

THE JAIN SANCTUARIES OF THE FORTRESS OF GWALIOR



Lord Padmaprabhu Svāmi

Cave No. 4, Ek Patthar kī Bāvdī, Gopachal

By

T.V.G. SASTRI

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584, M. G. ROAD, INDORE - 452 001 INDIA



THE AUTHOR

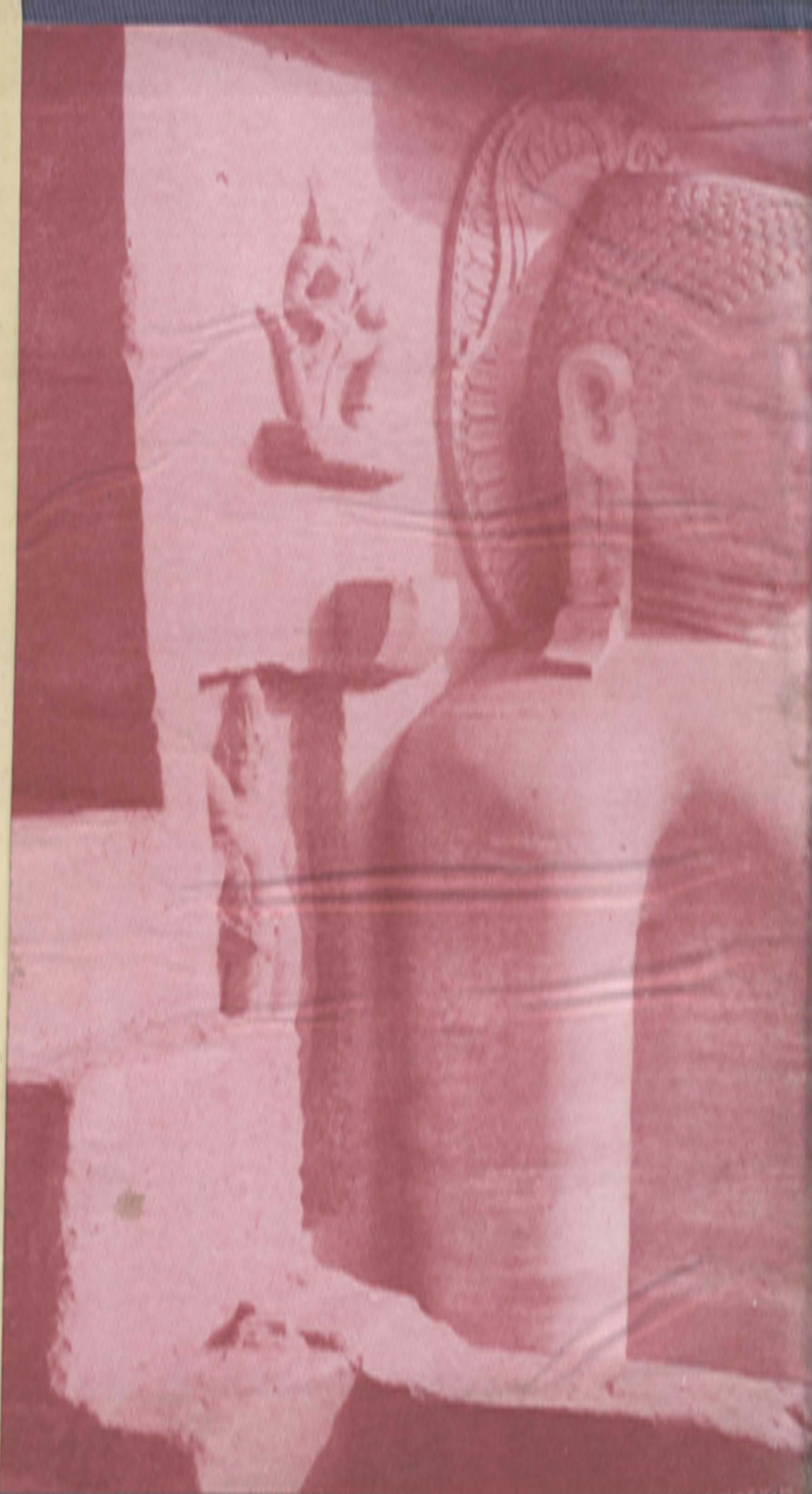
Dr. T.V.G. Sastri was born in 1922, at Agiripalli, near Vijaywada in Andhra Pradesh. He was awarded B.Sc. degree in physics in 1945 by the Andhra University and M.A. (1962) Ph.D. (1970) in Archaeology by M.S. University, Baroda.

Initially, he migrated to **Sri Lanka**, to teach Physics in Hindu College, Karainagar (Jaffna) in 1945. On the question of citizenship he returned to India in 1955 when the construction of the famous Nagarjuna Sagar Dam had just started, in Andhra Pradesh.

Consequent on the impending submersion of Nagarjunakonda Valley by damming the waters of the river Krishna, Archaeological Survey of India had taken up the excavation Project to salvage the archaeological remains and to preserve them. This had given a chance for Dr. Sastri to try his luck in Archaeology.

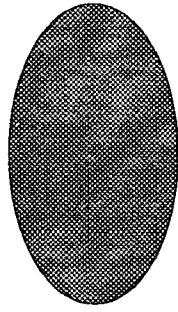
He evinced keen interest in field studies and soon he became a good excavator. When the Excavation Project was wound up in 1960, he was absorbed in the Archaeological Survey of India, which he served for 25 years in various capacities at Baroda, Hyderabad, Bhopal, Goa and finally back at Nagarjuna Sagar, till 1980.

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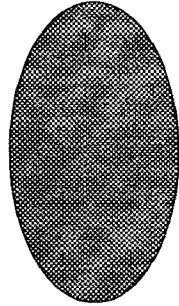




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OF
THE FORTRESS OF GWALIOR**



T.V.G. SASTRI



**KUNDA KUNDA JÑĀNAPĪTHA
584, M.G. ROAD, INDORE 452 001**

**The Jain Sanctuaries
of
the fortress of Gwalior**

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Dr. T.V.G. Sastri

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Before You Proceed

As early as 1987, it was decided to have an Institute under the auspicious name of Kunda-Kundacharya, for research in Jainism and to provide facilities for Digambar Jain Community in it. But I was beset with the problem of choosing the qualified people to run the Institute.

After a few trials, without much difficulty, I could pick up a man from Distt. Rajgarh who was teaching Mathematics in Govt. college, Sarangpur (Rajgarh). I was impressed by his initial talk about his plans in promoting research. He is Dr. Anupam Jain. He now holds the charge of Secretary of Kunda- Kunda Jñānapītha. I want to record here that under his Editorship, we had recently completed the 9th year of the regular publication of our quarterly Journal “**Arhat Vacana.**”

Again, eversince the inception of Kunda-Kunda Jñānapītha, I was also in the 'lookout' for an archaeologist. I felt, it was absolutely necessary, as Madhya Pradesh has plenty of Jain temples and the loose sculptures of Tirthankaras were getting into unauthorised hands for sale and profit. In this aspect, I asked Dr. Anupam Jain to procure the services of an Archaeologist to whom facilities could be provided in the Institute itself. Unfortunately with all our trials, we were not able to make much headway.

Once during a telephonic talk with my relative Sri Jayachandji Lohade, Hyderabad, I was informed that Dr. T.V.G. Sastri the Director of Birla Archaeological & Cultural Research Institute had done some work in Jain research and that he discovered an ancient Jain site in Andhra Pradesh. I asked him to contact Dr. Sastri if he would be prepared to work in Indore. Finally it was our good fortune that we could get his services.

As soon as Dr. Sastri joined us as Director, Archaeology, I took him to Gwalior to study the Jain caves. His preliminary report was already published in our journal 'Arhat Vacana.'

Now the present Report on **Gopachal** is the outcome of the efforts of several people. Initially we recruited one Shri P. Kishore of Vikram University, Ujjain to assist Dr. Sastri, somehow he left us after a few months.

Shri Kanwar Jain is another who joined our institute for this work. He made photographic documentation and prepared the Albums of the caves of **Gopachal**. In the final stages, Shri Rajendrakumar Singh, a member of Kunda-Kunda Jnanapitha, Executive Committee had taken the initiative to help us in the photographic work of the caves and the surrounding related sites.

Another member Shri Rajendra Kumar Sethi lent his moral support in the finalization of the report. I thank all those mentioned above for their devoted service in the finalization of this work. Keeping in view the broader spectrum of readers both in India and abroad, we brought out this publication in English. Now this work is in your hands and we shall be happy to know your comments and suggestions.

Deepavali 1997

Deo Kumar Singh Kasliwal

President-- Kunda Kunda Jñānapīṭha.

584, M.G. Road, Tukogunj, INDORE 452 001

Foreword

The city and region of Gwalior, anciently known as Gopachal, in Madhya Pradesh with areas in its neighbourhood, historically represent a significant region on account of its geographical location adjoining the Gargetic plains towards the north and areas Malava and Rajasthan, respectively, on the south and the west. It seems to have served as a halting point of trade routes linking eastern and western, northern and southern parts of India. Rich in archaeological remains from 'Stone Age' to modern times through different periods of history, Gwalior region is known for its varieties of ancient shrines like **Teli-kā-Mandira** or **Sāsa-Bahū temples**, large and small forts including the mighty ancient fortress within the city itself and its pretentious palaces, medieval monuments like the graceful tomb of Muhammad Ghaus and other sepulchres in the vicinity, besides several medieval structures with interesting features and scores of sculptures of diverse types associated with various religious orders including Jainism.

However, the foundation of Gwalior as a settlement, according to a local tradition is associated with a certain **Gvālīpa**, who could have been a mystic, as indicated by his name ending in 'pa' like many saints with similarly suffixed names like **Sarahpa**, **Panahipa**, **Dombipa**, etc., known from Buddhist **Cāryapadas**. The earliest reference to Gwalior as **Gopa-bhūdhara** (hill named as Gopa) is found in a Sanskrit inscription of the time of Mihirakula, the Huna ruler (AD 515-45) as could be seen from the following verse :

‘नानाधातुविचित्रे गोपाहये नाम्निभूधरेभ्ये ।’

The inscription makes a mention of the construction of a temple in the honour of God Sun, in rock medium (sailamaya) by Matricheta, a native of Gwalior, in the 6th century A.D. In the medieval period the area around the town, when it became more significant politically, also seems to have turned into a centre of Jainism of the Digambara School, Perhaps as an **atīsayakṣetra**. Resultantly under the patronage of the devotees of Jinas, artistic activity was carried out here till the fifteenth century A.D. mainly in the form of sculpturing the sacred shrines of the **Jinas** along with their images out of the living rock.

So far much attention has not been paid by scholars to the medieval Jain vestiges of Gwalior although the rock-cut sanctuaries were known for long. I am much delighted now that my old friend

and a former colleague Dr. T.V.G. Sastri, who is a well-known archaeologist and distinguished scholar, has now taken up the painstaking, but noble task of documenting, describing and systematically analysing the Jaina shrines and sculptures of Gwalior in the present monograph. Dr. Sastri discusses the antiquity of Gwalior region right from pre-historic times giving useful reference to investigations undertaken, in the the field of prehistory in this area by various archaeologists in the past. He also highlights the importance of rock-shelters and local history and associated archaeological remains besides growth of Jainism and patronage extended to it by local rulers. At the end of the volume he has given a useful glossary of technical terms and annotated list of important inscriptions.

I am happy to note that Dr. Sastri has done a real service to all those who are interested in the study of Gwalior's past as a cultural and artistic centre by producing this well illustrated scholarly work.

I am sure this fine monograph will be welcomed by both scholars and commoner alike for its well presented contents.

M.C. Joshi

Director General (Retd.)

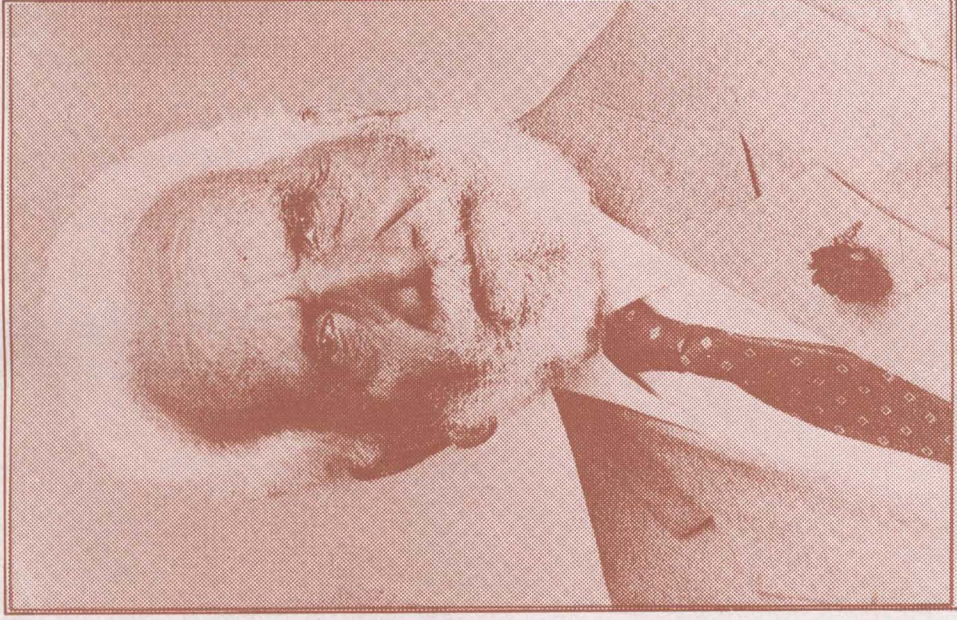
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Mrs. Rama Devi, Sahityaratna
(1918 - 1997)

A N D



Mr. Beharilal Jain, Golden Poet 1988 - 92
(Ex - Principal, Advocate)
(1905 - 1992)

Through Ramadevi and Beharilal Digambara Jain Foundation Bluefield, VA, USA

This book entitled '**THE JAIN SANCTUARIES OF FORTRESS OF GWALIOR**' is printed through the generous financial support of the **Rama Devi and Beharilal Digambara Jain Foundation** of **BLUEFIELD, VA, USA** extended by **Dr. Pushpa Rani Jain** in memory of her parents through **BRAHMI SOCIETY OF CANADA/U.S.A.** and is hence dedicated to the cherishing memory and as homage to **Mrs. Rama Devi** and **Mr. Beharilal Jain**.

Shri Beharilal Jain was an advocate and an Ex-Principal retired from Chhindwara (M.P.) in 1960. Born in Seoni (M.P.) on May 23rd, 1905 as the fifth child of Mukhtiyar Shri Rajaramji Jain and his wife Smt. Nathia Bai. Beharilalji had his meritorious, independent education from Jabalpur and Allahabad. He was a highly talented personality, rarely seen, all in one. A Body builder, a Wrestler, a Yogi, a Lawyer, an Actor, a Teacher, a Leader, a Soldier, a Singer, a Social servant, a Homeguard, a Disciplinarian, a Poet, a Moralist, a Nationalist, an Humble great devotee, an Instrumentalist, a Trick-shower, a Swimmer, a Fighter, an Orator, a Philosopher, a Historian, an Academician, a Researcher, a Proud Bundela* in blood and what not? For last 12 years of his life he moved to USA to settle there and wrote tremendous valuable material for western readers on Indian philosophy. He was awarded the highest honour of '**Golden Poet**' for continuous 5 years from 1988-92 for his poems, which he wrote at the evening years of his life. He breathed best on April 4th, 1992 and was hail and hearty till last, just the way he wrote. Part of his written work is published but the bulk is yet to be published. This foundation in his memory leads his 'Lighted' torch for years to come.

Smt. Rama Devi Jain, born in Satna on July, 1918 as the last child of Shri Moolchand Narad and his wife Smt. Khilina Devi, was the youngest sister of well known journalist and freedom-fighter Late Shri Hukam Chand Narad of Jabalpur.

She was a devoted nationalist and awakened women. She continued education at home and gave highly educated and talented children to the Nation. Till her last, she was actively engaged in guiding the up coming generations for a dutiful living. The foundation was her dream that materialised to propagate the highest philosophy for all, desirous of it. Her end too came in her sleep just like that of her husband, active, sportive, alert till last. The ideal couple will live forever through this charitable foundation.

Preface

Everywhere in the civilized world, people want a wise allotment of work to both individuals and groups, in accordance with the demands of common interest. It is also the duty of the people of technical skill, cultured men of integrity and preceptors that can instruct, keep watch and appreciate the sincerity and devotion involved in the efforts in the execution of works. The work is no doubt worldly, but it is the proper performance that makes it highly religious, and the efforts lead the people to 'heavenly realization'.

The law of '**karma**' does not do away with 'free-will' but constitutes the 'Charter' of, true freedom. The thoughts, words spoken and deeds-done, produce appropriate fruits. If they are diverted to the well-being of the people and the society religiously, the law of '**karma**' according to Jain philosophy, spiritualizes their efforts. Although in principle, it appears more materialistic, Jainism consistently develops, two possibilities for logical interpretation. It not only spiritualizes the material, but also materializes the spiritual. The 'knowledge' alone, will not lead a person anywhere, but the elaborations and prescriptions of norms that help him in the practical attainment of the religious ideal the '**kaivalya or mokṣa**'

Those were the fear ridden-days when the Muslims were carrying fire and sword to gather loot, which finally ended in carving out an empire of their own. But, it was the good fortune of one Rajput Prince Dungar Singh Tomar, to keep them away from the region of Gwalior, both with military strength and dipolamacy.

Incidentally, this city of Gwalior situated on the highway leading to the four corners of the **Bhāratavarṣa** served as a strategic centre for making inroads by the foreign invaders. Against these odds, Dungar Singh Tomar inspite of being a Hindu, was impressed by the teachings, ideals and aims of Digambara Jaina religion, propagated by the **Bhaṭṭārakas** in the area. In keeping away, the growing influence of Muslims, the king realized that Jainism was his savior.

This situation had created an awakening in the activities of **Bhaṭṭāraka** priests under the leadership of Raidhu. He advocated that, as in the case of life- forms that have a 'soul', even the lifeless forms like stone are endowed with a 'soul'. Thus, he suggested the noble task of the excavation of the hills all round the city for imprinting the visual narrations of Jaina **Arhats**- the Apostles of Peace and **ahimsā**.

Under the patronage of the king Dungar Singh Tomar, there was a revelatory effort of the overseers, sculptors, artisans, etc. with the help of **Bhaṭṭāraka** priests. The result was the

excavation of the caves, **Caityalayas** and Temples with **Tirthankaras** as **mūlanāyakas** and associated **yakṣas**, **yakṣīs** and other Jaina divinities, in different hilly regions of Gwalior Fort.

As the spiritual content of Jaina religion is materialized in stone medium, the co-operative effort of all the people involved is spiritualized. Thus, as per the law of '**karma**' in **Jain dharma**, the Tomar king could not only protect himself, but also protected the people of the kingdom of Gwalior from the atrocities of Muslim invasions, at least for a period of more than one hundred years.

This treatise on 'The Jain Sanctuaries of the Fortness of Gwalior contains a descriptive account in detail of the mammoth effort made in 'stone' at different regions of the hills that were "immortalized" during 14-15th centuries A.D.

Even earlier, apart from the activities of Jainas, right from the prehistoric period onwards, the rock-shelters in and around the area, the multicoloured limestones, lateritic formations, the sandstones were utilised offering the materialistic 'soul' in different religious traditions. It was felt that they would breathe the very spirit of the Jaina theory of '**karma**' through the ages. Thus, the prehistoric and the early historic chapters also find place in the treatise.

T.V.G. Sastri

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Acknowledgements

The moving spirit behind this work is our President, Sri Deokumar Singhji Kasliwal. He expressed a keen desire to have the documentation of the Jain caves of Gwalior. He had personally taken me to the spot to initiate the work. If at all there is any slackening, it is only mine for reasons known to both of us. However, I was always conscious of the work that had not come to light so far and that it should be completed at any cost. I am grateful to him for the inspiration and the faith kept in me in this noble task.

Being a close follower of the work I have been doing, and silently advising and helping me in his own way, I shall be failing my duty, if I can not express my deep sense of gratitude to Shri Ajit Kumar Singhji Kasliwal.

The Kunda-Kunda Jñānapīṭha office has some dedicated scholars. Dr. Anupam Jain (Department of Mathematics- Holkar Autonomous Science College, Indore) is one, that has put his whole and soul into the Institute, not merely as the Editor of 'Arhat Vacana', but also as one that has raised the name and the activities of the Institute to the International levels. At present he is the Secretary of the Institute. Sri Arvind Kumar Jain is another pillar of the Institute that looks after the routine work. He is the manager of this Institute. Drs. Navin C. Jain and P.C. Jain have enriched the research wing of the Institute. I am obliged to all these for their goodwill and suggestions in my work from time to time.

There are, however, others who were associated with me in studying the caves, explorations in and around the area and in collecting the relevant data for this project work. Of these, my esteemed friend and guide in photography is Sri Rajendra Kumar. I am very much indebted to him for his suggestions in the selection of the subjects for photography. Sri Kanwar Jain is another who helped me in daily routine at the site and in systematizing the album work.

I had useful discussions with Shri Anil Kumar, Principal, School of Arts, Gwalior and his wife Mrs. Aparna who is also an artist. We had useful exchanges of views on the art traditions of Gwalior caves. They suggested the name of Sri Srinivas Telang for writing down the sketches that are included in this treatise.

I am thankful to all those mentioned above.

I am greatly indebted to Shri M.C. Joshi, Director General of Archaeology, who had permitted us to photograph the Jain Caves and taking keen interest in work. He was good enough to write the foreward for this work. I am also thankful to Shri R.C. Agarwal, Superintending Archaeologist, Central Circle Bhopal, to depute the concerned Conservation Asssitant to assist our work, at the site.

T.V.G. Sastri

If you are interested to know more about Jain Sites. Please subscribe quaterly on Jainology.

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forthcomming pages, but to facilitate
the readers we have given a list
of few words in Devanagari
scripts in the end.

Publisher

INTRODUCTION

Jainism in and around the region of Gwalior (lat. 26°-12', long 78°-12') is an enchanting field. It offers ample scope for revealing some of the hidden aspects that have not seen the light of the day.

The earliest reference to the hill of Gwalior was from an inscription found near Surajkund, in which it was referred to as Gopachala. It was dated to 525 A.D. the period of the Hun king Mihiragula. Other inscriptions show different names for the hill as Gopagiri (876 A.D.), Gopadri (1093 A.D.) and Gopalikhera (1104 A.D.)

It is believed today that Jainism is an important religion. It has contributed a lot to the Indian culture as that of the **Vedic** tradition.

No doubt, Jainism remained passive for a long time, mainly because, it adhered to the principles of **Nirgrantha**¹ traditions. According to this, it is believed that transmitting the knowledge from person to person, is an effective way of keeping up the traditions. It is this that kept them out for sometime. However, the excavations at **Kankalitila** in Mathura and **Peddakonda** at **Vaddamanu** in Andhra Pradesh have revealed that the Jains were very much resourceful.

The success of the propagation of any religion depends on the following factors;

- (1) miracles associated with the teachings of the Masters,
- (2) royal patronage that forced the masses to adopt the religion they favoured,
- (3) powerful missionary work that influences the masses,
- (4) rich social groups that contribute to its propagation,
- (5) visuals like **stupas**, **Chaityalayas** (temples) etc. that registered their antiquity through generations and still followed by people in the land of its birth.

Jainism may be said to have had all the favourable factors. On these grounds, it is

1. Possibly in the later period the concept of Nirgranthas was applied to the mendicants who were free from the worldly bonds. Some lexicographers, have made **Nirgranthas** synonymous with the **nagnakas**- the naked.

more a valid religion than Buddhism, while the former is fairly represented in the Indian population. But then, any religion has its own ups and downs. The Jain antiquarian remains are only a few when compared with those of Buddhism during the early Christian period. The numerous **stupas, viharas, sangharamas** associated with the Buddhism at Sanchi, Saranath, Bodha Gaya, Amaravati, etc. cannot be compared with those of Jain remains of **Kankalitila** of Mathura, Lomas Rishi caves of the **Ajivikas** in Bihar and the caves of Khandagiri and Udayagiri in Orissa. However, they indicate ample evidence as a separate religious organisation, different from that of the Buddhists.

Again, corresponding to the early Christian period, there is massive literature produced by the Jain authors. It can match well with that of the Buddhist, if not more. The **Kalpa** and **Acharanga Sutra** literature, the whole range of Kundakunda's works like **Samayasara** and **Rayanasara, Pahudas, Mulachara** etc. ascertain that the Jain authors were advanced, to give lead even to the basics of the present day advanced sciences.

Besides, the earliest Jain story of Rama (**Paumachariu**) by Vimala suri has come into Indian literature as the epic of **Ramayana** and the principles of legal procedures and practices of **Tatvarthasutra** by Umaswami.

Even, in the early Middle ages, the contributions of Yativrsabha and Mahaviracharya to mathematical sciences, Jain Siddhanta literature and astronomy, were the pioneering works that built up the present day academics of Science and Technology.

However, coming back to the principles of **Nirgranthas**, they were there, even in other religions too. But generations had come and gone. Their amendments were made to the principles laid by law givers and religious heads from time to time, as such, the practice of single oral tradition coming down through centuries, had gone out of existence.

But, a monument or an inscription written on a stone, a document or a book of a particular period, can serve with all up-to-date amendments throughout the times. They are the visuals that posterity can see while the oral **Nirgrantha** tradition cannot be reviewed with amendments by later generations.

The spirit of taking up to the visuals by the Buddhists were brought to light in the form of **stupas, toranas, viharas** and other remains, by the early researchers, as such, more work was turned in favour of Buddhism.

The concept of **Kalyanakas** in Jain **dharma** was possibly older than the narrations of different aspects in the life of the Buddha. **Janma**, the Buddhas's birth at Lumbini,

mahabhiniskramana, leaving the royal palace of Kapilvastu, **mahasambodhi**, the penance and the enlightenment at Saranath, **dharmachakrapravartana**, or preaching the law and **mahaparinirvana**, leaving the mortal remains, are common scenes found on early Buddhist **stupas** and monuments. Unfortunately, in the case of Jainism not many sites have been taken up by the archaeologists.

Vaddamanu, a Jain site in Andhra Pradesh that was excavated by the author, had shown antiquarian remains as old as the ancient Buddhist sites like Amravati. But at Vaddamanu, they did not show the visual narrations of the life of Mahavira in human form on stone and other media. As a matter of fact, in all the early contemporary ancient sites of both the religions, neither Mahavira nor Buddha were ever represented in human form. Vaddamanu had yielded sculptured stones with auspicious symbols like **swastika**, **dharmachakra**, **nandipada**, **minayugala**, **stupa**, vase- of- foliage, etc. representing the Master (Mahavira) along with some mythical figures. Similar is not the story in stone of the corresponding period at Sanchi, Amaravati, Saranath, etc. Buddha was shown singularly with the symbol of a **pair-of-feet**. In all the above narrations of the life stories of the Buddha, he is seen in the symbolic form of the 'feet.'

Thus, the art traditions varied from religion to religion because of different theological concepts, which are reflected in the above visuals. There are, however, some common art forms of showing **stupas**, **ratnatraya**, lotus, etc. in both the religions.

Thus, from the above facts, as revealed from excavations, it is evident that the Jains of the pre-Christian period had never entertained the idea of showing human form of Mahavira even as foot-prints', as adapted by the Buddhists. This could be easily inferred from the excavations of Vaddamanu. Possibly, they were working still under the injunctions of **Nirgrantha** or other religious considerations.

Coming to the geography of the region of Gwalior, the antiquarian remains may be said to have spread in two different directions. The southern route cutting across Chambal, Betwa and Narmada, has very famous early Buddhist sites like Bharhut and Sanchi, while the western route across Sivapuri, Shujalpur, Sarangpur, Maski has not been reported for any contemporary antiquarian remains, till we reach Ujjain.

Although the paucity of ancient material may be attributed to the forests, exploration in the area showed convincing material to suggest that the route was an active pathway of migration of human groups. No doubt, some sites like Suhania, Bateswar etc. have been reported for ancient temples and sculptures.

During our search for links to Jainism of Gwalior caves, several places like Suhania , Kutwar, Kariya, Padhavali , Bateswar, etc. had been visited . Some of them have yielded ancient pottery, beads, terracotta bangles and stone sculptures. All the above places are located within less than 50 km. from Gwalior.

The study of pottery had firstly shown that the sites were under habitation at least from the beginning of the Christian era upto the early Middle ages. Secondly , the stone sculptures were profuse from the eleventh century onwards. Since the villages continue to be there even now, the habitation in the region may be stated to be continuous.

But correspondig to the pottery evidence of the mounds, there are no corresponding sculptures of the period. The sculptures start from the Middle ages. Moreover, the study of sculptures had revealed two main features. They are either Hindu or Jain. Although, some seated figures appear as Buddhist, the nudity, **srivatsa** mark on the chest, show definite association with Jainism. From this, it is evident that the Buddhist had no hold in the region. Secondly, the sculptural traditions started from 10th century A.D. onwards.

But, Paniar-Barai complex region, has some sculptures and temples. The ancient temple at Barai lying towards the south of the village on a mound showed an upper storied temple in red sandstone belonging to the late Gupta period. The temple **kostas** of the outer walls and the lintel, resemble the Gupta temples of Sanchi.

Again, at Suhania, outside the ancient mound, towards the left of the road from the village to the main A. B. Road, there are some Jain sculptures. Some of them contained early **sarvatobhadrika** specimens with a few seated **Tirthankaras** on the sides of the squarish portion. They have to be dated earlier to Barai temple . Since the art traditions are same , the seated posture, **kapardin** hair mouldings appear as though, they belong to the Buddhist tradition of the Gupta period. But nudity and the positioning of images in the **sarvatobhadrika**, are typically Jain.

So, it appears that these forest covered villages had definitely some early Jain establishments and the earliest sculptural activity could be traced in Suhania. Added to these the elements the pottery picked up from the ancient mound of Suhania had indicated the antiquity at least upto 5th century A.D.

Another inportant observation in this region is that the Buddhists had moved along the highways leading to the peninsular regions, while the Jains moved silently to practice their austerities in unfamiliar forests and caves on the hills.

Again, the Jains were more advanced than the Buddhists. They had an eye on the sculptural changes and original vision. They started producing the images of their **Tirthankaras** like Mahavira in bigger proportions. By about 11th century A.D., Suhania Jains, had brought out models as high as 2.5 m., a specimen of which can be seen near the Jain temple in the village. It is these sculptural traditions that travelled to the fortress of Gopachal.

With the patronage of Tomar kings, Gopachala has attained the status of an important Jain **tirtha**, a place of pilgrimage of huge colossi of **Tirthankaras**, that had crossed the ocean of human existence. However, the sculptural contribution of the **Kastasangha Bhattarakas**, was possibly an experience gained through sincere experimentation of their *intense austeric practices as envisaged from different stages of images portrayed with utmost devotion.*



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GEOPHYSICAL SETTING AND PRE - HISTORIC REMAINS OF GWALIOR

INTRODUCTION:

The country around Gwalior city is punctuated by hill ranges and their off-shoots cutting across the broad plain stretching from west-to-north, which shows, in general, an elevation ranging from 500-1100ft. above the sea level.¹

Most of the hill ranges and their off-shoots belong to two significant rock systems, the **Vindhyan** and the **Aravallis**. The **Vindhyan** system occupying NE-SW shows gentle slope, towards north-west with profound unconformity upon the Gwalior facies of **Aravalli** system. The typical Gwalior series correspond to the upper part of the **Aravallis** sequence, which is predominantly seen in the hill ranges that run from east to west.

THE GWALIOR SERIES:

The Gwalior rocks, named after the city of Gwalior, occupy a small area in the district about 50 miles long and 15 miles wide with E-W strike, and dips towards north, not exceeding 5°. The hill ranges surrounding the city are composed of sandstones, limestones, with ferruginous bands and bedded traps- The Gwalior series, in general, can be divided into the Par stage, after the river Par near which, it is predominant. Similarly, the Morar stage is seen near Morar. The Par stage is unequal in the lower levels and varies from 20-200 inch thickness, while the upper Morar stage is of uniform thickness, about 2000 ft.

The lower Par stage is fine grained and semi-quartzitic at the base. It is thinly bedded and conglomeratic and occupies the top of the escarpment. It derives its name as it originates from the vicinity of Par river. It extends upto the Sindh river on the east. Incidentally both the rivers, the Par and Sindh join, the river Chambal which is drained into the Yamuna. The Morar stage consists mainly of thin flaggy silicious ferruginous shales conspicuously interbedded with hornblende and jasper. It is frequently of brilliant colour because of its iron content.

The limestones occur at two different principal horizons in shales, but usually in thin layers ranging from 4 ft. to 3ft. alternating with thin silicious layers which are often of red jasper. when thicker, the limestone is consistent and discontinuous.

1. Here the metric system which is normally followed today is not given. The heights and distances are given in terms of feet and miles, as given by the earlier Geologists, Wadia, Pasco and others.

Again, there are two principal zones of dense basic dioritic trap, on the trap concretions in the form of flatish balls of chert with a larger diameter upto 21/2 ft. long and always parallel to the bedding are common in shales. The jasper beds have concretionary structure. The concretions in jasper beds are 1/2 inch to 6 inch , but raising to 4 ft. in height and 4ft. in thickness. They are made of thin laminae of red jasper and hametite.

The lower zone trap consists of two or more beds with intervening shales occuring above 400 ft. from the base of Morar group and are well seen on both sides of the road leading to the Indore Highway, along 6 to 10 miles southwest of Gwalior city. The trap section is varying in thickness going upto 70 ft. at certain places. Sometimes they run through the shale beds.

The upper zone trap is considerably larger than the lower. Its least thickness is 500 ft. The whole plain of Morar is underlain by it and could be traced uniformly at certain places upto a distance of 30 miles (West to East). It is prominently seen in the **Vindhyan** scrap of the hill fort of Gwalior that contain the Jain caves.

The Gwalior rocks are undisturbed having a steady northerly dip of 3° to 5°. The three southward ranges, that include the hill fort of Gwalior, raise to a height of 300 - 500 ft. above the plain, are formed out of Par sandstone. Away in the western side on a lower level, the hills are of **Vindhyan** sandstone.

In the Gwalior series, there is a conspicuous development of unmetamorphosed ferruginous shales, jaspers, porcellanites and hornstone associated with andesitic or basaltic lavas. The porcelainities according to the Geologists have originated from the effects of contact metamorphism of argellacious strata, while hornblende cherts and other sillicious rocks are due to the volcanic activity of the preriod.

In conclusion, the lower division of the Gwalior series resting upon the basement of gneiss is known as the Par and the upper designated as the Morar series. The Gwalior series according to the Geologists is an isolated horizontal outcrop of the unmetamorphosed Aravalli series.

PRE - HISTORIC REMAINS OF GWALIOR AND ITS ENVIRONS:

Earlier Discoveries :

Prior to 1954, not much work appears to have been caried out to identify the Pre-historic potential of the region. For the first time, Prof. V.S. Wakankar, accidentally came

upon some handaxes and cleavers near a burial ground in the vicinity of **Bhau sahib-ki-samadhi**, a few kilometers south-west of Gwalior city while he was exploring the region for cave paintings. As luck would have it, after the new discovery, he saw a cave nearby, the back wall of which contained the line drawing of a lady. Subsequent exploration not far from Gwalior on the Agra-Bombay Highway, very near the village Mohana, towards left on the right bank on the river Parvati that joins the Chambal, he found a hillock belonging to the village Tikkala with three rock shelters. Away towards the north, there is another hill with a rugged pathway leading to the temple of '**Kankalimata**' on the top.

Half way up, there is a cliff section containing Pre-historic paintings and an inscription with Asokan **brahmi** characters, reading as, '**dambukena karita, sridanakita.**' From the paleography of the letters, the inscription could be dated to 3 cent. B.C. Its meaning suggests that a rich gift was made by a person named Dambuka. It is not clear in what connection the gift was given. However, with the discovery of 14 more Pre-historic rock shelters and the associated Pre-historic tools, Prof. Wakankar, came to conclusion that the region was under human habitation from the period of the use of microlithic tools to late Middle ages. Later these shelters were examined by Prof. B.B. Lal, Ex-Director General of the Archaeological Survey of India and Prof. Nautiyal. They analysed the entire material and grouped them under five different periods.

- Period I : The first and third among the 14 shelters examined, contain similar figures of deer, wild buffalo and peacock, drawn on reddish brown colour. These are attributed to the microlithic period.
- Period II : Paintings of deer, sambhar in the forests of central India.
- Period III : The figure of lady in the rock shelter of Kankalimata hill with the inscription of 3rd century B.C.
- Period IV : Line drawing of Balarama and Krishna.
- Period V : A man with an umbrella, a mahout over an elephant etc.

Exploaration of Pahadgad Rock Shelters:

This village lies about 15km. north of Gwalior, through which the rivers Asan and its tributaries flow. Since the place is infested with decoits, Dr. Dwarikesh of the American Institute, New Delhi, had taken the help of some investigators to negotiate with them in exploring the region.

Exploration in the region had yielded several rock shelters in the hill ranges. They contain the drawings of animals like Nilgai, young bulls, people with shields, bow- and- arrow, dancing groups, elephants, horse and horse riders, pregnant cows ,etc. They have been classified as under:-

- Period I: The line drawing of wild bull (**Mesolithic** period).
- Period II: Decorated hill, pregnant cow, dancing ladies, advancing horned deer (Bronze-Copper age).
- Period III: Sun, Moon, **Kalpavrksha**, triangular tablets (mother goddess?) .
- Period IV: Huntsmen with bows - and - arrows, groups of travellers and pilgrims in temples, gods and goddesses.
- Period V: Amorous scenes of males and females , as in Khajuraho, elephant processions along with the streets, people in Rajput dresses and in petticoats.
- Period VI: People in different types of dresses, Rajput, Muslim, villages and village urchins, soldiers over horses, etc.

EXCAVATION OF THE ROCK SHELTERS OF GUPTESWAR:

The valley of Gupteswar spreads from north - east to the west of Gwalior town. It is formed by the quartzite hills of **Vindhyan** sandstone that rise above the plateau and a low lying plain under the elevation from 500-1000 ft. above the sea level. Here the **Vindhayan** scraps have the formation of river terraces on the rocky beds.

Prof. B.B. Lal had conducted exploration between the years 1974-75 , along the terraces of the Gupteswar valley and has selected two rock shelters towards north and south, for excavation, as they contained not only the rock painting of deer, monkey bison, hill, etc. but also the late Stone Age material.

During excavation, the stratigraphic sequence had not only yielded tools of the Stone Ages, but also pottery, hearths, beads and bones, etc. in general.

Northern Rock Shelter:

This has yielded plenty of microlithic tools. They have different geometrical shapes and occur along with ochre red ware pottery. Although , they do not tally much in

stratigraphic sequence, the microlithic period appears to be of long duration, as it yielded points, trapezes, cores, blades, burins, lunates, scalene triangular tools, in a large numbers. Besides, the blades and lunates, show secondary working at the back.

Again, the area seemed to have been disturbed during 18th and 20th century as evidenced from the modern pottery and a coin of Daulatram Scindia, issued in the name of Md, Akbar II.

Southern rock-shelter : The two trenches taken up, had indicated, that even in this, the stratigraphy was badly disturbed mainly because of the presence of fallen rock debris from the thin habitation layer, containing microliths, oval shaped hearth, pottery and chalcedony bead. etc. Some microliths showed secondary working.

Nevertheless, the excavation in the valley had yielded the tools of stone age culture as under:-

(a) Palaeolithic :

1. Hand-axes in red sandstone.
2. Cleavers in red sandstone.
3. Scrappers in red sandstone.

According to some estimate, these were dated to 2 million years.

(b) Upper Palaeolithic :

1. Scrappers in red sandstone.
2. Blades of jasper.

(c) Microlithic:

1. Fluted cores (Jasper).
2. Microlithic blades and burins(chalcedony)
3. Points (Chalcedony).

Other Pre - Historic Remains In And Around Gwalior:

Eversince Prof. Wakankar opened the gates of Pre-historic research in the region, for nearly two decades, there were investigations which had resulted in the discovery of the following rock shelters and Pre-historic sites in the following villages:-

(a) AMRAPAHAD:

This lies 3 km. west of Gwalior . It could be approached from back side of the hill of Gupteswar. There are four rock shelters where Pre-historic vestiges have been traced . Besides, in the lower region, the nullahs, have yielded, well rolled early Stone Age tools that include hand-axes, cleavers in quartzite.

(b) VIRUR:

This lies about 8km. south of Gwalior city on the bank of the river Suvarnarekha. Towards the right bank of the river, implements of the Middle Stone Age period were found in plenty. They contained scrappers, borers, blades, etc. Along with these some bone points microlithic blades were found.

(c) DEOKHOH:

This lies about 6km. west of Gwalior and 6miles north of Tigara dam. It has a conspicuous temple on a hill top, at the back of which some rock shelters were noticed. They contained the line drawings of the symbols like **svastika**, sun , etc. along with a few animal bones and microlithic blades, and bone points, some of them were found outside the rock shelters.

(d) MAHARAJPUR:

This is a small village, 8 km. west of Gwalior. All around the village, there are hills in which, three rock shelters were noticed. Microliths with fluted cores can be seen in the area.

(e) CHENGAIZ SHAH - KI - SAMADHI:

This lies adjacent to a hillock in the centre of Gwalior city. It has two rock shelters with traces of microliths here and there.

(f) OTHER VILLAGES:

About 8 km. away along the hill zone or the western side of Gwalior city, six villages were found to have the evidence of microliths and bone points, near the rock shelters. They include:

- | | |
|---------------------|-------------|
| i. Shankarpur. | iv. Bitoli. |
| ii. Purani Chawani. | v. Karela. |
| iii. Bahadrapur. | vi. Rampur. |

All the above villages gave the evidence of profusion of rock shelters microliths with fluted cores. They indicate existence of microlithic factory sites along the hill ranges of Gwalior, evidently, because of the availability of the raw material on the hills slopes.

Thus, it has to be concluded that the Gwalior region was the habitat of Pre-historic men, right from the old Stone Age, upto the Mesolithic period (40000 B.P.) The latter is well documented as revealed from the excavations of Gupteswar.

With the evidence of bone points used mainly during hunting, it may be stated that the region had been mostly used by the wandering hunter tribes in search of food and shelter. The rock shelters along the hills have demonstrated the artistic skill of the wandering tribe of hunters, in the rock paintings, containing, deer, peacock. They had a peculiar skill in portraying the line drawings of their tribe.

Further studies conducted by messers, Shriram Sharma and Erwin, in the Pre-historic past had indicated that due to some unexplained phenomenon the earth witnessed climatic changes between the years 40,000-15,000 B.P. Gwalior with profuse vegetation suddenly became devoid of greenry, as such, the whole landscape witnessed the **Savannah** type of grassland, with occassional patches of vegetation containing **babul** and **date** trees, lingering along the water channels.

The dry climate caused by *Ris* environment had brought in few periodic and fauna of the area. Fast moving **servide** and **bovide** with **carnivores**, occupied the land. Besides, the largest non-flying bird, the ostrich formed a special feature of the fauna of the period.

The ostrich was a typical, camel like bird, used to run great speeds of 50-70 km. per hour in herds. Evidence of high and powerful projectiles in the form of arrows tipped with barbs and points, had to be invented by the Pre-historic men to shoot them. There is evidence of such implements used by the Microlithic people in the area. The large ostrich when hunted, solved the food problem of man, for a few days, Besides, its empty shells

which were strong, were utilised as storage pans during the draught seasons. Pieces of these shells were used as ornaments discs and pendants.

During 1981, in the Pahadgad region of Gwalior, six pieces of ostrich egg shells were discovered along the hill ranges. Thick blades and animals remains in **kankarous** yellow silt deposits, on the right bank of the river showed similar ostrich shells at Chandresal in Rajasthan, not far from Gwalior. They had indicated a period to 40,000 B.P. This is indicated by Radio - Carbon dating:

Chandresal - I (10638) Lower Level : 38,900-750 B.P.

Chandresal - II (10639) Upper Level: 36550-600 B.P.

CONCLUSION:

To conclude, the hill ranges with lofty rock shelters and the rivers Parvati, Par and Sindh that flow into the main river Chambal had provided excellent geographical setting, for the movement of Stone Age people. Incidentally, the tough and flaky **Vindhyan** sandstones were utilised in preparing stone tools not only to eke out their livelihood but to overcome the dangerous wild animals.

Evidently, the escarpments and the rock shelters formed their rendezvous. Their lithic walling around them served as studio, to display their artistic talents, in the linear drawings of men, animals and birds, to which they were acquainted.

Along with the antiquarian remains, lie the mother goddesses recovered from rock shelters. They indicate not only the reverence to the mother, but also their godly sense.

One inference that could be derived is, that with the evidence of mother goddesses and objects of worship, some shelters would have been utilised as sanctuaries for common prayers to overcome the evil effects in which they had believed. Possibly, the concept of serene rock sanctuaries of the Pre-historic times had been developed as a tradition, that was followed in the cave sanctuaries of Jains, who occupied the Gwalior fort for rituals and religious assemblies.



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ENVIRONS OF THE FORTRESS OF GWALIOR AND , EARLY TRADITIONAL HISTORY

The ever watching rocky eminence of the fortress of Gwalior rises to a height of 100m. above the arid plain consisting, at present, the triple habitation complex of Morar, Laskar and Gwalior . The hill stretches to more than 3km. in length. Its varying breadth ranges from 250m. to 950m. Its outline appears as a double headed reptile as found in a map published in 1844 A.D. (Map 1) As regards the facilities for settlement the citadel complex at the top, it has a wide open space punctuated by the ever flowing lithic springs and natural storage tanks.

Gwalior hill has its own grace. Its natural height and intricate passages to the hill top provide an excellent natural defensive system against enemy advances. More important is the serenity of the place that takes the devotees to spiritual heights. It, thus served people, both as a strategic centre for political manoeuvres and for religious activities. Its approach is limited, to those few, who can adjust with its high position.

The importance of the hill was realised initially by the migrant communities of Jains who were troubled often by political domination of Buddhists and Hindus in Mathura .But the saint that discovered the serene spirituality of Gopagiri was Gvalipa who acquired miraculous powers of curing dreaded diseases like leprosy.

More imposing are the caves of the hill slopes that contained the huge standing Jain images carved out with utmost religious fervor along with the associated **yakshas, yakshis** and **pratiharyas**. The speciality lies in their stature and innumerable Jain images of varying heights, unheard of on the earlier sculptural traditions. They speak more about the popularity of Jain faith during times among the kings and masses alike.

Geographically , Gwalior and its surroundings cover the north- eastern region of Madhya Pradesh. It fringes the northern part of Malwa plateau that includes **Vindhyan** ranges stretching from north east to south west. Towards the south of Gwalior lies the **Satpura** and **Mahadeva** hills of the Nimar plain and the Narmada Valley. Away towards the west are the **Aravalli** ranges.

The chief rivers that flow through the **Vindhyan** slopes of Gwalior hills into the Chambal are Parvati, Sindhu, Para, etc. and their tributaries. With hilly ranges and swift flowing rivers, thick forests had grown all along from east to west. Thus, the region is studded with a good

lot of forest cover. Some vestiges of ancient political and religious centres are hidden in these green patches, away from the highways of the Gangetic basin, the Trans- Yamuna and the Vindhyan highway, that leads to the Peninsular South. (Map 2)

The major part of the south and west of Gwalior, under thick forest cover, contains important ancient religious centres, like Seopuri, Pawaya, Padhawali, Suhania, Bari, Panihar, etc.

It is these villages nestled on hills and forests that served as '**cul-de-sacs**' for the growth of early religion. The ancient mounds at Suhania, Barai complex have the antiquity going back to the early centuries of the Christian period.

This could be confirmed from the archaeological evidence in pottery consisting of black- and- red wares, red wares made from slow wheel with astration marks found during the exploration. They indicate traditions dated to early Christian period.

Gwalior and its neighbourhood, has a lot of Epic and Puranic history. Besides, it has its own legends and traditions.

Epic and Puranic : According to the Puranic tradition, king Yayati of lunar race, before he took to **vanaprastha**, the last stage of retirement to forest life, assigned the region between Charmanvati (Chambal) and Suktimati (Ken) to Yadu, one of his five sons. This region comprises the eastern half of the present Madhya pradesh.

The dynasty of Yadu had divided itself into Yadavas and Haihayas. While the Yadavas moved in all directions mainly towards Gujarat side, the Haihayas confined themselves to Madhya Bharat. For sometime the Haihayas were eclipsed by Mandhata and Mucikunda, the kings of the solar race, who founded the great city of Mahismati. Subsequently. The Haihayas exerted their power and raised their ancestral home to a great kingdom, especially during the time of 'Kartaviyarjuna' who recovered, even Mahismati. The Haihayas later divided themselves into a number of branches at different places, like Avanti, Mahismati, Bhilsa, etc.

According to Dr. D.R. Patil, the above events correspond to the **Vedic** period which was assigned by him to 8th century B.C. Incidentally, he also cited that the Aryanization of the area had taken place, during Haihaya period. Not much is known about its history during the Epic period of **Ramayana**. But not far from Gwalior lies another village Kutwar with its legenday traditon of its association with Kunti, the daughter of the Kunti Bhoja and the aunt of Pandavas. The place was ruled by Suraj sen, the uncle of Kunti.

The Period of Mahajanapadas (6th century B.C.) :

During the period of Mahavira and Buddha, we do not hear much about Haihayas. The region covering Gwalior and the entire Madhya Bharat, might have been held by the king Pradyotas of Avanti. Some parts of the Avanti in the past were known under the names Vinda, Anuvinda (Akra) and Dasarna. The greatest of the Pradyota kings of Avanti was Chanda, who ruled from Ujjain. Both Jain and Buddhist texts refer several times to the prosperous kingdom of Chanda Pradyota. According to **Majjhima Nikaya**, the king Ajatasatru of Magadha, had to fortify his capital city of Rajagraha fearing the invasion of Chanda Pradyota.

This greatness of the kingdom of Avanti was known to the Near East countries of Babylonia and Persia. Probably, there was regular trade through Mahismati, Dasapura, Bharukachha (Broach) and Surparaka (Sopara) to the great city of Ujjain.

The Mauryas (4th Century B.C.) :

Again from the Mauryan period onwards, the fairly a good portion of Madhya Pradesh, consisting of Gwalior, Pawaya, Dasarna, Mahismati has yielded archaeological remains in the form of inscriptions, coins, pottery, etc. The earliest evidence comes from Panguraria cave, near Hoshangabad. It contains an 'Asokan' inscription referring to him as a 'Maharaja Kumar'.¹

It was from Madhya Pradesh, the great Mauryan emperor Asoka, married Devi, the daughter of a banker from Vidisha, to whom were born Mahendra and daughter Sangamitra. They made history in promoting the gospels of Buddhism, not only in India but also in Sri Lanka.

Asoka had laid the foundations for the great Buddhist **stupa** of Sanchi and raised a huge monolithic pillar close to it with his edict inscribed on it.

Very near the village Tikkaala not far from Gwalior as already stated there is a rock shelter which contained an inscription in Asokan characters, indicating, that a gift was made by one Dambuka.

The Sunga period

After Asoka, there was no effective ruler to preserve the Mauryan territory. Pusyamitra

1. The cave was visited by the author along the officials of Archaeological Survey of India, Nagpur Excavation Branch, a few days after it was discovered.

Sunga, rose to power at Magadha, carved out an empire of his own which include serveral regions of Madhya Pradesh. From the story of **Malvikagnimitra** written by Kalidas, it appears that Vidisha was again the place of romance between Malavika and Agnimitra, the son of Pusyamitra, who served as viceroy of the region.

Recent excavations conducted by Jiwaji University of Gwalior at Sooran, suggest that Gwalior region was politically quite active between 300 B.C. 100 A.D. (R.A. Sarma, **Vajapaye**, P. 73-79). The Excavations had yielded painted grey ware typical of the Gargetic region in the earliest level.

The above is only a preview of the historical events of Gwalior and its surroundings coming through legends and archaeological sources. A detailed picture of the later events can be had from the subsequent chapters.



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HISTORICAL PERSPECTIVES (MEDIEVAL PERIOD)

The earlier habitation history of Gwalior fort is connected to the legend of Suraj Sen, a Kachchawaha Thakur from Sehonia. Affected by leprosy for a couple of years, once on a hunting expedition, came to the famous fortress of Gwalior. In the dreary wilderness and the solitary rocks, he lost sight of a deer for which he was aiming. Finding that there was no chance of meeting any human being, being thirsty, he searched for water here and there. Suddenly to his great surprise, there appeared a **yogi** (hermit) standing at a distance. When he asked for some water to drink, he pointed out, a spring under a tree nearby. He also handed over a piece of cloth and asked him to bring some water in it while returning. Following the instruction, Suraj Sen brought the water safely for the use of the hermit.

The hermit after drinking the water, returned the cloth to Suraj Sen and asked him to collect the water from the same spring and drink. Later, on hearing about the disease he was having, the hermit advised him to take bath in the same spring every Sunday. Having done this, he was cured of his disease.

Touched with his sincerity and devotion, the hermit later advised him to have the bed of the spring widened and make a **pucca** masonry. The same structure can now be identified as Suraj Kund.

In this connection, it has to be stated that the name of the hermit in the legend was Gualipa, a name possibly derived from the race of cow-herds. His name was later-immortalised in the present name of Gwalior city. Moreover, the legend with a patient being cured of leprosy by the hermit Gualipa, who lived only on forest vegetables, suggests some Jain origin of Gwalior.

The Pal Dynasty (3rd cent. A.D.- 6th Cent. A.D.) :

Suraj Sen after having the blessings of the hermit Gualipa became influential with local Rajas and Jamindars. He finally asserted himself as the king of the area and founded the 'Pal dynasty' of kings who ruled the area for nearly one thousand years. Of these the most important were, Nahar Pal and Bhimpāl, who built the temples of Mahadeva and Bhimesvar. One Gangpal ruled for a period of 31 years and built the famous Gangola Talav. Dhondapal

and Lakshamana Pal who ruled for eleven years had built the existing of Dhondha and Laksmana gates on Gwalior fort. Thus, in all about 63 kings appear to have ruled the area without any interruption.

As regards the associates of the Pal kings with Jainism, we do not have any direct evidence much. However, it could be presumed that Suraj Sen could have been a Jain devotee.

In this connection, it may be stated that Gvalipa who hailed from Suhania, appears to have had early Jain origins. According to some authors, his legend is associated to 3rd century A.D. (275 A.D.)¹

Geographically, Suhania is connected to Mathura, Barai, Panihar, Padhavali regions. These places lie on either side of the Agra-Bombay Highway. Evidently, the places, served as a regions of **cul-de-sac** for religious impacts.

It is clearly known that Mathura was associated with Jain movements even upto the time Kushan kings. From the mound of Kankalitila, the Jain origins of Mathura could be traced. Its historical traditions go back to the period of Srikrishna and Neminatha, the 22nd Tirthankar. Thus, the beginnings of Mathura could be attributed to the Epic period. Possibly, it continued to be recognised as a Jain centre till the period of the later Kushan Kings of Mathura.

All the places mentioned earlier including Suhania must have had the impact of Jainism of Mathura, as they continued to be important Jain centres even upto 12th century A.D. This could be confirmed by the Jain antiquarian remains discussed elsewhere in the text.

Incidentally, it has to be stated that at **Kankalitila** of Mathura also had Buddhist antiquities along with the Jain antiquities. This suggests that the Jains were later forced to move out elsewhere to different regions. Thus, from the Jain remains of Suhania, it may be concluded, that they had receded into the interior, towards the **cul-de-sac** region, unaffected by political agitations.

The above instances suggest that Suhania must have been a Jain centre even from the early historical period. Besides, Gvalipa was said have hailed from the place, from the description of the hermit associated with vegetarianism and the legends of leprosy disease

1. This was discussed by Shrimant Balwant Rao Bhaya Saheb Scindia in "History of the Fortress of Gwalior".

Published in **Gopachal Akhyan** by H.V. Dwivedi.

and the cure of Suraj Sen (Suraj Pal) are typical Jain stories.¹

As regards the monuments of the Pal dynasty, the first to be mentioned is the Surajkund. It is a rectangular enclosure measuring 120x50 m. Evidently, it was the work of Suraj Sen who was cured of leprosy on taking a dip in the water.

Next, we come across the Biron Gate. This was attributed one of the very early rulers, Bairon Pal. But it has a late inscription dated to 16th century A.D.

The Huns (6th century A.D.)

The 'Pal dynasty' of the kings of Gwalior might have been the vassals of the imperial Guptas during 5th century A.D. Taking the advantage of the decline of the Guptas during this period, the Hun chiefs Toramana and his son Mihiragula, invaded several of their strong holds and conquered even upto Malwa.

From an inscription found on the Sun temple dated to the 15th regnal year of the reign of Mahiragula, mentioning the name of the hill as Gopagiri, it is clear that the Huns were ruling the area and that Gopagiri was under their control. It is the earliest written record from the vanished temple of Sun dated to the year 525 A.D. But the Huns were driven out of Gwalior because of successive reverses suffered by Toramana and Mihirakula at the hands of Aulikara kings.

Some people identify the present Matadevi temple on the eastern bank of Surajkund as the original temple of 'Sun' in Gwalior fort.

Gurjara Pratihars :

After the death of Harsha in 647 A.D., there was no competent king at Kannouj to control his vast empire north of Narmada. This resulted in the fragmentation of his empire into a number of principalities under Rajput tribal chiefs. One such tribe was the Gurjara Pratihars who started ruling from Kannouj. They had substantial hold over Malwa.

The reigning king, Yasovarman of Kannouj was ultimately defeated by Lalitadiya of Kashmir. This had resulted the Yasovaraman shifting his capital from Kannouj to Gwalior where he ruled upto 754 A.D.

1. A similar story of a leper is in evidence in the historical tradition of "Antariksa Parsvanatha" of Sirpur near Akola in Maharastra (see Arhat Vacana Vol. No. 5 (2) April-June, 1993, P. 61-71).

According to **Prabandhakosa** and **Bappa Bhattacharitra** after the death of Yasovarman Am Raja succeeded him. He was said to have built a temple of **Tirthankara Mahavir**, the height of which was estimated to have run to 101 hands (50 m.)

Cunningham appeared to have surveyed the temple and found that it was in a bad shape. His study showed that the northern side now contains a masjid built during the time of Ittamush.

Am was succeeded by his son Dunduk who was after a courtesan Kantika. Unable to tolerate her husband's passion for her, his wife got him murdered by her own son Bhoja.

The old Pal kings continued to hold sway at Gwalior inspite of Harsha's military ambitions during 7th century A.D. Possibly, he treated them as friendly subordinates. But after his death when Pratiharas came to power, the Pal kings had to yield. An inscription of the Pratihara king Mihira Bhoj is in evidence in Gwalior fort in whose time a fine monolithic temple was built for god Caturbhuja (Vishnu).

Proceedings upwards along the road from Alamgir gate to Dhonda gate, on the hill slope, towards right, there are some reliefs on natural rock, and a temple. It is an **ekandika latina sikhara prasada**. Architecturally, it is temple with simple **mandapa** in front and a **Jala**, with intricate mouldings. It has a ribbed stone **amalarika** at the top. This was identified by Cunningham as the Caturbhuja temple. In the inscription of Bhoja dated to 876 A.D., we have the second authentic reference to Gwalior hill as Gopagiri.

Another important temple attributed to their period is the **Teli-ka-Mandir**. It is a stupendous structure rising to a height of 27 m. and has a length almost similar in height with its long portico.

It has four floors. The ceilings of the corresponding floors have disappeared.

Most impressive is the **Shikhara**. It has the **gajaprsta** feature (elephant hip), at the top of the vertical section suggesting the architectural tradition of the nearby temples of **Telingana**. It is thus shown as Teli (ngana)- ka-Mandir (Plate 39)

According to some, it is attributed to the period of Bhoja Pratihara.

There is another version that it could be associated to the Rastrakuta period. It appears that Govinda III occupied the fort during 794 A.D. Anyway the architectural study shows that could be attributed to the period between 8th to 9th century A.D.

The sculptures as seen in the **mithunas**, the secular scenes and the flexion in human

forms show similarities with those of the period of the last temple of the Neminatha group, possibly, the same traditional sculptors had worked on Nemigiri hill even during 12th century A.D.

Although, the temple is Hindu, within the compound there appears to be a Jain temple as well. But its structural remains are not seen today. However, there are few Jain sculptures here and there in the compound. Of these one standing **Tirthankara**, with two devotees on either side can be seen towards the left side of the entrance. (Plate 40)

The Kachhapghatas (950-1156 A.D.) :

The Pal dynasty of kings during with century A.D. appears in historical records of Kachhapghatas. They are also identified as Kachawahas. It appears it is a corrupt name of the word **kusawaha** after **Kusa**¹, the latter of the Epic twins of Lava, Kusa in **Ramayana**. As seen earlier, their original home was Suhania, the place of Gwalipa saint. During this period, they divided their kingdom into three different administrative units with Gwalior in the north, Narwar in the south and Dubkund in the west. The Gwalior branch of the north, came to be identified as Kachawahas. Later they seemed to have conquered the entire Malwa and some parts of Rajasthan. An ancient map showing their domain is given in this.

Several ancient Jain temples could be seen in the above places. They may be in ruins today but their religious commitment to Jainism and Hinduism cannot escape the attention of the visitors. Most conspicuous and intact temples associated with them are the Sas-Bahu temples.

In the porch of the bigger '**Sasa-Bahu**' temple, there is a long rectangular slab with an inscription dated to 1083 A.D. It gives a good account of the geneology of their dynasty. It starts with Lakshman whose son was Vajradaman, who was associated with the temple of Padmanabha (Vishnu). He was said to have subdued Gadhi (Kannouj) and Gwalior. Even in this inscription, there is a clear reference to the name of Gwalior hill as Gopadri. (Plate-41)

Other Kachhapaghata kings mentioned in the record are (1) Mangalraj, (2) Kirtiraj, (3) Maladeva, (4) Devapal, (5) Padmapal and (6) Suraj pal, etc. Evidently, Suraj Pal was the founder of the hill of Gopagiri. As regards the other monuments, built by them, the Dhonda gate is suggested. It appears that when the king Virasimha Deo was ruling the region, his son Dhondapal was entrusted with the task of guarding the northern frontier, to

1. Information from Shri M.C. Joshi, Ex-Director General, Archaeological Survey of India, New Delhi.

check the advances of the enemies from northern side. Thus, we come across the location of the gate towards north-east.

Now, at Gwalior proper we do not come across Jain antiquarian remains belonging to this period. But in the Gwalior Museum, there are few images of Jain **Tirthankaras** and a **sarvatobhadrika** from Gwalior. The **Tirthankaras** are shown with their emblems, like conch, **vajra** and a crescent moon. Evidently, they could be identified as Neminatha, Dharmanatha and- Chandraprabha, etc. But the well defined iconographic features of the later Tomar Period are found in only a few of them.

These above images have the earlier iconographic features, compared with those of the Jain images sculptured during the time of Tomar kings. Hence, they may be attributed to Kachhawaha period.

According to Shri Kharag Rai's account, the last Kachhapghat ruler Raj Karan was Dulha Rai or bridgroom prince. He never cared for the state. He married a Bangurjari princess, the daughter of the king of Amber. He received the kingdom of Dewas as dowry. Incidentally, Dewas during the period was noted for its sculptors in stone. When he spent an year in the honeymoon leaving Gwalior affairs in charge of his nephew, some shrewed sculptors might have migrated to Gwalior, where they had better opportunities to display their sculptural art.

Thus, the last rulers of Kachhawaha dynasty who were never interested in state affairs were being watched by other local dynasties. Moreover, Gwalior had to face a new threat from the Muslim conqueror Mohammad of Ghazni.

The Muslim Invasion :

The Kachhawahas had trouble from the Muslims even from the very beginning of their rule. In 1019 A.D. when the Raja of Gwalior sided the Chandela prince Rajpal, he incurred the wrath of Mohammad of Ghazni. On the way to Kalanjar in 1023 A.D., the strong hold of the Chandelas, he laid sieze of Gwalior fort and compelled the king to submit.

Since Mohammad had no territorial plans on India, he was satisfied with a large amount of money and jewels paid to him by Rajpal. Thus, he could retain overlordship of Gwalior.

However, there was another threat in 1097 A.D. from Mohammad Ghori when the independent king of the Kachhawaha state of Gwalior had to yield to the forces of the general of Ghori, Qutbudin Aibek. Somehow the fortune had favoured the king. He threw

off his yoke from Delhi during the brief period of the next Sultan. This gave the Gwalior king respite for three decades.

During this period, a Jain temple was built at the time of Viram Dev. This was traced by Cunningham. According to an inscription found on it, a temple of Adinath was built in 1108 A.D. by Karan Singh and Deo Singh for the benefit of their father.

But, again the Gwalior kingdom came under the heavy onslaught of Muslim forces headed by Iltamush. In spite of tough resistance by the king, he had to surrender to the Muslims. When the fort was finally captured in 1232 A.D. by sultan Iltamush, the Rajput ladies of royal harem, burnt themselves instead of submitting to the Muslims. This happened near a tank. Thus, the tank is identified as '**Jauhar Talav.**'

The Incident was vividly inscribed by Kharag Rai. Iltamush remained in Delhi with his people working for him in Gwalior. In 1234 A.D., he converted the Mahavira Temple of king Anandpal (750 A.D.) into a masjid.

Iltamush was only a slave of Qutubuddin Aibek. But realising that he had a great mind and far sightedness, the sultan raised him to the high office and made him his own son-in-law. Subsequently, he became the first sultan governing over Muslim empire in India (1231 A.D.).

Although the Muslims are of different faith, they did not show interest in destroying sculptures, if we consider that those in the central Museum could be of the time of Kachhawahas. Moreover, there were no huge images of **Tirthankaras** that are prominent on the hill. The cave temples of Neminatha group if at all existed would have escaped their attention.

The Tughlaks (1251-1389 A.D.)

The Tughlak dynasty, ruled over Delhi for about 100 years from the later part of 13th century onwards, its last king being Mohammad bin Tughlak. He reigned as a tyrant carrying the sword and fire and spreading Islam. He collected a large amount of booty from the native rulers.

Rehman of Ibn-Batuta, has given a vivid picture of the life in India during the period.

Along with the growing dissatisfaction of his policies felt by his Amirs at different regions in India, there was a threat from the Mongolian conqueror Tamarlane. This had resulted not only in the death of Tughlak but also the end of his dynasty.

Tamarlane appointed Khajir Khan as the Governor of Multan and who subsequently became the Sayyid king of Delhi. Although their reign was short lived, they gave importance to some faithful Rajputs, that preferred to serve under them.

In the troubled period which ensued after the exploits of Tamarlane, the Kachhawaha ruler of Gwalior became independent. But the strong hand of Balban restored the Muslim over-lordship in the region. In 1251 A.D., he reduced Gwalior, Chanderi, Malwa and Narwar in course of a single expedition.

The Khilji Dynasty : Md. Shah khilji (1389-1394) had to send his forces to Chanderi to check the rebel Amir. It was possibly Dungar Sen Tomar that helped him in beseiging the city of Narwar. This incidentally reduced the pressure of rebel leaders in invading Gwalior.

However, Gwalior was besieged by Khilji forces and the campaign was lead by Hussain, the brother of Md. Shah Khilji. The invasion was not successful. But they carried away large amount of booty.

The Sayyid Dynasty (1420-1451 A.D.)

Under Sayyids, Gwalior was a sovereign state paying taxes to them as subordinates. However, during the time of Muhmud Sayyid, the Tomar Rajah Dungrendra Singh had to be cautioned for non-payment of taxes between the years 1427, 1429 and 1432 A.D. Since the later helped Mubarak in beseiging the fort of Mandu, along with the troops from Gwalior, he appears to have been exonerated. In the meanwhile, with the death to Mubarak, the Sayyid dynasty came to a close. This shows that during the Sayyid kings of Delhi, Gwalior enjoyed independent soverign status.

The Tomar Kings (1394-1526 A.D.) :

Getting absolute confidence of Sayyid Sultans, the Rajputs in a coupe overthrew them and caught hold of their kingdom at Delhi. During late 14th century, Vikrama Simha Dev Tomar had established independent state of Gwalior.

Towards the north-east of Padmavati on the right side nestled in foot hills there is a small village Kutwar through which the river Asan flows. A dam is being built today across Asan. At a distance of 1 km. fromt the dam, the remains of an ancient fort were discovered. From the remains, an inscription was recovered which revealed the name of the first Tomar King Viramdev, as the son of Deva Varta. He ruled the region from 1393-1400 A.D.

Evidently, he established the kingdom of Tomar dynasty of Gwalior.

Viram singh Dev was a man of letters. He was well versed in **Veda, Ayurveda, Jyotisa**, etc. He was said to be the author of the book '**Virasimhavalok**'. In his court, there were quite influential Jains belonging to **kastasangha**. They include Jayasimha Suri, Nayachandra Suri and Padmanabha Suri.

According to Narwar inscription of Alladeva of Yajvapala Dynasty, the geneology of the **kastasangha** Jains of Mathura goes back to the time of one Bhuvanapala, the minister of the King Bhoja of Dhar. Bhavanpal built a temple of **Tirthankara** 'Santinatha' during the year V.S. 1319 (1252 A.D.). The inscription was written by one Srivastv of **kastasangha**.

The historical study of Jain caves of Gwalior, attributed to Tomar Kings were discussed separately.

The Lodi Dynasty (1451-1526 A.D.) :

The Rajah of Gwalior submitted to Buhlal Shah of Delhi (1451-89) just before the later's death and continued his alliance to Sikander Lodi, only for some time. Thus, the Gwalior Rajah was still unconquered.

Jalal, the brother of Ibrahim Lodi of Delhi (1517-26) was kept in Gwalior jail for siding the Amir Azam Humayun Sarwani, against Delhi.

Ibrahim continued to be cruel to the local kingdoms of Gwalior, Chanderi, Narwar, as such, they formed into a confederation and invited Babar to invade Delhi. The Amirs won a decisive victory at the battle of Panipat on April 26, 1524.

Babar, though comparatively with less army had superior fighting technique and had an enviable store of artillery, as such, he could succeed. Later he could build up an empire of the Mughal dynasty.

Although there are no Jain monuments attributed to the region of Lodis, a bronze bull installed on the hill was said to have been taken away by Ibrahim Lodi in 1527 A.D.

The Mughals (1525-1754 A.D.) :

In the fateful battle of Panipat in 1526, Sultan Ibrahim Lodi was killed leaving the sultanate to the Mughal conqueror Babar. In 1528, Babar marched to Gwalior and took the fort and the surrounding country, which thus formed a part of Mughal empire of Delhi.

Malwa remained a defender of Gwalior till 1534 when Humayun conquered the Fort.

The policies of Aurangazeb spread roots of disrruption in the empire which ultimately brought the whole Mughal edifice crumble, after his death.

Although Babar had made certain remarks as per his **Babarnama** against the naked **Tirthankaras** of Gwalior caves, there is little evidence to say that he had ordered them to be disfigured. If he had ordered them according to his wishes, the genital organs and other sculptural wealth, as seen today, could not have been retained. The damage confined to a few might have been of different causes.

Gwalior Fort as Prison :

The Moghuls, however, had utilised Man mandir mainly as a prison. Many unfortunate members of the royal family were made to climb 3500 steps from Hindolapor to Hathiapor to the enter the fort, and never to return.

Muazzam, a relative of Akbar, Khusro, the eldest son of Jahangir, Murad, brother of Aurangazeb, Sulaiman Shikoh Prince Muhammad, son of Aurangazeb, were all imprisoned in Gwalior fort and died without seeing the outside world.

Even the Sikh Guru Hargovind Singh was imprisoned in the pillared dome on the left of Hathiapore but was released by Jahangir at the inducement of Nurjahan. Others associated with him at Gwalior were also released.

During interregnum period when Humayun was away, Sher Shah Suri had made a hurricane attack on Delhi in 1542 A.D. and brought the Moghul domain under him. For sometime he had Gwalior as his headquarters. This was mainly because he was assisted by the Tomar king Ramadev who lost Gwalior to Humayun.

Sher Shah built Sher Mandir at Gwalior. But this was later converted as Jahangiri Mahal to imprison the rebel royalty. It had nine dark cells in which Murad, the brother of Aurangazeb and his eldest son Muhammad Sultan were confined to death.

The Gwalior Gateways and their Antiquity

Besides the caves, temples and other monuments of Gwalior fort, there are some structures, that cannot escape the attention of the Archaeologist. They are the gateways to the fortress of Gwalior built from time to time, by the kings of different dynasties. There are historical records and inscriptions associated with their construction.

At present there are two gateways towards east and west linked by regular roads. The road along the eastern slope of the hill, leads to the Gwalior gate, while the one towards west leads to Urwahi gate.

Before getting into the etymology of the name of the present gateway towards the east, we are faced with the question of its antiquity. But the historical tradition confuses us with different names of the gates on the eastern side of the hill, like Hindola Gate, Hatia Gate etc. There are as many as five; and two more it seems were also there, but their remains cannot be traced.

Evidently, depending the necessity, they would have constructed them, at different times. Sometimes the same gate go by different names.

i. Gwalior Gate :- As regards the gate which is now popularly called as the Gwalior gate, it was once known as the Alangir gate. It is situated at the lower level of the hill and it now houses, the law courts and other government offices. There are three inscriptions, in which, its name was referred to as **Alangir darwaja** and that it was built by the Muslim general Motamid Khan, in charge of Gwalior during the year 1660 A.D.

During the time of Aurangzeb it was made the office of the Adalat, Kachheri of Khazi.

ii. Bairn Gate :- Further up on the hills, there are some more gates, the earliest of them being the Bairn gate constructed during the time of Kachhawahas by the king Baironpal. Further up above the incline of the hill, there is another gate **Badal darwaza**. This was built in the name of Kalyanamal uncle of the Tomar king Mansingh.

iii. Lakshman Gate :- Next we come across the **Lakshman gate**. According to Cunningham, it is attributed to Vajradaman, the Kachhawaha ruler of Gwalior in the name of his father Lakshman. It was built around 870 A.D. Near the gate there is a rock cut temple of Visnu with two inscriptions dated to 875 and 876 A.D. They also indicate their endowment, made to the temple by Ramadeva and Bhoja deva, Pratiharas of Kannauj. Slightly away from this gate there are some relics of Hindu divinities and some secular scenes. Now the reliefs are getting obliterated.

iv. Donda Gate :- Slightly away towards northwest, of the former there is Donda Gate. It was said to have been built by, the Kachhawaha king Dondpal, son of Vira Simha Deo. Near the gate there is a temple of Siva. Since it was built by Dondapal, it derives the name Donda gate and since it was near the Siva temple, it is also known as **Donda Dewl** gate.

A later inscription in the temple of Siva shows that constructions were made during the time of Mansingh, in the year 1495 A.D.

v. Hathia Gate :- It is also known as Hathipor or the Elephant Gate, built by Raja Mansing Tomar. It derives the name from the life size figure of an elephant mounted by a mahout and the king. It is no more seen now. Cunningham infers that during the time of Shahjahan, the governor of the fort Muzaffar Khan got it removed.

iv. Ganesh Gate :- This is not seen today. It was attributed to Dungar Singh. To the east of the gate outside, there is a tank known as **Nursagar**. On the right hand side outside the gate, there used to be a temple of Ganesh. It is no more seen now. To please Aurangazeb, Motamid Khan created a small mosque in the year 1664 A.D.

vii. Gharguz Gate :- This lies towards the south. It derives its name because of it splashing waters and cisterns. On a rock near the gate, there are Hindu sculptures. Very near to it, lies **Manasarover Tank**.

On the gateway, the name of the sculptor, Mahesh is inscribed.

viii. Western Gate :- The second main road to the hill-top, as stated lies towards the western side. It leads to Urwahi Gate. There is yet another one known by the Nischal Gate. Of these, the former is popular. It was said to have been built during the time of Iltamush in 13th cent. A.D.



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TOMAR KINGS AND THEIR CONTRIBUTION TO JAINISM

The Humble Beginning of Tomars :

In the midst of political turmoil generated by the Muhammeden holocaust from the time of invasion of Mohammad Ghazni in India, two Rajput Princes that realised the importance of being submissive were Perumal Deva and Uddhar Deva. They joined the service at Delhi Sultanate during the time of Allauddin Tughlak. Sikandar Khan, a nobleman of the Sultanate who was also the advisor of Allauddin had initially recruited these two young princes as service personnel in the palace.

One night when it was heavily raining, the Sultan happened to see two guards standing on duty while others were fast asleep. On enquiries, he learnt that they belong to the detachment under the Command of Sikandar Khan.

Pleased at their perseverance, of their duty the Sultan permitted them to make a request which would be granted. Pleading for their poor social status and in absolute need to have a house for their family, they wanted that Gwalior might be allotted to them. Their request was granted and they become official owners of Gwalior.

These two Rajput princes, Permal Deva and Uddhar Deva, even the when Sayyids took over the sultanate at Delhi, they continued to keep up their loyalty.

The Rajput valour in heart of hearts did not allow them to be submissive always. One day, they hosted a dinner to the Sayyid royalty at a place called Ranipura. In a grand oriental style the Afghan royalty was served with delicious dishes intoxicating with drugs. Later, the royal guests retired to the tent, specially pitched in their honour. In the dead of night while they were fast asleep, they were all put to death. Thus, ended the Sayyid dynasty of Sultans. In due course, they exerted their position as the kings of Gwalior under the name, Tanwar (Tomar) dynasty.

The Initial Tomar Kings of Gwalior : (1394-1440 A.D.)

The enterprising adventures that proclaimed the first kings of Gwalior were evidently (1) Perumal Deva and (2) Udhara Deva who reigned for 11 years. Later, we come across another king Bairon Deva who had a longer reign of 15 years. The fifth king in succession

was Narasimha Deva. He reigned for 25 years.

Dunger Singh(1440-1459 A.D.) :

Next in the line was Dunger Singh Tomar, who became the king, when the Gwalior citidal was well established as a Tomar stronghold. Besides, his statemanship, he was highly deveoted to Jainism. The **kastasangha** of Mathura was influential in making him a devotee of Jain religion. **Acharyas**, Yasahkirti Devasena, etc. were in his court.

Raidhu was his preceptor whose book on **Pasandachariu** deals with the iconographic details of different **Tirthankaras** for carving out images in the rock. He got the highest image of **Tirthankara** Rsabhanatha in Bavan Gaj Cave near the Urwahi gate. It was inaugurated by Dungar Sen when Raidhu served him as the high priest.

Besides, Dungar singh built the Ganesh pole, situated near the third gate of Badalghad. He also caused a well, dug to be called as 'Nagarwav', the waters of which had medicinal properties. It was well guarded and no one was allowed to use them without royal permission. However, even the public were allowed depending on their genuine cause. Dungar Singh had also high glorious days as diplomat.

Although he had not paid taxes to Mubarak Sayyid during 1427, 1429, 1432 A.D. with his friendly gestures, the Sultan had to oblige him and send his forces against Hosang Shah of Malwa when he beseiged Gwalior.

Again, when he found that enemy was strong, he submitted to Buhlal Shah Lodi (1451-89) A.D. After his submission, the Shah, however, died.

Kirti Singh (1459-1479 A.D.)

After the death of Dungar Singh around 1459 A.D., Kirti Singh became the Rajah of Gwalior. He was said to have subdubed many forts. He also appears to be as good a diplomat as his father by keeping good relations with Delhi and neighbouring states. He had entertained Jain scholars under his patronage, and several Jain images were inaugurated.

In Cave I of Ek Pathar-ki-Bavdi, dedicated to Parsvanatha, there is good account of his life as a devotee of Jainism. Also further in the caves of Marimata in Ek-Pathar-ki-Bavdi group, we find the association of the name of Kirti Singh with the installation of several images. Similarly, in Urwahi and Namigiri group of caves, he was shown to have inaugurated several images of Tirthankaras, Adinatha, Santinatha, Parsvanatha, etc.

Opposite to Dhonda gate on the northern side, there is an ancient palace known today as **Karan Mandir**. It is a long double storied narrow building with only one large room 14.5 x 9.5 m. and two smaller rooms 9.5x5 and 9.5x4 m. It was said to be the palace of Kirti Singh which could be correctly called as Kirti Mandir. During the time of later muslims, it became Karan Mandir.

Kalyan Singh or Kalyanamal (1479-1486 A.D.) :

Kirti Singh was succeeded by his son Kalyan Singh. He did not rule for a long time. Possibly, during his time, the first gate of Badalgarh might have been built. In his short reign, we do not hear about any inauguration of Jain images.

It appears Kalyana Singh liked women. He was also talented in writing, and composed the work **Ananga Ranga**- A text in Hindi about the pleasures and enjoyment.

Man Singh (1486-1516 A.D.) :

Man Singh, the son of Kalyan Singh, became the Raja in 1486. He was an original thinker and a connoisseur of art. He was acclaimed as a first rate administrator and was respected by his contemporaries.

Man Singh fortified the fort by closing the Urwahi and Dhonda gates. He constructed another gate, Badalgarh below the fort towards northeast. He kept Gwalior safe from Sikandar. He cut off all the supplies of Sultan's army. In 1505 A.D., he was ambushed once but he finally managed escape with life. Thus, he was also a valiant fighter, that subdued his enemies and took several forts.

Man Mandir with its gigantic gate owes its origin to his artistic genius. (Plate 42) Each stone was carefully laid for days, so as to make it fit for years to come. He personally looked into the scientific aspect of planning and beautification of proper position in the walls and their prominence.

The main building contains two portions. One was used as a residence for the king and harem. It has two stories overlooking the high cliffs. It measured 100x53 m. At the rare end that is another annexe 53x33 m. meant for attendants. Besides, it has two more underground stories. It has taken 20 years for completion.

Man Mandir has painted tiles in a variety of scintillating colours. Prominent among them are blue, yellow, red and green. The walls have painted images of crocodiles swans, lions, elephants, etc. The white stucco work covering the entire palace as seen has given way at certain places. We even see the gilt copper plates, used in the peeled off regions

of the domes.

Babar when he visited the monument 20 years later in 1528 A.D., he remarked that it was the most spectacular monument in Gwalior fort. The same view holds good in spite of its damage here and there even today.

Coming back to the personality of Man Singh, the accounts show that he had never denied the pleasures of life. In one of his sporting rambles, in a village situated northeast of the fort, he happened to meet a young damsel of extraordinary vigour and beauty. Single handed, she controlled a wild buffalo with her bodily strength. He was amazed and decided to marry her although she happened to be a **Gurjar** by caste. After the marriage in her honour, he had built the Gujar Mahal which houses the central Museum of Gwalior today. She finally became the famous queen in the harem under the name of '**Mrganayani**', the gazelle-eyed.

Although there are not many inscriptions of the installation of Jain images, he appears to have kept up the tradition of sympathies towards Jainism, as done by his predecessors and as inferred from the inscription of Gwalior, preserved in the Bhandar at Ajmer.

Vikramaditya (1516-1523 A.D.) :

Prince Vikramaditya inherited the impregnable fort along with a large territory between Chambal and Sind rivers. He further fortified the fort by closing the internal door from Man Mandir to Gujar Mahal. However, he did not have the military genius nor the diplomacy of his father Mansingh.

During his time, Vikram Mandir was built. It is an open hall of length of 70 m. with 12 doors and a central domed roof. It is connected to Man and Karan Mandirs through secret galleries. Babar was said to have expressed wonder on seeing it.

In 1523 A.D. Vikramaditya was forced to surrender his vast estate to Ibrahim Lodi.

Moreover, during his life, we do not hear about his association with Jains nor accredited with the installation of Jain images.

Relations of Muslims and Tomars

When the Muslim conqueror Timur occupied vast regions of northern India during 1395 A.D., Viram Singh Tomar of Gwalior was the reigning king.

Even from the beginnings of Tomar rule in Gwalior, there was some trouble or the other, from Muslims. Husang Shah of Malwa and Mubarak Shah of Delhi were the main

opponents when Dungar Singh Tomar took over the kingdom of Gwalior. With tact, he could manage Mubarak Shah, but he had to fight with the former and get rid of him to become independent.

For sometime in 1438 A.D., the fort of Narwar, was the bone of contention, as it was the home state of Tomars. He was not successful in retaining it for sometime. However in the second attempt he become victorious according to an inscription found on a pillar at Narwar. Subsequently, through sheer diplomacy, he got the confidence of both native Hindus and Muslims.

Dungar Singh Tomar reigned for 30 years. Later on Kirti Singh ascended the throne of Gwalior. To retain his hold, he had to keep friendly relations with the Muslim Sultans of Delhi, during his 25 years of his rule. Several Jain caves were excavated and several images were installed.

The next king was Kalyanamal. He reigned only for seven years without any event, but during the reign of his son, Mansingh Tomar's rule, Gwalior, had hit the headlines.

Estimating the weakness of Kalyanamal, the Lodi king Balal invaded Gwalior. In the mean time, Mansingh was consecrated as the king. Through diplomacy and paying tribute he managed to retain his hold over in fort of Gwalior, Fortune dawned on him when Balal died at Delhi in 1481 A.D.

But the next king Sikandar Lodi was hesitant to toe the line of his father. He carefully, estimated the strength of Mansingh and his friends and avoided the invasion of Gwalior.

To make his position strong, Mansingh sent his emissary, Nihar to Delhi. This had given Sikandar Lodi an upper hand. He sent back the emissary and invaded Gwalior. But by paying some booty, Mansingh got rid of the Muslim army from Gwalior.

In the meanwhile sensing the danger of Muslim attacks, he alerted and strengthened his military. As expected, in 1505 A.D. once again Sikandar invaded Gwalior. This time the Muslim army was completely defeated and was forced to surrender, But in 1516 A.D. when Sikandar was preparing for a third attack, he fell sick and died. Thus, the Tomar kings of Gwalior were able to keep themselves free from the domination of Delhi sultanate.

Earlier to the advent of the Muslims, the most important of the Hindu dynasties that came to power was Tomars. In spite of the spread of Muslim rule to various parts of the sub-continent, the Hindu kingdom of Gwalior could remain unaffected at least for more than a century.



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THE JAIN CAVES AND THEIR CLASSIFICATION.

The slopes of the hills and the fortress of Gwalior are noted for cave cuttings, containing a series of colossai of Jain images, and there are other monuments like **Teli-ka-mandir** '**Sasa-Bahu**' temples, **Man Mandir**, **Karan Mandir**, **Shajahani**, **Jahangiri**, etc. belonging to different religions. The Jain caves are comparatively ancient, and there are predominant among the historical monuments of the hill fort. These are distributed in the following regions all along the precipitous hill slopes :

- i. South-Eastern region (Ek-Patthar-ki-Bavdi).
- ii. North-Eastern region (Neminatha or Girnar hill).
- iii. North-Western region (Namigiri).
- iv. South-Western region (Urwahi Gate).

A. South-Eastern Region :

This contains six groups of caves, stretching all along the eastern slope. The caves are locally indentified as those belonging to '**Ek-Patthar-ki-Bavdi**'. They are also known as **Sitalamata** or **Marimata** caves as one of them contain the image of Sitalamata, a patron goddess of fever and other dreaded diseases. They spread along a kilometer in length from the natural spring well (Bavdi) on the south upto the northern end containing the **Gangoli Talav**, on the top. They occupy a special width of 100 m. of the rock space for the execution of cave cuttings.

The ancient Jain communities, firstly looked to the availability of **Jalasrayas**, of natural water springs on hill **basadis**, as such, they preferred the **Ek-Patthar-ki-Bavdi**. (It is an improvised well, made out from the natural spring, of water emerging from the slope of a rocky terrain) on the southern projection of the hill slope. Since the well has the look of a tank, hereafter it can be identified as 'Cave Tank'.

Secondly, a type of spiritual environment away from the wordly bustle, was another requisite, that was aimed which they had in the cave dwellings on the hilly slopes. Evidently these were taken into account when these Jain sanctuaries were excavated.

The Cave Groups and their Architecture :

The total number of caves with their religious characteristic feature of architecture and

sculpture, are pointed out as 26, beginning with Cave I in Group I. The nomenclature used in this is an adaptation of the method followed by the Archaeological Survey of India, Central Circle, Bhopal. Conningham identified only 'XX' caves as given in his reports.

The group Classification given here depends on the type of the excavation of the sanctuaries and their architecture. Among these some are open caves with the main images completely exposed. (see Caves 1-13). Some are half open enabling visitors outside to see only the upper part. (caves 5,6). Some are executed giving the elevation of a temple Cave 18. Some of those that find place as caves can be identified as temples resembling the rock cut temples of Ellora of the **Rastrakuta** Period. (Caves 2, 3, 4). There are typical cave sanctuaries with one or two openings. But inside they are large halls, in two stories housing the figures of **Tirthankaras**. (Cave 3) **Yaksas, Yaksis, Cauri bearers, Maladharis**, with their usual iconographic features of garlands in their hands.¹

All the groups run in series from the southern end to the northern end, across the eastern face of the hill. Some of them are single sanctuaries dedicated to more than one **Tirthankara**. (Caves 19, 20) However, the main images are identified as those carved along the western back wall opposite to the entrances. In architectural terms, they are shown as **mulabheras** or **mulanayakas**, as the sanctuaries containing images are confined to walls, they are identified as the **nirandhara** type of **nagara** temples or caves.

There are groups with more than one cave with different **mulabheras** (Mulanayakas) and their associated images. (Caves 8, 9) Such images are shown in the same line on the back wall giving importance to both as individual **mulabheras** with no difference in sculptural execution. But, the identity of each can be made out only from the pedestal bearing the auspicious symbols.

As regards the images found in the caves, in general, it can always be shown that there are bigger, medium sized, small and miniatures. Some miniature images are invariably put in one panel or panels that can be identified as **chauvimsis** (24 Tirthankaras in one panel) or its multiples.

Some groups are practically empty and some are unfinished caves. (cave 22, 25) Some caves are store houses of several **Tirthankaras**. Cave No. 22 (near the cave containing the relief of **Sitalamata**) has housed several sculptures. Possibly, Jains had honoured the age old tradition of village deities by giving representation to them along with Jain images.

1. The identifying symbols, the **yakshas, yakshis** and other details of different **Tirthankaras** are given at the end in the table of Iconographic details.

GROUP- 1

In general, all the caves are divided into six groups. The first group may be identified by (1) the cave tank and (2) the excavated cave 1 next to it.

Cave Tank : This is formed by two huge boulders abutting each other over the natural cave ceiling. The two mighty boulders are located at a height of 2.6 m. above the water level of the squarish tank of size 10 m. It is provided with rectangular cave opening of sides 2x 1 1/2 m. towards the northern side. The water gushes down into the reservoir through the cleavage of two abutting rocks, fringing the southern slopy rock surface.

Before the excavation of the Jain sanctuaries, the natural spring was of lesser dimensions admitting water into a natural tub that overflowed and ran down the slope. By excavating the rock surface near the tub lengthwise and breadthwise, a squarish tank like arrangement was made to keep a minimum level of 1 m. depth of water with two natural pillars as level indicators, in the centre so as to look like a closed **mandapa**.

Mandapa

The plain architectural tradition with rough capitals supporting the roof, recall the short pillars of the Buddhist caves of 7th and 8th century A.D. This suggests that the cave tank was in use earlier to the excavation of Jaina caves.

Of late, a good lot of conservation was done to the tank by the Archaeological Survey of India (Central Circle, Bhopal). The entrance to the cave opening is restricted with a collapsible grilled gateway to avoid the misuse of water by the public.

The approach to the cave tank for other Jain sanctuaries is provided by rugged steps along the corner of the slope at southern end of the hill. The steps are provided on an angular incline first from east to west, and then to south. The steps end, upto the level of an elongated platform running in front of the rest of the caves. The constructional features suggest, that the steps were provided to move into the caves. In this context, it has to be stated that the beginning of the caves and the reliefs go back to the later half of 15th century A.D. as evidenced from the inscriptions found in the caves.

Cave 1 : It is excavated about 8 m. above the level of the common verandah provided for the caves of other groups, next to the cave tank (Plate I). As already stated, both have a common access, through a stepway from a open verandah. This is formed by simply detaching the rock surface at a - height of 13-14 m. so as to provide within, a plinth area of

7x3 m. The cave inside has a uniform width of 3 m. from top to bottom.

Image : On the western back wall, the main image is a seated figure of Parsvanatha, the 23 **Tirthankara** in the Jain pantheon. The facial portion outside the cave has the reliefs, reminding those images found in Ajanta. But the ornamentation outside has some Muslim *touch with door profiles- suggesting that the Gwalior caves were excavated, a thousand years later than those of Ajanta, i.e. during the Muslim period in India.*

The wide open cave sanctum is free from other adjuncts occupied by a huge sculptured image of Parsavanatha, projected from the western back wall. It is raised to a length of 3 m. above an ornate pedestal of about one meter high, (i.e.) above the floor level of the cave. This pedestal may be identified as **simhapitha**. It is the platform corresponding to the bottom portion of **asanapitha** of the **mulabhera**. It is divided into 5 niches, having miniature figures of **yakshas** on those at either end. The central niche contains the decoration of the end portion of a leaf, while the two other niches on either side have prancing lions.

Over the pedestal **simhapitha** and below the main image **mulabhera** of Parasvnatha, the 23 **Tirthankara**, there is a circular seat 40 cm. wide which is usually, meant to portray the **chinha**- the emblem of the **Tirthankara**. Hence, it could be identified as **chinhapitha**. This, however, lies above the **simhapitha**. Here, also there is an attempt to portray something in relief in a rectangular niche. But nothing could be made out. However, there is an inscription with evolved **devnagari** characters and date referring to Vikrama Samvat 1496 (1449 A.D.)

The main image above **chinhapitha** is shown seated in **padmasana** with the soles to the feet prominently exposed. The seated figure is raised to 4.9 m. above the **chinhapitha**. the sole of the right foot is raised upwards, in typical **yogic** posture above the muscle of the left leg and the fingers are proportionally thick, compared with the high stature of the image. The width of the image from knee to knee measures 3.5 m.

The erect body above the thighs is raised to a height of 2.5 m. upto the head. The forearms are shown one over the other on the lap, but they were broken by the iconoclasts. As in the usual sculptural tradition of the Jains, the genital organ is made prominent and this is maintained in all the images whether they are portrayed as sitting or standing in all the caves, in general. The contours of the waist and the lower part of abdomen are natural and clearly indicated. Over the chest there is a '**srivatsa**' symbol shown with projected floral petals.

On either side of the upper arms, there are two human figures, a male and a female

in miniature size. They possibly represent the devotees or parents of **Parsvanatha**. The head is broken but the seven hoods of the snake that identify him are well sculptured. On either side, there are **Yakshas** paying homage with a garland of flowers. Still further, above the hoods of the snake, crowning the head of the **Tirthankara**, there are two elephants holding a 'pot of flowing water'. Hereafter, it is referred to as the '**gajakalasha**'.

On the either side, towards north and south of the main sculpture of Parasvanatha, there are standing figures of two **Tirthankaras** of 3 m. high over a pedestal. The one on the south is damaged near the legs and arms. Behind the heads of both, the divine symbol 'halo' is carved with lotus petals and stalk. This is hereafter indentified as the **padmaprabhaval**.

The face portion on both the sides is cut vertically and the chisel marks are clearly seen. This feature is observed not only in this cave but in most of other caves even, in the other regions of the hill. However, there are some caves with the complete faces, in which thir original ancient character is preserved. Evidentaly, these features of chisel marks in many images in the region suggest that the faces were later moulded with a plaster and not sculptured in the rock itself. In some cases, the moulds had slipped off due to ravages of time.

On the pedestal of the **Tirthankara**, on the south wall, there is niche in the centre. It contained a figure of 'buffalo.' Here the 'buffalo' is the animal symbol of Vimalanatha, the 13th **Tirthankara**. A similar niche found in the pedestal of the image of northern wall, contains the symbol of a 'crescent moon' from which he could be identified as the 'Chandraprabha'- the 8th **Tirthankara**. Next to Chandraprabha, there is an oval shaped hole in the rock surface as wide as 1.2 m.

Again, on either side of Parsvanatha, the western wall shows some projections at the corners. Half way up the projections, there are **Tirthankaras** carved in niches standing to a height of 1.7 m. These are also disfigured yet, the legs and hands are clearly seen.

GROUP- 2

Most important feature in the excavation of these cave groups, in general, is the provision of a common open **verandah** beginning from Group 2 and terminating with Cave 26 in Group 6, all the way from south to north. It is a common pathway covering most of the caves. It is hereafter shown a common **verandah**.

Evidently, this **verandah** was provided even before the excavation of the cave cuttings.

A retaining wall was constructed towards east as a protective measure. No doubt, it varies in width, but runs in a level in front of the caves from 2 to 16 in the first stage. Later it is made wider but raised to 10 m. above the former. From second stage onwards, the common **verandah** is wider but has uneven floor. This runs in front of the caves 18 to 26.

Corresponding to Cave No. 16, there is a wicket gate along the eastern retaining wall and still a wider iron gate towards north. These give access for visitors to enter the verandah of the cave complex. The common verandah is connected by a wide stepway along the eastern slope down to the foot of the hill. Of late, an iron railing was provided to it, on either side of the step way, from the foot of the hill, to the cave groups.

Coming down from Cave No. 1, we meet with common verandah (Plate 2). It starts with the second cave group containing caves 2 and 3. This group is isolated from the others as the next groups have some different common architectural elements. But the **Tirthankaras** at the back wall add divine grace to the entire cave group.

Cave 2 : This has a narrow but elongated entrance 5 x 1 1/2 m. through rectangular covered portico 5 x 3 m. in front of the **sanctum**. This portico contains a solid squarish platform of side 1 1/2 m. This can be identified as '**Savatobhadrika**' locally it is known as **chauki**, a square platform, on which flowers and oblations are placed by the devotees before entering the cave shrine.

The ceiling of the portico is as high as 10 m. and contains the circular carving of a lotus medallion, with its petals arranged in three concentric circles within a projected seed pod. A similar feature is found in most of the ceilings of the cave sanctuaries.

The entrance to the cave sanctum from the portico is very unimpressive. With high profile of the main image on the western wall and its **simhapitha**, the interior of the cave sanctum is also not very spacious. At a height of 5 m. there is a frame like balcony cut on the sides towards south, east and north in stone. It is rectangular running on all the three sides and has a projecting width of 75 cm. This is possibly an attempt to have an upper chamber at the top.

The images, coming to the **mulanayakas** in the **sanctum**, the pedestal on which the **Tirthankaras** stand is executed and sculptured in a similar way as that of the former cave. On either side of the pedestal along the front elevation of **mukhapattika**, there are two niches on either side of a central niche containing two lions placed back to back. These two niches contain the images of the **yakshas** and **yakshis** on either side associated with the **Tirthankaras**.

Image : Above the pedestal, the **mulanayaka** image seen is Kunthunatha, the 17th **Tirthankara**. He is represented standing in **khadgasana** stretching beyond the lintel of the entrance to the height of 8 m. and occupying the maximum space of 1.30 m. along the shoulders. He stands over a circular **vrttpitha** of dia. 50 m. raised to 20 cm. in thickness. In a niche in its centre, there is a figure of a 'goat' as such, he is shown as Kunthunatha. The **vrttpitha** may also be called as **chinhapitha**, as it contains the symbols of the main deity. The lotus decorations seen near the feet and in the palms of the hands, indicate the sanctity of the image. The legs and hands are featureless and run high across the back wall of the cave. Other bodily features of the image are similar to those of Parsvanatha in Cave 1. Even in this, the face appears unfinished. Behind the head, there is a lotus **prabhavali**, above which a **chhatra** (umbrella) is held high by the trunks of two elephants. He is attended by **chauri** (fly whisk) and **mala** (garland) bearers on either side outside, along the waist of the image.

Two more smaller figures on the western back wall, are shown on either side of the main image. They stand to a height of 1.2 m. They are nude. Hence they can be identified only as **Tirthankaras**. They emerge from the base of the pedestal and go upto knees of the main image. They do not show any symbol on the pedestals, on which they are placed. However, the **chhatra** (umbrella) and the **prabhavali** behind the heads are prominent indicating their divinity. Another pair of standing **Tirthankaras** 90 cm. in length are carved on either side of the arms, on the the upper level of the back wall of the balcony. Even these do not show any symbols (**chinhas**) to identify them.

Besides, the southern and northern walls of the main sanctuary, there are two more images of the same size as that of the main image. They stand on lotuses over a **chinhapitha**, the **mukhapattika** of which contains the representation of a 'deer'. On the wall towards south, there is a deer and the wall towards north has a 'bull'. These images indicate that they are- Santinatha- 16th Tirthankar and Adinath, the 1st **Tirthankara**. Two more miniature **Tirthankaras** find place on either side of the above images, but no symbols are indicated in them.

Again, the one on the north-eastern corner towards the right of entrance, and an other towards south-western corner of the main image, there are two more **Tirthankara** images. Of these one could be identified by the symbol 'buffalo' on the **chinhapitha**, as such, he could be indentified as Vimalanatha.

Elongated common niche above Cave parapet :

Standing outside, on the common **verandah**, if we observe the cliff of the hill, right above the Cave 2, there is a wide undercut rectangular niche 50x1.5 m. running all along

and covering even the caves, 3 and 4 (plate 3). There are three temples with **shikharas** described in it and the first of which is more decorative. They are temples that could be identified as **rekhanagara prasadas**. The first one among them contains the relief of a seated **Tirthankara**, near the entrance, while the other two on either side have no images. As in the case of **Tirthankaras**, most peculiar, is that the temple itself has the usual **gajakalasha** motif at the top, suggesting that the temple itself, is as sacred as the **Tirthankara**. In between on either side, two miniature standing **Tirthankaras** are seen from the base of the temple. The ceiling of the **sanctum** shows the representation of a lotus medallion with a projected seed pod in a squarish framework.

Cave 3 : The lower portion of the back wall of the main images in the **sanctum** is partially seen in the former cave, from the common **verandah**, through the entrance, this cave is closed in the lower part, below the lintel of the entrance. However in caves 2 and 3, the upper part is open. This is mainly attributed to the removal of the lithic wall from the parapet upto the level of the lintel. This does not have the entrance as elaborately as the former. The opening above the lintel is common to both the Caves 2 and 3. However, a rectangular window like opening serves as the entrance and another squarish window lies within the pillared jambs. Below the lintel and covering the jambs on either side of the entrance, there is a representation of the **gajakalasha** motif. Incidentally, it has to be stated, that this cave is excavated one meter below the level of Cave 2, which could be clearly seen from the differences in the levels of their ceilings as well as on the western back wall. The niche has the reliefs of **rekhanagara prasadas**.

Above the parapet of this cave sanctuary, as already stated, there is a huge elongated rectangular niche 9 x 1.5 m. It is cut deep into the vertical section of the hill. This is common to both the caves. The back wall of Cave 2 projects out, one meter above Cave 3. However, the same niche covers both the caves. A part of the niche above Cave 2, has one **rekhanagara prasada**, while Cave 3, has two similar temples, all placed side by side as seen in the plate 3.

Though Cave 2, in general, is plainer without embellishments, but the niche above the parapet of the cave has a much embellished temple **shikhara** with a prominent seated image possibly of Parsvanatha at the entrance.

Corresponding to the entrance, of this cave there is a squarish window above, almost touching the lintel. It provides lighting to the upper portion of the cave.

Images : The interior of the **sanctum** has a plinth measuring 6 m. in length, 5 m. in

width. The image on the northern wall in the **sanctum** has the seated figure of Parsvanatha crowned by serpentine hoods (the 23rd **Tirthankara**). The pedestal over which the image is carved, is simple, with two mouldings one over the other. Thus, it serves more or less as an **asanapitha** in a squarish niche.

This main **mulanayaka** occupies, a height of 6.5 m. and is shown seated in **padmasana** with cross legs measuring 5 m. between the knees (Plate 4). The soles of the feet are raised upwards. The palms of the hands are placed over the lap in meditative posture. As usual, the face is partially sculptured in the outline. Above the shoulders on either side two wheel decorations **padmachakras** and miniature **maladharis**, the garland bearers are seen. The image is flanked by two ornate pillars, appearing as lamp stands. They are raised over a squarish base and contains two standing human figures. They are seen, as though they are protecting him, during meditation. The capital of the pillars are connected by a scroll of a wavy garland, raised above the head of the **Tirthankara**. This wavy ornamentation is found in contemporary Hindu sculptures as well. Such scroll work is usually identified as the **kirtimukha**, depicting usually a lion face in the centre. But in this case, it appears like a casket showing the image of a miniature seated **Tirthankara** (see the niche with seated **Tirthankara** in plate 4). Away on either side, lies the **gajakalasha** motif of two elephants shown in raised trunks with a pot in the centre. The ceiling of the **sanctum** above the image of Parsvanatha, has a lotus medallion carved inside a projected squarish base.

On the southern side in the **garbhagriha**, there is an imposing figure of standing **Tirthankara** over a raised **pitha**. It has the **chinha** showing the relief of a 'deer' indicating that the image represents Santinatha. He stands to a height of 2 1/2 m. and has the usual **chamaradharis** on the sides and **maladharis** on the top. Behind the head, there is a lotus **prabhavali**. Again, very near the ceiling, the **gajakalasha** motif is represented over the head of the image. Towards the left of the image another, standing **Tirthankara** in a smaller scale is seen. From the **chinhapitha** it could be made out that it is 'Adinatha'. He is thus shown with all the sculptural attributes, and the 'bull' as his **chinha**.

On the eastern wall a panel of three **Tirthankaras** is carved in a rectangular niche of sides 1x.75 m. The panel may be shown as **tritirthika**. They also have all the attributes like **gajakalasha.**, **chamara** and **maladharis** as normally found in the case of the main deities the **mulanayakas**.

GROUP -3

This group containing 6 caves is possibly more impressive from the visitors point of view. It has a series of **Tirthankaras** on the back wall in a meditative posture. It not, only gives the stature to the tradition of Jain art of the times, but also teaches the concept of hard realities with religious determination (see plates 5 and 6)

Architecturally, this group is cut into two compartments containing two caves in one, and four in the other. In the first compartment, the caves are designated as 4 and 5 while in the other, they are 6, 7, 8 and 9. All the 6 caves have a common roof. An elongated rectangular cutting on the top as seen from outside, shows that the first two caves 4, 5 are similar to that of cave 3. They have the representation of two **rekhanagara** temples. But they are not so ornamented as in the earlier group. These are individual simple shrines.

In the second compartment, there is a continuous cutting upto Cave 9. It is mainly seen from the projecting roof over the array of the main images. The first cave in this compartment i.e. in Cave 6 has two images at the back wall, while the others have single image in each, corresponding to the **mulanayakas** in the sanctuaries. In general, all of them stand to height of 8 m. and 3 m. in width, across the shoulders.

In both the compartments the upper portion of the images are exposed and could be prominently seen not only from the common verandah, but also from the eastern side, at the foot of the hill. A closer view with iconographic details can be had from the common verandah.

While the faces of images in cave 4 and 5 are intact, those in the next compartment, as usual, the facial moulds have given way. A semi-circular lotus projection appearing like a projecting crown above the heads of each image, suggests their heavenly sanctity. On the back wall over the projecting lotus, the usual **gajakalasha** motif is represented in all of them.

The entrances to the caves, however, show a rugged profile. Some have laminated plain wall with rectangular entrance opening and window like arrangements, corresponding to the upper balconies of the caves. In some, the stepped cuttings initially done for the excavation of the images in the sancturies have not been treated with perfection.

Even the cave openings are not perfectly executed. They display some angular treatment in the lintels door jambs, etc.

Cave 4 : This contains two huge images in a row placed along the western back wall. The images stand in **khadgasana** over a rectangular projecting pedestal about a meter high and shows prancing lions on either way on the **mukhapattiaka** in two niches of the **simhapitha**. The central niche shows the pepal leaf decoration. On extreme two niches of the pedestal, there are two figures of the **yaksha** and the **yakshini** which could be identified as Kusuma and Manoveg. Here the **Yaksha** is shown with a bovine head, on the right, while the **yakshini** is shown with a human face (broken) on the left. The four hands of the **yakshini** contain rosary a book, a lotus while the last is in **varada** posture. Hence, the Tirthankar can be identified as Padmaprabha.

Image 1 : The image of standing Padmaprabha has a circular pedestal which could be identified as **vrttapitha** below the feet. The image stands to a height of 8 m. It has the attributes of **chamari** bearers, along the shoulders and **maladharis** on neither side with the **gajakalasha** motif overhead. The ceiling contains a lotus medallian carved in a squarish niche corresponding to the head of **Tirthankara** and a similar feature is found in all the six caves of this group.

Towards the right on the southern wall of the cave, there is a miniature rectangular niche the **mukhapattika** of which contains the 'conch' the symbol of Neminatha. Below the above niche, there is yet another smaller niche (45x25 cm.) showing the reclining figure of Trishala, with raised up left leg. The child Mahavira is seen near the head.

Image 2 : The first image on the western wall containing the two **Tirthankaras** in a line, in this group is identified as Gommathaswami (Plate 5). Although, he is not to be treated as **Tirthankara**, he is noted for his sincerity to attain the goal of **Siddha Tirthankara** through austerriteis. With full determination, he stands firm even if the creepers, snakes, entwine the hands and legs. This is clearly seen in the **kayotsarga** posture portryed in the sculptural tradition. In this context, it has to be stated that Bahubali or Gommathaswami, in Jain mythology, is the son of the first **Tirthankara** Adinatha and his brother is known by name as Bharata.

Cave 5 : This contains one big image in the **sanctum** with two medium sized images on either side on the western wall.

The Image : This rises to a height of 8 m. It is raised over rectangular pedestal 1x .50 m. The **mulanayaka** with the symbol 'goat' can be identified as Kunthunatha and other iconographical details are the same as described in the former cave.

Towards the south of the main image of Kunthunatha, there is another **Tirthankara** in an elongated niche. He is shown in **khadgasana** standing to a height of 3 m. and

iconographical features are similar to those of others. The legs and the soles of the feet are shown over a raised semi-circular foot-stool **padapitha**, to a height of 1 m. It has a diameter of 30 cm. and thickness 15 cm. The symbol in the **mukhapattika** is a 'fish' disclosing his identity as Aranatha, the- eighteenth **Tirthankara**.

The **simhapitha** pedestal below the image, has a centrally projected niche. It is not shown with the usual lions, placed back to back on either side of a pepal leaf decoration, in the projection. However, away near the head, on the top of the main image, there are **maladharis** in miniature size above the shoulders along with the usual prominent '**gajakalasha**' overhead.

In the niche towards **north**, the image shown, is also similar to the above in all respects. But the **padmapitha** below the feet contains the animal symbol of a 'rhinocerus'. This suggests that the image is that of Sreyamsnatha, the 11th **Trithankara**, in the pantheon.

The figure is shown seated in **padmasana** with crossed legs and with the soles of the feet raised upwards in the centre. The palms of the hands are shown over the feet, with the right over the left. It has the usual attributes of- **maladharis**, **chamaradharis** and **gajakalasha** motifs on either side. The **chinhapitha** shows the symbol of a 'conch' indicating that the image is that of Neminatha. Fairly below, towards the corner of the same wall, there is another small niche 75x20 cm. containing the reclining figure of lady with a small baby. This is evidently the mother Trishala, that gave birth to baby Mahavira. Such figures are shown in the caves of the other groups and regions as well.

Cave 6 : This is the first of the four caves in this compartment (Plate 6).

The Image : It is dedicated to 21st **Tirthankara**, Naminatha. The attributes are not shown on an ornate pedestal. His symbol 'the bud' is shown below his feet, on a platform that runs common to all the **Tirthankaras** in the four caves. This image is of the same dimensions as the former. It is seen with **maladharis** on either side, along with the **prabhavali**, a 'halo' round to head. The iconography is similar in all the four images. The **chamaradharis** and other associated figures are similarly shown on either side as in the former cave,.

On the wall towards the south, a 2 m. high a figure of Neminatha is shown in a rectangular niche measuring $2\frac{1}{2}$ meters in length and 1 m. in width. He is found with the symbol 'conch' below the seat. It has the usual **gajakalasha** motif above the head.

Cave 7 :

The Image : Below the main image of **mulanayaka** over the pedestal, the iconographic representation is a 'conch'. Hence, he could be identified as Neminatha. He is seen for the first time as **mulanayaka** in this group, although he appears in Caves 5, 6 as a subsidiary deity in rectangular niches.

Niche (east) : Corresponding to the image of Neminatha on the west, the eastern wall has the miniature carving of Trisala, the mother of Mahavira in a rectangular niche measuring 1.3 m. in length and 60 cm. in width. Her posture is the same, as found in others.

Cave 8 : As in other caves, the **mulanayaka** on the western wall can be identified as Santinatha. He stands in **kayotsarga** to a height 8 m. The image is seen over a pedestalled **chinhapitha** below the feet, which bears the figure of a 'deer' indicating that it is the image of Santinatha, the 16th **Tirthankara**. Other details are similar to those described in other caves.

Cave 9 :

The Image : The main image here may be identified as Kunthunatha. The entrance is more ornate than the other entrances of the previous groups. It has projecting capitals over the pillars. It can be shown as a **torana** erected over the pillars. The **vrttapitha** has a 'goat' in a niche in the centre which identifies him as Kunthunatha, the 17th **Tirthankara**. He appears earlier in Cave No. 5, similarly as the **mulanayaka**.

On either side of the **simhapitha** pedestal below, there are two niches containing **Tirthankaras**. On the right, there is a cattle faced **gandharva** Gomukha over the shoulders of a 'man'. The **yakshi** chakreshvari has a **pasa** and a 'circular flower' in her hands. The image may be identified as Adinatha.

Towards the left of the main image, there is **kirtimukha** placed over pillars standing to a height of 2.5 m. The pillars have fluted sides, bearing creeper like decorations. The top portion of the capitals, are moulded like a shrine, with miniature seated figure of Sambhavanatha, the third **Tirthankara** in the centre

Outside the **kirtimukha**, motif there is a rectangular panel measuring 2.20x1.75 m. on the extreme left. It contains a standing image of Neminatha (Plate 7). On either side of the image, **maladharis** near the shoulders and **chamaradharis** near the legs are carved. It has the usual **padma prabhavali** behind the head, arranged like an overflowing scroll of garland over head. About 60 cm. below the image, there is a rectangular niche measuring 1x.50 m. It contains the usual relief of the reclining figure of the mother, Trishala.

GROUP- 4

These are eight continuous caves. This group is divided into two compartments. The former compartment contains 4 caves from 10-13 while the others of this group are from 14-17. Architecturally, they are slightly different from those of Groups 3. The former compartment of this group is mainly punctuated by ornate- pillared columnade over the balcony, while in the later compartment, the caves are open in the upper chamber. However, the entrances are not given prominence, especially in Caves 12, 14, 17. These are mere rectangular openings enough for visitors to enter. But Cave 13 is completely open, giving a complete view of the image in **sanctum**. Coming in the same line, yet initially cut, is the Cave 11 which is also open. Some caves have enough vestibular space between the entrance and the images. They have rectangular opening measuring 2x1.2 m. In Caves 14 and 15, the vestibular space is cut uniformly, so as to leave only a width of 50 cm. space in front of the **mulanayaka**. It leaves no vestibular space in front of the images of the **Tirthankaras**, as found in other caves.

Again 16 and 17 are caves, with a common entrance. However, a stepway from inside the eastern wall in Cave 16, is provided to go to the cave 17. The opening is hardly enough for a person to enter. The prominent entrance of the cave is aligned with the common columnade balcony as found in the Caves 12 and 14. However, the wall face below the columnade of this group, is free from any ornamentation.

Cave 10 : The entrance opening is rectangular and measures 1.5 X 1 m. It is ornamental over pillars with intricate scroll work over the lintel. It is spacious enough for people to enter and visit the image. However, its grandeur could be appreciated from outside. The top portion of the image in the **sanctum**, especially, from the navel onwards is clearly visible from the common verandah outside. This is made possible through a wide rectangular opening 2.5x2 m. that admits light, on to the head and arms, stomach and navel of the **mulanayaka**.

Outside the shrine, there is a squarish platform which could be identified as **sarvatobhadrika** (Plate 8) where devotees keep the oblations of worship.

The Image : The figure is seated and carved on a high pedestal of 2 m. above the ground level. The pedestal does not show the usual ornamentation as seen in those of the caves described earlier. However, there appears a **svastika** in the centre. The complete view of the image, can be had by going along a stepway provided on the north-east to the eastern side of the balcony.

In the separate treatment, prominence is given not only to the body but also to the position of hands and legs. The toes of the crossed legs of the **mulanayaka** are well exposed giving the details of the nails in the **padmasana** position. The levelled up soles of the feet over the muscles of the lower legs, the fabulous thighs, demonstrate the youthful anatomy of the **Tirthankara**.

The upper portion especially the stomach, the upper arms are featureless excepting the navel. The neck is shown in two folds. The ears are long drawn with ornaments in the ear-lobes along the shoulders. The face is well portrayed with eyes wide open below the eyebrow projections. The nose and the chin portion, suffered damage possibly by the iconoclasts. The serpentine canopy overhead shows 'five projecting hoods, suggesting that the **Tirthankara** is Suparsvanatha (plate 9). The scales in the underside of the hood are remarkably sculptured.

According to some, the image represents Parsvanatha. But the pedestal clearly shows a **svastika** suggesting that the image is Suparsvanatha and not Parsvanatha. Generally, in Parsvanatha images, 'seven' hoods are represented. As stated only five hoods are seen here.

There are miniature **Tirthankaras** carved on left side of the image. They also contain the **maladharis** seated over knees near the upper arms and **chamaradharis** near the upper legs.

Cave 11 : This appears to have been excavated with deeper cutting without any hindrance to the vision of the main deity. This is made especially in showing the entire profile of the image and the cave entrance by cutting inside to a uniform depth of 1.5 m. into an area of the rock surface 7 x 3 m. Besides, further cutting above the rectangular niche, a uniform arch of the same width of 3 m. and depth of 1 m. is made, so as to cover the entire cave space 10 m. in height and 3 m. in width.

The Image : This is a seated image of Adinatha (Plate 10). It is prominently seen from the common verandah. The interior cutting at the base of the cave does not show any vestibular space from the entrance upto the arch at the top.

Towards the western back wall, the visual configuration of the seated figure of **Tirthankara** Adinatha with well decorated pedestals, the **simha** and **chinhapithas** can be clearly seen. The **simhapitha** contains two niches at the extreme ends showing the images as Gomukha **yaksha** and Chakreshwari **yakshi**.

The visual picture of the cave entrance is flanked by an impressive pillared frame with projected by a gorgoyle standing over the **makara** (Plate 11). In the centre the **mulanayaka**

Adinatha, in **padmasana** is better appreciated from the upper chamber, which is connected by a flight of steps on either side of the image, along the walls of east and north.

Cave 12 : This is included in the pillared columnade cave group, along with 10 and 11. The **mulanayakas** can be fairly seen from the upper chamber. The ceiling of the chamber has a well decorated lotus in the centre, in a squarish frame work. This is a cave without much vestibular space between the entrance and the image.

The Image : It contains well sculptured image of seated Adinatha, the first of 24 **Tirthankaras**. (Plate 12) The cave provides access to the upper chamber by a flight of steps along the wall towards north.

In this, the image is placed at a height of 8 m. at the back of the pillared **mandapa** configuration. It stands in **padmasana** with soles of the feet raised upwards. Some damage is done by the iconoclasts especially to the figures the pillars and in the animal configurations. As usual, the face moulding is no more seen.

Its **simhapitha** is as high as 2 m. It has the usual decoration of the standing lions on the **mukhapattika** of the pedestal. Their tails are raised upwards. They are shown with strong anatomical details. The double foliated lotus display excellent workmanship. The pillared projection of the niche and a lotus petalled **chhajja** on the top are impressively shown.

The **yakshi** on the left of the **mukhapattika** beyond the lion, is shown being carried by a human being. With the discs shown in the hands she can be identified as Chakresvari, the **yakshi** of the **mulanayaka** Adinatha.

The **yaksha** towards right is having the face of a cow. Though it is broken, it could be made out that it refers to **Gomukha yaksha** of Adinatha.

Chinhapitha : The image stands over a seat with rounded sides and pointed sharp corners. It bears a pepal leaf decoration above the rectangular **mukhapattika** (40x30 cms.), the centre of which contains the relief figure of a vigorous standing 'bull' with a projected head towards the right. It is cut inside to a uniform depth of 10 cms., to portray the figure of the animal. Incidentally, it has to be stated, that the 'bull' is the identifying symbol of Adinatha.

The back side wall contains an inscription; According to it, the Jain image, possibly Adinatha, was installed by the king Kirti Singh on '*chaitra sudi saptami*' in the year 1525 A.D. (plate 13)

The pillars of the **mandapa** in which the **Tirthankara** is carved is sculptured with

standing female figures, who can be identified as the **salabhanjikas**. They have floral garlands, as if they are offering them to the deity. The angular position of legs and hands show some **bhangas**, usually shown in associated figures. The upper portion of the pillar is semi-circularly bent with projected mouldings over floral drop pendants. The stem of the pillar is intricately carved.

The horizontal lintel connecting the upper portion of the pillar has the usual lotus medallions shown in squarish niches. The heavenly **abhiseka** is indicated by the **gajakalasha** motif over the head of the image. The **maladharis**, on either side are seen slightly over the shoulders. The **srivatsa** on the chest and other physical organism of the naval and other bodily features, generally, are similar to those observed in the images met with earlier.

Cave 13 : This cave is different from the earlier caves. As already stated, the balcony portion is an open pillared columnade with the lintel carrying the pendentive floral designs. The vestibular portion below the balcony has only an insignificant lower opening so as to enable the visitors to enter the vestibular space. Towards the north eastern corner, there is a stepped stair way leading to the balcony of the top.

The balcony is supported on two squarish pillars having fluted surface. They raise to a height of 4 m. over a squarish pedestal. The main image of the **Tirthankara** can be seen even from the **verandah** outside.

Simhapitha : The usual **simhapitha** is not well portrayed with its embellishments. In its centre lies a prominent niche, Its top portion **prasthara**, shows a projecting **chhajja**.

The **vrttapitha** lying above the **simhapitha**, has rounded sides and decorated with **dharmachakras** on either side of niche, containing the figure of a 'horse' that stands as if moving forward to the right with a bridle going over the shoulders. Thus, the seated image can be identified as Sambhavanatha, the third **Tirthankara**.

The Image : As usual, the stated figure of Sambhavanatha (Plate 14) is shown with crossed legs and the soles of the feet are well exposed. The stretched right palm is placed over the left, in meditative posture. The naval, the **srivatsa** over the chest, with two circular nipples on either side have artistic touch. The neck has four folds and the face mouldings as usual have given way, and only chisel marks are seen in the oval form of the face. Over the head, the creeper **pallava** motif is carved within an oval shaped 'halo' the decorated **prabhavali**.

Cave 14 : The **mulanayaka** in this cave is the standing figure of Kunthunatha. He is shown with a **torana** projected over pillars. His **chinhapitha** contains the figure of a 'goats'.

the pillared **torana** carries miniature shrines. The image stands to a height of 8 m., and 2.5 m. across the shoulders.

Behind the head, over the pedestals, there is a **pallava** motif represented in the **prabhavali**. The image has standing **chamari** bearers on either side. Over the shoulders away on either side, two **maladharis** are shown with garlands in their hands, as they emerge from a lotus. Lotus motifs are also carved between the head of the image and **maladharis**. On the top, the **gajakalasha** motif is also shown, over projecting pedestals.

Tirthankara (South) : On the south wall of the cave, there is a **Tirthankara** standing to a length of 3 m. The width over the arms is 2 m. On the pedestal below the feet, there is the figure of a 'deer'. Thus, the **Tirthankara** can be identified as 'Shantinatha'.

Cave 15 : Here again, the excavation is done without leaving any vestibular space between the image and the entrance. The rectangular entrance opening 6x3 m. is cut so as to show the outline of the conical stepped **shikhara** of a **rekhanagara prasada**. The partially hidden image, is due to the unopened portion above the **shikhara** motif shown in relief with two lotuses and pendentive representations at the centre. The upper niche 6x3 m. is a deeper cutting over the lintel, into a rectangular portion in the rock surface exposing the image from the upper arms upto the **gajakalasha**, on either side and with the lotus motifs on the ceiling.

The Image : The image can be identified as Suvidhinatha or Puspadanta, the 9th **Tirthankara**. He stands to a height of 10 m. over a plain rectangular pedestal which carries the 'aligator' (**makara**) as the **chinha**, the symbol of the Suvidhinatha.

The upper visible part of the image shows the upper arms, the head, and the hemispherical lotus porjection flanked by the **gajakalasha** motif. The **chamaradharis** near the lower legs and the **maladharis** near the shoulders, have the normal iconographic features associated with the images.

Unlike in other images, the moulding of the head is well preserved. The eyes in **ardhanimilita** (half closed) the wide nostrils, the smile in the projecting lips and the eye brows, are well portrayed. The ringlets of hair, the pendentive ear lobes with stretched ornaments over the shoulder, the **pallava** creeper, the lotus petalled 'halo' are portrayed behind the head. They give the image a godly touch in the visual. Under the pillared columnade another seated image of Adinatha is shown. The image is small and measures 1.5 m. in length and 1 m. across the knees. It is a figure with soles of the feet raised up in **padmasana**. It has the all the associates of **Tirthankaras**. The **chinhapitha** shows the figure of the 'bull'. Thus, he could be identified as Adinatha.

Cave 16 :

Image : This cave lies, almost opposite the wicket gate that admits visitors from the stairway to the caves of **Ek-Patthar-ki-Bavdi**. As people enter, they can have the complete visual of standing image of Neminatha. He stands to a height of 8 m. and has a width of 2.5 m. across the shoulders.

The image in **kayotsarga** has the **chinhapitha** showing a 'conch' indicating the **Tirthankara** as Neminatha. The pedestal is not significantly made. However, it contains the usual lion-niches of the **mukhapattika**. Other associate features are similar to those met with in Cave 15, like **maladharis**, **gajakalasha** near the head of the image, while **chamaradharis** are shown near the legs.

Cave 17 : This lies on a much higher contour and as we look up from outside we feel that it is inaccessible. However, it is connected internally through the northern interior wall of Cave No. 16 by an ascending flight of steps to the open portico of this cave.

The portico is rectangular and measures 8x5 m. There are three openings in the cave. They are built over a columnade of two pillars. It has a 1.5 m. wide **chhajja** running from south to north and supported by two brackets, cut from the natural rock in the centre.

The superstructure of the cave is cut in relief to a depth of 50 cm. to bring out the outline, as seen over the central region above the cave. It has a truncated conical appearance with longitudinal curved ribs from the top to the **prasthara** that formed the base of the ceiling of the temple. As already stated, it recalls the **rekhanagara** temples or **prasadas** of the period.

This cave has an inscription referring to one Gunabhadra of **Kastasangha** dated to the year 1525 A.D.

The Image : The back wall of the cave interior bears the standing image of the Adinatha. It measures 8 m. lengthwise and 2.5 m. across the shoulders. The associate features like **maladharis** at the top, **chamaradharis** on either side of the waist are seen.

The **chinhapitha** bears the figures of a **varsabha**, the bull. On either side, the **mulanayaka** is shown with **torana** pillars carrying the **gajakalasa** motif.

In front of the cave, there is a squarish platform of side 1.5 m. It can be identified as the **sarvatobhadirka**. Similar squarish structures have been encountered in the portico of cave 10. It is evidently meant to keep the flowers and oblations by the devotees.

GROUP - 5.

The earlier groups, especially Groups 3 and 4, are similar, as they have a common level of the horizontal cutting in the roof projection along the levelled up monolithic cliff which corresponds to the upper part of the caves.

Group 5 is punctuated, conversely by the rocky rugged slope in the lower level, while the level above the cave is even and plain, with an under-cutting for the **shikhara** of a temple.

This present cave group contains three Caves 18, 19, 20.

Of these, Cave 18 has the unique feature of demonstrating the visual of the vertical profile of a complete temple. (Plate 15) From the cuttings seen on either side of this cave, it is clear that there was some trial cuttings earlier, to achieve the unique excavation.

Cave 18: As stated earlier, this cave is cut to portray the vertical profile of a temple. Although the front adjuncts like the porch, the **mandapas**, etc. are not seen, the entrance, the balcony and the **shikhara**- the conical super structure, recall the some contemporary **rekhanagara prasada** shrines prevalent during the period. We have seen earlier that in Groups 3 and 4, only partial **shikhara** profiles are shown. They simply serve as visual motifs on the parapet above the external wall of the caves. But the one, in question, shows the complete profile of the temple with the actual cave space coming under the **garbhagrha**.

Architecture: :

The sanctuary stands to a height of 12 m. and has a squarish plinth of 5 m. at the base.

The profile does not show the usual **jagati** or boundary plinth wall, with its offsets. It displays sides of the temple, identified as the **mandovara** or the pillared wall of the sanctuary.

Possibly, it might have had a front porch, which had fallen off. Now it is seen with a **dvara**, **kudya stanbhas** or pillar posts depicted on it. The door sill carries the **udgama** and the **uttaranga** of the lintel. These are clearly brought out, corresponding to the cave entrance.

In the excavation, the entrance door way is made rectangular of sides measuring 3 x 2 m. It has a better geometrical approach than in those that were discussed in the earlier

caves. The vertical **shakhas** and the frame are well executed. On either side of the **shikhara dvaras**, there are identical **kostas**, sculptured as the model of a temple.

The **kapota** above the **mandovara** has a significant projection of 50 cm. It is said to serve as a pigeon rest. It is curved below but flat on the top. The upper flat portion serves as the plinth of the balcony, which is a closed unit measuring 8 m. at the base and 5 m. high with a more significant opening. It is aligned vertically over the entrance doorway below and measures $3\frac{1}{2} \times 2\frac{1}{2}$ m. The **kudiyas**, have creeper like decorations. The entrance opening of the balcony is more ornate than that of the sanctuary below. This is purposely done, to appreciate the beauty of the image in its entirety from the balcony. The projecting **chhajja** that spreads to a uniform width of 50 cm. along the balcony is sculptured to indicate the tiles to give some original look.

The shikhara : The lower **chhajja** appears to have the decoration of tiles. This typical **shikhara** is shown with a conical superstructure as those of **nagara** temples carved in the monolithic rock surface. The outline of the cutting edge the entire temple with its prominent **shikhara**, cut to a depth of 15 cm., could be appreciated from a distance. This configuration contains an empty squarish niche near the base at the centre. The **shikhara** has a ribbed **amalaka**, a **kalasha** or a pot and a **stupi**, the finial in order.

The entrance : Although this is not as ornate as that on the upper chamber, it is plain with rectangular columns forming the door **shakhas**. The lintel has a slight projection across the pillared jambs. On either side of the **dvara**, there are **kostas** or niches.

The simhapitha : Entering the sanctuary from the entrance **dvara** of the lower chamber, we come across a huge pedestal of the image. This is raised to a height of $2\frac{1}{2}$ m. It spreads to a length of 5 m. in the inner cave space. It is shown to contain the usual lion motif and leafy decoration in a central niche. The circular **chinhapitha** shows the animal 'bull.'

The Image: Thus, the image can be identified as Adinatha, seated in **padmasana**. The width between the spreading knees on either side measures 3 m. In the lower region, the **chamari** bearers are seen in standing posture and the **maladharis** above the shoulders are in flying posture.

The head is shown with a lotus **prabhavali**. Above the head, the ceiling has a double foliated lotus projection. On either side of the head of the image, there is **gajakalasha** motif, as if the elephants are bathing the **Tirthankara** with waters of ablution.

Tirthankara (right): On the western wall away towards the right of **mulanayaka**, there is another standing **Tirthankara**.

The image stands to a height of 2 1/2 m. over an insignificant pedestal. The hands are stretched and the palms have **padmas** in the palms. Behind the head, a double foliated lotus medallion is seen. The figure is flanked by a standing devotees with a **kamandala** below, while at the top, there are standing **chamaradharis**. The **chinha** is not indicated, as such, it is difficult to say to which **Tirthankara** it refers to.

Tirthankara (left): Farther away towards the left on the western wall, almost adjacent to the northern wall, there is a seated **Tirthankara**. He is placed over an ornate **pitha** measuring 2 m.x50 cm. the lower one is the usual **simhapitha** with the **cihnapitha** over it.

The **mukhapattika** of the **chinhapitha** carries the figure of a goat, as such, the **Tirthankara** can be identified as Kunthunatha, the 17th in the series. No doubt, the figure is shown seated in **padmasana** with the palms placed one over the other, as in all Tirthankar figures. But, the knees, the thigh muscles and the fore hands suffered damage from the iconoclasts. Besides these, the face is also obliterated. However, the **maladharis yaksas** and standing attendant deities on either side, the **gajakalasha** motif, the hemispherical lotus halo behind the head are completely preserved.

Again towards the extreme north, the cave space is occupied by a panel of three **Tirthankaras** in a squarish niche of side 2 m. They are shown between two decorated pillars, the end of which, has wavy floral garlands, emerging on either side from lamp like capitals. The panel of the three **Tirthankaras** in a line can be identified as **Tritirthika** (plate 16). All the three are sculptured exquisitely in the niche.

Cave (Relief) No. 19 :

This is not a cave. It is a flaked area on a stone, with a shallow cutting. Hence, it is shown as a relief. In this, there are three reliefs. These reliefs are not approachable because of their high inaccessible location corresponding to balcony of former Cave No. 18. These do not have a regular stepway. On the other hand, they lie as high as 10 m. cut is rectangular spaces to a depth of 25 cms. above the common verandah in front of cave series. The area is divided into 3 niches. The first one measures 3 x2 m. The second is a small niche, in line towards north. It measures 1 x .75 m. The third occupies slightly a bigger area and measures 1.25 x 1m. As stated, these are not deep cut caves. Moreover, they are shown in niches with their reliefs of **Tirthankaras**.

Niche (1) : The image in this stands to a height of 2m. from head to foot, and across the shoulders, its width is 1 m.

It can be located towards the extreme right, on the western wall, in standing **kayotsarga** posture. The pedestal is insignificant.

The hands, the genital organ, the face suffered minor damage by the iconoclasts. The **srivatsa** mark on the chest is a projection shown vertically along its longer axis. Behind, the head, the lotus **prabhavali** is erased on one side.

Niche (2) : The second **Tirthankara** is a small image yet forms the central image in the reliefs. It is excavated in a small rectangular niche. The image measures .60 x .45 m. It does not have any symbol as such, the identification of the **Tirthankara** as in the former, is difficult.

Niche (3) : The third figure stands in **kayotsarga**. It measures 1 x .45 m. It is placed by the side of a memorial pillar **manastambha**. It has creepers entwining legs and hands indicating its representation as Bahubali, the son of the first **Tirthankara** Adinatha. The face is slightly disfigured.

Cave 20 : It is located about 1 m. away west of the former. As in the former, it is excavated at a height of 10 m. above the common verandah. It is inaccessible but could be seen as a cave. It is divided into two compartments each of room space of 3 x 2 m. The second compartment is fairly dark although it has a rectangular opening 1 x .45 m. at the top.

The first open compartment has a standing **tritirthika** panel showing Shantinatha, Neminatha and Chandraprabha. There are two more **Tirthankaras** on the walls towards north and south. A door-way 2.5 x 2 m. towards the northern wall takes the visitors to the second compartment, which contains another similar **tritirthika** panel as described earlier.

GROUP - 6

This group containing six caves from 21 - 26 is completely different. Caves 22 and 26 are shrines with wide openings from outside and caves 21 and 23 are executed, in inaccessible heights over the rock wall. In caves 22 and 26, nothing is practically seen from outside, except the insignificant entrances. But when we get into the cave especially in 26, we are thrilled, at the height of the image, as it projects over the western wall. Here, we also see images of different sizes (1) very big, (2) big, (3) medium sized, (4) small, (5) miniature images.

These have their own artistic splendour, created in the rock sculptures of late Middle ages. The awe inspiring images of the walls of sanctuaries going to a height of nearly 19 m. give a sort of cosmic stature to the Jain deities envisaged by the lithic craftsmen. Nevertheless, the perfect proportions maintained in different limbs both in the tiniest **chauvimisi** panels and the cosmic figures of the **Tirthankaras**, display the philosophic concept, implied in different stages of life, in crossing the ocean of human existence and in understanding the **Digambar** Jain religious precepts.

Cave 21 : This is, no doubt, a cave possibly meant mainly to accommodate many images. But, there is no image to show. It as a regular cave sanctuary with a central **Tirthankara** carved in the western wall.

cave 22 : Here in cave 22, an attempt is made to provide two chambers, one in the lower and other in the upper, to accommodate several images in defferent sizes. There is also an attempt to make it a regular sanctuary, as the images are carved in the cave on the sides of the walls .

The architectural study shows that the cave has two openings, one over the other. The lower one is 11.5x1m., while the other on the top is open with its space measuring 10x 2.5 m. The first opening leads into a well cut rectangular lithic space 10x 5 m. with a uniform height going upto 8m. This could be identified as the first of the lower chamber. Towards the north- eastern corner, there is a fight of steps leading to the platform of the upper chamber. This has an inscription on the southern wall of the entrance.

The upper chamber is provided with an L- shaped landing slab 10 x 1m. along the north and the eastern sides. The walls have a running sculptured band, the base of which is moulded in two stages, with **upana** and **upapitha**. They separate the upper and the lower chambers. The **upapitha** has a pierced diamond decoration, and drop pendants are shown at regular intervals.

Details of sculptures in the lower Chamber:

The images in both the chambers are divided into panels with specific running numbers. Those belonging to the lower chamber start form, 107 and go upto 72 in decending order, all along the four walls beginning from west. The panel on the north-western corner of the west wall, starts with the image having a registered no. 107. Two standing **Tirthankaras** (106, 107) are covered in the panel of size 60 x 75 cm. Both the images are carved at a height of 75 cm.

(a) **Western wall** : Moving towards north along the western wall, the second panel has again two more **Tirthankaras** nos. 104, 103. These, however, are enclosed in a slightly higher squarish area of side 80 cm.

In the next panel, the **Tirthankaras** have two more associated figures looking like kings, with crowns, paying obeisance to the nude images (102, 101) in front of them.

Of these figures with crowns, one is a lady who can be identified as **Indrani**. During the period, there is a sculptural tradition of making the crown of the male figure facted, to indicate Indra. In Jain literature, we normally come across Indra and Indrani paying homage to the **Tirthankaras**.

(a) **Southern Wall** : The six panels along the southern wall, consists of the nude images of standing **Tirthankaras**. Of these only no. 97 is shown seated. Some of them, have no symbols. A few have specific symbols, indicating their position in the pantheon of **Tirthankaras**. They include those with numbers from 100 to 94 in separate panels. All of them have been discussed below, but only five images are prominent (plate 17) in the central region.

Panel 100 : In this lies, the image of the seated figure of Jaina with the symbol of the crescent 'moon'. He can be thus be identified as Chandraprabha. His is shown inside, an area of 1 x 1.6 m.

Panel 99 : In this, a standing **Tirthankara** is shown in an area 23 x 75 cm. No symbol to the Jina is indicated, as such, it is difficult to identify the image .

Panel 98 : Here again, is a standing image in an area 2.8 m. long, 70cm. in width. But, it is associated here with a 'bull', as such, it could be identified as Adinatha.

Panel 97 : This contains the symbol of a 'snake' with hoods showing scales overhead. From the seven hoods represented in the seated figure, it can be identified as 'Parsvanatha'. It is enclosed in an area 2.75 x 22 m. Another, peculiarity in this is, that the associates like 'gajakalasha' over the head and **maladharis** on either side are also shown.

Panels 96-95 : Possibly for artistic balance, these two are similarly shown, as those found in panels nos. 99 and 98, and with same panel measurements.

(c) **The Eastern Wall** : This wall is more intricately carved with **Tirthankara** image on either side of the entrance of opening. They cover nearly 12 images with an inscription, towards the south-eastern corner. The inscription is followed by the representation of three images. They are assigned the numbers **92 to 94**.

Again, on other side of the entrance, there are six panels and each is different in its own way. The **Tirthankaras** are associated with **yaksas** as well as **yaksis**.

Panels 94, 92 : These are similar standing figures of **Tirthankaras** in line with the above nos. 95,96. No iconographical details are given.

Structure 93 : This is not a panel as in others, but a squarish structure at the base and with **shikhara** structure of a temple, at the top. It can be identified as a **sarvatobhadrika**. It is normally seen with standing **Tirthankara** panels on each of the four sides at the middle level of the structure. Since it is a squarish block at the base, it is also called **chaumukha**. (plate 18) This has a **tritirthika** panel on each face. The central image is slightly longer than the other two.

Upper Shikhara : This has three panels one over the other on each of its four faces. Each Panel in order nos. 8,7,9, has standing **Tirthankaras**. The central one with 7 images has a seated **Tirthankara** in the centre. Each decorated face of the **shikhara** has 24 **Tirthankaras**, as such, it can be shown as **chauvimsi**. All the four sides are identical.

Three panels nos. 91, 90, 89, towards the left side of the entrance are in continuation and are identical with nos. 92, 94.:

Panel 91 : This contains a small image of another **Tirthankara** with seven hoods, at the top. The maximum height of the image measures 40 cms. As in the former, he could be identified as Parsvanatha, the 23rd **Tirthankara**.

Panel 90 : This is a bigger image with its height going as high as 1 m. Here the **Tirthankara** is shown with the symbol of the 'crescent' moon, indicating it, as Chandraprabha, the 8th Tirthankara.

Panel 89 : As in the previous, this is a standing figure sculptured to a height of one meter. With the bull shown below him, it can be identified as the first **Tirthankara** Adinatha.

Panels 88, 87 : These images are shown with symbols, the 'tortoise' and 'crescent' moon. Hence, they are Munisuvrata and Chandraprabha. They stand to the same height as nos. 89 and 90 .

Panel 86 : This has a seated image of **Tirthankara** Adinatha. He could be identified from the symbol 'bull'. To the right, two Jinas nos. 88 and 87 are sculptured without identifying symbol. Further up lies the image no. 85.

The image, in question, measures 40 cm. in length in an area 50 x 45 sq. cm. Excepting the image, other particulars are not shown.

Slightly below, there is a squarish niche which is empty.

Panels 85, 84, 83 : Towards the extreme right of the entrance, some Jinas are sculptured in two panels, one on the top and two below. The lower panels nos. 84, 85 are of the same height of 65 cm. each. Panel no. 83 has a seated figure of length 40 cm. All the three have no identifying symbols, in the images.

(d) The Northern wall : This wall contains 7 panels. In these, the images stand to a height of one meter. One notable feature, that the panels are varied with Jinas and with different symbols. They include, the Jain saint, Bahubali.

Panels 82, 81 : In these two, the Jinas stand to the same height of 40 cm. each. No symbol is shown in them.

Structure 80 : As in 93, this is another structure of **sarvatobhadrika**. It has only one standing **Tirthankara** on each face of the squarish lower portion. The rest of the features are similar to no. 93.

Panels 79, 78 : This is a **tritirthika** panel with three **Tirthankaras** in one. All the three are shown with symbols of **padmaprabhaval**i behind their heads. On two pedestals are seen symbols 'fish' and 'vajra.' Thus, they could be identified as Aranatha and Dharmanatha. In the other, the symbol is not clear.

Panel 73 : This image shows some difference with others. It is shown with overflowing creepers around legs and hands. Here the Jaina saint is engaged in penance. He can be identified as Bahubali, the son of the first **Tirthankara** Adinatha.

Panel 72 : This is the last of all the images in the lower chamber. This lies almost towards the extreme north east. It shows a seated figure of Parsvanatha, the 23rd **Tirthankara**, with seven hoods of a snake adorning the head.

The Upper Chamber (Balcony)

This balcony has four panels having nos. 108-111 covering the four walls. An important sculptural addition to all the four panels on the walls is that, on all the sides miniature **Tirthankaras** are carved, and all of them standing to a height of 50 cms. in rows of 6 to 8, they are separated by creepers decorations between two rows. This feature is seen on all the four sides.

(a) Western Wall :

Panel 108 : This is divided into three parts, each part is separated by floral designs. First two parts contain the five **Tirthankaras** in each. They can be identified as **Panchatirthikas**.

The central, (third panel) contains a fine seated image of Adinath with a 'bull.' The usual **gajakalasha**, **Padmaprabhavali**, the **chamari** and **chauri** bearers, and other associates of important **Tirthankaras**, are shown in this cave also. The sixth panel, towards the extreme right, shows some floral designs.

(b) Northern Wall :

Panel 109 : This lies towards the right . The image that appears in this is Adinath. He is shown with a 'bull' on the pedestal. Other associates shown are **padmaprabhavali**, **gajakalasha**, **maladharis**, **chamaradharis**, represented on either side.

In centre lies a **Panchatirthika**. As in the former on the westren wall, there are two standing Jinas on either side of the central figure of 'Parsvanatha' who could be identified with the seven hoods of a snake.

Towards the left, a similar arrangement of panel **tritirthika** is seen with two **Jinas** on either side of a central seated figure of Chandraprabha.

(c) Eastern wall :

Panel 110 : This contains another **tritirthika** sculpture with Kunthunatha in the centre. He could be identified with the symbol 'goat'. On either side, there are Shantinatha and Aranatha with their symbols 'deer' and 'fish' . They are enclosed in an area 1.30 x3 m.

At the entrance, this panel 110 contains the sculpture of an imposing standing **Jina** carved in an area 1.30 x 1.75 m.

Since there is no symbol, it cannot be stated with certainty about the name of the **Jina** in the pantheon.

Cave 23 : Inside, the cave, has a wall polished rock wall. It has three rectangular openings one above the other on the eastern face. The lower cave opening leads to a wide chamber 7x3 m. The height to which it is excavated, is hardly enough for a person to stand within the cave. Only the southern wall surface contains a panel of **tritirthika** over a

simhapitha containing lions placed back to back, on either side of a vertically placed lotus over the petals.

The image in the panel could be identified from the symbol 'horse' shown on the pedestal. Thus, he could be identified as Sambhavanatha. There is another **Tirthankara** shown with a 'rhino'. He can be shown as Sreyamsnatha. The last one has the 'fish' symbol. Hence, he becomes Aranatha.

Besides, on the back wall there is a sculptured pedestal possibly of a big image (Plate 19). It was possibly kept there for protection as it can hardly hold an image proportional to the pedestal. It was meant for the huge image in Cave No. 26. However, it could be reasonably guessed that it could not fit in as the pedestal of the image of Adinatha in Cave No. 26. The entrance to cave 26 was designed too narrow, as such, it could not have gone through its entrance. Thus, it might have been abandoned which finally found place in this cave.

Cave 24 : This has only as some broken sculptures stored inside. According to some, **EK-Pathar-ki-Bavdi** group of caves are also locally known as Sitalamata group of caves, a name derived after the village deity, Sitalamata housed in this .

Cave 25 : This is a vacant cave, as such, no significance can be given to it. No doubt it is an excavated cave with an elongated opening having a length of 2 m. and a width of one meter across. Possibly, it was in use for sometime.

Cave 26 : This forms the last of the caves in **Ek-Pathar-Ki-Bavdi** groups. It lies towards the extreme north. It was excavated within a high stoney outcrop. It has two unimpressive openings on the eastern side. Externally, it does not have the look of a divine sanctuary, but a look into the interior suggests, a vista of divine splendour in the rock space. It is vertically excavated, triple storied cave, running up to a height of 22 m. and possessing adjuncts of a temple.

With dark chamber at the entrance, it resembles the female womb that nourished a cosmic divinity. Moreover, the structural features incorporated within represent a **chaityalaya** with (a) **garbhagrha**, (b) **antarala** and (c) **mandapa**.

Besides, it presents a cosmic Jina the Jain divinity sculptured into three floors, all along the western wall section, of the dark cell. It is lit by the rays of sun, that penetrate through an openings in the eastern rock surface, during the bright half of the day.

The Entrance : This is seen only after going down through narrow pathway 10 m.

along a ramp, from the common **verandah** of the cave complex. The ramp is 1 1/2 m. wide. The entrance has a dignified doorway with ornate pillared capitals on sides. The **dvarasakhas** on either side have triangular **toranas**, in intricate trellis work, carved along the lintel. The edges are pendentive. Relatively, the door-sill is not decorative.

The Antarala : This is a vestibule or a narrow passage from the entrance into the **garbhagrha**, the place of the image. It could be identified as the **antarala**. It measures 5x1m.

The Garbhagrha : This is the interior lower chamber of the three chambered shrine of the cosmic image of the **Tirthankara**, rising vertically all along the high western back wall. It is rectangular and measures 8 x 5 m. The height is made identical with the other two stories of height 7 m. Looking up, we find, that the face of image cannot be seen. Moreover, there are two ceilings of the middle and the lower chambers that come in the way. The ceilings have a prominent opening to allow the image going up to the ceiling of the upper chamber, along the back wall.

Towards the northeast of the entrance, a narrow flight of steps is provided that give access to the upper two floors. Thus, the cave is divided in three parts. Of these, the lower part forming the **garbhagrha** is less decorative with only the feet and the legs of the deity, covering upto the knees. The other two upper chambers are identical and impressively excavated. The dimensions of the chambers are same with a uniform square plinth of side 8 m. and height 7 m.

Again, the ceilings of the lower and middle floors, have semi- circular openings that allow enough space of 2.5 m. of arms width of the image so as to make it visible from each floor. The inspiring image excavated, runs to a maximum height of 19 m. all along the three floors.

The Middle Chamber : A flight of steps towards northeast corner of the **garbhagrha** chamber is provided to reach the landing of the middle chamber. It has an entrance from the north and has a small opening in the eastern wall. The chamber is dark, both in mornings and evenings. Light enters into it, only an hour earlier to noon. The image is seen between 10 a.m. and 3 p.m. when the sun rays enter straight. The parts of the image seen from this chamber are (a) the thighs, (b) hands and (3) the waist. Through the open portion of the ceiling in the western wall, the upper part the image is seen the whole day, but the lower portion of the body could be seen only in the noon.

On either side of the image in the middle chamber, away from the decorated pillars of

the image. There are some human representations. They are seen paying homage to the deity. Their heads show faceted crowns, as per the Jain sculptural art traditions, they could be identified as Indra and Upendra.

Most important are the side walls towards north and south. Centrally positioned on the walls are two **Tirthankaras** carved to a height of 2.5 m. Slightly away from the **Tirthankara** lies the entrance door, on the northern wall.

The Stepway : As stated the stepway from lower and middle chamber to the upper is provided along northern wall towards the northwest corner. Although the entrance outside the upper chamber is not impressive, as we enter in, and take a look inside, the entrance doorway appears ornate. It shows intricate sculptural work in panels having miniature **Tirthankara** figures. The triangular frame work projected by the pillar capitals on either side of the images, meet half way at the lintel and the **jalli** work exhibited in them, present an excellent craftsmanship of the period.

Towards the left of the door frame, as stated already, the **Tirthankaras** are shown in **chauvimsipattika**, arranged in a rectangular area 2.30 x 1m. It is divided into 10x7 cms. smaller rectangles, with each containing a minute image of a standing **Tirthankara**. Added to these, at the upper and ground level, there are 8 more images carved in similar rectangles. The whole configuration is ingeniously arranged into 72 images in the panel. Thus, it can be shown as **tri-chauvimsi** panel (plate 20)

A bigger image of the **Tirthankara** in the centre and a seated image of a **yaksa** in the rectangular or niche at the top, are brought within the miniature images of **tri-chauvimsis**.

The Upper Chamber : The western wall of the upper chamber is a visual splendour, with the upper limbs and face of the main image, fairly lit up by sunlight that enters through the improvised opening on the eastern wall almost throughout the whole day. The 19m. high image, the shoulders and arms cover a width of one- and- a half meters across the wall space. The mouldings of the head and chisel marks are clearly seen. Behind the head, a circular **padmaprabhaval**i is represented.

Two rocky projections above the **mulabhera**, shows two elephants with stretched up trunks. They hold inverted pots of emptying waters, over the divinity. Evidently, it is the **gajakalasha** motif, an important associate of the **Tirthankaras**. Again flanking the 'Jina' on either side, there are the decorated pillars, appearing with intricately carved lamp posts at the top. These connect a wavy scroll work. The pillars emerge from the lower chambers, all along the body and the legs of the images. They bear floral scroll work. The **maladhari**

motif in miniature size, is seen above the shoulders.

Away from the pillars near the ceiling, there are miniature standing structures in dignified niches looking like a **prasada** (temple)motif, in conical **shikharas**.

On the southern wall there is a squarish panel of side 75 m. It contains **Tritirthika** with 'fish' **kalasha** and 'rhino' indicating that the images are (a) Aranatha, (b) Mallinatha and (c) Sreyamsnatha.

The Main Image on the western wall :

The back wall (west) of the upper chamber covers the **mulanayaka**, upto the waist. From this, it difficult to identify the image, as the feet and the pedestal on which, it stands are only seen in the ground chamber (plate21)

But getting down to the ground chamber and examining the pedestals, it can be found that the mukhapattika of the pedestal shows a recumbent 'bull' facing southwards. From this, it could be easily shown, that the image is **Tirthankara**, Rsabhanatha or Adinatha.

TABLE-1

**THE MULANAYAKAS WITH THEIR EMBLEMS, IN DIFFERENT CAVES.
(EK-PATTHAR-KI-BAVDI)**

Sr. No.	Name	Emblem	Order of Tirthankara	Cave Numbers in which they appear	Total No. of images	Remarks
1.	Adinatha	Bull	1	11, 13, 17	3	--
2.	Sambhavanatha	horse	3	13, 23	2	--
3.	Padmaprabha	lotus	6	1	1	--
4.	Suparsvanatha	svastika	7	10	1	--
5.	Chandraprabha	crescent moon	8	20	1	--
6.	Suvidhinatha	makara	9	15	1	--
7.	Shantinatha	deer	16	20	1	On the western wall in a niche along with others
8.	Kunthunatha	goat	17	2, 4, 9, 14	4	--
9.	Naminatha	lily (Nilotpala)	21	6	1	--
10.	Neminatha	conch	22	5, 6, 16, 20	4	Along with others on the western wall.
11.	Parsvanatha	snake	23	1, 3	2	--
		Total			21	--

P.T.O.

TABLE-2
THE COGNIZABLE TIRTHANKARAS, OTHER THAN MULNAYAKAS IN THE CAVES.
(EK-PATHAR-KI- BAVDI)

Sr. No.	Name	Emblem	Order of Tirthankara	Cave Numbers in which they appear	Total No. of images	Remarks
1.	Adinatha	Bull	1	2, 3, 15 one each 22 (4)	7	Cave 22, has many imges on the walls of the lower chamber but Adinatha is shown one in 4 panels.
2.	Sambhavanatha	horse	3	9	1	--
3.	Chandraprabha	crescent	8	1, 20, 22	3	In cave 20, he occurs in the Tritirthika panel.
4.	Sreyamsnatha	rhinocerus	11	23,26	2	He occurs along with Mallinatha in Tritirthika panel 23.
5.	Vimalanatha	Pig	13	1,2	2	--
6.	Dharmanatha	Vajra	15	22	1	--
7.	Shantinatha	deer	16	2,3,4,20	4	In cave No. 20, he is with two others in the Tritirthika .
8.	Aranatha	Fish	18	5,22,23,26	4	In cave 23, with Mallinatha and sreyamsnatha in Tritirthika panel
9.	Mallinatha	Pot	19	26	1	--
10.	Munisuvrata	Tortoise	20	22	1	Along with others on the western wall.
11.	Neminatha	Conch	22	6, 20	2	In cave 20, he occurs in Tritirthika panel.
12.	Parsvanatha	Snake	23	22	3	He occurs in three panels.
			TOTAL		31	

P.T.O.

TABLE-3
TIRTHANKARAS WITHOUT EMBLEMS
(EK-PATTHAR-KI-BAVDI)

Sr. No.	Cave No.	TIRTHANKARAS	Tritirthikas	Chauvimsis and its multiples	Sarvato-bhadrikas	Remarks
1.	2	2	3	--	--	Tritirthika panel in one but contains three images.
2.	10	2	--	--	--	--
3.	18	2	3	--	--	Bahubali is included along with mulanayakas .
4.	19	2	--	--	--	--
5.	20	2	--	--	--	--
6.	22	21	--	--	4 images in panels and 4 on squarish pillar	Described on the four sided of the Sarvatobhadrikas .
7.	26	--	3	72	--	Trichauvimsis panels of the sanctury's door frame.
	TOTAL	31	9	72	8	=120

CAVES OF THE NORTH EASTERN REGION.

B. NEMINATHA GROUP

Getting down the pathway leaving of **Ek-Patthar-ki-Bavdi** group of caves, we come across the main road running from south to north along the eastern side of Gwalior fort. Instead of going south, if we proceed towards north, we come across a number of gates like Hathia, Laksman, Ganesh, Bhadron, Hindola and finally to Alangir gate. The last is also known as Gwalior gate. As we turn to get up the hill fort from this gate, we find an improvised ramp running up the hill southwards. Not far from the gate as we move along the ramp, we come across an ancient palace towards the right. This is known as Gujari Mahal. This was built in honour of Gujari lady of tribal origin whom Mansingh (1486-1516 A.D.), the Tomar king married when she turned out to be a victor in a fight, with a buffalo. It is in this Mahal the present State Archaeological Museum is housed.

Neminatha Cave Temples :

Proceeding still upwards towards south on the ramp away from Gwalior (Alangir) gate, towards the right , we find that the hill vertically shoots upwards from ramp to a height of 40 m. The Nemigiri cave group, can be seen perched almost at the hill top. Evidently, the hill is also known as th Girnar hill derived mainly from famous Neminatha temples of Girnar in Saurashtra. Taking into consideration, the sculptural tradition, this group of caves are the earliest monuments dated to 13 th century A.D. From the image of 22nd **Tirthankara**, as found in the main temple, this group can be identified as Neminatha group of temples.

The Entrance: The entrance to this group of temples and caves is provided through almost a vertical ascent along the hill slope facing east. A flight of 125 steps are provided with landings at two or three levels all the way along the 40 m. ascent up along the slope (See also the sketch of the **Chaitya vihara** caves). The steep stepway upwards, takes us to a wide area of 15 x 10 m. which contains a pillared **mandapa** projecting towards the east from the back wall of the hill. This area contains five caves. Each cave was transformed originally into a temple with a **garbhagrha** and other adjuncts in front. (plate 22)

Temple - 1 : This forms the first cave temple of this group. It lies towards the extreme south. The **mukhamandapa**, a projecting pavilion, is an over- hanging rock forming the brow of the cave. This is reinforced, by well spaced granite pillars, that are plain and do not bear any ornamentation.

The projecting rocky sheet is given an artificial look by providing sculptured capitals over vertical pillars. (plate 23) The plinth of the pavilion is a square of side 3.5 m. It is a levelled up rock sheet below, containing some of the pillars that have fallen. They formed the front portion or the **mukhamandapa** which is now in ruins.

The Entrance Doorway :

This shows exquisite workmanship. It measures 2 x 1.3 m. The joints on either side have central trellis work with 'chain-and-conch' representations. The lintel shows the scroll work of lotus stalks in a prominent central niche. There are more similar scrolls on either side corresponding to the top portion of the **dvarasakhas**. Some human figures are also seen in the niches. The central niche of the lintel is usually known as the **lalatabimba**. It contains the portrait of the main deity Neminatha, after whom the cave group is named.

The Vestibule :

The shrine a passage doorway leading to the **garbhagrha** towards west. It can be identified as the **antarala**.

The closed Shrine Chamber (Garbhagrha):

This forms the dark space of the cave. It is a squarish area of side 6 m. It is divided into the upper and lower chambers created by a projecting ceiling slab of 1 m. wide towards west from the eastern wall. It is built fairly above the door lintel on the interior side. It is the ceiling slab of the front chamber 6 m., above the ground floor of the lower chamber. The height of the **garbhagrha** is 8 m. from the floor level. Corresponding to the doorway, of entrance, the upper chamber has also a plain rectangular opening that admits sun light into it.

The western wall of the cave shows the image of seated Neminath. The huge image of **Tirthankara** Neminatha is sculptured to a height of 6 m. from pedestal upto the head and another 6m. from knee to knee. Over the head of the image, two- elephants are represented on either side pouring waters with pitchers. Again, in between them, in a niche, there is a small standing figure of a **Tirthankara**. All these are enclosed in a hemispherical scroll work. Above the shoulders of the **mulanayaka** on either side, the **maladharis** are seen.

The pedestal over which the image is seen, stands to a height of 1.50 m. over the ground floor. The top member of the pedestal has two emerging elephants with stretched trunks on either side. The one towards left is shown slightly at a lower level as if the animal is standing below.

Other Tirthankaras in the Shrine :

Besides the main image of Neminatha, the shrine-contains two more images on the walls towards north and south. The image towards north is shown standing to a height of 51/2 m. Here, the proportions of the limbs are not well maintained. The hands, legs and ears are elongated. The **srivatsa** mark on the chest is clearly seen. The nudity and a diamond like projection over the chest identified as **srivatsa**, are common iconographical features of all the Jain images. Although, the human form is clear other associated features are not clearly indicated. The face is blurred possibly due to ravages of time.

The image towards the south is not fully carved. It is shown only up to the waist, and stands to a height of 4 m. Possibly an attempt was made to show a standing image. Only the right leg is seen. The symbol **srivatsa** on the chest is indicated. The face of this is rather featureless. The usual associated features like the **gajakalasha**, **maladharis** and others are absent.

The Open Temple (First Group) :

In this group, there are two identical sanctuaries. They are mainly called open temples as there is no front temple, or **mukhamandapa** at present towards east. They are originally closed temples as in the former, but now, they are fairly open, This could be confirmed from the open space outside, containing three pillar stumps. It is not clearly known if they are really the remnants of a **mukhamandapa**, in front of the cave sanctuaries. However, the entrance doors are still intact. But their upper chambers have given way. Thus, both the temples are well lit up, by the sunshine that enters not only through the main entrances but also through an opening in the upper chamber. Even if both are closed temples because of the projecting rock ceiling they would have enjoyed enough lighting, mainly because of the wide open eastern window of the upper chamber.

The Entrance : The main entrance or the **dvara**, has a prominent sculptured lintel. It shows scroll work on either side of the central niche, which contained something obliterated figures. The door **sakhas** on either side are quite plain. They do not show any ornamentation.

The Image : The western wall contains a seated image of a **Tirthankara**. On either side, two elephants are shown facing north and south. They are mounted by two seated figures . From the faceted crowns they could be identified as Indra and Upendra. Further up, two more flying figures are seen with garlands. Evidently, they are **maladharis** on either side of the **Tirthankara**. The above representations are shown in a pillared frame. Over

the pillar capitals, a semi-circular sculptured arch is seen enveloping the head of the **Tirthankara**. The arch is decorated with some scroll work. Again, between the pillared frame and **Tirthankara**, on either side there are lotus- decorations.

Around the head of seated **Tirthankara**, there is an oval shaped 'halo' which contains some lotus and floral representations. Because of the exfoliation in stone, the eyes, the nose and other features are lost. But the ears can be clearly seen.

The hands are shown resting on the thighs. The legs are folded with soles of the feet raised upwards in the **padmasana** posture.

The doorway towards the left, must have had some more sculptures carved on the back wall. But nothing can be seen, as the rock surface has peeled off.

Open Temple (Second Group) :

Moving towards the right, in the northern direction of the above, in the same row, there is another bigger open temple group. In the former, atleast the temple form is preserved, but in this, it is completely open, without any trace of the entrance of the **dvara**. However, it retains some sculptures at the back wall (Plate 24). Now it appears, as though, it is a store house of Jain **Tirthankaras** and stray images placed along the wall. They are all loose sculptures both in standing and seated postures. Some **Tirthankaras** are installed in separate niches.

The Sculptures :

The entire set up encloses a space of 8x4 m. The western wall space and a small portion of northern wall have standing **Tirthankara** images. They are sculptured in stones of different colours. However, they stand to the same level along the western wall. Towards the extreme south , one **Tirthankara** is shown in **kayotsarga** with stretched palms, slightly away from the thighs. The bodily anatomy shows youthful appearance. The lower left hand and the face are slightly broken. But the circular 'halo' carved with rows of lotus petals is well preserved. Two columns of standing **Tirthankaras** are portrayed on either side, at the back.

(a) The pedestal over which the standing image is placed contains a running band of standing human figures all along the western wall.

(b) The next panel along the wall shows a huge tree with a seated **Tirthankara** at the

top. A monkey is shown on the trunk, in an attempt to go to the top. On either side of the trunk, male and female figures are shown seated. At the foot of the tree two standing human figures are sculptured in kingly attire.

(c) The third panel shows a standing **Tirthankara** with two other standing devotees on either side. The sculptural finish of the image is similar to the one mentioned above.

(d) This contains miniature figures of **Tirthankaras** described in small squarish niches. The slab is divided lengthwise, with 5 **Tirthankaras** in each of the six squarish niches. Thus, the panel is meant for 30 **tirthika** images. However, it has only 23 in all, with the addition of one full length **Tirthankara** who had to be accommodated in the place of 8 allotted squarish niches in the centre. The panel can thus be shown as **chauvimsi** (24 in all).

(e) The fifth panel carved along the northern wall is also a **chauvimsi** panel, sculptured as indicated above.

(f) The Loose **Tirthankara** Sculptures :

Six rectangular loose sculptures are kept near the western wall, each measuring 90 x 60 cm. They contain seated **Tirthankaras** in rows of three **tirthika** panels. They are differently shown from panel to panel. The **Tirthankaras** are sculptured in two or three rows. Inside there are slabs which are conical at the top and broader at the base. There is yet another, with **Tirthankaras** arranged in two rectangular rows on either side of the central image.

In most of such slabs, it may be stated that, it is an attempt to portray multiples of **chauvimsi** panels.

Natural Caves :

Going further towards the north, we come across two natural caves running through a thick rock wall (Plate 25). The one towards north is wider and extends up a natural overhanging cliff corner. Due to exfoliation of the rock, a good lot of sculptured rock surface, might have got detached. They could be easily taken for granted as in the case of natural rock shelters of the prehistoric period. Probably, they were under use ever since. Similar rock-shelters are found in the vicinity of Gwalior at **Babu Sahib-ki-Samadhi**, Amra Pahad, Veerpur, Kapileshwar, Deokho etc.

Subsequently, the two natural caves might have been utilised by the Jain saints during

Middle ages. Several such caves were also used as **basadis**. Some such caves were utilised as cells by Jain saints for **sallekhana**, before relinquishing their bodily remains.

Open Temple (Third Group) :

Turning further north beyond the overhanging cliff containing the caves, we come across a vertical section of the western wall, having the seated and standing Jain-**Tirthankaras**. They are highly decorated and contain even the associated attributes (Plate 26).

First Tirthankara seated towards extreme South :

This is placed over **vr̥ttapitha** decorated with lotus petals and below the **pitha** lies a narrow panel of human figures. On the sides of the images floral and human representations are seen. The standing human figures of both male and female, might be the lay worshippers and devotees. On either side, away from the shoulders, there are **maladhari**s in miniature form. On separate pedestals over the head of images, there are **chamaradhari**s.

The posture with cross legs and with well exposed soles of the feet suggest that the images are in **padmasana** which is adopted during penance. The hands over the thighs and the palms one over the other suggest the **dhyanamudra**. Over the chest **srivatsa** mark is indicated. The face, no doubt, was sculptured, but it was disfigured by the iconoclasts. But the long drawn ears upto the shoulders suggest, the aspect of piety in the image. Behind the head, the circular **prabhavali** is sculptured with lotus petals.

As regards the identification of the **Tirthankara**, nothing has been indicated in symbolic form.

Second Tirthankara (Seated) :

This image, however, makes difference with the former. On either side of circular **prabhavali** over separate pedestals, two nude standing **Tirthankaras** in miniature sizes are carved. Besides, over the **prabhavali**, there is a hemispherical projecton with a **gajakalasha** motif.

The sculptural tradition recalls the craftsmanship of late Gupta traditions as found in Deogarh sculptures of 8th century A.D.

The Standing Tirthankara :

Still further away towards right on the same wall, there is yet another nude image in standing posture. It is shown in a niche. It, possibly formed a part of another big sculpture which is no more seen. It could be the work of the iconoclasts of different religious faith that was responsible in removing and damaging the sculptures and temples here.

Temple No. 2 :

This lies towards northern extremity of the series of cave temples. As in the first, the excavation of the hilly slope has provided excellent a natural ceiling as well as the inner space for this temple also. In general, it contains a **mukhamandapa**, a **sabhamandapa**, as two adjuncts to the **garbhagrha**.

The Mukhamandapa :

This is raised on 12 pillars in front of the shrine with 4 pillars lengthwise and 3 widthwise. This lies in a squarish area of side 5 m. The pillars have the cross capitals with floral decoration on the sides. The edges of the cross beams show lion faces. Each pillar with the cross capital is held by dwarfish atlantes, as if they are holding them. Below the capital, there is a vase-of-foliage, **ghatapallava** decoration along the stem of the pillars. A similar carving is seen at the pillar bases. Towards, the southern extremity of the **mukhamandapa**, there is a shrine with a **Tirthankara** panel on the western wall.

This forms the last shrine in the Neminatha group of caves. It is a closed squarish shrine of 3 m. in length. Within the shrine, there is one sculpture representing **tritirthika**. The three standing **Tirthankaras**, cannot be identified, as they have no identifying symbols on them. However, with **gajakalasha** motif, the entire **tritirthika** panel, measure 21/2x11/2 m.

Sabhamandapa :

This is centrally located, between the **mukhamandapa** and the **garbhagrha** in the temple. The entrances to all three above components of the temple are originally aligned with their entrances facing east. The entrance **dvara** of the **sabhamandapa** is exquisitely carved. The stepping stone appears like half - moon, with two conches at it's base. The stone be shown as **ardha-chandrasila**. The floral decorations seen, along with the conches on either side of this stepping stone, can be rightly shown as '**sankhalankrta-ardhachandra sila**' or the conch decorated semicircular moonstone. This is a very early sculptural tradition, found in religious movements.

The door sill, has a lotus decoration in the centre. On either side at the base of the jambs or **dvarasakhas** have two elephants facing each other in two different panels.

The pillars of the **dvarasakhas**, on either side, contains standing lady figures with creepers in niches. Their middle portion is quite plain. The lintel slab placed over the pillars has three niches, one in the centre, and two on either side, which depict standing **Tirthankaras**. The central niche has a seated **Tirthankara**. All the three, have temple **shikharas** carved above them.

Getting into the **sabhamandapa** from the **dvara**, we find that it is more spacious than the **garbhagrha**. The later measures 3.20 x 2.75 m. Somehow, the side walls do not show any embellishments.

Corresponding to the **dvara** of the **sabhamandapa**, there is another plain doorway leading to the main shrine inside. The **dvarasakhas**, the door sill, the lintel, are free from any ornamentation.

Getting through the **dvara** into the interior of the **sanctum- sanctorum**, we find a passage like vestibule measuring 3x2 m. The walls of this chamber are also devoid of any decoration.

But, a panel on the wall shows the three **Tirthankaras** in one. Thus, it is a **tritirthika** panel with the images in each, standing to a height of 3 m.

Still, further towards west, lies the **garbhagrha** the back wall on which contains a huge, seated image in **padmasana**. Evidently, he is the **mulanayaka**. Unfortunately the sculpture is badly damaged by the iconoclasts. The face is disfigured. The hands and sides are broken. But with hoods of the snake appearing on the sides, indicate, that **mulanayaka** could be no other than 'Parsvanatha.' The image measures 2.5 m. in length.

The width from knee to knee measures 1. 75 m. The image is thus placed in **dhyanamudra**. Its pedestal measures about 1.5 m. in height. Further up, on either side above neck and shoulders, there are two standing figures in miniature sizes holding garlands. Evidently, they are **maladharies**, an important associate of the Jain **Tirthankaras**, in most of the caves. Again, above the head, there are representations of two elephants holding a **kalasha** from either side. This is the usual **gajakalasha** motif associated with the **mulanayakas**.

On the chest, there is a squarish floral representation of **srivatsa** which is different from those found in the other caves. The palms are placed one over the other, on the lap suggesting **dhyanamudra** and the legs are shown crossed with the soles of the feet exposed. Evidently, he is placed in **padmasana**.

On the **mukhapattika** of the pedestal, in human form lies the **yaksha** 'Dharanendra'. His four hands are shown in **varada**, **pasa**, **varada** and **nagapasa**. The **yakshi** towards the left is the standing lady 'Padmavati'. The central niche in between the **yaksha** and **yakshi**, shows a snake with its hoods disfigured. Evidently, all these form the representations are associated with the **Tirthankara** Parsvanatha. Below, there is a panel in a niche. It is **navagrha** panel.

The Northern Wall :

Towards the centre of this wall, there is a huge panel showing standing figures of nude **Tirthankaras**. On examination, it is found that it represents the panel of three **chauvimsis** three in one (72 images). The panel can thus be shown as **tritirthika**. Possibly, there appears to be some meaning in the representation of 24 **Tirthankaras** in multiples in Jain art tradition. It is a pious way of utilising the **karma** in imprinting the **Jinas** in sanctuaries.

Temple No. 3 :

This lies towards the extreme north of the above mentioned open temples. The **mukhamandapa** facing east commands an excellent view of the Gwalior city complex, about 200 -300 m. below. Originally, it had three shrines chambers but the one towards south is open without any walls or sculptures. The **mandapa** in front measures 5x2 m.

The **garbhagrha** or the central shrine behind the **mandapa** is dedicated to Adinatha. It measures 5 m. lengthwise and 3.5 m. breadthwise. The Adinatha image is sculptured on the western back wall. It is a seated image of length of 2.7 m. from the pedestal up to the head. Again from, knee to knee widthwise it measures 2.25 m.

Behind the head, there is oval shaped lotus 'halo' which could be identified as **padmaprabhaval**i. Further up, above the head, there is a **Trichhatravali**, the triple umbrella flanked by elephants holding a 'pot-of-auspicious' waters (**gajakalasha**). The face is obliterated by the iconoclasts. He is placed in **padmasana** in **dhyanamudra**. As found in the Jain images of this group, over the chest a squarish **srivatsa** is seen.

The pedestal over which the main image is placed is 75 cm. high and 2.5 m. wide. Its

mukhapattika shows Gomukha **yaksha** on an elevated place to the right . But, his counterpart 'Chakreswari' **yakshi** is not seen.

The Left Side Panel :

The northern left side panel, on the western wall of the **garbhagrha** contains two standing images. One of them shows, creepers entwining the legs and hands. This suggests that it represents the Jain saint Bahubali

The image by the side could be easily identified as Bhartha, his brother. Both are the illustrious sons of Adinatha. Thus, they fit in well in the temple of Adinatha. They have the usual **Tirthankara** associates like **malavahakas** and **chamaradharis**.

Right side panel of the Garbhagrha :

This shows a seated image of Mahavira. It is sculptured to a height of 3.3 m. and across the knees its width measures 2. 70 m. The image seated in **padmasana** with the palms over the lap, can be made out, that the image is in **dhyanamudra**. Again, there are usual **maladharis** and **chamaradharis** on either side.

The Sabhamandapa :

Axially aligned towards east of the **garbhagrha**, is the **sabhamandapa**. Here, the right side portion is no more seen, but the left side shows different types of panels towards the eastern wall by the side, of the **dvara** leading to the **garbhagrha**.

Again, the eastern side of the **dvara** leads to, another adjunct of the sanctuary side of the **sabhamandapa**. It has the huge figure of a **Tirthankara** standing to a height of 5 m. It is shown, as if protecting the **dvara** like the **dvarapala**. Of course, there would have been a similar standing **Tirthankara**, on the right side also. Evidently, it is not seen now, as it was removed by the iconoclasts. The pedestal over which the **Tirthankara** is placed, shows a **padmapitha**. The symbol is indicated. The main image is similar to the rest of others observed earlier. The two palms of the hands have lotuses. Unlike the others, not much prominence is given to the genital organ. The **srivatsa** is squarish as found in the other temples in the region.

Behind the head, an oval shaped lotus is seen and from the representation of the elephants, with raised up trunks holding a pitcher. It could be easily indicated that it is a motif of **gajakalasha**. Even the **mala** and **chamaradharis** are also seen. Thus, all the

associates of the main **Tirthankaras** are incorporated in this.

Besides, behind the image, a number of secular scenes are sculptured. These include **mithunas**, kings and ordinary people.

Most spectacular of the scenes are the standing figures of Indra and Indrani towards the left side of the **Tirthankara**. Indra is seen with a faceted crown, seated over the back of an elephant the trunk of which is raised towards the left.

On the other side of the **dvara**, i.e. to the right of the **Tirthankara**, there might have been the representation of Upendra; similarly sculptured over the elephant above his consort, But this is not seen in this temple.

Even the **sabhamandapa** contains the upper chamber. This lies above by the ceiling slab placed 2.5 m. above the ground floor. It is projected all along the northern wall. The **Tirthankara** at the **dvara** goes beyond the level of the first ceiling. This also suggests that the walls of the upper chamber of the **sabhamandapa** have also secular scenes in temples.

Towards the end of the eastern wall of the **dvara** in the north-eastern corner, there is a continuation of sculptures on the northern wall. But this wall shows mostly the religious scenes. The wall space is divided into several panels with standing and sitting **Tirthankaras**. In between, much below smaller figures of **Tirthankaras** standing to a height of 2 m. are depicted near the ceiling of the **sabhamandapa**. Even these, are shown with divinely associates.

Most spectacular of the secular scenes are the dancing figures, ladies playing music, male and females in raptuous embrace while in some are shown paying homage and gazing at the stature of the **Tirthankaras**. (Plate 27) Another speciality is the representation of elephant, to witness the divinity even as it emerges from waters along with the divinities and other human beings moving vigorously. The sculptural tradition here recalls the **Ravana nugraha murti** panels, of Ellora caves.

The religious scenes witnessed among the divine beings, are **yaksas** and **yaksis** to witness the birth of Mahavira. Here the child Mahavira is shown with mother Trishala while she fondles him. This is rejoiced even by monkeys and children.

All the above scenes depicted on the wall of the **sabhamandapa** appear to be the sculptures with special emphasis, on different aspects of both secular and religious life.

The flexion of the limbs, the voluptuous waists, the elephants and other animals, etc. show some resemblance with **Indrasabha** sculptural scenes of Ellora.

The Period of the Temples from Sculptural tradition :

The sculptures of the **sabhamandapa** of this Temple 3, has its own speciality . It is different from the Jain sculptures found in **Ek-patthar-ki-Bavdi** and other caves. The **srivatsa** symbol, the headress of Indra, the **Tirthankaras** associated with secular scenes, the representation of elephants along with its beaded decorations and ornaments in fine filigree work, the printed apparel running down the body, the comon scenes of mother-and-child speak of the typical sculptures of post Gupta, features of Madhya pradesh. Such features are seen in the sculptures Devagarh, Barai, Panihar, etc. However, the flexion, poise , the ornamentation, etc. have the later Rastrakuta sculptural features of the Jain caves of Ellora.

In this connection, it has to be stated that the Chaturbhuja temple built slightly towards the south of Girnar hill (Nemgiri) has a dated inscription of 876 A.D. mentioning the name of the place as Gopagiri, during Bhoj-Pratihara period.

In contrast, we find the inscriptions of Dungarsen and Kirtisen of the Tomar dynasty that reigned from Gwalior itself from the beginning of 15 th century. Their sculptures are generally devoid of ornamentation and decoration. However, the **kirtimukha** motif, the **gajakalasha**, **maladharis**, **chamaradharis**, etc. are all rare features. They are quite popular in the modern period.

More important in Jain images is the height. Earlier such heights have not been achieved. Moreover, the lotus representation of palms is a new feature in Jain craftsmanship. But both lotus and **purnaghata** the auspicious pot, full of foliage, are earlier motif of sculptural art. Again the earlier concept of **Gajalaksmi** is shown as a **gajakalasha**. All the above three features are newly introduced during the period of Tomar kings.

Thus, the early Jain sculptures of the post Gupta period and of Rastrakutas have common sculptural links with **Bhoj-Pratihara** period of 9th century A.D. at Gopachal. To these may be added, the massive pillars of the natural water tank of **Ek-Patthar-ki-Bavdi**. Evidently, the ancient lithic spring of water could have been reinforced to form a tank reservoir during the period of the Rastrakuta occupation.

It may now be summarised, that the mass excavation of Jain caves undertaken by Tomar kings may be said to have taken place five centuries after the excavation of Nemigiri caves by the Bhoj Pratihara kings.

Lastly in the sculptures of Nemigiri (Neminatha) group of temples, the intermixing of religious and secular scenes may be more attributed to the Rastrakuta period. In the other Jain caves **Ek-Patthar-ki-Bavdi**, Namigiri and even in those of Urwahi group, no secular scenes are associated. This is a tradition that migrated to Gopachal with the influence possibly of Rastrakuta craftsmen, during their brief period. This is avoided in the Jain sculptural tradition of Tomar kings.

In this connection, it has to be stated that the regions of Nimar, Dasarna and possibly upto Gopachal, and parts of Malwa as their records profess, that the Rastrakuta kings Dhruva, Govinda III and Indra III, carried successful campaigns to the north at the expense of Pratihara contemporaries Vatsaraj, Nagbhatta and Mahipala.

There is, however, no inscriptional evidence at **Gopachal** as regards the presence of Rastrakutas. However, their influence can be inferred from the structural features of **Teli-ka-mandir** and more prominently in the sculptural tradition of the Neminatha group of temples. Incidentally, very near this group of Jain caves, there is a temple built in single rock with an inscription attributed to the period of Mihira Bhoja of 9th century A. D. From this, it could be concluded that during the short period of Rastrakutas, a few craftsmen that worked on stone medium were assigned the work at **Teli-ka-mandir** and the Jain group of temples. Even after the region was taken over by the Bhoja-Pratihara from Rastrakutas, possibly the craftsmen were allowed to continue their work in their traditional styles, for some time.

NORTH WESTERN CAVES

C. NAMINATHA GROUP

Going further towards north from the Girnar caves and turning towards west, we come across the Dondha Gate. The wide sprawling greenish slope of the hill-range on the northern side of the Gate contains another group of five caves, of these only three contain some images . Other two were left unfinished. They are located on a high attitude and could be identified as the Namigiri Group of caves from the famous cave of Naminatha, (Plate 28) the twenty first **Tirthankara** in the Jain pantheon of **Tirthankaras**.

NAMIGIRI CAVE (Cave - 2) :

This is usually identified as Cave 2. This is a cave of importance in this group as it houses a huge image of Naminatha. From outside, it is seen in two chambers with two openings one over the other. On either side of the lower opening, corresponding to the main entrance, there are two flat columns projected from the rock surface.

The rectangular columns starting from the door sill, go beyond three-and-half meters, from the lintel, where a projecting parapet forms the floor level of the upper chamber. The facade of this chamber as seen from outside, is more ornate with conically projecting capitals over the carved pillar joints. Again, a similar projection, as found in the lower one forms the ceiling of the upper chamber.

Above the parapet, corresponding to the two openings, an ornate temple **shikhara** motif is sculptured. It has a conical superstructure with a **kalasha** at the top. The style of the **shikhara** speaks of the temples of the late Middle ages (see Plate 28). It has two squarishly projected niches one over the other in the centre. They contain the standing images of **Tirthankaras**.

Getting back to the lower opening of the **dvara** of the cave, we find that it is connected by a narrow flight of steps along the slope. Here we come across the rectangular front opening of the lower chamber measuring 5 x 2.5 m. leading to the inner room space of 10 x 6 m. which is quite dark. It contains the pedestal of the image 5 m. high as seen in the centre and a flight of steps along the northern wall. The pedestal occupies most of the space in the lower chamber . Getting up to the upper chamber along the stair way, it is found that this chamber has the same plinth area as the lower. But it appears more spacious because the upper part of the image occupies less space in the centre. Moreover, it is clearly lit up by the sun during the major part of the day. Nevertheless, the pedestal and the steps as seen in the lower chamber are minimised in the upper.

Again, the **shikhara** at the top, suggests that the cave sanctuary represents the temple as well. The concept is the same, not only of this Naminatha group, but in Cave 18 of **Ek Pathar - ki - Bavdi** group of Gopachal also, such a **shikhara** sanctuary has been encountered.

Image in the Cave of Naminatha :

The image faces north and it is mainly appreciated as stated earlier mainly from the upper chamber, as the entire pedestal is confined mostly to the lower chamber. On either side of the pedestal along the western wall there are two pillars carrying floral scroll work and the **gajakalasha** motif over the head of the image. The **vrttpitha** over the pedestal carries the flower 'lily', that symbolises the 21 st Tirthankar Naminath.

Flanking the pedestal, of the **mulanayaka**, prancing lions are seen moving either way. The top portion of the pedestal bearing the cross legs of the image is a **vrttpitha**, the **mukhapattika** of which carries the flower 'lily'. The soles of the feet are raised up and are placed over **vrttpitha** in **padmasana**. Again, the joints of the upper and the lower arms are placed over the upper part of the thighs with palms one over the other, in the lap, in **dhyanamudra**.

Incidentally, the **vrttpitha** enveloping the knees and the upper portion of the pedestal, that carries the lions, there is a five lined inscription referring to the image of Naminath. The date is also indicated with Vikrama samvat but the numbers of the year are not clear.

The seated image (Plate 29) in the upper chamber is raised to a height of 3.5 m. above the base of the pedestal. It emerges through a prominent opening allowing equal width on either side of the arms at the back wall, on the western side in the ceiling, that separates the two chambers. Incidentally, the total image with the pedestal raises to a height of 6.5 m.

On either side, as seen in the upper chamber, the image is flanked by two pillars that carry a double storied temple motif on the abacus. The temple motif in turn is projected in a semi - circular area which carries decorative hemispherical disc, the 'halo' right above the head. A **gajakalasha** motif is sculptured enveloping disc over separate pedestals. On the eastern wall of the upper chamber, there is a rectangular opening on either side of which, the standing **Tirthankaras** are shown in a row of six with the bigger **Tirthankara** in the centre, thus rendering the niche into **trichauvimsi** (72, **Tirthankaras** in one) motif. The western wall contains smaller niche, of another standing **Tirthankara**.

Above the shoulders of the main image, two **maladharis** are represented with raised up garlands, on either side. Again, on the other side, near the knees, there are standing **chamaradharies** with fly whisks. Over the chest, there is a petalled **srivatsa** as usually found in Jain cave images.

The lips and nose are disfigured by the iconoclasts. The long drawn, ear ornaments are also broken. The face which normally gives way, is strangely in tact.

In general, the facial expression shows, a smile, the riglets of hair and the protrusion at the top, shows the usual expression of **mahapurushalaksana**. Behind the head, there is an oval shaped lotus decoration with a pot of foliage (ghata-pallva) motif. Possibly, there could have been an attempt to show, brick colour to the face as seen from the patches of paint flaked- off here and there.

The Cave of Parsvanatha (1) :

Towards the right side of the cave of Naminatha lies the cave of Parsvanatha. It is also excavated to bring out similar profile of the sculptured image, of the same dimensions from the rock surface, as in the former. There are, however, considerable ethnic differences in the sculptural representations of the images and associated figures. However, the posture and the placement of the associated images remain the same.

The Entrance : To reach the precincts of the entrance to this, one has to trek pathway along rugged steps of the hill slope. But the movement up to the sanctuary is less tiresome, compared with the former. The rectangular plinth of the sanctuary measures 5x3 m.

The Lower Chamber : The lower chamber of the cave is wide enough and has a plinth area of 10 x 5 m. It is excavated to a uniform height of 6.5 m. As in the former, the pedestal raises to 5 m. above the base almost up to the centre of the backwall. On the other hand, the eastern and western walls are more decorated with floral scroll work, than in the cave of Naminatha.

The Pedestal : This is more ornate with the representation of standing lions shown on either side. The central panel contains the Dharanendra, the **Yaksha** of Parsvanatha and the **yaksi** Padmavati. Below the seated figure of the image, the - **vr̥ttapitha** shows squarish panels containing the decoration of two lotus flowers. On the other hand, the central niche-containing the symbol '**naga**' is flanked by an embedded creeper decoration.

The Image of Parsvanatha (1) :

From the pedestal in the lower chamber, the image is sculptured along a wall length of 6.5 m. and in seated posture, from knee to knee it measures 5 m. It is an image in **padmasana** with crossed and folded legs and with palms of the hands placed in **dhyanamudra**.

The pillar jambs seen on either side of the image right from the pedestal up to shoulders as in Naminath cave is not represented here. On the other hand, there are semicircular projections suggesting wide mouthed pots, over short pillared stems providing the base for **maladharis** on either side of the upper arms. They are flanked by two ornate niches in which the standing figure of **Tirthankaras** are shown.

Further up, above the **maladharis** there are projecting slabs provided as standing ground for the elephants facing the head of the image, and holding a **kalasha** motif with raised up trunks. Below the **kalasha** of the elephants, a cobra is sculptured with seven hoods suggesting that the image is that of Parsvanatha. Some contours of the hood are not clearly seen because of the exfoliation in the natural rock surface.

As in the others, in the image of **Tirthankara**, the moulding of head is not seen (Plate 30), exposing chisel lines-over the neck-folds. The chest has the lotus petalled **srivatsa**. The nipples on the chest, the stomach and navel are well portrayed. The genital organ suffered some damage.

Tirthankars on side walls :

On either side, towards the walls on the east and west, there are medium sized images standing to a height of 5 m. They are shown on the pedestals. The figures, though nude appear to have diaphanous cloth shown against the dark cross bands in the natural rock, especially along the body and the upper arms.

The heads are, no doubt, moulded, but the image on the eastern wall is well preserved with the associated details of **maladharis** and **chamaradharis**, **gajakalasha** and creeper **pallava**, motif, on the oval shaped **prabhavali**. But one difference that could be observed is that the hemispherical projection overhead is moulded like an umbrella fairly above the head of the **Tirthankara**. This suggests that the triple umbrella or **trichhatra** motif was incorporated during the period, when the sculptures of Naminatha group were carved. Although the motif of **trichhatra** is new, other sculptural features are similar to those images of **Ek-Patthar-ki-Bavdi** group.

On either side of the hands of the image, there are both seated and standing **Tirthankaras** in miniature sizes. In the case of the **Tirthankara** towards south, the moulding of the head is broken upto the eyebrows.

Cave of Parsvanatha (2) :

There is yet another cave of Parsvanatha in the series as we go further right towards the former cave. Even this, was excavated in the same way and with similar proportions. This has also two chambers and the lower one contains the pedestal over which the image of Neminatha was carved direct from the parent rock. The **mukhapattika** of the pedestal contains the representation of the **yaksha** towards right side and **yakshi** to the left. They could be identified as Gomedha and Ambika. The same pedestal is shown as **vrttpitha** which is separately shown in most of the caves.

The **vrttpitha** is the pedestal of the main image contains some floral and lotus decorations on either side of the central niche which contains the 'conch' symbol. There are **yaksa**, **yaksi** representations on either side of the symbol. Thus, the 'conch', and other associated figures indicate that the **mulanayaka** is Parsvanatha, the 23rd **Tirthankara**.

The Image : This is also another seated figure in this group. It is shown in **padmasana**. As usual, the hands are placed one over the other in **dhyanamudra**. Here, the brownish-bandings in the rock material suggest, some undulations in the contour of the rock. This is evidently, due to exfoliation, but the image is absolutely nude and executed in typical **digambara** tradition.

As usual, the face is disfigured. However, it cannot be the work of iconoclasts. The agency responsible for the mischief could be no other than the nature itself. Since it is executed in typical loose sandstone rock, the natural winds had done the exfoliation. The associated **maladharis**, the **gajakalsha** motif and **chamaradharis** are also disfigured for the same reason. On the northern wall of the shrine there is an inscription in 8 lines indicating the organization of the Jain devotees, in the year Vikrama samvat 1535 (Plate 31)

Two Caves (Empty) :

Two more caves were excavated towards the extreme right. The passage to these is so rugged. There was some attempt to excavate and render them into 'Jain sancturaries'. But it appears, they were abandoned. Moreover, even in these there is a lot of exfoliation.

CAVES OF THE SOUTH WESTERN GROUP.

D. URWAHI VALLEY

Almost corresponding to **Ek-Patthar-ki-Bavdi** group on the east, there is another group of cave temples on the western side. These could be identified as the south western group. As we turn round the southern end of the road and move towards north, on the western side of Gwalior fortress, we come across a straight road through an incline of the hill slope leading the **Urwahi Gate** at the top. Incidentally, the road and the incline commands an excellent view of the **Urwahi valley**. On the either side of the hill slope, in the valley near the gate, there are Jain caves. Most famous among those on the right side, is the cave containing the image of a huge **Tirthankara** standing to a height as high as 17 m. (plate 32) some are seated and some in standing posture. An inscription found in one of the caves indicates that the statues sculptured in the caves, were attributed to the Tomar king, Dungar Singh, who ruled Gwalior from 1424-1455 (**vikrama samvat**). The excavation of the caves is attributed to 1455 v.s., as such it corresponds to 1512 A.D.

On the left side of the hill towards south, opposite the Urwahi Gate, there are two open caves with standing **Tirthankaras**. They can be identified as (1) **tritirthika** and (2) **Dvitirthika** Caves.

1. The Tritirthika Cave :

This is uniformly excavated to a meter in depth, with sides 7 x 5 m. It is an open cave. There are three **Tirthankaras** carved inside, standing to a height of 4.30 m. in length. (plate 33)

The pedestals towards north, bears two lions seated back to back. In between the lions there is a figure of a 'bull', the symbol of Adinath in the **mukhapattika**. Between the lions and the bull, there are floral representations of two bloomed lotuses.

The pedestal of the central figure is similar to the one mentioned above. But, between the two lotuses the symbol used, is the 'goat' instead of the 'bull' in the first. - Similarly, the third pedestal contains the figure of 'crescent moon' in between the lotuses. Thus, from the symbols shown on the three pedestals, the three **Tirthankaras** can be identified as

Adinatha, Kunthunatha and Chandraprabha.

On either side of the pedestal the side walls have the niches. They consist of the **yaksa** and **yaksi** figures of Adinatha. They could be identified as 'Gomukha' and 'Chakresvari'.

2. The Dvitirthika Cave :

Towards the right of the former cave, there is yet another which contained images of two standing **Tirthankaras**. It could be identified as the **Dvitirthika** cave. (Plate 34) The pedestals of the two images are similar to those found in the former but the symbols are different. The symbol used in the pedestal of the first one is the 'lotus'. Hence, it refers to the - **Tirthankar** Padmaprabha. The second one has a standing 'goat' which speaks of its reference to Kunthunatha. A similar one as already stated is seen in **tritirthika** cave.

Moving towards the south on the right hand side, there are two more caves with standing **Tirthankaras** in them. Before entering, on either side, the cave is punctuated by two standing **Tirthankaras** outside. Above their heads, there are lotus projections with a **shikhara** motif at the top. They do not have emblems on the pedestals. Moving inside, we come across further to the **tritirthika** figures. It is a unit of three open carvings along the edge the rock.

Manastambhas :

In a rectangular nich, there is a representation of four **manastambhas** memorial pillars standing to a height of 1.25 m. There are creepers, with **stupa** and hemispherical decorations along the body of the pillars. They contains leafy and creeper designs. (Plate 35)

Chuvimsi Pattikas :

The second nich is cut on a higher contour to a depth of one meter in and area 7 x 5 sq. m. This contains **trichauvimsi Tirthankar pattikas**, cut to a height of 1.43 m. with the standard image of Parsvanatha below. He is flanked by **yaksas** and **yaksis** (plate 36). The **yaksa** is separately shown. Again, slightly to the right of '**trichauvimsi pattika**', there is a panel of reclining lady with the stretched body and a child by the side. Evidently, it represents Trishala, the mother, with the child Mahavira.

3. BAVAN GAJ CAVE COMPLEX

On the opposite side of the **Tritirthika** cave, across the road leading to **Urwahi Gate**, there is another important cave group on the left side. To the road starting from the Urwahi gate going down to the city, on the left side, almost running along a length of 1 km., there is a retaining wall. The road is separated by a passage 3-4 m. wide, at the foot of the hill slope containing Urwahi group of Jain caves. Along the road a passage, 6 m. wide is provided. Below the retaining wall of the road, a wicket gate is installed, to get down from to passage and to the floor level of the caves. (plate 36)

Getting down through the wicket gate and looking up the caves and the **Tirthankaras** inside, the first impression is, that images are made on a high profile but the execution is rather poor. There was no attempt to make them artistic. Added to these, there is more exfoliation, as such, in several images, the face mouldings, the natural flaky sandstone had disfigured them.

Coming through hearsay and tradition, it is said, that this region has 52 yards long **Tirthankara** and several small and miniature images. It has six inscriptions dated between 1400-1443 A.D. The sculptured images, are seen along the vertical face of the hill, ranging variously from 16 m. to 50 m. in height and spreading to a length of one kilometer.

The Bavan Gaj Group :

This group contains :

- (i) Relief Sculptures.
- (ii) **Tirthankaras** in niches.
- (iii) **Tirthankaras** in Cave and reliefs.
- (iv) Bavangaj Cave

(i) The relief sculpture :

As we get down the wicket gate to the passage, along the hill slope containing, the Jain sanctuaries, towards the left, we find some reliefs. The reliefs start with a seated figure of Parsvanatha shown along the rock, area of 12 sq.m., and cut to a depth of 1.5 m.

Parsvanatha Relief :

This image is behind the seated in **padmasana** over a **vrttpitha** raised over a **simhapitha**. The **Tirthankara** has a seven hooded snake behind the head to indicate that the image is of Parsvanatha. As he sits over the **vrttpitha**, the width across the knees is 2 m. while it is sculptured stretching to a height of 3 m.

One peculiarity of Urawahi group is that as in **Ek-Patthar-ki-Bavdi** group, there is no

hard and fast rule that the **chinhapitha** should be shown over the **vrttapitha**. Sometimes are shown in the **simhapitha**. In certain cases both the **pithas** do not find place, but the **chinha** is shown just below the feet.

(ii) Tirthankaras in niches :

It is a deeper cutting effected in an area of 8x5 sq. m..cut to a depth of 2 m. This panel of three **Tirthankaras** comes next to the relief of Parsvanatha hill. All the three images of **Tirthankaras** in this are shown standing in one line. The faces are disfigured. The central figure is shown with the hoods of a snake to suggest that it is Parsvanatha. Other iconographical features are worn out.

Besides the rock is cut so as to form an elongated arch like projection covering all the three. They have a common pedestal at the base showing the usual lions., Their corresponding **chinha** are not seen.

(iii) Tirthankaras in Cave and reliefs :

Still further down in the same line, there is a seated figure of Adinatha. It is very imposing and rises to a height of 8 m. over the pedestal. Across the knees, it shows a width of 3 m. As usual, it is seated in **padmasana** in a meditative posture. Below the **vrttapitha** some design is carved in the centre. The **simhapitha** has the 'bull' in the central niche. Other usual associates are also seen. The projecting semicircular stone at the top serves as the umbrella of the **Tirthankara** (Plate 37).

Panchatirthika chaitya relief :

This is a peculiar rendering of the cave cutting, with relief sculptures below. The cave is shown with some niches, possibly intended for individual shrines. Some hollow semicircular opening towards the extreme left has the relief of a **rekhanagara shikhara** at the top. Below the semi circular space there is a seated figure standing to a height of 2 m. and 1 m. across. It is placed in **padmasana**, below the lintel of the entrance. The iconographical details are worn out.

Below the **chaitya** cave shrine, there is a panel of five **Tirthankaras**. Their nudity and the **srivatsa** on the chest suggest that they are **Tirthankaras**. But other features are worn out possibly because of weathering. They have a common pedestal for lions. Towards the right, there is the relief of **tritirthika** in a niche at the top, while another seated **Tirthankara** is seen in **padmasana** below.

The top of the cave portion contains super structures or **shikharas** of **rekhanagara** type of temples.

(IV) Bavan Gaj Cave :

The cave group is locally identified as the 'Bavan Gaj' group. From this, it could be made out that according to tradition, this group contains an image, standing to height of 52 yards. But actually here lies the biggest image rising to a height of 17 m. (a yard is equal to approximately 39 cm.) There are several other sculptures. Their heights range from 10 cm. to 17 m. Besides, some tiny **Tirthankara** images are found along the walls of the caves and pillars in horizontal rows. Possibly, they are all executed in multiples of 24 to represent the usual **chauvimsi** panels. Several such miniature figures are found in some caves of Gopachal. From this, it may be surmised that they have some religious significance. Possibly some highly religious- devotees who could afford, might have paid for such sculpturing in anticipation of religious merit.

Most of the caves in this group are dedicated to Adinatha. Thus, it can be rightly called as Rsabhagiri hill (Adinatha). No doubt, other **Tirthankara** images are also seen which could be identified as Chandraprabha, Kunthunatha, Shantinatha, etc. For all the images big or small, there was less effort to display them prominent, with pedestals serving as **chinhapitha**. However, most of the **Tirthankaras** are associated with the motifs or **chamaradharis**, **maladharis**, **gajakalasha**, etc.

The Bavan Gaj Cave is a vertically cut, open cave of 20 m. along the hill slope, with a uniform depth of 8 m. From outside this could be divided into two parts (1) the entrance, (2) the **sanctum sanctorum**.

The Entrance : This is a rectangular cutting 7 m. high and 2.5 m. in width. Except for the jambs on either side of the entrance and their capitals projecting at the centre of lintel, the entire rectangular space is cut, to form the opening of the entrance. From this, the feet, the fore and the hind legs up to the waist of the image lying in the sanctum can be clearly seen even from a distance. The entire image of the **Tirthankara** stretched along the back wall is cut to a length of 17 m. but its width across the shoulders is 3 m.

Above the lintel, it is an oblong narrow cutting up to the upper arms. Half way up, the cutting is extended sideways, to form a two dwarfish pillars that carry the huge semi-circular arch.

Outside away from left jamb, there is a wide rectangular niche. It measures 2 m. in length, 1 1/2 m. in width, housing three seated images of **Tirthankaras**. There is a common pedestal of the three image. It is meter in height. Above the niche of the **Tirthankaras**, there is a panel of miniature **chauvimsi** images.

Again, towards the right outside in a niche, there is a seated image of a **Tirthankara**. This niche is a square cutting of one meter. Other features, are similar to the one on the left.

The Image in the Cave Sanctum :

Proportional to the size of the figures, the sanctum has less roomy space. It is a square with its side measuring 4 m. It is open and does not have doorway, except the entrance opening.

This does not contain any vestibular space, but away from the sanctum, there are two rectangular open rooms on either side of the image.

As already stated, the image stands to a height of 17 m. and 2.5 m. across the arms of the upper shoulder.

Right above the head of the image, the ceiling is made concave. On either side, there is an attempt to portray some human forms. They could be **yaksa** and **yaksi** figures associated with the image. The head is featureless and the eyes are almost closed. The ear ornaments hanging down to the shoulders, make the earlobes longer. In general, the facial appearances indicate, grim determination.

The shoulders are not slopy but horizontal, and on the chest, **srivatsa** mark is indicated. One new feature is that a girdle is shown around the waist. In other caves of Gopachal, this ornament is not seen; besides some artificial filigree work is also shown. Unlike in other **Tirthankara** images, the genital organ is merely indicated.

Another aspect different from those of the caves is, the portrayal of **trichauvimsi** miniature figures all along side walls, of the entrance both inside and out. They are carved in rectangular panels, in eight to nine rows with the main images standing in the centre. Evidently, they are proportionately higher from the others.

Trishala Cave : This is connected to the Bavangaj group, but lies slightly on a higher contour and separated from it, a few meters away. There are less prominent caves, but below it, the standing and seated images of **Tirthankaras** are seen.

This is strangely the wider and comparatively bigger cave in the area. It is usually visited by the devotees. This cave of Trishala, the mother of Mahavira has become famous as a boon-bestowing divinity. She is seen in stretched posture in supine position with slightly raised up head, as if sleeping over a bed with a pillow. The figure is naked, and the upper part of the face is flaked off (plate 38)

Away from the head, two reliefs of male and female are seen. They could be the **yaksha** and the **yakshi** attending on her. Away towards the right side, very near the feet, two standing **Tirthankaras** are seen.

TABLE SHOWING THE ICONOGRAPHICAL DETAILS OF 24 TIRTHANKARAS

S. No.	Name of the Tirthankar	Emblem	Yaksha	Yakshi	Fan bearer/ King/spirt etc.	Kevalya tree	Parents
1.	Adinatha or Rsabhanatha	Bull	Gomukha	Chakresvari	Bharat and Bahubali	Nyagrodha (Banyan tree)	Nabhiraja and Marudevi
2.	Ajitanatha	Elephant	Mahayaksa	Ajitavala	Sagara Chakri	Saptaparna	--
3.	Sambha- vanatha	Horse	Trimukha	Duritari	Satyavirya	Sala	Sravasti king Dhrudaraga and Srisena.
4.	Abhinandan- natha	Monkey	Yaksessara	Kali	Indra	Piyala Vesali tree	Ayodhya king Siddhartha and Svaya- mvara.
5.	Sumatinatha	Krauncha	Tumburu	Mahakali	Mitravirya	Priyangu	Ayodhya king Megharatha and Mangala.
6.	Padmaprabha	Padma (red lotus)	Kusuma	Syama/ Manovega	Yamadyuti Raja	Chatrabha	Kausambi king and Susuma.
7.	Suparsvanatha	Svastika	Varanandi Matanga	Kali Santi (SV)	Dharmaviya	Sirisa	Son of Sup- ratista and Pruthvi of Kasi.
8.	Chandraprabha	Crescent	Vijaya	Bhrukruti/ Jvalamalini	Danavirya	Nagakesara	King and queen of Chandrapuri.
9.	Puspadanta or Suvidhinatha	Makara	Ajita	Mahakali Sutaridevi (SV)	Mahabali	Naga	Kakandika king Sugriva and Rama

SV= Svetambar, the rest are in Digambara Tradition.

S. No.	Name of the Tirthankar	Emblem	Yaksa	Yaksi	Fan bearer/ King/spirt etc.	Kevala tree	Parents
10.	Shitalanatha	Srivatsa	Brahma	Manavi Asoka (SV)	Simanghera	Bilva	Drudharatha and sunanda of Bhadrakapur
11.	Sreyamsanatha	Rhinoceros	Yakseta	Manavi	Tripista Vasudeva Raja	Tumbara	Ikshvaku king Vishnu & Vishnudri
12.	Vasupujya	Buffalo	Kumara	Gandhari Chanda	Dipista Vasudeva	Patalika Kadamba	Ikshvaku king Jayavati of Champakapura.
13.	Vimalanatha	Pig	Sanmukha	Virati Vidida (SV)	Svyambhu Vasudeva	Jambu (black berry)	King of Kampi- lapura.
14.	Anantanatha	Snaya or hawk	Patala	Anantamati	Purusottama Vasudeva	Asvattha	Ayodhya king Simhasena and Jayasayana.
15.	Dharmanatha	Vajra (Thunderbolt)	Kinnara	Manasi Kan- darpa (SV)	Paundraka Vasudeva	Dadhiparni or Sap- tachhada	Bhanu raja and Suvrata of Ratnapura.
16.	Shantinatha	Deer	Kimpurusha Garuda (SV)	Mahamanasi Nirvanidevi (SV)	Rajupurusha datta	Nandivrksha	Visvasenaraja and Achira of Hastinapur.
17.	Kunthunatha	Goat	Gandharva	Vijaya Bala (SV)	Kunala	Tilakataru	Siva raja and Srikantha or Sri devi of Has- tinapur.
18.	Aranatha	Nandyavarta a kind of fish	Khendra	Dharmidevi	Govindaraja	Mango (Chyuta)	Sudarsana and Mitrasena of Hastinapur.

S. No.	Name of the Tirthankar	Emblem	Yaksa	Yaksi	Fan bearer/ King/spirt etc.	Kevala tree	Parents
19.	Mallinatha	Kalasha	Kubera	Dharanipriya (SV) Aparajita	Sulumaraja	Asoka	Kambha and Prajavati of Vangadesa
20.	Munisuvrata	Tortoise	Varuna	Bahurupini Naradatta (SV)	Ajitaraja	Champaka	Sumitra and soma of Magadha Rajagrha
21.	Naminatha	Nilotpala (Blue lotus)	Bhrukuti	Chamundi Gandhari (SV)	Vijayaraja	Vakula	Raja of Mithila and Vippala or Viraprada
22.	Neminatha	Conch	Gomedha	Kusmandini Amra/ Ambika	Ugrasena	Mahavenu or Vetasa	Samudra vijaya and Sridevi of Dvaraka.
23.	Parsvanatha	Snake	Dharanindra	Padmavati	Ajitaraja	Devanaru	Asvasena and Vama or Brahma of Benares.
24.	Mahavira	Lion	Matanga	Siddhayika	Bimbisara or Srenika	Sala	Siddhartha of Nata clan and Devananda of Kundapura.



JAIN LINKS TO THE SCULPTURAL TRADITION OF GOPACHAL

(i.) SUHANIA (A)

This could be reached from Gwalior by Bombay-Agra Highway. It lies slightly towards the north of Morena. Not far from the main road, as we go into the village, we come across a Jain temple. Towards the east of the temple, there is a panel of three **Tirthankaras**, standing in **khadgasana**. They are arranged from broken stone panels, collected from the ancient mound south-west of village. A close look at it suggests that it is of some antiquity.

The arranged panel contains a standing **Tirthankara** about 5 m. high in the centre projecting out from two more similar panels containing, standing **Tirthankaras** on either side. They measure 3.20 m. each. The side panels containing the **Tirthankaras** are also collected from the same mound and fitted into one panel. All the pieces, lithologically look alike in light yellowish quartzite.

It looks as though the main image in **khadgasana** was the original deity recovered from the dilapidated temple mound. It raises over a rectangular frame of side 4x3.2 m. The side panels appeared, to have come from the **dvarasakhas**, or the door jambs of the entrance of an ancient temple.

The heads are shown with ringlets of hair suggesting the **mahapurusalaksana**. Behind the head, there is a circular **prabhamandala**; usually associated with the main **Tirthankaras** in Jain panels. On either side, in the central panel, there are standing **chauri** bears in **tribhanga**. There was no attempt to portray the pedestal over which the image stands. However, the side **Tirthankaras** have better sculptural finish than those on the pedestal portrayed in the centre. This indicates some variation in the period of their execution.

Iconographical Features and Date :

Normally, in Jain or Buddhist sculptures of the early period, a slight protuberance of the head is seen. We also find similarity with sculptural tradition of the bare chest without **srivatsa** and circular **prabhamandala**. These suggest an earlier period. However, the

kapardin and the crown types of headresses for Tirthankaras or Buddha are not seen, to indicate their association with the Gupta period.

Moreover, after 10th century A.D., there was an attempt to show the head protrubernece in Buddhist and Jain divinities. Again there was a revival during 12th century. In general, the sculptural tradition of the circular form of **Prabhamandala** ends by about 12th century A.D. The evidence suggest that the sculptures and the original temple may be placed between 10th and 12th century A.D. (plate 44)

(ii.) SUHANIA (B)

Just opposite to the ancient mound in the village, lying in the south-western corner, another collection of ancient Jain sculptures were installed. Most of them stand to height of 1.20 m. and have a width of 75 cm.

Iconographically, these are different from the sculptures discussed earlier. Their difference lies, not only in height, but more plainer with less ornamentation. But there is a stress on giving the symbols like moon, lion, etc. on the pedestals, indicating Chandraprabha and Mahavira, although the **Tirthankaras** are plain with their **pratiharyas**. Among these most important are the standing **Tirthankaras** in separate rectangular penels.

Dating : It looks as though after the Kushan period, there was no attempt to portray Jain sculptures, mainly because of the stress given to Hinduism during the time of Guptas. However, there seemed to be a revival after the Hun invasion, who showed some interest in Jain traditions.

In this context, it has to be stated that the evidence of Toramana, the Hun King was recorded in an inscription found at Eran. Another inscription of Mihiragula and his son was obtained from Gwalior itself. From other accounts, it could be stated that Huns had the status of **maharajadhiraja**.

More concrete evidence of the association of Huns with Jainism comes from Jain text **Kuvalayamala** dated to Saka 700 of Toramana (778 A.D.). According to the text, Toramana lived at Pawaya.

Considering the above accounts, the sculptures of Suhania (B) may be dated to 8th centuray A.D.

(iii.) PANIHAR

This lies on Sivapuri-Gwalior road, not far from Gwalior. Towards the east of the village, there are some ancient mounds. Walking along the mounds, towards each we come across a closed structure with a prominent gate. This structure could be identified as **Chaubasi**.

Inside **chaubasi** towards the north-east, an underground passage leads the visitors to an underground cell. It contains the seated images of all the 24 Tirthankars worked out in makrana marble.

The above sculptures, were evidently preserved underground mainly because of the threat of Muslim invasion during the time of Babar. **Babarnama** gives some account of the naked figures he found during his visit.

The **Tirthankara** panels of **chaubasi** are not very old. However, they must have been sculptured earlier to Babar who became the first Moghul monarch after 1526 A.D. Thus, they could be dated to early 16th century A.D.

Panihar-Barai Complex :

Barai lying towards south-west of Panihar was the most ancient place with which most of the antiquarian remains are associated. The ancient mound of Panihar was of a later composition. It might have come into existence around 13th century A.D. when there was scarcity of water at Barai. It was found that about 3 to 4 km. away, at Panihar, water was available in plenty. So the people had migrated to the nearby village of Panihar. The context of the antiquity of Barai was from tradition, and this was disclosed when it was found that there were some from antiquarian remains in the area, while the narrow-gauge-railway line, between Guna and Gwalior, was laid via Shivpuri. At present, the railway line and Bombay-Agra Highway runs across the two ancient villages.

(iv.) BARAI

This village lies not far from the railway track connecting Sivapuri and Gwalior. It is situated about 7 km. away south-west of Panihar on the eastern side of road via Sivapuri. The entire village is strewn with dilapidated structures with ancient remains, going back to the early Historical period.

The story goes that long long back, the village Barai went dry because of drought and

famine conditions, as such, the entire village had migrated to Panihar, At present, the Barai-Panihar complex is cut by both the railway track and the Bombay-Agra Highway trunk road.

Towards the south-west of Barai, there is an ancient group of four Jain temples on a high mound. They are situated in a line without leaving any space between them. The entrances to the four shrine chambers have very ancient features. The **dvarasakhas** (jambs) are divided into four parts with rope-chain-scroll work and flat **phalaka**. The bottom portion of the jambs, have the niches of **yakshas** and **yakshis** different in each of the four temples. The **lalata** of the lintel slab contains seated **Tirthankaras** to whom the sanctuaries were dedicated. All these are ancient feature displayed in the original sanctuaries. Isolated sculptures of **yaksha**, **yakshis** that were removed from *situ*, in the temples, now find place very near the door jambs.

The front walls of these sanctuaries appear to be original. Possibly, all the four temples formed one unit of a Jain sanctuary. Towards the western end, there is a huge **mandapa** in front. Possibly, it had a closed **mukhamandapa** with the four shrines at the back. Pieces of pillars are seen here and there and whole structure faces east.

The superstructures of the individual shrines were added later and alignment as we see today is not perfect. Evidently, they were rebuilt without paying attention to **chityavastu**.

As we see in the Jain sancturaries of the later period, they were originally equal squarish units of side 4 m. with a balcony at the top. They would have been at least 10 m. high with provision of images on the walls, towards north and south.

The back wall of each unit contained standing images of **Tirthankaras**. They remain *in-situ* even today. The lower portion of the image upto the navel, is covered upto the ceiling of the lower storey, while the upper storey has the remaining upper portion of the body shoulders, and the head of the image, inserted in a niche on the back wall.

The other particulars of the images are not clearly seen. However, they contain man and a woman as attendants on either side. The **srivatsa** mark on the chest, the long drawn ear lobes and hair in curls showing the **mahapurushalakshanas** are clearly seen. As per the iconographic standards, the stretched hands are slightly away from the body. The original pedestals are no more seen .

To have the full view of the image, the upper balconies were provided with steps on

either side of the walls towards north and south. The ceiling separating the upper and lower storeys is indicated by a stone beam seen in all the temples in front of the images.

In the second temple from the north, the **Tirthankara** image shows more iconographic details. Over the head, we find the hoods of a cobra projecting out. Evidently, the image represents the Parsvanatha, the 23rd **Tirthankara**. In other temples, the iconographic features are not seen.

Dating of Temples :

The **dvarasakhas** decorated with creeper designs, and the sculptural flourish of the **lalatabimba** are typical features of the Gupta period. They resemble an ancient group of - temples of Rajim attributed to Sarabhapura kings, who ruled the region around 5th century A.D. Moreover, the sculptural workmanship of the Gupta temples of Devagadh of Dasarna bhukti, could be easily identified.

The above evidences show that in the region around Gwalior, Barai temples are the earliest of the Jain structures that drew inspiration to promote Jain sculptural tradition in the region.

There are other images like Bhairava **yaksha** showing a demonic features, a flame with dog behind. It speaks of the iconography of - Kalabhairava. Evidently, he is the associate **yaksha** of the 11th **Tirthankara, Sreyamsanatha**.

A beautiful sculpture of four handed Ganesh, in **tribhanga** is shown in the niche of the temple outside.

Both the sculptures have a hoary antiquity, but the facial expressions and the ornamentation speak of the same period around 5th or 6th century A.D.

(V.) KUTWAR

This village lies about 50 km. away from Gwalior on the Gwalior-Jhansi road. It could also be located towards the north-east of **Padmavati** (Pawaya) at the confluence of the rivers Para and Sindhu, the tributaries that join the Chambal river.

Kutwar village is now nestled in a forest area through which the river Asan flows, before it joins the Chambal. A dam is being built very near the village across the river. The dam

area and the village, are strewn with ancient cultural remains. Coins of **Nagavasis**, that ruled over Pawaya in early Christian period, were picked up in the area.

Historical Evidences :

It has to be stated in this context, a stone inscription belonging to a Tomar King initiated the Tomar dynasty that ruled over Gwalior from 1375-1516 A.D. According to the inscription, he was the king **Virasimhadeva**, the son of Deva Varman who was well versed in Vedas, Jyotisa and Ayurveda. He was said to have written the book **Virasimhavalokan**.

Jain Origins :

The place according to Jain tradition is called 'Kanakawada' which had its origin to the Jaina **yakshi** Kanaka Durga (Ambika), the **yakshi** of Neminatha. Outside the village, a dilapidated Jain temple is seen. It is under the protection of the Archaeological survey of India. (plate 45).

The name Kutwar is shown as the birth place of Kunti, the mother of Karna and the aunt of Pandavas, of the epic of **Mahabharata**. The place was ruled by Suraj Sen, the uncle of Kunti and the daughter of Kunti Bhoj.

Archaeological Evidence:

Exploration in and around the village, has yielded several ceramic traditions black and red, red ware, grey wares, and other early Historical wares, indicating some reality in the local tradition.



JAIN INSCRIPTIONS OF GWALIOR

Dr. H.V. Dwivedi has prepared an exhaustive index of the inscriptions of Gwalior State. They include as many as 850, collected from ancient places like Sivpuri, Bhelsa, Ujjain, Mandsaur, Morena, Gwalior Fort, Narwar, Pawaya, Kutwar, etc.

Earlier to Dr. Dwivedi, Dr. D.R. Bhandarkar had edited a list of several inscriptions from northern India in- **Epigraphia Indica** published by Government of India (in Vol. Nos. 19-23). They included some of those from Gwalior. Later, the Department of Archaeology, Gwalior State had published many inscriptions in their Annual Reports (G.A.) which covered all those from Gwalior Fort.

Besides these, Kielhorn had prepared an index of inscriptions during the British period. To these, may be added, a number of inscriptions, published by Cunningham in the Annual Reports of the Archaeological Survey of India.

Dr. Dwivedi had utilised the material of the above inscriptions from all published sources and prepared a comprehensive list mostly pertaining to Madhya Pradesh and numbered them from 1-850.

The inscription in each case contains, the following details of date, the place from which the inscription was obtained, whether complete or broken, the number of lines, the language, the king that occurred in the inscription, the purport and the source in which it was published, are shown.

It is from the above list, a separate list of Jain inscriptions from Gwalior Fort alone is prepared. They mainly refer Tomar dynasty of kings, so as to enable the reader mainly to refer to name of the king and the purport of the inscription. See the list incorporated at the end.

From the index prepared, it is clear that the fort had yielded 21 inscriptions of Tomar kings. Although there are as many as 5, initial kings as per the list given in the Persian account, the one that contributed to the Jain movements was primarily Dungar Singh. Evidently, he was the most illustrious Jain devotees in the Tomar kings.

Of the 21 inscriptions listed here, only 7 of them belong to period of Dungar Sen and the rest belong to his son Kirti Singh. From the purport of the inscriptions, it could be easily understood, that it is not the exclusive right of the kings to install Jain images, but the priests, **Bhattarakas** and even the devotees, had installed them in different regions of Gopachal.

Moreover, along with the year of installation, there was mention of the month, fortnight and the day. A study of the above material suggests that the installation of Jaina images was done during the bright half of the month and on **tithis** 7, 10, 12, 15th, etc. indicating the auspicious nature of the day on which the event happened.

The other Jaina inscriptions from different places around the area have been reviewed here for studying the origins of the **Bhattaraka of kashthasangha**, that migrated to Gwalior.

The earliest inscription referring to Gopagiri was by Asalladeva of Yajvapala dynasty in an inscription from Narwar, recording the geneology of the family of Mathura **kayasthas**. It also stated that during time of Bhoja of Dhar, his minister Bhuvanapal, built the temple of the Jain **Tirthankara**, and the image was installed by one Nadeva in the year V.S. 1319 i.e. 1252 A.D.

The Jainas belonging to the **kashthasangha** of Gopachal, were originally migrants from Mathura, who trace their traditions from the **mulasangha** headed by the famous Acharya Kunda Kunda. He was no less a person than Mahavira himself. Probably some priests, might have migrated to Gwalior from Jasalmir in Rajasthan. This is clear from the adjective **Jaisalanvaye**, used for them, in the inscriptions.

Of the **Bhattaraka** priests of the **kashthasangha**, those resided at Gwalior trace their descent from Kamal Singh Sanghvi, who can be shown as the creator of the Jaina caves. His geneology gives five or six priests of his line that were active in the region as per the inscription of Tomar kings. They include Sahu Bhopa, Khemsingh, Sanghapati, Kamal Singh Chandrasen, etc.

Other important people mentioned were Prabhacandra, Padmanandi Subhacandra, Nemikirti, Jayacandra, Kamalakirti Subhacandra Deva, Malayakirti, Ksemakirti, Gunakirti, Yasahkirti, Gunabhadra etc. The original inscription reads thus : **Sri kashthasangha Bhattaraka sri Gunakirti deva yasah kirta devah. Kamala kirticha Sri Gunakirti devah** Besides, the most well known priest that influenced Tomar royalty was Raidhu, whose name was immortalised in the inscriptions of Gwalior Fort.

Raidhu and The Gwalior Kashthasanghas

During the time of Dungar Singh, the great Jain teacher that influenced him towards Jainism was Raidhu. Raidhu alias Simhasena, was the son of Harisimha and his grand father was Devaraja. His mother was Vijaysri. Savitri and Raidhu were devoted couple and had a son Udayasingh.

Raidhu was composing **Aristanemi Chariyu** when his son was born. He was a priest

and a devoted **sravaka** who spent his time in literary pursuits. His specialised field was **murtipratista**.

It appears that he was the author of 28 works, which include **Parsvanatha Chariyu**, **Sukosala chariyu**, **Dhanakumara chariyu**, etc. Evidently, they were written in **prakrit** and some of his manuscripts, are not available.

Gwalior was the main scene of his literary activities and the image of so called Adinatha of 52 yards in height near Urwahi gate, was supposed to have been constructed as per the instructions laid down by Raidhu, who possibly acted as the high priest at that time.

He makes ample reference to his predecessors and their works. He specifies his patrons like Srikheni Sahu and Bhullana Sahu.

Raidhu had a high praise for Gwalior (Gopachala nagara) and the Tomar King Dungar Singh was his great patron. He had another patron by name Rudra Pratapa Chauhana.

From his works, it could be gathered, that he lived between 1400-1473 A.D. and possibly claimed, that he was bestowed with long life.

The Jaina monastic establishment of Gopachal had contributed to the growth of knowledge with literature and visual arts. The Bhattaraka Acaryas had created a philosophic awakening among people, and **hiranna darshana** even while pursuing their own professions.

Besides their work at Gopachal, the Bhattarak preceptors had impressed on the people as to how to lead a simple life as a Jain. They were able to check the impact of tantricism with simple **sramanic** procedures in achieving their ends.

Haribhadra Suri, condemned the deterioration of the principles of the **sangha** in certain sections of the society in his work on **Sambodha Prakasana**.

The origin of the **Bhattaraka pitha** at Gopachala is traced to Madhavasena. His disciples and followers carried out the message of Jainism to distant places. In several inscriptions, reference was made to the work carried out by **Kashthasangha mathuranvaya balatkarana gachha** and **saraswati gachha**.

In the inscriptions of Gopachal, we come across the names of the **Acharyas** Devasena Yasahkirti and Jayakirti,. The name of one Hemraj was mentioned as the chief of Jaina **sangha**.

The Tomar Rajas had made some Jaina **Acharyas** as their ministers,. One Gunabhadra was the chief advisor during the time of Kirti Singh of Tomar dynasty. Other prominent members of the **sangha** were Kusharaj and his wife.

THE INSCRIPTIONS OF TOMAR KINGS.

Sr. No.	HN Dvivedi's No.	Year	Name of the King/ Others	Details of the Inscription	REFERENCE
1.	255	V.S. 1497	Kirti Singh.	Installation of Jain statue. dated vaisakha (Vai) suddha (Su) 7 Friday.	Epigraphia Indica No. 31, p. 412
2	256	V.S. 1467		Inscription in 14 lines below the image of Adinatha language, Sanskrit, d. Vai. Su. 7, Friday	Department of Archaeology, Govt. of Madhya Pradesh, (1984) No. 19
3.	257	V.S. 1467	Acharyas, Devasena, Yasahkirti, Jayakirti etc.	Inscription on a Jain cave near Urwahi Gate referring to its installation on d. Vai. Su. 1	D.A.G. (1984) No. 18.
4.	276	V.S. 1510	Dungar Singh	Insc. on a Jain image regarding its installation by the devotees.	D.A.G. (1984) No. 32.
5.	277	V.S. 1510	Dungarendra Dev.	Insc. referring to the installation of the image of Chandraprabha by one Karn Singh. It also refers to some Bhattarakas. d. Magha. Su. 8 Monday.	Ep. Ind. No. 8 p. 14; D.A.G. (1984) No. 21; Kielhorn, Index of Inscriptions No. 294

Lav = Language, D.A.G.= Department of Archaeology, Govt. of Madhya Pradesh; Sk= sanskrit, Ep Ind = Epigraphia Indica; Vai. Su = Vaisakha suddha, reg= regarding; Insc= Inscription, d= dated

Sr. No.	HN Dvivedi's No.	Year	Name of the King/ Others	Details of the Inscription	REFERENCE
6.	280	V.S. 1514	Dungar Sen.	Insc. referring to the excavation of a cave temple by some devotees. d. Vai. su. 10, Wednesday.	D.A.G. (1984) No. 25.
7.	281	V.S. 1516	Dungar Singh.	Referring to the name of the king by the side of Taxila Darwaza.	D.A.G. (1984) No. 1.
8.	288	V.S. 1522	Kirti Singh.	Installation of Jain image. by him near Urwahi gate d. Magha. Su. 12. Monday	D.A.G. (1984) No. 23.
9.	291	V.S. 1525	Kirti Singh.	Installation of Jain image in Marimata Cave. d. Chaitra. Su. 7. Wednesday.	D.A.G. (1984) No. 28.
10.	292	V.S. 1525	Kirti Simh Dev.	Installation of the image of Shantinatha in Marimata Cave. d. Chaitra. su. 7 Wednesday	D.A.G. (1984) No. 28.
11.	293	V.S. 1525	Kirti Singh.	Installation of 'Yugadinatha' by Hemaraja the chief of the sangha. Other Acaryas are also mentioned. d. Chaitra. su. 7, Wednesday	D.A.G. (1984) No. 26.

Sr. No.	HN Dvivedi's No.	Year	Name of the King/ Others	Details of the Inscription	REFERENCE
12.	294	V.S. 1525	Kirti Singh.	Referring to the installation of the image of Parshvanatha.	D.A.G. (1984) No. 34.
13	295	V.S. 1525	Kirti Singh	Installation of Jain image by Jain Acharyas in Marimata cave d. Chaitra. su. 15 , Thursday	D.A.G. (1984) No. 15.
14.	296	V.S. 1525	Kirti Singh, son of Dungan Singh Tomar	Installation of Jain image in Marimata Cave. d. Chaitra. su. 15 , Thursday.	D.A.G. (1984) No. 32.
15.	297	V.S. 1525	Kirti Singh	An inscription referring to the name of the king and his officer Gunabhadra Deva. d. Chaitra. Su. 15 , Thursday.	D.A.G. (1984) No. 33.
16	298	V.S. 1525	Kirti Singh	Installation of Parshvanatha image at Koteswar by the wife of Kusalraj.	D.A.G. (1984) No. 36.
17.	299	V.S. 1525	Kirti Singh	Installation of Parshvanatha in Marimata Cave. d. Chaitra. Su. 15 , Thursday	D.A.G. (1984) No. 38.

Sr. No.	HN Dvivedi's No.	Year	Name of the King/ Others	Details of the Inscription	REFERENCE
18.	300	S.V. 1525	Kirti Singh.	Refers to the installation a of Jain image, not in perfect Sanskrit	D.A.G. (1984) No. 35.
19	301	S.V. 1525	Kirti Singh	Undeciphered	D.A.G. (1984) No. 27.
20.	303	S.V. 1525	Kirti Singh	Installation of Parshvanatha image, inscribed in Hindi.	D.A.G. (1984) No. 37.
21.	302	S.V. 1526	Kirti Singh	Installation of a Jain image at Koteswar. in the name of Dungar Sen	D.A.G. (1984) No. 40.



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ARCHITECTURE OF THE RELIEFS AND THE CAVES

1. Relief Sculptures :

From the general lay out of the cuttings, it appears that instead of preparing the hill slope for Jain cave sanctuaries, different types of representation of the divinities were tried as independent reliefs, reliefs in niches, reliefs with deeper cuttings and finally the caves, as a result they are not uniform in their alignment.

Sketch No. 1 shows three temples and five **Tirthankaras** standing in a row. Inside the caves below the superstructures some hollow space is shown, just to suggest them as temples. But they are not regular temples cut inside the rock space. The five standing **Tirthankaras** that are cut in relief can be shown as **panchatirthika**. In the front, a seated figure the image of Parsvanatha is seen, while smaller images of standing **Tirthankaras** are shown in a lower level. This is a special relief shown in Urwahi cave group.

Although the relief cuttings in the sanctuaries were done in traditional style the structural features displayed on them, show a combination of early and advanced features.

In this sketch of **panchatirthika** the relief exhibits both the features. the central domed structure above the **Tirthankaras**, in the lower level is an early form after the 'age old **stupa**,' while the pyramidal structure above it, possibly corresponds to the period when the relief was made.

However, at least in some caves, there is a common projecting roof. This is effected by a deeper cutting in the rock space. Moreover, in some, this is made curving and sloppy at the edges, so as to form an overhanging cornice to drain off water. In architectural terms, this could be identified as the **kapota** (pigeons rest). This is clearly seen, between the domed and the pyramidal reliefs, shown in the centre, above the **Tirthankaras**.

In some images that show a hood like arch, the flattened band at the edge is intended to show some floral and creeper designs.

Some reliefs are seen as shallow niches. They are carved out by drawing the linear form of the **Tirthankara** and extracting unwanted rock surface, to bring out the images in a levelled up niche, at the back wall.

After making the reliefs of images, the pedetals are also indicated. They contain both

in **simhapitha**, **chinhapitha**, along with the floral forms which are seen as linear designs.

The reliefs of **Tirthankaras** in multiples, is a common features in the sanctuaries of all the four regions. They are covered in threes, fives, twenty fours and multiples identified as **tritirthika**, **panchatirthika**, **Chauvimsi** and **tri-chauvimsis** etc. Evidently, they symbolise, the devotion in the concept of the **Tirthankara**.

2. The Architecture of the Cave Shrines in Ek-patthar-ki-Bavdi Group :

The bigger images are brought out by cutting the rock surface quite deep. However, the concept of reliefs is well confirmed at the back wall. Although the body anatomy is well brought out, there are practically no complete images in the round. Such images are rarely seen in the Jain caves of Gopachal. Even in the images of Bavan Gaj Cave, they are not sculptures in the round. The only example of a sculpture in the round is the **sarvatobhadrika** sculpture in cave no. 22 in **Ek-patthar-ki-Bavdi** groups.

Considering the form of the cave, in the groups of **Ek-Patthar-ki-Bavdi**, the main image is confined to the back wall of the cave. Excepting the waist portion, that is obstructed by the cave wall the entire body of the image from head to foot is made visible. Here, in carving out the cave, prominence is given to make the image visible.

In the four regions of the cave of the fortress of Gwalior, many cave shrines are found only in **Ek-Patthar-ki-Bavdi** group. However, even there, as already seen 19 and 20 are not caves. They are shown as reliefs in niches.

The cave shrines are generally deeper cuttings in the rock surface, so as to have one or more room serving as rock sancturaries for the main divinity and its associates. The architectural features found in such caves can be divided into (1) external, (2) internal set up. In both the cases, the cave is identified as the **garbhagrha**. In doing so, the concepts inprinting the temple parts, are well brought out.

Generally the construction of a temple viewed externally, can be divided into three axially aligned rooms identified as (i) the **portico**; or the front porch, (ii) the **antarala**, vestibular space; and (iii) **garbhagrha**, the **sanctum sanctorum**.

The Portico: Confining to the cave shrine architecture, the front porch is the first excavated part in the rock space. Such a portico is seen in Cave 2. It has on its three sides stone walls excepting the opened up front side. On the ceiling of cave 2, a lotus medallian is carved, while the ornamental rectangular opening, provides a passage to get into the

sanctum sanctorum, the **garbhagrha**.

The Antarala: This is a featureless vestibular space leading into the dark interior space of the **garbhagrha**.

The Garbhagrha : This is the main interior space of the cave in which the main images are installed. A shrine may have more than one image, but the main image is shown at the centre of the back wall. Sometimes, images are installed on all the four walls as found in Cave 3. Externally, the chamber of the **garbhagrha** is evidenced in (i) **Shikhara**, (ii) Entrance.

(i) The Shikhara : This is the superstructure above the **garbhagrha**. Some of the shrines have prominent ribbed **shikhara**. They are curvilinear four sided structures. Their conical top ends with a ribbed stone, known as **amalaka** over which a pointed finial is placed. Sketch -2, shows the motif of three such **shikharas** found on the parapet of the Caves 2 and 3. They are identified as the **rekhanagara prasadas**. To show the sanctity of the shrines, elephants are carved with raised up trunks and poring auspicious waters with pots. They are represented on either side of the finial, which forms the top most member of the superstructure.

(ii) Entrance to the Cave shrines : Many of the entrances of these sanctuaries are squarish or rectangular and no care was taken to maintain uniformity. They are haphazard in execution. However, in case of Caves in 9, 10, 11, the entrances are made prominent. Sketch 3 shows the pillars jambs of an ornate **dvara** with a stepped projecting lintel, which is shown with lotuses and creepers. Such a doorway is seen in Cave No. 10. Sketch- 4 is another view of a decorated entrance. This is more ornate with creeper decorations in the door frame and the lintel.

The Mulanayaka : In the cave shrines of Gopachal, the images are shown either seated or standing. In these visible images of Caves 4-10, the head of the image is seen from outside upto neck. The shoulder portion is obstructed from vision because of the lintel the cross slab of the entrance.

In Sketch 4, we see the image of **mulanayaka** as seen from the common **verandah** outside. On either side of the image in this, the door jambs of the entrance and the lintel are seen.

Behind the head of the **mulanayaka**, there is the motif of **padmaprabhavali**, a lotus moulded as the 'halo' is sculptured. Further above, there are pedestals on which two

elephants are shown with raised up trunks, pouring water over the divinity from a **kalasha** at the centre. This feature can be identified as the **gajakalasha** motif. This is found in central images of all the caves. In some images **maladharis** and **chamaradharis** are shown.

Again, on either side of the head of the head of the **mulanayaka**, **maladharis** in miniature sizes are shown in separate pedestals holding garlands as if they are offering them to the **Tirthankara**.

Coming down to the legs, another motif of **chamaradharis** is seen on either side. (Plate-46) Another peculiar feature of images of Gopachal is, that the palms of the hands are shown with a lotus. Sketch No. 5 is the palm of the hand shown with the lotus. Such lotus - representations are seen, in hands and legs. The foot. pedestals of **mulanayaka** are divided into

- (i) **Padapitha**- foot stool,
- (ii) **Vrttapitha**- circular pedestal,
- (iii) **Simhapitha**- lion, pedestal

Padapitha : This is the 'foot rest' of **mulanayaka**. It bears the decoration of a lotus flower. Hence, it can also be called as - **padapitha**. Sketch 6, is in **padapitha** shown with feet over it. Generally, it is circular below which, lies another circular pedestal.

Chinhapitha : As stated above, this is circular, as shown below the **padapitha**. This bears the symbols of **mulanayaka**, which could be a lion/ conch/ bull etc.

Vrttapitha : Its circular face is usually ornate with floral designs, the centre which contains the **Chinhapitha** of the **Tirthankara**. Sketch No. 7 shows a **vrttapitha**, above which there is figure of recumbent bull. From this, it can be made out that the **mulanayaka** is Adinath, the first Tirthankara. Sketch 8, is another similar **vrttapitha**. But it can also be called-**chinhapitha**, as it bears the sign of a 'conch' that identifies the **Tirthankara** as Neminatha.

Simhapitha : This is a high pedestal. Its lowest member contains the profile of two lions placed back to back in a central niche. Generally, in most of the decorated pedestals of the **mulanayakas**, this is made prominent, as the lowest level member. The animal lion gives a royal touch, to the divinity.

Sometimes, these are provided with additional niches. On either side the lions, space is allotted for the provision of the **yakshas** and **yakshis**, the associates of the **mulanayaka**. If the latter niches are made prominent, than the lions, the pedestal becomes a **yaksapitha**. In sketch 10, all the **pithas** - (1) **pada** (2) **vrttapitha** or **chinhapitha**, (3) **simhapitha** are all included. Since the **yaksha** and **yakshi** are not made prominent, the whole pedestal can only be shown as **simhapitha**. (Sketch 9)

3. The Architecture of the Cave Temples

1. Neminatha Group

This is prominently seen in Neminatha group. The parts of the temple consist of

- i. The open **mukhamandapa** (Sketch No. 10)
- ii. Cave consisting of
 - (a) **Antarala**
 - (b) **Garbhagrha**

1. Mukhamandapa : This is constructed over rough granite pillars, but their capitals are made, more decorative, that receive both horizontal and vertical stone beams.

In sketch 11, the uneven external contour of the hill is seen by a thick line above the pillars. To indicate the placement of the cross beams over pillar capitals, the pillar profile is separately shown below in the sketch.

ii (a) **Antrala**

This is the dark rectangular room formed by the lithic ceiling inside above the entrance of the **dvara**. It covers the eastern half of the cave. While the western half formed the sanctum. The ceiling that divides the cave is not the **antarala** but the roof of the upper chamber containing a window, above the entrance.

ii (b) **Garbhagrha**

Both in Nemigiri and Namigiri groups, this forms the western half of the cave. They have a high pedestal at the back wall, over which **mulanayakas** are installed. The upper chamber having the window and the entrance **dvara**, admit limited light, to the main images in the back wall of the cave.

The architecture of the cave temples display the initial efforts of some of early caves of Bhaja, Bedsa etc in Maharashtra. However, the well advanced features of **chaitya** windows, with refined sculptural features were never adopted in these temples. They are rough and display primitive workmanship.

2. Naminatha Group

These are caves, with the entrance displayed as a **chaityalayas**. They have two openings (1) at the lower level (2) at the upper level. The lower one is made unimpressive, as it covers only the pedestal of the image portion at the back wall of the cave. But the

upper opening is impressive with broad **dvarasakhas** below and narrower near the lintel. The angular brackets connecting the lintel and **dvarasakhas** are made decorative. They are made prominent mainly because, the image is raised over a high pedestal.

As regards the other details of **garbhagrha** and the **antarala**, the details are similar to those in Neminatha cave temples.

In the caves 17 and 18 of Ek-pathar-ki-Bavdi, the story is similar. However their lower entrance has better finish than those in this Namigiri group.

The shikhara : The superstructural features above the entrance has the tripple ribbed pyrdmidal form of a **rekhangana prasada**, ending in an **amalka**, **kalasha** and a **stupi**. Such **sikhara** element is common to all the flowr regions of the cave sanctuaries of Gopachal. The central part near the plinth of the **shikhara** has a pillared porch with a window arch above.



CONCLUSION

The concept of the **Tirthankaras**, is idealized in the sanctuaries on the slopes of the fortress of Gopachal. These are those, that are said to have conquered the worldly bonds and successfully moved to the shore of **Eternal Bliss**.

The Hindu gods and goddesses, take their incarnations into different forms again and again in this world. On the other hand the **Tirthankaras** by their sheer personal efforts, redeem themselves from wordly human associations, responsible for the inflow of the **karmic** influx, and attain **nirvana**, the complete extincition of the worldly human soul. They thus become the **Jinas** or victors, that conquer the world of human existence.

The iconography of Tirthankaras

The ways are different, but as many as 24 beings have achieved the enlightenment each in his own way, starting from Adinatha to Mahavira the last of the twenty-fourth **Tirthankara**. The name of the former, indicates the Jain tradition of conquering the earthly lures, through '**sramana sakti**' or intense austeric practices. His personal effort or '**krsi**' is symbolized by the animal **vsabha** the bull. Mahavira is the great victor (Vira) that has experienced enlightenment, through his principle of **ahimsa**. His determination of becoming a **yogi** the hero is symbolized by the majestic animal **simha** the lion.

Thus, the personal efforts varied from **Tirthankara** to **Tirthankara**. The means of achieving their ends are indicated by different symbols like elephant (Ajitanatha), horse (Sambhavanatha), monkey (Abhinandanana), Kraunca or heron (Sumatinatha) etc. These are discussed in a tabular form elsewhere and shown separately for each **Tirthankar**. (See table in page 102)

Accoding to the Jain **Puranas**, the efforts of the **Tirthankaras** are assisted by divine beings, the **yakshas** and the **yakshis**. In the case of Adinatha, the associated **yaksha** is Gomukha. He is shown with a bovine face and the yaksi is **Chakreshvari**, with a wheel in the hands. Similarly, Mahavira is said to be assisted by Matanga **yaksha** and Siddhayika yaksi. In the caves of Gopachal, almost all the 24 Tirthankaras are shown, along with their symbols and some with **yakshas** and **yakshis**.

Again, after the enlightenment, each **Tirthankara** is said to be associated with other divine features under the name **pratiharyas**. These are popularly represented in

Gopachala and other Jain caves and temples. In the text of **Mahapurana** they are shown in a **sloka** thus.

***Asoka puspa surapuspa vristih
divya dhvani scamare sasanasca
bhamandalam dundubhi ratapatram
tatpratiharyani jinesvaranam ||***

As per the **sloka**, the attributes are (1) the tree (Asoka) under which they got the enlightenment (2) the rain of divine flowers (3) the divine musical sounds (4) the bearers of garlands and fly whisks (5) the halo round the head (6) the trumpets (7) and the divine umbrella.

Among these, the Asoka tree is represented by two pillars on either side of the **Tirthankaras** in Gopachala. The capital of the pillars is shown with a wavy scroll work, the centre of which bears, the figure of two elephants that empty the pots of auspicious water over the head of the **Tirthankaras**. This is described as the **gajakalasha** motif. At places, where they are represented, with a pot of foliage overhead, it is indicated as **ghatapallava** (vase of foliage).

Thus, the divine tree is shown differently in caves and reliefs. Sometimes, the pillar - **gajakalasha** representations are shown with **Kirtimukha**, a lion face, in the center; with two elephants holding a plant. At times, the same is seen as an overflowing **torana**. But all these are only later adaptations that stand for the auspicious trees, under which, they got the enlightenment.

As regards, the divine flowers, that rained on the **Tirthankaras** after the enlightenment, usually, the lotus is preferred. The 'lotus' is considered as the floral form of ambrosia or nectar **amrtasya-puspa** in most religions. It is said to be the flower, that issues forth any divinity. Sometimes, in sculptural tradition, the hands, legs, heads are shown with lotus flowers to indicate, that the floral nature of the divinity is present, even in the limbs.

The divinity implied in limbs of **Tirthankaras** is excellently portrayed at Gopachala. The hands and legs are shown with full blossomed lotuses (see sketch No. 5). The halo around the heads is circular or oval shaped. In this context it is shown as **padmaprabhavalī**.

As regards the bearers of garlands and fly whisks, Gopachal sculptures show the former prominently, near the head over separate pedestals, while the later, on either side near the legs, the trumpets, that produce divine music or sound, is generally not represented in the sanctuaries. However, a triple-umbrella is seen adorning the heads of **Tirthankaras**. In the earlier Jain iconography the same motif is popularly referred to, as **trichhtra**.

Iconometric Study of Tirthankaras

To the images, especially, in the caves of **Ek-patthar-ki-Bavadi** group and particularly in cave no. 2, it was found that the measurements did not tally to certain standard proportions of the limbs. Hence the comprehensive study was given up. However, the length and breadth in the main images showed some seemingly consistent proportions, as such, the measurements were confined to length and breadth only.

In the case of standing **Tirthankaras**, the proportion maintained especially in the length of the images was thrice compared with the width between in the two shoulders. In the case of seated and smaller images, the proportion of length and width was 5:4, Here the width is considered as the measurement, from knee to knee. Sometimes the length between the shoulders is considered for width. In any case, it can be stated that care was taken more towards presenting the image more impressive, than with the scientific iconometric point of view.

The so called Bavangaj images (52 yards) may be considered as the highest of the creations of the sculptures of Gopachal. They are specially seen mainly in the Adinatha images in 26th cave of **Ek-patthar-ki-Bavdi** and in the Urwahi groups. No doubt it is difficult to measure the height. However, since they run into three chambers one over the other of equal height of 7 meters each, the height of the back wall of chambers was taken as to the standard, giving allowance of 2 meters left out, above the head, in the upper chamber. Thus in general, it can be estimated, that their height ranges between 17 and 19 meters.

The second higher group of images range between 7-8 meters. They are mainly the **mulanayakas** in 'Ek-Patthar-ki-Bavdi'. and Naminatha groups. In general, they run into two chambers, with faces prominently visible in the open area, above lintel of the entrances. Some are seated, but in many of them they are all shown as standing images.

The third group of images that are associated with **mulanayakas** are those that range between 3-2 m. The study showed that such images in the range, may be found on the four walls of the **sanctum-sanctorum**, in caves.

There is yet, another fourth group, that can be considered as small images when compared with those mentioned above. They range between two and half-a-metre and contain both seated and standing images, in reliefs and sculptures on the side walls of the **sanctum sanctorum** or even outside. This group is found, mostly in cave 22, of **Ek-Pathar-ki-Bavdi**, group.

Besides these, there are miniature images and the last of them being the **Chauvimsi**

pattikas. Thus, the cave sanctuaries display interesting group of sculptures in different iconometric ranges that do not find parallel in any religion. In the **Visanavite** tradition there are 24 forms of the God Vishnu adapted possibly after the Jain **Tirthankaras**. What iconometric norms they have, cannot be estimated in one unit. But, the varieties of forms from macro-cosmic to the micro-cosmic images, as in **chauvimsis** can only be pointed out, from the sculptural treasure, of the Jain caves of Gwalior.

The flow of the sculptural traditions in the images of Gopachala

Coming back to the longer images in general, it was observed earlier that there was a regular experimentation from the Gupta period onwards as evidenced at Suhania, Barai Panihar complex, Padhavali etc. Again, the inflow of the sculptural traditions could have come from the south through the Nimar valley upto the region of Gopachal. This was already indicated in the context of the sculptures in Neminath group of temples.

Moreover, the western Ganga image of Gomateswara (934 A.D.) at Sravanabelagola in the south, had initiated the tradition of making images big. There was also similar experimentations during the time of 'Western chalukyas' and the Rastrakutas, as found at Potelkhera, Vemulawada, both near Hyderabad, Deccan, and the Jain caves of Indra Sabha, Jagannatha Sabha at Ellora. Since the region of the Nimar valley upto Gopachal was under the control of the Rastrakuta kings for some time, it is quite likely the Gopachal Jain sanctuaries would have had the impact of sculptural traits from Rastrakutas.

Besides the elongated images of Gopachal in the Nimar valley, there are one or two places one at Bavangaj in Nimar valley and the other at Gandharvapuri near Dewas , where similarities in Jain sculptural traditions were attempted. Thus, from the Nimar valley upto Gopachal, Jains had been experimenting, to make **Tirthankara** images as big as possible.

Another alternative for the flow of the sculptural traditions could be the region of Gandhara. At Bamiyan, in Afghanistan, we have the high images of the Buddha . Since the region of Gopachal was under the control of Huns (6th east A.D) who patronized the Jain art school, they would have initiated th Gandhara traditions. But the ethnic features found in the **Tirthankara** images were different from those of Bamiyan Buddha images. So, the association with the Gandharan tradition appears only in the concept of the proportion of the images.

The significance of the nudity of Tirthankaras

Although the sculptors are conscious of running the risk of poor visual effect in

rendering the **Tirthankara** images in the sanctuaries of Gopachal, under religious injunctions they are obliged to make them nude without any exception. They are however content with the age old tradition of mixing up amorous scenes and **mithunas** in the earliest Neminatha group of sanctuaries. But even this was disallowed in the later reliefs of the Urwahi valley and in Naminatha groups. In **Ek-Patthar-ki-Bavdi** series, such scenes are completely absent. Thus, the sanctuaries have out and out nude reliefs as such they were sculptural ventures under the instructions of the chiefs of **kastasangha**.

What Mahavira had experienced and preached personally, was adopted for demonstrating the power of austerities, inherent in the Jain tradition of nudity.

It may be agreed that by nudity, the worldly human body becomes immune to the powerful urge for the desire of sex. Possibly, the heavenly agents like wind, water, light etc. have marvellous power of demoralising bodily sex instinct. They make them unworldly, which results in 'desirelessness.'

To keep the body covered under the garment becomes once again, a worldly phenomenon. But, when the mind is turned up for austerities with garments on, the worldly desires persist and retard the progress of **sramana-sakti**. On the other hand, the garment free body quickly responds to the influence of heavenly agents that make it 'desire free' and at that stage the austerities undertaken are better poised for enlightenment, relieving the human soul from the **karmic** influx of **samsara**. Finally, the unworldly phenomenon of nudity, enhances the purity of thought process which takes one to a place of permanent 'Heavenly Bless.' This is the message hidden in the numerous nude images of **Tirthankaras** in the sanctuaries of Gopachala.



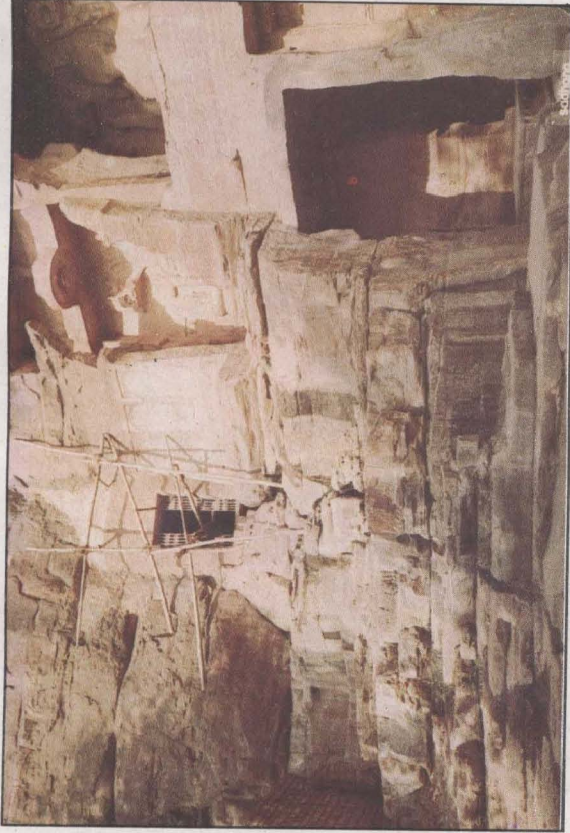
GLOSSARY OF TECHNICAL WORDS .

abhayamudra	अभयमुद्रा	=	position of the palm as if giving protection.
abhiseka	अभिषेक	=	consecration.
acharya	आचार्य	=	preceptor.
antarala	अन्तराल	=	a dark cell between the sanctum and the front hall of a temple
ardhacandra sila	अर्द्धचन्द्र शिला	=	half moon stone or crecent stone
ardhanimilita	अर्द्धनिमीलित	=	half closed.
asanapitha	आसनपीठ	=	sitting pedestal.
chhajja	छज्जा	=	slanting projection between the superstructure and roof of a temple.
chaitya gavaksha	चैत्यगवाक्ष	=	a window over the opening usually found in Buddhist sanctuaries.
caitya vrksha	चैत्यवृक्ष	=	a tree associated with Jain Tirthankaras .
chamaradharis	चमरधारी	=	guards holding fly whisks.
chauvimsi	चौबीसी	=	a unit of 24 Tirthankaras .
chinhapitha	चिह्नपीठ	=	the pedestal holding the symbol of the Tirthankaras .
dvara	द्वार	=	door.
dvarashakha	द्वारशाखा	=	door jamb.
dvitirthika	द्वितीर्थिका	=	a unit of two Tirthankaras
gajakalasha	गजकलश	=	a motif showing two elephants holding the pots of auspicious water.
gajalakshmi	गजलक्ष्मी	=	Goddess of prosperity lakshmi with two elephants on either side.
garbhagrha	गर्भगृह	=	sanctum sanctorum.
gavaksha	गवाक्ष	=	window. (eye of the cow)
ghatapallava	घटपल्लव	=	the motif of a pot with foliage.
jagati	जगती	=	lower boundary wall of the plinth.
jangha	जंघा	=	the side wall of a temple.
kapota	कपोत	=	a pigeon rest of the parapet.
kirtimukha	कीर्तिमुख	=	arched scroll band with a lion face in the centre of an image

kostha	कोष्ठ	=	niche.
kudya	कुदया	=	wall.
maladharis	मालाधारी	=	garland bearers.
manastambha	मानस्तंभ	=	memorial pillars.
mandapa	मंडप	=	a porch built over pillars.
mukhapattika	मुखपट्टिका	=	front porch.
mulabhera or	मूलभेरा	=	the main image in a temple/ cave.
mulanayaka	मूलनायक	=	the main image in a temple / cave.
pada	पाद	=	the stem of a pillar.
padmapitha	पद्मपीठ	=	lotus pedestal.
padmahasta	पद्महस्त	=	lotus hand.
padmaprabhavalī	पद्मप्रभावली	=	a lotus 'halo' behind the head of the images.
prasada	प्रासाद	=	temple, a term used for temples of northern India.
prastara	प्रस्तार	=	a flat projecting members at the base of the superstructure, used as rest for pigeons in temples.
pratiharyas	प्रातिहार्य	=	associate symbols of Tirththankara images.
rekhanagara	रेखानागर	=	conical superstructure with ribbed sides of temples in northern Indian context.
shalabhanjika	शालभंजिका	=	a lady shown as if offering a cornucopia or a beam.
saravatobhadrika	सर्वतोभद्रिका	=	a four-sided squarish structure, sometimes with conical superstructures on the top.
srivatsa	श्रीवत्स	=	diamond like symbol on the chest of a Tirththankara
shikhara	शिखर	=	The superstructure above the sanctum-sanctorum
trichhatra	त्रिछत्र	=	triple parasol.
tritirthika	त्रितीर्थिका	=	A panel of three Tirththankaras in a row.
uttaranga	उत्तरांग	=	lintel of a doorway.
vimana	विमान	=	temple, a term used in southern India

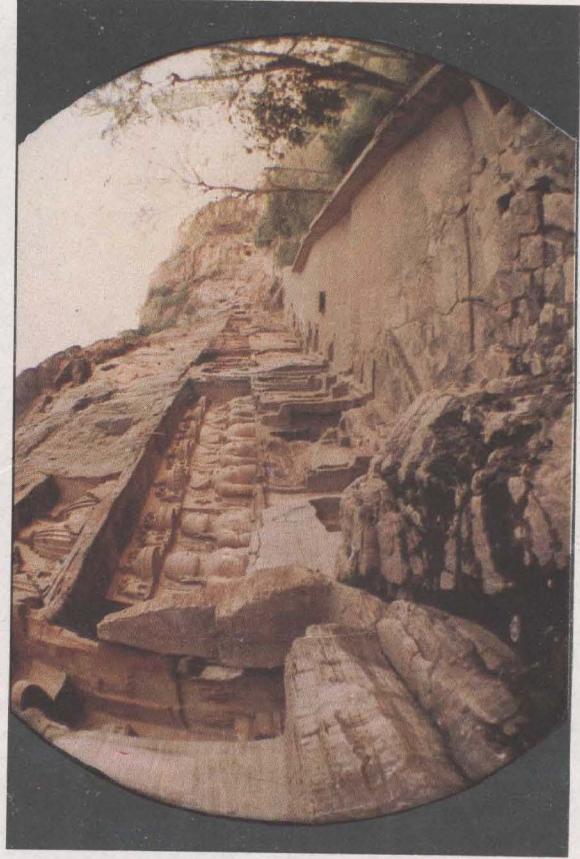


Plate - 1, Cave - 1



The grilled entrance at the top encloses the squarish cave tank. In the front towards left, is the cave of seated Pārsvanātha at the back wall

Plate - 2, Cave - 2



Common verandah with Tirthankaras on the back wall

Plate - 3, Cave - 3 & 4



Parapet over the entrance of the caves with projecting temple sikharas

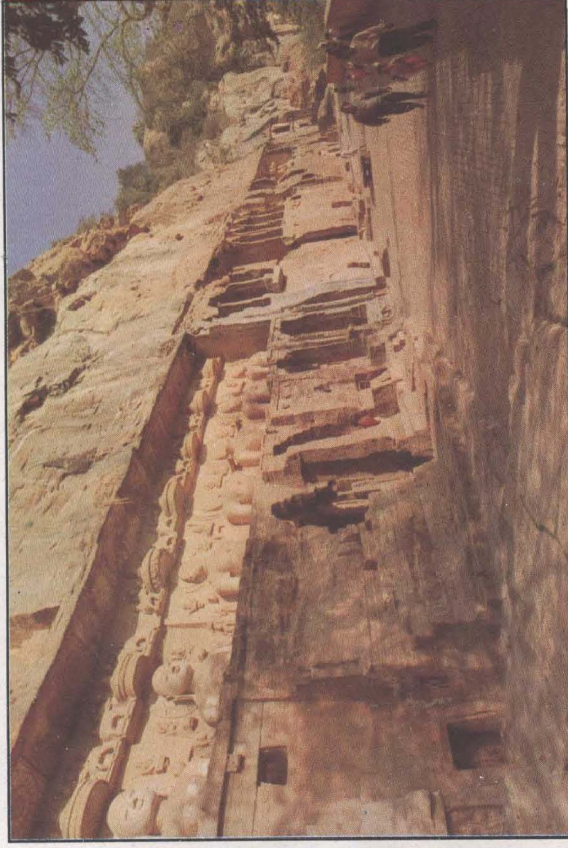
Plate - 4, Cave - 3



Pārsvanātha towards the northern wall, with other Tirthankaras in the niches, on either side

Ek - Patthar - Ki - Bavdi (South East Region)

Plate - 6, Cave 6 to 9



Under cutting of the hill profile for open images

Plate - 8, Cave - 10



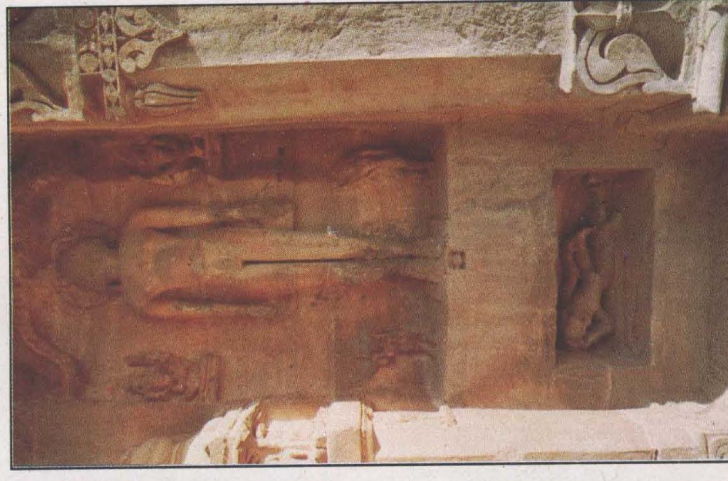
Vedicā in front of the cave (sarvatobhadrikā) an altar for keeping offerings of worship by the devotees

Plate - 5, Cave - 4



Bāhubali in front alongwith other Tīrthankaras

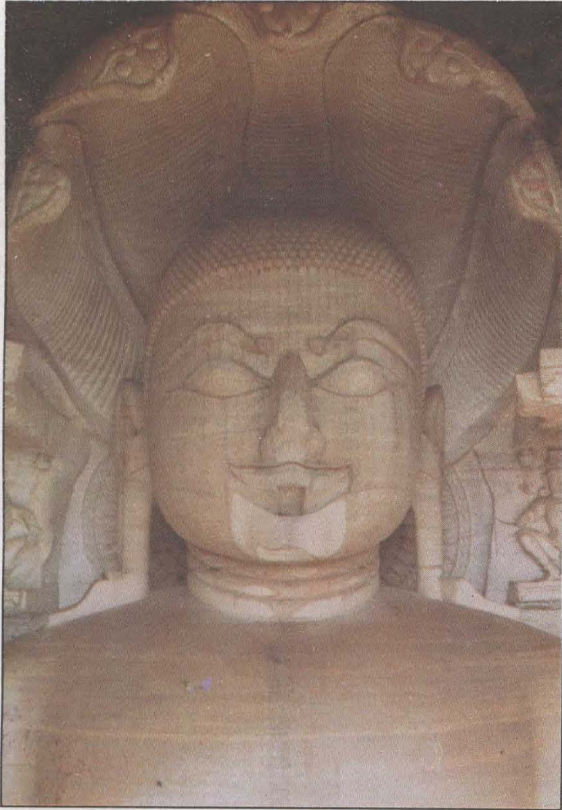
Plate - 7, Cave - 9



Neminatha in a niche and Trisala, mother of Mahāvira below

Ek-Patthar-Ki-Bavdi (South East Region)

Plate-9, Cave - 10



The profile of Supārśvanātha

Plate-10, Cave - 11

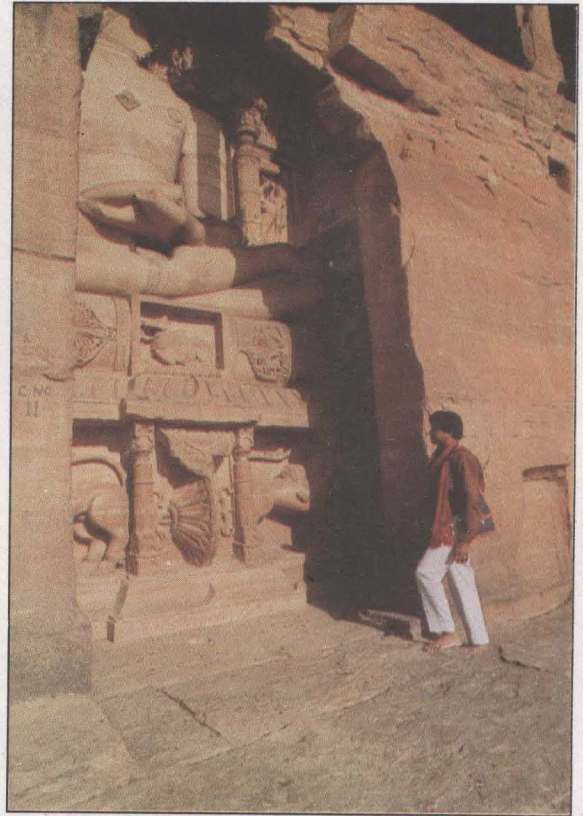
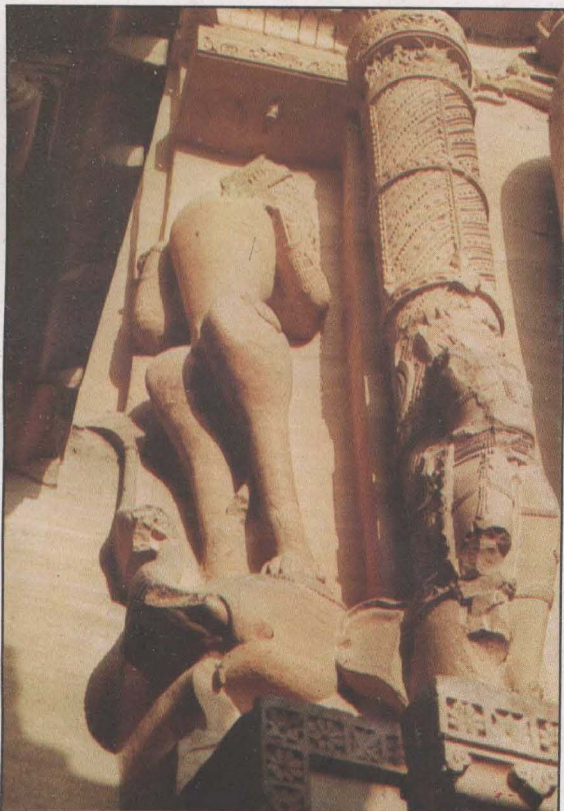


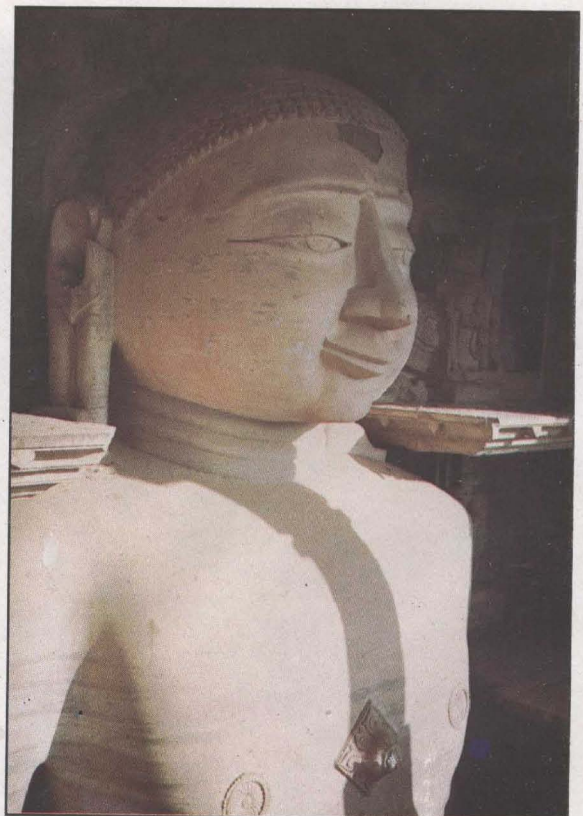
Image of Adinātha. The depth in the cutting of the hill profile is prominently seen

Plate-11, Cave - 11



The gorgyle with raised up body and the makara along the pillar towards the left

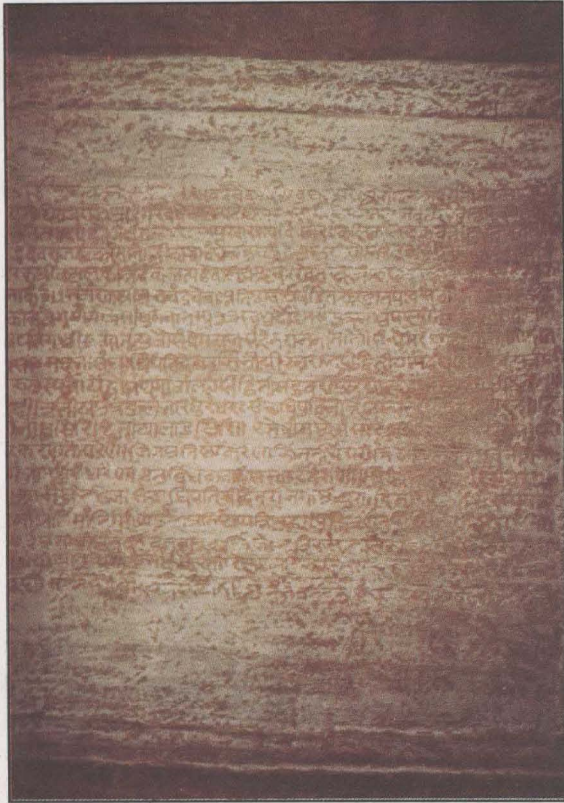
Plate-12, Cave - 12



Smiling profile of Adinātha in the cave with long drawn ears and śivatsa

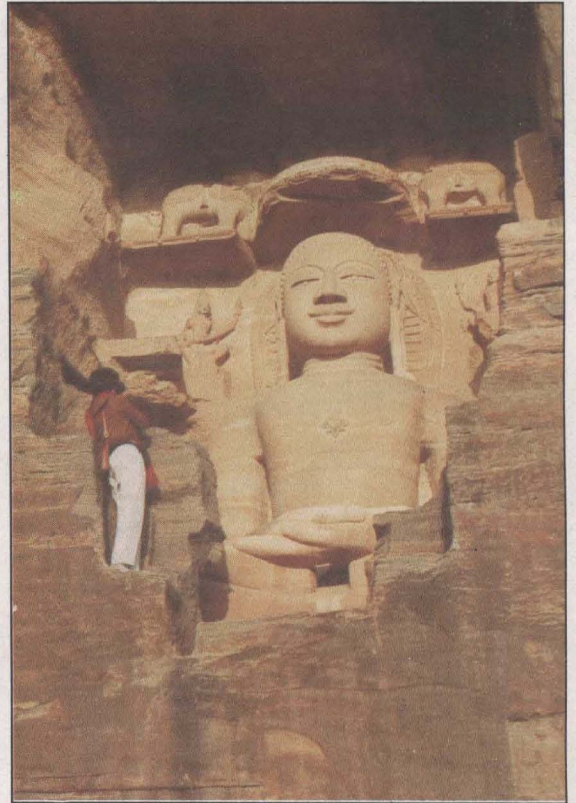
Ek-Patthar-Ki-Bavdi (South East Region)

Plate - 13, Cave - 12



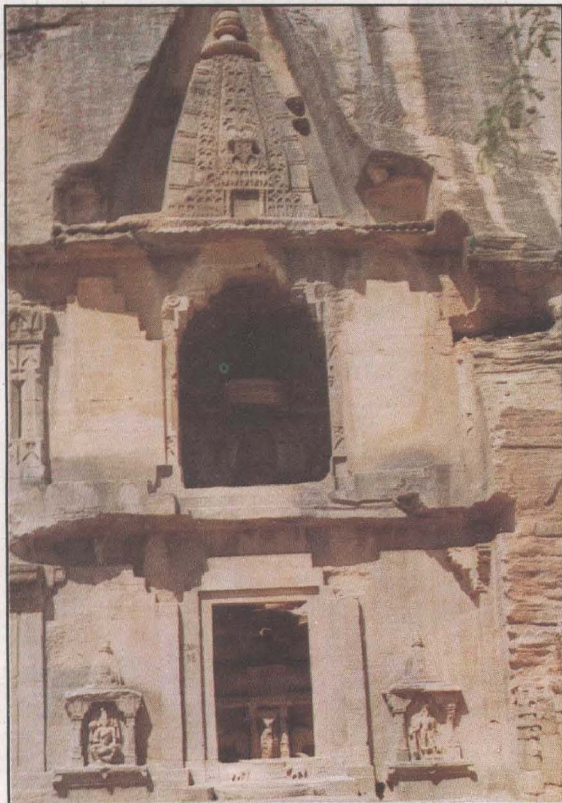
Inscription of Kirti Singh Tomar, dated to v.s. 1525.

Plate - 14, Cave - 13



Seated Sambhavanātha with a human scale

Plate - 15, Cave - 18



Cave looking like a double chambered Caityālaya

Plate - 18, Cave - 22



Caumukha (savatobhadrikā) with standing Tirthankaras

Plate - 16, Cave - 16



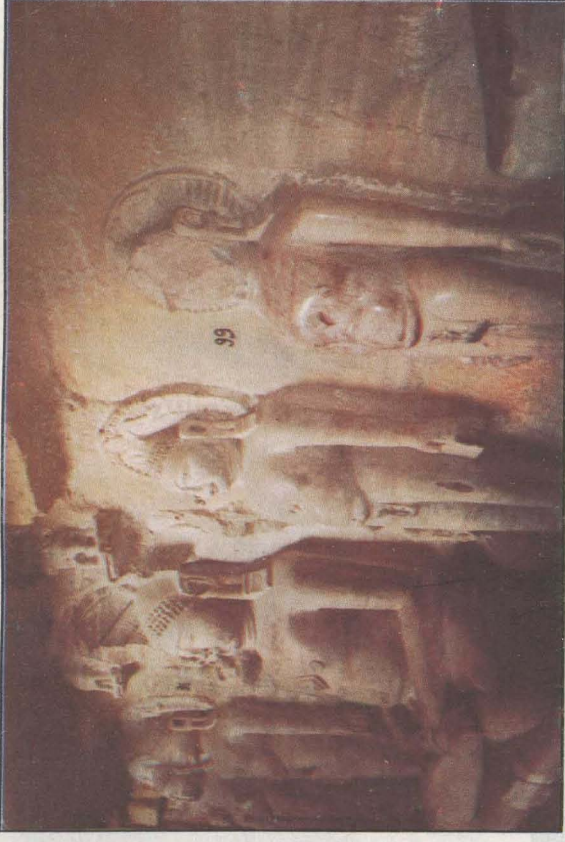
Tritirthikā panel on the northern wall

Plate - 19, Cave - 23



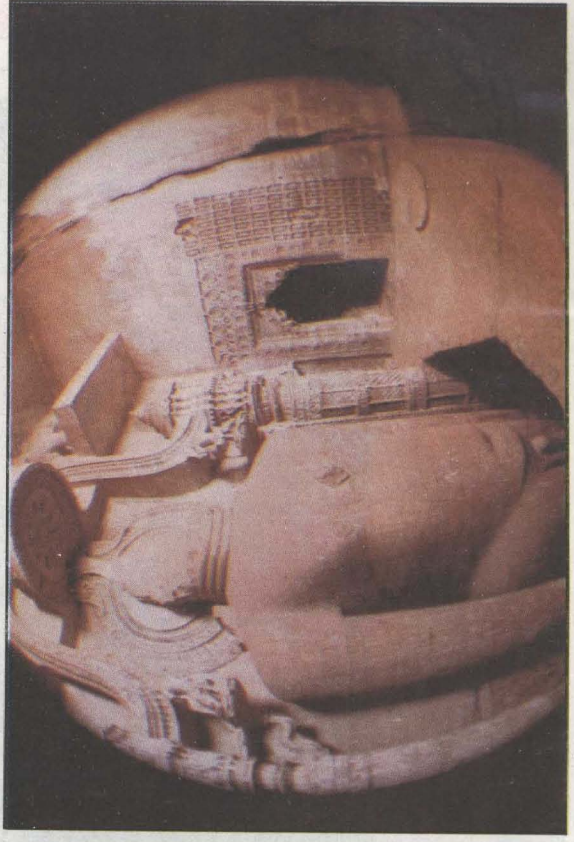
The pedestal of Tirthankara Adinātha ?

Plate - 17, Cave - 22



Images of Tirthankaras on the southern wall

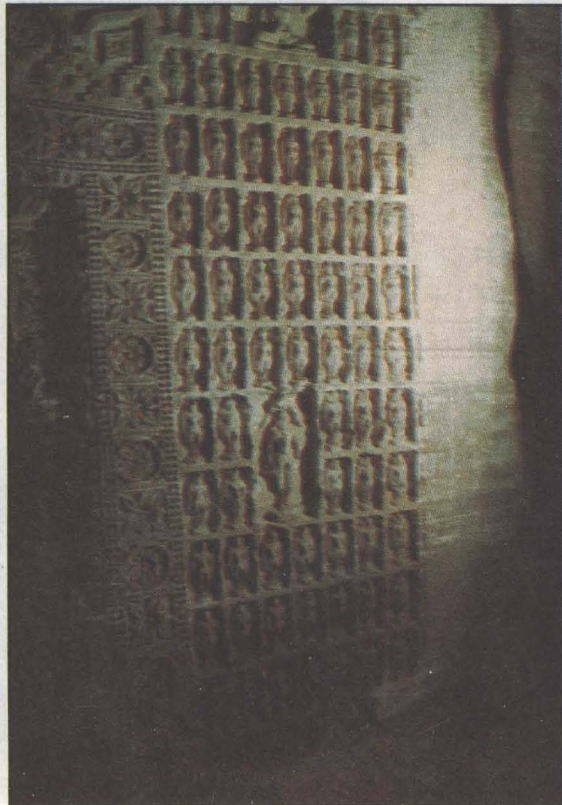
Plate - 21, Cave - 26



The mutilated head of Rsabhanātha

Ek-Patthar-Ki-Bavdi (South East Region)

Plate - 20, Cave - 26



Triple chambered shrine Cauvisi towards the left of the entrance

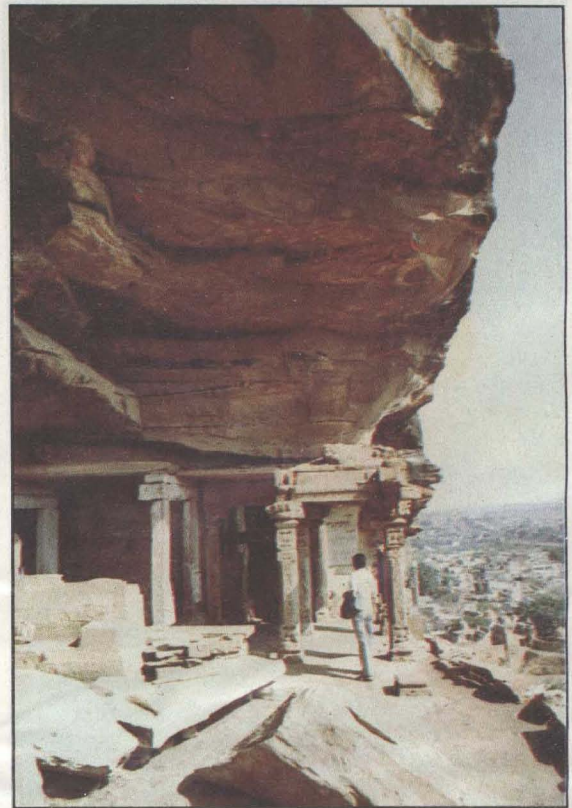
Neminātha Group of Temples (North Eastern Region)

Plate - 22



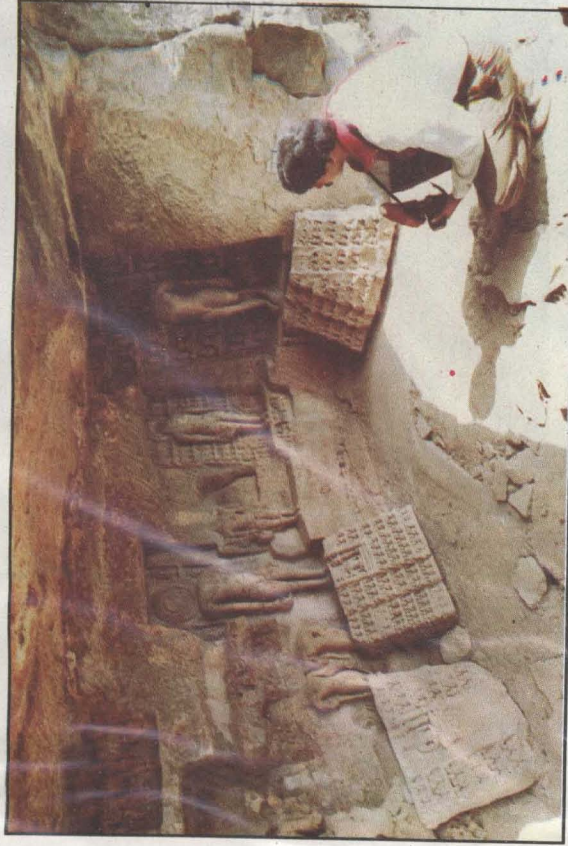
Flight of steps leading to Neminātha group of temples

Plate - 23



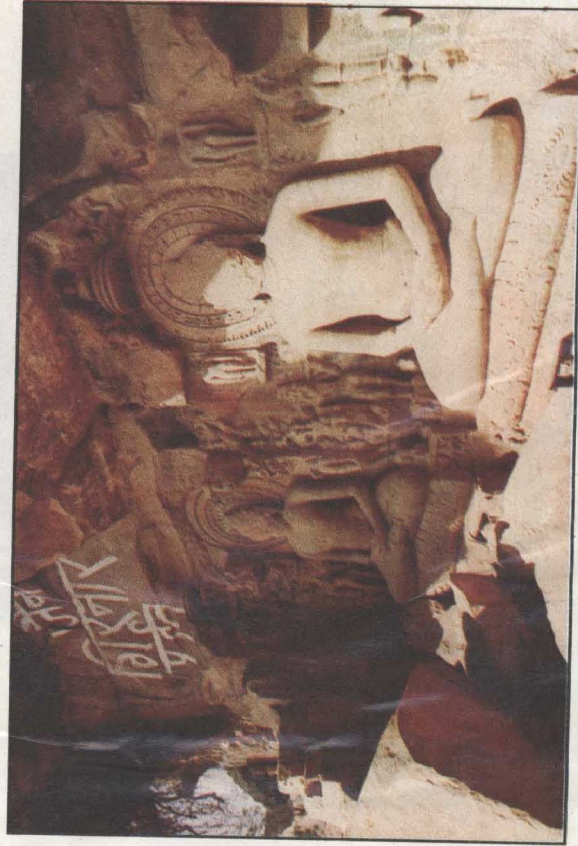
Projecting natural rock canopy (Temple No. 1)

Plate - 24



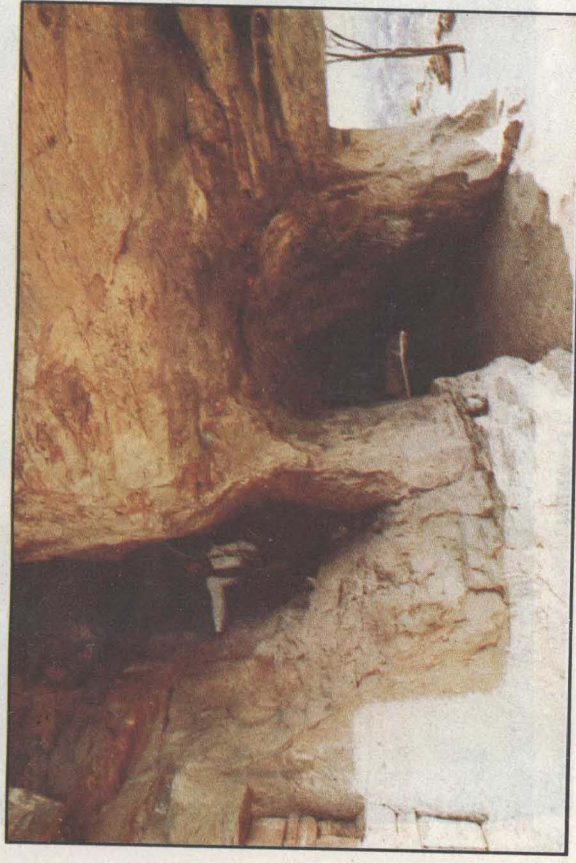
Tirthankaras on the back wall and loose cauvisis below

Plate - 26



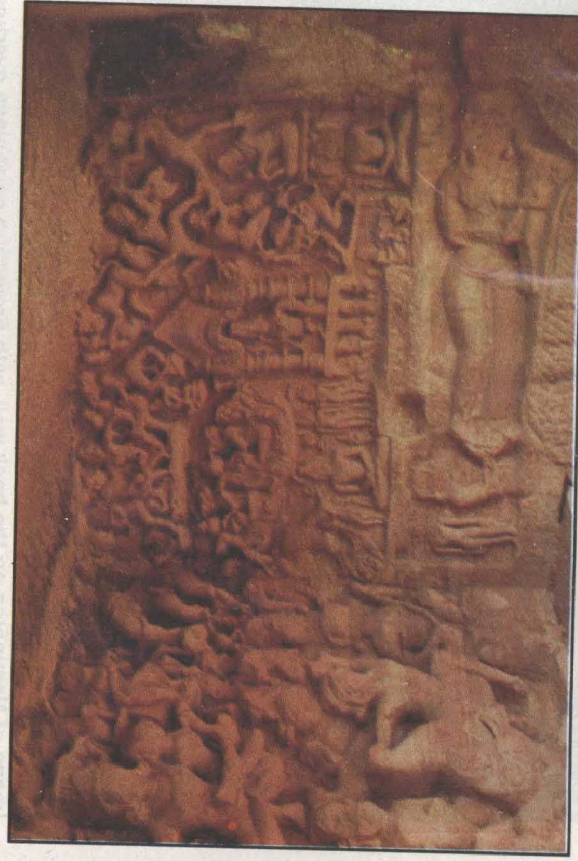
Open temple 2, with Tirthankaras on the back wall of Girnara Hill

Plate - 25



Nemi group : Natural Caves, intended for sallekhanā ?

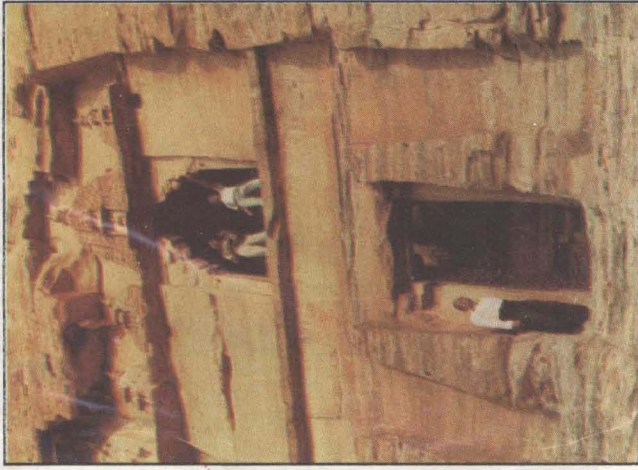
Plate - 27



Sabhāmandapa of the closed temple with secular scenes and Trisā with child Mahāvira

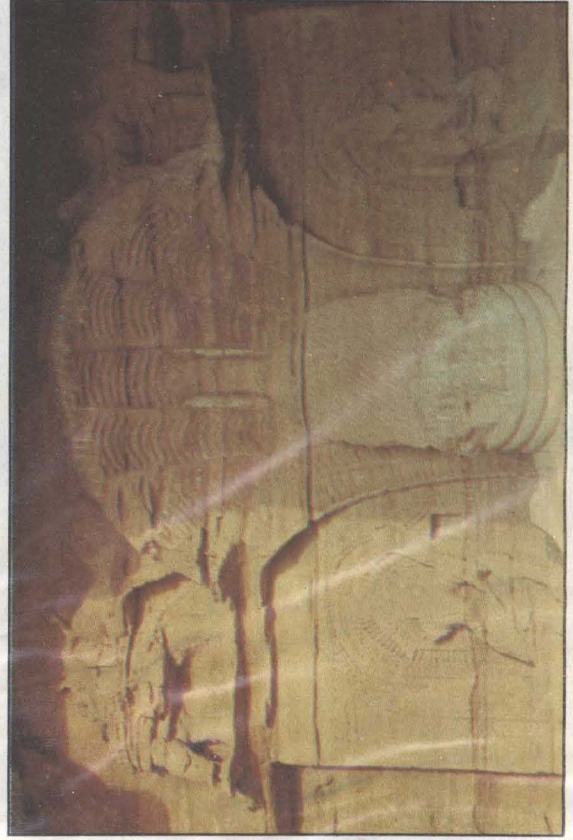
Naminātha Group of Temples (North Western Region)

Plate - 28, Cave - 2



Twin chambered temple cave of Naminātha

Plate - 30, Cave - 1



Pārsvanātha with associated yakṣa figures on either side (all defaced)

Plate - 29



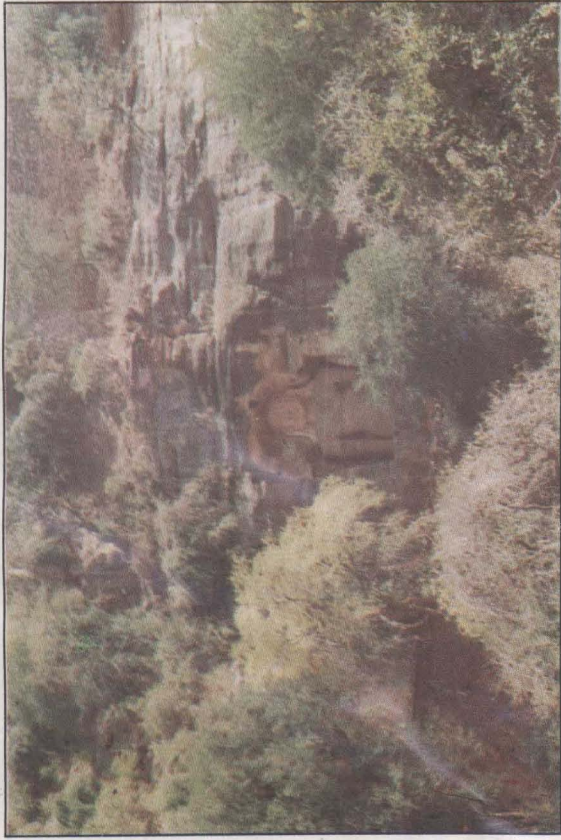
Image of Naminātha on the back wall, with projecting gajakalasa overhead

Plate - 31, Cave - 1



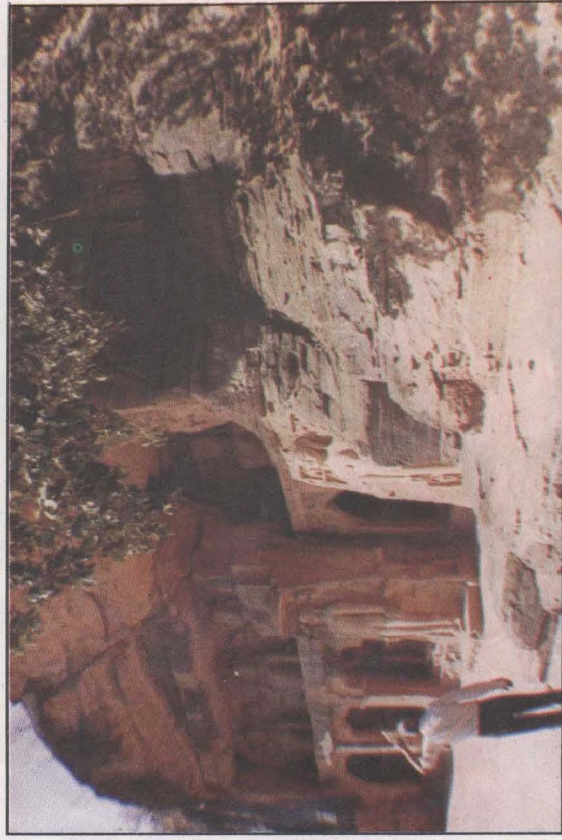
A Prasasti inscription of Jaina devotees

Plate - 32



General view showing the huge figure of Pārsvanātha as seen from the road leading to Urvāhī gate

Plate - 34



Dvīrthikā cave shrine with the tree above

Plate - 33



Tritirthika cave shrine with three Tīrthankara images on the bak wall

Plate - 36



Tricauvisi paṭikā with a standing Tīrthankara by the side

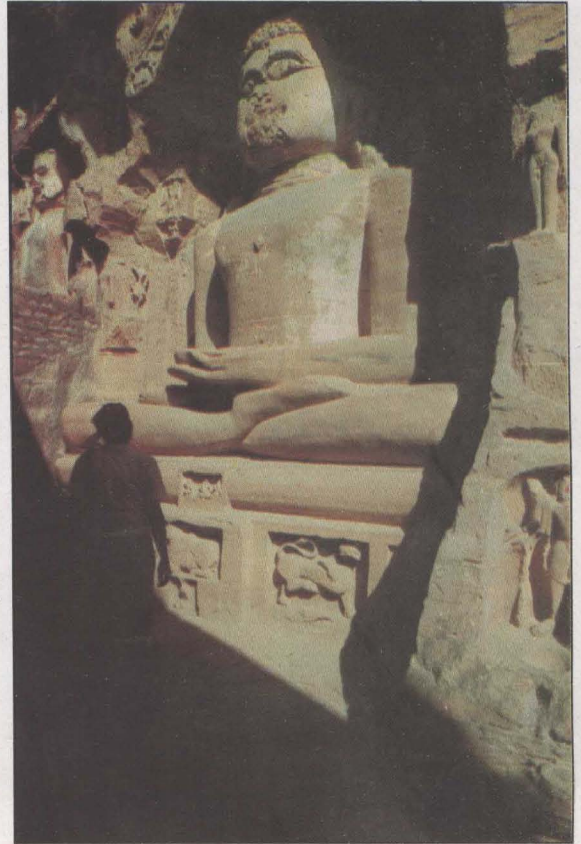
Urvāhī Group of Temples (South Western Region)

Plate - 35



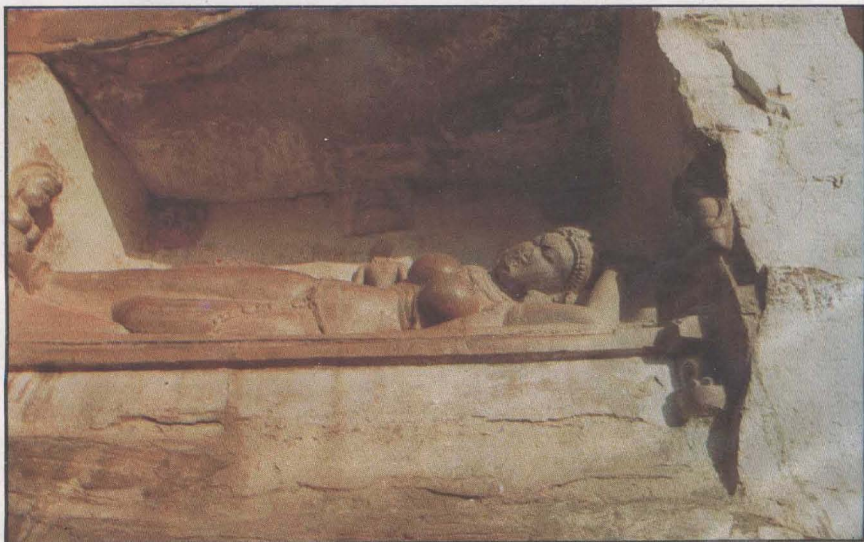
Mānastambhas, Pārsvanātha hill

Plate - 37



Seated image of Ādinātha

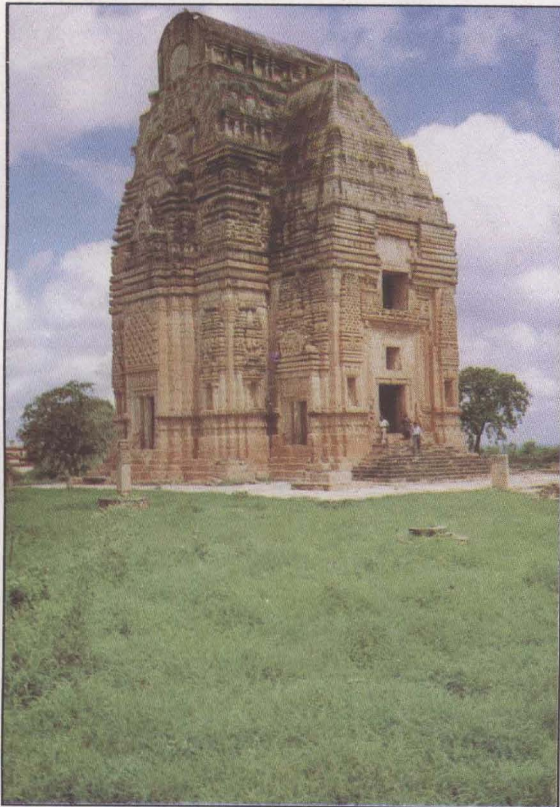
Plate - 38



Trisalā, Mother of Mahāvīra

Other Monuments at Gwalior Fort

Plate - 39

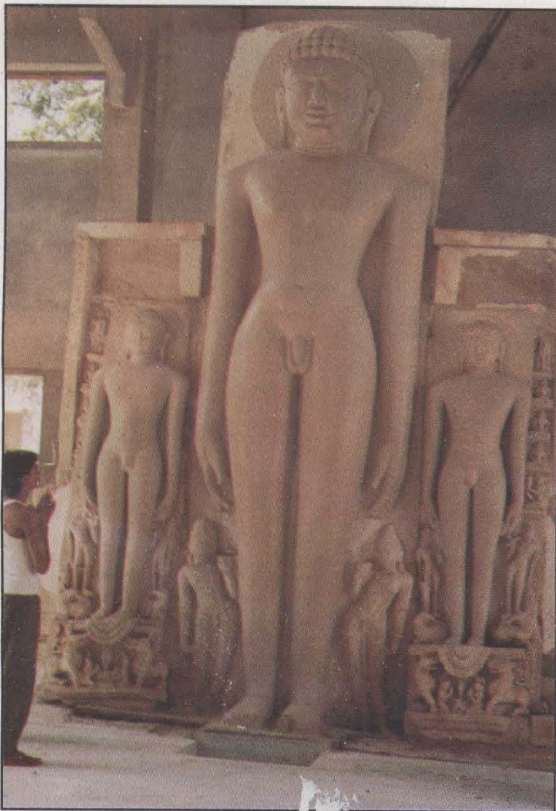


Telī-kā-Mandira with barrel vaulted roof
(Gwalior Fort)
Plate 44

Plate - 40



Image of the Tirthankara in Telī-kā-Mandira
compound (Gwalior Fort)
Plate 46, Cave 22



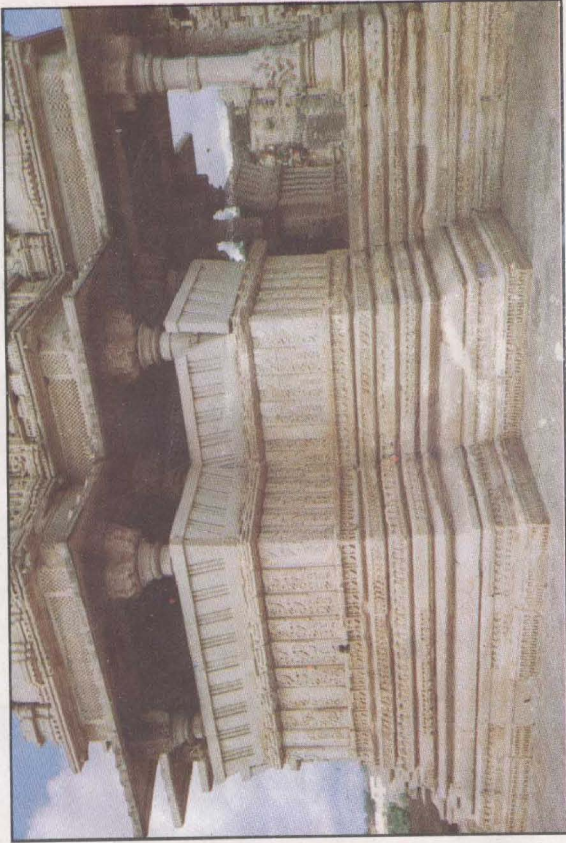
An assembled Tirthankara Panel



Ek-Patthara-Kī-Bāvdī, Tirthankara with camaradhāris
on either side and gajakalāṣa motif at the top

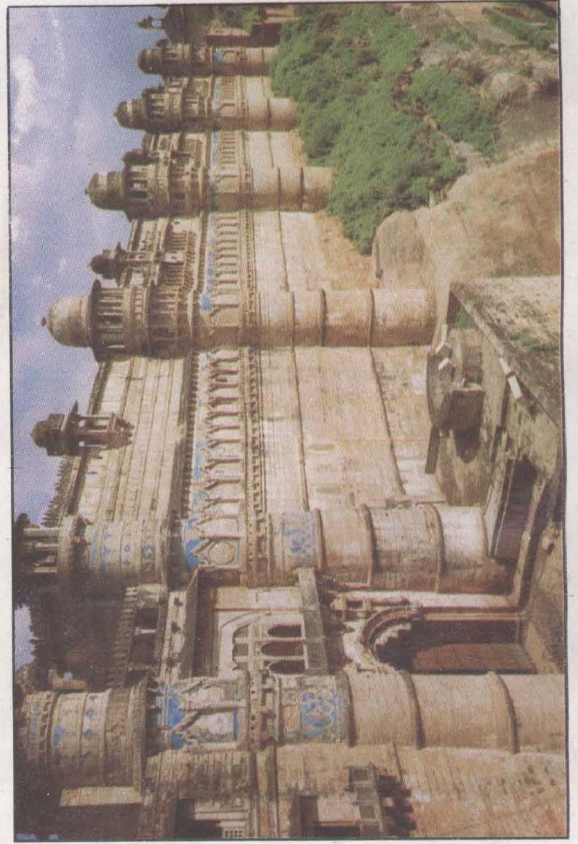
Other Monuments at Gwalior Fort

Plate - 41



Smaller temple in Sāsa - Bahū group from plinth upto Kaṣasana
(Gwalior Fort)

Plate - 43



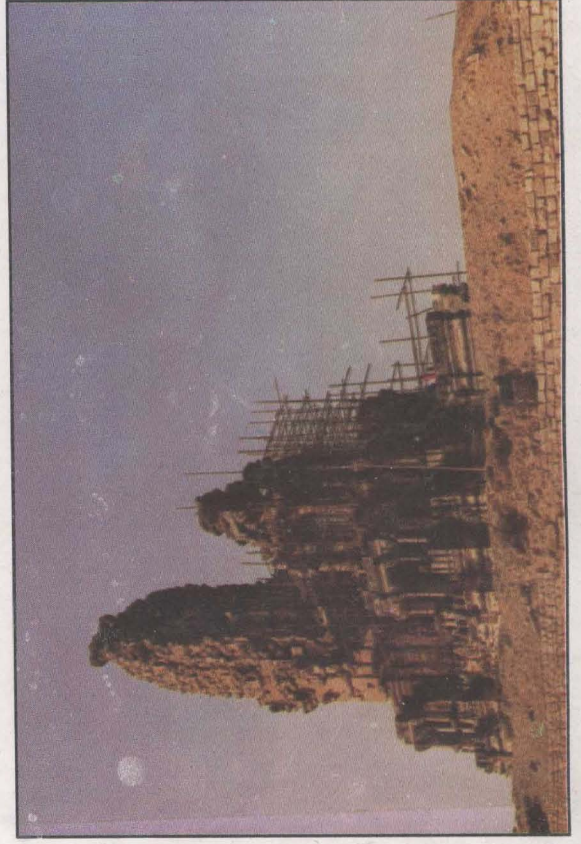
Fortification wall showing the entrance into Mānsingh Mahal
(Gwalior Fort)

Plate - 42



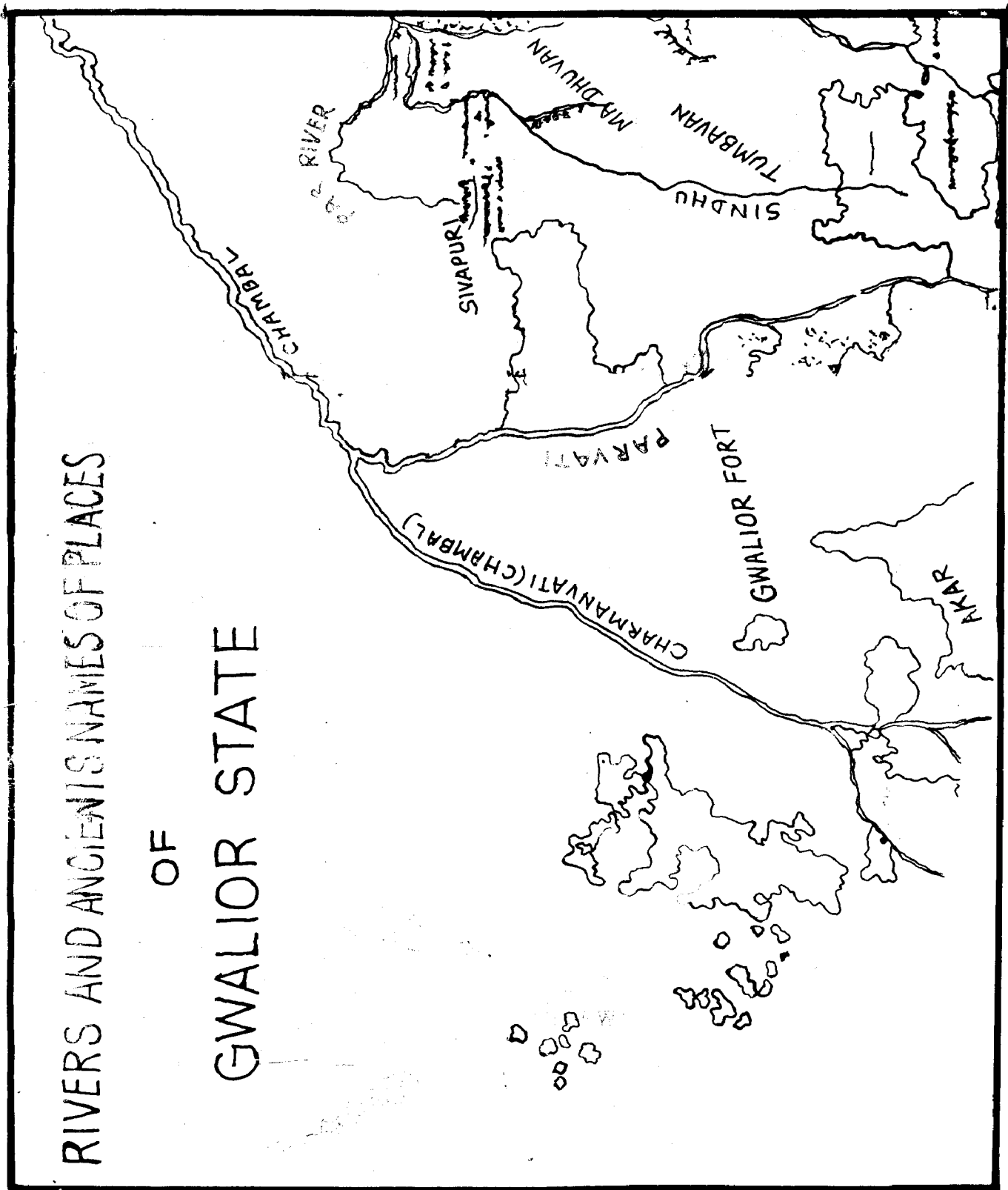
Inscription, at the entrance of the bigger temple of Sāsa - Bahū
(Gwalior Fort)

Plate - 45

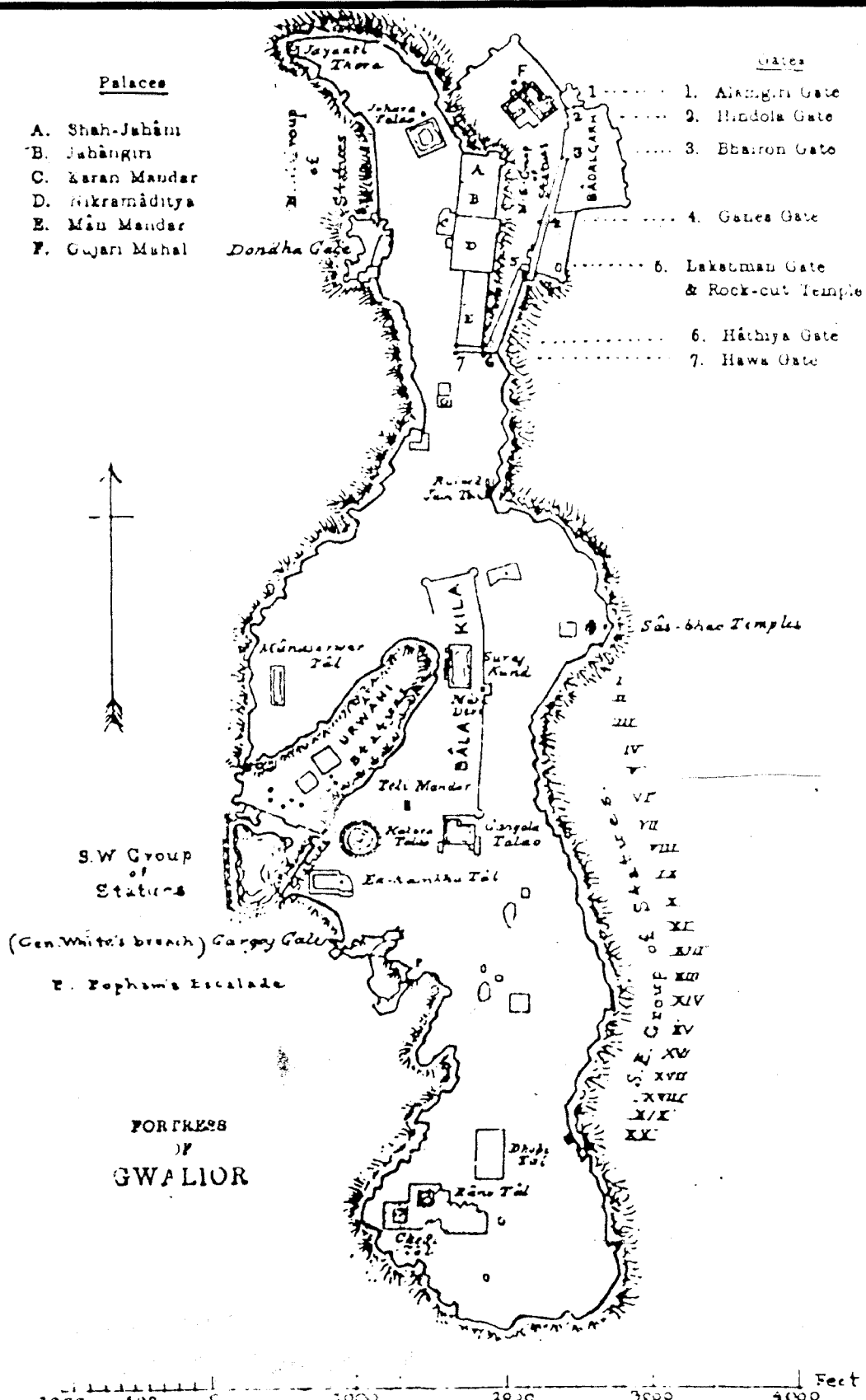


Ancient temple of Kankamāta

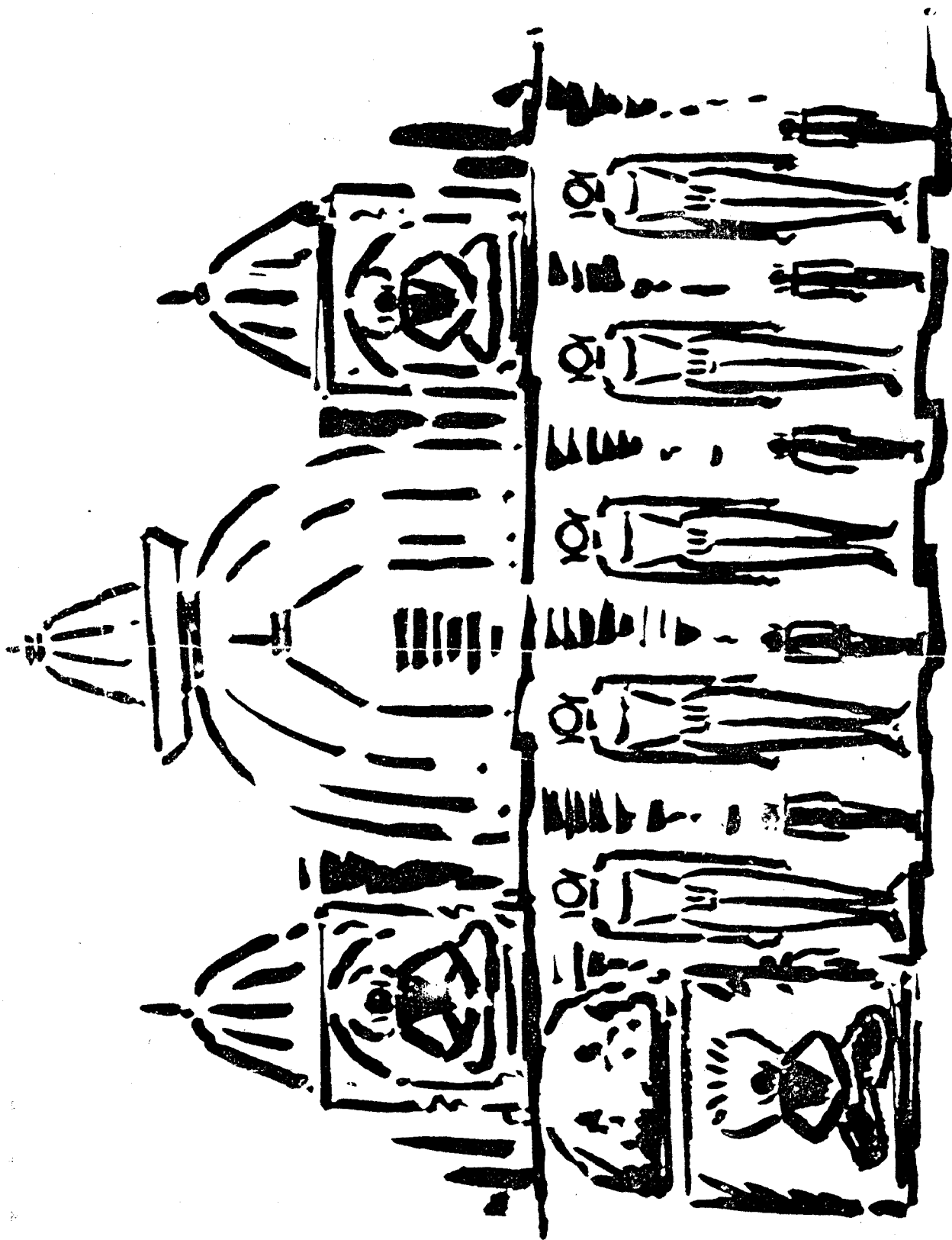
RIVERS AND ANCIENT NAMES OF PLACES
OF
GWALIOR STATE



Map showing the ancient names of places in Gwalior state.
Map 1

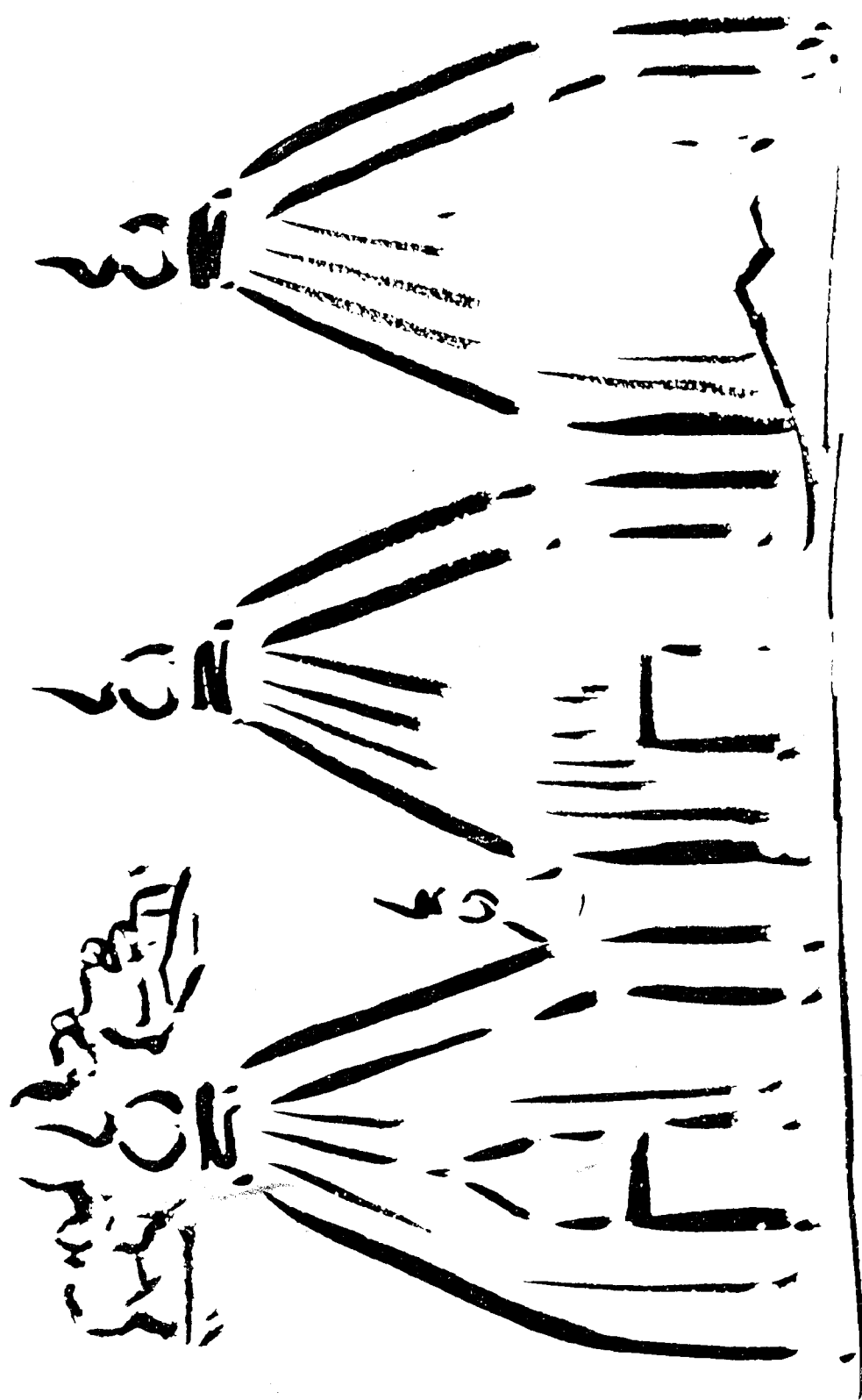


Map of the Fortress of Gwalior (by Cunningham)

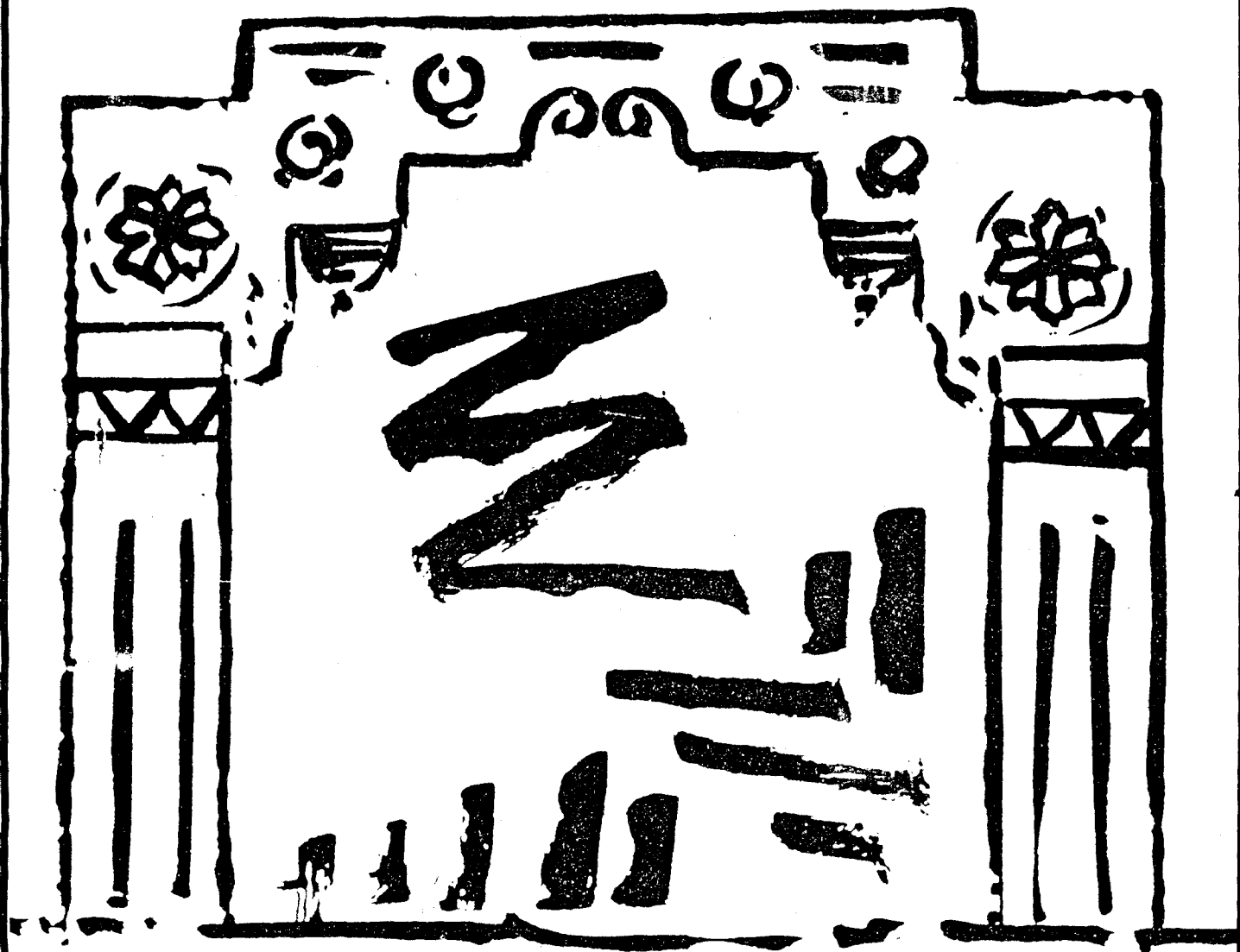


Panchatirthika (Urwahi Group)

Sketch 1

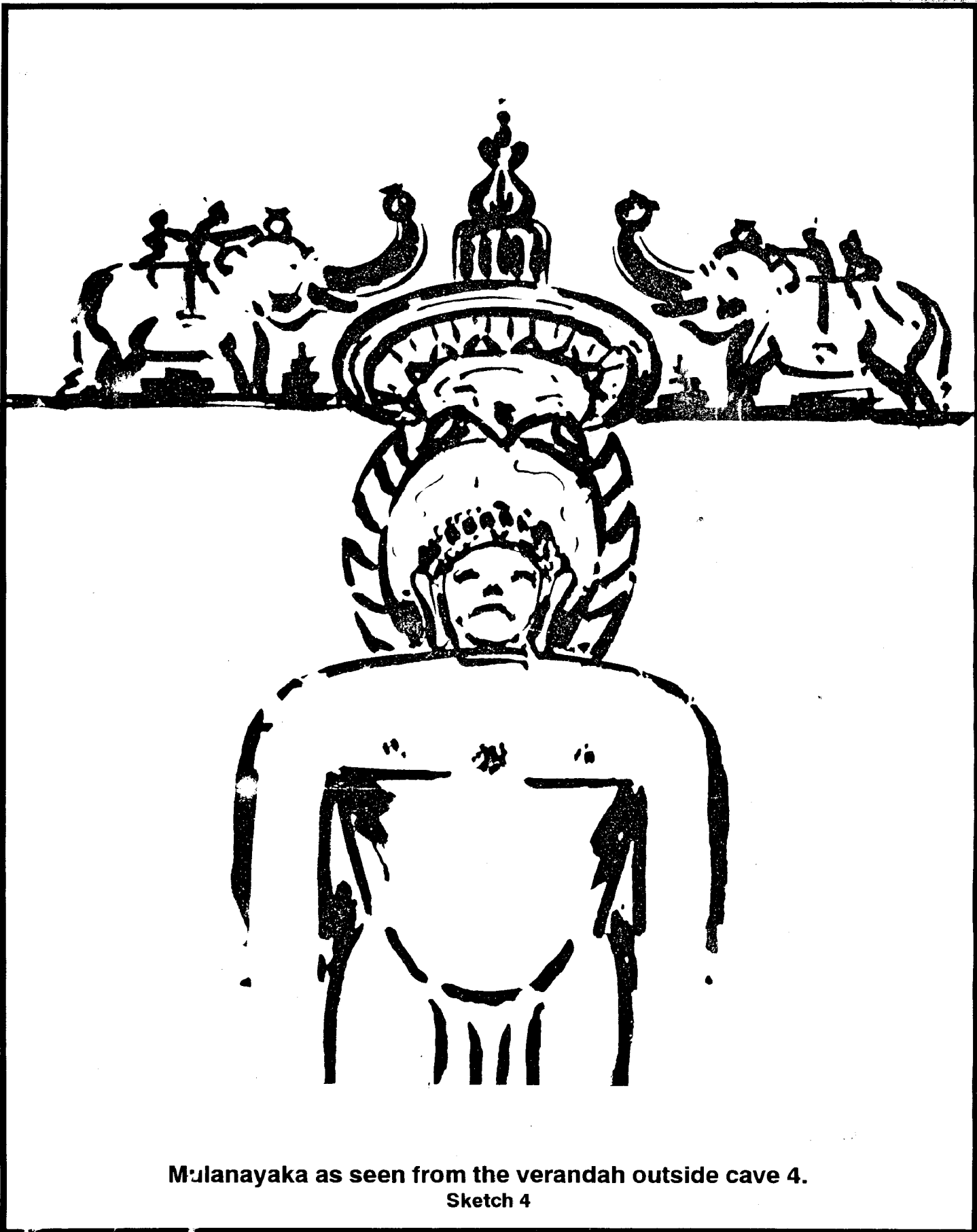


Rekhanagara-prasada shikharas
Sketch 2



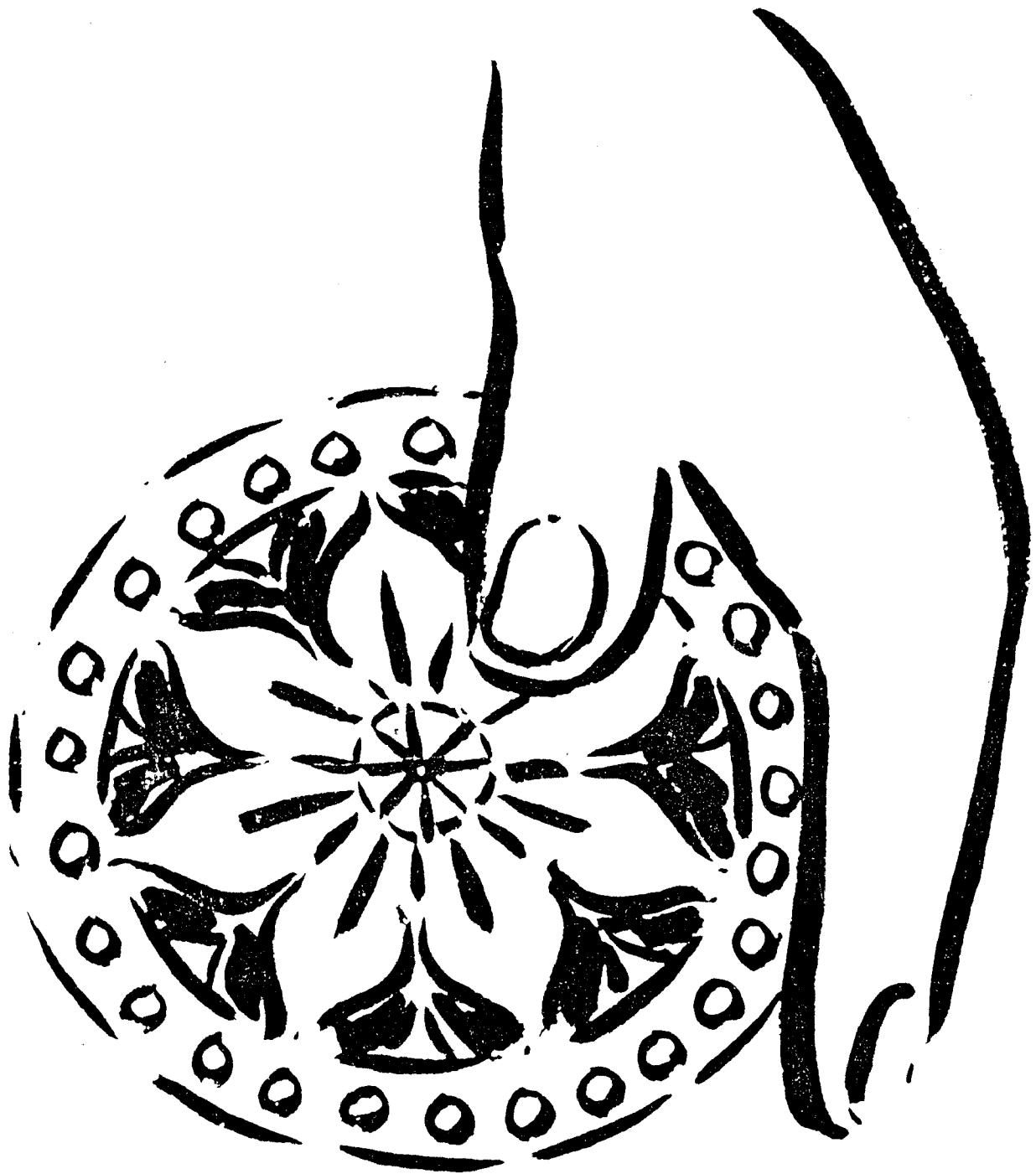
Entrance of the sanctuaries with lintel and dvarashakhas
(Ek-patthar-ki-Bavdi Group)

Sketch 3



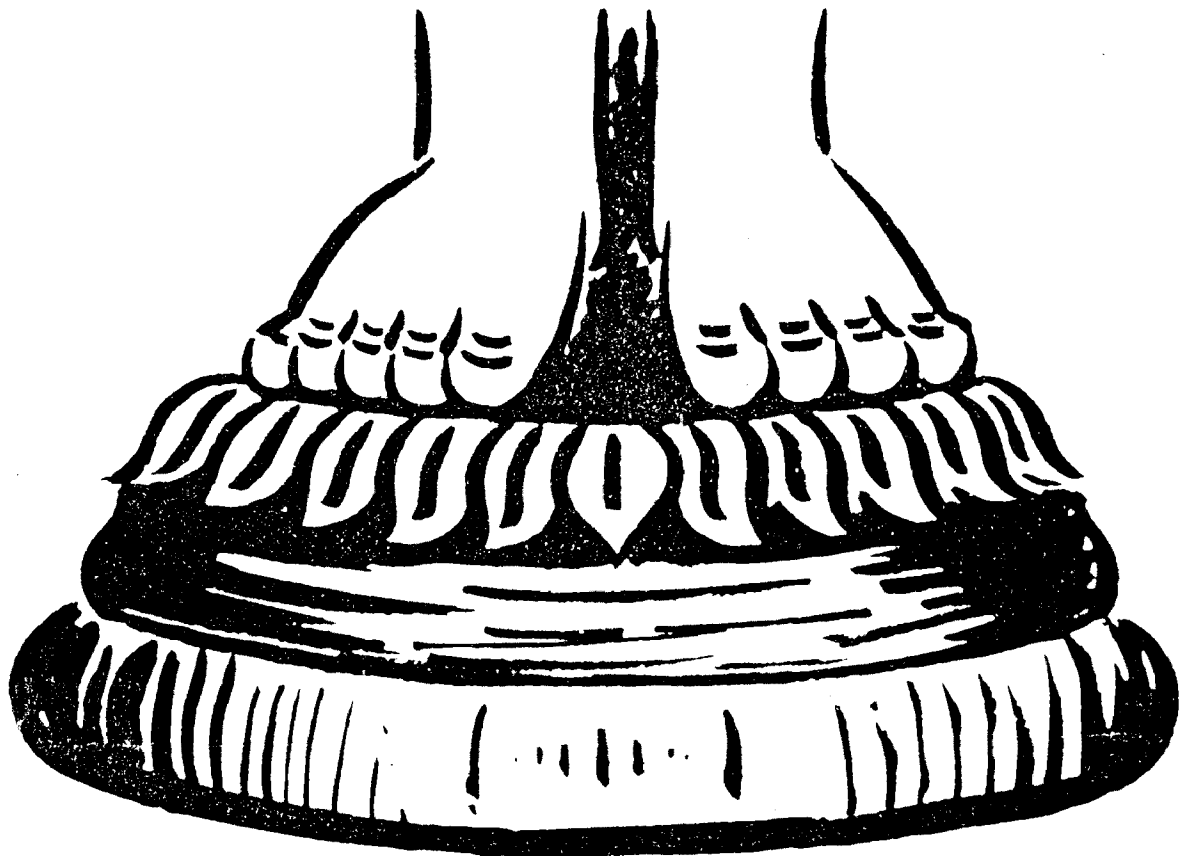
Mulanayaka as seen from the verandah outside cave 4.

Sketch 4

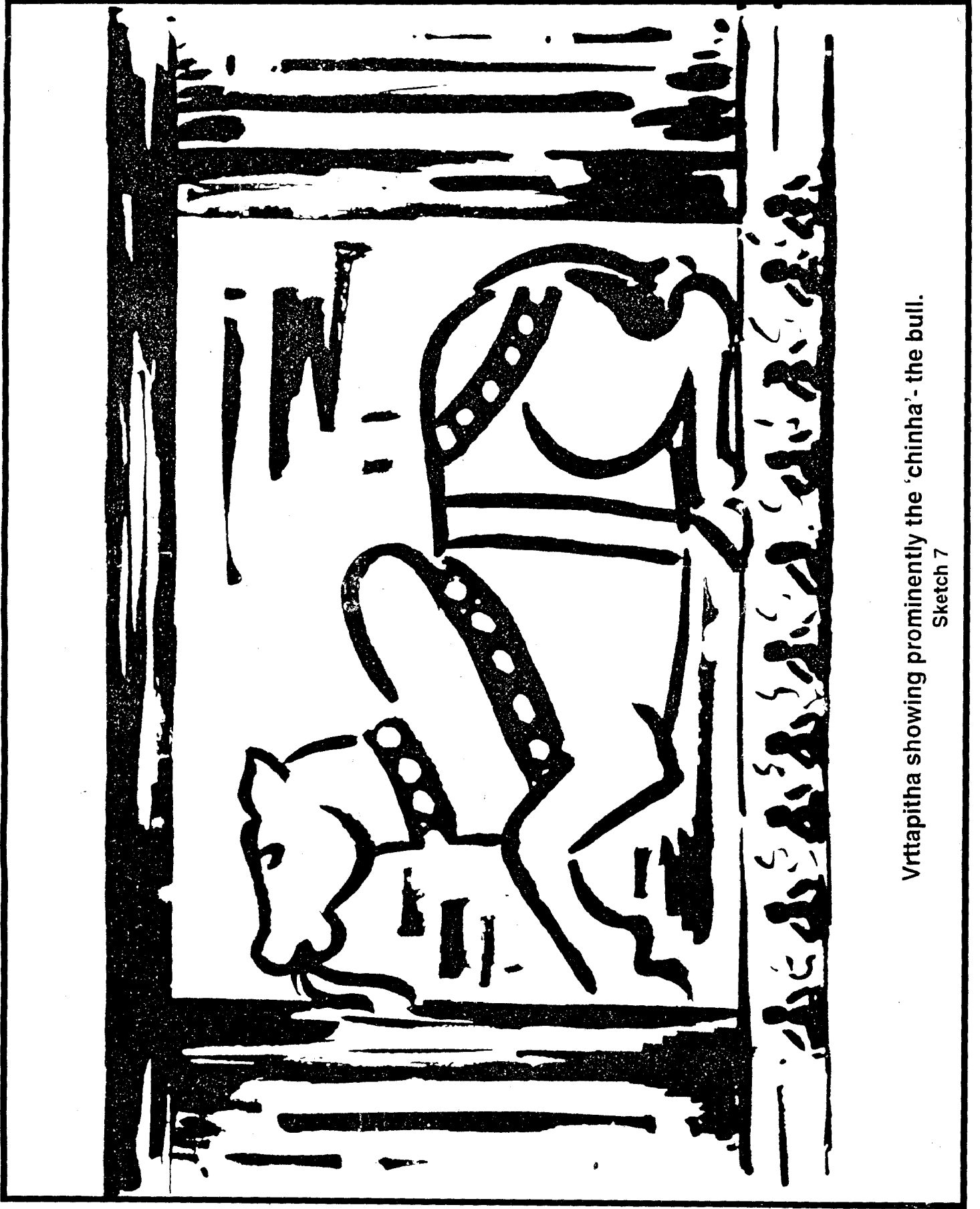


The hand of the Tirthankar with the lotus.

Sketch 5



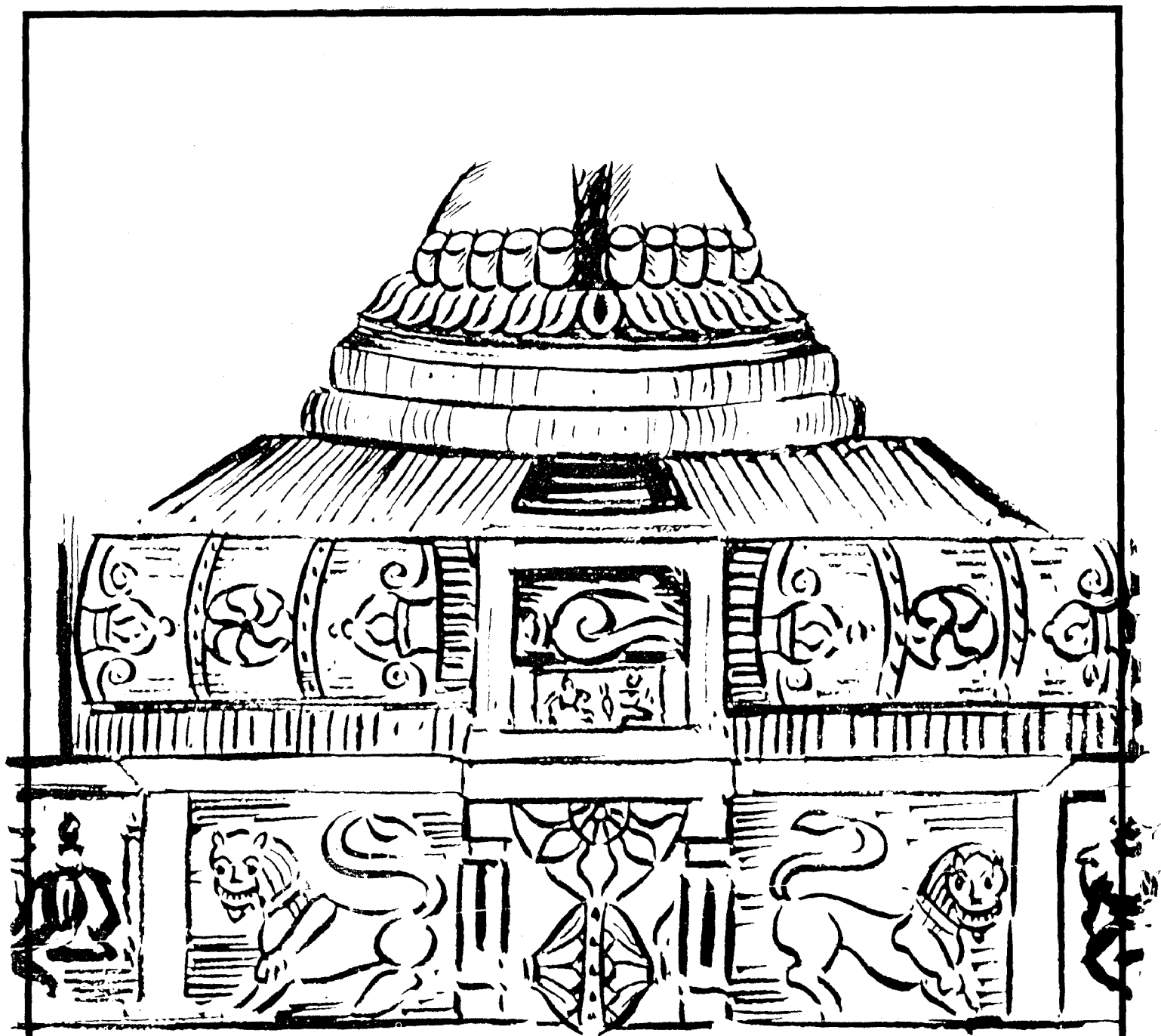
Sketch showing the foot-pedestal of the Mulanayaka.
Sketch 6



Vrtaapitha showing prominently the 'chinha' - the bull.
Sketch 7



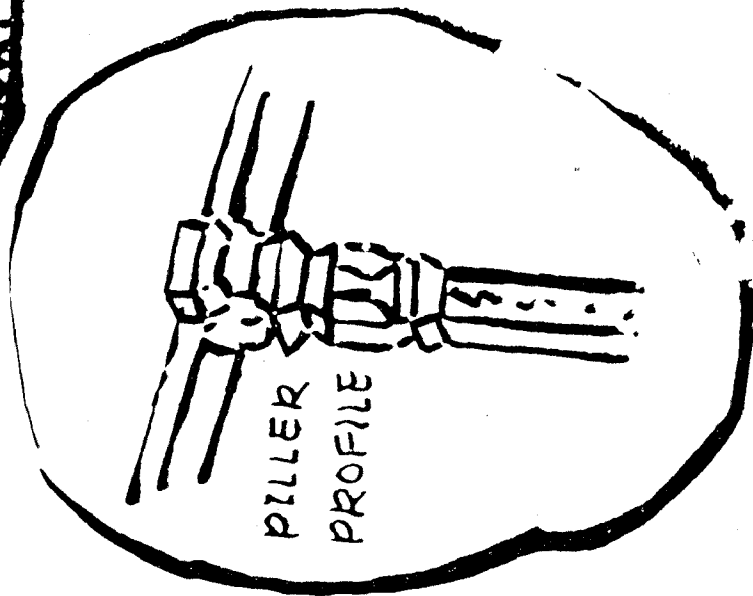
Vrttapitha shown with the 'chinha' - the conch Neminatha
Sketch 8



Pedestal of Mulanayaka showing different pithas.

Sketch 9

NEMINATHA
GROUP



Temple cave of Naminatha group.
Sketch 10

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Immediately after his retirement, he was appointed as Director, Birla Archaeological and Cultural Research Institute, Hyderabad. Here, he had the unique opportunity of excavating, the ancient hillock of Vaddamānu, in Guntur District, which ultimately proved to be the earliest Jaina site so far excavated in India.

He was invited in 1988 by **Shri Deo Kumarsinghji Kasliwal** to take charge as Director (Archaeology), Kundakunda Jñānapīṭha, Indore, a research institute recognised by Devi Ahilya University, Indore, since then he is working in the same capacity.

Dr. Sastri was also the member of Editorial Board of **Arhat Vacana**, a quarterly research journal, published by Kundakunda Jñānapīṭha.

Dr. Sastri's publications include 4 books on Field Archaeology and more than 100 research papers covering Numismatics, Sculpture, Art, Architecture, Epigraphy etc.

Recently he was elected as the President of the Archaeological Society of India, Hyderabad and Chief Editor of its journal '**Prāktana Jyoti**'.

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DR. SUSHILA PANT'S COMMENTS ABOUT THE BOOK

The present volume is a rare record of the Jain Sanctuaries of Gwalior. It really narrates the untold story by the unknown karma 'silpins', the propogators of peace and Ahimsā. One of the eminent and distinguished scholar of Jainology Dr. T.V.G. Sastri, a well known archaeologist, needs no introduction. He belongs to an institution representing attainment of the religious ideal the 'Kaivalya or mokṣa'. The able awakened scholar Dr. Sastri has judiciously taken up the noble task of presenting a systematic study of Jain shrines and sculptural glory of Gwalior with a thorough vision and partial investigation of rich cultural heritage of Jain art.

In the present monograph the learned scholar discusses the antiquities of Gwalior region right from the pre - historic times with a glorious background of rock shelters, local history and a hoard of archaelogical remains for tracing out the growth of Jainism. The volume includes a glossary of technical terms, selected illustrations and important inscriptions.

The author is indeed, eminently qualified for the difficult but significant task he has undertaken. His work represents the glory of Gwalior with special reference to Jain art. His admirable lucidity, commendable knowledge of art history is a partial attempt where technical norms, cultural interpretations and historical perspectives are combined in due proportion.

I am sure this valuable monograph will remain a work of much interest for students, researchers and scholars alike for its worthy contents and thematic orientation.

24.4.98

Dr. Sushila Pant

Professor and Head,
S.S. in Ancient Indian History, Culture and Archaeology
Vikram University, Ujjain