina.

Surahi : Inscribed stones, with reliefs of a cow with her calf, the sun and the moon on their upper part. Usually these are inscriptions of gifts or donations or certain exemptions declared by kings. They are so-called because of the figure of a cow (Surabhi-Surahī), carved on top.

Sthavirakalpī : A Jaina sādhu whose practices are not so rigorous as that of a Jinakalpī and are more easy to practise.

Sthāpāpanāchārya : See Thavaṇī.

Snātra-Mahotsava : Bathing ceremony (Birth-Bath) of a Jina performed by Indras and other gods.

APPENDIX II

ICONOGRAPHY OF THE SIXTEEN VIDYĀDEVIS *

Nos.	Name	Colour	Vehicle	Right hands	Symbols	Left hands
1	Rohini	White	cow	rosary	conch,	bow
2	Prajñapti	White	peacock	Varada mudrā	citron,	spear (shakti)
3	Vajrasraṅkhalā	White	lotus	"	lotus	chain
4	Vajrāṅkuṣhā	Yellow	elephant	"	citron	goad
5	Apratichakrā (Chakreshvari)	Yellow	eagle	disc	disc	disc
6	Puruṣhadattā	Yellow	buffalo	varada	citron	shield
7	Kālī	Black	lotus	rosary	vajra,	abhaya mudrā
8	Mahākālī	Black	male	"	abhaya,	bell
9	Gaurī	Yellow	alligator	varada	rosary,	lotus
10	Gandhārī	Blue	lotus	varada	abhaya,	goad
11	Sarvāstra-Mahājyālā	White	boar	weapon	weapon,	weapon
12	Mānavī	Black	lotus	Varada	rosary,	simhāsana
13	Vairotṣyā	Black	snake	sword	shield,	snake
14	Achhuptā	Yellow	horse	sword	arrow,	sword
15	Mānasī	White	swan	varada	rosary,	vajra
16	Mahāmānasī	White	lion	"	water-vessel,	shield

* For a fuller account of the iconography of Vidyādevīs see, Journal of Indian Society of Oriental Art, Vol., XV pp. 114, ff. The Table given here follows the one published by Muni Jayantavijaya, in his guide-book.—Translator.

APPENDIX II A
ICONOGRAPHIC TABLE FOR
TIRTHANKARAS OF THIS AGE

No.	Name of Tirthankara	Complexion	Cognizance
1	Rshabhanātha (Ādinātha)	Golden	Bull
2	Ajitanātha	Golden	Elephant
3	Sambhavanātha	Golden	Horse
4	Abhinandana	Golden	Monkey
5	Sumatinātha	Golden	<i>Krauncha</i> bird ¹
6	Padmaprabha	Red	Lotus
7	Supārshvanātha	Golden	<i>Svastika</i> symbol
8	Chandraprabha	White	Crescent moon
9	Pushpadanta (Suvidhinātha)	White	Crocodile
10	Shitalanātha	Golden	<i>Shrivatsa</i> symbol
11	Shreyāmsanātha	Golden	<i>Khadgi</i> ²
12	Vāsupūjya	Red	Buffalo
13	Vimalanātha	Golden	Boar
14	Anantanātha	Golden	Falcon
15	Dharmanātha	Golden	Thunderbolt (<i>vajra</i>)
16	Shāntinātha	Golden	Deer
17	Kunthunātha	Golden	Goat
18	Aranātha	Golden	<i>Nandyāvarta</i> diagram
19	Mallinātha	Dark-Blue	Water-jar
20	Munisuvrata	Black	Tortoise
21	Naminātha	Golden	Blue-lotus
22	Neminātha	Black	Conch
23	Pārshvanātha	Dark-Blue	Snake
24	Mahāvīra (Vardhamāna)	Golden	Lion

¹ The Table is based on the Shvetāmbara tradition supplied by *Abhidhāna Chintāmaṇi Kosha* (of Hemachandra), I.47-49, pp. 17 ff.—Translator.

² Curlew, red goose.

³ Rhinoceros.

APPENDIX III

GOVERNMENT ORDERS

1 Prohibition of Wearing of Boots and Shoes of Leather by Visitors to the Shrines at Delvādā. Dated 10-10-1913.

2 Rules For Admission of (Non-Jaina) Visitors to the Jaina Shrines at Delvādā, Mt. Ābu.

3 Other Notices. D. 3-3-1919.

4 A Letter from the District Magistrate, Ābu D. 2-12-1932.

OFFICE OF THE MAGISTRATE OF ABU,
No. 2591 G. of 1913.

To

THE GENERAL SECRETARIES,

Shri Jain Shvetamber Conference,
Pydhonie, Bombay.

Dated Mount Abu, the 10th October, 1913.

Dear Sir,

Please refer to the correspondence ending with my No. 2237, dated the 1st September 1913, regarding the wearing of boots and shoes by visitors to the Dilwara Temples Mount Abu.

I now inform you that Government of India are of opinion that visitors to the temples should remove their leather or shoes on entering as desired by the temple authorities, who should now be instructed in that sense and directed to provide for visitors a sufficient number of felt or canvass shoes to meet ordinary requirements.

This concession now granted by the Government of India applies solely to Dilwara Temples and in no way affects the usage regarding footwear prevalent in Jain or Hindu Temples in other parts of India.

Yours faithfully,

(Sd.) W. G. NEALE CAPTAIN, I. A.
Magistrate of Abu.

Rules for Admission to the Dilwara Temples

I Parties wishing to visit the Dilwara temples will, on application on the prescribed form (to be obtained at the Rajputana hotel and Dak Banglow) be furnished with a pass, authorising their admittance. These passes to be given up on entrance.

II Non-Commissioned officers and Soldiers visiting the temples will do so under the charge of a non-commissioned officer, who be responsible for the party.

III Visitors will be admitted to the temples between the hours of 12 noon and 6 p. m.

IV All parts of the temples may be freely visited with the following exceptions :—

- (a) The shrines of the temples and the raised platforms immediately in front of them, in the centre of each of the court-yards.
- (b) The interior of the cells opening from the galleries which form the quadrangles.

V Visitors must remove their boots or shoes, if made wholly or in part of leather, before entering the temples if requested to do so by the temple authorities, who will provide other foot-wear not made of leather.

VI No eatables or drinkable to be taken within the outer walls which enclose the temples. Smoking in the temples is strictly prohibited.

VII Sticks and arms to be left outside.

VIII All complaints to be addressed to the Magistrate

(Sd.) ILLEGIBLE, CAPTAIN I. A.
Magistrate Abu,

OFFICE OF THE DISTRICT MAGISTRATE OF MOUNT ABU.

NOTICE

Dated the Mount Abu, 3rd March 1919.

Visitors are enjoined to show due respect on entering Dilwara temples and should allow themselves to be guided by the temple attendants.

Leather boots or shoes must be removed and replaced by the foot-wear provided for the purpose by the temple authorities.

(Sd.) H. C. GREENFIELD.

District Magistrate of Abu.

IV

Copy of letter No. 4231/199 D. M. 32, dated the December 1932, from the District Magistrate, Mount Abu, to the President of the Managing Committee, Abu Dilwara Temples, Sirohi.

With reference to your letter No. 464/1932 dated the 28th September 1932, I have the honour to say that I fully consent with the suggestions contained in your letter and am having the words "For Europeans only" printed in red ink on all the passes issued by me. With regard to the addition of these words on the notice board in the temple will you please let me know when it would be convenient for me to send a Painter to do the work.

APPENDIX IV

Extracts from some Opinions on the Art of Delvāda.

Shrines.

I

"It was nearly noon when I cleared the pass of Shitalā Mātā and as the bluff head of Mount Abu opened upon me, my heart beat with Joy, as with the sage of Syracuse I exclaimed "Eureka!"

"The design and execution of this shrine and all its accessories are on the model of the preceding, which however, as a whole, it surpasses. It has more simple majesty, the fluted columns sustaining the Maṇḍapa (Portico) are loftier and the vaulted interior is fully equal to the other in richness of sculpture and superior to it in execution, which is more free and in finer taste."

"The dome in the centre is the most striking feature and a magnificent piece of work, and has a pendent, cylindrical in form and about three feet in length, that a perfect gem, and which where it drops from the ceiling appears like a cluster of the half-disclosed Lotus, whose cups are so thin, so transparent, and so accurately wrought, that it fixes the eyes in admiration."

—COLONEL TOD.

II

"Amongst all this lavish display from the sculptor's chisel, two Temples, viz., those of Adinath and Neminath, stand out as pre-eminent and specially deserving of notice and praise, both being entirely of white marble and carved with all the delicacy and richness of ornaments which the resources of Indian art at the time of their creation could devise. The amount of ornamental detail spread over these structures in the minutely carved decoration of ceilings, doorways,

panels and niches is simply marvellous, while the crisp, thin, translucent, shell-like treatment of the marble surpasses anything seen elsewhere, and some of the designs are just dreams of beauty. The general plan of the Temples, too, with its recesses and corridors, lends itself very happily in bright weather to varied effects of light and shade with every change in the Sun's position."

COLONEL ERSKINE.

III

"It hangs from the centre more like a lustre of crystal drops, than a solid mass of marble, and is finished with a delicacy of detail and appropriateness of ornament which is probably unsurpassed by any similar example to be found anywhere else. Those introduced by the Gothic architects in Henry the Seventh's chapel at Westminster, or at Oxford, are coarse, clumsy in comparison."

—FERGUSSON

IV

"There are two palaces, Umber (Amber) and Jaipur, surpassing all which I have seen of the Kremlin, or heard of the Alhambra, and the Jain Temples of Aboo . . . rank above them all."

—BISHOP HEBER.

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(d) Works on Abu

For Muni Jayantavijaya's works on Ābu, see list of his works, appended at the end of his Life-sketch in this guide.

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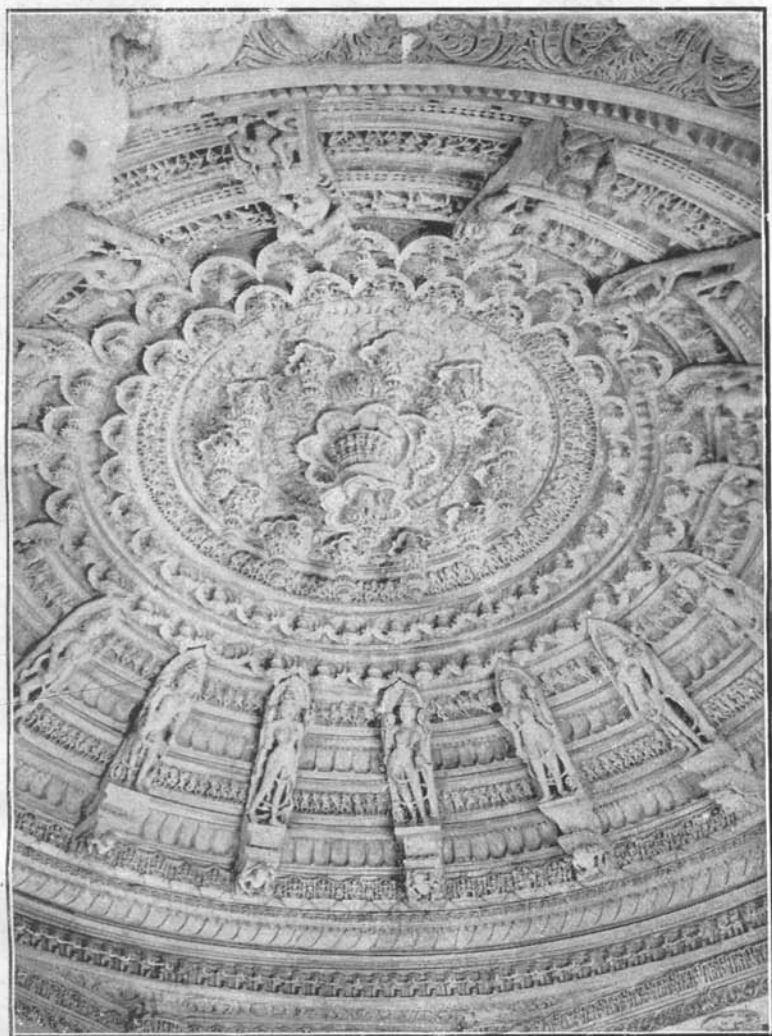
Shrine built

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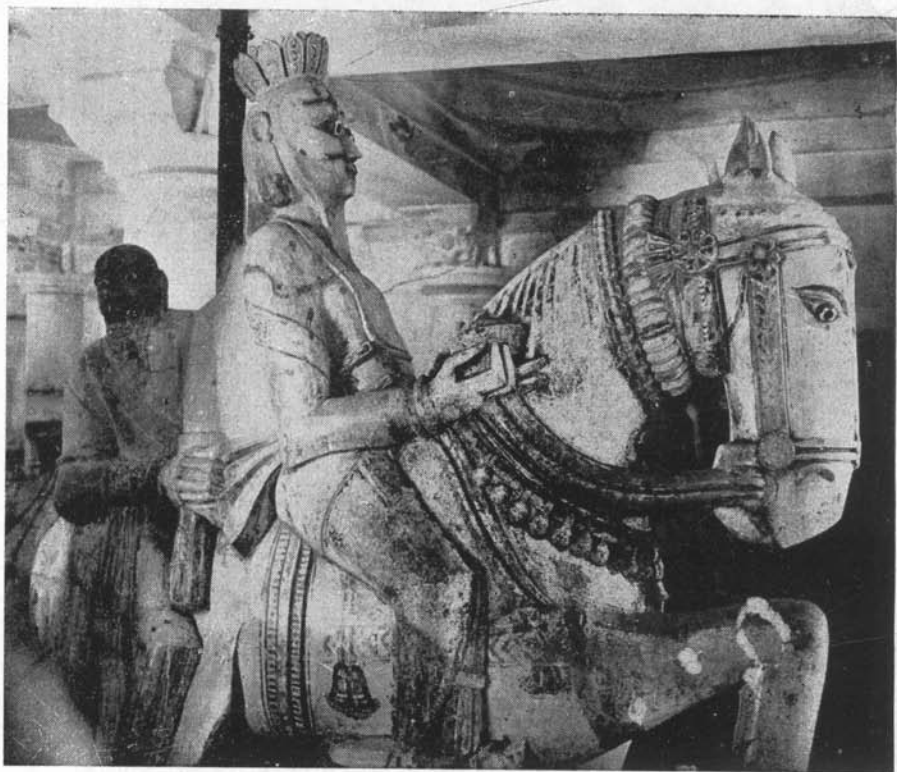
Minister Vimala Saha

Vimala Vasahi





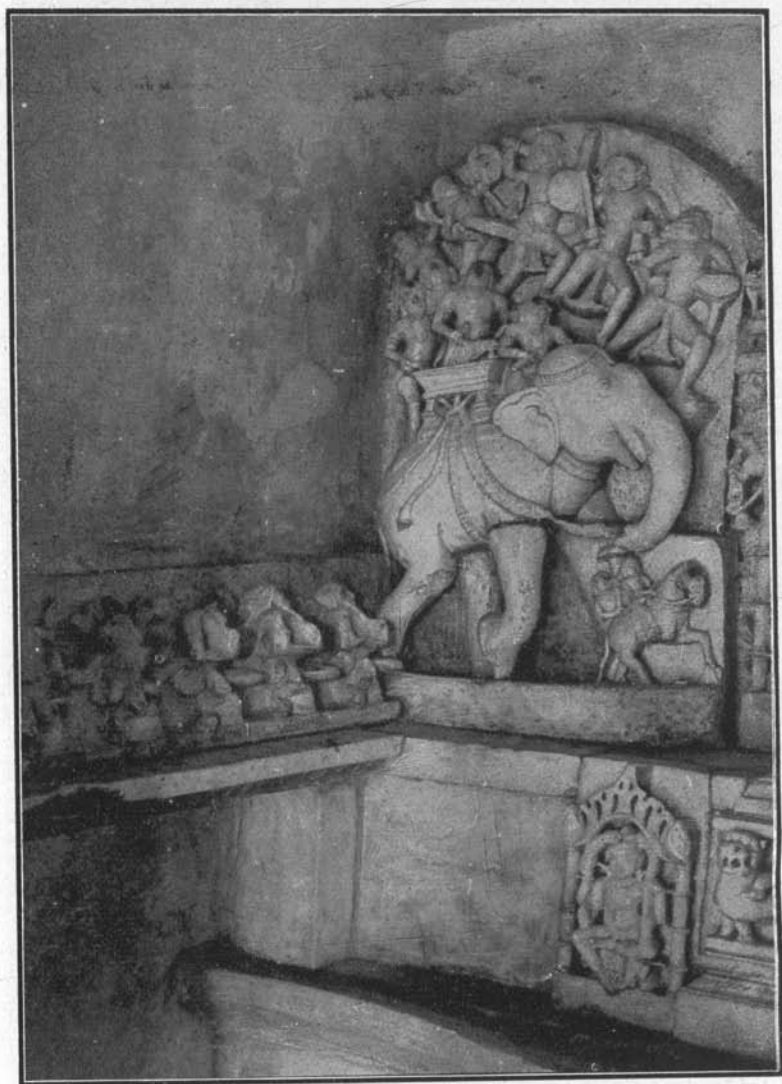
[1] Vimala Vasahî : Richly carved Dome of the Rangamandapa with the Famous lotus-pendant.



[2] Vimala Shâha on Horse-back. Hasti-shâlâ of Vimala Vasahi.



[3] Ornamental Niche in the Nava-Chokî of the Vimala Vasahî



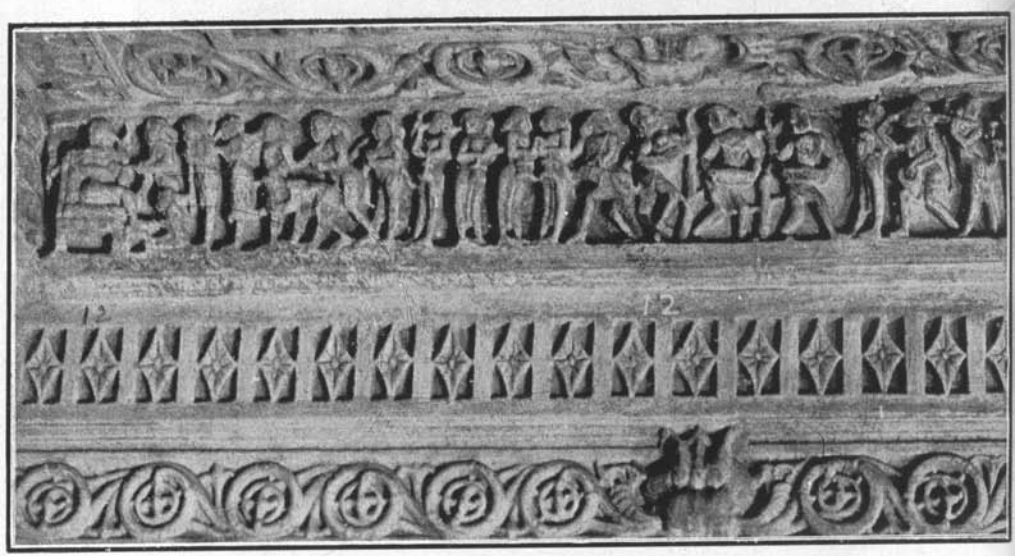
[4] Vimala Vasahî, Cell No. 10 in corridor.
Relief representations of Vimala Shâha and his ancestors.



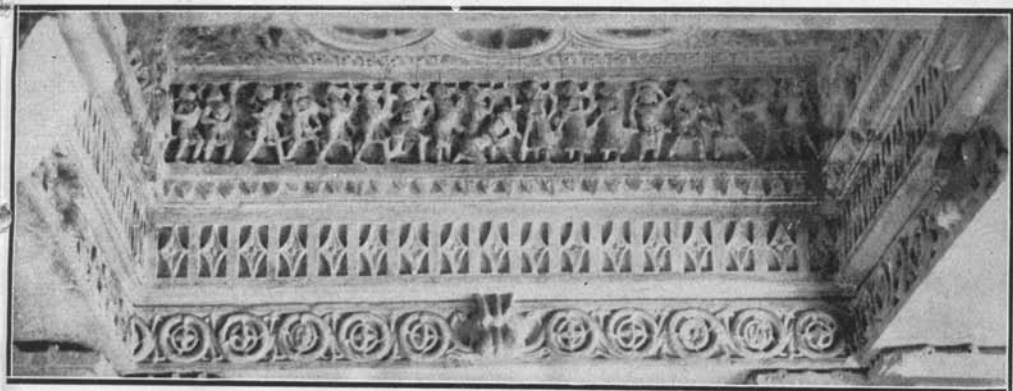
[5] Shri Adinâtha, the Chief Deity in the sanctum
of Vimala Vasahî.



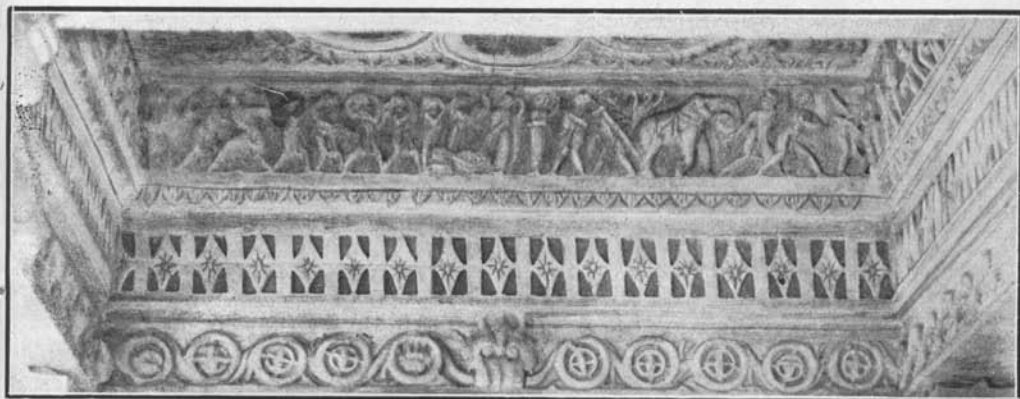
[6] Vimala Vasahî, Bhâva No. 10. Conversion of an elephant by Ārdrakumāra



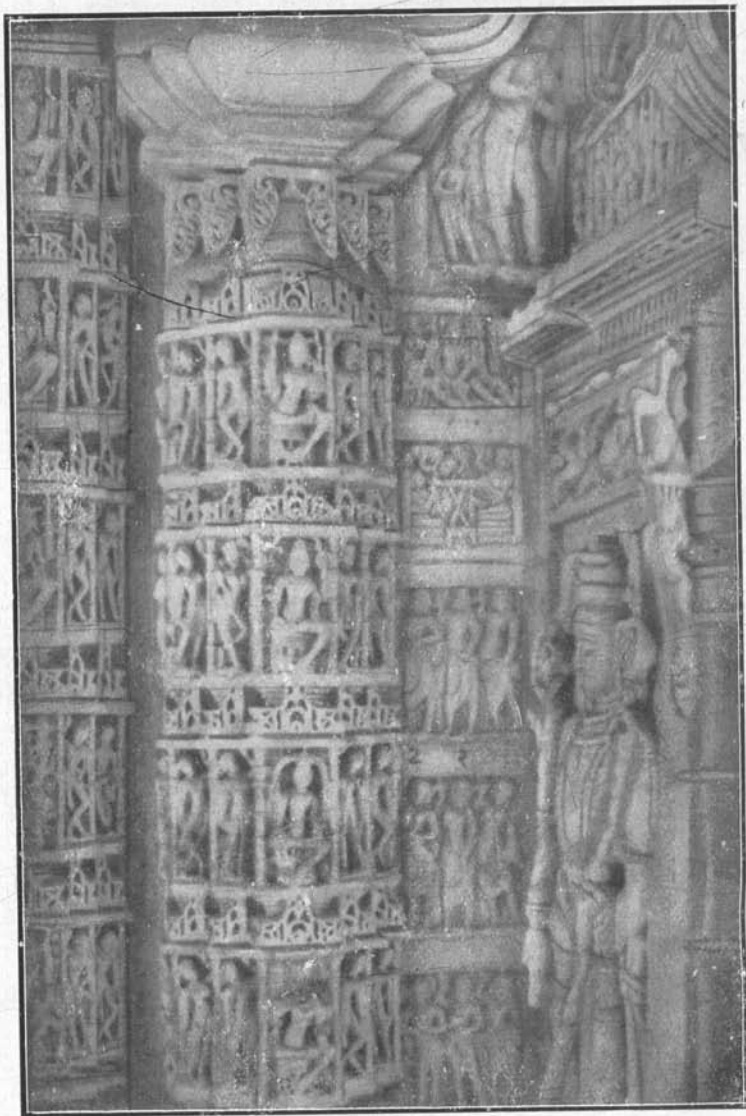
[7] Vimala Vāsaḥî, Bhâva 12 (b) in front of cell 12. Adoration to a Jaina Monk



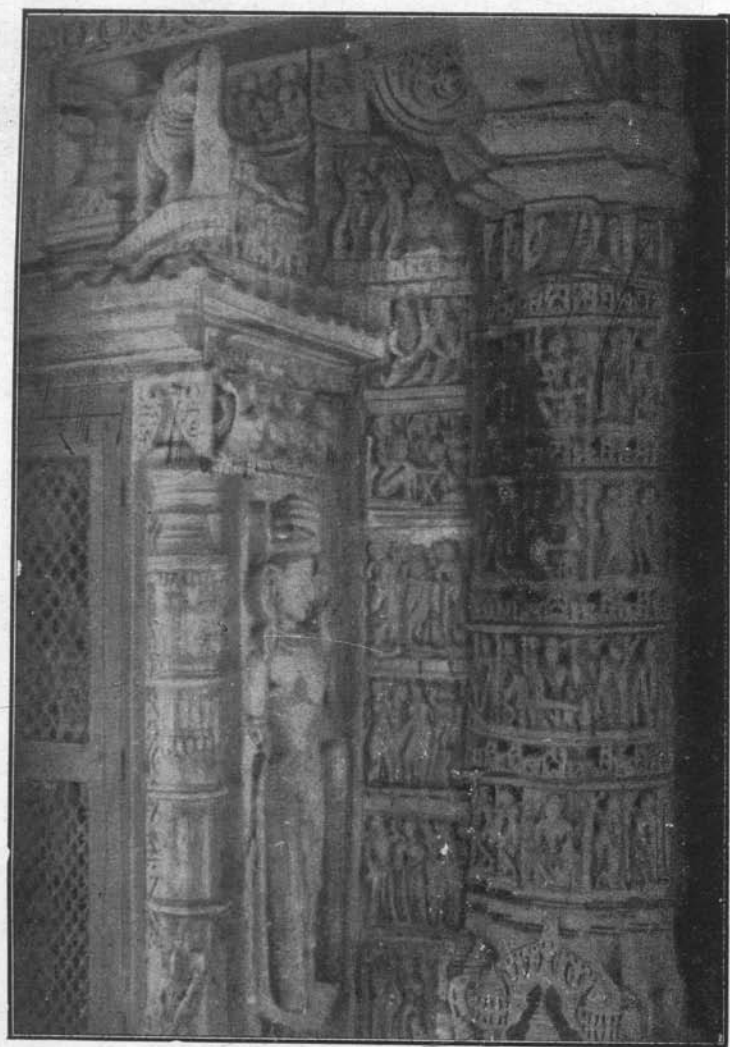
[8] Vimala Vasahî, Bhâva 14 (a), in front of cell 7. Adoration of a Jaina Monk.



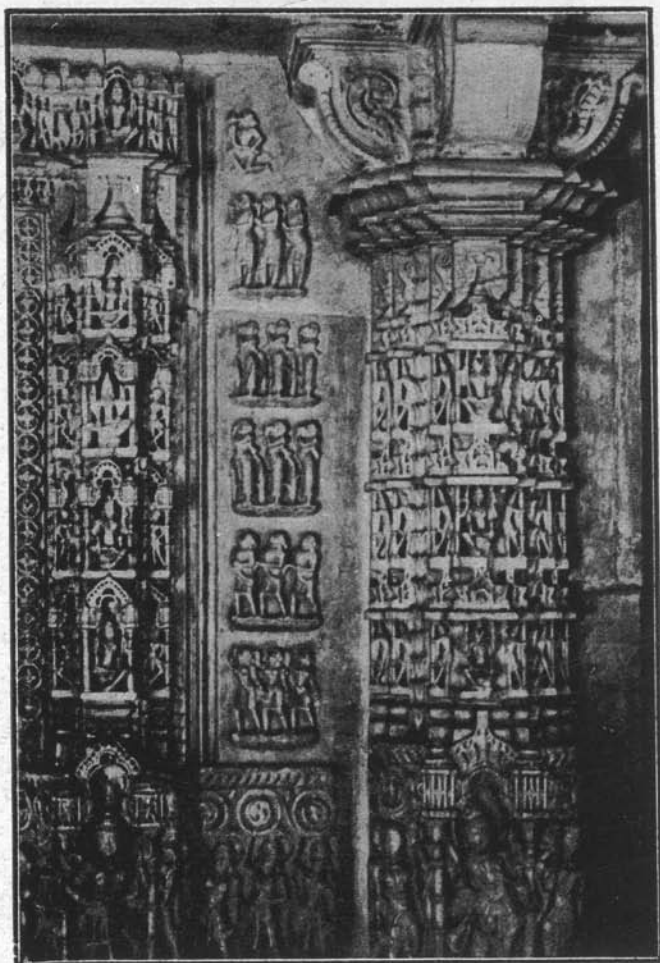
[9] Vimala Vasahî, Bhâva 14 (b) in front of cell 8. Unidentified scene including adoration of a Jaina monk and a mad elephant scaring away some people.



[10] Vimala Vasahî, Bhâva 2. Relief carvings showing Religious Discourse given by a Jaina Monk.



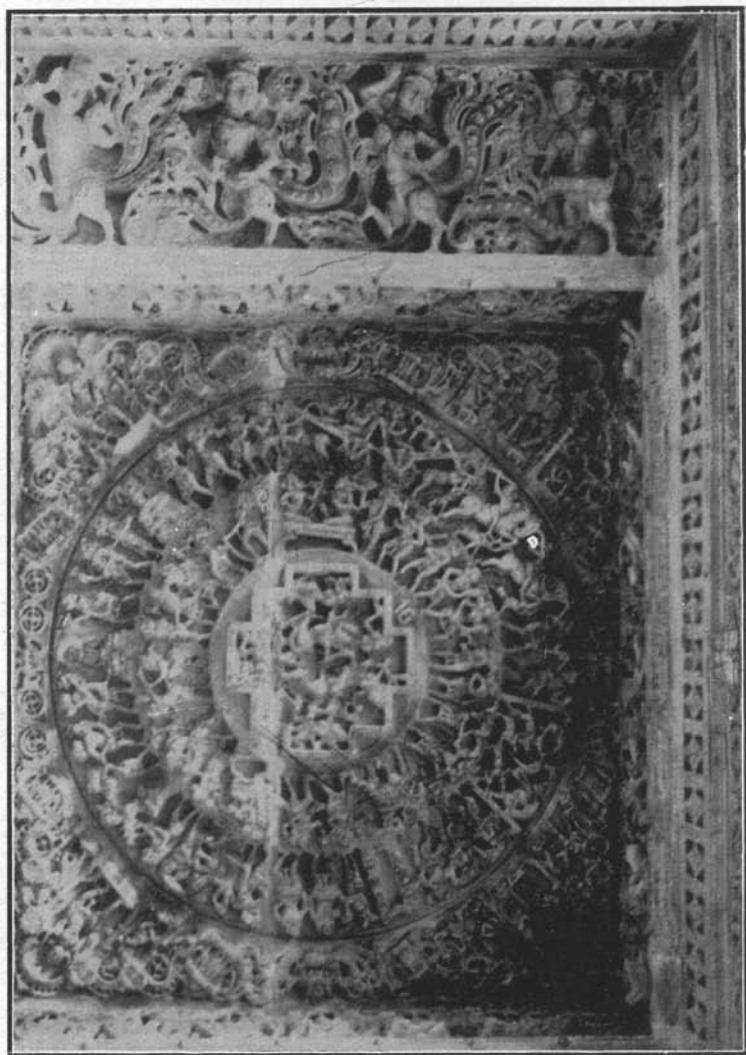
[11] Vimala Vasahî, Bhâva 1. Front wall of Gudhamandapa. Rites performed by the four-fold Jaina Samgha, in front of a Tîrthankara.



[12] Vimāla Vasahī, Bhāva 11. Reliefs on the front wall of cell 54, showing monks, nuns, laymen and laywomen.



[13] Vimala Vasahî, Bhâva 15. First ceiling in fronting cell 9. Five Chief Events in the life of a Tîrthankara.



[14] Vimala Vasahî, Bhâva 16. Ceiling in front of cell 10. Life of Neminâtha with the scene of water - sport in the centre.



[15] Vimala Vasahî, Bhâva 19. Ceiling in front of cell 12. Life of Shantinâtha including his previous birth as King Megharatna protecting the life of a pigeon.



[16] Vimala Vasahî, Bhâva 21. Ceiling in front of
cell 29. Kṛṣṇa subduing the Kâlîya-Nâga.
Scenes from the Life of Kṛṣṇa.



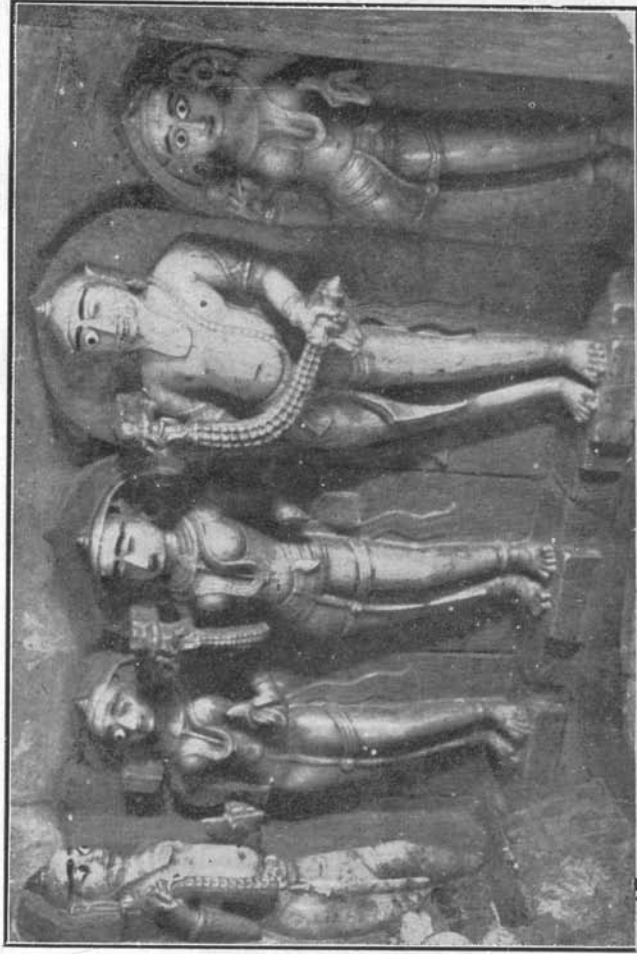
[17] Vimala Vasahî, Bhâva 36. Ceiling in front of cell 46. Man-Lion incarnation of Vishnu.



[18] Vimala Vasahî, Gudhamandapa. Image of
Shri Hiravijaya Sûri the famous teacher
of the Mogul Emperor Akbar.

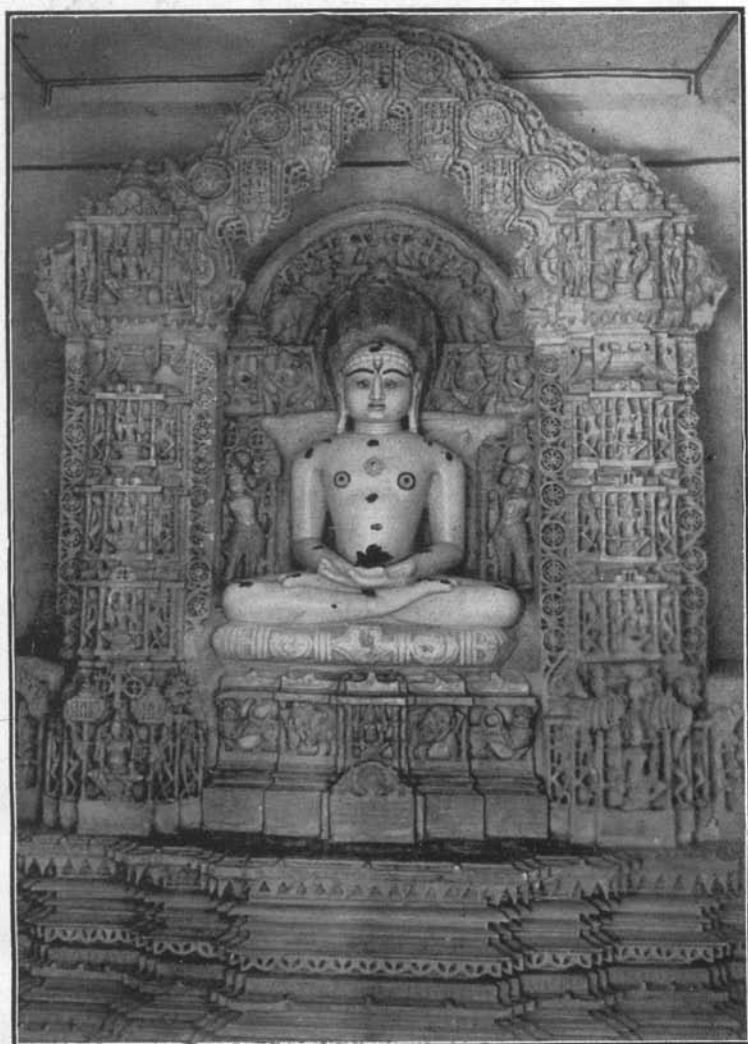


[19] Vimala Vasahî, Gûdhamandapa. Pârshvanâtha meditating in the Kayotsarga pose.



[20] Vimala Vasahī, Gūḍhamandapa. Jaina Donors.
1. Gosala. 2. Suhāgadevī 3. Gunadevī. 4. Mahanasimha. 5. Mīnaladevī.

[21] Vimala Vasahī, cell 20. Stone representation of a Samavasaraṇa,
the divine audience hall of a Tīrthankara. —▲



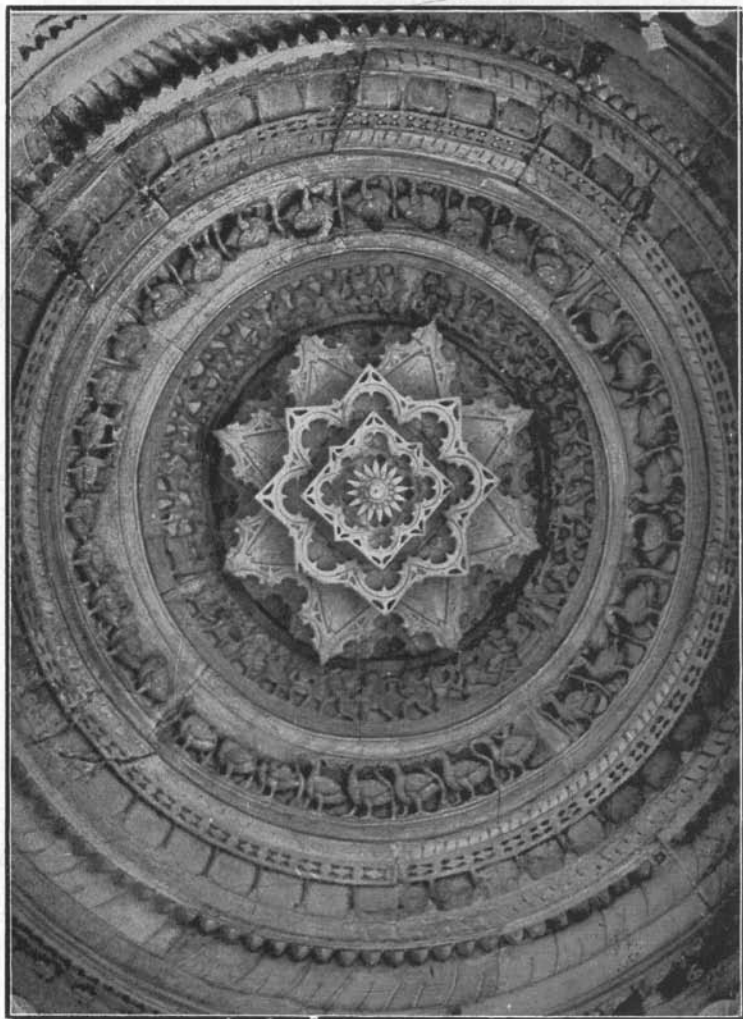
[22] Vimala Vasahî, cell 44. Pârshvanâtha with a beautiful ornamental Torana-archway in front.



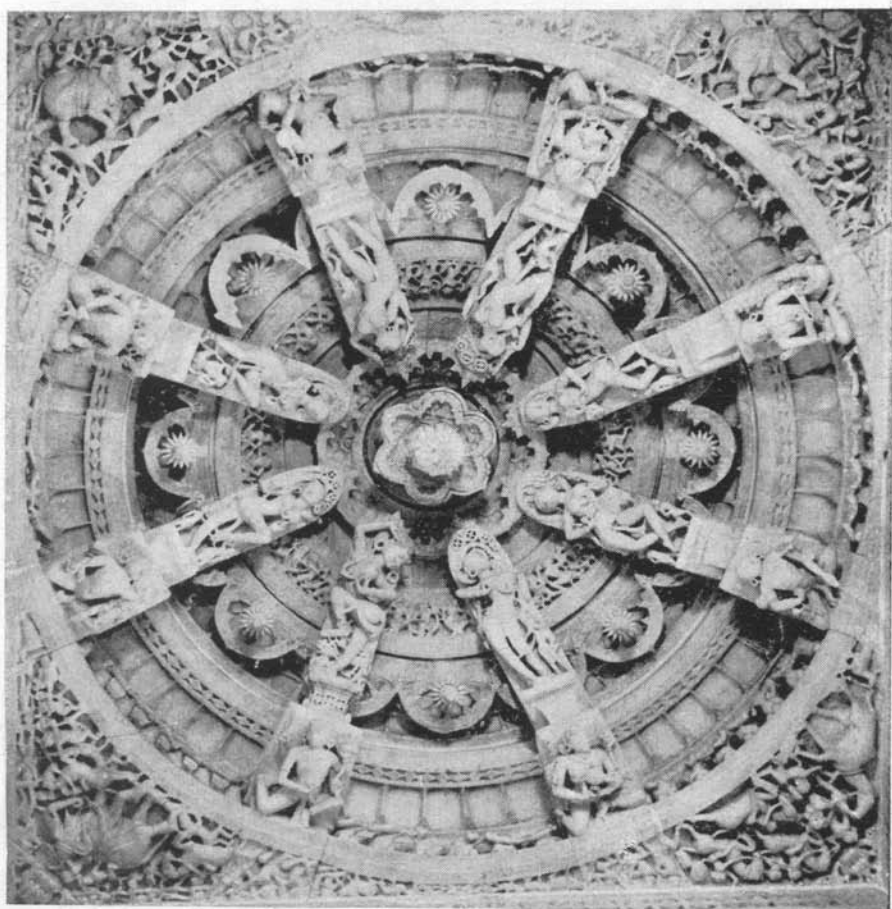
[23] Vimala Vasahî, ceiling portico of the Rangamandapa. Sarasvati, the Goddess of Learning with Sūtrahāra Loyana on her right and Sūtrahāra Kelā on the left.



[24] Vimala Vasahî, ceiling portico of the Rangamandap.
Lakshmî, the Goddess of Beauty and Abundance.



[25] Vimala Vasahî, corridor. Ornamental dome
near entrance.



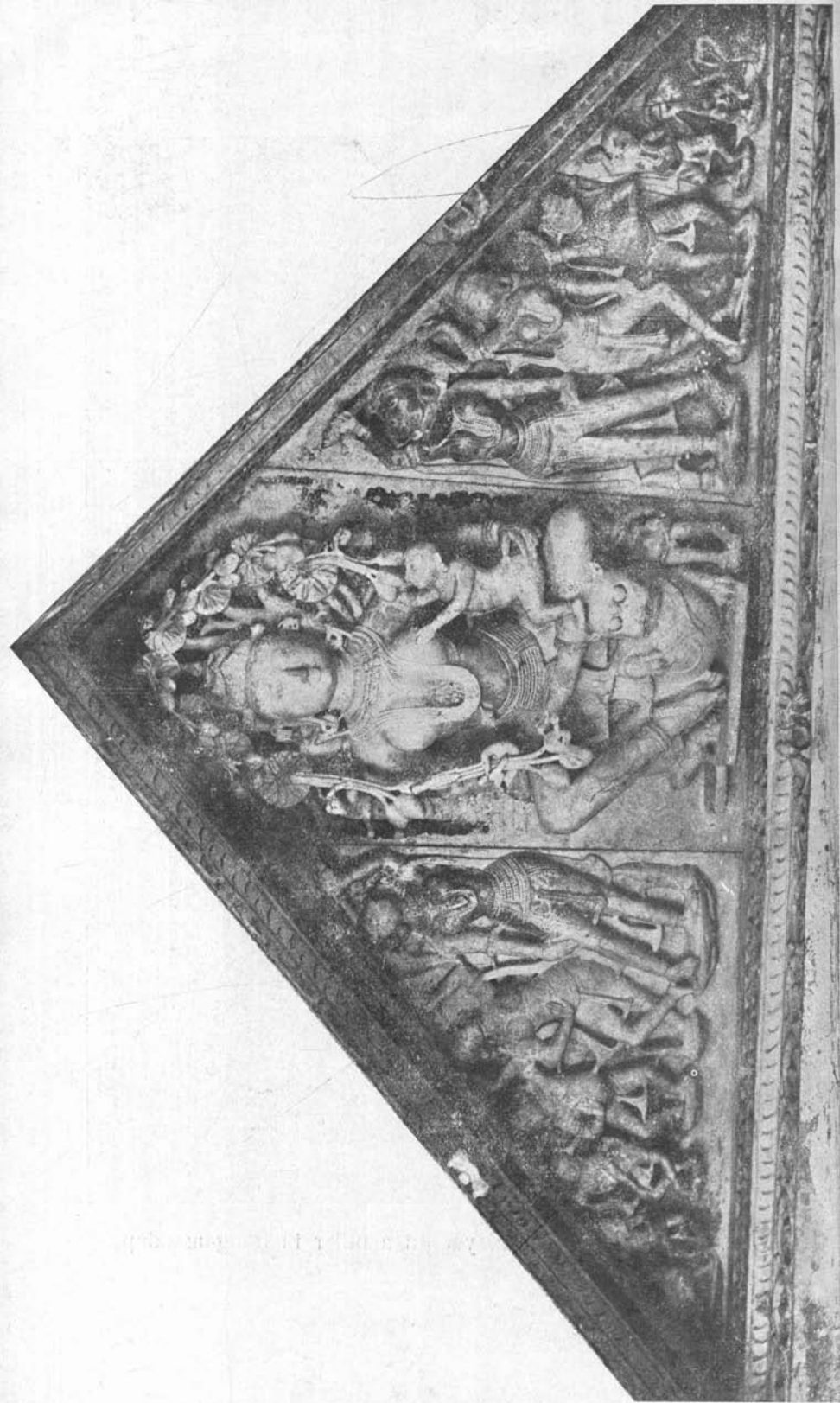
[26] Vimala Vasahî, a dome in the Nava-chokî.



[27] Vimala Vasahî, part of a pillar in the Rangamandapa.



[28] Vimala Vasahî, pipe-player on a pillar in Rangamandapa.



[29] Vimala Vasahī, Rangamandapa, corner of the central dome, Ambika-devī with attendants.

Shrine built
by
Vastupala—Tejapala
LUNA VASAH

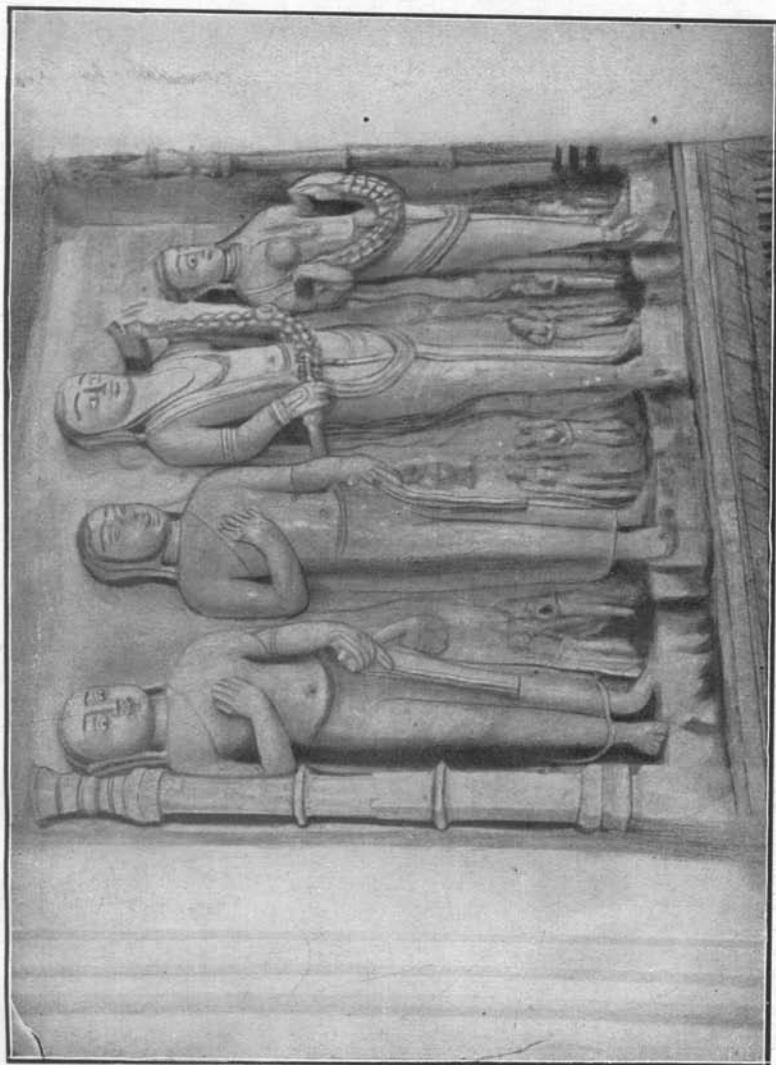




[30] Lûna Vasahî, Hastishâlâ Portraits of Minister Tejavâla
and his wife Anupamâdevî.



[31] Lûna Vasahî, Hastishâlâ Portraits of
Minister Vastupâla and his wives
Lalitâdevî and Vejaladevî.

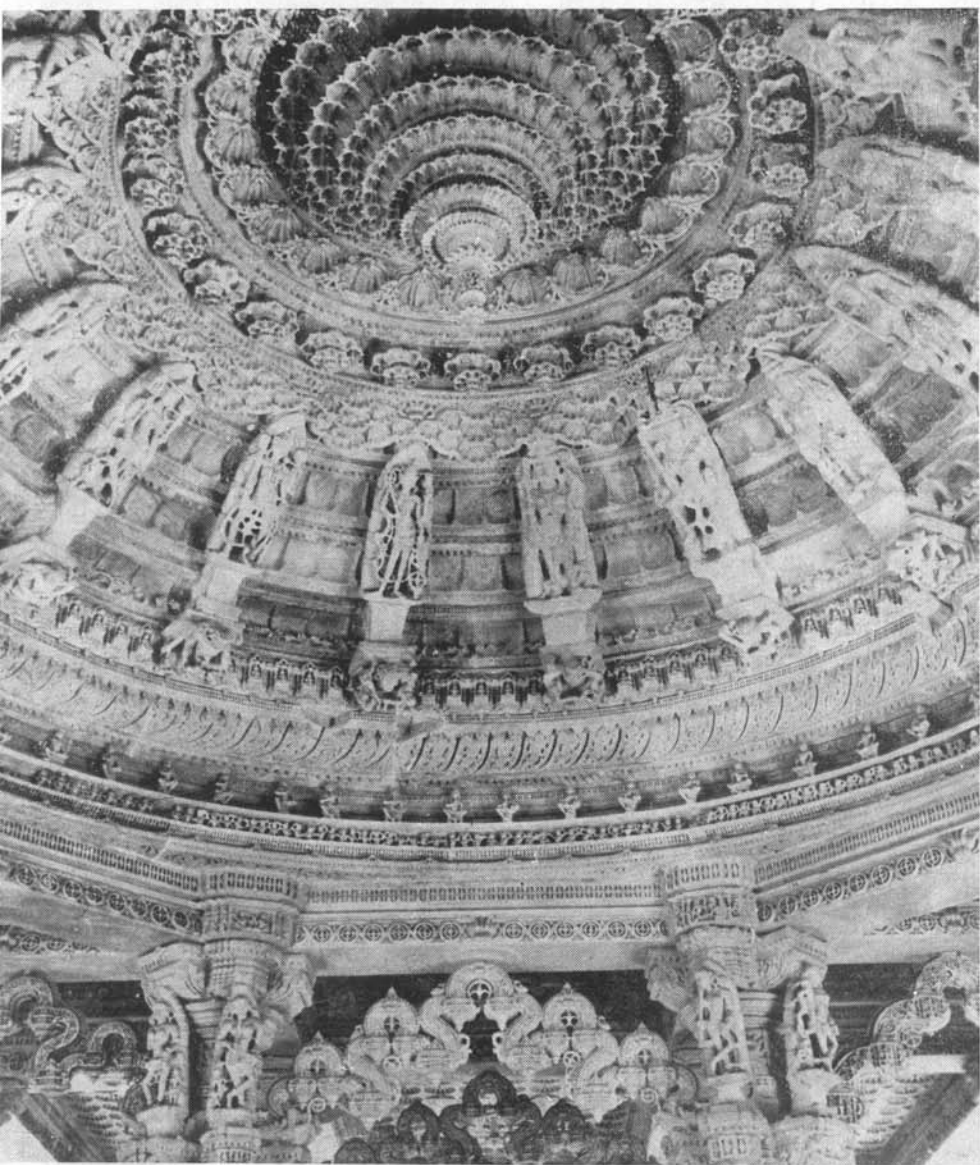


[32] Lûna Vasahî, Hastishâlâ. Portraits of--

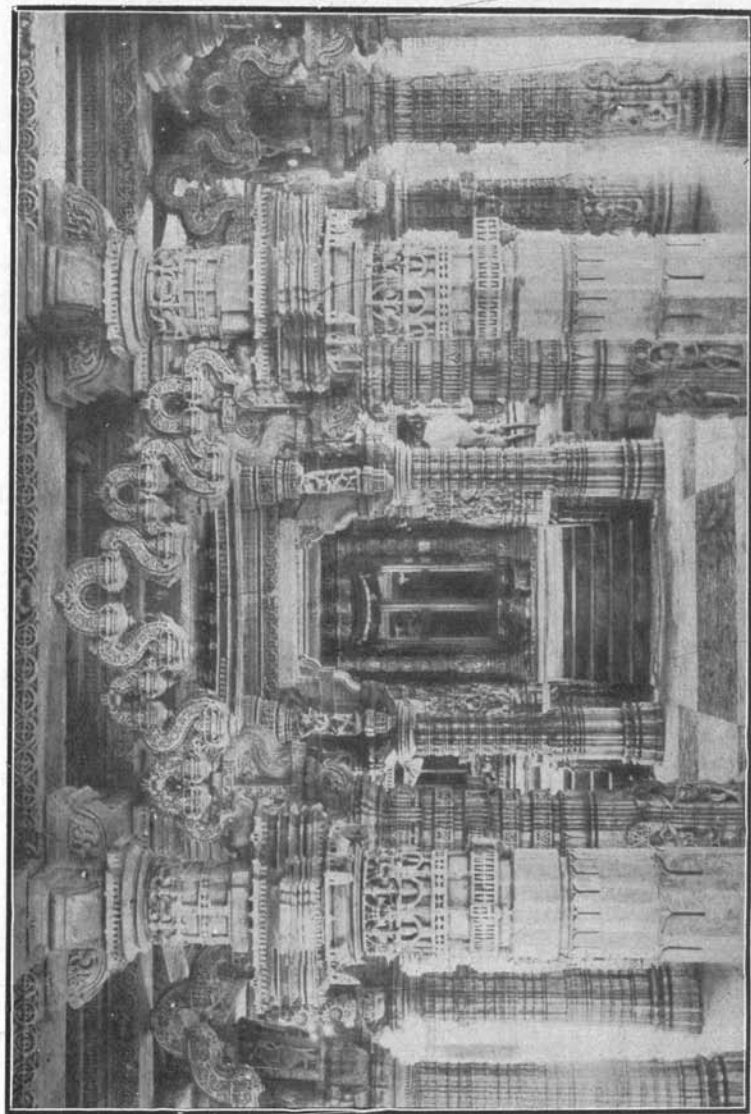
1. Udayaprabha sūri 2. Vijayasena sūri. 3. Minister Chandapa. 4. Châmpaladevî.



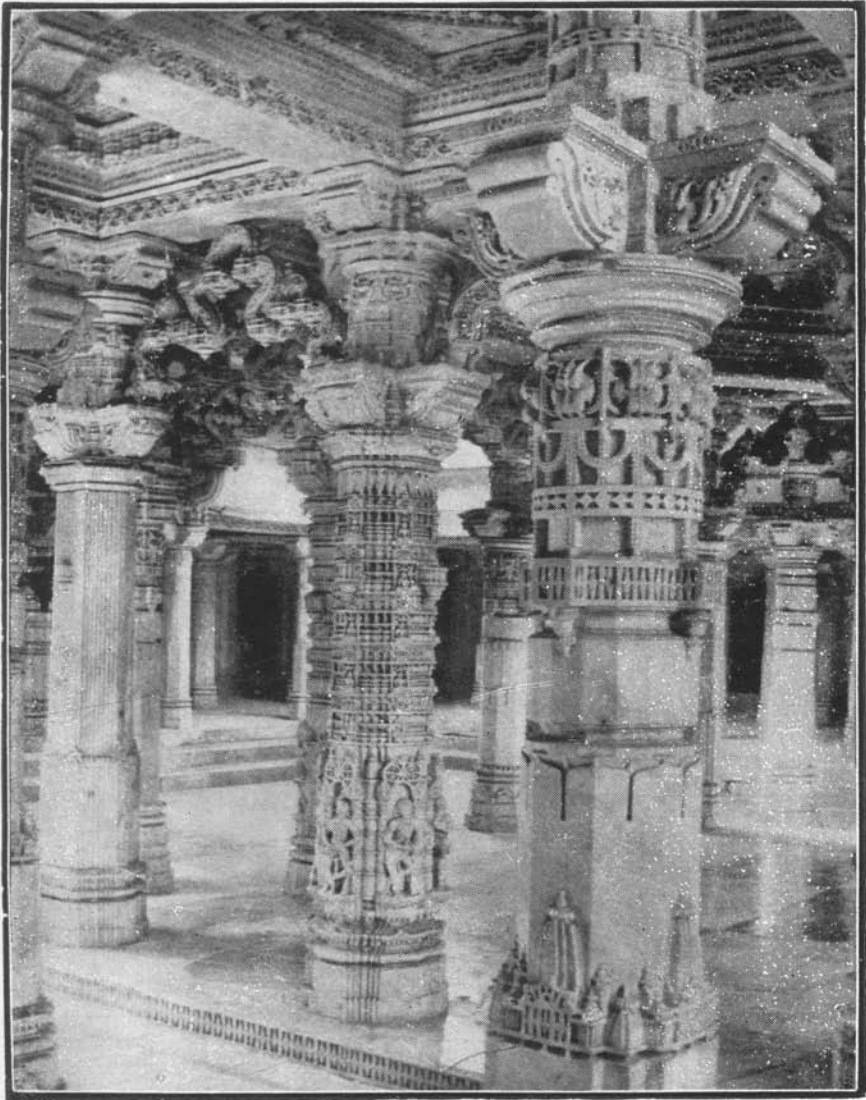
[33] Lûna Vasahî, Ornamental famous niche (Gokha)



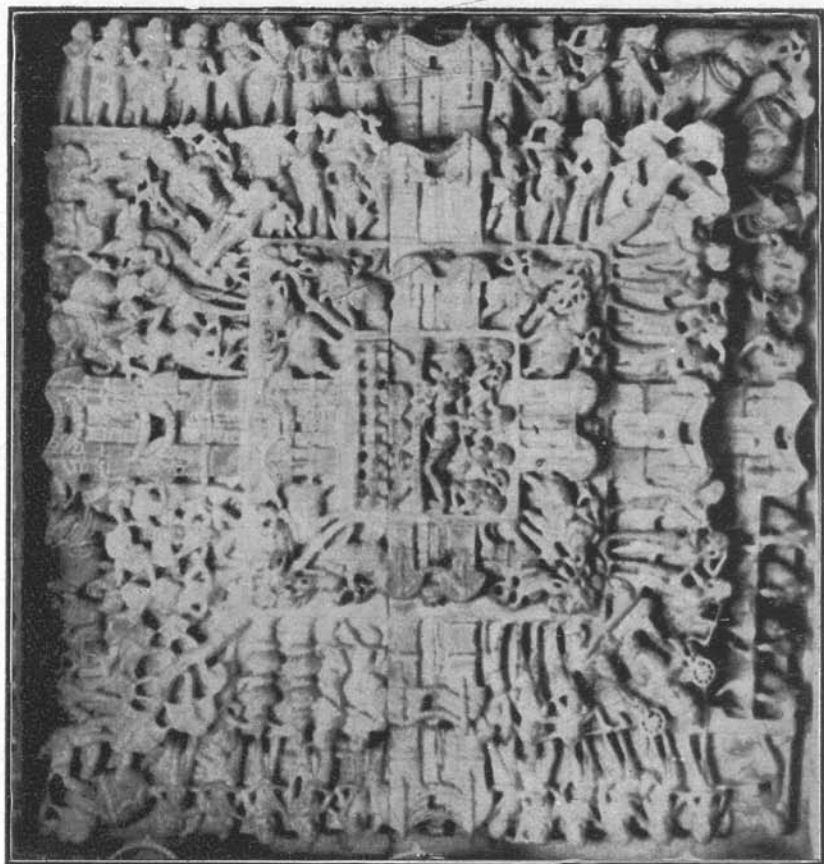
[34] Lûna Vasahî, Ornamental pendent, dome of the Rangamandapa.



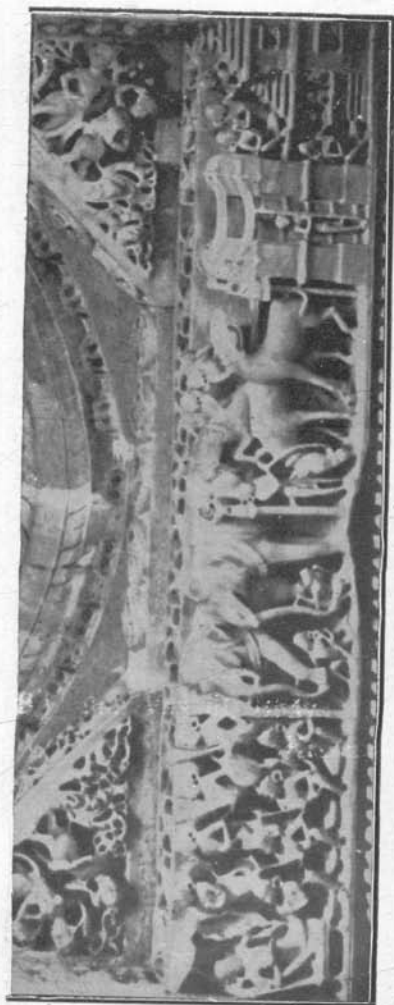
[35] Lûna Vasahî, ornamental interior with Rangamandapa,
Torana and Navachoki.



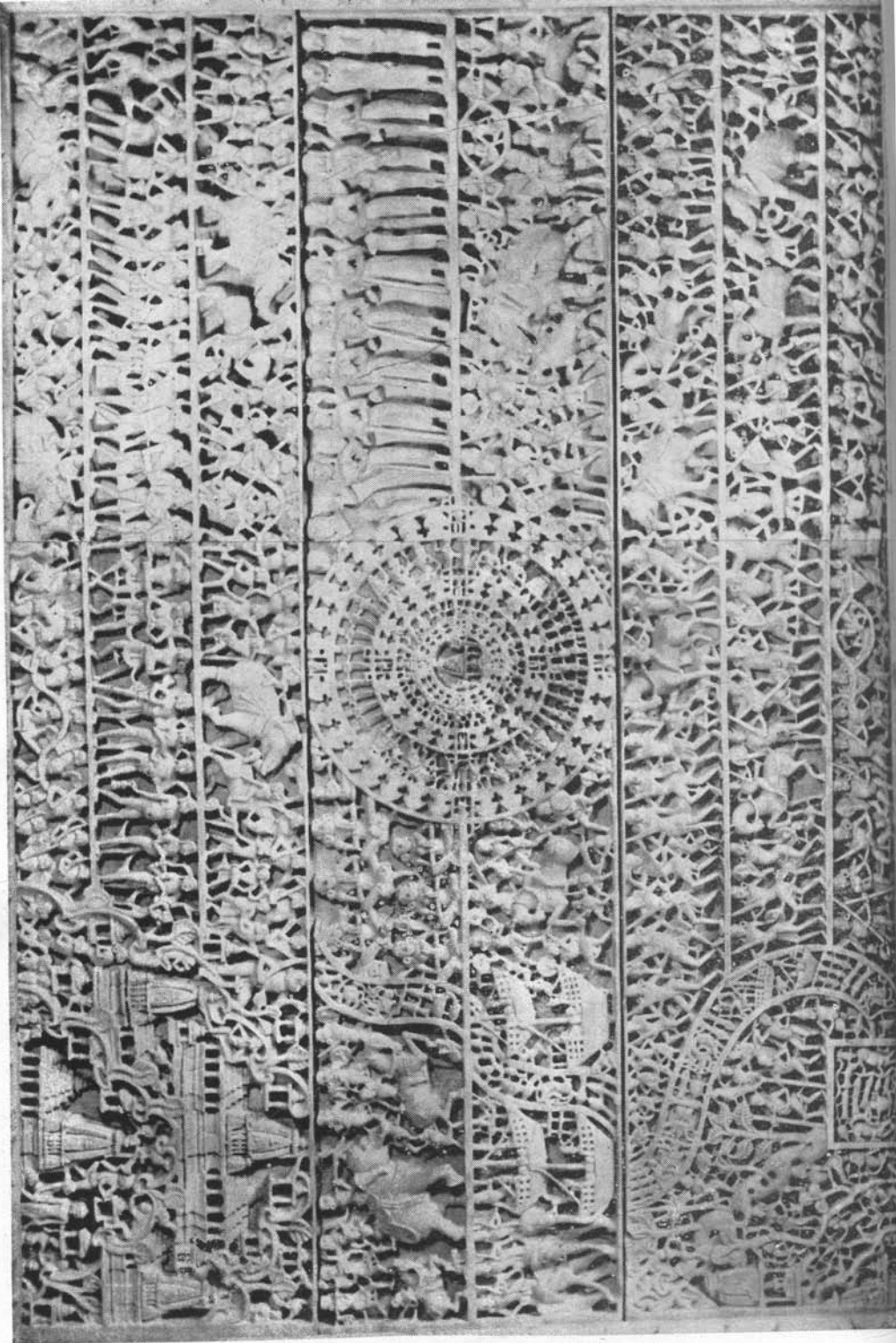
[36] Lûna Vasahî, Pillars in the Rangamandapa.



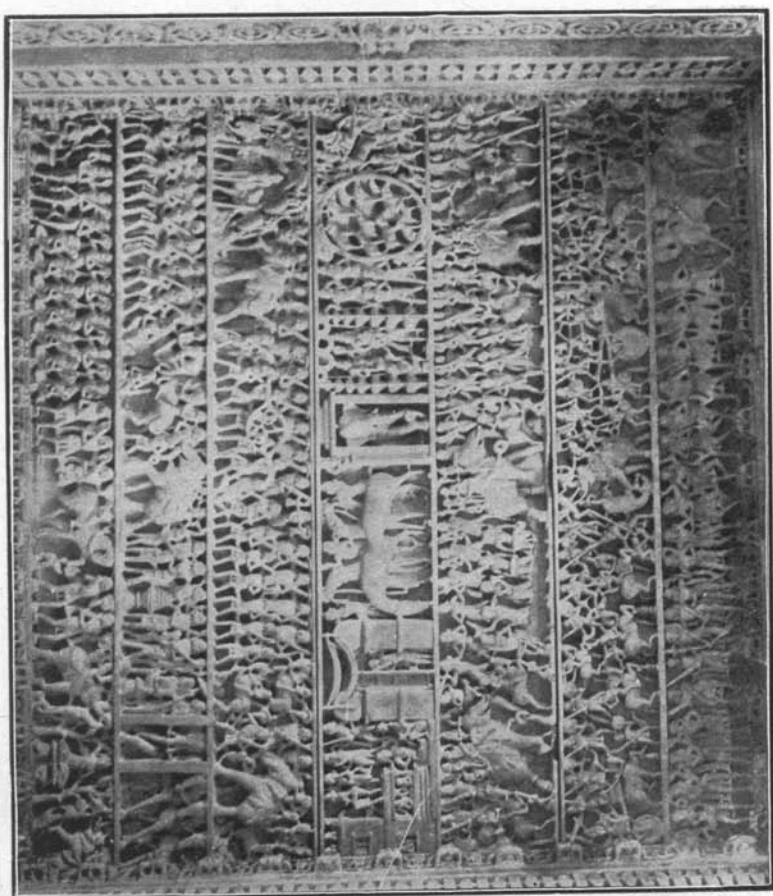
[37] Lûna Vasahî, Bhâva 12, Birth of Krshna.



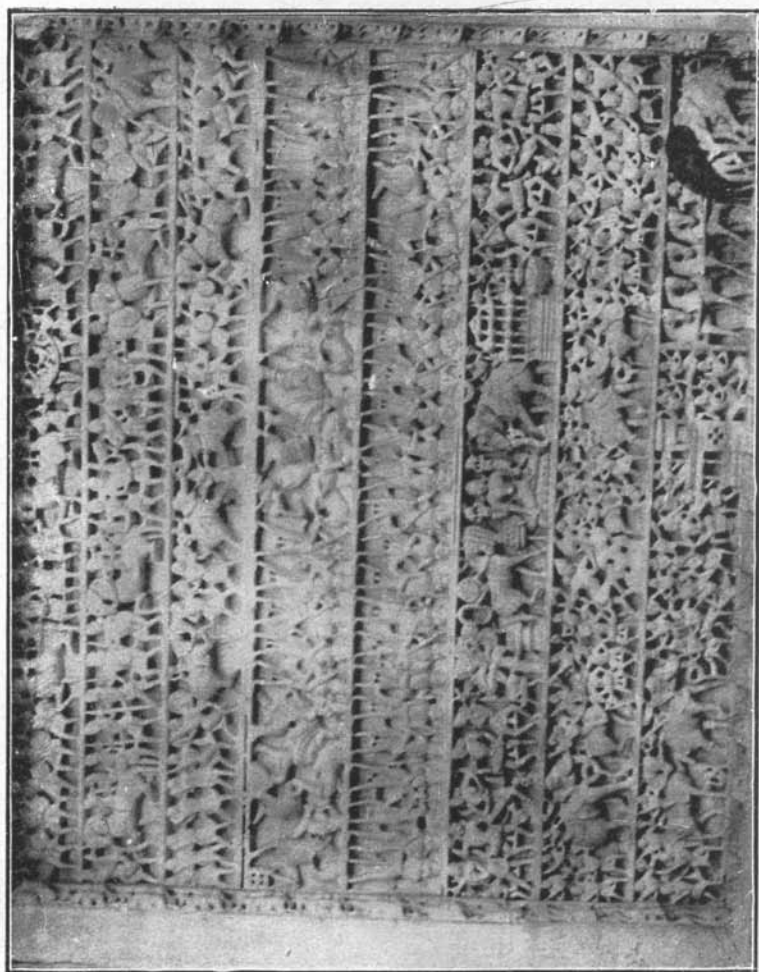
[38] Lūna Vasahī, Bhāva 13 and 13a. Scence from the Life of
Kṛṣṇa in Gokula.



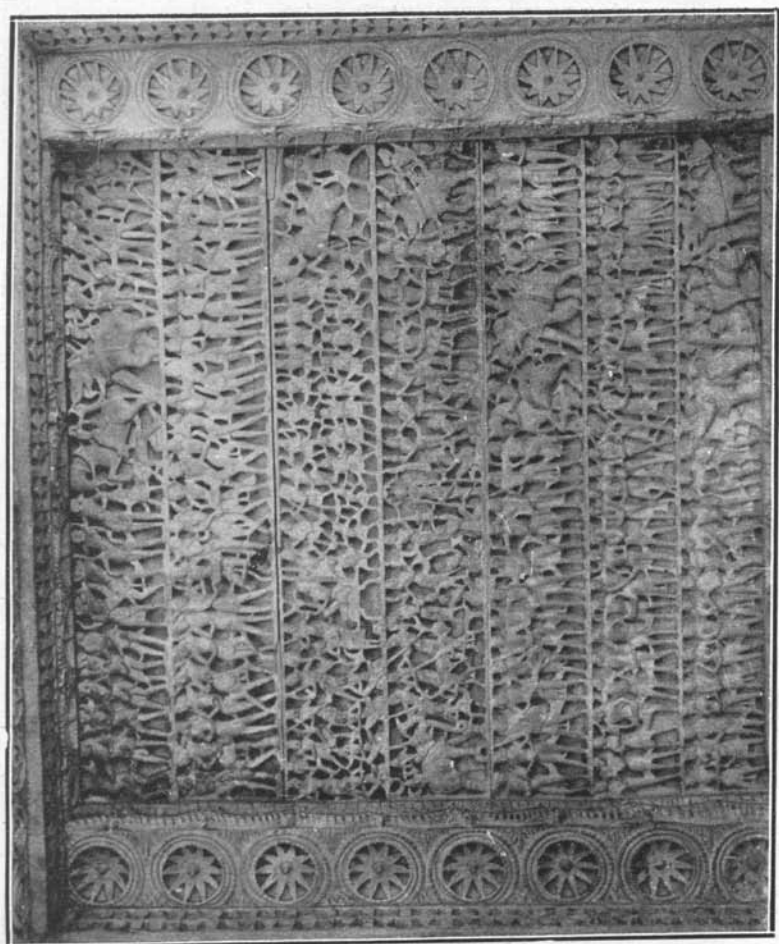
[39] Lûna Vasahî Bhâva 19. Corridor-ceiling in front of cell 9, Relief plaque representing a Samavasarana, port of Dvârikâ, Girnâra-tirtha, etc.



[40] Lûna Vasahî, Bhâva 22. Ceiling in front of cell 11.
Citra-Pata (Relief-plaque) of the Life of Neminâtha.



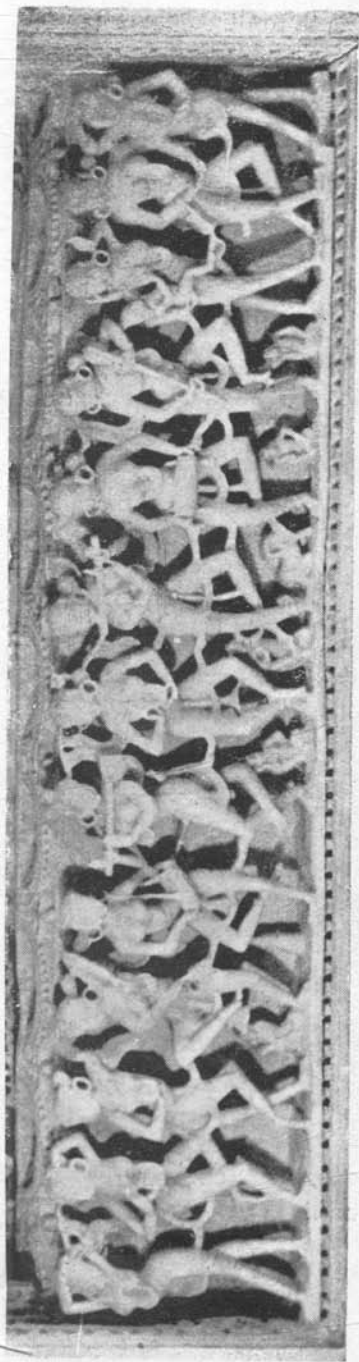
[41] Lûna Vasahî, Bhâva 23. Ceiling in front of cell 14.
Unidentified Scenes.



[42] Lûna Vasahî, Bhâva 24. Ceiling in front of cell 16.
Life of Pârshvanâtha.

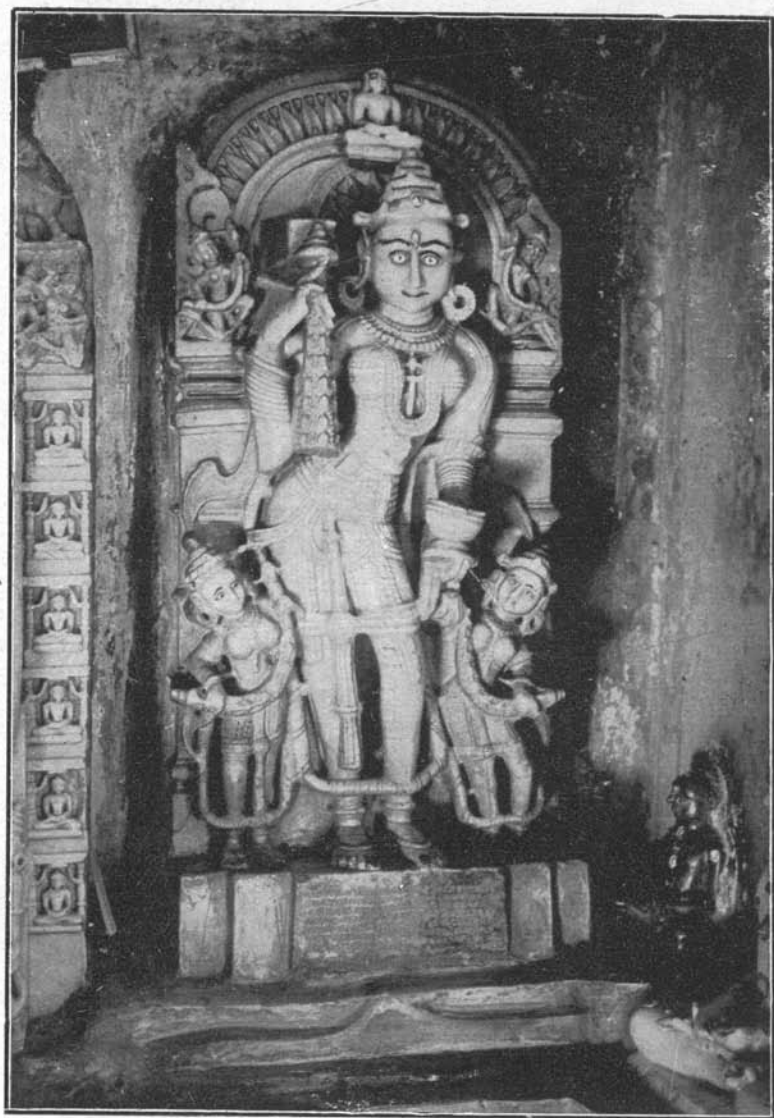


[43] Lûna Vasahî, Interior showing Jain nuns worshipping the Lord from the Rangamandapa.

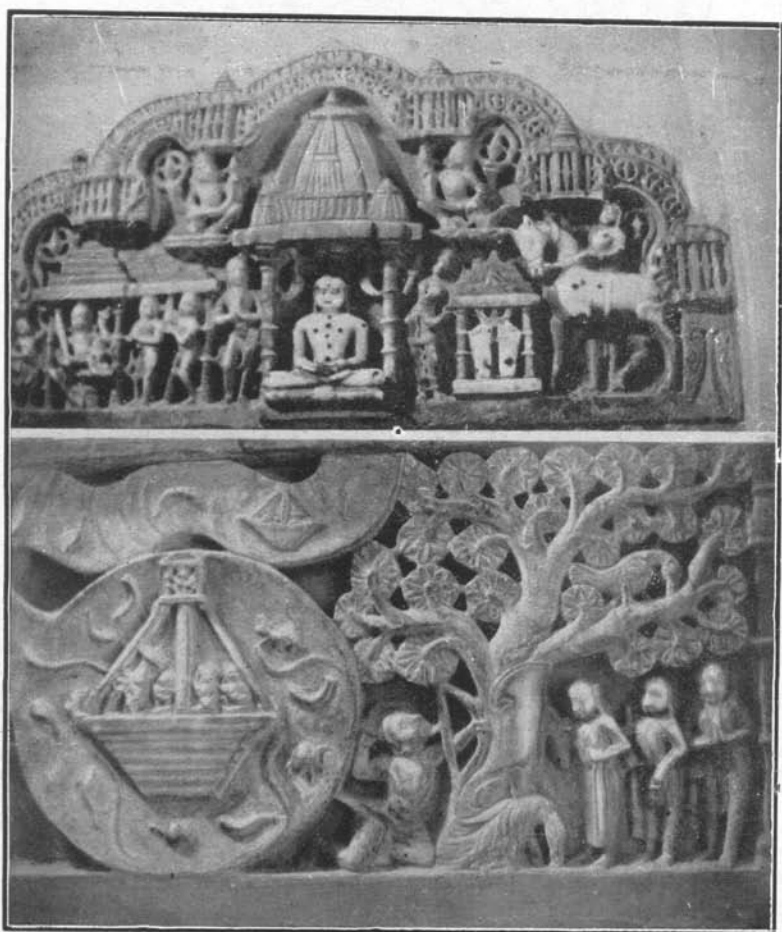


[44] Lûna Vasahi, Ceiling in Corridor. Dancing Females.

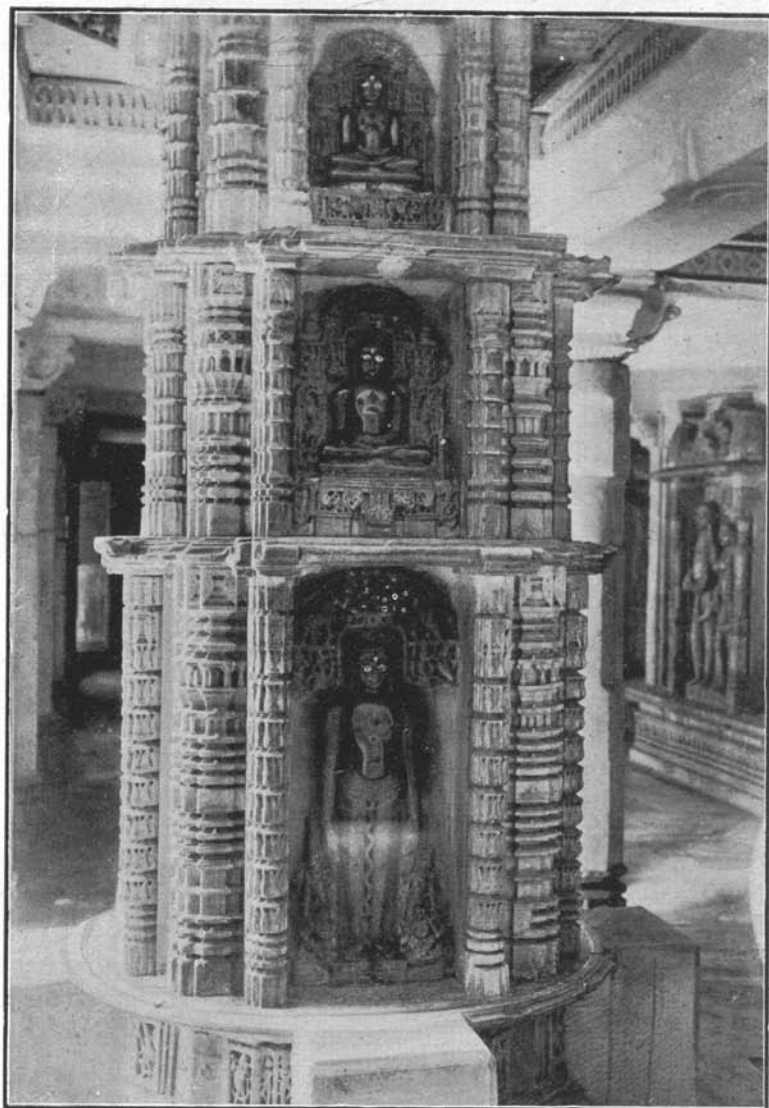




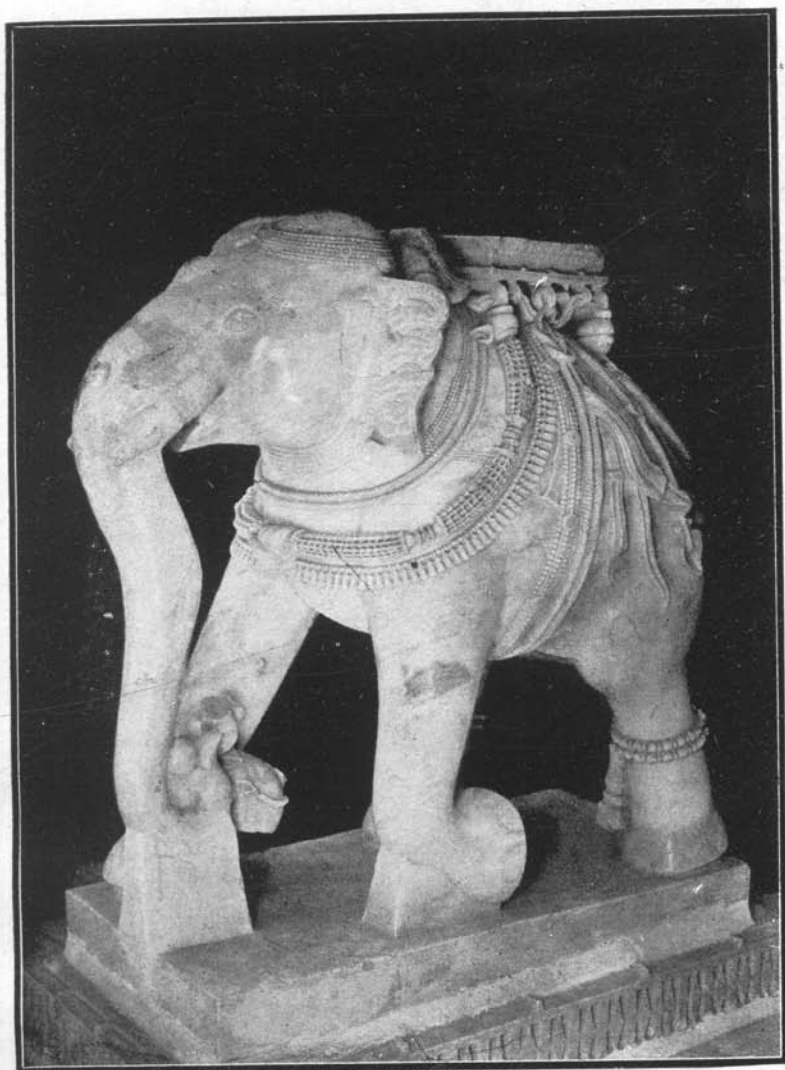
[45] Lûna Vasahî, Gûdhamandapa. Sculpture representing Râjimatî.



[46] Lûna Vasahî, cell 19. Citra-Pata representing the story of Ashvâvabodhî and Shakunikâ-viharâ



[47] Lûna Vasahî, Hastishâlâ. Ornâmental
Triple Chaumukha.



[48] Lûna Vasahî, Hastishâlâ. A beautiful figure of an elephant with trappings and pâlakhî.



[49] Lûna Vasahî. Kickakas on various pillars.

Pittalahara Shrine

built by

Bhima Saha

*

*

*

Kharatara Vasahi

(*Chaumukha Temple*)

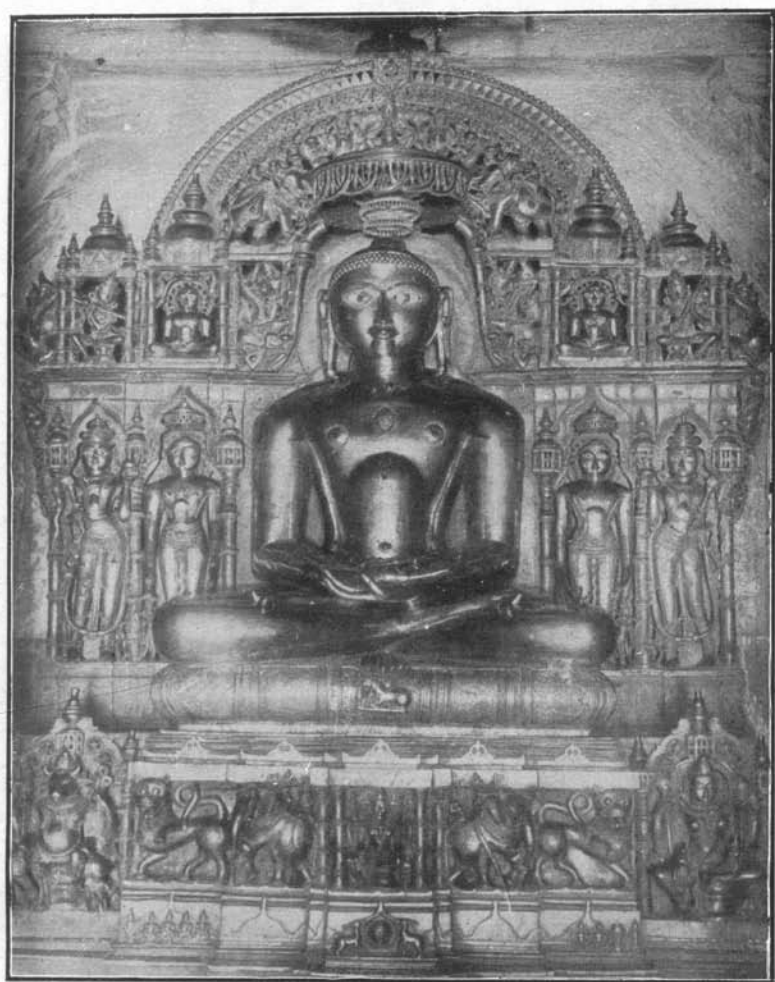
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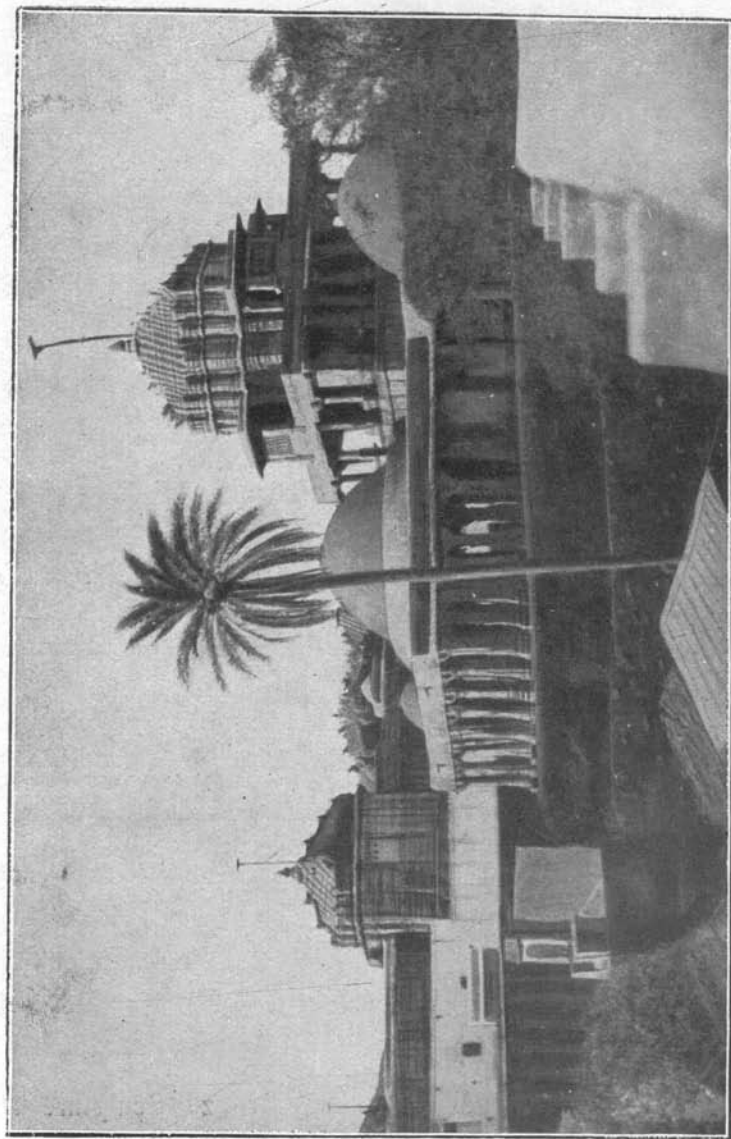
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Achalagadha

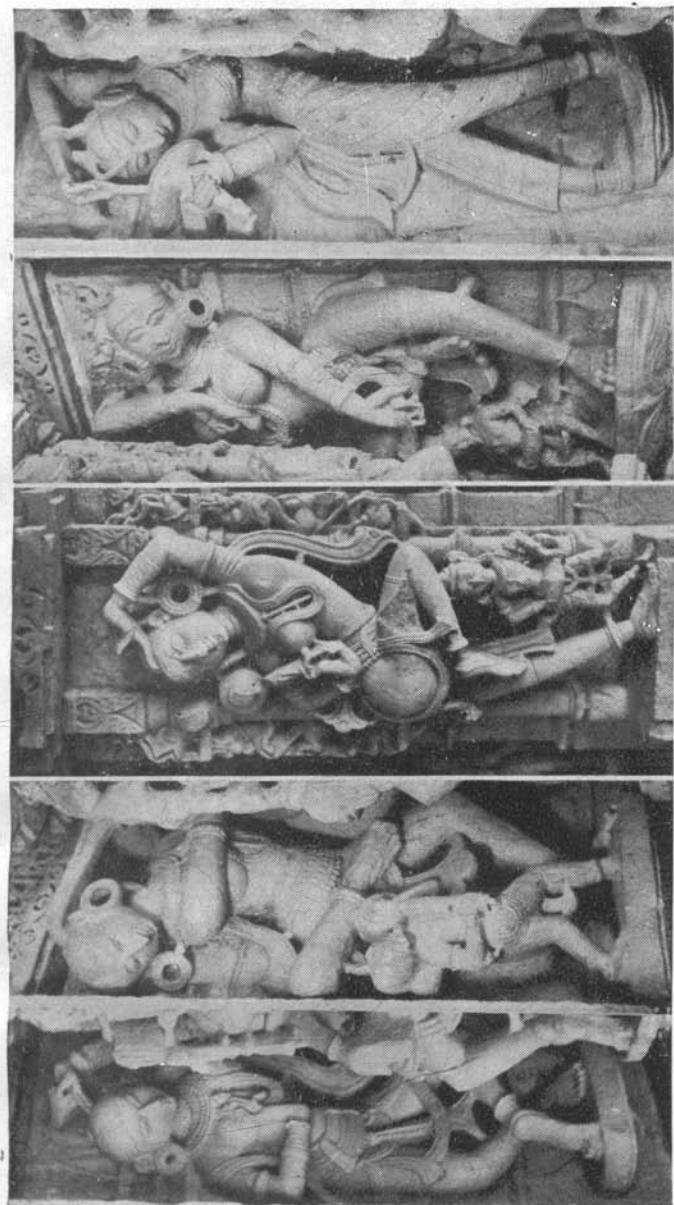




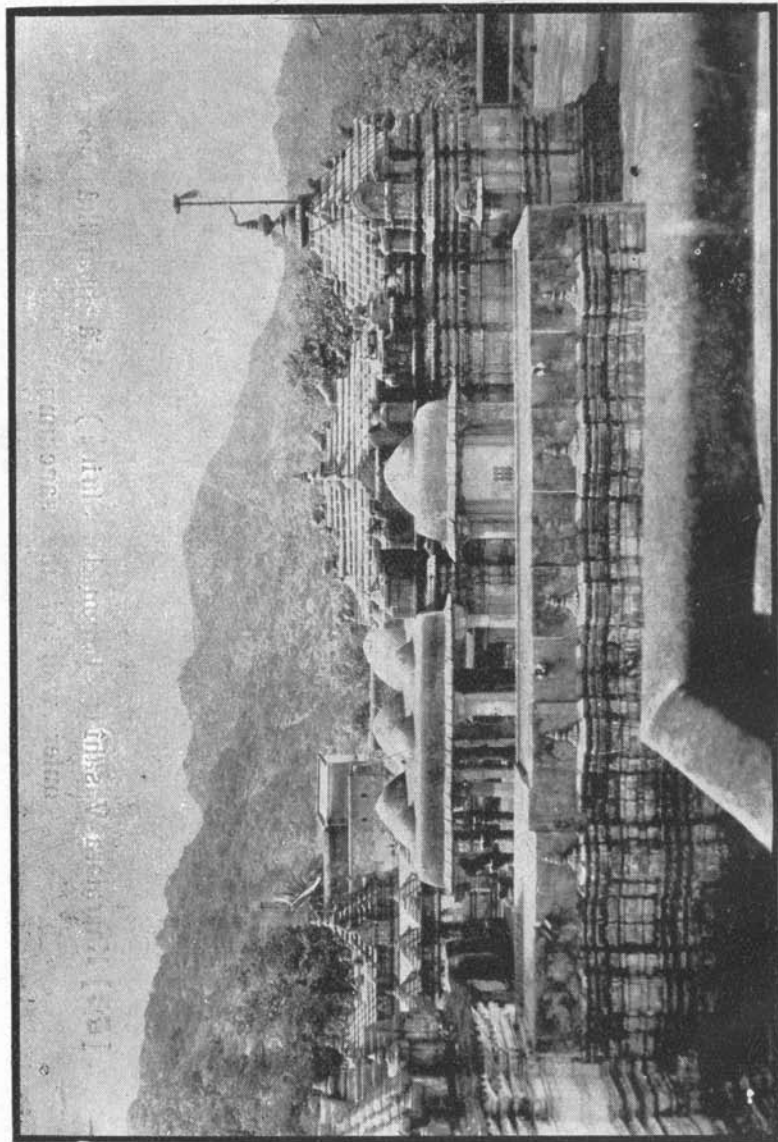
[50] Shrine of Bhîmâ Sâha. Big Bronze Sculpture of Rshabhanâtha with attendant figures.



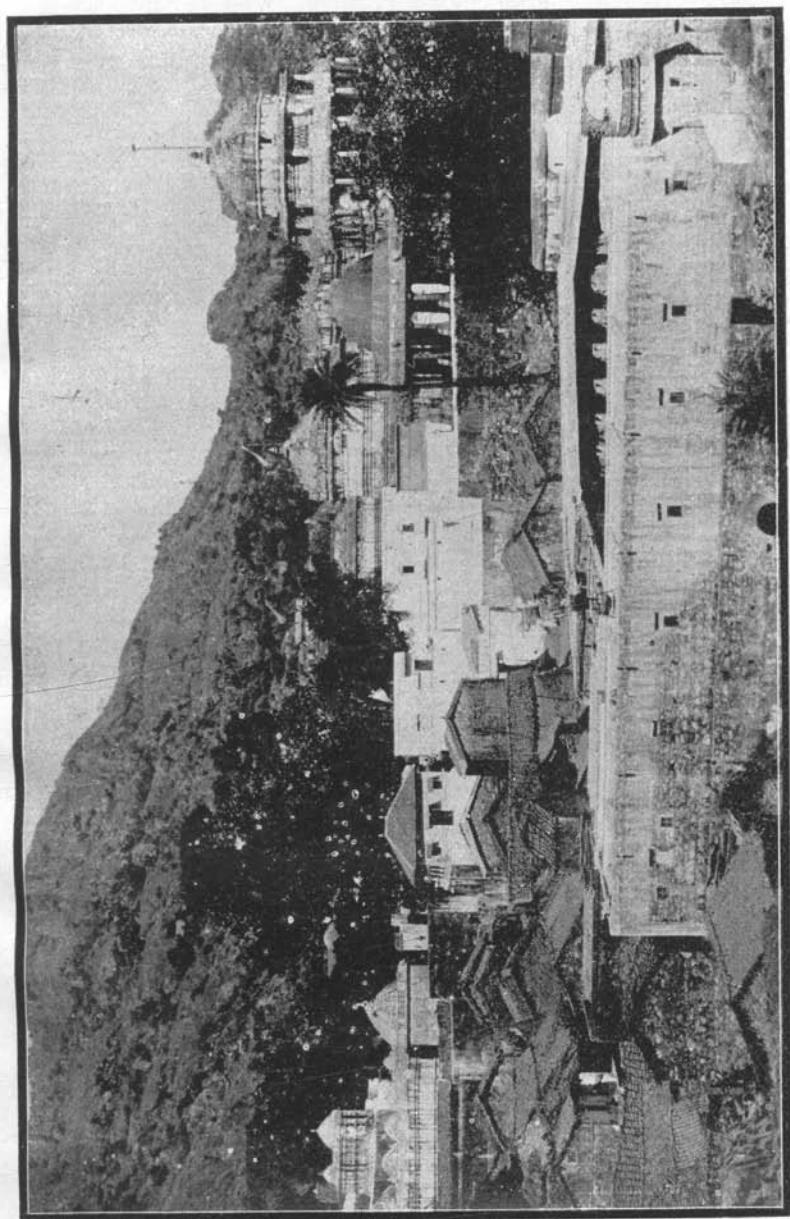
[51] Kharatara Vasahî A General view of the Chaumukha shrine at Delvâdâ.



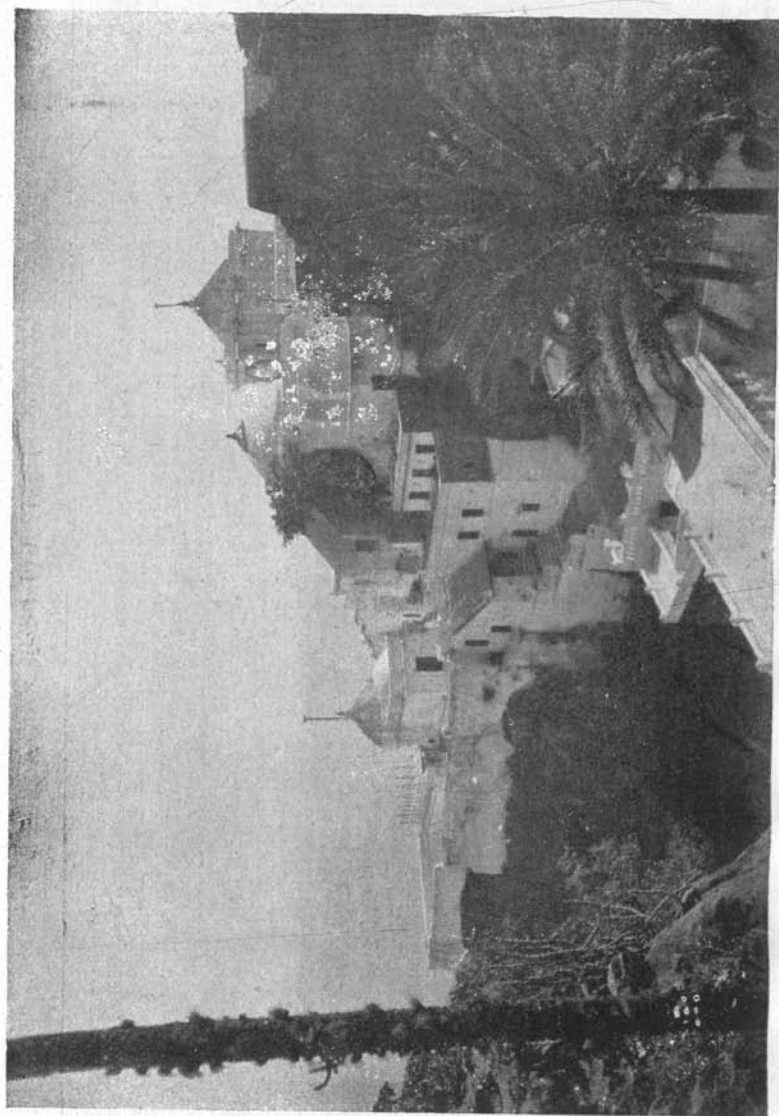
[52] Kharatara Vasahī (Chaumukha Shrine). Shālabhanjikās on
outer wall of the sanctum.



[53] Pittalahara shrine (built by Bhimâ Sâha) and Lûna Vasahî.
View from top of Chaumukha shrine.



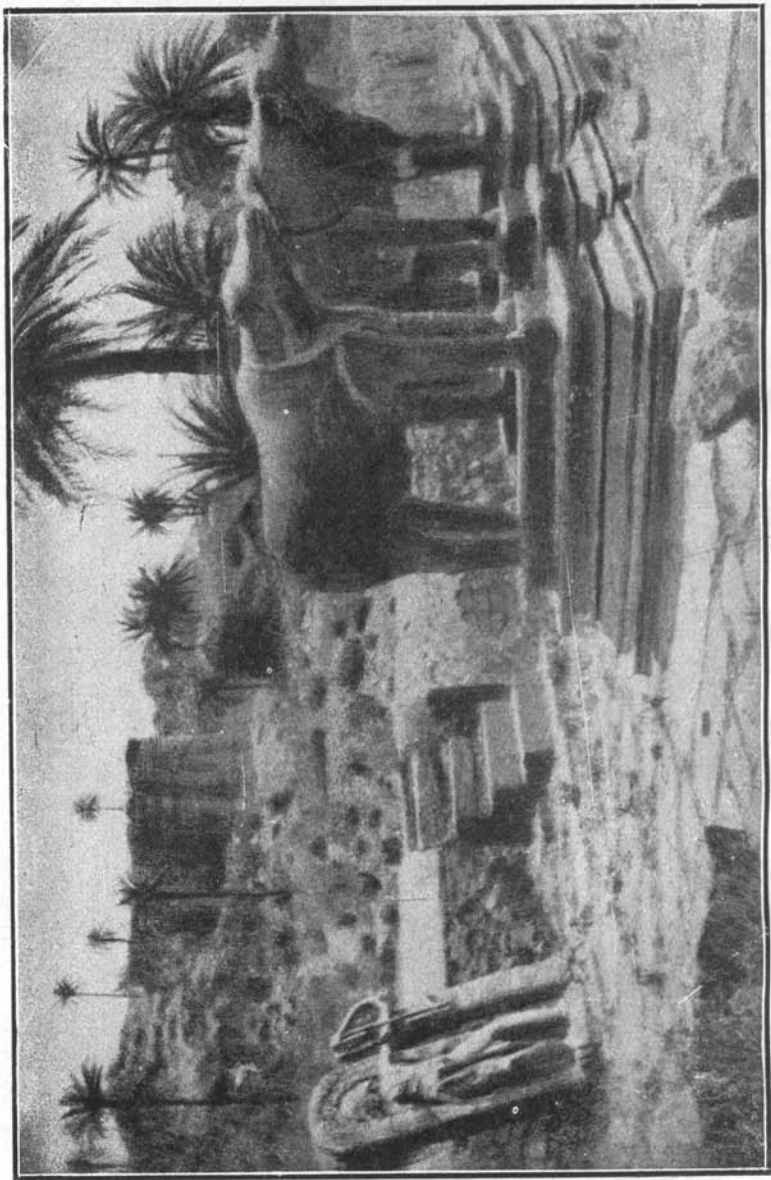
[54] Another view of Jain shrines from top of Chaumukha Temple, showing hutments and Dharmashâlâ in the Delvâdâ Village.



[55] Jain Shrines at Achalagadh on top of the hill.



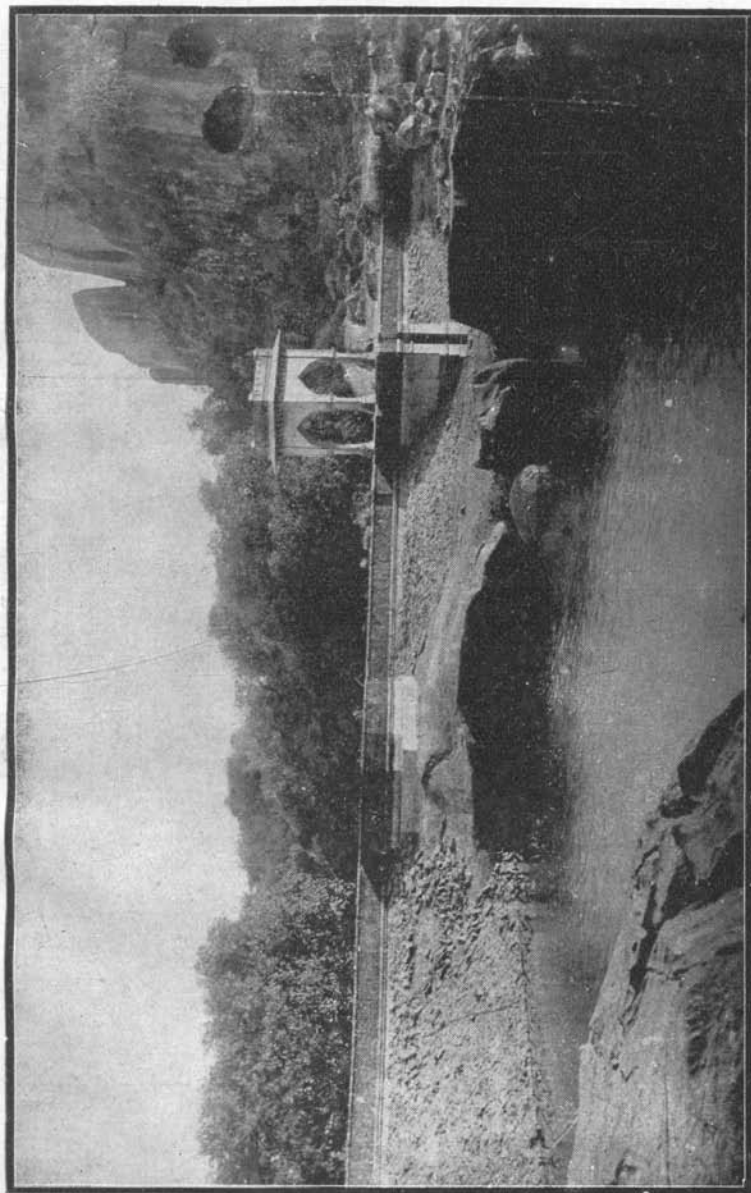
[56] Brass Nandî (Bull) with the Poet
Durâsâ Adhâ. In the courtyard of
Achaleshvara Mahâdeva.



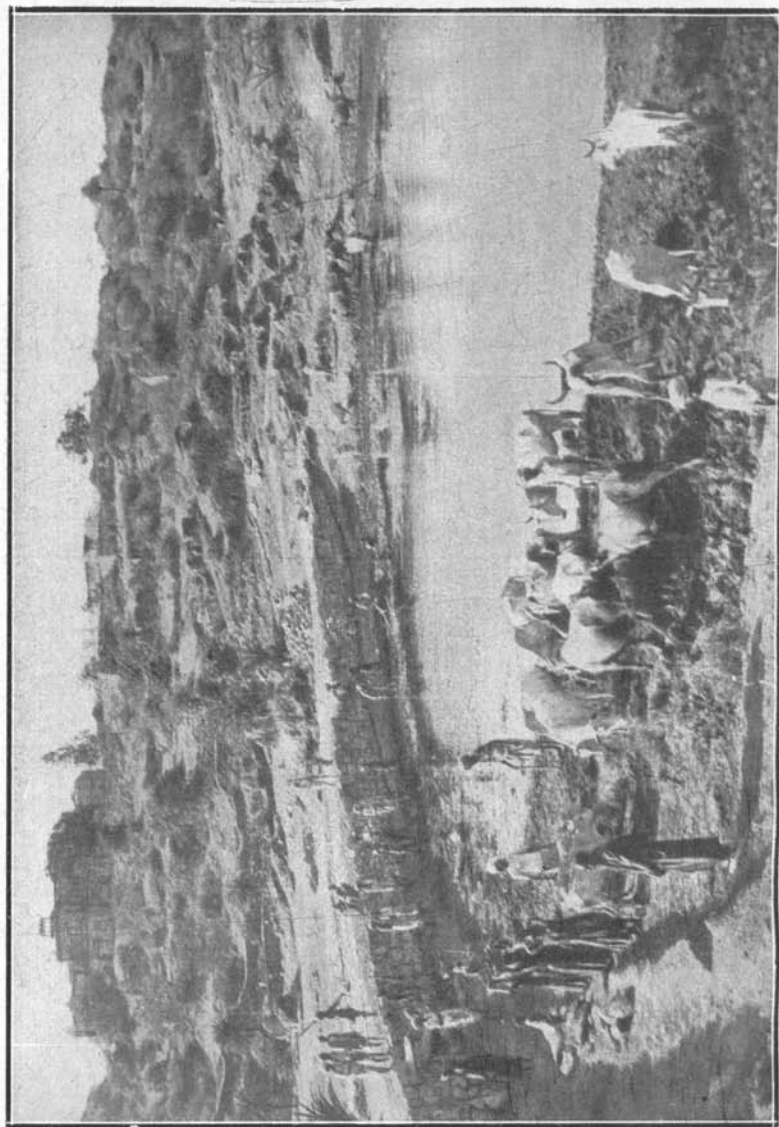
[57] Achalagadh Mandâkinî Kunda. Three buffaloes with a sculpture of
Parmâra Dhârâvarshadeva in the background.

Hindu Sites
and
Places of Interest
MOUNT ABU

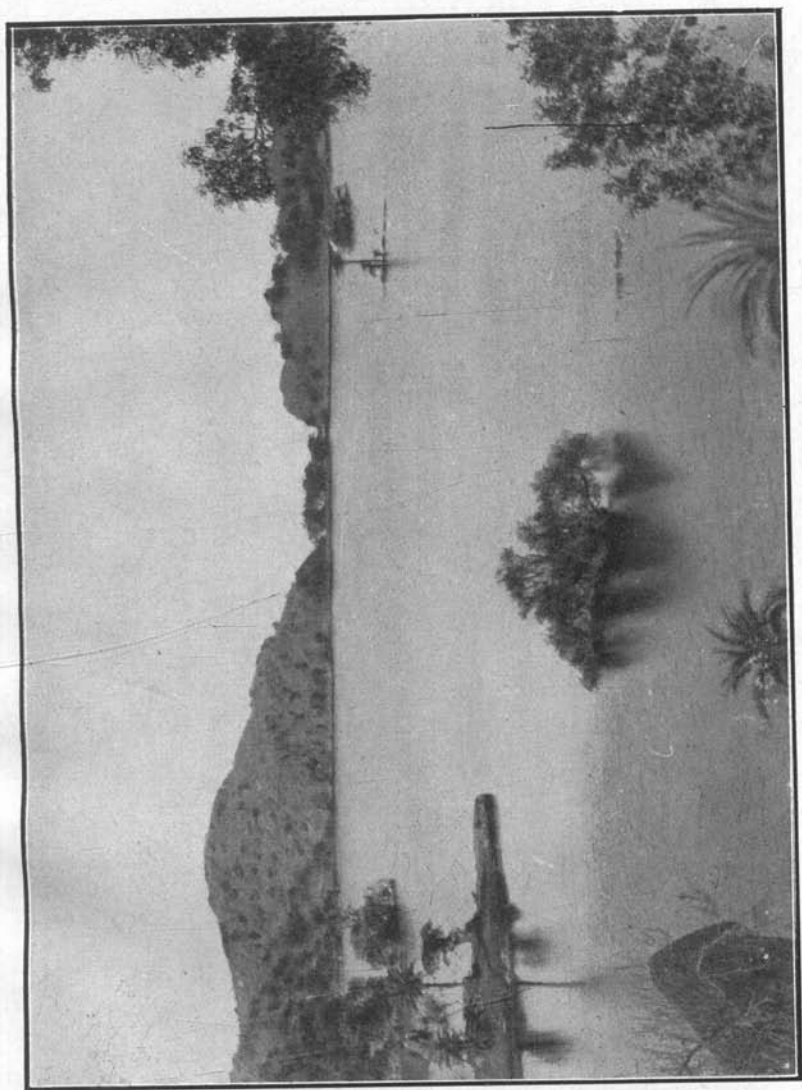




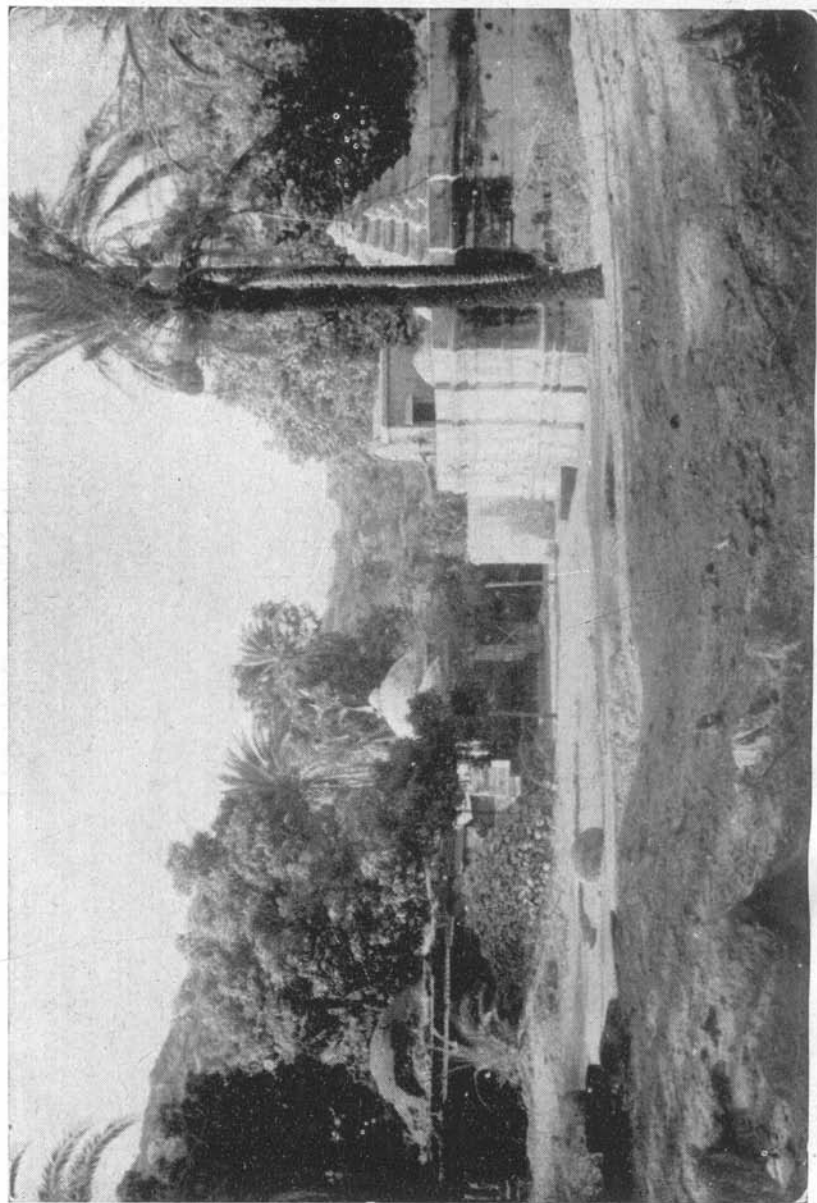
[58] Delvâdâ. Trevara - Tâla (Trevara lake).



[59] Delvâdâ. Santa - Sarovara.



[60] Abu - Camp. Nakhi Lake.



[61] Delvâdâ Hindu site of Dvârakâdhîsha shrine, Rasio Vâlama and Shrimâtâ Temple.



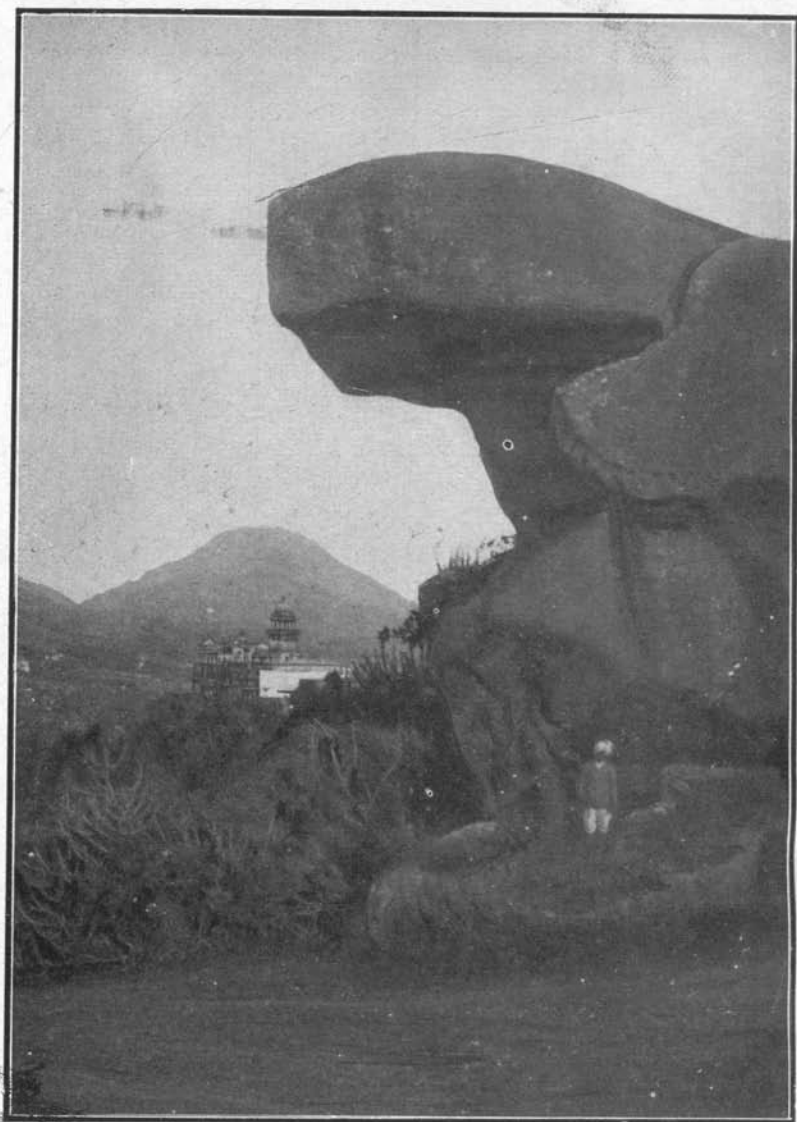
[62] Sheshashayī Sculpture in Dvārakādīśha shrine, Delvādā. c. 500-A. D.



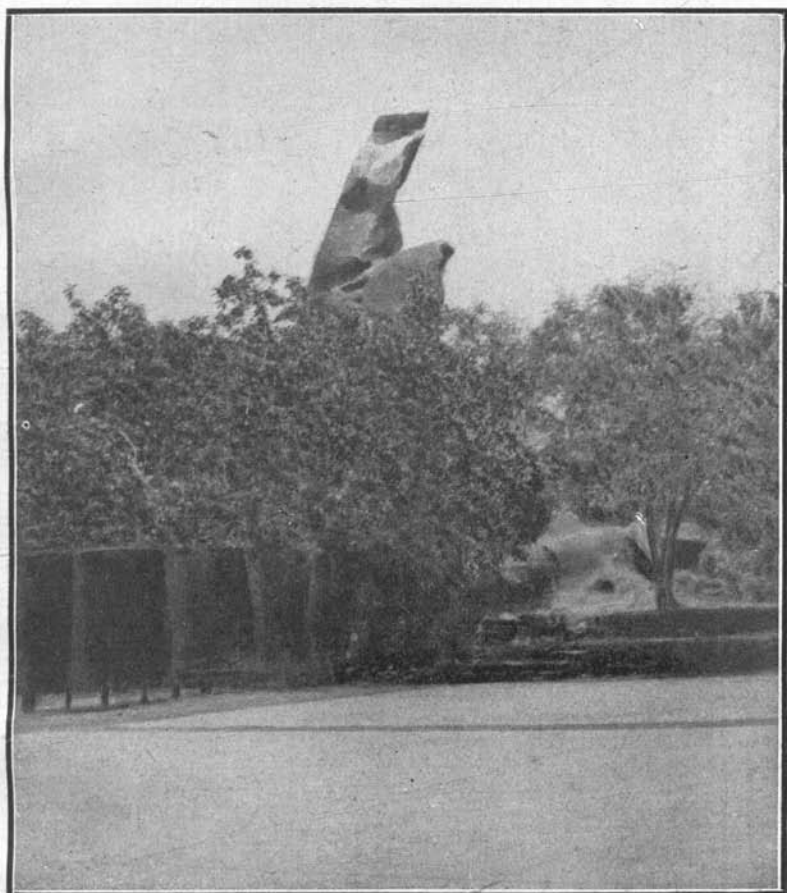
[63] Dvâarakâdhîsha shrine, Delvâdâ. Sculpture of the Hindu
Mâtrikâ Kumârî. C. 6th-7th century A. D.



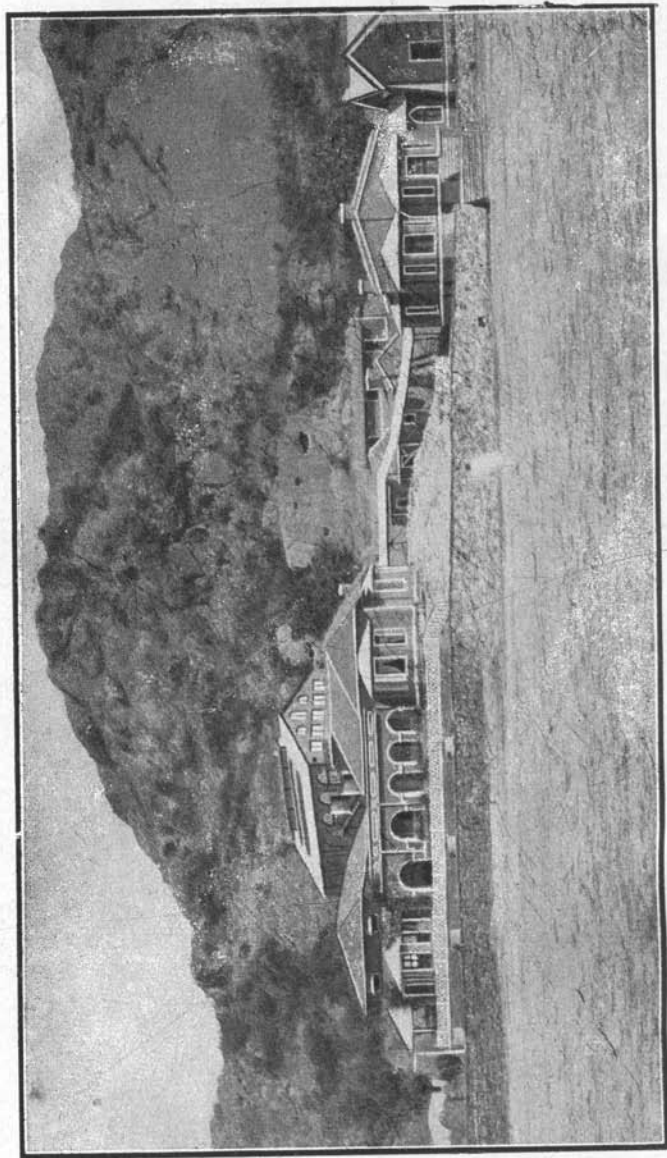
[64] Delvâdâ. Sculpture known as Rasio Vâlama.



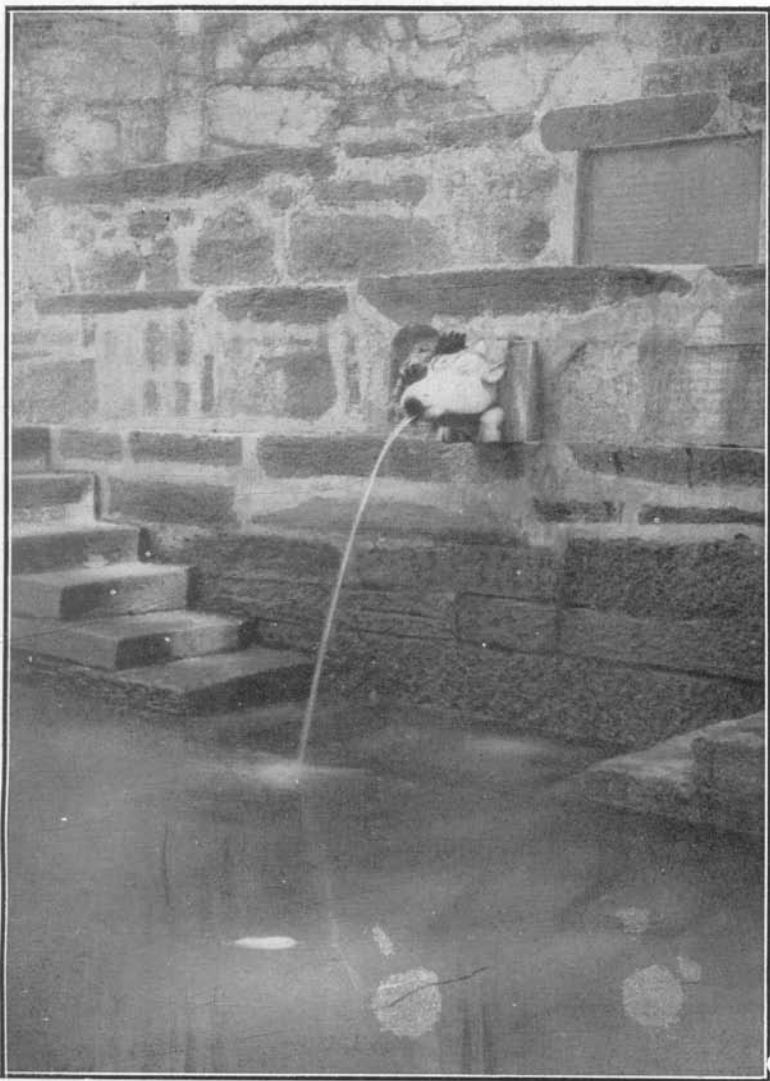
[65] Abu Camp. Toad Rock.



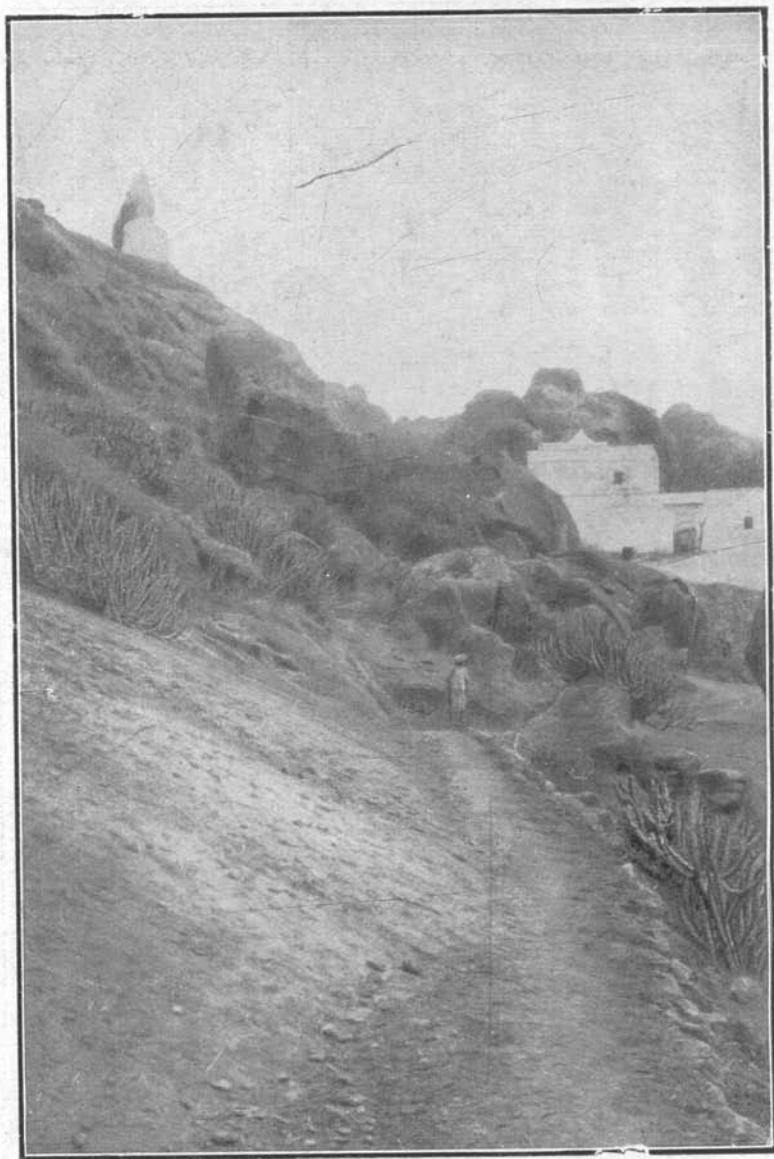
[66] Abu Camp. Nun Rock.



[67] Abu Camp. Râjputâna club.



[68] Vasishthâshara, Abu. Gomukha-Kunda.



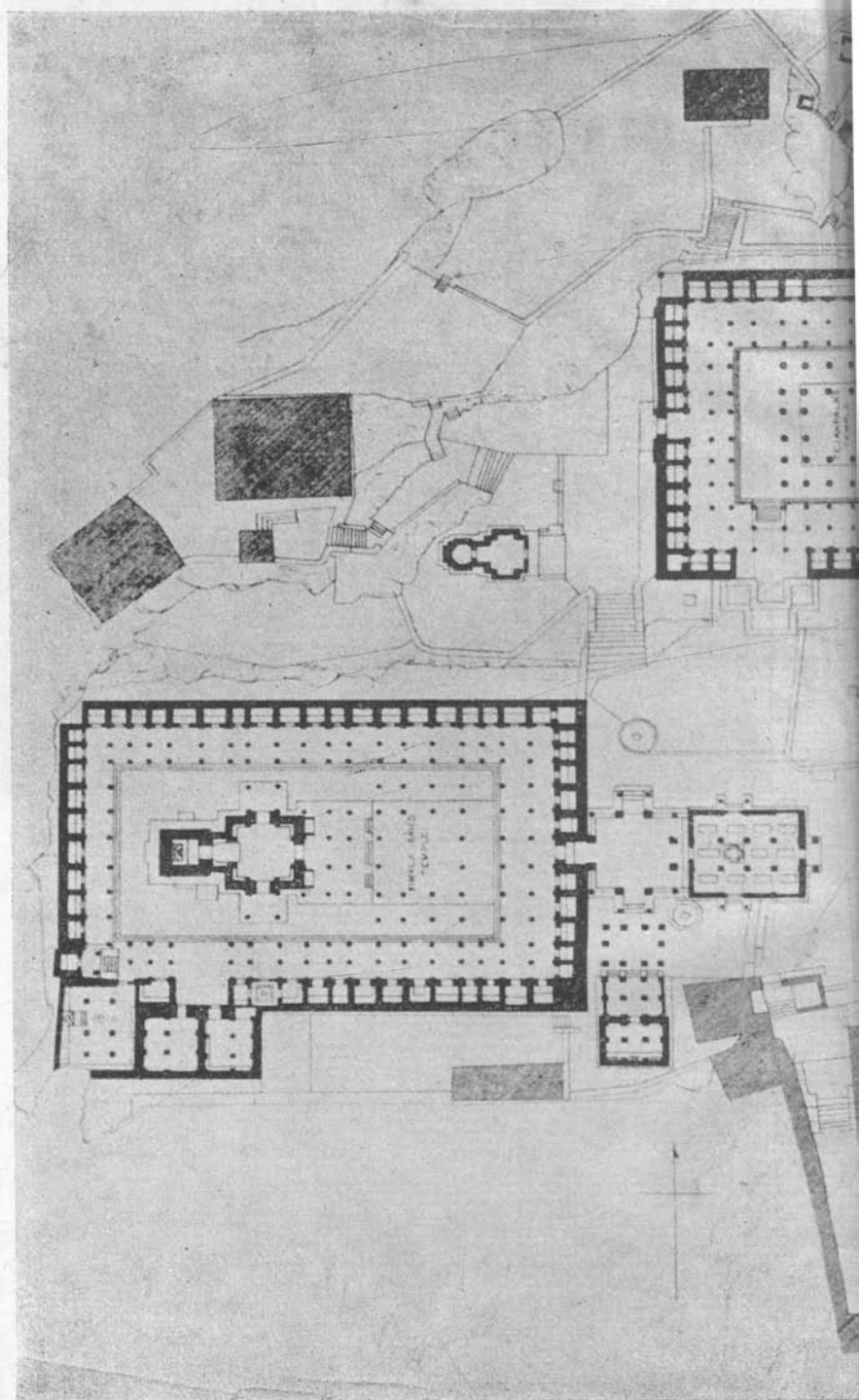
[69] Gurushikhara, the highest peak on Mt. Abu,
in Western India.



[70] Achalagadha. Brass statue of a Jain donor Prince.



[71] Sun - Set Point, Abu.



PLAN
OF THE
DILWARA TEMPLES
ON
MOUNT ABU

TEMPLE OF 54 NATHS

MAIN ENTRANCE

JAIN TEMPLE

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