

JAINA ROCK-CUT CAVES IN WESTERN INDIA



Viraj Shah

About the Book

The hilly region of Maharashtra on the western coast of India is famous for a long and rich tradition of rock-cut architecture with some of the famous and world heritage Buddhist and Brahmanical cave-sites such as Ajanta, Ellora and Elephanta. Compared to these, the Jaina caves of the region, except those at Ellora, are little known.

This book attempts to bring to light these less-known Jaina caves, about seventy caves scattered over western, hilly areas and excavated over a span of 1500 years, from 1st century BCE to 14th-15th century CE, with largest number excavated during 9th to 14th-15th century CE. It documents each Jaina cave of the region that has come to light so far, in minute details recording architectural, iconographic and stylistic features, provides an analytical chronological framework and places the caves in historical context by analyzing the cultural milieu of contemporary society and discussing the issues of patronage and continuance with cave architecture by the Jainas till as late as 14th-15th century CE. The placement of each cave-site within contemporary physical as well as cultural landscape is discussed.

These Digambara caves, following regional architectural trends, are quite plain and rough excavations, with the exception of a few decorative ones, but display a wealth of icons, thus emphasizing very focused interests of the patrons. Excavated against the backdrop of reviving trade activities and varied socio-religious contexts of a changing society, these caves form an important evidence of later phase of rock-cut architecture, of which these are the only examples.

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WESTERN INDIA**

**JAINA ROCK-CUT CAVES IN
WESTERN INDIA**
(WITH SPECIAL REFERENCE TO MAHARASHTRA)

Vol. I

VIRAJ SHAH



AGAM KALA PRAKASHAN
DELHI-110052

First Published : 2008

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ISBN : 978-81-7320-078-6

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Published by :

Dr. Agam Prasad, M.A., Ph.D., Diploma in Museology
for **Agam Kala Prakashan**
34, Central Market, Ashok Vihar,
Delhi-110052
Ph. : 27212195, 65688806-7 • Fax : 27212195

Laser Typesetting by :

Elegant Printographics
319, IIIrd Floor, R.G. Complex-I,
Sector-14, Rohini, Delhi-85.

Printed at :

Chawla Offset
Delhi - 110052

Printed in INDIA

To

*Nani, my late grandmother,
whose zest for life was unparallel*

PREFACE

It was at Ellora, the only site with well-known Jaina caves in Maharashtra, that I first visited a Jaina cave. These similar-looking caves with rows and rows of meditating figures of Jinas, repetitive themes of Parsvanatha-Bahubali and same pair of yaksa-yaksi, appeared very monotonous, especially after the vibrant, varied Brahmanical iconography with massive, almost life-like sculptures and exquisite Kailasa monolith. But even within this apparent monotony, the large hall of Indra Sabha with beautiful purnaghata carrying pillars, completely relieved pilasters in the shrine doorway and large, almost polished icons of Sarvanubhuti-Ambika made an impression that convinced me that it was not the 'degeneration' of art as most scholars had assumed, but rather the nature of the ascetic sect that had produced such iconographic programme and icons with seemingly 'similar' expressions. Eventually I tried to learn more about other Jaina caves of the region and realised that the material was very scanty and scattered. Most scholars were not even aware of the existence of these caves. Thus, began the present study, initially aimed at bringing these caves into light by recording them in detail and tentatively fixing the chronology. As I started visiting these sites, I began to 'see' them in their historical setting, occupying specific space in the surrounding landscape, both physical as well as cultural. And the study of historical development of each 'site' and Jainism in the region became imperative.

This work was submitted in 2001 to Deccan College Post-Graduate & Research Institute, Pune, as a dissertation towards obtaining Ph. D. degree. Since then I have updated some data with recently published material. A lot of description of the original thesis has been edited and presented here in tabular form to make it more reader-friendly. But since documenting these neglected caves is one of the major thrusts of the present study, some description, though tedious, has become inevitable. This rather drab description is illustrated with a large number of line drawings of almost all architectural components and costume-ornament details of icons and numerous photographs. The glossary, drawn from the Encyclopaedia of Indian Temple Architecture, published by American Institute of Indian Studies, includes only the architectural terms that have been used in the text and other more commonly used terms have been excluded. Similarly, individual names, place names and some of the familiar terms are not italicized to avoid cluttering the text.

Only the previously reported sites have been studied and no claim is made here to have explored the entire region. Further explorations may bring into light hitherto unknown Jaina caves. Though all these caves had been recorded briefly, locating some of these sites proved to be difficult, as most have been forgotten even by the local people. For the conven-

ience of those interested in visiting these sites, local names of the caves and bearings of exact locations are given in as much details as possible.

The experiences during innumerable field visits to these sites have been varied. While most caves lay neglected and in ruins, it has been interesting to see how more and more such old sites are being taken over by Jainas and how their attempts to 'develop' these caves, which include tiling the floors, painting the icons, whitewashing the walls and of course, building temples and dharmashalas at the base of the hill, have changed entire face of not only these caves, but also the surrounding village. With such drastic changes made to an ancient site and recognising the right of a community over its religious place, it is hoped that at least a proper study would be allowed before our rich heritage and past is lost forever.

ACKNOWLEDGEMENTS

A number of individuals and institutes have extended their support and help in different ways to make this work possible. Foremost among them is my research supervisor, Prof. Gouri Lad, whose constant guidance, support and inspiration till date has made this research possible. I express my sincere gratitude to her. I owe my academic career to Deccan College, an institution where I learnt my first lessons in archaeology and which gave me a rigorous training in academics. I am grateful to Prof. Paddayya, the Director of Deccan College, for availing me the facilities of the institute and extending support throughout. I thank all my teachers at Deccan College for teaching me nuances of archaeology.

Time and again, Dr. G. B. Deglurkar, Dr. A. P. Jamkhedkar and Prof. M. S. Mate have spared their valuable time to discuss with me various aspects of this work and have extended their guidance and suggestions. To them, I am most grateful. My sincere gratitude to Prof. S. Settar for his constructive comments and suggestions. It was at the workshop of Prof. Spink at Ajanta that I learnt different ways to 'see' caves. I will always remain thankful to him for teaching me intricacies of cave architecture.

This research was initially funded by fellowships provided by Mr. C. N. Sanghavi, Mumbai, Mr. Sardarmalla Kankaria, Kolkata and Justice K. T. Telang Fellowship of Asiatic Society of Bombay, Mumbai. The major part of the research was funded by the Junior Research Fellowship (JRF) of Indian Council of Historical Research (ICHR), Delhi. I sincerely thank all the institutes, especially ICHR, for their financial support.

The library staff of Deccan College has been more than helpful in locating all sorts of journals and books and also making a few books available. I thank them all, especially, the librarian, Ms Tripti More and also Ms Urmila Jagtap, Mr. Kute and Mr. Survase. I am very thankful to the librarians of Babasaheb Ambedkar Marathwada University; Aurangabad, Bhandarkar Oriental Research Institute; Pune, Heras Institute; Mumbai, Asiatic Society of Bombay; Mumbai and Shivaji University; Kolhapur for availing me the facilities of these libraries.

I am thankful to the authorities at Rajwade Samshodhan Mandal, Dhule and Nasik Regional Museum, Nasik for permitting me to take photographs in these museums. I also extend my sincere thanks to the Jaina organisation at Mangi-Tungi, Nasik for allowing me to take photographs at the site. To all those unknown villagers, who extended their warm hospitality and help during fieldtrips to these sites, I am most grateful.

This work would not have been completed without the help, support and affection of all my friends. My deepest gratitude to Geeta Jain for everything she has done for me. I am very grateful to my friends Sangeeta, Sharmi, Vaishali, Vasundhara and Nilesh for their invaluable help during fieldwork and for standing by me. Vaishali and I have had some of the most memorable experiences during our common fieldtrips and I appreciate her help and support. Sukanya, Rhea and Kurush have always been there for me. This work has immensely benefited from the discussions I have had with Sharmi. I thank her for her suggestions and for believing in me.

Two special friends, Drs. S. K. Aruni and Richa Jhaldiyal, have been most supportive throughout. I am very grateful to both of them for their encouragement, guidance and help in all possible ways. Another friend, who deserves special mention, is Dr. Alok Kanungo. If it had not been for his constant reminders and encouragement, almost amounting to harassment through series of text messages, e-mails and phone calls, I would have never got around editing my thesis and publishing it. I sincerely thank him for his support and help. To Dr. Shahida Ansari, I owe moments of laughter and fun. Dr. Arati Deshpande-Mukherjee and Dr. Sushma Deo have remained close friends, confidantes and great support. With Aditi and Shubhangi, I have shared some of the best moments of my life. I appreciate and cherish their love and friendship.

My family has been the source of inspiration for me. I am immensely grateful to my sister, Foral, who accompanied me to most of my fieldtrips and did all the line drawings at the site. Without her love and help, this work would not have been possible. My parents have stood by all my decisions and have always encouraged me to do what I like and not just tread the conventional path. It has only been their love, support and encouragement that has helped me go through all situations and pursue an unconventional career against all odds. From my late grandmother I learnt the rich tradition of folk songs, riddles and stories. Unfortunately, she did not survive to see this publication. But I cherish her love and memory. To her, I dedicate this work.

I am thankful to the publisher, Dr. Agam Prasad and his efficient staff for bringing out the book in such a short time.

Lastly, I am indebted to all the scholars on whose research this work has been based. Any mistakes that might have cropped up in this work are entirely mine.

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CHAPTER 1

INTRODUCTION

The rock-cut caves have been one of the popular modes of architecture for religious edifices in ancient India. From its modest beginning at the Barabar hill in Bihar in the 3rd century BCE, imitating the contemporary wooden architecture in ditto, the rock-cut architectural tradition evolved to develop its own unique style. With mutual exchange of ideas, the distinction between caves and structural temples blurred eventually and it appears to have almost disappeared after 10th century CE. While in the earlier period the caves were cut to provide residence to the followers of ascetic religions like Buddhism, Jainism and the Ajivika sect, slowly it developed both as a place of worship and as a residential area in the Buddhist and Jaina contexts. On the other hand, in the Brahmanical context, the caves were primarily worship places, mainly due to the nature of the religion.

Though the caves were excavated in Bihar, Madhya Pradesh, Gujarat, Orissa, Tamil Nadu, Karnataka and Andhra Pradesh, this architectural tradition was favoured greatly in the hilly region of Maharashtra, where from around 2nd century BCE to almost up to 14th-15th century CE, over thousand caves were excavated in the mountain range of Sahyadri or Western Ghats. The largest numbers of these are Buddhist *chaitya* and *vihāras*, while there are some elaborate and beautiful Brahmanical temples and a few Jaina worship places. Some of the Buddhist and Brahmanical cave-sites such as Ajanta, Ellora and Elephanta with their wealth of paintings and sculptures have been declared world heritage sites. Compared to these, the Jaina caves of the region, except those at Ellora, are little known, though a number of caves from the other parts have come to light and have been well documented.

A SUREVEY OF JAINA CAVES FROM OTHER PARTS OF THE COUNTRY

Like Buddhists and Ajivikas, the Jainas also preferred caves for the residence of their wandering monks from the earliest times. A number of rock-beds from Tamil Nadu, cut in natural caverns and inscribed in early Brahmi in some cases, are considered to be associated with Jainism. These simple caverns with polished beds are datable to 3rd

century BCE to 1st century CE and were used by the monks for meditation and as temporary abodes. Most of these are high away in the hills, overlooking large cities in many cases. During medieval period, a number of Jaina icons were carved on the rock-face near some of these carven sites, thus continuing the association of the sect with the site, but changing its usage.

The group of thirty-three caves at Udayagiri-Khandagiri near Bhuvaneshvar in Orissa was also excavated for the residence of Jaina monks during around 1st century BCE to 1st century CE. These small-sized caves are mainly plain residential cells with decorative doorways carved with floral devices and depiction of religious activities in some cases. Few caves like Rani gumpha at Udayagiri are large double-storied caves. A few of these caves such as Navamuni gumpha, Mahāvīra gumpha and Barabhuji gumpha at Khandagiri were renovated with additions of Jaina icons during 10th-11th century CE and used as worship places (Mohapatra 1984).

The Bava Pyara caves at Junagarh in Gujarat were also residential caves excavated during 2nd century BCE to 2nd-3rd century CE. These twenty cells, arranged in three rows, have a verandah with two pillars and pilasters and square or rectangular cell each. With the exception of symbols such as *śrīvatsa*, *svastika*, *kalaśa*, *mīnayugma*, *darpaṇa*, *bhadrāsana* etc carved on the doorways in some cases, these caves are plain. A mutilated inscribed slab, found in front of one of the cells, belongs to the time of the grandson of western *Kshatrapa* ruler Jayadaman and refers to those who have obtained *kevala-jñāna* (Sankalia 1941: 47-49, Shah, U. P. 1974a: 89-91).

The Adinatha or Son-Bhandar caves, excavated on the southern slope of Vaibharagiri, below the Adinatha temple at Rajgir in Bihar, during 3rd-4th century CE were used as worship places. These two caves are just crude, plain rooms with roofed structural verandahs that have disappeared now. The walls are carved with Jina figures, one of which is Pārśvanātha. The Jina figures are depicted with *chauri* bearers, flying garland bearers, lion-throne, *kevala*-tree and triple *chhatra*. The western cave also has a loose *chaumukha* of later period with a figure of standing Jina on each face. On the outer wall of the western cave, there is an inscription in Sanskrit, which records that the caves were excavated by Muni Vaira (Misra 1974: 118-120).

Similarly, two Jaina caves of 4th-5th century CE, within a series of Brahmanical caves at the Udayagiri hill near Vidisa in Madhya Pradesh were also worship places. All the caves at the site, Brahmanical or Jaina, are simple, square or rectangular rooms with the object of worship near the backwall and in some cases, structural *mandapas* in front, made of perishable material. This *mandapa* in the case of the Jaina Cave I is rested on beautifully carved pillars of Gupta style with *pūrṇaghata*. The backwall of the shrine in this cave carries a Jina image in a low relief. At present, the shrine houses a loose icon of Supārśvanātha of 9th century CE. Another Jaina Cave XX is a series of irregularly shaped rooms in a row and have four carved seated figures of Pārśvanātha. There also is a loose icon of Pārśvanātha, which as in Cave I, was installed in the 9th century CE. There is an inscription dated to Gupta era 106 (in the reign of Kumargupta), that records that one Śankara, a disciple of Acharya Gosarman dedicated an image of Pārśvanātha. This image is considered to be lost (Mishra 1992: 13, 24-25, 28, 179, Bajpai, V. K. and Srivastava, M. C. 1980: 37-49, Shah, U. P. 1974a).

At Sira Pahari or what is interestingly called Siddha-ka-pahar, a hill near Nachana in the Panna district of Madhya Pradesh, there are two caves by the side of a lake near the Brahmanical shrine at Nachna. These caves are plain, crude rooms with a few loose icons of Jinas. Some of the icons belong to 4th-5th century CE, while the rest are of a later date (Shah, U. P. 1974a).

From around 6th century CE, the focus shifted from east-north-central India to Deccan and south India and Jaina caves were excavated in these areas, primarily as worship places and in more elaborate and decorative form.

The cave, popularly known as Meena basti at Aihole in the Bijapur district of Karnataka and dated to the first half of 6th century CE, has a pillared verandah, hall with side chambers and a shrine. Originally the verandah was open in front, but is now enclosed with stone slabs. The cave has decorative and slender pillars and ceiling carved with beautiful lotuses, floral designs, fishes with floriated tails, *makaras* etc. On each end of verandah is carved a large panel of the scene depicting Kamatha's attack on Pārśvanātha and the panel of Bāhubalī in penance. In one of the side chambers of the hall is depicted a seated figure of Jina, while the shrine also houses the seated icon of Jina. There is another small cave at Aihole, carved out of a boulder and dated to the later half of 6th or the beginning of the 7th century CE. The cave contains a small rectangular shrine and an antechamber. On the back wall of the shrine is carved a throne, though the icon of the Jina is missing (Tarr 1970: 155-184, Rajasekhara 1985).

Of the four caves at Badami, in the Bijapur district of Karnataka, Cave IV is Jaina, dated to late 6th or middle of the 7th century CE and architecturally similar to the other Brahmanical caves of the site. As at Aihole, the verandah ends are carved with the panels of Pārśvanātha-Bāhubalī, while in the shrine is carved a seated figure of a Jina. There are a few more icons of seated and standing Jina as well as *yakṣī* on the sidewalls and pillars, carved during 9th-10th century CE (Tarr 1970: 155-184, Srinivasan, K. R.: 1974: 184-201).

At Dhank, near Junagarh in Gujarat, there are a few plain cells, one of which has three niches with the figures of seated Jinas. Four more Jina figures and Ambikā icon were carved on the rock face in 6th-7th century CE (Sankalia 1941: 53, 166-167 figs. 75-76, Shah, U. P. 1974c: 136).

There are a few caves in Tamil Nadu, some of which are quite decorative with beautiful paintings. The cave at Pecciparai, about 5 km from the village of Kadayanallur in the Tirunelveli district is dated to the end of 7th century CE and has two end shrines facing each other across a common hall. The icons in the shrines are incomplete, but the outlines of snake-hoods can be made out (Sarkar 1975b: 208, Soundara Rajan 1975: 137-160). The famous cave at Sittannavasal in Tiruchchirappalli district is dated to around late 7th century or early 8th century CE. It has an oblong hall and a square shrine, projected slightly in the hall. The hall is open in the front with two massive pillars and corresponding pilasters, which are decorated with the design of lotus medallions. In each end of the hall is a niche housing an icon of Pārśvanātha in southern niche and an image of *āchārya* in the northern niche. On the back wall of the shrine is a row of three seated Jinas. The entire cave is covered with beautiful paintings, executed in black, green, yellow, orange, blue and white. The theme of the paintings is mainly the depiction of semi-divine figures and the scene of *Samvasaraṇa* (gathering on the first discourse of a

Jina) on the ceiling. As the Tamil inscription on the rock-face nearby records, during the middle of 9th century CE, the cave was renovated with the additions of a structural *mandapa* and the paintings by a Jaina teacher (Sarkar 1975b: 208, Soundara Rajan 1975: 137-160). A cave at Malaiyadikkurichi in Tirunelveli district and two caves at Tirupparankunram in Madurai district were converted to Saivism later on (Sarkar 1975b: 208).

At Vallimalai in Chittoor district of Andhra Pradesh, there is a natural cave or a recess in a big boulder, which is further, deepened to make a room. On the back wall of this cave are carved figures of two seated Jinas flanked by a *yakṣa-yakṣī*. This cave is dated to early 9th century CE (Murthy 1963: 24-25).

This survey makes it clear that the caves were popular with Jainas wherever the landscape permitted. They also patronised monolithic icons on the hills as evident from at least three colossi of Bāhubalī from Karnataka, carved during 9th to 15th-16th century CE. A number of icons were also carved on the rock-face of Gwalior fort from around late 6th century CE to 15th century CE, the largest of them being the colossi carved towards Urwai gate during the Tomar dynasty. Compared to these sporadic examples, the Jaina caves in Maharashtra are much larger in number and display a wealth of icons not seen from other parts.

REGION

Physical Features

The modern state of Maharashtra extending between 22.1 and 16.4 degrees north latitude and 72.6 and 80.9 degrees east longitude is by and large a plateau. It is bounded in the northwest by Gujarat, in the north and east by Madhya Pradesh and Chhattisgarh in the southeast by Andhra Pradesh, in the south by Karnataka and in the west by the Arabian Sea. The most important physiographic landmark is the Sahyadri mountain range which running north-south or parallel to the Arabian Sea has divided Maharashtra into two distinct units, the coastal lowland on the west or Konkan and the Plateau or "Desh" on the east. The Sahyadri mountain chain or Western Ghats, which extends beyond the border of Maharashtra into Karnataka, exhibits contrast relief features on the western and eastern flanks. While the western flank has scarps with steep cliff faces, the eastern flank is gentler with rounded features and subdued slope. Konkan is the narrow coastal strip with the distance of 500 km north to south and varying in width from 80 km in the north to 40 km in the south (Deshpande C.D. 1971). Northern Konkan or much of Thane and Raigarh districts is relatively flat with occasional hillocks, while the area 100 km south of Mumbai has more rugged topography and is marked by general rise in the height. The Plateau, nearly nine-tenths of the area of the State, extends to the distance of 700 km to the east of the Sahyadris (Dikshit 1986). With its rim on the west, the Plateau has a slight tilt eastwards and southeastwards. In the west the average height is about 900 m above the sea level, the central portion is by and large between 300 m and 400 m high, while the average elevation is less than 300 m in the eastern parts (Deshpande 1971: 15-16). The Satpuda and the Maleghat hills occupy the northern margins of the state. Originating from the Sahyadri and running west-northwest to east-southeast into the plains are hill

ranges of Satmala-Ajanta, the Balaghat and the Mahadev. They rise to about 200 m to 300 m above the local base level. They generally show scarp faces on the northern flanks, while sloping gently to the plateau on the southern face. These ranges form water-divides between the major rivers of the Plateau, Tapi, Godavari, Bhima and Krishna (Deshpande 1971: 17). Thus, the Plateau can be divided into smaller plateaus and river valley plains. From north to south are placed the Satpuda range, the Tapi valley, the Ajanta range, the Godavari valley, the Balaghat range, the Bhima basin, the Mahadev range and the Krishna river basin (Dikshit 1986: 24). Except Tapi, all the rivers have their sources in the main Sahyadri range and run an easterly course to the Bay of Bengal. On the other hand, Tapi drains into the Arabian Sea. Godavari is the main river of Maharashtra with the largest drainage area (Deshpande 1971: 23). The eastern areas are watered by the Wardha and the Wainganga (Fig. 1).

The major part of Maharashtra is underlain by rocks of volcanic origin, basalt or what is known as Deccan Trap. However, eastern Vidarbha and south-eastern fringes of Marathwada are marked by gneisses, granite, quartzite, limestone and associated formations, while the south-western parts in the Ratnagiri district have a complex formation of igneous and highly metamorphosed rocks (Deshpande 1971: 14, 22).

Maharashtra as Regional Entity

Though the modern boundaries of the state date back only to 1960, Maharashtra as a regional entity existed from ancient times, though the boundaries were not very definite and did not exactly correspond to the modern area of the state. The region was designated by various names during different periods of the history. While it formed part of the Dakshinapatha in the *Sūtras* (Raychaudhuri 1960: 15), it was called Navarastra in *Matsya Purāṇa* and Nararastra or Nayarastra in *Garuḍa* and *Viṣṇudharmottar Purāṇas* respectively (Panse 1960: 52). Vararuchi (1st century CE) mentions '*Mahārāshṭrī*' as one of the Prakrits and so it can be presumed that a region called Maharashtra with *Mahārāṣṭrī Prākṛit* as language must have existed during this time (Panse 1960: 52). The earliest reference to Maharashtra occurs in an inscription of 365 CE from Eran in Madhya Pradesh (Panse 1960: 53). Subsequently, there are a number of literary and epigraphic references to Maharashtra. (Raychaudhuri 1960: 37-39. Panse 1960: 52-58). However, the boundaries of what was known as 'Maharashtra' are not very clear. In ancient times it covered much less area than the modern territory. It is said to have consisted of the region watered by the upper Godavari and the region lying between it and the Krishna as distinguished from Aparanta (northern Konkan), Vidarbha and valleys of the Tapi and Narmada rivers (Bhandarkar 1928: 2-3). In the Puranas, *janapadas* like Vidarbha, Bhogavardhana, Mulaka, Asmaka, Surparaka, Nasikya and part of the Krishna Valley are distinguished from Maharashtra (Raychaudhuri 1960: 36). During the period of Chalukyas of Badami, Aparanta or northern Konkan was a separate region from Maharashtra (Raychaudhuri 1960: 38). From the accounts of Yuan Tsang (7th century CE) and Rajasekhar (around 900 CE), it appears that Vidarbha was distinguished from Maharashtra (Panse, 1960: 55-56). In fact, Konkan and Vidarbha have always been distinct units. Maharashtra with more or less present boundaries emerged during the Yadava period, when it included both the Godavari valley and Vidarbha as is evident

from the Mahanubhava literature (Feldhaus 1986: 539). During this period Maharashtra emerged with distinct regional identity, mainly due to the development of the Marathi language (Panse 1963: 212-213) and the efforts of saints like Chakradhara Swami (Feldhaus 1986). Thus, Maharashtra as understood today, has evolved over a long period of time. Here the present boundaries of the state are considered the limit of the study area, mainly because the Jaina caves in this area have not been studied in detail, compared to the Jaina caves in other parts of the country and an overall review of these caves was a desideratum.

Within Maharashtra, there are a few sub-regions developed over a period due to distinct political-cultural identity and known by appellations that have evolved more recently. The northern Maharashtra with the districts of Dhule, Nandurbar and Jalgaon is known as Khandesh after the rule of Faruqi dynasty in 15th century CE and the southeastern area with the districts of Aurangabad, Jalna, Parbhani, Hingoli, Beed, Osmanabad, Latur and Nanded is known as Marathwada. The coastal strip and eastern parts have been known as Konkan and Vidarbha from the earliest times.

Political History

Apart from the main dynasties a number of minor families ruled in different parts of Maharashtra during 1st century BCE to 15th century CE, many a times as semi-independent chiefs. The political and administrative boundaries were not always clearly defined, often tending to overlap between two contemporary ruling families.

The political history of Maharashtra before the Satavahanas is obscure. The references in the Brāhmaṇas and the Epics indicate that the area was mostly inhabited by various tribes and was not 'arynised' (Rao 1960). It is generally believed that the region was penetrated by the Brahmanical culture around 7th century BCE (Bhandarkar 1928: 16) with sage Agastya said to be the first to cross the Vindhyas.

The Nandas are supposed to have extended their rule over the Deccan on the basis of the identification of Nav Dehra in the empire of the Nandas, with Nanded in Maharashtra (Deo 1984a: 26). There are some epigraphic evidences to suggest that the Nandas ruled over western Deccan and northern Karnataka. However, these evidences are of much later period (Deo 1984a: 26).

Though one of Asoka's edicts is found from Sopara in Thane district, it is not very clear whether the rule of the Maurya dynasty extended up to this part of the country. However, it is believed that the region was under political, administrative and religious influence of the Mauryas if not directly ruled by them (Deo 1984a: 26).

Similarly, it is not clear what was the situation in the post-Maurya Sunga period. Vidarbha seems to have been a separate kingdom during this time on the basis of a reference from the famous Sanskrit play '*Mālavikāgnimitra*' (Bhandarkar 1928: 24). However, it is also believed that it was under the Sungas (Deo 1984a: 27).

The definite history of the region begins with the Satavahanas. There is no unanimity about the date of the Satavahanas. According to one view, the Satavahanas rose to power around 271 BCE (Rao 1960: 90), while the other view assigns the event to 30 BCE (Sircar 1990b: 195). Yet another theory ascribes the establishment of Satavahana power to 120 BCE (Dehejia 1972: 29-30). They ruled till about the end of the 2nd century

CE (Dehejia 1972: 30). The Satavahanas mainly ruled in Maharashtra and northern Karnataka with Paithan as the capital. At its zenith under Gautamiputra Satkarni (106 CE to 130 CE), the Satavahana empire stretched from the Vidarbha in the east to the Arabian Sea in the west and Narmada in the north to Krishna in the south (Sircar, 1990b: 201-202).

After the fall of the mighty Satavahana Empire, several small kingdoms appeared in different parts. Again, this period of history is not very clear. The Abhiras are known to have risen in north Maharashtra and northern Konkan (Mirashi 1963: xvii Sircar 1990a: 221). They continued to rule as late as the middle of the 4th century CE (Sircar 1990a: 223). The Shriparvatiyas or the Ikshvakus came to power in the districts around the mouth of the Krishna and Godavari. They ruled independently till about the end of the third century and lingered as a local power for many years after the Pallava conquest of the region (Sircar 1990a: 226).

Though the Vakatakas are not mentioned by the Puranas among the dynasties that rose to power after the Satavahanas, the archaeological evidence suggest that it was an important dynasty, which became very prominent in the post-Satavahana period. The chronology of the Vakatakas is much debated, but it is generally believed that they ruled from around 250 CE to 500 CE (Mirashi 1963: vi). They ruled in Maharashtra and adjoining areas of Madhya Pradesh. Though from time to time they extended their territories in all directions, their base had always been in Vidarbha. Two branches of the family are known, the main branch (*circa* 330 to 490 CE) with their capital at Purika, situated somewhere at the foot of the Satapuda mountain and the Vatsagulma branch (*circa* 330 to 500 CE) with their capital at Vatsagulma or Washim, the district headquarters. By the end of 5th century CE the family had disappeared.

After the fall of the Vakataka empire a few small dynasties came to prominence in different parts of Maharashtra. During the period of 5th to the second half of the 6th century CE, Traikutakas came to power in northern Maharashtra and northern Konkan. They were originally subordinates of Abhiras and acquired their territories from them (Sircar 1988: 192-193). In the second half of 6th century CE, the Kalachuris became powerful in northern Maharashtra, Gujarat and parts of Malwa. However, they were driven away from Maharashtra by the Chalukyas of Badami (Sircar 1988: 194). An early Rashtrakuta family is known to have ruled in the southern parts with Man in the Satara district as the capital. It is not clear whether they were subdued by the Chalukyas of Badami or some other family (Sircar 1988: 200-201).

The Chalukyas, who came to power after the Vakatakas, became important in the service of the later Satavahanas and their successors. They rose to prominence under Pulakesin I around 543 CE and ruled for about two centuries, except for a short interval of about fifteen years, from their capital at Badami in Karnataka. During this period, they established two semi-independent kingdoms, one in Gujarat and the other in Vengi. These kingdoms, eventually, turned into two branches of the family, which sustained the empire in their respective domains much after the main branch disappeared.

The Chalukyas were followed by the Rashtrakutas. Though some early rulers of the dynasty are known to have flourished, mainly as the district officers under the Chalukyas (Altekar 1967: 250) between *circa* 570 to 630 CE, the family rose to power in *circa* 735 CE. They originally belonged to Lattalura, modern Latur. In around *circa* 640

CE, they carved out a small principality in Vidarbha with Achalapur or modern Elichpur as the capital. They rose to prominence under Dantidurga and ruled over a large empire extending over southern Gujarat, whole of Maharashtra, Karnataka and part of Andhra Pradesh for about 225 years, till 973 CE. When Karnataka country was annexed to their empire in around 760 CE, the capital was shifted to Malkhed (Altekar 1967: 250).

The Rashtrakutas were followed by Chalukyas, who claimed descent from the main line of the Chalukyas of Badami. The early rulers of the family were ruling as the feudatories of the Rashtrakutas in the Bijapur area. In 973-74 CE, Taila II, overthrew the last Rashtrakuta king Karka II and established independent dynasty with Kalyani as the capital seat. The dynasty ruled most of Maharashtra and Karnataka for about three centuries till about 1260-61 CE with a gap of about twenty-five years between 1162 to 1184 CE, when the Kalachuris under Bijjala gained power.

The Kalachuris of the Kalyani appear to have been the offshoot of the Kalachuris, who ruled over Chedi, the area around Jabalpur (Bhandarkar 1928: 160). Soon after Bijjala took power, a religious revolution took place at Kalyani under the Lingayat leader Basava and Bijjala and his family were wiped out.

After the empire of Chalukyas of Kalyani disintegrated, the Yadavas rose to power in the northern parts of the Chalukyan empire, i. e. in Maharashtra, while the Hoysalas became powerful in the southern half of the empire, i. e. Karnataka region. The Yadavas claimed their descent from the Puranic hero Yadu and the connection with Dvaraka, but there does not seem to be much historical truth in it.

Though the Yadavas came to prominence during the late 12th century CE, the history of the family goes back to the end of the 9th century, when they ruled as the feudatories of the Rashtrakutas initially and then of the Chalukyas. During this period they ruled in the Nasik region of Maharashtra or what was known as Seunadesh. Not much information is available about the early rulers of the dynasty. But it is generally believed that Drdhaprahara was the first ruler, with the capital at Chandradityapura or Chandor in Nasik district in 860 CE. The important ruler of this early period was Seunachandra I, successor of Drdhaprahara, who ruled from around 880 to 900 CE. He shifted his capital to Sinnar, also in Nasik district. During the rule of the next few kings, till about 1175 CE, the family slowly rose to power. Bhillama V, claimed the imperial status in around 1187 CE and established his capital at Devagiri or present Daulatabad. He carved out a principality in north Konkan and central Maharashtra. From this date till the time of Ramachandra (1271-1311 CE) the Yadavas were most powerful rulers in the region with a vast empire. However, the crushing blow was delivered, when Ala-ud-Din Khalji attacked the Yadava capital Devagiri and inflicted severe defeat on Ramachandra. The Yadava power came to an end in 1318 CE.

With the defeat of Ramachandra Yadava at the hands of Ala-ud-Din Khalji began a new era in the history of the Deccan. For three hundred and odd years, till the rise of the Marathas under Shivaji, the entire Deccan region to the north of Tungabhadra, remained under the rule of Muslim Sultans.

The Tughluqs, who succeeded Khaljis in 1321 CE, continued to control the region. In fact, the Muslim campaigns in the Deccan so far, had been carried out more for the purpose of getting hold of the mass of wealth than for building the empire. It was Muhammad bin Tughluq, who not only conquered practically the whole of peninsular

India, but also set up a regular administration (Sherwani 1973: 143). The region gained focal importance when Muhammad bin Tughluq shifted his capital from Delhi to Devagiri and renamed it as Daulatabad. This attempt was short-lived and the capital was shifted back to Delhi. However, there were a number of revolts against the Delhi rule.

Finally, the rule of Delhi over Deccan was overthrown and a new independent kingdom was established by a number of Muslim chiefs under the leadership of Zafar Khan, who ascended the throne of Daulatabad on 3rd August 1347 with the title of Alau'd-din Hasan Bahman Shah (Sherwani 1973: 149). The Bahamanis continued to rule the region till late 15th century, when slowly the empire was divided into five divisions and five different dynasties came into power: (1) Nizam Shahi of Ahmednagar, (2) Imad Shahi of Berar, (3) Adil Shahi of Bijapur, (4) Baridi of Bidar and (5) Qutb Shahi of Golkonda.

The Muslims continued to rule till the Marathas, under the able leadership of Shivaji, rose to power in the 17th century CE and established the Maratha empire.

Apart from these, there were many minor families, ruling as the feudatories of one or the other above-mentioned powerful dynasties in different areas of the region. Of these, the Silaharas were an important family. Though as many as ten families of the Silaharas are known to have ruled in Maharashtra and Karnataka, three families were prominent (Mirashi 1977: i). (1) Silaharas of Konkan (around 800-1260 CE), ruling in the modern districts of Thane and Raigarh. (2) Silaharas of south Konkan (around 765-1010 CE), ruling in Goa, former Savantavadi and Ratnagiri district. (3) Silaharas of Kolhapur (around 940-1205 CE), ruling in the modern districts of Kolhapur, Satara and Sangli in Maharashtra and Belgaum in Karnataka (Mirashi 1977: i). These families were feudatories of Rashtrakutas. The first two families were subdued by the Chalukyas of Kalyani, while the third family had more distinguished career (Majumdar, 1957: 184). The chiefs of this family ruled as independent or semi-independent rulers after the fall of the Rashtrakuta empire and were defeated by the Yadava ruler Singhana (1200 CE to 1247 CE). Some of the families that ruled in Khandesh were Kumbhakarna in 4th century CE, Nikumbha and Sendraka during 5th to 7th century CE and Nikumbha during 12th-13th century CE. Although the definite nature of polity is not very clear, it appears that these families ruled as feudatories of contemporary ruling dynasties, probably quite independently in some cases.

JAINA CAVES IN MAHARASHTRA

There are about nineteen sites scattered in the western, hilly areas where over seventy Jaina caves were excavated during 1st century BCE to 14th-15th century CE, most of which emerged during 9th-10th to 14th century. These caves are located in the districts of Thane, Pune, Nasik, Jalgaon, Dhule, Nandurbar, Osmanabad, Aurangabad, Beed, Latur and Satara, the largest concentration being in Nasik district. There are no caves in south Konkan and Vidarbha region (Fig. 2). Two of these caves were originally Hinayāna Buddhist *vihāras* and were converted to Jainism during medieval period. While the caves at Ellora are ornamental and elaborate, most caves are simple excavations with profusion of icons.

List of Jaina Caves in Maharashtra**Osmanabad District**

1. Dharashiva, Osmanabad taluka (18° 11' N; 76° 1' E)

About 6.43 km northeast of Osmanabad or Dharashiva as known in ancient times, there are seven caves, excavated in a ravine, four in the northern side, facing west and three on the opposite side facing the northeast. Of these, four are definitely Jaina.

Beed District

2. Ambejogai, Ambejogai taluka (18° 41' N; 75° 24' E)

Just outside the town of Ambejogai, on the northwest, along the river Jayanti are three caves, of which one is Jaina.

Latur District

3. Kharosa, Ausa taluka

About 1.2 km east of Kharosa village and 69.2 km east of Dharashiva, there is a low, but steep hill of laterite. At the south end of the hill, a number of caves have been excavated facing west. Of these, one cave is Jaina, now converted to Buddhism by turning the icon of Jina into Buddha, while the rest are Brahmanical.

Thane District

4. Vase or Washale, Mokhada taluka (19° 52' N; 73° 21' E)

The village of Vase is situated about 8 km south of Mokhada. The cave is cut on the northern slope of a small hill close to the village.

Jalgaon District

5. Patne, Chalisgaon taluka (20° 30' N; 74° 25' E)

The village of Patne lies about 16 km southwest of Chalisgaon town, at the entrance to one of the chief passes through the Satmala hills. The hill fort of Kanhar overhangs the eastern side of Patne village. On the western side of the fort, three caves are excavated, of which one is Jaina.

Dhule District

6. Bhamer, Sakri taluka (20° 30' N; 75° 05' E)

Bhamer village is 48.2 km west by north from Dhule. It is situated at the foot of the fortified hill. There are some plain cells and three caves in the fort. In the hill, to the west of the village is a Jaina cave.

Nandurbar District (formerly part of Dhule District)

7. Mohida-tarf-haveli, Shahada taluka (21° 35' N; 74° 29' E)

The village of Mohida is situated around 6 km south of Shahada. On the eastern side of Shahada-Khetia road, to the south of the village, are excavated two caves in the bedrock of the Gomai river.

Pune District

8. Pale, Mawal taluka (18° 50'N; 73° 32'E)

The village is situated about 12.8 km from Kamshet on the main Mumbai-Pune road. The cave is excavated at a height of about 231ft (70m) in the hill near Pale village.

9. Junnar, Junnar taluka (19°10'N; 73° 50'E)

The town of Junnar is situated about 76.8 km from Pune, at the entrance of Nane ghat and is famous for a large number of Hīnayāna Buddhist caves excavated in surrounding hills. In the Manmodi hill, to the south of Junnar town, there are three groups of Buddhist caves. Near the southeastern end of the hill is the second group, called Amba-Ambikā. It consists of an unfinished *chaitya* and a number of ruined cells. The two cells at the western end are converted into a single Jaina shrine by cutting away the partition wall and additions of a few Jaina figures.

Nasik District

10. Pandu Lena, Nasik taluka (19° 56'N; 73° 45'E)

About 8 km south of Nasik, the Trymbaka-Anjaneri hill range ends in three isolated hills, 600 to 1100ft above the plain. In the highest and the eastern most hill is a group of twenty-four Buddhist caves. Of these, Cave XI was converted to the Jaina sect.

11. Chambhar Lena, Nasik taluka (20°4' N; 73° 50'E)

About 8 km north of Nasik town, near the village Mahsrul is a hill, 600ft (182.88m) above the plain. There are three caves, cut about 450ft (137.16m) from the base of the hill.

12. Anjaneri, Nasik taluka (19° 55'N; 73° 30'E)

The village of Anjaneri lies 22.53 km southwest of Nasik and 6.43 km northeast of Trymbakesvara. On the southwest of the village is a flat-topped hill, also called Anjaneri. A cave is excavated in the lower cliff, in the side of the gorge or what is known as '*darawāzā*', through which the rough ascent passes to reach the second plateau of the hill.

13. Chandor, Chandor taluka (20°20'N; 74°16'E)

The town of Chandor lies about 64.37 km northeast of Nasik, at the foot of a hill range known by the same name. In the hill, to the east of the town is the cave.

14. Tringalwadi, Igatpuri taluka (19°40'N; 73°30'E)

Tringalwadi fort lies 9.65 km northwest of Igatpuri and 6.43 km north of the Thal pass. It stands 2,893ft (881.78m) above the sea. There is one cave at the base of the hill.

15. Ankai-Tankai, Yeola taluka (20°10'N; 74°25'E)

The twin hills of Ankai-Tankai are situated 9.65 km north of Yeola on the Manmad-Ahmednagar road. Ankai is the strongest hill fort in the district rising about 900ft (274.32m) above the plain. On the ascent to the connecting ridge of the Ankai and Tankai, on the southern face are excavated ten caves.

16. Mangi-Tungi, Baglan taluka (20° 51'N; 74° 6'E)

In the Selbari range of hills, on the western border of the Nasik district (Baglan taluka) and the southern border of the Dhule district (Sakri taluka), Mangi-Tungi are the highest peaks reaching up to 1,331m above the plain. There are two caves at the height of about 300 to 400ft in Mangi hill. There are six more caves on the Mangi peak and two caves on the Tungi peak. Apart from these, there are a number of icons carved directly on the rock-face surrounding these steep peaks.

Aurangabad District

17. Daulatabad, Aurangabad taluka (19°57'17"N; 75°15'43"E)

It is situated 14.4 km northwest of Aurangabad on the way to Ellora. The caves are excavated in the eastern escarpment of the Daulatabad fort, near the Kalakot, which is the entrance gateway to the innermost fortification wall of the fort. From the gateway the caves are about 100 m to the south. They are excavated in the ridge of the rock along the moat. There are five caves of which one is definitely Jaina.

18. Ellora, Aurangabad taluka (20°00'N; 75°05'E)

It is 24 km northwest of Aurangabad. There are thirty-four caves belonging to all three sects of Buddhism, Brahmanism and Jainism. In the northern end of the site are excavated about twenty-five Jaina caves, clustered into five excavations. On the spur of the same hill is carved a colossal image of Pārśvanātha and two more caves below it.

Satara District

19. Dhumalwadi or Nandagiri, Koregaon taluka (17°47'N; 74 07'E)

The village of Dhumalwadi, now known as Nandagiri after the hill near it, is situated about 3 km north of Satara road railway station. To the west of the village is a hill with the famous fort of Nandagiri or Kalyangad. On the top of the hill, near the first fortification wall is excavated a tunnel at the end of which is carved a Jaina icon.

These caves were first recorded in various reports of the Archaeological Survey of Western India along with antiquarian remains of the area and in some articles published in the Indian Antiquary. Some of the sites like Ankai-Tankai and Chandor were reported in the exhaustive account of Wilson on the cave temples of western India (Wilson 1847-48, 1853). In these accounts, the caves have been briefly reported and very often mentioned as Buddhist caves due to general confusion of Jaina icons with those of Buddha or in some cases the faith to which the caves belonged was not mentioned at all. However, some of the sites like Dharashiva, Ambejogai and Kharosa were described in detail accompanied by the ground plans of all the main caves and the line drawings of the pillars, doorways and some of the icons in the case of Dharashiva. Eventually, these

caves were incorporated in the monumental work of Fergusson and Burgess on the caves of India (Fergusson and Burgess 1880). Here the caves were described in some detail. The description of caves at Ellora and some of the caves at Ankai-Tankai was supplemented with ground plans and line drawing of pillars, doorways and a few icons. However, the caves at Chandor, Anjaneri and Tringalwadi, though reported in earlier accounts, were not included here. Subsequently, Burgess brought out a supplement to Cave Temples of India (Burgess 1883). Here the ground plans of the main caves, line drawing of the hall ceiling of Cave III and the doorway of Cave II at Ankai-Tankai and the ground plan of the cave at Patne were given. The revised list of antiquarian remains in the Bombay Presidency by Burgess and Cousens (1897) included somewhat detailed description of the caves at Chandor, Anjaneri and Tringalwadi. Here the cave at Vase was reported for the first time. More or less similar description of Chandor, Anjaneri and Tringalwadi caves was reproduced in Medieval Temples of the Dakhan by Cousens (Cousens 1931). However, it was supplemented by ground plan of caves at Chandor and Tringalwadi and the line drawings of wall sculptures at Chandor and of a pillar at Tringalwadi. The caves at Mangi-Tungi were reported by Banerji (1921-22) with detailed description but without any drawings. Naik reproduced the descriptions of the caves reported so far (Naik 1947). The caves at Mohida, Pale and Daulatabad were noticed subsequently (IAR 1958-59, Sankalia and Gokhale 1969, Pathy and Dhavalikar 1987). While the caves at Mohida were briefly described, the caves at Pale and Daulatabad were described in some details. Apart from these initial reports, there are some works, which deal exclusively with single site. Of these, the work of Del Bonta (1976-77) on the Jaina cave at Pandu Lena and of Pereira (1977) and Dharurkar (1984) on the Jaina caves of Ellora are significant. Del Bonta attempted at proving the conversion of the Buddhist *vihara* in question to Jainism. Pereira has dealt with the Jaina caves of Ellora from the iconographic perspective, while Dharurkar has presented overall understanding of these caves. There is no significant work available on any of the other sites.

In all these accounts, the caves, except at a few sites like Ellora, Dharashiva and Ankai-Tankai, are very briefly described and even in the case of the aforementioned sites, the iconographic details are not recorded. Though, the caves at Ellora have been worked upon from iconographic as well as architectural perspectives, the minute details of icons are not recorded, while the large number of paintings, mainly extant on the ceilings, are almost ignored. Moreover, very limited information is available on some of the sites like Bhamer, Mohida, Washale and Nandagiri. Again, a holistic approach to all the Jaina caves of the region placing them in the historical context was missing.

With these problems in mind, the present research was undertaken, aimed at documenting each cave in minute details, proposing a chronological framework, highlighting general architectural and iconographic features of these caves and placing them in a historical context. Since documentation is one of the major thrusts of this work, it necessarily deals with minute details of architectural, iconographic and other features and measurements of cave components as well as icons that become tedious at times, but is unavoidable. This rather monotonous description is aided by numerous line drawings of ground plans, pillars, ceilings, doorways as well as plinths and a large number of photographs to make it an easy and lively reading. Instead of explaining the placements of icons in a cave, the icons are numbered and plotted on the ground plan with an icon list

below, which gives an idea of the cave at a glance. While a number of ground plans have been borrowed from the earlier works with due acknowledgements, the numbering and plotting of icons, except in the case of Ellora, are by us. The caves are placed in a chronological framework for understanding and placing each site and cave in the broader process of development of rock-cut architecture, comparing them with the trends prevalent in other parts of the country in order to bring out the regional form and content. The general architectural and iconographic features of these caves are focused upon in the third chapter, highlighting the architectural peculiarities and Jaina iconographic development in the region. The fourth chapter probes into the factors that were responsible for choosing a particular site for excavating the cave at that particular point of time in history through its placement in the surrounding landscape and by focusing on its position in contemporary society through a review of other ancient remains at the site and epigraphic as well as literary references to the site. It brings out various socio-religious, economic and psycho-symbolic patterns at work. The fifth chapter traces the cultural milieu of the region for contextual understanding of these caves through the study of the contemporary socio-economic-religious scenario and position of Jainism in the study area. It traces the historical development of Jainism in Maharashtra with the help of literary traditions and review of other Jaina remains such as inscriptions, temples and icons. It also highlights the changing character of the faith in respect to wandering practices of Jaina monks, elaborate rituals, significance of *tīrthayātrā* and assimilation of Brahmanical as well as locally important deities as reflected in caves. The issues of patronage and continuance with cave architecture by the Jainas till as late as 14th century CE are critically examined.

JAINISM: PHILOSOPHY AND ICONOGRAPHY

Jaina ideas are said to have been prevalent since time immemorial as twenty-four tirthankaras or makers of fords are said to come to this world in each age of cyclic movement of time. Though the historicity of these tirthankaras is not proved, the twenty-third tirthankara, Pārśvanātha of this age could have been a historical personage of 8th century BCE. However, it was Mahāvīra who reorganised the sect in 6th century BCE and provided it with historical basis. The sect was initially known as 'Nirgrantha' ('knotless' or free from bonds), but later on came to be known as 'Jaina', after Jina-the Conqueror of anger, passion, attachment etc, which refers to Mahāvīra and is applied to all tirthankaras.

Mahāvīra (540-468 BCE) was a Kshatriya prince of Jnantriya clan, which was a part of the famous Vrijji confederacy. He was born at Kundagram, a suburb of Vaisali in today's Bihar in eastern India and was known as Vardhamana. After living a life of an aristocrat, he renounced the world at a young age of thirty. He practiced rigorous asceticism for twelve years in search of truth. He wandered in Bihar and parts of Bengal. He finally achieved enlightenment outside the town of Jambhiyagama after which he preached his doctrine for another thirty years, traveling mainly in Bihar, spending longest period at Vaishali and Rajgriha. He met with great success in Bihar and parts of western Bengal also came under his influence. Many important personalities of his time and rich merchants are said to have accepted his creed. He died at the ripe old age of 72 at Pawa, Bihar.

The Jainas rejected the existence of God or divine creative spirit. According to the Jaina philosophy, the Universe is uncreated and ever existing. It moves in a cyclic motion of decline and progress. During each epoch, twenty-four tirthankaras are born, who revive the Jaina religion. The universe functions through the interaction of living souls (*jīvas*) and five categories of non-living entities (*ajīva*), which are *ākāśa* (space), *dharma* (law), *adharma* (chaos), *kāla* (time) and *pudgala* (matter). Not only the human, animal, and vegetable organisms, but also things like earth, fire and water have souls. The *jīvas* have three inherent characteristics, the principle of life, common to all, the capacity for salvation, found in some and the incapacity for salvation, found in others. By nature, the soul is bright, pure and conscious, but it gets contaminated or bonded by the matter of karma, which accumulates by any and every activity. Only by removing this karma, one can achieve *mokṣa* or liberation from the cycle of transmigration, which is a state of inactive bliss. The annihilation of karma comes through prevention of the influx and fixation of karma in soul by careful, disciplined conduct of right knowledge, right vision and right conduct. Unlike Buddhism, Jainism laid great emphasis on self-mortification and rigorous austerities, mainly fasting. It differed from Buddhism and also Brahmanism in believing that full salvation was not possible for the laymen as total abandonment was necessary for attaining *nirvāṇa*. The path to *nirvāṇa* was observance of five vows, non-killing (*ahimsā*), non-stealing (*achorya*), non-lying (*asteya*), non-possession (*aparigraha*) and celibacy (*brahmacharya*). While the first four vows were preached by Pārśvanātha, the last one was added by Mahāvira. The Jainas laid great emphasis on *ahimsā* and formulated a number of rules for observing *ahimsā* in daily life.

In around 1st century CE, the sect was divided into two main sub-sects, primarily over the question of nudity of monks, existence of original texts and other minor issues (Deo 1954-55: 83). The rift is said to have appeared during 4th century BCE, when Bhadrabahu migrated to south with a large number of disciples including Mauryan ruler Chandragupta Maurya because of a prolonged famine in Magadha. When they returned after the end of famine, they found that the monks who had stayed behind had started covering their private parts. After a period of conflicting views, finally, the sect was divided into Śvetāmbaras, who allowed their monks to wear white cloths, believed in the preservation of canons and the possibility of salvation of women and the Digambaras, who propagated nudity for monks as mark of complete non-possession, considered the canons to have been lost and women to be unfit for salvation.

The object of worship in Jainism is not a god, but man-hero, the tirthankara or Jina, who has made the passage across the ocean of worldly illusion and who has reached the farther shore, beyond action and desire. There was no prohibition on image-worship in Jainism and some of the earliest literary and epigraphic references make it clear that at least after Mahāvira's time, image worship was introduced in the sect. The Jina was to be worshipped to inculcate qualities like him and to get encouragement for achieving final stage and not for any material gains. The Jina is not a god and so he would not or rather, could not grant boons. Thus, Jina is always depicted in meditation posture, either seated in *padmāsana* and *dhyāna mudrā* or standing in *kāyotsarga mudrā* with legs slightly apart and hands on sides and never in any boon giving posture, as is the case with Buddha and all Brahmanical deities. As the sect evolved, a number of changes were introduced and many deities were incorporated, but no compromise was ever made with

the posture of Jina. Till today, a Jina icon is depicted in meditation posture. The Jina figure is shown nude as a mark of complete *aparigraha*, but from around 5th century CE, the Śvetāmbaras started showing their Jina icons with a lower garment to distinguish their icons and sites from those of the Digamabaras to avoid any conflict. But either in seated or standing icons, the torso of the Jina is never covered, as is the case with Buddha icons. The earliest Jina icon is supposed to be the highly polished, nude torso found from Lohanipur near Patna in Bihar and datable to the Mauryan period. A number of icons are found from Sunga-Kushana period onwards, from Mathura and few other places in Uttar Pradesh. The seated Jina figures are on lion-throne with lions, wheel and occasionally devotees or monks-nuns. The Jina is shown with single or triple *chhatra*, *śrīvatsa* on the chest, halo behind the head, without *uṣṇīṣa*, seated under a tree and attended by flying garland-bearers or the musicians, but no *chauri*-bearers. There is no distinguishing mark to differentiate between Jinās except the first tirthankara, Ṛṣabhanātha with hair falling on the shoulders and the twenty-third tirthankara Pārśvanātha with snake-hood above the head. Other Jinās such as Sambhavantha, Munisuvrat, Neminath, Mahāvīra etc can be identified only on the basis of inscriptions on the pedestals. Like Buddha, the Jina figure was depicted with *mahāpuruṣalakṣaṇas* such as arms reaching the knees, long ears and *trivālī grīvā*. The *ayagapattā* or slabs with Jina icons and *sarvatōbhadrapratiṃā* or *chaumukha* with Jina icon on each of the four sides were typically Jaina. Of these, *āyagapattis* disappeared eventually, but the *chaumukhas* continued to be popular. During this period, the Jainas worshipped *stūpa*, *chaitya* tree, *dharmachakra*, *dhvaja* pillars and auspicious symbols like *svastika*, *śrīvatsa*, lotus, pair of fish, *nandīāvratā*, *vardhamāṅka* etc. Gradually, these symbols receded into background and icons became more prominent as a large pantheon was developed and a number of deities were introduced.

By Gupta period, many concepts were standardized and translated into icons. The list of twenty-four tirthankaras was definitely finalised before 4th century CE. Consequently, the Jinās were differentiated by a distinguishing mark or *lāñchhana*, which could have been the emblems of the kshatriya family of each Jina. The *chauri*-bearers appeared, while the devotee figures on the throne gradually disappeared.

During post-Gupta period, the *lāñchhanas* were standardized and started appearing below the pedestal of Jina figure. The set of *aṣṭamahāpratihāryas* (eight chief accompanying attendants) was also standardized from the original concept of thirty-four *atiśayas*, which are believed to have appeared while the Jina achieved *keval-jñāna*. By 8th-9th century CE, the Jina icon was depicted with a standard *parikara* of *āśoka* tree, triple umbrella, lion-throne, *chauri*-bearers, halo, *deva-ḍundubhi* or celestial drum, *divya-dhvani* or cymbals and *puṣpavṛstī* or flying garland-bearers. Occasionally, elephants, deer and nine planets were also added. Comparatively, the Jina *parikara* in south India is quite simple. The Jina figures came to be worshipped in groups of three, five, seven, nine, eleven or twenty-four, with a prominent main Jina or *mūlanāyaka*. Such representations are called *tritīrthikā*, *pañcātīrthikā*, *saptatīrthikā* and so on and *chauvisī*. The depictions of fifty-two Jinās (forty-eight Jinās of past, present and four *śāśvat* Jinās), seventy-two Jinās (Jinās of past, present and future) and 170 Jinās also became popular.

Since Jinās could not grant material gains, a number of subsidiary deities were incorporated to fulfill the needs of laity. Many of these deities were evolved from the common heritage of tree-spirits and local gods-goddesses and quite a few were directly

borrowed from Brahmanism. The most important development was the evolution of the concept of *śāsandevatās*-a pair of *yakṣa-yakṣi* for each Jina to take care of his *śāsana* and grant boons to the laity. By 6th century CE, a pair of corpulent *yakṣa* holding fruit and money bag, with elephant as *vāhana* and a *yakṣi* with lion as *vāhana* and associated with mangoes and children was introduced as *śāsandevatās* for all Jinās. This pair, called Sarvānubhūti-Ambikā, was apparently evolved from the popular *yakṣa-yakāi* associated with prosperity and fertility and assimilated in Buddhism as Panchika-Hariti. While Sarvānubhūti had direct similarities with Brahmanical Kubera that in turn was based on ancient *yakṣa* Purnabhadra-Manibhadra, *yakāi* Ambikā was combination of Brahmanical Durga, a goddess associated with mangoes and *yakāi* Bahuputrika, associated with children. This pair continued till about 9th-10th century CE after which the pair was differentiated for each Jina and twenty-four sets of *yakṣa-yakāi* were evolved. The names and iconographic details of these *yakṣa-yakāis* indicate direct borrowing from Brahmanism. Of these, Chakresvari, the *yakāi* of first tirthankara Ṛṣabhanātha and the counterpart of Brahmanical Vaisnavi and Padmāvatī, the *yakṣi* of twenty-third tirthankara Pārśvanātha with snake-hoods above the head and *kakuṭasarpa* as *vāhana*, are quite popular. With the increased influence of tantrism, these deities, especially *yakāis* came to be depicted with multiple arms and a variety of attributes, many times in quite fierce forms. They came to be associated with magical powers and invoked individually.

Apart from these, Gaṇeśa, *dikpālas*, *navagrahas* and Gajalakṣmi were also adopted, almost in the same form as in Brahmanism. The Bhairava form of Śiva with identical iconography was assigned a special position in Jainism and was called Kṣhetrapala, the protector of a *kṣhetra* or a religious site. The Jaina pantheon was elaborated and divided into *bhavanavāsi*, *vyāntara*, *jyotiśka* and *vaimānika* gods, each group occupying a specific area within Jaina cosmology. The Brahmanical god Indra maintained his position as king of gods in Jainism too as each group of gods was headed by two Indras, one for the class living in the northern directions and another for that living in southern directions. Thus, the Jaina texts describe sixty-four Indras, of which Saudharmendra and Isanendra, Indras of the *vaimānika* gods are most prominent. He plays an important role during each *kalyāṇaka* of every Jina. He makes sure that Jina is born in a kṣatriya family and no other caste, performs a grand bathing ceremony for the Jina soon after his birth, receives Jina's plucked out hair when he renounces the world, builds the Samvasarana for the first sermon of Jina after he achieves *kevala-jñāna* and is present when Jina achieves *nirvāṇa*. During the bathing ceremony, Indra performs thirty-two types of dances. Sarasvati is also adopted in the same form as in Brahmanism, as the deified speech of the tirthankaras, though the earliest icon of Sarasvati is found in Jaina context.

Among the distinctly Jaina deities that evolved during this period were Pancha-Parameshthis and Santi-devi. The former is the worship of *siddha*, *arhat*, *āchārya*, *upādhyāya* and *sādhu*. The *siddha* is the liberated soul and is of two types-*sāmānya siddha* who is disembodied and tirthankara *siddha* who is embodied and preaches. The *arhat* is the enlightened one, but still carries the burden of the body, *āchārya* is the head of a group of monks, *upādhyaya* is the monk who studies and teaches, while the *sādhu* is an ascetic. Iconographically, these were depicted standing in *kāyotsarga*, while occasionally *āchārya*, *upādhyaya* and *sādhu* were depicted with book, broom or *kamaṇḍalu*. The Santi-

devi, the goddess of peace was invoked to remove troubles, obstacles, difficulties, diseases, evils etc and was depicted as a four-armed deity with lotuses in upper arms and pot and rosary in lower arms at the base of the lion throne of the Jina, mainly in western India.

The other popular images were scenes from the life of Jina, especially the five *kalyāṇakas* like *cyavana*, *janma*, *dikṣā*, *keval-jñāna* and *nirvāṇa* of every Jina. The most popular scene depicted in Deccan region is the episode of attack on Pārśvanātha by his archrival Kamatha. They were enemies from the time of their first birth as Marubhuti and demon Kamatha and in each of the births Kamatha killed Marubhuti. In the last birth Marubhuti was born as Pārśvanātha and once as a prince he saw Kamatha, born as the ascetic Katha, performing *pañchāgni* penance and through his knowledge realized that a pair of snakes was burning alive in one of the logs of fire. When Pārśvanātha rescued the snake pair, Katha's pride as all-knowing sage was hurt. He died full of hate and was reborn as demon Meghamalin. After Pārśvanātha had renounced the world and was almost at the stage of achieving *keval-jnana* while meditating under a tree, Meghamalin attacked him to disturb him. He conjured up all sorts of fierce animals and when nothing worked, finally attacked him with torrential rain, lightening and storm. At this time, the serpent who was saved by Pārśvanātha and who was reborn as the king of snakes, Dharanendra, came to the rescue of Pārśvanātha with his wives. He placed a lotus under Pārśvanātha's feet and covered him with his hoods, while his consort Padmavati held a *chhatra* above his head. When Meghamalin continued with his attack, the snake-king threatened to kill him. He ran to Pārśvanātha for refuge and asked for forgiveness. This scene is very similar to Mara's attack on Buddha, but while Mara tried to distract Buddha and also used his beautiful daughters to lure him, Kamatha attacked out of spite, anger and hate and women did not form part of his attack.

Another popular depiction is the scene of Bāhubalī's penance. The first tirthankara Ṛṣabhanātha distributed his empire equally among his hundred sons, including Bharata and Bāhubalī. When Bharata desired the share of his brothers' empire after conquering the entire earth for becoming a *chakravartin*, his brothers readily parted with it and renounced the world. But Bāhubalī refused and Bharata marched against him. To avoid unnecessary loss of life, both agreed to decide the matter through duels of staring, dousing and boxing. On the verge of winning the final duel, Bāhubalī suddenly realized the futility of all and renounced the world at that moment. He stood meditating for years, while anthills and creepers grew around him and animals started moving freely around him. In spite of rigorous penance, he could not achieve *keval-jñāna* because of some amount of pride still left in him. His sisters or *vidyādhariṣ*, according to another version came down from heaven and made him realize this and he finally achieved salvation.

CHAPTER 2

DESCRIPTION AND CHRONOLOGY OF CAVES

The Jaina caves are excavated in the western, hilly area of Mahārashtra like Buddhist and Brahmanical caves, with the largest concentration in Nasik district. The chapter deals with detailed description of each cave, arranged chronologically.

PALE, MAWAL TALUKA, PUNE DISTRICT (18° 50'N; 73° 32'E)

About 13 km from Kamshet railway station, on Pune-Mumbai railway line is the village of Pale. The cave is excavated in a hill nearby. After crossing the railway lines and Indrayani river, one reaches the small village of Govitri on the stream Kundalika. From here, climbing over the broad terrace, called Patangaṇa and leaving the village of Pale to right, one reaches the foot of the hill. The cave is cut at the height of about 70 m from the plain. (Sankalia and Gokhale 1969: 167, Sankalia 1975: 2-3).

This cave was brought to light by Sankalia and Gokhale who, on the basis of an inscription in the cave, claimed that it is a Jaina cave (1969: 167-168). Later on, Sankalia elaborated and emphasised this claim with further evidence (1975: 1-9). No other account or reference of the cave is available.

Description

The cave is a large room with a cell. The main room is 22.75m wide and 5.67m deep with ceiling reaching to the height of 7.27m. The ceiling is unfinished. On the left sidewall is a cell with a bench. The cell measures 1.27m by 1.2m. It is 1.21m high. The cave is plain and devoid of any sculptures.

On the left sidewall, near the entrance is an inscription. It is engraved on a prepared surface, 0.5m by 0.4m and about 2m from the ground. It consists of four lines. The script is Brahmi, while the language is Prakrit influenced by Sanskrit. On palaeographical grounds, it is dated to the 1st century BCE. It begins with the invocation 'Namo ārahamtanam'. It records the donation of the cave and a cistern by one Indarakhita

(Indaraksita) (Sankalia and Gokhale 1969: 167-168). The cistern, referred to in the inscription, is cut below the inscription.

Date

It is the earliest Jaina cave of Mahārashtra. The term '*arhata*' is used both for Buddha and Jina and though it has been argued that the term had not acquired Jaina connotations at such an early date (Dehejia 1975: 222-foot note 25), the expression of '*Namo ārahamtanam*' was and is typically Jaina, even at such an early date. It occurs in the Khāravela inscription and on a number of *āyagapaṭṭas* and Jina images from Mathura (Vijayamurti 1952: 4, 14, 15, 17, 18, 46, 48, 51, Sankalia 1975: 4-5). Though Buddha is also occasionally referred to as '*arhata*', none of the known Buddhist inscriptions begin with such an invocation (Burgess and Indrajī 1881). In fact, as Sankalia has pointed out, of the hundred and five Brahmi records from Mahārashtra, all of which are supposed to be in Buddhist context and dated to pre-Common era, none has any invocation (Sankalia 1975: 3-4). In the later records of the Satavāhana and the Kshatrapa periods, the word '*Siddham*' appears, while from 6th-7th centuries CE, the expression '*Om Namō Bhagavate*' is used. Thus, the Buddhists seem to have adopted the invocation much later than the Jainas (Sankalia 1975: 5), whereas the Jainas used this invocation even in 2nd-1st century BC. Although it is a solitary archaeological evidence of the existence of Jainism in Maharashtra at such an early date, the cave is definitely Jaina.

DIHARASHIVA, OSMANABAD TALUKA, OSMANABAD DISTRICT (18° 11'N; 76° 1'E)

The caves are about 6.43 km northeast of Osmanabad town, excavated in a ravine. There are in all seven caves, of which four have been excavated on the northern side of the ravine, facing south (Plate 1), while the remaining three on the opposite side, face the northwest. Of these seven caves, four are definitely Jaina. Cave VII is considered to be a Vaiṣṇava cave, while Cave I and V are unfinished. Most of the caves are in bad shape due to the weathering of the rock.

There are two routes to reach the caves. A road bifurcates to right from the *Hātālā Devī*'s temple that after about 2 km has to be abandoned to approach the caves through footpath. Another route leads from the Hanuman temple. After climbing down a hill, crossing a *nālā* and again climbing up a steep hill, one reaches the caves.

These caves were first described by Burgess (1876: 76-80). More or less similar account was repeated in later reports (Burgess 1878: 4-11, Fergusson and Burgess 1880: 503-505, Naik 1947: 355-357). Burgess, in the later report provided ground plans of some of the caves and line drawings of pillars, doorways as well as some of the loose icons (1878: Plates II-VIII). The numbering of the caves as given by Burgess has been followed here.

Description**Cave I**

It is an unfinished excavation on the western fringes of the row of four caves to the north of the ravine. It consists of a verandah and an unfinished hall. In front of the cave is an open court, around 6m wide and 11.4m deep. The verandah, measuring 7.8m by 2.1m, has two pillars and two corresponding pilasters with rough square shafts and plain brackets. The floor and the ceiling are uneven. The hall has been only roughly and partially hewn out. Each door from the verandah leads to a separate compartment, as the partition walls have been only partly relieved from the ceiling. The pillars are marked out as rough blocks near back wall.

The only icon in the cave is a loose *chaumukha*, of a much later date than the cave. Resting against the back wall of the central compartment, this *chaumukha* has a figure of Jina standing on a plain triangular pedestal with a round halo and three curls on shoulders, on southern and eastern faces. The lower portion of the figure on the eastern face is destroyed. There are no figures on the other two faces of the *chaumukha* and are probably destroyed. The curls on the shoulders of the Jina would indicate that it is an icon of Rṣabhanātha, but since the other Jina on the eastern face also has curls, the identification may not be accurate. It is difficult to believe that both the Jinās were meant to be Rṣabhanātha because usually each face of the *chaumukha* has a different Jina. However, in some parts of Maharashtra all the Jinās were depicted with hair falling down on the shoulders during the 11th-12th centuries CE. Since this icon can stylistically be dated to this period, it is possible that this figure follows the contemporary norm.

Cave II

To the east of the above cave is the largest cave of the site, numbered II. On ground plan it has a half enclosed, roofless court, verandah, hall with cells and shrine (Fig. 3).

A number of features of this cave were not noticed earlier by Burgess as the court was then filled with earth, while certain other features as noticed by Burgess, have disappeared with the passage of time. Among the latter are a part of the façade carved with a series of seated Jinās in square compartment with a row of *chaitya*-window ornament above them and the pediment of the entrance into the court, carved with a sitting figure of a Jina flanked by a *nāga* figure. (Burgess 1878: 5, 8). While among the former are features like plinth carved with *gana* figures and a round structure on a square base in the left portion of the court.

The court is entered through a doorway, rounded on the top. Flanking the doorway on outer side is a *dvārapāla* (Plate 2), while on the upper rounded portion is a seated figure of Pārśvanātha on the inner side (Plate 3). Leaving a path in the centre with a flight of thirteen steps leading to the verandah, the court is about 1.4m higher than the ground level. In the centre of the left side of the court is a round structure on a square base. It seems to be a *stūpa*, partially destroyed due to the disintegration of the rock. It is a sizable structure with the square base measuring around 4.7m along sides and 0.5m high and the rounded portion reaching up to the height of 1.5 m (Plate 4).

The verandah is supported on six pillars and two corresponding pilasters. But now only the left pilaster and stumps of all the pillars remain. The pilaster has a square shaft topped by a multi faceted portion and *tarāṅga pōṭikā* or rolled brackets. The upper portion of the shaft is carved with intricate designs of beaded festoons, diamonds with abstract design around and floral design, each in a row one above the other. The rolls of the bracket are also carved with designs (Plate 5). In the right corner of the verandah was a door leading to a small room containing a cistern. This door is now closed with blocks of stones and a semi-half circular shaped structure has been built in the front. It is difficult to fix the date of this alteration, which is definitely much later than the cave. The room with the cistern is now entered through a door on the south. This room measuring 5.1 m by 3.6 has two rough and square pillars and two openings in the floor leading down to the cistern. Resting against the western wall of this room, are three loose icons, of which two are *chaumukhas* and one is a seated Jina. On the wall are carved two seated Jinas. Only the outlines of these icons can be made out at present. In the left corner of the verandah is a plain cell, which is somehow not mentioned by Burgess (Burgess 1878: Plate II). Above the door, are five square niches with a triangular top. In the back and front wall of the verandah and close to these niches, there are two other similar niches. Thus, in all seven niches have been carved, though their purpose cannot be determined. The plinth of the verandah is carved with *gaṇa* figures, each in a separate compartment. The bars dividing the compartment are carved with intricate and stylised floral design. There are twelve *gaṇas* on the right side of the steps and thirteen on the left. Each *gaṇa* is a fat, dwarfish figure with long hair falling over the ears. These *gaṇa* figures are not very clear, as the rock here has weathered (Plate 6).

An architectural peculiarity, noticed also by Burgess, is a passage in the roof of the front aisle of the hall. (Burgess 1878: 7). The roof of the front aisle is not flat, but gable-shaped. In the western end is a big hole or a door, which leads to a passage. The passage first leads to outwards or southwards and then westwards and downwards. It comes over or behind the water cistern, about 3m beyond it. According to Burgess, it is possible that a passage also ran along over the verandah (Plate 7). It is difficult to conjecture the use of such passage. It is quite possible that this passage was used to reach the cistern from the hall, in case the hall had to be kept closed.

According to Burgess, five doors in the back wall of the verandah lead to the hall. (Burgess 1878: 5). But there are only three doors interspersed with windows. Since the front portion of the cave ceiling has fallen, the verandah and the front aisle of the hall are partially roofless. The central doorway is present only in the form of three *śākhās* seen on the floor, but the side doorways are extant, while the windows can be made out by traces of cutting on the top of the back wall. The side doors have two plain *śākhās*. The doors have rectangular grooves as door fittings.

The hall is quite large, around 24m by 24m. In the middle of the hall are thirty-two pillars arranged in two squares. The inner square has twelve and the outer one has twenty pillars. One pillar in the northwestern corner of the outer square remains intact, while only the stumps of few pillars and the brackets of all the pillars are extant. The shafts of all the pillars have been reconstructed by the state department of Archaeology and Museums. The line drawings of pillars made by Burgess testify that at least some of the pillars were extant when he visited the site. (Burgess 1878: Plate IV).

There are three types of pillars (Fig. 4).

(1) The round variety of pillar with round shaft on a thin square plinth. The shaft was surmounted by a *kalaśa* with a rim, thin square recession, cushion shaped member or flattish *kumbha* and *padma*. On the upper part of the shaft were three bands of design. The lower most was a band of festoons surmounted by a band of rectangles and ovals and a band of flowers.

(2) The rolled brackets of the rest of the pillars and the stumps of some of the pillars suggest that the rest of the pillars were square. Burgess's line drawing shows that the square pillars had a square shaft with a narrow octagonal portion in the centre and rolled brackets. Another variety in the same type had a multi-faceted portion in the place of the octagonal portion. Below and above the octagonal or the multi-faceted portion, were intricate designs. There was a broad border of a semi-circle flanked by a quarter circle, each filled in with flower petals, a narrow border of various designs like triangles filled in with flowers and small flowers alternating with slanted lines or stylised flowers.

(3) The pillars of the inner square had octagonal shafts with square bases and necks.

Stone beams, on floor as well as on the ceiling run between the pillars of the outer square. A stone beam also runs between the pillars of the inner square, but only on the ceiling, while the floor between the inner square of the pillars is slightly raised.

There are twenty-two cells along the three sides of the hall, eight cells in each sidewall and three cells flanking the shrine. All the cells except two cells to the right of the shrine are plain. None of them have stone beds, door fittings or niches in the walls. The first cell near the front wall in the left sidewall of the hall, third cell from the back wall in the right side wall of the hall and the extreme left cell in the left back wall of the hall have a small part of rock left on each side of door near ceiling. But no grooves are cut into them. None of the doorways have *śākhās*. They have very uneven floor, ceiling and walls because of the disintegration of the rock. The floor levels of cells in the sidewalls of the hall are same as the hall, while those of the cell in the back wall are higher. Thus, each cell in the back wall has two or three high steps. The cell to the right of the shrine has a standing Jina carved on the back wall and a loose *chaumukha* kept resting against the right sidewall. The cell to the right of the above cell has loose icons of a saint and Rukmini kept on a platform in the right sidewall. The door of the first cell near the front wall in the right sidewall of the hall has been widened at a later date. In this cell are few blocks with some designs and a block with a part of seated Jina.

The ceilings of the aisles on each side of outer square vary in height. It increases towards back wall. The back aisle is 3.78m high, while the front aisle is 3.5m high. The side aisles are 3.12m high.

The shrine doorway has three plain *śākhās*. The doorsill of each *śākhā* forms a step. The level of the shrine floor is higher than the hall floor. There are door fittings in the form of round grooves on the ceiling of doorway on the inner side and two square grooves, one near ceiling and other in the middle, on the each sidewall of the doorway. The sidewalls of door also have a narrow cutting running throughout.

The shrine is squarish and plain. In the centre is carved the main icon of Pārśvanātha, leaving *pradakṣiṇā* path around. The icon covers the entire height of the shrine (Plate 8).

Sculptures

Among the sculptures carved *in situ*, are shrine image, *dvārpālas* flanking the court doorway, seated Pārśvanātha above the court doorway, standing Jina on the back wall of the cell to the right of the shrine, and outlines of two seated Jinas in the cell where the cistern is cut. There are few loose icons kept in the various parts of the cave. Among these, are five *chaumukhas* and a *pañchatīrthikā*. In the room of the cistern are two *chaumukhas* and a seated Jina (Fig. 3).

1. *Dvārpāla*: 1.63m by 0.42m

To the right of the court doorway, on outer side is a standing *dvārapāla*. The head, parts of shoulders, hands and feet have disappeared due to the disintegration of rock. The figure is in *abhanga*. In the right hand is a knife, held on the hip. He wears a lower garment, which consists of a band on the waist and a piece of cloth hanging on the thighs.

2. *Dvārpāla*: 1.79m by approximately 0.66m

The *dvārapāla* on the left of the court doorway is almost disappeared. Only the outline can be made out. But it also must have been a similar figure.

3. Seated Pārśvanātha

Above the court doorway on the inner face is a seated figure of Pārśvanātha. He sits in *ardhapadmāsana* and *dhyāna mudrā* on the three coils of the snake. Above the head is a snake-hood. The number of hoods could not be made out as the rock has crumbled away. The image has been recently plastered and painted in black. A round band, which was only slightly traceable, has been fashioned around him. The snake-hoods are done away with.

4. Seated Pārśvanātha in shrine: 3.9m by 2.05m

The main icon in the shrine is of seated Pārśvanātha. The icon along with the attendants covers the entire height of the shrine. It is carved on the block of rock left almost in the middle of the shrine with a *pradakṣiṇā* around it, which is around 1.15m wide.

Pārśvanātha is seated in *ardhapadmāsana* and *dhyāna mudrā* on a lion throne. He has a small *uṣaṇīṣa* on the head. Above the head is seven-hooded snake. There is no trace of the garment or *śrīvatsa*. The right portion of the throne is broken and has been restored. At each end of the throne is a seated lion, facing opposite direction. The body of the lion is depicted in a peculiar way. Half of the body with one foreleg and one hind leg is shown on the front of the throne, while the other half body with one foreleg and one hind leg is depicted on the side of the throne, which is seen only from the side. It has only one face and is seated on a round three-tired pedestal. Above the head of left lion is the knob of the throne. In front are two deer on each side of an object in the centre. The object has disappeared, but as the other images on the site and also elsewhere show, it must have been a wheel. All the four deer are in profile and face the wheel. There is a richly carved half-circular cloth hanging down over the front of the throne. It is carved with a border of floral design flanked by beaded borders. On the throne back, behind Pārśvanātha is an

oval-shaped cushion with a *vyāla* head on each side, which has a lion face with goat like horns and a parrot beak.

Among the attendants are *chauri* bearers and flying garland bearers, one on each side of Pārśvanātha. The right *chauri*-bearer holds a *chauri* in his right or outer hand. His left or inner hand is shown partially. The left *chauri* bearer holds a *chauri* in both the hands. From the front, only their bodies, up to the chest can be seen. But when viewed from the side, the whole body and one leg can be seen, which are depicted behind the throne. Above each *chauri* bearer is a fat, dwarfish garland bearer holding a garland in both the hands. Each is shown heading towards Pārśvanātha. They almost touch the ceiling.

At present, the icon, except the throne is plastered and painted, Pārśvanātha in black, attendants in cream, snake-hood in grey and white and *vyālas* in white. The *chauri* bearers wear crown, necklace, wristlets, earrings and a lower garment. The garland bearers wear headband, necklace, wristlets and waistband. The *vyālas* have a band in the neck, while on the head of each snake is a crown. All these ornaments are painted in cream and are jewelled. They are inlaid with mirror glass and painted in various colours like red and green to give the appearance of semi precious stones. The facial features of attendants, snake-hood and *vyāla* are done with black. Thus, all have prominent wide-open eyes and the attendants have moustaches. It is difficult to determine the date when this plastering and the painting of the icon were carried out. According to Burgess, the standing Jina in the cell to the right of the shrine was plastered and painted "some ten or twelve years ago". The black paint on this image is very similar to the paint on this icon. It is possible that this renovation was carried out sometime in the sixties of 19th century by some local people or Jaina population from other parts of the country.

5. Standing Jina: 2.5m by 1.49m

On the back wall of the cell to the right of the shrine is a standing Jina. The panel covers the entire height of the cell. The Jina figure measuring 1.78m by 0.58m, stands in *kāyotsarga mudrā*. Behind his head is a halo with petals carved on it. Above the head is triple *chhatra*, which touches the ceiling.

The entire panel is smoothened and plastered. To the each side of the Jina, the panel has some mouldings with designs on it, while there is a moulded pedestal below. The image is painted in black, similar to that of the main icon. Most probably, the renovation of this image including the petals on the halo was done at the same time as that of the main icon.

6. Seated Jina: 0.49m by 0.44m

On the western or the right wall of the cell in the right end of the verandah is an outline of a seated Jina.

7. Seated Jina: 0.43m by 0.38m

On the same wall, near front wall is another similar outline of a Jina.

8. *Chaumukha*: 1.01m by 0.33m

In the cell to the right of the shrine is kept a loose *chaumukha* resting on the right wall. On each face of this *chaumukha* is a Jina standing in the *kāyotsarga mudra*. Each

has plain head, long ears that do not touch the shoulders and each stands on a two-tiered square pedestal. There is no *uṣaṇīṣa* or *śrīvatsa*. Above the head is triple *chhatra*.

9. *Pañchatīrthikā*: 0.91m by 0.51m

On the back wall of the hall, between the two cells to the right of the shrine is kept a loose slab. It has a larger image of Rṣabhanātha seated in the centre and flanked by two smaller seated Jinas, one above the other on each side.

Rṣabhanātha is seated in *ardhapadmasāna* and *dhyāna mudrā* with a round halo and double *chhatra*. On his head, the hair is shown in curls. On each of his shoulders are shown three curls, which testify that the image is of Rṣabhanātha. He has *trivālī grivā* and long ears touching the shoulders. On the chest is a diamond-shaped *śrīvatsa*. There are three lines on the stomach. The other Jina figures are crudely carved without depiction of any minor details.

Above the small Jina is a standing *chauri* bearer on each side. They stand in *tribhanga* and hold *chauris* in the outer hands, while the inner hands are on the hips. Each wears a crown, necklace, sacred thread and a lower garment.

Below the small Jina figure to the right is a small, seated female devotee with hands in *añjali*; while below the Jina to left are two seated male devotees also in *añjali mudrā*. The lower portion of the panel has a bull-faced Gomukha *yakṣa* on extreme right and a *yakṣī* on extreme left. They are very small and crude, so the details are not clear. It makes the identification of *yakṣī* difficult. On the inner side of the each is a seated male devotee. The central portion of the rock below the panel is projected a little. On this projected portion are seven seated male devotees.

Near the third pillar from the back wall of the hall, of the right row of the outer square are kept the three loose *chaumukhas* (Plate 9).

10. *Chaumukha*: 0.48m (extant portion) by 0.45m

On each face was a figure of Jina, standing on a throne. But the upper part of the slab is broken with only the lower portions of the Jina figures extant. The eastern face carried the figure of Rṣabhanātha. It is completely destroyed except the feet. Below the feet, on the upper bar of the throne is engraved a bull in profile, the *lāñchhana* of Rṣabhanātha. The throne has three compartments divided by pilaster with square shaft on a square base with triangular plate. The central compartment has a wheel set edgewise, while the right one has a seated female devotee with hands in *añjali* and facing front. In the left compartment is a male devotee, seated facing the Jina with a garland in both the hands. To the right of the Jina is a small figure of Jina seated in *padmāsana* with long ears and oval halo. On the left of Jina's feet are two pairs of feet, most probably of devotees.

On the northern face was a standing figure of Pārśvanātha, which too is destroyed. Now only the legs of Jina and the coil and tail of the snake remain. Below the feet is a throne, similar to that on the eastern face. Here the left compartment has a seated devotee couple, while the female has a garland in her hands. In the right compartment is a female, holding a fruit. She has a large bun behind the head.

On the southern face, only the legs of the Jina figure remain. In the side compartments of the throne are devotee couples. The male in the left compartment holds

a flower in the right hand and a fruit in the left, while the male in the right compartment holds fruit in both the hands. The female, here, holds a garland. Females in both the compartments wear anklets, earrings, necklace and lower garments. To the right of this Jina is a small, seated Jina with oval halo and head completely destroyed.

The figure on the western face has also disappeared with only the legs extant. The throne here has a lion in each of the side compartment.

11. *Chaumukha*: 0.79m by 0.29m

Each face has the figure of a standing Jina, measuring 0.48m by 0.17m. Each Jina stands on a plain pedestal. All have hair shown in dots, triple *chhatra*, *dvivalī grivā* and long ears touching the shoulders. There is a diamond shaped *śrivatsa* on the chest. There is a line on the stomach and two slanting lines on the chest. They have thick lips and flat noses.

12. *Chaumukha*: 0.96m (extant portion) by 0.43m

The lower portion of the slab is broken. The upper portion of the slab is rounded with a small figure of seated Jina on each face, enshrined within a miniature shrine with *śikhāra*.

The Jina on each face is a standing figure with oval halo, *trivalī grivā* and diamond-shaped *śrivatsa*. The Jina on the northern face is Supārśvanātha with five-hooded snake over the head, which is damaged, while the Jina on the southern face is Pārśvanātha as testified by a seven-hooded snake over the head.

13. *Chaumukha*: 0.98m by 0.29m

Near the pillar to the south of the pillar where above-mentioned icons are kept, is another *chaumukha*. It has on all the faces except the eastern, a standing Jina. They are carved on the upper part of the slab. On the upper part of the eastern face is a seated male figure. He sits in *ardhapadmāsana* with hands in *añjali*. He seems to be an ascetic devotee.

Inside the cell in the right end of verandah are kept three loose icons, resting on the western wall. There is a *chaumukha*, a standing Pārśvanātha and a seated Jina.

14. *Chaumukha*: 1.22m by 0.32m

The upper part of the slab is rounded on sides with a projected moulding below. In the front of this rounded part is a triangular plate.

On each face is a standing Jina measuring 0.74m by 0.26m. The Jina on the northern face is Pārśvanātha with a seven-hooded snake over his head. All have plain heads and long ears that do not touch the shoulders.

Below each Jina are few devotees. On the eastern face are four seated devotees. On the northern face are two devotees, one standing and one seated. On the southern face are two seated devotees.

15. Standing Pārśvanātha: 1.27m by 0.53m

This figure has a seven-hooded snake above the head and an oval halo. The head is longer and pointed upwards.

16. Seated Jina: 0.48m by 0.37m

This figure is seated in *ardhapadmāsana* and *dhyāna mudrā* with *śrīvatsa* and triple *chhatra* with a *kalāśa* on the top. There is a seated devotee figure flanking the Jina figure. Below him is a wheel in the centre, flanked by two devotees on each side. To the right of the head of the Jina is an inscription in old Devanagari, which is not very clear.

Apart from these, there are two more loose icons in the second cell to the right of the shrine. These icons are of Tukarama and Rukmini. They are kept on a platform built in the right wall of the cell. The platform is 1.55m long, 1.05m wide and 0.4m high. The icon of Tukarama is seated in *ardhapadmāsana*. He plays a *tānapurā* type string instrument with the right hand. His left hand is on the thigh. He is pot-bellied. To his right is a smaller standing figure of Rukmini with hands akimbo. She wears a *saree* in the *Mahārashtrian* way. Both these icons have very crude features. They are painted black and are still being worshipped. These two icons are recent additions and can be dated to the 18th or 19th century CE

Paintings

On the bracket of the second pillar from the back wall of the hall, in the right row of the inner square, are remains of a painting. It is on the eastern face of the pillar. It shows a seated Jina. The head of the figure is destroyed (Plate 10). The figure is painted in black against yellow background. There is no trace of a garment. No other details are depicted. There are some designs in the background, but not very clear.

On the stone beam between the above pillar and the one to its north are traces of a flower. There are two half circles. The inner one is done in red, while the middle one is painted in white. On the outer circle are lines done in black.

There are traces of plaster and paint on some parts of the ceiling.

Cave III

Cave III is to the east of Cave II. It is very similar to Cave II, but smaller in dimensions. It also has a half-enclosed court, verandah, hall and shrine (Fig.5)

The court does not have a doorway as in Cave II, instead has 1.2m wide opening. The court is 16.2m wide along backside and 16.1m along front side. It is 11m deep along the right side and 10.7m along the left side. In front of the opening are fourteen steps leading to the verandah. Most of the steps have disappeared as the rock has disintegrated. Only some of the upper steps remain. The portion in front of steps is at the ground level, while the court on the each side of the steps is raised up to 1.3m. In the left end of the court is a plain room measuring 5.7m by 2.55m.

The verandah is 2.7m high from the ground level and 1.4m from the raised court. It is 18m wide and 2.6m deep. It has six pillars and two pilasters in front. But all, except the left pilaster, are gone. Only some portion of the other pilasters hangs from the ceiling. All the shafts have been reconstructed. All the pillars were extant when Burgess visited the site for he has reported that the verandah had six "plain octagonal columns with

bracket capitals". (Burgess 1878: 8). The left pilaster is a square shaft with rolled brackets.

In the left end of the verandah is a cell with a part of the rock in the middle. The cell is 3.9sq.m. The rock in the middle is 1.65m by 1.5m. This cell may not have been the part of the original plan, as there is no corresponding cell in the right end of the verandah. Moreover, the mass of rock left in the middle appears to be have been meant for fashioning an image. In front of this unexcavated portion is a loose sculpture, a hind portion of an animal.

The plinth of the verandah had some mouldings and probably had some figures, as in Cave II. But now only traces of some mouldings have remained. The rest, if any, is gone.

The verandah floor is very uneven, but the ceiling is around 3m high.

Burgess has shown five doors in the back wall of the verandah leading to the hall, in the ground plan of the cave. (Burgess 1878: Plate II). But there are three doors and a window between the side and the central door. Both the side doors and windows have two plain *śākhās*. The central doorway measures 2.33m by 1.87m. It has five *śākhās* (Fig.6a). The outermost has a lotus petal design. The next *śākhā* is rounded with slanted lines filled in with beads, curved lines, and diamonds alternating with circles. At some distances are squares carved with flowers. The next *śākhā* has floral design. The next has diamonds with curved lines around. The innermost *śākhā* is plain. The side doors have two plain *śākhās*. The right doorway is 2.05m by 1m. The left doorway is 2.03m by 1.05m. The right window is 1.71m by 1.38m. The left window is 1.75m by 1.4m. The windows have two plain *śākhās* each.

The hall is 17.7 sq.m. There are twenty pillars arranged in a square leaving the area of 10.5m in the centre. Two of the pillars on either side are round, while the rest are square (Plate 11). All the pillars are similar to the round pillars in the hall of Cave II. The *kumbha* of the square pillar is squarish. Here the *padma* is more elongated (Fig.6b). The shaft of the square pillar is slightly tapering (Fig.6c). The upper portions of all the shafts are carved with borders of festoons, diamonds and flowers. This design is identical to the design on the left pilaster of verandah in Cave II. It is preserved on a few pillars. A stone beam runs between pillars, both on the floor and the ceiling.

Five cells have been excavated in each sidewall of the hall. In the back wall are two cells on each side of the shrine. Thus, there are in all fourteen cells. All, except the cell to the right of the shrine and the second cell to the left of the shrine, are plain. None of these have beds, niches or door fittings. Only the central cell in the right sidewall of the hall has a big rectangular recess on the back wall. The cell to the right of the shrine has a seated Jina carved on the back wall. The second cell to the left of the shrine has an outline of a seated figure, possibly Jina. It has only been marked out. Like Cave II, the floor levels of cells in the sidewalls are same as the hall, while those of the cells in the back wall are higher than the hall. But here the cells in the backwall do not have steps. Only the cell with seated Jina has a step, which is cemented and done very recently. This cell also has door fittings in the form of a round groove in the ceiling of the door. The cells are uneven and irregular.

The shrine doorway has three plain *śākhās*. It is 2.06m by 1.87m. Now a wooden door is fitted. The ceiling is 3m high.

The shrine is 5.7m by 5.4m with ceiling reaching up to 3m. Like Cave II, the image is carved on the mass of rock left in the middle with *pradakṣiṇāpatha* around it.

Sculptures

Among the icons carved *in situ* are, shrine image, seated Jina in the cell to the right of the shrine and outline of a seated Jina in the second cell to the left of the shrine. In the cell in the left end of the verandah is a loose sculpture of an animal (Fig. 5).

1. Seated Pārśvanātha: 3m by 1.20m

As in Cave II, the shrine image is of seated Pārśvanātha, carved from the floor to the ceiling. This image is similar to that in Cave II with minor differences. Here only one pair of deer is depicted on the throne, which has a wheel in the centre. The knobs are on the throne ends and not on the heads of lions as in earlier cave. The throne back has a horizontal bar, while there is a *makara* above each *vāyala* in the throne back. This image is not painted and jewelled, so the details of dress and ornaments of the *chauri* bearers are original. Each *chauri* bearer measures 2.4m by 0.6m. They are depicted in a similar way. Each wears a necklace, waistband, earrings, wristlets, crown and a sacred thread. They have a lower garment with a knot on the side and a part of cloth hanging down on one side (Fig. 6d). Each garland bearer has a necklace, earrings, wristlets and a headband. There are traces of paint on the head, the right hand and part of the chest of the main icon suggesting that perhaps it was painted at a later date as in Cave II.

2. Seated Jina: 1.58m by 1.44m

He is seated in *ardhapadmāsana* on a plain pedestal, which is 0.89m by 0.4m and 0.22m high. He has round halo behind the head. There is a triple *chhatra* above the head. Behind the Jina is a cushion from which a *makara* emerges on each side. The Jina figure is flanked by *chauri* bearers and flying garland bearers as in the shrine image. The *chauri*-bearers wear crown and earrings. The pedestal of Jina is placed on a larger pedestal, both of which are cemented, obviously at a recent date. The icon is painted black as in the case of other icons. Only the Jina figure is painted.

3. Seated Jina: 0.79m by 0.63m

On the back wall of the second cell to the left of the shrine, is the outline of a head with a squarish portion below. It was perhaps intended to be fashioned into a seated Jina. In front of it, a part of the rock is left as a pedestal.

4. Animal: 0.55m by 0.23m

In the cell in the left end of the verandah is a loose basalt sculpture of a lion. Its head is gone. It is seated. The mane is very stylised. On the back is a male rider, whose head is also gone. It must have been part of a larger icon.

There are no traces of plaster or painting in the cave.

Burgess had noticed a portion of a frieze on the façade, above the verandah pillars. It has disappeared now. The line drawing made by him shows that it had a square border having elephant heads alternating with floral design, surmounted by a row of *chaitya* windows, each filled in with a flower and having a flying *vidyādhara* on one side. Above this row was a thin border of leaf design.

Cave IV

To the east of the last cave is Cave IV. It has an open court, hall and shrine (Fig. 7). The courtyard is around 1.5m high from the floor level, while unlike other caves, the hall and the shrine are at the same level as the court. Thus, this cave is excavated at a much lower level than the earlier three caves. The court is narrow at the back and wider in the front. It measures 10.23m in the front and 7.52m in the back. The rock in the front is badly weathered, so seven modern steps leading to the court have been constructed in recent times.

There is a door leading to the hall. Flanking the door is a window. The door measures 2.5m by 1.43m. It has five *śākhās*. The outer two *śākhās* are identical to the outer two *śākhās* of the hall doorway in Cave III. The inner three *śākhās* are plain. Both the windows measure 1.38m by 78cm.

The hall is 8.4m wide and 7.8 to 8.1m deep. In the centre are four pillars, of which only the northeastern pillar remains. All the rest are reconstructed. When Burgess visited the site, capitals of the rest of the pillars were extant. (Burgess, 1878: 9). All the pillars were round like the round pillars in Cave II. The floor between the pillars is raised 0.18m. There runs a stone beam between pillars on the ceiling. And above the pillars is 0.34m deep projecting drip, which gives the appearance of a *maṇḍapa* to the portion between the pillars.

There is a cell in the each sidewall of the hall, near the front wall. In the back wall was a cell on each side of the shrine. But now the wall between the left cell and the shrine has broken away. All the cells are plain as in the other caves.

In the right sidewall, almost in the centre is cut a niche. It is 1.10m by 0.91m and 0.65m deep. It is around 1.4m from the floor. It is plain and empty. It was perhaps used to keep a loose icon. It could have been conceived later.

The hall ceiling is 2.85m high.

The shrine doorway measures 2.35m by 1.46m. It has two plain *śākhās*.

The shrine is 2.85m wide but now is 3.6m deep due to broken sidewall. On the back wall is carved a figure of seated Pārśvanātha. There is no *pradakṣiṇāpatha* around the image. The ceiling is around 3m. high. The shrine is in very bad condition as the rock has disintegrated.

Sculptures

The only image carved *in situ* is the shrine image of seated Pārśvanātha. Near the southeastern pillar is kept a loose icon depicting a standing Pārśvanātha flanked by Ambika and Kshetrapala (Fig. 7).

1. Seated Pārśvanātha: approximately 3m by 1.8m.

The image is very disfigured by the crumbling away of the rock. Only outlines of a seated Pārśvanātha with seven-hooded snake above his head, part of a *chauri* bearer on the right, and a garland bearer above the *chauri* bearer remain. The figure of Pārśvanātha measures 1.7m by 1.29m. Whatever remains of the image show that it was like other images in earlier caves. But the throne is less wide; thus the *chauri* bearers can be seen fully from the front.

2. Supārśvanātha (loose image): 0.39m by 0.47m.

Near the southeastern pillar is kept a loose image of standing Supārśvanātha with a five-hooded snake above the head. Near his feet, to the left sits a male devotee with hands in *añjali*.

To his right stands a Kshetrapala in *dvibhanga*. He has a sword, held up in the right hand. The left hand is broken, but seems to be hanging down. Near his feet to the left is a dog. He wears large earrings and a plain cap like object on the head. To the left side of Pārśvanātha is a figure of Ambikā seated in *savyālalitāsana*. Both her hands are on the knees. The objects in the hands, if any, are not clear. She wears a high turban, heavy earrings and anklets. Below her feet is her *vāhana*, lion. Above her head is carved a mango tree.

The image is very crudely made without the depiction of details and probably belongs to a later date (Plate 12).

Paintings

There are traces of plaster all over the cave, mainly on the right sidewall and the front wall. On the left sidewall and the ceiling also traces of plaster are seen. The plaster consists of mud layering with white coating. In the recess cut in the left sidewall are traces of paint. A rectangular is made by thick band, in which are few lines and half a flower. All is done in red without any shading.

The type of plaster, colours and the style of the paintings suggest a date, later than the excavation of the cave.

Crossing the head of the ravine, the fifth cave of the site can be reached. It is excavated lower than the rest of the caves.

Cave V

It is an unfinished excavation. Only two compartments are roughly hewn out. The outer compartment is 4.15m by 2.7m. A door in the back wall leads to the inner compartment, around 2.7sq.m. On the right side is a cell, around 2.1sq.m. On the left, work on a similar cell was undertaken. These were probably not meant to be cells, but a single compartment. Eventually the dividing walls, which are relieved to some extent, were to be disposed off.

At some distance to the southeast are two more caves, much higher than Cave V.

Cave VI

It is also an unfinished excavation. Like the other caves, it was also planned to have a verandah, hall and shrine. However, it does not have an enclosed court.

The verandah is almost finished, 13.35m wide and 2.6m deep. It had four pillars and two corresponding pilasters in the front, of which, two pillars are completely gone and are reconstructed by the state archaeology department. The remaining ones show that the pillars have octagonal shafts with thin square portion above and below and rolled brackets. The lower parts of the extant pillars are partially destroyed.

There is a door in the back wall leading to the hall. The side doors are very roughly made.

The hall is excavated partially. It is 13.05m by 11.4m. There are ten pillars arranged in a sort of a square. Only the front two pillars are somewhat finished, while the rest are just blocked out. They seem to be similar to the round pillars in Cave III. But the *ghata*-shaped member and the cushion capitals are larger, while the shaft is short. Between the front four pillars runs a stone beam on the ceiling. The back pillars are just heavy blocks. Except a pillar in the northern end, the rock is not fully relieved between the pillars at the floor level. The level of the rock cut from the front to back, suggests the mode of cave excavation.

The floor of the side aisles is much lower than that between the pillars. It is at the same level as the verandah floor. On the back wall of the hall between the back pillars, which are not fully relieved from the back wall, is carved a seated Pārśvanātha. The back wall of the right aisle is excavated beyond the image. It suggests that originally the cave was supposed to be larger to accommodate a proper shrine, but due to some reasons was abandoned. But still, the image was carved on the available back wall of the hall.

Sculptures

The only icon in the cave is of a seated Pārśvanātha on the back wall of the hall.

1. Seated Pārśvanātha: 2.5m by 2.02m.

The figure is seated in *ardhapadmāsana* on a plain throne with a seven-hooded snake above the head. The throne is plain. Among the attendants, only the outline of a *chauri* bearer to the right of Pārśvanātha is seen.

Cave VII

To the southwest of the above cave is the last cave of the site, consisting only of a verandah, which is 18m wide and has ten pillars and two pilasters. The back of verandah is not finished as the excavation was abandoned in the preliminary stage.

On the friezes over the pillars, are carved various scenes, which are identified by Burgess as Vaisnava. (Burgess 1878: 10 and Plate VIII). Each scene is in a compartment and scene alternates with a composite animal. One scene has a male with flute (Krisna?), two figures milking a cow and one figure churning the butter. In another scene is a fat man lifting something with both the hands. In one scene a man is seated on a low pedestal with an attendant and a fat dwarf. Behind these are three women and a child. In another scene is a woman standing cross-legged. Other scenes are too damaged to make out anything other than a few figures.

Date

These caves have been dated variously by the scholars. While Burgess dates them to about 650 CE (1878: 11), Naik dates them to 600 to 650 CE (1947: 355), Dhavalikar to the end of the 5th century (1968b: 406) and Spink dates Cave II between 480 to 500 CE (1967: Time chart).

The caves are very similar to the Buddhist caves of 5th-6th century CE in terms of ground plan, pillar type, decorative motifs on the pillars as well as doorways and the treatment of shrine icon.

Ground Plan: The ground plan of Cave II and III is like a Buddhist *chaitya-vihāra*. The *chaitya-vihāras* with a pillared verandah, an almost square pillared hall, cells around the hall and the shrine on back wall are found at a number of sites like Ajanta, Bagh and Ghatotkacha. But the unique feature of these two caves at Dhārashiva is the presence of enclosed courtyard. Cave II even has a doorway leading to the court. None of the Buddhist caves of the age at any other site has such courtyard. Another rare feature is the arrangement of pillars in two squares in the hall of Cave II. Most of the *chaitya-vihāras* have pillars arranged in a single square. However, the lower storey hall of Cave VI at Ajanta has sixteen pillars arranged in two squares (Fergusson and Burgess 1880: Plate XXXII). The *vihāra* at Bagh has a square of twenty-eight pillars, while inside is another square of four pillars (Spink 1976-77: Fig. 7). The entrance to the hall through three doors in Caves II and III has parallels in a number of caves at Ajanta and the large *vihāra* at Ghatotkacha.

Gaṇa figures: The *gaṇa* figures as found on the plinth of Cave II appear from the earliest times and continue till medieval times. But this feature becomes very common in the Vakataka and Chalukyan art. The front of the plinth in Cave XXVI at Ajanta has corpulent *gaṇa* figures, engaged in various activities. (Yazdani 1942 Vol. III: Plate LXXXIXa). A Vakataka shrine at Ramtek in Nagpur district also has a railing carved with *gaṇas*. (Jamkhedkar 1987: Fig. 9). The plinths of Caves I, II and III at Badami carry such *gaṇa* figures (Tarr 1970: Figs 7, 8, 9). The feature also occurs in the *adhiṣṭhāna* of

some of the Chalukyan structural temples like the Upper Sivalya, Malegitti Sivalaya temples at Badami, the Durga temple at Aihole (Dhaky and Meister 1986: Plates 33, 79 and 150). A frieze of *ganās* at the bottom of a sculptural panel is quite common in Chalukyan art at Badami and Aihole. (Tarr 1970: Figs 21, 25, 29, 39, 44, 45). A few examples of this type are even found at Ajanta like the Buddha figure on the *stūpa* of Cave XXVI, which has a frieze of *gaṇa* figures at the bottom (Parimoo 1991: Plate 56). Although a number of other sites display this feature, the *ganās* at Dhārashiva are stylistically closest to Ajanta.

Pillar Type: The two types of pillars found at Dhārashiva have parallels in Vakataka and Chalukyan art, though in more ornate and elaborate form at the other sites. The pillar type with low plinth, round or square shaft, *kalaśa*, *kumbha* and *padma* are similar to a number of pilasters in the doorways at Ajanta (Spink 1991: Plates 103, 107). Most of these pilasters have the same members as Dhārashiva pillars, but they are more ornate. All are very slender, as these are *stambha śākhas*. However, in a number of cases, the *kalaśa* is long, while in some other cases the *kumbha* is larger. Most of these pilasters are fluted and richly ornamented. A number of pilasters, flanking the sculptural panels, are also like the pilasters of the doorways. Such types of pillars are also found in the caves at Aurangabad. Like Ajanta, here too, they are more ornamented and fluted. Most of these types are found in shrine doorways. The *stambha śākhas* in Caves II, III, VI and VII at Aurangabad are of this order (Berkson 1986: 80, 124, 178, 194). This pillar pattern also occurs in the early Chalukyan architecture. The hall pillars of Badami caves and the pillars in Ravanaphadi cave as well as the large Jaina cave at Aihole are of this type (Soundara Rajan 1981: Fig. 69). Again, as at Ajanta, these are fluted and richly ornamented. They have high plinths. Some of the pillars in the caves at Mandapeshvar, Jogeshvari and Elephanta follow this pattern (Soundara Rajan 1981: Fig. 71). In these caves, the *padma* is absent. Though most of these pillars are fluted and more ornamented than their Dhārashiva counterparts, they broadly follow the same pattern.

The other type of the pillar with a low plinth, square shaft having an octagonal or fluted portion in the middle with a decorative band below and above and rolled brackets has parallels in the pillars at Aurangabad and Badami. The plinth at Badami is very high and decorative (Tarr 1970: Fig. 7, 8, 9). The pillars in Cave VII of Aurangabad do not have plinths or brackets and while the brackets in Cave VI are rounded the brackets in Cave II are rolled (Berkson 1986: 104, 176, 191). The rolled brackets or *taranga pōṭikā* appear in the Vakataka period and continue till Rashtrakūṭa times. These are very common in Pallava and eastern Chalukyan architecture and are even found in Chola art. However, they fall in disuse after around the 10th century CE. The pillars in later Chalukyan and Hoysālā architecture have single rolled brackets. In Pallava art, the brackets have a number of equal sized rolls (Srinivasan 1964: Plates XXII, XXXIVB, XXXVIII, LVII), while in the Chalukyan types, two or three rolls are more curved and acute (Tarr 1970: Figs. 7, 11). But in Ajanta and Aurangabad there is a roll followed by an angular moulding and three more rolls, which is almost identical to the Dhārashiva pillars (Fergusson and Burgess 1880: Plates XXXIV, XXXV, XLVIII; Berkson 1986: 191).

The ornamentation found on these two types of pillars and verandah pilasters in Cave II is also very common in Vakataka art. The bands above and below the octagonal or fluted portion on the shaft of the latter type pillar are carved with a half medallion flanked by a quarter medallion; each filled in with flowers. These types of medallions are very commonly found in the pillar ornamentation at Ajanta and Aurangabad (Gupte and Mahajan 1962: Plates XXIII, XLVIII, Berkson 1986: 75, 77, 104, 113, 176, 191). However, here the lower bands usually have full medallions. They are filled in with different designs and also some figures. The other type of pillars and verandah pilasters of Cave II have three bands of design. The lower band is of festoons, second is of rounds and rectangles and the upper most is a narrow band of flowers. The central band in Cave III is of rounds and lozenges, divided by floral designs. Most of the pillars at Ajanta and Aurangabad have the bands of festoons and of rounds and rectangles (Fergusson and Burgess 1880: Plates XXXIV, XXXV, XXXVIII, XLI, XLII, Berkson 1986: 72). Though, the band of beaded festoons forms a part of the pillar ornamentation till later times, the design of a loop with three hanging strings within and a long string dividing each loop is typical to Vakataka art. Similarly, the band of rectangles and rounds, which give an appearance of semi precious stones, is also found carved at Ajanta. The band of lozenges and rounds, divided by a floral design carved in Cave III, also occur on a number of pillars at Ajanta. The sandstone pillar in the hall of Keval Narasimha temple at Ramtek has almost identical three bands of design in the upper portion of the pillar. Here the band of festoons does not have a string dividing the loops and the central band has another narrow band of lozenges and ovals below and above it.

The third type of pillar at Dhārashiva has octagonal shaft with or without base and brackets. All the pillars of this type in Caves II and III have been destroyed. The pillars in Cave VII have a thin square member at the base and top of the octagonal shaft and rolled brackets. Though the octagonal pillars occur throughout the history of architecture and thus cannot be considered for dating a site, the pillars in Cave VII are almost identical to the pillars in the main cave at Ghatotkacha and Ajanta Cave XVII (Spink 1967: Fig 7, 13).

Doorway: The *śākhās* in the hall doorways of Caves III and IV also appear in Vakataka art. Most of the doorframes at Ajanta have *śākhās* of *padma*, *ratna* and *pātra* and a rounded *śākhā* carved with design of beads, waves, ovals, squares and rounds in slanted rows and a decorative square piece at regular intervals (Spink 1991: Plates 103, 107, 110, Poduval 1991: Plates 114, 119, 120, 121, 125, 126). However, the doorways at Ajanta are very ornamental. They have few more *śākhās*, of which *stambha* and *rūpa* are present in almost all cases. All the doorways have figures on lower portions. Some of the caves have a 'T' shaped doorway with figures of Ganga-Yamuna on the top portion. Most of these *śākhās* are present in some of the doorways at Aurangabad and Jogeshvari also (Spink 1991: Plate 105, Berkson 1986: 113b, Poduval 1991: Plate 122).

Shrine image: The shrine images in Caves II and III are carved as the Buddha figures in the shrines of Ajanta caves. The image, carved out of the rock left in the middle of the shrine with the *pradakṣiṇāpatha* around and covering almost the full height of the shrine, looks almost identical to the Ajanta shrine images. The composition of the image with a

figure of Pārśvanātha seated on a throne in the centre, a large standing *chauri* bearer on each side behind the throne and a corpulent garland bearer in a flying posture above the *chauri* bearer is very similar to the Buddha images at Ajanta. However, not all the shrines of Ajanta have a *pradakṣiṇā* and as shown by Spink, they were also not used wherever present (Spink 1991: 214). This seems to be the case at Dhārashiva too. There are other differences between Dharashiva and Ajanta, particularly in the depiction of the throne. Most of the images at Ajanta do not have a cloth spread on the throne as at Dharashiva. Though all the images have a wheel flanked by a deer, not all of them have lions at the ends. Most of the images have seated devotees on each side of the deer (Spink 1991: Plates 102, 104, 108, 111, 113). These devotee figures are absent at Dhārashiva. The throne back in Cave II is similar to Ajanta figures, though at Ajanta the throne backs are more elaborate. The throne back in Cave II at Dharashiva is slightly different, as *makara* heads are absent and only the lion heads are shown instead of *vyālas*. The lion heads are almost identical to the lion heads carved above the *vyālas* in the shrine image of Cave XI at Ajanta (Spink 1991: Plate 104).

The *chaitya* window carved on the façade of Caves II and III is typically Vakataka.

Thus, a comparison of the ground plan, the *gaṇa* figures on the plinth, the pillar order, the ornamentation on the pillars as well as the pilasters, the designs on doorframes, the composition of the shrine image and the type of *chaitya* window on the façade suggests that these caves are the products of Vakataka art. Though some of the features of these caves are also found at Aurangabad, Bagh, Ghatotkacha, Jogeshvari, Mandapeshvar, Badami and Aihole, they are closest to Ajanta in almost all the features. Caves II and III are very similar to Cave XVI at Ajanta in terms of the absence of the antechamber, the pillars with rolled brackets and the shrine image with the *chauri* bearers standing behind the throne with a *pradakṣiṇā* around. Whereas most of the other caves at Ajanta have the antechamber, double cells, pillars with rounded brackets and the *chauri* bearers in the shrine stand on both sides, the *pradakṣiṇā* is absent. The Mahāyāna caves at Ajanta are traditionally dated to the period between circa 500 to 600 CE (Burgess 1880: 299). Among the recent scholars, Wayne Begley dates these caves within a span of 150 years; from around middle 5th century to 575 CE, while Sheila Weiner proposes a much longer period; starting from around 400 CE (Williams 1982: 183, 184). Spink has dated the caves to the period between 460 to 480 CE (Spink 1981). Whatever may have been the span of the Mahāyāna excavation activity at Ajanta, it is certain that Cave XVI was excavated by Varahadeva, the minister of the Vakataka king Harisena, sometime in the late 5th century CE. Thus, Dharashiva Caves II and III can safely be dated to early 6th century CE. The Keval Narasimha temple at Ramtek, which shares a number of features with Dharashiva caves, is dated between 419 to 425 CE (Jamkhedkar 1987). Thus, a date in the early 6th century CE is quite probable for the site. Both the caves, Cave I and II at Dharashiva are almost identical and are very close in date to each other. The ground plan of Cave IV is different. But the main image, though badly destroyed, is similar to Cave II and III. The design of petals and beads, waves as well as rounds in slanted rows in the hall doorframe is almost identical to those in Cave III. Thus, this cave is also very near in time to the other two caves, may be slightly later. The rest of the caves at the site are unfinished and most probably later. The hall of Cave VI is just about worked out,

although the image is finished, carved directly on the back wall of the hall instead of cutting the shrine. The similarity of the verandah pillars of this cave with the pillars at Ajanta and Ghatotkacha suggests a date close to the other caves.

Iconographically, the absence of *śāsanadevatās* also indicates a date prior to their introduction in Jaina iconography, which is definitely later than circa 5th century CE (Shah 1987: 212-13). The earliest known image with *śāsanadevatās* is the brass or bronze image of the standing Jina from Akota and is dated to around 550 CE on palaeographic grounds (Shah 1987: 212-13). The images at Dharashiva do not show some of the *pratihāryas* such as triple *chhatra*, *bhāmaṇḍala*, *kalpa* tree, *deva dundubhi* and *divya dhvani*. Thus, both architectural and iconographic features suggest a date sometime in early 6th century CE. However, all the known literary and archaeological evidence suggests that the motif of deer flanking the *dharmachakra* on the pedestal of the Jina image is a later innovation, introduced sometime in the beginning of the medieval period (Shah 1975a: 55). Two late 7th century CE examples of the deer on the throne of Jina have been noticed. Both are bronze *tritirthikā* of Pārśvanātha from the Vasantgarh hoard. One is dated in the year *Samvat* 756 (699 or 700 CE), while the other is dated in *Vikram Samvat* 726 (669 CE). Both these figures have deer flanking the *dharmachakra* on the throne (Shah 1975b: Figs. 11 and 12). A 6th-7th century CE icon from Khed Brahma, north Gujarat, also has a wheel flanked by a deer. But Shah identifies it as Santinatha because in the Gupta period, the *lāñchhanas* of Jina were carved on the two sides of the wheel. As the present icon is dated to late 6th-early 7th century CE, the deer should be taken as the *lāñchhana* of the Jina, unlike later period, when two deer are uniformly found in all the Jina figures (Shah 1960-61: Fig. 1). In the case of Dhārashiva, the icon can definitely be identified as of Pārśvanātha because of the presence of snake-hoods. Possibly, depiction of deer was a common practice during early medieval period also and gained popularity in later period. However, the way the deer are shown at Dhārashiva, in a group in front of the throne, is identical to Ajanta counterparts. There appears to be a conscious effort to imitate Buddhist examples, possibly because of the popularity of Buddhism in this region and for easy acceptance by the laity, who were used to the motif.

The loose icons found in Cave I, II and IV are definitely of the later age as the *parikara* of the Jina and the style of the sculptures suggest. Of the eleven loose icons, seven are *chaumukhas*. On the pedestal of *pañchatirthikā* in Cave II, occurs Gomukha, the *yakṣa* of the *mūlanāyaka*, Rṣabhanātha. On another *chaumukha* is engraved the *lāñchhana* of the Jina. These features suggest a late date. Although *śāsanadevatās* start appearing from around 6th century CE, a separate pair of *śāsanadevatās* for each Jina was evolved in the 9th century and the concept became popular after around 10th-11th centuries CE (Shah 1987: 217). The *lāñchhanas* are depicted from 5th century CE onwards, but they appear in Mahārashtra after 11th century CE. Moreover, the ornaments and garments of the *chauri* bearers on the *pañchatirthikā* and the pilasters in the pedestal of a *chaumukha* are of the style in vogue in 12th-13th centuries CE. The Devanagari inscription on one of the icon can be dated to around 12th-13th century CE. Thus, these sculptures can be dated to around late 12th or early 13th century CE.

Stylistically, these icons can be compared with a number of loose icons from Ter, now kept in the Mahāvīra temple at the same site. The village of Ter is 18 km northeast of Dhārashiva. A large number of icons from Ter are *chaumukhas*. Like Dharashiva

chaumukhas, many of the *chaumukhas* from Ter have their upper portions rounded. The *chaumukhas* of Ter have *kalaśa* on top. The plain head without *uṣaṇīṣa*, very short neck, acute bend in waist and slender legs are some of the common features. At both the sites the hands either follow the curves of body or are kept straight on sides. As at Dhārashiva, the devotee figures dominate the pedestals of a number of icons from Ter. The Ter icons can be dated to around 13th century CE. The *pañchatīrthikā* in Cave II follows a slightly different style with bow shaped eyebrows, hair on the shoulders, prominent *śrīvatsa*, long ears, ornamental *chhatra* and occurrence of *chauri* bearers, though there are a number of devotees on the pedestal. The figure of Pārśvanātha with Ambikā and Kshetrapala in Cave IV is very crude and could be of much later date. It definitely does not form the part of assemblage of other icons.

It is difficult to date the icons carved on the back walls of the cells to the right of the shrines in Caves II and III as both were painted in the last century. The cementing on the pedestal of the icon in Cave III and of the halo as well as the designs around the icon in Cave II is definitely new, perhaps done along with the painting of the icon. These icons do not seem to form part of the original plan. They appear to be independent donations as loose icons. Moreover, the occurrence of triple *chhatra* suggests a date later than the shrine images, which do not have triple *chhatras*. They were possibly carved in 12th century when the site was reoccupied. Similarly, the cell at the end of the verandah in Cave III with a portion of the rock left in the centre to be carved into an image is also a later conception, most probably dated to the time of reoccupation of the site.

Claim of Buddhist origin of the site

Burgess considered these excavations as Jain. However, according to Dhavalikar, these caves, at least Caves II, III and IV were originally Buddhist, owing to their similarities with the Buddhist caves at Ajanta and also because there are no evidences for the existence or popularity of Jainism in Mahārashtra at such an early date (1965: 141). He supports his theory with the 'evidence' from the 10th century Sanskrit text '*Bṛhatkathākośa*' (1968a & 1968b). This text is a collection of stories by Harispratiḥārya. One of the stories, '*Karakandamahārājakathānakam*' deals with the exploits of the king Karakanda, the king of Anga. While on a campaign in Dakṣiṇapatha, he was encamped at Tera and was informed about a cave in the jungle nearby by the local Bhil king, Śiva. He visited the cave with 'thousand pillars' and worshipped the Jina icon. However, he thought that the '*granthi*' or the 'knot' on the *simhāsana* of Jina was inappropriate and got it removed. Dhavalikar has identified this cave with Cave II at Dhārashiva and the 'knot' with the wheel on the throne. He has argued that by mistake this Jain king worshipped the icon of Buddha with wheel on the throne and when he realized it he tried to remove the wheel, which in the case of icon in Cave II is damaged even now, because according to him, wheel does not occur frequently on Jain icon. According to him the icon in the shrine with snake-hood is that of Buddha protected by Muchilinda snake, a type of icon, which occurs commonly at Nāgarjunakonda. The Jain icons on the façade were executed later on by Karakanda. However, the problem is well settled by Mirashi who has pointed out that the wheel on Jain throne is quite a common feature, similarities with Ajanta only indicate that the

caves at both the sites were excavated at the same time, a very few Muchilinda Buddha icons have been found, the Jina icons on the façade are of the same age as the cave and a lot of description in the aforementioned text is in fact exaggerated or legendary (1971). A few more evidence can be provided in support of the Jaina authorship of the caves. On the bracket capital of one of the pillars in Cave II is a fragment of a painting depicting a seated figure of Jina. The placement and the style of the painting suggest that it is original and belongs to the same age as the cave. There is no trace of garment on the body. On the other hand, at Ajanta, the robe on the body of all the painted figures of Buddha is shown very distinctly by using a different colour (Yazdani 1942 Vol. II Plates: XXVIIIa, XXIX; Vol. III Plate: LXIX, LXX). In case of the sculptures too, the robe is shown clearly on the body of the Buddha and also on the throne, where the end of the robe is carved in front of the feet (Spink 1991: Plates 102, 104, 108, 111). But none of the shrine images at Dharashiva have any trace of garment either on the body or on the throne. Secondly, though, as pointed out by Dhavalikar, Buddha was depicted with snake hoods above the head, not a single shrine at Ajanta houses Muchilinda Buddha icon. In fact, there is only one such icon at the site. It is to the right side above the shrine door of Cave 7 (Pathy 1968: Fig. 2). None of the Buddhist caves at any site has image of Muchilinda Buddha in the shrine. A large number of such icons are found from Nagarjunakonda (Stone 1994: Figs. 64, 98, 111, 118, 148, 149, 229). Few such icons are also found at Bodhagaya (Asher 1980: Plates 60, 61) and one such icon is also carved on the verandah wall of Cave 92 at Kanheri. The Muchilinda Buddha is invariably shown seated on the coils of the snake. It is true that the Pārśvanātha image on the door of the courtyard in Cave II is seated on snake coils. But a number of such Pārśvanātha images are known. Three of the Pārśvanātha figures in the Jaina cave at Udayagiri, near Vidisha, are seated on snake coils (Pereira 1977: 12-13). The Pārśvanātha figure on the southern wall of the Sonbhandar cave at Rajgir is also seated on snake coils (Tiwari 1983: Plate 17). A Pārśvanātha figure from Nachna is also shown seated on the snake coils. (Bajpai 1975a: Plate 2) A 7th century *sarvatobhadra* from Vidisha, now housed in the Vidisha museum, shows Pārśvanātha seated on serpent coils (Singh 1993-94: 127-128). A 9th century image from Deogarh also depicts Pārśvanātha in similar fashion (Singh 1993-94: 129). Two 10th-11th century images from Karitalai in Jodhpur district, now housed in the Mahant Ghasidas Memorial Museum at Raipur, show Pārśvanātha seated on the coils of the serpent (Singh 1993-94: 130). But none of the Muchilinda Buddha figures are known to be seated directly on the throne as the shrine images at Dhārashiva. Thirdly, all the Buddha figures at Ajanta are seated in *padmāsana*, while the figures at Dharashiva are in *ardhapadmāsana*. A number of Jina figures in Mahārashtra are shown in *ardhapadmāsana*. All the Jina figures in Ellora are in *ardhapadmāsana*. But none of the Buddha figures, at least from the caves of Mahārashtra, are shown in *ardhapadmāsana*. Thus, we can safely conclude that these caves originally belonged to the Jaina faith.

Rock-cut structure in the courtyard

Another unique feature of these caves, apart from the enclosed courtyards, is the existence of a rock cut structure in the courtyard of Cave II. It is very difficult to determine the nature of this structure as the rock has crumbled away. It looks closest to a

stūpa on account of its size and shape. Though Jainas used to worship stupas as the remains at Mathura suggest, none of the known Jaina cave site has yielded any evidence of *stūpa* worship. Even if we assume that this cave was originally Buddhist, owing to the occurrence of the *stūpa*, its placement raises a few problems. In early period a Buddhist cave was excavated either as a *chaitya*, where a *stūpa* was carved inside the cave or as a *vihāra*, where the cells were cut for the monks to reside. In later period, the concept of a *chaitya-vihāra* was introduced, where the place of worship and the place of residence were merged in a single excavation. But now the object of worship was the icon of the Buddha. None of the known Buddhist *chaitya-vihāra* of the period has a *stūpa* outside the cave, though a number of late sites such as Panhale-Kaji, Kondivte, Kanheri and Pale have *stūpas* in the forecourt and on top of the caves (Deshpande 1986: 122). Most of these *stūpas* are loose and stylistically different. The structure at Dhārashiva could have been a pedestal, on which a loose *chaumukha* was placed; though it is very unlikely considering the size of the structure. It could have been the base for *mānastambha*, but again the size of the structure indicates it to be quite unlikely. Thus, it is difficult to determine the nature and purpose of the structure. The gable-shaped roof and a passage in the ceiling of the front aisle in Cave II also do not have any parallel.

As pointed out by Jain, these caves are mentioned in the Apabhramsha text, '*Karakanda cariu*' in the context of the exploits of king Karakandu (Jain H. 1934-35: 1-5). The text is dated to around middle of 11th century (Mirashi 1971: 41). More or less similar account is also found in the Sanskrit text '*Brihatkathakośa*'. It was composed in 931-32 CE (Upadhye 1943: intro. 122). According to Upadhye, the composer of the text, Harishena, is the first author to describe these caves. It is difficult to say how much historical data these texts contain. Karakandu is a legendary saint-king, who is venerated by both Buddhists and Jainas. However, there are no references of Karakandu in Digambara Jaina literature. He is considered to be one of the *Pratyekbuddhas* by the Buddhists. He is supposed to have flourished prior to Buddha and Mahāvīra, in the period between 8th to 4th centuries BC (Jain 1934-35: 7). The portion describing the caves was obviously added when the existence of the caves came to be known. The one fact that emerges very clearly from both the accounts of the caves is that at least by 10th century CE these caves were forgotten and perhaps were known only to the local people. When they were 'rediscovered', a legend grew around them owing to their ancient nature. However, these accounts present some problems. None of the loose icons present in these caves can be dated prior to 12th century. So, it is difficult to identify the icon 'buried in the anthill' and brought to the cave by Karakandu, as it has to be a loose icon. Again, it is difficult to say how much truth there is in the story of the cave getting flooded on account of breaking a 'knot' on the throne of the icon. Nevertheless, the mention of these caves in the literary texts and their association with a highly venerated, legendary person, speak of the sanctity, popularity and also the antiquity of these caves in the 10th-11th centuries CE.

AMBEJOGAI, AMBEJOGAI TALUKA, BEED DISTRICT (18° 41'N; 75° 24'E)

Outside the town of Ambejogai, to its northeast, three caves have been excavated along the banks of river Jayanti. Two of the caves are Saivite, while one is Jaina. To the south

of the Saivite cave, locally known as Hattikhana cave and to the east of the much-destroyed Saivite cave is situated the Jaina cave. This cave has been excavated on the slope of a very low hill. As no scarp or cliff is available, all the caves at the site are cut from the top (Plate 13).

These caves were first described by Burgess along with the caves at Kharosa and Dharashiva. The ground plans of all the caves were provided (1878: 49-52, Plate XXXVII). All the later accounts of the caves at this site are the repetitions of earlier description (Fergusson and Burgess 1880: 425, Naik 1947: 368).

■ Description

The Jaina cave faces northeast. It has an open court and three excavations or *maṇḍapas* along three sides. The side excavations consist of a verandah and a shrine, while the main excavation at the back, has a large verandah and three shrines in a row, against its back wall (Fig. 8a).

Three steps lead down to the court, which is open to sky. In the left corner of the front side of the court is another entrance to the court. It is in the form of a passage, around 2.3m long and 0.8m to 0.6m wide. The court is 8.3m wide, 9.5m deep on the right side and 8.2m deep on the left side.

On the front side of the court are two free-standing elephants, flanking the steps (Plate 14). The elephant to right is 2.6m to 2.9m long, 1.4m wide in the front and 1.76m wide in the back and is 2.1m high. The tail is gone, while its trunk touches the ground. There is a round groove in the place of the eye. The elephant to left is 2.6m long, 0.4m wide and 1.83m high. This elephant is unfinished, being not fully relieved from the rock behind. The rock between the legs has not been removed and a part of the trunk is left unattached on the floor, as the head is partially broken.

In the centre of the court is a portion of rock left, with square base and slightly roundish top (Plate 14). The base is approximately 2.02m on the front, 1.9m on the back, 1.8m on the right and approximately 1.98m on the left. The base is 0.13m high, while the rounded top is around 0.22m high. It is difficult to conjecture the purpose of this structure, but possibly it was used to keep a *chaumukha* or install a *mānastambha*.

Right Excavation

It has a half-enclosed verandah and a shrine in the back. The verandah is 7.8m by 1.52m. The ceiling is 2.1m high. There are two pillars and two pilasters in the front. These are much damaged, but each had a square shaft on a plain square base and plain square bracket. There is a trace of a wall between the pillar and the pilaster on each side.

In the back wall of the verandah is a shrine. The doorway leading to the shrine is 1.34m long and 0.68m wide and has two plain *śākhās*. The shrine is 2.23m wide and 2.4m deep. The ceiling is 1.9m high. On the back wall is carved a seated Jina. Both the image and the shrine are at present in bad shape due to weathering of the rock and accumulated water.

Left Excavation

It is similar to the right one. The verandah is 6.8m wide and 1.6m deep. The ceiling is 2.1m high. There is a bench along the front wall, one on each side of the entrance. The bench to the right is 2.45m long, 0.72m to 0.68m wide and 0.45m high. The bench to the left is 2.3m long, 0.76m to 0.58m wide and 0.38m high. There are two pillars and two pilasters in front, similar to those in the verandah of the right excavation. The verandah is closed by a low wall running between the pillar and pilaster on each side.

In the back wall of the verandah is the shrine. The doorway leading to the shrine is 1.4m by 0.8m. There are two plain *śākhās*, now extant only in the upper part. The lower part of the door is destroyed. The shrine is of similar dimensions as the shrine of the right excavation. On the back wall is carved a seated figure of Pārśvanātha. This excavation is badly damaged due to weathering of rock and remains filled with water.

Main Excavation

It has a half-enclosed verandah or hall, a cell in the right sidewall of the hall and three shrines in a row, in the back wall of the hall (Plate 15). A step measuring 2.21 to 2.07m by 0.98 to 0.85m leads to the hall.

The verandah is 12.3m wide along the back and 11.7m wide in the front. It is 4.5m deep. The floor is very uneven. The ceiling is around 2.35m high. The pillars are arranged in two rows. The front row has two pillars and two pilasters, while the back row has four pillars. There runs a stone beam on the floor between the pillars and pilasters of each row. The shafts of the pillars of the front row are reconstructed. The rest of the pillars are badly damaged, but whatever remains suggest that all the pillars and pilasters were like the pillars in the verandahs of the side excavations. Only the middle pillars of the back row have four plain mouldings on the bases (Fig. 8b), while the rest have a plain square base. The brackets of pilasters and pillars in the front row have a cutting, running from top to bottom. This cutting is present on both sides in the case of pillars and on one side in the case of pilaster. The presence of these cuttings suggests that a wooden screen was inserted in.

In the right end of the hall, beyond the right pilaster, the hall opens to the verandah of the right side excavation. Thus, the hall is attached to the right excavation, while the left excavation is independent.

In the right sidewall of the hall is a cell, 2.4m wide, 2.23m deep on right and 2.4m on the left. The door leading to the cell is 1.51m by 0.7m. The cell is plain.

On the left sidewall of the hall is carved a panel of thirteen seated Jinās. On the back wall, to the left of the left shrine, is a small recess. It is 1.37m long, 0.85m wide and 0.45m deep.

Right shrine: It is 2.23m wide, 2.4m deep and about 1.87m high. The doorway leading to the shrine is 1.47m by 1.03m. It has two plain *śākhās*. The door fittings are peculiar. The ceiling of the door has a portion of rock left in the middle with a recess on each side. Corresponding to these recesses are recesses on the floor, formed by a part of the rock protruding in the middle. There is a step inside the shrine to climb down.

On the back wall is carved a seated figure of Pārśvanātha, almost covering the whole wall.

Central shrine: It is slightly projected in the hall. The doorway leading to this shrine is 1.93m by 1.86m and is quite ornamental (Fig. 8c). It has a plain architrave above the door supported by a pilaster on each side. The pilaster has a round shaft with a square portion in the middle and a round portion in the upper part of the shaft. Above the shaft are three *kañi* mouldings and rounded capital. There is a plain square *śākhā* on the inner side of the pilaster. The lintel is plain. In front is a *chandraśīlā*. The door fittings are in the form of two grooves in the ceiling. There is a step inside the shrine to climb down. Flanking the doorway is a standing figure of Jina.

The shrine is 2.4m wide at the back and 2.1m in the front. It is 2.1m deep on the right and 2.23m deep on the left. The ceiling is 1.97m high. Here also a seated figure of Pārśvanātha is carved, almost covering the entire wall.

Left shrine: It is 2.7m by 2.4m. The ceiling is about 1.97m high. The doorway leading to the shrine is 1.54m by 1.23m. It has two plain *śākhās*. The door fittings and shrine image are as in the central shrine. A loose *chaumukha* lies inside the shrine.

Sculptures

All the shrines, except the shrine of the right excavation, have seated figure of Pārśvanātha carved on the back walls. None of the images are well preserved as the rock has weathered a lot. Among other images carved *in situ* are, standing Jinas flanking the central shrine, a panel of 13 small seated Jinas on the right sidewall of the hall and a standing female carved on the back wall of the recess in the back wall of hall, all in the main excavation. There is a loose *chaumukha* in the left shrine of the main excavation (Fig. 8a).

1. Seated Pārśvanātha: 1.63m by 1.7m.

On the back wall of the right shrine of the main excavation is carved the image of a seated Pārśvanātha. The icon covers the entire height of the back wall. The hands and legs of Pārśvanātha, and *chauri* bearers below the stomach are damaged. He sits on a throne. The figure of Pārśvanātha measures 0.85m by 0.9m. As the lower part of the icon is damaged, it is difficult to make out whether he is seated in *padmāsana* or an *ardhapadmāsana*. Above his head is seven-hooded snake.

The throne is 0.97m long, 0.23m wide and 0.4m high. It is partly destroyed, but seems to have three compartments. The side ones has a lion each. The lion's body is in profile, with the head turned to the front. The middle compartment has a wheel, though only a trace of it remains.

Pārśvanātha is flanked by *chauri* bearers, each of which stands in *tribhanga*, holding a *chauri* in the hand, kept on the shoulder. Each figure measures 0.96m by 0.4m. They stand at the floor level and almost reach the ceiling of the shrine. They are slightly turned to Pārśvanātha. Only the crowns on the heads are clear. Other ornaments have eroded away.

2. Seated Pārśvanātha: 2.02m by 2.6m.

Pārśvanātha, on the back wall of the central shrine of the main excavation is almost gone. Only some part of the stomach and the right leg can be seen. Otherwise, only the outlines can be made out (Plate 16). The figure measures 1.2m by 1.4m and is seated on the throne. Like the right shrine, the *āsana* is difficult to determine. Above the head is a seven-hooded snake, which is clearly visible. Each hood has a crown on the head.

The throne is 1.26m long, 0.74m wide and 0.52m high. It is highly damaged, but seems to be like the one described above.

Flanking the figure of Pārśvanātha are *chauri* bearers, as described above. Here these are better preserved. They stand in *abhanga*, instead of *tribhanga*. They are not turned towards Pārśvanātha, but face the front. Each has *chauri* held in the same way as in the right shrine and wears a crown, necklace, earrings and wristlets (Fig. 8d). A part of the lower garment can be seen on the waist in the form of a band.

3. Seated Pārśvanātha: 2.02m by 2.28m.

Pārśvanātha, on the back wall of the left shrine of the main *maṇḍapa*, is better preserved. Only part of the body and legs are damaged. The figure measures 1.28m by 1.2m and is seated on a throne. Above the head is a seven-hooded snake. There is a round halo behind the head, but his *āsana* cannot be made out.

The throne is 1.56m long, 0.62m wide and 0.56m high. It is similar to the previous ones, but better preserved. The wheel, which is set edgewise, is clear.

The *chauri* bearers are as in the central shrine. Each figure measures 1.57m by 0.54m.

4. Seated Pārśvanātha: 2.03m by 1.35m (excluding *chauri* bearers).

The icon in the shrine of the left excavation is highly damaged. Only the two serpent hoods above the head, traces of a wheel on the throne and part of the head of a *chauri* bearer on the left, remain. But the extant portion of the image suggests that it must have been like the previous ones. Moreover, there are few features not depicted in earlier icons. Above the hoods is a single *chhatra*. In each corner of the ceiling, above the image, are carved two flying figures. These are very eroded, but seem to be a couple on each side. Each figure on the right holds a garland. The first figure on the left also holds a garland, while the other has hands in *añjali mudrā*.

5. Seated Jina: 2.03m by 1.35m (excluding *chauri* bearers)

The image in the shrine of the right excavation is also very destroyed. Only the outlines of a Jina and throne can be seen. As no trace of snake-hood remains, it is possible that this figure was of a Jina, other than Pārśvanātha.

The throne is 1.35m long, 0.5m wide and 0.5m high. It is similar to the thrones in the rest of the shrines.

Flanking the doorway of the central shrine in the main excavation are two figures of standing Jinās, almost reaching the ceiling.

6. & 7. Standing Jina: 2m by 0.59m.

The figures are nude with round haloes behind their heads.

8. Seated Jinas: 3.45m by 1.06m.

On the left sidewall of the hall in the main excavation is a carved panel of thirteen seated Jinas. There are two rows of Jinas, near the ceiling. The upper one has eight Jinas. There is a slight space between first and the second Jina. It is possible that another Jina was carved in this space. In the lower row are five Jinas. This row starts below the vacant space between first two Jinas of the upper row. Each Jina measures 0.4m by 0.35m.

Perhaps 24 Jinas were intended to be carved, but were left unfinished.

9. Standing female: 1m

On the back wall of the recess in the back wall of hall in the main excavation are carved some peculiar figures.

In the centre is a standing female. Her head has disappeared. She holds an object in her right hand, which is raised, up to her shoulder. The object, though not clear, seems to be a bag. Her left hand is hanging down. Necklace and wristlets worn in the left hand can be seen partially. No other ornament or garment is visible. Near her feet, on the left side is a small male figure on a horse. He is looking up towards the female. He has a turban on the head. Near her feet on the right side, is a small figure, with the right hand on the thigh and the left held up. The female is very disproportionate with thin straight body and very long limbs. The figures flanking the female are very small compared to the female. It is difficult to identify these figures. Stylistically, this sculpture is very different from the rest of the icons in the cave.

10. *Chaumukha*: 0.54m by 0.27m.

On the three sides of this *chaumukha* are standing Jinas, each measuring 0.33m by 0.15m. One of the Jinas is Supārśvanātha as testified by a five-hooded snake above the head. On the fourth side is a *yakṣa* figure, measuring 0.21m by 0.14m. He sits in *mahārājālīāsana* with both the hands on knees. He is a fat and pot-bellied figure. The objects in the hands are not clear. But probably he can be identified as Sarvānubhūti.

Paintings

There are traces of thick white plaster all over the cave, mainly on upper parts of the images and the main *maṇḍapa* ceiling. There are traces of red paint, on the halo of the standing Jina, to the right of the central shrine. On the upper part of the left pilaster of the central shrine doorway, are traces of yellow and black paint. However, no trace of plaster or paint could be found in the side *maṇḍapas*. The plaster and painting appear to have been done at a much later date.

Date

Burgess has not proposed any date for this or other Brahmanical caves at the site (1878: 50-52). These caves are not included in the exhaustive account of the Brahmanical caves

in the Deccan by Soundara Rajan (1981). However, Naik in his brief account dates the cave to the period between 600 to 800 CE (1947: 368).

Ground Plan: Conceptually, the ground plan of the cave with central space and *maṇḍapas* along its three sides finds parallel in a number of Brahmanical caves. As Tartakov (1991: 459-60) has pointed out, this concept has its origins in a Buddhist *chaitya-vihāra*, which has a central court surrounded by a periphery of cells. The evolution of this concept can be traced through some of the caves at Ajanta with double, pillared cells on the transverse axis of the hall to Ravanaphadi and Meena basti at Aihole. The earliest Brahmanical caves of Jogeshvari, Madapeshvara, Elephanta and Ellora 20b, 21, 22, 25, 26 and 27 make use of the same model. They are composed of peripheral spaces around a central space (Tartakov 1991: 460). At Ambejogai, unlike aforementioned sites, the central space is open to the sky and each of the side *maṇḍapas*, so also the main *maṇḍapa*, consists of independent verandahs and shrines.

This ground plan is also found in a number of Pallava and eastern Chalukyan caves. The main *maṇḍapa* of Ambejogai with rectangular, pillared verandah and three shrines is more close to a number of Pallava and eastern Chalukyan caves than the aforementioned western Chalukyan examples. A number of Pallava and eastern Chalukyan caves have more than one shrine in the back wall of a rectangular hall. The number of shrines is three, five or even seven (Srinivasan 1964: Figs. 6, 15, 22, 28). The Pallava caves like Mandagappattu, Mamandur II, Kuranganilmuttam, Dharmaraj *maṇḍapa* and Mahishasurmardini have a rectangular hall with three shrines in a row in the back wall (Srinivasan 1964: Figs. 5, 7, 8, 23, 30). The cave at Arvalem in Goa also has a rectangular hall with four pillars and three shrines in the back wall (Soundara Rajan 1981: Fig. 4). Among the eastern Chalukyan caves, upper Akkanna-madanna cave at Vijayawada, Caves II and V at Mogalrajapuram and the large cave at Undavalli have rectangular halls and three shrines in the back wall (Soundara Rajan 1981: Figs. 47, 48, 49, 58). In some of these cases, the central shrine is slightly projected as at Ambejogai. However, in most of the cases the central shrine is the largest, while at Ambejogai, the shrine to the proper left is larger. Other difference is in the frontage of the cave. Most of the Pallava and eastern Chalukyan caves have frontages with *adhiṣṭhāna*, *kapōta* and *prastara* as in structural temples. Some of the caves at Mahabalipuram even have *śikhāras* carved above the *prastara*. But the Ambejogai cave is devoid of such features.

A Rashtrakūṭa example of three shrines in a row is found in the Patalesvara cave in Pune. Here all the three shrines are projected in the front with a common *pradakṣiṇā* around them (Fergusson and Burgess 1880: Plate LXIX). A Brahmanical cave at Bhokardan in Jalna district of Mahārashtra also has narrow verandah with pillars in two rows and seven shrines in back wall with similar such *maṇḍapa* planned along one of the sides of the open courtyard but left unfinished. Interestingly, both these caves are also cut from top. But architecturally the Ambejogai Jaina cave is more akin to the eastern Chalukyan examples.

Pillar type: The pillars at Ambejogai have square bases and rounded brackets. The shaft is square, though the central portion may have been octagonal. But as the pillars are badly damaged, it is difficult to be certain. The pillars in early Pallava and eastern Chalukyan

caves are similar to the Ambejogai type in having square shaft with octagonal portion in the middle and rounded brackets (Soundara Rajan 1981: Fig. 76).

These Pallava caves are of Mahendra and Mamalla style and are dated to the period of Mahendravarman I to Rajasimha i. e. 580 to 728 CE (Srinivasan 1964: 2-3). The eastern Chalukyan Akkanna-madanna cave is dated to around 650 CE. Cave II at Mogalrajapuram is dated to around 675 CE, while the other caves at the same site are dated around to the period between 675 CE to 700 CE. The Undavalli caves are dated to around 700 CE. The Arvalem cave is dated to the period between 575 to 600 CE (Soundara Rajan 1981: Fig. 3). Thus, architecturally the Ambejogai cave can be approximately placed between late 6th to early 8th century.

Other Brahmanical caves at the site: It is also important to determine the date of the other two Saivite caves at the site in order to determine the date of the Jaina cave and understand their co-relation. The Saivite cave or what is popularly known as Hattikhana, to the north of the Jaina cave, has an open court with a monolithic *nandīmaṇḍapa* and a large rectangular hall with a shrine and three smaller cells in the back wall (Plate 17). The hall has thirty-two pillars in four rows, eight in each row. In the right sidewall is a cell and in the left sidewall is a shrine with an antechamber. In the court are carved four monolithic elephants, much larger than those in the Jaina cave. The *nandīmaṇḍapa* is entered through all the four sides and is supported on four pillars (Burgess 1878: Plate XXXIII). The cave to the west of the Jaina cave is in a ruinous condition, but the extant part of the cave suggests a ground plan similar to the aforementioned cave (Burgess 1878: Plate XXXIII). Here the hall has two cells and must have had a shrine, which is destroyed. There are seven niches on the back wall. The *nandīmaṇḍapa* is much smaller in size. There is a stump of a free-standing pillar next to the *nandīmaṇḍapa*. As Fergusson and Burgess have pointed out this cave is architecturally similar to the Pataleshvara cave at Pune, which is also cut from the top (1880: 426, Plate LXIX). The only exception is that the *nandīmaṇḍapa* at Pataleshvara is circular. The monolithic *nandīmaṇḍapas* at Ambejogai Brahmanical caves and at Pataleshvara remind one of the Dantidurga *maṇḍapa* in the court of the Dashavatara cave at Ellora, though this *maṇḍapa* does not have any relation with the Dashavatara cave in front and was perhaps conceived later, along with the lower storey of Dashavatara (Dhavalikar 1988: 354-355). It is much more elaborate and ornate than the Ambejogai and the Pataleshvara examples. It differs from them in having entrances on only two sides. It may not have been a *nandīmaṇḍapa* and may have been used as a dance hall. Whatever may have been the purpose of this *maṇḍapa*, the concept of the monolithic structure in front of the cave is the same as at Pataleshvara and Ambejogai. Dantidurga *maṇḍapa* is precisely dated to 753 to 757 CE. The Pataleshvara cave at Pune is dated to around 770 CE (Soundara Rajan 1981: Fig. 3). The occurrence of monolithic elephants and a free-standing pillar indicates the relation with Kailasa monolithic, which is dated to around 775 CE. The sculptures in the Ambejogai Brahmanical caves are too eroded for stylistic comparison, but the iconographic programme, comprising of the icons of Saptamatrikas, Śiva in *tāṇḍava*, Mahisasuramardini, Bhairava, *avatāras* of Viṣṇu like Vamana, Trivikrama, Narasimha and Viṣṇu in the *śeṣaśāyī* form, suggests the relation with Dashavatara cave and also Ravana-ki-khai cave at Ellora. Thus, both architecturally and iconographically, the

Ambejogai Brahmanical caves are related to the Rashtrakūṭa caves at Ellora. Though Ravana-ki-khai is dated to western Chalukyan period, to around 675 CE, the Ambejogai Brahmanical caves should be dated to late 8th century, as they are more close to Dasavatara and Kailasa.

The Jaina cave at the site is akin to the Brahmanical caves in terms of presence of monolithic elephants and rectangular, pillared hall.

Iconographic features: There are not many iconographic or sculptural evidences in the Jaina cave, which can be used for dating the site. Iconographically, this cave is very simple. All the shrines, except one, have images of Pārśvanāthas seated on the lion throne and attended by *chauri* bearers. No other *pratihāryas* are depicted and the *śāsanadevatās* are absent. Only the loose *chaumukha* lying in the left shrine has a figure of a corpulent *yakṣa*, probably Sarvānubhūti, on one of the faces. The standing Jinas flanking the main shrine in the main *maṇḍapa* has parallels in the Jaina caves at Ellora, which were perhaps carved in imitation of the large *dvārapālas* on each side of the shrine door in a number of western Chalukyan caves.

Thus, this cave, sharing architectural similarities with the Saivite cave of the site, other early Chalukya-Rashtrakūṭa caves at Bhokardan and Patalesvara and also a few of Pallava and eastern Chalukyan caves, can be dated to the late 8th century. The iconographic relation of this cave with Ellora Jaina cave is suggested by the standing Jinas on each side of the main shrine door. Although the Ambejogai cave is earlier than Ellora Jaina caves, it points to the relation and also proximity of time between the two sites.

Rock-cut structure: The rock-cut structure in the centre of the court could be the base, on which a structural *mānastambha* was built or it could be a plinth of a *chaumukha*, as seen in the halls of J4 and J18 at Ellora. The great Kailasa and the Jaina cave of Indra Sabha at Ellora have free-standing pillars in the court, though here they are rock cut. The parallel of the free-standing pillar is found in the site itself, as mentioned earlier. In the present case, the need to have a structural pillar arose, perhaps due to the low height of the rock available. Other possibility is that it was used as base to install a *chaumukha*. It could be suggested that the *chaumukha* lying in one of the shrines of the main *maṇḍapa* was installed here. The Jina figures faced the *maṇḍapas* on three sides, while the figure of the *yakṣa* faced the entrance to the court. However, the difficulty in accepting this possibility is that the width of the structure is around 2m, while the *chaumukha* is only 0.27m wide. It is not logical to assume that such wide base was provided for such a small icon. Most probably this icon was placed on a pillar, which was in turn built above this rock-cut base. The only problem in accepting this suggestion fully is the absence of any grooves on the top portion of the base to receive the pillar, which probably are lost due to weathering of the rock.

KHAROSA, AUSA TALUKA, LATUR DISTRICT

About a kilometre east of Kharosa village in Latur district, there is a low but a steep hill of laterite. On the western face of the hill a few caves have been excavated. Of these, one

is Jaina, while the rest are Brahmanical. There are around 15 caves and a few monolithic shrines with *phāmsaṇa śikhāra* that are empty.

These caves were first described by Burgess, along with the caves of Dharashiva (1878: 12-13). The ground plans and sections of some of the Brahmanical caves were provided. All the later accounts of the caves are repetitions of this description (Fergusson and Burgess 1880: 417-424, Naik 1947: 367-368).

Description

The Jaina cave is at the southern end of the hill. It has an open court and a hall, which serves as the shrine (Fig. 9). It has been now converted to a Buddhist shrine by changing the Jina icon with that of Buddha. Like other Brahmanical caves, it faces the west.

The court or open space in front of the cave is 8.45m wide in the front and 6.4m wide at the back. It is around 8.8m deep on the right side and around 9.8m deep on the left. On either side of the court is a cell. The right cell is 1.7m by 1.8m. In the centre of the back wall is a portion of a rock, which serves as a pedestal. It is 0.7m long, 0.65m wide and 0.5m high. It was perhaps used to keep a loose icon. The cell on the left side of the court is 1.7m by 1.5m. Both the cells are plain and very irregular and are now filled with rock and debris.

In the middle of the court is seen a mass of rock. It is a squarish, irregular structure, rounded at the top with a small square plinth above it. It measures 1.35m on the northern side, 1.4m on the eastern side, 1.55m on the southern side and 1.6m on the western side and is 1.4m high. It is difficult to conjecture the purpose of this structure, but most probably it was used to keep a loose *chaumukha* in front of the cave.

The doorway leading to the hall is 1.45m by 1.45m. Since the cave has been converted to Buddhism by neo-Buddhist population of the village, it is now kept closed with a metal door.

The hall or shrine is 7.71m wide near the back wall and 6.9m wide near the front wall, 4.95m deep and is 2.2m high. The hall is irregular, none of the walls being straight or perpendicular. In the right or the northern wall is a cell, 2.85m wide at the back and 1.55m wide in the front. It is 1.6m deep and is very irregular. In the left sidewall is an incomplete cell.

The back wall bends around 0.85m backwards in the centre, where a seated Jina has been carved.

Sculptures

1. Seated Jina: 2.06m by 1.83m.

Burgess reported that in the back wall of the hall was carved "a very rude image of a Jina or Tirthankara, perfectly featureless, seated with his legs crossed under him as usual" (1878: 12). The pedestal on which he sat measured 1.93m by 1.5m.

Now the Jina image is painted and turned into the Buddha. His skin is painted pink and hair black. On the head is an *uṣaṇīṣa*. On the body is painted a yellow *sanghātī*, covering both the shoulders. On the hands, which are in *dhyāna mudrā*, a bowl is painted.

Date

Fergusson and Burgess have dated the caves at the site to the same age as the Badami caves, i. e. in the latter half of 6th century (1880: 417-424). Naik dates the caves to the period between 600 to 800 CE (1947: 367). These caves are not included by Soundara Rajan (1981).

It is difficult to date this cave, as it is very simple and featureless, both architecturally and iconographically. The cell on the right was definitely used as a shrine as the rock cut pedestal on the back wall suggests. Most probably the cell on the left was also used as a shrine as it is too small to be used for residential purpose. The same concept of the central space with peripheral chapels, as used in Ambejogai, is applied here also, though in a much different form. Another feature shared with Ambejogai is the existence of a rock-cut structure in the centre of the court. Here this structure is much higher. Perhaps the *chaumukha* was placed directly on this structure. No stylistic or iconographic analysis of the main icon is possible, though it was reported to be very crude and featureless (Burgess 1878: 12-13). The architectural similarities, whatever little, with the Ambejogai cave, indicate the same date as Ambejogai. However, this approximate dating can be further substantiated by determining the age of the Brahmanical caves of the site as it is logical to assume that the Jaina cave was excavated when the site was a flourishing Brahmanical centre, perhaps slightly later, but definitely not earlier.

As mentioned above, Burgess has dated the Brahmanical caves to the second half of the 6th century CE. But their architecture and iconographic programme suggest a much later date. Most of the large caves are *sāndhāra* in layout. The *sāndhāra* caves at Ellora such as Caves XIV, XXI, XXVI, XIX and XVII are dated to the period around 625 to 725 CE. Only Lankeshvara is dated to 775 CE. The Lakola's cave at Kharosa is very similar to Cave XIV at Ellora, which is dated to the period between 650 to 675 CE. The shrine in Mahadeva's cave is *sarvatobhadra* with large *dvārapālas* flanking each door, similar to those at Elephanta, Jogeshvari and Dhumaralena at Ellora. The main cave at Elephanta is dated to the period between 625 to 650 CE, Dhumaralena is dated to around 675 CE, while Jogeshvari cave is dated to around 700 CE (Soundara Rajan 1981: Fig. 3). The cave to the north of the Jaina cave has a monolithic pillar in front, as in Kailasa at Ellora and the Brahmanical cave at Ambejogai. Moreover, the iconographic programme of these caves consisting of the icons of *saptāmatrikās*, *tāṇḍava* Śiva, Visnu in Varaha, Vamana and Narasimha *avatāras*, scenes of *Kṛṣṇalīlā* has parallels in the Rashtrakūṭa Caves XIV, XV and XVI at Ellora and also Brahmanical caves of Ambejogai. Thus, these caves can safely be dated to the period between late 7th to late 8th century. The span of the excavation activity may have lasted approximately for a century. Considering these evidences, it is safe to assume a date in the late 8th century for the Jaina cave at Kharosa.

ELLORA, AURANGABAD TALUKA, AURANGABAD DISTRICT
(20°00'N; 75°05'E) (Early Caves)

The famous site of Ellora is situated around 31 km northwest of the town of Aurangabad. There are thirty-four caves excavated almost in a line running north to south for around

two kilometres. These caves belong to all the three sects of Buddhism, Brahmanism and Jainism. Caves I to XII at the southern end are Buddhist, XIII to XXIX are Brahmanical and XXX to XXXIV are Jaina. The Jaina caves occupy the northern end of the hill range and are about one kilometre away from the rest of the caves. Apart from these, there are six more Jaina caves in the same hill, but on the opposite face. While the former are almost at the base of the hill, the latter are at some height. There is another cave very close to Cave XXXII or Indra Sabha. These caves have been excavated at a much later date than the lower caves and are expressions of an independent artistic and religious activity at Ellora.

A number of works have been brought out on this site, though the focus has been on Buddhist and Brahmanical caves. However, the works dealing with Jaina caves in some details or exclusively with Jaina caves are of Fergusson and Burgess (1880), Burgess (1883), Gupte and Mahajan (1962), Pereira (1977), Pathy (1980), Soundara Rajan (1981, 1988), Dharurkar (1984) and Dhaky and Meister (1986). Of these, the first two publications provide basic description of the caves along with the ground plans of all the lower caves and the line drawings of almost all types of pillars as well as some of the sculptures. Gupte and Mahajan (1962) repeats the description of the caves in brief, while Soundara Rajan (1981, 1988) as well as Dhaky and Meister deal with the architectural features of these caves. Pathy has described the caves in brief, while attempting at the dating of the caves and placing the site in a historical context (1980). Pereira has given an excellent account of the iconography of these caves, along with exact placement of the icons, bringing into light a number of small figures of important *yakṣīs* and also identifying a few lesser-known gods of Jaina pantheon. He has also dealt with the problem of the date of these caves and tried to place them in a historical background. However, he has not recorded the details of iconographic features. Dharurkar has more or less repeated the description of the caves and tried to place the site in the context by reviewing other Jaina centres of Marathwada region. Since most aspects of these caves have been dealt with, here the neglected features of these caves such as the details of iconographic features, paintings and architectural peculiarities would be emphasised.

Though these caves are considered five excavations and numbered accordingly, each of the caves is actually a cluster of number of independent caves. Thus, for the sake of convenience, the numbering of each cave, as applied by Pereira is used here. Chhota Kailasa or Cave XXX of Burgess is J1 to J3. Cave XXXA of Burgess is J4. J5 is a cave of the later period, not numbered by Burgess. Cave XXXI is J6, Indra Sabha or Cave XXXII is J7 to J20, Jaggaṇatha Sabha or Cave XXXIII is J21 to J25, while Cave XXXIV is J26.

Cave XXX or Chhota Kailasa, as popularly known, is about a few metres southeast of the rest of the caves and is isolated. It is so called because it is an attempt to imitate the great Kailasa or the Saivite Cave XVI, in smaller dimensions. Like Kailasa, it is also a monolithic shrine, excavated in a pit with a rough *gopura* and executed in Drāviḍa style, but is without *nandīmaṇḍapa*, elephants or free-standing pillars. This cave is left unfinished from outside (Plate 18), while only the interior along with the icons is finished. The *gopura* is J1 and the main cave is J2. There is another smaller cave in the court of this cave, in the southern rock-face, numbered J3 here (Plate 19). About few metres away from this cave is another unfinished cave, numbered XXXA by Burgess and

J4 by Pereira. It is also excavated in a pit and was probably meant to be a monolith (Plate 20). Cave XXXII or Indra Sabha, so called by Burgess because of a large icon of Sarvānubhūti, is the most grand and important excavation. It is actually a large, double-storied cave enclosed by a *prākāra* wall in front with a *gopura* and monolithic, *sarvatobhadra* shrine, an elephant and a *mānastambha* in the courtyard in the front (Plate 21). In these aspects, it also imitates the Great Kailasa. The *gopura* is J7, the monolithic shrine is J8 (Plate 22), the *mānastambha* is J9 (Plate 23), the lower storey is J15, while the upper storey is J18. In addition to this, there are seven more caves excavated at different heights on the sides of the courtyard. These are independent caves and so are numbered individually by Pereira as J10, J11, J12, J13, J14, J16, J17, J19 and J20. Of these, J13 and J17 are at the ends of verandah of lower storey of the main cave, the latter at the first lap of the stairway to the upper storey (Plate 24). J10 and J11 are on the right side of the court, while J12 is on the left side (Plate 25). J19 and J20 are almost identical caves, excavated facing each other on the sides of the court, almost at the level of the upper storey of the main cave and can be accessed only from the latter through small rooms. These rooms lead to a small cave with a number of icons, which in turn lead to J19 and J20. These are numbered J19A and J20A. J14 is a small cave, below J20 and above J11 that can be entered with some difficulty by jumping over from the verandah of the lower storey (Plate 26), while J16 is another small cave, excavated below J19 and above J12. Similarly, Cave XXXIII or Jaggaṇatha Sabha is also a cluster of few independent caves, excavated on the three sides of the rock face. This group of caves is not enclosed by any *prākāra* wall, as is the Indra Sabha. Though the cave at the back appears to be double-storied, both the stories are actually independent caves as indicated by different sizes, iconographic programme and style. At the lower level are two caves, J23 and J24, above which is a cave, J21 that can be approached from J20 as well as from a stairway next to J23 (Plate 27). On the sides are two caves, J22 and J25. There is another cave, a little to the west, J26 (Plate 28).

Most of these caves are architecturally very fine with decorative pillars, ceilings, doorways and façade. These are covered with the icons of Jinas and *yakṣa-yakṣīs* and some of these especially J18, J19, J20 and J21 carry a number of paintings on ceilings as well as sidewalls. Of these, J18 or the upper storey of Indra Sabha is the largest and grandest of all, though the lower storey, J15, is left unfinished with only the shrine icon finished.

ARCHITECTURAL FEATURES

Groundplan

These caves, except Chhota Kailasa, follow two types of ground plans:

(i) An half-enclosed verandah, a hall and a shrine with or without antechamber as in both the stories of the double-storied cave, J15 and J18 and J19, J20, J24, J25 and J26. Of these, J24 and J26 have antechambers. All these caves, except J25 are almost identical. While the length of the verandah is the same as the length of the hall in the case of J19, J20, J24, J25 and J26, it is less in the case of J15 and J18. The verandah with *kakṣāsana*s

is separated from the hall by a low parapet wall with an opening, which has two steps, one in the verandah and one inside the hall. The parapet wall is usually carved with *mithuna* figures on the outer side. J18 has *vimāna* models, apart from the *mithuna* figures (Plate 29), while the parapet wall in J25 is plain. The only exception is J26, where the hall is a *gūḍhamanḍapa*. The verandah of J25 is enclosed. The *kakṣāsanas* and the low parapet walls have two dwarf pillars and the corresponding pilasters, each (Plate 30). There are beams between the pillars and pilasters on the floor and ceiling, forming different aisles. The ceiling of each of these aisles is carved with a lotus. The hall in all the caves, except J15 and J18, have four pillars arranged in a square with corresponding pilasters and beams running between the pillars on the ceiling as well as floor. J18, being the largest cave has twelve pillars arranged in a square, while J15, though unfinished was planned to have same number of pillars. The floor forming this square is slightly raised, while the ceiling has an elaborate lotus. The shrine is a small, square room with the main icon on the back wall.

(ii) The second type of plan has a hall, either open in front or half-enclosed, and a shrine. It is followed in J3, J6, J10, J11, J12, J13, J14, J17, J21 and J23. Of these, the hall in the case of J11, J13 and J14 is open in the front, J11 has two pillars in the front (Plate 26), J3, J6, J10, J17 and J21 have *kakṣāsanas*, while the halls of J12 and J23 are enclosed with a very low wall and a stone doorway in the front (Plate 25). On the *kakṣāsanas* of J6, J10 and J21 are two dwarf pillars and corresponding pilasters. As J10 and J21 are the only large caves following this plan, these have pillars in the hall arranged in a square. There are four pillars in J10 without beams, while J21 has twelve pillars with beams and raised floor. The other caves do not have pillars. The ceiling has a lotus in the case of J3, J6 and J17.

Of the other caves, J16 is just a room, while J22 has a plain verandah and a hall, which serves as a shrine. Chhota Kailasa or J2, in the imitation of Great Kailasa, has a hall with a verandah or *mukhachatuskī* on the three sides, an antechamber and a shrine.

The shrines in all the caves are at a higher level than the verandah and hall. These are approached by two or three steps with *hastihasta* and a *chandraśilā*.

Elevation

On elevation, J3, J4, J10, J12, J15, J17, J18, J19, J20, J21 and J24 are treated like *vimānas*. The *mattavāraṇa* is usually carved with pilasters alternating with elephants (J10, J17 and J24) (Plate 24 and 31), elephants and lions (J20) or *mithuna* couples (J21). J4 and J18 have only pilasters. While in J18 there are elephant heads flanking the opening in the centre, there are elephant heads at a regular interval in J4. J21 has four elephant heads alternating with the pilasters and *mithunas* couples. The *kakṣāsanas* are carved with *pūrṇaḥaṇas* alternating with a pair of pilasters and surmounted by a band of creepers. The *mattavāraṇa* and *kakṣāsanas* in J3, J15 and J19 are plain, while in J12 these are absent. On the *kakṣāsanas* are two dwarf pillars with corresponding pilasters, which are absent in J12 and J17. The *kapōta* is carved with a *nāśī* and flying *vidyādhāras* and surmounted by a *vyālamālā*. J4 has creepers instead of *nāśīs*. The underside of the *kapōta* is carved with rafters. Above the *vyālamālā* is a *śālā vimāna* flanked by a *karnakūṭa* in J4

and J12 and a pair of *karṇakūṭas* in J19 and J20. J3 has only a large *śālā vimāna*. Though the façade of J18 is damaged, it seems to have a *śālā* flanked by two or three *karṇakūṭas*. The *vimānas* in J4 are very small in size. The wall portions of these *vimānas* have figures of standing and seated Jinas and *yakṣa-yakṣī*. The *śālā śikhāra* has a large *pañjaranāśī*. The features above the pillars are absent in J10, J17 and J24. The *kapōta* is carved in J21, but there are no *vimānas* above.

Pillar Types

The pillars are primarily of three types, a) with a *pūrṇaghāṭa* b) with a cushion-shaped member or a *kumbha* or *āmalaka* and c) a composite type- with a *pūrṇaghāṭa* and a *kumbha/āmalaka* (Plate 32). All the types of the pillars have bases with a *jaṅga*, *padma*, *antarapaṭṭa*, *tripaṭṭa* or *vṛtta kumuda* and a *prati*. The brackets are either rounded, *taranga* or with a single roll. In a number of cases, two types of brackets are found together. Thus, the front arm is either *taranga* or with a single roll, while the other arms are rounded. The median bands are either plain or carved with flowers. The arms are carved with designs in some cases. The bracket figures, mostly *vyālas*, are present on the front face of the verandah pillars. J4 has a *kīchaka*, while J24 has a warrior below *vyāla*. There are around ten varieties of these three types of pillars, with minor differences.

- (1) It is a short and heavy pillar without base. The shaft rises in a square block surmounted by an eight-sided *kalaśa* with a triangular plate on each face, double *tāṭī*, *kumbha* with a plain median band and a recession, all eight-sided. These members in the case of the pilasters are plain. The brackets are rounded and two-armed. This type is found in the *kakṣāsana* pillars and pilasters of J6 (Fig. 10a).
- (2) The pillars of this variety are thin and slender. On the base rises the shaft, which is a slightly tapering square block surmounted by an octagonal portion. The upper members are as in the aforementioned variety. But brackets are absent, while above the *kumbha* is a *padma*. This type is found in the hall of J6 (Fig. 10b).
- (3) Third variety of the pillar has the base on which, the shaft rises in a square block with an octagonal band at the top and just the indication of a *kalaśa* with a plain *paṭṭī* on top. Above are a double *tāṭī* and a *kumbha* with plain median band. The brackets are rounded and four-armed with a median band on each arm. This type of pillar is found in the hall of J10 and in J19. The corner pillars in the hall of J2 are also of this type (Fig. 10c).
- (4) The pillar of this variety has a base on which, the shaft rises in square block with a stylised *pūrṇaghāṭa* in the upper part, surmounted by a sixteen-sided portion. The upper part of this portion is carved with a band of beaded festoons and a band of diamonds alternating with circles and is surmounted by an *alpanāśī* on each face. Above are a *kalaśa* with sixteen flutings, a double *tāṭī* and a *kumbha* with a decorative median band, all in sixteen flutings. The brackets are rounded and two-armed. This type is exemplified by the two central pillars in each row of the pillars of the outer

square in the hall of J2, pillars and pilasters on the *kakṣāsana*s of J10, pillars and pilasters on the verandah parapet wall of J18, J20 and J24 and hall pillars of J26 (Fig. 11a). There are minor differences of ornamentation. The pillars in J10 do not have bases.

- (5) The pillar of this variety has a base on which, the shaft rises in a square portion surmounted by a fluted portion with two ornamental bands in the middle. The lower band is carved with floral and beaded designs, while the upper band is carved with lozenges alternating with a floral design. On the fluted portion below the bands is a small female figure. Above the shaft is a *kalaśa* with a beaded rim, double *tātīs*, *kumbha* with decorative median band, all fluted. The ribs of each of the *tātīs* are treated as outturned petals on top. Above the *kumbha* is a circular recession supporting four-armed brackets. This type of pillar is exemplified in the verandah pillars and the hall pilasters of J2, the pillars and the pilasters on the *kakṣāsana*s of J18, J20 and J24, the corner pillars in the hall of J18, the hall pilasters of J20 and the verandah pillars, pilasters and the hall pilasters of J26 (Fig. 11b). The pillars of J2 and the *kakṣāsana* pillars of J18 are staggered (Fig. 12a). The central four pillars in the inner square of the hall in J2 are similar to this type, but are staggered and slender. However, the shaft is devoid of the octagonal portion and also the ornamentation. There are minor differences of ornamentation and details. In some cases the female figures on the fluted portion are absent, while in the hall of J18 the Jina figures are carved, instead of the female figures. In some cases, the *nāsīs* are carved on the *kalaśa*, the band on the *kumbha* is plain or the design is different or the designs in the bands on the shaft are different or the upper band of design is absent. In some pillars, there are figures within the festoons on the shaft. The pillars in the verandah have *vyāla* figures on the outer faces.
- (6) The pillar of this variety has a base as in other types. The shaft rises in a square block surmounted by a beautifully carved elaborate *pūrṇaghāṭa* with a corpulent *gaṇa* figure at the base on each corner. The members above the *pūrṇaghāṭa* are similar to the members above the shaft in the aforementioned variety. The brackets are two-armed and rounded with a decorative median band on each arm. These types of pillars are found in the verandah and two central hall pillars of J4, central four pillars in the hall of J18, hall pillars of J20 and J24 (Fig. 12b). In some cases the *gaṇa* figures are absent. The *pūrṇaghāṭa* in J24 is not fluted. Here the upper portion of the *kumbha* is carved with petals. The central pillars in each side row in the hall of J18 are also of this type, though the *pūrṇaghāṭa* is executed differently. It is not as elaborate. In fact, it is not *pūrṇaghāṭa*, but a floral design, executed as if falling from *ghāṭa*.
- (7) This variety of pillar has a base on which, the shaft rises in the narrow, square and sixteen sided portions. The shaft above has a fluted round portion and a square portion carved with a floral design falling out as in the *pūrṇaghāṭa*. Above the *pūrṇaghāṭa* is a *kalaśa*, carved with petals, three *tātīs* and a *kumbha* with decorative median band, both fluted. The upper portion of the *kumbha* is carved with petals. The

brackets are two-armed and *taraṅga* with a median band. These are carved with floral design. This type is found in the central four pillars of the hall in J21 (Fig. 13a)

- (8) This variety of pillar has a base on which, the shaft rises in a square portion with a floral design at the upper part. The members above the shaft are as in the aforementioned variety. The rest of the pillars and pilasters of J21 are of this type (Fig. 13b). The pillars and pilasters on the *kakṣasānas* are slightly different. The pillars have *gaṇa* figures in the corners instead of the floral design on the square portion of the shaft. The front or the southern face has a *vyāla* figure as a bracket figure.
- (9) This variety of the pillar has a base on which, the shaft rises in a square portion surmounted by an octagonal portion, which is carved with two bands. The lower band has beaded festoons, while the upper band has the design of lozenges. Above the shaft is a *kalaśa* with beaded rim, double *tāṭī*, flattish *kumbha* and a *padma*, all fluted. The ribs of each of the *tāṭīs* and also the *padma* are treated as outturned petals on top. Above the *padma* is a *phalaka* supporting two-armed, rounded brackets. The pillars and the pilasters in J3 and the pillars in the *śukanāsa* shrine of J2 are of this type with minor differences (Fig. 13c).
- (10) This variety of pillar is slender and ornamental. They have a base on which, a shaft rises in a square portion, *pūrṇaghata* and a round portion. The upper part of the square portion is carved with a design of flowers overflowing from the vase. The round portion of the shaft is carved with intricate designs. The shaft is surmounted by a *kalaśa* with a plain *paṭṭī* at top and *alpanāsīs* at the bottom, double *tāṭī*, *kumbha* with a median band and *padma*, all fluted. The ribs of each of the *tāṭīs* and *padma* are treated as outturned petals at top. Above is a plain *phalaka* supporting the brackets, which are rounded and two-armed. This type is found in J11 (Fig. 13d).

Doorways

Most of the shrine doorways are plain with two or three plain *śākhās*. While J10, J24, J25 and J26 have *stambha śākhā* supporting a *kapōta* along with plain *śākhās* (Fig. 14a), the shrine doorways of J2, J3, J18, J19, J20 and J21 are ornamental (Fig. 14b). The three hall doorways of J2 are also very elaborate. These doorways have various *śākhās* apart from the *stambha śākhā*, such as *vidyādhara*, *pātra*, *ratna*, Jina and *rupa śākhās*. They have a *kapōta* resting on the *stambha śākhā*, mostly carved with *alpanāsīs*. The *stambha śākhā* of J18 is completely relieved from the rock behind. The *uttaraṅga* has *śālā* and *kūṭa vimānas*. However, the *uttaraṅga* of J19 is plain, while J20 has depiction of auspicious dreams (Plate 33). On the *pedyā* are carved *dvārapālas* and *kumbhavāhinīs*. The doorway in J21 has *padma* and *śankha nidhis* also. Here the *kumbhavāhinīs* are Ganga and Yamunā as their *vāhanas* are also depicted. Only the hall doorways of J2 have large figures of *dvārapālas*, flanking the doorways. The large *dvārapālas* in J18 are carved outside the verandah, on the rock face. Only one such *dvārapālas* is begun in J21, but is left unfinished. J20 has figures of *padma* and *śankha nidhis* in the same position.

J2, J18, J24 and J26 have *makara tōraṇas* rested either on the pillars or the pilasters in front of the shrines (Plate 34).

Doorfittings

All the shrines have doorfittings, which are of two types. 1) round or squarish grooves cut in the ceiling and the floor, one on each side of the door. 2) round grooves cut in the projected portions, both on the floor and the ceiling. The open fronts of either the verandah or the hall also have grooves on the sides and cuttings on the *kakṣāsanas*, which suggest that the caves were enclosed with the wooden screens.

ICONOGRAPHIC FEATURES

Iconographic Programme

The iconographic programme of all the caves, except Chhota Kailasa or J2 and J21 is uniform. Each of the caves has figures of Sarvānubhūti-Ambikā, large panels of the scene depicting Kamatha's attack on Pārśvanātha and Bāhubalī's penance and a large number of seated Jinas. Only the placement of these figures and the number of the Jina figures vary. In J6, J10, J11, J13, J14, J17, J23 and J26 the figures of Sarvānubhūti-Ambikā flank the shrine doorways and the panels of Pārśvanātha-Bāhubalī are respectively on the right and the left sidewalls of the hall. In J18, J19, J20, J24 and J25, Sarvānubhūti-Ambikā are in the verandah ends and in J12 these figures are on the sidewalls of the hall, near the entrance. In J22, the figures of Sarvānubhūti-Ambikā flank the main icon and in J16, Ambikā is absent. While in J12 and J18, the panels of Pārśvanātha-Bāhubalī flank the shrine doorway, in the other caves these are placed facing each other on the sidewalls of the hall. In J10 and J22 the panel of Pārśvanātha is depicted thrice, while in J22, the Bāhubalī panel is absent. There is a figure of standing Jina on each side of the shrine doorway in J18, J19, J20 and J24. While in J18 these figures are carved on the two pillars in front of the shrine, in the other caves they are carved on the pilasters flanking the shrine doorways.

The sidewalls of the halls have figures of seated Jinas, carved in the niches. The hall of J17 does not have any Jina figures. In J6, J11, J13 and J23 the number of the Jina figures is two or three, in J12 and J14, it is two to four, carved in pairs. In J18, J19, J20, J24 and J26 the Jinas are carved in pairs between the pilasters. In J22, there are standing Jinas, instead of seated Jinas.

The shrines of each of these caves have a large figure of seated Jina, covering the height of the shrine. None of the shrines have a *pradakṣiṇāpatha*. Only J19 and J23 have a figure of seated Jina on each sidewall of the shrine.

J10 and J25 have a few Jina figures on the pillars and the pilasters, which seem to be intrusions. The façade of J13 was planned to have twenty-four seated Jinas, of which only seventeen are finished. Though J15 is unfinished, the shrine icon is completed. On one of the hall pillars of this cave is a figure of standing Jina, obviously an intrusion. Some of the caves have icons of other deities also. Thus, in J10 is a panel of standing Jina surrounded by the *dikpālas*. In J13, there are two standing figures of Sarasvatī. In J18,

there are a panel of *pañchaparamēṣṭhis*, Padmāvati and two other goddesses. In J19A and J20A is a goddess each.

In J3, the panels of Pārśvanātha-Bāhubalī are on the sidewalls of the antechamber and Sarvānubhūti-Ambikā are on the backwall of the hall. Each of the sidewalls is covered with a standing Jina and a smaller seated Jinas in three tiers.

J2 or Chhota Kailasa has different iconographic programme. Here the figures of Sarvānubhūti-Ambikā are absent, while the panels of Pārśvanātha-Bāhubalī are carved on the back wall of the hall. The panel of Pārśvanātha is depicted twice. Unlike other caves, the figures of the Jinas are carved in three vertical rows between the pilasters. The sidewalls of the shrine also have icons, seated Jina and Chakresvari on the right sidewall and two seated Jinas in the left sidewall. The back wall of the main verandah has large dancing figure of Saudhāramendra on each side. The *gopura* or J1 has a large figure of Chakresvari along with three seated Jinas. Similarly, J21 also follows a different pattern of iconographic placement and style. The panels of Pārśvanātha-Bāhubalī are absent here. Only a very small panel of attack on Pārśvanātha appears on a pilaster of the left sidewall. The figures of Sarvānubhūti-Ambikā are carved near the shrine doorway. But here they are carved on a mass of rock left in front of the back wall of the hall and not directly on the wall (Plate 35). The front wall forming the corners, the back wall and the centre of each sidewall are carved with large figures of seated Jinas. The rest of the portions of the sidewalls are carved with seated Jinas in two tiers (Plate 36), while the pilasters are carved with seated Jinas in three tiers.

Jina figures

The seated figures of Jina are in *ardhapadmāsana* on a throne. The head is usually shown plain with a small *uṣṇīṣa*. Some of the figures, mainly shrine images have curls or dots on the heads. Behind the head is a halo that is plain in most cases, except the shrine images, which usually have a decorative border around the halo. Above the head is a triple *chhatra*, which is of diminishing order in most cases. The tree of the Jina is shown in the form of leaves, either on the *chhatra* or on each side of the halo below the *chhatra*. Though each Jina has a separate tree in Jaina iconography (Gupte 1972: 177-178), all the Jinas at Ellora are depicted with mango trees. The *śrīvatsa* and the *lāñchhana* are absent (Plate 37). The standing Jinas are in *kāyotsarga mudrā*.

In most cases, the throne has a wheel flanked by lions, each in a separate compartment formed by plain bars or decorative pilasters in some cases. In some cases, there are three lions, while the wheel is absent. The shrine image of J18 has five compartments, the middle compartments with elephant heads. The shrine images of J19 and J20 and a Pārśvanātha icon in J21 have elephant head on each side of the throne. In a number of icons in J21, the wheel is placed on the head of a corpulent male figure, probably a *yakṣa*. The shrine image of the same cave has five compartments with lions in the side compartments and a corpulent figure of seated *yakṣa* in the central compartment, instead of wheel (Plate 38). In a number of cases, a thin cushion is carved on the throne, while some of the icons in J21 also have a cloth spread on the cushion and hanging in front. The throne back usually has a plain horizontal and two plain vertical bars or decorative pilasters in some cases. There are *makara* heads at the ends of the horizontal

bar, while in some cases another bar with *makara* heads at the ends is carved above the horizontal bar. Occasionally, the *makaras* have riders also. Beyond the vertical bars or the pilasters are *vyāls*, standing on the hind legs and facing the opposite direction. There is a cushion on the throne back, shown behind the Jina figure.

The Jina figures in hall have *chauri* bearers standing behind the throne back and thus are shown either till the waist or the thighs. The *chauri* bearers in case of the shrine images stand on each side of the throne back and thus are shown fully. They have *chauris* kept on the shoulders and held in the outer hands. The inner hands are either dangling down, kept on the waist or rested on the throne bar. While all the icons have a single pair of *chauri* bearers, the shrine images of J19, J20, J24 and J26 have two pairs of *chauri* bearers. Among the other *pratihāryas* of the Jina *parikara* are flying celestial couples, garland bearers and musicians. The flying couples are usually shown in the cases of the shrine images. They are depicted above the *chauri* bearers and flanking the *chhatra*. Among the musicians are a drum player and a cymbal player, depicted on each side of the *chhatra*. In a number of cases, the human figures are absent and only the instruments are shown being played by the hands. When the *Jinas* are carved in a pair, there is a figure of either a garland bearer or any musician between the two *chhatras*. This figure is common to both the icons. However, in J21 the garland bearers are on each side of the *chhatra* and above the *chhatra* is a conch blower. The musicians in the shrine images are carved beyond the couples. However, these features are not found as a rule and there are some variations.

Since the *lāñchhana* is not shown, the Jina figures cannot be identified. Only Rṣabhanātha with hair on the shoulder and Pārśvanātha with seven-hooded snake above the head can be identified.

While most Jina icons are shown without *yakṣa-yakṣi*, a few of the icons, especially those in J10, J14, J19, J21 and J25 are with a pair of *yakṣa-yakṣi*, shown flanking the throne.

Sarvānubhūti

Sarvānubhūti is depicted as a corpulent, two-armed figure seated on an elephant under a banyan tree (Plate 39). His *āsana* is *vāmalalitāsana* in J6, J13, J17, J18, J20 and J22, while in J10, J11, J13, J14, J21, J23, J24 and J26 it is *savyālalitāsana*. In J19 and J21, he is seated in a sort of *mahārājālitāsana*. The icon in J25 is destroyed. The dangling foot is usually kept on a pedestal. The tree is absent in J11, instead there are *makara* heads with the riders, female *chauri* bearers and the flying couple. Behind the head is shown a halo. The elephant is shown seated with the head turned to the front in some cases. In some cases Sarvānubhūti is shown seated on a thin cushion placed above the elephant. In some cases, a throne back is also shown. His hands are kept on the knees with a *mātulunga* in the right hand and a long purse in the left hand.

The figures in J11, J13, J14, J21, J22 and J26 do not have any attendants, while the figures in J6, J10, J17, J18, J19, J20 and J23 have a male attendant on each side. The attendants in J19 are shown standing behind the throne back. In J10 and J20, both the attendants have a *gadā* rested on the ground in front of them. In other cases, the male on the right has a mace, while the male on the left holds either a purse or a flower. There are

also male *chauri*-bearers in some cases. J12 has only one attendant on the right. In J24, apart from the male attendants, there is a female attendant on each side.

All the figures, including the elephant are fully decked.

Ambikā

The two-armed figure of Ambikā in all the caves is shown seated in *vāmalalitāsana* on a lion under a mango tree with the dangling foot placed on a pedestal. Behind her head is shown a halo. In some cases, a throne back is also shown. The lion is shown seated with the head turned to the front in some cases. As in the case of Sarvānubhūti, the figure in J11 does not have the tree, but there are *makara* heads with riders, female *chauri* bearers and flying couples. The tree is shown with mangoes hanging down and monkeys and some birds, usually peacocks, in some cases. In J24, a squirrel is shown on the trunk of the tree. Ambikā has an *āmralumbī* in the right hand, which is held at the shoulder level except in J25. The only exceptions are J18 and J25, where she holds a flower in the right hand. With the left hand she supports the child seated in her lap in J3, J6, J14, J17, J18, J22 and J25. In other cases, a *mātulaṅga* is held in the left hand and the child is shown standing behind the lion, except J24 and J26, where the child is in the front of the lion. The child is a fat and nude figure in most cases. In J25, a second child is also shown to her right.

In J11 and J22, there are no attendants, while in J21 only a female *chauri* bearer is carved on each side. J17, J18, J20, J23, J24, J25 and J26, have other attendants along with the female *chauri* bearers. Among these is a male with a *chauri* in most cases or a flower in some cases. This figure is absent in J10 and J25. He is depicted to the right of Ambikā, except in J3 and J13, where he is to the left. In J24 and J26, a small figure of a male devotee is shown. All the figures are fully decked. Another figure, which occurs in the most panels, except in J14 and J25, is a large figure of a male holding a *chhatra* above his head. He is usually depicted to the left of Ambikā. He has a plain head and has a beard in most cases except J6, J10, J23, J24 and J26. He wears a lower garment, sacred thread and minimum ornaments. The lower garment in J10 and J26 is just a short piece of cloth. He appears to represent the Brāhmaṇas, who got angry when they realised that the food prepared for them was given to Jaina monk by Ambikā in her previous life and who after realising their mistake came to pay their respects to the goddess (Plate 40).

Kamatha/Meghāmalin's attack on Pārśvanātha

The scene depicting the attack of Kamatha on meditating Pārśvanātha is very popular at the site. The principal figures of this scene are a large figure of meditating Pārśvanātha in the centre, Padmāvatī to his right with a *chhatra* held above his head to protect him from the attack, a number of attackers all around him and a subjugated figure of Kamatha with his queen, seated near Pārśvanātha's feet; to the left. Pārśvanātha is shown standing either on a lotus or a round pedestal with a halo and a seven-hooded snake above the head and coils of snake behind him. Each of the snake-hoods has distinct face with mouth, eyes and nose. Over the snake-hood is the *chhatra* held by Padmāvatī. In J25, a drum is shown above the *chhatra*. Padmāvatī stands to his right on either a lotus or a round pedestal

holding the long staff of the *chhatra* in both the hands. In most cases she has a single snake-hood above the head, except J24, where she has three-hooded snake. Usually, her figure is as high as Pārśvanātha's arms, but sometimes it reaches up to his waist. The figure of Padmāvatī is absent in both the panels of J2. In most of the panels there are one or two small figures of snake-females with the upper bodies of human and the lower bodies of snake and with snake-hoods above the heads. These figures are depicted near Padmāvatī's feet and are shown paying respects to Pārśvanātha with hands in *añjali mudrā*.

The attackers are depicted in a vertical row on each side of Pārśvanātha. In J20, there are two rows of attackers to the left of Pārśvanātha, instead of one. In one of the panels of J10 and the panel of J18, there are two or three attackers above the head of Pārśvanātha also. The number of these figures varies. While the number is two to three in J2, J3 and J25, there is only a single attacker in the small panel of J21. In the rest of the panels, there are four to seven attackers. Of these, a male throwing a stone at Pārśvanātha is common to all the panels. In fact, both the attackers in J2 and J3 and solitary attacker in J21 are stone throwers. This figure is carved at the right top of panel. In J14, J21, J23 and J24, this figure is on the left. In most cases a stone is not shown, but the hands are raised up and thus ceiling portion above is treated as the stone. In some cases the part of the pilaster on the side of the panel works as the stone. Another common figure is a male riding a buffalo and holding a dagger in the outer hand. In two panels of J10, J12, J17 and J25, this figure is absent. Usually, this figure is depicted above Padmāvatī and below the stone thrower. The figure in J13, J14 and J26 is shown attacking Pārśvanātha with a *gadā* held in both the hands, instead of the dagger. Another figure, which occurs in almost all the panels, except J17, is a male on a lion with a dagger in one of the hands, usually depicted to the left. In J14 and J25, he has a *triśūla*, instead of the dagger. Apart from this figure, there is another male with a *triśūla* in one of the panels of J10, J11, J13, J19, J20 and J26. In all the cases the *triśūla* is held in the attitude of piercing Pārśvanātha.

Apart from these common figures, there are few more figures, which are depicted only in some of the panels. In J6, there are two figures, one of which has a lion face on the stomach. One panel of J10 has figures with a *śūla* and a dagger. In J18, J19 and J20, there is another male on a lion. Some of the figures are unique to some panels. In J18, on the left top is a male in the attitude of attacking Pārśvanātha with his fist. In J20, there is a female with pendulous breasts, holding a dagger and a *sarpa*. In the same panel, there are two more curious male figures, one with a *daṇḍa* and another pot-bellied male holding a *sarpa*. In J20 and J22, there is a bearded figure of a male, who is shown suspended in the air in a sort of *dhanurāsana* with his legs taken up behind. It is perhaps meant to represent a *bhūta* or a *piśācha*. J25 has just a lion face and a lion as attackers.

In most of the panels these figures are turned towards Pārśvanātha and are shown charging at him. Most of the figures are shown flying. They are fierce looking with hair spread around the heads. They are fully decked, though the crown is not shown.

The figures of Kamatha and his queen are shown seated near Pārśvanātha's feet, on the left. In one panel of J2 and J3 only Kamatha is shown, while the figure of his queen behind him is absent. In another panel of J2, even the figure of Kamatha is absent. Both these figures are in *añjali mudrā* with heads slightly bent in some cases and fully decked (Plate 41, 42 & 43).

Penance of Bāhubalī

Another popular scene is the story of Bāhubalī, son of the first tirthankara, Ṛṣabhanātha, who renounced the world after almost winning the duel with his brother Bhārata over the kingship of the entire world and meditated for a long time standing in one posture, but achieved liberation only when his two sisters/*vidyādharīs* came down from the heaven and made him realise that he still had some ego/pride left. The main features of this scene are a meditating figure of Bāhubalī covered by creepers and anthill and surrounded by animals, female figures flanking him and trying to clear the creepers from his body and the figure of Bhārata, shown seated near Bāhubalī's feet and paying his respects.

Bāhubalī is shown standing either on a lotus or a round pedestal. On his arms and the thighs are the creepers, shown twisted between his legs. He has a halo and a single *chhatra*. In some cases the head is shown plain, while in some cases the hair is shown in the lines. The long strands of hair fall on the shoulders. In most cases, there is an *uṣṇīṣa* on the head. In J14, there is a *chauri* on each side of the head. Near his feet are shown two or three animals, mostly deer. However, in J18 even a scorpion, snake and a rat are shown. In J19, only a snake is shown coming out of an anthill.

Flanking him is a large female figure, standing either on a lotus or a round pedestal. These female figures can be identified as Bāhubalī's sisters as per the Svetāmbara version of the story or *vidyādharīs* according to the Digambara version. But since these caves belong to the Digambara sect, they should be identified as *vidyādharīs*. They hold the creepers in one or both the hands in an attempt to clear it and are shown standing either turned to Bāhubalī or facing the front. Above each female is shown a flying couple. The male carries a garland in both the hands, while the female either holds a flower or a *pātra*. These figures are absent in J3, J25 and J26. In J3, another pair of females is carved above these females. In the panels of J10, J14 and J18, some musicians are also shown. In J18, there is a drum above the *chhatra* while in the other cases, there is a drum player. Flanking the drum or the drum player are musicians. These are conch blower and cymbal player in J14 and J18. In J10 and J14 is a garland bearer beyond each musician. In the panels of J2 and J3, there is a garland bearer above Bāhubalī. In J2, above Bāhubalī is a figure of seated Jina with Sarvānubhūti-Ambikā. In J14, there is a devotee couple, seated near Bāhubalī's feet, on the left.

The figure of Bharata, along with his queen is shown seated near Bāhubalī's feet, on the right. In J17, they are on the left. The figure of his queen is absent in J2, J10, J13, J14, J18, J24, J25 and J26. In J19, Bharata is to the right, while the female is to the left. In J20, only the female is shown and Bharata is absent. In J3, both Bhārata and queen are absent. In J2, the figure of Bharata is shown standing. These figures are in *añjali mudrā* with heads slightly bent in some cases. They are fully decked.

Some of the *pratihāryas* of Jina like, *chauris*, halo, *divyadhvani* and the *puṣpavṛṣṭi* are also given to Bāhubalī. The last two are present in the form of musicians and garland bearers or flying couples. The presence of these features indicates the elevated position of Bāhubalī (Plate 44, 45, 46)

Other than these, there are a few other deities, which appear occasionally. Of these, the most popular are goddesses such as Chakresvari, the *yakṣī* of the first

tirthankara Rṣabhanātha, Padmāvatī, the *yakṣī* of the twenty-third tirthankara, Pārśvanātha and Sarasvatī. A rare occurrence is of dancing Indra, depicted at Chhota Kailasa.

Chakresvari

There are only four depictions of Chakresvari at the site, of which three appear as independent goddesses, while only a small figure accompanying the intrusive icon of Rṣabhanātha on the pillar in J10 is as *yakṣī*. Of the other three, one is in J1, another is in the shrine of Chhota Kailasa or J2 and one is in J20A. One of the goddesses on the façade of J4 may be Chakresvari. All the figures are seated in *ardhapadmāsana* and are on lotus in J2 and J20A or on her *vāhana*, Garuda in J1. The latter is the only case when the *vāhana* is depicted (Plate 47). The icon in J20A and the small figure near the throne of Rṣabhanātha in J10 are four-armed, with *chakras* in upper two hands. While the objects in the lower hands in J10 are not clear, the icon in J20A holds a *vajra* in the lower left, though the lower right hand is broken (Plate 48). The icon in J4 is also four-armed with lower left hand on the knee and probably *chakras* in the rest of the hands. The large icon on the sidewall of the shrine in J2 is six-armed with lower hands in *varada-abhaya*, *padma-pāśa* in right hands and *chakras* in left hands. The icon in J1 is quite large and is twelve-armed, with sword, *gadā*, *chakra* in two hands, *śankha* and *padma* in left hands, though the right hands, except the one holding a *padma*, are destroyed.

Sarasvatī

There are five representations of Sarasvatī, all as independent goddesses. One figure is on the façade of J4 along with other goddesses, one is on the façade of J12 with the corresponding figure of Ambikā, there are two figures flanking the shrine doorway of J13 and a figure in J18, near the door leading to J20A (Plates 49 & 50). While the figures in J4 and J12 are seated in *svyālalitāsana* and *padmāsana* respectively and on lotus, those in J13 and J18 are standing in *dvibhanga*. The icon in J4 is seated on her *vāhana*, peacock, while in J12 two peacocks are shown above the arch. The other three figures do not have *vāhanas*. All are four-armed with hands in *varada*, *abhaya* or holding flower, book, *mātuluṅga*, *pāśa*, flute and probably *ghaṭa*. Of these, flower is the most distinguishing feature and occurs in almost all figures.

Padmāvatī

Though Padmāvatī, the *yakṣī* of twenty-third tirthankara, Parsvantha, is depicted in all the panels of the scene representing Kamatha's attack on Pārśvanātha, she appears as an independent goddess in one occurrence. There is a small icon of Padmāvatī in J18, near the door leading to J20A. One of the goddesses on the façade of J4 could be Padmāvatī. The figure in J18 is standing on lotus, while that in J4 is seated in *ardhapadmāsana* on lotus. The latter is four-armed with *śarpa* and *pāśa* in upper hands, though lower hands are mutilated, while the former is eight-armed holding flower, sword, *ankuśa*, *bāṇa*, *akṣamālā*, *dhanuśa* in the extant hands. The figure in J4 might have a snake-hood, while

that in J18 has a figure of Pārśvanātha above the head. This figure also has her *vāhana*, *kakūṭasarpa* below (Plate 51).

Indra

Indra, the lord of gods in Jaina pantheon, has a special role to play in the life of every tirthankara. He performs a dance at the time of a Jina's birth. On the main verandah walls of Chhota Kailas, flanking the hall doorway, there are two depictions of dancing Indra, probably representing Saudharmendra and Isanendra, Indras of *vaimānika* gods. While the figure to right is eight-armed, that to left is ten-armed with all the hands in different *mudrās* and surrounded by musicians (Plate 52). There are two painted panels depicting this scene, one on the hall ceiling of J19 (Plate 53) and another on the hall ceiling of J20.

SCUPLTURAL STYLE

The sculptures in these caves are very beautifully executed with minute details. Both male and female figures wear only the lower garment, while both wear a number of ornaments such necklace, chest band, waist band, rings, toe-rings, armlets, wristlets, earrings, chest ornament, anklets etc. The crowns are worn only by male figures such Sarvānubhūti, Bhārata, Kamatha and *chauri*-bearers. The female figures, especially Ambikā, have very elaborate hairstyles. The costumes, ornaments and hairstyles are depicted in great details.

Most of the sculptures are in very high relief and well proportionate with supple movements and beautiful facial features. The scene depicting Kamatha's attack on Pārśvanātha is executed with energy and vigour, achieved by various boldly conceived postures, a lot of animation and movement. There are a few innovations like the hair spread around the head, third eye and forceful postures, which convey the idea of attack effectively.

PAINTINGS

Of all the caves at Ellora, Jaina caves have the largest number of paintings extant on ceilings and sidewalls. While there are a few traces of paintings in smaller caves such as J6, J10 and J17, the partially finished caves J24, J25 and J26 do not contain any evidence of ever being painted. The larger and more ornate caves like J18, J19, J20 and J21 were painted profusely. The ceilings, including the stone beams running between pillars as well as niche ceilings, the uncarved portion of sidewalls above & below icons and pillars-pilasters were painted. However, largest numbers of paintings have survived on ceilings, while a few traces remain on sidewalls and pillars. The shrines of J18 and J21 were probably never painted, as there are no traces of either paintings or plaster, while the shrines of J19 and J20 were painted thoroughly, large number of which have survived.

The paintings seen in J1, J2 and J3 or Chhota Kailasa are not contemporary to the caves, but were executed much later, probably by Ahalyabai Holkar in the 18th century CE, as was done in the Brahmanical cave, Kailasa.

The chemical analysis of these paintings has shown that the paintings were executed on a rough plaster of lime (Chakrabarti 1980: 13, Foot note no. 3). No mud plaster was applied as in the other caves of the site. The analysis also proves that the technique of these murals was not tempera as generally believed, but fresco-secco.

Execution

The paintings at Ellora, both in the Jaina caves as well as in the Great Kailasa, are within square and rectangular frames with thick borders running along all the four sides. Thus, each frame is more or less an independent painting depicting a theme. Even when the borders are omitted occasionally, a vertical or horizontal division is maintained, demarcating the scenes. The dividing borders usually have geometrical and/or decorative designs. These include floral designs, striped triangles, triangles or diamonds filled with floral designs, squares, entangled stripes and a variety of geometrical shapes. These designs are executed in various modes, but primarily these are done with alternate colours giving three-dimensional effect. However, the exception is the ceiling of the central *mandapa* in J21, which has a painting within a large circle. It was done to execute the single theme.

Theme

The themes of these paintings are primarily depiction of flying celestial beings, always shown amidst the clouds. They are mostly in pairs engaged in various activities such as dancing, playing musical instruments, carrying *pātra* with offerings, garlands or paying adoration to Jina with hands in *añjali*. Otherwise they are shown in different postures and attitudes such as in close embrace, looking at each other, offering flowers to each other etc. Among them only Indra, on the hall ceilings of J19 and J20, is definitely a god of Jaina pantheon, while the rest are semi-divine beings without exact identification. All these celestial beings are meant to participate as attendants or devotees in the iconic representation of Jinas in the cave, carved both in the shrine and the hall. Some variety in the theme is found only in J21 where iconic and narrative panels are executed. While the uncarved portion of sidewalls of other caves is painted depicting the celestial beings paying adoration to Jina, here, unlike any cave, are two rows of carved icons on the sidewalls of the hall with a lot of space left above the upper row. This space is plastered and traces of paintings, primarily depicting Jina figures can be seen. The side aisle ceiling of the hall in this cave appear to have a few narratives, depicting scenes from the life of Pārśvanātha, especially the episode of saving snake couple from burning fire logs used by his rival Kamatha born as the Brāhmaṇa Katha for *pañchāgni* penance and his subsequent attack on Pārśvanātha in his next birth as Meghamalin. The hall ceiling of this cave is painted with a *samvasaraṇa* scene, which is unfortunately preserved only in traces. With an indefinite exception in the verandah of J18, this is the only cave where a number of Jina figures along with episodes from the lives of Jinas are depicted in paintings. The other exceptions are shrines of J19 and J20, which have paintings of meditating Pārśvanātha and Bāhubalī on the front walls, flanking the doorway and facing the main

icon in the shrine. These paintings are often overlooked by the visitors as these are hidden in dark and small shrines.

Colours

- Wide ranges of colours are used in the paintings of these caves. There are various shades of brown, red, green, black, yellow, and white, while blue is used occasionally. The human figures are mostly painted in different shades of brown, though green is also used quite often. Bāhubalī and Pārśvanātha in the shrines of J19 and J20 and Bāhubalī on the left sidewall of hall of J21 are painted in green. There is no specific colour used to discriminate between male and female. Many times a male is shown fairer than the females around him. Hair and facial features are done in black, while all the ornaments are done in white. The figures as well as other supplementary objects are finished with outlines, which are mostly done in black, though sometimes red is also used. The border designs are painted with all colours. As mentioned above, very often, alternate colours are used in the border designs of triangles and diamonds, accentuating the design and providing three-dimensional effect. The floral motifs within these triangles, diamonds and squares are mostly done in black. Blue is found only in J20 and J21. It is used very sparingly and is mainly applied in the background as in clouds.

Costume & Jewellery

Both male and female wear only lower garment. Occasionally the lower garment of the female is tight fitting with floral designs on it. The ornaments worn are crown, necklace, waistband, bangles, earrings, armlet and sacred thread in some cases, which are shown in minute details. The female figures do not wear crown and sacred thread.

Relation of Graphic and Plastic Art

As pointed out by Stella Kramrisch (1936: 59), painting and sculpture are closely interconnected in Indian art. They are inter-linked and interdependent and together they complete the whole composition. It is true for these caves too. This can be clearly seen in the shrines of J19 and J20. The back wall of the shrine is occupied by the icon of Jina flanked by two large *chauri* bearers on each side, triple *chhatra* above the head and a garland-bearing couple & a drum-player flanking the *chhatra*. This sculptural composition is supplemented by paintings. The ceilings and sidewalls are painted with celestial beings acting as devotees turned to and paying adoration to the main icon. The tree of Jina, instead of being carved, is painted. In J20, a figure is painted on the back wall in addition to the carved attendants of the main icon. The strings of the drum in the hands of the drum player are painted. Though the flying attitude of garland-bearing couple is suggested by their posture, clouds are painted below them to accentuate the effect of suspension. Similarly the icons placed within the niches of hall have painted figures on the ceiling above their heads and thus form part of the icon. The garlands or *pātra* with offerings in the hands of some and *añjali mudrā* of some others confirm the assumption that they are meant to be devotees of Jina or Bāhubalī in the niche. The carved image of

Jina in each sidewall of the shrine of J19 is placed within painted frame. However, the best example of interdependence of plastic and graphic art is in J21. On the right sidewall of the hall, near the front wall is carved a small figure of Pārśvanātha in a niche. He stands in *kāvotsarga mudrā* with halo and seven-hooded snake above his head. There are no attendants carved, instead on the right sidewall of the niche is painted a figure of Padmāvatī holding the staff of *chhatra* in both the hands. She faces Pārśvanātha, while her face is turned up slightly to look at him.

The paintings forming the part of sculptural composition and supplementing the plastic art is not a new feature in Indian art. It is present in Ajanta and Badami too (Kramrisch 1936: 59; Rawson 1961: Plate op. p. 38). Thus, what one finds at Ellora is the continuation of the same tradition. However, while at Ajanta the paintings play a dominant and almost an independent role, at Ellora, the paintings are rather supplementary to the sculptures as evident from the nature of execution as well as themes of the paintings. The largest numbers of paintings are of semi-divine figures acting as attendants of carved icons. In fact, here the dominance of plastic art over graphic art is more prominent than at Ajanta. With the elaboration and development of iconography, sculptural art or iconic representations probably gained more importance than the graphic art, which came to be employed only to supplement the icons.

Another feature, which is present in the arts of almost all the period and noticed here also, is the close resemblance between the plastic and graphic arts. The similarities of iconographic details and details of dress and ornaments between painting and sculptures indicate the common art idiom. This is evident from the paintings of Indra in J19, Pārśvanātha-Bāhubalī in the shrines of J19, J20 & in J21 and Jina figures in J21, all of which closely resemble their sculptural counterparts in terms of iconographic as well as execution details.

Style

All the figures are depicted amidst clouds. Even the tree painted on the shrine ceiling of J19 and J20 has clouds in the corners of panel. And all the figures are shown floating in the air, weightless and light. But the narrative panels in J21 neither have clouds or floating movement of figures. Thus, the clouds and flying attitude of figures were meant to depict only celestial beings and not human beings.

The linear style of Ellora paintings has been much emphasised. But modelling is not completely absent here. It is true that the smooth modelling of Ajanta gave way to the linear style at Ellora and also few other earlier sites like Badami, Sittannavasal, Tirumalai and others, where the figures are executed with thick outlines. But at Ellora, an attempt has been made at shading in some panels. The inner parts of the body are done with lighter shades than the outer portions, giving an effect of light and shade. It is clear in the shrine ceilings of J19, J21 and some panels on stone beams of hall pillars in J21. But the attempt is crude and the modelling achieved by smooth blending of different shades as at Ajanta is missing here.

At Ellora, figures lack the graceful, smooth movement and postures of Ajanta, instead there is sudden and almost angular bent in body postures. Still, different postures are tried, mainly in dancing scenes. The posture of back turned, mainly shown in dancing

scenes is achieved quite gracefully. There is a preference for the faces shown in three-quarter profile. In the *Samvasaraṇa* scene in J21, the narrative panel shows the figures with bun and beard. The three-quarter profile of the faces, slight projection of the farther eye, facial features, bun and beard of the figures foresee the later medieval style of miniature paintings.

Description

Chhota Kailasa (J1, J2, J3)

This monolith is excavated in a pit measuring about 39 m by 24 m. On the western side of the pit is a *gopura*, which is not finished from outside and is just roughly outlined with icons inside. J2 or the main cave has three verandahs on the three sides of the hall (*mukhachatuṣkī* and *pārśvachatuṣkīs*), hall, antechamber and shrine on the ground plan (Fig. 15).

On elevation, the *vimāna* is a *tritāla* structure. The *adhiṣṭhāna* and *pāda* of the *vimāna* are unfinished, while the *śikhāra* is partially finished. It has three rather stunted *hāras* of *śālā* and *karnakūṭas*. The body portion of the *śālā* is not shown, while the *grivā* and the *śikhāra* are missing. In place of the *kukṣīnāsīs* of the *śālās*, there are large *pañjaranāsīs*. The upper portions of these *nāsīs* in the third *tala* are destroyed. The *nāsīs* of the second *tala* are more finished than those on the first *tala*. The *mukhapattī* of *nāsī* on the second *tala*, on the northern side is ornamented with pearl strings and festoons. Inside the *gāḍhas* are a series of *madalas*. In one case, a figure of a *yakṣa* is carved. At lower ends of the *nāsī*, on the northern side are *vimānapāla-vidyādhāra*. The *nāsīs* of the first *tala* are just roughly shaped. The *karna* niches of the second *tala* have seated *vidyādhāra* couples. At the *karnakūṭa* corners of the third *tala* are figures of *vyālas*, *yakṣi*, an adoring couple etc. The *kapōta* of the *prastara* has ornamented *alpanāsīs*. The *śukanāsa* has been treated as a shrine, which can be approached by climbing over the roof through a rough stairway on the exterior. It has a *mahānāsī* with the *mukhapattī* ornamented with pearl strings and festoons and a seated figure of *padma* and *śankha* *nidhi* at the lower extremity of the *nāsī* (Plate 54). There is a *makara tōraṇa* above the doorway with Gajalakshmi in the centre. On the back wall of the shrine is carved an icon of a seated Jina within a *makara tōraṇa*. The *adhiṣṭhāna* and the *pāda* of the hall are also unfinished. The walls are divided into two portions by the pilasters on each side of the *mukhachatuṣkī* and the *pārśvachatuṣkīs*. The pilasters have a square shaft, a cushion shaped abacus, a rounded capital and four-armed, *taraṅga* brackets. Between these pilasters, the wall is carved with a flying couple with inner hands raised up, very similar to those in the Kailasa. In the niche near the verandah is carved a *pañjarakōṣṭha* with two pilasters, a *kapōta* with ornamented *alpanāsīs*, a frieze and a *mahānāsī*. In the *gāḍha* of the *nāsī* is a figure of a seated *yakṣa* in one case and a *yakṣī* in the other. On the each side of the *nāsī* is a flying *vidyādhāra* with the inner hand raised up (Plate 55). Above the wall portion of the hall is a plain *uttara* surmounted by a frieze of *bhūtas* carrying a garland, a *kapōta*, carved with the *nāsīs* filled with the floral, animal or *gandharva* head. These are not finished at all the places. On the roof of the hall are three large concentric circles with a mass of rock left in the centre, intended to be a *śālā śikhāra* with *pañjaranāsī* on the front, similar to that on the *vimāna śikhāra*, but left unfinished. The

adhiṣṭhānas and the *kakṣāsanas* of all the verandahs are only blocked out. Above the dwarf pillars rested on the *kakṣāsanas*, is a *kapōta*, the underside of which is carved with stone rafters. On the *kapōta* of the main verandah is carved a couple on the left, while on the right and centre blocks are left (Plate 56). The *kapōtas* above side verandahs are plain. The roof of the northern verandah is elevated slightly, while the roofs of the other verandahs are plain.

Each of the verandahs has two dwarf pillars resting on *kakṣāsanas* and two corresponding pilasters on the back wall. The main verandah is finished and better worked. It has a large lotus on the ceiling. The hall doorway from the main verandah has three *śākhās* of *stambha*, *rupa* and *ratna*. The *rupa śākhā* has flying couples on sides and flying garland bearers above the doorway. Among the figures on *pedyā*, there is a *dvārapāla* on the *stambha śākhā* and females on other two. The *dvārapālas* have five-hooded snake above the head and hold a staff or a sword and a *gadā* (Fig. 17a). The doorway is surmounted by a *kapōta* carved with *alpanāsis*, above which is a *hāra* of five temple models of *śālā* in the centre and sides and *kūṭa* between them. In the central *śālā* is a figure of a seated Jina, while the *kūṭas* have figures of standing Jinās. The right *śālā* has a figure of Sarvānubhūti, while the left has a figure of Ambikā. In the lintel is a seated Jina. Flanking the doorways are large figures of *dvārapālas* and a small, corpulent and dwarfish male figure on each side. These are fat, dwarfish figures. The heads and hands of both the figures are gone. Beyond this figure on the right is a standing female with a flower in the right hand and stick like object in the left hand, while there is no such figure on the left.

The verandah to the north is similar to the main verandah. But the doorframe is not finished. The *stambha śākhā* on the left jamb is plain. The *ratna śākhā* of the same jamb is not carved. There are no base figures, *chandraśilā* and *hastihasta*. The *dvārapālas* are also not carved. The necklace of *śālā-kūṭa* above the *kapōta* has figures of seated Jinās. The ceiling is plain, while the floor levels are also not even.

The southern verandah is also similar to the main verandah. But here the figures on the *pedyā* of the hall doorway are absent. The *kūṭa* models above the doorway have standing figures of *dvārapālas*, instead of seated Jinās.

The hall is 10.9sq.m with 16 pillars and corresponding pilasters.

The antechamber has a *makara tōraṇa* with a figure of a seated Jina in the centre of the arch. Above the *makara* head is a figure of flying *vidyādhāra*, while below it is a standing female as the bracket figure of the pilaster. The shrine doorway has six *śākhās* of *padma*, *vallī*, *khalva*, *stambha*, *vidyādhārī* and *ratna*. The *pedyā* of the doorway has usual figures of *dvārapāla*, *chauri* bearers, males etc. The male figures on the *padma śākhās* have three-hooded snake above the head. The *kapōta* and the necklace of *śālā-kūṭa* above the *śākhās* are as in the hall doorways. Here all the models have figures of seated Jinās, while the lintel has a figure of seated Pārśvanātha.

The shrine is 4.2m by 3.35m.

Sculptures

J1 or Gopura

Icon No.	Icon	Distinct Features
1	Seated Jina	Double <i>chhatra</i> (Fig. 16a)
2	Seated Jina	<i>Mithuna</i> couple in the attitude of kissing, beyond the <i>chauri</i> -bearer to right
3	Seated Jina	
4	Chakresvari	Seated in <i>ardhapadmasāna</i> and twelve-armed. The right hands destroyed, except <i>padma</i> in the upper most hand and a sword in the second lower hand. In the left hands, from the lower hand are <i>gadā</i> , <i>chakra</i> , <i>śankha</i> , <i>chakra</i> and <i>padma</i> . The lower most hand is destroyed. Seated figure of a Jina above the head. Her <i>vāhana</i> , Garuda shown in human form below. Flanked by female <i>chauri</i> -bearers and another female holding a flower to right. Above her head, to right is a <i>mithuna</i> couple in the attitude of kissing and depicted horizontal so that they appear to be lying down. To the left is a female sleeping with a hand tucked under the head, similar to the posture of Jina's or Buddha's mother, seeing auspicious dreams before the birth of any Jina or Buddha. Probably representing Jina's mother at the time of the conception of Jina (Fig. 16b, Plate 47)

J2 or the main cave

Icon No.	Icon	Size	Distinct Features
Main Verandah			
E1	Dancing Indra	3.13m by 1.66m	Eight-armed figure, dancing in <i>chatura</i> posture. Lower left hand in <i>gajahasta mudrā</i> , while the right hand kept on the left hand in <i>sarpaśīrṣa mudrā</i> . The second and third right hands damaged, the upper hand in <i>arāla mudrā</i> . The second and the third left hands from the lowest kept at the thigh level, but the <i>mudrās</i> not clear. The upper left hand raised up holding a snake. Surrounded by figures playing drums, musical instruments, flying couples and devotees (Fig. 16c)
E2	Goddess		Lower portion not carved. Two-armed, hands hanging down and objects not clear. Attended by flying couples
E3	Dancing Indra	2.65m by 1.55m	Ten-armed, dancing in <i>chatura</i> posture. Lower right hand in <i>gajahasta mudrā</i> , on

Icon No.	Icon	Size	Distinct Features
			which the lower left hand kept in a <i>patākā mudrā</i> . The fourth right hand is damaged, while the <i>mudrā</i> of the fifth hand is not clear. The second left hand is hanging down. The fourth hand is in <i>arāla mudrā</i> . The <i>mudrā</i> of the fifth hand is not clear. Surrounded by musicians and female dancers. A figure of seated Jina above the head. (Plate 52)
Hall			
1	Kamatha's attack on Pārśvanātha	2.75m by 1.32m	Four attackers. Kamatha's queen is not shown.
2a	Seated Jina	1.85m by 1.13m	
2b	Seated Jina	0.96m by 0.99m	Just the figure of Jina, no <i>pratihāryas</i>
3a	Seated Jina	1.85m by 1.13m	Head and right <i>chauri</i> -bearer destroyed
3b	Seated Jina	0.96m by 0.99m	Just the figure of Jina, no <i>pratihāryas</i>
4a	Seated Jina	2.35m by 1.28m	
4b	Seated Jina	0.46m by 0.49m	Just the figure of Jina, no <i>pratihāryas</i>
5a	Seated Jina	1.36m by 1.34m	Two pairs of <i>chauri</i> -bearers
5b	Seated Jina	1.55m by 1.34m	
5c	Seated Jina	0.79m by 1.04m	Damaged
6a	Seated Jina	1.35m by 1.35m	
6b	Seated Jina	1.55m by 1.35m	
6c	Seated Jina	0.45m by 0.45m	Just the figure of Jina, no <i>pratihāryas</i>
7	Kamatha's attack on Pārśvanātha	2.7m by 1.2m	Five attackers. Figures of Padmāvati and Kamatha absent
8	Penance of Bāhubali	2.7m by 1.33m	Figure of seated Jina with Sarvānubhūti-Ambikā above the head
9a	Seated Jina	1.35m by 1.35m	Three lions on the throne
9b	Seated Jina	1.55m by 1.35m	Three lions on the throne
9c	Seated Jina	0.8m by 1.04m	
10a	Seated Jina	1.34m by 1.3m	Two pairs of <i>chauri</i> -bearers
10b	Seated Jina	1.55m by 1.35m	Two pairs of <i>chauri</i> -bearers. Jina's tree is absent
10c	Seated Jina	0.8m by 1m	Sarvānubhūti & probably Ambikā near head. One more <i>chauri</i> -bearer to right
11a	Seated Jina	1.35m by 1.35m	Two pairs of <i>chauri</i> -bearers, second pair smaller in size
11b	Seated Jina	1.55m by 1.35m	
11c	Seated Jina	0.8m by 1.04m	Just the Jina figure with throne, no other <i>pratihāryas</i>
12a	Seated Jina	1.5m by 1m	Three lions on the throne, attended also by flying couples and eight-nine males
12b	Two standing Jinas	0.74m by 0.27m (each)	

Icon No.	Icon	Size	Distinct Features
12c	Seated Jina		Throne damaged
13a	Seated Jina	1.35m by 1.35m	Three lions on throne
13b	Seated Jina	1.55m by 1.35m	Three lions on throne
13c	Seated Jina	0.7m by 0.65m	Just the Jina figure with throne with three lions, trace of <i>chauri</i> -bearer
14a	Seated Jina	1.35m by 1.33m	Three lions on throne. Two pairs of <i>chauri</i> -bearer
14b	Seated Jina	1.55m by 1.35m	Three lions on the throne
14c	Seated Jina	0.7m by 0.65m	Just the Jina figure, no other <i>pratiharvas</i>
15	Seated Jina	0.4m by 0.4m	Probably an intrusion
Antechamber			
16	Standing Jina	2.2m by 1.25m	Jina stands on double lotus. Flanked by a large, standing figure of a male devotee
17	Standing Jina	2.2m by 1.25m	Similar to above icon
Shrine			
18	Seated Jina	2.7m by 1.4m	Seated on double lotus. Another smaller figure of seated Jina above the <i>chhatra</i> (Fig. 17b)
19	Chakresvari	2.7m by 1.55m	Seated in <i>ardhapadmāsana</i> on double-lotus and six-armed. Lower right hand in <i>varada</i> , lower left hand in <i>abhaya</i> , <i>padma</i> in the second right hand, <i>pāśa</i> in the third right hand and <i>chakra</i> in other two left hands. Flanked by female attendants and seated Jina figure above the head. Above her head is an arch.
20	Seated Jina	2.94m by 2.6m	Three lions on the throne. A couple on each side of the throne. All, except a male, have flower in hand, one male has a dagger tucked on the waist. Two more females (S4 & S6) flanking the Jina and another female on the left sidewall are few more attendants. S3, a four-armed goddess on the sidewall is actually part of the main icon. The objects in her hands are unclear and so the deity is difficult to identify.
21	Seated Jina	2.7m by 1.4m	Seated on double lotus. Another smaller figure of seated Jina above the <i>chhatra</i> .
22	Seated Jina	2.7m by 1.4m	Seated on double lotus.
Shrine in <i>sukanasa</i>			
1	Seated Jina		Head destroyed

Pereira has recorded three Jinas (S7, S8 and S9) on the left sidewall. But there are only two Jinas and therefore S7 of Pereira has been discarded here. Similarly, he has also recorded a vertical row of three seated Jinas on the pilaster to the left of the main hall doorway. But there are no icons on this pilaster. Instead, on the pilaster to the right of the main hall doorway, there is a small figure of a seated Jina (icon no 15). It does not seem to form the part of the original iconographic programme and appear to be an intrusion.

In the hall, near the northern doorway is a loose piece of a throne. It measures 0.62m by 0.44m and is 0.41m high. It is broken on the left side. This staggered throne with seven compartments has an ornamental wheel in the central compartment, elephant and lions in the side ones and *yakṣa* Sarvānubhūti in the right end. It must have had corresponding *yakṣī* figure on left, but this part is broken. Gupte and Mahajan have recorded another loose sculpture lying in the main verandah, but it is not in the cave at present. It bore the date of Saka 1169 (1247 CE). This sculpture was also noted by Burgess along with some other loose sculptures.

J3

This small cave is in the southern face of the pit (Fig. 15, Plate 19). It is entered by a flight of four steps with a crudely shaped *hastihasta*. On the ground plan it has a half-enclosed hall, an antechamber and a shrine. The hall is enclosed with *kakṣāsanas*, the parapet walls of which are broken. On elevation, the *adhiṣṭhāna* and the *kakṣāsanas* are just outlined. Above the dwarf pillars rested on the *kakṣāsanas* is a *kapōta* with a long *śālā śikhāra* above. On the *kapōta* is an *alpanāsī* on each side. In the centre is a flying figure on the right. On the left is a block of the rock, to be carved in similar flying figures. In the centre of the *śālā* is large pañjaranāsī with the *madalas* and a figure of a seated Jina within the *nāsī* and seated *yakṣa* below. On the body portion of the *śālā*, there are four *vimanapāla vidyādhāras*.

The hall is around 5m wide. It is 2.73m deep along right and 2.53m along left. On the *kakṣāsanas* are two dwarf pillars and pilasters. There are pilasters on the back wall, while the corners have half-pilasters. In right sidewall of the hall is a plain cell, about 1.46m wide at the back and 0.9m at the front. It is 2.1m deep along the right and 1.6m along the left. The ceiling has *aṣṭadalapadama*, similar to the one in the main verandah of the main cave.

The antechamber is 1.14m wide at the back and 1.27m at the front. It is 1.46m deep along the right and 1.4m along the left. It has a *makara tōraṇa*, similar to that in the main cave. In the centre of this arch is a seated figure of Pārśvanātha. The shrine doorway has three *śākhās*. The central *śākhā* is *stambha*, similar to that in the shrine doorway of the main cave, while the other two *śākhās* are plain. There are no base figures. The *kapōta* has roughly shaped *alpanāsīs*. Above the *kapōta* are five compartments divided by broad plain bars. In the side compartments are figures of standing Jinas, in the central compartment is an unclear figure, while the other compartments are empty. There is no figure in the lintel. There is *chandraśīlā* in front.

The shrine is 2.7m wide at the back and 2.3m at the front. It is 1.73m deep along the right and 1.6m along the left.

Sculptures

Icon No	Icon	Size	Distinct Features
Hall			
(1)	Standing Jina	1.86m by 0.56m	
(2)	Seated Jina	0.64m by 0.94m	
(3a)	Standing Jina	0.68m by 0.22m	
(3b)	Standing Pārśvanātha	0.85m by 0.25m	The number of snake-hoods is not clear, but appear to be seven.
(4a)	Seated Rṣabhanātha	0.77m by 1.22m	
(4b)	Seated Jina	0.87m by 0.94m	Eroded
(4c)	Seated Jina	0.77m by 0.86m	Three lions on the throne
(6a)	Seated Jina	0.77m by 0.78m	
(6b)	Seated Jina	0.88m by 0.86m	Sarvānubhūti-Ambikā at throne ends
(6c)	Seated Jina	0.46m by 0.45m	
(7a)	Seated Jina	0.77m by 0.8m	
(7b)	Seated Jina	0.89m by 0.98m	
(7c)	Seated Jina	0.76m by 0.85m	
(8)	Standing Jina	2.36m by 1.08m	Two pairs of <i>chauri</i> -bearers, one near feet and one near head and two more male attendants on sides
1	Sarvānubhūti	2.16m by 0.91	Eroded. Objects in the hand not clear
5	Ambikā	1.9m by 0.91m	Eroded
Antechamber			
2	Kamatha's attack on Pārśvanātha	2.2m by 1.07m	Two attackers. Kamatha's queen not shown
4	Penance of Bāhubali	2.1m by 1.23m	
Shrine			
3	Seated Jina	2.44m by 1.9m	(Fig. 17d)

J4

This unfinished cave is also excavated in a pit and around twelve to thirteen steps lead down to the cave. On the ground plan, it has a verandah or a *mukhachatuski* and an unfinished hall. The verandah is projected out in the pit and is monolithic as in Chhota Kailasa (Plate 20). On the elevation, the verandah has *mattavāraṇa*, *kakṣāsana*s, dwarf pillars on the *kakṣāsana*s, *kapōta* and a *hāra* of *kūṭa-śālā-kūṭa* on the three sides. The *kapōta* is very beautifully ornamented, though preserved only at the front. There are four flying couples, two pairs of couples facing each other. Between each couple, there is a finely executed *vallimandala* and a frieze of a floral design below. The underside of the *kapōta* is carved with stone rafters. Above the *kapōta* is a *hāra* of *kūṭa-śālā-kūṭa* on all the three sides. Between *karnakūṭa* and *bhadra śālā* is a small, but very ornamental

pañjarakoṣṭha. This *hāra* is not finished on the sides. On the body portion of these temple models are seated figures of goddesses. On the roof of the verandah is a lotus, with three concentric rows. There were three lions in front, now only the legs of these figures remain. On the elevation, the hall has *mattavāraṇa* similar to the verandah and a *vedi*, carved with flowers. Here the *kapōta* is plain. There are a few figures above the *kapōta*. Starting from the right, these figures are Sarvānubhūti, a couple on an elephant, standing Jina, male with attendants, a standing figure, a standing devotee, a standing Jina, a standing devotee and standing figures. Some of these figures are destroyed now, while there are no figures on the left side.

The verandah has *kakṣāsana*s in the front and on the sides with four dwarf pillars. There is a lotus on the ceiling. The low parapet wall dividing the verandah and hall is carved with two pilasters alternating with *mithuna* couples.

The hall is roughly blocked out in the front. There is a row of four pillars with corresponding pilasters in the front wall. The hall beyond this row of the pillars is not finished. Near the back wall is a *chaumukha* on a pedestal. On the ceiling is a lotus similar to that in the verandah.

Sculptures

Among the sculptures are a *chaumukha* in the hall and goddesses carved on the roof of the verandah.

These figures are numbered from the left side.

1. Goddess on a lotus: She is seated in *ardhapadmāsana* on a lotus. The two hands are in *dhyāna mudrā*. Her head is broken. She is flanked by two standing female attendants.

2. Goddess on a lotus: She is seated in *ardhapadmāsana* on a lotus. She is four-armed. The lower two hands are kept on the knees. In the right upper hand is held a lotus, while the left upper hand is broken. She has a round halo behind the head. The face is damaged. She is flanked by two standing female attendants.

3. Sarasvati or Prajnapati: She is seated in *savylalitāsana* on a peacock, which is shown in profile. She is four-armed. The right lower hand is in *varada mudrā*, while the right upper hand is in *abhaya mudrā*. In the left upper hand is held a flower with a long stalk, while the object in the lower left hand seems to be a flute, held near ear. She has an oval halo behind the head. She is flanked by two standing female attendants.

4. Goddess on a lotus: She is seated in *ardhapadmāsana* on a lotus. She is four-armed. The lower two hands are kept on the knees. The upper two hands are broken. The face is damaged. Behind the head is a round halo. She is flanked by two standing female *chauri* bearers. Their heads are broken.

5. Gajalaksmi: She is seated in *ardhapadmāsana* on a lotus. She is two-armed. In both the hands are held lotuses. She is flanked by elephants with trunks raised up.

6. Goddess on a lotus: She is seated in *ardhapadmāsana* on a lotus. She is four-armed. Her lower two hands are broken from the elbows, but seem to be kept on the knees. The objects in the upper two hands are not very clear, but seem to be flowers. Her head is broken. Behind the head is round halo. She is flanked by two standing female attendants.

7. Goddess on a lotus (Chakresvari?): She is seated in *ardhapadmāsana* on a lotus. She is four-armed. The left lower hand is on the knee. The objects in the other three hands are similar. Though not very clear, the objects seem to be either flowers or *chakras*. The head is broken. Behind the head is oval halo. She is flanked by two standing female *chauri* bearers.

8. Goddess: This figure is very damaged, but seems to be seated goddess.

9. Goddess on a lotus (Padmāvatī?): She is seated in *ardhapadmāsana* on a lotus. She is four-armed. The lower two hands are broken from the elbows, but seem to be on the knees. In the upper right hand is a *sarpa*, while in the upper left hand is held a *paśa*. The face is damaged. There is a faint trace of a snake-hood above the head, but is not very clear. She is flanked by two standing female *chauri* bearers.

Chaumukha: 1.16m by 0.5m.

On each face is a figure of a standing Jina.

J6

Before entering the Indra Sabha, there is a small cave to its east. It faces the west. It has a half-enclosed hall and a shrine (Fig. 18).

About two or three steps lead to the hall of the cave. It is 5m by 3.2m. It is closed in the front by *kakṣāsanas* with parapet walls. On the parapet wall on each side is a rectangular groove, while near the ceiling is corresponding groove on the left. The rock has weathered on the right side, so it is not sure whether there was a similar groove. Perhaps a wooden screen was inserted in. There are two pillars and two corresponding pilasters on the *kakṣāsanas*. There are two more pillars in the hall. The pillars and the pilasters on the *kakṣāsanas* are short and heavy, while the pillars inside the hall are thin and slender. There is a lotus with two concentric rows on the ceiling.

The shrine doorway has two plain *śākhās*, two steps with *hastihasta* on the sides and a *chandraśīlā* in the front. The doorfittings are in the form of a groove cut in the part of rock left on the each side of the door near the ceiling. There are similar corresponding grooves in the floor also.

The shrine is 2m by 1.85m.

Sculptures

The icons on the sidewalls of the hall are within niches.

Icon No.	Icon	Size	Distinct Features
Hall			
1	Kamatha's attack on Pārśvanātha	1.98m by 1.56m	Five attackers (Fig. 19a, Plate 41)
1a	Seated Rsabhanātha	1.03m by 0.63m	
2	Sarvānubhūti	2m by 1.02m	(Fig. 19b)
4	Ambikā	2.07m by 1.44m	A male attendant to right (Fig. 19c)
5a	Seated Jina	1.03m by 0.63m	A devotee couple to right
5b	Penance of Bāhubalī	2.06m by 1.7m	
Shrine			
3	Seated Jina	2.04m by 2m	The head is destroyed

Cave XXXII or Indra Sabhā (J7 to J20)**J7**

This group of cave is enclosed by a *prākāra* wall and *ekasālā gopura*. The wall has plain *kapiśirṣas* and a corpulent figure of a seated *yakṣa*, probably Sarvānubhūti on left. The *gopura* is entered by a flight of four steps with *hastihasta*. It has a heavy *kapōta* surmounted by a long *śālā śikhāra* with seated *vimānapāla vidyādhāras* at the ends. Above the *śālā* is a crouching lion on each side. The *stūpī* has disappeared. The *kukśināsīs* have figures of *vidyādhāra* and seated Jina, while the *pañjarakoṣṭha* has a figure of seated Jina (Plate 21).

J8

The *sarvatobhadra* shrine in the middle of the court is monolithic (Fig.18). It is a fine, *drāviḍa* shrine with a door on all the four sides, though the flights of stairs are provided only on the southern and the northern sides. On the ground plan, it has a shrine with a narrow, open verandah on all the four sides. It is a *triratha* shrine. On elevation, it has *adhiṣṭhāna. bhitti*, which is open with a pillared *prāgrivā*, a *kapōta* and *śikhāra*. The *adhiṣṭhāna* has a tall *jagati*, *padma*, *tripaṭṭa kumuda*, *kantha* with floral diamonds and *kapōta* with *nāsīs*. The *kapōta* is decorated with *vallimandala* at the corners and at the centre. The underside of the *kapōta* is carved with stone rafters. The *śikhāra* is *dvitala*. In the first *tala* are *karnakūṭas* and a large *pañjaranāsī* in the place of *bhadrasālā*. The *pañjaranāsī* on the east has a *mukhapattī* carved with beaded festoons as in Chhota Kailasa. The *simhaśikhās* are very richly carved. In the *gāḍha* of *pañjaranāsī* are *madalas* and a standing figure of Jina. At the lower ends of the *pañjaranāsī* are *vimānapāla vidyādhāras*. The *stūpī* of only one *karnakūṭa* on the south survives. Between *karnakūṭa*

and *pañjaranāsi* is a low *hāra* with a single *nāsikoṣṭha*. The second *tala* has only central *pañjaranāsi*. The *karmakūṭas* are absent here. The *pañjaranāsis* are similar to those in the first *tala*, but here in the *gāḍha* is a figure of seated Jina. The *vyālamālā* above the *kapōta* of the second *tala* includes elephant figures also. The *prati* corners have *bhūtanāyaka* figures. Of these, only those in the northwestern and the southwestern corners survive. The *grīvā* is octagonal with a tiny *koṣṭha*, formed by two pillars, on each face. The *śikhāra* is *viṣṇuchhanda* with an ornamental *nāsi* on each face. In the *gāḍha* of each *nāsi* is carved a tiny model of *vimāna śikhāra*. The *stūpī* is missing (Plate 22).

Each of the verandahs is around 2.3m by 0.92m and has two pillars. The ceiling of the southern verandah has a lotus.

The shrine is around 2.5sq.m. It has a lotus with three concentric rows on the ceiling. At the corners of shrine are *brahmakānta* pilasters. In the centre of the shrine is a *chaumukha*, about 1.7m by 0.8m. On the each face is a figure of a seated Jina. On the upper portion of the *chaumukha* is an *alpanāsi* on each face.

J9

To the southwest of the above shrine is a free-standing *mānastambha*. It had fallen in three parts in the last century and is now restored. It is about 8.2m high. The base is *triratha*. It has the mouldings of *upāna*, *jagati*, *padma*, *tripatṭa kumuda*, *padma* and *prati*. The shaft rises in the square block surmounted by an octagonal portion, sixteen sided portion, band of beaded design and fluted round portion. At the lower and the upper parts of the octagonal portion is carved a double band of lotus petals. On the square block of the shaft is carved a slightly projecting *pañjarakoṣṭha* on each face with two pilasters supporting a heavy *kapōta* and *pañjaranāsi* above. Within this *pañjarakoṣṭha* is a standing figure of a *vidyādhāra*, carved under a *makara tōraṇa* rested on pilasters. Each of these figures holds a flower in one hand, while the other hand is in *vismaya mudrā*. Behind the *pañjaranāsi* are two bands of intricate designs. Above the round portion is a fluted *kalaśa*, ribbed double *tāṭī*, fluted *kumbha* with a median band, fluted *padma* and a *phalaka*. On the *phalaka* is a *chaumukha* with a seated figure of a corpulent *yakṣa* seated in *ardhapadmāsana* on a lotus and with hands on the knees on all the four sides (Plate 23).

The elephant to the southeast of the monolithic shrine is also free-standing. It stands on an oval-shaped pedestal. It faces the west. The tusks are broken, while on the body is a double band (Plate 57).

J10

This cave on the right side of the court has a half-enclosed hall and a shrine (Fig. 18). Curiously, on the right side, the hall is enclosed with *kakṣāsanas* to some length as on left, but is closed with a solid wall after that, part of which is renovated by the ASI (Plate 31). On elevation, it has *mattavāraṇa*, *kakṣāsanas* and dwarf pillars on *kakṣāsanas*. The *mattavāraṇa* is decorated with pilasters alternating with elephant heads. The elephant heads are executed beautifully with an ornamental band on the head and creeper in the trunk. The *kakṣāsanas* are carved with *pūrṇaghāṭa* alternating with two thin pilasters and a band of creeper above. There are two dwarf pillars and a pilaster on the *kakṣāsanas* to left.

The hall is at a higher level and is entered by a flight of three steps with crude parapet walls. It is around 8.3m by 6.9m. There are four pillars in the centre with corresponding pilasters on all the walls.

A flight of three steps with *hastihasta* and *chandraśīlā* leads to the shrine. The shrine doorway is around 2.5m by 2m. It has three *śākhās*. The outermost *śākhā* is a *stambha śākhā* supporting a *kapōta*. The pilaster has a square shaft, a *kalaśa* with plain *paṭṭi* on top, squarish *kumbha* and *padma*. Above the pilaster, on the *kapōta* is an *alpanāśī*. The inner two *śākhās* are plain. The door inside is 2.02m by 1.04m.

The shrine is around 3m by 2.3m.

Sculptures

On the walls, between pillars and the pilasters are carved large panels, covering almost the entire height of the wall. The scene of Kamatha's attack on Pārśvanātha is depicted thrice. There are two panels on the right sidewall and a smaller panel on the left sidewall, near the *kakṣāsana*s. The last panel is smaller and is carved near the ceiling. On the left sidewall is a curious panel of standing Jina surrounded by what Pereira calls 'gods', but these can be identified as *dikpālas*. No other cave on the site has such representation. Other panel on the same wall is of meditating Bāhubali. There are Sarvānubhūti-Ambikā flanking the shrine doorway. In addition to these, there are few figures of seated and standing Jinas, carved on the various pilasters. These figures are of the different sizes and are at the different levels and therefore appear to be intrusions (Fig. 18).

Icon No.	Icon	Size	Distinct Features
Hall			
1	Kamatha's attack on Pārśvanātha	3.1m by 2.27m	Beautiful and detailed depiction. Eight attackers, one of which is pulling his own tongue with right hand and another figure on lion has a horizontal third eye (Fig. 20, Plate 42)
2	Kamatha's attack on Pārśvanātha	2.1m by 1.44m	Five attackers. Lacks the vigour and movement of the previous panel. Above this panel, there is a seated figure of Rṣabhanātha with Sarvānubhūti-Ambikā at the throne ends (Fig. 21a)
3	Sarvānubhūti	2.22m by 2.06m	Above his head are three seated figures of Jinas, one of which is Pārśvanātha. Two of these Jinas have Sarvānubhūti-Ambikā at the throne ends (Fig. 21b)
5	Ambikā	Approx 2m by 2.03m	Damaged. Her <i>vāhana</i> is destroyed. Above her head are three seated figures of Jinas, one of which is damaged. (Fig. 21c)
6	Jina and <i>Dikpālas</i>	2.24m by 1.48m	Standing Jina surrounded by eight <i>dikpālas</i> -four figures in vertical rows on each side. All are two-armed with flower, fruit or cup in outer hand and inner hand raised up. Starting from the lowermost

Icon No.	Icon	Size	Distinct Features
			figure to right is (i) seated male (ii) flying male (iii) Varuna on a composite animal with <i>makara</i> head & trunk (iv) Vayu riding a deer. To left, from the uppermost figure is (v) Brahma riding swan (vi) Male riding a horse (vii) Indra on elephant (viii) Agni on ram. Male on horse and males without <i>vāhana</i> cannot be identified (Plate 58)
7	Penance of Bāhubali	3.1m by 2.6m	Beautiful and detailed depiction as the panel depicting Kamatha's attack on Pārśvanātha on the opposite wall (Fig. 22a)
8	Kamatha's attack on Pārśvanātha	1.9m by 1.32m	Four attackers. Padmāvati's ornaments carved in details (Fig. 22b)
(1)	Seated Jina	0.46m by 0.51m	Carved on the pilaster
(2)	Standing Jina	1.65m by 0.6m	On the pilaster to the right of the shrine doorway
(3)	Standing Jina		On the pilaster to the left of the shrine doorway. Now completely destroyed
(4)	Seated Jina	0.77m by 0.54m	Sarvānubhūti on throne end
(5)	Standing Jina	1.58m by 0.6m	A male devotee on side
(6)	Penance of Bāhubali	1.23m by 0.61m	Bharata's queen is absent. Another devotee couple seated to his left (donor couple?)
(7)	Seated Rṣabhanātha	0.52m by 0.68m	A seated devotee and Sarvānubhūti to right and a four-armed Chakresvari to the left. She holds <i>chakra</i> in upper hands, the objects in the lower hands are indistinct
(8)	Standing figure	0.84m by 0.28m	Just an outline, probably of a Jina
Shrine			
4	Seated Jina	2.36m by 3.04m	Seated on a lotus kept on throne. Central and side compartments of the throne are plain, while a side compartment has a lion. Unlike other shrine images, <i>chauri</i> -bearers are shown standing behind throne back (Fig. 22c)

Paintings

There are traces of plaster on all the panels. The sidewalls of the shrine and the hall ceiling bear the traces of paintings. Thus, the entire cave including the icons must have been painted. The hall ceiling in front of the shrine has faint traces of six squares divided by borders. The right sidewall of the shrine is covered with a painting. A few figures can be made out. In the centre is a male wearing a crown and a necklace with a halo and an attendant to his right. There are two more figures. But the painting is too dark and indistinct to make out anything.

J11

It has a hall and a shrine (Fig. 18). The hall is around 3.45m by 2m. It is open in the front with two slender and ornamental pillars and corresponding pilasters (Plate 26). The side and the back walls are covered with sculptures.

A flight of two steps with *hastihasta* and the *chandraśīlā* leads to the shrine. The doorway, measuring 1.37m by 0.71m has two plain *śākhās*. The doorfittings are in the form of a round groove on the each side of the door ceiling and a corresponding squarish groove on the doorsill.

The shrine is 2m by 1.4m.

Sculptures

Icon No	Icon	Size	Distinct Features
Hall			
1	Kamatha's attack on Pārśvanātha	1.97m by 1.54m	Five attackers (Fig. 23a)
1a	Seated Jina	0.88m by 0.49m	Carved in the upper portion of the wall, touching the ceiling. Damaged as a part of it has cut through J10. The triple <i>chhatra</i> is destroyed
2	Sarvānubhūti	1.36m by 0.93m	Elephant is on a rectangular piece of rock. No tree above the head. Instead, above the throne back, on the back wall is a minutely carved <i>makara</i> on each side with a female <i>chauri</i> -bearer emerging from it and a flying couple above it (Fig. 23b)
4	Ambikā	1.24m by 0.89m	As Sarvānubhūti, lion is on a rectangular piece of rock, tree is absent, instead there are similar <i>makaras</i> , female <i>chauri</i> -bearers and flying couples (Fig. 23c)
5a	Seated Jina	0.82m by 0.55m	Three lions on the throne
5	Penance of Bāhubali	1.77m by 1.4m	Fig. 23d, Plate 44
Shrine			
3	Seated Jina	1.9m by 2.1m	Seated on a lotus kept on the throne. Three lions on the throne (Fig. 23e)

Paintings

There are faint traces of paintings on the hall ceiling, shrine doorway and the main icon in the shrine. There are no traces of either plaster or painting on the sidewalls or the ceiling of the shrine. The colour on the main icon is primarily red.

J12

This cave opposite J11 has a hall and a shrine (Fig. 18, Plate 25). The hall is enclosed in front by very low walls. A flight of three steps with *hastihasta* leads to the hall, which is entered through a stone door. This door measures 1.4m by 0.77m and has two plain *śākhās*. On inner side of the door are door fittings indicating that the front of the hall was probably enclosed by a wooden screen.

The low walls have a *kapōta*, decorated with four semi-oval plates and two plain mouldings below. The façade of the cave is treated as a *śikhāra* of *vimāna*. It has a *kapōta* decorated with a floral design in the centre and the sides and flying garland bearers between them. Above the *kapōta* are a frieze of sporting animals and a figure of Gajalakshmi in the centre. Above the frieze is a *śālā śikhāra* with *karmakūṭas*. At the ends of the *śālā śikhāra* are *vimānapāla vidyādhāras* and a corpulent, seated figure of a *yakṣa*, probably Sarvānubhūti, on the body. On the *śikhāra* is a large *pañjaranāsi* with a figure of a seated Jina in the *gāḍha*. Above the *śikhāra* is a flying couple on each side of the *simhaśikhā*. On the body portion of each *karmakūṭa* is a figure of a standing Jina. Beyond the *śikhāra* of both the *kūṭas*, at the corners is a flying couple. On the *hāra* between *bhadraśālā* and *karmakūṭa* is a figure of Sarasvati on the right and Ambikā on the left. The four-armed figure of Sarasvati is seated in *padmāsana* on a double lotus. Her right lower hand is in *varada*, while in the right upper hand is held a flower. In left upper hand is held a *pāśa*, while the left lower hand is mutilated. Above her head is a *tōraṇa* arch. Over the arch are two peacocks facing each other.

The hall is around 3.2sq.m. The right end of the ceiling near the entrance is broken through the next cave, J16. A flight of two steps with *hastihasta* leads to the shrine. The shrine doorway, measuring 1.45m by 0.8m has two plain *śākhās*.

The shrine is 2.07m by 1.85m. On the back wall is a figure of seated Jina. On each sidewall, there are three grooves, at the level of the throne of the Jina. Above the central groove is another groove. All these grooves correspond to the grooves on the opposite wall. Thus, these must have been cut for a purpose, perhaps to fix wooden rods in front of the icon, which could be used to hang garlands and such other objects.

Sculptures

All the panels almost cover the entire height of the cave.

Icon No	Icon	Size	Distinct Features
Hall			
1	Sarvānubhūti	1.88m by 0.98m	(Fig. 24a)
2	Two seated Jinas	1.85m by 1.43m	
3	Kamatha's attack on Pārśvanātha	1.93m by 1.23m	Four attackers, one of which is just a face with tongue held out and turban with a snake above (Fig. 24b)
5	Penance of Bāhubali	1.9m by 1.12m	The figures of female <i>vidyādhāris</i> are quite small compared to other panels. Above the female to the right is a seated figure of a male holding an

			indistinct object in front, either a flute or a staff. This figure cannot be identified and does not occur in other panels.
6	Two seated Jinas	1.77m by 1.44m	
7	Ambikā	2.14m by 1m	(Fig. 24d)
Shrine			
4	Seated Jina	2.01m by 2.05m	(Fig. 24c)

J13

This cave is in the right end of the verandah of the main cave (Fig. 18). It is placed about one metre higher than the verandah level. It has a hall and a shrine. The façade of the cave is carved with seventeen small, seated Jinas. The remaining portion suggests that total twenty-four Jinas were to be carved. Each of the Jina figures is seated in *ardhapadmāsana* on a throne with triple *chhatra* and flanked by *chauri* bearers. The portion where Jinas were to be carved was plastered. Possibly the remaining Jinas were painted.

The back and the front wall of the main cave verandah, in front of J13, have a figure of a large standing Jina.

The hall is around 3.2m wide. It is around 3m deep along the right and 3.2m deep along the left. It is open in the front. The hall must have been enclosed with a wooden screen or door as suggested by the door fittings. A flight of four steps with *hastihasta* leads to the shrine. The shrine doorway, measuring 1.54m by 0.82m is plain. The door fittings are in the form of a round groove on the each side of the door ceiling and corresponding groove on the floor.

The shrine is 2.07m wide at the front and 1.85m at the back. It is 1.15m deep along the right and 1.4m along the left. The shrine is not placed in the middle of the back wall of the hall, but is slightly to the left.

Sculptures

The right sidewall of the hall near the entrance is broken through J14 above and thus there is no icon carved on this part. Unlike other caves, there is a standing figure of a goddess flanking the shrine doorway (Fig. 18).

Icon No.	Icon	Size	Distinct Features
Outside the Cave, on verandah walls of J15			
1	Standing Jina	3.15m by 0.8m	No <i>chauri</i> -bearers, only <i>chauris</i> shown near the head, no musicians, a small, seated figure of devotee near feet, to the left
2	Standing Santinatha	3.15m by 0.8m	Similar to previous icon. A female attendant to his right. A seated, male devotee to the left (Plate 59). Below this figure is an inscription, "Śrī Sohila

			<i>brahmachārīnaḥ Śantibhaṭṭāraka pratimeyam</i> ,” meaning “the image of Śantibhaṭṭāraka, (made by) Sohila, a <i>brahmachārī</i> ” (Burgess and Indrajī 1881: 98)
Hall			
4	Kamatha’s attack on Pārśvanātha	1.9m by 1.64m	Four attackers (Fig. 25a)
5	Seated Jina	1.7m by 1.14m	
6	Sarvānubhūti	1.96m by 1.15m	No attendants, only a devotee to his right (Fig. 25b)
7 & 9	Sarasvati	1.26m by 0.43m (each)	Stands in <i>dvibhanga</i> on a plain, round pedestal. Four-armed, holding a piece of cloth in lower inner hand, flower in inner upper hand, flower bud or a <i>ghaṭa</i> in outer upper hand and a fruit in outer lower hand (Fig. 25c, Plate 49).
10	Ambikā	2.04m by 1.2m	(Fig. 25e)
10a	Seated Jina	0.5m by 0.53m	No <i>makara</i> heads in the throne back. A seated devotee at the left throne end.
11	Seated Jina	1.8m by 1.07m	
12	Penance of Bāhubali	1.86m by 1.4m	A scorpion near Bāhubali’s feet. Bhārata’s queen is absent (Fig. 25f).
13	Seated Rṣabhanātha	1.88m by 1.28m	
13a	Standing Jina	0.52m by 0.22m	Only Jina figure, no other <i>pratihāryas</i> .
Shrine			
8	Seated Jina	2.1m by 1.77m	(Fig. 25d)

Paintings

On the ceiling of the hall are traces of plaster and paintings, but are very indistinct.

J14

This cave is above J11 and below J20. There is no proper way to reach the cave, as there is no stairway. It can be accessed only by climbing over the *kakṣāsana*s of the verandah of J15 and jumping over to this cave with some difficulty (Plate 26).

It has a hall and shrine (Fig. 28). It is open in the front with door fittings near the entrance indicating the use of wooden screen or door. These fittings are in the form of two squarish grooves on the ceiling, while on the floor is a groove at the ends and two pairs of grooves in the middle. There is a half pilaster with a plain shaft and rounded bracket in each corner. The walls are covered with sculptures. A step with *hastihasta* and *chandraśilā* leads to the shrine. The shrine door has three *śākhās*. The outermost *śākhā* is rounded, while the inner two *śākhās* are plain. There is a lintel, but is uncarved. The door is 1.55m by 0.75m.

The shrine is much larger than the shrines of other caves.

Sculptures

On the right sidewall is the panel of Kamatha's attack on Pārśvanātha. Curiously enough, on the opposite wall are two seated Jinas, while the Bāhubalī panel is carved outside the cave, on the outer side of the verandah wall of the main cave.

Icon No	Icon	Size	Distinct Features
Hall			
1	Kamatha's attack on Pārśvanātha	1.89m by 1.62m	Three attackers (Fig. 26a)
2	Sarvanubhūti	1.4m by 0.93m	Placed in a niche. No attendants (Fig. 26b).
4	Ambikā	1.31m by 0.83m	Placed in a niche. No Brāhmaṇa figure (Fig. 26d).
5	Two seated Jinas	0.98m by 1.62m	Sarvānubhūti-Ambikā at the ends of throne
6	Penance of Bāhubalī	2.17m by 0.91m	Bhārata's queen is absent. A seated devotee couple to left (Fig. 26c, Plate 45).
Shrine			
3	Seated Jina	1.31m by 0.83m	No musicians or garland bearers (Fig. 28c).

J16

This cave is above J12 and below J19. As J14, there is no proper way to reach the cave. It can also be reached similarly by climbing over the *kaṣṣāsanās* of the verandah of J15 and jumping over to the cave. It is just a room with sculptures carved on all the sides (Fig. 28). The floor of the cave, near the throne of the main Jina is broken through J12.

Sculptures

On the right sidewall is a standing figure of Pārśvanātha. The scene of Kamatha's attack is not depicted. On the left sidewall is a panel of Bāhubalī's penance. On the back wall is the figure the main icon of seated Jina. To his right is a figure of Sarvānubhūti, while Ambikā is absent (Fig. 28). The main icon covers the entire height of the wall, while the panels on the sidewalls are smaller.

Icon No	Icon	Size	Distinct Features
1	Pārśvanātha	1.45m by 0.56m	
1a	Sarvānubhūti	0.95m by 0.47m	No tree or attendants (Fig. 25h).
2	Seated Jina	2.42m by 1.46m	(Fig. 25i)
3	Penance of Bāhubalī	1.72m by 0.58m	Near his feet, there is an anthill with two snakes coming out. No <i>vidyādhārīs</i> or other attendants.

J17

This cave is in the left end of the verandah of J15 at the first lap of the stairway to the upper storey. It has a hall and a shrine (Fig. 18, Plate 24).

The hall is enclosed in the front by *kakṣāsanas* with a flight of two steps in the centre. On the elevation, it has *mattavāraṇa* and *kakṣāsanas*. The *mattavāraṇa* is carved with pilasters alternating with elephant heads. The *kakṣāsanas* are carved with decorative *pūrṇaghaṭas* alternating with a pair of pilasters and a frieze of creeper on the top. The front of the hall must have been enclosed by a screen as suggested by four grooves on the ceiling and two grooves on the upper portion of the *kakṣāsanas* on each side. The hall is 2.3m by 1.6m. On the ceiling is a lotus of eight petals.

A flight of two steps with *hastihasta* and *chandraśilā* leads to the shrine. The shrine doorway has one plain *śākhā*. The shrine is 2.3m by 1.85m. In the left sidewall, there is a small L-shaped room. It is around 1.4m wide and 1.4m deep. The purpose of this room is not known.

Sculptures

Icon No	Icon	Size	Distinct Features
Hall			
1	Kamatha's attack on Pārśvanātha	2.43m by 1.78m	Six attackers, one of which is a lion face with both the hands in his own mouth (Fig. 27a).
2	Sarvānubhūti	1.93m by 1.09m	(Fig. 27b)
4	Ambikā	1.9m by 1.07m	(Fig. 27d)
5	Penance of Bāhubalī	2.43m by 1.72m	(Fig. 27e)
Shrine			
3	Seated Jina	2.28m by 2.45m	(Fig. 27c)

Paintings

There are traces of paintings on the hall ceiling. Though unclear, it appears to have nine squares divided by thick borders. While the central square is carved with a lotus, the other squares are painted. The borders are painted with geometrical designs and the squares have few celestial figures. None of the icons have traces of plaster or paint.

Main Cave- J15 & J18

The main cave at the back of the courtyard is double-storied.

J15

This is the lower storey of the main cave, which is unfinished. It was planned to have a verandah, a hall, an antechamber and a shrine (Fig. 18). Of these, the verandah and the shrine are finished, while the hall is just marked out.

The verandah is 9.2m by 3m. It is entered by a flight of six steps with *hastihasta*. It has *kakṣāsanās* with two dwarf pillars and corresponding pilasters. The bases of the pillars jut out from the *kakṣāsanās*. The verandah is divided from the hall by a low wall with two pillars on it near the entrance. The hall is now closed with a metal screen. In the left or the eastern end of the verandah is an U-shaped stair leading to the upper storey.

The hall is roughly blocked out. Like the hall of the upper storey, it was planned to have twelve pillars in a square. Of these, two pillars in the front and back are finished. The corner pillars and two pillars on each side are roughly made. Thus, the front and the back aisles are almost finished, while the side aisles are roughly blocked out. As in the upper storey, the hall was planned to be wider than the verandah. It was intended to be about 21.6m by 16.8m. There is a stone beam between the pillars, both on the ceiling and the floor. The floor between the pillars is raised.

The antechamber is roughly blocked out with two pilasters. About three-quarter portion of the pilasters is relived from the rock. The shrine doorway is similar to that of J10. Here the *kapōta* has four triangular plates instead of two and the pilasters of the *stambha śākhā* have bases also. There is a lintel, but is uncarved. There are three steps with *hastihasta*.

The shrine is 4.85m by 3.8m. The main icon on the back wall is finished.

Sculptures

Other than the shrine image, there is a large, standing figure of a Jina on the southern face of the left front pillar in the hall. It is perhaps an intrusion (Fig. 18, Plate 60).

Icon No	Icon	Size	Distinct Features
Shrine			
1	Seated Jina	3.65m by 3.1m	No musicians or garland bearers (Fig. 25g)
Hall			
2	Standing Jina	2.7m by 0.95m	A seated male devotee on each side near feet. The figure on the right wears a necklace. His hair is tied in a bun above the head and has a beard. Below this image is an inscription, which says " <i>Sri Nagavarmma kṛita pratīma</i> " meaning "(This) image (is) made by Sri Nagavarmma" (Burgess and Indraji 1881: 98).

J18

The upper storey or J18 is the most elaborate and ornate cave of the site. It has a half-enclosed verandah, a hall, and a shrine (Fig. 28). On elevation, it has *mattavāraṇa*, *kakṣāsanās*, two dwarf pillars and two pilasters on *kakṣāsanās*, heavy *kapōta* and a damaged façade. The *mattavāraṇa* and the *kakṣāsanās* have an opening in the middle as an entrance with the portion in front of two pillars projecting out. However, since it is the upper storey, the entrance is through a stairway from the verandah of J15. The

mattavāraṇa is carved with pilasters and an elephant head on each side of the opening. As in all the caves, the *kakṣāsanas* are carved with *pūṃaghaṭas* alternating with a pair of pilasters and a decorative band of creeper above. Outside the cave, on sides are carved two large figures of *dvārapālas* with their outer hand resting on a *gadā* kept on the side and inner hand on the hip (Plate 61). The *kapōta* is damaged. Like *mattavāraṇa* and *kakṣāsanas*, the central portion of the *kapōta* projects out. It has figures of flying *vidyādhāras* and floral designs. The underside of the *kapōta* is carved with stone rafters divided by a bar decorated with flowers. Above the *kapōta* is a frieze of animals. The façade is almost destroyed. But the extant portion and the comparison with the façades of J19 and J20 suggest that there must have been a *bhadraśālā* flanked by two or three *kūṭa vimānas*. The figures in the body portions of these *vimānas* are of a standing Jina, a seated Jina, a standing Jina, a standing Jina, a multi-armed god and a standing Jina.

The verandah is about 10.3m by 2.5m. The pillars and pilasters on the *kakṣāsanas* are staggered with the bases shown jutting out from the *kakṣāsanas*. The front or the southern faces of the pillars have large *vyālas*. The inner wall of *kakṣāsanas* to the right is carved with a sculpture, identified by Pereira as *pañchaparamesṭins*.

The parapet wall separating the hall from verandah has two dwarf pillars and corresponding pilasters and opening in the centre with steps, *chandraśilā* and *hastihasta*. As in the case of pillars and pilasters on the *kakṣāsanas*, the bases jut out from the parapet wall. The verandah side of this wall has a *kapōta* supported by pilasters. The *kapōta* is carved with *alpanāsīs*, while between the pilasters are *mithuna* couples. The wall to the right of the right pillar is carved with three *vimāna* models alternating with *mithuna* couples. The side *vimānas* are shown half. All are *dvitala drāviḍa* structures. The *adhiṣṭhāna* is not shown in any case. Instead, there are pilasters on a *paṭṭa*. While the first *tala* of the central *vimāna* has *bhadraśālā* flanked by *pañjaraśikhāra*, the side *vimānas* have *bhadraśālā* flanked by *karṇakūṭas* in the first *tala*. The second *tala* of all the *vimānas* have *bhadraśālā* flanked by *karṇakūṭas*. The *śikhāra* is *brahmachhanda* with a *stupī* (Plate 29).

There are stone beams on the ceiling between all these pillars and pilasters. There runs a stone beam on the floor between the pillars on the *kakṣāsanas* and parapet walls. In this way, the ceiling is divided in three aisles. There are large figures of Sarvanubhūti-Ambikā in verandah ends, covering the sidewall completely (Plates 39 & 40).

The hall is about 16.8m by 13.8m. It has twelve pillars arranged in a square with corresponding pilasters on the side and back walls. While the pillars are of three different types, all the pilasters are similar. The floor between the pillars is raised. Between the central pillars of the front row is a step leading to the raised floor. On the raised floor is a stone beam running between all the pillars. Similarly, there runs a stone beam between all the pillars on the ceiling too. Between the central pillars of the back row and the pilasters on the back wall are stone beams on the floor as well as the ceiling. There is a large lotus within a square on the ceiling.

In the middle of the hall was a *chaumukha* with a standing figure of a Jina on each face. Now only the pedestal and the lotus on which the Jinas stood, remain. The pedestal is about 1.6sq.m (Plate 62).

The side and the back walls are covered with sculptures carved in niches, which are cut between pilasters. The central niche in each sidewall is deeper than other niches.

While the central niche is about 1.6m deep, the rest of the niches are around 0.9m deep. In front of the central niche are two elephant heads with two large *kuñjarākṣas* in between. The sidewalls of these deeper niches have pilasters, which are similar to the hall pilasters.

In front of the shrine is a *makara tōraṇa*, carved between the central pillars of the back row. The shrine doorway is very elaborate. It is fronted by two steps with *hastihasta* and *chandraśilā*. It has six *śākhās* of *padma*, *vidyādhāra*, Jina, *stambha*, a plain *śākhā* and *ratna*. The *vidyādhārī śākhā* is carved with the figures of flying *vidyādhara* couples, carrying garlands or flowers, or hands raised up in adoration. There is a small figure of seated Jina in the centre above the door. The pillars in the *stambha śākhā* are completely relieved. These slender pillars have bases as in the hall pillars and pilasters, above which the shaft rises in a square portion surmounted by an octagonal, sixteen sided, fluted portions, a band of festoons, fluted round portion, *kalaśa* with thick beaded rim, double *tāṭī* and *kumbha*, all fluted. Above the *kumbha* is a plain circular recession, *padma* with outturned petals on the top and a *phalaka* supporting four-armed, rounded brackets. The *pedyā* has figures of *dvārapālas* on *padma śākhā* and *kumbhavāhinīs* on *vidyādhāra śākhā*. Above the door is a heavy *kapōta*, which is carved with three *alpanāsīs*. Above the *kapōta*, on *uttaraṅga* are *bhadraśālā* flanked by *phāmsaṇā śikhāras* and *śālā śikhāras*. On the body portion of each *vimāna* is a figure of seated Jina. The Jina in the left *śālā vimāna* is Pārśvanātha. On the *hārantara* are a *nāśī* and a figure of standing Jina on the body portion. In the lintel is a figure of seated Jina.

The shrine is around 4.6m by 3.7m with a large seated figure of a Jina on the back wall.

Sculptures

The hall niches, except the central niche has two figures of seated Jinas, each. The larger central niche has a single figure of seated Jina. On the back wall, to the right of the shrine doorway is the panel of Kamatha's attack on Pārśvanātha and to the left is the panel of Bāhubalī's penance. On the pilasters flanking the shrine doorway is a figure of standing Jina. The shafts of central pillars in back row also carry figure of standing Jina, each. On the pilasters beyond the panels of Pārśvanātha and Bāhubalī are figures of seated Jinas. In each end of back wall is a niche with two seated Jinas, as in the sidewalls. Apart from these, there are some smaller figures on pillars and corners. There are a few Jina figures on the corner pillars. On the western face of the second pillar in the left side is a small figure of a goddess. On the front wall of hall, beyond the right pilaster on the parapet wall is a small figure of *yakṣī* Padmāvatī. Near the first niche from the front, in the right sidewall is another goddess, while beyond the left pilaster on parapet wall are two standing Jinas (Fig. 28).

Icon No.	Icon	Icon Size	Distinct Features
Verandah			
1	Sarvānubhūti	3.87m by 2.48m	Beautifully depicted with minute details. Jina figure in the crown of Sarvanubhūti. The banyan tree has two pairs of peacocks. The male attendant to left also has moneybag in the left hand (Fig. 29a, Plate 39)
21	Ambikā	3.6m by 2.2m	Beautifully depicted with minute details. Flower instead of <i>āmralumbī</i> in the right hand and child seated on lap. Other child not shown. A seated Jina figure above the head. Two pairs of peacocks and monkeys on the tree. Female <i>chauri</i> bearers, a male attendant with either a flower or <i>chauri</i> and male with <i>chhatra</i> . The head of the child and the lion destroyed (Fig. 29b, Plate 40)
Hall			
2	Two seated Jinas	2.48m by 2.02m	
3	Two seated Jinas	2.48m by 1.93m	
4	Seated Jina	3.35m by 2.75m	Throne has five compartments-wheel in the middle, lions in the side ones and elephant heads in between <i>Chauri</i> -bearers shown fully.
5	Two seated Jinas	2.3m by 1.96m	
6	Two seated Jinas	1.61m by 2.34m	Unfinished
7	Two seated Jinas	1.77m by 2.1m	Unfinished
8	Seated Jina	1.8m by 1.1m	<i>Uṣaṇiṣa</i> not shown. Plain throne back.
9	Kamatha's attack on Pārśvanātha	3.9m by 3.1m	Nine attackers (Fig. 30a).
10	Standing Jina	2.65m by 0.78m	Standing on double lotus, hair shown in curls, oval-shaped halo. No <i>chhatra</i> , musicians, <i>chauri</i> -bearers or garland bearers.
12	Standing Jina	2.65m by 0.78m	Similar to above figure
13	Penance of Bāhubalī	3.9m by 3.25m	Anthill near feet with snake coming out. A rat, deer and scorpion nearby. Bhārata's queen is absent (Fig. 30b).
14	Seated Jina	2.16m by 1.1m	Double <i>chhatra</i> . Musicians are absent.
15	Two seated Jinas	2.35m by 2.3m	Flying female attendants also.
16	Two seated Jinas	2.1m by 2.35m	Just drum, no musicians. Flying male attendants are absent.
17	Two seated Jinas	2.3m by 1.75m	Plate 37
18	Seated Jina	3.2m by 2.7m	Throne has five compartments-wheel in the middle, lions in the side ones and elephant heads in between <i>Chauri</i> -

Icon No.	Icon	Icon Size	Distinct Features
			bearers shown fully. Hair of Jina shown in dots.
19	Two seated Jinas	2.35m by 2.03m	The hair of Jina to left is shown in dots.
20	Two seated Jinas	2.48m by 2.13m	The hair of both the Jinas are shown in dots.
22	Standing Jina	1.75m by 0.55m	Standing on double lotus with halo behind. No other <i>pratihārya</i> . Head is broken.
23	Standing Jina	1.75m by 0.55m	Standing on double lotus with halo behind. No other <i>pratihārya</i> . Head is broken.
(1)	<i>Pañchaparmesthis</i>		There are five figures of <i>sidhha</i> , <i>arhat</i> , <i>āchārya</i> , <i>upādhyāya</i> and <i>sādhu</i> standing in <i>kāyotsarga mudrā</i> . Of these, first four figures are nude, while <i>sādhu</i> is shown wearing a lower garment. All have haloes behind the heads. The first figure on right has hair falling on the shoulders. All the figures are now defaced. To the right of these figures is Sarvānubhūti while on the left is Ambikā (Plate 63).
(4)	Padmāvati	1.06m by 0.7m	Carved in a niche. Eight-armed figure standing on double lotus. In right hands, from lower most is a flower, <i>khadga</i> , <i>ankuśa</i> and a <i>bāṇa</i> . The lower left hand is damaged. The next two hands have an <i>akṣamālā</i> and a <i>dhanuṣa</i> , while the upper left hand is broken. No snake-hoods, but a seated figure of Pārśvanātha above the head accompanied by musicians. Her <i>vāhana</i> , <i>kakūṭasarpa</i> shown below. Flanked by seated figures of female devotees near feet (Plate 51).
(5)	Sarasvati	1.07m by 0.39m	Stands in <i>dvibhanga</i> on double lotus. Four-armed holding probably a book in lower right hand and a flower in each of the upper hands. The lower left hand is broken. Above her head is seated Jina figure and below is a seated devotee couple (Fig. 29d, Plate 50).
Shrine			
11	Seated Jina	3.7m by 2.25m	Throne has five compartments-wheel in the middle, lions in the side ones and elephant heads in between (fig. 29e)

Paintings

A number of paintings survive in this cave. These can be seen on the verandah ceiling and ceilings of side aisles of the hall. The central *maṇḍapa* of hall has traces of paintings, but they are highly damaged (Fig. 31).

Verandah

The verandah ceiling is divided into three aisles, each of which is painted with a lotus.

1. Lotus: It has a plain circle around it, painted in green, which is followed by a border with a floral design. The whole circle is bound by a square border. This panel is damaged at various places.
2. Lotus: It is placed within a square, in which are painted 10 squares. Each square has three to four flying figures, mostly males. The painting is damaged at corners.

Paintings on the stone beams between the pillars:

3. Seven figures: Of the seven figures, six are of males, while one is of a female. It is very unclear, as the colours have faded. All the figures have heads towards façade.
4. The panel is damaged. It appears to have two squares with a few unclear figures.
5. Six males: The paint has come off at places. In the centre, a male is dancing, while three males to his right and two to his left are watching him. Their heads are towards façade.
6. Two couples: The males wear long conical crowns. One male and a female have one hand raised up above the head, while the other male and his female companion have hands in *añjali mudrā*. Above them in a corner can be seen two faces within clouds.
7. Three couples: The couples are shown in the attitude of playing musical instruments and dancing. While the hands of one of the females are held in *añjali*, another female holds a *pātra* in each hand, perhaps containing flowers or some offerings.

Hall

The paintings on the hall ceiling are extant on side and back aisles. Of these, those on the left aisle ceiling are well preserved. At other places either colours have faded or have peeled off.

8. The ceiling of this side aisle is divided into squares, more or less of uniform size. There are two rows of squares till the centre after which the squares appear in three rows (Plate 64). Each square has few flying figures in various attitudes. Some are dancing, some are in *añjali mudrā*, some are playing musical instruments while some carry a *pātra* with offerings. They are either in pairs or a single male is flanked by females. In one frame two couples are seated. One man holds a white lily in a hand while other man is offering white lily to the female who sits facing him. There is no uniformity in the direction to which these figures face. In addition to the border of each square, there runs a thick double border between the squares at few places from almost the centre of this aisle.

Interestingly, it appears that the aisle was divided between two artists, as evident from the marked change in the type of border designs, number of squares in a row, direction to which the figures face and the style.

9. The back aisle ceiling is also divided into squares. There runs a row of three squares. Each of the squares contains a few figures with their heads towards the façade.

Pillars

All the pillars of the hall were painted. Of these, only the pillar near back wall on the left side has some painting left on its shaft. It is preserved only on the side facing the façade.

10. Though faded, it shows creeper, forming circles in the upper part. Within the circle is placed a figure. Lower portion also has intricate creeper design.

J19

This cave is entered by a room behind the verandah of J18 on left side. This room is around 3.2m by 2.75m (Fig. 28).

J19A

The large room leads to another small room, which is numbered J19A by Pereira. It is about 1.85m by 1.15m. In the each corner is a half pilaster. These are similar to the pillars and pilasters of J19. On the ceiling is carved a lotus. The doorway, on the side of J19, is carved with three *śākhās*. The outermost is *stambha*, while other two are plain. As J19A is at a lower level than J18, three high steps with *hastihasta* lead down to it. J19 is still lower, so a high step leads down to it.

Sculptures

Icon No.	Icon	Icon Size	Distinct Features
1	Goddess	approx. 0.85m by 0.63m	Completely destroyed. Seated in <i>ardhapadmāsana</i> on double lotus. Trace of <i>vajra</i> in the left hand. An arch over the head, above which are standing figures of Pārśvanātha and Bāhubalī.
2	Three seated Jinas	1.68m by 0.65m	The central Jina is Pārśvanātha with seven-hooded snake. Sarvānubhūti to right and Ambikā to left.
3	Sarvānubhūti	2.15m by 1.18m	Both the legs kept on the elephant. Two snakes and a peacock on the banyan tree (Fig. 32a)

J19

The plan of this cave is similar to J18, though much smaller in size. It also has a verandah, a hall and a shrine (Fig. 28). On elevation it has *kakṣāsanas*, pillars and pilasters on *kakṣāsanas*, *kapōta*, frieze of animals and façade. The *mattavāraṇa* is absent. The *kakṣāsanas* are left uncarved with an opening in the middle, though it cannot be used as an entrance because the cave is much higher than the ground level. The *kapōta* is damaged. It is carved with flying *vidyādhāras* and floral designs. Above *kapōta* is a frieze of animals. The façade is very damaged. But the extant portion shows that it had a large *śālā śikhāra* flanked by two *kūṭas* and two half-*kūṭas*. The *śālā śikhāra* has *vimānapāla* *vidyādhāras* at the bases and a *pañjaranāsi* in the front with a figure of seated Jina in the *gāḍha*. On the body portion of the *śālā* is a seated figure of a *yakṣa*, probably Sarvānubhūti. Of the *stūpīs* of the *śikhāra*, four still remain. On the body portions of the *kūṭas* are standing Jinās, while on the body of half *kūṭa* on the right is a figure of standing Parśvanātha and a standing figure on left. This figure is very damaged, but probably is of Bāhubali. On the *hārāntara* between *kūṭas* is Sarvānubhūti to the right and Ambikā to the left.

The verandah is about 6.5m by 1.5m. The *kakṣāsanas* have two dwarf pillars and corresponding pilasters with the bases jutting out from below. These are similar to the hall pillars in J10. On the front or the western face of each pillar is a large *vyāna* figure carved on the *kumbha* as a bracket figure. There are stone beams between the pillars and pilasters.

As in J18, the verandah is separated from the hall by a low parapet wall with an entrance in the middle, which has a *chandraśīlā* with *hastihasta*. The usual figures of *mithuna* couples on the wall are absent here. On this wall are two pillars and corresponding pilasters, similar to those on the *kakṣāsanas*. Between the pillars and pilasters on *kakṣāsanas* and parapet wall are stone beams on ceiling, thus dividing the ceiling in three aisles. Of these, two are carved with lotuses, while the left aisle ceiling is plain.

The hall is 6.5m by 6m. In the middle are four pillars in a square with corresponding pilasters in back and sidewalls. The floor between the pillars is raised. Between the pillars run stone beams, both on the ceiling and the floor. Between the pillars on the back and the pilasters flanking the shrine doorway are stone beams on the ceiling and the floor.

On the side and the back wall are cut niches between the pilasters. These are carved with sculptures. As in J18, the central niche in each sidewall is cut deep. The central niche is 1.6m deep, while the other niches are about 0.9m deep. On the back wall of each central niche are two pilasters. These are plain square shafts with two-armed rounded brackets. The fronts of all the niches, except first niche on the right sidewall, are carved with the mouldings of *jagati*, *karnikā*, and *kapōta* with *alpanāsīs*. In some case *alpanāsīs* are left uncarved as triangular plates. Except central niches, all niches have a decorative *nāsi* above the icons.

On the hall ceiling is carved a lotus within a square.

The shrine doorway is unfinished. It has six *śākhās* of *rupa*, a plain *śākhā*, *vallī*, *stambha*, two plain *śākhās*. The *rupa śākhā* is the broadest. It has six compartments on

each jamb. Each of these has figures of three seated devotees. On the right jamb, the lower compartment has males, while the other compartments have females. On the left jamb, third compartment from below has females, the lower compartment has figures with bull-heads and a elephant while the rest have males. The pilaster of the *stambha śākhā* is similar to the pillars and the pilasters in the cave. On the *pedyā* of the *stambha śākhā* are figures of *dvārapālas* and *kumbhavāhinīs*. The pilasters of the *stambha śākhā* support a *kapōta* with a *nāsi* at each end. In front of the doorway are two steps with *hastihasta* and *chandraśilā*. The door fittings are in the form of a groove cut in a square projection, one on each side, both on ceiling and the floor.

The shrine is 2.8m by 1.6m with the main icon on the back wall.

Sculptures

There is a figure of Ambikā in the left end of the verandah, while the corresponding figure of Sarvānubhūti is in J19A in the right end. In the central niche of the right sidewall of the hall is the panel of Kamatha's attack on Pārśvanātha, while on the opposite wall is depicted Bāhubali. The sidewalls of these niches have figures of two seated Jinas, each. The rest of the niches have figures of two seated Jinas, each. The first niche in the front of the left sidewall is completely destroyed. The niche on the back wall on the right has a figure of a seated Jina. The niche on the left has two seated Jinas. On each sidewall of these niches is a figure of seated Jina. On the pilasters flanking the shrine doorway are carved standing Jinas. On the back wall of the shrine is a seated Jina, while there is another Jina figure on each of the sidewalls. (Fig. 28). The figures on the sidewalls are not mentioned by Pereira.

Icon No.	Icon	Icon Size	Distinct Features
Verandah			
15	Ambikā	1.6m by 1.15m	<i>Makara</i> arch with a seated Jina in centre above Ambikā's head. Musicians over the arch (Fig. 32b).
Hall			
1	Two seated Jinas	1.21m by 1.07m	The right Jina figure is destroyed. Instead of mouldings on the front as in other niches, this one has two small, seated figures of Jinas. A <i>makara</i> arch above.
2	Two seated Jinas	1.35m by 1.19m	
3	Kamatha's attack on Pārśvanātha	1.85m by 1.41m	Six attackers (Fig. 32e)
4	Two seated Jinas	1.21m by 1.12m	
5	Two seated Jinas	1.45m by 1.2m	
6	Seated Jina	1.66m by 1.05m	Flying figures are absent
6a	Seated Jina	1.22m by 0.63m	

Icon No.	Icon	Icon Size	Distinct Features
6b	Seated Pārśvanātha	1.17m by 0.56m	Seven-hooded snake. To the right is standing figure of Supārśvanātha with five-hooded snake
7	Standing Jina	1.38m by 0.45m	Standing on double lotus with halo. No other <i>pratihārya</i> . Head broken.
9	Standing Jina	1.38m by 0.45m	Standing on double lotus with halo. No other <i>pratihārya</i> . Head broken.
10	Seated Jina	1.63m by 0.98m	
10a	Seated Jina	1.13m by 0.64m	
10b	Seated Jina	1.02m by 0.61m	
11	Two seated Jinas	1.4m by 1.19m	The Jina to left has two seated deer, shown facing each other, below the throne, right under the wheel. The Jina to right has only one deer.
12	Two seated Jinas	1.26m by 0.93m	
13	Penance of Bāhubalī	1.7m by 1.65m	Bhārata to right and his queen to left. To the right of this panel are two seated Jinas in vertical row. The upper Jina has two seated figures instead of wheel in the central compartment of the throne (Fig. 32d).
14	Two seated Jinas	1.14m by 0.9m	The flying figures are absent. There is no <i>nāsi</i> above.
Shrine			
8	Seated Jina	2.3m by 2.53m	Elephant heads at the throne ends (Fig. 32c).
8a	Seated Jina		Below the throne are Sarvānubhūti to right and Ambikā to left. Both are depicted without <i>vāhanas</i> .
8b	Seated Jina		Here Sarvānubhūti is to left, while Ambikā is to right.

Paintings

The shrine of this cave has most well preserved paintings. There are few paintings on the hall ceiling. Some of the icons have traces of plaster and paint. However, no traces of painting remain on the verandah ceiling (Fig. 31).

Shrine

The shrine was painted entirely along with the icon on the back wall. Each of the sidewalls has two painted panels.

1. **Flying couple in each square:** These couples face the Jinas on the back as well as sidewall. Their heads, except that of one male, are turned to the main icon. Their gaze is also fixed on Jina. The female in the upper frame has a *pātra* with offerings in right hand. The male in the lower frame has hands in *añjali*. Others have hands held up (Plate 65).
2. **Flying couple in each square:** This frame is very similar to the above one, but here hands of all the figures are held up.
Though there are traces of plaster on Jinas carved on the sidewalls there are no remains of paint on them. But they are placed within a painted frame. On each side runs a narrow border of flowers. Above the triple *chhatra* of Jina is painted a tree.
3. **Pārśvanātha:** The panel on the right front wall depicts Pārśvanātha. It is a large figure, covering the whole height of the wall. The panel is damaged in lower portion. He stands in *kāyotsarga mudrā*, with a halo behind his head and seven-hooded snake above his head. The coils of the snake are shown behind the body.
4. **Bāhubalī:** This panel is also large, covering the entire wall. Bāhubalī is shown standing with creepers on his body. He is flanked by two *vidyādhariś*, trying to clear the creepers.

Shrine ceiling

The shrine ceiling is divided into six squares, three in each row. The paintings on the right side are damaged. The middle square in the back row and above the main icon is largest in size. There is no dividing border between this square and the other row. It is painted with a mango tree with a number of mangoes hanging down. The tree signifies the holy tree of Jina and is one of the *aṣṭapratihāryas*. The underside of triple *chhata* is also painted with five circles; each designed with triangles to make it look like flower.

The left square in the same row has a flying couple heading towards Jina. The male carries a garland in both the hands (Plate 66). The right square of the same row is damaged, but the extant portion shows a couple corresponding to the couple on the left. Only the legs are extant, the position of which suggests that the couples are heading towards Jina.

The right square of the front row is destroyed. The other two squares have a male flanked by females each. Their heads face the back wall of the shrine. In both frames, the male is turned back with head tilted and turned to look at the female. The male figure in one frame is playing the flute, while the male in the other frame is holding the female with one hand, while the other hand is held up. Both the females in the former frame hold a *pātra* with offerings in one hand. The objects held in the hands of the females in the later frame are not clear. All the females are heading towards the main icon.

Hall

The paintings in the hall are preserved on the ceiling. The overall arrangement indicates that the ceiling of the side aisles had around nine squares each, as suggested by the size of the extant squares and the space left. The ceiling of the central *maṇḍapa* had a carved lotus within a square with figures painted along its sides. The back aisle had five panels, a

large panel flanked by two squares on each side. Nothing can be said about the front aisle or the verandah ceiling as no traces are left here. But most probably there was a row of squares as on the side aisle ceiling. Each stone beam running between the pillars had two squares. The stone beam running between the pillars and pilasters had a single square each as suggested by the space. The ceilings of the niches were also painted.

Back aisle:

5. **Indra and other figures:** In front of the shrine is a large square flanked by two squares of equal size on each side. The central square has a painting of a figure of eight-armed dancing male (Plate 53). His legs are in *chatura* posture, while all the hands are in various *mudrās*. Lower left hand is in *gajahasta* while the lower right hand is in *kapittha mudrā*. His next left hand is on the thigh while the corresponding right hand is hanging down. Next left hand is in *śuchihasta*. The *mudrās* of the other hands are not clear. He wears a long crown and usual ornaments. Behind his head is an oval halo; while above the head is single *chhatra*. Flanking his head are small dancing females, two on each side. Above his head is a male on each side. The one on the left has hands in *añjali*. Near his feet are few seated figures, four males to his right and two females to left. One male is playing two drums, while the male to his left is playing cymbals. One of the females is playing flute. All the figures are looking up at the dancing male. Their heads are towards shrine. This figure can be identified with Indra, who performs dance at the bathing ceremony of Jina after his birth (Shah U.P. 1987: 60). This representation is very similar to the sculptural depiction of dancing Indra in Chhota Kailasa.

Each square to the right of Indra panel has a male flanked by a female. Their heads face the Indra. The figures in the square near back wall of the hall are moving towards shrine, while those in the other are moving in the opposite direction. The male and female in the former panel, though unclear, seem to be in dancing posture. The other female plays cymbals. All the figures in the latter panel play musical instruments. The male and a female play cymbals while the other female plays an instrument similar to *ekatārā*.

Each square to the left of Indra panel has three figures. As colours have faded, the painting is not very clear. But it depicts flying males and females.

6. **Two males and four females:** This frame does not have any border. Each male figure is flanked by a female in the attitude of supporting him. The heads of all the figures are towards Indra panel.
7. **Couple:** The couple is shown in the posture of moving forward with their heads towards Indra. The male has one hand around the neck of the female. There is a male figure behind the couple with his hands held up in *añjali*.

Beams:

8. **Two couples and a Fighting Scene:** There are two frames on the stone beam between the back pillars. One frame has two couples, while the other depicts a fighting scene (Plate 67).

Of the two couples, one is shown with arms thrown around each other, while the female of the other couple is shown with one hand held up and the male is shown

turned back with his face slightly turned on one side and hands in *añjali mudrā*. Below and above these figures, small fat dwarfish figures are shown amidst clouds. All the figures have heads toward the inside of the hall.

The frame depicting the fighting scene shows two males. They move in opposite direction, but their heads are turned back to face each other. One man has a shield held up in left hand and a sword in the attitude of attacking the opponent in the right hand. The other man is shown taking the attack of the sword on his shield held in front, while the other hand is held up. Close to him is a female with one hand around his waist as if trying to stop him. This representation could be either a secular scene or an episode from some story of Jaina mythology. It could be the fighting scene between Bharata and Bāhubalī, but the depiction of the female figure does not fit in the story. As there are no other narrative panels in the cave, probably it is a secular scene.

9. **Two couples:** The stone beam between right pillars originally had two squares, as on the stone beam between back pillars. But now only one square remains, which is damaged at one corner. The extant panel has two couples holding each other with heads towards the inside of the hall.

Right aisle:

10. **Figures:** On the right aisle ceiling, three panels are extant, though corners of side panels are damaged. The panel near back wall is damaged, but a couple is seen. The female plays cymbals, while the male behind her is moving ahead with his head turned back. The central panel is very well preserved. It has a male flanked by females. Both the females have garland in the hands, while male has hands in *añjali*. His head is slightly bent down in adoration. The next panel is damaged on one side. It also has a male flanked by females. The male has his both the hands around the neck of a female. The female in turn has right hand around him and the left hand is held up, perhaps holding a flower. The head of the male is slightly turned back to look at the female figure behind him, which is only partially preserved. Below this couple is a fat, dwarfish figure holding a garland in both the hands.
11. **Figures:** On the left aisle ceiling, there are five squares. All the panels are highly damaged as the colours have peeled off from almost all the panels. Like the right aisle ceiling, the figures here have heads towards the inside of the hall. They are moving in the direction of shrine. The panel near back wall has two couples holding each other and moving ahead. The next panel is quite faded, but shows a male flanked by females. Next two panels are very unclear. The last one is damaged on one side, but shows a couple moving ahead. Behind these is a male.
12. **Figures around carved lotus:** The central portion of the hall ceiling has a lotus carved within a square. A band of figures is painted along all four sides of the square. This band is extant only to the right and back of the lotus near back wall, which shows couples moving ahead. They are depicted in various attitudes. Three couples are seen near back wall. Two couples are dancing while one couple is holding each other. Only the female figure of the next couple is intact. To the right of lotus can be seen a couple, of which the female is damaged. The traces of two

more figures can be made out. A trace of similar couple can be seen in a corner near the right front pillar.

13. **Figures:** The ceilings of central niches are also painted. In the niche depicting Bāhubali's penance is a trace of painting. There were originally three panels of which only the central panel is extant. Only a portion of lower part remains showing a couple. Their heads have disappeared which were towards the inside of the hall.

J20

This cave, opposite J19 is very similar to it in plan, size, iconographic programme and number of icons, though it is more ornate. This cave is also at the lower level than J18. Like J19, a room in the right side, behind the verandah of J18, leads to J20A, which in turn leads to the left end of verandah of J20. This room is of the same size as the room on the left and is plain.

J20A

J20A is about 1.4m by 0.9m. The doorway from the larger room to J20A has three *śākhās* in the inner side. The outermost *śākhā* is *stambha*. It has a square shaft surmounted by a *kalaśa* with a plain rim, carved with a *nāṣī*. The shaft is carved with a vertical band of creeper surmounted by festoons and a band of lozenges and circles. Above the *kalaśa* are three *tātīs*, a squarish *kumbha*, *padma* and a *phalaka*. The next *śākhā* is a *rupa śākhā*, carved with seated couples in *añjali mudrā* on the doorjambs and garland bearer above the door. The innermost *śākhā* is *ratna*. On the *pedyā* of the *stambha śākhā* is a *kumbhavāhinī*, while on the *rupa śākhā* is a *dvārapāla*. There is a flower in the lintel. Two plain steps lead down to J20. On each sidewall is an icon.

Sculptures

Icon No.	Icon	Icon Size	Distinct Features
1	Ambikā	1.42m by 1m	Right hand broken, <i>mātulūṅga</i> in the left hand, child standing to left (Fig. 33a)
2	Chakresvari	1.35m by 0.86m	Four-armed figure seated in <i>ardhapadmāsana</i> . <i>Chakras</i> in the upper hands, lower right hand damaged and <i>vajra</i> in lower left hand. <i>Makara</i> arch with seated Jina above. A large figure of male devotee, seated in <i>mahārājalilāsana</i> with hands in <i>añjali mudrā</i> , nearby. He appears to be an important person (Fig. 33b).

J20: As J19, it also has a verandah, a hall and a shrine on the ground plan (Fig. 28). On elevation, it has *mattavāraṇa*, *kakṣāsanas*, two pillars and two pilasters on the *kakṣāsanas*,

a *kapōta*, a frieze of animals and a façade. The *mattavāraṇa* is beautifully carved with pilasters alternating with elephant heads and *vyālas*. In the centre of the *mattavāraṇa* is a beautiful sculpture of a *mithuna* couple flanked by small female figures and within a *makara* arch resting on the pilasters. Unlike other *mithuna* figures, the female is domineering here. She stands in the front and has her left hand around the male, while the male stands submissively behind her. Below this, there are two more panels; the upper panel depicting a seated figure of Pārśvanātha attended by devotees and the lower panel depicts a fighting scene. The *kakṣāsanas* are carved with *pūrṇaghaṭas* alternating with a pair of pilasters. Outside, on the sides are figures of *nidhis*, śankhanidhi to right and Padmanidhi to left. The *kapōta* has figures of flying *vidyādhāra* couples. Above *kapōta* is a frieze of animals. The façade is treated as a *śikhāra* of a *vimāna*. It is identical to that in J19, but is better preserved here.

The verandah is 6m by 1.4m. It is similar to that of J19, but the pillars and pilasters are very ornate here. The bases of the pillars are not shown, while the bases of the pilasters jut out from the *kakṣāsanas*. The parapet wall dividing the hall and the verandah is as in J19. But here the parapet wall is carved with the pilasters alternating with *mithuna* couples. Flanking the entrance to the hall is a figure of a *dvārapāla*. The pillars and pilasters on the parapet wall are similar to those on the *kakṣāsanas* with some variations in designs.

The hall is 6 sq.m. It is identical to J19 in almost all details with some variations in the mouldings in the fronts of the niches. Here the central deeper niches have elephant heads in the front as in J18. The pilaster in the back wall, on the right corner is cut through to a room, which leads to J21, the upper storey of the Jagganātha sabha.

As J19, the shrine doorway has six *śākhās* of *rupa*, *vidyādhāra*, *vallī*, *stambha* and two plain *śākhās*. The *rupa śākhā* is as in J19. The *vidyādhāra śākhā* has flying *vidyādhāra* couples. The *stambha śākhā* is also similar to that in J19. The inner two plain *śākhās* are painted instead of being carved. The pilasters support a *kapōta* with a *nāśī* at each end. Above the *kapōta* is the depiction of the auspicious dreams seen by the mother of the Jina at the time of conception. In the centre is a figure of seated Jina flanked by a *chauri* bearer. To his right, from the end is a circle, a bull in profile, lion, Gajalakshmi, while to Jina's left are two indistinct objects, two jars, two fishes or *mīna yugma*, two circles and an unclear object. On the *pedyā* of the *rupa śākhā* are figures of *kumbhavāhinīs*, while on the *vidyādhāra śākhā* are *dvārapālas*. The lintel is plain. In front of the shrine are two steps with a *hastihasta* and *chandraśīlā*. The door fittings are as in J19.

The shrine is 2.8m by 1.6m with the main icon on the back wall.

Sculptures

The iconographic programme of this cave is similar to J19. Here instead of Ambikā, Sarvānubhūti is in the verandah end and the corresponding figure of Ambikā is in J20A.

Icon No.	Icon	Icon Size	Distinct Features
Verandah			
1	Sarvānubhūti	2m by 1.6m	Damaged, hands broken. Within a <i>makara</i> arch (Fig. 33c)
2	Two seated Jinas	1.5m by 1.1m	Flying figures are absent.
3	Two seated Jinas	1.35m by 1.1m	
4	Kamatha's attack on Pārśvanātha	1.88m by 2.73m	Attackers in two vertical rows to left and one row to the right. Ten attackers, one of which is a bearded man hanging upside down and another is a flying female with dagger in right hand and a snake in the left hand and with pendulous breasts. A standing figure of a Jina flanking the panel (Fig. 33d)
5	Two seated Jinas	1.35m by 1.11m	
6	Two seated Jinas	1.55m by 1.23m	
7	Seated Jina	1.62m by 0.99m	The throne wider than the Jina. The side compartments of the throne have lions as well as elephant heads.
8	Standing Jina	1.37m by 0.43m	Standing on double lotus with halo. No other <i>pratihāryas</i>
10	Standing Jina	1.37m by 0.43m	Standing on double lotus with halo. No other <i>pratihāryas</i>
11	Seated Jina	1.95m by 1.04m	
12	Two seated Jinas	1.56m by 1.15m	
13	Two seated Jinas	1.44m by 1.08m	A flower in the <i>gādha</i> of the <i>nāsi</i> above
14	Penance of Bāhubalī	2.04m by 2.26m	Figure of Bharata is absent, only a female devotee (queen?) to his left. A standing figure of a Jina flanking the panel (Fig. 33f).
15	Two seated Jinas	1.25m by 1.08m	
16	Two seated Jinas	1.55m by 1.12m	No <i>uṣṇīṣa</i> . Three flowers below the throne. Very decorative <i>nāsi</i> supported on four pilasters alternating with a figure. In the centre is a seated figure of a Jina, while on the sides are pot-bellied figures of <i>yakṣa</i> , probably Sarvānubhūti. A flying couple flanking the <i>nāsi</i> .
Shrine			
9	Seated Jina	2.28m by 2.55m	Elephant heads at the throne ends (Fig. 33e).

Paintings

A distinctive feature of the paintings in this cave is extensive application of blue colour, used primarily to depict the clouds.

J20A: There is a well-preserved panel on the ceiling of left niche. On the two sides are border of triangles. It shows a couple in dancing posture. The female holds a garland in both the hands. Underside of a stone beam on the left of the ceiling is painted with flowers.

J20: A large number of paintings are extant in this cave, but these are very dark and unclear. The arrangement of paintings is very similar to that in J19 with the difference that the back aisle of the hall ceiling has two panels unlike J19 where five panels are executed. The other difference is three painted panels on each sidewall of the shrine instead of two as in J19 because this cave does not have any icons on the sidewalls (Fig. 31).

Shrine

Of the three panels on the sidewalls, the lower portion is damaged both the sides. The panels are divided by plain bands. There is a border from ceiling to floor near the front wall. Each of the panels has a few figures, which are shown seated with heads turned to face the Jina on the back wall.

1. **Figures:** The uppermost panel on the left sidewall has curious figures (Plate 68). There is a procession of animal riders, a horse rider, a peacock with feathers spread and a horse with a couple on its back. All the animals are in profile, shown moving towards Jina. Below the first horse rider are two small dwarfish figures. Similar four figures can be seen below second horse also. There are clouds all around this panel.

In the central panel, there are nine male figures seated in a row and turned to the main icon. All wear usual ornaments. One has hands held up in *añjali*. Others have hands near chest. It is not clear whether they are holding something or are in *añjali mudrā*. In the middle is a face of small figure, probably a *gana*.

The lower panel is damaged, but it seems to be similar to second panel. About five figures can be made out.

2. **Figures:** The upper panel on the right sidewall is not very clear. Only some *gana* figures can be seen amidst clouds at lower portion. In the end near front wall is depicted a flying male figure moving towards Jina. Otherwise, only clouds can be seen.

In the middle panel, there are nine seated female figures corresponding to the males on the opposite wall. Some of the figures are shown with their heads turned back. The figures, though not very clear, appear to be in *añjali* (Plate 69).

In the lower panel, there are five seated males, who seem to be monks, as they do not wear any ornaments. Behind them can be seen two or three males with long crowns.

All these figures sit with head bent down in adoration. The figures in the upper panels on both the sidewalls are shown amidst the clouds, while the lower two panels do not show clouds as the figures in the upper panels are semi-divine figures, while those in the lower two panels are human beings.

3. **Pārśvanātha:** The right front wall of the shrine has a large panel depicting Pārśvanātha similar to that in J19. It is quite damaged.

4. **Bāhubali:** As in J19, on the left front wall is a very well preserved panel of Bāhubali (Plate 70). Like its sculptural counterpart, he stands in *kāyotsarga mudrā* with creepers on his arms and thighs. His eyes are half closed. Behind his head is halo and above is a

single *chhatra*. Flanking the *chhatra* is a flying *vidyādhara* with inner hand held up. The left one holds a *pātra* with offerings in outer hand. Flanking Bāhubalī is a *vidyādhari* holding creeper in inner hands.

Shrine ceiling

As in J19, the shrine ceiling is divided into two rows of three squares each. All the squares except the one on left, are intact, though damaged at places. At each corner is a flower in a small square. Plain bands divide the squares of back row.

The figures in back row have heads towards front wall, while those in the front wall have heads towards the back wall. All the figures are turned to Jina and are moving towards him.

The central square of the back row, which is above the head of Jina, has a tree. The underside of the triple *chhatra* has a projecting flower carved in the centre. Around it are shown painted petals bound by an outer band. Right square in the same row is damaged, but a couple can be seen flying. The left square of the same row is faded, but a male can be seen flanked by females (Plates 71 & 72).

The left and central squares in the front row have a male flanked by females, each. The male in the central panel has hands held above head in *añjali*. One hand of each female in the same panel is held up. All are shown flying.

Hall

The back aisle ceiling of the hall had two panels, of which the right panel is destroyed.

5. **Indra:** This panel depicts dancing Indra as in J19. His right hands and right leg are damaged. The figure was six-armed as three left arms can be seen. His left leg is bent. His hands are in different *mudrās*, which are not clear. His head is slightly tilted with an oval-shaped halo behind. He wears usual ornaments. There are two seated figures of males and two females behind them near his feet, all looking at him. Above them are two flying couples moving towards Indra.

6. **Figures:** On the right aisle ceiling near back wall is a square and traces of another square. The panel has a male flanked by females and a couple. All have heads towards the inside of the hall. They are moving towards the shrine. One female has hands in *añjali*. The rest of them have one hand held up. In the next panel can be seen a couple.

7. **Figures around carved lotus:** As in J19, the central *maṇḍapa* ceiling between the four pillars has a lotus carved within a square, along the sides of which, is painted a band of figures. Here almost the whole band is intact, but is very dark and unclear. It appears to depict flying figures, both male and female in various postures such as dancing, moving ahead or carrying some objects. On corners of square and on the lotus can be seen traces of painting. On corners are painted designs.

8. **Couples:** The stone beam between back pillars has two squares of which only right one is intact. It has two couples. Each has one hand raised up and other hand near chest with some object.

9. Couples: There are two panels on the stone beam between front pillars. Of these, one is destroyed. The intact frame depicts three couples in close embrace and flying. Unlike J19, here their heads face the façade.

Paintings on the other stone beams of hall ceiling though intact are too dark to make out anything.

Verandah

The central aisle of verandah ceiling has a large panel with a border on two sides. It is very faded.

10. Figures: On the stone beam between left pillars is a square without any border. It has a male flanked by females. The male stands in *chatura*. He seems to be playing musical instrument. The heads of all the figures are towards the right sidewall of the verandah.

11. Figures: The stone beam between right pillars also has a square without any border as on the opposite stone beam. Here also a male is flanked by females. While the male is in dancing posture, the female behind him carries a *pātra* with offerings in one hand and the other hand is raised up.

Cave XXXIII or JAGGANĀTHA SABHĀ (J21-J25)

Like Indra Sabhā, this cave, called Jagganātha Sabhā, is also a cluster of few independent caves excavated on the three sides of the rock face.

J21

This cave at the upper level can either be reached by a staircase in the eastern face of the rock or approached from J20. The staircase leads to the door, which opens in the left end of the hall of J21. This door on the stairway side has two plain *śākḥās* on the right and a *stambha śākḥā* on the left with a *mandāraka* flanked by *kīrtimukhas*. The door to the side of the cave is plain with two steps and a *chandraśīlā*. The door fittings are in the form of a round groove, one on each side on the ceiling and a corresponding groove in a square projection on the floor. As mentioned earlier, the back wall of J20 on the right is cut through a room, which leads to J21. This room is about 4.4m by 3m and is plain. This also leads to the left end of the hall of J21, near the entrance through stairs. The door is plain and has two steps with a *hastihasta* and a *chandraśīlā*. The door fittings are as described above. There is a groove on each sidewall of the door also.

This cave is different from the other large caves in terms of the ground plan and also in iconographic programme (Fig. 34). On the ground plan, it has a hall and a shrine. The verandah is absent. On elevation, it has a *mattavāraṇa*, *kakṣāsanas*, two dwarf pillars and pilasters on *kakṣāsanas* and a *kapōta*. The *mattavāraṇa* is carved with *mithuna* couples. The *kakṣāsana* is carved with *pūrṇaghāṭas* alternating with a pair of pilasters topped by a band of creepers. Unlike other caves where elephant heads are carved only on the *mattavāraṇa*, here these are quite large and thus cover both, the *mattavāraṇa* and the *kakṣāsanas*. Outside the cave, on left side is an unfinished, large figure of a *dvārapāla*

as in J18. But only the head is finished. The *kapōta* is damaged. As in all caves, the underside of the *kapōta* is carved with stone rafters and a row of flowers in the front.

The hall is around 14.3m by 11m. The *kakṣāsanas* do not cover the full length of the cave and thus a corner is formed on each end. While the right end has deep niche with an icon, the left end has two entrances as mentioned above. The cave was probably enclosed with a screen as indicated by a narrow cutting on the upper side of the *kakṣāsanas*, running on sides and also above. In the centre of the hall are twelve pillars arranged in a square with corresponding pilasters on the sidewalls. There are no pilasters on the back wall. The central pillars in the back and the front rows are of one variety, while the rest of the pillars and pilasters are of another. The floor between the pillars is raised. In the right sidewall of the hall, near the front is a cell. It is about 4.4m by 3.9m, is irregular and plain. It is opposite the entrance room from J20.

There are niches between the pilasters on the sidewalls, while in the back wall are two niches on each side of the shrine doorway. The niche in the right end is deepest, about 1.4m deep. The niches in the sidewalls and the back wall are around 0.9m deep, though there is no uniformity.

The shrine doorway has five *śākhās* of *vallī*, *vidyādhāra*, *stambha*, Jina and *ratna*. The *vidyādhāra śākhā* has flying figures of *vidyādhāras* on the right side and *vidyādhāra* couples on left. The *stambha śākhā* is similar to that in J19. There are eight Jina figures on the Jina *śākhā* on each side and above. Each of these figures is seated in *ardhapadmāsana* with a triple *chhatra* and is flanked by *chauri* bearers. On the *pedyā* of the *vallī śākhā* is a standing figure of a male. On the *stambha śākhā* are figures of *padma* and *śankha nidhis*. On the Jina *śākhā* is the figure of the river goddess Yamuna on the right and Ganga on the left with their respective *vāhanas*, a *kurma* and a *makara*. On the *ratna śākhā* are figure of *dvārapālas*. As the shrine doorway of J18, the bases of all the *śākhās* except the innermost *śākhā*, are fashioned as the bases of pillars and pilasters. The pilasters of *stambha śākhā* support a *kapōta* with four *alpanāsīs*. On the *uttaraṅga* are *śālā vimāna* with *karnakūṭas*, while on the *hārāntara* are two *pañjaras* on each side of the *śālā*. There are no figures on the body portion of these *vimānas*. In front are two steps with a *hastihasta* and a *chandraśilā*.

The shrine is 3.7sq.m with the main icon of a seated Jina on the back wall. There is a plain room, measuring around 1.85m by 1.6m in the left sidewall.

Sculptures

The iconographic programme of this cave is different from all the caves. Unlike other caves, there is no uniformity in number, style and size of the icons. There are a number of small icons, carved in whatever available space and there is greater variation in the style too. The large panels of Kamatha's attack on Pārśvanātha and Bāhubalī's penance are absent. Instead, there is a very small panel depicting the former scene on a pilaster on the left sidewall. There is a painting of Bāhubalī on another pilaster on the same wall. The figures of Sarvānubhūti-Ambikā are on a mass of rock in front of the back wall niche near the shrine doorway. In the deeper niche in the hall end is a seated figure Pārśvanātha, which is different from other icons in various details. On the sidewalls, the icons are carved in two tiers in each niche. Pereira has identified three tiers and called the

upper tier 'unfinished'. Actually the upper tier was not planned to be carved, but was intended to be painted. He has numbered each niche, while each tier is subdivided into 'a', 'b', and 'c'. Thus, 'a' is the painted tier, while 'b' and 'c' are sculptures. Each of these tiers has figures of two seated Jinas. While the middle tier or 'b' has large figures, the figures on the lower tier are quite small in size. The niches in the back wall, near the shrine doorway have two large figures of seated Jinas each. Here the lower tier is not carved neither the upper tier was planned as the panels almost reach the ceiling. In the left end of the hall, in the corner between two entrance doors, are carved two seated Jinas. Flanking the shrine doorway is a figure of standing Jina. Above the door of the cell is a seated figure of Pārśvanātha while above the door to J20 is a standing figure of Pārśvanātha. (Fig. 34).

Icon No.	Icon	Icon Size	Distinct Features
Hall			
1	Seated Pārśvanātha	2.51m by 2.3m	Wheel on the throne held by a seated male. Elephant heads at throne ends. Cloth spread on the throne. Sarvānubhūti-Ambikā on sidewalls of the niche. Another seated figure of Jina in front of Ambikā (Fig. 35a)
2b	Two Seated Jinas	1.51m by 1.74m	Rṣabhanātha to right.
2c	Two Seated Jinas	0.5m by 1.3m	Flanked by small figures of Sarvanubuti-Ambikā
3b	Two Seated Jinas	1.56m by 2.13m	
3c	Two Seated Jinas	0.51m by 1.49m	
4b	Two Seated Jinas	1.47m by 1.64m	
4c	Two Seated Jinas	0.62m by 0.67m	The Jina figure to right is within a <i>śālā vimāna</i> and is flanked by Sarvānubhūti-Ambikā
5b	Standing Pārśvanātha & seated Jina	1.86m by 1.92m	
5c	Two Seated Jinas	0.79m by 1.57m	The throne of the Jina to right has lion in the middle compartment also. Two corpulent <i>yakṣas</i> , depicted without <i>vāhana</i> or tree between both Jinas.
6b	Two Seated Jinas	1.7m by 2.18m	
6c	Two Seated Jinas	0.93m by 2.18m	Sarvānubhūti between both the Jinas and Ambikā on each side of the panel. The Ambikā figure to left is quite large and has a seated figure of a female devotee nearby.
7	Two Seated Jinas	2.45m by 2.95m	Right Jina is Pārśvanātha with a seven-hooded snake, but without triple <i>chhatra</i> . The thrones have cloth spread on them. Two steps in front of the icon, probably for reaching the icon for worship (Fig. 35b, Plate 35)

Icon No.	Icon	Icon Size	Distinct Features
8	Sarvānubhūti	2.04m by 0.95m	(Fig. 35d)
9	Standing Jina	1.89m by 0.55m	
11	Standing Jina	1.89m by 0.55m	
12	Ambikā	1.98m by 1.1m	No male figure with <i>chhatra</i> (Fig. 35g, Plate 35)
13	Two Seated Jinas	2.45m by 2.95m	(Fig. 35e)
14	Two Seated Jinas	1.5m by 1.88m	
15	Two Seated Jinas	1.57m by 1.77m	
16b	Two Seated Jinas	1.44m by 1.74m	
16c	Two Seated Jinas	0.5m by 0.95m	
17b	Two Seated Jinas	1.5m by 2.05m	
17c	Three seated Jinas	0.56m by 1.5m	
18b	Two Seated Jinas	1.35m by 1.75m	
18c	Two Seated Jinas	0.57m by 1.14m	
(1)	Seated Jina	1.2m by 0.83m	Five compartment in the throne with Sarvānubhūti-Ambikā in ends
(2)	Three seated Jinas	0.83m by 1.75m	Sarvānubhūti to the right and Ambikā in between the central and left Jinas.
(3a)	Seated Jina	0.69m by 0.59m	Throne not shown
(3b)	Standing Pārśvanātha	1.04m by 0.43m	Painted figure of Padmāvati holding a <i>chhatra</i> on the right sidewall of the niche
(4)	Standing Pārśvanātha	1m by 0.4m	A floral border carved around the niche. Painted female figures flanking Pārśvanātha
(5a)	Seated Jina	0.63m by 0.57m	No throne or musicians
(5b)	Seated Jina	0.95m by 0.6m	Ambikā on the right sidewall of the niche
(5c)	Two Seated Jinas	0.37m by 0.43m	Sarvānubhūti-Ambikā on sides
(6)	Seated Jina	1.2m by 0.73m	No <i>chauri</i> -bearers, musicians or garland bearers
(7)	Seated Jina	1.26m by 0.69m	
(8)	Seated Pārśvanātha	1.47m by 0.74m	
(9)	Seated Jina	1.48m by 0.8m	
(10)	Seated Jina	1.4m by 0.73m	
(11)	Seated Jina		Throne not shown
(12)	Seated Jina		Throne not shown
(13)	Seated Rṣabhanātha	1.04m by 0.7m	
(14)	Seated Jina	0.78m by 0.68m	Sarvānubhūti-Ambikā on sides
(15)	Seated Jina	0.72m by 0.96m	Seated on a lotus placed on throne
(16)	Seated Jina	1.26m by 0.72m	
(17a)	Kamatha's attack on Pārśvanātha	1.32m by 0.75m	Only one attacker. Kamatha's queen absent.
(17b)	Standing Parsvantha	0.84m by 0.29m	Standing on double lotus
(18)	Seated Jina	1.25m by 0.72m	
(19)	Seated Jina	1.1m by 0.8m	No <i>chauri</i> -bearers, musicians or garland bearers

Icon No.	Icon	Icon Size	Distinct Features
(20a)	Standing Pārśvanātha	0.46m by 0.21m	
(20b)	Seated Jina	1.03m by 0.57m	No <i>chauri</i> -bearers, musicians or garland bearers
(21)	Standing Parsvantha		Painted figure of Padmāvati to right
(22)	Seated Jina	0.69m by 0.66m	Lion in the central compartment of the throne. Sarvānubhūti and seated figure of a couple offering a lotus to a male below the icon
(23)	Seated Jina	0.69m by 0.66m	Sarvānubhūti-Ambikā and a female with a flower in the left hand below the icon
Shrine			
10	Seated Jina	3.29m by 1.81m	Five compartments in the throne. The central one has a figure of Sarvānubhūti holding fruit and moneybag, but without <i>vāhana</i> or tree, while the other compartments have lions. Three seated deer in front of the throne (Fig. 35f, Plate 38)

Paintings

The paintings in this cave are preserved on stone beams running between the pillars of verandah, on ceiling of side aisles and central *maṇḍapa* in the hall. A few panels are extant on sidewalls too (Fig. 36).

Verandah

The stone beams running between two pillars and corresponding pilasters of the verandah have a panel each.

1. **Figures:** The panel is not very clear, as colours have peeled off. There are three rows of figures. In the upper row are few figures, half hidden behind the clouds. In the central row are one male and four females; while in the lower row are four seated figures of dwarfish males. The figures of the entire row are turned to the central portion of the panel where perhaps an important figure was painted, but it is not clear.

2. **Jina:** This panel depicts a Jina seated in a shrine. The upper portion of the panel is damaged. In the centre sits a Jina in *ardhapadmāsana* on a throne, the details of which are not very clear. He has a halo behind his head. Behind his back is a cushion, beyond which is a small pilaster on each side indicating the throne back of the throne. As the upper portion is damaged, the triple *chhatra*, flying attendants etc. cannot be made out. There is a smaller figure of standing Pārśvanātha to right and Bāhubalī to left. Beyond them is a pilaster on each side. Beyond pilaster is a vertical row with three compartments. The lower compartment contains a *dvārapāla* in *tribhanga*, while the upper compartments are unclear. Beyond this row is another vertical row of six compartments, each with four

seated figures turned to the Jina. The alternate compartments have males and females (Plate 73).

The assumption that this panel shows Jina seated within a shrine is attested by the comparison of the panel with the shrines of J19 and J20, the doorway of which have devotees on *śākhās*. The depiction of Pārśvanātha to right and Bāhubali to left is also in keeping with iconographic programme of all the caves on the site.

3. Figures: This panel is quite damaged. It depicts a male in the centre in the attitude of dancing. There are three females to his right and, while on the left are two males moving away from the central figure (Plate 74).

The figures of all the panels have heads towards the hall.

Hall

The ceiling of the hall contains a large number of paintings. As in other caves, the central *maṇḍapa* is painted with a single design, the side aisles depict figures within framed panels and the stone beams between pillars and pilasters show figures in single or double frames.

Of the side aisle ceilings, the paintings on right and left aisle are extant, while those on front and back aisles are not clear. The panels on the right aisle ceiling are very dark and unclear. The paintings on left aisle ceiling are destroyed near back and front walls. Like other caves, the paintings on aisle ceiling are not arranged systematically. There are two large panels divided by a border. Each panel is divided into few frames. Beyond these large panels, the ceiling is divided in two rows of uniform sized frames.

4. Figures: The large panel near back wall has a row of four squares on the side of the sidewall. All the squares have flying celestial beings with heads towards inside of the hall. The first frame near back wall has two females, one holding a garland. Next frame has a male flanked by females. One female holds a *pātra* with offerings. Next two panels also have a male flanked by females.

The rest of the panel has three narrow rows. Each row has narrative scenes without border demarcation. The figures in these rows have heads towards the sidewall. Among these rows the one near sidewall seems to be the narration of few episodes from the life of Pārśvanātha. The narrative runs from left to right. The first scene near back wall has a man seated turned to his right. He wears an upper garment, which is tied in a knot over one shoulder. Behind him and to his side, three males are seated. There is another man in extreme right with one leg held up and bent. His hands are in *añjali*. All these males are turned to right where a man is bent down with one hand stretched. Near his feet, on ground is a log from which a snake is coming out. In extreme are three more males standing looking at the central male.

The scene appears to depict an important episode from the life of Pārśvanātha when as a prince he saved life of a pair of snakes from a burning log used by a Brahmin, an enemy of Pārśvanātha from the previous life, for *pañchāgni* penance and the same Brahmin, reborn as Kamatha, attacked Pārśvanātha later on when he was meditating before achieving enlightenment. The male towards whom all the men are turned and who is bent down can be identified as Prince Pārśvanātha saving the snake from the burning

log. The seated man on left with a garment over one shoulder is the Brāhmaṇa (Kamathā)

The next panel is unclear. Next are two standing males facing right where a man is sitting holding hair with hands above head. He is prince Pārśvanātha plucking his hair and renouncing the world. Next is Pārśvanātha standing with a snake hood above his head and coils behind his body. To his left is a man on lion in the attitude of attacking Pārśvanātha, while to his right is Padmāvatī. This is the scene of Kamathā's attack on meditating Pārśvanātha.

The other two rows are very dark. Only a few figures can be made out. First panel on left has two elephant riders facing each other. Elephants are moving towards each other in the attitude of attacking. The left one has one rider, while the right one has two male riders. Behind the right elephant are two males standing and watching the whole scene. The next panels on right are very unclear. In the third row, first few frames are destroyed, while the next one is very unclear. Next scene has two males seated within a pavilion. Next is a seated figure of a corpulent man. To his right is a composite animal standing on hind legs. Next stands a male in *kāyotsarga*, probably Bahuabli. To his right are two seated males with hands in *añjali*. The identification of these panels is difficult as most of it is destroyed, but probably they narrate the episodes from the life of Bāhubali.

An important feature of these narrative panels is the absence of clouds, which form integral part of all the painted frames at Ellora. The reason could be the narrative nature of the panels unlike others where celestial beings are depicted.

5. Figures: The next large panel has two squares above one another. One square has a male flanked by females, while the other has two males and a female. The square near sidewall has a male in *añjali* and a man and a woman with *pātra* in the hands. The other square has both the females in *añjali*.

The rest of the portion of this panel has a depiction of standing Pārśvanātha. He stands in *kāyotsarga* with halo behind his head. Though the snake hoods above the head are not very clear, the tail of snake is clear near feet. Below him is a deity seated on a lotus, with halo behind the head. It is not clear whether it is male or female. It could be a *yakṣa* or *yakṣī*. Pārśvanātha and the deity are flanked by pilasters. Above them is depicted a scene with a seated Jina in right corner and a man and two horse riders moving to left amidst clouds above him. All the three figures are much larger than the seated Jina. To the right of this scene is a vertical row of six compartments with three figures in each, in a similar way as in the Jina panel on the stone beam of verandah pillars depicting a Jina within a shrine.

6. Figures: The portion of the ceiling beyond these large panels has two rows of squares as mentioned above. Most of the squares are destroyed. The extant ones show flying couples in various postures and attitudes.

7. Samvasaraṇa : On the ceiling of central *maṇḍapa* are traces of paintings in some portions, especially corners. Though only fragments remain and colours have peeled off at number of places, it can be reconstructed on the basis of common designs, position of extant portion and the space left around it. It depicts a single theme.

There is a rectangular band binding the area of central *maṇḍapa* ceiling. This band is absent near back central pillars. It is present near two front pillars on left and pillars on right side. Near front pillars the band is divided into two rows, bound on both the sides by

a narrow border of geometric designs. Near right side pillars only single row is shown with similar border above the row. These rows have narrative panels. The rows near front pillars have around ten panels each. There are few figures in each one, obviously depicting some story. But the paintings are too dark and small in size to identify anything. It is definitely life story of some Jina as in one frame a Jina can be seen with hands stretched out, in front of whom a female is standing. It appears that Jina is taking alms (Plate 75). The row near right pillars has a man seated in a house or some structure indicated by two pillars and a roof resting on them. Behind him stands a man, while five men can be seen standing in front. All of them wear short *dhotī* and have a beard. All except the seated man has a bun behind the head. The seated man wears a conical cap. The theme of this panel is also uncertain (Plate 76).

Within this rectangular band are few circular bands. The first band has a procession of figures moving ahead. Near right pillars, this band has two males and two females. The heads of all figures, except one, are destroyed. They do not wear any ornaments. Near front pillars, this band has a couple seated on a bull. This figure is usually identified as Yama on buffalo (Sivaramamurti 1968: 77). But the animal is clearly bull. In front of him are two males walking, before whom is seen hind portion of a lion. Behind the couple are another male and a part of another animal, probably horse. The rest of the portion is destroyed. All around them are clouds with faces peeping out. The exact identification of these figures is difficult. They are usually identified as *dīkṣāpālas* (Sivaramamurti 1968: 77). These figures could also be different Indras of Jaina pantheon. Isana, one of the popular Indras, has bull as *vāhana*. Sanatkumara another Indra of *vaimānika* gods has lion as *vāhana* (Shah 1984: 58). It is quite possible that this band represents all the Indras of *vaimānika* gods (Plate 75).

The next circular band is of creepers, flowers, ducks etc. Unlike previous bands, this band must have formed the full circle, as it is present near the central back pillars also. Next is the narrow band with fish, tortoise. Next band is of geometrical design. A part of this band near back pillars has an opening, near which is a *tōraṇa* with two vertical & two or three horizontal bars between vertical bars. Next band has design of staggered half square, half circle and floral motifs. Next two bands are unclear, but seem to have some female figures, flowers etc. The lower band, preserved near front pillars, has a circle within which there are ducks. Similar, but oval shaped design encircling ducks is present in the upper band near back pillars. This seems to be tank or pond (Plate 77).

Most part of the painting, especially in the centre, is destroyed. Therefore, only outer bands could be reconstructed.

This painting appears to be the representation of *Samvasaraṇa*, the assembly hall created by gods for the first sermon of every Jina. It is a circular structure with three ramparts. Each rampart has a *tōraṇa* gateway on each side. In the centre was built a *gandhakūtī* where Jina sat and delivered the sermon. According to the description given by Jinasena in Adipurana, there was a moat filled with water, full of lotuses and encircling the *Samvasaraṇa* area. In the outer moat rampart were lotus ponds along with *kriḍāmaṇḍapas*, artificial hillocks, mansions, *prekṣagrihas*, *citraśālās* etc. This first sermon was attended by all beings. All, including animals & birds, had specific places in different ramparts in the *Samvasaraṇa*. (Shah 1987: 23-25).

Thus, the band of geometrical design and the next band of staggered half square; half circle and flowers may form the outermost rampart, which has a *tōraṇa* arch preserved on one side. Outside it is a narrow band with fish and turtle, which may signify water-filled moat. Though the inner two bands are not clear, the ponds with ducks are seen. The space left in the centre suggests that the other two ramparts and the *gandhakūtī* must have been depicted. An outer band also depicts the gods, who were present during the sermon. It is true that all the details of *Samvasaraṇa* provided by various literary sources are not found here, but artistic expressions always differ from the literary descriptions, which tend to be exaggerating.

8. Jina: Above the icons on the right sidewall between second and third pillars from the front wall, there are traces of a Jina figure. Only head and upper part of the body is extant. He has an oval shaped halo behind the head. An interesting feature is that above the head of painted Jina is a triple *chhatra* carved of rock. Possibly, a Jina figure was intended to be carved, but was instead painted (Plate 78).

9. Standing Jina: On the third pilaster from the front wall is carved a seated Pārśvanātha, above which is a painted panel depicting standing Jina with halo. There are small figures around him, but are very unclear (Plate 78).

10. Seated Jina: On the right back wall, above the icon, are traces of paintings. Very few fragments remain, which show a seated Jina with triple *chhatra*. There are remains of a border containing geometric designs running horizontally. Above the large Jinas on backwall are also traces of some painting. Between two Jinas can be seen a painting of small Jina seated on a lion throne. He has halo behind the head and triple *chhatra* above the head. Below him are highly stylised tree, some plants and flying female in *añjali* amidst clouds. Behind her can be seen faces of two females and clouds.

11. Bāhubalī and seated Jina: Above the icon on the left sidewall, on first pilaster from the back wall is a panel depicting Bāhubalī. He has a single *chhatra* and creepers on legs and arms. Above his head is a drum player flanked by a cymbal played by a hand. Flanking Bāhubalī's head is a garland bearing couple.

Above Bāhubalī's panel, touching the ceiling is painted a figure of seated Jina.

12. Two seated Jinas: On the same wall between first and second pilaster, there is a very well preserved painting of a seated Jina. He is shown seated in *ardhapadmāsana* on a cushion kept on a throne, which has three lions, each in separate compartment. The throne back has pilaster and a *vyāla* standing on its hind legs. Above his head are a triple *chhatra*, a tree and clouds. There are three figures of monks to his right, while to his left are two female figures, all turned to him. All these figures are shown under a vaulted roof indicated by beams suggesting that the deity is enshrined in a structure, probably a temple or cave. This Jina figure has been identified as Mahāvīra (Kramrisch 1983: 98), but the curls of hair falling on the shoulders suggest that he is Rṣabhanātha.

Above this panel, between two brackets of pillars, is a painted panel of seated Jina (Plate 79).

13. Couple: All the stone beams running between pillars had a panel each, of which only few are preserved. The stone beam between pillars on right side near back wall has a well-preserved panel. It depicts a flying couple. The female is shown carrying a *pātra* with offerings. This panel does not have any border.

14. Figures: On stone beam between central pillars on the right is a panel with border on all the four sides. The panel depicts a male flanked by females. One of the females has a garland in both the hands, while the other female has a *pātra* with offerings. The male has both the hands around females.

15. Figures: The panel on the stone beam between back pillars on right is damaged. It depicts three males and three females. In the centre, there is a face of a man, turned sideways. The remaining part of his body is damaged. To his left is a woman with head bent down and to her right stands a man. Between them, there is a face of a woman. Above standing woman is a face of another woman. There is another man standing with face turned sideways. The faces of all the figures are tilted slightly.

16. Dancing figures: On the stone beam between two central pillars in back row is a panel of dancing figures. In the centre is a couple dancing with legs bent and heads tilted. To their right are two females moving ahead. To the left of dancing couple is another male dancing with his back turned. There is a face of female on his side. Beyond this figure is a couple. The man is playing a drum and the woman, though unclear, seems to be playing flute.

17. Two couples: The panel on the stone beam between central pillars of left side has two couples, which are shown moving ahead. All except one man have hands in *añjali*.

All the pillars including brackets were painted. However, now only traces of paintings remain on the shafts and brackets of some of the pillars. Each of the rolls of the brackets is painted in different colour and the median band has either geometric or floral design painted on it. Curiously enough, the rolls of pillars on *kakṣāsana*s are made even by thick plaster and over it are painted bands of alternate colours with a band in the middle. It can be seen at some places where plaster has come off (Plate 80). The median band is painted with a design of diamonds filled in with flowers. The colours, designs and the style of the paintings on these brackets are quite similar to the other paintings in the cave. Thus, it is quite unlikely that these paintings were conceived and executed later. But it is not certain why so much trouble was taken to first carve the bracket and then make it even by plastering it and paint similar design on it, instead of just painting the rolls as in hall pillars or carve plain brackets.

J22

This cave is in a very bad state of preservation as the rock has weathered away. The sculptures are also damaged. The front of the cave is almost destroyed. There must have been steps leading the cave. But, at present one has to climb the cave with some difficulty. Unlike any cave on the site, this cave has a verandah and a hall (Fig. 37).

The verandah is 3.7m by 1.4m. The door to the hall is plain. The hall is enclosed and irregular. The front wall to the left of the door is broken and is reconstructed. It is about 3.7m by 3.2m. On the side and back wall are carved the sculptures. There are no pillars or any other architectural features.

Sculptures

The sculptures are very eroded. The iconographic programme of the cave is different from the other caves. The scene of Kamatha's attack on Pārśvanātha is depicted thrice.

Icon No.	Icon	Icon Size	Distinct Features
Verandah			
1	Pārśvanātha	1.6m by 0.77m	Stands on a lotus. Padmāvati holding a <i>chhatra</i> to his right. Three flower below the panel (Fig. 38a).
2	Kamatha's attack on Pārśvanātha	1.94m by 1.03m	Four attackers. Kamatha's queen is absent (Fig. 38b).
12a	Sarvānubhūti	0.55m by 0.27m	No tree or attendants
12b	Seated Jina	0.72m by 0.51m	No musicians
12c	Devotee	0.54m by 0.23m	He wears <i>kaupīya</i> .
12d	Ambikā	0.33m (extant portion) by 0.27m	Very damaged. A small figure of Sarvānubhūti to her right.
13	Seated Jina	0.29m by 0.29m	Very damaged.
Hall			
3	Seated Jina	0.76m by 0.65m	
4	Standing Rṣabhanātha	1.94m by 0.69m	Hair falling on shoulders. Instead of <i>chauri</i> -bearers there are only <i>chauris</i> depicted on each side of the head. The musicians flanking the garland bearer above the <i>chhatra</i> carry bell. A small, standing figure of a Jina to his right and below this figure is a small, seated figure of a four-armed goddess with lower right hand in <i>varada</i> and holding a staff in upper right hand. The left hands are destroyed. There is no <i>vāhana</i> . It is difficult to identify this goddess.
5	Kamatha's attack on Pārśvanātha	Approx. 1.9m by 1.29m	Very damaged, lower portion is completely destroyed. Two attackers.
6	Sarvānubhūti	1.76m by 0.94m	(Fig. 38c)
7	Seated Jina	2.02m by 1.45m	(Fig. 38d)
8	Ambikā	1.73m by 0.92m	The <i>vāhana</i> , lion is not depicted. Two seated Jina figures above. Of these, one is Pārśvanātha (Fig. 38e).
9a	Two seated Jinas	Approx. 0.25m by 0.2m (each)	Very damaged
9b	Two seated Jinas	0.67m by 0.53m (each)	Damaged.
10	Kamatha's attack on Pārśvanātha	1.84m by 1.31m	Three attackers of which one is a bearded man suspended upside down in the air as in J20. Another small, standing figure of a Jina to the left (Fig. 38f).
11	Seated Jina		Completely destroyed, only throne is visible partially. A small, figure of Ambikā to the right of the throne.

J23

This cave is similar to the other small caves of the site. It has a hall and a shrine on the ground plan (Fig. 37). As in J12, the hall is enclosed in the front by a very low parapet wall in the centre of which is a stone doorway (Plate 27). The upper side of the wall has a cutting, which is also present on the sidewalls. Thus, a screen must have been fixed. The stone doorway is 1.37m by 0.71m and can be approached by two steps with *hastihasta*. It has two plain *śākhās*. The door fittings are in the form of a groove on each side, both on the ceiling and the floor.

The hall is 3.2m by 2.75m. The shrine doorway has a plain *śākhā* and two steps with a *hastihasta* and a *chandraśīlā*. The door fittings are in the form of a groove on each side of the door ceiling and a groove in a projected portion of rock on the floor, one on each side.

The shrine is 1.85 by 1.4m with the main icon on the back wall.

Sculptures

The sidewalls of the shrine also have icons of Jinas as in J19.

Icon No.	Icon	Icon size	Distinct Features
Hall			
1	Seated Jina	1.52m by 0.82m	Lion in the central compartment of the throne. Figure is within a <i>makara</i> arch.
2	Kamatha's attack on Pārśvanātha	2m by 1.4m	Four attackers, of which one is a bearded man suspended in air upside down as in J20 and J22. Small figures of Pārśvanātha and Bāhubali to left, depicted above one another (Fig. 39a).
3	Sarvānubhūti	1.81m by 0.92m	Right hand is broken (Fig. 39b).
7	Ambikā	1.65m by 0.91m	A fruit in the left hand, while a nude figure of child standing to the left. A male to right with a flower in the right hand and left hand on Ambikā's hand (Fig. 39c).
8	Penance of Bāhubali	2m by 1.43m	(Fig. 39e)
9	Seated Jina	1.56m by 0.8m	Within <i>makara</i> arch.
Shrine			
4	Seated Jina		Unfinished.
5	Seated Jina	1.9m by 0.73m	Head is damaged (Fig. 39d).
6	Seated Jina	1.23m by 0.78m	

Paintings

There are traces of plaster on all the sculptures. There are a few traces of paintings on the main icon in the shrine. It has painted figures of musicians amidst clouds all around. On the ceiling of the hall are traces of plaster and paintings. The ceiling is enclosed with a border on all the sides and there are nine squares in the centre. Each of these squares depicts figures, but only the outlines of these figures can be seen.

Seated Paśvanātha between J23 and J24

This figure is carved on the rock face between these two caves. It measures 1.35m by 0.79m and is like other Jina figures on the site. But the numbers of *chhatras* above the head are only two. This seems to be an independent donation.

J24

This cave is similar to J19 and J20 in size, ground plan, iconographic programme and also the number of icons, but is unfinished. The shrine doorway and some of the icons at the back of the cave are only partially finished, though the shrine icon is completed. The cave has a verandah, a hall and a shrine (Fig. 37). But unlike J19 and J20, the shrine is preceded by an antechamber. On elevation, it has *mattavāraṇa*, *kakṣāsana*s and dwarf pillars and pilasters on *kakṣāsana*s. The *kapōta* and *śikhāra* on the façade are absent here. In the centre of the *mattavāraṇa* is a flight of four steps with a *hastihasta* leading to the cave. The *mattavāraṇa* to the right of the steps is carved with elephant heads alternating with pilasters. The *mattavāraṇa* to the left of steps is unfinished. The *kakṣāsana*s are carved with the panels alternating with a pair of pilasters topped by a band carved with a floral design. The panels are unfinished in most cases. In some cases these are carved with figures.

The verandah is 6m by 1.6m. As in all caves, the bases of the pillars and pilasters on *kakṣāsana*s jut out from below. These pillars and pilasters are similar to those on the *kakṣāsana*s in J20, with a few variations. The parapet wall dividing the verandah from the hall, dwarf pillars and pilasters on this wall, steps with the *hastihasta* in the centre of the wall and the carvings on the parapet wall are as in the other caves. The pillars on the parapet wall are very decorative with beautiful *pūrṇaghāṭa* (Plate 32). There is a lotus on the central and the right aisle ceiling. The left aisle ceiling is plain.

The hall is about 6.2m sq.m. There are four pillars in the centre with corresponding pilasters on the walls. The pillars are similar to the central four pillars in the hall of J18 and J20 with only minor differences. As in other caves, the floor between the pillars is raised, but here it is much higher. Between the pillars are stone beams on the ceiling and the floor. There is a lotus on the ceiling. On the side and the back walls are icons carved in niches. The central niche in each sidewall is deeper than the rest. While the deeper niches are about 1.8m deep, the rest of the niches are 0.9m deep. None of the niches have mouldings as in J19 and J20, though there are decorative *nāśīs* above. The *nāśī* is rested on pilasters and there are either flowers or *vimāna* model in between. The central, deeper niches have elephant heads in the front, but unlike J19 and J20, there are two steps to reach the niche.

The antechamber is 2.75m by 2m. It is slightly raised up. In front, it has a *makara* arch, rested on pilasters on sides. The *makara* arch is four curved with a knob on each joint.

There are no steps leading to the shrine, but only a *hastihasta* and a rectangular slab. The shrine doorway has five *śākhās* of which the second *śākhā* is *stambha śākhā* and the rest are plain. The *stambha śākhā* is similar to that in J19, though here the base is not shown. On the fourth *śākhā*, there are four compartments on each side and two compartments above the door. These are plain. The lintel is uncarved. On the *uttaraṅga* are three pieces of *kapōta* with triangular plates. There are no door fittings.

The shrine is 2.75m by 2.3m with the main icon on the back wall.

There are no traces of paintings in the cave.

Sculptures

All the icons are within decorative *makara* arches rested on pilasters on sides.

Icon No.	Icon	Icon Size	Distinct Features
Verandah			
1	Sarvānubhūti	2.33m by 1.33m	Female <i>chauri</i> -bearers. Also flanked by male attendants each with moneybags in left hands. While the other hand of the figure to left is hanging down, the figure to the right holds a <i>mātulunga</i> . The pilasters on sides have <i>vyālas</i> as bracket figures (Fig. 40a).
17	Ambikā	2.37m by 1.31m	The objects held in the hands are broken, while the child stands to the left. A male figure with halo to her right. A small figure of a male devotee to her right. He has a large bun behind the head and a beard. He is fully decked and has a sword tucked at the waist. There is a small figure of seated Jina above (Fig. 40b).
Hall			
2	Two seated Jinas	1.51m by 1.2m	The central compartment of the throne projects out slightly.
3	Two seated Jinas	1.15m by 0.92m	Only the Jina figures, no <i>pratihāryas</i> .
4	Kamatha's attack on Pārśvanātha	2.27m by 1.8m	Partially unfinished. The lotus on which Pārśvanātha stands and the snake coils behind are not carved. Padmāvatī has three-hooded snake. Four attackers (fig. 40d).
5	Two seated Jinas	1.51m by 0.92m	Unfinished and crude.
6	Two seated Jinas	1.57m by 1.2m	Partially finished.
7	Seated Jina	1.82m by 1.15m	No <i>nāsi</i> above.
8	Standing Jina	1.58m by 0.54m	Stands on rough mass of rock. No other <i>pratihāryas</i> .
10	Standing Jina	1.58m by 0.54m	Stands on double lotus. No other <i>pratihāryas</i> .
11	Seated Jina	1.28m by 1.15m	Unfinished
12	Two seated Jinas	1.04m by 1.1m	No <i>uśṇiṣa</i> .
13	Two seated Jinas	1.37m by 0.91m	Unfinished
14	Penance of Bāhubali	2.22m by 1.32m	Crudely executed. Two seated deer near Bāhubali's feet.
15	Two seated Jinas	1.41m by 0.86m	Unfinished and crude. No <i>uśṇiṣa</i> .
16	Two seated Jinas	1.57m by 1.18m	Damaged
Shrine			
9	Seated Jina	2.42m by 2.79m	Two <i>chauri</i> -bearers on each side as in J19 and J20 (Fig. 40c).

This cave is different in plan, style of sculptures and the iconographic programme. There is not much ornamentation, both on the icons and the cave. The pillars are also plain.

As all the caves, it also has a verandah, a hall and a shrine on the ground plan (Fig. 37). The *mattavāraṇa*, *kakṣāsana*s and the *kapōta*, found in most of the large caves, are absent. A flight of six steps, which is reconstructed recently, leads to the verandah. From the outside, the cave is very plain with three figures of seated Jinas on the façade.

Unlike, other caves the verandah is enclosed with a large opening in the middle, which is roughly made and is partially damaged. The verandah is 6.9m by 1.4m and the opening is around 4.15m wide. The verandah ends and the front walls carry icons. The verandah is separated from the hall by two pillars and the corresponding pilasters. The pillars are plain shafts with two-armed, rounded brackets, while the pilasters are just plain shafts. Between each pillar and pilaster is a low parapet wall while between the pillars is a stone beam on the floor.

The hall is 6.9m by 6.45m. In the middle are four pillars with the corresponding pilasters, similar to the pillars between the verandah and the hall. The pilasters on the back wall are just plain shafts. The floor between the pillars is raised with stone beams on the floor and the ceiling. There are niches on the sidewalls. The first niche in each sidewall is deeper than the rest. While the deeper niches are around 1.6m deep, the rest are 0.9m. There are no niches on the back wall. Instead, to the right of the shrine is a door leading to the next cave, J26, while there is a plain cell to the left of the shrine. It is about 2.3m by 1.85m. It is now closed with a wooden door.

The shrine doorway has four *śākhās*, of which the second *śākhā* is *stambha śākhā*, while the rest are plain. The *stambha śākhā* is similar to that in J19. There are two steps with a *hastihasta* and a *chandraśīlā*. The door fittings are in the form of a groove in a squarish projection on each side, both on the floor and the ceiling of the door.

The shrine is 2.75m by 2.5m with the main icon on the back wall.

Sculptures

Outside the cave, to the left, is a seated Jina figure within a pavilion and a four-armed goddess. The figure in the pavilion is destroyed, though a part of pavilion is intact. It has a pilaster on the left and a *phāmsaṇā* roof with a *kalaśa* top. On each tier of the *phāmsaṇā* roof are *alpanāsīs*. A *chauri* bearer is also partially preserved. The figure of the goddess is very damaged.

Of the three figures of seated Jinas on the façade, the central Jina is Pārśvanātha and is larger. All three are seated in *ardhapadmāsana*. While the side Jinas are seated on a double lotus on a throne, Pārśvanātha is seated on a cushion placed on the throne. On the throne hangs a cloth, which is spread over the cushion and the lotus. While the Jinas on the sides have triple *chhatras*, Pārśvanātha has just a seven-hooded snake above the head. There are no attendants in case of the side Jinas, while Pārśvanātha is flanked by a *chauri* bearer and a flying figure. Between the thrones of Pārśvanātha and the Jina figure to the right, there are four seated devotees, of which one is turned to the right Jina and three devotees are turned to Pārśvanātha.

Inside the cave, the niche on the right sidewall of the hall, near the back wall is empty. The corresponding niche on the left sidewall has sculptures in three tiers, each tier with figures of two seated Jinas. In addition to these, there are a few icons on the pillars and the pilasters of the hall and also the front wall of the verandah. These are arranged haphazardly and do not seem to form part of the original iconographic programme of the cave. These are in two or three vertical tiers, each with single or two seated Jinas. The panel on the left front wall of the verandah has three tiers, of which the upper two have three seated Jinas each, while the lower one has two seated Jina figures, here numbered 19a to 19h (Plate 81). There are three figures of Jinas above the door leading to J26, numbered (7a), (7b) and (7b) here. Flanking the steps to shrine, there is a small figure of seated Jina, numbered (9) and (10) here.

Icon No.	Icon	Icon Size	Distinct Features
Verandah			
1	Sarvanuhuti	1.97m by 1.22m	Damaged (Fig. 38g).
8	Ambikā	1.76m by 1.3m	A flower in the right hand, instead of <i>amralumbī</i> . Two children, one seated on lap and another standing (Fig. 38i).
Hall			
2	Seated Jina	1.69m by 1.18m	
3	Kamatha's attack on Pārśvanātha	3m by 2.97m	Four attackers, of which one is a lion face and another is a lion (Fig. 38h).
5a	Two seated Jinas	0.9m by 1.12m	
5b	Two seated Jinas	0.88m by 1.2m	No <i>uṣṇiṣa</i> .
5c	Two seated Jinas	0.59m by 0.85m	A small figure of Ambikā to left.
6	Penance of Bāhubali	2.17m by 1.8m	No musicians, garland bearers or Bharata and his queen (Fig. 38k).
7	Seated Jina	1.64m by 1.25m	Unfinished. The musicians, garland bearers and tree are not depicted (Fig. 38l).
(1a)	Seated Jina	0.68m by 0.75m	Very damaged
(1b)	Two seated Jinas	0.42m by 0.92m	Very damaged. The Jina figure to the right is Pārśvanātha.
(2)	Seated Jina	0.84m by 0.58m	
(3a)	Seated Jina	0.25m by 0.25m	The throne back is not shown.
(3b)	Seated Jina	0.84m by 0.84m	Three flower above the throne. Sarvanubhūti-Ambikā on throne ends.
(3c)	Standing Jina with devotees	0.38m by 0.85m	Six seated male figures to right with outer hands in <i>patākā mudrā</i> . Five seated female figures to left with hands in <i>añjali mudrā</i> . An inscription in Kannada below each figure, demarcated by lines. These appear to be names of each of the devotee. Some of the names like Naganādi and Achabe can be read (Gopal 1969: 285-286, No. 86)
(4a)	Seated Pārśvanātha	0.91m by 0.8m	Sarvanubhūti-Ambikā on throne ends
(4b)	Seated Jina	0.78m by 0.74m	The throne back is not shown.

(5a)	Seated Jina	0.83m by 0.6m	The face is damaged.
(6a)	Seated Jina	0.83m by 0.61m	
(6b)	Seated Jina	0.85m by 0.65m	
(7a)	Seated Jina		No attendants. Sarvānubhūti-Ambikā on sides.
(7b)	Seated Jina		Crudely executed. No <i>pratihāryas</i> .
(7c)	Seated Jina		Crudely executed. No <i>pratihāryas</i> .
(8a)	Seated Jina	0.84m by 0.62m	
(8b)	Seated Jina	0.77m by 0.61m	
(9)	Seated Jina	0.39m by 0.5m	Sarvānubhūti-Ambikā on sides.
(10)	Seated Jina	0.34m by 0.6m	Sarvānubhūti-Ambikā on sides.
(11a)	Seated Jina	0.82m by 0.63m	
(11b)	Seated Jina	0.79m by 0.65m	
(12a)	Seated Jina	0.84m by 0.74m	
(12b)	Seated Jina	0.83m by 0.93m	Sarvānubhūti-Ambikā on sides.
(12c)	Seated Jina	0.94m by 1m	Four compartments in vertical row on each side. The upper compartments have a figure of seated Jina, central two have two seated devotees each and the lower has Sarvānubhūti to right and Ambikā to left.
(13a)	Seated Jina	0.87m by 0.74m	Ambikā to left.
(13b)	Seated Jina	0.76m by 0.63m	
(14)	Seated Jina	0.38m by 0.39m	
(15)	Seated Jina	0.7m by 0.69m	Crepper above the throne.
(16a)	Seated Jina	0.25m by 0.25m	
(16b)	Seated Jina	0.84m by 0.84m	Three flower above the throne. Sarvānubhūti-Ambikā on throne ends.
(16c)	Standing Jina with devotees		Similar to 3c, but there is no inscription.
(17a)	Seated Jina	0.25m by 0.25m	
(17b)	Seated Jina	0.84m by 0.84m	
(17c)	Standing Jina with devotees		Similar to 3c. The inscription records names such as Naganandi, Silabe, Achabe, etc. (Gopal 1969: 285-286, No. 85). These appear to be same individuals as in 3c on the opposite pillar (Plate 82).
(18)	Seated Jina	0.82m by 0.59m	
(19a)	Seated Jina	1.01m by 0.88m	
(19b)	Standing Jina with devotees	0.47m by 0.98m	Similar to 3c, but there is no inscription.
(19c)	Seated Jina	0.6m by 0.69m	Very damaged.
(19d)	Two seated Jinas	Approx. 0.6m by 0.69m	
(19e)	Seated Jina	0.7m by 0.63m	
(19f)	Seated Jina	0.7m by 0.77m	Sarvānubhūti-Ambikā on sides.
(19g)	Seated Jina	0.56m by 0.39m	
(19h)	Seated Jina	0.46m (extant portion) by 0.39m	

(20)	Standing Pārśvanātha	0.76m by 0.6m	Padmāvati with <i>chhatra</i> to his right. A large, male devotee to left, probably a monk. He wears only a thin lower garment and no ornaments. His hands are in <i>añjali mudrā</i> , while on his right hand hangs a <i>Kamandalu</i> . His head is shown plain. Four grooves on corners. A two-line inscription in Kannada below. There is water chute leading to a small pit cut in the floor in front of the icon, probably to collect the water used in the ritual.
Shrine			
4	Seated Jina	2.76m by 1.85m	The face is damaged. <i>Uṣṇīṣa</i> is not shown (Fig. 38j)

J26

On ground plan, this cave has a verandah, a hall, an antechamber and a shrine (Fig. 37). On elevation, it has *kakṣāsanas* and two dwarf pillars and pilasters on it. Otherwise, it is plain.

The verandah is 6m by 2.3m. As in other caves, it is enclosed by *kakṣāsanas* with an opening in the centre. There are two dwarf pillars, corresponding pilasters and half pilasters in the corners. These are similar to the pillars on the *kakṣāsanas* of J24. Unlike other caves, the hall here is enclosed and the verandah back wall has a door in the middle and a window on each side. The hall doorway has three plain *śākhās*. The door fittings are in the form of a round groove on each side, on the floor and the ceiling. The left groove on the floor is cut in a projection. The windows also have grooves, which are cut on the upper portion of sidewalls. The groove on the floor is cut only on one side.

The hall is about 5.5 sq.m. It has four pillars with corresponding pilasters and half pilasters in the corners. The pillars are similar to those on the parapet wall in J24. The floor between the pillars is raised and there are stone beams on the floor and the ceiling between the pillars. The pilasters are similar to those in the verandah. There is a lotus on the ceiling. There are niches in the side and the back walls. As in the other caves, the central niches in the sidewalls are larger and deeper, about 1.4m deep, while the other niches are 0.9m deep. In front of each central niche are two elephant heads with a step in the middle.

The antechamber is 2m by 1.8m and is slightly at higher level. Like J24, it has a *makara* arch rested on pilasters, but is more decorative here. The shrine doorway is similar to J24, but there are only four *śākhās*.

The shrine is 2.3m by 1.85m with the main icon on the back wall.

Sculptures

The placement of the icons is slightly different in this cave. There are no sculptures in the verandah. In the central niches of the hall are panels of Kamatha's attack and Bahubali. In the back wall niche, to the right of the antechamber is Sarvānubhūti while to the left is

Ambikā. In the rest of the niches, except the first niche on the left sidewall, there are figures of two seated Jinas each. In the first niche on the left sidewall is a figure of single Jina. Stylistically, the sculptures are similar to those in J24. Each of the panels is within *makara* arch and has a *nāśī* rested on pilasters above.

Icon No.	Icon	Icon Size	Distinct Features
Hall			
1	Two seated Jinas	1.37m by 1.33m	
2	Kamatha's attack on Pārśvanātha	2.08m by 1.83m	Five attackers (Fig. 41a)
3	Two seated Jinas	1.3m by 1.32m	No musicians. No <i>nāśī</i> above the panel.
4	Sarvanubhūti	2.15m by 1.3m	(Fig. 41b).
6	Ambikā	1.8m by 1.28m	<i>Amṛalumbī</i> in the right hand and <i>mātulaṅga</i> in the left. The child stands to the left. No female <i>chauri</i> -bearers, but one male <i>chauri</i> -bearer to right. A small figure of male devotee, seated to right and turned towards Ambikā with hands in <i>añjali mudrā</i> and with a beard. The <i>makara</i> arch is damaged (fig. 41d)
7	Two seated Jinas	1.07m (extant portion) by 1.29m	The <i>chhatra</i> , musicians, garland bearers and <i>makara</i> arch above the head are destroyed.
8	Penance of Bahubali	1.75m by 1.29m	The left portion of the panel is broken through J25 and thus the female to the left is unfinished with only outline marked out. The <i>chhatra</i> above the head is left uncarved. A very small figure of Bhārata to right. No other attendants are depicted (Fig. 41e).
9	Seated Jina	1.42m by 0.63m	
Shrine			
5	Seated Jina	1.9m by 2.12m	No <i>Uṣaṇīṣa</i> . Like J19, J20 and J24, there are two <i>chauri</i> -bearers on each side (Fig. 41c).

Date

Fergusson and Burgess have dated these caves to the period between 8th to 10th centuries (1880: 495). Naik has dated the caves to the period between 750 to 1000 CE (1947: 358). Gupte and Mahajan have dated these caves roughly to 9th century to 11th century (1962: 147). According to Soundara Rajan, these caves belong to the period between 825 CE to the last quarter of 10th century CE (1981:232), while Pathy dates them to the 10th century CE (1980: 67-69). Pereira has dealt with the problem of the date of these caves in some detail. Considering the evidences of inscriptions, typology, style, along with the historical

background of the period, he concludes that these caves were excavated in the reign of Rashtrakuta monarch Amoghvarsa, between 815 to 878 CE (1977: 25-28).

Thus, these are dated roughly to 8th-10th century CE. It is an accepted fact that the Jaina caves post-date the Kailasa monolith and are stylistically similar to Lankesvara. Though some scholars believe that Kailasa was excavated over a long period, lasting from 735 CE to 12th-13th century CE (Goetz 1952: 107), Pereira has rightly pointed out that the Kailasa is a well conceived, meticulously planned unit, and was started as well as finished by the Rashtrakuta king Krisna I during 750-780 CE (1977: 95-101). The Lankeshvara cave, excavated in the northern rock face of the pit in which the Kailasa stands, soon followed.

The composite type of the pillar, comprising of both *pūrṇaghaṭa* and *kumbha* or *āmalaka*, occur in Lankesvara for the first time and are used extensively in the Jaina caves. The other two types of pillars in the Jaina caves are also stylistically closer to the pillars in Lankesvara. Even the minute details of the pillar ornamentation such as the band of festoons, the band of lozenges alternating with rounds or flowers, the beaded rim of *kalaśa*, the *alpanāsīs* on the body of the *kalaśa*, the *tāṭī* in double unit, a band of beads in slanted rows between two *tāṭīs*, the floral or creeper design on the median band of the *kumbha* are common to Lankeshvara and the Jaina group. The only difference is that while the pillars in Lankesvara cave are short and stout, those in the Jaina caves are longer and slender.

The ground plans of these two groups have some similarities and a few variations. Lankesvara, with its *sāndhāra* layout and the *navaranga* hall is more close to Kailasa, though the *pradakṣiṇā* at Kailasa is from outside. On the other hand, the Jaina caves, with verandah, hall and shrine as basic units and hall with pillars arranged in a square, are akin to the Buddhist Caves II and III. Secondly, Lankesvara is open from the side and not the front, as the Jaina caves are. However, unlike Kailasa as well as the Buddhist caves, the hall in the Lankesvara and the Jaina caves, is open from the front. The parapet wall, dividing the hall from the verandah, carved with *mithuna* figures and with a *chandraśīlā* in the centre, is almost identical in both the cases. The Jaina caves also share some of the features with Kailasa. The *kakṣāsanas* in the verandah with dwarf pillars and decorated with *pūrṇaghaṭas* alternating with a pair of round pilasters, *mattavāraṇa* carved with elephant heads, *kakṣāsanas* carved with *pūrṇaghaṭas*, *kapōta* depicted with flying figures and *vallimandala* and stone rafters on the underside of the *kapōta* are some of the common features. The depiction of the lion figures on the *mattavāraṇa* is the new feature introduced in Jaina caves. Another unique feature of the Jaina caves is the treatment of the façade as the *śikhāra* of the *vimāna*, depicting *śālā* and *kūṭa śikhāras*. Though it is not unprecedented to have the frontage of the cave treated as a *vimāna*, right from the *adhiṣṭhāna* to *śikhāra*, as it is found in a number of Pallava examples, it is a new feature at Ellora. Though the Buddhist Cave X displays the façade with a large *pañjaranāśī* flanked by smaller *pañjaranāśīs*, all the features of a *vimāna*, right from *adhiṣṭhāna* to *śikhāra* appear for the first time in Jaina caves at the site. The paintings in the antechamber ceiling of Kailasa are very similar in theme, style and the colours with the painting in the Jaina caves (Plate 83).

Thus, it is clear that the Jaina caves are stylistically and conceptually close to Lankesvara and also Kailasa to some extent. Therefore, these must have been initiated in

the early 9th century, following Kailasa and Lankesvara. The entire group of these caves is so compact architecturally, iconographically and also stylistically that these must have been almost contemporary or very close in time. Thus, Pereira's dating appears quite logical, though Amoghvarsha's involvement in the excavation of these caves remains open to debate.

Intra-site chronology

It would be very interesting to work out an intra-site chronology of these caves. Most of the scholars have refrained from such an exercise, claiming it to be 'unnecessary' (Soundara Rajan 1981: 230). However, some of the scholars have attempted it. Fergusson and Burgess feel that Chhota Kailasa and J4 are the latest in the group (1880: 495), while according to Pereira, Indra Sabha and Chhota Kailasa are more or less contemporary (1977: 28).

The first cave to be excavated at the site appears to be the double storied cave (J15 and J18) with a monolithic *sarvatobhadra* shrine, a *mānastambha* and a free-standing elephant in the court in front that is enclosed by a *prākāra* wall with a *gopura*. The *mānastambha* and monolithic elephant were obviously depicted in imitation of Kailasa. The caves in the sides of the court were added later on, as is clear from their haphazard placement at different levels and different sizes. It should be remembered that though the monolithic shrine in the centre of the court is *sarvatobhadra*, it has a flight of steps only in front and back and thus actually faces the double storied cave. Like Kailasa, both the stories have verandahs, which are narrower than the width of the hall. But here they are a little larger than at Kailasa, where it is more like a *mukhachatuskī*. It was perhaps necessitated by the larger façade and also the sculptures in the verandah ends. The deeper niches in the sidewalls of the hall supplemented the side verandahs or the *parśvachatuskīs* of Kailasa. The iconographic programme of the cave with Sarvānubhūti-Ambikā in verandah ends, Pārśvanātha-Bāhubalī on the back walls of the halls, figures of seated Jinas on the sidewalls of the hall and a standing Jina on the pillar flanking the shrine, set a standard, which was followed in almost all the caves later on, with some changes in their placements.

After J15 was left unfinished for the reasons unknown to us, a number of small caves were excavated on the sides of the court, almost simultaneously. Of these, J11 and J12 were started almost together as can be inferred from their better placements than other caves. Both the caves on the sides of court, near the main cave are positioned very well. Perhaps a cave next to J12 was also begun at the same time, but was left unfinished due to some unknown reasons. The next cave is J10. Curiously enough, in this cave, there are *kakṣāsanas* on the left and only partial *kakṣāsanas* on the right or southern side. The portion of the hall beyond the *kakṣāsanas* on right is closed with a wall. The reason behind such a peculiar arrangement is the already existing *mānastambha*, which blocks the right half of the entrance. Thus, it would have been unnecessary and also difficult to have *kakṣāsanas* on the rest of the portion. This also confirms the assumption that this cave is later than the other caves, as it had to be adjusted in an asymmetrical manner because no other space was available for such a large cave. Another reason for believing that this cave is later than the other caves, at least J11, is the placement of the small panel

of Pārśvanātha on the left sidewall of the hall. Unlike other panels, this panel is carved only in the upper portion of the wall. This is because while excavating the lower portion of the wall, the cave has broken through J11. Thus, the panel had to be carved in the upper portion and also in smaller dimensions.

J19 and J20 were the next caves to be added, facing each other on the sides of the court. These two caves are almost identical in size, the type of façade; including the figures on the façade, the number of pillars, shrine doorway, shrine image and also the theme as well as the arrangement of the paintings on the ceiling, though the pillars in J19 are less ornate and the shrine doorway as well as the *mattavāraṇa-kakṣāsana* are unfinished. It is quite possible that both the caves were patronised by the same donor. The peculiar entry to these caves through a room behind the verandah of J18 confirms that the caves were an afterthought. The empty rooms leading to these caves were necessary to push the caves on the sides, in order to have the proper rock face for the façade. Both the caves are placed slightly lower than J18, because of the contour of the hill. Of these, J19 is much lower than J20. The reason behind it seems to be the bad quality of the rock on this side of the court. The façade of this cave is quite damaged due to weathering. The iconographic programme is almost similar to J18. As the cave was entered from one of the ends of the verandah, the icons of Sarvānubhūti or Ambikā was placed in another small room preceding the verandah. But in this case, the icon could not be shown facing the other icon on the opposite end of the verandah. The opposite wall of the small room, consisting of the icons of Sarvānubhūti-Ambikā was utilised for depicting another icon, which is of a goddess in both the cases. These small rooms, which provide the entry to these caves, were almost converted into small shrines with decorative doorframe, *chandraśīlā* and lotus on the ceiling. The Jina figures on the wall of J19A, above the door leading to J19, are hidden when viewed from J19, but can be seen very clearly when one enters from J18. These figures are carved because they almost face the devotee as one climbs down the high step. Thus, every attempt was made to 'encourage' the devotees to enter these caves. Similarly, the figure of Padmāvatī, carved behind the right end of verandah of J18, next to the door leading to the large empty room preceding J20A and two standing Jinas near the door to the empty room preceding J19, also seem to be 'intrusions'. The figures were perhaps carved after J19 and J20 were excavated, as they are in a position where it is difficult to miss them while entering either J19 or J20, but could not have been even noticed otherwise.

The last caves to be excavated in the court of Indra Sabha were J13, J17, J14 and J16, probably in that order. Most probably they were started almost simultaneously and soon after J19 and J20 were undertaken. J13 in the verandah end of J15 and J17 on the way to J18 are well placed, while the positions of J14 and J16 are least favourable. As they are above J11 and J12 respectively, the entry to both the caves is difficult. At present, both the caves can be entered by jumping over from the *kakṣāsanas* of J15. Originally, a wooden stair may have been provided. J14 must have been started soon after J13 was started, but before it was finished. The right sidewall of J14 has broken through the sidewall of J13. Thus, the large panel of Bāhubalī is carved on the rock face outside the cave, while the sidewall is carved with figures of seated Jinas, but only in the upper portion. Similarly, an adjustment is made in J13 also, where the broken portion of the wall is left uncarved, though the opposite wall has a figure of the seated Jina. Thus, it is

clear that J13, with its more favourable placement, must have been started a little earlier than J14, but the latter is not very far in time, as the adjustment made in J13 suggests. The floor of J16 is broken through the ceiling of J12. J6, which is outside the court of Indra Sabhā, must have been the next excavation. It was placed outside the court as no other space was available within the court and the closest possible place to Indra Sabha was just outside it.

Of the other caves, J24 is very similar to J19-J20 in size, number of pillars, number of *chauri* bearers for the shrine image and number as well as the placement of the icons. The major difference is that this cave has an antechamber with *makara tōraṇa* and does not have an elaborate façade. The *mattavāraṇa-kakṣāsanas* and also the shrine doorway are unfinished. In fact, the front portion of the cave is more finished and better worked than the back portion. The icons of Sarvānubhūti-Ambikā in the verandah ends and the seated Jinas in the front aisle of the hall are of fine workmanship, while the panels of Pārśvanātha-Bāhubalī and Jina figures in the back aisle are crude. Even the pilasters on the back wall are plain. The paintings are also not undertaken. The pillars are of the types found both in J18 and J20. Thus, J24 seems to be the next excavation, followed by J23, just next to it. J23, with its small size, hall and shrine on the ground plan and number of icons, is very similar to the small caves in the court of Indra Sabhā.

J25, with its location, seems to be the next cave. It had to be excavated very close to J24 due to the contour of the hill. Therefore, it is placed higher than J24 to avoid breaking through it. For similar reason the usual *kakṣāsanas* could not be carved and the verandah had to be closed with a wall. The stair leading to the cave blocks the view of *mattavāraṇa* of J24 partially. Though the present stair is modern, the original steps also must have occupied the same place. All these factors confirm the assumption that this cave is later than J24. This cave is very plain from outside, so the façade is enhanced by the icons of Jinas. The plan of the cave is also different in having a cell on each side of the shrine. The cave is on the whole very plain and crude. The pillars are plain, the panels of Pārśvanātha-Bāhubalī are very simple with minimum figures and the Jina figures are not finished. A number of icons in this cave are intrusions.

J26 is excavated on the same rock face as J25, but is pushed back. This cave is similar to J24, though here, the hall is closed, the Jina figures on the sidewalls of central niches of the hall are absent and *mattavāraṇa-kakṣāsanas* are not carved. The pillars are stylistically similar to the pillars in J24. Thus, it seems that this cave followed J24. In fact, both J25 and J26 are almost contemporary, started soon after J24. The reason why J26 is pushed back is not just the contour of the hill, but also J25. As can be seen from the ground plan, the niches in the front aisle of the hall of J25 are rather deep, while other niches are much shallow. In fact, the central niches in all the caves are deeper than the rest. But in the case of J25, other niches were made shallow to avoid breaking through the verandah of J26. Similarly, the central niches in the hall of J26 are not as deep as their counterparts in J24 as well as J19-J20. It was done to avoid the back wall cell of J25. Still, this cell has broken through the panel of Bāhubalī in J26, when it was being carved. Whether it was a mistake or purposely done is difficult to conjecture. Similarly, the niche on the right sidewall in the back aisle of J25 is not carved for the fear of breaking through J26, while the corresponding niche on the opposite wall is carved.

J21 was the next excavation. Though a cave is excavated from top to bottom and by that logic the upper cave should be earlier than the lower. But in a scarp, it is very easy to excavate a cave above an existing one. J21 is placed behind J24 and J23. The reason for doing so was to carve the elephants on the *mattavāraṇa* and accommodate large *dvārapāla* figures on each side of the rock face, outside the cave. These *dvārapāla* figures, though unfinished, are marked out. They could not have been accommodated if the cave was not placed behind, as the Jina figures on the façade of J25 would have come in the way. The stair leading to the cave is placed on the eastern face of the rock, cornering with J23. The doorway of the stair has a pilaster on the left or southern side, while the corresponding pilaster on the right is absent. It could not be carved, as there is no space left on account of the already existing J23. Another entrance is provided from J20, where the corner pilaster on the back wall of the hall is broken through a small room leading one to this cave. The other reason for believing that this cave is later is the iconographic programme of the cave, which is different from all the caves. The large panels of Pārśvanātha-Bāhubalī are missing altogether. There is only one small panel depicting Kamatha's attack on Pārśvanātha on one of the pilaster. The figures of Sarvānubhūti-Ambikā are placed clumsily on a mass of rock, on the back wall of the hall. Instead, there is multiplicity in the number of Jina icons. The emphasis here seems to be only on Jina figures. The reason for carving the icons of Sarvānubhūti-Ambikā on a mass of rock in front of the back wall of the hall is the greater emphasis laid on the depiction of Jina figures. The cave is unique in many ways such as the arrangement of Jina figures in two tiers, throne with wheel placed on a corpulent figure and occurrence of a *yakṣa* in place of the wheel in the case of the shrine image. Other marked differences are in the theme, style and the arrangement of the paintings. The painting of *Samvasaraṇa* on the central aisle ceiling, a number of narrative panels on side aisle ceiling and a number of iconic panels on the sidewalls, above the sculptures, are a major shift from the uniform arrangement of the other caves. The style of some of the painted panels in this cave is definitely later. The figures with bun and beard, slight projection of the farther eye, eyeballs on the corners and sharp angularity foresee the style of miniature paintings (Plate 76).

J22 is excavated next to the stair leading to J21. Perhaps it was begun soon after J21 was started. Its location is most unfavourable as the rock here is of poor quality. The cave is insignificant architecturally. The sculptures are also very crude. As J21, the iconographic programme is different from the other caves.

Though it would be natural to assume that Chhota Kailasa closely followed the Kailasa, the iconographic programme of the cave suggests that it may be later than the other Jaina caves of the site. In fact it is almost contemporary with J21. Both these caves have a different iconographic programme. The icons of Sarvānubhūti-Ambikā are absent here. In the *gopura* as well as on the sidewall of the shrine are the icons of Chakresvari, of which, that in the *gopura* is quite large and imposing. As J21, there is multiplicity of Jina icons. Similarly in J3, though Sarvānubhūti-Ambikā and also Pārśvanātha-Bāhubalī are carved, there is a trend of depicting a large number of Jina icons. J2 has some unique icons, such as the two images of dancing Indra. All these indicate a different iconographic concept where goddesses start appearing independently and the number of Jina figures increase compared to the size of the cave. Although independent goddesses

appear in J19A, J20A and also J18, the figures in the present cave occupy very important positions such as the shrine and appear in imposing size and are also in developed form. The execution of sculptures is very crude here. It may not necessarily indicate the 'degeneration' of art, but points out the fact that the cave interior was finished in haste. It is clear from the fact that the exterior is left unfinished and an attempt has been made to finish the interior somehow. A unique feature is the presence of *mithuna* figures in some of the icons, such as Chakresvari and Jina figures in the *gopura* and goddess figures on the pilaster of the main verandah.

J4, the unfinished cave, is perhaps the last cave. It shares a few features with Chhota Kailasa and appears to have been started soon after it.

Iconographic trends

The iconographic programme of all the caves with Sarvānubhūti-Ambikā, Kamatha's attack on Pārśvanātha-Penance of Bāhubalī and Jina figures, follows a pattern, which was perhaps introduced at Badami-Aihole in late 6th-early 7th century CE. The placements of these figures vary, more due to convenience or the available space than due to change in iconographic norms. The caves with well-defined verandah have icons of Sarvānubhūti-Ambikā in the verandah ends, while in other cases they are carved on the back wall of the hall. The only exceptions are J12 and J26. In J12, the Sarvānubhūti-Ambikā figures are carved on the sidewalls of the hall, near the entrance. The Pārśvanātha-Bāhubalī panels are shifted to the back wall and the large space of sidewalls of the hall is used for carving the large images of Jinās. No other small cave has such large Jina figures. This was done in imitation of J18. Except J18, the panels of Pārśvanātha-Bāhubalī are placed on the sidewalls of the halls in deep niches. The change in the placement was made perhaps due to lack of space for elaborate panels on the back walls of the halls, which in turn, indicates the significance of these panels and an attempt to carve them as elaborately as possible.

One change in the iconographic norms is, however, noticeable. In earlier examples, a single pair of Sarvānubhūti-Ambikā is provided in the cave. But later on, each icon is given a separate pair of Sarvānubhūti-Ambikā. The earliest such example on the site are perhaps the icons on the sidewalls of the shrine in J19. It is not, however, sure whether it was originally planned to have a *yakṣa-yakṣī* pair or not. Usually, these figures are carved on the sides of the throne. But in J19, these are carved below the throne, perhaps because it was an afterthought to have an individual pair of *yakṣa-yakṣī*. There is no space available on the side of the throne near the back wall of the shrine, while on the other side the painting had to be damaged to carve these figures. Therefore, they are depicted below the throne. The trend becomes popular in J10, J14, J21 and J25. All the Jina figures in the bottom tier in J21 have individual pair of *yakṣa-yakṣī*, though not yet distinguished.

The panels of Pārśvanātha-Bāhubalī in almost all the caves clearly suggest the influence from the Karnataka region, mainly Badami-Aihole. It would be interesting to compare the Pārśvanātha panel depicting the scene of Kamatha's attack, with the representations from the other parts of the country. The earliest panel is from Bihar, now kept in the Indian Museum, Kolkata (Sivaramamurti 1983: Plate 38, 39). It is dated to 5th

century CE. This panel is crowded with figures, carved in two vertical rows on each side of Pārśvanātha. They represent the attackers in various postures. It is quite similar to the scene depicting Mara's attack on Buddha in Cave XXVI at Ajanta. The differences are the seated posture of Buddha and presence of Mara's daughters. Most of the other panels are of the later period and are from south India (Sivaramamurti 1983: Plates 33, 37, 80, 94, 121, 128). All are rock cut and pre-date Ellora counterparts, though a few steles are known from post-Ellora phase also. The examples from Badami and Aihole are the earliest. All these panels are similar in representation. The figures of Padmāvati holding the *chhatra*, Kamatha in *añjali mudrā* near Pārśvanātha's feet and a stone thrower above Pārśvanātha are common to all. The panel from Karaikoyil has figures of two more attackers. There are some minor variations. But all the panels have minimum figures. Compared to these, the panels at Ellora are very elaborate with large number of attackers in various attitudes, carved in great details. Thus, though the concept of such panel was borrowed from south India, it was experimented and evolved by Ellora artists. No other site, earlier or later than Ellora, has such wonderful depiction of the scene. Some of the later representations display clear influence of Ellora. Thus, the representations from Mulgunda, Gadāg district, of 902-903 CE and Hombuja, Shimoga district, Karnataka retain the figures of Padmāvati holding *chhatra* above the head of Pārśvanātha, the stone thrower and Kamatha seated in *añjali mudrā* near Pārśvanātha's feet, much in the same fashion as at Ellora (Nagarajaiah. 2000: Plates 13, 76, 78). One of the steles from Hombuja has a figure of a fierce looking female with pendulous breasts, holding a dagger in the right hand and a *sarpa* in the left hand (Nagarajaiah 2000: Plate 77). This figure is identical to the female figure in J20 at Ellora. Apart from these similarities, these later representations show a number of differences also as a few small figures, including some animals like elephant, are introduced. A clear difference can be seen in the representation of Dhāranendra. While in all the representations from Ellora he is shown in the snake form above the head of Pārśvanātha, in the cases of aforementioned two steles from Hombuja, he is shown in both snake and human forms.

The Bāhubalī panels of Ellora are more akin to the representations in south India than north India. Though, the panels are similar to Badami-Aihole examples, as Maruti Nandan Tiwari and Kamal Giri have shown, it was at Ellora that the panel was depicted in most details and the process of raising the status of Bāhubalī to a Jina was begun (1988: 335-344).

Intrusive icons

Another important feature to be noticed is that in some of the caves, a number of icons are intrusive in nature, as suggested by their placements. They are carved mostly on pillars and pilasters or whatever space available. Most of such icons are found in J10 and J25. The icons on pilasters and the pillars of J10 and in J25, the icons on the pilasters, pillars, on the front wall of the verandah, above the door to J26 and near shrine doorway are intrusions. The icons of a Jina and a goddess, carved outside the cave are also intrusions. In J18, the figures of Padmāvati near the door to J20 and a standing figure of Jina near the door leading to J19 are carved later on. The image of seated Pārśvanātha between J23 and J24 is also an independent donation, which does not have any relation

with either of the caves. In the case of J21, all the icons on the pilasters and above the doors to the cell as well as J20 are intrusions. The small icons of Pārśvanātha-Bāhubālī above each other, to the left of Pārśvanātha panel in J23 are also intrusions. The large figures of standing Jinas outside J13 and on the pillar in the hall of J15 are also independent donations as attested by their placements and individual inscriptions.

Most of these icons are placed in a way as to immediately catch the attention of the visitor. Thus, a small figure of Ṛṣabhanātha is carved on the right front pillar of J10, on the face near the entrance. Similarly, the icons on the front pillars in J25, intrusions in J18 and the large Jina figures outside J13 as well as J15, occupy the positions, which are difficult to miss. Apart from their placements, the nature of the icons and also independent inscriptions, specifying names of the individuals, probably donors, indicate that they are independent donations. It is to be noticed that most of these icons carry individual pair of *yakṣa-yakṣī*. The figure of Pārśvanātha on the pillar in J25 not only has an inscription but also has a water chute and pit cut on the floor. The figure of seated Jina, outside J25, is carved within a pavilion with *phāmsaṇā* roof. It is quite possible that the lower tier of Jina figures in J21 is a separate donation, if not intrusion. The reason for such an assumption is that although the lower tier is quite uniform, it does not tally with the size and nature of the icons in the upper tier. Almost all the Jinas in the lower tier have individual pair of *yakṣa-yakṣī*, while one of the Jina figures is placed within a pavilion with *śālā śikhāra*. A beginning is made in some of these intrusive icons to differentiate the *yakṣa-yakṣī* figures as evident from an icon of Ṛṣabhanātha on the pillar in J10, which has Chakresvari as a *yakṣī*, instead of Ambikā.

The palaeography of the inscriptions, which some of these intrusive icons carry, suggests that they were carved almost immediately after the excavation of these caves. Thus, the Kannada inscriptions in J25 are dated to a period between 800 to 850 CE (Pereira 1977: 25), while the Sanskrit inscriptions in old Devanagari characters below the icons outside J13 and in J15 are dated to the 9th or 10th century CE (Burgess and Indrajī 1881: 98).

The site was still in use till very late period as attested by the finds of a number of loose icons from the caves, one of which, carry the inscription with the date Saka 1169 or 1247 CE. The inscription records the dedication of the image by a native of Vardhanapura (Burgess and Indrajī 1881: 98). A number of loose icons were found in Chhota Kailasa and from the court in front of Jaggaṇātha Sabhā (Fergusson and Burgess 1880: 496, 500). Thus, it is clear that all the caves were excavated within a span of around 70 to 80 years in early 9th century CE. The intrusive icons were also added in the same period. The site continued to be used till at least 13th century, when a number of loose icons were installed in the caves as independent donations and a series of caves were excavated at the other side of the hill.

MANGI-TUNGI, BALGAN TALUKA, NASIK DISTRICT (20° 51' N; 74° 6' E)

(Lower Caves)

In the Selbari range of hills, on the western border of the Nasik district (Baglan taluka) and the southern border of the Dhule district (Sakri taluka), Mangi-Tungi are the highest

twin peaks reaching upto 1,331 m above the plain (Plate 84). The site can be reached from Taharabad.

There are two caves at the height of around 150 m on the southern face of Mangi hill containing about 80 icons, while at the top of the hills are a few more caves and icons on the rock face surrounding the bare, peculiarly-shaped peaks. The Mangi peak has four caves containing 140 icons and around 135 icons on the rock-face, while the Tungi peak has two caves with 26 icons and eight icons on the rock-face. The site is at present taken over by the Digambaras who have renovated all the caves and 'retouched' the sculptures. A parapet wall is built around both the peaks, while a proper stairway is built to reach the peaks. There is a Jaina temple of Maratha period at the base. There is also a modern temple. At present, another temple is being built. The Jainas have also built *dharmaśālā* for accommodating the pilgrims. Previously, the road beyond 6 km north of Tahārabad till the foot of the hills was just a cart track. Now a proper metalled road is built. The state transport runs a bus twice a day from Taharabad to Mangi-Tungi.

The site was reported by Banerji (1921-22: 66-69) providing a detailed description of the lower caves and a brief mention of the upper icons.

Description

Cave I

This south-facing cave has a rectangular verandah and a square hall or a shrine in the back wall of the verandah (Fig. 42).

The verandah was reported to be open with stumps of two pillars remaining. It had collapsed partly. It is now closed with a brick wall (Plate 85). There is a window in each side and a door in the centre, each made of iron bars. The doorway is 1.85m by 1.04m. The window on the right is 1.04m by 0.78m, while the window on the left is 1.36m by 1.09m. The verandah is around 5.6m wide and 1m deep. The sidewalls and back walls are carved with sculptures. On the back wall is a doorway leading to the shrine. It is plain, measuring 1.47m by 1.04m with a 0.22m high doorsill. The doorsill has been built recently. Flanking the door is a *dvārapāla*. In front of the door is carved a *chandraśilā*. The ceiling is 1.85m high.

The shrine is around 2.5m wide. On the right side it is 1.70m deep, while on the left it is 1.90m deep. On the back wall is a bench, which is around 0.22m wide and 0.4m high. On the ceiling is a trace of a circle, perhaps a lotus was intended. The ceiling is 1.85m high.

Sculptures

Verandah:

1. Seated Jina: 0.54m by 0.46m.

The figure is placed in a niche, which is pointed at the top. The Jina figure measures 0.37m by 0.22m. He is seated in *padmāsana*.

2. Chakresvari: 1.01m by 0.8m.

This figure is also carved in a niche similar to the aforementioned Jina. The figure of the goddess measures 0.54m by 0.48m. She sits in *ardhapadmāsana* on a double lotus. In her right lower hand she holds a flower bud or a bunch of flowers, while in the lower left hand she holds a conch. In her upper hands she holds a disc each. She wears a tall crown, necklace, earrings, waistband and lower garment. To her right, near lotus, sits a female devotee with hands in *añjali* (Plate 86).

3. Kamatha's attack on Pārśvanātha: 1.5m by 1.27m.

The figure of Pārśvanātha measures 1.25m by 0.38m. Pārśvanātha stands on a double lotus with five-hooded snake above his head. To his right is a figure of Padmāvatī, standing in *dvibhanga*, facing the front. She holds a *chhatra* above Pārśvanātha's head. The shaft of *chhatra* is held in both the hands and is held behind her. Her ornaments are similar to those of Chakresvari.

Around Pārśvanātha, there are figures in the attitude of attacking him. (i) Above Padmāvatī, at the shoulder level of Pārśvanātha is a man, who is trying to climb a horse. The horse is shown heading towards Pārśvanātha. The male figure is much large compared to the figure of horse. The male figure faces the front. In his right hand, he holds a *gadā*, while in left hand is a *khetaka*. (ii) To the left of Pārśvanātha, at the level of his head is a male. The portion of this figure below the knees is gone. He is slightly turned towards Pārśvanātha. Both his hands are raised up in the attitude of throwing a stone, though no separate stone is carved. (iii) Behind the aforementioned figure is a female figure in a flying posture. She is heading opposite to Pārśvanātha, but the head is turned backwards. From her mouth is emitted a snake. Her hair is tied in a bun behind the head. Her ornaments are similar to those of Padmāvatī. (iv) Below the above two figures is a male on a lion. The right hand of the male is raised up, though the object in the hand is not clear. The left hand is held behind the body, holding either a fruit or a *pātra*. He is fully decked. (v) Below this man is a man in *añjali mudrā*. He is shown till hips, facing the front. He wears ornaments similar to those of the man on the lion. To his left is an owl.

Below the figures of attackers, near the feet of Pārśvanātha, are seated figures of Kamatha and his queen. Both are turned towards Pārśvanātha and are seated on the knees. Kamatha is in *añjali mudrā*. He wears ornaments similar to the other figures. The right hand of the female figure is raised up, holding a flower. The left hand is kept near the stomach, holding a *pātra*. Her ornaments are similar to those of Padmāvatī (Plate 87).

4. Sarvānubhūti: 1.35m by 0.8m.

The figure of Sarvānubhūti measures 0.56m by 0.47m. He is seated in *mahārājaliāsana* on a seated elephant. The elephant is shown in a profile. The elephant wears a band on the head, a necklace and a band with a bell on the body. In the trunk is held a bunch of fruits, probably mangoes. The figure of Sarvānubhūti is pot-bellied with halo behind the head. In the right hand, he holds a *mātuluṅga*, while in the left hand is a purse. He wears a tall crown, earrings, necklace, wristlets, waistband, anklets and a lower garment (Plate 88).

5, 6 and 7: Three seated Jinas:

To the left of Sarvānubhūti are figures of three seated Jinas in a vertical row. The upper figure measures 0.22m by 0.2m. The central figure is 0.24m by 0.21m, while the lower Jina is 0.1m by 0.1m. The upper figure is seated in *ardhapadmāsana*, while the lower two figures are in *padmāsana*.

8. *Dvārapāla*: 1.3m by 0.32m.

The figure of *dvārapāla* is carved on the sidewall of the doorway. Thus, both the *dvārapālas*, flanking the door, face each other. Both his hands are kept on a *gadā*, which is rested upside down between the feet. The hair is shown in *jaṭāmukuta*. He wears necklace, earrings, sacred thread, wristlets, anklets, lower garment and *uttariya*.

9. *Dvārapāla*: 1.34m by 0.28m.

This figure is similar to the aforementioned figure.

10. Ambikā: 1.47m by 1.14m.

The figure of Ambikā measures 0.67m by 0.44m. She is seated in *mahārajalilāsana* on a lion. The lion is shown standing in a profile, with the head turned to the front. The right hand of Ambikā is mutilated partially but seems to be in *abhaya* while the left hand is kept on the lap. Behind her head is a halo. Behind her is a plain throne back with a cushion. Above her head is a mango tree with a figure of seated Jina in it. The figure of Jina measures 0.13m by 0.11m. Flanking the tree is carved a peacock. Above the peacock on the right is another small figure of a seated Jina.

Ambikā is flanked by a standing male attendant. The figure to the right has his right hand in *abhaya*, held near his waist, while in the left hand is held cloth like object. He wears crown, earrings, necklace, wristlets and lower garment. The figure on the left holds a *chauri* in the right hand, while the left hand is not clear. He has a *jaṭā* on the head. He wears earrings, necklace, sacred thread and a lower garment. Ambikā's two children one of whom is usually shown seated in her left lap are absent here (Plate 89).

11. Penance of Bāhubalī: 1.36m by 1.34m.

The figure of Bāhubalī measuring 1.21m by 0.39m is standing with creepers on his legs and arms. He has a halo behind head and a single *chhatra* above the head. On the chest is carved a *śrivatsa*. Flanking his head is a flying couple. The female on the right has a *pātra* in both the hands. The male has a *pātra* in the right hand, while the object in the left hands is not clear. The male on the left has a flower in the right hand, while the left hand is around the female. The female has her right hand around the male, while in the left hand is held a *pātra*. All the figures are fully decked.

On each side of Bāhubalī is a female figure. These figures are as high as the knees of Bāhubalī. They are turned towards him holding the creepers in the attitude of clearing it. Above the female on the right, is a small figure in a flying posture. It is not sure whether the figure is male or female. It has a *ghaṭa* in both the hands.

Near the feet of Bāhubalī, on the left, are seated figures of his elder brother Bhārata and his queen in *añjali mudrā*. Both the figures wear crown, earrings, necklace and wristlets (Plate 90).

12. Seated Jina: 0.36m by 0.35m.

He is seated in *padmāsana*.

13. Sarasvatī: 0.83m by 0.64m.

The figure of the goddess measures 0.56m by 0.38m. She is seated in *vāmalalitāsana*. Her lower right hand is in *varada*, while in the lower left hand is held a conch. In her upper two hands is a *padma* each. She wears crown, earrings, necklace, wristlets, anklets, waistband and a lower garment (Plate 91).

14. Seated Jina: 0.36m by 0.3m.

He is seated in *padmāsana*.

15. Two seated Jinās: 0.28m by 0.39m.

Each figure measures 0.17m by 0.15m. One Jina is seated in *padmāsana*, while the other is in *ardhapadmāsana*.

Shrine:

16. Seated Supārśvanātha: 1.62m by 1.25m.

The figure of Supārśvanātha measuring 0.52m by 0.47m is seated in *ardhapadmāsana* on a lion throne. Above his head is a five-hooded snake, above which is a triple *chhatra*. Over the *chhatra* are two garland bearers, holding garland in both the hands and shown up to the waist. On the top is carved a tree.

Supārśvanātha is flanked by standing figures of *chauri*-bearers holding *chauris* in the outer hands, while their inner hands are on waist. Both these figures are fully decked. There is a seated figure of a devotee below the *chauri* bearer on the left. To the left, beyond the *chauri* bearer, are three figures, all in a flying posture. The figure next to the *chauri* bearer plays a drum, while the next two figures hold a *ghaṭa* in both the hands. To the right, beyond the *chauri* bearer, is a flying couple with hands around each other and fully decked (Plate 92).

17. Seated Jina: 0.21m by 0.16m.

To the left of the aforementioned figure, at the level of his hip, is a small figure of a seated Jina. He is seated in *padmāsana* with a very elongated *chhatra* above his head.

18. Seated Jina: 0.66m by 0.57m.

The figure of Jina measures 0.35m by 0.32m. He is seated in *ardhapadmāsana* on a lion throne with halo and a triple *chhatra* and is flanked by a *chauri* bearer.

19. Seated Supārśvanātha: 0.4m by 0.3m.

He is seated in *ardhapadmāsana* with a five-hooded snake above the head.

20. Seated Jina: 0.9m by 0.55m.

The figure of the Jina measures 0.49m by 0.4m. He is seated in *ardhapadmāsana* on a lion throne

21. Seated Jina: 1.85m by 1.37m.

The Jina figure measures 0.9m by 0.85m. He is seated in *padmāsana* with halo behind his head and triple *chhatra* above his head. The *chhatra* is carved with petals. The throne has been renovated whereby a narrow platform is built in front of the throne with a lotus and a creeper carved on it and painted pink and grey. Above Jina's head is a drum player on the right and cymbal player on the left. Both the figures are shown in a flying posture. Jina is flanked by a *chauri* bearer standing on a round, high pedestal. Both have inner hands on the thighs, while in the outer hands are held *chauris*. On the corner of the back wall, near the ceiling is a couple on each side. They are shown in a flying posture. The male on the right holds a flower in the left hand, while the right hand is around the female. The female has a flower bud in the right hand, while the left hand is around the male. The male on the left has a flower in the right hand and a bud in the left hand. The female has a *pātra* in the left hand, while her right hand is not shown.

22. Two seated Jinas: 0.27m by 0.35m.

Each Jina figure measures 0.15m by 0.12m.

23. Seated Jina: 1.06m by 0.54m.

The Jina figure measures 0.5m by 0.4m. This figure is similar to the corresponding figure to the right of the main Jina.

24. Standing Jina: 0.6m by 0.22m.

He has a single *chhatra* above the head.

25. Seated Jina: 0.57m by 0.47m.

The Jina figure measures 0.24m by 0.23m. He is seated in *ardhapadmāsana*. Behind the head is a halo, while above the head is a triple *chhatra*. There is a plain throne back, though no throne is carved.

26. Seated Jina: 1.64m by 1.26m.

The figure of the Jina measures 0.52m by 0.46m. He is seated in *ardhapadmāsana* on a lion throne with halo behind his head. Above him is a *makara tōraṇa* rested on the pilasters. There are flying figures of drum player, garland bearer and cymbal players above Jina's head. Above these figures is shown the tree. Jina is flanked by *chauri* bearers.

A loose *chaumukha* lies in the shrine. It is a rectangular piece with a *kalaśa* on the top and a projection at the bottom. On each face is a seated figure of a Jina. The facial features are eroded. The *chaumukha* measures 0.8m by 0.28m, while each Jina figure measures 0.25m by 0.16m.

All the Jinas in the cave except those on the sidewalls of the shrine sit in *padmāsana* and have flower-shaped *śrīvatsa* on the chest. Even Bāhubali has *śrīvatsa* on chest. All the Jina figures are elongated with an acute bend at the waist. The heads are much smaller than the bodies. This is most prominent in the case of the *chauri* bearers of the main Jina.

The heads of the Jina figures are peculiar. The head and the face are very distinctly marked. The head is pointed at the top. On the front of the head is a row of dots, while the rest of the head is plain. The ornaments and the costume of all the figures, other than the Jina figures, are uniform. An earlier photograph of the back wall of this cave, (Banerji 1921-22: Plate XXXIb) shows that the main Jina was seated in *ardhapadmāsana*, *śrīvatsa* was absent and the facial features, dress and ornaments of the *chauri*-bearers and style of the sculptures were quite different from what is at present. Thus, a lot of renovation appears to have been undertaken recently.

Cave II

This cave was reported to have a verandah, a hall and a shrine. The verandah had collapsed with only stumps of two pillars visible. But it has been recently renovated and now has a square hall and a shrine (Fig. 43). A brick wall is built to the right of the hall door.

The hall is around 4m wide at the front and 5.2m wide at the back. It is 3.9m deep on the right and 3.75m deep on the left. The doorway to the hall is around 1.7m by 0.87m with a 0.15m high doorsill. The lintel carries a seated figure of Jina. The hall ceiling near the shrine is 2.6m high, while near entrance it is 2.25m high. On the floor, near the shrine doorway is a platform. It is around 1m square. It seems to be modern construction. There is a trace of lotus on the ceiling.

The doorway to the shrine is 2m by 1m. There is a seated figure of a Jina above the doorway. It measures 0.22m by 0.23m. The shrine is completely modernised. The floor is paved with tiles. The shrine is around 2m square. There is a platform in front of the icon on the back wall. It is around 0.5m high and is a modern construction. The ceiling is around 2.4m high.

Sculptures

Verandah: On the lintel of the hall doorway was reported an unfinished figure of a Jina and on left jamb was Gaṇeśa. The figure on the lintel is now a seated Jina. On the right jamb is a small corpulent figure, which seems to be of Sarvānubhūti. Perhaps the pot-bellied *yakṣa* was mistaken for Gaṇeśa (Fig. 43).

1. Standing Jina: 1.38m by 0.39m.

In front of the Jina is built a small platform at a recent date. Below him is his *lāñchhana*, half moon. Thus, the Jina would be the 8th Chandraprabha. But the *lāñchhana* seems to have been carved recently.

2. Seated Supārśvanātha: 0.8m by 0.6m.

He is seated in *padmāsana* with a five-hooded snake above the head. The hair on the head is shown in curls. On the open palm of the right hand, which is in *dhyāna mudrā*, is a dot.

3. Sarvānubhūti: 0.5m by 0.3m.

This figure is very worn out. He is seated in *vāmalalitāsana*. His *vāhana* is not shown. The right hand is on the knee, holding a *mātulūṅga*. The left hand is held in the front with an *akṣamālā*. No ornaments can be made out. Only a trace of a lower garment is visible.

Hall: On the right front wall of the hall are two seated Jinas.

On the right sidewall were reported two rows of figures. The first row had seven seated Jinas on lion thrones with a wheel in front. In the second row were six seated figures. Between the second and the third Jinas, a female was standing on a bracket. But now there are seven seated Jinas in the first row. The lion thrones are not clear. The second row consists of eight standing Jinas. The female figure is gone.

The right back wall was reported to have two rows of figures. The first row had a small, seated Jina, three standing Jinas and a four-armed seated female. The second row had a small seated Jina, a corpulent male seated on an elephant under a tree holding a mango and a bag in the right and the left hands respectively (*Sarvānubhūti*), seated *Pārśvanātha*, a male and a female standing under a tree, two seated Jinas and a seated Jina under them. All the figures of the first row are present, while all the figures of the second row are gone, instead there is a standing figure of Jina. Flanking the shrine door was reported an unfinished female figure, below which was a standing *dvārapāla* with one hand in *abhaya* and other holding a mace. At present, the 'unfinished' female figure is finished.

On the left back wall were reported two rows of figures. The first row had four Jinas seated on lion thrones with one or more attendants. In the second row were ten large and small figures of Jinas. To the right of this was a large unfinished figure of a Jina. The figures of the first row are present. In the second row all the figures are gone, instead there are three standing Jinas.

The left sidewall of the hall was reported to have two rows. The first row had two-seated Jina, a standing Jina, four seated Jinas, a female seated on a lion under a tree with a child on her lap (*Ambikā*). The first part of the wall in the second row was bare after which there was a large seated Jina, two small ones, a male and a female under a tree with a seated figure of Jina. All the figures of the first row are present. The only change in the second row is that the 'bare part' of the wall now has three standing Jinas (Fig. 43).

4. Seated Jina: 0.7m by 0.44m

The Jina figure measures 0.43m by 0.35m. He is seated in *padmāsana*. The throne is destroyed. There is a plain throne back. The hair of Jina is shown in dots. Behind the head is a halo. Above his head is a mass of rock left for carving a triple *chhatra*.

5. Seated Jina: 0.65m by 0.36m.

The Jina figure measures 0.42m by 0.36m. This figure is similar to the aforementioned figure. But here the triple *chhatra* is present.

6. Seated Jina: 0.6m by 0.38m.

The Jina figure measures 0.38m by 0.38m. He is seated in *padmāsana* with a halo and a triple *chhatra*. There is a plain throne back.

7. Seated Jina: 0.65m by 0.38m.

The Jina figure measures 0.4m by 0.38m. This figure is similar to the aforementioned figure.

8. Seated Jina: 0.46m by 0.37m.

This figure is similar to the aforementioned figure. Here the triple *chhatra* is absent.

9. Seated Jina: 0.9m by 0.4m.

The figure of Jina measures 0.43m by 0.4m. This figure is similar to the aforementioned figure. There is a trace of a throne under the Jina. It has a wheel flanked by lions.

10. Seated Jina: 0.72m by 0.43m.

The Jina figure measures 0.45m by 0.43m. This figure is similar to the aforementioned figure.

11. Seated Jina: 0.7m by 0.4m.

The Jina figure measures 0.45m by 0.4m. This figure is similar to the aforementioned figure.

12. Seated Jina: 0.74m by 0.39m.

The Jina figure measures 0.46m by 0.39m. This figure is similar to the aforementioned figure.

13. Standing Jina: 0.8m by 0.3m.

14. Standing Jina: 0.66m by 0.26m.

15. Standing Jina: 0.7m by 0.3m.

16. Standing Jina: 0.76m by 0.3m.

17. Standing Jina: 0.72m by 0.3m.

On the chest is a *śrīvatsa*.

18. Standing Jina: 0.75m by 0.3m.

19. Standing Jina: 0.75m by 0.32m.

20. Standing Jina: 0.69m by 0.29m.

On the chest is *śrīvatsa*.

21. Seated Jina: 1.05m by 0.44m.

The Jina figure measures 0.42m by 0.42m. The head has disappeared. He is seated in *padmāsana* with a triple *chhatra* above the head. Below the *chhatra* are shown two leaves signifying the tree. Behind the Jina is a plain throne back, above, which is a *chauri* on each side. A trace of lion is clear on the throne, the rest of the portion is gone.

22. Standing Jina: 0.93m by 0.3m.

The Jina figure measures 0.76m by 0.3m. Above the head is a triple *chhatra*.

23. Standing Supārśvanātha: 1.11m by 0.46m.

The Jina figure measures 0.85m by 0.32m. Above the head is a single-hooded snake. The Jina stands on a throne, which has a wheel flanked by lions.

24. Standing Jina: 0.9m by 0.33m.

The Jina figure measures 0.73m by 0.33m. Above the head is a triple *chhatra*. To the right of Jina, at the level of the head is a garland bearer.

25. Goddess: 0.83m by 0.46m.

This four-armed figure is seated in *vāmalalitāsana*. Behind her head is a halo. The lower right hand is in *abhaya mudrā*, in the upper right hand is held a *śankha*, in the upper left hand is a flower, while in the lower left hand is a *mātulaṅga*. She wears *karanda* crown, earrings, necklace, anklets, lower garment and *uttariya*. The *uttariya* is taken from behind and is shown hanging on the arms. No *vāhana* is shown (Plate 93).

26. Standing Jina: 0.68m by 0.3m.

27. Sarasvatī: 0.74m by 0.39m.

This four-armed figure stands in *tribhaṅga* with halo behind her head. The lower right hand is hanging down, while in the upper two hands is held a flower each, while the lower left hand is mutilated. She is fully decked. The *uttariya* is similar to that of the aforementioned figure of the goddess.

28. *Dvārapāla*: 1.38m by 0.39m.

The figure stands in *tribhaṅga* and has halo behind his head. The left hand is rested on a *gadā*, which is kept upside down on the floor. The right hand is held in *ardhapatākā mudrā*. He is fully decked.

29. Sarasvatī: 0.74m by 0.39m.

This figure is similar to the aforementioned figure of Sarasvatī. Here the lower right hand is held in *abhaya mudrā*, while the lower left hand is hanging down. In the upper right hand is held a bud, instead of a flower. Above her head is a small figure of seated Jina. It measures 0.22m by 0.23m.

30. *Dvārapāla*: 1.2m by 0.38m.

This figure is similar to the aforementioned figure of *dvārapāla*. Here the right hand is rested in *gadā*, while the left hand is in *sarpaśīrṣa mudrā*.

31. Seated Jina: 0.9m by 0.45m.

The Jina figure measures 0.43m by 0.41m. He is seated in *padmāsana* on a lion throne. Behind the head is a halo, while above the head is a triple *chhatra*. The hair is

shown in dots. Flanking the *chhatra* are shown three bands, symbolising either garland or the tree.

32. Seated Jina: 0.92m by 0.45m.

The Jina figure measures 0.43m by 0.41m. This figure is similar to the aforementioned figure. Here, behind the throne back are shown small figures of *chauri* bearers. Below the *chhatra* are small figures, perhaps garland bearers.

33. Seated Jina: 0.97m by 0.44m.

The Jina figure measures 0.47m by 0.43m. This figure is similar to the aforementioned figure. Here the halo has geometric designs.

34. Seated Jina: 0.96m by 0.45m.

The Jina figure measures 0.42m by 0.39m. This figure is similar to No. 31.

35. Standing Jina: 0.72m by 0.25m.

36. Standing Jina: 0.74m by 0.3m.

37. Standing Jina: 0.68m by 0.27m.

38. Seated Jina: 0.95m by 0.52m.

The Jina figure measures 0.47m by 0.43m. This figure is similar to No. 32. Here the flying figures near the *chhatra* are absent.

39. Seated Jina: 1.07m by 0.49m.

The Jina figure measures 0.44m by 0.42m. This figure is similar to the aforementioned figure. Here the garlands or tree are absent.

40. Standing Jina: 1.1m by 0.27m.

The Jina figure measures 0.7m by 0.26m. The Jina stands on a lion. Above, the garland bearers flank the Jina.

41. Seated Jina: 0.94m by 0.46m.

The Jina figure measures 0.44m by 0.42m. It is similar to 39. The *chauri* bearers are absent.

42. Seated Jina: 1.09m by 0.53m.

The Jina figure measures 0.56m by 0.49m. This figure is similar to 32. Here the Jina sits in *ardhapadmāsana*. The figure to the left of the *chhatra* is clearly a conch blower.

43. Seated Jina: 1.08m by 0.5m.

The Jina figure measures 0.58m by 0.46m. This figure is similar to 32. Here the Jina sits in *ardhapadmāsana*. The flying figures flanking the *chhatra* are drum players. Beyond the drum player on right is a garland bearer, who is shown heading opposite to the Jina.

44. Seated Jina: 1.1m by 0.55m.

The Jina figure measures 0.62m by 0.51m. This figure is similar to 32. The figure to the right of the *chhatra* is a drum player.

Between the last two images is a small figure of standing Jina.

45. Ambikā: 1.15m by 0.55m.

The figure of Ambikā measures 0.86m by 0.38m. She is seated in *vāmalalitāsana*. Her *vāhana* is absent. Behind her head is a halo. She is two-armed with the right hand in *varada*, and *āmralumbī* in left hand. Above her head hangs the mango tree. She is fully decked, while her hair is tied in a bun above the head.

To her right is a figure of a Brāhmaṇa. His right hand is held up, while in the left hand is held a *chhatra*.

46. Standing Jina: 0.67m by 0.26m

47. Standing Jina: 0.67m by 0.26m.

48. Standing Jina: 0.77m by 0.3m.

49. Seated Supārśvanātha: 0.76m by 0.55m.

The figure of Supārśvanātha measures 0.48m by 0.4m. He is seated in *padmasana* on a throne, which is similar to the throne of other seated Jinas. The throne is damaged. Above the head is a five-hooded snake.

50. Seated Jina: 0.29m by 0.23m.

The Jina figure measures 0.21m by 0.23m. He is seated in *padmāsana*. Above the head is a single *chhatra*.

51. Seated Pārśvanātha: 0.25m by 0.22m.

The figure of Pārśvanātha measures 0.21m by 0.22m. Above the head is a seven-hooded snake.

52. Couple: 0.31m by 0.18m.

Each figure measures 0.22m by 0.08. The couple stand in *tribhanga* under a tree, on which is a small figure of a seated Jina. The inner hands of both the figures are around the shoulder of each other, while the outer hands are hanging down. Both the figures are fully decked. This couple can be identified as the parents of tirthankara.

Shrine: The shrine was reported to contain a Jina seated on a lion throne with rows of small Jina figurines on each side. The back wall of the shrine had a Jina seated in *padmāsana* with a halo and a triple *chhatra* carved on the ceiling. Now, the rows of small Jinas are gone. The right sidewall has three Jinas. Of these, the central one is painted yellow and the side ones are painted black. This sidewall is completely renovated with tiles. The main icon is also painted black.

53. Seated Jina: 0.96m by 0.75m.

The Jina figure measures 0.7m by 0.75m. He is seated in *padmāsana*.

54. Seated Jina: 0.96m by 0.75m.

The Jina figure measures 0.73m by 0.75m. He is seated in *padmāsana*.

55. Seated Jina: 0.85m by 0.52m.

The Jina figure measures 0.63m by 0.52m. He is seated in *padmāsana*.

56. Main Jina: 1.7m by 1.55m.

He is seated in *padmāsana*. Above the head is a triple *chhatra*, while behind the head is a round halo. The icon is placed on a throne or a bench, which covers the entire width of the back wall. As the throne is now paved with tiles, it is difficult to say whether there were any objects or carving on it or not (Plate 94).

All the Jinas in the cave have a flower-shaped *śrivatsa*. The figures in the lower row on all sides of the cave are very crude and disproportionate. The figures are either too elongated or too stout. There is an acute, sudden bend at the waist. The heads are shown with a distinct demarcation between the forehead and the head and pointed top as in Cave I. All the seated Jinas, goddesses and *dvārapālas* in the upper row are better made. Of these, the Jina figures on left sidewall have more elaborate *parikara* and minute details. It is difficult to say how many changes are made.

On the roof of each cave is made a sort of *śikhāra*, which is white washed.

Date

These two caves are the earliest excavations at the site. Though, the caves have been completely renovated, it is clear that architecturally these are very crude. As far as the style of the sculptures is concerned, nothing much can be said because these have been 'retouched' recently. Thus, we have only iconographic evidence for dating the site. According to Banerji, these caves belong to the 8th-9th century CE at the latest (1921-22: 67), while Naik dates the caves to *circa* 800 CE (1947: 357-358).

The iconographic programme of Cave I indicates relation with Ellora. The appearance of panels of Kamatha's attack on Pārśvanātha and the penance of Bāhubālī and also figures of Sarvānubhūti-Ambikā flanking the shrine door in Cave I unmistakably point to the influence from Ellora. The details of the panels are also similar to those at Ellora. In the case of the Pārśvanātha panel, the figures attacking Pārśvanātha are depicted in the same way as at Ellora. The figure on the bull, the stone throwers and the figure on the lion are found in almost all Pārśvanātha panels at Ellora. The scene of Bāhubālī's penance is also almost identical. The two old photographs of the back wall and the right end of verandah of Cave I (Banerji 1921-22: Plate XXXIb, XXXIIa) reveal stylistic co-relation with Ellora. The Jina figures are quite similar to Jina figures of Ellora in terms of *parikara* and other details. The large figures of *dvārapālas* with *gadā* are reminiscent of *dvārapālas* at Chhota Kailasa. Though less ornamental and less elaborate, the sculptures are stylistically similar to Ellora sculptures.

The iconographic programme of Cave II is different. Here the panels of Pārśvanātha-Bāhubali are absent. The figures of Sarvānubhūti-Ambikā, though present, are very small in size. While Sarvānubhūti is carved on the doorjamb of the hall, Ambikā is carved on the left sidewall. A small icon of Sarvānubhūti was noticed on the back wall of the hall, but has now disappeared. The placement of these icons suggest they were not meant to be attending upon a particular Jina or the main icon in the shrine, but were carved as independent deities. Apart from these there is a goddess figure, which is difficult to identify. All these features indicate a slightly late date. Since no old photographs of this cave are available, it is difficult to compare the sculptures stylistically. Some of the Jinās are in *ardhapadmāsana*, while some are in *padmāsana*. It is difficult to say how many changes have been made recently.

However, it is clear that Cave I was excavated first, most probably in late 9th century, following the caves at Ellora. Cave II is later and was probably excavated in 10th century CE.

PANDU LENA, NASIK TALUKA, NASIK DISTRICT (19° 56' N; 73° 45' E)

About 8 km south of Nasik town, the Trimbak-Anjaneri range of hill ends in three isolated hills, 180m to 330m (600 to 1100ft) above the plain. In the highest and the eastern most hill is a group of 24 Buddhist caves of both Hīnayāna and Mahāyāna sects. These caves are locally known as 'Pandu Lena' or 'Pandav Lena'. Of these, Cave XI was converted to Jainism, sometimes in the early mediaeval period.

This group of caves has been mentioned in the earlier reports, though the conversion of the present cave to Jainism was not referred to (Wilson 1947-48: 62-65, Burgess 1877: 19). Fergusson and Burgess first noticed the Jaina icons in the cave (1880: 270-271). However, detailed description and critical date of the cave were provided by Del Bonta (1976-77: 65-68).

Description

The cave facing northeast was originally a cluster of three cells with a verandah in front (Fig. 44a) and is a typical *vihāra* of dated to late 2nd-early 3rd century CE (Nagaraju 1981: 269). It is cut at a much higher level than the adjacent Cave X or any other cave at the site and so eight high steps lead to the cave. The verandah is around 2.6m wide in the front and 3m in the back. It is about 0.75m deep at one end and 0.85 at the other. There is a bench in the right or eastern side of the verandah. The rock on this side has partially collapsed so the bench is broken and irregular. The ceiling is around 2.26m high. On the left back wall of the verandah, near the ceiling is an inscription of two lines in early Brahmi script recording that the original Buddhist *vihāra* was the benefaction of Ramanaka, the son of Shivamatra, the writer. On the façade of the cave is a 'vēdikā' band. The door leading to the cell inside is about 1m wide and plain with grooves for door fitting.

The inner cell is about 3.75m wide in the front and 3.7m in the back and is around 2.1m deep. In the back wall of this cell at the right end is a cell with a bench running in its back and right sidewall, while in the right sidewall of the main cell is another cell.

There is a niche in the back wall of the main cell. The height of the ceiling, though not uniform, is around 2.23m. The floor and ceiling of the cave are quite smooth.

The cells in the back wall and sidewall are plain; while on the back wall and the sidewall of the main cell are carved the Jaina icons.

Sculptures

On the back wall of the main cell is carved the figure of seated R̥ṣabhanātha, while on the left sidewall are icons of Ambikā and Sarvānubhūti. Interestingly, Ambikā is on the proper right and Sarvānubhūti is on left, which is unusual because generally *yakṣa* is depicted on the right and a *yakṣī* on the left.

1. Seated R̥ṣabhanātha: 1.7m by 1.17m

The panel covers almost the entire length of the back wall. The Jina figure, which measures 0.69m by 0.72m, is seated in a sort of *ardhapadmāsana*. The right foot which is usually depicted on the left thigh, is shown kept on the left foot below it. He is not shown seated directly on the lion throne but a space of about 0.05m is left between his legs and throne. His hands, as in the case of all seated Jinas, are in the *dhyāna mudrā*. His head is shown plain without an *uṣṇīṣa*, while *śrīvatsa* is not depicted. His ears are long, touching the shoulders. Behind the ears, a few strands of hair fall on the shoulders, a characteristic feature of the first tirthankara, R̥ṣabhanātha. Behind the head, he has an oval halo, while above the head is a triple *chhatra* with a *kalaśa* on the top. His facial features are just marked out with flat nose and the lips and the eyes not carved properly. The lion throne is usual type with wheel and lions and a plain throne back with a *vyāla* head emitting creepers on sides.

Among the attendants of Jina are garland bearers and *chauri* bearers. Flanking the Jina is a standing figure of *chauri* bearer with *chauri* in the right hand and left hand held on the hip. The garland bearers are shown as flying figures, hovering near Jina's head. Each holds a garland in both hands, with face turned towards the Jina. All these figures are fully decked. There is another smaller pair of *chauri* bearers, shown as flying figures flanking the triple *chhatra* of the Jina. There is a small, seated figure of a devotee near the left knee of the Jina. He is shown facing the Jina. Only one of his hands is seen in which he holds a sort of a stalk or cloth (Plate 95).

2. Ambika: 1.57m by 1m.

The figure of Ambikā, which measures 0.69m by 0.67m, is seated in *mahārājalīlāsana* on a lion. In her right hand is held a bunch of mangoes. This hand, which is usually kept at the chest level, is here kept near right foot. In the left hand she holds the child seated in her lap. She wears earrings, necklace and an lower garment and has a large bun shown on the left side of her head (Fig. 44b). Her facial features are not carved clearly. Above her head is a tree, carved in a very low relief on the wall and carrying figures of a monkey, two parrots and some mangoes. Her *vāhana* lion is shown seated in profile and roaring, as his mouth is open with a tooth visible.

To her left is a standing figure, most probably an attendant. In his right hand he holds a *śruk*, while the object in the left hand is broken but looks like a fruit. To

Ambikā's right is the standing figure of Brāhmaṇa with beard, holding a *chhatra* in right hand and conch in the left hand and wearing a sacred thread and lower garment (Plate 96).

3. Sarvānubhūti: 1.2m by 0.81m

The figure is shown seated on an elephant in a clumsy posture with both his feet kept on the back of the elephant and both hands kept near the knees. The objects in both the hands are broken, but seem to be some fruit. He is pot-bellied and has a round halo behind the head. He wears an sacred thread and a crown (Fig. 44c). His facial features are not clear. There is a tree carved on the wall above his head, in a very low relief like the tree above Ambikā. The elephant sits in profile (Plate 96).

The niche on the back wall was perhaps used by the Jainas to install a loose icon as indicated by a small groove on each side at the upper end. There is another similar groove on the right upper end of the Jina panel. Thus, these three smooth grooves on the back wall, one at the each end and one in the middle were perhaps used for hanging garlands or some similar purpose.

Paintings

There are traces of plaster all over the cave. In the hall and on the images are traces of paint, mainly red. On the Jina image, near the right knee can be seen yellow paint. Perhaps a cushion was painted in the space between the legs of the Jina and the throne. In the left corner of the main cell, near the bearded figure in Ambikā's panel, can be seen eight circles in a vertical line, painted in red. On the right sidewall of the verandah are traces of squares painted in red. The paintings are crude and simple and appear to be contemporary to the Jaina icons.

Date

The conversion of this early Buddhist cave to Jainism is dated to the 'early medieval period' on the basis of the style of the sculptures and the fact that it certainly cannot date from the Buddhist period at the site (Del Bonta 1976-77). The sculptures are very crude and cannot be used for comparison. The *āsana* of the Jina is neither *ardha* nor full *padmāsana*. However, the absence of *śrivatsa*, occurrence of simple *parikara*, the type of throne as at Ellora and the representation of only Sarvānubhūti-Ambikā in the cave speak of the relation with Ellora. The only difference is in the style of depicting the *chauri* bearers. While at Ellora, the *chauri* bearers 'emerge' from behind the throne back, here they are shown in a very small size, above the shoulders of the Jina. Thus, the icons can be dated possibly in the first half of the 10th century CE

PATNE, CHALISGAON TALUKA, JALGAON DISTRICT (20° 30'N; 74° 25'E)

The village of Patne lies about 16 km southwest of Chalisgaon town, at the entrance to one of the chief passes through the Satmala hills. The hill fort of Kanhar overhangs the eastern side of Patne village. On the western side of the fort, three caves have been

excavated. They are locally known as Nagarjuna's Kotri, Sita's Nahni and Sringar Chavadi. Of these, Nagarjuna's Kotri is definitely Jaina as it contains Jaina icons. Sita's Nahni is plain while Sringar Chavadi is said to be Vaiṣṇava.

Around one kilometre southwest of the village is Mahadeva temple, almost at the foot of the hill. Behind the temple, on the southwest, a path goes up to the hill, where some steps can be seen, most probably original. Following the path one reaches Nagarjuna's Kotri (Plate 97). Next to it is Sita's Nahni (Fig. 45c), while the Sringar Chavadi is around one kilometre further north.

The caves, along with other architectural remains at the site were first described by Sinclair (1872: 295-97). The similar account was repeated in later report (Sinclair 1877: 22). In these accounts, the caves were very briefly described without reference to the sect to which they belonged. Fergusson and Burgess described the caves in some details assigning them to the sects and provided critical dating (1880: 492-493). In the supplement to 'Cave Temples of India', Burgess provided the plan and section of the Jaina cave (1883: 57-58, Plate XLVIII). The caves were briefly mentioned in later accounts (Burgess and Cousens 1897: 63. Cousens 1931: 27). Naik repeated the description of Burgess and put forward a date for the excavation of the caves (1947: 369-370).

Description

Nagarjuna's Kotri

The cave faces east and has a verandah, hall and a cell in the back wall of the hall (Fig. 45a).

The verandah is 3.5m wide and 1.56m deep at one end and 1.2m at the other. The ceiling is around 2.64m high. It is open with two pillars in front. The pillars have a square shaft on a square base. Above the shaft are round moulding, recession, *tāṭī* and two more round mouldings (Fig. 45b). The pillars are smooth all over except at the base where they are little irregular and rough. There is a cell in the right or southern end and a niche in the opposite end of the verandah. Flanking the doorway to the hall is a very shallow niche formed by a pilaster and a half pilaster in the corner and a *kapōta* moulding above. The pilasters are square with a band above, while on the *kapōta* moulding are three triangular plates. These niches are around 1.7m long and 1.2m wide. In the right or southern niche is painted a figure of Śiva at a modern date.

Two plain steps lead to the cell at the right end of the verandah. The third step has a *mandiraka* flanked by a *kīrtimukha*. The cell is 1.8m wide at the one end and 1.56m wide at the other and is 2.2m deep. On the back wall runs a bench about 0.57m wide. In the centre of the back wall is a niche, 0.87m long, 0.55m wide and 0.34m deep. The floor of the bench has a shallow water channel with a projection at the right end. The door of the cell is 1.61m by 1.57m. It has door fittings in the form of two round grooves on each side. On the floor near the door is made a rectangular, deep groove to fit the wooden door. Otherwise, the cell is plain and empty.

Two high plain steps lead to the niche in the left end of the verandah. It is 1.7m by 1.13m and is 0.87m deep. One more step leads to another niche in the back wall of the larger niche. This niche is about 0.78m long, 0.58m wide and 0.29m deep. It is empty. On

the right sidewall of the larger niche is another shallow niche about 0.39m by 0.27m. It contains a figure of a standing Jina about 0.35m by 0.13m.

The door leading to the hall is plain with a single plain *śākhā*. A plain step leads to the doorsill. On this step, on each side of the door is carved a seated elephant, facing front. On the lintel of the door is a seated Jina. The door measures 1.73m by 0.89m.

The hall, which serves as a shrine, is 4m wide and 2.9m deep at one end and 3.25m deep at the other. In the middle of the hall are two very irregular pillars. The bases and upper portions of these pillars are just a mass of rock as they are left uncarved. The middle portion is shaped as square shaft on the back and sides only, while the front face is rough. On the front face of the right or southern pillar, at the base is a figure of Sarvānubhūti and on the left pillar is carved a seated Ambikā (Plate 98).

On the back wall of the hall is the main Jina flanked by a seated Jina, while on the right sidewall of the hall is a standing Jina flanked by two small seated Jinas.

There are three large niches in the left sidewall of the hall (Plate 99). The niche near the back wall is 1.52m long, 0.98m wide and 0.64m deep. The central one measures 1.47m by 0.64m and is 0.5m deep. The niche near the front wall is 1.52m long 0.9m wide and 0.5m deep. All of them have a channel cut in the floor in front. The niche near the front wall has a sort of base of three mouldings. All are empty. There are two niches in the right sidewall. The bigger niche is 1.57m long, 0.9m wide and 0.56m deep, while the smaller niche is 0.53 long, 0.41m wide and 0.17m deep. The larger niche has a channel as in niches of the left wall. These two niches are also empty. All these niches must have contained loose icons.

In the back wall of the hall, at the southern end is a very irregular empty cell. It is 1.1m long in the front and 1.6m in the back and is 0.84m wide. It has a plain door with a seated Jina in the lintel. The door measures 1.44m by 0.78m.

The floor and ceiling of the cave are smooth. The height of the cave is not uniform all over but is around 2.35m.

Sculptures

1. Sarvānubhūti: 0.78m by 0.47m

The figure is seated in *mahārajalīlāsana* on the uncarved mass of rock at the base of the right pillar. He is fat with a large belly. He holds an indistinct object in the right hand and a fruit in the left hand, which is kept, on the lap. He wears earringss, crown, *yajñopavīta*, *udarbandha* and anklets. He does not have any attendants, even his *vāhana* is not shown. Mass of rock left above his head is meant to be his tree but is not carved.

2. Ambikā: 0.98m by 0.62m

She is seated in *vāmalalitāsana* on the uncarved mass of rock like Sarvānubhūti, at the base of the left pillar. Her right hand from the elbow and right leg from the thigh to a little above the anklet is broken. In her left hand she holds a child, seated in her lap. Behind her head is an oval halo, while above her head is carved a mango tree with the trunk. This tree is carved on the eastern and southern faces of the pillar. On the southern face are carved a peacock and squirrel in the tree, while on the eastern face of the tree are shown a peacock and a bird. She wears earrings, necklace and a necklace falling between the breasts, plain armlets, plain anklets and also *nupuras*. She does not have any other

attendants and her *vāhana* is also not shown (Plate 100). Near her feet, on the floor is carved a channel to let the water out.

3. Seated Jina: 0.66m by 0.56m

The figure, to the right of the main icon, is seated on a thin cushion kept on the plain pedestal, in *padmāsana* and *dhyāna mudrā*. On the palm of the hand is made a round mark. The head is shown with dots, but *uṣṇīṣa* is not present. He has *trivalī grīvā* and on the chest is shown flower like *śrivatsa*. Behind the head is a round halo. The ears are long but do not touch the shoulders. Below each ear is a single lock of hair falling on the shoulders.

4. Seated Jina: 0.95m by 0.95m (excluding triple *chhatra*)

It is the main icon in the centre of the back wall. It is a *tritirthikā* as the main icon is flanked by a standing Jina. The main figure is seated in *padmāsana* on a lotus carved on the plain pedestal. On the soles of the feet are round dots while on the palms of the hands, which are in *dhyāna mudrā*, are circle with a dot in the centre. Like the earlier Jina, he also has head shown in dots, while the *uṣṇīṣa* is absent. He also has *trivalī grīvā*, while there is a trace of *śrivatsa* on the chest. His ears touch the shoulders and he has a round halo behind the head. Behind the Jina is shown a throne back with pilasters and *makaras*. Above the head of the Jina hangs a mango tree with very short trunk and seven long leaves. On this tree is a large round plate above, which is a triple *chhatra* surmounted by a *kalasa*. All *chhatras* are the uniform size. The tree and the triple *chhatra* are carved in very high relief, overhanging above the head of the Jina.

Among the attendants are *chauri* bearers and garland bearers, flanking the Jina. The *chauri* bearers are shown standing behind the throne back with *chauri* in the outer hand. Above each *chauri* bearer are two garland bearers, one above the other. All four are shown till waist, holding garlands in both the hands. Beyond each *chauri* bearer is a figure. The figure to the right is very unclear while that to the left is shown up to the chest. He has a single *chhatra* above his head and a snake in his left hand. Below these figures, is a lion standing on the hind legs on the head of an elephant on each side.

The standing Jinās stand in a sort of a niche formed by pilaster of the throne back of the main Jina and another pilaster. Each figure measures around 0.58m by 0.23m and has a halo and long ears. The figure of a lion on the elephant described above is carved beyond the outer pilaster of the standing Jina (Plate 101).

5. Seated Jina: 0.64m by 0.47m

This figure is identical to the icon no. 3.

All these three Jinās are seated on a common plain throne with projections and recesses. There is a water channel on the throne, near the left Jina, that leads to a small pit cut on the floor nearby. The pit is around 0.15m deep and has diameter of 0.56m.

The lock of hair falling on the shoulders of side Jinās would indicate that these are figures of Rṣabhanātha as only Rṣabhanātha, the first tirthankara and Bāhubalī are shown with hair on the shoulders. But it is unlikely that two Rṣabhanāthas would be carved flanking the main Jina. Thus, it is possible that these could be any other Jina. This trend of showing hair on the shoulders of all the Jinās is seen at some other sites too.

6. Standing Jina: 1.7m by 0.7m

The figure is shown standing on the right sidewall of the hall, on a lotus with nine petals. His head is shown in dots and has a round halo. On the chest is a diamond-shaped *śrivatsa*. Like other Jinas, he does not have *trivalī grīvā*. His ears touch the shoulders, while above the head is a triple *chhatra* with *kalaśa* on the top like the main Jina. Among the attendants are garland bearers, *chauri* bearers and drum players, all shown above the shoulders of the Jina. While only the heads of drum players are shown flanking the *chhatra*, garland bearers are shown below them. The *chauri* bearers are shown till the thighs as if standing behind the throne back though it is not depicted.

At the level of the elbow of this Jina are two small figures of seated Jinas on each side. Each sits in a niche about 0.17m by 0.21m, while the Jina measures 0.15m by 0.17m. All these four Jinas sit in *padmāsana*.

Memorial Pillar: Outside the cave, at the southern end is a pillar, cut in the rock, which looks like a hero stone or a memorial pillar. It is 1.65m long and 0.45m wide. On its western face is a small, seated Jina below which are two figures in *añjali mudrā*. On its eastern face is a man seated on a horse behind whom stands a man holding a sort of utensil on the head with both the hands. In front of the horse rider is another similar figure. The horse rider has each hand on the utensil of each figure. Below them are shown two figures sideways as if sleeping. One has hands in *añjali* while the other has them stretched. On the northern face is a shallow empty niche below which is an indistinct figure perhaps riding some animal. It is difficult to identify these figures.

To the north of the cave is a water cistern about 1.3m by 0.8m. Four shallow steps cut in the rock lead to the cistern.

Sita's Nahni

To the north of the cistern is another cave. It has a verandah and a hall (Fig.45C). The verandah is around 8.4m wide with two roughly blocked out pillars. The hall is around 7.2m wide and 3.9m deep. There are two rough pillars in the centre. The cave is irregular and empty. It is either unfinished or was used by some Jaina monks to stay, as it is adjacent to the Jaina cave.

Date

According to Fergusson and Burgess, the cave is of the same age as Ellora and can therefore be dated to 9th-10th century CE. (1880: 492-93). Naik dates it to around 1000 CE (1947: 369-370).

There is nothing specific in the plan and the pillars of the cave, which can be useful in determining its age. Though architecturally quite crude, the cave displays some of the fine sculptures. The icon of Ambikā is unquestionably comparable to Ambikā icons from Ellora. With its graceful posture, fine features, and type of ornaments, it is related to Ellora examples, though it lacks the detailed and fine workmanship of Ellora. It also lacks the attendants, especially the 'Brāhmaṇa' with a *chhatra*. Even her *vāhana* is omitted. A major shift from Ellora is seen in the *asana* of Jina figures. While the main

Jina is still shown seated in *ardhapadmāsana*, the other Jinās are in *padmāsana*. Another noticeable change is the presence of *śrivatsa* mark on the chest of all the Jinās. The *parikara* of Jina remains similar to Ellora. However, a new type of icon, '*tritirthikā*', is introduced. There seems to have started a trend of installing loose icons in the niches. Similarly, the provision for water channels and pit near the icons; for draining out the water, becomes a common feature from now on, a feature; which was introduced in some of the intrusive icons at Ellora. All these features indicate a date posterior to Ellora and also Mangi-Tungi I. Therefore, a date in late 10th century CE is quite probable for the excavation of the cave.

The cell in the right end of the verandah is actually an independent shrine by itself with door fittings and provision for a loose icon on the bench on the back wall. It may have been excavated later on, but one cannot be sure. The niche in left end of the verandah also could have been cut later. In fact, the excavations in the verandah ends seem to be independent of each other as the principle of symmetry is not followed. Thus, most probably these are independent donations and are not related to the cave. The 'memorial pillar' is definitely related to the cave, carved in memory of either a monk or a donor.

CHAMBHAR LENA OR GAJAPANTHA, NASIK TALUKA, NASIK DISTRICT

(20°4' N; 73° 50' E)

About 8 km north of Nasik town, near the village Mahsru is a hill, 182.88 m (600ft) above the plain. On the southeastern face of the hill are excavated three caves, about 137.16 m (450ft) from the base of the hill. The caves have now been taken over by the Digambara Jainas and are renovated. The caves are reconstructed with marble slabs on the floors, iron gates and are white washed all over. All the sculptures are 'retouched'. The caves are modernised to such an extent that it is impossible say anything about architectural features, iconographical trends or sculptural style. A number of small figures of attendants, reported by earlier scholars, are missing altogether.

To the north of a modern Mahāvīra temple, a path with 435 steps lead to the caves above. These steps were built in 1870. Originally, only the upper part of the steep ascent had a stair of roughly dressed stone, containing 173 steps of varying heights and with side parapets.

The caves were briefly reported by Burgess (1877: 20). Later on, a detailed description was given by Fergusson and Burgess, along with the date of the excavation of these caves (1880: 493). Similar description was repeated by Burgess and Cousens (1897: 46-48). Naik provided some more details along with a date (1947: 371-372).

Description

In the district gazetteer, four caves have been reported counting the recess to the east of the cave at the south end. The caves are numbered from the southern end. Fergusson and Burgess describe two caves and count the third cave with a large Pārśvanātha image as an open excavation. Naik describes two caves.

There are three caves, the last being just a shallow room with large icon of Pārśvanātha on the back wall. At present, apart from these three caves, there are two structural temples, built much recently, one to the south of the last cave and one to its east. Cave II of the district gazetteer is not considered here, as it was just a recess suggesting the beginning of a cave and of which nothing is left. Thus, Cave I of the gazetteer is Cave I here, but the Cave III of the gazetteer is Cave II and Cave IV is Cave III. It has not been possible to exactly measure the caves and the icons or photograph the caves because the Jainas, who are in charge of the caves, did not permit it. Still, approximate measurements of the caves are given here. But the measurements of the icons are as reported by the earlier sources.

All the caves face southeast.

Cave I

This cave at the southern end has a verandah and a hall, which serves as the shrine (Fig. 46a). On the rock over the cave was a lotus bud cupola like those on structural temples (Nasik District Gazetteer 1975: 876). Now it is modified and turned into a proper *śikhāra*.

The verandah is around 12m wide and 3m deep. The verandah was reported to be open with four pillars and a pilaster. Three pillars were plain octagons, while a pillar and its corresponding pilaster were rough square shafts (Nasik District Gazetteer 1975: 876). Now, the pillars have square base and octagonal shaft surmounted by mouldings, while the verandah has been closed with a wall running between the pillars and the pilasters except between the two central pillars. This space forms a door to enter the verandah. The door has an iron gate. On the back wall is a door leading to the hall. To the right of this main door was another door, which was just begun but not cut (Nasik District Gazetteer 1975: 876). Now, there is no trace of it. To the left of the main door is a side door. It used to lead into a rough part of the cave, which was walled from the rest (Nasik District Gazetteer 1975: 876). But now it leads to a high bench in the left sidewall of the hall. There was a window on the back wall of the verandah, one beyond the uncut door and another between the main door and the side door. They are still present but with iron bars.

A cell was reported in the proper right end of the verandah and an unfinished cell with a bench was located in the left end. At present the cell in the left end is complete. There is an icon of seated Rṣabhanātha in the right cell and a seated Jina in the left cell. They seem to be carved of the rock, but as none of them were reported by the earlier scholars it seems that they have been carved later on.

On the lintel of the main door was reported a seated Jina with three lions on the throne and flanked by a *chauri* bearer. To his proper right was Sarvānubhūti seated on a kneeling elephant and on the left was Ambikā seated on some crouching animal and holding a child on her knee (Nasik District Gazetteer 1975: 876). At present only the seated Jina remains with a single elaborate *chhatra* on the head. The three lions on the throne are gone and instead there is a design of ovals. Over the doorway of the left cell was a sculpture like the one over the main door, but somewhat larger (Nasik District Gazetteer 1975: 876). Now there is a Jina seated on the throne with a lion on each side and a flower in the centre.

Flanking the central doorway is a large standing figure of Jina.

The hall was reported to be rough and not properly squared (Nasik District Gazetteer 1975: 877). Now, it is floored with marble slabs. It is around 8m wide and 6m deep. There is a bench running along the sidewalls and the back wall. On the right sidewall was reported a *chauvisī* which is present with a number of changes. In addition, there is a loose icon on each side of the *chauvisī*. At the right end of the bench is another loose image and on the left end are three loose images. All these loose icons are modern. On the back wall of the hall above the bench, there are three figures of seated Pārśvanātha flanked by a standing *chauri* bearer. The central and the largest Pārśvanātha is also accompanied by Sarvānubhūti on the right and Ambikā on the left in addition to the *chauri* bearers. On the extreme left of the back wall were reported figures of Bāhubālī standing under a foliage, part of a standing male and other unfinished figures (Nasik District Gazetteer 1975: 877), all of which have disappeared now. On the bench on the left sidewall are kept a few loose icons. This bench is paved with marble slabs.

Sculptures

1. Standing Jina:

This figure is carved on the back wall of the verandah to the right of the main door. It was reported to be the figure of “Pārśvanātha with a five-hooded snake above the head”. To his right was a female attendant about 0.08 m high with a single cobra hood over the head. To her right was a man kneeling on one knee (Nasik District Gazetteer 1975: 877). This female figure was of Padmāvatī and the male figure was subjugated Kamatha as commonly found in the scene depicting Kamatha’s attack on Pārśvanātha. But now what remains is a standing Jina without snake-hoods or the attendants. He has a flower-shaped *śrivatsa* on the chest.

2. Standing Jina:

This figure is on the back wall of the verandah to the left of the main door. He was reported to be Bāhubālī, about 1.55m high and was attended by two female figures about 1.35m high (Nasik District Gazetteer 1975: 877). But now he is turned into a Jina, similar to the one on the right of the main door. He is shown with curly hair on the head.

3. *Chauvisī*:

On the right sidewall of the hall was reported a *chauvisī*, a panel of twenty-four Jinas. The main icon was a seated Rṣabhanātha, since his *lāñchhana* bull was carved on the throne. This figure measured 0.25m. He was seated in *padmāsana* on a throne, which had a bull in the centre. On the throne hung a canopy below, which in the centre had a male figure about 0.09m. To the left of the throne was a squatting figure beyond which were two standing males, each around 0.12m. The lower part of the other side of the throne was unfinished. Beyond Rṣabhanātha was a figure of seated Jina, one on each side, measuring about 0.12m. Each Jina had a male attendant. Round this group were twenty-one shallow recesses, five down each side of the three seated Jinas, three on each side sloping up, one under each of the lowest one on the slopes and one over each shoulder of Rṣabhanātha. Each recess measuring 0.04m had a figure of seated Jina in it. These, with

the three larger figures completed the twenty-four Jinas (Nasik District Gazetteer 1975: 877).

At present, twenty-one small Jinas have disappeared. The figure of Rṣabhanātha is seated in *padmāsana* and *dhyāna mudrā* on a double lotus. Below the lotus is a bull seated sideways with a cloth on the back and bells around the neck and shown within a frame. A small, male figure holding a staff flanks the bull. To each side of Rṣabhanātha is a seated figure of a Jina on a lotus with a long stalk, which emerges from the lotus of Rṣabhanātha. All the three Jinas have a flower-shaped *śrivatsa*. Each has hair shown in dots with a pointed *uṣaṇīṣa*. All Jinas have a halo, which has a flower like design. There is a single, elongated *chhatra* above the head of each Jina. Over the *chhatra* of Rṣabhanātha is a female seated on a lion and holding a *śankha* and *gadā* in the right and the left hands respectively and with halo. She is draped in *saree* and blouse. Flanking her is a flying figure holding a trumpet.

4. Seated Pārśvanātha:

The figure of Pārśvanātha is seated in *padmāsana* and *dhyāna mudrā*. He has a *śrivatsa* on the chest. His head is plain except three lines of dots in the front and a small *uṣaṇīṣa*. Above his head is seven-hooded snake. He was reported to have triple *chhatra* held over the snake-hood by *vidyādhāras*, but these figures have disappeared.

A *chauri* bearer standing at the level of the elbow and reaching to the snake-hoods of the Jina flanks Pārśvanātha. Each *chauri* bearer stands on a triangular pedestal and holds a *chauri* in the outer hand, which rests on the shoulder. The inner hand rests on the waist. They wear long *dhotī* and a long upper garment, a crown and a necklace.

5. Sarvānubhūti:

The figure of Sarvānubhūti is seated in *vāmalalitāsana* on an elephant seated in profile. The right hand of Sarvānubhūti is kept on the thigh and the left hand is on the knee. There are no objects in his hands. He wears a dress similar to that of the *chauri* bearers of Pārśvanātha, has a halo with flower like design and wears crown and wristlets.

6. Seated Pārśvanātha:

This is the main icon seated in the centre of the back wall. As reported by earlier scholars, the figure is 0.9m high. He was reported to have three lions on the throne. But now the throne is plain. In other details this figure is similar to the aforementioned Pārśvanātha figure except that here unlike other cases, the *chauri* bearers are shown in the attitude of fanning the Jina with the *chauri*, instead of keeping it on the shoulder.

7. Ambikā:

The figure of Ambikā is seated in *vāmalalitāsana* on her *vāhana* lion, shown in profile with head turned to front. Her right hand is on her stomach and the left one is on the knee. She has a halo similar to that of Sarvānubhūti. She wears a *saree*-blouse and other ornaments.

8. Seated Pārśvanātha:

This figure is similar to the Pārśvanātha figure on the right end of the back wall.

Cave II

This cave has a verandah and a hall (Fig. 46b).

The verandah is about 8m wide and 4m deep. It has two pillars with two corresponding pilasters. It was not specified by the earlier scholars whether the verandah was open or not. But it seems that it was originally open and now is closed by a wall running between the pillar and the pilaster. Like Cave I, the space between two pillars is left open as an entrance that is enclosed with an iron gate. On the back wall of the verandah, flanking the door to the hall is a standing Jina as in Cave I. On both the sidewalls of the verandah are recesses with sculptural panels, formed by two pilasters.

The door leading to the hall was reported to have an ornamental pilaster on each side with a raised sill having two lions' heads in front and the cornice with a standing figure of Jina above each pilaster and also in the centre (Nasik District Gazetteer 1975: 877). According to Naik, the doorway was fashioned after the pattern of the structural temples (1947: 371-372). Now the lion's heads on the sill have disappeared. The pilaster has a square base with some mouldings. The shaft is square at the base with two mouldings having a triangular plate on top, which is followed by octagonal section of the shaft topped by a *pūrṇaghāṭa* and followed by round shaft. The capital has a few mouldings. The cornice or the *uttaraṅga* is projecting, on which are three Jinas, one above each pilaster and one in the centre, as reported earlier. The lintel carries a seated figure of a Jina. All these Jinas are placed in the pilaster niches.

The hall is around 4 sq.m. The ceiling is very low. Along the sidewalls and back wall runs a bench, now paved with marble slabs. Only the bench in front of the back wall was reported. But it appears that the benches along the sidewalls are also original. The walls are covered with icons, mainly of Jinas.

Sculptures

1. Goddess:

This figure is carved on the right sidewall of the verandah. A 0.6m high figure seated on an animal with a canopy above was reported in this end of the verandah. It was not specified whether it was a male or female figure (Nasik District Gazetteer 1975: 877). At present, it is a female figure seated in *savyālalitasana* on an elephant. The elephant is turned towards the front wall of the verandah. Both her hands are kept on the lap, with a lotus bud in the right hand and a fruit in the left. She has a seven-hooded snake above her head. She is dressed in *saree*-blouse and is fully decked. Above the snake-hood is a figure of a Jina seated in *padmāsana* with a five-hooded snake above the head within a niche, which has a curved arch above. This figure is painted in bright colours.

This icon can be identified with Kanti, the *yakṣī* of Supārśvanātha, the seventh tirthankara as no other *yakṣī* has an elephant as a *vāhana*. In that case the Jina with five-hooded snake above her head, should be Supārśvanātha. However it is only Padmāvatī, the *yakṣī* of Pārśvanātha, who is represented with a snake-hood above the head. Thus, the exact identification of this figure is difficult to establish. In fact, so many changes have been recently made that it is difficult to say whether this figure is original or not. It is

very likely that the figure reported earlier was Sarvānubhūti as the figure in the opposite end of the verandah is that of Ambikā.

2. Standing Jina:

This figure, to the right of the doorway was reported to be that of Pārśvanātha with two smaller attendants. He was placed within a compartment made of two ornamented pilasters on which were several small figures (Nasik District Gazetteer 1975: 877). But now the snake-hoods, attendants and small figures on the pilasters have disappeared. He has hair shown in the dots and a flower shaped *śrīvatsa* on the chest.

3. Standing Jina:

This figure, to the left of the doorway was reported to be that of Bāhubali with seated attendants on each side. Like Pārśvanātha he was also placed in a compartment made of pilasters on which were smaller figures (Nasik District Gazetteer 1975: 877). But now he is also turned into a Jina figure like the one on the right without attendants and figures on the pilasters.

4. Ambikā:

This figure, on the left sidewall of the verandah, was reported to be in a recess made of two pilasters. She was seated on a tiger with a child on her left knee and a 0.3m high standing figure below her right knee and behind the tiger (Nasik District Gazetteer 1975: 877). The child and the attendant have now gone. She is seated in *vāmalaṭāsana* on a lion. Perhaps the lion was mistaken for the tiger. The right hand of Ambikā is on the lap and the left hand on the knee. She holds a fruit in the left hand while the right one is empty. She wears ornaments and dress similar to the goddess on the elephant and is also painted. She also has a seven-hooded snake above the head. Over the snake-hoods is a seated Jina with a five-hooded snake on the head and placed within a niche similar to the one above the head of the female on the elephant.

The snake-hoods of Ambikā and also of the Jina above must have been done at a recent date, as these features were not reported by earlier scholars. Moreover, Ambikā is never represented with snake-hoods. Although she is associated with all the Jinas in the early stage of Jaina iconography, she is the *yakṣī* of Neminatha, the twenty-second tirthankara. It is very likely that this Jina was also carved at a later date.

5, 6, & 7. Standing Jina:

These figures have halo, flower-shaped *śrīvatsa* and hair shown in dots with a small *uṣaṇīṣa*. Only the last one does not have *uṣaṇīṣa*.

These three standing Jinas were reported to have triple *chhatras* and were crudely cut. The *chhatras* have now gone and they are finely made and polished.

8. Two seated Jinas:

The panel consists of two large seated Jinas surrounded by small, seated Jinas. The main Jina figure on the right was reported to be seated on a cushion with two lions below. (Nasik District Gazetteer 1975: 878). He now sits in a *padmāsana* on a cushion. The lions have disappeared. He has a *śrīvatsa* and halo as the other Jinas on the site. The head is

plain except three rows of dots in the front. There is an elongated single *chhatra* over his head. Above the head is a female figure holding a trident in the left hand and a conch in the right hand. She wears a *saree* and a blouse. Flanking the *chhatra* is a flying musician with a trumpet, wearing a cap similar to those prevalent in the Maratha period. The other Jina figure is identical to this figure except that the right hand of the female above the *chhatra* is broken, while the left is on the stomach.

Flanking each of these Jina figure is a standing Jina with a single *chhatra* like the seated Jina. Their hair and *śrīvatsa* are similar to those of the seated Jina.

Beyond these are small figures of seated Jinas in a vertical row. There are five Jinas to right and three to left. There is space for two more Jinas below, which were probably to be carved. Flanking the female on the *chhatra* of each large seated Jina, is a small, seated Jina. In the space between two larger Jinas are five horizontal lines of seated Jinas. In the uppermost line are two seated Jinas. In the next three lines are three seated Jinas each. The lowest line has two standing Jinas. Thus, in total there are 25 such figures.

To the right of these two Jinas, was reported Indra (Sarvānubhūti), while to left was the figure of Ambikā, both with attendants (Nasik District Gazetteer 1975: 878). But these figures have now disappeared.

9, 10, 11. Standing Jinas:

These figures are similar to the aforementioned standing figures, nos. 5, 6, & 7.

12. Devotee:

On the back wall of the hall, at the extreme right is a figure of a seated devotee in a niche. He has his hands in *añjali mudrā*. He wears a *dhōṭī*, while the upper garment is a sort of a coat. He wears a crown and necklace. He is turned towards the Jinas on his left.

13, 14, 15. Standing Jinas:

Each of these figures was reported to be in a frame formed by ornamental pilasters. The central Jina was 1.03m high while the side ones were around 1m high. The Jina figure was flanked by a small kneeling female figure, while on each pilaster was a standing Jina at the base and a smaller figure of seated Jina in the capital. On the shafts of the pilasters were scrollwork and figures. Beyond the outer pilasters were some standing figures, around 0.37m high (Nasik District Gazetteer 1975: 878).

The standing figures beyond the outer pilasters have disappeared. Each Jina has a diamond-shaped *śrīvatsa* and an oval-shaped halo. Their heads are shown plain. There is a single elongated *chhatra* above the head of each Jina. Above the *chhatra* is a female figure holding a *gadā* in the left hand and a flower in the right hand in the case of the right Jina, *śankha* in the case of the central Jina and an indistinct object in the case of the left Jina. Flanking the *chhatra* of each Jina is a flying musician holding a trumpet. Near the legs of each Jina is a small, crude figure of a female devotee in *añjali mudrā*, one on each side.

The pilasters are ornamental. They have a square base, staggered square shaft, and square capital topped by a *kalaśa*. The shaft is divided into three sections by mouldings. On the lower section is a bell with chain. On the base of each pilaster is a standing Jina, as reported earlier. Each is placed in a recess formed by two round pilasters and an arch

topped by a *kalaśa* above. Similarly, on the capital of each pilaster is a seated Jina. Behind the capital of the pilaster is an elephant's head with trunk upwards, emitting a creeper, which forms a circle on each side above the head of each Jina. Within this circle is a flower, each Jina shown with a different flower. With two circles on the head, an arch is formed above the head of each Jina, with a *kirtīmukha* in the centre (Plate 102).

Beyond the outer pilaster is another round pilaster at the corner of the back wall, probably modern.

16. Two seated Jinas:

The panel is similar to the panel on the opposite wall. The only difference is the number of Jinas surrounding the larger Jina figures. There are two seated Jinas in a vertical row between them, while between the female figure above the *chhatra* of each Jina, are four seated Jinas. To the left of the female above the *chhatra* of the left Jina, are three more seated Jinas. Above this line of Jinas is another line of six Jinas. Thus, a total of fifteen seated Jinas are carved around the two figures of seated Jinas (Plate 103).

17. Ambikā:

This figure was reported to be 0.3m high and was seated on her *vāhana* with a child on her left knee. The stem of a mango tree was behind and above her with a few mangoes hanging on each side. There was a small figure of seated male above (Nasik District Gazetteer 1975: 878).

Now, she is seated in *vāmalalitāsana* on a lion, shown in profile. The child on her lap has disappeared. She has a *gada* in the left hand held on the shoulder, while the right hand is on the knee. She wears a *saree*-blouse and is fully decked. The tree above her head is intact. It has a small, seated figure of Jina.

Above the tree are two small, seated Jinas. There is a figure of standing Jina to her each side (Plate 103).

Cave III

This cave was reported to be an unfinished and irregular recess, about 4.5m wide and 2.1m deep. A recess had been begun at the right side, while on the back wall was an upper part of an unfinished, but a large figure of seated Pārśvanātha. The figure measured 2.1m from the top of the head to the waist. He had a snake-hood above the head and probably an attendant (Nasik District Gazetteer 1975: 878).

The cave is now finished and so is the icon. The wall behind the image is tiled. The figure of Pārśvanātha is seated in *padmāsana* with a nine-hooded snake above the head. On his chest is a flower-shaped *śrivatsa*. He has long ears touching the shoulders. His male attendant is gone (Plate 104).

It was reported that to the proper right of Cave III, the rock was undercut and on the top of the projecting part were carved three half lotuses. There was a stair leading up. The middle lotus was 1.35m in diameter while the side lotuses were half the size. There was a square socket sunk in the centre of each lotus, probably for the staff. On the flat centre of the middle lotus were carved footprints. A recess was being carved close to the lotuses (Nasik District Gazetteer 1975: 878). At present on this part of the rock is built

the *śikhāra* of a modern temple. Below the *śikhāra*, on one side can be seen a part of a lotus. This temple houses the footprints of three Balabhadras; while on the *śikhāra*, there are footprints of five Balabhadras. These are modern. To the right of Cave III is another modern temple with the icons of Padmaprabha, the sixth tirthankara and Vasupujya, the twelfth tirthankara.

There are two water cisterns on the site. One is to the south of Cave I and the other is on the way to the caves. The cistern near Cave I is around 2.9m by 1.5m. It is at present cemented and covered. On the way to the caves, while climbing the hill, a narrow path on the right, leads to a water cistern. It is around 3.9m long and 2m wide.

Date

Fergusson and Burgess have dated the caves to 11th or 12th century CE or even later (1880: 493). Though Naik has not given any date, he compares the pilasters in the doorframe of Cave III (here Cave II) with the structural temples of 10th to 12th century CE (1947: 371-372).

Since like Mangi-Tungi, these caves have been taken over by the Jainas and completely renovated, no architectural or stylistic features can be used for determining the age of the caves. Again, we have only iconographic evidence for comparisons, which also poses a few problems. Though the original iconographic programme of these caves has been recorded by the scholars, not many details are available, neither is any photograph. Thus, there is no way to determine how many changes have been, what are the original features and what have been added or removed recently. Still, there are a few distinct features that may indicate the date of the caves.

Both the caves originally had figures of Pārśvanātha-Bāhubalī flanking the hall/shrine doorway. Though the panel of Pārśvanātha was supposed to represent the scene of the attack as attested by figures of Padmāvatī and Kamatha, no figures of attackers were depicted. The scene was confined to minimum possible figures. These panels speak of Ellora's influence. But the type of pilasters as the *stambha śākhas* of hall doorway and in the panel of three Jinas on back wall of the hall in Cave II, *chauvisī* in Cave I and the depiction of *lāñchhana* for the *mulanayaka* in the same *chauvisī* indicate a late date. As mentioned earlier, the pilasters in hall doorway of Cave II were reported to be like those in the structural temples (Naik 1947: 371-372). Even now they are very much of the style in vogue in the structural temples of 11th to 13th century CE in Maharashtra. Although the *lāñchhanas* for Jina figures were evolved in Gupta period, they appear quite late in Mahārashtra. None of the figures at Ellora as also lower caves at Mangi-Tungi has *lāñchhana*. All these features indicate an approximate date of late 11th or early 12th century CE. Both the caves are more or less contemporary. Perhaps Cave I precedes Cave II by a few years due to its placement.

ANJANERI, NASIK TALUKA, NASIK DISTRICT (19° 55'N; 73° 30'E)

The village of Anjaneri is about 22.53 km west of Nasik and 6.43 km from Tryambak. To the southwest of the village is a flat-topped hill, also called Anjaneri. It is detached from its western neighbour Tryambak by the chief pass leading into west Igatpuri. There are

two main plateaus of the hill. The general way of getting up to the first plateau is from the village. The path winds through the village, up a steep slope for about a quarter kilometre, to a small ledge. Above this ledge comes a second slope surmounted by the lower scarp. The scarp is climbed through a large cleft, which is very narrow and almost perpendicular. This cleft is called '*daravāzā*.' About half way up the *daravāzā*, on the left side is excavated a cave, which is numbered II by Cousens. This cleft was paved in with broad steps, but with the passage of time it is in bad shape and so the climb is difficult. Through this *daravāzā*, one reaches the first plateau. There is a little pond here. In the upper cliff, below the topmost plateau, just above the pond is excavated Cave I. It is at the height of about 600m above the plain.

These caves were briefly mentioned by Burgess without referring to the sect they belong (1877: 20). A short description was provided by Burgess and Cousens (1897: 46), while later on similar account was repeated (Cousens 1931: 47). In last two accounts, the caves were recognised as Jaina. Naik (1947) and Fergusson and Burgess (1880), somehow, do not mention this site.

Although Cave I was considered a Jaina excavation (Cousens, 1931: 47), on the close inquiry it was discovered that the cave actually belongs to Natha sect. The main icon of Matsyendranatha, seated in *ardhapadmāsana* with a fish below, was mistaken for Arhanatha, the 18th tirthankara, whose *lāñchhana* is also fish (Shah 2000-01). This cave, therefore, has been not included here.

Description

This northeast-facing cave is excavated high in the scarp and can be reached by climbing a few blocks of stones kept as steps besides the four steps cut in the rock (Plate 105).

The cave has a closed verandah and a hall, which also serves as a shrine. It is a very irregular excavation (Fig. 47).

The verandah is enclosed and is about 5.5m wide and 2.08m to 2.53m deep. The door leading to verandah is plain and measures 1.98m by 1.94m. There is a 0.44m wide wall at the right end of the door, running across the width of the verandah. This wall is made of loose slabs. It does not touch the ceiling, but is a little below the lotus carved on the ceiling. The purpose and date of this wall is difficult to determine. But it is definitely built quite recently. This wall separates the right portion of verandah till the hall doorway, from the rest of the verandah. This walled portion is 2.2m wide and 2.08m to 2.28m deep. There is about 1m high and a narrow gap in the constructed wall, near the back wall of the verandah, which provides entry to the walled portion. But one has to climb a low wall and squeeze in to enter. Some part of the front of the wall is not walled upto the ceiling and thus allows one to peep in the walled portion.

In the back wall of the verandah, at the right end is a niche. It is 1m wide and 1.12m deep. It was perhaps used to keep some objects.

The ceiling of the verandah is not uniformly high. It is slanted towards the right. It is around 2m high. In the centre of the ceiling is carved a lotus within a square. The square is 1.35m by 1.25m. It has three circles. The innermost circle is carved with two layers of petals. The outer one has 16 large rounded petals; inner one has 16 smaller pointed petals and in the centre is a disc (Fig. 48a).

In the back wall is the doorway leading to the shrine. It is moderately decorated (Fig. 48b). It has a plain architrave supported by a pilaster on each side. The pilaster has a square shaft, which has two *kañī* mouldings with a triangular plate at the top and in the middle. Between each set of *kañī* mouldings is a square member with *kirtīmukha*. On the shaft below this member and above the lower set of *kañī* mouldings, is a bell with chains. The shaft is surmounted by a capital with cushion shaped member and a *ghaṭa* shaped member. On the base portion of the shaft is a female standing in *tribhanga* with a *ghaṭa* in the inner hand, very much like a river goddess though the *vāhana* is not shown. On the *mandāraka* is a *chandraśīlā* flanked by a *kirtīmukha*. The lintel carries the figure of a seated Jina. The lower portion of the right pilaster is hidden behind the constructed wall. In the inner and outer side of the pilaster is a plain *śākhā*. There is a step leading to the doorway.

The back wall of the verandah is carved with two large panels and a few smaller icons. This wall, at the left end has 0.52m wide opening to the hall. There is a small hole in the ceiling at the left corner, near the front wall. It opens to the sky.

The hall is 4.95m wide along the back wall and 5m along the front wall. It is 2.55m deep at the right side and 3.07m at the left. There are two steps inside the hall to climb down from the doorway. It is not properly squared. In the centre of the right sidewall is left a mass of rock unexcavated though relieved from the ceiling. On the back wall at each end is a niche, rounded at the top. The niche on right is 1.18m by 0.4m. It is 0.22m deep and about 0.6m from the floor. The niche on the left is 1.08m by 0.4m. It is also 0.22m deep and 0.6m from floor. Between these niches are carved sculptures. On the left sidewall is cut another small niche. It is 0.32m by 0.27m, 0.12m deep and 1.06m from the floor.

The hall ceiling is 1.82m high.

There is a water cistern, measuring around 0.9m by 0.94m, to the southeast of the cave.

Sculptures

1. Kshetrapala: 0.5m by 0.28m

To the left of the niche in the back wall of the verandah, is a figure of Bhairava form of Kshetrapala. The figure stands in *tribhanga*, is nude and is four-armed. In the right upper hand, he holds a *sarpa* and in the left upper hand, he holds a *damaru*. In both the lower hands, he holds the coils of the snake held in the right upper hand. The coils of the snake fall in front of the legs as a garland. The tail part of the snake is tied around the neck of the dog, seated on the left, near the feet of the Kshetrapala. Its tail is also entwined around the coil of snake. The dog is seated on its hind legs and is turned opposite to Kshetrapala. The figure of Kshetrapala is adorned in earrings and necklace.

2. Standing Supārśvanātha: 1.64m by 0.84m.

This panel covers the entire height of the wall and is placed within a pilastered frame. The capital of each of these pilasters carries a niche with a smaller figure of seated Jina. The figure of Supārśvanātha, measuring 1.25m by 0.4m, stands in *kāyotsarga* posture on a throne. He has a round halo, a diamond-shaped *śrivatsa*, *trivali grivā* and long ears

touching the shoulders. The head is shown plain. Below ~~the stomach~~ are shown three lines, while there is a curved line on the chest. He has a five-hooded snake above his head, over which is a triple *chhatra*. The Jina is lustrated by a pair of elephants with upturned pitchers in their trunks (Plate 106). The throne has a wheel flanked by elephants and lions. The lions on ends are shown standing in profile, facing each other. Only the head and forelegs of the elephant are shown, facing front.

Among the attendants are figures of a drum player and *chauri*-bearers. The small figure of the drum player is depicted above the triple *chhatra*, while the figures of the *chauri*-bearers are rather small, depicted at the shoulder level of the Jina. Near the feet of the Jina, on each side, is a small, crude figure seated in *vāmalalitāsana* on something, either a seat or *vāhana*. It is difficult to identify these figures. But the comparison of these figures with those in the similar Pārśvanātha panel, to the left of the hall doorway, suggests that these are *yakṣa-yakṣī* figures.

3. Hanumān: 0.3m by 0.14m

To the right of the hall doorway is a small, standing figure of Hanumān. His right leg is straight, while the left leg is bent and kept on something, which looks like a monkey. His right hand is raised up, while the left hand is kept near the chest, holding a small flower. He wears a crown and an lower garment. His long tail can be seen behind the head. It is now covered with vermillion. This figure is hidden behind the constructed wall and thus cannot be seen from the front.

4. Snake: 0.90m by 0.08m

To the left of the hall doorway is carved a snake, vertically. It is now painted green.

5. Standing Pārśvanātha: 1.7m by 0.86m

This panel is similar to the corresponding panel of Supārśvanātha. But here the numbers of snake-hoods above the head of Jina are seven, which indicate that it is the figure of Pārśvanātha. However, there are a few minor differences. There is no halo behind the head of Pārśvanātha. The niches in the capital of the pilaster have a *kalaśa* on the top. The *chauri* bearers are carved on the sidewall of the pilasters, instead of the back wall and thus cannot be seen from the front. The *yakṣa-yakṣī* figures are quite clear here. Both sit in *vāmalalitāsana* on a seat. The *yakṣa* has a fruit in both the hands, while the *yakṣī* has a *dandā* in the right hand and an *ankuśa* in the left hand and most probably represents Padmāvatī, though there are no snake-hoods above her head. Curiously enough, the *yakṣī* figure is carved to the right of Pārśvanātha, while the *yakṣa* figure is to the left.

In front of the image is a platform on the floor. It was perhaps used to reach the icon for worship. It is 1m long, 0.27m wide and 0.27m high (Plate 107).

6. Chakresvari: 0.53m by 0.35m

She is seated in *vāmalalitāsana* on her *vāhana garuda*. She is four-armed. In the upper hands she holds a *chakra* each. The lower right hand is in *varada* holding an *akṣamālā*, while in the lower left hand is held a *śankha*, kept on the open palm. She wears a crown, necklace, earrings, wristlets, *keyuras* and anklets (Fig. 48c).

Her *vāhana* *Garuda* is in human form. He is seated in *aliḍhāsana* with hands outstretched in the attitude of lifting Chakresvari (Plate 107).

7. Seated devotees: 0.75m by 0.35m.

This panel, depicting three seated figures of devotees, is carved touching the ceiling. There are two males and a female. Each figure measures around 0.29m by 0.27m. All are seated in *ardhapadmāsana* with hands in *añjali mudrā* and holding *akṣamālā*. The hands of one of the male figures are partially broken. The figure near the back wall, seems to be that of a monk, as he does not wear any garment or ornaments. The central figure wears earrings and necklace. The female wears ornaments similar to those of Chakresvari.

The back wall of the hall/shrine is covered with large icons. There are three icons of Jinas flanked by the figures of *yakṣa* Sarvānubhūti and *yakṣī* Ambikā. The cave is dedicated to the twenty-third tirthankara, Pārśvanātha. All these icons on the back wall of the hall are carved at some height from the floor with a sort of platform in front, which has water channel leading to a pit cut in the floor in front of the main icon. This pit is 0.48m by 0.37m and is around 0.6m deep. The arrangement was made for collecting the water used for ablations of the icons, an important aspect of the ritual.

8. Sarvānubhūti: 1.1m by 0.67m

The figure of Sarvānubhūti, measuring 0.8m by 0.67m, is seated in loose *ardhapadmāsana* on an elephant, shown in profile. As usual, this figure is corpulent and pot-bellied. In the right hand he holds a fruit, while in the left hand is held a purse and both the hands are kept on the knees. His face is damaged. He is fully decked.

The next three icons of Jinas, including the main icon of Pārśvanātha, are within pilastered frames, formed by four pilasters, the central two pilasters being common between the main icon and the side icons. At the base of each pilaster is a figure of a standing Jina, while on the capital is a seated figure of a Jina.

9. Standing Jina: 1.4m by 0.67

This figure is similar to Supārśvanātha-Pārśvanātha icons in the verandah. The only difference is the absence of snake-hoods and elephants on the throne as well as those above the head in the attitude of lustrating.

10. Seated Pārśvanātha: 1.37m by 1.03m.

The figure of Pārśvanātha, the main icon of the cave, measuring 0.7m by 0.67m, is seated in *padmāsana* on a lion throne. The snake-hood and the face are partially broken, but the number of hoods seems to be seven. Like other Jina figures, he also has a diamond-shaped *śrīvatsa*, long ears touching the shoulders and a curved line on the chest. The throne, though similar to that of Jina panels in the verandah, is more decorative with a cushion and separate compartments formed by round pilasters. Flanking the throne are small figures of *yakṣa* Sarvānubhūti and *yakṣī* Padmāvatī. While Sarvānubhūti is depicted as usual, but without his *vāhana*, Padmāvatī is depicted seated in *savylalitāsana* on a plain seat with a single snake-hood and indistinct objects in the hands.

Among the attendants are small figures of *chauri*-bearers. Since the upper portion is partially damaged, it is not clear if there was a figure of drum player. Like other panels, the elephants with pitchers are shown lustrating, but here these are accompanied by human riders (Plate 108).

11. Standing R̥sabhanātha: 1.6m by 0.78m.

This figure is similar to the standing Jina figure to the right of the main icon. The Jina figure measures 1.12m by 0.39m. The hair on the each shoulder helps to identify this figure as R̥sabhanātha.

12. Ambikā: 1.19m by 0.59m.

The *yakṣī*, measuring 0.89m by 0.66m, is seated in *vāmalalitāsana*, but not directly on her *vāhana*, lion, which is shown in much smaller size below her left leg. This two-armed figure holds a bunch of mangoes in her right hand and supports a child seated on her lap with the left hand. She has round halo; while above her head is carved a mango tree on the back wall with four bunches of mangoes and two monkeys. Her ornaments are similar to those of Chakresvari (Fig. 48d).

The figure of Ambikā is also within pilastered frame with the right pilaster shared with the icon of R̥sabhanātha. While this pilaster has a seated Jina on the capital and a standing Jina on the shaft, the left pilaster has a standing figure of a male on the shaft, in the place of Jina figure. This two-armed figure with a pitcher in the right hand appears to be an attendant of Ambikā. The Brāhmaṇa figure with a *chhatra*, usually found in the Ambikā figures of this region is depicted beyond left pilaster.

Though the sculptures in the cave are quite proportionate with slim bodies and clearly carved facial features, there is angularity in the execution. The bends of the bodies, especially the knees, elbows and shoulders are pointed and angular.

Date

Burgess and Cousens have not proposed any date for the cave (1897: 46). Even the later account of Cousens, on the temples of Deccan, does not provide any date for this cave (1931: 47).

The cave is architecturally very crude. However, the doorway to the hall/shrine is quite decorative and distinctive that indicates a tentative date of the cave. This doorway, with ornamental *stambha śākhā*, *mandāraka* flanked by *kirtīmukhas* and *kumbhavāhinīs* on the *pedyā* is like the doorways in structural temples, especially those in the temples scattered in the village of Anjaneri. There are around sixteen such temples at the base of the hill. Of these, nine temples are Jaina, three of which are plain *mathas* and the rest are Brahmanical (Cousens 1931: 43-47). The *stambha śākhā* of cave doorway is very similar to the *stambha śākhās* of the doorways of these temples, especially temple no.2, which also carries bell and chain on the shaft of pilaster in this *śākhā*. However, the cave doorway is much less ornate and the *uttaraṅga* is omitted.

Another feature, which can be compared with these temples, is the iconographic programme of the cave. All Jaina temples, except one, have three seated Jinas on the

uttaraṅga of the doorway. Between these Jinas is carved a standing figure of Supārśvanātha to right and Pārśvanātha to left (Plate 109). The same pattern is also followed in the iconographic programme of the cave, wherein large figures of Supārśvanātha and Pārśvanātha are carved flanking the shrine doorway.

This group of temples is quite compact and almost all temples are contemporary. The temple no. 2 carries a Sanskrit inscription, on the right wall of the hall. It is dated to Saka 1063 or 1142 CE (Indraji 1883: 126-129). Thus, the cave can also be dated to the same period.

Moreover, the iconographic features of the cave also indicate a date in 12th century CE. All the Jina icons, including the main icon, are either *tri* or *pañcha tīrthikā*. To the Jina *parikara* are now added elephants, shown lustrating the Jina. The elephants are also present in the throne, a feature, which was introduced in some of the icons at Ellora and which becomes a regular feature from now on. The *padmāsana* and *śrīvatsa* mark along with the water channel and the pit indicate a late date. The introduction of a different pair of *yakṣa-yakṣī* for each Jina was made in some of the intrusive icons at Ellora. The feature continues here also. Thus, though *yakṣa* remains Sarvānubhūti, the *yakṣī* is Padmāvatī, at least in the case of the main icon. The occurrence of Kshetrapala and Hanuman and appearance of Chakresvari as an independent goddess suggest a late date. Thus, both architectural and iconographic evidences indicate that the cave was excavated sometime in the middle of 12th century.

ANKAI-TANKAI, YEOLA TALUKA, NĀSĪK DISTRICT (20°10'N; 74°25'E)

The twin hills of Ankai-Tankai lie 9.65 km north of Yeola near Manmad-Ahamadanagar road (Plate 110). The Daund-Manmad section of the central railway has a railway station at Ankai. On the hill of Ankai is the strongest hill fort of the district, situated about 274.32 m above the plain. On the ascent to the connecting ridge of the Ankai-Tankai hills and on the way to the fort, there are ten caves, excavated on the southern face, at the height of around 30m to 40m above the plain.

The best route to reach the caves is from the railway station of Ankai Killa, which can be reached by Manmad-Daund passenger. From the station, the Ankai village is around 2 km. To the north of the village is the way leading up to the fort. Now a proper stairway has been built by the Archaeology department, most probably on the ancient road or steps. The caves are reached after climbing around 80 steps. These are numbered from the west to east. The caves follow the bends of the hill. Thus, the first four caves are in a west to east line, facing south, while the next four caves follow southwest to southeast direction as these are cut at an angle to the first four caves and face southeast. The last two caves are cut below Caves V and VI and they also face southeast.

This group of caves was first described by Wilson, who considered them Buddhist (1847-48: 69-71). It was briefly mentioned by Burgess (1877: 19). Later on, Fergusson and Burgess provided a detailed description of first four caves, along with ground plan of Cave I and line drawing of hall doorway of Cave I and approximate age of these caves (1880: 505-508, Plates XCIV, XCV). In the supplement to the aforementioned work, some additions were made to the description and the ground plans of Caves II, III and IV, line drawings of lower storey hall doorway of Cave II, hall ceiling of Cave III as well as a

photograph of Cave I and II were provided (1883: 58-59, Plates XII, XLIX, XLVII, L). More or less similar description, was reproduced by Naik (1947: 372-376).

Description

All the caves, except Cave VII and Cave X, are definitely Jaina as attested by the figure of a seated Jina on the lintel of doorways. Cave X is quite plain and there is no indication of its sectarian affiliation, Cave VII has a figure of Gaṇeśa on the lintel. But since all the neighbouring caves are Jaina and there is no indication that these caves belong to any other faith, it can be argued that these two caves are also Jaina. There are a few Brahmanical caves at the site, but these are excavated inside the fort, right on the top of the hill. Moreover, Gaṇeśa is occasionally found in the lintel of Jaina temples.

Architecturally, these caves are very fine excavations with well-laid out groundplans, decorative doorways and pillars, elaborate ceilings and ornate facades, but except Caves III and V, all the caves are empty or devoid of any *in situ* icons. Instead, loose icons were installed as attested by presence of benches along the walls in most caves and the finds of a number of loose icons in the vicinity.

Cave I

This cave is double storied. The lower storey has a verandah, hall and shrine, while the upper storey consists of a verandah and shrine (Fig. 49a & b, Plate 111).

Lower storey

The verandah, measuring 5m by 2.25m, is half-enclosed with low walls or *kakṣāsanas*, as in the structural temples and is entered by a flight of four steps with the parapet walls. The outer side of the backrest of *kakṣāsanas* carries design of lozenges within compartments, interspersed by two round pilasters. A part of rock is left uncarved in the left end. There are two dwarf pillars and corresponding pilasters on the *kakṣāsanas*. The pillars have rough square bases, square shafts, square blocks surmounted by round portions with triangular plates and cushion-shaped members. The shafts are surmounted by flattish *kumbhas*, *tāṭī* with median band and curved brackets. On the base of each pillar is a figure of *dvārapāla*, facing each other. The verandah ceiling is 3.12m high.

The fronts of the *kakṣāsanas* are treated as *adhiṣṭhānas* of temple with the mouldings of *bhīṭṭa*, *antarpaṭṭa*, *jāḍyakumbha*, *antarpaṭṭa*, *karnikā*, *antarpaṭṭa* and *kapōṭa*. The plinth on the left is destroyed (Fig. 50a).

The doorway leading to the hall is very ornate and elaborately carved (Fig. 49c, Plate 112). It projects out and has nine *śākhās* of *ratna*, two *vallī*, *vyāla*, *stambha*, two *rūpa*, *vallī* and *ratna*. Both the *ratna śākhās* carry the design of lozenges interspersed with circles, while the *vallī śākhās* have circles formed by creeper and filled in with a flower and creeper and leaves. The *vyāla śākhā* is carved with five *vyālas*, each in a compartment. The central *stambha śākhā* is the broadest and carries three seated deities on sides and stylised *pūrṇaghaṭa* on the upper portion. The deities on right jamb are females, each seated in *vāmalalitāsana* with the outer hand in *varada* and holding a fruit

in the inner hand. The lower two deities on left jamb are males, while the upper one is female. The hands of the female are in *varada*, while the inner hands of the male deities are in *varada* and in outer hands are held fruits. The female deities are flanked by female *chauri*-bearers and the male deities are flanked by male attendants. The *rupa śākhā* carries three female and two male devotees and seventeen figures of seated Jinas above the door. The next *rupa śākhā* has figures of garland bearers. The *pedyā* is carved with figures of males and females, engaged in different activities like in *añjali mudrā*, holding mirror, wearing garments etc. All are decked with ornaments. The figures on the *stambha śākhās* are of *dvārapālas* holding *danda* in outer hand and placed within pilastered niches. Above the head of each figure is a design of circles formed by a creeper and filled in with a flower, surmounted by a duck, except above the figure on the eighth *śākhā*. Below each figure is another small figure, standing in various postures. But these figures are very unclear. Below the *dvārapāla* is a figure of a female. The figure on the right jamb is seated in *śamālālitāsana*, while that on the left jamb is seated in *śavylalitasana*. Both are four-armed with lower arms on the knees and holding indistinct long objects in the upper hands. These could be identified as figures of Sarasvatī as she is generally depicted at this place on the doorways. But as the attributes are not clear and the *vāhana* is not shown, it is not definite. The *chandraśīlā* in the front is very elaborate with leaf at each end and floral design on sides. The *uttaraṅga* carries five figures of Jinas seated in *padmāsana* and flanked by attendants, each in a pilastered niche. The *uttaraṅga* has three full and one half-*khura* type mouldings. On the front of each full moulding are two birds, facing each other. The lintel is a niche of five compartments, formed by pilasters. In the central compartment is a seated Jina, while in the side compartments is half lozenge each. The door fittings are in the form of a round groove on the ceiling, one on each side and on each sidewall of the doorway, approximately in the centre.

The hall is not properly squared, measuring 5.25m wide on back and 4.75m wide in front and 5.5m deep. On the back wall, on the each side of the shrine doorway is a bench. The bench on the right is 1.43m by 0.4m and 0.88m high, while that on the left is 2.09m by 0.4m and 0.77m high. On the left sidewall, near the bench is a niche. The height of the hall ceiling is around 2.47m.

There are four pillars in the middle of the hall, arranged in a sort of a *maṇḍapa*. The northeastern pillar is destroyed. All the pillars are similar with minor differences (Fig. 50b). All have square rough base, except the southern face of the southwestern pillar, which has a few square mouldings with triangular plate. The shaft above rises as square block surmounted successively by the mouldings of *antarpaṭṭa*, *karnikā*, *antarpaṭṭa* and *khura* with a triangular plate, an octagonal portion decorated with square petals, a round portion with two octagonal bands, a *pūrṇaghata*, and two round mouldings with triangular plates all around. Above the shaft are *kumbha* and *tāṭī* with median band supporting four-armed square, brackets with *kichaka* figures. The *kichakas* are four-armed with lower hands on the knees and upper hands raised up. The *kichaka* of the southwestern pillar, on the eastern face has a monkey face, while that on the western side has a lion face. The *kichaka* on the western side of the northwestern pillar also has a lion face. In the case of southwestern pillar, instead of *pūrṇaghata*, there is a square block with three lozenges, while in the southeastern pillar, there is an octagonal portion with few seated male and female figures. These two-armed figures, with hands in *varada* and/or

holding fruits are seated in *vāmalalitāsana* and are flanked by attendants. On the eastern face of the shaft of the southeastern pillar is a rather large figure of a female standing with a pitcher in the left hand held near the shoulder.

There is a lotus with four concentric rows of petals on the ceiling. The lotus is placed in a square with a *kirtimukha* in each corner.

The doorway leading to the shrine is ornate, though less elaborate than the hall doorway. It has five *śākhās* of *vyāla*, *vallī*, *stambha*, *rupa* and *ratna*. The *stambha śākhā* has *karṇikā* moulding with a triangular plate, octagonal portion carved with petals, octagonal portion, round portion with a band in the middle, *pūrṇaghāṭa*, round portion with mouldings and triangular plate, two *karṇikā* mouldings and *pūrṇaghāṭa*. The *rupa śākhā* has figures of garland bearers. The figures on the *pedyā* are mostly of males with hands in *abhaya* or *varada*, or holding flower or fruit and standing in *abahnaga* or cross-legged. Only the figure on the left jamb of the innermost *śākhā* is of a female holding a *ghāṭa* near shoulder. All the figures are fully decked. Above the head of each figure is a circle formed by creeper and filled in with a flower, while above the figure on the *stambha śākhā* are two circles surmounted by a *kirtimukha*. Below each figure on the *pedyā* is another figure, which in the case of the *stambha śākhā* appears to be a two-armed or four-armed male deity seated in loose posture of *padmāsana* holding some indistinct objects. On the *uttaraṅga* are three pieces of *khura* type moulding and two compartments, with a lozenge in each. The lintel has three compartments with a lozenge in the central compartment and half lozenge in the side ones. The *mandāraka* is decorated with flowers and is flanked by *kirtimukhas*. The door fittings are in the form of a rectangular groove on the sidewalls of the doorway, one on each side near the ceiling and the floor.

The shrine is 3.25m wide along the back and 3m wide along the front. It is 3.38m deep. The ceiling is 2.47m high. The shrine is plain and empty.

Upper Storey

On the right sidewall of the hall is a small room with a staircase leading up to the upper storey of the cave. This room is 1.62m by 1.25m. In the back wall of this room was a plain room, which is now closed. It is 3.75m wide along the back and 3m wide along the front. It is 3.5m deep on the right and 2.25m deep on the left. The purpose of this excavation is difficult to determine, but it could have been a secret room to hide the icons in case of emergency.

A stairway of eight steps leads up to a room, which has two openings. One opening leads to the hall, while the other opening leads to the verandah. The opening to the hall is 1.37m by 0.83 with door fittings in the form of rectangular grooves, while the opening to the verandah is 1.06m by 0.79m.

The verandah is 7.25m wide and 2.25m deep on right and 2m on left, while the ceiling is 1.83m high. It is enclosed in front by around 0.4m high wall with an opening in the middle. Flanking the opening is a pillar at the end of low wall. It has a square base and octagonal shaft with thin round portion in the middle. The shaft is surmounted by a *kalāśa* with very thick rim, a *tāṭī* with a median band and slightly curved and plain

brackets (Fig. 50c). The southern face of the base has a few mouldings with a triangular plate. At the ends are pilasters (Fig. 50d)

The hall is 4m wide along the back and 3.75m in the front and is 3.87m deep. The ceiling is 1.98m high. It is plain and empty.

There are two water cisterns in front of the cave. Of these, one is 1.2m by 0.92m and the other is 2.04m by 1.92m. The largerr cistern still remains filled with water, while the smaller one is filled with debris.

Sculptures

The only sculptures carved *in situ* are the *dvārapālas* on the bases of verandah pillars in the lower storey.

1. *Dvārapāla*: 0.81m by 0.37m.

This figure is very unclear, as the rock has weathered away. He has a *chauri* in the right hand, held near the shoulder. The left hand is near the waist. The object in this hand is not clear. Only the lower garment and anklets are visible.

2. *Dvārapāla*: 0.84m by 0.37m.

The figure stands in *abhanga* with the right hand rested on a *gadā*, kept upside down on the ground and the left hand on the hip. He wears *karandā* crown earrings, anklets and lower garment.

Cave II

This cave is also double storied. The lower storey has a verandah, a hall, an antechamber and a shrine (Fig. 51a, Plate 113). The upper storey is unfinished. It has verandah, a roughly blocked out hall and a shrine (Fig. 51b). It is the grandest of the caves because the verandahs of both the floors are enclosed with perforated screens and there are two large lions outside the verandah of the upper storey that are visible from some distance also.

Lower storey

The verandah is 7.6m wide and 3.7m deep on the right and 3.55m deep on the left. The verandah ceiling is 2.95m high. In front of the verandah, there is a long platform with two steps on its left end. There are remains of a large elephant figure on each end. Only parts of legs are extant on each side. Unlike Cave I, the verandah is here closed with a perforated screen. The screen is on low walls with a plain door in the middle. The wall on the right is destroyed and has been restored recently. In the centre of the screen, there is a pilaster (Fig. 52a). The screen has four horizontal rows of six squares in each row with the motif of cross bar. At each end of the verandah is a platform, which is fashioned into a plinth with the mouldings on two sides. It has *bhitta*, *antarpatta*, *karṇikā*, *antarpatta* and *kapōta* (Fig. 51c). Inside the verandah at the ends are icons of Sarvānubhūti-Ambikā. The floor of the verandah is now plastered as the icon of Ambikā is worshipped as Kālikā Devi.

The doorway leading to the hall is ornamented, but is less elaborate than the hall doorway of Cave I (Fig. 51d). It does not project out as much as that in Cave I. It has five *śākhās* of *vyāla*, *vallī*, *stambha*, *rupa* and *vallī*. The *vyāla śākhā* here has riders on the *vyālas*. The *stambha śākhā* has a square shaft with a deity on the base surmounted by *pūrṇaḡhaṭa*, octagonal band, round portion with triangular plate, *ghaṭa*-shaped member and cushion-shaped member. The capital is cushion-shaped, while the brackets are rolled. The deity on the lower portion of the shaft is Sarvānubhūti on the right jamb and Ambikā on the left jamb, each placed within a pilastered niche. The *rupa śākhā* carries six couples on the right doorjamb, seven on the left and six garland bearers above the doorway. The couples are engaged different activities such as in *añjali mudrā*, playing musical instruments, dancing or with garlands. Like Cave I, there are male-female figures on the *pedyā*, standing in different postures and fully adorned. The figures on the *stamba śākhā* are of male *dvārapālas*, placed in pilastered niches. The portion below these figures is not carved. On the *uttaraṅga* are three pieces of *khura* type mouldings, each surmounted by a *triratha-nagara śikhāra* topped by a *kalaśa*. The central *śikhāra* is flanked by a lion, while on the inner side of *śikhāra* on the extreme ends is an elephant shown heading towards the central *śikhāra*. On the lintel is a seated Jina. The *chandraśīlā* is plain. On the right jamb, there is a figure beyond *śākhās*. The portions of the rock left above his head and also on the side of *śākhās* on right side suggest that probably one more *śākhā* was intended to be carved.

The hall is 7.65m wide along the back and 7.5m wide at the front. It is 7.22m deep on the right and 7.35m deep on the left. The hall ceiling is 2.9m high. In the centre, there are four pillars arranged in a square and two corresponding pilasters on the back wall. Between the pillars, there are stone beams on the ceiling, while the floor is raised slightly. The pilasters are shown three-quarters as they are on the sides of the antechamber also. Each of the pillars has a square base with three square mouldings and a triangular plate, square shaft with square block surmounted by octagonal portion with petals, a round portion with a figure on each face, octagonal band with the design of diamonds alternating with circles, round portion with *kirtīmukha* flanked by flowers, octagonal band, square block with *kirtīmukha*, octagonal band and round portion. The shaft is surmounted by *kumuda*, *antarpaṭṭa*, *karnikā*, *antarpaṭṭa*, *kumuda*, *antarpaṭṭa*, *karnikā*, a *ghaṭa* shaped capital and four-armed brackets with a *kichaka* on each arm. The *kichakas* are as in Cave I. Some play *vina* and flute, some are with dagger and shield, while one has a bell in the hand. The *kichaka* on the western arm of the southeastern pillar has a face of *vyāla* (Fig. 52c).

The pilaster has a square plain base. The shaft rises in a square block surmounted by a band of *antarpaṭṭa*, *karnikā* and *antarpaṭṭa* with triangular plate, square portion carved with intricate floral design, square block carved with *kirtīmukha* flanked by flowers and square portion. Above this portion are mouldings of *kumuda*, *karnikā*, *antarpaṭṭa*, *karnikā*, and *antarpaṭṭa*. The capital is *ghaṭa*-shaped. The brackets are round with snake-hood (Fig. 52b). On the southern face of the left pilaster is a crudely carved figure of a male standing in *tribhanga* on a lotus with a long stalk. The object in the right hand is broken, but seems to be a flower, while the left hand is hanging down. He wears a large bun on side.

There is a lotus on the ceiling, but not within a square as in Cave I.

The antechamber is 3.27m by 1.77m, while its ceiling is 2.4m high.

The shrine doorway has three *śākhās* of *vyāla*, *stambha* and *ratna*. The *stambha śākhā* has square portion surmounted by a band of *antarpaṭṭa*, *karṇikā* and *urdhavapadma* with a triangular plate, octagonal portion carved with petals, round portion with octagonal portion in the middle and above, *pūrṇaghata*, octagonal band and square portion. Above this portion is a round portion surmounted by three *karṇikā* mouldings and a *ghaṭa*-shaped member. The figures on the *pedyā* are of a male on outer *śākhā*, *dvārapāla* on *stambha śākhā* and *kumbhavāhinī* on the inner most *śākhā*. Like other doorways, the *dvārapālas* on *stambhaśākhā* are placed within pilastered niches. Below these figures on the first and the third *śākhās* are lozenges in compartment, while that on the *stambha śākhā* appears to be a deity. But it is very damaged. On the *uttaraṅga*, there are three pieces of *khura* type moulding, each surmounted by a *ghaṭa*-shaped member. There is a figure of seated Jina on the lintel. The *mandāraka* is flanked by *kirtimukhas*, while there is a *chandraśīlā* in front. There are no door fittings.

The shrine is 3.8m by 2.18m. The ceiling is 2.76m high. There is a throne on the back wall with a bench on it for an icon. The throne is 1.9m by 0.95m and 2.44m high. The bench is 0.32m wide and 0.35m high. There is no image on the throne. The *vyālas* on the throne back are just marked out.

Upper storey

A staircase of nine steps in the left end of the verandah leads to the verandah of the upper storey.

The verandah is 5.45m wide and 2m deep on the right and 1.9m deep on the left. The ceiling is 1.87m high. Like the verandah of the lower storey, this verandah is also closed with a perforated screen with a door in the middle. The pilaster in the centre of the screen is absent here. The number of rows, number of squares in each row and the design of each row is similar to that in the screen of the lower storey. Outside the verandah, at each end, is carved a large lion. It is carved in profile with the head turned to face the front. The outer foreleg is raised up. Each lion is placed on a pedestal, which is around 0.09m high. Each lion is 1.6m long and 1.59m high is carved in such high relief that it looks almost three-dimensional.

The verandah doorway has two *śākhās* of *stambha* and *ratna*. The pilaster in the *stambha śākhā* is similar to that in the hall of the lower storey. In the lintel is a seated Jina. The door fittings are in the form of rectangular grooves on the each sidewall of the door, near the ceiling and in the middle. The doorway to the hall is just blocked out, with *śākhās* outlined.

The hall is not finished. The front portion is excavated upto the length of 5.8m. But the inner portion is just blocked out. The portion on the sides is just relieved from the ceiling. The ceiling is very low. The door leading to the shrine is plain without any provision of door fittings.

The shrine is finished. It is 2.7m by 1.9m. The ceiling is 1.82m high. On the back wall is carved a throne with a bench on it. The throne is 1.05m by 0.55m. It is 0.6m high. The bench is 0.4m wide and 0.17m high.

Sculptures

Among the sculptures are icons of Sarvānubhūti-Ambikā on the right and the left end of the verandah in the lower storey. Of this the icon of Ambikā is carved *in situ*, while the icon of Sarvānubhūti is loose sculpture, inserted at a later date.

1. Sarvānubhūti: 2.85m by 2.47m (extant portion)

The figure of Sarvānubhūti and his *vāhana* elephant is a loose sculpture, made of two separate blocks of stone and of much later date. The sculpture is within a niche with pilasters on the sides and *makara tōraṇa* above, which are carved on the rock *in situ*. It is possible that the original icon of Sarvānubhūti was destroyed and was later on replaced with another loose icon.

The figure of Sarvānubhūti, measuring 1.7m by 1.24m, is seated in *mahārājālīlāsana* on an elephant, shown in profile with head turned to face the front. He is pot-bellied. His right hand is broken from the elbow, while in the left hand is held a purse. Behind his head is a halo carved with a beaded border and pointed petals. He is fully adorned and is flanked by a small figure of garland bearer, shown near his head.

The original carving of the niche and the *makara tōraṇa* is elaborate. The pilaster is staggered square shaft with four bands at regular intervals and a four-armed *kīchaka* on the brackets and a few figures on the shaft. On the right pilaster, there is a female, standing in *abhanga* with a *daṇḍa* or a sword in the right hand and the left hand on the hip. To her left is a small male figure seated in *mahārājālīlāsana* on a plain pedestal with hands kept on the knees. Above him is a female figure in profile with a *ghaṭa* held in both the hands. On the left pilaster is also a similar female figure. But here the object in the right hand is not shown. To her right is a small figure of a male with his right hand held up and the left hand hanging down. From the side of the brackets emerge *maṇḍara* emitting a *tōraṇa* arch, which hangs above the head of Sarvānubhūti in four curves. Above the head of Sarvānubhūti and below the *tōraṇa* arch is carved a banyan tree with the figure of a seated Jina in it. On each side of the tree is a peacock, shown in profile. Beyond the pilaster are two *śākhās*. The first is carved of two types of flowers. The second is a *vyāla śākhā*. Each *vyāla* is in profile and standing on the hind legs with hands in *añjali*.

2. Ambikā: 2.75m by 2.64m.

Ambikā, measuring 2.27m by 1.43m is seated in *vāmalalitāsana* on her *vahana*, a lion, shown in profile with head turned to face the front. Her right foot is rested on a footstool. In her right hand is held *āmralumbī*, while with the left hand, she supports the child seated in her lap. Interestingly, the child is Gaṇeśa (Plate 114). It is difficult to say whether it is original or later alteration as it is now covered with vermillion. It is a four-armed, pot-bellied figure with the lower hands on the lap and indistinct objects in the upper hands. Behind Ambikā's head is a round halo carved with pointed petals and a disc in the centre. The crown and the carving on the halo seem to be modern 'retouching'. Below the *tōraṇa* and above Ambikā is carved a mango tree with a figure of a seated Jina in it.

Flanking the figure of Ambikā is a female *chauri* bearer, with a *chauri* held above the head in the inner hand. To Ambikā's right is a male on an elephant, shown facing

front. His hands are destroyed, but seem to be in *añjali*. Above him is a female figure seated in *vāmalalitāsana* on a moulded pedestal with hands in *añjali mudrā* and turned towards Ambikā. It is difficult to identify the aforementioned two figures, as they do not usually occur in Ambikā panels. But most probably they are some important devotees. To Ambikā's left is the usual figure of Brāhmaṇa with *chhatra* in the left hand and a bun behind the head. He is pot-bellied, has a moustache and a beard.

Like Sarvānubhūti, this panel is also within a similar niche formed by pilasters and a *makara tōraṇa*. Above the right pilaster is a seated figure of a female with the right hand on the lap and the left hand, though broken, on the breast. Her hair is open. Above the left pilaster is a seated Jina.

To the right of the panel, there is a figure of female standing in *abhanga* holding a *ghaṭa* in the right hand and the left hand, though broken, hanging down.

In front of Ambikā, there are footprints on a pedestal.

At present, this image is worshipped as the goddess Kālikā. She is covered with the vermilion and wrapped in a *saree*.

Cave III

It is a single storied cave with a verandah, a hall, an antechamber and a shrine (Fig. 53a, Plate 115).

The verandah is 7m by 2.75m and the ceiling is 3.07m high. It is entered by a flight of six steps with low parapet walls. The front of the verandah is treated as the moulded plinth with the mouldings of *bhitta*, *bhitta*, *jāḍyakumbha*, *gajathara*, *antarpaṭṭa*, *narathara*, *antarpaṭṭa* and *kapōta* (Fig. 53b). There is a pillarette in the corner of these plinths. It has a square shaft surmounted by square band carved with lozenges, few mouldings and a cushion capital. On the left end of the cave is a bench, about 2.9m by 0.77m and 0.86m high.

Like Cave II, here too, the verandah is enclosed with a perforated screen with a pilaster in the centre. It has a square base, square shaft rising in square block surmounted by the band of two *antarapaṭṭa* mouldings, *khura* moulding with a triangular plate, square portion, square block carved with three *kirtīmukhas*, square portion, few square mouldings and a square capital (Fig. 54a). The pilaster to the right of the doorway is damaged. As in Cave II, the screens are not carved of uniform designs, but some have flower motifs, while some have bull and elephant. At places, the unperforated portion of the square is carved with human figures engaged in various activities.

The door leading to the verandah is plain. Inside the verandah, along the front wall is a bench. The bench to the right of the door is damaged, but is approximately 2.9m by 0.73m and 0.57m high, while the left bench is 2.6m by 0.79m and 0.68m high. On the back wall, to the left of the hall doorway, there is a niche with two plain *śākhās*, about 0.97m by 0.53m, 0.15m deep and 0.43m high from the floor. It has a lintel, which carries a horizontal lozenge. It must have been used to keep a loose icon.

Like Cave II, there are icons of Sarvānubhūti-Ambikā in the verandah ends. The part of the ceiling in the right end corner, near the front wall and above the panel of Sarvānubhūti, is broken through and now is open to the sky.

The hall doorway, projecting slightly, has five *śākhās*. While the outermost *śākhā* is plain, other *śākhās* are *ratna*, *stambha*, *rupa* and *ratna*. The pilaster of the *stambha śākhā* is similar to that in the shrine doorway of Cave II with the differences in the upper portion. Here above the *pūrṇaghaṭa* is a round portion surmounted by the mouldings of *antarpaṭṭa*, *kumuda*, *antarpaṭṭa*, *kumuda*, *antarpaṭṭa*, *tripaṭṭa kumuda*, a *ghaṭa*-shaped capital and three-sided brackets with snake-hoods. The *rupa śākhā* has standing figures of male devotees, some with hands in *añjali mudrā*. There are male and female figures on the *pedyā*, with garland, *chauri* and *ghaṭa*. The figures on the *stambha śākhā* are of *dvārapālas*, placed within pilastered niche. The figure on the right holds a long staff and possibly a fruit, while the figure on the left jamb is four-armed with *śankha* in the upper right hand, *chakra* in the upper left hand, *gadā* in the lower left hand and perhaps a fruit in the lower right hand. Below each of these figures is a lozenge in a compartment. The *uttaraṅga* has three pieces of *khura* type moulding divided by recesses, while on the lintel is a seated Jina with a leaf near head. The *mandāraka* is flanked by *kirtīmukhas*. The *chandraśilā* on the floor is on a low pedestal and is flanked by a leaf design.

The hall is 7m by 6m with four pillars arranged in a square. The pillar has a square base with mouldings and a triangular plate, shaft rising in a square block surmounted by octagonal portion carved with petals, round portion with an octagonal band in the middle, octagonal band, square block with a design of *kirtīmukha* flanked by flowers, octagonal band, round portion, *antarapaṭṭa*, *kumuda*, *antarpaṭṭa*, *kumuda*, *antarapaṭṭa* and *karnikā*, a *ghaṭa*-shaped capital and square brackets with *kichaka* figures. There are some minor differences of designs carved on octagonal bands and the square block (Fig. 54c). Otherwise, all the pillars are similar. The *kichaka* figures are as in Cave II, playing *viṇā*, flute or holding dagger and shield and *ghanta* or flower. The floor of this central *manadapa* is raised slightly.

There is a very elaborate lotus on the ceiling (Fig. 53c). It is enclosed by an octagonal band, which is carved with the design of lozenges alternating with circles. This band, in turn, is enclosed by a square. In each corner of the square are carved some figures. In the northwestern corner is a male playing a drum, flanked by two small figures, also with some musical instruments. In the southwestern corner are also similar figures. In the northeastern corner is a male dancing in *bhujāṅgatrasita mudrā* and holding a drum near right shoulder, flanked by small figures, while there is standing figure of a male in the southeastern corner. The lotus has four concentric rows of petals. The outer two rows have twenty-four petals each. The inner two rows have sixteen petals each, while in the centre of the innermost row is the disc. On the petals of middle two rows are carved figures. On the inner row are male figures of drum players alternating with the figures in dancing attitude. Only one figure plays a flute. The figures in the outer row are of deities. Beginning from northwest and going anti-clockwise, these deities are:

1. Male seated in *śavyālalitāsana*: right hand is on lap, in left hand is held a fruit. He is placed within a shrine.
2. Male seated in *śavyālalitāsana*: the hands are on the lap, but the objects are not clear.
3. Couple seated on *makara*: the right hand of the male is raised up, while in left hand is held a fruit. The female has hands in *añjali mudrā*.
4. Male seated on a lion: in the right hand is a ball, while in the left hand is a fruit.

5. Male in *bhujāṅgatrāsita mudrā*: he is four-armed. In the upper right hand is a *śankha*, in the upper left hand is a *chakra*, in the lower left hand is a *gada*, while the lower right hand is in *tripatākā*. Near him is a small figure in *aliḍhasana* and *añjali mudrā*. The figure seems to be of Garuda.
6. Couple on a man: in the right hand of a male is long *danda*, while the left hand is around the waist of a female. The female has hands raised up above the head in *añjali*.
7. Male on a swan: in the right hand is an unclear object, perhaps flower or *trisula*, in the left hand is a fruit.
8. Male seated in *vāmalalitāsana* on a lion: the right hand is on the head of a lion, while in the left hand is a fruit.
9. Couple on a bull: in the right hand is an unclear object, similar to that held by figure 7. In the left hand is a fruit. The female has hands in *añjali*.
10. Couple on a horse: male has long objects in both the hands. The female has hands in *añjali*.
11. Male in *bhujāṅgatrāsita*: in the right hand is a sword, in the left hand is a shield. On his right is a small figure of a seated male with hands in *añjali*. On his left is a standing female with the hands in *añjali*.
12. Couple on a ram: male has a long object in the right hand, while in the left hand is a fruit. The female has hands in *añjali*.
13. Male on a horse: the right hand is on the head of the horse, while in the left hand is a fruit.
14. Male in *bhujāṅgatrāsita*: in the right hand is a *chhatra* with long staff, while the object in the left hand is not clear.
15. Couple on an elephant: male has a *hala* in the right hand, while in the left hand is a fruit. The head of the female is gone and her hands are in *añjali*.
16. Male on lion: the right hand is not clear, while in the left hand is a fruit.
17. Male seated in *savyālalitasana*: the right hand is in *varada*, while in the left hand is a fruit. He is placed within a shrine.
18. Couple on a bull: male has a long object in the right hand, while in the left hand is a fruit. The female has hands in *añjali*.
19. Male on a horse: the right hand is on the head of the horse, while in the left hand is a fruit.
20. Male on a swan: in the right hand is a long object, while in the left hand is a fruit.
21. Couple on an elephant: male has a long object in the right hand, while in the left hand is a fruit. The female has hands in *añjali mudrā*.
22. Male on a camel: the right hand is not clear, while in the left hand is a fruit.
23. Male seated in *vāmalalitāsana* either on a bull or a pig: in the right hand is a fruit, while in the left hand is either a fruit or a *chakra*.
24. Couple on a bull: male has a long object in the right hand, while in the left hand is a fruit. The female has hands in *añjali mudrā*.

With the exception of figure number 10, it appears that the pattern followed is two male figures and a couple, thus depicting total nine couples and fifteen males. The couples represent *dikpālas* with consorts, interspersed by semi-devine male deities. The *dikpālas* can be identified only on the basis of the *vāhanas* as the attributes are indistinct

and appear to be a standardized set. Thus, on the west is Varuna on *makara*, on south-west is Nrutti on man or corpse, on south is Yama on bull that could very well be buffalo, on south-east is Agni on ram, on east is Indra on elephant, on north-east is Isana on bull, on north is Kubera on elephant and on northwest is Vayu on bull. Although Vayu's *vāhana* is deer, here the figure on northwest is on bull, which is either a mistake or depicts less-known tradition. However, these figures are so small and unclear on the dark ceiling that it is difficult to identify the animal clearly. The only figure that does not tally with the available literary traditions is the couple on horse as none of the *dikpālas* are known to have horse as *vāhana*, though one of the *dikpālas* in the earlier representation at Ellora is also on horse. The male deities are difficult to identify individually, but a four-armed on *garuda* can be Jaina counterpart of Brahmanical god Visnu.

On the back wall of the hall, flanking the antechamber is a large panel. On the right is a standing figure of Santinatha, while on the left is the scene depicting Kamatha's attack on Pārśvanātha. Beyond each panel is a niche. The niche on right is 0.83m by 0.59m and is 0.58m deep, while the niche on the left is 1.15m by 1.12m and is 0.54m deep.

The antechamber is 3m by 1.25m with a niche on sidewalls. The right niche is 0.98m by 0.61m and is 0.4m deep. The left niche is 0.75m by 0.61m and is 0.36m deep.

The shrine doorway has two *śākhās*. The outer *śākhā* is plain, while the inner *śākhā* is a *ratna śākhā*, carved with the design of lozenge alternating with a circle. There are no figures on the *pedyā* and the *uttaraṅga* is also not carved. On the lintel, there is a figure of a seated Jina. The *mandāraka*, decorated with lozenges, is flanked by *kirtīmukhas*. There is a *chandraśilā* in front.

The shrine is 3.75m by 3.5m. There is a throne, measuring 2m by 1.5m, in the centre. Around the throne is a *vyāla*. In front of the throne, on the floor is cut a water chute. There is no icon on the throne. Behind the throne on the left was a room cut in the floor. It was 2.75m by 2.5m. Now, it has been closed. This underground room had an icon of Jina, obviously kept there to protect it from iconoclasts.

Sculptures

1. Sarvānubhūti: 2.84m by 1.85m.

The panel is highly damaged. The pot-bellied figure of Sarvānubhūti, measuring around 1.95m by 1.08m, is seated on his *vāhana*, elephant, which is in profile with head turned to face front. The *āsana* is not clear as the rock has weathered away, but it seems to be *vāmalalitāsana*. The hands are on the lap, though the objects held in the hands are not clear. Sarvānubhūti is flanked by a *chauri* bearer and garland bearer. The figures to his right are damaged.

As in Cave II, the panel is within a niche formed by pilasters. The right pilaster is destroyed. The pilasters, the *makara tōraṇa*, the banyan tree above the head of Sarvānubhūti and the peacock near the head of Sarvānubhūti are similar to those in Cave II. Here the seated Jina on the tree is absent.

Above the left pilaster is a female standing in *dvibhanga*. Her right hand is on the hip, while the left hand is on the head of a small male standing to her left. To her right is a

small figure of a seated male. Above the *makara* on the left is a small standing figure of a male devotee.

2. Ambikā: 2.93m by 2.42m.

The panel is better preserved than that of Sarvānubhūti. But the panel is broken through, on the right. It is similar to the figure in Cave II with minor differences. The head and the hands of the child in the lap are destroyed. To Ambikā's right is shown the other child, standing and facing the front. His hands are partially broken, while the head is gone. His right hand is raised up and in the left hand is held the fold of the garment. There is a trace of a long necklace. There is a large male figure seated on an elephant and holding a long staff to Ambikā's right. He has a bun on his head and his fully decked. Though he faces the front, his head is slightly turned towards Ambikā. The elephant is too small in comparison with the man above. It is difficult to identify this figure. He could be some important local official or a donor. Above him, there is a female devotee, seated in *vāmālitāsana* on a moulded pedestal with hands are in *añjali mudrā*. There is an icon of Sarasvatī above the right pilaster. This four-armed figure is seated in *vāmālitāsana* with a flower in the upper right hand, a book in the lower left hand and a *vina* held with remaining two hands. Above the left pilaster is a male in *bhujāṅgatrasita mudrā*. His hands are near the knees holding a *Kamaṇḍalu* in each hand. He is on a throne, above which is a deity flanked by two pilasters. The figure in the centre is of a female deity. She is seated in *vāmālitāsana* on a plain pedestal. In her two hands are long objects, which are not clear. The throne back is pointed upwards. It is difficult to identify this figure. He could be some Brāhmaṇa performing penance. On the second pilaster is a figure of a female standing in *dvibhanga* with the right hand hanging down, holding a *ghaṭa* and a long *daṇḍa* or plantain like object in the left hand. It is difficult to identify this figure, but it could be some local fertility goddess.

3. Standing Santinatha: 2.35m by 1.4m.

This elaborate panel with pilasters and *tōraṇa* arch covers the entire height of the wall. The upper portion of the panel, including the *tōraṇa*, the triple *chhatra* of the Jina, figures flanking the *chhatra* and the *kalaśa* portion of the pilasters, is structural. It is made of separate block of stone and placed here.

The Jina figure, measuring 1.65m by 0.59m, stands in *kāyotsarga mudrā* on a throne. The hair on the head is shown in dots, while on each shoulder are three curls of hair. He has a protruding, diamond-shaped *śrivatsa* on the chest and long ears touching the shoulders. Above the head is a triple *chhatra* topped by a *kalaśa* below which, the tree of the Jina is shown in the form of two leaves on the left. The throne has five compartments with a wheel in the central one and elephants and lions in the side compartments. Below the wheel is the *lāñchhana* of the Jina, a deer, flanked by a devotee figure, seated with hands in *añjali*. Thus, even though the Jina has hair on the shoulders, it is an icon of the sixteenth tirthankara, Santinatha.

The Jina is lustrated by an elephant with upturned pitcher in the trunk, depicted flanking the *chhatra*. The elephants wear a band on the stomach and in the neck. There are two riders on each elephant, a female with a pitcher in the hands and a small figure of

a male. Among the attendants are figures of *chauri*-bearers and garland bearers, depicted on sides and conch blowers, shown flanking the *chhatra*.

Beyond the throne of the Jina, at the corners, is a *yakṣa* on right and *yakṣī* on left. The *yakṣa* is a corpulent figure seated in *vāmalalitāsana*. He has two hands, which are on the knees. The object in the right hand is not clear, while in the left hand is a fruit. The *yakṣī* sits in *vāmalalitāsana*. She is four-armed. The upper hands are held up at the level of the shoulders, while the lower hands are on the lap. In the left upper hand is a *muśālā* like object. The objects in the other hands are not clear. The *vāhana* is not shown either in the case of a *yakṣa* or a *yakṣī*. The *yakṣa* seems to be Sarvānubhūti, while the *yakṣī* is difficult to identify in the absence of *vāhana* or clear attributes, but she is definitely not Ambikā.

Each of the pilasters forming the panel has a square portion surmounted by square block carved with designs, square portion carved with a lozenge motif in the middle, mouldings of three *kumudas* divided by *antarpaṭṭa*, square moulding and square portion with *kalaśa* on the top (Fig. 54b) On the lower square portion is the figure of a standing Jina, while on the upper square portion is a figure of seated Jina. The standing Jina to left is Pārśvanātha with seven-hooded snake, while the Jina to the right is Supārśvanātha with five-hooded snake. Both have triple *chhatras* above the snake-hood, *śrivatsa* and long ears. Above the panel is a *tōraṇa* forming a semi-circular arch, with a *kirtīmukha* emitting a creeper that forms circles, in the centre. The circles are filled in with flower design. Above each circle and the *kirtīmukha* is a seated figure. Beyond the last circle is a figure of a garland bearer.

To the right of this panel is a large figure of a female *chauri* bearer, measuring 1.16m by 0.43m. In her inner hand is a *chauri*, while the outer hand is hanging down. The left leg is completely relieved from the rock behind.

4. Kamatha's attack on Pārśvanātha: 2.35m by 1.37m.

This panel also covers the entire height of the wall. The figure of Pārśvanātha, measuring 1.66m by 0.63m, stands in *kāyotsarga mudrā*. The rock below his feet is just marked out as a throne. The *śrivatsa*, head and ears are as in Santinatha panel. Above the snake-hood is a triple *chhatra*.

He is flanked by *chauri*-bearers. To Pārśvanātha's right is a standing figure of a female, probably of Padmāvatī, but without snake-hood. Her right hand is near stomach holding a fruit, while the left hand is raised up.

Among his attackers are four figures, two on each side. Each of these figures is in flying posture and in the attitude of throwing stones at the Jina. These figures are shown above Jina's head, flanking the *chhatra*, while above the *chhatra* is a male, also in a flying posture with hands probably in *añjali mudrā*.

To the left of Pārśvanātha, near the feet is the seated figure of Kamatha with the hands in *añjali mudrā*. Though he is in profile, his face is carved fully.

The cave is now kept locked by the Archaeology department. The hall houses a number of loose icons found in the vicinity of the fort, the caves and also the village. Among these are mainly the pedestals of Jinas. All have five compartments, with wheel in the central one flanked by elephants and lions. There are a few icons of *pañchatīrthikā*,

seated Jina, standing Jina, the heads of Jina images and figures of Sarvānubhūti-Ambikā. In the village, to the east of the Dattatreya temple, under a tree is an image of *tritirthikā*. All these icons are very elaborately and minutely carved.

Paintings

On the upper portion of the panels of Santinatha and Pārśvanātha, there are a few traces of red paint. It is possible that the whole cave was painted once and only some traces remain now.

Cave IV

This cave has a verandah, a hall and a shrine (Fig. 55a, Plate 116). The verandah, measuring 8.75m by 2.5m is entered by a flight of five steps with parapet walls. Flanking the stair is a bench. The verandah is enclosed by a low wall with two dwarf pillars and pilasters. The pillar has a square base, shaft rising in a square portion, octagonal portion, square block and octagonal portion and rolled brackets with snake-hood. The pilaster is a square shaft, divided in three parts by two square bands and each part carrying a triangular plate. The brackets are rolled with snake-hood. There is a Devanagari inscription on the square block and upper octagonal portion of the right pillar. There are eight lines, of which the lower three lines are very unclear. Along the sidewalls, there are benches, each around 2.5m by 1 to 1.5m and 0.65m high. The verandah ceiling is 2.9m high.

The hall doorway is very elaborate and finely carved. It projects out and has seven *śākhās* of *padma*, two *vallī*, *vallī-rupa*, *stambha*, *rupa* and *pātra*. The *vallī-rupa śākhā* has a creeper design with a male in each curve. The pilaster in the *stambha śākhā* is staggered with a square shaft topped by a *pūrṇaghata*, square portion, *tāṭī* and a *ghata*-shaped bracket. On the square portion of the pilaster, there are nine seated figures, three each in a vertical row depicted on front as well as on sides. Each of these figures is placed within a niche formed by pilasters. The figures on the front are males, while those on the sides are females. All the figures are seated in *vāmalaṭāsana* and are four-armed holding a fruit in the lower left hand, indistinct long objects in the upper hands and the lower right hand in *varada*. The *vāhana* is not shown in any case (Plate 117). The *rupa śākhā* carries male figures. There are standing male figures holding fruit or with hands hanging down on the *pedyā* of outer four *śākhās* and *kumbhavahinīs* on the *pedyā* of the inner two *śākhās*. The *stambha śākhā* carries a couple, placed in a pilastered niche. These couples have hands in *añjali mudrā* or hold some objects. All these figures are fully decked with hair tied in bun above or on the side of the head. Below each of these figures is a lozenge in a compartment, while below the *stambha śākhā* is a male figure flanked by lozenges. The *mandāraka* is flanked by *kirtīmukhas*. The *chandraśīlā* on the floor is elaborate and quite high. The *uttaraṅga* has four full and two half pieces of *khura* type moulding and nine niches. Of these, five of the niches project out, each with five compartments, while four niches are in the recesses, each with three compartments. The central compartments of the projected niches have a seated male or female deity each, the central compartment of the niches in the recesses has a male figure each, while the side compartments have half

lozenges. All the deities are seated in *vāmalalitāsana* and are four-armed, as the deities on the shaft of *stambha śākhā*. All the deities, except one, seem to hold a sword in the right upper hand. The male figures are in various attitudes such as dancing, hands raised up, holding fruit or hands in *varada*. The lintel with three compartments has a figure of seated Jina in the central compartment and male attendants in the side ones. The door fittings are in the form of a round grooves on each side, on the ceiling and a square groove on the floor. The sidewall of the door also has a square groove at the centre.

The hall is 7m wide at the back and 6.5m at the front and is 5.5m deep. The ceiling is 2.83m high. In the middle of the hall, there are two pillars with corresponding pilasters in the sidewalls and also the back and the front walls. The pillar has a square base with square mouldings and a triangular plate, shaft rising in a square block surmounted by octagonal portion, round portion with octagonal band in the middle, octagonal band, square block, octagonal band, round portion, three *kumuda* mouldings divided by *antarpaṭṭa* and carved with triangular plate in the front, *karṇikā* and *ghaṭa* shaped capital. The brackets are rolled with snake-hood (Fig. 55b). The pilasters on the back wall has a low square base, shaft rising in square block surmounted successively by a square block carved with a triangular plate, two square bands, square portion topped by three *kumuda* mouldings carved with triangular plate, *tripaṭṭa kumuda* and *ghaṭa* shaped capital. The brackets are rolled with snake-hoods (Fig. 55c). The pilasters on the sidewalls and the front wall have a square base, plain square shaft with a triangular plate in the middle and rolled brackets with snake-hoods. On the ceiling runs a stone beam between all the pillars and the pilasters.

Along the back wall of the hall runs a bench. The benches beyond pilasters are a little higher than those near the shrine doorway. The bench to the right of the right pilaster is 0.6m wide and is 0.8m high. The bench to the left of the left pilaster is approximately 0.5m wide and 0.53m high. The bench in the front of the shrine is 0.62m wide and is 0.33m high.

The shrine doorway is plain with plain *mandāraka*.

The shrine is 3m by 2.5m and the ceiling is 2.34m high. There is a throne with the throne back carved on the back wall. The throne is 2m by 1.25m and is 0.38m high.

Cave V

This cave is three storied. Above the third storey is carved a *kalaśa*, which gives the appearance of *śikhāra* of a temple (Plate 118). But unlike previous caves, this cave is architecturally crude and rough. The fronts of upper stories are open. There is no uniform plan followed. The cave is not properly squared or cornered, while the doorways are simple openings and the pillars are massive and plain. But there are a few icons carved *in situ*.

Lower storey

It has a verandah and a hall (Fig. 56a). The verandah is around 6.91m wide on the back and 5.56m on the front. It is 1.8m deep on right and 1.52m on the left. The ceiling is 2.16m high. It is open in the front with two pillars. The pillars have a square block

surmounted by an octagonal portion. On the back wall is a plain door leading to the hall. Flanking the door is carved panels of standing Jina and Bāhubali.

The hall is irregular with rounded corners. It is around 5.75m wide along the back and 5.9m along the front. It is 3.75m deep on the right side and 3.5m on the left side. The ceiling is around 2.15m high. The right sidewall, at the distance of around 3.28m from the front wall, turns inside the hall for about 0.67m and again turns towards the back wall. Thus, a corner is formed near the back wall.

Along the sides of the hall, except the right sidewall, run benches. In the centre of the back wall is carved the main icon of Rṣabhanātha on the bench, which projects out. The bench along the right front wall is 2.16m long and 0.38m to 0.42m wide and 0.72m high from the floor. The bench along the left front wall is 2.85m long and 0.46m to 0.56m wide and 0.9m high from the floor. The bench to the right of the main icon is 1.73m long and 0.25m to 0.45m wide and 0.87m high. The bench to the left of the main icon is 2.15m long and 0.54m to 0.62m wide and 0.74m high. In the extreme left end of the back wall are two niches, each around 1.15m by 0.77m and 0.73m deep. In the right sidewall are cut three niches. The niche near front wall is 0.53m by 0.42m and 0.29m deep. The central niche is 1.07m by 0.83m and 0.56m deep, while the third niche is 1.48m by 0.87m and 0.54m deep. All the niches touch the ceiling. Above the bench of the left sidewall near the back wall is cut an opening, which leads to the verandah of the next cave. The opening is around 1.56m high and 0.84m wide.

Middle storey

There are no proper stairs to reach the upper storey. Since this cave is slightly at a lower level and the ceiling of the lower storey is quite low, the upper storey of this cave is not very high as in the cases of Caves I and II. It can be reached by climbing the part of rock left to the right of Cave VI and then by using a flight of four crude steps cut on the rock above. This storey has a court, a verandah, a hall and a shrine (Fig. 56b).

The court is 7.5m wide along the back and 6.57m along the front. It is 2.06m deep along the right and 2.93m along the left.

The verandah, at present is open in the front. But a trace of a wall on the floor indicates that probably there was a parapet wall with an opening. On each sidewall, near the front is a pilaster. It has a square portion surmounted successively by a square portion; square block, square portion, *kumuda* moulding and *ghaṭa* shaped capital (Fig. 56c). The verandah is 6.27m wide at the back and 5.5m at the front. It is 1.6m deep along the right side and 1.8m along the left. The ceiling is 2.07m high and has partially fallen. The doorway to the hall is simple and has door fittings in the form of rectangular groove on sidewall and the ceiling of the door, one on each side.

The hall is 3.86m wide along the back and 4.5m along the front. It is 3.04m deep along right and 3.62m along the left. The ceiling is 2.5m high. The shrine doorway has a single *śākhā* carved with the design of lozenge alternating with circle. The door fittings are as in hall doorway.

The shrine is 2.94m wide and 2.6m deep along the right and 2.56m along the left. The ceiling is 2.1m high. The shrine is empty. On the floor, near the back wall is a small pit, perhaps to hold an image.

Upper storey

This storey is not easily accessible. It can be reached through the opening in the hall ceiling of the middle storey. There are no stairs. A wooden or loose staircase must have been used to reach the upper room. It has a single, empty room.

Sculptures

There are no icons in the upper stories, but the lower storey carries a few images.

1. Standing Jina: 0.88m by 0.91m.

This figure, measuring 0.58m by 0.22m, stands in *kāyotsarga* posture on a plain pedestal. He has plain head, diamond-shaped *śrivatsa*, long ears touching the shoulders and triple *chhatra*.

There is a seated figure of a monkey with hands in *añjali mudrā* to Jina's right. The long tail of the monkey is shown clearly. To the left of the Jina is a seated female devotee. There are no ornaments or trace of any garment (Plate 119).

2. Bāhubalī: 1.66m by 0.74m.

This panel is very damaged. The figure of Bāhubalī, measuring 1.19m by 0.42m, stands in *kāyotsarga* posture on a plain pedestal. His body is covered with creepers, which entwine the legs and the hands. He is surrounded by animals, a dog, a snake and a lion to his right, near the feet, probably two dogs to the left and few more animals. There are two devotees with hands in *añjali mudrā* below the pedestal, seated facing each other.

Bāhubalī is flanked by a female figure, trying to clear away the creepers on his body. The figure on right is quite destroyed, but faces the front. The female on the left is carved in the sidewall of the niche, so is completely turned towards Bāhubalī. Near the feet of Bāhubalī, on the right is the small figure of Bhārata, seated with hands in *añjali mudrā*. This figure is carved on the sidewall of the niche. There is a slightly smaller figure of Bhārata's queen on the left.

3. Standing Jina: 1.7m by 0.74m.

The Jina figure measuring, 1.12m by 0.41m, stands in *kāyotsarga* posture on a throne, which has a wheel in the middle and lions and elephants on sides. This figure is similar to the aforementioned Jina figure.

There is a flying figure of garland bearer on the right, near Jina's head. There is an indistinct figure of devotee, seated on a plain throne near Jina's feet. It is difficult to say whether it is a male or female. There are no traces of ornaments or any garment. To the left of the Jina, near feet, is a trace of a standing figure.

4. *Pañchatirthikā*: 1.16m by 0.67m.

The *mūlanāyaka* or the main Jina is flanked by a standing Jina and a seated Jina. The main Jina, measuring 0.53m by 0.48m, is seated in *padmāsana* on a throne. He has long ears, *dvivalī grīvā*, flower-shaped *śrivatsa* and triple *chhatra*. The head is shown in dots. The distance between the head of the Jina and the *chhatra* is much more than normally shown. The throne has a cushion and wheel flanked by lions. Beyond the lion on each

side is a small, seated, indistinct figure, probably of *yakṣa-yakṣī*. There are flying male figures above the figures of seated Jina. Each of these figures has either a fruit or a vessel held in both the hands.

5. Rṣabhanātha: 1.58m by 1.2m.

The figure of Rṣabhanātha, measuring 0.99m by 0.93m is seated in *padmāsana* on a throne. He has a *trivali grīvā*, long ears, flower-shaped *śrīvatsa* and triple *chhatra*. The hair is shown in curls on the head, while there are three curls of hair falling on shoulders. The throne is finely made with five compartments made by round pillrettes. The central compartment has a wheel, the side ones have lions and the end ones have *yakṣa-yakṣī* figures. The *yakṣa* figure on the right is Gomukha. This bull-faced figure is seated in *savyālalitasana*. No other details are clear. The *yakṣī* on the left is Chakresvari, seated in *vāmālalitasana*. Her *vāhana* is not shown. She is two-armed and holds a *chakra* in either hand. The identification of the *yakṣa-yakṣī* helps to identify the Jina as Rṣabhanātha because in this region, the hairs on the shoulders are shown in the cases of other Jinās too.

The Jina is attended by a *chauri*-bearer, depicted behind the shoulders of Jina. Each has a *chauri* in the inner hand and a flower in the outer hand.

In front of the throne, on the bench is cut a water chute with a small pit on the left. The chute is 1.14m long and 0.1m deep, while the pit is 0.2m wide and 0.1m deep.

Paintings

There are traces of thick white plaster on the *chhatra* of Rṣabhanātha and in the shrine of the middle storey. It does not appear to be contemporary to the caves and seems to have been done at a much recent date.

Cave VI

This cave has a verandah, a hall and a shrine (Fig. 57a, Plate 120). The verandah is entered by a flight of three steps with thick parapet walls. The front of the verandah is treated as the *adhiṣṭhāna* of structural temple with the mouldings of *bhiṭṭa* decorated with lozenges, *gaṇathara* and *narathara*, which is depicted with fighting scenes between humans, human and lion and an erotic scene (Fig. 57b, Plate 121). The verandah is enclosed with a plain doorway. The right wall and a part of left wall are now reconstructed. The verandah is 5.16m wide along the back and 6.22m at the front. It is 2.12m deep along the right and 2.25m along the left. The ceiling is around 2.15m high. The floor level on the right side of the verandah is irregular with cuttings at places. On the left sidewall of the verandah is a plain door leading to a plain excavation to the left of the cave.

Like other caves, the hall doorway is very elaborate and projects out. It has five *śākhās* of *vyāla*, *ratna*, *stambha*, *rūpa* and *vallī*. The pilaster in the *stambha śākhā* is very ornamental. From below it has a band of *antarpatta*, *kumuda* and *antarpatta*, octagonal portion carved with petals, round portion divided by three octagonal bands, *pūrṇaghata*, octagonal band, square block, round portion topped by *karṇikā*, *antarpatta*, and *kumuda*.

and carved with triangular plate, *antarpaṭṭa*, *karnikā*, *antarpaṭṭa* and *ghaṭa* shaped capital. The central octagonal band on the round portion has a design of bells. The *rūpa śākhā* has figures of male devotees, two figures in each compartment. Among the figures on the *pedyā*, there are male figures on the outer two *śākhās*, a male *dvārapāla* on the *stambha śākhā* and *kumbhavāhinīs* on the inner two *śākhās*. Unlike other caves, these figures stand on a moulded pedestal. The portion below the figures is destroyed. The *mandāraka* and *chandraśīlā* are plain. On the *uttaraṅga* are three projected pieces of *khura* type mouldings interspersed by two small pieces. There are five niches, those above the projections with three compartments and those above the recesses with single compartments. All the niches carry lozenges. The lintel has three compartments with a lozenge in the central one and half lozenges in the side ones.

The hall is 7.25m wide along the back and 5.75m at the front. It is 3.45m deep on the right and 4.05m on the left. The ceiling is 2.53m high. On the back wall, flanking the shrine doorway is a bench. The bench on the right is 0.52m wide and 0.46m high, while the bench on the left is 0.62m wide and 0.4m high. On the right bench, near the shrine doorway is kept a loose slab of throne. This throne, measuring 1.05m by 0.64m and 0.31m high, has the mouldings of *bhitta*, *bhitta*, three *antarapaṭṭas*, *karnika*, three *antarapaṭṭas* and *kapōta*. There is a niche in the right sidewall, near the back wall. It is 0.55m by 0.32m and 0.13m deep.

There are two pillars in the middle of the hall. The pillar has a square base and the shaft with a square block below and an octagonal portion above. The brackets are rolled with snake-hood (Fig. 57c). There runs a stone beam between the pillars.

The shrine doorway is very elaborate. Of all the doorways of the site, this doorway is most finely and minutely carved and is very well polished (Plate 122). Interestingly, the doorway is structural. It is made of four slabs of rock. The portion below the *pedyā* is carved of the rock *in situ*, while the upper portion of the door including the most part of the shaft of the *stambha śākhā* is one slab. The upper portion of the doorway, including the capital of the *stambha śākhā* and the *uttaraṅga* are made of three slabs, one on the right, one in the middle and one on the left. The part of the back wall of the hall, to the left of the doorway is broken through the shrine. Here one can clearly see the structural nature of the doorway (Plate 123).

It has five *śākhās* of *vyāla*, *ratna*, *stambha*, *rūpa* and *vallī*. The pilaster in the *stambha śākhā* is very decorative. It has a band of *antarpaṭṭa*, *karnikā*, *antarpaṭṭa* and *kapōta*, octagonal portion carved with petals and filled in with ovals, *antarpaṭṭa*, *karnikā*, round portion decorated with a floral square band, octagonal *karnikā*, stylised peacock, beaded festoons and bell with chain, *pūrṇaghaṭa*, square portion with rounded top, *antarpaṭṭa*, *karnikā*, *urdhvapadma*, *antarpaṭṭa*, *tripaṭṭa kumuda* and a *ghaṭa*-shaped capital. On the portion with a rounded top, *antarpaṭṭa*, *karnikā* and *urdhvapadma*, there is a triangular plate on each side. The *rūpa śākhā* carries figures of male devotees. The figures on the *pedyā*, as usual are of male and females, standing in various postures and holding objects like fruit, staff, garland etc. But here the figures on jambs do not correspond, as there is a male figure on the right jamb and a female figure on the left jamb of the same *śākhā* or *vice a versa*. There are no *kumbhavāhinīs*. On the left jamb of the outermost *śākhā* is a four-armed figure of Sarasvati, standing in *chatura* posture, holding a *śakti* in the upper right hand, a *vinā* in the upper left hand and fruit like objects in the lower hands

and with her *vāhana*, swan near her feet. On the *stambha śākhā*, there is male figure on the right jamb and a couple on the left jamb. Of these, the male figures stand with hands in *añjali mudrā*, while the female in the couple has right hand in a sort of *varada mudrā* and left hand on the hip. The males have beards and hair tied in large buns. They appear to be important devotees or donors as there is an inscription below each figure (Plates 124 & 125). All the figures are very elaborately decked. Above the male on the outermost *śākhā*, on the left jamb, there is a small figure of Sarvānubhūti, seated in *mahārājaliṭāsana* and holding fruits in both his hands. On the cooresponding right jamb, there is a small four-armed figure of a goddess with *ankuśa* in the upper right hand, fruit in the lower left hand and the lower right hand held in *abhaya*. The object in the upper left hand is not clear, but seems either to be a *paśa* or a *khatvanga*. Her *vāhana*, a swan is shown near her feet. She can be identified as the *vidyadevi* Mahamanasi or Sarasvatī. Below the figures on the outer three *śākhās* are three compartments. The central compartment has a figure of Sarvānubhūti on the left and a male in a dancing posture on the right jamb, while there are lozenges in the other compartments and half lozenge below the figures on other two *śākhās*. The *chandraśīlā* on the floor is unusual. It has plain a *chandraśīlā* flanked by an elephant, shown lying down on the floor. The *uttaraṅga* carries five pieces of *khura* type moulding, underside of each of which is carved with a lotus. Above each piece is a projected niche interspersed with niches in the recesses, five projected niches and four recessed niches in total. Each of the projected niches has seven compartments with a figure of a female or corpulent male in the central compartment and pilasters in the side ones. The exception is the central niche, which has two divisions in the central compartment depicting a seated male in *añjali mudrā* to the right and a seated couple in *añjali mudra* to the left and dancing figures of females in the side compartments. These figures appear to correspond with the similar devotee figures on the *pedyā* of the *stambha śākhā* and confirms the inference that they most probably are donor figures. The niches in the recesses have a single compartment each with a lozenge. There is a seated figure of a Jina on the lintel.

The shrine is 3.57m wide along the back and 2.64m at the front. It is 3.87m deep on the right and 3.75m on the left. The ceiling is 2.42m high. There is a throne with rounded top on the back wall, carved of the rock *in situ*. It is completely relieved from the back wall and the ceiling. Thus, there is a *pradakṣiṇāpatha* around the throne. On the throne is a bench, about 0.5m wide and 0.37m high.

Next to this cave is a plain excavation. It is 4.3m by 3.32m and the ceiling is 2.2m high. It has no significant features.

Cave VII

This cave has a verandah, a hall and a shrine (Fig. 58a). A flight of two-step leads to the verandah. While other caves on the site are placed at a little higher level, the floor level of this cave is almost the same as the ground in front of the cave. The verandah is 6.35m wide along the back and about 5.55m at the front. It is 1.5m deep on the right and 1.33m on the left. The ceiling is 2.5m high. The verandah is enclosed by a low wall with an opening in the centre. The front of the wall has few mouldings of a *bhitta*, plain portion, and square moulding decorated with lozenges in compartments. Inside, there is an

irregular *kakṣāsana* on each side with slanted backrest. The bench to the right is around 0.7m wide and 0.5m high, while that to the left is around 0.5m wide and 0.57m high. On each sidewall is a niche. The niche in the right sidewall is 1.23m by 0.75m and is 0.9m deep, while the niche in the left sidewall is 0.7m by 0.32m and is 0.6m deep. There are dwarf pillars and pilasters on the *kakṣāsanas*. Only the left pillar survives now. The pillar has a square base with mouldings and triangular plate, shaft rising in a square block surmounted by octagonal portion carved with petals, round portion having an octagonal band carved with lozenges alternating with circles in the middle, *karnikā*, square block carved with one full and two half lozenges on each face, round portion with round mouldings at the upper part, *antarpaṭṭa*, *kumuda* and a *ghaṭa*-shaped capital. The brackets are square with two arms, each arm carrying a *kīchaka* figure (Fig. 58b).

The hall doorway has plain three *śākhās*. On the *uttaraṅga* is plain bar. The lintel is not carved. The *chandraśīlā* on the floor has a low parapet wall on each side. The door fittings are in the form of a big rectangular groove on each side, on the sidewalls, near ceiling and on the floor of the doorway.

The hall is 6.7m wide along the back and 5.82m at the front. It is 4.25m deep on the right and 4.3m on the left. The ceiling is 2.3m high. Along the back wall and right sidewall are benches. The bench on the right sidewall is in the middle of the wall. It is 3m by 0.65m. It is 0.77m high. On it is cut a water chute, around 0.08m wide and 0.07m deep. On the same wall, near the back wall, is a niche. It is 0.7m by 0.37m and 0.22m deep. The bench on the back wall, to the right of the shrine doorway is 2.43m by 0.55m and 0.76m high. On the left end of this bench is a throne with rounded throne back, carved on the back wall of the hall. On the front of the throne is seen a trace of a lion on the left. The rest is destroyed. All along this bench is cut a water chute, about 0.14m wide and 0.06m deep. The bench on the back wall to the left of the shrine doorway is 2.17m by 0.57m and 0.82m high. The water chute, cut on the bench, is 0.08m wide and 0.04m deep. Almost at the middle of this bench is a throne back with rounded top, carved on the back wall.

There are two pillars in the hall, but not exactly in the centre. These are closer to the front wall. There runs a stone beam between the pillars on the ceiling. It has a square base with mouldings and a shaft rising in square block, octagonal portion and round portion. The brackets are rolled with snake-hood (Fig. 58c).

A part of back wall near the right doorway is broken through the shrine. The corner of left back wall is broken through the next cave.

The shrine doorway is similar to the hall doorway. But here a lintel is carved, though it is empty.

The shrine is 3m wide along the back and is 2.82m at the front. It is 2.15m deep on the right and 2.3m on the left. The ceiling is 2.07m high. In the middle of the back wall is a throne with a bench on it and throne back carved on the back wall. The throne is 1.25m by 0.83m and is 0.28m high.

Paintings

There are no traces of paint, but traces of thick white plaster, similar to that in Cave V, are visible on some parts of the cave. It is apparently much later than the cave.

Cave VIII

This cave is not very regular. It has a verandah, a hall and a shrine. In front of the cave is a slightly raised, open courtyard (Fig. 59a). Outside the verandah, there are benches along sides and back.

The verandah is 4.88m wide along the back and 4.78m at the front. It is 1.77m deep on the right and 1.3m on the left. The ceiling is approximately 2.9m high. It is enclosed by low wall with an opening in the centre, which is not cut completely. There is a bench along the sidewall.

The hall doorway is comparatively simple (Fig. 59b). It has four *śākhās* of *ratna*, *padma*, *stambha* and *pātra*. The pilaster in the *stambha śākhā* has a shaft rising in square block decorated with lozenges, *antarpatta*, a square portion carved with floral design, octagonal portion, round portion with square band in the middle, square moulding, *kumuda* and *ghata* shaped capital. The figures on the *pedyā*, *uttaraṅga*, *mandāraka* and a *chandraśīlā* are absent. In the place of the *chandraśīlā* is a rectangular slab. On the lintel is carved a figure of Gaṇeśa. The door fittings are in the form of a rectangular groove on each sidewall of the door, near the ceiling. There is a groove in the middle of the sidewall also, but these do not correspond to each other.

The hall is 6.95m wide along the back and 5.95m at the front. It is 4.22m deep on the right and 4.3m on the left. The ceiling is 2.27m high. Along the back wall and the sidewalls, there are benches, running in uninterrupted line. There are 12 benches along the backwall, six on the each side of the shrine doorway and seven benches along each sidewall. The front of all the benches are carved with mouldings as in *adhiṣṭhāna*. They have *bhitta*, *jadyakumbha*, *antarpatta*, *tripatta kumuda*, *antarpatta* and *kapōta*. All the benches have water chutes cut in the front with an opening on the sides to let the water out. All the benches have throne backs carved on the wall behind. All these benches must have been used to keep the loose icons. On the right back wall, there must have been kept an icon of a standing Jina as attested by higher throne back. Above all the benches are stone beams on the ceiling. To the left of the hall doorway, there is a niche. It is 2.4m long and 2.8m deep.

Almost in the centre of the hall, there are two pillars with a stone beam running between them on the ceiling. The pillar has a square base with the mouldings of *antarpatta* and *kapōta* on the upper part. On the front of each face is a triangular plate. The shaft rises in a square block surmounted by an octagonal and a round portion. The brackets are rolled. The pillars are similar to the pillars in the hall of Cave VII.

The shrine doorway is similar to the hall doorway. But here, on the lower sill are carved two lozenges. The *chandraśīlā* is present here, which is similar to that in Cave VII. The figure in the lintel is not clear.

The shrine is 2.26m wide along the front and 2.06m along the back. It is 1.44m deep along the right and 1.5m along the left. The ceiling is 2.27m high. There is a bench along the back wall on which near the ceiling, there are three curves to indicate a throne back. On the throne are cut water chutes, one on each side. Near the water chute on the left is a small pit cut on the floor. The projection of the right chute opens into a small chute cut in the floor, which leads to the pit on the left.

In front of the cave is a loose slab of *mandāraka* of doorway. It is flanked by *kirtīmukhas*.

Cave IX

This cave has a verandah, hall and a shrine (Fig. 60a). It is in very bad shape as the rock has weathered away. It is a crude excavation with rough floor and ceiling.

A flight of three steps with parapet walls leads to the verandah, which is 5m wide along the back and 4.6m along the front. It is 1m deep. The ceiling is 2.22m high. The verandah is enclosed with a very low wall with pillars flanking the entrance. It is very damaged. It has a shaft with square block surmounted by octagonal portion, square block, round portion topped by a round moulding and rolled brackets (Fig. 60b).

The hall doorway has four *śākhās*. It is similar to the doorways in Cave VIII. Here on the lintel, there is a seated figure of Jina, though damaged. The *mandāraka* is flanked by *kirtīmukhas*, while the *chandraśīlā* is not carved. The door fittings are in the form of a round groove, on each side, on ceiling and the doorsill. There is a groove on the each sidewall of the door.

The hall is 3.4m wide along the back and 2.4m at the front. It is 3.35m deep on the right and 3.39m on the left. The ceiling is 2.26m high. There runs a bench along all sides of hall. In the left corner, near the back wall is carved a throne. It is very damaged, but a trace of wheel flanked by elephants and lions can be made out.

The doorway to the shrine is a large plain opening. The shrine is 1.67m wide along the back and 1.47m at the front. It is 0.84m deep on the right and 0.8m on the left. The ceiling is 2.27m high. It has a niche in each sidewall. The niche on the right sidewall is 0.47m by 0.31m and 0.3m deep, while the niche on the left sidewall is 0.46m by 0.33m and 0.3m deep. On the back wall of the shrine are three grooves in horizontal line.

In front of the cave, there is a tank like excavation. It is around 3.25m by 3m. It is difficult to determine the depth as it is filled with debris and is overgrown with vegetation. It is difficult to determine the purpose of this excavation. It is too close to the cave to be used as water tank. If it remains filled with the water, the entry to the cave would be difficult.

Cave X

This cave is just a room (Fig. 60c). It is 4.78m wide along the back and 4.3m at the front and 6.11m deep along the right and 6.38m on the left. The ceiling is 2.37m to 2.45m high. The cave must have been closed in the front with a low wall on each side of an opening. The opening is about 0.23m wide. The wall on the right has completely disappeared and is now reconstructed. The ceiling is not smooth, as the rock has weathered away.

In the centre, there are four pillars with corresponding pilasters on the sidewalls. There are stone beams on the ceiling between all the pillars and the pilasters. All the pillars have now been reconstructed. Only the trace of pilasters can be made out. The extant portion of the pilasters suggest that they must have had rolled brackets with snake-hood.

Near the left sidewall, almost in the middle, there is a loose throne. It is very finely carved. It is staggered and has the mouldings of *bhitta*, *jadyakumbha*, *antarpatta*, *tripatta kumuda*, *antarpatta* and *kapota*. On the front of each face is a decorative lozenge in a compartment. On the upper side, there is a mortise hole to receive the image. The throne is 1.22m by 0.74m and 0.63m high. The groove is 0.2m by 0.14m and 0.07m deep.

It is quite possible that this cave was a sort of a *maṇḍapa* with a *chaumukha* installed on this throne and kept in the centre.

Date

These caves are dated to 11th-12th century CE by Fergusson and Burgess on the basis of the palaeography of the inscription on the pillar in Cave IV and their obvious similarities with structural temples of the region of the same period (1880: 505-508). Naik has dated these caves to the latter half of the 12th century CE. According to him, the ground plans of these caves, especially the ground floors of Cave I and II are almost identical to the temple no. 1 at Anjaneri, which is later than temple no. 2 on stylistic grounds. As temple no. 2 has an inscription dated in the year 1142 CE, these caves can be dated to the latter half of 12th century CE (Naik 1947: 376).

These caves follow the regional structural temples in various features like the type of the ground plan, half-enclosed verandahs with *kakṣāsanas* and dwarf pillars on them, type of doorways as well as pillars and moulded plinths. These temples are built mainly between the 11th to 13th centuries. A number of the details of the doorway such as *mandāraka* flanked by *kīrtimukhas*, *kumbhavāhinīs-dvārapālas* and other such figures on the *pedya* with typical design of flower within a circle above their heads, projecting *uttaraṅga* with *khura* type mouldings can be compared with any of the temple belonging to this age. The type of *śākhās* such as the *vallī śākhā*, depicting a creeper formed by circles and filled in with flowers and the type of *stambha śākhā* are very typical of the age. The ground plans are similar to any of the structural temple of the period, not particularly to temple no. 1 at Anjaneri as conjectured by Naik. Therefore, the ground plan can be used for arriving at a broad date of the caves and no specific date as suggested by Naik can be proposed. The pillars are of the style in vogue in the temples of this age. Although there are a number of varieties in pillar type, some of which are very decorative and elaborate, the *kīchaka* and *naga* hood on the bracket capital and triangular fillets, both on the base as well as the shaft, are very distinct features of this period and also this region. Moreover, a number of decorative motifs such as lozenges and *kīrtimukhas*, profusely used in these caves, are regular features of almost all the structural temples.

It appears that there was an attempt to imitate the structural architecture in all the details. The plinths with different mouldings, especially *gajathara*, are as found in the temples, though less elaborate here. The very presence of such plinths suggests an attempt to make the cave look like a structural temple, as functionally they are quite useless in a rock-cut monument. The caves not only imitate the structural temples, but have some members, which are structural and not rock-cut. The shrine doorway of Cave VI is entirely structural. It is difficult to conjecture why a structural doorway was provided. There may have been various reasons for such an arrangement, but a tendency to make a cave appear like a structural temple can be noticed.

Another feature, which can be noticed here is the lack of many icons carved *in situ*. All the shrines are empty, while there are a very few icons in caves II, III and V. But the thrones in the shrines and a number of benches in the hall and the finds of a large number of loose icons in the vicinity of the fort indicate that the practice of using more and more loose icons in a cave, as started at Patne, had become very common here. A very strong reason for such a practice could be the fear of iconoclasts. The loose icons are easier to remove and hide. The presence of secret rooms in some of the caves also appears to point at that.

Some of the features of these caves have parallels in the caves at Panhale-Kaji in the Sindhudurg district and Bhamachandra in the Pune district of Maharashtra. The caves at Panhale-Kaji, twenty-nine in number, date from the period 3rd century to 14th century CE and belong to the Hīnayāna as well as the Vajrayāna sects of Buddhism, Brahmanism and the Nathapantha. The earlier Hīnayāna caves belong to 3rd to 5th century CE. In circa 10th century CE, the followers of Vajrayāna faith appropriated some of the caves and excavated a few more. In 12th century CE Brahmanical caves were excavated, while in 13th-14th century CE the Nathapanthis appropriated two earlier caves and excavated one more (Deshpande 1986: 126). At Bhamachandra, near Chakan, are a Śaivite cave and a few plain excavations. Now, the site is associated with the saint Tukarama and is worshipped regularly. The reason behind considering these sites for the comparison is that these are the only known, significant non-Jaina sites in Maharashtra, where rock-cut caves were used and excavated as late as 13th-14th century CE. Most of the caves at Panhale have benches, fronts of some of which are treated as the *adhiṣṭhāna*. These caves have niches, both in the hall as well as verandah, with mortise holes to receive the icons. There are very few icons or panels carved *in situ*. Mainly loose icons were installed, evidence of which, are found in the shrines and also surrounding area. As at Ankai, the entrance doorway of Cave 23 at Panhale is very similar to those in structural temples with *stambha śākhā*, *khura* type moulding on the *uttaraṅga* and the use of vertical lozenges in compartments below the *pedyā* (Deshpande 1986: Plate 51). The pillars in Caves 19 and 20 at Panhale are as in the structural temples of Maharashtra (Deshpande 1986: Plate 74 and 48). The depiction of *pādukās* or footprints on a raised platform is found at both the sites. While here, it occurs in front of the figure of Ambikā in Cave II and III, at Panhale, it occurs in the court of Cave 14, quite in the same style (Deshpande 1986: 26). The caves 19, 20 and 23 at Panhale belong to the 12th century CE. Similarly the cave at Bhamachandra is like any 12th-13th century CE structural temple of Maharashtra in terms of the type of lotuses carved on the hall and shrine ceilings, the type of pillars in the hall and the shrine doorway with *stambha śākhā*, *khura* moulding on the *uttaraṅga* and *mandāraka* with *chandraśīlā* flanked by *kīrtimukhas*. Thus, it was the common practice of the period to imitate architectural features of the contemporary structural temples and to use loose icons in rock-cut caves. The presence of perforated screens in Caves II and III has parallel in Cave 17 at Panhale, though here the screen is made of two loose slabs, instead of being rock-cut (Deshpande 1986: Plates 34A, 34B). The examples of perforated screens in the structural architecture of the period are not wanting, though it is not a very common feature in this region. Thus, the eastern shrine of Jagadāmbadevi temple at Kokamthan in Ahemadanagar district is enclosed by perforated screen with different designs (Cousens 1931: Plate LXVII). The hall of Lakshmi-Narayana temple at Pedgaon in the same district and the main porch of

Siddheshvara temple at Limpangaon, also in the same district are also enclosed with perforated screens (Cousens 1931: Plate LXXVIII). The design in last two cases is of cross bars, very similar to that at Ankai-Tankai. The northern and southern sides of the hall of Mahadeva temple at Hottul in Naned district are enclosed with false grills (Deglurkar 1974: 17, Plate II C). Two more such examples are found at Mahuli in Pune district and Khanapur in Nanded district (Deglurkar 1974: 60). The Hottul temple is dated to around 1120 CE on stylistic grounds (Deglurkar 1974: 17). The Pedgaon temple is dated to the latter half of the 12th century CE, Kokamthan temple is dated to 13th century, while the temples at Limpangaon and Mahuli as well as Khanapur are dated to the period between 1250 to 1350 CE (Deglurkar 1974: 57, 94, 101).

All these architectural features and the similarities with caves at Panhale and the structural temples of the region indicate a date in the 12th century for these caves.

Iconographically too, these caves depict all the features of 12th century CE. The *padmāsana* of the Jinas in the *uttaraṅga* of all the doorways, the *śrīvatsa* mark on the chest of the Jinas, the throne with elephants, elephants shown lustrating the Jina as seen in the Santinatha panel in Cave III, and the occurrence of *pañchatīrthikās* are definitely late features, at least in this region. Moreover, as at Anjaneri, there is an attempt to differentiate the *yakṣa-yakṣī* figures for each Jina as evident in the case of the *pañchatīrthikā* and Rṣabhanātha in Cave V.

This group of the caves is quite compact and is almost contemporary to each other. The ground plan, doorways and pillars of all the caves are more or less similar. However, all the caves seem to have been excavated in the same chronological order, in which they are numbered, as attested by their placements. Cave IX and X are definitely later than the other caves as they are excavated below Cave V and VI because no suitable space was available beyond Cave VIII. Caves I and II are elaborate with double stories, while Cave III is most ornate. Perhaps these caves were undertaken closely following each other. The panels of Sarvānubhūti-Ambikā in Caves II and III are stylistically and also conceptually very close. The male figure on elephant and the female figure in *añjali mudrā* in the Ambikā panels in both these caves do not occur in any of the panels elsewhere and are difficult to identify within the framework of the story related to Ambika. Possibly they are important local devotees, if we do not go to the extent of identifying them as donors. Some of the other male-female figures in these panels, some of whom are obviously deities, are also difficult to identify. These figures suggest a common art idiom. Although the Sarvānubhūti figure in Cave II is a late icon inserted in, the original pilasters and *tōraṇa* of the panel provide ample evidence to show that the panel is similar to that in Cave III. Compared to the first three caves, other caves are less ornate. In Cave IV only the hall doorway is ornamental, while the rest of the cave, including the pillars and the shrine doorway, is quite plain. Similarly, in Cave VI, only the hall and shrine doorways are ornamental. The pillars are quite plain. The doorways and pillars of last four caves are less elaborate, though of the same style. Caves IV to VIII have only two pillars in the hall, not arranged at right angles in most cases. Except Cave IV, other caves in this group are not very symmetrical or on right angles. Therefore, possibly these caves are later than the first three caves as suggested also by structural temples of later period, which are less ornate. The temples of the 11th-12th centuries are ornate, while the temples from the 13th century onwards become quite plain without

much decoration. The number of door *śākhās* is reduced, while the figure sculptures on the *uttaraṅga* are replaced by a row of rhomboidal rosettes. The pillars also become simpler and the *kīchaka* figures on the pillar brackets disappear (Deglurkar 1974: 94-95). All these features are found in Caves VII to X.

Thus, the first three caves can be dated to latter half of the 12th century CE. The other caves closely follow the first three caves, in the late 12th and early 13th century. They definitely post date Anjaneri, mainly on account of occurrence of Gomukha *yakṣa* in Cave V and their relative placements.

Here for the first time, *yakṣa* figure is differentiated as seen in Cave V, although different *yakṣīs* were provided from slightly earlier period, as seen in the case of an intrusive icon at Ellora and also at Anjaneri. The appearance of Bāhubalī in Cave V is very significant as it shows that the cult of Bāhubalī, which grew in 9th century CE as evident at Ellora, still lingered, though dwindling in prestige as the size and the number of Bāhubalī icons suggests. The Pārśvanātha-Bāhubalī pattern of Ellora is discarded. The scene of attack on Pārśvanātha is reduced to repetitive depiction of stone throwers as attackers. It lacks the innovation and force of Ellora.

TRINGALWADI, IGATPURI TALUKA, NĀSĪK DISTRICT (19°40'N; 73°30'E)

The village of Tringalwadi lies 9.65 km northwest of Igatpuri and 6.43 km north of Thal pass. To the west of the village is the hill with the fort of Tringalwadi. At the base of the hill, facing the village is excavated the cave. It is locally known as 'Pandav Leni'. There are two routes to reach the cave. One route is from the town of Igatpuri, climbing the hill to reach the fort and climbing down from it to reach the cave. The other route is from the village of Tringalwadi. As there is no metal road, one has to walk around 10 km, from Igatpuri through Thal pass and the village, to the cave.

The cave, along with the inscription, was mentioned by Burgess (1877: 20). It was briefly described by Burgess and Cousens (1897: 48-49). Similar description was reproduced by Cousens, along with the ground plan and photographs of cave as well as the pillar (1931: 48-49, Plates LXII, LXIV). Naik repeated the description, but undertook a critical comparison of the cave with some structural temples and proposed a date (1947: 376-378). This cave has not been mentioned by Fergusson and Burgess (1880).

Description

This east-facing cave has a verandah, a hall, an antechamber and a shrine (Fig. 61a). Though in very bad shape at present, due to trickling of water through ceiling, it was a fine cave. It is perfectly cornered at right angles with straight, perpendicular walls, smooth ceiling, decorative hall doorway and elaborate pillars. It copies structural architecture in terms of plan, doorways, pillars and the plinth.

The façade of the cave is carved with a frieze of lozenges flanked by a plain band. Each lozenge is in a compartment and is carved with a flower. Below this frieze is an overhanging carved with thin stone rafters and two friezes at the base. The upper one is carved with petals, while the lower frieze has circles formed by creeper and filled in with flowers (Fig. 61b). It is in ruins at present. Only the left portion is extant. There are remains of façade slabs lying in front of the cave.

The verandah is 9.9m by 2.55m. The floor of the verandah is in very bad shape as the rock has eroded away. The ceiling is around 2.7m high. The verandah is enclosed with low wall and has *kakṣāsanas* with backrests. These walls are damaged, but are around 1.1m high. The front of this wall is treated as a moulded plinth. From the base it has a frieze of lozenges, each in a compartment, surmounted by *antarpaṭṭī*, *jadyakumbha*, *antarpaṭṭa*, *tripaṭṭa kumuda* and *kapōta*. The upper part is fashioned as the backrest, decorated with the pilasters divided by lozenges. Each pilaster has a moulded base, a square shaft with mouldings at the upper portion, a *kumbha* and rounded brackets. On the base and the upper part of the shaft is a triangular plate, each. The lozenges between the pilasters are carved with a flower (Fig. 61c). This plinth on the left is buried under the earth (Plate 126), while the backrest is present only on this side.

There were dwarf pillars on the *kakṣāsanas*, but now only the brackets are left. The shaft of one pillar is lying on the floor. It had a shaft rising in a square block and surmounted by an octagonal portion and a staggered square block, carved with two lozenges, each in a compartment. The shaft was probably surmounted by a *kalāśa*, but is now destroyed. Above are a *tāṭī* with a median band and a *phalaka* supporting four-armed brackets with a single roll and a snake-hood on each arm. There are corresponding pilasters on the back and sidewalls. The corners also have half pilaster. The pilasters are staggered. They have a base with *jagati*, *padma*, *antarapaṭṭa*, *vritta kumuda*, *antarapaṭṭa* and *kumuda* and a triangular plate. The shaft rises in a square block, surmounted by a recession, square block carved with a geometrical design, two round mouldings, a *pūrṇaghata* and a square portion. Above the shaft are two round mouldings with a triangular plate, another moulding like a *kumuda*, recession and *tāṭī*. Above the *tāṭī* are three-armed brackets. The side arms have single roll and snake-hood, while the front arm has a *kichaka* figure.

There is a window flanking the hall doorway, each measuring around 0.8m by 0.8m. It has a plain *śākhā* and a perforated screen made of two vertical and two horizontal bars decorated with floral design. On the *śākhā*, in the centre, is a plain square on each side (Fig. 61d). Along the sidewalls are benches, each measuring 2.54m by 1m. The bench along the right wall is 1.08m high, while that on the left wall is 1.12m high. It is made of a long slab supported by four slabs.

The ceiling of the verandah is quite decorative and is beautifully carved. There runs a stone beam between all pillars and pilasters. Thus, the ceiling is divided into three aisles. On the each side aisle is carved a lotus with four layers (Fig. 62a). On the central aisle, there is a roundel with five figures of a male surrounded by females. In the centre, there is a larger male figure flanked by females, while other two females are below him. All are in the attitude of flying as shown by the postures of legs. Their heads are towards the shrine inside. The central male figure has his hands around the female on the sides, while other figures have their outer hands raised up and the inner hands entwined around other figures. All the figures are fully decked (Plate 127). The theme of this sculpture is difficult to determine. It is possible that it is the depiction of some important person with attendants or some celestial being. It could be of purely secular nature also and could have been depicted solely for decorative purpose. Each of these aisles also carries a flying figure, depicted facing the shrine inside. This figure in the central aisle is of a garland bearer, holding a beautiful garland above his head. While the figure in the right

aisle is destroyed, that on the left aisle is four-armed with upper hands held up and the lower hands on knees. In the centre of each stone beam running between pillars and pilasters is carved a lotus, smaller than that on the aisle ceiling (Fig. 62b). The lotus on the stone beam between the right pillar and corresponding pilaster is destroyed. The sides of the stone beams are carved with different designs such as intricate floral motifs and geometrical patterns. The inner sides of these stone beams have figures of seated Jina, one on each beam. Each of these figures is seated in *padmāsana* with triple *chhatra* and is placed in a slightly projecting niche formed by pilasters. The Jina in the right aisle is Pārśvanātha as testified by the seven-hooded snake above the head. Such Jina figures are also carved on the square portion of brackets of back wall pilasters and pillars. These are carved only on the faces of brackets, which fall in the central aisle. The figure on the bracket of the right pillar is of a male standing in *tribhanga* with a sword in the right hand and not Jina.

As at Ankai-Tankai, the hall doorway is very ornamental and finely made (Plate 128). It has five *śākhās* of *ratna*, *pātra*, *stambha*, *pātra* and *vallī*. The figures on the *pedyā* of outermost *śākhā* are males, while those on the other *śākhās* are females. The females on the innermost *śākhā* are *kumbhavāhinīs*. The figures on the *stambha śākhā* are of *yakṣa* Dharanendra on right and *yakṣī* Padmāvatī on left. The figure of Dharanendra, standing in *tribhanga* is four-armed with lower arms destroyed and *parsu* and *pasa* in the upper right and left hand respectively. Near his feet, to his left is a small indistinct figure, which seems to be his *vāhana* (Plate 129). The figure of Padmāvatī is also in *tribhanga* and is four-armed. The objects in the hands are damaged and thus unidentifiable. She has a three-hooded snake above her head. Near her feet, to the right is her *vāhana*, a *kukkuṭsarpa* (Plate 130). These figures are placed within pilastered niches and these pilasters carry figures of seated Jina on the capital. Under the figures of Dharanendra and Padmāvatī, there is a four-armed figure of Sarasvatī. The figure on the right is seated in *vāmalalitāsana*, while the one on the left is seated in *savylalitasana*. The lower hands are on the knees. The object in the inner upper hand seems to be *vina* and that in the outer hand seems to be a *pustaka*, but is destroyed. The *vāhana*, a swan, is shown near her feet. Each of these figures is also placed in a niche similar to those of Dharanendra-Padmāvatī. Under the *pedyā* of the other *śākhās* are carved swans in compartments. The *uttaraṅga* of the doorway has *khura* type moulding with three projections interspersed by two recesses. On the underside of this moulding is carved a lotus, three quarter in size. Above this moulding are five niches with *kalaśa* tops. The central niche has seven compartments, while the others have five compartments, each. The central compartment of each niche has a figure of seated Jina, while the other compartments have lozenges decorated with floral design. On the lintel is a seated Jina. On the *mandāraka* was a *chandraśīlā* flanked by *kirtimukhas*. It is now destroyed. The door fittings are in the form of a round groove in the ceiling and on the sidewall of the door, on each side.

Interestingly, almost entire verandah is built of loose slabs and is not cut of the rock *in situ*. The back wall, along with the hall doorway, windows, and pilasters, the *kakṣāsana*s with pillars and benches along the sidewalls are structural. The hall doorway is made of five blocks of stone. The *uttaraṅga*, the upper portion till the base of lintel, central part of *śākhās*, portion of *pedyā* figures and the portion below these figures, each is carved of a different block of stone. The pilasters on the sidewalls and in the corners,

brackets of pilasters on the back wall, the brackets and capitals of pillars and the stone beams running between pillars and pilasters are carved out of rock *in situ*.

The hall is 9.9m by 9.3m. The ceiling is around 3.2m high. The floor is covered with mud as the water trickles from the ceiling. In the centre, there are four pillars, of which only the northwestern pillar and the brackets of the other pillars remain (Fig. 61e & f). On each sidewall are pilasters corresponding to the pillars, while there is a half-pilaster in each corner. The pillars are structural, while the pilasters and the brackets of the pillars are carved *in situ*. There are stone beams on the ceiling, running between the pillars and pilasters. The floor between four pillars is slightly raised. Along the sidewalls, there are benches, though very damaged. These are structural and not carved *in situ*. The benches in the northeastern and the southeastern corners are similar to benches in the verandah. These are made of a long slab supported on few vertical slabs. The upper slab is carved of mouldings of *antarpatta* and *kapōta*. The benches in the northwestern and the southwestern corners are also carved with mouldings of *bhitta*, *jādyakumbha*, *antarpatta*, *karnikā*, *antarpatta* and *kapōta*. These mouldings are interspersed with a compartment containing lozenge motif.

The antechamber is 4.05m by 2.55m. In each corner near the back wall is a half pilaster, similar to those in the hall. The pilaster on the left is destroyed. In the ceiling to the left is an opening, now filled with stones. It is said to lead up to the fort.

The shrine doorway is similar to the hall doorway, but less elaborate and highly damaged. It has three *śākhās*. The outermost is a *stambha śākhā* with the pilaster similar to those in the verandah. The inner *śākhās* are plain. On the lintel is a seated Jina. The *uttaraṅga* is similar to that in the hall doorway. But here the seated Jina is carved only in the central niche. There are no figures on the *pedyā*, while the *mandāraka* and *chandraśīlā* are present. The door fittings are in the form of a round groove on each side, in the ceiling of doorway inside.

The shrine is 3.7m by 3.45m. The floor is completely destroyed. The ceiling is around 3m high. On a bench along the back wall is an icon of Rṣabhanātha. There is a two-line inscription on the cushion of the Jina, which is not very clear except the date, Saka 1266.

Sculptures

The only icon carved *in situ* is the main image of Rṣabhanātha in the shrine. There are three loose pieces of sculptures lying in and around the cave. These are broken. Near the cave is a sculpture of standing female without head. Nearby is another piece, which is just a head of a figure. Near the entrance to the cave is another piece of sculpture, which is also a head of a figure.

1. Seated Rṣabhanātha: 1.77m by 1.4m.

The upper part of the icon including the head is destroyed. The lower part is also very damaged. The Jina is seated on the cushion, which is 0.2m high. In the centre of the cushion is his *lāñchhana*, the bull. It is carved in profile.

2. Head: 0.42m by 0.36m.

Only the part of the *karanda* crown on the head and the snake-hood above it is left. The face is destroyed. The single snake-hood above the crown suggests that the figure was either of *yakṣa* Dhāranendra or *yakṣī* Padmāvatī.

3. Female figure: 0.87m by 0.5m.

This is a headless figure. It is a two-armed figure of a female standing in *tribhanga*. Her right hand is on the shoulder holding some object, which is broken. The left hand is on the waist. She is fully decked (Fig. 62c). To her right is a small figure of a standing female, facing opposite to the larger female. The position of hands suggests that she must be a *chauri* bearer.

4. Head: Only parts of the *karanda* crown and a small figure on each side of the crown are extant.

Probably these figures were kept beside an icon of Pārśvanātha, whose *yakṣa-yakṣī* have snake-hoods above the heads. There must have been few more loose icons installed in various parts of cave as indicated by the benches in the hall.

The photograph given by Cousens testifies that the cave was in better condition of preservation and that it has been recently destroyed. The façade, plinth, *kakṣāsanas* and the right pillar of the verandah were intact till the early part of the last century.

Date

This cave has been dated to Saka 1266 or 1344 CE by Cousens on the basis of the inscription on the cushion of the main image (1931: 48-49). Naik dates this cave not to the date mentioned in the inscription, but to the latter half of the 12th century CE or the beginning of the 13th century CE on the basis of similarity of plan and pillars with temple no. 1 at Anjaneri and also the on the basis of an inscription in Nagari characters on the wall in the north end of the verandah, which could be dated to the 12th or 13th century CE on palaeographical grounds (1947: 378). This inscription has vanished now.

The cave is very clearly similar to the caves at Ankai-Tankai and regional, structural temples in a number of features such as the plinths, *kakṣāsanas*, pillars, hall doorway and a number of decorative motifs on the ceiling and elsewhere. The peculiar sculpture of male with females around him on the verandah ceiling has a few parallels in the structural temples. The hall ceilings of Krishna temple at Vaghli in Jalgaon district and Jogesvara temple at Devalana in Nasik district have a sculpture of Krishna surrounded by females or *gopīs*, quite in the same style as here, though in more decorative form. (Cousens 1931: Plates XXXVI and LXV). The antechamber ceiling of the temple at Devalana has two more such sculptures of Viṣṇu surrounded by females or males. The Murlidhāra temple at Kudal in Sholapur district also has three such sculptures in the three aisles of the verandah ceiling. Thus, here, the prevalent trend was followed, omitting the religious affinity. The figure of Kṛṣṇa was replaced by a man. The temple at Vaghli contains an inscription dated to 1069 CE (Cousens 1931: 31), while the Devalana temple is dated in the first half of the 13th century CE on stylistic grounds (Deglurkar 1974: 69). Naik is right in dating the cave earlier than the date mentioned in the

inscription. The ornate and elaborate nature of the cave indicates affinity with the temples of 11th-12th century CE as the later temples of 14th century CE are quite simple.

There are not many iconographic evidences, but the representation of Dhāranendra-Padmāvatī on the *pedyā* of the hall doorway, *padmāsana* of the main icon as well as other small Jina icons in the verandah and the depiction of the *lāñchhana* of the main icon suggest a late date. Moreover, the architectural similarities with Caves I, II and III at Ankai-Tankai in terms of use of structural parts, presence of benches for installing loose icons and a very few icons carved *in situ*, indicate that this cave can also be dated to the latter half of 12th century CE. The inscription was perhaps written later on. Surprisingly, although the verandah and the pillars are very ornate, the main icon is quite plain. The reason appears to be the poor quality of rock. It becomes clear when one notices that the ornate portions, except the ceiling of the verandah are structural.

WASHALE OR VASE, MOKHADA TALUKA, THANE DISTRICT (19° 52'N; 73° 21'E)

The village of Washale is about 8 km south of Mokhada. To the south of the village is a low hill. On the northern face of the hill, is excavated a cave. It is cut at the height of about 15m. from the base of the hill and faces north. This cave was briefly described by Burgess and Cousens (1897: 113).

It is a simple cave, partially structural, with two crude icons of Jina.

Description

The cave has an open court, a half-enclosed verandah and a hall (Fig. 63, Plate 131). The court is in the form of a raised platform on each side of the steps leading to the verandah. The platform to the right is 0.95m wide, 1.83m deep and 0.62m high and to left it is 2.6m wide, 2.16m deep and 0.62m high. The front of the platform on each side is fashioned like the *adhiṣṭhāna* of structural temples. It has the mouldings of *bhitta*, *jādyākumbha*, *antarpaṭṭa*, *tripaṭṭa kumuda*, *antarpaṭṭa* and *kapōta* (Fig. 64a, Plate 132). Though the platform to the left is 2.6m long, the front of the platform is carved only for around 1m. There is a cistern, about 1.6 to 1.72m long and 2.5m wide, beyond the platform to left. At present it is dry and filled with debris. The cistern can be approached by a step in front. The central step of the stair to the verandah is carved with *chandraśīlā* and diamonds in front (Fig. 64b).

The verandah is 3.25m wide at the back and 3.82m wide in the front. It is 1.8m deep along the right and 1.7m deep along the left. It is half enclosed with dwarf walls and has only partial ceiling, covered with loose slabs resting on two structural pillars, each about 2.65m high. The base of the pillar is square with mouldings and a triangular plate on each side. The shaft rises in a square block, followed by an octagonal one then again by square and octagonal portions. The shaft is surmounted by *kalāśa*, flattish *kumbha*, *tāṭī* and *phalaka* with triangular plates dropping on corners, which gives an appearance of *pūrṇaghata*. The bracket is two-armed and with single roll (Fig. 64c, Plate 133). The bracket, *phalaka* and *kumbha*, *kalāśa* along with the shaft are each a separate slab of stone. While the base of the right pillar is made of three stones, that of the left pillar is

made of two stones. Thus, the right pillar is made of six stone slabs and the left pillar is made of five blocks. The right pillar is slightly higher than the left one.

The hall doorway, measuring 1.78m by 1.61m, has a plain *śākhā*. The lintel is damaged, but seems to have a figure of seated Jina. There is a *chandraśilā* flanked by a *kirtimukha* and a single step in front (Fig. 64d). The door fittings are in the form of a round groove, one on each side, both on the ceiling and lower sill of the door.

The hall is 3.35m wide along the back wall and 4.1m along the front wall. It is 3.82m deep on the right and 3.65m on the left. It is irregular, but the floor and the ceiling are smooth. The ceiling is 2.5m high. On the back wall are cut three niches, about 0.46m from the floor. The right niche is 1.33m long, 0.63m wide and 0.28m deep. The central niche is 1.45m by 1.13m and around 0.4m deep. This niche has an L-shaped platform. The left niche is 1.2m long, 0.65m wide and 0.31m deep. To the left of it is a shallow niche, 0.38m by 0.33m. These were used to keep the loose icons.

Between the niches, on the back wall are two figures of standing Jinas. Apart from these, there are two loose sculptures lying on the floor. Though quite broken, these seem to be Sarvānubhūti and Ambikā. So, it can be supposed that the side niches were used to keep the image of *yakṣa* and *yakṣī*, while the central one was to keep the icon of a Jina on the platform. The icon of Jina is lost.

In each sidewall are two round grooves, one near each corner. The grooves of both the walls correspond. Perhaps these grooves were used to insert wooden bars along the length of the cave. These could have been used to hang garlands or some such objects.

Above the hall, there is an empty excavation, about 3.3m wide, 1.65m deep and 1.35m high. It can be reached by climbing the slope on the either side of the cave.

Sculptures

1. Standing Jina: 0.95m by 0.33m.

The figure stands in *kāyotsarga mudrā*. He has long ears touching the shoulders and has *dvivali grivā*. There is a trace of *śrivatsa* on the chest, but is no trace of *uṣṇīṣa* or hair. There is line on the stomach (Plate 134).

2. Standing Jina: 1m by 0.38m.

This figure is similar to the one on the right. Here the *śrivatsa* is clear. His right hand below elbow is broken.

Both the Jinas are crudely made. The facial features are not clear and are carved in moderate relief.

3. Sarvānubhūti: 0.46m by 0.41m (extant portion).

The head, hands, right leg and part of the *vāhana* are gone. He is seated in *vāmalalitāsana* on an elephant and is pot-bellied. He wears necklace, *chhannavira*, sacred thread and anklets. The head of the elephant is destroyed. It has a three stringed ornament on the body.

4. *Yakṣī*: 0.41m by 0.4m (extant portion).

Only the lower portion of the figure is extant. She is seated in *vāmalalitāsana* on a pedestal, while the left leg is broken partially. Her *vāhana*, a lion, is depicted on the front of the pedestal. It is partially damaged.

Though there are no identification marks, the *vāhana* lion suggests that it is a figure of Ambikā. Siddhayika, the *yakṣī* of Mahāvīra also has a lion as her *vāhana*, but usually Ambikā is found represented in Maharashtra, as the *yakṣī* of all Jinas. Thus, it is safer to identify this figure with Ambikā.

Date

Burgess and Cousens have not proposed any date for the cave (1897: 113). It does not have much architectural or sculptural wealth. The two icons of standing Jinas are quite crude and therefore difficult to compare stylistically. The pillar is very much like the pillars found in the structural temples, though quite plain. The snake hood on the bracket capital, the *adhiṣṭhāna* like mouldings on the fronts of platforms in the court, doorway with *mandāraka* flanked by *kīrtimukhas*, use of lozenge motif in the steps and the occurrence of niches for keeping the loose icons, as also the two loose sculptures are some of the features comparable with Ankai-Tankai and Tringalwadi. Thus, the cave can be approximately dated to the 12th century CE.

DAULATABAD, AURANGABAD TALUKA, AURANGABAD DISTRICT (19°57'17''N; 75°15'43''E)

The hill fort of Daulatabad is situated 13 km from Aurangabad. There are a few caves in the eastern escarpment of the fort, facing east. These are about 100m south of Kalakot, which is the innermost fortification wall of the fort. The caves are excavated in the ridge of the hill along the moat. These were excavated before the hill was fortified and provided with moat during the Muslim period. At present, there is no proper road to reach the caves. The rough path to the caves is so overgrown with vegetation that the caves are accessible and visible only in the dry season.

There are five caves, numbered from south to north and are in a very bad state of preservation (Plate 135). The caves are quite plain with empty shrines and no other sculptures. Therefore, it is very difficult to determine their religious affiliation. Of these, Cave III is assumed to be Jaina because of the presence of twenty-four niches and small figures of seated Jina on two of the pillars.

Cave I has a hall and a shrine, while the second cave has a hall and three shrines in the back wall of the hall. Cave IV and V are unfinished. In the later period, when the fort was built, these caves were used for defense purposes as suggested by the stepped passage leading to the moat, cut in the left shrine of Cave II and a small excavation also leading to the moat, in the right sidewall of Cave I.

Wilson suspected the existence of the caves in this fort, but could not provide any information (1847-48: 79-80). However, the first description of these caves along with the critical dating was provided by Pathy and Dhavalikar (1987: 191-195). The caves were briefly described and assigned a date by Mate and Pathy (23-24).

Description

Cave III has a hall, an antechamber and a shrine (Fig. 65a). The hall is 8.3m wide along the back and 8.1m at the front. It is 7.6m deep along the right and 7.5m along the left. The ceiling is 2.67m high. It is enclosed by dwarf walls with *kakṣāsanas* and backrests in the front. The backrests to left are destroyed. The outside of the backrest is carved with two round pilasters alternating with the plain bars (Fig. 65b). There are dwarf pillars on these low walls (Plate 136). The pillar on left has disappeared, while the right pillar is destroyed in the upper parts. It has a shaft with a square block surmounted by an octagonal portion, square portion, octagonal band and round portion, the portion above which is destroyed.

There are four pillars and corresponding pilasters in the hall with stone beams running between the pillars on the ceiling. The floor between the pillars is raised to around 0.1m. The southeastern pillar is present only in the lower portion, while the other pillars are dilapidated. There is a half pilaster in both the corners, near the back wall of the hall. The pillars have base with *jagati*, *padma*, *antarapaṭṭa*, *kumuda* and *prati* and a triangular plate on each face. The shaft above the base rises in a square block, a round portion, an octagonal portion carved with petals and a square block carved with various figures and designs. Above the shaft are two round mouldings, *karṇikā* and another broader round moulding with a triangular plate carved with an intricate floral design, on each face, *karṇikā*, double *tāṭī* and *phalaka* supporting four-armed brackets with a single roll and a snake-hood (Fig. 65c). The square block on the shaft has different designs and figures on each pillar as well as each face of the same pillar. The eastern face of the southwestern pillar is preserved only on the right side. It has two seated figures, each in a separate compartment. Both the figures are seated in *padmāsana*. The figure on the right is four-armed, with the lower arms in a *dhyāna mudrā* and the upper hands raised up. The objects in the upper hands are not clear. The figure on the left is of a Jina. The western face of the northwestern pillar has five compartments. In the left compartment is a male figure seated in *mahārajalīlāsana* with indistinct object in the hand. The northern face of this pillar has another figure of a seated Jina (Plate 137). The pilasters in the sidewalls have a square shaft surmounted by a square block, *kalaśa*, *tāṭī*, squarish *kumbha* with a decorative median band and brackets as in the pillars. The shaft is carved with various designs on the different parts. On the *kalaśa* and *tāṭī* is a triangular plate, carved with an intricate design. The pilasters on the back wall are staggered with bases as in the case of pillars, square shaft surmounted by *kalaśa*, *karṇikā*, *tāṭī* and brackets as in pillars.

There are twenty niches in the hall, eight in each sidewall (Plate 138) and four in the back wall. There is another much smaller niche in the right corner. The niches are formed by a *kapōta* rested on the pilasters. Above the *kapōta* is an intricately carved *tōraṇa*. The niche in the corner does not have *tōraṇa* arch above. The niches do not have separate pilasters, but the central pilaster is common between two niches. Thus, two niches are formed by three pilasters. On the *kapōta* are half circular plate in the centre and a quarter circular plate on the sides. These are carved with various intricate geometrical and floral designs in some cases. All these niches are uniform in size and placement and are empty. Each is around 0.78m by 0.54m and 0.4m deep and is around 1.3m from the floor.

The antechamber is 2.55m wide and is 2.44m deep along the right and 2.35m along the left. It has two niches, similar to those in the hall, in each sidewall. Thus, in total there are twenty-four niches and a small niche in the cave.

The shrine doorway, measuring 2.33m by 1.85m, has three *śākhās*, of which only the central, *stambha śākhā* is decorative (Fig. 65d). The pilaster in the *stambha śākhā* has a shaft rising in square block surmounted by an octagonal portion carved with petals, round portion with a band in the middle, *pūrṇāghaṭa*, *kalāśa* with a triangular plate, *tāṭī*, flattish *kumbha*, and a *padma*. There are no figures on the *pedyā*. The *mandāraka* is plain and there is a *chandraśilā* in front. On the *uttaraṅga* are three pieces of *khura* type mouldings. The figure in the lintel is not very clear, but seems to be Gaṇeśa.

The shrine is 2.5m wide along the back and 2.25m at the front. It is 2.47m deep along the right and 2.43m along the left. The ceiling is 2.3m high. There is a throne or a bench along the back wall. It is around 1.1m by 0.6m and 0.33m high. A sort of *chandraśilā* is carved on it. There is no icon on the throne. There is a niche on the left sidewall, about 0.73m by 0.46m and 0.24m deep.

Paintings

There are traces of thick, white plaster on the various parts of the cave, though no traces of paint can be seen. The *tōraṇa* portion of the niches is almost covered with the plaster. This plaster is obviously much later than the cave and was applied by Ahalyabai Holkar in the 18th century.

Date

This cave has been dated to the 10th-11th century CE on the basis of *kañī* moulding on the pillars (Pathy and Dhavalikar 1987: 191-195). Mate and Pathy have dated the cave to the period between 1150 to 1300 CE (1992: 23-24). The date suggested by later scholars is more probable. The relationship of this cave and also other caves of the site with Ellora as suggested by former scholars is very superficial. In fact, the pillars in this cave are of the type commonly found in the monuments belonging to 11th-13th century CE. The octagonal portion on the shaft; carved with typical petal like geometrical designs or *padmabandha*, square block surmounting the shaft; usually carved with *kīrtimukha*-figures, *kañī* moulding, *phalaka* and bracket capital with single roll as well as snake hood are the typical features of the pillars of this age. Thus, the cave can be dated to late 12th or early 13th century CE.

Except the two figures of seated Jinas on the pillars, there is nothing to suggest that the cave is Jaina. The niches need not necessarily be for Jinas. Moreover, as the sectarian affiliation of the other caves on the site cannot be determined, it is very difficult to say anything about this cave also. However, the possibility of this cave being Jaina can not be completely ruled out as the site was a Jaina stronghold during 12th-13th centuries CE as indicated by the finds of a number loose Jaina icons and Jaina temple parts, datable to this period, from the excavation in the fort area.

JUNNAR, JUNNAR TALUKA, PUNE DISTRICT (19°10'N; 73° 50'E)

The town of Junnar is surrounded by hill-ranges, where one of the largest Hīnayāna Buddhist cave-complex flourished during early historical period. There are hundred and eighty-five Buddhist caves with around thirty-six inscriptions of the period of 2nd century BCE to 3rd century CE, in the hills all around. About 2 km south of the town, is the Manmodi hill. In this range of hills are excavated three groups of Buddhist caves. On the eastern face is Bhimashankar group (Caves I to XVII), in the centre of the north face is the Amba-Ambikā group (Caves XVIII to XXXIV) and on the northwestern face is Bhut Leni group (Caves XXXV to XLIX). Most of the caves are *vihāras*, or cells for the monks, while there is a single *chaitya* cave to the left of Cave XXVIII. Of these, Cave XXX of Amba-Ambikā group was converted to Jainism, sometime in the medieval period, by adding Jaina icons. In fact, this group of caves has acquired the name after the icon of *yakṣī* Ambikā, carved on the sidewall.

This group of caves could be approached by a road from the old bus stand at Junnar. This road leads to the base of the hill and from there a rough path leads up to the caves, which are excavated at the height of about 50 meters.

The conversion of this cave to Jainism was referred to by Fergusson and Burgess along with the lengthy description of the caves of this group and other groups at the site (1880: 260-261). A more detailed account, supplemented by the ground plan and approximate date of conversion was provided by Jadhav (1980: 58, Fig.7).

Description**Cave XXX**

This *vihāra* cave faces north. It is the upper storey of Cave XXIX and is reached by a flight of eighteen steps to the right of Cave XXIX (Plate 139).

The cave originally had a verandah and five cells in the back wall, three to the right and two to the left. Now, the partition wall between the cells on left is removed and Jaina sculptures are added in this large room. The verandah is 14.88m wide and 2.4m deep. It is partially damaged in the front (Fig. 66).

The room with Jaina icons is now 4.8m wide and 2.16m deep along the right and 2.4m deep along the left. There are two figures of seated Jinas on the back wall, while a figure of Ambikā is carved on the sidewall. Otherwise, the room is plain. A figure of Kshetrapala/Bhairava and an indistinct figure are on the backwall of the verandah, flanking the door to the first cell on right.

On the back wall of the verandah, between the three cells on the right and the Jaina shrine on the left, there is a small niche about 0.48m by 0.35m with a water channel. This niche was probably used for keeping a loose icon.

Sculptures

None of the icons are well preserved.

1. Seated Jina: 1.5m by 0.87m.

This figure, measuring 0.96m by 0.8m, is placed in a niche with pointed top. The legs, hands and the face of the figure are damaged. The Jina is seated on a plain throne. His *āsana* is not clear. He has a round halo and triple *chhatra*. The throne is 0.64m long and is unfinished. It is much narrower than the width of Jina figure. Thus, part of the Jina's legs, are outside the throne.

In front of the Jina, on the floor of the shrine is cut a water channel, about 0.8m by 0.17m.

To the right of this icon are traces of a standing figure of Jina, around 0.32m by 0.13m. Only the feet and a single *chhatra* above can be seen.

2. *Tritirthikā*: 1.6m by 0.97m.

The other figure of seated Jina is a *tritirthikā* and is the main icon of the cave (Plate 140). The legs and the face of the main figure are damaged, as in the case of the previous icon. The *mūlanāyaka* is a seated figure of Rṣabhanātha flanked by a smaller figure of standing Jina. The figure of Rṣabhanātha, measuring 0.76m by 0.8m, is seated on a throne. As the legs are damaged, his *āsana* cannot be determined. He has an oval-shaped halo, triple *chhatra* and strands of hair on each shoulder. There is a very eroded figure of a *chauri*-bearer to the right of Jina, shown near *chhatra*. The throne of the Jina is very eroded. It has five compartments. The extreme right compartment has a figure of bull-faced Gomukha *yakṣa* seated in *mahārājālīāsana* with hands on the knees. The objects held in hands are not clear, but seem to be fruits. The extreme left compartment has a *yakṣī* figure, probably of Ambikā. She appears to be seated in *vāmalalitāsana* with the right hand on the knee and probably holding a child with the left hand. Of the three compartments in the middle, the side ones has a lion each, while the central one has a wheel.

The standing Jina figure measures 0.52m by 0.14m. The head of the right Jina is gone.

The figures of Rṣabhanātha and two standing Jinas are carved in a niche, while the triple *chhatra*, the figures flanking the *chhatra* and the throne are carved outside the niche. The niche is 0.89m by 0.97m. Over the *chhatra* is a *tōraṇa* arch.

3. Ambikā: 0.77m by 0.65m

This panel is very eroded. The figure of Ambikā is seated in *vāmalalitāsana* holding an *āmralumbī* in the right hand and supporting a child seated on her lap with the left hand. Above her head is a mango tree with a bunch of three mangoes hanging down, on each side. The facial features are unclear. Below her left leg is the small figure of her *vāhana*, the lion. To her right is a standing figure of an attendant, turned towards Ambikā and holding either a flower or *chauri*, kept on the shoulder, in his right hand, while the left hand is on the hip. To her left is the standing figure of Brāhmaṇa, holding a *chhatra* above his head.

Above the mango tree is a figure of seated Jina, while below him, are two more figures of seated Jinas, one on each side.

4. Kshetrapala/Bhairava: 0.5m by 0.28m.

This figure is quite damaged and indistinct. The figure is nude and stands in *tribhanga*. Behind the head is a round halo. In the right hand is held a long stick like

object, while the left hand is on the hip. Near his feet, to his right seems to be a seated figure, perhaps a devotee, while to the left is a dog (Plate 141).

5. Seated figure: 0.38m by 0.39m

This seated figure is very unclear. It is difficult to determine whether it is male or female. However, Jadhav has identified it as Chakresvari.

Below all the icons except the seated Jina on the back wall of the shrine, is a rectangular groove, one on each side. It varies in length from 0.04m to 0.11m, 0.02 to 0.05 in width and 0.03m to 0.05m in depth. These could have been used either for hanging garlands, or for any other such purpose. The icons in the shrine have two more grooves, one on each side. These grooves are bigger with a projection below. These could have been used probably for keeping some objects like lamps, flowers or incense. At present, these are used for keeping lamps, as there are traces of fresh soot and oil in these grooves.

All the icons, especially Ambikā, are still worshipped by the local people, though not as Jaina icons, but as some local goddess. Thus, all the icons are smeared with turmeric. In the corner of the wall between *tritirthikā* and Ambikā, a nail is fixed to hang bangles, which are offered to Ambikā, especially by the women. There are fresh handprints in red on the wall. The cave has been presently painted.

On the mass of the rock, left to be carved as a *stūpa* in the unfinished *chaitya* II of Bhimashankar group in the same hill range is carved an unfinished figure of seated female with large earrings and necklace. She has been identified as the Jaina goddess Ambikā (Jadhav 1980: 163-164, Plate 16B). However, as no diagnostic features of the goddess are present and since the icon is very unclear and apparently unfinished, one cannot be very sure. It could have been a Hindu goddess also.

Date

The conversion of this Buddhist *vihāra* to Jainism has been dated to around 8th-9th century CE on the assumption that it was the time when several Jaina caves were excavated in western India (Jadhav 1980: 254-255).

The date suggested by Jadhav is too early as the iconographic features of the icons indicate. Sarvānubhūti is absent, while Ambikā is carved very prominently, almost as an independent goddess. The appearance of Gomukha *yakṣa* on the throne of Rṣabhanātha and Kshetrapala suggests a late date, most probably late 12th century CE on the analogy of Cave V at Ankai-Tankai and Anjaneri.

BHAMER, SAKRI TALUKA, DHULE DISTRICT (20° 30'N; 75° 05'E)

The village of Bhamer is situated at the foot of a fortified hill, 48.2 km west by north from Dhule and 4.82 km south of Nizampur. The village is surrounded by ranges of hills on three sides. The hill on the eastern side of the village is fortified. Within the area of the fort, a few caves have been excavated. Some are plain excavations, while three caves are quite decorative with ornamental doorways and pillars. These are of secular nature.

In the hill to the west of village has been excavated the Jaina cave, locally known as '*Thākur deva*'. It is cut at the height of around 60m. It is about half a kilometer from the village. The ascent to the cave is very steep. There is no proper path to climb the ascent. The rock has weathered and crumbled away, so the climb to the cave is difficult (Plate 142).

The caves in the fort were first described by Sinclair, though it is not clear whether the Jaina cave is mentioned or not. The caves in the fort were considered Buddhist excavations (1873: 128-129). In the later account, he briefly mentions the caves without any reference to the sect to which they belong (1877: 11-13). Fergusson and Burgess provide brief description and tentative date of the cave (1880: 494). In later reports the cave, along with the caves in the fort are just noticed (Burgess and Cousens 1897: 55). Naik does not mention this cave.

Description

This east-facing cave has a verandah and a hall, which serves as the shrine (Fig. 67a, Plate 143). Architecturally, it is very crude and irregular excavation. The verandah is 5.65m wide at the back and 4.65m wide in the front. It is about 2m deep and the ceiling is 2.11m high. A plain door, measuring 1.55 m by 0.75 m leads to the hall with a figure of seated Jina in the lintel. The door fittings are in the form of a round groove on each side in the ceiling and a rectangular groove in the centre of each sidewall of the door. Flanking this door is a pilaster, while in each corner of the back wall is a half pilaster. It has a plain shaft with plain square bracket. The back wall is carved with figures of small, seated devotees and standing and seated Jinas.

The hall or shrine is very irregular. It is 3.76m wide at the front. It narrows down at the distance of around 2.55m on the right and 2.75 on the left, from the door. This narrowed portion is 2.67m wide. Thus, the hall is 3.76m wide in the front and 2.67m wide at the back. The depth of the hall is 4m to 4.5m. The wider portion of the hall has a high bench along sidewalls. The bench along the right extends to the front wall also. These benches are very irregular. The right bench is around 0.6 to 0.62m wide and 1.2m high. The left bench is around 0.6m wide and 1.114m high. The hall ceiling is 2.11m high. The walls of the hall are covered with icons, of seated and standing Jinas.

The hall remains filled with the water throughout the year, except in summer.

Sculptures

The back wall of the verandah is covered with small sculptures, mainly of seated male and female devotees. There are a few icons of seated Jinas, standing Jinas, *yakṣa* Dharaṇendra and *yakṣī* Padmāvati (Plate 144). These are not arranged very systematically.

There are traces of two standing Jina figures to the right of the door. On the pilaster, to the right of the door, is a figure of a seated Jina. Below him are four devotees, two in each row. The one on the left, in the lower row seems to be a female. The rest are male figures. To the right of the pilaster are four seated male devotees, in a vertical row. On the right *śākhā* of the door are carved five devotees, in a vertical row. The upper three are definitely females, while the lower two are very unclear. Above the door, is a seated

male devotee. To the left of the door are two devotee couples, one above the other. Below the male in the lower row are two more male devotees. On the pilaster to the left of the door is a seated male devotee, below whom are two more seated devotees.

All these devotees are seated in *ardhapadmāsana* with hands in *añjali mudrā*. These are very crudely carved.

Below the female devotee in the lower row, to the left of door, is a figure of seated Padmāvati. To her left, is a standing figure of *yakṣa* Dhāranendra. The lower portions of these figures are hidden under the layer of mud in the verandah. These figures are placed within a niche formed by a curved arch with *kalāśa* on top and supported by rounded pilasters (Fig. 67b).

1. Padmāvati: 0.61m by 0.38m.

The four-armed figure of Padmavati, measuring 0.39m by 0.22m is seated in *vāmalalitāsana*. In the upper right hand is held an *ankuśa* and in the upper left hand is an object, which appear to be *khaṭvāṅga* or *pāśa*, but is not clear. In the lower left hand is a fruit and the object in the lower right hand is not clear. Above her head is a three-hooded snake. Below her left leg is her *vāhana*, *kukūṭa*. In the arch, below *kalāśa* is a small, seated figure of a Jina.

2. Dhāranendra: 0.7m by 0.42m

This four-armed figure, measuring 0.42m by 0.27m, stands in *abhanga*. He holds a *damaru* in the upper right hand, either *sarpa* or *khaṭvāṅga* in the upper left hand, a *gada* rested on the ground in the lower left hand and the object in the lower right hand is not clear. Above his head is a three-hooded snake.

The icons in the hall are of Jinas, *pañchatīrthikā*, *chauvīsī*, *tritīrthikā* etc, Sarvānubhūti and devotees (Plate 145).

3. Seated devotee couple: 0.38m by 0.32m

The couple is seated with hands in *añjali mudrā*.

4. Sarvānubhūti: 0.55m by 0.33m

The corpulent figure of Sarvānubhūti is seated in *mahārajalīlāsana* on an elephant with both his hands on the knees, holding a fruit in the right hand and a purse in the left hand. Above his head is a figure of Jina seated on a plain pedestal.

5. *Pañchatīrthikā*: around 1m by 0.75m.

There are three standing Jinas and two seated Jinas above them. The figure of *mūlanāyaka*, measures 0.73m by 0.26m.

6. *Chauvīsī*: 0.84m by 0.57m.

The panel consists of a seated Jina flanked by a standing Jina and twenty-one small, seated Jinas. These are arranged in horizontal lines. Above the head of each standing Jina are three seated Jinas. Above these are two rows of seated Jinas, seven in the lower row and six in the upper. Above, are two more Jinas, one on each side.

The *mūlanāyaka*, measuring 0.32m by 0.27m is seated on a pedestal.

7. Standing Jina: 1.09m by 0.29m

He has a triple *chhatra* above the head. There is an indistinct Devanagari inscription under this figure.

8. Seated Pārśvanātha: 1.5m by 1.06m.

It is a *pañchatirthika*. The *mūlanāyaka* is Pārśvanātha, measuring 0.68m by 0.72m and seated in *padmāsana* on a decorative cushion kept on the throne. The hair on the head is shown in dots, while there is a round *śrivatsa* on the chest. Above the head is a seven-hooded snake. The coils of the snake are shown behind the back of Pārśvanātha. Above the snake-hood is triple *chhatra*. The throne is depicted with a wheel flanked by elephant and lion. Among the attendants is a small figure of drum player above the *chhatra* and small, flying figure of a *chauri* bearer flanking the *chhatra*.

On each side of Pārśvanātha are two small figures of seated Jinas. While the figure of Pārśvanātha is placed in a niche with a pointed top, the cushion, throne and seated Jinas are outside the niche.

9. Standing Jina: 1.09m by 0.29m.

He has a triple *chhatra* above the head.

10. *Tritirthikā*: 0.34m by 0.42m.

There is seated Jina flanked by a standing Jina. The Jina sits on a plain pedestal.

11. *Pañchatirthikā*: around 1m by 0.68m.

It is like the *pañchatirthikā* 5, on the right sidewall. Here also, the standing Jina on the right, opposite the one on the right sidewall, has triple *chhatra* above the head.

12. Seated Jina: 0.22m by 0.2m.

13. Seated Jina: 0.22m by 0.18m.

14. Seated Jina: 0.24m by 0.23m.

15. Seated Jina: 0.15m by 0.16m.

All the icons are very crudely executed. The *āsana* of Jinas cannot be determined. Some, including the main icon, are in *padmāsana*, while some are in very clumsy *ardhapadmāsana*. All, except the main icon, have plain heads. Only the main icon, standing Jinas on the back wall and one standing Jina in each *pañchatirthikā*, have triple *chhatra*. Except the main icon of Pārśvanātha, none have *śrivatsa* or any attendants.

There is a water channel, about 0.37m from the floor and running all along the back wall and part of the left sidewall. It is 1.96m long, 0.16m wide and approximately 0.04m deep. On the face of the channel, almost in the middle, below the main icon, is a panel with either a figure or a design in it.

Date

This cave is dated to the same age as Chambhar Lena (Fergusson and Burgess 1880: 494). The cave is very rough and the sculptures are very crude. Ambikā is conspicuous

by her absence, while a very small figure of Sarvānubhūti has been depicted. However, the occurrence of the *tritirthikā* and *pañchatirthikā* as well as the *chauvisī*, the *padmāsana* of the main Jina, the throne with elephants and the *śrivatsa* mark on Jina figures suggest a late date. It is however the presence of Dharanendra-Padmāvatī, which helps in determining the approximate age of the site. Though Dharanendra-Padmāvatī are represented in the panel depicting the scene of Kamatha's attack from around 6th century CE, their appearance as independent *yakṣa-yakṣī*, outside the aforementioned scene is late. A number of goddesses, including Padmāvatī, appear at Ellora itself, but the *yakṣas*, other than Sarvānubhūti, are evolved comparatively late. Thus, on the analogy of sites like Ankai-Tankai and Tringalwadi, where *yakṣas* other than Sarvānubhūti are met with, this site can be dated to around late 12th century CE.

CHANDOR, CHANDOR TALUKA, NASIK DISTRICT (20°20'N; 74°16'E)

Chandor or Chandvad, the taluka headquarters, is situated about 64.37 km northeast of Nasik and 22.53 km north of Lasalgaon railway station. The town lies at the foot of a range of hills known by the same name. In this range are situated some of the most prominent forts of Nasik district. To the west of the Chandor fort and to the east of the town, is the cave. It is locally known as Kālikā Devi's temple. It is at the height of about 60m from the plain (Plate 146). There is a rough path leading to the cave.

The cave was briefly described by Wilson along with approximate date (1853: 361-362). It was mentioned by Burgess (1877: 18) and later described by Burgess and Cousens (1897: 51). More or less similar description, but with more details and ground plan as well as the line drawings of all the sculptures was provided by Cousens (1931: 49-50, Plate LXIV, LXV). Naik also repeated similar description, besides proposing a date of excavation (1947: 370-371). This cave is not dealt with by Fergusson and Burgess (1880).

Description

This west-facing cave is architecturally quite simple and plain, but carries a wealth of beautifully executed sculptures. It has an open verandah and a hall or a shrine (Fig. 68a).

The verandah is nothing but a platform on each side of the door to the hall. The platform to the right is 3.6m long, 1.5m wide and about 0.6m high, while the platform to the left is 2.7m long, 1.8m wide and about 0.5m high. A layer of cow dung has now been applied on these platforms. In the centre of the right platform is a pillar like structure, measuring 1.1m by 0.33m. It is square with a *kalaśa* on top. On the northern face is a niche in the middle. There is a very indistinct sculpture in the niche. On the southern face are two small plain niches. Other faces are plain. Now, it has been painted. It could be a memorial pillar, but since it is very indistinct, it is difficult to determine its exact nature.

The door leading to the hall is 1.63m by 1.5m with three plain *śākhās*. Each of these *śākhās* has a lintel. Thus, there are three lintels. While the lintels on outer two *śākhās* are plain, that on the inner *śākhā* has very unclear figure of a seated Jina. The door has been now painted in orange and green. The door fittings are in the form of a round groove, one on a side, in the ceiling of the door inside. A wooden door is now fixed in the same grooves.

The hall is irregular and not properly squared. It is 6.6m wide at the back and 7.5m wide in the front. It is around 6m deep along the right and 5.1m deep along the left. The left wall is not straight. At the distance of about 3m from the front wall, it turns inside the hall and again slants towards the backwall. The height of the ceiling is not uniform, but it is about 2.25m high. The portion of ceiling from the pillars to the back wall is lower.

In the middle of the hall, there are two very irregular pillars, each with a square base, square shaft and rounded brackets. The right pillar has a triangular plate on the each face of the base. The pillars are very roughly blocked out. The lower portion of the base, the upper part of the shaft and the brackets of the right pillar are rough, while the rest of the pillar is made smooth. The left pillar is rough throughout. The walls of the hall are covered with sculptures.

One of the goddesses and a figure of Gaṇeśa on the left sidewall are now worshipped by the local people, especially women. Therefore, these two icons have been painted and clothed, while all the other icons are numbered. A platform is built in front of these two icons, which is used for keeping various articles like lamps, oil, incense etc. The cave has been whitewashed. Interestingly, even the Jainas have claimed the site. They have tiled the floor in front of main icon for around 1.5m from the back wall and enclosed the main icon by an iron gate, which is kept locked. A pathway, from the doorway to the front of the iron gate, is also tiled.

To the south of the cave is a water cistern. There are fourteen miniature steps cut in the rock to reach the cistern. There are small grooves corresponding to the steps to hold on while climbing. The access is slightly difficult.

There are two miniature staircases in front of the cave.

Sculptures

Most of the icons are in the hall or shrine. These are mostly Jina figures depicted as single figure, *tritirthika*, *pañchatirthikā* and *chauvīsī*. The main icon is of eighth tirthankara Chandraprabha. Among others are icons of Ambikā, Sarvanubuti, Sarasvatī, Gaṇeśa and Kshetrapala-Bhairava.

1. Seated Jina: 0.34m by 0.27m

This crudely made figure is seated in *padmāsana* in a niche, which is pointed at the top.

2. Standing Jina: 0.28m by 0.13m.

This figure is also crudely made and is in a niche similar to that of the previous figure.

3. Kshetrapala/Bhairava: 0.41m by 0.25m.

The figure of Kshetrapala stands in *tribhanga*, is nude and four-armed. In the right upper hand is a *damru*, while the objects in the rest of the hands are not clear.

4. Seated Jina: 0.26m by 0.22m.

This figure is also in a niche similar to those of the previous Jinas.

5. *Pañchatīrthikā*: 0.6m by 0.39m.

It has the main icon of a seated Jina flanked by a standing Jina and a smaller figure of seated Jina above. The *mūlanāyaka* is seated in *padmāsana* on the throne. There are no traces of a *śrīvatsa*. The face is damaged. There is a triple *chhatra* above the head. The throne has five compartments made by round pilasters. It has wheel in the central compartment and elephants and lions in the side compartments.

6. *Chauvīsī*: 1.2m by 0.8m.

Though the total number of tirthankaras in a *chauvīsī* should be twenty-four, here twenty-six tirthankaras are depicted (Plate 147). The *mūlanāyaka* is Rṣabhanātha, seated in *padmāsana* on a throne, which is similar to that of the previous icon. While Jina's head is shown plain, he has hair falling on the shoulders. Above his head is a triple *chhatra*, surmounted by a *kalāśa*. Flanking the Jina is a flying garland bearer, holding garland in both the hands and turned towards the Jina.

The figure of Rṣabhanātha is flanked by a standing Jina. Above these three Jinas, the rest of the Jinas are seated figures and are arranged in the shape of a *śikhāra* of a temple. Flanking the *chhatra* of Rṣabhanātha are three seated Jinas, on each side. Above are five horizontal rows of seated Jinas, each row of diminishing size. Thus, above the row of six Jinas, on each side of the *chhatra*, is the row of five Jinas. This row is surmounted by rows of four Jinas, three Jinas, two Jinas, and one Jina. The Jina on the top is Supārśvanātha as testified by a five-hooded snake above the head. Over the last Jinas of the lower row is a standing Jina, on each side. The one on the right is Pārśvanātha as suggested by a seven-hooded snake above the head.

Beyond the Jinas, is the figure of a *yakṣa* to the right and a *yakṣī* to the left. The *yakṣa* is a corpulent figure of Sarvānubhūti, seated in *vāmalalitāsana* on a plain seat. Both his hands are on the knees, but the objects in the hands are not clear. The *yakṣī* is seated in *vāmalalitāsana* on a plain seat. Both her hands are raised up to the shoulders. The objects in the hands are not clear, but seem to be *chakras*. She appears to be *yakṣī* Chakresvari.

7. *Ambikā*: 1.66m by 0.86m.

The figure of *Ambikā* is seated in *vāmalalitāsana* on a cushion kept on her *vāhana*, lion. She is two-armed, holding *āmralumbī* in the right hand and the left hand kept on the leg. She has an oval-shaped halo behind her head. The figure is fully decked. There is a mango-tree overhanging her head. On the tree are carved two birds and two monkeys. Her *vāhana*, lion is shown roaring with distinctly visible teeth. The child of *Ambikā* is shown to her right, standing with the right hand hanging down and left hand raised up. To her left stand the figure of Brāhmaṇa with a *chhatra* held in his right hand.

Under the mango tree, there is a small figure of a seated Jina.

The icon is placed above a moulded base with a triangular plate.

The icon has now been painted.

8. *Sarasvatī*: 1.04m by 0.43m.

The figure of *Sarasvatī*, measuring 0.8m by 0.38m, stands in *tribhanga*. She is four-armed, holding probably a flower in the upper right hand, a book in the upper left hand, a fruit in the lower left hand and an *akṣamālā* in the lower right hand. The figure is fully decked (Fig.68b).

Near her feet, to the right is a small, standing figure of a male. His right hand is raised up holding a sword, while the left hand is hanging down. He seems to be an attendant. Near her feet, on the left is her *vāhana*, a swan.

Above her head are three seated Jinas in a row, each seated in *padmāsana* on a cushion. To the left of these Jinas, at a slightly lower level is a figure of a standing Jina (Plate 148).

9 to 12: Seated Jinas: 1.63m by 0.87m (each).

The left sidewall is covered with figures of four seated Jinas (Plate 149). These are very similar in details and dimensions. Each of these figures is on a moulded base with a triangular plate decorated with different floral designs and within a pilastered niche. Each of the Jinas is seated in *padmāsana* on a thin cushion kept on the throne with a diamond-shaped *śrivatsa*, *dvivālī grīvā* and round halo. The hair is shown in dots on the head, while three curls of hair fall on each shoulder. Above the head of the Jina overhangs the triple *chhatra* with *kalaśa* top. The throne is similar to those of the previous icons.

The pilaster of the niche has a high square base, short shaft with *kañī* mouldings, triangular plate, cushion-shaped member and moulded capital. The pilaster is surmounted by a *makara*, turned opposite to the Jina. A *chauri* bearer is shown behind each pilaster, emerging from it as he is shown only till thighs. Each holds a *chauri* in the inner hand, which is raised up in the attitude of fanning the Jina and the outer hand hangs down. Above the triple *chhatra* of the Jina figure is a drum player, while flanking the *chhatra* is shown a garland bearer, in profile and moving towards the Jina.

On the base of the pilaster is a *yakṣa* on the right and a *yakṣī* on the left. These figures are small and unclear. All the *yakṣa* figures are two-armed, corpulent and seated, while the *vāhana* is not shown in any case. The hands are on the knees, but the objects in the hands are not clear. The *yakṣa* of the Jina near the back wall seems to be Gomukha as the bull face is clear. All the *yakṣīs* are also two-armed and seated in *vāmalalitāsana* on a plain seat. All are two-armed. The hands are raised till the shoulders with indistinct objects in the hands, but none of the *yakṣīs* hold a child. Thus, these are definitely not Ambikās. It is difficult to determine the identity of these *yakṣa-yakṣī*. The *yakṣas* could be Sarvānubhūti, except in one case, where Gomukha can be clearly identified. It is difficult to say whether different *yakṣīs* are depicted or only one *yakṣī* is repeated. Though all the Jinas have hair on the shoulders, it is unlikely that all were meant to be Rṣabhanāthas. Moreover, the main icon of Chandraprabha also has hair on the shoulder. Thus, it appears to be a general norm to depict all the Jinas with hair on the shoulders. As all these Jinas are not Rṣabhanāthas, it is unlikely that all *yakṣīs* are Chakresvaris.

13. Ambikā: 1.28m by 0.66m.

The figure of Ambikā, measuring 0.71m by 0.54m, is seated in *vāmalalitāsana* on a cushion kept on the back of her *vāhana*, a lion. She is two-armed, holding a bunch of three mangoes in the right hand and supporting the child seated on her lap with the left hand. She wears similar ornaments as Sarasvatī. But unlike Sarasvatī, she wears round earrings in both the ears. Her hair is tied in loose bun on the side. To Ambikā's left is shown her second child, standing and turned towards her. To Ambikā's right is a standing figure of Brāhmaṇa, with a *chhatra* in his left hand and hair tied in a side bun. He wears an lower garment and an *uttariya*, taken on the arms. The lion is seated in profile with his

head is turned to the front. He is shown roaring. His mane is shown in two layers and is very stylised.

14. *Pañchatirthikā*: 0.78m by 0.56m.

It consists of a standing figure of Supārśvanātha as *mūlanāyaka* flanked by standing Jinas and seated Jinas above. Supārśvanātha stands in *kāyotsarga mudrā* with a five-hooded snake above the head and coils of the snake shown behind the body. The seated Jinas are in *padmāsana*.

15. Standing Jina: 0.51m by 0.15m.

16. Sarvānubhūti: 0.97m by 0.66m.

The corpulent, two-armed figure of Sarvānubhūti is seated in *vāmālitāsana* on an elephant. Both his hands are on the knees, holding a fruit in the right hand and a purse in the left hand. He is fully decked. The facial features are not clear. The elephant is seated in profile. It has a band on the chest.

17. Standing males:

There are two male figures standing in *tribhanga*. Each of these figures holds a fruit in the inner hand, while the outer hand is on the waist. Each wears a crown, earrings, necklace and a lower garment (Fig. 68c). It is difficult to identify these figures.

18. Chandraprabha: 1.8m by 1.16m.

The main figure of Chandraprabha is seated in *padmāsana* on a throne. There is no sign of *śrīvatsa*; instead there is a curved line on the chest. The head was originally shown in dots, but now is plain due to modern 'retouching'. On each shoulder is a lock of hair. Behind the head is an oval-shaped halo, while above the head hangs a triple *chhatra*, which touches the ceiling. The face also seems to have been 'retouched' in recent times, as the facial features are very crude compared to the other figures in the cave. Moreover, there are traces of black paint on the icon. The throne is similar to those of previous figures. But here, instead of pilasters, the compartments are made of plain bars. The compartments with wheel and elephants project out slightly. Below the throne, under the central compartment is carved the Jina's *lāñchhana*, a half moon. The throne back has pilasters surmounted by decorative *makaras* as in the case of Jina figures on the left sidewall. Similarly, the *chauri*-bearers are shown standing behind the throne back (Plate 150).

This icon is flanked by a plain pilaster. On each pilaster are three icons in a vertical line. On the top is a seated goddess, while the lower two icons are *chauvisīs*. Both the goddesses are identical. Each of these, measuring 0.45m by 0.29m, is a four-armed figure, seated in *vāmālitāsana* on a plain seat. In the right upper hand is an *ankuśa*, in the left upper hand is a long object, which, though unclear, seems to be a *pasa* or *khaṭavāṇaga*, in the lower left hand is a fruit, while the lower right hand is in *varada*, holding an *akṣamālā*. The objects in the lower hands of the goddess to the left are broken. Each goddess wears earrings, wristlets and anklets. The hair is tied in a bun behind the head. The representation of two goddesses rules out the possibility of these being the *yakṣīs* of Chandraprabha. This could be Sarasvatī or *vidyā devī*, Mahamanasi (Plate 151).

The central and lower *chauvisī*, each has a seated figure of *mūlanāyaka* with the triple *chhatra* and twenty-three small figures of seated Jinas in vertical rows around. Most part of the central image on the right is destroyed, only the outlines remain. The lower *chauvisī* on the right has a few unclear figures below the main Jina, possibly *yakṣa-yakṣī* figures and a couple.

19 and 20. Standing Jinas: 1.04m by 0.32m (each)

Each figure stands in *kāyotsarga* with a round halo behind the head.

21. Ambikā: 1.5m by 0.8m.

This figure is similar to other Ambikā figures. But here, the child is not seated on her lap, instead both the children are shown standing, each on a side. Unlike other images of Ambikā, the trunk and the branches of the mango tree are shown. The Brāhmaṇa figure, standing to her left is a fat, dwarfish figure here (Fig. 68d, Plate 152).

22. Seated Jina: 1.07m by 0.85m.

The Jina figure, measuring 0.67m by 0.61m, is similar to the Jina figures on the right sidewall. But here the head is shown plain and there is no hair falling on the shoulder. The ears also do not touch the shoulders. While the pilasters, *makaras* and *chauri*-bearers behind the throne are as in the aforementioned icons, there is no moulded base.

23. *Tritīrthikā*: 1.22m by 1.22m.

It consists of the *mūlanāyaka*, Pārśvanātha, seated in *padmāsana* on a throne, flanked by a standing Jina. The head of Pārśvanātha is shown plain and the hair is not shown on the shoulders. The ears are small and do not touch the shoulders. There are two curved lines on the chest. Above the head is a seven-hooded snake, of which four hoods are broken. Behind the Jina are shown layers of coils. The throne is similar to those of previous icon. Each of the standing Jinas has a round halo and triple *chhatra*. There is no trace of a *śrīvatsa*, but there are two curved lines on the chest.

24. Standing Pārśvanātha: 0.78m by 0.54m.

The figure of Pārśvanātha stands in *kāyotsarga mudrā*. There is no trace of *śrīvatsa*, but there are two curved lines on the chest. Above the head is a seven-hooded snake, of which some are damaged. The coils of the snake are shown behind the body.

Near his feet is a figure of *yakṣa* Dhāranendra to right and a *yakṣī* Padmāvatī to left. The *yakṣa* is a two-armed, corpulent, seated figure. The objects held in the hands are not clear. He has a single snake-hood above his head. The two-armed figure of Padmāvatī stands in *abhanga* with the right hand hanging down and an indistinct object in the left hand. She has a single snake-hood above the head.

25. Seated Jina: 0.97m by 0.6m

This figure, measuring 0.49m by 0.47m, is seated in *padmāsana* on a cushion kept on the throne. He has an oval halo, *śrīvatsa* and triple *chhatra*. The throne is similar to those of previous icons.

26. *Chauvīsī*: 0.58m by 0.27m.

The *mūlanāyaka* is seated in *padmāsana*. The throne is not shown. Above his head is a small figure of a seated Supārśvanātha with a five-hooded snake on the head, flanked by three seated Jinas in a vertical row. Beyond this row is a vertical row of eight seated Jinas. Below the main Jina are a few small and unclear figures. On each side is a seated figure, which seems to be *yakṣa-yakṣī*. In the centre are four figures. These seem to be two couples. Each male has his hand around the neck of the female. It is difficult to identify these figures.

27. Seated Jina: 0.59m by 0.28m.

This figure is quite similar to the aforementioned *chauvīsī*. Both the images are of the same dimensions and are placed on the same platform. None have a throne. It is quite possible that this icon was also a *chauvīsī* and is now damaged.

28. *Chauvīsī*: 0.76m by 0.54m.

The *mūlanāyaka* is seated in *padmāsana* on a throne. Above his head is a triple *chhatra*. The throne is similar to that of the other Jinas. A standing Jina flanks him. All around are seated figures of Jinas in horizontal rows. One Jina in the second row from above is Pārśvanātha or Supārśvanātha as there is a snake-hood above the head, but the number of hoods cannot be determined.

Beyond the standing Jina to the right is a *yakṣa* and to the left is a *yakṣī*. The *yakṣa* is Gomukha as the bull face suggests. He is seated in *vāmalalitāsana*. The *vāhana* is not shown. Both his hands are shown on the knees and hold fruits. The *yakṣī* is very unclear, but seems to be Chakresvari.

29. Standing Pārśvanātha:

He stands in *kāyotsarga mudrā*. Above his head is a seven-hooded snake. Some of the hoods are broken. The snake-coils are shown behind. Near his feet to the right is a *yakṣa*; while to the left is a *yakṣī*. These are very unclear figures.

30. Gaṇeśa: 0.7m by 0.6m.

The four-armed figure of Gaṇeśa is seated in *vāmalalitāsana* on a plain seat. In the upper right hand is held *paraśu* and in the upper left hand is *aṅkuśa*. In the lower left hand is a *pātra* with *modaka* and the object in the right lower hand is not clear. This hand is kept on the knee. The trunk is in the bowl of sweetmeats. He wears a crown and a *chhannavira*. Below him on the left is his *vāhana*, a small rat. This image is now painted.

31. Goddess: 0.9m by 0.6m.

She is a four-armed figure seated in *vāmalalitāsana*. Her two lower hands are kept on the lap, while the objects in the upper hands are not clear. It is difficult to identify this figure as the attributes are not clear and the *vāhana* is not shown. The image is now worshipped as Kālikā Devī. It is painted and is wrapped with a *saree*.

32. Seated Jina: 0.97m by 0.67m.

This Jina figure is seated in *padmāsana* on a throne, which is hidden behind the modern platform built in front of Gaṇeśa and the goddess. He has a *śrīvatsa* and triple *chhatra*, but the halo is not shown. The head is shown plain and on each shoulder is a lock of hair. The pilasters, *makara*, *chauri*-bearers behind the throne back and *yakṣa-yakṣī* figures on the bases on pilasters are as in the case of Jinas on the right sidewall.

33. *Pañchatīrthikā*: 1.29m by 0.88m.

It consists of a seated figure of *mūlanāyaka* flanked by a standing Jina and a seated Jina above him. The main Jina is seated in *padmāsana* on a cushion kept on the throne. He has a *śrīvatsa*, long ears, oval-shaped and decorative halo and triple *chhatra* with *kalaśa* top. The head is plain and on each shoulder is a lock of hair. Above the *chhatra* is shown a drum player and flanking it is a *chauri*-bearer.

34. Standing Supārśvanātha: 0.89m by 0.38m.

This figure stands in *kāyotsarga* on a half lotus. He has a curved line on the stomach. Above his head is a five-hooded snake, while the coils of the snake are behind the body in the form of three layers on each side. Near his feet to the right is a *yakṣa* and to the left is a *yakṣī*. Both are seated. The *yakṣa* holds a fruit in each hand. The *yakṣī* is not clear.

35. Standing Jina: 1.24m by 0.9m.

This figure is very similar to Jina figure on the right sidewall.

36. Sarasvatī: 1.04m by 0.43m.

This figure of Sarasvatī is very similar to that of the other Sarasvatī figure. The posture, number of hands, objects in the hands, ornaments and garment are identical. Here the objects in the upper hands are partially damaged. Above her head is a seated Jina. Below him on each side is another figure of seated Jina. All Jinas sit in a niche with pointed top.

Near her feet are small figures of a *yakṣī* on each side. The figure on the left is very unclear, but the one on right seems to be Ambikā as a child can be seen on her lap.

37. Standing couple: 1.04m by 0.46m.

The two-armed figure of the male stands in *abhanga*. In his right hand is a flower, partially damaged. His left hand is around the neck of the female. The female stands cross-legged, in *tribhanga*. Her right hand is around the neck of the male and in the left hand is a flower. Each wears a *karandā mukūṭa*, earrings, anklets and a lower garment. Above these is shown a tree with leaves like a mango tree. But fruits are not shown. In the tree is shown a seated Jina (Plate 153).

It is difficult to identify these figures.

38. Seated Jina: 0.66m by 0.41m.

This small icon is on the pillar. The Jina is placed in a niche with a rounded top. He is seated in *padmāsana*. The head is shown plain. The ears are long. Above the head is a triple *chhatra*.

To his left is a standing devotee with hands in *añjali*. This figure is carved on the corner of two faces of a pillar. He is turned opposite to the Jina.

On the bases, below Jinas on the right sidewall is cut a water channel, which continues in front of the figures of Ambikā, *pañchatirthikā* and the standing Jina also. It leads to a small pit cut in the floor in front of the figures of Ambikā and *pañchatirthikā*. It is an irregular round pit with a diameter of 0.5m. Similar arrangement is made for the main icon also. In the floor, to the right of the Jina is a round pit. Its diameter is 0.5m.

There is a general uniformity in the depiction of Jina figures, Jina *parikara*, Ambikā figures and the ornaments and garments of all the figures. However, there seems to be different 'hands' in the execution of some of the sculptures. The Jina figures on the right sidewall are almost identical and seem to be the work of a single artist. But the Jina figures on the back wall, to the left of the main icon, are different in some details. These two seated Jina figures do not have long ears, *śrīvatsa*, hair on the shoulders, drum player, garland bearers and *yakṣa-yakṣī* pair. Unlike other figures, the heads are shown plain. These figures do not have cushion on the throne. Of the six standing Jinas in the hall, two are Pārśvanāthas and one is Supārśvanātha. While these three figures have throne, attendants and *yakṣa-yakṣī*, other three are plain. The Jina figures on right sidewall and Ambikā on the front wall are the only figures in the cave, which have moulded base carved below.

Date

This cave has been dated to 11th century CE (Naik 1947). Burgess (1877: 18) and Cousens (1931: 49-50) do not propose any dates, while Wilson dates it to the same period as Ellora (1853: 361-362). The latter claim need not be considered, as it apparently is a too early date. The date proposed by Naik is also early as indicated by a number of iconographic trends.

The iconographic features clearly point at a late date for the cave. The *padmāsana* of the Jina figures, presence of *śrīvatsa*, the throne with elephants, the occurrence of *tripañchatirthikā* as well as the *chauvīsī*, the presence of the *lāñchhana* for the main icon, are all late features. Ambikā is represented as many as three times, all of which are large figures and appear to hold significance as independent goddess. Though all the Jina icons are given a separate pair of *yakṣa-yakṣī*, only Gomukha, Dhāranendra, Padmāvatī and Chakresvari are identifiable as the *vāhanas* are not depicted in any case and the objects held in the hands are indistinct. Most probably the *yakṣa* figure in the rest of the cases is Sarvānubhūti, while the *yakṣī*, though definitely not Ambikā, is difficult to identify. It is quite possible that it represents a standardised goddess, perhaps still in a conceptual stage. The treatment of the lower portions or the bases of the Jina icons on the right wall and an Ambikā figure as moulded plinth has parallels in Cave VIII at Ankai-Tankai. All these features indicate a date in late 12th century CE. Moreover, the occurrence of triangular plates, carved with different designs, on the bases of the Jinas on the right sidewall, is a typical feature of the period. Thus, a date in late 12th century CE is more probable.

**MOHIDA-TARF-HAVELI, SHAHADA TALUKA, NANDURBAR DISTRICT
(PREVIOUSLY DHULE DISTRICT)**

The village of Mohida is 6 km north of Shahada and 13 km south of Khetia. There is another village called Mohida, to the south of Shahada. The one on the south is called 'Mamache Mohida', while the one on the north is called 'Hol Mohida'. On the east of the village flows the river Gomai. In the bedrock of this river, two Jaina caves are excavated. As there is no scarp or cliff available, the caves are cut in the bedrock from the top as at Ambejogai and therefore are roofless. The caves can be reached from the Tapi Chemicals on *Dara phātā* of Shahada-Khetia road. Behind Tapi Chemicals is a watchtower like structure, which is a water tank. To the north of the water tank are caves. They are locally known as '*Pañcha Pāṇḍava Lepi*.'

The caves have been very briefly reported in IAR (1958-59).

Description

The caves are at the distance of about 12 m from each other. Both the caves are roofless, face east and are quite similar in plan, dimensions and iconographic programme. Both the caves remain filled with water almost throughout the year except summer.

Cave I

This cave has a hall and a shrine (Fig. 69, Plate 154). The hall is 5.12m wide at the back and 5.4m wide in the front. The depth of the cave varies from 3.6m to 3.85m. The entrance to the cave is to the east or in the front wall of the hall. The entrance is in the form of 0.65m wide opening in the centre of the front wall. There is an irregular portion of rock left on the floor, in front of the opening, which serves as the step to climb down the cave. The walls of the hall are not uniformly high. These are around 2.75 m high. Part of the front wall to the left of the entrance and a part of left sidewall are destroyed at upper portions. In the back wall to the right of the shrine door is a large niche, 1.4m long, 1m high and 0.45m deep.

A plain door, about 1.45m by 0.77m leads to the shrine.

The shrine is around 2.3m wide. It is 2.6m deep along the right and 2.44m deep along the left. The shrine walls are around 1.95m high.

Sculptures

The walls of the hall are carved with figures of seated and standing Jinas and *yakṣa-yakṣī*. Each of the figures is in a niche. The niches of seated Jinas are around 0.3m deep; those of standing Jinas are around 0.23m and those of other figures are 0.1m deep. Some of the figures on the right sidewall are quite large (Fig. 69).

1. Seated Chandraprabha: 0.98m by 0.75m.

The figure of Chandraprabha is seated in a *padmāsana* on a plain pedestal. He has a *trivalī grīvā*, long ears touching the shoulders, diamond-shaped, protruding *śrivatsa* and a

single *chhatra*, carved on the ceiling of the niche. The head is shown plain, while three curls of hair are shown on each shoulder. In the centre of the pedestal is carved the *lāñchhana* of Jina, a half moon, in a shallow panel.

At the shoulder level of Jina is a small, standing figure of garland bearer, on each side. These figures are slightly turned towards the Jina, holding a garland in both the hands (Plate 155).

2. Seated Pushpadanta: 1.01m by 0.74m

This figure is similar to previous Jina in all details. Only difference is the *lāñchhana* of Jina, which is a crab (Plate 155).

3. Standing Figure: 0.64m by 0.24m.

Below the figure of Chandraprabha is a standing figure, probably of a monk, in a niche. He is a nude figure, standing in *kāyotsarga mudrā*. His head is shown plain, while hair fall on each shoulder. He is not a Jina as testified by the absence of *śrivatsa*, *chhatra* or attendants. He could be a Digambara monk (Plate 155).

4. Standing devotee couple: 0.76m by 0.61m.

The devotee couple stands with hands in *añjali mudrā*. Each of the figures measures 0.68m by 0.28m. Their hands are partially damaged. They do not seem to wear any ornaments or garments. Their heads are shown plain (Plate 155).

5. Standing Jina: 1.66m by 0.72m.

This figure stands in *kāyotsarga mudrā*. On the chest is a squarish protruding *śrivatsa*. The head is shown plain. On each shoulder are three curls of hairs. He has *trivalī grīvā* and long ears touching the shoulders. The *lāñchhana* is not shown. The face is damaged as there is a crack running in the middle of the face.

Under Jina's each hand is a small figure of standing *chauri* bearer holding a *chauri* in the inner hand, which is raised up. The outer hand is hanging down (Plate 156).

The dividing wall of the niche, between this figure and the figure to the left, is fashioned as a pilaster with four bands at regular intervals.

6. Standing Jina: 1.69m by 0.74m.

This figure is similar to the previous icon. The left *chauri* bearer is left to be carved (Plate 156).

7. Standing Jina: 1.65m by 0.71m.

This figure is also similar to the previous figures. The *śrivatsa* is damaged. The right *chauri* bearer is not carved (Plate 156).

8. Standing Bāhubalī: 1.89m by 0.85m.

The figure of Bāhubalī is similar to other Jinās in all details except few. On each leg is shown a snake, as long as the length of the leg, while on each arm are shown two creepers. These features help to identify him as Bāhubalī. Otherwise, all the features, like *śrivatsa*, hair on each shoulder, *chauri* bearers are similar to other Jina figures (Plate 157).

9. Seated Jina: 0.59m by 0.5m.

This figure is similar to the other seated Jinas. But here attendants, *chhatra* and *lāñchhana* are absent.

10. Seated Mallinātha: 0.61m by 0.52m.

This figure is also similar to the other figures. Here a trace of *lāñchhana* can be seen on the pedestal. It seems to be *ghaṭa*, which helps to identify him as Mallinātha, the 19th tirthankara.

The dividing walls of the niche are treated as pilasters as in the case of the standing Jina on the right sidewall.

11. Seated Jina: 0.59m by 0.53.

This figure is also similar to other seated Jina figures, except that the *lāñchhana* is not depicted.

12. Devotees: 0.32m by 0.58m.

Below the Jina on the left (9), is a small panel with three standing male devotees. Each of the figures stands with hands in *añjali*. The one on the extreme left is in profile and faces Bāhubalī, carved on the sidewall.

13. Gomukha: 0.59m by 0.47m.

The bull-faced and four-armed figure of Gomukha is seated in *mahārājalīlāsana*. While his lower two arms are on the knees, he holds a *muśālā* like object in the upper right hand; while in the upper left hand is a *pasa*. He wears earrings, double necklace and anklets. Above the niche, on the head of *yakṣa* is a small, seated figure of a Jina (Plate 158).

14. Dharanendra: 0.6m by 0.48m.

This four-armed figure is seated in *mahārājalīlāsana*. The lower hands are damaged, but are on the knees. The object in the upper right hand is indistinct, while in the upper left hand is a *pāśa*. Above his head is a snake-hood. He wears earrings, necklace and anklets. Above the niche, on the head of the *yakṣa* is a small figure of a seated Jina (Plate 158).

15. Seated Jina: 0.55m (extant portion) by 0.52m.

The right and upper portions of the icon are broken as this part of the hall wall is destroyed. The extant portion of the icon shows that it is similar to the other seated Jina figures.

16. Seated Jina: 0.49m(extant portion) by 0.52m.

The icon above the head is destroyed. It is similar to the other icons.

17. Chakresvari: 0.57m by 0.51m.

Below the seated Jina on the left (15), is a seated figure of *yakṣī* Chakresvari. This four-armed figure is seated in *mahārajalīlāsana*. The lower arms are very unclear, but seem to be on the knees. In each of the upper hand, she holds a *chakra*, though the spokes are not very clear. She wears a crown, earrings, necklace and anklets.

18. Ambikā: 0.5m by 0.54m.

Below the seated Jina on the right (16), is a seated figure of *yakṣī* Ambikā. This figure is very unclear. She is seated in *mahārajalīlāsana*. The number of hands is not clear, but seem to be two. There is a trace of a mango tree above her head.

19. Seated Jina: 0.4m (extant portion) by 0.48m.

The portion of figure above the shoulders has been damaged. The figure is seated in *padmāsana* on a plain pedestal. There are no attendants or *lāñchhana*.

20. Kshetrapala: 0.58m by 0.45m.

Below the seated Jina (19), is a standing figure of Bhairava form of Kshetrapala. This nude, four-armed figure stands in *dvibhanga*. In the upper right hand is a staff; while in the upper left hand is a snake. The coils of this snake are held in two lower hands. The coil forms a sort of a garland on the legs. He wears earrings, necklace, wristlets and anklets. Near his feet, on the left, is a dog (Plate 159).

21. Standing Jina: (extant portion) 1.21m by 0.78m.

Only the portion below the knees along with *chauri* bearers remains intact. The rest is destroyed.

22. Standing Jina: 1.65m by 0.7m.

This figure is similar to standing Jinas on left sidewall.

23. Standing Jina: 1.63m by 0.74m.

This figure is similar to the previous icon.

The wall of the niche in the corner of the hall is treated as a pilaster.

24. Seated Supārśvanātha: 0.99m by 0.73m.

This figure is similar to the other figures of seated Jinas on the back wall of the hall. Here the *lāñchhana* is *swastika*, Strangely enough, though the Jina is Supārśvanātha, as the *lāñchhana* suggests, the snake-hoods are not shown above the head (Plate 160).

25. Seated Padmaprabha: 1.02m by 0.69m.

The *lāñchhana* here is a flower, probably lily (Plate 160).

26. Seated Sumatinatha: 0.9m by 0.65m.

Except the *lāñchhana*, the icon is destroyed. The *lāñchhana* of Sumatinatha is curlew, but here instead of one; two birds are shown, facing each other.

27. Seated Rṣabhanātha: 1.58m by 1.65m.

It is the main icon of the cave, on the back wall of the shrine. The icon is damaged near feet. The figure is similar to other seated Jina figures in the cave. In the centre of the pedestal is shown his *lāñchhana*, bull, in a panel. The icon is placed within a *tōraṇa*, carved on the back wall. On each side of the Jina is a pilaster, supporting a *tōraṇa* arch, which forms a sort of a canopy over the head of the Jina. In the upper member of the pilaster is a diamond in a niche.

On the pedestal, on each side of the bull, is an inscription in Devanagari script, but very unclear (Plate 161).

28. Seated Jina: 1m by 0.73m.

The figure is similar to the other figures of seated Jinas. The *lāñchhana* is not clear.

29. Seated Jina: 0.98m by 0.68m.

This figure is also similar to the other icons. Here too, the *lāñchhana* is not clear.

30. Seated Jina: 0.99m by 0.69m.

This figure is also similar to the other icons. The *lāñchhana* is not shown.

There seems to have been a pattern followed in the execution of the iconographic programme. The main Jina is the first tirthankara, Rṣabhanātha. On right sidewall are Sumatinatha, Padmaprabha and Supārśvanātha, the fifth, sixth and seventh tirthankaras. On the back wall of the hall, to the left of the shrine doorway, are Chandraprabha and Pushpadanta, the eighth and ninth tirthankara. Thus, it can be conjectured that the three Jinas on left sidewall of the shrine are Ajitnātha, Sambhavanātha and Abhinandanātha, the second, third and fourth tirthankaras. However, it is difficult to identify the other Jinas because of the lack of *lāñchhanas* in the cases of the rest of Jinas, except Mallinātha, and the depiction of twenty-one Jinas in the cave, instead of twenty-four. Pārśvanātha, who is a popular Jina otherwise, is conspicuous by its absence.

Cave II

It also has a hall and a shrine (Fig.70, Plate 162). The hall is 5.5m by 3.3m. The entrance to the cave is in the right sidewall or southern wall of the hall. It is around 1.75m wide. The rock left unexcavated at various stages, in front of the entrance serves as the steps to climb down to the entrance. There is a step in the hall to climb down. As Cave I, the walls of the hall are not uniformly high, but is around 3m high. The right sidewall to the right of the entrance is around 1.3m high, while the upper portion of the wall to the left of the entrance is destroyed.

The shrine doorway, measuring 1.53m by 0.97m has two plain *śākhās*. The *śākhās* are not carved up to the floor, as the lower portion is plain. The lintel is very eroded. Above the door is a rectangular, shallow niche. There is a double *chandraśilā* in front of the door.

The shrine is 2m wide. It is 2.03m deep along right and 2.1m deep along the left. The walls of the shrine are about 2.75m high.

Sculptures

As in Cave I, the walls of the hall and the shrine are profusely carved with the figures of seated and standing Jinas and *yakṣa-yakṣī* (Fig. 70).

1. Standing Jina: 1.7m by 0.7m.

The Jina figure stands in the *kāyotsarga mudrā*. The face is defaced. On each shoulder are traces of hair. Under each hand is a small, mutilated figure of a *chauri* bearer.

2. Seated Jina: 1.23m by 0.87m.

The Jina figure is seated in a *padmāsana* on a plain pedestal. He has long ears and plain head. On the chest is a trace of *śrīvatsa*. The face is defaced. Above the head is a single *chhatra*, carved on the ceiling of the niche. At the shoulder level is a small figure of a garland bearer on each side. These figures are mutilated.

3. Standing figure:

This figure is probably of a monk as indicated by the absence of *chhatra*, attendants and *śrīvatsa*. He stands in the *kāyotsarga mudrā*.

- 4 to 8: Seated Jinas: 0.72m by 0.48m (each).

Each of these figures is seated in a *padmāsana* on plain pedestal. Each has long ears, *trivali grīvā*, hair on each shoulder and plain head. The *śrīvatsa* is visible only on the chest of the central Jina (Plate 163).

9. Standing figure:

This figure is similar to the standing figure described above, on the back wall of the hall.

10. Seated figure: 0.54m by 0.45m.

It is a male figure seated in *mahārājālīlāsana*. His hands are not clear. There is a sort of a garland, from the right knee to the left knee, going around the head.

- 11 to 13: Seated Jinas: 0.61m by 0.54m (each).

These figures are similar to the seated Jinas on the left sidewall of the hall. The head of the Jina, on the right, is destroyed. The *āsana* is not very clear, as the rock has weathered.

14. Gomukha *yakṣa*: 0.52m by 0.4m.

The bull-faced, four-armed figure of Gomukha is seated in *vāmalalitāsana*. The lower hands are very unclear, but seem to be on the lap. The objects in the upper hands are not very clear, but in the right hand he seems to be holding a *śankha* and in the left hand is either a *sarpa* or *pāśa*.

15. Elephant: 0.63m by 0.75m.

It is in profile, facing the left sidewall of the hall.

16. Standing devotee: 0.72m by 0.39m.

This male devotee stands with hands in *añjali*. The face and the hands are damaged.

17. Standing devotees: 0.59m by 0.59m.

Each of these figures stands with hands in *añjali*. The figures are not very clear, but one seems to be a male and the other female (Plate 164).

18. Dhāranendra: 0.56m by 0.46m.

The four-armed figure of Dhāranendra is seated in *mahārajalīlāsana*. The lower hands are not clearly visible, but seem to be on the lap. The object in the upper right hand is not clear, while in the upper left hand is a snake. Above the head there is a snake-hood. The number of hoods cannot be determined. The face is damaged (Plate 164).

19. Chakresvari: 0.6m by 0.42m.

She is seated in *vāmalalitāsana*. She is four-armed, holding a *śankha* in the upper right hand, *chakra* in the upper left hand, a fruit in the lower left hand, while the object in the lower right hand is not clear. She wears a conical crown (Plate 164).

20. Ambikā: 0.8m by 0.55m.

The two-armed figure of Ambikā is seated in *vāmalalitāsana*. The object in the right hand is unclear, but seems to be *amralumbī*. She holds a child seated on her lap, with her left hand. She wears earrings and necklace. Above her head is a tree, which is very eroded (Plate 164).

21. Standing devotees: 0.51m by 0.51m.

There are three standing figures. The one on left is clearly devotee, as his hands are in *añjali*. The other two are smaller in size and unclear.

22. Standing Jina: 1.3m by 0.6m.

The face of the Jina is damaged.

23. Standing Jina: 1.56m (extant portion) by 0.7m.

The head and a part of the shoulder are damaged. Under each hand is a figure of a standing devotee.

24. Seated R̥ṣabhanātha: 1.23m by 0.83m.

This figure is very similar to other seated Jina figures. The head is damaged. In the centre of the pedestal is carved the *lāñchhana*, bull (Plate 165).

25. Standing devotee:

He stands with hands in *añjali*. He is very eroded.

26. Standing figure:

It is similar to the standing figure on the back wall of the hall, to the left of the shrine doorway. It seems to be the figure of a monk.

27. Standing Jina: 1.7m by 0.73m.

The head and hands of this figure are partially damaged. Under each hand is a mutilated figure of a standing *chauri* bearer (Plate 165).

28 and 29. Seated Jinas: 1.05m by 0.75m (each).

These figures are similar to the other seated Jina figures in the cave.

30. Seated Jina: 1.13m by 0.92m.

It is the main icon of the cave. The head is destroyed. This figure is similar to other figures and is within a *tōraṇa* arch like the main icon in Cave I. But here the arch and pilasters are in very shallow relief.

31 and 32. Seated Jinas: 1.05m by 0.75m (each).

These two figures are similar to other Jinas.

The dividing walls of niches of seated and standing Jinas are treated as pilasters. As in Cave I, the pilaster is square with bands at regular intervals.

Except Rṣabhanātha on the back wall of the hall, no other Jina has a *lāñchhana*. Like Cave I, the treatment of Jinas is not uniform here, as only the seated Jinas on the back wall of the hall and the shrine sidewalls have details like *chhatra* and garland bearers, while others are plain. Only the central Jina on the left sidewall and the seated Jina on the back wall of the hall, to the left of the shrine doorway, have *śrivatsa*.

Immediately to the east of Cave I is a plain excavation. It is around 4.5m by 3.7m. On the east wall of this excavation are two pillar-like structures. These are not fully relieved. One side of the structure is still attached to the rock behind. The one on the north is 1.26m by 0.3m, while the one on the south is 1.14m by 0.3m. The distance between the two structures is 0.8m. On the upper portion of all the three sides of each structure, is a small figure of a seated Jina, in a niche.

North structure:

1. Western face: 0.18m by 0.15m.
2. Northern face: 0.18m by 0.15m.
3. Southern face: 0.15m by 0.16m.

South structure:

1. Western face: 0.17m by 0.18m.
2. Northern face: 0.18m by 0.16m.
3. Southern face: 0.2m by 0.17m.

Date

These caves are simple without much decoration or elaboration, both in architecture and sculptures. Accordingly, the Jina *parikara* is quite simple. However, the iconography is quite developed. The occurrence of Gomukha and Dharanendra, in addition to

Chakresvari and Ambikā indicate a late date. The most important and unique feature of these caves is the representation of *lāñchhanas* for a number of Jinas. As many as seven Jinas can be identified. No other site in Maharashtra, except a solitary example on the Tungi peak, displays the *lāñchhanas* for these Jinas. Usually, Ṛṣabhanātha, Santinatha and Chandraprabha are given *lāñchhanas*, while Pārśvanātha can be identified by the snake hood on the head.

The noticeable features of the Jina figures are plain head, long ears, hair on the shoulders, squarish face, protruding *śrīvatsa* and peculiar way of showing the hands. The middle finger of all the standing Jina figures is pushed inwards, while the rock between the first and the middle fingers is not removed. The other fingers are not shown. In the case of standing Jinas, the *chauri* bearers are very small figures, carved below the hands. Some of these features such as the protruding *śrīvatsa*, the way of showing the fingers as well as the *chauri* bearers and the depiction of hair on the shoulder have parallel in the icons of Santinatha-Pārśvanātha on the back wall of the hall in Cave III at Ankai-Tankai. A *tritirthikā*, now kept in the Rajwade Sansodhan Mandala (RSM S/41), also shares some of the features with the icons at Mohida. The icon in question not only displays the typical way of showing the fingers as well as the *chauri* bearers and the *śrīvatsa*, but also similar type of head and facial features. But the major differences are in the physiognomy of the figures. The *tritirthikā* has sloping shoulders and very slender limbs, while the Mohida figures have broad, squarish shoulders and comparatively less slender limbs. However, still both the types display a common art idiom. The exact provenance of this icon is not known, but it is approximately dated to the 13th-14th century CE (Mate and Ranade 1979).

Another peculiar feature is the way of depicting the ears. Though most of the Jina icons have long ears, which generally touch the shoulders, the type of depiction of ears in these sculptures is not met with very often. The ears are not only long at the lobes, but also at the top and so it looks as if the ears are 'fixed' on the sides of the head.

Another iconographic peculiarity is the depiction of hair on the shoulders of all the Jinas. As mentioned earlier, this feature is found at Ankai-Tankai, and in some of the icons at Chandor. In Jaina iconography only Ṛṣabhanātha, the first tirthankara and Bāhubali are depicted with hair falling on the shoulder. But at Chandor, Ankai-Tankai and the present site, all the Jina figures, including the main icon of Chandraprabha at Chandor, Santinatha-Pārśvanātha at Ankai III and Chandraprabha, Pushpadanta, Mallinatha, Supārśvanātha, Padmaprabha and Sumatinatha here have hair shown on the shoulders.

Considering all these evidences, the site can be safely dated in late 12th or early 13th century CE. Both the caves are very similar architecturally, iconographically and stylistically. The iconographic programme of both the caves is more or less similar. The *parikara* of the Jina is also very similar, though in Cave II, only Ṛṣabhanātha is shown with the *lāñchhana*. Stylistically also there is great uniformity in the details of the Jina figures and the execution of all the icons so also other attendant figures. Thus, both the caves are very close in time, possibly contemporary. The excavation near Cave I is also contemporary, perhaps an appendage to the main cave.

**DHUMALWADI OR NANDAGIRI, KOREGAON TALUKA, SATARA
DISTRICT (17°47'N; 74 07'E)**

The village of Dhumalwadi, now known as Nandagiri after the hill near it, is situated about 3 km north of the Satara road railway station. To the west of the village is a hill with the famous fort of Nandagiri or Kalyangad. On the top of the hill, near the first fortification wall is excavated a cave. The ascent to the hill is slightly difficult, as the hill is very steep. A path, with ancient steps at places, leads up to the fort.

The cave is mentioned by Burgess and Cousens (1897: 28).

Description

This 'cave' is actually a long tunnel leading to a room with sculptures. Entering the first gate of the fort, a stair of around twenty steep steps leads down to an opening, cut in the perpendicular scarp. This opening leads to about 35m long dark and irregular tunnel. It is 'F' shaped, the first arm being about 20 m long and the second being about 5m long. The height of the tunnel is about 1.5 to 2m. The tunnel is very dark. In fact, it is a water reservoir and remains filled with water almost throughout the year.

Sculptures

On the western wall of the second arm of the tunnel is carved an icon of Supārśvanātha and a small *chauvisī*. At the end of the tunnel is a modern, loose icon of Dattatreya; while opposite Supārśvanātha is another recent icon of a goddess. Now a platform is built in front of Pārśvanātha figure.

1. Supārśvanātha: around 0.75 m high

This figure is seated in *ardhapadmāsana* on a plain oval-shaped pedestal. Above the head is a five-hooded snake. The head was reported to be broken off (Burgess, 1897: 28). The icon was renovated in 1930.

1a. *Chauvisī*: around 0.15 m high

The *mūlanāyaka* seated in *padmāsana*. To his right is a smaller standing Jina figure, while around him are small, seated figures of Jinas. In fact, there are total twenty Jina icons and not twenty-four.

Date

Both the icons are very simple. The main icon of Supārśvanātha has been renovated recently, so the stylistic comparisons are very difficult. The only clue is the obvious relation of this water cistern with the fort and the logical assumption that the icon was carved when the fort came into existence. The fort is said to have been built by Bhoj Raja (1178-1193 CE) (Naravane 1995: 156). Therefore, it can be assumed that the icon was carved sometimes in the late 12th century CE or possibly a little later.

ELLORA (Later Caves)

Compared to the caves of 9th century CE, the caves excavated in the same hill, but at a higher level and at a much later date are small, plain and crude. Of these, J5 is closer to earlier group and is excavated near J6. It is missed by most visitors because it remains hidden behind thick vegetation almost throughout the year except summer. A path behind J4 leads up to other caves. At the top of the hill is carved a large icon of Pārśvanātha on the rock face, now covered in a room and numbered J27 by Pereira. Below it are three more caves and a few icons carved on the rock face. The largest of these has a *chaumukha* within a structure. To the south of this structure, there are a few sculptures on the rock face. These sculptures are numbered J28, the *chaumukha* is J29 and the cave is J30. On each side of J30 are large figures of elephants and some icons on the rock face above each elephant. To the south of this cave are two small caves. Of these, J31 is empty, while J32 has a number of icons. There is a water cistern to the south of J32.

Description

J5

The cave is a cluster of a few roughly excavated rooms (Plate 166). It has a verandah with a rough room at the left end. The verandah is approximately 3.85m by 1.8m. The room in the left end is around 1.95m by 1.85m. In the front of the verandah, there are three rooms. Of these, one is around 2.6m by 2.2m, while the other room is 2.4m by 2.3m. All are very rough and uneven. There are a few sculptures carved in the verandah and three rooms. (Fig. 18).

Sculptures

In the right end of the verandah is a figure of Ṛṣabhanātha. In the room in the left end of the verandah is a figure of Jina. In the room in the front of the verandah are figures of Ambikā and Jina. In the other room are *tritirthikā*, seated Jina, seated Pārśvanātha and a *chauvisī*. The third room is empty. Between the two rooms is depicted a figure of Kshetrapala.

1. *Pañchatirthikā*: 0.57m by 0.46m.

The *mūlanāyaka* is Ṛṣabhanātha, seated in *padmāsana* on a cushion and flanked by a standing and seated Jina on each side. He has a triple *chhatra* of diminishing size, surmounted by a *kalaśa* above the head and *śrīvatsa* on the chest. His *lāñchhana*, bull is depicted below the cushion. There are two curved lines on the chest, while the face is damaged. The standing Jina to right is Pārśvanātha.

2. Seated Jina: 0.5m by 0.43m.

The Jina is seated in *ardhapadmāsana* with a single *chhatra* above head. There are five seated figures of devotees below.

3. Ambikā: 0.67m by 0.37m.

The two-armed figure of Ambikā is seated in *vāmalalitāsana* on a cushion. She holds an *āmralumbī* in the right hand and with the left hand is held a child, seated in the lap. She has a halo behind the head. Her *vāhana*, lion is shown in much smaller size below her, to the left. Above her head is a mango tree, carved on the back wall. To her right is the figure of her other child. Behind the child is the Brāhmaṇa with *chhatra*.

4. Tritirthikā: 1.06m by 0.78m.

The *mūlanāyaka* is Pārśvanātha and is seated in *padmāsana* on a cushion decorated with lotus petals on a throne. He is flanked by standing Jinas. The snake-hoods are damaged, so the number of hoods cannot be determined. His head is shown plain. He has a very elongated triple *chhatra* above the head and a diamond-shaped *śrivatsa* on the chest. The throne has three compartments with lions in the side ones and a man seated in *alidhasana* with hands in *añjali mudrā* in the central compartment. He has wings on the back. He seems to be personified *garuda*, the *vāhana* of *yakṣī* Chakresvari. It is very unusual to find this figure on the throne of Pārśvanātha or any other Jina.

Flanking the figure of Pārśvanātha is a figure of a *yakṣa*, probably Sarvānubhūti to right and Padmāvatī *yakṣī* to left. Both these figures are very small in size. The *yakṣa* is a corpulent figure and is seated in *vāmalalitāsana* with both the hands on the knees. The *vāhana* is not shown. Padmāvatī is four-armed and is seated in *vāmalalitāsana*. The *vāhana* is not shown. She has three-hooded snake above her head. Her right lower hand is in *varada*, while in the right upper hand is held an *aṅkuśa*. The object in the left upper hand is not clear, while in the left lower hand is a fruit.

5. Kshetrapala: 0.47m by 0.36m.

This four-armed figure stands in *dvibhanga*. The figure is nude with a halo and is fully decked. The object in the lower right hand is not clear, but seems to be a *Kamaṇḍalu*. In the upper right hand is a *ḍamaru*, in the upper left hand is *khaṭvāṅga*, while the object in the left lower hand is not clear. There is a dog near his feet, to left. To his right is a small figure of a male attendant.

6. Tritirthikā: 0.35m by 0.4m.

The panel has a seated Jina flanked by standing Jinas, each with a triple *chhatra*. All the figures are very eroded.

7. Pañchatirthikā: 0.98m by 0.85m.

It consists of a seated Jina, flanked by a standing and a seated Jina, above one another. The lower portion of the panel is damaged and so it is difficult to say anything about the *āsana* and the throne of the main Jina. He has a triple *chhatra* of diminishing size with a *kalaśa* on top. The tree of the Jina is shown by a leaf on each side of the head. The Jina is lustrated by elephants with upraised trunks holding upturned pitchers above the *chhatra* of the Jina. Among the attendants are flying garland bearers. The standing Jina figures are very damaged.

8. Seated Supārśvanātha: 0.5m by 0.33m.

He is seated in *padmāsana* on a cushion. The head is shown plain. Above the head is a five-hooded snake; while on the chest is a diamond-shaped *śrivatsa* (Plate 167).

9. *Chauvisī*: 0.84m by 0.8m.

Though it is a *chauvisī*, total twenty-five Jinas are carved. There is a *mūlanāyaka*, Rṣabhanātha, flanked by a standing Jina. Beyond each standing Jina is a seated Jina. Above them and flanking the head of the main Jina are two seated Jinas on each side. Above them and flanking the *chhatra* of the main Jina are three seated Jinas on each side. Above are two rows of seated Jinas, the lower one with seven Jinas, while the upper row has three Jinas.

Rṣabhanātha is seated in *padmāsana* on a cushion, below which is depicted the *lāñchhana* of the Jina, a bull. He has long ears, plain head and a diamond-shaped *śrivatsa*. On each side of the head is a leaf to show the tree of the Jina. Above the head is a triple *chhatra* of diminishing size with a *kalaśa* on top. At the ends of the upper row of Jinas are small figures of flying garland bearer. The standing Jinas flanking Rṣabhanātha are Pārśvanātha and Supārśvanātha as testified by the snake-hoods above their heads. The number of hoods cannot be determined in either case (Plate 167).

J27

At present the icon of Pārśvanātha is covered in a room, built recently (Fig. 71). According to Fergusson and Burgess, this structure was built by a *banyā* from Aurangabad in the early 18th century. It has again been renovated more recently.

This icon on the rock face is a colossal, about five metres high (Plate 168). It consists of a seated figure of Pārśvanātha flanked by his *yakṣa* Dhāranendra and his *yakṣī* Padmāvatī and seated figure of a devotee. The figure of Pārśvanātha projects out, while the other figures are carved on the wall. The entire panel is flanked by pilasters, beyond which, is a large standing figure of a male attendant with a jar. These figures are fully decked. The pilasters do not have base and the shaft has a square block, round portion with two octagonal bands and a *karnikā*, octagonal band, square portion carved with *kirtimukha* and an octagonal band. The upper part of the shaft is round surmounted by two *kumuda* mouldings with a triangular plate on each face. The capital is cushion-shaped with a *ghaṭa*-shaped member above. On each side of the main icon are two to three steps leading to the figures of devotees, *yakṣa-yakṣī* and also the main icon. It is difficult to determine whether these steps are original or cut recently. At present, all the figures are painted with dark brown paint.

1. Devotee: He is seated in *ardhapadmāsana* on a thick cushion and is turned to Pārśvanātha. His head is shown plain, while he has a beard. The hands are in *añjali mudrā* and between the hands is held an *akṣamālā*. He wears all the ornaments and sacred thread (Plate 169).

2. Dhāranendra: This four-armed figure stands in *dvibhanga*. The right lower hand is in *abhaya mudrā* with an *akṣamālā* hung on the thumb. In left lower hand is held a

mātuluṅga, while in the upper two hands are held a *sarpa* each. Above his head is a single snake-hood. He is fully decked. There is small, seated figure of a Jina on his crown (Plate 169).

3. Pārśvanātha: 4.8m by 3m.

He is seated in *ardhapadmāsana* on a thick cushion placed on a throne. Above the head is a nine-hooded snake, while the coils are shown in three layers behind. The hair is shown in curls. The ears are long and touch the shoulders. On the chest is a curved line. He has a *trivalī grīvā*. The throne has five compartments with a wheel in the central compartment, lions in the side compartments and elephant heads in the middle compartments. In front of the central compartment are two devotees, a male to right and female to left. Both are seated in *ardhapadmāsana* with hands in *añjali mudrā* and an *akṣamālā* between as in case of the bearded devotee. They are fully decked, but do not wear crown.

Above the central compartment, in front of the cushion is another small icon of Pārśvanātha, seated in *ardhapadmāsana* on a cushion and with a seven-hooded snake. He is flanked by a male devotee to right and female devotee to left.

This small icon is attached with the cushion of the larger icon. On the space above this junction is a *yantra*, which has eighty-one small squares with a flower in the central square and letters in the rest of the squares. As the icon has been painted recently, most of the letters have disappeared.

There is a five-lined devanagari inscription on the cushion, which records the donation of the icon by one Chakresvara from Vardhanapura. It reads:

1. "Hail, in the year 1156 of the famous Saka era, in the year (*of the Brihaspati cycle*) called Jaya. In Sri Vardhanapura was born Ranugi.....his son (*was*) Galugi [Mhalugi] (*whose*) wife (*was*) Svarna (*dear*) also to the world.
2. From those two sprang four sons, Chakresvara and the rest. Chakresvara was chief among them excelling through the virtue of liberality.
3. He gave, on the hill that is frequented by Chāranas, a monument of Pārśvanātha, and by (*this act of*) liberality (*he made*) an oblation of his *karma*.
4. Many huge images of the lordly Jinas he made, and converted the Chāranadri thereby into a holy tirtha, just as Bhārata (*made*) Mount Kailasa (*a tirtha*).
5. The unique image of faith, of firm and pure convictions, kind, constant to his faithful wife, resembling the tree of paradise (*in liberality*), Chakresvara becomes a protector of the pure faith, a fifth Vasudeva. Phalgunā 3, Wednesday." (Burgess and Indrajī 1881: 98-99).

4. Padmāvati: This four-armed figure stands in *dvibhanga*. The right lower hand is held in *abhaya mudrā* with an *akṣamālā* as in the case of Dharanendra. In upper right hand is an *ankuśa*, in upper left hand is a *pasa*, while in lower left hand is held a *mātuluṅga*. Above her head is a single hooded snake. She is fully decked (Plate 170).

5. Devotee: This figure is similar to the devotee on the right (Plate 170).

J28

J28 consisted of figures of Hanumān, Kshetrapala and a seated Jina, carved on the rock-face near J29. These figures have now disappeared.

J29

It is a small open structure enclosing a *chaumukha* above the cave, J30 (Plate 171). It is reached by a flight of steps on each side of J30. It has two pillars supporting a roof and low wall on the sides and at front, while there is a rock-face at the back. There is a small opening in the front wall. The pillars are very crude. The structure is around 1.65m by 1.75m and about 1.75m high. There is a niche with a pointed top in the back wall. It has a throne, similar to that of Pārśvanātha in J27. There must have been a loose icon placed on this throne.

The *chaumukha* is 0.62m to 0.69m wide and about 0.8m high. On each face is seated Jina, placed within two pilasters. Each is seated in *padmāsana* on a throne similar to that of Parsvanātha in J27 with a single *chhatra* above the head. On top of the *chaumukha* is a *padma*.

J30

It has a raised court, a hall and a shrine (Fig. 71). There are two large elephants flanking the cave, in profile and facing each other (Plate 172). These are not completely relieved from the rock behind and have a few figures between two pairs of legs. The court is around 6.8m by 2.7m and is raised to the height of around 0.7m. There is a bench flanking the hall doorway. The hall is at a higher level than the court. It has a plain door and two windows. The hall is around 5.2m wide and 4m to 3.7m deep. The ceiling is about 2.4m to 2.55m high. There is a bench running along all sides of the hall, even in front of the shrine, though the height of the bench is not uniform.

In the middle of the hall, there are four pillars with corresponding pilasters on the walls. The pillars at the back are very close to the back wall. The pillar has a square base on which, the shaft rises in square and octagonal portions and two *ghata*-shaped members. The pilaster has a plain square shaft with square, two-armed brackets. The pilaster on the front wall, to the right of hall doorway is similar to the pillars, but the upper *ghata*-shaped member is turned into a *pūrnaghata*. There are stone beams on the ceiling between the pillars. The floor between the pillars is slightly raised. There is a lotus on the ceiling.

There are seven niches in the walls of the hall. There is a deep niche in the centre of each sidewall, two niches in the left sidewall, two niches in the backwall, flanking the shrine doorway, and another in the front wall, to the left of the hall doorway. The larger niche in the right sidewall is about 2m wide and 1.45m deep, while the niche in the left sidewall is 1.7m wide and 1.2m deep. Each of these niches has a throne with rounded throne back and a pilaster on each side of the throne back. The niche in right sidewall has two thrones and throne backs. These thrones are similar to those in J27, but here the elephants are shown fully and are in profile. The pilaster on the throne back has four,

square blocks separated by a band and topped by a *kalāśa*. Above the throne back is carved a triple *chhatra* surmounted by a small flying figure. It is topped by an arch of creepers forming circles and filled in with flowers with a *kīrtimukha* in the centre. The smaller niches in left sidewall are similar, though the triple *chhatra* and the flying figure are absent. One niche has a *kalāśa* instead of the *kīrtimukha* in the arch. There are flying garland bearers above the throne back. The niches in the front and the back walls have only the platforms in the place of thrones, while the niche to the right of the shrine doorway is plain. All these niches must have been used to house the loose icons of Jinas.

The shrine doorway is plain with a seated Jina in the lintel. The bench in the front is used as a step to reach the shrine, which is at a higher level. It is around 2m by 1m. On the corners are pilasters, which are similar to hall pilasters. The floor has been cemented recently. On the back wall is a niche, which is now plastered. Another smaller niche is cut inside that houses a modern, small icon of Pārśvanātha. In front of the niche is a step with a *chandraśīlā*. A smaller niche with a seated figure of a male flanks this niche.

Sculptures

Pereira had identified a few figures on the front side of the court. According to him, there were figures of seated *āchārya* with two devotees and a seated *āchārya* with four devotees to right. There was a *dvārapāla* flanking the stairway. These figures have disappeared now. However, there are two figures of *āchārya* to the left.

On the outer wall of the hall, flanking the doorway, there is large male figure. These have been identified as Hanumān and Kshetrapala by Pereira (1977: 172), but are attendants.

1. Attendant: He stands in *abhanga* and is slightly turned to the left. His hands are broken, but the postures of the extant portion suggest that he may have carried a jar, as in J27 (Plate 173).

2. Attendant: This figure is similar to the previous figure. But it is quite damaged.

3. Gomukha: This figure is carved on a mass of rock on the bench. It is a four-armed, bull-faced figure, seated in *vāmalalitāsana*. His right foot is placed on a flower. The right lower hand is held in *varada*, in the right upper hand is held an *akṣamālā*, in left upper hand is held a *parasu* and in the left lower hand is held a *mātuluṅga*, which is mutilated. Below him is shown a small figure of a cow. He wears a necklace, wristlets and anklets (Plate 174).

4. and 5. Seated males: Both the figures are similar except that the figure to right is in *vāmalalitāsana*, while the figure to left is in *svayalalitāsana*. They are seated on a rounded pedestal. They have long ears and single *chhatras* above the head. Each of these figures holds a flower in the right hand, while the object in the left hand may be either a *chakra* or a fruit. They are fully decked, while the hair is tied in a sort of a ponytail. On the pedestal of the right figure is an object in a low relief and an inscription. The inscription is very unclear, but appears to be in Devanagari.

6. Female devotee: She is seated in *ardhapadmāsana* on a pedestal. Above her head is a single *chhatra*. Her hands are in *añjali mudrā* with an *akṣamālā* held between the hands. She is fully decked, while her hair is tied in a bun.

7. Male devotee: He is seated with hands in *añjali mudrā* and holding an *akṣamālā* as in the previous figure. He is also fully decked and his hair is in ponytail as 4 and 5. Below him is a figure in *alithasana* with both the hands raised up in the attitude of lifting the figure above. This figure is also of the same size as above figure.

8. Male devotee: This figure is similar to the previous figure, but the male carrying him is absent.

9. Male devotee: This figure is similar to 7. But here the figure carrying the devotee is a female.

Shrine

10. and 11. Seated males: On each side of the niche on back wall is a figure of seated male. These are very unclear, but appear to be similar to male figures flanking the shrine doorway. Their hands are not in *añjali*, but appear to be kept on the knees. It is difficult to identify these figures. Most probably, they are devotees.

Figures under elephants

The elephant to the right has figures of three warriors, each with a sword and shield. Their heads are shown plain and they wear earrings and necklace. The left elephant also has four such figures (Plate 175). This elephant has a few figures between trunk and the forelegs also. There are four figures, most probably of musicians. Of these, one stands with the hand raised up, two play the drums and one blows a long pipe like instrument.

The rock face above each elephant is carved with niches, though most of these are destroyed. The niches on the right side are quite intact. There are eleven niches with *phāmsanā* roof and *kalaśa* top (Plate 172). One of the niches has a figure of seated Jina. He is seated in *padmāsana* with a single *chhatra* above the head. About nine niches can be seen on the left. These niches have pilasters and *phāmsanā* roof similar to the niches to the right. First niche has a figure of Pārśvanātha seated in *padmāsana* with a seven-hooded snake, a diamond-shaped *śrivatsa* and a small *uṣṇaṣa*. The next niche has a standing figure of Supārśvanātha with a three-hooded snake above the head. The hair and the *śrivatsa* are as in the previous figure. The next niche has a figure of Jina seated in *padmāsana* on a throne, similar to that in J30 with a single *chhatra* above the head and a male devotee to right and a female devotee to left.

Paintings

On the back wall, to the left of the shrine doorway, near the ceiling is a damaged portion of painting. It depicts a seated figure of a Jina, though the head is gone. There is a

śrivatsa on the chest. A part of a throne back and a *chauri* bearer to the right is visible. The Jina is painted in white and the *śrivatsa* is in red. The throne back is in red, while the *chauri* bearer is in yellow with red outlines (Plate 176).

There are traces of thick white plaster on the niches, similar to that in Chhota Kailasa. This appears to be much later than the date of the cave.

J31

It is a small, empty room with *phāmsaṇā* roof.

J32

This cave is just a room with *phāmsaṇā* roof (Fig. 71, Plate 177). On the first tier of the roof are oval-shaped plates, while on each tier is a semi-circular plate in the centre. The room is 3m to 2.75m wide and 1.7m to 1.6m deep. The door is 1.4m wide and 1.1m high. It is plain. At present the room is just 1.35m high. But the floor is covered with earth and the lower portions of the sculptures are buried. Thus, the height of the cave must be more than what is today. There is a stone beam on the ceiling on all the sides, except the back. There is a lotus in the centre, while on the stone beam on each side are three smaller lotuses, except on front side. The walls of the cave are covered with sculptures. There is a long niche in the back wall, which is divided into three parts by plain bars. Each compartment is carved with a plain pedestal and a plain throne back rounded at the top. These must have been used to install the loose icons. At present, they are empty.

Sculptures

All the sculptures are very eroded and crude. The facial features and the other such details are not clear. There is an arch above each icon.

1. *Tritīrthikā*: 1.07m by 0.95m

It consists of three Jinas, seated in *padmāsana* with triple *chhatra*. As the figures are eroded, it is difficult to determine whether *śrivatsa* was depicted or not. The main icon is on a cushion decorated with petals and placed on a throne with wheel and lions. He has *chauri*-bearers on sides, a flying figure of a drum player and another flying figure with indistinct object in the hands.

To the left of the main icon is a figure of Ambikā, while the figure of Sarvānubhūti is to right, carved on the front wall.

2. *Bāhubalī*: 1.22m by 0.59m

The head of the figure is destroyed. He has creepers on the body, a halo and a single *chhatra*. He is flanked by small figures of *chauri* bearers. There are three flying figures of musicians above the *chhatra*. The central figure is a drum player, while the figures on the sides are cymbal players. There is a small standing figure holding a flower or a *chhatra* to his right. It is difficult to identify this figure.

3. *Pañchatirthikā*: 0.9m by 0.46m

It consists of a seated Jina, flanked by a seated Jina and standing Jina on each side. The main figure has flying figures of a garland bearer, drum player and cymbal player as attendants.

4. *Tritirthikā*: 1.14m by 0.76m

The main figure of a seated Jina is flanked by the standing Jinas. The main Jina is seated in *padmāsana* on throne with wheel and lions. There are *chauri*-bearers, flying figures of garland bearers and a cymbal player.

4a. Seated Supārśvanātha: 0.17m by 0.11m

Above the left standing Jina of the previous figure, there is a seated figure of Supārśvanātha with a five-hooded snake and a single *chhatra*.

5. *Pañchatirthikā*: 0.88m by 0.44m

This panel is similar to the *pañchatirthikā* on the opposite wall with the exception that there is an additional flying figure of a man blowing a pipe.

6. Kamatha's attack on Pārśvanātha: 1.33m by 0.75m

The figure of Pārśvanātha, Padmāvatī and flying garland bearers as well as musicians are as in the panels in the lower caves. Among the attackers are (i) a male on a lion (ii) a man on a bull or a buffalo and (iii) an unclear seated figure of a male. The figures of Kamatha and his queen are to the right of Pārśvanātha.

7. *Saptātīrthika*: 1.24m by 0.9m.

It consists of a seated Jina flanked by a standing and seated Jina on each side and another smaller figure of standing Jina on each side, above the arch. The main Jina is seated in *padmāsana* on a throne with wheel and lions and has *chauri*-bearers and three flying figures. At the right end of the throne is a standing figure of a female with child, probably Ambikā, while at the left end is seated male devotee. Beyond the standing Jina to the right is a seated female devotee, while to the left is another larger figure of a standing Jina. The standing Jinas above the arch have single *chhatra*, while the rest of them have triple *chhatra*.

8. *Pañchatirthikā*: 1.15m by 0.6m.

It consists of a main figure of seated Jina flanked by a standing and seated Jina on each side. The main Jina is seated in *padmāsana* on a throne, which has three lions. He has flying figures of a garland bearer flanked by *chauri*-bearers and three musicians, a drum player, a conch blower and a cymbal player. All the Jina figures have triple *chhatra*. There is small, seated figure of a male, probably a devotee, beyond the standing Jina to the left.

9. Santinatha: 0.84m by 0.26m.

The standing figure of Santinatha has a triple *chhatra* above the head and his *lāñchhana*, a deer, below the feet. There is a small figure of a *chauri* bearer on each side. To the left, near his feet is a seated female devotee.

There are traces of thick, white plaster on all the panels, probably of a much later date.

Date

These caves can be dated to late 12th-early 13th century CE on the basis of architectural, iconographic and stylistic features. The inscription on the cushion of the Pārśvanātha icon in J27 is dated in the Saka year 1156 (1234-35 CE) and records the donation of a Pārśvanātha image by Chakresvara, a resident of Vardhanapura (Burgess and Indraji 1881: 99-100). The other caves are almost contemporary to this colossal.

Architecturally, these caves are very simple. In fact, J5 and J32 are quite crude and only J30 follows some sort of plan. The pillars in this cave are quite simple, though somewhat similar to those in the structural temples of Maharashtra. The *phāmsaṇā śikhāras* of J31 and J32 are very similar to the *śikhāra* of a sculptured niche on a boulder at Panhale (Deshpande 1986: Plate 33). The large elephants, flanking J30 were obviously carved in imitation of the Indra Sabha. But the presence of warriors and musicians between the legs of the animal is unusual. This kind of the representation has a parallel in a monolithic figure of elephant from Banavasi, where the animal is shown running, with a mahout in front and some warriors following it. One of the warriors is carved between the legs of the elephant. The sculpture belongs to the late Chalukya period and is dated to the 12th century CE (Sivaramamurti 1983: Plate 191).

The iconography in these caves is quite developed. The Jina figures in all the caves, except J27, are in *padmāsana*. The *śrīvatsa* is present in almost all the cases, except J32, where the sculptures are very eroded. The Jina *parikara* is similar to the earlier caves at the site. However, the new features are elephants lustrating the Jina as found in J5 and presence of the *lāñchhana* in as many as three cases, two Ṛṣabhanātha icons in J5 and one Santinatha icon in J32. Most of the icons are either *tri* or *pañchatīrthikā*. None of the caves have large figures of Sarvānubhūti-Ambikā. In J5, only Ambikā is present, while in J32 only one of the icons has individual pair of Sarvānubhūti-Ambikā. Dhāranendra-Padmāvatī are present as *yakṣa-yakṣī* of Pārśvanātha in J27, while Padmāvatī is depicted as the *yakṣī* of Pārśvanātha in J5. Interestingly, Gomukha, the *yakṣa* of the first tirthankara, Ṛṣabhanātha appears as an independent deity in J30. All these features suggest a late date. The appearance of Pārśvanātha-Bāhubalī panels in J32 at such a late date indicates the popularity of the theme, at the site, probably because of earlier examples. A feature, which does not fit in the pattern of the iconographic evolution, is the *ardhapadmāsana* of Parsvantha in J27 and the appearance of thrones with only wheel-lions in J32 at such a late date.

Of these caves, J5 was earliest owing to its placement near the earlier group, probably excavated in the late 12th century CE. The next undertaking in 1234-35 CE was perhaps the large icon of Pārśvanātha on the top of the hill. The shift in the location, away from the already existing group of the caves, was perhaps necessitated by the nature of the icon. There is no proper rock face available near the lower caves for carving such a large icon. At present, the icon is covered by the structure, but the gigantic icon must have been a spectacular sight even from a distance, when it was open to the sky. The

focus now shifted to this colossal. The rest of the caves post-date this icon, though very close in time. During this second phase of religious activity, a number of loose icons were also installed in the lower caves. As mentioned earlier, one of these icons carried a date of 1247 CE. Some of these icons were found during the clearance work carried out in 19th century.

MANGI-TUNGI (Upper Caves)

To the right of the lower caves, there was an ancient road to reach the top of the hill. The road consisted of rock-cut steps and partly of galleries hewn out of the rock. At present there are proper steps with parapet walls. Near the top, the road bifurcates. The road to the right leads to the Tungi peak, while the road to the left leads to the Mangi peak. At present, there is a high gate at this bifurcation.

Description

Mangi Peak: The steps lead to the western end of the peak base. A narrow pathway is cut encircling the peak. The pathway is now paved and is provided with a parapet wall. All around the peak are carved caves and sculptures. Some of the sculptures are carved directly on the rock face. Most of the caves and sculptures are on the northern facing side of the peak. These caves and sculptures are numbered in west to east direction starting from the steps (Fig. 72a).

A: Three standing monks: 2.76m by 1.32m.

This sculpture is around 20m east of the steps. It consists of three standing Digambara monks. Each stands in a shallow niche, which is 0.92m by 0.44m. Each figure of monk is around 0.85m by 0.36m and stands in *kāyotsarga mudrā*. Below the right hand of each figure is a broom, while below the left hand is a *kamaṇḍalu* or an eating vessel. The heads are shown clean-shaven and the ears are long.

Above each niche is a small figure of a seated Jina, though the figure above the central niche has disappeared. The Jina figure measures 0.14m by 0.14m.

In front of the monks are three pairs of *pādukās*. Each pair is around 0.27m by 0.18m. To the right or east of this sculpture are faint traces of two devotees.

To the east of this sculpture is a pit, around 2m long, 1.6m wide and 1m deep.

B: Standing Monk: 2m by 1.37m.

This sculpture is around 18m from A. At present, it is known as the 'Krutantavakra Cave'. This figure is carved within a pilastered niche with pointed arch. The figure of monk measures 1.73m by 0.73m. The monk stands in *kāyotsarga mudrā* with an *akṣamālā* in right hand, while below the left hand is a broom. The head is shown clean-shaven and on the chest is a flower-shaped *śrivatsa*.

C or Cave III

It is numbered Cave III and is called 'Mahāvīra gupha' (Plate 178). It faces north. It is just a room, around 4.4m wide and 3.8m deep (Fig. 73a). It has a door and two windows. The entrance to the cave is 1.3m wide and 1.93m high. Each of the windows is 1.4m by 0.9m. At present, it has been renovated with tiled floor and iron grills on door as well as the windows. Possibly, the sculptures are also 'retouched'. On all the sides of the cave runs a bench, which is around 0.74m wide and 0.63m high. The ceiling is 2.25m high.

Sculptures

On the back wall, starting from the right or east, are three small, seated Jinas and a large seated Jina on the centre of the wall. Three small Jinas are carved on the upper portion of the wall, almost touching the ceiling. On the right sidewall is a small, seated Jina in the southeastern corner and two seated Jinas above one other on the centre of the wall.

1. Seated Jina: 1.25m by 0.95m.

The Jina figure measures 0.95m by 0.95m. He is seated in *padmāsana*. The head is shown in dots. The ears are long, touching the shoulders. The niche has a semi circular arch at the top.

- 2 to 5. Seated Jina: 0.46m by 0.3m.

Each Jina figure measures 0.3m by 0.3m is seated in *padmāsana*. On the head is a row of dots in front, while the rest of the head is shown plain. Above the head is a triple *chhatra*. The top of the niche has a pointed arch, which is carved with a narrow band.

6. Seated Jina: 0.48m by 0.42m.

The Jina figure measures 0.35m by 0.35m. This figure is similar to the aforementioned figures (Plate 179).

7. Seated Jina: 0.4m by 0.37m.

The Jina figure measures 0.3m by 0.3m. This figure is similar to the aforementioned figure. But here the pointed arch above the niche is absent (Plate 179).

All the Jinas have a lozenge-shaped *śrivatsa* on the chest.

D

To the east of C is carved a panel of eight figures of seated Jinas, a standing couple and a *chaumukha*. The sculpture is around 4.7m wide.

Seated Jinas: Each of the Jina figures measures 0.39m by 0.37m and is seated in *padmāsana*. Each has triple *chhatra*, halo, long ears and plain head. None of the Jina figures has a *śrivatsa*. Only a faint trace of *śrivatsa* can be seen on the seventh Jina. The thrones are not shown, but traces of throne can be seen in the case of third and fifth Jina from the east. No throne backs are shown, but behind the Jina and flanking him is a

chauri bearer, shown only till thighs, as if emerging from behind the throne back. Each of the *chauri* bearers stands in *tribhanga* with *chauri* in inner hand.

Couple: 0.52m by 0.36m.

Each of the figures measures 0.37m by 0.1m. The couple stands under a tree. Their inner hands are on the shoulder of each other, while the outer hands are on the thighs. Both the figures wear earrings, necklace and lower garment. On the tree is a faint trace of seated Jina.

Chaumukha: 1.52m by 0.45m.

The sculpture is not actually a *chaumukha*, but is treated like one. It has two compartments in vertical line. On the top is a *kalaśa*. In the upper compartment is a seated figure of Jina, which measures 0.21m by 0.22m. In the lower compartment is a figure of standing Digambara monk. It measures 0.4m by 0.25m. Under the right hand is a broom, while under the left hand is a *Kamaṇḍalu* (Plate 180).

In front of the first five Jinās is cut a water cistern. It is around 3.1m by 1.3m.

E or Sri Muni Devendrakirti temple

There are two icons of Jina on the rock face. At present, there is a structure in front. It is known as 'Sri Muni Devendrakirti temple'. It is an open structure with iron grills on all the sides and a domical *śikhāra*. It is paved with the tiles. The structure is around 3m by 2.7m.

Both the Jinās sit in *padmāsana* with *śrivatsa* on the chest. The head has a row of dots in front, while the rest of the head is shown plain. The heads have a pointed edge. Both these sculptures seem to be retouched to large extent.

Eastern icon: 1.79m by 0.98m.

The Jina figure measures 0.9m by 0.9m. The figure is within a crude arch formed by pilasters and semi-circular arch. The arch is topped by two bands of designs. The lower band has a design of an inverted triangular, while the upper band has a design of rectangles with pointed tops.

Western icon: 1.1m by 0.66m.

The Jina figure measures 0.78m by 0.6m. The Jina has a halo carved with a petal design. The figure is within a niche, which has a pointed top and a *kalaśa*. On the top of the niche is another flower-shaped *kalaśa*.

F or Balabhadra swami gupha

This cave is called 'Balabhadra swami gupha'. Like E, here too, there are three icons carved on the rock face. In the front is built similar structure, around 3m by 2.7m. On the west are two icons above one other. On the top is a *chauvīsī* while at the bottom is a seated Jina. To its east is a *stūpa* in relief (Plate 181).

1. Seated Jina: 0.77m by 0.7m.

The figure of the Jina measures 0.65m by 0.52m and is seated in *padmāsana*. The head is shown plain. There is a trace of *śrīvatsa*. A tree is shown above the head.

To his right is a standing figure of a Digambara monk with *śrīvatsa* on the chest. Under the right hand is a broom, while under the left hand is a *Kamaṇḍalu*.

2. *Chauvīsī*: 0.6m by 0.63m.

There is a main figure of a seated Jina, which is around 0.18m by 0.15m. He is seated in *padmāsana* with plain head. The figure is carved within a niche with a pointed arch. Above the head is a drum player, flanked by an elephant, which is shown heading towards the Jina. Below the Jina are two seated devotees.

Flanking the main Jina are twenty-four Jina figures, some standing and most seated. Thus, there are five Jina figures, including the main icon. Each of the standing figures measures 0.12m by 0.05m, while each of seated figures measures 0.06m by 0.07m.

3. *Stūpa*: 0.84m by 0.6m.

The upper portion of the *stūpa* is unfinished, but seems to be treated like the *chhatrāvalī* of the *stūpa*.

In front of the *stūpa* are two pairs of *pādukās*. Each pair is around 0.25m by 0.19m.

To the east of F is another similar modern structure housing a pair of *pādukās*, most probably very modern.

G or Sri Adinatha gupha

To the east of F is a cave, called 'Sri Adinatha Gupha'. It is a crude excavation and is just a room with sculptures carved on the walls (Fig. 74, Plate 182). It is around 7.3m wide along the back and 7m wide at the front. It is 4.65m deep on the right and 5.2m deep on the left. Almost at the centre, the right sidewall projects inside the cave. The left sidewall also has a projection inside the cave near the back wall. The entrance is 4.2m wide. It is now closed with iron grills. The ceiling is around 2.4m high in front and 1.7m high at the back. The floor is now paved with tiles and a bench is built on all the sides of the cave. In the eastern end of the cave is a pillar like structure.

Sculptures1. *Chaumukha*: 1.36m by 0.5m.

It is a *chaumukha* like structure with a *kalaśa* on top. There are three compartments. The upper one has a figure of a seated Jina, about 0.2m by 0.18. In the central compartment is a figure of standing Jina, 0.5m by 0.2m. The lower compartment is empty.

2. *Chaumukha*: 1.03m by 0.46m.

It is similar to the aforementioned sculpture. The figure of a seated Jina is 0.18m by 0.16m.

3. Seated Jina: 0.65m by 0.38m.

The Jina figure measures 0.38m by 0.36m. He is seated in *padmāsana* on a cushion, carved with petals. Above the head is a triple *chhatra*. On the chest is a lozenge-shaped *śrīvatsa*. On the head is a row of dots, while the rest of the head is plain. As in C, the niche has a pointed arch on the top.

4. Seated Jina: 0.39m by 0.34m.
5. Two seated Jinas in vertical row: Upper Jina: 0.32m by 0.31m. Lower Jina: 0.33m by 0.3m.
6. Three seated Jinas in vertical row: Upper Jina: 0.3m by 0.28m. Central Jina: 0.34m by 0.29m. Lower Jina: 0.28m by 0.27m.
7. Three seated Jinas in vertical row: Upper Jina: 0.31m by 0.31m. Central Jina: 0.33m by 0.32m. Lower Jina: 0.33m by 0.33m.
8. Three seated Jinas in vertical row: Upper Jina: 0.31m by 0.29m. Central Jina: 0.34m by 0.3m. Lower Jina: 0.36m by 0.33m.
9. Two seated Jinas in vertical row: Upper Jina: 0.3m by 0.3m. Lower Jina: 0.31m by 0.3m.
10. Two seated Jinas in vertical row: Upper Jina: 0.3m by 0.29m. Lower Jina: 0.33m by 0.29m.

All the Jina figures are similar to the aforementioned figure.

11. Seated Jina-standing monk in vertical row: Jina: 0.29m by 0.3m. Monk: 0.6m by 0.27m.
12. Seated Jina-standing monk in vertical row: Jina: 0.29m by 0.3m. Monk: 0.6m by 0.27m.
13. Seated Jina-standing monk in vertical row: Jina: 0.16m by 0.17m. Monk: 0.6m by 0.27m.
14. Seated Jina-standing monk in vertical row: Jina: 0.27m by 0.24m. Monk: 0.6m by 0.27m.
15. Seated Jina-standing monk in vertical row: Jina: 0.27m by 0.24m. Monk: 0.6m by 0.27m.
16. Seated Jina-standing monk in vertical row: Jina: 0.24m by 0.2m. Monk: 0.6m by 0.27m.
17. Seated Jina-standing monk in vertical row: Jina: 0.25m by 0.26m. Monk: 0.6m by 0.27m.
18. Seated Jina-standing monk in vertical row: Jina: 0.29m by 0.36m. Monk: 0.6m by 0.27m.
19. Seated Jina-standing monk in vertical row: Jina: 0.17m by 0.16m. Monk: 0.6m by 0.27m.
20. Seated Jina-standing monk in vertical row: Jina: 0.3m by 0.27m. Monk: 0.6m by 0.27m.
21. Two seated Jinas in vertical row: Upper Jina: 0.36m by 0.33m. Lower Jina: 0.37m by 0.36m.

All the seated Jina figures are similar to the aforementioned figure. The niches of 11 and 13 have a *kalaśa* on top. Each of the monk figures is standing in *kāyotsarga mudrā*. The head is shown plain. On the chest is *śrīvatsa*, while the ears are long. Below the right hand is a broom and below the left hand is a *kamandalu*.

Running the length of icons 14 to 18 is a long inscription in Devanagari. It is engraved below the Jina figures and above the figures of monks.

22. *Pañchatirthikā*: 1.3m by 1.27m.

It consists of a seated figure of Pārśvanātha flanked by a seated and a standing figure of Jina in vertical row. The figure of Pārśvanātha measures 0.8m by 0.72m and is seated in *padmāsana* with a seven-hooded snake and triple *chhatra* above the head. The head is shown plain, while on the chest is a flower-shaped *śrivatsa*. Below him is carved his *lāñchhana*, a snake. Flanking the *chhatra* is a crude figure of *chauri* bearer with *chauri* in the inner hands. Each of the seated Jina figures measures 0.21m by 0.19m, while each of the standing Jina figures measures 0.41m by 0.14m.

To the right of this icon is a standing figure of a devotee couple, 0.3m by 0.17m. It is a crude figure and none of the features are clear.

23. Seated Jina-devotee couple in vertical row: Jina: 0.21m by 0.2m. Devotees: 0.6m by 0.37m.

The Jina figure is similar to the aforementioned Jina figures. Under the figure is incised the name, 'Chandraprabhu Muni' in the modern Devanagari script. Each of the devotee figures measures 0.6m by 0.2m. They stand facing front with hands in *añjali*. Their heads are plain, while the ears are long. They wear lower garment. The female wears necklace.

24. Seated Jina: 0.37m by 0.25m.

The Jina figure measures 0.24m by 0.23m. The figure is similar to the aforementioned Jina figures.

25. Seated Jina: 0.59m by 0.37m. Jina: 0.35m by 0.29m.

26. Seated Jina: 0.56m by 0.33m. Jina: 0.33m by 0.3m.

27. Seated Jina: 0.48m by 0.26m. Jina: 0.25m by 0.21m.

28. Seated Jina: 0.49m by 0.34m. Jina: 0.33m by 0.31m.

29. Seated Jina: 0.5m by 0.3m. Jina: 0.32m by 0.28m.

30. Seated Jina: 0.5m by 0.3m. Jina: 0.32m by 0.28m.

31. Seated Jina: 0.5m by 0.3m. Jina: 0.32m by 0.28m.

All the Jina figures are similar to the aforementioned figures. Above 26 is incised 'Ajit Muni', while above 31 is written 'Charimasara Muni', both in the modern Devanagari script.

32. Devotee couple: 0.37m by 0.28m.

Each of the figures measures 0.37m by 0.13m. This couple is similar to the aforementioned devotee couple.

33. Seated Jina: 0.48m by 0.33m. Jina: 0.3m by 0.3m.

34. Devotee couple: 0.41m by 0.35m. Each figure: 0.4m by 0.16m.

This figure is similar to the aforementioned devotee couple. Here the male has a beard.

35. Devotee couple: 0.4m by 0.36m. Each figure: 0.4m by 0.14m.

This figure is similar to the aforementioned devotee figures.

36. Seated Jina: 0.5m by 0.37m. Jina: 0.38m by 0.34m.

37. Seated Jina: 0.7m by 0.4m. Jina: 0.44m by 0.36m.

38. Seated Jina-devotee couple in vertical row: Jina: 0.32m by 0.29m. Devotees: 0.37m by 0.32m. Each figure: 0.37m by 0.13m.

39. Seated Jina: 0.5m by 0.35m. Jina: 0.33m by 0.27m.
40. Seated Jina-devotee couple in vertical row: Jina: 0.37m by 0.37m. Devotees: 0.24m by 0.24m. Each figure: 0.24m by 0.1m.
41. Standing monk: 1.06m by 0.53m.
The figure of the monk measures 0.9m by 0.35m. He stands in *kāyotsarga mudrā*. Above the head is a triple *chhatra*. Under right hand is shown broom, while under the left hand is shown a *Kamanḍalu*.
42. Figure: 0.3m by 0.17m.
There is just a trace of a figure. It is difficult to identify this figure.
43. Standing monk: 0.54m by 0.3m.
The figure measures 0.49m by 0.23m. It is similar to the aforementioned figures of monks. Above this figure is an empty niche.
44. Seated Jina: 0.6m by 0.36m. Jina: 0.37m by 0.34m.
45. Seated Jina: 0.45m by 0.35m. Jina: 0.34m by 0.33m.
46. Seated Jina: 0.53m by 0.35m. Jina: 0.38m by 0.34m.
47. *Tritirthikā*: 1.27m by 1.46m.
There is a seated Jina flanked by a small figure of seated Jina at his shoulder level. The main figure measures 1.27m by 1.27m, while each of the other Jina figures measures 0.18m by 0.16m. The main Jina is seated in *padmāsana*. Interestingly, although the figure is seated, the nudity is shown clearly (Plate 183). The head is shown in dots. Behind the head is a halo, carved with plain lines. The ears are long. To his left is a *chauri* bearer with a *chauri* in the inner hand.
48. Six monks: 1.3m by 1m.
Each of the monk figures measures 0.45m by 0.1m. These figures are similar to the other monk figures in the cave. Above these six figures is an arch, decorated with a design of a circle filled in with flower. In the centre of the arch is a figure of a seated Jina. The Jina figure is placed within a niche, which is like a miniature shrine. Above the figures of the monks is a long inscription in the Devanagari script.
49. Seated Jina: 0.57m by 0.37m. Jina: 0.33m by 0.32m.
50. Seated Jina: 0.57m by 0.37m. Jina: 0.33m by 0.32m.
51. Two seated Jinas in vertical row: Upper Jina: 0.3m by 0.29m. Lower Jina: 0.34m by 0.32m.
52. Two seated Jinas in vertical row: Upper Jina: 0.3m by 0.29m. Lower Jina: 0.34m by 0.32m.

H or Nandishvara temple

It is a modern structure, to the east of G. It houses a *chaumukha*, which is also quite modern. It is known as 'Nandishvara temple'.

I or Santinatha gupha

To the east of H is a cave, presently known as 'Santinatha gupha' (Fig. 73b). It is just a room, which is 3.35m wide at the back and 3.1m wide at the front. It is 2.18m deep on the right and 2.23m deep on the left. The ceiling is 1.8m high. The entrance is 0.68m high.

The cave is partially open in the front. The front walls are present till the height of 1.1m (Plate 184).

Sculptures

Outside the cave, to the left of the entrance are four figures of seated Jinas. Below these figures are traces of four more Jina figures. This lower row of Jinas is very damaged. All these Jinas are hidden behind the modern structure H.

1. Four standing monks: 0.9m by 1.42m.

Each of the figures measures 0.39m by 0.26m. They stand in *kāyotsarga mudrā* with a broom under the right hand and a *kamaṇḍalu* under the left hand. The head is shown plain, while the ears are long. The *śrīvatsa* is not shown. Above these figures is a small figure of seated Jina. It measures 0.16m by 0.16m. Under the figures of monks is a five-lined inscription in Devanagari script of around 14th-15th century CE. It mentions monks of *sarasvati gachha*, *balatkara gaṇa* and *śrī kundkundāchārya anvaya* and a few individuals such as Chiniyaraja, Viramsena, Pradhanasena, Kanaksena and their wives (Plate 185).

2. Seated Jina: 0.5m by 0.34m.

The Jina figure measures 0.36m by 0.3m. This figure is similar to the Jina figures in G.

3. Three vertical rows of seated Jinas: 0.76m by 0.65m.

Each of the rows has two figures of Jinas. Each of the lower Jinas in all the rows measures 0.28m by 0.27m. The upper Jina in right row is 0.13m by 0.13m, that in the central row is 0.2m by 0.21m, while that in the left row is 0.17m by 0.17m. These figures are similar to the aforementioned Jina figures. The upper Jinas do not have the *chhatra*.

4. and 5. Seated Jina: 0.45m by 0.35m.

Each of the Jina figures measures 0.32m by 0.33m.

6. to 10. Seated Jina-standing monk in vertical row:

Each of the monk figures measures 0.69m by 0.35m. All the Jina figures, except 8, measures 0.28m by 0.3m. The Jina figure 8 measures 0.32m by 0.3m. The Jina figure is absent in the case of 7. The figures of monks are similar to the aforementioned figures. But here instead of a broom, there is an *akṣamaṇḍala* held in the right hand.

- 11 and 12. Seated Jina: 0.44m by 0.31m.

Each of the Jina figures measures 0.35m by 0.3m. These figures are similar to the aforementioned Jina figures.

Above these two figures is an empty niche with a *kalāśa* topped arch. It is 0.6m by 0.33m and 0.19m deep.

13. Seated Jina: 1.23m by 1.37m.

The Jina figure measures 0.7m by 0.65m. He is seated in *padmāsana* on a cushion. The head is plain, while on the chest is a flower-shaped *śrivatsa*.

The figure is placed in a niche formed by the pilasters and an arch topped by a *kalaśa*. The pilasters have shrine like capitals while in the centre of the arch is miniature shrine like niche. Above the arch is an elephant on each side. Beyond each pilaster is a devotee couple.

14 to 16. Seated Jina: 0.41m by 0.3m.

Each of the Jina figures measures 0.33m by 0.29m. These are similar to the other Jina figures.

Above these figures is an empty niche, similar to that on the right of the main Jina. It is 0.68m by 0.3m by 0.17m.

17. Two standing monks: 0.88m by 0.65m.

Each of the figures measures 0.59m by 0.28m are similar to other monk figures at the site. Above these figures is a small figure of seated Jina, 0.16m by 0.11m. Below the figures of monks is a three-lined inscription.

18 to 20. Two seated Jinās in vertical row:

Each of the upper Jina figures measures 0.29m by 0.3m, while each of the lower Jina figures measures 0.35m by 0.32m. These figures are similar to the other Jina figures.

21. Seated Jina: 0.48m by 0.36m.

The Jina figure measures 0.33m by 0.32m. It is similar to the other Jina figures.

22 to 25. Seated Jina: 0.48m by 0.37m.

Each of the Jina figures measures 0.35m by 0.32m. These figures are similar to the other Jina figures.

On the top of the low front walls are carved pairs of *pādukās*. To the right of the entrance are four pairs while to the left of the entrance are two pairs.

J or Pārśvanātha gupha

To the east of I is a cave, known as 'Pārśvanātha gupha'. It also has only one room (Fig. 75a). The entrance is 0.88m wide. Flanking the entrance is a pillar (Fig. 75b). The pillars are not rock-cut, but are constructed of loose slabs. It has a shaft, a curved member and a capital with a single roll. Each of these members is a separate stone. The cave is 6.55m wide at the back and 5.5m wide in the front. It is 4.7m deep on the right and 4.2m deep on the left. On the back wall is built a bench, which is 1.6 to 1.1m wide. It is 0.25m high. The ceiling is 1.7m high.

In front of the cave is a very crude pillar like structure. At present, it is covered with vermilion. It perhaps represents a *mānastambha*. It is 1.6m high. The structure is 0.6m from the cave. At present, a modern structure is built, just in front of the cave. Thus, the pillar is housed within this structure.

Sculptures

1. Kshetrapala: 0.45m by 0.32m.

The slab is covered with vermillion, but the posture and some of the attributes help to identify it as Bhairava. The four-armed figure is in *tribhanga*. The objects in the lower hands are not clear. In upper right hand is held an *aṅkuśa*, while in the upper left hand is held a small staff. To his left is an animal, perhaps a dog. No other details are clear.

- 2.to 5. Three seated Jinas in vertical row: Upper Jina: 0.32m by 0.28m. Central Jina: 0.28m by 0.26m. Lower Jina: 0.36m by 0.25m.

These Jina figures are similar to the aforementioned Jina figures.

6. *Pañchatirthikā*: 1.58m by 0.9m.

It consists of a large figure of seated Jina with two seated Jinas above him and two below him. The main figure Jina measures 0.55m by 0.56m. Each of the other Jinas measures 0.29m by 0.26m. The main Jina is seated in *padmāsana* on a cushion. He is placed within a niche, which is formed by the pilasters and an arch. The pilasters have shrine like capitals while in the centre of the arch also is a shrine like niche. Flanking this niche is an elephant, heading towards the Jina. The other features of the main Jina and the other Jina figures are similar to the aforementioned Jina figures.

7. Seated *Pārśvanātha*: 1.35m by 0.6m.

The Jina figure measures 0.45m by 0.43m. It is similar to the aforementioned Jina figure. Here above the head is a nine-hooded snake. Below this figure are two seated figures of Jinas. Each of these figures measures 0.3m by 0.28m.

- 8.and 9. Three seated Jinas in vertical row: Upper Jina: 0.34m by 0.3m. Central Jina: 0.32m by 0.29m. Lower Jina: 0.3m by 0.22m.

10. A seated Jina and a standing monk in vertical row: Seated Jina: 0.3m by 0.3m. Standing monk: 0.67m by 0.28m. The figure of monk is as other figures.

- 11 and 12. Seated Jina: 0.32m by 0.31m.

13. Seated *Pārśvanātha*: 1.05m by 0.63m.

The Jina figure measures 0.53m by 0.5m. He is seated on a cushion. Above the head is a nine-hooded snake.

14. Seated Jina: 1.27m by 1.44m.

The Jina figure measures 0.7m by 0.67m. He is flanked by a standing figure of monk, 0.49m by 0.27m.

15. *Tritirthikā*: 1.43m by 1.45m.

The main figure is of Pārśvanātha. It measures 0.86m by 0.8m. Above the head is a nine-hooded snake. He is flanked by standing figures of Jinas. Each of these figures measures 0.51m by 0.32m.

16. Seated Jina: 1.28m by 1.08m.

The Jina figure measures 0.73m by 0.65m. To his right is a standing figure of a monk while on left is a standing figure of a Jina. Each of these figures measures 0.47m by 0.2m.

17. Seated Pārśvanātha: 0.97m by 0.66m.

The Jina figure measures 0.52m by 0.5m. Above the head is a nine-hooded snake.

All these figures on the back wall are placed within a niche similar to that of 6 and 7 on the right sidewall. Except 13, all the figures have an elephant flanking the shrine of the arch. The elephants are shown heading towards the Jina.

18. Seated Supārśvanātha: 0.54m by 0.35m.

The Jina figure measures 0.44m by 0.36m. Above the head is single snake-hood.

19. Four standing monks: 0.58m by 1.17m.

Each of the figures measures 0.56m by 0.26m. These figures are similar to other monk figures.

20. Standing monk: 0.79m by 0.45m.

The figure measures 0.7m by 0.34m.

21. Standing monk: 0.55m by 0.23m.

The figure measures 0.52m by 0.2m. It is a very crude sculpture.

22. Seated Pārśvanātha: 0.81m by 0.43m.

The figure of Jina measures 0.44m by 0.4m. Above the head is a nine-hooded snake. This figure is similar to the figure of Supārśvanātha on the opposite wall. It is also placed within a niche formed by the pilasters and an arch. Below the icon is written 'Mimamdhāra Muni' in the modern Devanagari characters.

23. Seated Pārśvanātha: 0.99m by 0.63m.

The Jina figure measures 0.56m by 0.5m. This figure is similar to the aforementioned figure.

24 to 28: Two seated Jinas in vertical row: Upper Jina: 0.37m by 0.39m. Lower Jina: 0.4m by 0.32m.

These Jina figures are similar to the other Jina figures.

29. Loose icon of Ambikā: 0.62m by 0.38m.

Ambikā is seated in *vāmalalitāsana*. Her *vāhana*, the lion is shown below her left leg. The right hand is on the knee, though the object held in the hand is mutilated. In the left

hand is held a child, seated in her lap. To her right is a standing figure of another child. Her face is damaged. The hair is tied in a bun above the head. She wears earrings, necklace and an lower garment. Above her head is shown a tree. Over the tree is a small figure of seated Jina, 0.06m by 0.05m (Plate 186).

To the east of the cave is a water cistern. There are no other caves, but rows of icons carved on rock-face.

K: around 4.6m by 0.95m.

It is a panel of icons carved directly on the rock face. It faces north. The figures are carved at the height of around 2m from the base of the peak. There are twenty figures of seated Jinas in two rows. Each row has ten figures. The Jina figures are as other Jina figures, placed in similar niches. Each of the niches measures 0.5m by 0.3m, while each of the Jina figures measures around 0.35m by 0.3m. First six Jinas, from the east in the lower row have triple *chhatras*. Other four Jinas in the same row has a double *chhatra*, while the rest of the Jinas do not have *chhatra* (Plate 187).

L: around 7.5m by 1m.

It is similar to K, facing northeast. It is carved at the height of around 1.7m from the base of the peak. There are thirty-three figures of seated Jinas, carved in two rows. The upper row has fifteen figures, while the lower row has eighteen figures. Starting from the eastern end, first five Jinas in the upper row are damaged, the next three have almost disappeared and the fifth to the seventh Jinas in the lower row are quite damaged. These figures are similar to the other Jina figures. Each of the niches measures 0.5m by 0.4m, while each of the Jina figures measures 0.3m by 0.35m.

M: 4.7m by 0.9m.

This northeast facing panel is carved at the height of 1.3m from the base of the peak and has nineteen figures of seated Jinas. The upper row has nine figures, while the lower row has ten figures. Starting from the east, the second, third and ninth Jinas in the upper row are damaged. The rest of the figures are as other Jina figures. Each of the niches measures 0.5m by 0.37m, while each of the Jina figures measures 0.35m by 0.3m.

N: 3.6m by 0.5m.

This panel faces the east is carved at the height of around 0.8m from the base of the peak. There are nine figures of seated Jinas. All the figures are highly damaged. Each of the niches measures 0.47m by 0.46m, while the Jina figure measures 0.4m by 0.38m.

O: 6.6m by 0.5m.

This east-facing panel is carved at the height of around 0.9m from the base of the peak. There are thirteen figures of seated Jinas. Starting from the south, the second and fourth figures are very damaged. There is a distance of around 2m between the first three Jinas and the rest of the Jinas. Each of the niches measures 0.47m by 0.34m, while the Jina figure measures 0.34m by 0.3m.

P: 6.9m by 0.6m.

This south facing panel is carved at the height of 0.8m from the base of the peak and has thirteen figures of seated Jinas. Each of the niches measures 0.57m by 0.36m, while the Jina figure measures 0.39m by 0.37m (Plate 188).

Q: Two standing monks: 0.9m by 0.86m.

This west-facing panel is within a sort of rock shelter. It is at the height of around 2.5m from the base of the peak. Each of the figures measures 0.9m by 0.35m. The figures are similar to the other monk figures.

In front of these figures are three pairs of *pādukās*. While two of the pairs are rock-cut, one is carved on a loose slab of stone. The rock-cut pair of *pādukās* measures 0.3m by 0.29, while the *pādukās* on the loose slab measures 0.37m by 0.38m (Plate 189).

The connecting ridge of the Mangi and Tungi peaks is quite narrow (Plate 190). There are two modern structures on the ridge, each of which houses a pair of *pādukās*. The structures are placed on a high platform and are covered with perforated screens on three sides with domical *śikhāras*. The entrance has an arch and a *chauri* bearer on each side. In front of the entrance is a pair of seated lions.

Near this structures is a pit, called '*Kṛiṣṇa kuṇḍa*'. It is believed that here *Nārāyaṇakṛiṣṇachandra* was cremated.

Tungi peak: Like Mangi peak, there are caves and icons encircling the base of the peak. There are two caves and three sets of sculptures. Except one set of sculptures, the rest is carved, facing the north. The high stair leads to the western face of the peak (Plate 191). Starting from the west, the caves are numbered. A to D face the north, while E faces the southeast (Fig. 72b).

A: 0.89m by 0.6m.

This panel has two icons carved directly on the rock face.

Western icon: 0.6m by 0.43m.

It is the figure of Pārśvanātha, seated in *padmāsana*. The lower portion of the figure is damaged. The head is shown plain. Above the head is a snake-hood. The number of the hoods is difficult to determine as it is damaged. On the chest a diamond-shaped *śrivatsa*.

Eastern icon: 0.3m by 0.26m.

It is a figure of a seated Jina. He is seated in *padmāsana*. The head is shown plain. The facial features are not clear.

To the east of this sculpture is an empty niche, around 0.5m by 0.39m.

B: Ambikā: 0.7m by 0.4m.

This panel is around 5m further east. The figure of Ambikā measures 0.58m by 0.35m. She is seated in *mahārajalīlāsana*. Below her left leg is shown her *vāhana*, a lion. Both her hands are on the knees. The objects held in the hands are not clear. She wears earrings, necklace and anklets. Above her head is a figure of a seated Jina, 0.1m by 0.1m.

To her right is a figure of standing Jina, 0.24m by 0.09m.

C

Next to B is a cave. At present, a sort of *gopura* with *śālā śikhāra* is built in front of the cave. The cave is 1.6m wide and 1.8m deep. A bench runs along all the three sides. The bench on each of the sidewalls is around 1.3m long and 0.3m wide. The bench on the back wall is 2.25m long and 0.3m wide (Fig. 76a). The floor is now paved with tiles. The cave is closed with an iron grill.

Sculptures

- 1 and 2. Seated Jina: 0.7m by 0.52m.
The figure of Jina measures 0.54m by 0.43m.
3. Seated Jina: 0.69m by 0.56m.
The Jina figure measures 0.58m by 0.48m (Plate 192).
4. Seated Jina: 0.8m by 0.65m (Plate 192).
5. Seated Jina: 0.69m by 0.56m (Plate 192).
The Jina figure measures 0.58m by 0.48m.
6. and 7. Seated Jina: 0.7m by 0.52m.
The figure of Jina measures 0.54m by 0.43m.
8. Seated Jina: 0.3m by 0.25m.
This figure is on the façade of the cave.

All these Jina figures are seated in *padmāsana*. The hair is shown in dots. On the chest is a flower-shaped *śrivatsa*. The ears are long, touching the shoulders. The features are very fine. All the figures are placed in plain niches, which are divided by the pilasters, which have plain shafts and curved capitals.

D

Next to C is another cave. It is also just a room (Fig. 76b). It is around 5m wide and 2m to 2.1m deep. There runs a bench along the three sides. The bench seems to have been built recently. The bench on the right sidewall is around 2.6m long and 0.6m wide, is around 2.9m long and 0.6m wide along left sidewall and is 5.8m long and 0.7m to 0.8m wide along the back wall. The ceiling is 1.65m high. The floor is paved with tiles.

Sculptures

1. Seated Jina: 0.52m by 0.37m.
The Jina figure measures 0.33m by 0.32m.
2. Seated Jina: 0.54m by 0.35m.
The Jina figure measures 0.32m by 0.32m.
3. Standing Supārśvanātha: 0.69m by 0.35m.
The Jina figure measures 0.53m by 0.24m.
4. Seated Jina: 0.51m by 0.35m.
The Jina figure measures 0.32m by 0.32m.
5. Seated Jina: 0.52m by 0.35m.

- The Jina figure measures 0.32m by 0.32m.
6. to 8. Seated Jina: 0.74m by 0.65m.
The Jina figure measures 0.64m by 0.62m.
9. Seated Jina: 1.2m by 1.02m.
The Jina figure measures 0.98m by 0.97m.
10. to 12. Seated Jina: 0.74m by 0.65m.
The Jina figure measures 0.64m by 0.62m.
13. Seated Jina: 0.59m by 0.4m.
The Jina figure measures 0.37m by 0.36m.
14. Seated Jina: 0.57m by 0.4m.
The Jina figure measures 0.36m by 0.36m.
15. Standing Supārśvanātha: 0.7m by 0.39m.
The figure of Supārśvanātha measures 0.55m by 0.23m.
16. Seated Jina: 0.6m by 0.36m.
The Jina figure measures 0.37m by 0.34m.
17. Seated Jina: 0.57m by 0.36m.
The Jina figure measures 0.35m by 0.33m.
18. Seated Supārśvanātha: 0.82m by 0.57m.
The figure of Supārśvanātha measures 0.68m by 0.57m.

All the seated Jinas are shown in *padmāsana*, while the standing figures are in *kāyotsarga mudrā*. Above the head is a triple *chhatra*. The figures on the back wall do not have a *chhatra*. Only the main icon has a single *chhatra*. On the head is a row of dots in front, while the rest of the head is plain. On the chest is a lozenge-shaped *śrivatsa*. All the figures of Supārśvanātha have a five-hooded snake above the head. The figures on the sidewalls are placed within a niche with a pointed arch, as the figures on the Mangi peak. The figures on the back wall are placed within plain niches, which are divided by pilasters, as in C.

Around 9m east of D, is a water cistern. It is around 2.2m.

Around 7m east of D, is a flight of stairs, which leads around the peak.

E or *Pañcha Pāṇḍavas*

It is a large panel carved in a shallow rock shelter. It faces the southeast. It is presently known as '*Pañcha Pāṇḍavas*', but these are five standing figures of Jinas (Plate 193). The shelter is around 8.3m by 2.6m.

The niche in which the icons are carved is around 4.75m long and 1.85m high. Each of the Jina figures measures 1.3m by 0.56m. The distance between each Jina is around 0.35m. Each of the Jina stands in *kāyotsarga* on a double lotus, which is around 0.3m high. The head is shown in dots. The ears are long, but do not touch the shoulders. On the chest is a large flower-shaped *śrivatsa*. On the upper portion of the lotus is carved the *lāñchhana* of each Jina, within a shallow square. Thus, starting from the north, are a bull, pot, conch, snake and a lion (Plate 194). Each of the *lāñchhanas* measures around 0.17m by 0.13m. Thus, the Jinas can be identified as Rṣabhanātha, Mallinatha, Neminatha, Pārśvanātha and Mahāvīra, the first, nineteenth, twenty-second, twenty-third

and twenty-fourth tirthankaras. In addition to the *lāñchhana*, Pārśvanātha also has a seven-hooded snake above the head.

Date

The caves on the peaks of Mangi and Tungi are the latest Jaina excavations in Maharashtra. According to Banerji, these caves are not earlier than the 14th century CE. Numerous pilgrims' records, many of which are dated, show that the caves were in existence before the 15th and 16th century (1921-22: 66-69). It is difficult to date these caves as they are completely renovated at present. Most of the inscriptions have vanished and of those extant, most, except three long inscriptions, appear to be of much later date and record only the names of monks. The icons on the rock face are covered in modern structures, while the caves are tiled. Even some of the icons have been retouched, as is evident from an earlier photograph (Banerji 1921-22: Plate XXXIIb). Thus, the style of the sculptures is completely changed. Still, some of the badly preserved icons on Mangi, which lay in open, are left as they are. The icons on Tungi peak have not been much tampered with and thus can be used for stylistic comparisons.

The architecture as well as iconography of these caves is very different. These are hardly 'caves'. Most of the icons are carved directly on the rock face, while a few caves are cut. The caves are in the form of rooms, a little more than the natural caverns. The iconographic programme is quite different from all the earlier sites. There are rows and rows of Jina figures along with a large number of monk figures and some devotee figures. With the exception of two loose icons of Kshetrapala and Ambikā in J of Mangi peak as well as an Ambikā figure on the Tungi, no *yakṣa-yakṣī* or other figures are found. The focus is only on Jina and monk figures. There is nothing specific in the Jina *parikara*. In fact, there is hardly any *parikara*. Most of the Jina figures are devoid of throne, *chauri* bearers or any other attendants. However, all of them have *śrivatsa*, while the seated figures are in *padmāsana*, both of which are late features in Maharashtra, as seen above. An icon in G at Mangi and the panel of five Jinas at Tungi have *lāñchhanas*, while both the Ambikā figures occur as independent figures. Thus, the site is definitely late. However, as seen from the style and theme of some of the sculptures, it is clear that all the icons and caves do not belong to the same period. In fact, the excavation activity was spread over a long period, from around 10th to 15th centuries CE.

The earliest sculpture is D on Mangi. The seated figures of Jinas with triple *chhatra*, halo and small *chauri* bearers emerging from behind the plain throne back and the figure of a couple under a tree in the same row of Jinas are very similar to Jina figures and the figure of a couple in the lower Cave II. The couple figure is almost identical in the terms of posture and style to its counterpart in the aforementioned cave. Similarly, the Jina figures are also stylistically very close to those in the lower Cave II at Mangi. Thus, this icon belongs to the same period as Cave II, i.e. 10th century CE. Next are two loose icons of Kshetrapala and Ambikā. The figure of Ambikā can be stylistically dated to the 11th-12th century (Plate 186). It is difficult to determine the age of Kshetrapala figure exactly, as it is now covered with vermillion. But stylistically, it appears to be closer to the Ambikā figure. The so-called '*Pancha Pandava*' panel on the Tungi is finest among all the sculptures on both the peaks and is stylistically different from the rest. It is unique

in having *lāñchhanas* in an unusual way. It can be dated to the early 13th century CE on the basis of the occurrence of the *lāñchhanas* and also the style of the sculpture. The rest of the icons are difficult to date as the Jina figures are almost devoid of *parikara* except the triple *chhatra*, while the execution of the Jina figures is standardised and monotonous, making even stylistic comparisons quite difficult. But the figures with flower-shaped *śrivatsa*, the crude, angular features and the stiff postures are quite late. The seated icons are within niches with arched border, which is stylistically closer to arches in Muslim architecture. Of these, the icons in C on Tungi and C on Mangi are with fine facial features and easy posture are slightly early, dated to the late 13th or early 14th century CE, while the rest can be dated to late 14th to 15th century CE.

Other sites

Some of the other sites such as Jintur in Parbhani district, Bhose in Satara district and Bhamachandra in Pune district were reported to have Jaina caves. But the caves at Bhamachandra are Śaivite, while 'caves' at Jintur are rooms built in fort-like structure on the top of a hill nearby and house large loose icons of Jinas, most of which carry inscriptions and belong to 14th-15th century. At Bhose, there is a cave, now known as *Dandoba Mahadeva* in a hill, to the southeast of the village. Originally, it was an oblong cave, about 17m by 11m, but now has been altered. About 8.4m by 9m portion is walled up, at the right angles to which is a wall, right across the cave with a door leading to a hall or *mandapa*. In front of the door are two stone figures, of a man and a woman with a Marathi inscription below them. The inscriptions are not very clear, but one contains the date Saka 1695 (1773 A. D.), while the other contains the names of *Sinapa* and *Balapa Tatavte bin*. In the centre of the *mandapa* is a masonry structure, forming the shrine and containing the *linga*. In front of the door of the shrine is a small Nandi figure of stone. To its right is an eight-armed figure of Bhavani. Close by it is a slab, in the central western pillar with a Kannada inscription. Near the northwestern pillar is another stone image of Virabhadra. Upon the summit of the hill and supposed to be directly above the *linga*, is constructed a *phāmsanā* roof (Satara District Gazetteer 1969: 671). The aforementioned Kannada inscription, though badly damaged, mentions Vamanandi Bratisvara of *Mula sangha* and *Kanur gaṇa* (Annual Report on Epigraphy 1946-47: 40), obviously a Jaina sect. There are no Jaina icons in the cave and no indications of association with Jainism except this inscription. Since the inscription is on a loose stone slab, it is quite possible that it was brought in the cave from nearby area. Again, it is also possible that the cave was used by the Jainas before it was occupied by the Śaivites. However, it is difficult to determine it with certainty. But it appears that in some way, it was associated with Jainism as even today, among the people, gathered on each Monday of *Sravana* month to worship the deity, large number are Jainas (Satara District Gazetteer, 1969: 671). There is a rough cave with loose Jaina icons at Toranmal in Nandurbar district.

Thus, Jaina Caves in Maharashtra were excavated for around 1500 years, from 1st century BCE to 14th-15th century CE. However, the highest number of caves were excavated between the period of 9th to 14th century CE (Fig. 77).

CHAPTER 3

ARCHITECTURAL AND ICONOGRAPHIC TRENDS

The architectural, iconographical and stylistic features of these caves are highlighted here focusing on prevalent trends, stages in development and regional form as well as content.

ARCHITECTURAL FEATURES

The Jaina caves follow contemporary regional architectural style in terms of ground plan, pillar type, doorway format, ceiling decoration and other details. The earliest cave at Pale is just a cell with a cistern like many Hīnayāna Buddhist caves. The 6th century caves at Dharashiva with verandah, pillared hall with cells along its three sides and shrine in the back, are similar to Buddhist *chaitya-vihāras*, especially those at nearby famous site of Ajanta. The type of pillars and doorways, including the decorative motifs and shrine image are also remarkably similar to Ajanta. The Ambejogai cave with shrines along three sides of a central space, one of which has three shrines in a row is clearly influenced by eastern Chalukyan caves. The lower caves at Ellora are quite similar to the Brahmanical caves at the site, especially Kailasa and Lankesvara in terms of the use of composite type of pillar with *āmalaka* as well as *pūrṇaḥaṭa*, dwarf wall dividing the hall and verandah decorated with *mithuna* figures and façade treatment. The caves of Pandu Lena and Junnar were originally Buddhist *vihāras* and thus are clusters of cells, while the 'cave' at Nandagiri is just a tunnel. Of the caves, post-dating 10th century CE, only those at Ankai-Tankai, Tringalwadi and to some extent Daulatabad and Vase are architecturally decorative with pillars, doorways, ceilings as well as decorative motifs similar to those in contemporary temple architecture such as *nāga* or *kchaka* figures as pillar brackets. These caves do not have many icons carved *in situ*, instead provision is made for installing loose icons as indicated by moulded benches or platforms along the sides of the halls and finds of numerous loose icons in the vicinity. Except Tringalwadi, even the shrines are empty and probably housed a loose icon. With moulded plinths like *adhiṣṭhāna* of a temple, a number of structural components like pilastered panel of Santinatha in Cave III and doorway of Cave VI at Ankai, pillars at Vase and almost entire verandah at Tringalwadi and use of loose icons, these caves are made to 'look like structural temples'. The rest of the caves are plain with single or double compartments, have rough blocks as

pillars, wherever present, plain ceilings, almost no decoration on doorways, rough and uneven walls, floor levels as well as ceilings. Instead the focus is only icons, as almost all of these 'rough caves' are profusely carved with sculptures both in the shrine and on verandah or hall walls. It does not mean that in these caves, loose icons were not installed at all. In fact, the practice was first introduced at Patne. And some of the other sites like Bhamer also must have made use of loose icons as indicated by presence of niches. In fact, installing loose icons appears to have become a common practice during this period. But in general, the proportion of carved icons in the 'rough caves' is much higher after 10th century.

The number of icons appears to increase with the passage of time. While the early caves at Dharashiva, Ambejogai and Kharosa have only shrine images and handful of icons in the hall, a large number of icons, carved *in situ* or loose, as the case may be, occur from Ellora onwards.

While the 'rough caves' are excavated at some height, the 'decorative caves' are almost at the base of the hill, the exception being Mohida, where the caves are cut in the bedrock.

All these caves have door fittings either in the shrine or hall or both, in the form of circular or rectangular grooves suggesting the use of the wooden doors. Though these door fittings are of different types, no particular pattern of development is noticeable.

Except Tringalwadi, Ambejogai, Kharosa, Bhamer and Mohida all the caves have one or more water cisterns nearby, while Ambejogai and Mohida are on the banks of the rivers Jayanti and Gomai respectively.

The three early sites, Dharashiva, Ambejogai and Kharosa, all in the Marathwada region, have a peculiar rock-cut structure in front of the cave. The size and shape of all the three structures vary. While at Dharashiva, it is large and looks like a *stūpa*, at Ambejogai it is in the form of a squarish, low platform, while at Kharosa, it is a high pillar-like structure. It is difficult to determine the nature of this structure. It could be a platform to install a *chaumukha*.

Some of these caves display very distinct and unique feature, not noticed at any of the other sites, Buddhist or Brahmanical. The enclosed courtyard with a doorway and passage in the ceiling of Cave II at Dharashiva do not occur at any of the contemporary sites. A memorial pillar at Patne and Chandor, carved probably in the memory of some ascetic or the donor, is an unusual occurrence. The perforated screen and large lion figures at Ankai-Tankai II are also very unique as far as cave architecture is concerned. This cave with two large elephants, though now ruined, at the ends of lower storey and lions at the ends of upper storey must have been very spectacular. Large monolithic elephants at Ambejogai and Ellora caves, though not very unusual, are quite spectacular. The elephants with warriors and musicians at Ellora J30 are unique in this region.

Another unusual feature is the presence of secret rooms in the shrines at some of the sites. Thus, there exists a rough room, cut in the floor of the shrine of Cave III at Ankai. There is a small room, more like a hole, cut in the sidewall of the shrine of J17 at Ellora. In the shrine of J21 too, there is a small room. These rooms or holes are very rough and well hidden in the darkness of the shrines. Obviously, these were cut to hide the icons in cases of emergency. In fact, a loose icon of the Jina was found from one such room at Ankai. Perhaps the fear of iconoclasts was one of the reasons why loose icons

were preferred to the rock-cut icons in more decorative caves and simple caves with a large number of icons were excavated at some height, hidden in hills. It is not clear why the rooms were cut at Ellora as there were hardly any loose icons at the time these caves were excavated. It is quite probable that these rooms were cut at a later date when a number of loose icons were installed and the danger of iconoclasts actually emerged.

The *mānastambha*, a popular feature of Jaina temple in the other parts of the country, especially in south India, is present only in the courtyard of Cave XXXII at Ellora, more in imitation of Kailasa than as a recognised aspect of Jaina religious establishment.

There is a crude representation of a *stūpa* on Mangi peak. It is well known that the Jainas, like the Buddhists, also used to worship *stūpas* in the early centuries of the Common era, as indicated by the finds at Kankali tila, Mathura. But eventually, *stūpa* worship became an exclusive feature with the Buddhists, though a number of literary references to *stūpa* worship are found with the Jainas also. According to M. N. Deshpande, there existed Jaina *stūpas* at Patne in Jalgaon district and at Khare Patan in the Thane district (as cited by Dharurkar 1984). However, no archaeological evidence is found as yet to support this claim. But a late representation at the aforementioned site suggests that the Jainas continued *stūpa* worship till quite long. But it does not appear to have been a popular practice as the archaeological evidence is very meagre. If the structure in the courtyard of Cave II at Dharashiva is identified as a *stūpa*, it constitutes another evidence to suggest that the Jainas occasionally favoured *stūpa* worship.

Overall, the Jaina caves appear to have been worship places like Brahmanical caves rather than worship-residential places like Buddhist caves, though being a monastic sect, the Jaina monks were also required to stay away from human settlements during the four months of monsoon. But like Buddhism, this practice appears to have faded into disuse by 7th century CE. The early caves at Pale and Dharashiva have residential cells, while the caves after these, such as Ambejogai, Ellora and Patne have one or two cells, probably only for accommodating a caretaker. Still later, even this is discarded and caves appear to have been used only for worship. This practice is also noticed in the Jaina caves from the other parts of the country as the early caves at Udayagiri-Khandagiri in Orissa and caverns with 'beds' in Tamil Nadu are only residential caves, while the caves from around 6th-7th century onwards are only worship areas.

ICONOGRAPHIC FEATURES

Stages in the Development of Iconographic Features

The icons in these caves are mostly of tirthankaras, and *yakṣa-yakṣīs*. Minor deities like *dīkṣpālas*, Hanumān, Gaṇeśa and the Bhairava form of Kṣhetrapala also occur at a few sites. At Ellora, the themes of penance of Bāhubalī and attack on Pārśvanātha, apparently inspired by similar depictions at Badami-Aihole in Karnataka, set a trend, which lingered till at least middle of the 13th century as seen at Ankai-Tankai and the upper caves at Ellora, though not as prolific or vibrant as at Ellora. The occurrence of dancing Indra in

Chhota Kailasa at Ellora and standing figures of monks with broom and *kamaṇḍalu* at the upper caves of Mangi-Tungi are rare representations and are unique only to these sites.

The iconography developed from the representation of only Jina figures to the introduction of Sarvānubhūti-Ambikā as *śāsanadevatās*, appearance of *yakṣīs* as independent goddesses, depiction of individual *yakṣa-yakṣī* pair with Jina figures, rise of the *yakṣas* to independent status and the occurrence of deities like Hanumān, Gaṇeśa and Kṣhetrapala. Though the development of Jaina iconography in Maharashtra broadly follows the general pattern as noticed in other parts of the country, some of the developments, such as the introduction of *śāsanadevatās* as well as *lāñchhana*, are late features here. In early caves like Dharashiva, Ambejogai and Kharosa only Jina figures are carved. Even though Sarvānubhūti-Ambikā as the *śāsanadevatās* were introduced much before the date of Ambejogai and Kharosa in the other parts of the country, they were introduced in the region after 8th century CE. A single pair of Sarvānubhūti-Ambikā in a cave was introduced at Ellora for the first time. Initially only one pair appears in the cave as seen in most of the caves at Ellora, Pandu Lena, Mangi-Tungi I and Patne. But, eventually each icon is given a separate pair of *yakṣa-yakṣī*. The beginning is made in some of the icons at Ellora itself and followed in almost all the sites after the 10th century CE. While at Ellora, except one icon in J10, the pair is still Sarvānubhūti-Ambikā, at other sites, each Jina appears to have been given a different pair of *yakṣa-yakṣī*. The differentiation of *yakṣī* for each Jina is earlier than *yakṣa*. The first example of different *yakṣī* is found in an intrusive icon on the pillar of J10, where Chakresvari is depicted for Ṛṣabhanātha, though the *yakṣa* is still Sarvānubhūti. An earlier stage of this process can be seen at Ellora J13, J18, J19A, J20A, J2, J3 and J4 where Chakresvari, Sarasvatī, Padmāvatī and many other goddesses are depicted. These appear as independent goddesses and not as the *yakṣīs* of any particular Jina. It represents the stage when perhaps the concept of *śāsanadevatās* for each Jina was still in the process of development and goddesses or *vidyādevīs* were popular, but were not yet associated with Jinās as their *yakṣīs*. The Padmāvatī figure in J18 is clearly associated with Pārśvanātha, though she is not shown as attending upon the Jina and is obviously an important and independent goddess. The figure of Chakresvari, shown near Ṛṣabhanātha in J22 may be taken as his *yakṣī*, though the corresponding *yakṣa* is not carved. Thus, the beginning of providing different *śāsanadevatās* for each Jina is made at Ellora itself, in the 9th century CE. However, the concept is still not standardised. A definite example is the aforementioned icon in J10. It is an intrusive icon and is later than all the caves. In later caves like Anjaneri I and Ellora J5, Padmāvatī is represented as the *yakṣī* of Pārśvanātha, while the *yakṣa* is Sarvānubhūti. The distinction of *yakṣa* is introduced at Ankai V and Junnar, where Gomukha is depicted as the *yakṣa* of Ṛṣabhanātha. At Chandor too Gomukha and Dharanendra are represented. But one noticeable feature is that except Gomukha-Chakresvari and Dharanendra-Padmāvatī, no other pair is found at any of the sites. At Chandor, it is very difficult to identify these *yakṣa-yakṣī* figures as in most cases they are small, eroded and represented without respective *vāhanas*, but however, at least in the case of the *yakṣī* the indications are clear enough to show that it is not Ambikā. In fact, there seems to be an attempt to create a standardised *yakṣī*, perhaps still in a conceptual stage. This is true for all the sites. Even when each icon was given a

separate pair of *yakṣa-yakṣī*, Sarvānubhūti-Ambikā continued to be represented in the cave. In some of the later caves like Ankai-Tanki, this pair is depicted on the doorways.

Jina *parikara*

The Jina *parikara* is developed from the occurrence of only few *pratihāryas* to the standardised set of *aṣṭamahāpratihāryas* and addition of some other features. Earlier examples at Dharashiva and Ambejogai have only *chauri*-bearers, halo, garland bearers and the *simhāsana*, while later on the triple *chhatra*, tree, *deva-dundubhi* (celestial drum) and *divya-dhvani* (cymbals) are added. In some cases, the elephants, devotees and the *lāñchhanas* are also included. From Ellora, more or less fully developed *parikara* is found, though *lāñchhana* is still absent, which appears from Chambhar, in late 11th-early 12th century CE. The elephants are added in the throne in some of the icons at Ellora, but it becomes a regular feature from Anjaneri, around middle of the 12th century CE. At the same site and also at Ankai-Tankai and Ellora J5, the elephants are added in the *parikara* top, shown as lustrating the Jina. This feature does not occur in all the cases. However, caves of still later period revert back to simple *parikara* with minimum *pratihāryas* as seen at Mohida and Mangi-Tungi upper caves.

It should be pointed out that the *lāñchhana*, though present in some cases, is not a very regular feature. Among the Jinas provided with *lāñchhanas* are Chandraprabha at Chandor and Mohida I, Santinatha at Ellora J32 and Ankai III, Ṛṣabhanātha at Tringalwadi, Chambhar I, Mohida and Ellora J5, and Pushpadanta, Mallinatha, Supārśvanātha, Padmaprabha and Sumatinatha in Cave I at Mohida. This is the only site to display *lāñchhanas* for a large number of Jinas. Another unique panel is at Tungi peak, where Mahāvīra, Pārśvanātha, Neminatha, Mallinatha and Ṛṣabhanātha are represented with their respective *lāñchhanas*. Ṛṣabhanātha is present in some of the other caves also as identified by the hair on the shoulders or by the presence of his *yakṣa-yakṣī*. But the *lāñchhana* is present only in aforementioned cases. Pārśvanātha is the most popular Jina as he figures as the main icon at Dharashiva, Ambejogai, Chambhar I and IV, Anjaneri, Bhamer and Ellora J27, apart from a larger number of icons depicted in the verandahs and halls of almost all the caves. Interestingly, there is not a single icon of Pārśvanātha in both the caves at Mohida, though a large number of Jinas are depicted. Although Mahāvīra is said to be present at Ellora because the lion in the centre of the *simhāsana* is identified as his *lāñchhana*, one cannot be very sure. A large number of non-Mahāvīra icons are found with three lions on the throne from the other parts of the country. A bronze of seated Jina dating from circa 8th-9th century CE, in spite of having three lions on the pedestal, is Ṛṣabhanātha as his *lāñchhana* bull is also depicted. (Shah 1975b: Fig. 60) A large boulder with twenty-four Jinas carved in two rows at Sirukkadambur in south Arcot district, Tamil Nadu has three lions on the throne of each Jina (Sivaramamurti 1983: Plate 57). It is difficult to believe that all of them were meant to be Mahāvīra. Some of the Pārśvanātha images are also shown with three lions such as the rock-cut icon of seated Pārśvanātha from Hanamkonda dated to the 12th-13th century CE (Sivaramamurti 1983: Plate 285). Even the Buddha figure is found with three lions (Gupte 1964: Plate 2C, Vogel 1936 : Plate 29). Bruhn is inclined to consider the central lion as the *lāñchhana* on the contextual basis (1960: 187). In one of the cases, where two

Jinas are carved, one Jina has bull on the pedestal, while the other has three lions. Since the bull in the case of the former is obviously the *lāñchhana*, the central lion in the latter case also should be considered the *lāñchhana* and thus this Jina can be identified as Mahāvīra (Bruhn 1960: Fig. 64). But since none of the Jinas in the early caves of Ellora are provided with the *lāñchhanas*, no such 'context' is available. Thus, Mahāvīra could not be identified with certainty in these caves. The only definite icon of Mahāvīra is at Tungi peak, represented with the *lāñchhana*. The only site to display the *lāñchhana* of Pārśvanātha is again Mangi-Tungi, where one icon is found in G on Mangi peak and other is the aforementioned panel on Tungi peak.

The differentiation between Supārśvanātha, the seventh tirthankara and Pārśvanātha, the twenty-third tirthankara is problematic in the absence of *lāñchhana* as both are associated with snake and are depicted with snake above their heads. Usually, Supārśvanātha is depicted with single, three and five hooded snake, while Pārśvanātha is shown with seven or nine hooded snake. On this basis a number of Supārśvanātha figures have been identified at Ellora, Mangi-Tungi, Anjaneri, Chandor and among the loose icons at Dharashiva. Most of these are with five-hooded snake, while there is a solitary example with three-hooded snake on the rock face near J30 at Ellora and one icon with single-hooded snake at the upper caves of Mangi-Tungi, a very rare occurrence. But the identification of all icons with five-hooded snake as Supārśvanātha may not be correct in all cases. In the scene depicting attack on Pārśvanātha in Cave I at Mangi-Tungi, Pārśvanātha is shown with five-hooded snake, instead of seven, as normally is the case. Thus, a large number of 'Supārśvanātha' figures in the upper caves at the same site could have been meant to be Pārśvanātha. The identification of Supārśvanātha with five-hooded snake at Anjaneri is quite definite, as there is a corresponding figure of Pārśvanātha with seven-hooded snake. Interestingly, the only example of Supārśvanātha with his *lāñchhana*, swastika, in Cave I at Mohida is shown without any snake-hoods. Pārśvanātha is depicted with seven-hooded snake at all the sites except the colossi at Chambhar and Ellora, where he has nine-hooded snake. The only exception is Mangi-Tungi upper caves, where a large number of Pārśvanātha figures have nine-hooded snake.

Interestingly, the early caves at Dharashiva and Ambejogai have only Pārśvanātha in the shrines, and with the exception of two standing Jinas at Ambejogai, no other Jina is depicted. It could have been a conscious attempt to distinguish Jaina icons from Buddha icon in the region and period when Buddhism was very popular as well as prominent.

Another iconographic peculiarity is the depiction of hair on the shoulders of all Jinas at a number of sites. In Jaina iconography only Ṛṣabhanātha, the first tirthankara and his son Bāhubalī are depicted with hair falling on the shoulder. But at Chandor, Ankai-Tankai and Mohida all the Jina figures including the main icon of Chandraprabha at Chandor and Santinatha at Ankai III have hair shown on the shoulders, in the form of three or more curls. Large number of Jina figures from North Karnataka, mainly Gulbarga district, datable to 11th-12th century, have hair on the shoulder. As many as four figures are of Pārśvanātha. A standing image of Pārśvanātha in Salar Jung Museum, Hyderabad, hailing from Kupbal, Karnataka and datable to 12th century CE also has hair on the shoulder. In the Bhand Dewal temple in Arang in the Raipur district of Chhatisgarh, shrine images, in spite of being those of Santinatha, Kunthunatha and Arhanatha as *lāñchhanas* show, have three curls on each shoulder. These icons are dated

to 12th-13th century CE, though the temple belongs to late 11th century. In the later medieval period, at Deogarh, in the Lalitpur district of Uttar Pradesh, lateral strands are found on the majority of the non-Rsabha images also. Thus, it would appear that the depiction of hair on the shoulders of all the Jina icons was a common practice during 11th-12th centuries in North Karnataka, Maharashtra and also in Central India.

Jina figures are shown either in *ardhapadmāsana* as at Dharashiva, Pandu Lena, Ellora, Mangi-Tungi (lower caves) and the main icon at Patne or in *padmāsana* as in the case of other icons at Patne, Chambhar, Anjaneri, Ankai-Tankai, Tringalwadi, Chandor, Bhamer, Mohida, Ellora J5-J32 and Mangi-Tungi (upper caves). The icons at Ambejogai are too disintegrated to make out anything.

Śrivatsa, the auspicious sign on the chest of the Jinās, is absent at early sites such as Dharashiva, Ambejogai, Ellora, Mangi-Tungi lower caves and Pandu Lena, but starts appearing from Patne. In all the caves post-dating Patne the *śrivatsa* is present. The loose *chaumukhas* lying in Cave II at Dharashiva, belonging to the later date, also show *śrivatsa* on the chest of Jinās.

The *tri*, *pañcha*, *sapta tirthikā* and *chauvisī* type of icons start appearing from Patne in late 10th century CE and becomes a popular feature in all the later caves.

The size of *chauri*-bearers appears to diminish in later periods. In early caves at Dharashiva and Ambejogai, the *chauri*-bearers are large figures, covering the entire height of the shrine, much in the style in vogue, evident in their Buddhist counterparts. At Ellora, the shrine icons have large *chauri*-bearers, while those attending upon the icons in the halls are smaller, though still of considerable size. But after Ellora, these attendants are small figures, standing on sides or sometimes, shown above the shoulders of Jina and are almost insignificant. The reason, apparently is the increasing focus on the Jina icons as the complete energy and attention is concentrated only on Jina with other paraphernalia, though added profusely, receding in background as minute details.

Ambikā

Ambikā is the most popular *yakṣī*, present in almost all the later caves, except at Bhamer and Tringalwadi. At Vase, a mutilated loose sculpture of Ambikā is lying in the cave. All the figures are shown seated in *savya* or *vāmalalitāsana* on her *vāhana*, lion under a mango-tree and are two-armed. Only the icon at Mohida does not show lion. In the right hand is held an *āmralumbī*, with the only exception of J18 and J25 at Ellora, where she holds a flower in the right hand. In the left hand is held a child seated on the lap in some cases or a *mātuluṅga* in the other cases. In some icons a second child is shown standing near her. The icon on the Tungi peak does not show any child or attribute. The *parikara* varies, with few or more attendants, but Ellora examples are most elaborate. In some cases, the female *chauri* bearers and a male attendant are shown. At Patne and Mohida, however, no attendant is depicted.

Another figure invariably found in all the panels is a male figure holding a *chhatra* above his head. This figure is usually shown wearing a very plain *antariya*, in the form of just a cloth, which is quite short in a few cases and an *uttariya* in some cases. In most examples, he has a beard and moustache. The head is shown either plain or with hair tied in a bun behind the head. The ornaments on the body are minimum, just a necklace and

earrings. It is very unique to this region and not found from any other parts. This figure also appears in the loose icons from the region as seen in an icon from Bhandak in Chandrapur district (Chitale 1990: Plate against p.145) and another from Sinnar in Nasik district, now kept near public library in Nasik. There are no literary evidences available for the presence of this figure (Shah 1940). He is identified as the husband of Ambikā (Jamkhedkar 1996: Footnote 5). But her husband is present in the form of her *vāhana*, lion. The *chhatra*, the plain head, beard, type of costume and almost absence of ornaments suggest that he may represent the Brāhmaṇas, who were angry discovering that the food prepared for them was given to a Jaina monk by Ambikā in her previous birth. He is probably depicted as paying his respects to the goddess after realising the mistake when few miracles occurred. It is difficult to explain why this figure occurs only in the panels from this region and no other parts of the country.

Most of the icons of Ambikā from Maharashtra, except the aforementioned figure from Bhandak and a figure on the *janghā* of the Jaina temple at Khidrapur in Kolhapur district, are shown seated unlike other parts of the country, where standing icons are also quite common.

There are some interesting figures in the Ambikā panels in Cave II and III at Ankai. There is a female with *ghaṭa* and perhaps a plantain, male with *kamaṇḍalu* in each hand and seated female with indistinct object in the hands. These figures are not usually found in the *parikara* of Ambikā and are unique to these two panels. Possibly, these are some local deities. Another unique feature of Ankai II panel is the appearance of Gaṇeśa as the child seated on the lap. It is very difficult to say whether the figure is original or tampered with at a later period as at present it is covered with vermilion. However, if it is original, it is very significant. It suggests the popularity of Gaṇeśa in the region and also point at the methods adopted by the religion to fulfill the needs of local people. Only other Ambikā icon, associated with Gaṇeśa, is the image in the Mathura museum (Joshi, 1975: Plate 79). Here a small figure of Gaṇeśa is shown seated near her feet. This icon is dated to the period between 600 to 1000 CE.

Sarvānubhūti

Sarvānubhūti is also present in all the later caves, except Tringalwadi, Ellora J5, Mohida, Junnar and upper caves of Mangi-Tungi. As is the case of Ambikā, a loose mutilated figure of Sarvānubhūti is lying in the cave at Vase. The placement of this figure on the doorjamb at Mangi-Tungi II is peculiar. In all the cases, he is a two-armed figure seated in *savya* or *vāmalalitāsana* on his *vāhana*, elephant, except Mangi-Tungi II, where the *vāhana* is absent. Most icons show him seated under a banyan tree. In the right hand is held *mātulunga*, while in the left hand is a purse. Except Ankai and Ellora, no site depicts any attendants. At Ankai and Ellora, either one or more *chauri* bearers or male figures are shown. The Ellora panels are most elaborate. As is the case with the Ambikā panels, the Sarvānubhūti panels at Ankai have some peculiar figures. Some among them are obviously attendants, while some of the figures such as a female with a *ghaṭa*, a female with a sword or staff and a male in *mahārājājalilāsana* have close affinity to the figures in Ambikā panels, either representing local deities or some devotees.

Occurrence of *yakṣa-yakṣī*

The next iconographic development is the greater importance assigned to *yakṣa-yakṣī* and the occurrence of *yakṣīs* initially and later, of the *yakṣas*, as independent deities. Thus, at Chandor, Ambikā is represented as many as three times and at least two of these figures are obviously depicted as independent deities, while one figure can be considered as attending upon the main Jina. It clearly suggests the importance of the goddess. At Junnar, Mohida and Ellora J5, Sarvānubhūti is omitted, while only Ambikā is depicted. Similarly, at Mohida all the *yakṣa-yakṣī* figures are independent deities as suggested by their placements. Although they are depicted below the row of Jinās, they were not meant to be attending upon the Jinās above, but were depicted independently as they do not correspond with the Jinās above and also with each other. Gomukha is depicted, but Chakresvari is absent. Similarly, while Ambikā is shown, Sarvānubhūti is absent. The representations of Dharanendra-Padmāvatī at Bhamer and Gomukha at Ellora J30 are as independent deities as suggested by their placement.

Chakresvari

Chakresvari, as an independent deity is present in J1, J2, J4 and J20A at Ellora, Anjaneri, Mohida I and II. As the *yakṣī* of Ṛṣabhanātha it occurs in J10 and J22 at Ellora, Ankai V and at Chandor. She is shown seated in all the cases. The *vāhana*, a personified *garuḍa*, is shown in Anjaneri and in J1 at Ellora. In other instances the *vāhana* is absent. She is four-armed in most cases, except at Ellora J1 and J2, where she is six-armed and twelve-armed respectively. The *yakṣī* figure at Ankai is two-armed. All the four-armed figures, including the two-armed ones, except at Mohida II, have discs in upper two hands. The icon at Mohida II has a conch in the upper right hand, an unusual feature since the conch generally occurs in one of the lower hands (Shah 1987: 240). The icon in Ellora J4 perhaps has discs in lower arms also. The attributes in the case of the *yakṣī* figure in J22 are unclear. The attributes of lower arms vary - *varada*, conch, *vajra* or *mātulaṅga*. The attributes in either one or both the lower hands are not clear in the case of J4 and J20A at Ellora and Mohida. The six-armed and twelve-armed figures have a variety of attributes.

A four-armed goddess near the shrine doorway in Cave II at Mangi-Tungi, with *śankha* and flower in upper hands, fruit in lower left hand and lower right hand in *varada* could be Chakresvari, though her characteristic attribute, *chakra*, is absent.

Padmāvatī

The independent representations of Padmāvatī are found at Bhamer, Ellora J4 and J18. As the *yakṣī* of Pārśvanātha, she is depicted at Anjaneri, Chandor, Ellora J5 and J27. At Tringalwadi, she is carved on the *pedyā* of hall doorway. All the figures, except Ellora J4, J5 and Chandor, are standing. The *vāhana*, *kukkūṭasarpa*, is shown at Tringalwadi and Ellora J18. All the figures, except Chandor and Ellora J18, are four-armed. The figure at Chandor is two-armed, while that at Ellora J18 is eight-armed. The number of hands in the case of the Anjaneri icon is not clear. In Ellora J27, Anjaneri and Chandor, she has a single hood above the head, while in the other cases she has a three-hooded snake above

the head. The attributes in the case of figures at Bhamer and Ellora J5 are similar. The attributes of the figure in J27 are also similar to the aforementioned figures, except the lower right hand, which is in *abhaya*, instead of *varada*. The attributes at Chandor, Anjaneri and Tringalwadi are not clear. At Ellora J18, she holds a variety of objects. This is the only example, where a figure of Pārśvanātha is carved above the head of the deity.

Sarasvati

There are five icons of Sarasvati at Ellora, in J4, J12, J13 and J18, two icons at Chandor, while two small figures are carved on the hall doorway of Tringalwadi, one on each jamb. There is a Sarasvati figure in the Ambikā panel of Cave III and on the shrine doorway of Cave VI at Ankai. Three of the examples at Ellora, those at Chandor and the figure on the doorway at Ankai are standing figures, while the rest are seated figures. The *vāhana*, swan, is present at Ellora J4, Chandor, Tringalwadi and Cave VI Ankai. Interestingly, the *vāhana* in J4 at Ellora is peacock, a typical Digambara feature, though the swan also occurs in the Digambara tradition (Shah 1941: tables). In the case of J12 icon at Ellora, a pair of peacocks is shown above the figure and not as *vāhana*. All the figures are four-armed with different format of attributes in each case. As is typical of the Sarasvatī icon, the lotus and the book are common attributes, while at Ankai and Tringalwadi, *vīṇā* is shown. The exception is the figure in Cave VI at Ankai, where she has *śakti* in upper right hand, *vīṇā* in upper hand and fruit like objects in lower hands. One of the Sarasvatī figures from Chandor is depicted with two more goddesses, shown seated near her feet. While the icon to left is not clear, that to the right is Ambikā. Two Sarasvati icons from Mangi-Tungi II should not be considered because these figures were reported to be unfinished and are obviously finished recently.

Sarasvati or Mahamanasi?

The four-armed goddesses, flanking the main icon of Chandraprabha at Chandor and a small figure above the *pedyā* figures to the right on the shrine doorway of Cave VI at Ankai-Tankai appear to represent same deity, but is difficult to identify. The figures in Chandor have fruit in the lower left hand, *pāśa* or *khaṭvāṅga* in upper left hand, *aṅkuśa* in upper right hand and the lower right hand is in *varada* with *akṣamālā*. The figure at Ankai has the same attributes with the exception that the lower right hand is held in *abhaya mudrā*. While the former are seated in *lalitāsana* on a plain seat and the *vāhana* is not shown, the latter is seated in *padmāsana* on a lotus and her *vāhana*, swan is shown below. These goddesses could be identified as Sarasvati because of swan as her *vāhana* and the fact that occasionally, she holds *aṅkuśa*, *pāśa* and *akṣamālā*. But in almost all known *dhyānas*, lotus, book or *vīṇā* occurs as characteristic feature of Sarasvati (Shah 1941: 217), none of which appear here. Another goddess with swan as a *vāhana* is the sixteenth *mahāvidyā*, Mahamanasi, whose attributes are *akṣamālā*, *kamaṇḍalu*, *aṅkuśa* and garland, according to the Digambara tradition (Shah 1947: 166). It is quite possible that our examples represent this *vidyādevī*.

It appears that in the medieval period, the distinction between the deities was not very clear-cut (Bruhn 1960). Thus, a number of goddesses were given common attributes

and *aṅkuśa* and *pāśa* in upper hands of four-armed goddesses appear to have been one such standardised set, among Jaina as well as Brahmanical deities. Two figures of Sarasvatī, a figure of Ambikā and a *yakṣī*—all from Karnataka and dating to the period of 11th-12th century CE are shown seated with *aṅkuśa* and *pāśa* in the upper two hands, while the lower two hands display respective attributes like *āmralumbī*, *mātulaṅga*, *varda hasta* or a *pustaka* (Sivaramamurti 1983: Plates 199, 200, 246, 247). A seated four-armed Sarasvatī figure from Tadakal shows *aṅkuśa* and *pāśa* in the upper two arms (Nagarajaih 2000: Plate 47). A 10th century Śvetāmbara text '*Nirvāṅkalikā*' prescribes *pāśa* and *aṅkuśa* for two of the hands of Ambikā and a number of such representations of Ambikā are found. A Brahmanical Sarasvatī icon on the *jaṅghā* wall of the 12th century Śiva temple, called Koppesvara temple at Khidrapur in Kolhapur district also has *aṅkuśa-pāśa* in the upper two hands, while in the lower hands are held *akṣamālā* and *pustaka* (Mirashi 1977: Plate N). Similarly, a number of goddesses, including Sarasvatī, on the *jaṅghā* wall of the Jaina temple at Khidrapur have *aṅkuśa-pāśa* in upper two hands.

***Dikpālas*, Hanuman, Gaṇeśa and Kshetrapala**

Other minor deities like *Dikpālas*, Hanumān, Gaṇeśa and Kshetrapala also occur occasionally.

There are only two representations of *dikpālas*, in J10 at Ellora and in Cave III at Ankai-Tankai. At Ellora, there are eight *dikpālas*, depicted in vertical rows on the sides of a standing Jina figure and at Ankai, nine *dikpālas* riding their respective *vāhanas* and with consorts and accompanied by fifteen male deities are depicted on the twenty-four petals in the second row of an elaborate lotus on the hall ceiling. Interestingly, in the latter case, each *dikpāla* is placed at its actual direction, thus Indra is towards east, Agni towards south-east, Yama towards south, Nrutti towards south-west, Varuna towards west, Vayu towards north-west, Kubera towards north and Isana towards north-east. There is an additional couple on horse between Yama and Agni, which is difficult to identify. Even the panel at Ellora has a figure on horse that cannot be placed within the known list of *dikpālas*. There are two more figures here, which are shown without their *vāhanas* and thus difficult to identify. Among other *dikpālas* at Ellora are Varuna, Vāyu, Brahmā, Indra and Agni on their respective *vāhanas*. The figures at Ellora are shown facing the Jina with a flower, cup or fruit in the outer hands and inner hands held up. At Ankai, the females or consorts of *dikpālas* are in *añjali mudrā*, while the *dikpālas* hold fruit, staff and a long, indistinct object in most cases.

There is only one figure of Hanuman and that is at Anjaneri. The reason why Hanumān is depicted here is the association of the hill with Anjani, mother of Hanuman. It is believed that she performed the penance and gave birth to Hanuman at this hill.

Bhairava form of Kshetrapala is a popular deity and appears at Mangi-Tungi J, Junnar, Chandor, Anjaneri, Ellora J5 and Mohida I. The figures at the last three sites are quite similar. The nudity and dog near feet are common features of all the icons. The attributes at Anjaneri and Mohida are almost similar, while the figures at Mangi-Tungi J, Chandor and Junnar are very unclear. Except the icon at Junnar, which is two-armed, all are four-armed holding objects like *sarpa*, *ḍamaru*, *daṇḍa*, *aṅkuśa*, *kamaṇḍalu*, *khaṭāvāṅga* and coils of snake in lower hands in two cases.

The representation of Gaṇeśa at Chandor is unique in the region. The occurrence of the deity at a Digambara site is very significant. Around dozen images of Gaṇeśa from different Jaina sites are listed (Tiwari and Kamal Giri 1992). They occur mostly above doorways or on the outside walls of the temples. Except two images from Khandagiri and Udayagiri caves, Orissa, dating from the 11th or 12th century CE, all the rest belong to the Śvetāmbara sites in Gujarat and Rajasthan. Another example of Gaṇeśa is as the child of Ambikā at Ankai II, as observed above. One more figure was reported on the doorjamb of Mangi-Tungi II (Banerji 1921-22:). But it is a figure of *yakṣa* Sarvānubhūti. The pot-bellied *yakṣa* was mistaken for Gaṇeśa.

Parents of Jina or *yakṣa-yakṣī* couple

At Chandor, Mangi-Tungi II and D on Mangi peak is a sculpture depicting a couple standing under a tree. The sculpture at Chandor is quite large, while both the figures at Mangi-Tungi are very small in size. On the tree is shown a small figure of seated Jina. In the case of the Mangi peak, only the trace of Jina figure can be seen. This couple is usually identified as parents of tirthankaras (Shah 1955-57). However, most of the known sculptures of the theme depict the female, sometimes male too, with a child, very much in style of Buddhist Jambhala-Hariti and associated with prosperity and fertility aspects. They are either seated or standing. But none of our examples show any child. With the exception of Chandor, where each holds a flower, none of the figures hold any object. These sculptures, however, are peculiar as both male and female have hands around the shoulder of each other and appear more like *mithuna* couple. No such icon is known from other parts of the country. Still, the tree and the Jina figure on the tree are the usual features. They probably represent youthful *yakṣa-yakṣī* in a pair.

Monk figures

A large number of figures of monks are found at the Mangi peak. These figures hold *kamandalu* or begging vessels and a broom, two of the most essential things carried by a Jaina monk. Some of the figures show *akṣamālā* instead of broom. Interestingly, none of these figures are shown preaching as found in other parts of the country. As a rule all are shown performing penance in *khadgasana*. In fact, with *śrīvatsa*, long ears and triple *chhatra* in some cases, they almost achieve the status of the Jina. Only the *kamandalu* and the broom differentiate them from the Jinas figures. Many of these are depicted with *pādukās* in front. Some of these with individual inscriptions below could be portraits, represented in the memory of departed monks, who probably performed penance here. There were four figures of *āchāryas* preaching to the devotees on the front of the court of J30 at Ellora (Pereira 1977: 172). These figures have almost disappeared with only traces of two *āchārya* figures left now. No other site displays this type of figures.

Indra

There are two representations of dancing Indra flanking the hall doorway of Chhota Kailasa at Ellora. Two more depictions are in the painted panels on the ceilings of J19

and J20 at Ellora. The representation of dancing Indra is very rare in the entire range of Jaina art. There are a few four-armed dancing figures of Indra in the Vimala Vasahi temple at Abu in Rajasthan and in the wall paintings in the Vardhamana temple at Jina Kanchi (Shah 1984: 46). Our examples show eight and ten-armed Indra dancing in *chatura* posture with hands in *gajahasta* and dance *mudrā* and surrounded by musicians. Since there are no characteristic attributes, it is difficult to identify these Indras, but probably they represent Saudhrmendra and Isanendra, the important and popular Indras.

Auspicious dreams

On the *uttaranga* of the shrine doorway of J20 at Ellora are depicted objects symbolising the auspicious dreams seen by the mother of every Jina at the time of conception, though the number of objects does not tally with either the Digambara or the Śvetāmbara tradition (Shah 1955: 105-108). According to the Digambara tradition, the mother of a Jina sees sixteen dreams and according to the Śvetāmbara tradition, the number of the dreams is fourteen, while the number of objects depicted here, is eleven or twelve. A bull, lion, Gajalakṣmi, sun, moon, pair of fishes and a pair of full of vases can be identified, while other objects are indistinct. However, the elephant, the garland, the banner, the lake, the palace, the jewel heap and the fire as recorded by later Digambara and Śvetāmbara traditions are absent here. The occurrence of the *mīna yugma* is a typically Digambara feature as the Śvetāmbaras omit this object. Again, the Digambaras prescribe two vases, while Śvetāmbara tradition record occurrence of only one vase.

It was a common practice to depict the dreams on the *uttaranga* of the doorways. The earliest example is temple no. 12 at Deogarh; dated to 862 CE. Later on, the temples at Khajuraho, Abu and Kumbharia also display the same feature (Tiwari and Kamal Giri 1990: 3). It is mainly a central and western Indian feature. The depiction at Ellora is one of the earliest and probably still in conceptual stage.

Colossus

There are two colossi, at Chambhar and at Ellora and both of Pārśvanātha. The occurrence of a gigantic icon is not a very unusual feature. As Bajpai has pointed out, there was a liking or a fashion in the medieval times to carve the colossus. As he suggests rightly, the large icon of Bāhubalī at Shravanabelgola set the trend and number of such huge icons were carved subsequently at Gwalior, Ahar, Banpur, Barhat, Deogarh, Bahuriband and several other places in central India (Bajpai 1990: 16). A twenty feet high colossus of Ṛṣabhanātha is found at Bhojpur. It is dated to 1010 to 1055 CE, to the reign of Paramara monarch Bhoja. The Santinatha temple at Khajuraho also has a colossal of Ṛṣabhanātha in the shrine. It is dated to 1027-28 CE (Bajpai and Srivastava 1980: 45, 47). There is a colossal statue of a Jina among the ruins at Navagaja or Nilakanthesvar near Alwa, Rajasthan, dated to circa 12th century CE (Fisher and Jain 1977: Fig. 48). At Badwani, there is a twenty-six feet high image of Ṛṣabhanātha (Bajpai 1975b). Colossal images are also found at Samasgarh near Bhanbhada in the Bhopal district (Bajpai 1975b). In Bina-Barha in the Sagar district, a 16.6ft high image of Santinatha, dated to 1746 CE, has been found (Bajpai 1975b). Colossal images of

Ṛṣabhanātha, Chandraprabha and Mahāvīra are to be seen at Naunia in Narsinghpur district (Bajpai 1975b). This trend was not only confined to central India, but was popular in south India also. There is a sixteen feet high rock-cut colossus of Neminatha, carved at Tirumalai in Tamil Nadu. It is dated to the 11th century (Nagaswamy 1975: Fig. 6). A number of Jaina temples belonging to the Hoysala period also have colossi in the shrines such as the Pārśvanātha icons in the Pārśvanātha *bastī* at Chandragiri in Shravanabelgola and Parsvanatheshvara temple, and in the Archaeological Museum at Halebid. Apart from the well-known Bāhubalī icon from Shravanabelgola, there are two more colossal icons of Bāhubalī in Karnataka, one at Karkal and the other at Venur. The former is dated to 1431-32 CE, while the latter is dated to 1603-04 CE (Srinivasan 1975). A fourteen feet high image of Pārśvanātha has been reported from Patancheru, Hyderabad district (Murthy 1963). Thus, it is clear that carving colossal icons was a very popular trend with the Jains, which continued throughout the medieval period.

Donor figures

There are some devotee figures at Ellora lower caves and Ankai-Tankai, which appear to be donor figures. Some of these are with individual donative inscriptions below, while some, with their large size and significant position occupied in the panel, are quite distinct. Of the former are a male near large standing figure of Jina on the pillar in the hall of J15 at Ellora, a male near similar large standing Jina figure outside J13 at Ellora and a male and couple on the shrine doorway of Cave VI at Ankai-Tankai. In the case of J15, the figure to the right is seated facing the Jina with hands in *añjali*. He wears a necklace, has a beard and his hair is tied in a bun above the head and the inscription below him records that this image (of the Jina) was made by Sri Nagavarmma. Obviously, this 'devotee' is meant to be the donor Nagavarmma. Similarly, outside J13, there is a youthful male devotee kneeling down to the large Jina image with hands in *añjali mudrā*, wearing a short lower garment, an *uttariya* draped across the shoulders and the head shown plain. The inscription below him records that this image of Santinatha was made by Sri Sohila brahmachari. This 'brahmachari' is apparently the devotee described above, his brahmachari status emphasised by his attire, plain head and lack of ornaments. On the *pedyā* of the *stambha śākhā* of shrine doorway in Cave VI at Ankai-Tankai, there is a male to right and a couple to left, all standing and males with hands in *añjali* and female with right hand in a sort of *varada mudrā* and left hand on the hip. The males have beards and hair tied in large buns on sides and all three are fully decked up, though they do not wear any crown. There is an inscription below each of these. These figures are repeated in the central compartment on the *uttaraṅga*, occupying the same position, male to right and couple to left, but here all three are seated with hands in *añjali mudrā*. These are very clearly the donor figures, probably only of the doorway, as the entire doorway is structural.

The large figure of a male devotee seated facing Chakresvari in J20A at Ellora also appears to be donor as indicated by his placement in a separate niche and size though it does not carry any inscription. Similarly, a large male devotee riding an elephant and a female devotee above him, seated in *vāmālitāsana* on a pedestal and hands in *añjali mudrā* to the right of Ambikā in Cave II and III at Ankai-Tankai could also be donors,

probably representing same person in both the panels. The only difference being that the male in Cave III holds a staff, while in Cave II he appears to be in *añjali mudrā*. These figures are fully decked and the man in both the panels has hair tied in a bun above the head. The fact that he is on an elephant and holds a staff in one case indicates that he was an important person, probably a local official.

There are three intrusive icons in J25 at Ellora depicting a small, standing figure of Jina flanked by six males and five females and in two cases with individual names below written in Kannada. While males have outer hands in *abhaya*, *patākā* or preaching *mudra*, the females are in *añjali mudrā*. There are no traces of garments or ornaments on any of the figures. The names written below are demarcated by lines to indicate the individual name of the figure above. Some of the names are Naganandi, Achabe, Silabe etc. in both cases representing same individuals in both the panels on the pillars facing each other. These persons appear to be monks and nuns and could be donors or were depicted by some donor.

INFLUENCES

Influence from South India

The caves till about 10th century CE, such as Dharashiva, Ambejogai, Ellora, Pandu Lena, Mangi-Tungi (lower Cave I) do not show the *śrīvatsa*, have simple throne and *parikara* and *ardhapadmāsana* for Jinas. On the other hand, the later caves of Patne, Mangi-Tungi (lower cave II and upper caves), Chambhar, Anjaneri, Tringalwadi, Ankai-Tankai, Bhamer, Chandor, Mohida, Vase, Junnar and Ellora upper caves have Jinas seated in *padmāsana*, thrones with elephants and also *śrīvatsa*. It appears that the early caves follow 'southern' style or are influenced by south Indian examples. Most of the Jina icons from south India are shown seated in *ardhapadmāsana* and have a throne with wheel and lions or three lions. The *parikara* is very simple and the elephants are never found in the *parikara* top. The *śrīvatsa* is almost always absent (Shah 1975b: 286). Although Dharashiva icons imitate the Buddha icons of Ajanta in all the details, the *āsana* of the Jina is *ardhapadmāsana* as in south India and not *padmāsana* as at Ajanta. Another noticeable similarity is the style of showing the *chauri* bearers. At Ellora and Mangi-Tungi (lower caves), the *chauri* bearers are shown standing behind the throne back and thus they seem to be springing from behind. This practice is very popular in south India (Shah 1975b: 278). Some of the later caves, such as Patne and Chandor also make use of this device. In fact, it is a common practice in Deccan, mainly borrowed from the examples further down south. Moreover, as mentioned above, the iconographic programme of the Ellora caves is apparently borrowed from south India, mainly the Badami-Aihole region.

Influence from north, central and western India

The later caves follow the 'northern' style or are more influenced from the western and central India. Unlike south India, most of the Jina images from north and central India are shown seated in *padmāsana* and also carry the *śrīvatsa*. A number of images have

elephants in the throne and also *parikara* top, with or without pitchers in the trunks, though it does not occur in all the icons as a rule. The *parikara* top is almost crowded with a number of attendants. However, there are two exceptions in this general 'pattern', Pārśvanātha in J27 at Ellora, who is in the *ardhapadmāsana*, though the cave belongs to the 13th century CE and the Jina figure at Nandagiri, shown in *ardhapadmāsana*, though it dates to late 12th century CE.

Though it would appear that the sites, influenced by south Indian examples, are mainly in Marathwada except Mangi-Tungi, while the later sites, receiving the influences from north India, are situated in Nasik, Dhule and Jalgaon districts, all in north Maharashtra, there does not seem to be any spatial patterns at work and only the temporal factor is important. Thus, the sites like Ellora and Mangi-Tungi show different styles or 'influences' at different times. Similarly, Patne displays both 'northern' and 'southern' features, as both the types of the *āsanas* are present in this cave. The *ardhapadmāsana* is provided mainly due to the influence from Ellora, while *padmāsana* is depicted because of other influences, which perhaps started appearing at the time. But the caves post-dating Patne almost invariably show *padmāsana* so also *śrīvatsa*.

Apart from these general features, there are some stylistic peculiarities, which suggest that the latter caves were influenced by the trends from central India and also western India. The type of standing Jina figure depicted at Mohida, Ankai III and some icons on Mangi peak is borrowed from central India. Most of the standing Jina figures of the period from central India have small *chauri* bearers shown near their feet either on sides or right below the hands. They hold *chauris* in their inner hands, which are raised upwards. The hands of the Jina are shown in peculiar way with first two fingers pushed slightly ahead and with some space in between. Almost identical depiction is found at the aforementioned sites. A loose *tritirthikā* (RSM S/41) and also another standing Jina figure, now in the Rajwade Museum, Dhule are also of this type. A number of icons from central India have very small figures of devotees seated near the feet of Jina and turned towards him. To the right is a male, while to the left is shown a female. A loose *tritirthika* from Ankai, now in Prince of Wales Museum, has devotees shown in similar fashion. Some of the loose icons from Ter also have small devotees, depicted in a similar way. Thus, it appears that the Jina icons in the region from around 11th-12th century CE are influenced by central Indian art idiom. The study of loose icons found in the vicinity of Ankai, now kept in Cave III and also in the Prince of Wales Museum reveals their stylistic proximity to central Indian art idiom. The arched eyebrows, almond shaped half-closed eyes, full lips and smooth body form speak of the common stylistic trends. A portion of the throne (Ank/0010) from the assemblage depicts a figure of Santi *devi* or Sarasvati in the centre, with a wheel below, which is not set edgewise as usually shown, but is frontal and is flanked by a deer. Another such throne portion (Ank/0038) shows similar features. Here the figure of *yakṣī* Ambikā is present on the extreme left end of the throne. A 12th-13th century image, now worshipped in the Vimalanatha temple, Balsana, Dhule district, also has similar type of throne. This type of throne is a typical feature of western Indian art, mainly Gujarat region. The latter image has nine planets on the base of the throne, another typical western Indian feature, mostly found in bronzes. Thus, it is clear that in the later period, from around 11th century, the Jaina icons are influenced by central, northern and western Indian art idioms. These 'influences' were in no way one

directional. As seen earlier, the trend of depicting the auspicious dreams on the *uttaraṅga* of the doorway was first initiated at Ellora from where it spread to western and central India and formed a general feature of a number of the Jaina temples.

LOOSE JAINA ICONS

It is not our purpose to analyse all the loose Jaina icons of the region, but a study of some of the relevant icons would be helpful in corroborating the evidences from the caves. The earliest loose icons from the region are perhaps bronzes from Rajanapur khinkhini in the Murtizapur taluka of Akola district. While some icons can be dated as early as 7th-8th century CE, the rest date to the period ranging between 9th to 13th century CE. All these bronzes belong to Digambara sect. The earliest icons are of the Karanataka school (Jain, Balachandra 1955). A large number of icons are scattered in different parts, while some of the loose icons from Daulatabad, Ter, Dhule, Jalgaon, Erandol, Nasik, Ankai and Anjaneri, are housed in various museums like Rajwade Samsodhan Mandala, Dhule, the Regional Museum, Nasik and Prince of Wales Museum, Mumbai. Most of these icons reveal similar iconographic and stylistic trends as seen in the icons from the caves. None of the loose icons from these sites date before the 11th century CE. They all follow the trends of later period. All the seated Jina figures are in *padmāsana*. The *śrīvatsa* is present in almost all the icons. The throne, wherever present, shows elephants, lions and wheel (Plate 195). The icons dating from late 12th century CE from Khandesh region show only plain cushion, instead of the throne. The icons from Ankai have elephants with or without pitchers in the *parikara* top. All the Jina figures from Ankai have hair on the shoulders (Plate 196), the trend also found in rock-cut icons of Ankai and Mohida. The trend of colossal icons continued till about 16th-17th century CE as evident at Jintur in Parbhani district, where icons of Rṣabhanātha, Neminātha, Pārśvanātha, Santinātha and Mahāvīra, all seated in *padmāsana* with *lāñchhana* below are housed in fort-like structure on the top of a hill. These icons are over five-six feet high. However, unlike caves, a standing figure of Ambikā has come to light from Bhandak (Chitale 1990). Other exception is occurrence of a *chauvisī* as early as 8th century CE from Chahardi in Jalgaon district.

Like the caves, most of the loose icons belong to Digambara sect, while a few Śvetāmbara icons have also come to light. The Śvetāmbara icons are mainly found in the northern Maharashtra, from Dhule and Jalgaon districts, which borders Gujarat and Madhya Pradesh. A number icons found from the fort of Daulatabad are Śvetāmbara, mainly because of prominent position of Śvetāmbara Jinas of Gujarat at this site (Plate 197). Most of these icons post-date late 12th century CE. It clearly indicates influences from western India in later period, where Śvetāmbara Jainism was strong. The only exception is the aforementioned bronze *chauvisī* from Chahardi, Jalgaon district, which is a Śvetāmbara icon and is dated to 8th century on the basis of the palaeography of the inscription on the back (Chakravarti 1952-53). In the light of the above evidences, an interesting feature can be noticed. While the Śvetāmbara icons distinctly show the end of the robe on the pedestal in the case of the seated figures of the Jina (Plate 198), none of the Digambara icons of seated Jina at any of the sites show nudity. It is only the standing icons, which makes it obvious that they belong to the Digambara sect. But the *mūlanāyaka* of the *tritīrthikā* on the left sidewall of G at the Mangi peak clearly shows

nudity, though the Jina is shown seated in *padmāsana* (Plate 183). No other seated Jina at the present site or other site is shown in this fashion. Thus, by 13th-14th century CE, a conscious attempt was made by the Digambaras to distinguish their icons from those of the Śvetāmbaras, probably due to enhanced and influential position of Śvetāmbaras in this region.

PAINTINGS

A large number of caves at Ambejogai, Daulatabad, Ankai-Tankai, Ellora and Pandu Lena have traces of thick white plaster and occasionally remains of crude paintings in form of geometric designs. These were executed at a much later date, in around 18th century, probably as part of renovation activities of Ahalyabai Holkar. The original paintings are extant in Cave II at Dharashiva, some of the large lower caves and J30 at Ellora. At Dharashiva, only a small portion of painting remains, which depicts a finely executed figure of seated Jina, stylistically similar to Ajanta paintings. A similar portion of painting depicting a seated figure of Jina in J30 at Ellora demonstrates the simple style of 13th century CE with minimum colours and modeling. The lower caves at Ellora are the only examples of the caves painted profusely. In fact, with the exception of earlier caves at Ajanta, no other cave, Buddhist or Brahmanical, appears to have been painted so thoroughly. These paintings stylistically form a stage between highly modelled style of Ajanta and very linear, angular style of the medieval period. With the most panels depicting the semi-divine beings represented as devotees and forming an integral part of the sculptural composition of the caves, the graphic art, by this time appears to have been used as supplementary to the plastic art.

SUMMARY

The regional and spatial art idioms as well as the intra-site relationships are very clear from the above account. The iconographic features and preferences of the early three sites in the Marathwada region are common. The sites immediately following Ellora, such as Mangi Tungi I, are clearly influenced by its predecessor. The later caves, such as Tringalwadi and Ankai show common architectural features, while iconographic trends at all the caves follow similar norms. The later caves follow common stylistic trends also, such as three lines shown on the stomach of all the standing Jina icons at Anjaneri and Ankai, including the loose icons at the later site and the hair shown in three curls on the each shoulder of the Jina figures at Mohida, Ankai and Mangi hill. In spite of apparent close relationships between the caves at a particular point of time, each site displays individual peculiarities in terms of architectural, iconographic or stylistic norms.

These caves clearly follow the contemporary regional architectural and stylistic trends. They form an integral part of the general pattern of the development of rock-cut architecture of the region exemplified by the caves of Brahmanical and Buddhist sects. Except a few features, shared probably by the general exchange of ideas, each of these caves follows regional art idiom. Thus, there is nothing 'Jaina' about any of these caves except the icons. It is true that a general pattern of iconographic norms, noticed at the *pan-Indian level*, is followed here and a number of iconographic features of these caves

can be compared with examples from the other regions as there obviously was an intensive exchange of concepts and ideas. Still, as noticed above, there are some peculiar iconographic developments, unique to this region. Assimilation of some of the locally important deities like Hanuman, Gaṇeśa and a few unidentifiable deities at Ankai point at the efforts made by the sect to attract local population. For the same reason in the earlier stage, the Buddha icon type is imitated.

The Jaina caves, with few exceptions of Brahmanical caves at Bhamachandra, Panhale Kaji, Anjaneri and some other sites, form the largest number of examples of later phase of cave-architecture, which appear to imitate structural temples in ditto.

The vast repertoire of paintings at Ellora forms an important evidence of intermediary phase between Ajanta and late medieval style.

Like Brahmanical or Buddhist caves of the region, Jaina caves are not very elaborate. The lower caves of Ellora, the caves at Ankai-Tankai, Cave II at Dharashiva and to some extent Tringalwadi cave, are ornamental, while most of the other caves are very small and crude with the emphasis on the icons rather than the architecture or the decoration of the cave. The caves are thus very 'functional', suggesting either the limited resources or very focused interests of the donors.

CHAPTER 4

SITE: LOCATION AND IMPORTANCE

The location of each cave-site is very significant. Why a particular location was chosen for the excavation of a cave and why was the cave excavated at a particular point of time is an interesting as well as an important inquiry. Again, the development of the site is an intriguing study. The Jaina caves were excavated at the places, which held political, economic and/or religious significance at a time when Jainism was popular in the region. While a few sites held local influence, some of them emerged as popular *tīrthas*. Few early sites like Dharashiva witnessed a second phase of activity during 11th-12th century CE when Jainism rose to prominence and again fell in disuse after a few centuries. Some sites like Ellora, Mangi-Tungi and Chambhar Lena continued to be active centres almost throughout their history, while most sites like Pale, Ambejogai, Kharosa, Patne, Pandu Lena, Junnar, Mohida, Bhamer, Anjaneri, Ankai-Tankai, Tringalwadi, Vase, Chandor and Daulatabad, were forgotten completely and remain so till today. With the loss of patronage and almost absence of Jaina population nearby, the caves at Ankai-Tankai, Junnar and Chandor have been turned into local shrines and the icons of Ambikā and other Jaina goddess are worshipped as local ‘*ḍī*’ or ‘mother’ and Hindu goddess Kālikā. On the other hand, the sites like Mangi-Tungi, Chandor and Ellora have been ‘revived’ in recent years and a number of ‘additions’ have been made, which include new temples, loose icons, proper stairways leading up to the caves, all the modern lodging-boarding facilities for the pilgrims and also ‘*ḍolī*’ or palanquin facility at Mangi-Tungi to reach the high caves.

While some of these sites held strategic position in political and economic terms, some of the sites developed as *tīrthas* or sacred places. A multiple number of factors were instrumental in the emergence of a religious site. Thus, a site strategically located, emerged as a *tīrtha* or vice versa. However there were some sites, which were exclusively sacred places, in spite of their not so strategic placement. In such cases, a variety of complex psycho-sociological notions were at work.

The Concept of Sacred Space

Some places always hold more importance than the others. Some areas are more sacred or holy than the others. From time immemorial, the natural features of the landscape such as water, trees, forest or mountains are considered sacred mainly due to the dependence of the human beings on these elements for their survival. But along with these 'rational' reasons, a number of 'non-rational' factors also played part in determining what is holy. Thus, the elements triggering awe, mystery, fascination and overpowering feeling are also instrumental in the idea of the holy. (Otto 1923).

From the earliest times humans have been fascinated by the majestic and awe-inspiring landscape. The flowing water, forest, mountains and some of the distinct features such as high hilltops with peculiarly shaped peaks or hills with unique shape, natural caves, distinct vegetation has always fascinated humans. These features of the landscape, with which humans interacted regularly, were made permanent by building monument and thus became 'sacred sites'. A story or myth grew around them, designating names to various features of the site. Thus "these places were invested with meaning and sheerly physical and geographical place was transformed into something, which is historically and socially experienced" (Tilley 1994: 18). In many a present day 'primitive' societies, such places hold prime position as sacred spaces. These spaces have various 'uses'. While some are holy places of worship, some act as reference point to travellers (Theodoratus and LaPena 1994).

These sacred spaces are divided into two types. (1) Space with natural-magical elements rooted in it and (2) places with historical-religious holiness, linked through a historical personality. Both the types may get superimposed and fused with each other at times. The first type may have two types of effects, being a 'dangerous power', which should be avoided and being a 'sanctifying power', which, on the contrary, should be visited regularly. Both these types of sacred places however, normally display indestructible permanence in space and time and the sanctity attached to them rarely disappears (Fickeler 1962: 95). Thus, the place, which is considered sacred today, may have been considered so in one way or the other from time immemorial.

The Concept of *Tīrtha*

Like any other society, a number of places were considered holy or sacred in ancient India and were woven into myths, legends and local history. Eventually, some of these places emerged as *tīrthas*, both in Jainism and Brahmanism.

The Brahmanical concept of *tīrtha*:

The sanctity of some places over the others is recognised right from the Vedic period. Later, Gautama (ca. 200 BCE) informs that, "all mountains, all rivers, holy lakes, *tīrthas*, the abodes of seers, cow-pens and temples of gods are sin destroying localities" (Bharati 1963: 137). The Mahābhārata says, "just as certain limbs of the body are purer than the others, so are certain places on the earth more sacred- some on account of their situation,

others because of their sparkling waters and others because of the association or habitation of saintly people" (Bhardwaj 1973: 84).

Though in the pre-Mahabharata period, some places were considered more sacred than the others, they were not '*tīrthas*', as understood in the later period, as places to be visited for gaining religious merit. The term '*tīrtha*' literally means a 'crossing place' or 'ford', where one may cross over to the far shore of a river or to the far shore of heaven (Eck 1980: 323). As shown by Eck, the word has developed from meaning crossing back and forth between earth and heaven in Vedic literature, to spiritual internal crossing to the far shore in the Upanishadas, to places of pilgrimage for gaining religious merit in the Mahabharata and various Puranas (Eck 1980). Though originally associated with water, the term was widened to include forests, mountains and some of the cities also. From Mahabharata, we start getting references to a number of *tīrthas* along with the list of purposes behind undertaking *tīrthayātrā*. Still later on, when the religious concepts changed and *saguṇa* worship started to be preferred to the Vedic sacrifices, the importance of pilgrimage increased. Though never at the highest level in the order of important observances, as shown by Bharati (1963:145), pilgrimage was one of the preferred methods for gaining religious merit. It became more popular because this mode of gaining merit was open to all the castes (Eck 1980: 338). Thus, a vast quantity of literature came into existence, describing various *tīrthas*. Puranas are filled with references to *tīrthas*, detailed instructions of routes to be taken for various *tīrthas*, the rituals to be followed at the *tīrthas* and the amount of religious merit to be gained from the visit to such places. Apart from the Puranas, texts glorifying a particular *tīrtha* or a river came to be composed. Thus, there are a number of '*mahātmyas*' of major rivers like Ganga, Godavari, Bhima etc and some of the important *tīrthas*. Eventually, even listening to the discourses on the *mahātmyas* of *tīrthas* came to be considered as meritorious as the actual pilgrimage. The visit to *tīrthas* came to be associated with *śrāddha* and *munḍana* ceremonies as well as with *prāyśchitas* of any sin. Some of these places were associated with specific purpose such as curing disease or barrenness or granting some boons (Bharati 1963: 152).

Most of the Brahmanical *tīrthas* are associated with water; mainly river and thus, the prominent *tīrthas* are situated on the confluence of rivers, estuaries, riverbanks and the sources of rivers. Some *tīrthas* are associated with seashore and mountains, while some of the cities associated with saintly personalities also came to be considered as *tīrthas* (Bhardwaj 1973). In Maharashtra, the holy places of the medieval sects like Nathapantha and Mahanubhava are those, which are associated with their saints in one way or the other.

Thus, over the period the Brahmanical concept of *tīrtha* was widened and evolved to almost mean any sacred place. While a number of *tīrthas* are large cities, easily accessible, some of the *tīrthas* like Kedarnatha-Badrinatha in the Himalayas, situated in isolated, remote places, are difficult to approach. It is basically the unique, unusual features of the landscape and the remoteness of the site, which have worked in the choice and eventual development of these *tīrthas*.

The Jaina Concept of *Tīrtha*:

The development of sacred places in Jainism is in keeping with the trends in Brahmanism. In earlier times, some of the places were recognised as sacred, which later on developed as *tīrthas* or places of pilgrimage. A Jaina sacred place is usually called '*kṣetra*', though the term '*tīrtha*' is also used, which carries more or less same meaning as in Brahmanism. In early literature, the cities and places associated with the tirthankaras were considered holy. Later on, *tīrthas* came to be classified in different types. (1) *Siddhakṣetras* were the places from where the tirthankaras or monks attained *nirvāṇa*. (2) *Atiśayakṣetras* were the places, where the icon, the temple or the place displayed magical or extra-ordinary elements (Premi 1956a: 422). (3) *Kalyāṇakṣetras* were places associated with the *kalyāṇakas* of tirthankara, other than the *nirvana*, like conception, birth, renunciation and liberation (Jain 1988: 61-62). The commentators of the Sanskrit text *Nirvāṇahakti* (before 14th century CE) divide the *Siddhakṣetra* into further two divisions. (a) the *nirvāṇakṣetra* of the tirthankaras and (b) the *nirvāṇakṣetra* of others. A Marathi text, '*Jambusvāmi Charitra*' (completed in 1688 CE) divides the *tīrthas* into three types: 1. *Tīrthankarabhūmi* 2. *Munibhūmi* 3. *Atiśyabhūmi* (Akkole 1968). These divisions of *tīrthas* are prevalent only among Digambaras and *Śvetāmbaras* do not make any such distinctions.

Jaina Texts on *tīrthas*:

From around 12th century CE, the texts dealing exclusively with the *tīrthas* came to be composed. *Tīrthavandanā* or texts written for invoking or describing *tīrthas* developed as an important type of religious literature. Sculptural or graphic depiction of important *tīrthas* on temple walls is an integral component of Jaina temples today. Among the Shvetambara texts are *Tithamālāstotra* of Mahendrasuri (1237 CE), *Vividhatīrthakalpa* of Jinaprabhasuri (early 14th century CE), *Kṣetra-samāsa-tīkā* of Devanand (ca. 1425 CE) and *Tīrthacanachandrikā* of Gunabhadra (ca. 1575 CE). Among the Digambara texts are *Nirvāṇakāṇḍa* in Prakrit and *Nirvāṇbhakti* in Sanskrit. Though the exact date of these two texts is not known, it is tentatively fixed before 14th century CE (Premi 1956a: 423). Some of the works like *Revantagiri-rasa* of Vijayasenasuri (1230 CE), *Ābu-rasa* of Palhana, *Śatruñjayakalpa-vritti* of Shubhasheel (1433-1449 CE), *Saumedśikhara pūjā* of Gangadas Pandit (1693 CE), *Satruñjayamahātmya* of Maheshvara (ca. 1700 CE), *Sammedśikhara Pūjā* of Surendrakirti Bhattaraka (1765-1802 CE), *Girnar-Śatruñjaya Mahātmyavarnam* of Bhanga Sayantra, *Samedśikhara Mahātmya* by Chandrakirti (1816 CE) are glorification of single site. There are a number of modern works dealing either with the *tīrthas* all over the country or a particular *tīrtha*.

Texts referring to *tīrthas* in Maharashtra

There are a few texts in Gujarati and Marathi, which refer to *tīrthas* in Maharashtra along with the *tīrthas* in other parts of the country. A Gujarati text called, '*Tīrthavandanā*' written by Pandit Megharaja in early 16th century CE lists Jaina *tīrthas* of earlier period on the basis of '*Nirvāṇkāṇḍa*' and also contemporary *tīrthas*. Another Marathi text is

'*Jambusvāmi Charitra*', started by Dama Pandita and completed by Ratnasa in 1688 CE. The 11th chapter of this text, entitled '*Tīrthavandanā*' describes the travels of maternal uncle of Jamukumar and lists all contemporary Jaina *tīrthas*, scattered across the country along with the main icon. This text is based on a Gujarati text '*Jambusvāmi Rasa*' by Brahmajinadasa (1459-1464 CE) and probably repeats the same list of *tīrthas* as prevalent in 15th century CE (Akkole 1968: 192). Chimna Pandit (later half of 17th century CE) wrote a Marathi text '*Tīrthavandanā*'. Muni Silavijaya, a Jaina monk, belonging to Tapagachha of *Śvetāmbara* sect, went on a pilgrimage of all the Jaina *tīrthakṣetras*, including Digambara *tīrthas*. He visited *tīrthas* of south India in 1674-75 CE and described all the places in the '*Tīrthamālā*' (Premi 1956b: 452).

The pilgrimage to these *tīrthas* became popular and came to be associated with a specific purpose. As *Upadeśtarāṅginī* says "*Tīrthayātrā* brings an end to a number of beginnings, success in money, devotion of *sangha*, fortune for good people, renovation of old *chaityas*, development of *tīrthas*. It helps in following the sayings of tirthankaras in correct way, brining *mokṣa* near and gaining higher status of human and god" (Jnanavijayaji 1938: 25).

Thus, in both Brahmanism and Jainism, the concept of *tīrtha* has evolved to cover a wide spectrum of meaning over the centuries. But at the core of it, is the same human element of fascination and awe for some natural features of the landscape as seen in most societies in the early stage of civilisation and the need to relate to it.

Development of a Sacred Place

How a religious site or *tīrtha* develops is an interesting study, providing insight into the socio-economic contexts. In about 4th century BC the Jaina monks were allowed to travel only in a limited area, constituting modern state of Bihar, portions of U. P. and borders of Orissa and West Bengal as stated in *Bṛhatkalpa* (Deo 1954-55: 242), while the rest of the country was considered '*anārya*'. It clearly suggests that the other parts of the country were not accessible or approachable for the Jainas as the sect had not spread in the area. Therefore, these areas were looked upon with suspicion and fear. But when Samprati declared these countries '*ārya*' or in other words, introduced the sect in these areas, a number of *tīrthas* eventually sprang up in the 'forbidden area'. Similarly, some of the *tīrthas* lost favour in later times due to a variety of reasons. Prabhas in Saurashtra, referred to as a '*kutīrtha*' in *Niśīthaviśeṣchūṛṇī* is mentioned as good *tīrtha* in *Sthānāṅga* (Deo 1954-55) and *Avaśyakachūṛṇī* (Jain, J. C. 1965: 473). In the same text, Prayaga, Shrimala and Kedar are also considered '*kutīrthas*', though these *tīrthas* were considered Jaina *tīrthas* earlier (Jain, J. C. 1965: 473). Possibly, later on these *tīrthas* gained more popularity with the Hindus and thus were disfavoured by the Jainas. A similar trend is noticed in Brahmanism also. Laksmidhara, one of the earliest writers on *tīrthas*, in the *Tīrthakāṇḍa* of *Kṛtyakalptaru* (ca. 1110 CE) omits some of the famous Brahmanical *tīrthas*, especially those in Orissa, which were mentioned by some of the later Puranas. Again, among the *tīrthas* he mentions, he does not refer to some of the places within a *tīrtha*, which are very popular today and were even mentioned by later works (Aiyangar 1942: xli-xlii). Obviously, these *tīrthas* and some of the localities in already famous *tīrthas* gained popularity later on. Similarly, some of the *tīrthas* in Multan and Kashmir,

mentioned by Alberuni and Kalhan are omitted in later Puranas (Aiyangar 1942: xlii-xliii), probably due to the fact that these areas came to be occupied by the Muslims and were so disfavoured because of unstable, political conditions.

Thus, as to why a particular place developed as a prominent religious site or a *tīrtha* of a particular sect at a particular point of time greatly depends upon the position of the sect at that time, along with other socio-economic and political factors. The sites, which develop as thriving religious places of Jainas must have been on an important location from earliest times or must have been considered sacred among the local population before it was taken over by the Jainas. It is therefore necessary not only to explore the factors behind the choice of the site, but also to determine why did the Jainas choose it at the particular point of time. The appearance of a number of cave-sites of Jainas in the early medieval period clearly points to the improved position of Jainism in Maharashtra. Again, emergence of a number of Jaina worship sites in the given period does not necessarily mean the increase in the population of Jainas, though it also must have been a factor. But more importantly, it indicates better economic resources and influential position of the community during the period. A recent study on the *tīrtha* of Hastinapur clearly explains this point (Balbir 1990). This *tīrtha*, which was almost forgotten and was an insignificant village some years ago, though a Jaina *tīrtha* during the 14th to the beginning of 17th century CE, has now developed as an important Jaina *tīrtha* mainly due to the conscious efforts by the rich Jaina community in the past few years. In fact a number of old sites are revived and a large number of Jaina temples have come up in recent years. This fresh revival of old sites as well as the emergence of a number of new sites in recent years does not indicate any sudden increase in Jaina population, but rather indicates cultural awareness and change of religious attitudes among the Jainas, better economic resources, influential position in the society and possibly a need to make a show of wealth and status.

The point to be emphasized here is how a religious site develops due to a number of factors, how it emerges as a '*tīrtha*' and what it requires to sustain it as a living *tīrtha*. A site might emerge to fulfill the needs of a considerable number of Jaina population in the surrounding area, when the community is economically resourceful and influential in the society. The site might also be chosen for various other socio-economic and psycho-symbolic reasons, though not always consciously at work. It thrives and develops on the economic resources of the donors and sometimes also due to the conscious efforts of the community. And in many cases, it loses its importance and is finally forgotten mainly due to the shift of Jaina population resulting in the loss of patronage as seen in case of Pavagarh, which was abandoned in the middle of the 19th century because the large town of Champaner at the base of the hill was completely ruined due to various reasons and was deserted (Nahata 1939: 147). In recent times many of such 'forgotten' sites have been revived with great pomp, which suggests the vast economic resources of the Jaina community and the conscious, determined efforts in this direction.

The importance of a particular site is indicated by the presence of other architectural remains and/or inscriptions at the site and the mention of the site in contemporary literature as well as the inscriptions. A review of epigraphic data and literary traditions and a look at the location of each of the cave-sites has been attempted

here. The general position of the sect in the surrounding region at the time of the excavation of the cave has also been emphasised.

PALE

The 1st century BC cave at Pale is quite close to Karle-Bhaja-Bedsa-Shelarwadi group of Buddhist caves, which held strategic importance.

This is the earliest and solitary archaeological evidence of the existence of Jainism in this region. Though there are no other archaeological evidences, there are a number of literary traditions that suggest that the sect was introduced in the region at an early date. The most popular and well-known tradition is of Kalakacharya, the famous Jaina *āchārya*, who met King Satavahana at Pratishtan or Paithan (Shah 1955-56: 283-284) and shifted the date of *Paryuśana* festival for his convenience (Jain, J. C. 1965: 363). He is identified with Simukha (Rao 1960: 114) or Hala (Sharma 1940: 7). This king is reputed to have built Jaina temples and *chaityas* (Rao 1960: 114). There are numerous references to Maharashtra and Konkan in early canonical texts of Jainas (Jain, J. C. 1961: 244, 245, 287, Jain, J. C. 1965: 68, 129, 130, 171, 176, 197, 211, 410, 488, 524). These references clearly suggest that the Jainas had first-hand knowledge of the region as well as the people of the region. Thus, Jainism definitely existed in Maharashtra at least in the 1st century BCE, but probably was not as popular as Buddhism.

DHARASHIVA

The town of Osmanabad, known as Dharashiva till 1904, is situated above the brow of the Balaghat, forming the watershed between the rivers Sina on the west and Terna on the east. In ancient period, the town formed part of what is known as the Asmaka region. It is mentioned as 'Assaka *janapada*', ruled by Gautamiputra Satkarni, in ancient literary works and also works of foreign travellers like Ptolemy, Pliny etc. along with other *janapadas* like Mulaka, Vidarbha, Konakana, Aparanta (Mahajan 1989: 73). Though none of the Vakataka inscriptions are found from this area (Mirashi 1963: Plate P), Sircar believes that this Asmaka region formed part of the Vakataka empire of Vatsagulma branch (Sircar 1971: 188-189). In the inscriptions of the Chalukyas of Badami and Rashtrakutas, this region is not referred to, though some of the administrative divisions, neighbouring this region are mentioned. Thus, during the Chalukya period, Kalumayi *viśaya*, forming parts of Paranda and Kalamba talukas of Osmanabad district and Challumki *deśa*, forming parts of Nilanga and Omarga talukas of the same district were important divisions (Mahajan 1989: 107-108). During the Rashtrakuta period, parts of Kej taluka of Bid district formed part of Dharur *viśaya* (Mahajan 1989: 136). This region does not find mention during the later period.

None of the contemporary inscriptions or literary works refer to the caves or this region. However, the site is mentioned in some of the later inscriptions and two of the literary texts.

Epigraphic references

Four copper plate grants of Rashtrakuta king Govinda III, dated to CE 803, 807, 809 and 812 record the donation of some village or land to one Rishiyappabhatta of *kāśyapa gotra*, who was the resident of 'Dharashiva' (Deo 1984b: 173, 290, 321, 345). The town has been identified with present Dharashiva (Deo 1987: 2).

Literary references

More direct references to the caves come from a Sanskrit text '*Bṛihadakathākośa*' and an Apabramsha text '*Karakanda carīu*'. The latter text is dated to around middle of the 11th century (Mirashi 1971: 41), while the former was composed in 931-32 CE (Upadhye 1943: intro. 122). As pointed out in the second chapter, more or less similar account of the caves is found in both the texts, where they are referred to in the context of the exploits of the legendary saint-king Karakanda. King Karakanda, on the way to Chera, Chola and Pandya kingdoms visited the caves, discovered an icon of Pārśvanātha in an anthill and installed it in the cave and excavated two more caves after worshipping the already existing icons. From the description of the caves in these two texts, it is clear that by the 10th century, these caves were forgotten and were known only to the local people. A legend of mysterious and divine origin had already grown around the caves. However, as the texts inform us, the site was 'revived' and Karakanda excavated two more caves. Though the architectural evidence testifies against this statement, as all the caves are more or less contemporary, dated to around early 6th century, a number of loose icons might have been installed in this period.

One more reference to the site is found in a much later Jaina Marathi text, '*Jambusvāmi charitra*', where Dharashiva is mentioned as '*tīrtha*' with the main icon of '*Aggaladev*' in '*jalakunḍa*' or water cistern (Akkole 1968: 192-193). Obviously, it refers to the loose icon of Pārśvanātha, kept in the room with water cistern in Cave II. Thus, it is clear that the site was known in the late 17th century CE and was considered a Jaina *tīrtha*. During this period some repairs were made to the already existing icons and some new icons were commenced. Some time after this date the site must have fallen in disuse as when Burgess visited the site in the late 19th century, the caves were filled with earth. Even today, the site is not in worship and is rarely visited by the Jains.

Proximity to Ter

The site was an important centre, mainly due to its strategic location and proximity to the flourishing town of Ter. It is very well known that Tagarapura, identified with Ter on the banks of the Terna river, 18 km northeast of Dharashiva, was an important city in ancient times. It played an important role in the trade of early historic period because of its location on the trade route and continued to be a significant town till about the 17th-18th century CE as attested by the excavation carried out at the site (Deo 1987). The Shilaharas called themselves '*Tagaapurāvardhiśavara*' (Deo 1987: 3). In the early centuries of the Common Era, the town was an important centre of Hīnayāna Buddhism (Deo 1987: 10). There are a few 7th century Brahmanical temples and two Jaina temples, dated to the 14th

to the 16th century, also known from two inscriptions (Deo 1987: 3, 6-10). A number of Jaina icons, now kept in the recently renovated Mahāvīra temple, suggest that the town was an important Jaina centre in early medieval period. Two more inscriptions, a 11th century Kannada inscription on the pedestal of the Trivikrama temple, mentioning Kalachuri *Mahāmaṇḍaleśvara* Jogamarasa and a Marathi inscription of 1163 CE on a slab in the Maruti temple, mentioning some donations to the temples (Deo 1984b: 186-187) attest to the fact that the town continued to be an important centre. An 18th century *mahātmya* of Ter informs that the town contained *tīrthas* on the Pipilika river, the *Kālākunḍa*, *Nāgavāpī* and *Kukulyakunḍa* (Deo 1987: 3). Thus, the ancient city of Tagarapura with its strategic location continued to be an important city till about the 17th-18th centuries CE and also developed as a Brahmanical as well as Jaina *tīrtha*. Dharasiva is very close to Ter. In fact, it was identified with Ter in medieval times. When King Śiva informs Karakanda about the caves, they are said to be on the hill *nearby*. Some of the late Jaina icons, kept in Cave II, bear clear resemblance with the icons at Ter. Thus, the site must have been an important centre along with Ter.

Other architectural remains

The present site was an important Brahmanical religious centre as attested by a number of other caves in the surrounding hills. To the southwest of the present hill are excavated some caves, locally known as the Chambhar Lena. Most of these caves are crude excavations. One of the caves has icons of Saptamatrikas and Gaṇeśa, while one cave houses a *linga*. A little away from this group is another group of caves, known as Lachandar Lena, excavated over a pool at the foot of the small waterfall. It consists of rough cells, difficult to date, but definitely ancient (Burgess 1878: 10-11). Among other architectural remains is Dhrtarashtra Nagadeva temple on the banks of river Bhogavati, which flows to the east of the Jaina caves, between two hills. This temple is said to be the 108th and the last *tīrtha* along the river Bhogavati from its source somewhere in these hills. This *tīrtha* is referred to in the *Sahyādri khaṇḍa* of the *Skanda Purāṇa* and the *Tuljāpur mahātmya*. It is a small cave like structure, housing a *linga* (Osmanabad District Gazetteer 1972: 792-793). However, the most important structure is a Śiva temple right in front of Cave II. The temple can be dated to the Maratha period on stylistic grounds. It is an important religious centre even today. On special occasions, a large number of devotees, from Osmanabad and also far off places, flock to the site to worship the *linga*.

Thus, the reasons why the site was chosen were in all probability the strategic location on important route and proximity to the large city of Ter. Moreover, the region is not very hilly and whatever hills exist, are very distinct in the landscape. The ravine, in which the caves are excavated, is horseshoe-shaped and has a pond close by, which sustains water throughout the year. The river Bhogavati, with its source in these hills, must have been instrumental in attaching sanctity to the place. All these factors must have contributed in the choice of the site, which originally developed as a Jaina centre as the date of the caves suggests and eventually, emerged as a Brahmanical *tīrtha* also.

AMBEJOGAI

This town is close to Dharashiva and formed the part of same political/administrative division over the centuries. However, there is no reference to the town either in the inscriptions or literary works prior to the Yadavas, when the town gained importance and popularity as attested by a number of inscriptions and temples of the period. Two of the Yadava inscriptions refer to Amba or Amradesa indicating that during the Yadava period the town was the headquarters of an important administrative unit (Mahajan 1989: 183, 186-187).

Epigraphic references

Six inscriptions have been found from the town. Of these, the earliest inscription is of *Mahāmaṇḍaleśvara* Udyaditya, dated to 1144 CE, found in the Brahmanical cave next to the Jaina cave (Kolte 1987: 41, Dikshit 1951: 57-61). Another inscription is of Kalachuri king Singhana, dated tentatively to 1188 CE (Tulpule 1963: 351-354). Three of the inscriptions are of Yadava general Kholesvara, dated to the 13th century, found in the Jogesvari temple, the Sakalesvara temple and a small shrine to the west of the Jogesvari temple, while one inscription, found in the Kholesvara *maṭha* is of Lakshmi, the daughter of Kholesvara (Shastri 1972).

Literary references

In the '*Yogeśvari mahātmya*', a Yadava king Jaitrpala is referred to as 'Jaina king'. During his reign, the town enjoyed the status of a capital. In the Mahanubhava text, *Līlācharitra* (late 13th century) the town is mentioned as Ambe of *Kholanāyaka* (Tulpule 1963: 28).

Other architectural remains

The town is a famous Brahmanical religious centre and is studded with a number of temples and *tīrthas*. The earliest architectural remains are, two Brahmanical caves, located near the Jaina caves. Both the excavations are almost contemporary to the Jaina cave. Among the structures of the later period, the foremost is the Jogesvari temple, built by Yadava general Kholesvara, though the present structure is built some 200 years ago, on the remains of the original structure. The other temples are Sakalesvara temple, also built by Kholesvara, Gaṇeśa temple and Kholesvara temple. Of the other important places in the town is the *samādhi* of Mukundraj, the first Marathi poet. The *samādhi* is situated on the slopes of Balaghat ranges, about 3.2 km from the town, by the side of river Banaganga. A spring emanating out of the rocks, near the *samādhi*, is considered a *tīrtha*. About 1.6 km to the east of the town, is Nagzari *tīrtha*, situated on the hill scarp of one of the hills of Balaghat range. It is the source of river Ambuvahan. The *tīrtha* is also mentioned in the '*Yogeśvari mahātmya*'. Near this *tīrtha* is a shrine dedicated to Mahadeva. There is the Amlesvar Mahadeva temple, nearby which is a *tīrtha* cut in the hill rock. On the way to *Mukundraj's samādhi* is Narsimha *tīrtha*, situated amidst the

hills. In the vicinity of this *tīrtha* are two Śiva temples, a Narasimha temple, the Siddhalinga temple and the Mallikarjuna temple. (Bid District Gazetteer 1969: 633-40). These structures date to different periods of the post-Yadava era.

Thus, it is clear that the site was a very important Brahmanical *tīrtha*, at least from the Yadava period onwards and continues to be so till today. The temple of Jogesvari is a famous pilgrim centre. The town held political significance too as it was the head of an administrative unit and was fortified. From the eulogistic account of the town in the Jogesvari inscription of Kholesvara, it is clear that during the Yadava period, it was a prosperous town, surrounded by a rampart wall and a moat and dotted with beautiful mansions and temples (Kolte 1987: 40).

Though all the evidences point at the emergence and significance of the town from the Yadava period, it must have been a place of some importance earlier too. The town must have been considered sacred from the earliest times, mainly due to its location on the bank of river Jayanti. The source of this river is at the *Bhīmkuṇḍa*, to the south of the town. This river meets the river Banaganga, a little below the *samādhi* of Mukundrāj. The sanctity attached to this place because of the confluence of rivers appears to have been the most important factor responsible for the choice of this site. The Jaina cave and also two Brahmanical caves are excavated right on the bank of the river.

The Jainas must have existed in this part as attested by the caves at Dharashiva, which are quite close to the present site, though there are no other contemporary evidences of the existence of Jainism in this part. These caves are not very far in time from the Jaina caves at Ellora. Thus, it appears that it was from the Rashtrakuta period onwards that Jainism gained popularity in this part of the country.

KHAROSA

Like Dharashiva, this site also formed part of Asmaka region in the ancient period. Though it is not mentioned in any of the inscriptions of later dynasties, some of the neighbouring regions are mentioned. During the Chalukya period, Kalumayi *viśaya* and Challumki *deśa* were some of the important divisions nearby, as in the case of Dharashiva. The site may have formed part of Ausadesa during the Yadava period. This division is mentioned in the Ambejogai inscription of Yadava general Kholesvara (Mahajan 1989: 186).

There are no direct inscriptional or literary references to this site.

Other architectural remains

There are around fifteen small and large Śaivite and Vaisnavite caves and a few small monolithic shrines at the site. It seems to have been Brahmanical centre, the Jaina cave being a solitary, rough, and a small excavation. This seems to have been the reason behind selecting it for the excavation of Jaina cave. Moreover, this small and isolated laterite hill is quite distinct in the surroundings.

ELLORA

The famous site of Ellora with thirty-four caves of all the three sects has been an active religious centre for a long period as the excavation activity stretched from around the 6th century to the 13th century CE, though the Jaina caves were excavated between 9th to 13th centuries CE. The site possibly formed part of the 'Paithanapatha' during the Satavahana period (Mahajan 1989: 73). Pratisthana or Paithana was a flourishing city right from the early historic times. One of the most important caravan routes from Nasik to Pratisthana passed via Chalisgaon, Ellora and Aurangabad (Deglurkar 1971: 13). The same division is mentioned as Pratishthana *viśaya* and Pratishthana *bhukti* in the inscriptions of the Rashtrakutas (Mahajan 1989: 135). Elapur or Ellora was probably early capital of Rashtrakutas. During medieval period, Devagiri, situated very close to Ellora, emerged as a capital city of Yadavas and played an important role in the history of the medieval period.

Epigraphic references

The earliest reference to Ellora, mentioned as Elapura, is from the Baroda plates of Rashtrakuta king Karka II (Pathy 1980: 8). The inscription refers to the Kailasa cave. From the site itself, about fifteen inscriptions are found in different caves, ranging in date from around the 6th century to the 15th century CE (Pereira 1977: Appendix I). Except the inscriptions in Dasavatara cave and on the Pārśvanātha icon, these refer either to visitors, creed formula or records of the donation of intrusive icons. Thus, it is clear that the site was a regular place of visit and worship long after the excavation activity ceased.

Literary references

Ellora was never forgotten as suggested by a number of references to the site in the texts ranging over a wide period. The earliest literary reference to Ellora is found in *Matsya Purāṇa*, where it is referred to as a Brahmanical *tīrtha* (Bhardwaj 1973: 84). The site is mentioned in the Mahanubhava literature (Ranade 1988). It is quite well known that Chakradhara Swami, founder of the Mahanubhava sect, during his wanderings throughout Maharashtra, visited Ellora twice and stayed there for some time (Kolte 1952: 62). Since Chakradhara visited the site, it was revered as the '*sthāna*' of the Mahanubhavas and is mentioned in the '*Sthānapoṭhī*', a Mahanubhava text dealing with the sacred places of the sect (Kolte 1951: 26-28). The Jaina caves are mentioned as Gomateshvara's cave (Kolte 1951: 28). They were also called Kate Vasai and Malhar Vasai (Ranade 1988: 112). The site is also referred to in the '*Līlācharitra*', a text dealing with the life of Chakradhara. There are over fifty *līlās* that deal with his visit to Ellora, of which eight *līlās* are directly related to the caves (Ranade 1988: 109). There is a mention of Ankai cave, from where, Chakradhara sighted the site of Chaturvidhi *maṭha*. The Ankai cave is identified with later Jaina caves at the top of the hill, while Chaturvudhi *maṭha* is the place near the Śivalaya *tīrtha* (Ranade 1988: 112).

There is an indirect reference to the Kailasa cave in '*Jīāneśvari*', the famous commentary of Jñanesvara on the *Bhagavat Gītā*. It is said that Jñanesvara, while

travelling from Alandi to Paithan passed through Ellora and saw the Kailasa cave (Deshpande 1992: 1-2). He was deeply impressed by the caves at Ellora and Daulatabad, which was reflected in his description of *Gītāratnaprāsāda* (Ranade 1988: 113).

'*Kathākalpataru*' of Krisna Yajnavalki (ca. 1470-1535 CE) narrates the story of the excavation of Kailasa (Ranade 1988: 115-118). There exists a MS dated to 1780 CE written in old Marathi, dealing with the glorification of Śiva temple at Ellora. This MS, called '*Veru! Śivālayamahātmya*' was in the custody of the priest of Ghrisnesvara temple. The text records the oral tradition of Ellora village and the monuments and text refers to the site as 'Veru!', which is the name currently used in Marathi, as well as 'Elapur' (Pathy, 1980: 8-9), the more ancient name.

The site is also mentioned in the accounts of some of the Muslim writers. Al Masudi (died in 956 CE) describes the caves of Ellora near Deogir in '*Muruju-l-Zahab*' (Hodivala 1939:21). There is a reference to these caves and the Kailasa temple in Firsihta's narrative of the capture of Devaldevi, the daughter of the king of Gujarat, Karan Rai, by the soldiers of Ala-ud-Din Khilji. There is a lengthy description of the caves in '*Tazkiratu-l-Muluk*' of Rafi'u-d-din Shirazi, written in about 1611 CE (Hodivala 1939: 644). In the '*Badshah nama*' of Abdul Hamid Lahori (died in 1654 CE), dealing with the life of Shah Jahan, is given a short description of the caves (Elliot and Dowson 1877: 189-190). A Muslim historian Muhammad Saki Musta'd Khan refers to the caves at Ellora in his *Ma-Asir-J-Alamgir* (Pathy 1980: 3). Another text, *Tadhkira-ul-Salatin-Dakan* refers to the repairs of the approach road at Ellora in connection with the visit of Sulatan Hasan Gangu Bahamani in 1352 CE. He is said to have stayed at the caves for a week (Pathy 1980: 3).

Among the European travellers, who visited Ellora were Thevenot, Niccolai Manucci, Charles Warre Malet, Captain Seely and John Clark Marshman (Pathy 1980: 3), mostly during the 18th-19th century CE.

A specific reference to the Jaina caves of the site comes from Marathi Jaina text, '*Jambusvāmi charitra*', which refers to Yarulanagara as one of the *tīrthas*, the main icon being Dharanendra-Padmāvatī-Pārśvanātha (Akkole 1968: 192-193). It, obviously, is the colossal of Pārśvanātha on top of the hill. This icon was in worship in the late 17th century CE as Muni Silavijaya, mentions Ellora caves as built by Visvakarma (Premi 1956b: 465).

Other architectural remains

Apart from the thirty-four caves and a few other small Saivite caves, up on the hill, there are a few more architectural remains at Ellora. The foremost is the Grishnesvara temple, built by Ahalyabai Holkar in the 18th century. It is one of the *jyotirlingas* and is considered very sacred. It is visited by a large number of pilgrims, especially on Śivaratri. Near Grishnesvara temple is a stepped well, known as Śiva *tīrtha*. It is believed to be the creation of Brhama. To the south of the *kuṇḍa* is a shrine dedicated to Vinayaka. Apart from these religious structures, the remains of some secular structures have also come to light. These structures were in front of the Kailasa and Caves XXI, XXII, XXIX. These structures along with a number of artefacts such as potsherds, coins of almost all the dynasties, terracotta figures, terracotta seals, beads, ornaments, etc. found in the vicinity

of Ellora point to the fact that the town was spread over a wide area, right up to the caves (Pathy 1980: 10).

From the above account, it is clear that the site remained a significant place right from the beginning. It was frequently visited by both local people as well as foreigners over the centuries. Of all the caves, it was and is Kailasa, which is most popular. It is the only cave, which is still in worship. Among the Jaina caves, only the Pārśvanātha icon, referred to in the Marathi Jaina text is worshipped till today, though the visitors visit the lower caves also. Over the period, the site developed and the Ghrisnesvara temple and the Śiva *tīrtha* were built. The Jainas added the Mahāvīra temple at the base of the hill, leading to the large Parshvanatha icon. The ascent to the icon was provided with steps, while the icon itself was painted and housed in a structure. Another cave, J29 is also renovated and worshipped, but it is the Pārśvanātha icon, which is most important.

Thus, the site has been a very important religious centre. The factors responsible for its selection seem to be its location along an important route, close to important historical and medieval towns. While in the early historic period, Paithan was an important urban town, during the medieval period, Devagiri or Daulatabad grew into a capital town. The fact that the site is mentioned in a number of texts and the way it is referred to, mostly in context of proximity to Daulatabad point at the fact that it was easily accessible and along the route, which was in use throughout. However, another important reason why the site was chosen is perhaps the sanctity attached to it, derived from the river Yelganga flowing through it. The river rises in the nearby hills and flows down near Cave XXIX, forming a striking waterfall, especially during the rains. The small Śaivite caves are cut on both the banks of the river. Due to the strategic position as well as the river flowing through the hills, the site developed as an important religious centre. It must have been held sacred when Buddhists occupied it, soon followed by the Hindus and the Jainas.

By the Rashtrakuta period, the Jainas had come into prominence in Maharashtra as attested by a number of Jaina places of worship coming into existence. Thus, it is not surprising to find Jainas excavating caves in the 9th century CE at a site, which was a flourishing religious centre as well as a large, prosperous town. However, it was only Jainas, who continued the excavation activity as late as the 13th century CE, probably due to their increased influence by this time.

MANGI-TUNGI

Excavated in the highest twin peaks of the Nasik district in the Selbari range and revered as the *nirvāṇa* spot of Rama, Hanuman, Sugriva, Gavaya, Gavaksa, Nil, Mahanil and other ninety-nine crore *Munīs*, the Jaina caves at the present site are spread over a long period, from around 9th century to the 14th-15th century CE. The site had been an important Jaina centre for a long time as attested by a number of inscriptional as well as literary references to it.

Epigraphic references

There are no inscriptions in the lower caves, which belong to the early period of 9th-10th centuries. Of the upper caves, those on the Tungi peak do not contain any inscriptions,

while there are a few inscriptions in the caves on the Mangi peak. A number of icons, mainly of the monks, in G and I, carry individual names of the monks, written below, in almost modern Devanagari. These appear to have been written much later than the icons, but probably recording memory of older tradition. There are two, long inscriptions, which are historically important. The Sanskrit inscription in G refers to some *āchāryas* and also some other well-known people, which are not very clear. The inscription in I is very important. It refers to the monks of *sarasvatī gachha*, *balātkara gaṇa* and *śrī kunkundāchārāya anvaya*, possibly represented in the panel above. There is reference to Chiniyaraja Viramsena, Pradhanasena, Kanaksena and their wives. Viramsena was the Rathod king of Mulher, a fort nearby. The region around Baglan was ruled by Rashtrhodh or Rathod dynasty from Rajputana from 1297 CE. As per their historical account written by the poet Rudra in 1596, total 54 rulers of the family ruled the area. The area was annexed by Aurangzeb in 1637 CE. There are as many as three kings called Virasena, the third, thirty-sixth and forty-fourth, of this dynasty (Balsekar and Bhamre 2006: 88-90). As the date in the inscription is not legible, it is not clear which Viramsena is referred to in this inscription.

There are no direct references to the caves in the inscriptions of any dynasties. However, a Rashtrakuta inscription refers to the territories around the site. Interestingly, it records the grant of some villages to two Jaina temples. The inscription in question is the Vajirkheda copper plates of Indra III, dated to 915 CE. It records the grant of a few villages to a Jaina *bastī*, called Amogha at Chandanapuripattana and Uriamma *bastī* at Vadnerapattan by the king. Chandanapuri has been identified with Chandanapuri, 3.2 km south of Malegaon, while Vadner has been identified with Vadner, about 24 km from Malegaon. All the donated villages have been identified in nearby areas of Baglan and Malegaon talukas. One of the villages, donated to Uriamma *bastī* is Tungoni, identified with Tungana, about 2.5 km east of Bhilwad, the village at the foot of Mangi-Tungi hills (Kolte 1987: 256-287). Possibly, the village derived its name from the Tungi hill or vice versa. The fact that Chandanapuri and Vadner are mentioned as '*pattana*' make it clear that these were large cities, connected with trade, as the term '*pattana*' usually implies trade activities (Mahajan 1989: 282, 241). Chandanapuri has been mentioned as Chandanapuri 84 in Ellora plates of Dantidurga (Mahajan 1989: 128). Vatanagara *viśaya*, mentioned in a number of Rashtrakuta epigraphs, included parts of Malegaon taluka (Mahajan 1989: 122). The site then fell under the administrative divisions, which were important areas and strongholds of Jaina sects with two temples receiving royal patronage. As pointed out by Kolte, Amogha *bastī* was perhaps named after the Rashtrakuta king, Amoghavarsha, who must have made grants to this temple formerly (Kolte 1969: 11). It is quite possible that this temple was built by the king himself as it was a popular practice during medieval period to name the temple/presiding deity after the name of the donor. There was a very famous Jaina monastery at Vatagramapura, which was a great centre of learning as known by a long line of *āchāryas* (Jain, J. P. 1979). It seems that Jinasena, the disciple of Virasena, completed '*Jayadhavala*', which was left unfinished by Virasena, at Vatagramapura, in the first half of the 9th century CE. Indranandi (ca. 10th century) says that Jinasena came to Vatagramapura from Chitrakutapura and settled down in the "*ancient Jaina temple*". An old manuscript of '*Pratikramaṇa*', dated in 1560 CE and preserved at Karanja, mentions that Virasena wrote his work in *Vaṭa-Vaṭa-Chaityavare* (Jain, J. P. 1979: 4-5). This Vatanagara

has been identified with a number of places. Jain identifies it with Wani in Dindori taluka of Nasik district (Jain, J. P. 1979: 5-6). However, Kolte identifies it with present Vadner (Kolte 1969: 14). Thus, the site and the area around was not only an important administrative division and possibly trade centre, but also a Jaina stronghold, at least in the Rashtrakuta period. It was during this time that the lower two caves were excavated.

Literary references

There are a number of Jaina texts, which refer to the site as a Jaina *tīrtha*. However, all the texts refer to only 'Tungigiri' and it is not certain when the present name 'Mangi-Tungi' came in usage. The earliest reference to the site is in the Sanskrit text, '*Nirvāṇabhakti*', dealing with the Digambara *tīrthas*. The date of the text is tentatively fixed before the 13th century CE (Premi and Jain 1939: 182). Here Tungigiri is referred to as the place, from where Balabhadras attained liberation (Premi 1956a: 434). All the other references post-date 14th century. Of these, one is '*Tīrthacanachandrikā*' of Gunabhadra (ca. 1575 CE). Here the site is referred to as 'Tungigiri', along with a number of other Digambara *tīrthas* (Premi 1956a: 424 Footnote 1). In the commentary on the 27th verse of '*Bodhaprabhu*', by Acharya Shrutsagar, written in the period between 1445-1465 CE, Tungigiri is said to be situated in Abhirdesh (Premi 1956a: 432, Footnote 1). *Jambusvāmi Charitra* also mentions Tungi as being in Ahirdesh (Akkole 1968: 192). In '*Tīrthacanachandrikā*' of Gunabhadra (ca. 1575 CE), the site is referred to along with a number of other Digambara *tīrthas* (Premi 1956a: 424, Footnote 1). Muni Silavijaya mentions Tungigiri along with Ellora caves. (Premi 1956b: 465). Vishvanatha, in his text refers to Tungigiri, along with other Jaina *tīrthas* such as Girmar, Shatrunjaya, Champapuri, Pavapuri, Hastinapur etc. The site is mentioned as the *nirvāṇa* place of *Balabhadras* and *Siddhas* and a place, where all disease, hardships and worries disappear. Vishvanatha's date is not determined, but he belongs to a relatively modern period (Premi 1956a: 435-436, Footnote 1).

Other architectural remains

There are no other architectural remains at the site, except a Jaina temple at the foot of the hill, which possibly belongs to Maratha period.

Location

The site occupied important location as attested by inscriptional evidence. The area commanded age-old routes of Surgana-Vani-Gharkhed-Satana and Pimpalner-Taharabad-Satana. These routes were protected by a cluster of about fifteen forts, of which Mulher and Salher were the main forts (Naravane 1995: 44). Of these, Mulher is just about 8 km south of Mangi-Tungi hills. The fort was the seat of Rathod kings from late 13th century CE. Tawarikh-e-Ferozeshahi, written in 1340 CE, mentions that Salher and Mulher forts were ruled by the king Mandeva (Balsekar and Bhamre 2006: 89). Though there are no fortifications on the Mangi-Tungi hills, they must have served as observation points for the garrison at Mulher (Naravane 1995: 50). To the east of Mangi-Tungi hills is Selbari

pass, through which runs the road from Pimpalner to Satana and Nasik. Further east are situated the Hindabari pass and the Thermal fort, while near the eastern extremity of this range is situated the Galna fort, commanding a pass route from south to north (Nasik District Gazetteer 1975: 3). Thus, this hill range occupied a very significant location, commanding a number of passes. According to the account of Tavernier (1640-1666), an ancient trade route from Surat to Govalkonda passed through this area because of which the rulers of this area were very prosperous (Balsekar and Bhamre 2006: 90).

However, apart from the strategic position of the site and the fact that the area was a Jaina stronghold, the most important factor, which obviously worked in its selection, seems to be the hills themselves. These are the highest hills of the district, reaching up to the heights of 1326m in the case of Mangi and 1323m in the case of Tungi. The peaks are of the most peculiar shapes. Mangi peak is around 68m high and 48m at the base, while Tungi peak is around 97m high and 39m at the base. Square shaped Mangi peak and long, conical shaped Tungi peak (Plate 199), with their bare, perpendicular surfaces are very distinct in the landscape, noticeable even from a distance. The caves and icons surround these bare and high peaks, which requires one to do a '*pradakṣiṇā*' of these peaks, following a very narrow and precarious path. These peculiar shapes of both the peaks and the seemingly inaccessible nature of the hills due to their heights seem to have played a role in the psyche of the Jainas, who prefer high hills for their *tīrthas* as attested by a number of examples from the other parts of the country. Moreover, river Mosam flowing around 5 km south and river Panjra, flowing around 10 km north of the hills, both visible from the peaks must have attached sanctity to the area. The view from the peaks is breathtaking, especially the lake formed by the Panjra river, which is very distinct.

Development of the Site

It is thus clear that the site came into prominence in 9th-10th century CE when the lower two caves were excavated. The caves and icons continued to be added till about 15th century, though the focus shifted to the peaks above. During this period it emerged as an important *tīrtha* and came to be considered a *siddhakṣetra*, *nirvāṇa* place of Jaina monks and other semi-divine beings. It is quite possible that these isolated peaks were used by the monks for meditation and penance and some of them could have died here following the *sallekhanā*, voluntary submission to death under prescribed physical and mental conditions (Upadhye: 45). The depiction of a large number of monks/*āchārya* figures with *pādukās* in front and numerous independent representations of *pādukās* at the site suggest the memorial nature of some of the sculptures. The site appears to also have funerary association as according to a legend the *kṛiṣṇa kuṇḍa* on the ridge between the two peaks is supposed to be the place, where Narayanakṛiṣṇa was cremated. The presence of monks and their ritual death associated sanctity to these hills, which emerged as a *tīrtha*, a position, which it maintains till today.

Though the site was perhaps never forgotten as noticed by a number of literary references and the presence of a Maratha period temple, it has been popularised and developed recently. The ascent to the hills is provided with stairs, while the caves are renovated with modern structures. A parapet wall has been built around the two peaks. A large temple with a colossal icon is under construction at the base of the hill. There is a

dharmasāla with all the modern facilities. Regular staffs are maintained at the *dharmasāla*, who looks after the needs of the pilgrims. A number of people visit the site regularly from far off places. The local population of the Bhilwad village now sustains largely on these pilgrims, besides their regular occupations. A small booklet eulogising the site has been published and is distributed to the pilgrims by the Jaina organisation at the base of the hill. This booklet makes an interesting reading, revealing how a web of legends, stories and miracles are woven around a *tīrtha* to emphasis its 'sacredness' and popularise it among the laity. Apart from providing brief description of the site, information about the surrounding area, details of the road routes to the site from important cities nearby, railway as well as bus time-table, ritual instructions and tracing the antiquity and history of the site, this book also narrates the 'miraculous experiences' of some of the pilgrims like hearing mysterious musical sounds, encountering a lion and meeting dead relatives on the hills. The popular practice of keeping vows to fulfil desires is also encouraged and is proclaimed that blinds have received eyesight and handicapped people have started walking after keeping vow of this *tīrtha*. One has to, of course, revisit the site after the desires are fulfilled and make elaborate donations. Interestingly, the site is said to have been visited by legendary Bhadrabahu of 4th century BC, while migrating to south India during the famous episode of famine in Magadha, a very commonly used device to attach sanctity to Jaina sites south of Vindhya. Another common practice is identifying the site with the most sacred *tīrtha* of Jainas, Samedsikhara in Bihar and thus this site is called 'Samedsikhara of South'. Gradually, it is gaining popularity and more and more pilgrims visit it every year.

PANDU LENA

The conversion of a Buddhist cave to Jainism at the famous Buddhist site of Pandu Lena, took place in around 10th century CE. The site had been an important centre as attested by as many as twenty-four Buddhist excavations, many of which having obtained royal patronage (Fergusson and Burgess 1880: 270, 276, 278), belonging to both Hīnayāna and Mahāyāna sects and stretching over a period of around 2nd century BC to 6th-7th century CE. However, when Jaina conversion took place, along with some Brahmanical additions, the site had ceased to be an active Buddhist centre.

The site held importance, mainly due to the fact that it was very close to Nasik, an important city throughout history, both as a commercial centre and more so as a pilgrimage centre. The town formed part of the Mulaka *janapada* during the reign of the Satavahanas (Mahajan 1989: 73). The city is mentioned in a number of early inscriptions from the western Indian caves, including two 125-100 BC inscriptions in the caves at Pandu Lena itself. In Chalukya and Rashtrakuta inscriptions, this region is mentioned as Nasikya *viśaya* and Nasik *deśa* (Mahajan 1989: 98, 116, 134). The city was possibly the northern capital of the Chalukyas as suggested by the description of Hiuen Tsang (Sastri 1960: 218-219). The city held very strategic position as a number of routes passed through it such as the routes from Sopara to Bahal, Thane to Kolhapur etc. (Maurya 1998: 122).

More than this strategic location and urban nature, the sanctity of the town was held in high esteem. Situated on both banks of the river Godavari, the town is considered

the 'Kasi' of the south. The association with the great epic, Ramayana provided the city with the highest sanctity. The city is mentioned in a number of Puranas and is associated with great *r̥isis* like Agatsya and Gautama. Thus, Nasik, along with Tryambakesvara, the source of Godavari, about 29 km south of Nasik became one of the most famous Brahmanical *tīrthas*, associated with a number of legends and mythological as well as historical personalities (Phadke 1998, Parthasarathi, 1998). It even came to be considered a Jaina *tīrtha* as it finds mention in '*Vividhatīrthakalpa*' of Jinaprabhasuri, a text on Śvetāmbara Jaina *tīrthas* of the country, written in the 14th century CE (Jinavijaya 1934: 2, 53-54).

It is thus, clear that the site held strategic, commercial and religious importance. The caves are cut in the highest and the easternmost hill of the three isolated and almost pyramid-shaped hills in Tryambaka-Anjaneri range. These hills are very distinct in the landscape and are noticeable from a distance. From the caves can be seen the broad plain stretching west, north and east to the Bhorgad-Ramsej hills, falling into a level table-land, which is broken only by the sharp conical shaped isolated hill. In the southern face of this hill are cut Jaina caves of Chambhar Lena or what is known today as Gajapantha. Thus, both the sites face each other and are clearly visible from each other.

All these factors, along with the fact that Jainas were becoming prominent during this period seem to have worked in converting a small Buddhist *vihāra* into a Jaina place of worship. This was the period, when perhaps Brahmanical additions at the site, in the form of a few icons in the Cave X, next to the Jaina cave, were made. Thus, the site came to be used again, though on a much smaller scale. At present, it is not worshipped. In fact, it never seem to have held great significance as attested by its small size, limited icons and absence of mention in any of the contemporary or later inscriptions as well as literary works. It was perhaps a local worship place, used only for a limited period of time.

PATNE

Situated at the entrance of one of the chief passes through the Satmala hills, the Jaina cave at the village dates to late 10th– early 11th century CE.

The site formed part of Risika, which is mentioned in the Ramayana and in the 2nd century inscription at Nasik (Jalgaon District Gazetteer 1962: 43). This division was prevalent during the Satavahanas also (Mahajan 1989: 73). None of the Chalukya and Rashtrakuta inscriptions make clear under which division the site fell, though a number of neighbouring regions are mentioned (Mahajan 1989: 108, 135). During the Yadavas, a division called Kanharidesha is referred to, the chief place of which is identified with Kanher, the fort on the hill with caves at the present site (Mahajan 1989: 188-190). The region came to be known as Khandesh during the rule of Faruqi dynasty.

Epigraphic references

Two inscriptions have come to light from the site, one from the Mahadeva temple, at the foot of the hill and another from the Bhavani temple. The former inscription, dated to 1153-1154 CE, records the construction of the Śiva temple, begun by Indraraja of Nikumbha family and completed after his death. It also records the grant of a village to

the temple by Govana, son of Indraraja (Buhler 1879). The latter inscription was on a stone tablet in the Bhavani temple. The inscription, which is dated to 1207 CE, records the founding of a college by Changadeva, the chief astrologer of the Yadava king Simghana and grandson of the well-known astrologer Bhaskaracharya. The college was founded for the study of *Siddhāntaśiromaṇi* and other works of Bhaskaracharya and his relatives. The college was endowed with land and other sources of income by the brothers, Soideva and Hemadideva, members of Nikumbha family, who ruled 'the country of 1600 villages' as feudatories of the Yadavas (Kielhorn 1892).

There are no literary references to the site.

Other architectural remains

A number of architectural remains can be seen scattered around the village. However, the earliest are the famous caves of Pitalkhora, a little away from the site. These Hīnayāna Buddhist caves are situated in a ravine in the upper end of the valley, above the temple of Ai Bhavani. These are approached through the present site, though it can also be accessed from the other side, through the town of Kannad.

Among the medieval remains are a Mahadeva temple at the foot of the hill, mentioned in the inscription referred to above, a small, ruined temple with an inscription over its doorway to its south and two more small shrines, one being Brahmanical and the other being Jaina, to its east and northeast. About a kilometre south of this group of temples, high up in the valley, is a triple-shrined temple, popularly known as Ai Bhavani temple (Cousens 1931: 27-29). The present temple is comparatively recent structure, rebuilt from the material of the older temple (Cousens, 1931: 29). Of all these temples, only the shrine, containing the icon of goddess in the Ai Bhavani temple is still worshipped. It is a famous Brahmanical place of pilgrimage as it is visited twice a year, when pilgrims present iron tridents to the goddess (Sinclair 1872: 296). The Mahadeva temple is well preserved and is worshipped occasionally, while the other temples are in complete ruins.

The other remains are in the form of mud walls with lofty bastions enclosing the village. The temples, mentioned above, are within fortified enclosures. These probably belong to the Muslim-Maratha period. The hill fort of Kanher overhanging the eastern side of Patne village is on the same hill as the caves, which are on the western side of the fort.

The above account makes it clear that the site was an important centre. After the Buddhists at Pitalkhora, the Jains excavated the caves in question. The site rose to prominence during the Yadavas when it became the seat of the Nikumbhas, who ruled the region as the feudatories of the Yadavas. During this period at least four temples, including one Jaina, were built. Apart from this, a college for astrological studies was also founded here. Of these, the college received patronage of the Nikumbha family and the Mahadeva temple was initiated by the king of the family.

The extant limit of the mud enclosures with a number of mounds within indicate that the town covered a much larger area than it does today during Muslim period (Sinclair 1872: 296).

One of the primary reasons, why the town was considered so significant is its strategic location in the picturesque valley, at the entrance of one of the chief passes through Satmala hills. A rivulet, Ad nala, fed by innumerable rivulets trickling down the hills, flows through the village, which provides easy supply of water, apart from attaching sanctity to the place. The Ai Bhavani temple is situated right on the bank of this stream. The place is associated with the legend of the goddess killing Mahishasur (Sinclair 1872: 296).

Thus, the site seems to have been chosen for its strategic location and sacred nature. The caves were excavated at a time, when a number of Jaina excavations were coming up in the neighbouring region of Nasik and Aurangabad. The site of Ellora, which has clearly influenced the sculptures in the cave stylistically, is quite close by. In later period also, the site continued to be a Jaina centre as attested by a small Jaina shrine near the Mahadeva temple. The popularity of Jainism in the region is suggested by a small Jina icon on the *janghā* portion of the Mahadeva temple, interestingly on the side facing the caves.

CHAMBHAR LENA OR GAJAPANTHA

The Jaina caves at Chambhar Lena, now known as Siddhakshetra Gajapantha, were excavated in the late 11th-early 12th century CE. The site is considered the *nirvana* place of seven out of nine Balabhadras and eight crore monks.

Like Pandu Lena, the site had the advantage of proximity to Nasik, which is 8 km south. It is not referred to in any of the inscriptions, though a number of literary works mention it, along with Mangi-Tungi. There are no other architectural remains at the site.

Epigraphic references

There is an inscription, found at the site, but not traceable today. In the earlier reference to the inscription, the details were not available (Burgess 1877: 20). However, the Digambara dictionary, published in 1913 informs that a fragmentary inscription was found from the site, which states "In Samvat 1441, Hansaraj-mata Godibai served the purpose of her life by looking at Manik swami". As Nathuram Premi has showed this Manik swami is the main icon of the famous *tīrtha* of Kulpak, near Hyderabad in Andhra Pradesh. Kulpa along with the icon is mentioned in a number of texts, dealing with Jaina *tīrthas* (Premi and Jain 1939: 188-189). The site is also mentioned in '*Jambusvami charitra*' of Ratnasa (Akkole 1968: 192). Possibly, this inscription was brought from Kulpak to the present site (Premi and Jain 1939: 189) or the inscription is the account of pilgrimage of the lady referred to in the inscription and mentions a number of other *tīrthas* visited.

Literary references

In the literary works this site is known as Gajapantha or Gajadhvaja. The earliest literary reference to the site is in '*Śāntinātha charita*' of Asag (988-89 CE). When Amitatej and Srivijaya pursued Vidyadhara Asaniveg, along with their armies, he escaped to

Gajadhvaja, on the outskirts of Nasik city (Premi 1956a: 431). In the Prakrit text '*Nirvāṇakāṇḍa*', it is stated that from Gajapanthagiri, seven Balabhadras and Yadava kings as well as eight crore monks attained liberation (Premi 1956a: 431). In the Sanskrit text '*Nirvāṇabhakti*', the site is mentioned as Gajapantha (Manual on the site 1989: 2). Another reference comes from the commentary on the 27th verse of '*Bodhaprabhu*', by Acharya Srutsagar. Here the site is referred to as "*Nāsikyanagarasamipaparvati Gajadhvaja-Gajapantha*" (Premi 1956a: 432, Footnote 1). It is clear that the *tīrtha* was close to Nasik town and was possibly known by both names, Gajapantha and Gajadhvaja. Shrutsagar himself had gone on pilgrimage to Gajapanthagiri sometime between 1445 and 1465 CE as mentioned in his '*Palyavidhānvratakathā*' (Premi 1956a: 432). In '*Tīrthacanachandrikā*' of Gunabhadra (ca. 1575 CE) the site is referred to as Gajapantha, along with Tungigiri and a number of other Digambara *tīrthas* (Premi 1956a: 424 Footnote 1). In *Jambusvāmi Charitra* Gajapantha is referred to as being in Ahirdesh (Akkole 1968: 192). However, Muni Silavijaya does not refer to this site, though he mentions Nasik. It is possible that by late 17th century, the site was forgotten (Premi 1956a: 434).

Development of the site

It is clear that right from its excavation sometime in the late 11th-early 12th century CE to at least late 17th century CE, the site was a popular and active Jaina *tīrtha*. Like Mangi-Tungi, this site also is associated with *nirvāṇa* of monks and Balabhadras. This conical-shaped and isolated hill must have been used by the Jaina monks for penance and the possibility of some of them following ritual death could not be ruled out. That could have been the reason why the caves were excavated on this hill later on. The earliest reference to the site is in late 10th century CE, while the architectural and iconographic features suggest a much later date. It is quite possible that the hill was associated with Jainism from earlier times and was embellished with caves later on.

The site was forgotten for a century or so before it was revived in recent years by Kshemendrakirti as mentioned in '*Gajapanthachalamandala-pūjā*', a MS in the temple at Mahsrul village at the foot of the hill (Premi 1956a: 433). These caves have been renovated and taken over by the Jainas. There is a temple at the foot of the hill, where a *dharmasala* is maintained by the Jainas. There are a few more *dharmasālās* in the village of Mahsrul, which is about 2 km from the hill. This village also has about a century old Mahāvīra temple and a *mānastambha* in front of the temple. It is a very popular Digambara *tīrtha* at present.

ANJANERI

The Jaina cave at Anjaneri dates from the middle of 12th century CE. Since the village is just 22 km from Nasik, it must have formed part of the same division as Nasik throughout history. There are no direct epigraphic or literary references to the cave, but from a few inscriptions, stray references in some texts and the wealth of architectural remains scattered around the village, it appears that the village was an important place during medieval times.

Epigraphic references

Two copper plate grants have been found from the Shid family at Anjaneri. Of these, one, dated to 708-709 CE does not make any mention of Anjaneri and refers to the territories in Gujarat (Vats 1939-40a: 292-296), so it is quite possible that the grant was brought from some other place. The other grant belongs to Prithivichandra Bhogasakti, a feudatory of the Chalukya king Vikramaditya and is dated to around 7th century on palaeographic grounds. The object of the grant is to record donations in the form of revenues from eight villages and a few other taxes, for the worship of god Narayana at Jayapura, which is identified with Jarvad Budrukh, 16 km southwest of Anjaneri. These villages, whose revenues were donated, are identified in nearby area. The management of the temple was vested in the merchant guild of the town of Jayapura (Vats 1939-40b: 225-240).

Another inscription is on the right *maṇḍapa* wall of the Jaina temple No. 2 at the village. It records the grant of three shops in the city (probably Anjaneri) for maintaining the temple of Chandraprabha by Yadava king Seunachandra III. Three merchants donated a shop and a house for the same purpose. The grant is dated to 1142 CE (Indraji 1883: 126-129).

Literary references

Anjaneri is revered as one of the *sthānas* of Mahnubhavas since Chakradhara Swami stayed here while going to Tryambakesvara and also while coming back from there. He stayed in the Jaina temple, mentioned as *Vasai* (*bastī*) (Kolte 1951: 30, 83).

Other architectural remains

The village, at the foot of the hill, is scattered with a number of small shrines, mostly in ruins. Of these, the remains of at least sixteen temples are visible. The principal group consists of three Jaina temples and three *maṭhas*, all enclosed with a wall. In addition, there are three more Jaina temples, while the rest of the temples are Brahmanical, both Vaisnavite and Saivite. There are also remains of tanks. These temples belong to Yadava period and can be dated to 12th-13th century CE (Cousens 1931: 43-47).

Apart from the Jaina cave, there is a 14th-15th century Natha cave, excavated in a scarp above the pond.

On this flat-topped hill with natural protection in the way of scarp, was built a fort, of which, only traces of wall can be seen (Naravane 1995: 70). There are remains of a sort of a palace near the pond on the second plateau of the hill, built by Raghunatharava, the father of the last Pesva. It is said that when Raghunatharava was exiled to Anandvalli, a small village on the Godavari to the west of Nasik, he used to visit Anjaneri in the summer. Before reaching the pond, there is a small square temple to right. It was called '*dhyāna*' and was used by Raghunatharava for meditation. From the western window of the building can be seen an artificial breach in the scarp of Tryambakesvara fort, which is said to have been cut by the order of Raghunatharava for observing sunset on some auspicious days. (Nasik District Gazetteer 1975: 871) At present, it houses a modern icon of a goddess. On the top of the fort is a small temple of the goddess Anjani, mother of Hanuman.

The above account makes it very clear that the village had been a large town of some importance. Most of the remains are from the Yadava period, but even in the 7th century the neighbouring area was very prosperous region as the references to shops, various taxes on commercial commodities and the merchant guild in the aforementioned inscription suggests. In the Yadava period, the town must have been a commercial centre as the reference to shops and merchants in the inscription from the Jaina temple suggests. It must have had religious importance also as indicated by the presence of a large number of shrines, built in a close cluster. It was at this time that the Jaina cave was excavated. The site held importance even in 14th-15th century, when a Natha cave was excavated and in the Maratha period, when some structures and possibly the shrine of Anjani *devī* came up.

Proximity to Tryambakesvara

More than commercial significance, the site is sacred and is religiously important because of its proximity to the famous Brahmanical *tīrtha* Tryambakesvara, which is just 6.43 km west of Anjaneri. Tryambakesvara, the source of river Godavari and the place of a *vyotirlinga*, is one of the most sacred Brahmanical *tīrthas*. There are a Śiva temple and a Kushavarta *kunḍa*, built during the Peshwa period. On the Brahmagiri hill near the village is a fort, the Gangadvar *tīrtha*- the source of Godavari and Goraksanatha's cave, where Nivrattinatha is said to have received initiation from Gahininatha in around *Saka* 1210 or 1288 CE. There is also a temple of Nivrattinatha, where he is said to have taken *samādhi*. Further, there is the Varaha *tīrtha*, one or two smaller *tīrthas*, a Rama temple and a temple of *Kolambikā devī*. Every twelve years, when the sun enters Leo, a *Simhahasta* fair is held at Brahmagiri. On every *pauṣa vada* 11th, the day Nivrattinatha is said have taken *samādhi*, a fair is held. On *jayestha suddha* 15th, a procession leaves for Pandharpur (Nasik District Gazetteer 1975: 1027-1031). Thus, till today, Tryambakesvara is a famous Brahmanical place of pilgrimage. Though the present temple and *kunḍa* are relatively modern, the sanctity of the place is ancient as the lengthy accounts narrating various legends about the site and its association with revered sage Gautama in various Puranas suggests (Parthasarathi 1998:142-148).

Thus, Anjaneri seems to have acquired sanctity too, due to its proximity to Tryambakesvara. In fact, it is woven into one of the legends. Of the three types of *pradaksina* of Brahmagiri referred to in the *Tryambakakṣetra mahātmya*, the third type includes *pradakṣiṇā* around Anjaneri or Anjaneri also, along with Brahmagiri and Harihar (Parthasarathi 1998: 143). The hill acquires its name from Anjani, mother of Hanuman, who is said to have performed penance here. Even today, the temple of this goddess on the top of the hill is a regular place of visit by the pilgrims, which involves a long and very strenuous ascent. Apparently, the site developed not only as a Brahmanical *tīrtha*, but an important Jaina centre at least in the 12th century CE as attested by a large number of Jaina temples and the cave in question. The site was also an important Natha centre, at least in the 14th-15th century CE, along with its neighbour Tryambakesvara, which is the foremost centre of the Natha sect in Maharashtra even today. Thus, the whole region around Tryambaka-Anjaneri was and is considered sacred, mainly because river Godavari takes its source in the hills in this region. The fact that some of the greatest heights of this range of hills are attained at Anjaneri and Tryambakesvara,

1300m and 1294m respectively and that the Anjaneri hill is surmounted by a rock, which resembles a couching lion, must have added to the sanctity of the place.

At present, none of the Jaina or Brahmanical temples or the Jaina cave are worshipped, though some attempts are made to revive the site as a Jaina centre. Today, the site is only known for its temple of Anjani devi, which is under worship.

The area was protected by a series of forts, including those at Tryambakesvara and Anjaneri. This cluster of fourteen forts with Tryambakesvara as the main fort commanded the routes leading southwards and provided protection to upper Konkan. (Naravane 1995: 69-70).

Thus, the site was chosen mainly because of its sacred nature. The added advantages were strategic location and the existence of a large commercial town. In fact, all the factors were closely inter-related, which helped in the development of the site. The Jaina cave is excavated on the face of a very high cleft with two perpendicular scarps facing each other. The location was perhaps chosen due to the availability of proper rock face and more because it is on the way to the hill above, the path, which seems to have been used from ancient times.

ANKAI-TANKAI

The Jaina caves at Ankai-Tankai date from the 12th century CE. The region formed part of the Mulaka *janapada* during Satavahanas (Mahajan 1989: 73). It is not clear in which region the site fell in subsequent period, but it could have been included in Kundalikamala *viṣaya* during Chalukyas, Udvalaula 24 during Rashtrakutas and Scunadesa during Yadavas, mentioned in their inscriptions (Mahajan 1989: 101, 131, 184-186). There is only one fragmentary Yadava period inscription from the site, which does not provide much information. No other inscription mentions the site.

Literary references

There are not many literary references to the site. Those available are of much later period. The site is mentioned in the 47th verse of 17th century text '*Meghduta samsya lekh*' by Meghviṣaya. He gives information about the geographical features of the region between Aurangabad to Divabandar. There is a reference to 'AnakiTanki' fort and it is said that Pārśvanātha visited this place and so it is very sacred (Shah 1941: 429). Anki Tanki forts are also mentioned in Badshah Nama of Abdul Hamid Lahori (died in 1654 CE) in the context of exploits of Khan Khanan, who captured them in 1635 CE. Two unfortified hills of Alka Palka, near Ankai-Tankai are also mentioned (Elliot and Dowson 1877: 57).

Other architectural remains

Apart from ten Jaina caves, there are three more Brahmanical caves on the hill. Of these, two are very rough, small and devoid of any ornamentation, while one is a large Śaivite cave, somewhat of the type of small late Śaivite shrines at Ellora. These are earlier than the Jaina caves at the site and are dated to the 10th-11th century CE (Fergusson and Burgess 1880: 480).

A number of loose icons are scattered in the village, most of which are Jaina and must have been installed in the caves, while some are Brahmanical. Of these, there is a varaha image in zoomorphic form, a Gaṇeśa icon and a four-armed deity, Balaram. On the way to the village from Ankai *kilā* railway station, there is a small isolated boulder, which is scooped out to make a shrine. It is known as a Śiva temple and houses two figures of Nandi, a Gaṇeśa icon and a Visnu icon. There is mosque in the village, which contains pillars of a Yadava period temple. Most of these icons can stylistically be dated to the Yadava period. To the east of the village, in the middle of the field, is a small Maratha period temple. On the hill, near the Jaina caves, is a structure with Yadava period pillars, though much simpler. It is probably a secular structure and built possibly in the Maratha period using remains of old temple.

However, the most important monuments are the forts on both the hills. The Ankai fort is the strongest fort of the district. The sides of the hill were scraped artificially wherever natural scarp did not exist. At one time it was protected by as many as seven lines of fortification (Naravane 1995: 65). The fort is well preserved with strong bastions and is reached by a stairway, passing by the Jaina caves.

On the southwestern face of the Ankai hill, there is a crudely cut cave, high up in the steep scarp. On the perpendicular scarp above this cave, is carved an icon, said to be of Matsyendranatha. At present, it is a celebrated place of *jātrā*, held in honour of Matsyendranatha and Goraksnatha (Wilson 1847-48: 71). The cave is distinctly marked in the scarp with paint.

Thus, it is clear that from the 10th century CE to the Maratha period, the site was an important and active centre. It was most active during the Yadava period, as indicated by the architectural remains, most of which belong to this period. The site holds its importance mainly due to its strategic location, commanding one of the major trade routes, from Sopara to Bahal (Maurya 1998: 122). This route was later on protected by the strong fort at the site. The Ankai cluster of forts consists of nine forts. This cluster is considered the gateway to upper Konkan from the Deccan plateau. The cluster forms the first line of defence against any foreign advance into upper Konkan, which was mainly from the Devagiri-Nasik route. Similarly, the north-south axis, Malegaon-Manmad-Kopargaon-Ahemadnagar, passes through this cluster (Naravane 1995: 64-65).

Thus, the main factor behind the selection of the site was its strategic and very vital location along the major routes. Though Śaivism and Vaiṣṇavism flourished at the site, it is Jainism, which appears to have been very influential here. Even today, when the Jaina population of the village is almost negligible, the modern Datta temple houses icons of Pārśvanātha along with Vithoba and Dattatreya. But at present, only the icon of Ambikā in the verandah of Cave II is worshipped as a local goddess and the Jaina caves are protected by the Archaeology Department.

TRINGALWADI

The Jaina cave at Tringalwadi dates from the same period as Ankai caves. The site was part of Mulaka during the Satavahanas (Mahajan 1989: 73). Later the site came to be part of Goparashtra *viśaya* (Mahajan 1989: 106).

There are no epigraphic or literary references to the site. Two inscriptions have come to light from the site. Of these, one was very fragmentary and has disappeared now (Cousens 1931: 49). The other inscription, on the base of the main icon in the shrine of the cave, though provides some information about the Jaina sect, does not throw much light on the historical importance and background of the site. There are not many architectural remains around the site, which would indicate nature and significance of the site.

Only one factor appears to have worked in the selection of the site and that is the location of the site along an important route that commanded control over some passes like Sherghat and Thalghat. The routes from Sanjan to Nasik and Thane to Kolhapur passed through this region (Maurya 1998: 122). There is a fort on the top of the hill, which formed part of the Tryambakesvara cluster that provided cover to upper Konkan (Naravane 1995: 69). Although the fort as it exists today was built during Muslim period, it is clear that the region was important from earliest times due to its location.

VASE

The Jaina cave at Vase also dates from the same period as Tringalwadi. As is the case with the latter, no epigraphic or literary references to the site are noticed and there are no other architectural remains in the village. Most probably this small and crudely cut cave was excavated to fulfil the needs of some local Jaina population.

DAULATABAD

The Jaina cave at this famous capital of the Yadavas with a most magnificent fort of the region dates from late 12th century CE. There are a number of epigraphic and literary references to the site, though none of them directly mention the cave. Apart from these references, the wealth of architectural remains and the ruins of a large township at the site point at the significance of the site (Mate and Pathy 1992).

Before it became the capital of the Yadava dynasty, this town had already developed into a religious centre during the 10th-11th centuries CE. It had a number of *kunḍas* and about twelve to fourteen temples clustered around them. It was also a prosperous town as a market had grown around it (Mate and Pathy 1992: 53). In fact, its earlier name 'Devagiri' points to its association with the divine and the sacred. Its importance lay in the fact that it commanded a very important route, facilitating communication between north and central Deccan (Mate and Pathy 1992: 13).

This religious centre rose to prominence, when in 1196 CE, it came to be the capital city of the Yadava and was fortified. During this period, the town prospered and became the focal centre of all the activities of the period. It is then no wonder that a Jaina cave was excavated at such an important location. Jainism had been powerful force at Devagiri, from earlier times. Of the temples of the pre-Yadava period, some belonged to the Jaina faith (Mate and Pathy 1992: 13). During the Yadavas, the sect flourished as attested by the remains of the Jaina temples and a number of Jina icons at the site (Mate and Pathy 1992: 24-25). Deda, a rich Jaina merchant of Avanti is said to have built a '*pośadhaśāla*' or a monastery at the site (Sheth 1953: 158-159). The Jaina temple at the

site also maintained *bhaṇḍārās* as indicated by the fact the copies of *āgamas* were sent to Devagiri by Deda along with other places like Broach and Abu (Sheth 1953: 160). The story of Pethada, son of Deda, gaining permission of Hemadri, the famous minister of Yadavas, to build a Jaina temple at Deogiri, by pleasing him in a unique way is well known (Sheth 1953: 159-160). Even after the site was occupied by the Muslims, Jainism retained its position, though initially some of the Jaina temples were destroyed. In the 14th century CE, one Sahajapala is known to have erected a temple of twenty-four tirthankaras at the site (Sheth 1953: 171-172). The famous Shvetambara *āchārya* Hiravijasuri, who was favoured by Akbar, was sent to Devagiri for further studies in his youth (Sheth 1953: 259-260). Thus, it is clear that the site was an important Jaina centre for a long period of time. Moreover, the site is very close to Ellora, where Jains added a few excavations and loose icons in the already existing caves around the same time as the cave at Devagiri.

Thus, it is not surprising that Daulatabad, the most important town of the period was chosen for excavating the cave, more so because the town was already a Jaina stronghold. Silavijaya describes this site as a Jaina *tīrtha* in the late 18th century CE (Premi 1956a: 434).

JUNNAR

The Buddhist cave at Junnar was converted to Jainism around late 12th century.

There are no inscriptions in the cave nor does any other inscription refers to this cave. However, there are a few inscriptions of the period, which mention the town. The copper plate grant of Sinda *Mahāsāmanta* Adityavarman, dated to 965 CE, states that the grant was issued when Adityavarman was residing at Junninagara, identified with Junnar (Mirashi 1939-40a).

Junnar is an ancient town as attested by about one hundred and eighty-five Buddhist caves, with around thirty-six inscriptions of the period between 2nd century BCE to 3rd century CE. The caves are excavated in the hill ranges surrounding the town (Jadhav 1981). The significance of the town lay in its strategic location on the route linking Konkan with the hinterland. This early capital of the Satavahanas was one of the most important trading centres in the early historic period, being a station on the trans-peninsular trade route (Maurya 1998: 94-96).

It is not clear how important the town was in the period, when the Jaina additions were made in the cave. But it must have held some importance because of its location on an important trade route, which continued to be used. The assumption is supported by the fact that in later period a fort was built on the Shivneri hill, one of the hills surrounding the town, which became popular as the birthplace of the great Maratha warrior Sivaji. In fact, the town itself was fortified during this period (Naravane 1995: 106). The largest Buddhist *vihāra* at the Gaṇeśa Lena group of the caves, was converted to Brahmanism by changing the *stūpa* into a Gaṇeśa icon, perhaps in the same period as the Jaina additions. Now it is worshipped as one of the *aṣṭavināyakas*, mentioned in the Gaṇeśa Purana as the 8th incarnation of Gaṇeśa, which was performed to please his mother Girija. This shrine is worshipped regularly and an annual fair is held (Fergusson and Burgess 1880: Footnote 1).

Thus, it is quite possible that even in the 12th century CE, the town was of some importance. It was chosen for its location and perhaps easy availability of the cave, which could be converted by just adding a few icons since the donor appears to have had limited resources.

At present, the site is almost forgotten by the Jainas. The Ambikā icon is worshipped by the locals as a Hindu deity.

CHANDOR

The Jaina cave at Chandor dates from the late 12th century CE. There are no epigraphic or literary references to the cave in question, but the town has been mentioned in a few inscriptions as well as in some texts. These references coupled with a few architectural remains in the village indicate that the site had been an important town.

The Devalali plates of 1052 CE (Ritti 1973: 23), the Bassein copper plates of 1069 CE (Indraji 1883: 119-126) and the Asvi plates of 1098 CE (Ritti 1973: 23), testify to the beginnings of the rule of the first Yadava ruler Dridhaprahara at Chandradityapura, identified with Chandor, which he “made famous”. Interestingly, the account of the life and career of this first Yadava ruler is found in the *Nāsika kalpa* of the 14th century Jaina text ‘*Vividhīrthakalpa*’ by Jinaprabhasuri, which of course, adds Jaina context to it. It is stated that when sage Divyana burnt Dvaraka city, he rescued the pregnant wife of Yadava Vajrakumara. She came to Chandradityapura and took refuge in the temple of Chandraprabhasvami. Eventually, she gave birth to a son, named Dridhaprahara. When he grew up, he successfully fought the thieves and was honoured by the Brāhmaṇas and other inhabitants of the town. Subsequently, he became a great king. It was in this city that the Yadava dynasty took roots once more and with great respect, they repaired the temple of Chandraprabhasvami.

Thus, it is clear that the town was associated with the eighth tirthankara Chandraprabha. It is quite possible that the town was named after the tirthankara Chandraprabha. Interestingly, the cave in question is dedicated to Chandraprabha. The date of Dridhaprahara is fixed approximately to 818 CE (Indraji 1883: 126), while the cave dates from the late 12th century CE, ruling out the possibility that the ‘temple’ mentioned in the text was this cave. Possibly there existed a structural temple of this tirthankara, which has now disappeared. Since the town was traditionally associated with Chandraprabha, the cave, which was excavated in the later period, was dedicated to this tirthankara.

Other architectural remains

There are a few remains in the town, which speak of the glory and the significance of the place. To the southwest of the town, immediately outside the gateway, is a Hemadpanthi temple and a well (Deglurkar 1974: 109). About a kilometre northeast of the town is a temple of Renukadevi, cut in the rocky side of the Rahud pass, about 30 m from the plain. There is about 1.5 m high rock-cut image in the cave. It is a celebrated place of worship

now. Some time back, a fair used to be held in honour of Khandoba on the full moon day of *pausa*. It is now discontinued (Nasik District Gazetteer 1975: 879).

There is a fort, immediately above the town. It is accessible from only one point, which was fortified by a strong gateway. Moreover, the town itself was fortified by a wall, bastions and three gateways (Naravane 1995: 59). There is a Badshahi mosque with Persian inscription. About 4.2 km from Chandor, there is Indragad fort, built on the hill to the west of the highway. It has caves, a well-fortified entrance and a huge tank at the top (Naravane 1995: 61).

Thus, this early capital of Yadavas was an important town right up to the Maratha period. Its significance was due to its strategic location, commanding the Chandor pass, which is an important opening between Khandesh and Nasik. It must have been an important trading centre in the early period. Later on, this important route was protected by the forts at Chandor and Indragad.

Thus, the main factor for selecting this site for the excavation of Jaina cave was its strategic location and possibly existence of a large, urban town. Another factor, which appeared to have worked in its favour was the strong position of the sect in the town, at least from the 9th century CE as attested by the evidences from *Vividhatīrthakalpa*. The period, when the cave was excavated, witnessed the emergence of a number of Jaina centres of worship, especially in the neighbouring region of the site.

The cave is now worshipped as the temple of *Kālikā devī* as one of the Jaina goddesses is worshiped as the Hindu goddess *Kālikā*. The cave is visited regularly, mainly by women, who offer bangles to the goddess and tie strips of cloth to a small tree outside the cave at the fulfilment of a vow. The Jainas have also attempted to claim the site and enclosed the main icon of Chandraprabha within an iron grill. However, the cave is more popular as a Hindu shrine and most of the locals are not even aware that it is originally a Jaina cave.

BHAMER

The cave at the present site dates from around the same period as Chandor. There are no literary references to the site, but a few epigraphic references and the wealth of architectural remains, scattered in the village indicate that the village had been a town of some importance in the past.

Epigraphic references

In the Ambejogai inscription of Kholesvara (Khare 1930: 55-68) as well as in the Paithan (Fleet 1885) and Purushottampurī (Mirashi 1939-40b) plates of Yadava king Ramachandra, dated to 1271 CE and 1310 CE respectively, he is credited with victory over lord of Bhambhagiri, of Abhira family. Hemadri in *Vratakhanda* of '*Chaturvargachintāmnī*' identified this ruler as Laksmideva (Mirashi 1939-40). Though there is no agreement over the identification of Bhambhagiri, it is generally identified with present Bhamer (Mirashi 1939-40b: 203). The Abhira family is also known from an earlier inscription on the lintel of the entrance door of a temple at Balsane, Dhule district,

dated to 1184 CE (Dikshit 1941-42). The site was apparently the capital seat of the Abhira family.

Other architectural remains

The village abounds in structural remains such as temple parts like pillars, *uttaraṅga* of doorway, *mandāraka*, pillar brackets with *kīchaka* figures etc. Some of the parts are even used in present day houses, mostly as steps and sometimes above the doorway. There is a large Nandi figure lying in the midst of the village. To the east of the village is a small, modern structure with domed roof. In front of this structure, a number of broken pieces of icons are kept. Of these, some like Śiva-Parvati, Visnu and a goddess can be identified. There is one broken piece of a Jina image. Though the head, legs and arms have disappeared, the *śrivatsa* and the nudity make it clear that it is a Jina icon. To the west of the village is a huge arched gateway, apparently of the Muslim period, flanked by ruined towers. But the pillars used in the gateway are of a Brahmanical temple. At least, eight pillars can be seen.

The hill to the east of the village is fortified, strengthened at places by masonry constructions with an entrance on the southern face. There are several cisterns and four large storerooms, cut in the rock and a number of ruined bastions as well as gateways inside the fort (Dhule District Gazetteer 1974: 794-795). On one of the bastions of the fort, there is a small inscription in Devanagari and a local dialect, dated to Vikrama 1630 (Narasimhaswami 1961-62: No. 466). There are a number of caves at different levels, most of them overlooking the village. While most of them are plain, a series of caves are quite ornamental. One of these caves has a long verandah and three shrines in its backwall and one shrine in the right end. The shrines have doorways with plain doorjambs and dedicatory blocks and *kumbhavāhinīs* on the *pedyā* in some cases, while the verandah and the shrines have ornamental pillars. These caves are locally known as *Gavalī Rājā*'s houses.

In the village, there are remains of old stone palace with two entrance gates, a well supposed to have been built by Ahalyabai Holkar and a ruined mosque. About a kilometre south of the village, in the middle of the fields, there is a small temple. The village appears to have been enclosed by stonewall as the ruins at some places suggest.

Thus, it is clear that at least from the 12th century CE the town had been an important centre. The temple remains, icons and caves inside the fort can be stylistically dated to the Yadava period, while the arched gateway, palace, mosque and the small temple in the field belong to the Muslim-Maratha period. The fort was also probably built during this period.

The site was chosen for its prominent position and the existence of the large town. Jainism was quite popular in the area around the site. Balsane, about 11 km north of Bhamer was an important religious centre as attested by a cluster of eight Brahmanical temples and a *maṭha* with an inscription (Cousens 1931: 23-27). Jainism too was a strong force here as attested by the find of a beautiful and elaborate icon of Vimalanatha, the thirteenth tīrthankara, now housed in Vimalanatha temple. The icon can be dated the 12th-13th century CE.

MOHIDA

The two Jaina caves in the bedrock of river Gomai at Mohida date from late 12th-early 13th century CE. There are no literary references to the site, neither are there any other architectural remains of any importance in the village. A solitary reference to the village of Mohida is found in the Javakhed plates of Rashtrakuta king Amoghvarsa, dated to Saka 742. It records the grant of Voyipadraka, which was bounded on the south by the village Umbaripikagrama, on north by mountain Vindhya and on the east by Laghu Moyipadraka. This Voyipadraka has been identified with present Mohida, while Laghu Moyipadraka is another Mohida, to the south of the present site (Mahajan 1989: 123). However, there are no references to either the village or the caves in the contemporary inscriptions or literature.

The site appears to have been chosen due to the river flowing so close by, which must have attached some sanctity to it. Sultanpur, about 13 km northeast of Shahada and 6.5 km northeast of Mohida was a stronghold of Jainism in the 12th-13th centuries as attested by finds of a number icons of Jina and *yakṣas* around the old fort. One of the idol bases carries an inscription with a date of Samvat 1217 (Dhule District Gazetteer 1974: 825-826). Two more icons, now housed in the Rajwade Samshodhan Mandal, also carry inscriptions (Bhatta 1958: 81). Thus, the sect seems to have been powerful in the region in this period and the caves were excavated mainly due to its proximity to the river. Shahada, about 6 km from the site had a land fort, perhaps working as the northern screen for Nandurbar (Naravane 1995: 43). Thus, the area probably held strategic importance too.

NANDAGIRI

There are no epigraphic or literary references to the site. Neither are there any architectural remains of any significance in the vicinity. However, the only factor in the choice of the site for carving an icon in a water cistern, is its direct relationship with the fort and the sanctity attached to it because of water. Built by Raja Bhoj in late 12th century CE (Naravane 1995: 156), the fort stands at the end of the spur of the Mahadeva range. It forms the southern extremity of the spur, dividing the Vangna and Vasna valleys. The most remarkable feature on the hill is its water supply, which is abundant (Satara District Gazetteer 1963: 854, Foot note 3). The steep, bare and rugged hill with its squarish peak makes a distinct landmark in the landscape.

Jainism was popular in the region around the site during the medieval period. At Phaltan, about 35 km northwest of Nandgiri was built a Jaina temple in the 12th-13th century CE, later on converted to a Śiva temple.

At present, the site is an active religious centre, of Jainism and Brahmanism. The deep, dark, long tunnel provides it with a somewhat mystic nature. A number of pilgrims visit the site regularly. A number of Jainas also visit the site soon after the *Paryuṣaṇa* festival.

To sum it up, it would appear that most of the Jaina caves in Maharashtra developed near large and prosperous urban towns, situated strategically on important

routes. Many of these were capital cities, while some were religious centres. Since the sites were situated on strategic locations, many of them were protected by forts, built either on the same hill as the caves or nearby. The close relationship between caves and forts is apparent in the cases of Patne, Anjaneri, Ankai-Tankai, Tringalwadi, Daulatabad, Chandor, Bhamer and Nandgiri. Though most of these forts post-date caves and appear to have been built in the Muslim period as the present day architecture indicates, the strategic significance of the site must have made them important localities from ancient times.

Apart from these materialistic factors, some psycho-symbolic factors also seem to have been responsible in considering a site a sacred place. Water, mostly in the form of a river flowing nearby seems to have been considered most sacred and played an important role in the selection of a site. Dharashiva, Ambejogai, Ellora, Patne, Mohida- all these sites have rivers flowing nearby. Though river Godavari flows a little away from Pandu Lena, the sanctity attached to the area because of the river must have played a role. The source of the river was held in high esteem. Anjaneri developed as an important religious centre primarily due to its proximity to Tryambakesvara, the source of Godavari river. The hills preferred for the excavation of Jaina caves are some of the highest hills in the state, like Mangi-Tungi and Anjaneri. The distinct shapes of peaks at Mangi-Tungi and Anjaneri, the isolated conical shaped hill of Chambhar Lena, pyramid shaped triple hills in the case of Pandu Lena must have played some role in their emergence as sacred places due to their uniqueness and striking appearance in the surrounding landscape.

At least four of these cave-sites such as Dharashiva, Ellora, Mangi-Tungi and Chambhara Lena developed as *tīrthas*. Of these, Dharashiva was probably only locally important as it is mentioned in only one text, while the other three were celebrated places and were frequented by the pilgrims from all parts of the country. Mangi-Tungi and Chambhara Lena emerged as '*siddhakṣetra*', a place from where monks, *āchāryas* and other legendary personalities achieved *nirvāṇa*. These sites are still popular *tīrthas* and are associated with *munis*. The presence of a number of *āchārya* figures and *pādukās* at these sites indicate that probably these hills were originally used by the monks for penance and some of them could have breathed their last here. The possibility of a few of them following ritual death or *sallekhanā* cannot be ruled out. That is why these hills acquired the sanctity and were elaborated upon by adding caves and icons and later on evolved into pilgrimage places.

While most of the sites were centres of both Brahmanism and Jainism, some of the sites like Mangi-Tungi, Chambhar Lena, Mohida were exclusively Jaina. In fact, some fifty years ago, Hindus were prohibited to go to Mangi-Tungi on the grounds that the peaks represented Śiva *liṅgas* and how could any Hindu tread on them (Naravane 1995: 45). The main reason behind such a taboo appears to have been the fact that the site was exclusively Jaina.

Thus, the factors behind the selection of a site were multiple, closely inter-related and inter-dependent in most cases.

CHAPTER 5

CULTURAL MILIEU OF JAINA CAVES: SOCIO-ECONOMIC AND RELIGIOUS BACKDROP

This chapter traces the social, religious and economic background of the region through the period between 1st century BCE to the 14th-15th century CE with a view to provide a contextual understanding of these caves. Changes in the political, social and economic scenario of a particular region play a significant role in shaping the religion and determining its position in the society. Thus, the historical development of Jainism in Maharashtra, the changes in the sect, its position in the region compared with the other parts of the country, especially neighbouring regions of Gujarat and Karnataka, the type of patronage the sect in general and caves in particular received and an inquiry into the reasons why caves continued to be excavated by the Jainas are some of the important facets of this inquiry.

SOCIO-RELIGIOUS BACKGROUND

During the Satavahana period, Vedic religion was very popular. A number of inscriptions referring to the performance of various sacrifices and gifts of cows and money as *dakṣiṇā* to Brāhmaṇas by the Satavahana rulers bear testimony to this fact (Rao 1960: 141). However, it appears that the period was marked by the transition from Vedic to Puranic pantheon as indicated by reference to various gods such as Indra, Saṅkarsana, Vasudeva, Chandra, Sūrya, Yama, Varuṇa, Kubera, Paśupati, Gaurī, Pārvatī, Lakṣmī, Nūrāyaṇa and Kṛṣṇa (Rao 1960: 141). Buddhism was equally popular in the region. A large number of rock-cut caves were excavated for the residence of Buddhist monks and for housing *stūpas* for worship. The Buddhist centres at Pandu Lena, Junnar, Karle, Kanheri were large monastic establishments, sustained on liberal donations, both by the common people and the royal families of Satavahanas and western Ksatrapas (Burgess and Indraji 1881). Satavahana king Kanha appointed a *mahāmātra* at Nasik to look after the comforts of the Buddhist monks (Rao 1960: 142). This period was characterised by intensive trade activities due to flourishing Indo-Roman trade and emergence of number of urban centres. Buddhism played an important socio-economic role in this period. Most of the

aforementioned Buddhist *chaitya-vihāras* were located on significant trade routes and to a large extent were patronised by the traders (Ray 1986).

The sect continued to enjoy its prominent position in post-Satavahana period also, as indicated by flourishing monasteries at Ajanta, Aurangabad, Pandu Lena, Kanheri and Karle. The founder of the Vakataka dynasty, Grihapati, was the follower of Buddhism, who went on a pilgrimage to Amaravati (Mirashi, 1963: xl). Fa Hien (5th century CE) records the existence of a large number of Buddhists in the Deccan (Deo 1954-55: 116). However, other Vakataka rulers were staunch supporters of the Vedic and Puranic religion. They performed a large number of sacrifices and donated grants to Brāhmaṇas (Mirashi, 1963: xl). The wealth of architectural and iconographic remains at the various sites in Vidarbha like Ramtek, Mandhal, Pauni etc datable to the Vakataka period, point at the emergence of Puranic Brahmanism.

Vedic Brahmanism with emphasis on sacrifices continued to be popular among the royal households and a number of Chalukya kings are known to have performed elaborate sacrifices and honoured learned Brāhmaṇas (Sastri 1960: 243). The position of Buddhism is not very clear during this period. Kanheri and Ellora were definitely flourishing centres of the sect, while the picture is hazy as far as other monasteries are concerned. Hieun Tsang (7th century CE) mentioned the existence of more than hundred Buddhist monasteries and more than five thousand followers of the sect in this region. However, he also referred to a number of heretics (Sastri 1960: 242). It is clear that the sect no longer enjoyed the popularity of the early period.

Buddhism was definitely on decline during Rashtrakuta period. The number of monasteries declined considerably and only two monasteries find mention in the inscriptions of the period, one at Kanheri and another at Kampil in the Sholapur district (Altekar 1967: 308). The total number of Buddhists in Deccan, in the middle of the 7th century CE is estimated to be around 10,000, which dwindled with the passage of time (Altekar 1967: 271). It was Brahmanism that was the religion of majority of the population as in the preceding centuries and also the centuries to follow. With emphasis on *saguna* worship accompanied by rituals as prescribed in Smritis and Puranas, various *vratas* and *dāna*-pilgrimage for gaining religious merit, the focus shifted from the sacrifices to the temple, which developed as an influential institution.

The subsequent period witnessed the strengthening and elaboration of the already set concepts. A large number of temples were built and sustained on elaborate donations. Buddhism lingered on in Konkan and also some other parts. Kanheri was still a flourishing monastery, while occurrence of a few Buddhist bronzes, datable to the 9th century CE, from the *stūpa* at Sopara (Barrette 1957) and the excavation of a few Buddhist caves at Panhale Kaji in the 10th century CE, indicate that Buddhism was still strong in the Konkan, though it appears to have been almost wiped out after the 10th century CE. The *karma* dominated *Smārta* religion led to the emergence of *bhakti* dominant sects of the Mahanubhava and the Varakari in the 12th-13th century CE. Both these sects, mainly Vaisnavite in character, dominated the cultural scene of Maharashtra in the 12th-13th century CE and the period after that. Of these, the Varakari sect still holds very significant position. Nathapantha, the *yoga* based Śaivite sect, which rose in 11th century CE, played a significant role in the religious history of Maharashtra. The later sects like Mahanubhava and Varakari were greatly influenced by Nathapantha. The

worship of Khandoba-Vynkoba started in the 10th century CE (Panse 1963: 220). Sufism was introduced in the 9th-10th century CE, but a systematic, large-scale propagation was carried out in 1300 CE when a large number of Sufi saints migrated to Maharashtra and different parts of the country (Panse 1963: 146-147). Thus, the period was marked by multiple traditions resulting in radical changes in religious outlook.

These religious trends led to changes in the social setup, within the four-fold divisions of Brahmanical society. While the hierarchical position of the four castes was maintained throughout, many small groups appeared within it with the assimilation of a number of local groups into the Brahmanical fold. With the changes in economy and the rise in the position of temples, a number of stratifications based on various professions and temple-related activities appeared and were incorporated into the mainstream of the society. Though the superiority of the Brāhmaṇas was the characteristic feature of the society throughout, non-Brāhmaṇas came to prominence under the folds of the Mahanubhava and Varakari sects. Many of the saint-poets of this period belonged to lower castes. Khandoba-Vithoba became family gods of all the castes (Panse 1963: 220). The Brahmanical society with the presence of multiple religious, social and cultural traditions represented a society in transition.

JAINISM IN MAHARASHTRA

Overview of General Trends in the Spread of Jainism

Early Phase

It is a well-known and established fact that Jainism emerged in eastern India in the 6th century BCE. Though in the beginning the sect was confined to parts of Bihar, Bengal and Uttar Pradesh, it slowly spread to other parts of the country and eventually in the medieval period the focus was shifted to southern and western India, so much so that it was almost wiped out from the land of its birth. It is difficult to trace this spread of the sect very accurately and determine the exact date of the advent of the sect in each region since most of the definite evidence such as inscriptions, temples and icons belong to the later period, as with the exception of Orissa and Mathura, very few pre-Common Era Jaina inscriptions have been found (Chatterjee 1978: 35). The only evidence of the progress of the sect in the early centuries of the Common Era is the canonical texts. Apart from this, there are a few local traditions, often found recorded in the inscriptions and the texts of later period.

It appears that during the time of Pārśvanātha, in 8th century BCE, Jainism or what was then known as Nirgrantha sect was prevalent in different parts of Uttar Pradesh. Pārśvanātha carried out missionary activities in a number of famous cities of the region and after his death even northern Bihar came under the influence of his religion (Chatterjee 1978: 35). Under Mahāvīra, the sect became very popular in Bihar and some parts of west Bengal came under its influence (Chatterjee 1978: 35-36). He wandered around in Bihar and visited major cities in Uttar Pradesh and parts of Bengal (Deo 1954-55: 67-69). Since Mahāvīra had visited areas of western and southern Bengal, the region close to the borders of Orissa, it is assumed that the sect was familiar in this part of

Orissa and within a few years of Mahāvīra's demise Jainism was introduced in Orissa (Chatterjee 1978: 78-79). Moreover, on the basis of the famous Hathigumpha inscription of Kharavela, it can be assumed that Jainism was prevalent in Orissa during the time of the Nandas. The limit of the sect is very clear from the reference in *Brhatkalpa*, which mentions that the Jaina monks were allowed to wander only in Bihar, parts of Uttar Pradesh and the borders of Bengal and Orissa (Deo 1954-55: 242). Thus, till about the 4th century BCE, the approximate date of *Brhatkalpa* (Deo 1954-55: 26-27), the religion was confined to mainly eastern India.

South India :

After this period, there are evidences indicating the spread of the sect in different parts of the country. The Mauryan ruler Samprati, grandson of Asoka is said to be a devout Jaina. He is said to have made twenty-five and half countries suitable for *vihāra* of Jaina monks (Jain, J. 1965: 22-23). However, there are some literary references and traditions, which suggest that the sect was prevalent in south India before this date. Among these, the most famous is the tradition of Bhadrabahu migrating to south India along with a large number of monks and the Mauryan ruler Chandragupta due to the twelve year long famine in Magadha at the close of the 4th century BCE and coming to Shravana Belgola, in Karnataka. This tradition appears first in the 6th-7th century CE record at Shravanabelgola (Sharma 1940: 4-5, Singh, 1975: 5). It has been argued that since Bhadrabahu thought of migrating to south India with such a large group of monks he must have been sure of getting favourable reception in this region and so Jainas must have existed in the region from earlier times (Desai 1957: 2). Other tradition concerns the advent of Jainism in Tamil Nadu. On the basis of a reference to '*Niganthas*' in the Buddhist texts *Dipavaṃsa*, dated to the 4th century CE and *Mahāvāṃsa*, dated to the 5th century CE, it is believed that Jainism was prevalent in Ceylon as early as the 4th century BCE and therefore probably also existed in Tamil Nadu (Chatterjee, 1978: 118). Moreover, the early Tamil works like *Kural*, *Tolkappiyam*, *Śīlāppadikaram* and *Maṇimekalai* carry imprints of Jaina concepts and ideas and also direct mention of Jaina monks as well as shrines. Though the dates of these works are controversial, they are generally believed to have been composed between the 1st century BCE and the 2nd century CE (Chatterjee 1978: 120-127). Another literary tradition suggests that Jainism existed in Andhra Pradesh in the 4th-3rd century BCE. This tradition is narrated in the Kannada work '*Dharmamrita*' of 1112 CE. It deals with Dhanada, a Jaina king of the Ikshvaku family ruling in Vengi Mandala from his capital Pratipalapura or modern Bhattiprolu and the conflict between Buddhism and Jainism (Desai 1957: 3-4). This Dhanada is considered to be a historical figure on the basis of a 3rd century BCE inscriptional evidence and a few other traditions (Desai 1957: 6). On the assumption that if Jainism ever thrived in this region, it must have been prior to the pre-dominance of Buddhism, which flourished in the region from the 3rd century BCE to the 6th century CE as definite archaeological evidences suggest, the antiquity of the sect is traced back to the 4th century BCE in Andhra Pradesh (Desai 1957: 7).

Now if we look at the more definite and reliable archaeological record, the earliest evidence of the existence of Jainism in Karnataka is an inscription of 370 CE recording the donations made by the Ganga king Madhava II to a Jaina monastery (Singh 1975: 6).

The first definite evidence in Andhra Pradesh is an epigraph recording a donation made by the queen Ayanamahadevi of eastern Chalukyan king Kubjavishnuvardhana, dated to 627 CE (Murthy 1963: 13), though two 3rd century BCE inscriptions from the cavern at Malkonda in Nellore district are said to record the donation of the cavern to Jaina monks (Arundhati 1990: 240). In Tamil Nadu, a series of rock-cut beds accompanied by Brahmi inscriptions datable from 3rd century BCE to the 1st century CE at a number of sites are generally associated with Jainas (Champakalakshmi 1974: 93, Soundara Rajan 1975: 138, Chatterjee 1978: 128.) At almost all these sites Jaina icons were carved at a later date (Champakalakshmi 1974: 94). Some such beds are found in Kerala also (Sarkar 1975a: 215). A number of these Brahmi records are related to *śramaṇas* and were donated by various craftsmen (Soundara Rajan 1993). Since most of these sites were definitely associated with Jainism at a later date, these *śramaṇas* are considered to have been Jainas.

Thus, the early phase of the history of Jainism in south India is unclear and confusing. The exact date of the advent and the route of the spread of the sect in the region are difficult to determine. The definite evidence of the existence of Jainism in south India appears from the 4th century CE in Karnataka. It is not sure how much truth lies in the Bhadrabahu-Chandragupta tradition. It may carry memories of ancient past, but most probably the legend was fabricated later on when the site became famous, associating the site with famous personalities. Similarly, nothing can be said with certainty about the tradition of King Dhanada, appearing as late as 12th century CE. However, on the basis of the association of some of the rock-beds with Jainism it can be assumed that the sect was introduced in the region in about 4th-3rd centuries BCE. It spread in different phases in the various parts of south India.

North India :

As stated earlier, a number of famous cities of Uttar Pradesh were visited by Mahāvīra himself and so Jainism was quite strong in this region during the early phase of its history. The Jaina literary tradition associates the sect with all the major cities of Uttar Pradesh (Chatterjee 1978: 90). The reference to various *śākhās* such as *Kausambikā*, *Śrāvastikā*, *Sankasyā*, named after the places of its origin in the *Therāvali* indicate that Jainism was quite popular in this region by the 3rd century BC (Chatterjee 1978: 92, 95). Moreover, a number of archaeological remains such as a 1st century BCE inscription from Pabhosa near Kausambi, two caves at the same site datable to the 1st century BC, a number of Jaina icons found from Kausambi, Ahichhatra and Sravasti, datable to pre-Gupta period, many of which carry inscriptions and a large number of pre-Kushana and Kushana Jaina icons accompanied by inscriptions, the earliest of which dates to as early as the 2nd century BCE as well as the remains of a Jaina *stūpa* and other remains found at Mathura, point at the flourishing state of Jainism in Uttar Pradesh in the early centuries of the Common era.

Central India :

A number of cities in central India have legendary association with Jainism as recorded in the early canonical texts. *Vāsudevahindī*, a 4th-5th century CE text speaks of an icon of

Jivantaswami Mahāvīra at Ujjain (Shah 1974a: 86). *Brhatkalpabhāṣya* also refers to it and the *Ṭīkā* on this work gives a full account of the conversion of Samprati to Jainism by Arya Suhastin during the *ratha-yātrā* festival of this image at Ujjain (Shah 1974a: 86). The city of Ujjain is also associated with the famous Jaina saint Kalakacharya. The story of the abduction of Kalakacharya's sister and a Jaina nun, Sarasvati, by king Gardhabhilla of Ujjain and Kalakacharya's revenge on him with the help of Shahis or Sakas is quite famous. Dasapura or modern Mandsor was also a stronghold of Jainism as suggested by the tradition of Goshtmahila establishing an independent doctrine in the town in 1st century CE, association of a number of Śvetāmbara monks with the town and a reference to Tosaliputta's stay in a park near the town in *Āvaśyakaniryukti* (Chatterjee 1978: 104).

However, the earliest archaeological evidences appear in the Gupta period.

Western India :

There is a reference to Saurastriya *śākhā* in *Therāvali*, which is supposed to have originated from Rsigupta, a disciple of Suhastin, assigned to the 3rd century BCE (Chatterjee 1978: 96). Thus, it seems that the sect was introduced in Saurashtra at least in the 3rd century BCE. Another 1st century BC inscription has been found at Girnar (Chatterjee 1978: 96). The hill of Girnar is traditionally associated with twenty-second tirthankara Aristanemi, who is supposed have attained *nirvāṇa* here. According to Digambara tradition given by Virasenacharya, Acharya Dharasena taught scriptures to Pushpadanta Bhutabali in the Chandrasala cave near Girinagara or Girnar (Shah 1974a: 90). However, definite evidence in the form of a stone inscription from a cave at Junagarh appears in the 2nd century CE (Chatterjee 1978: 98).

As far as Rajasthan is concerned, there is a definite evidence of the existence of Jainism in the 2nd century BCE. It is in the form of a stone inscription from Badali in Ajmer district, which though claimed to date back to the 5th century BCE (Jain, K. C. 1963: 8), is accepted as dating back to the 2nd century BC (Chatterjee 1978: 39-40). Moreover, a *Mādhyamikā śākhā* is mentioned in *Therāvali*, named after the town of Madhyamika near Chittore (Chatterjee 1978: 39). Apart from these, there are literary traditions of later period, which claim that Mahāvīra himself visited Srimala and Abu (Jain, K. C. 1963: 8), which are nothing but fabrications to glorify famous sites of later date.

A number of cities in northwest India are associated with Jainism from early days. Taxila is associated with Bāhubalī, who installed a jewelled *dharma chakra* here (Chatterjee 1978: 97). Simhapura, the birthplace of eleventh tirthankara Sreyamsanatha is identified with Simhapura of Punjab (Chatterjee 1978: 97). According to *Bhagavati Sūtra*, Mahāvīra had gone to Vitabhayapattana in Sindhu-Sauvira (Shah 1974a: 86). The *Āvaśyakachurnī* of Jinadasa (7th century CE) gives an account of the queen of Uddayana of Vitabhayapattana, as worshipping a Jivantswami sandalwood image of Mahāvīra, which was later carried off by Pradyotana of Avanti and continued to be worshipped at Vidisa (Shah 1974a: 86). One cannot rely much on such legendary traditions. However, a reference to *Audambarika sakha*, which originated from Rohana in the 3rd century BC in

Theravali and its link with Audambara tribe of Punjab suggest that Jainism reached Punjab by the 3rd century BC (Chatterjee 1978: 98).

Thus, it is clear that Jainism reached Gujarat, Rajasthan, Punjab and possibly further northwest in the Mauryan period.

From the above analysis of the early history of Jainism, it is clear that by the 4th-3rd centuries BC, the sect spread in almost all the parts of the country from east India and Uttar Pradesh. It is not very easy to trace the exact route of this spread. But it appears that it spread in successive stages over a long period of time.

Later Phase

The scene changes from the Gupta period. From around 3rd-4th century CE, a large number of Jaina remains in the form of inscriptions recording donations to Jaina monasteries, icons, caves and temples start appearing in almost all parts of the country.

Jainism emerged as the most powerful sect in south India, especially in Karnataka, where from the 4th to 12th century CE, it dominated the cultural scene. It was patronised by all the major ruling dynasties like Gangas, Kadambas, Chalukyas, Rashtrakutas, later Chalukyas, Kalachuris and Hoysalas. The sect became so powerful that the origin and creation of kingdoms of Gangas and Hoysalas came to be attributed to the Jainas (Deo 1954-55: 123, 128). However, it received a setback in 12th century CE, when the Hoysala king Bittideva was converted to the sect of Ramanujacharya in 1116 CE and Vira-Saivism rose under Basava during the reign of the Kalachuris (Singh 1975: 6). In Tamil Nadu, the sect was very prominent from the 5th to the 7th century CE, as attested by a large number of remains and inscriptions. Madura and Kanchi were famous Jaina centres. There was a second wave of Jaina influence in the 8th-9th centuries under the patronage of the Rashtrakutas (Champakalakshmi 1996: 317). However, the rise of Vaisnava Alvaras and the systematic persecution of the Jainas carried out by them in the 9th and 10th centuries led to almost elimination of Jainas from the Tamil land. The earliest definite evidence of Jainism in Andhra Pradesh is from the 7th century CE, though the regular evidence start appearing from the 10th century CE. From this time onwards, a number of Jaina remains in the form of inscriptions, icons and caves are found from all the parts of the state along with the evidences of royal patronage to the sect (Murthy 1963). However, with the decline and disappearance of the eastern Chalukyas in around 12th century CE, the sect lost its royal patronage and almost disappeared (Rao 1940-41: 195).

Jainism also became very popular in Gujarat-Rajasthan and Madhya Pradesh. In Gujarat, under the Solankis (ca. 950-1246 CE) and the Vaghelas (1246-1304 CE), it reached the zenith of its popularity. A large number of remains in the form of temples, icons, inscriptions and literary references from this period speak of the glory of the sect (Singh 1982: 10-16).

In Madhya Pradesh, the sect held significant position in medieval period as suggested by increased number of remains scattered in almost all parts of the state. Sites like Deogarh, Gwalior, Khajuraho, Arang emerged as strongholds of the sect in this period. It was patronised by most of the ruling dynasties. Though a number of Jaina remains of medieval period are found from eastern India (Banerjee 1974: 152-167), it

was on decline in Bihar-Bengal region in the post-10th century CE period, where Vajrayāna Buddhism gained popularity.

Thus, it is clear that initially the sect was prominent in eastern and northern India, from where the focus was shifted to central, western and southern India by the medieval period. While in southern India, it remained powerful till about 12th-13th century CE, in western and central India, it continued to hold a significant position till almost the modern period.

With this broad outline of the development of Jainism, the history of Jainism in Maharashtra can be traced highlighting its strongholds in the region.

History and Development of Jainism in Maharashtra

The earliest evidence of the existence of Jainas in Maharashtra is in the famous story of Kalakacharya, who is said to have visited Paithan. He shifted the date of *paryuṣaṇa* festival from the fifth to the fourth day to suit the convenience of King Salivahana, ruling at Pratishthana or Paithan (Deo 1954-55: 115). This king is identified with Simukha (Rao 1960: 114) or Hala (Sharma 1940: 7) and he is reputed to have built Jaina temples and *chaityas* (Rao, 1960: 114). The change of the *paryuṣaṇa* day by Kalaka for king Salivahana is also mentioned in the *Nisithchūrṇī* (Jain, J. C. 1965: 211). According to *Pindaniryukti*, the famous monk Padalipta Suri also visited Maharashtra (Jain, J. C. 1965: 488). The cave at Pale indicates that by the 1st century BCE at the latest, Jainism was prevalent in Maharashtra.

But the sect does not appear to have been very popular as there are hardly any remains available till the appearance of the Dharashiva caves in the beginning of the 6th century. However, there are a few literary traditions. *Vāsudevahindī*, a text written in the 4th-5th century CE refers to the regions of 'Maharattha' with the capital at Vachhagumma or Vatsagulma. It also mentions Bhojakada, identified with the talukas of Amaravati and parts of Wardha in Vidarbha and cities like Kumdinapura or Kaundinyapur in Amaravati district and Paithan or Paithan (Jamkhedkar 1965: 698, 667, 654-655). Apart from this, there are a number of references to Maharashtra in the *Bhāṣya* literature of Jainas. According to *Brhatkalpabhāṣya*, in Maharashtra, bananas used to grow in plenty, while woolen cloths used to be sold in large quantity and there used to be flags on the liquor shops (Jain, J. C. 1965: 129, 176, 197). The text mentions that the Digambara Jaina monks of Maharashtra used to wear 'ventak' (a type of ring) on their penis (Jain, J. C. 1965: 487). *Vyavahārabhāṣya* refers to a dispute between the resident of Lata and the resident of Maharashtra over an umbrella (Jain, J. C. 1965: 68). There are references to Konkan and the famous port of Suparaka or Sopara. In *Brhatkalpabhāṣya*, Suparaka is referred to as a big trading centre (Jain, J. C., 1965: 488). The same text mentions that the people of Konkan were very fond of flowers and fruits and they used to earn their livelihood by selling these (Jain, J. C. 1965: 130). The text also refers to an incidence when a few Jaina monks spent the night in the dense forest of Konkan, a monk killed three lions during the night vigil and he was forgiven due to circumstances (Jain, J. C. 1965: 410). Since it used to rain heavily in this region, the monks were allowed to carry an umbrella here (Jain, J. C. 1965: 488). Thus, it is clear that the Jainas had first-hand knowledge of the region in ancient times. However, since these *Bhāṣya* texts, though

definitely later, have not been dated with certainty it is difficult to determine the exact period they depict. Of these texts, *Brhatkalpabhāṣya* is supposed to have been written by Sanghadasagani (Deo 1954-55: 33), who flourished in the 6th century CE.

The scene changes from the 8th century CE as indicated by increased number of Jaina remains such as icons, temples and inscriptions recording donations to Jaina establishments. A list of Jaina remains of Maharashtra except the caves under study, is given below, which gives an insight into the development of the sect in the region. These remains are arranged chronologically and except a few sites, the list is based on published data. Although it covers almost all the remains, it is by no means exhaustive and new discoveries may alter it.

List of Jaina Remains in Maharashtra

DATE	PLACE	REMAINS	REMARKS
7 th century CE	Shirpur, Dhule dt.	A bronze (Shah 1986: 400)	It is inscribed. Now it is in the Muni Punyavijaya Collections, L. D. Institute of Indology, Ahmedabad.
8 th century CE	Rajanapur Khinkhini, Murtazpur taluka, Akola dt.	Two Ambikā figures (Jain, B. 1955: 15-16)	A hoard of twenty-seven Jaina bronzes is found at the site.
Do	Chahardi, Chopda taluka, Jalgaon dt.	<i>Chauvisi</i> with an inscription (Chakravarti 1952-53)	
Do	Altem, Hatkanangale taluka, Kolhapur dt.	An inscription referring to a Jaina temple in the city (Fleet 1878: 209-217)	Though the grant refers to Chalukyan king Pulakesin and is dated to 488 CE, it is found to be spurious (Fleet, 1900)
9 th century CE	Rajanapur Khinkhini, Murtazpur taluka, Akola dt.	Five bronzes (Jain, B. 1955: 16-17)	<i>Chauvisi</i> , Ambikā, Sarasvati and <i>Yakṣa-Yakṣi</i> .
915 CE	Vajirkheda, Malegaon taluka, Nasik dt.	Two copper plate charters recording the grant of some villages to Amogha <i>basti</i> at Chandanapuri and Uriamma <i>basti</i> at Vadaner (Kolte 1987: 256-287)	These two sites and also donated villages are identified in Malegaon taluka of Nasik dt. The grant was made by the Rashtrakuta king Indra III.
10 th -11 th century CE	Karoli, Bhiwandi taluka, Thane dt.	A temple (Thane District Gazetteer 1982: 986-987)	It is on a raised site in a field close to the road. The remains are heap of carved stones (some with Jina images), doorjambs, domed ceiling.
Do	Lonar, Buldhana dt.	Two <i>chaumukhas</i> (Agrawal 1989: 21)	

Do	Rajanapur Khinkhini, Murtazpur taluka, Akola dt.	Seven bronzes (Jain, B. 1955: 18)	
Mid 11 th century CE	Kalvan, Nasik dt.	An inscription recording grants to a Jaina temple in <i>the country of Śvetapada</i> (Banerji 1927-28: 69-75, No. 10)	There is a reference to the reign of a subordinate chief Yasovarman under Bhoja I of Paramara family. The grant was made by his <i>sāmanta</i> Ranaka Amma.
11 th century CE	Dharmapuri, Ambejogai taluka, Beed dt.	An inscription recording grants to (<i>Besaki</i>) <i>setṭhiya bastī</i> at the city (Deo 1984b: 199, No. 425)	
Do	Dharmapuri, Ambejogai taluka, Beed dt.	An inscription (Deo 1984b: 198, No. 422)	
Do	Murum, Umarga taluka, Latur dt.	An inscription recording grants to <i>Tīrtha bastī</i> and a <i>Jinālaya</i> (Deglurkar 1971: 776, Footnote 2)	This inscription is unpublished. It refers to the reign of Later Chalukyan king Somesvara I (1043-1068 CE).
Do	Ramalinga Mudgad, Nilanga taluka, Latur dt.	An inscription referring to a number of Jaina pontiffs (Deglurkar 1971: 776, Footnote 2)	This inscription is unpublished. It refers to the reign of Later Chalukyan king Somesvara I (1043-1068 CE) and states that the Jaina pontiffs were helped by the king.
About 1067 CE	Vai, Yeotmal dt.	An inscription recording the construction of a Jaina temple, ' <i>Śrivitarāga</i> ' and a number Jaina icons (Kolte 1987: 10-14, No. 2)	The stone slab of the inscription was found in a field outside the village. The donor was one Bhimadeva.
1070 CE	Karadkhed, Deglur taluka, Nanded dt.	An inscription recording grants to <i>Nigalamkamalla Jinālaya</i> at the village (Ritti and Shelke 1968: 218-219, No. 8)	The reign of Somesvara II is referred to. The grant was made by a subordinate chief, whose name was possibly Karkarasa.
1080 CE	Nimbaragi, South Sholapur taluka, Sholapur dt.	A stone inscription recording the construction of <i>Neminatha bastī</i> at the city and donation of some grants (Ritti and Kumbhar 1988: XLII No. 13)	The inscription was found from the Mahadeva temple at the site. The temple was constructed by one Bhogagavunda and grants were made by Ammarasa (Kalachuri king Ammaugideva).

About 1108-09 CE	Honnur, Kagal taluka, Kolhapur dt.	An inscription recording the grants to a Jaina temple (Deo 1984b: 349, No. 721)	The inscription on the front of the <i>abhiṣeka</i> -stand of an image inside a Jaina temple at the village. The grant was made by <i>Mahāmaṇḍalesvara</i> s Ballala and Gandaraditya, Silaharas of Kolhapur. The temple was built by Bammagavunda.
1110 CE	Tiravade, Bhudargad taluka, Kolhapur dt.	An inscription recording a grant to God Arhat, set up near a tank at Irukudi (Rukadi, near Kolhapur) along with Gods Mahadeva and Buddha (Mirashi 1977: 207-214)	The grant was made over by the Silahara prince <i>Mahāmaṇḍalesvara</i> s Gandaraditya.
1118 CE	Herla, Karavir taluka, Kolhapur dt.	An inscription recording a grant to Chandraprabha temple at the village (Mirashi 1977: 221-224)	The grant was made by the Silahara king Gandaraditya at the instance of Nagaladevi, probably his mother. The temple was built by Nemagavunda.
1130 CE	Kolhapur	An inscription recording a grant to <i>Mārasinghasettīya bastī</i> at Huvinabage-agrahara (Gopal 1969: No 25, pp. 93-97)	The grant was made by <i>Dandānāyaka</i> Dasimarasa, nephew of <i>Mahāpradhan</i> Kalimrasa, after an appeal from the <i>nakaras</i> of the place when the donor had visited the temple to witness the <i>Jina-pujotsava</i> .
1135 CE	Kolhapur	An inscription recording a grant to Pārśvanātha temple in the city (Barnett 1927-28: 30-35)	The inscription is found in front of the Pārśvanātha temple in the city. The grant was made by the corporation of Vira Bananjas. The reign of Silahara <i>Mahāmaṇḍalesvara</i> s Gandaraditya is referred to.
First half of 12 th century CE	Kolhapur	An inscription recording the construction of Adinatha temple at the city (Mirashi 1977: 235-239)	The inscription is on the beams of <i>maṇḍapa</i> of Sesasayi temple in the backyard of Mahalaksmi temple. It refers to the reign of Silahara king Gandaraditya. The donor was one Nimbadeva.
1142 CE	Anjaneri, Nasik taluka Nasik dt.	An inscription recording a grant to the temple of Chandraprabha at the village (Indraji 1883: 126-129)	The grant was made by Yadava king Seunachandra III and three merchants.

1143 CE	Kolhapur	An inscription recording a grant to the Pārśvanātha temple at Havina-Herilage (either Herle or Here) (Kielhorn 1894-95a: 207-210, No. 27)	The inscription is found on a stone in front of the Jaina temple near the <i>Śukravār</i> gate of the city. The grant was made by <i>Mahāmaṇḍaleśvara</i> Vijayaditya of Silahara family. The temple was built by Vasudeva, betel-box carrier of <i>Sāmanta</i> Kamdeva.
1150 CE	Bamani, Kagal taluka, Kolhapur dt.	An inscription recording a grant to Pārśvanātha temple at the village (Kielhorn 1894-95b: 211-213, No. 28)	The inscribed slab is now in the courtyard of the Jaina temple near the <i>Śukravār</i> gate of the city. The grant was made by <i>Mahāmaṇḍaleśvara</i> Vijayaditya of Silahara family. The temple was built by Chodhare Kamagavunda.
1150 CE	Desinga Borgaon, Miraj taluka, Sangli dt.	An inscription recording a grant to the Pārśvanātha temple at the village (Kolte 1987: 315-330, No. 20)	The inscribed stone was found near a Hemadpanthi temple of Mahadeva outside the village. The grant was made by a few officials of <i>Mahāmaṇḍaleśvara</i> Bijjaladeva of Kalachuri family and a few <i>śresthīs</i> . The temple was built by Ketagavunda.
1154 CE	Kolhapur	A copper plate charter recording a grant to the Santinatha <i>bastī</i> in the city (IAR 1982-83: 121)	The grant was made by <i>Mahāmaṇḍaleśvara</i> Vijayaditya in the reign of Silahara king Gandaraditya.
1154 CE	Miraj, Sangli dt.	A copper plate charter recording a grant a Jaina temple, possibly in Miraj (Tulpule 1963: 334-340)	The grant was made by the Chalukyan king Virasatyasrayadeva.
1166 CE	Malakavathe, South Sholapur taluka, Sholapur dt.	An inscription recording grants to a <i>bastī</i> , possibly at the village (Ritti and Kumbhar 1988: 155-156, No. 17)	It refers to the reign of Kalachuri king Bijjanadevarasa. The donors were Rambhadevi, the queen of Kalachuri King Bijjala, <i>Dandanāyaka</i> Govindarasa and some guilds.
1168 CE	Asegaon, Basmatnagar taluka, Parbhani dt.	A Pārśvanātha icon with the inscription and remains of a temple (Dharurkar 1984: 24-36)	The remains are found among the ruins of <i>Kumbhār Gadhi</i> on the west of village.

1173 CE	Bhalavani, Khanapur taluka, Sangli dt.	An inscription recording a grant to a Jaina temple at the village (Kolte 1987: 297)	The grant was made by a few <i>śresthis</i> . It refers to the reign of Kalachuri king Soyideva.
1183 CE	Aundha, Hingoli taluka, Hingoli dt.	An icon of Padmāvati with the date (Dharurkar 1984: 24-36) and temple in <i>Sutār lane</i> , now known as <i>Pañcha Pāṇḍava</i> temple with an inscription on the wall (Cousens 1900: 22-23)	
1187 CE	Kolhapur	An inscription recording a grant to Santinatha icon in a Jaina temple at Ekanagavir (not identified) (Deo 1984b: 127)	The grant was made by king Bhojadeva, ruling at Kolhapur.
12 th century CE	Dharmapuri, Ambejogai taluka, Beed dt.	An inscription recording grants to a temple (IAR 1984-85: 134, No. 27)	The inscription is on a slab on the north inner fortification wall.
Do	Anjaneri, Nasik dt.	Six temples and three <i>mathas</i> or rest-houses (Cousens 1931: 43-47)	Of these, temple no. 2 carries the aforementioned inscription of 1142 CE
Do	Sinnar, Nasik dt.	Two icons, an Ambikā and a Sarasvati (Cousens 1931: 41)	These are now kept flanking the gate of public library in Nasik (Plates 200 & 201).
Do	Patne, Chalisingaon taluka, Chalisingaon dt.	A temple (Cousens 1931: 29)	Now dilapidated, only throne in a roofless shrine exists. It is to the northeast of Mahadeva temple.
Do	Kolhapur	Ambabai temple, originally a Jaina temple (Gazetteer of Bombay Presidency Vol. 17 1884: 309-310)	
Late 12 th century CE	Bhandara, Bhandara dt.	A <i>chauvisī</i> (Chitale 1989: 156-157)	
12 th -13 th century CE	Ramalinga Mudgad, Nilanga taluka, Latur dt.	Four icons. Two icons are of Pārśvanātha (Plate 202), one is a <i>chaumukha</i> and one is <i>chauvisī</i> .	Two smaller icons are in a small shrine. The village has Saiva and Vaisnavite icons and two Saivite temples.
Do	Balsane, Dhule dt.	An icon of Vimalanatha, now worshipped in Vimalanatha temple (Plate 203).	
Do	Khidrapur, Shirol taluka, Kolhapur dt.	A temple (Gazetteer of Bombay Presidency Vol. 17 1884: 302-303)	
Do	Erandol, Jalgaon dt.	A few icons (now housed in the Regional Museum, Nasik)	
Do	Phaltan, Satara dt.	Jabreshvar temple, originally a Jaina temple (Joshi and Dandwate 2001)	

Do	Daulatabad, Aurangabad dt.	Temple remains and icons (Mate and Pathy 1992: 24-25, 53)	
Do	Pedgaon, Ahemadnagar dt.	Bhairavanatha temple, originally a Jaina temple (Cousens 1931: 57)	
Do	Toranmal, Nandurbar dt.	Three standing icons of Jinas, one of which is of Pārśvanātha.	Kept in a sort of a cave in the hill and now worshipped.
12 th to 13 th centuries CE	Rajanapur Khinkhini, Murtazpur taluka, Akola dt.	Eight bronzes (Jain, B. 1955: 19)	
12 th to 14 th centuries CE	Dhule, Jalgaon and Nandurbar dts.	A few icons of tirthankaras, <i>yakṣīs</i> and <i>tōraṇas</i> (now housed in the museum of Rajwade Samshodhan Mandal) (Mate and Randade 1979)	These icons are from Burhanpur, Methi, Nandurbar, Prakshe, Sultanpur etc. Some of them carry dedicatory inscriptions on the bases with dates. One fragment belongs to 16 th -17 th century CE.
1215 CE Or 1350 CE	Mehkar, Buldana dt.	An inscription recording the installation of the image of Neminatha (IAR 1969-70: 48, No. 24, Deshpande, B. 1973: 1-8)	The inscription is on a broken Jaina icon, now kept in Balaji temple at the village. The grant was made by Padmāvatī, wife of Asadhara, who was grandson of <i>śreṣṭhi</i> Sinha and son of Isvara.
1218 CE	Jintur, Parbhani dt.	An image pedestal inscription recording the obeisance to the descendants of Devendrakirti (IAR 1969-70: 48, No. 30)	
From 13 th to 18 th centuries	Ukhald, Parabhani dt.	About 70 inscriptions on the pedestals of Jaina images with dates ranging from 1238-1764 CE (IAR 1958-59: 60, No. 21)	It is not clear which Ukhald is referred to, as there are three Ukhali and one Ukhaldavadi in the district. Perhaps the latter, in Parbhani taluka is meant.
1251 CE	Satgaon, Chikhi taluka, Buldhana dt.	An icon of Pārśvanātha with inscription recording the dedication of the idol (Hiralal 1916: 141) and an Ambikā icon (Buldana District Gazetteer 1976: 790-791)	The donor is Gamataiya, son of a <i>śreṣṭhi</i> .
1274 CE	Sultanpur, Shahada taluka, Nandurbar dt.	A number of tirthankara and <i>yakṣa</i> icons, one of which carries inscription of Samvat-1217 (Dhule District Gazetteer 1974: 825-826)	The icons are found near fort. It is possible that they belong to a wide range of period.

13 th century CE	Dharur, Kaij taluka, Beed dt.	Dharsvara temple, originally a Jaina temple (Beed District Gazetteer 1969: 649)	It was converted into a mosque by a general of Muhammad-bin-Tughluq.
Do.	Kachner, Auran- gabad taluka, Aurangabad dt.	A Pārśvanātha temple (Dharurkar 1984: 24-36)	
Do.	Ausa, Latur dt.	Remains of a temple and inscription (Deo, P. 1993: Appendix B).	The inscription refers to an army camp and a number of Jaina temples built here.
Late 13 th century CE	Barsi-takli, Akola taluka, Akola dt.	A <i>chauvisi</i> (now housed in Central Museum, Nagpur) (Pande 1983)	
14 th century CE	Ter, Osmanabad taluka, Osmanabad dt.	An inscription recording the temple of Vardhamana and some donations (Deo 1987: 3)	It is on the lion throne of Pārśvanātha in a <i>basti</i> in the village.
14 th century CE	Sirpur, Washim taluka, Washim dt.	Temple of Antariksa Pārśvanātha (Cousens 1931: 67)	It is said to have been built by King Ila (1058 CE), ruling at Elichpur (Chitrav, 1937: 150).
1406 A. D. Or 1412 CE	Sirpur, Washim taluka, Washim dt.	An inscription (Hiralal 1916: 135, Akola District Gazetteer 1977: 878-883)	The inscription is in the temple of Antariksa Pārśvanātha at the village. It mentions Antariksa Pārśvanātha and the builder of the temple.
1491 CE	Udgir, Latur dt.	An inscription (IAR 1989-90: 114, No. 11)	It is engraved on the pedestal of Chandraprabha icon and refers to obeisance of Jaina monks.
From 15 th to 17 th centuries CE	Pune, Pune dt.	Number of icons with inscriptions (Vidyavijayaji 1929)	
About 1500 CE	Sangli, Sangli dt.	Pārśvanātha temple (Sangli District Gazetteer 1969: 732)	
1524 CE	Udgir, Latur dt.	An inscription recording the donation of an image (IAR 1989- 90: 114, No. 11) and Pārśvanātha <i>basti</i>	The inscription is engraved on the pedestal of Pārśvanātha icon in a temple.
1592 CE	Jintur, Parabhani dt.	An inscription on image pedestal recording the obeisance of Laksmisena (IAR 1969-70: 48, No. 30)	
1598 CE	Ter, Osmanabad dt.	An inscription mentioning Pārśvanātha and Vardhamana <i>chaityālaya</i> and the village Ter (IAR 1969-70: 48)	The inscription is found in a Jaina <i>basti</i> .

1500 to 1700 CE	Thalner, Shirpur taluka, Dhule dt.	Nine marble icons of tirthankaras, metal bells and utensils for worship (Daily 'Āpālā Maharashtra', 2.1.1998: 5).	The icons were dug from the field of Kadarbai Mali.
16 th -17 th century CE	Javali, Umred taluka, Nagpur dt.	An icon of Pārśvanātha (Chitale 1988: 171-172)	
1608 CE	Jintur, Parbhani dt.	An inscription mentioning <i>Vardhamānatīrthakarachaityālaya</i> and Jintur (IAR 1969-70: 48, No. 30)	
1610 CE	Jintur, Parbhani dt.	An inscription (Pathan 1989: 62, No. 25).	It is highly damaged.
1610 CE	Jintur, Parbhani dt.	An inscription recording the donation of an icon (Pathan 1989: 62, No. 25)	The inscription is on the pedestal of Neminatha icon on Nemagiri hill in the city. The donor is Nema Sanghavi of Bagherval community.
16 th to 17 th centuries CE	Jintur, Parbhani dt.	Seven icons on Nemagiri hill	These icons are colossal, four to seven ft. high. They are now housed in a fort like structure on the hill.
Date is not known.	Kusba Saogaon, Kagal taluka, Kolhapur dt.	An inscription recording the construction of a Jaina temple at the village (Graham 1854: 332-333, No. 18)	The inscription is found in a Jaina temple in the village.
Date is not known.	Bhose, Tasgaon taluka, Satara dt.	An inscription (Annual Report on Epigraphy 1946-47: Appendix B, No. 243)	The inscription is damaged. It is on a slab in a cave, locally known as <i>Dandoba's</i> temple.
Date is not known.	Miri, Pathardi taluka, Ahernadnagar dt.	A number of Jaina images and a rock-cut cistern in a field containing two niches, each with a figure of standing Jina, one of which is Pārśvanātha (Banerji 1921-22: 69)	
Date is not known.	Mahekari, Ahernadnagar taluka, Ahernadnagar dt.	A temple (Gazetteer of Bombay Presidency Vol 17 1884: 728)	
Date is not known.	Padmapura, Gondia taluka, Gondia dt.	Icons of tirthankaras (Bhandara District Gazetteer 1979: 694-695) and a Hemadpanthi temple (Muni Kantisagar 1945: 10)	Among the icons are Pārśvanātha, standing Jina, Rṣabhanātha.
Date is not known.	Savarganv, Katol taluka, Nagpur dt.	A temple (Nagpur District Gazetteer 1966: 771)	

Date is not known.	Rasa, Wani taluka, Yeotmal dt.	A few icons (Yeotmal District Gazetteer 1974: 712)	
Date is not known.	Rui, Yeotmal taluka, Yeotmal dt.	A few icons (Yeotmal District Gazetteer 1974: 712)	
Date is not known.	Tarnoli, Darvha taluka, Yeotmal dt.	An icon of Pārśvanātha (Yeotmal District Gazetteer 1974: 713)	The icon carries an inscription.
Date is not known.	Sindkhed Raja, Mehkar taluka, Buldhana dt.	An icon (Agrawal 1989: 121, Plate XLIII)	
Date is not known.	Rajura, Malkapur taluka, Buldhana dt.	An icon with inscription (Agrawal 1989: 121)	
Date is not known.	Bhandak, Chandrapur dt.	A few icons and temple remains (Chandrapur District Gazetteer 1973: 741)	
Date is not known.	Junni, Biloli taluka, Nanded dt.	A temple and a few icons (Ritti and Shelke 1968: LIX)	
Date is not known.	Ardhapur, Nanded taluka, Nanded dt.	A temple and an icon, carrying an inscription (Cousens 1900: 26)	
Date is not known.	Kandhar, Nanded dt.	A large number of icons in the cellar of the temple and a number of broken images as well as fragments of temple (Nanded District Gazetteer 1971: 566-567)	
Date is not known.	Jakekur, Umarga taluka, Osmanabad dt.	Remains of a temple and two <i>Jina</i> icons (IAR 1977-78: 81)	
Date is not known.	Kunthalgiri, Osmanabad dt.	A number of temples and a <i>mānastambha</i> (Osmanabad District Gazetteer 1972: 773)	
Date is not known.	Charthana, Jintur taluka, Parbhani dt.	A group of shrines, <i>mānastambha</i> , three icons (Cousens 1900: 22-23)	
Date is not known.	Ranisavargaon, Gangakhed taluka, Parbhani dt.	Icons of Rṣabhanātha and Mahāvīra (Dharurkar 1984: 24-36)	
Date is not known.	Shirod Shahapura, Basmatnagar taluka, Parbhani dt.	Icons of Mallinatha and Pārśvanātha (Dharurkar 1984: 24-36)	
Date is not known.	Nevergaon, Gangapur taluka, Aurangabad dt.	Sankesvar temple, originally a Jaina temple (Aurangabad District Gazetteer 1977: 1033)	The temple was restored by Madhavrao Pesva.

Date not known.	is Jatavada, Aurangabad taluka, Aurangabad dt.	A Pārśvanātha temple (Dharurkar 1984: 24-36)	
Date not known.	is Siur, Vaijapur taluka, Aurangabad dt.	A few icons (Dharurkar 1984: 24-36)	
Date not known.	is Nizampur, Sakri taluka, Dhule dt.	Pārśvanātha temple (Dhule District Gazetteer 1974: 815)	
Date not known.	is Boradi, Shirpur taluka, Dhule dt.	Two inscribed images of Jina in the compound of a high school (IAR 1974-75: 70)	
Date not known.	is Tondapur, Jamner taluka, Jalgaon dt.	Remains of a temple (Dharurkar 1981: 6). Two Jina and Bāhubālī icons (now housed in the Regional Museum, Nasik). They possibly belong to 12 th -13 th century CE	
Date not known.	is Mauja Pandur, Ratnagiri dt.	Icons of Jinas (IAR 1969-70:22)	

A cursory glance at the above list gives an idea about the development of Jainism in Maharashtra. It is clear that from the 8th century CE onwards there are regular evidences of the presence of the sect, which continue almost up to the modern period. The largest numbers of remains are from the 9th-10th to the 14th centuries CE as are the caves under study. A number of sites, for which definite dates are not available, most probably belong to this period. The ruling dynasty of the period, the Yadavas, was claimed to have originated and established with the help of Jainas as stated in *Vividhatīrthakalpa* (Jinavijaya 1934: 53-54). It, in a way, implies popularity of the sect and possibly an increase in Jaina population in this period. But more than anything it points to the rise in the position of the Jainas in the contemporary society, both socially and economically. Thus, the sect, which was introduced by 1st century BC at the latest, started gaining popularity from 8th century CE and reached its zenith in the period of 9th-10th to 14th centuries CE. It continued to be popular during the Muslim period and as would be shown below, a number of sites emerged as strong centres of the sect even in the Muslim period.

The regions flanking Maharashtra were and are strongholds of the sect. As in Andhra Pradesh and Gujarat, Jainism started gaining popularity from the 9th-10th century CE in Maharashtra too. On the contrary, the golden period of Jainism in Tamil Nadu was during 5th to 7th century CE, while in Karnataka, it was during 4th to 12th century CE. Thus, when the sect had almost vanished from Tamil Nadu and was facing tough persecution in Karnataka, it came to prominence in Maharashtra. However, like its eastern neighbour Andhra Pradesh, the sect was never very powerful as in Gujarat and Karnataka.

Jaina Strongholds in Maharashtra

The Jaina remains are found from almost all the parts except Konkan, where the cave at Vase and a temple at Karoli, both in Thane district and Jina icons from Mauja Pandur in Ratnagiri district are the only examples. However, Jaina writers frequently mention Sopara. The mythical Jaina king Sirpal is said to have married Tilaksundari, the daughter of king Mahasena of Soparaka. One of the eighty-four *gachhas* is called after Sopara (Thane District Gazetteer 1982: 1051). *Vasudevahindi* refers to Konkan *viśaya* and the city of Sopparya or Sopara and Samjamti or Sanjan (Jamkhedkar 1965: 733, 677).

Though Jainism seems to have spread throughout Maharashtra, some places emerged as the strongholds of the sect in different periods of history. In norther parts of Maharashtra, Anjaneri was a very important centre of the sect in the 12th century CE since a large number of temples and also a cave, all dating from the same period are grouped at the site. Moreover, the donation made by the Yadava king to one of the temples speaks of the significance of the site. In fact, Nasik and the area around it had been a Jaina stronghold from the 8th century, especially in the period between the 11th to the 14th centuries CE as a number of cave-sites under study and other remains suggest. According to *Vividhatīrthakalpa*, there was a Chandraprabha temple at Chandor in the 9th century CE (Jinavijaya 1934: 53). As stated in the last chapter, Vatagramapura, identified either with Wani in Dindori taluka (Jain, J. P. 1979: 5-6) or Vadner in Malegaon taluka (Kolte 1969: 14) of Nasik District, was a great Jaina centre from the 7th to the 9th centuries (Jain, J. P. 1979: 13-15). Nasik is considered an important Jaina *tīrtha* by the 14th century CE as it finds mention in the *Vividhatīrthakalpa* of Jinaprabhasuri. According to the *Vāstupālācharīta*, Tejpalā, the famous minister under the Solankis of Gujarat, set up a Jina icon in the Jaina temple at Nasik (Sheth 1953: 131). It continued to be an important Jaina *tīrtha* till at least the 18th century CE as Muni Silavijaya, who visited contemporary Jaina *tīrthas* of south India in 1674-75 CE, mentions it in his '*Tīrthamālā*' along with Trymbaka and Tungi (Premi 1956b: 465).

In western Maharashtra, Paithan was an important centre in the pre-14th century period. It is mentioned as a *tīrtha* by Jinaprabhasuri. According to a Jaina tradition, the famous monk Bhadrabahu visited Paithan on the way to Sravanbelgola while migrating to south during the famine of Magadha, along with a number of followers, including the Mauryan ruler Chandragupta Maurya. The city was also visited by at least three Kalakacharyas at different periods. The first Kalakacharya, who had invited Sakas to punish the king of Ujjain for molesting his sister, came to Paithan, the capital of Satavahanas, to seek help from the Satavahana king to drive away the Sakas. The second Kalakacharya visited Paithan and invited the King Salivahana, identified as a Satavahana king Simukha or Hala, to participate in the Pajjusana festival and changed the date of the festival to suit the convenience of the king. The third Kalakacharya might have visited Paithan in 3rd century CE (Morwanchikar 1985:46-48). Chimna Pandit (17th century CE), who hailed from Paithan considers it a '*Mahātīrtha*' and describes the city along with its history as a Jaina *kṣetra* (Akkole 1968: 188-189). By this time the city came to be associated with Munisuvrata tirthankara (Akkole 1968: 189). Ahemadnagar was a Jaina *tīrtha* in the 18th century CE as it was visited by Muni Silavijaya (Premi 1956b: 465).

In the Marathwada region, Ukhald in Parbhani district, where a large number of icons are found, was an important site. The site continued to be a stronghold of the sect from the 13th to the 18th century. It was visited by Muni Silavijaya in the 18th century CE (Premi 1956b: 457). Other important centres of this region in the pre-14th century period were Aurangabad, Daulatabad, Ter, Jintur, Kachner and Kandhar. These centres continued to hold significance till the 18th century CE. Ter is mentioned by Ratnasa in Jaina Marathi text, '*Jambusvāmi charitra*' (completed 1688 CE) as Jaina *tīrtha* (Akkole 1968: 192-193). Aurangabad and Daulatabad developed as separate '*pīṭhas*' or seats of *Bhaṭṭarakas* (Akkole 1968: 174-175). As explained in the last chapter, rich merchants from Gujarat built temples in Daulatabad, while the famous *āchārya* Hiravijaya was sent here for further studies in his young age. Kandhar had emerged as an important centre by the 13th century as there existed an '*Anvaya*' named after this place, mentioned in 1215 CE inscription from Mehkar. Jintur gained more importance from the 14th-15th century CE. It became the centre of Bagherval community. Like Jintur, Kachner also became more popular in later period. Chimna Pandit (17th century CE) mentions that a *jātrā* used to be held in Kachner on every full moon day of *Kārtik* and '*mahābhīṣek*' was performed (Akkole 1968: 188). A few centres developed in the post-14th century period. Of these, Kunthalgiri and Shiradshahapur are foremost. Shiradshahapur is referred to by Jinasagar (1724 CE) (Akkole 1968: 189). Kunthalgiri is one of the important centres even today. A fair is held on every full moon day of *Mārgaśīrṣa* (Osmanabad District Gazetteer 1972: 773). Latur was also an important centre as a separate '*pīṭha*' was established here (Akkole 1968: 104).

In Vidarbha, Sirpur was the most important centre of the sect. The site, along with its icon of '*Antariksa Pārśvanātha*', is mentioned by Jinaprabhasuri. Thus, by 14th century, it was established as a *tīrtha*. It is referred to in a number of texts of the post-14th century CE. Gunakirti (1470 CE) mentions it as *Atiśaya kṣetra* and refers to the '*antarikṣa*' icon of Pārśvanātha or the icon 'suspended in air', while Chimna Pandit (17th century CE) refers to the antiquity of the Pārśvanātha icon here (Akkole 1968: 187-188). It is also mentioned by Ratnasa (1688 CE) and was visited by Muni Silavijaya (Premi 1956b: 454). It continues to be most significant *tīrtha* of the region till today. Lonar had been another important centre from at least the 11th century CE. Even in the 18th century, it had some significance as it was visited by Muni Silavijaya (Premi 1956b: 455). A few other centres like Karanja and Ramtek developed in the post-14th century CE period. Of these, Karanja was the most important cultural centre, where a seat of *Bhaṭṭarakas* was established in the 14th century CE (Akkole 1968: 9). A number of texts refer to it (Akkole 1968: 184-185). Muni Silavijaya describes the city and the Jaina temples here in glorious terms (Premi 1956b: 456). Ramtek is mentioned by Ratnasa (Akkole 1968: 113). Apart from these, there were a few other centres such as Akot, Amaravati, Nagpur and Washim mentioned in a number of Marathi Jaina texts (Akkole 1968: 185) and Malkapur, Elichpur and Patur visited by Muni Silavijaya.

In south Maharashtra, Kolhapur and the region around it was a stronghold of the sect, mainly in the 11th-12th centuries. The sect received liberal patronage from the Silaharas. The Rupanarayana Jaina temple and the Santinatha *basti* at Kolhapur, along with famous *āchāryas* here, find mention in the inscriptions at Shravanabelgola (Jain, K. C. 1940: 62). However, since this region is physically closer to Karnataka, it is quite

natural that Jainism held very important position here because the sect had always been strong in Karnataka.

Thus, it is clear that, except perhaps Konkan, Jainism was quite popular in almost all parts of Maharashtra. Most of these sites are *tirthas* till today. A noticeable feature of the sect in this region is that it was strong in important cities of the period. Like the Jaina caves, other Jaina centres also developed in predominantly 'urban' cities, capital towns, large trading centres, or popular religious places. Some of them such as Sinnar, Daulatabad, Kolhapur and Thalner were capital seats of ruling dynasties like Yadavas, Silaharas and Faruqis. The sites like Kandhar, Bhandak, Dharur and Ausa were principal administrative sub-divisions of the large empires and held important position. Other sites like Anjaneri, Ardhapur, Aundha, Balsane, Charthana, Dharmapuri, Khidrapur, Lonar, Mehkar, Patne, Pedgaon, Phaltan, Ramalinga Mudgad, Ramtek, Satgaon had religious significance as a large number of Brahmanical remains and/or inscriptions recording either construction of temples or donations to these temples from these sites indicate. Many of these donative inscriptions belong to contemporary ruling families and their subordinate chiefs. The cities like Nasik, Aurangabad and Paithan held importance in all terms, almost throughout history, while Ter and Karnja had been important trading centres.

SOCIO-RELIGIOUS AND ECONOMIC BASE OF JAINISM IN MAHARASHTRA

In the light of the above discussion an attempt to trace the socio-religious-economic base of Jainism in Maharashtra becomes necessary. The changes in the sect over a period of time, the sub-sects that prevailed and the type of patronage it received are some of the aspects that are highlighted here. Since most of the inscriptions from the caves under study except the one from J27 at Ellora, are very fragmentary and hardly provide any information, either on the rituals, sub-sects or the patronage these caves received, this inquiry is primarily based on inscriptions pertaining to Jaina temples, other Jaina remains and literary texts.

Religious practices

Jainism, mainly an ascetic religion, underwent drastic changes over centuries in terms of its approach to monks and the laity, the mode of worship and rites and rituals.

A major change was the relaxation of strict rules of wandering for monks. Though the texts prescribe the rules of wandering and residence during monsoon (Deo 1954-55), the epigraphs mention monasteries for the residence of the monks and the nuns. This shift triggered off many other changes. When the monks started settling down in monasteries, their dependence on laity increased leading to a number of adjustments made by the sect to get the support of the laity. Many popular gods and goddesses came to be assimilated in the sect and the rituals of worship became elaborate. The tirthankaras were given the status of gods, who could grant boons. The monks claimed to possess magical spells and supernatural powers. There are instances of famous *āchāryas* performing miracles to gain support of ruling families (Deo 1954-55: 562-564). The monasteries with large donations

became property-owning institutions, which started playing active role in the contemporary socio-political scene. Most of these changes started appearing in the beginning of the medieval period and continued to intensify over the following few centuries.

These changes are noticeable in Maharashtra also. As is apparent from the caves, which from the residential places change into only worship centres, the rules of wandering and staying in secluded areas were not followed very strictly by 8th-9th century CE. The tendency of the Jaina monks to prefer residence within cities and human settlement to secluded places becomes clear by this period. There are numerous references to large monasteries such as those at Vatagramapura, and Chandanapuri, which were granted large donations and were centres of learning with their own line of *āchāryas*. Thus, by the 8th century CE, the Jaina monks started settling down in monasteries situated in the midst of thriving towns, most probably for more than just the rainy season. This feature is noticed in Karnataka also, where this practice started from the end of the 4th century CE (Singh 1975: 100-101).

Another significant change was the rise in popularity of the *yakṣa-yakṣīs* from around the 9th century CE as evident from the iconographic development, noticed in the caves under study. More than the *yakṣas*, it was the worship of the *yakṣīs* that gained more popularity. There was an Uriamma *bastī* at Vadner in Nasik district in the 10th century CE as known from the Vajirkheda inscription of 915 CE. Uriamma is the name of *Yakṣī* Jvalamalini in Kannada and so possibly this temple belonged to this *yakṣī* (Kolte 1987: 269-271). In Tamil Nadu and Karnataka too, the *yakṣī* worship gained popularity from the 8th to the 10th century CE respectively (Desai 1957: 72, 171). In Tamil Nadu, Ambikā and Jvalamalini became very popular, while in Karnataka the cult of Padmāvatī and Jvalamalini was popular (Desai 1957: 73-74, 171-173). However, in Maharashtra, the *tāntric* and fierce aspects of these *yakṣīs* as known in Karnataka and Tamil Nadu are not noticed in iconographic data, though in later period, Padmāvatī came to be associated with the destructive elements and was considered '*Ādiśakti*' as evident from the Marathi Jaina literature of the 15th to the 18th century CE (Akkole 1968: 215-216). Sarasvati also emerged as an independent deity. Most of the Jaina texts invoke Sarasvati in the beginning (Akkole 1968: 216).

Image worship in Jainism is an ancient practice, but over a period of time the ritual became elaborate and complicated. Texts like the *Vasudevahindī* (4th-5th century CE) and *Kuvalayamālā* (779 CE) give detailed account of worship with a number of articles like water, fragrant paste, incenses and flowers, accompanied by chants (Jamkhedkar 1965: 528-30, Jamkhedkar 1970-71: 94-95). The epigraphs from the study area furnish some information about the rituals of worship. Many of the inscriptions record the donations for the purpose of the worship of the main icon in the temple, but do not provide any details. A few of the records spell out the details of the type of worship, which give us some idea of the rituals involved in worship. The worship included a number of articles and is usually called 'eight-fold' or '*aṣṭāṅga*' worship in some of the inscriptions. It is defined as worship with eight articles like water, scents, flowers, grain, incense, lamps, food and betel in the Kolhapur inscription of 1135 CE. The Bhalavani inscription of 1173 CE refers to worship with flowers, lamp, offerings, incense and scent, while according to the Kalvan inscription of 11th century, the worship included *pūjā*.

abhiṣek, *naivedya* and *chaitrapavitraka*. The Malakavathe inscription of 1166 CE records grant for a perpetual lamp in the temple. A number of inscriptions record the donation of flower garden, oil-mill and some articles like grains, betel nut and salt, apparently for using them in worship. Thus, it is clear that the worship ritual was quite elaborate, involving a number of articles and bore close resemblance to the Brahmanical mode of worship. It is quite possible that similar worship rituals were performed on the icons in the caves. However, the only evidence is the presence of water channels and a small pit in front of the icons at a number of sites indicating the performance of *abhiṣek* ritual. Significantly, this feature is noticed first in the case of an intrusive icon in J10 at Ellora and appears almost in all caves after 10th century CE.

Thus, the Jina, who was to be meditated upon for his fine qualities to encourage inculcation of the same qualities in order to follow the right path of salvation and who would not, or rather, could not, bestow boons on others, was turned into a god. As a number of texts mention, Jina came to be worshipped for *wealth and prosperity, to get rid of disease, to get free from the clutches of lions, snakes and fire and to get victory over enemy*. Jina is described as the *giver of heaven*, as *Brahmā, Viṣṇu and Svyambhū* and as *the creator as well as destroyer of the universe* (italics added). Jina is given 1008 names and the stress is laid on significance of uttering them correctly (Singh 1975: 29-32).

The *tantric* and *yantric* elements had penetrated the sect as evident from the *yantra*, carved on the Pārśvanātha icon in J27 at Ellora. Such *yantras* were usually meant for warding off the evil spirits and the monks who wrote these *yantras* were considered to possess magical powers. (Deo 1954-55: 563).

These changes were the products of the period and were in keeping with the contemporary trends. The general change in ideology and religious outlook led to the emergence of large temples and caves, performance of elaborate rituals, percolation of *tantric* practices in the sect and definite rise in the popularity of pilgrimage practice.

Sub-sects

Over a period of time Śvetāmbaras and Digambaras were sub-divided into number of segments. It is generally noticed that the Digambaras were prominent in south India, while the Śvetāmbaras were powerful in north India (Deo 1954-55: 137). This is true for modern period also.

Maharashtra was predominately populated by the Digambaras, though there are evidences indicating presence of Śvetāmbaras also. As stated earlier, all the caves under study are Digambara. Most of the other Jaina remains also belong to Digambara sect. The exceptions are a 8th century *chauvisī* from Chahardi, the 12th-13th century icons from Balsane, Erandol, Daulatabad and some of the 12th to 14th century icons from northern Maharashtra, now in Rajwade Samshodhan Mandal, Dhule. From the Kalvan plates of 11th century CE, it is known that the Śvetāmbaras had their monastery in the 'country of Svetapada' (northern part of Nasik or area around Kalvan). All the icons at Pune, now housed in modern temples, are Śvetāmbara. The Śvetāmbaras were also present in Sirpur (Deo 1954-55: 522). It appears that except northern Maharashtra, the area, physically closer to Śvetāmbara-dominant Gujarat and Daulatabad, the Śvetāmbaras came to prominence in later period, mainly after the 14th century CE, as suggested by inscriptions from Sirpur and

Pune. As far as Daulatabad is concerned, it appears that it was closely connected with Gujarat. As stated in the last chapter, Deda, a rich merchant of Avanti built a '*pośadhaśālā*' or a monastery here and sent the copies of *āgamas* to *bhaṇḍārās*, while his son Pethada built a temple in the 12th-13th centuries (Sheth 1953: 158-160). Even in the 14th century, one Sahajapala is known to have erected a temple of twenty-four tirthankaras here (Sheth 1953: 171-172). The fact that the famous Śvetāmbara *āchārya* Hiravijasuri in young age, had come to Daulatabad from Gujarat for further studies (Sheth 1953: 259-260) and in 1440 CE, a Jaina teacher Mahade converted the Digambaras of Daulatabad to the Śvetāmbara sect (Sharma 1940: 8) suggests that the Śvetāmbaras were very strong here. It could be because of increased trade and/or political relations between Gujarat and Maharashtra during this period and Daulatabad, being the capital of Yadavas and eventually of the Muslim rulers, attracted the Śvetāmbara Jains from Gujarat.

Jaina *sangha* was divided into various hierarchical groups from the earliest times as indicated by *gaṇas*, *śākhās*, *kulas* and *sambhogas* mentioned in the Mathura inscriptions and the *Kalpasutra* (Deo 1954-55: 515-518). These groups appeared as regional divisions or as groups of followers of particular originator. With the passage of time Śvetāmbaras were further divided into number of groups. The *gachha* became prominent and replaced *gaṇa*, while the unit of *sambhoga* almost disappeared. The rise of *gachhas* is traditionally assigned to disciples of Uddyotansuri in about the 10th century CE, when, it is said, that eighty-four *gachhas* arose, though the actual number exceeds eighty-four (Deo 1954-55: 519). On the other hand, Digambaras were divided into *sanghas*, which were sub-divided in the units of *gaṇa*, *gachha*, *anvaya*, *bali* etc. (Deo 1954-55: 545-557). The hierarchical position of these units is not definite.

There is no reference to any Śvetāmbara community in the early inscriptions of Maharashtra. The aforementioned Kalvan plates only makes mention of Śvetāmbara *āchārya* Ammadeva. However, the post-14th century inscriptions from Pune and Sirpur refer to a number of Śvetāmbara communities. On the other hand, various Digambara sub-divisions are mentioned. Since not many inscriptions provide these details, we have very limited data. A list of *Sangha-Gaṇa-Gachha-Anvaya* mentioned in the inscriptions is provided below.

Digambara sub-sects mentioned in the inscriptions from Maharashtra

INSCRIPTION	SANGHA	GAṆA	GACHHA	ANVAYA
Altem, 8 th century CE		<i>Srimula</i> , a tree which sprang from <i>Kanakopala</i>		
Vajirkheda, 915 CE	<i>Draviḍa</i>			<i>Vinnaryyya</i> or <i>Chinaryyya</i>
Nimbaragi, 1080 CE	<i>Mūla</i>	<i>Deśiyya</i>		<i>Kondakund</i> and <i>Pustaka</i>
Dharmapuri, 11 th century CE	<i>Yāpaniyya</i>			
Dharmapuri, 11 th century CE	<i>Yūpaniyya</i>	<i>Vamdiyur</i>		
Murum, 11 th century CE	<i>Yāpaniyya</i>	<i>Sena</i>		

Honnur, 1108-09 CE	<i>Mūla</i>	<i>Punnagavṛikṣamūla</i>		
Kolhapur, 1135 CE	<i>Mūla</i>	<i>Deśiya</i>	<i>Pustaka</i>	
Kolhapur, 1139 CE	<i>Yāpaniya</i>	<i>Punnagamūla-vriksha</i>		
Kolhapur, 1143 CE	<i>Mūla</i>	<i>Deśiya</i>	<i>Pustaka</i>	
Desinga Borgaon, 1150 CE		<i>Kāreya</i>		<i>Mailapa</i>
Kolhapur, 1154 CE	<i>Mūla</i>	<i>Deśiya</i>	<i>Pustaka</i>	
Mehkar, 1215 CE				<i>Kandhāranvaya</i>
Tringalwadi, 1344 CE	<i>Mūla</i>			
Ter, 14 th century CE	<i>Mūla</i>			
Udgir, 1491 A. D	<i>Mūla</i>			
Mangi-Tungi I-Santinatha gupha 14 th -15 th century CE		<i>Balātkāra</i>	<i>Sarasvatī</i>	<i>Kundakunda</i>
Udgir, 1524 CE	<i>Mūla</i>	<i>Balātkara</i>	<i>Sarasvatī</i>	<i>Kundakunda</i>
Sultanpur, date is not known.	<i>Kāṣṭha</i>			
Bhose, date is not known.	<i>Mūla</i>	<i>Kānur</i>		

Mūla Sangha : It is believed that the term '*Mūla Sangha*' was used to show the Digambaras as more authentic than the Śvetāmbaras in south India (Vijayamurti 1957: 24). The earliest reference to this *sangha* is found in the 4th century CE record of Ganga King Madhavavarma from Karnataka, while from the 9th-10th century CE, it is referred to very frequently in a number of epigraphs. There are no references to any *gaṇa*, *gachha*, *anvaya* or *bali* in the early records, which start appearing from the late 7th century CE (Vijayamurti 1957: 24-25). This *sangha* also existed in north India, north Gujarat, Rajasthan, Bengal and Bihar (Deo 1954-55: 549).

The *Deśiya Gana* of this *sangha* is supposed to have originated from the monks, who stayed in the '*Deśa*', the area to the east of the Sahyadris in Maharashtra, while *Pustakagachha* was the main *gachha* of this *gaṇa* (Vijayamurti 1957: 45, 56). The earliest reference to *Balātkara Gaṇa* is from the 11th century CE and it becomes prominent from the later half of the 14th century CE (Vijayamurti 1957: 62-63). *Krānur* or *Kānur Gaṇa* is known from the late 11th to 14th century CE (Vijayamurti 1957: 59). *Kondakundānvaya*, named after the famous Digambara *ācārya* Konkunda, is found independently mentioned in the inscriptions of the 8th-9th centuries CE, while it came to be associated with *Mūla Sangha* from the mid-11th century CE (Vijayamurti 1957: 46).

Yāpanīya Sangha : This *Sangha*, a combination of Śvetāmbara and Digambara practices, arose in the 5th century CE and was prominent till about the 14th century CE (Upadhye 1974: 17). It appears that it was prominent in northern Karnataka, though it also existed in Tamil Nadu and Andhra Pradesh (Upadhye 1974: 18). It received liberal royal patronage from Gangas, Kadambas, Chalukyas, Rashtrakutas and Rattas (Vijayamurti 1957: 26). However, eventually this *sangha* either became extinct or was merged into the Digambara sect (Deo 1954-55: 555).

Kāreya was an important *gaṇa* of this *sangha* as known from the inscriptions of the Rattas, while *Mailapa* was an *anvaya* of this *sangha* after an *āchārya Mailapīrtha* (Vijayamurti 1957: 31). The 1150 CE inscription from Desinga Borgaon is of this *sangha*, though this *sangha* is not directly mentioned and only *gaṇa* and *anvaya* are specified. *Sena Gaṇa* mentioned in Murum inscription is *gaṇa* of *Mūla Sangha*. However, since the inscription is not published, it cannot be determined whether this *gaṇa* is specifically referred to as *gaṇa* of *Yapaniya Sangha* or mentioned in other context, possibly as a *gaṇa* of the *Mūla Sangha*. *Punnagavriksamūla Gaṇa* was a unit of *Nandi Sangha*, the main division of *Yāpanīya Sangha*, though it was incorporated in the *Mūla Sangha* later on (Vijayamurti 1957: 28-29).

Draviḍa Sangha : It is believed that this *sangha* was established by Vajranandi, disciple of Puṇyapada, in 469 CE in 'Dakshina Mathura' or Madurai. However, according to Saletore, it was established in last quarter of the 9th or first quarter of the 10th century CE (Deo 1954-55: 545). All the inscriptions referring to this *sangha* post-date the 10th-11th centuries CE, most of which belong to Kolanglva, Santara and Hoysala dynasties (Vijayamurti 1957: 34).

Kāṣṭha Sangha: According to Devasenasuri (10th century CE), Kumarasena founded this *sangha* in 696 CE in Nanditatagrama, while in *Vāchankośa* (17th century CE) it is stated that it was established by Lohacharya in Amroha (Vijayamurti 1957: 66). All the inscriptions mentioning this *sangha* are found from northern and western India (Vijayamurti 1957: 66).

The only cave that refers to *sangha* is the cave at Tringalwadi, where the inscription below the icon in the shrine mentions *Mūla sangha*. There is a reference to *sarasvatī gachha*, *balātākara gaṇa* and *kunkundāchārya anvaya* on Mangi peak referring to the sub-sect to which the monks depicted in the panel above belonged. It does not, however, mention the *sangha*. Most of the inscriptions in Maharashtra do not mention an *anvaya*, the *gachha* being occasionally mentioned, while in many cases only the *sangha* is referred to. It is clear that the *Mūla Sangha* and the *Yāpanīya Sangha*, the ancient and popular *sanghas* of south India were widely prevalent in Maharashtra. At Kolhapur the line of *Mūla Sangha*, *Deśīya Gaṇa* and *Pustaka Gachha* was quite influential in the mid-11th century CE. At the same time, *Yāpanīya Sangha* also existed here. We have an early evidence of *Draviḍa Sangha* in the Vajirkheda inscription, though all the known records mentioning this *Sangha* are said to post-date the 10th-11th century CE. Moreover, the *Vinnariyya* or *Chinariyya Anvaya* of this *sangha*, mentioned in this record is not known otherwise (Vijayamurti 1957: 33-42, Deo 1954-55: 545-546). The *Kāṣṭha Sangha*, which

was prevalent in north and west India was present in Sultanpur in north Maharashtra. The *Kandhār Anvaya*, mentioned in the Mehkar inscription is not known from other parts of the country as it obviously had local importance. It shows that Kandhar was a prominent seat of the sect.

Apart from the inscriptions, some literary texts also provide information on the sub-sects that prevailed in Maharashtra. Virasena and Jinasena, who wrote *Jayadhavala* and a *tika* on *Jayadhavala* respectively at Vatagramapura in Nasik district, belonged to *pañchastūpānvaya* (Vijayamurti 1957: 43-44). From the 5th century inscription of Paharpur, Bangladesh, it is known that this *anvaya* was a group of Nirgranthas (Vijayamurti 1957: 44).

Śvetāmbara Communities

A number of icons at Pune, now in Adinatha temple and in the temples of Oswals as well as Podvals, carry inscriptions, which range between 1293 CE to 1480 CE. These records mention Śvetāmbara *gachhas* like *Āgama*, *Brāhmaṇa*, *Bṛhad*, *Jñānakiya*, *Khartara*, *Koranta*, *Maddaha*, *Rudrapalli*, *Tapa*, *Udhava*, *Upakeśa*, *Vṛabrhana* and communities like *Śrīmāla* and *Prāgvaṭ*. *Bṛhad gachha* is also known from some of the inscriptions from Sirpur.

All these *gachhas* are mentioned in the epigraphs post-dating the 9th century CE, while many of them arose between the period of the 11th to 14th centuries CE (Deo 1954-55: 544). They were prevalent mainly in north Gujarat and Rajasthan, though they also existed in Uttar Pradesh, Madhya Pradesh, Bengal and Bihar (Deo 1954-55: 519-544). Thus, it is clear that the Śvetāmbaras, who donated the icons in Pune, migrated to Maharashtra in the late medieval period.

Even today, original Marathi Jainas are Digambaras and following sub-sects of Digambaras are present among them. (1) *Śetavāl* (2) *Pañcham* (3) *Chaturtha* (4) *Kāsār* (5) *Bogar* (6) *Dhakad* (7) *Gujar-Humbad* (8) *Mārvāḍi Khandelwāl*, *Pallivāl*, *Agarvāl* (9) *Baghervāl* (10) *Kamboj* (11) *Nemā*. Of these, *Setavāls* are present throughout Maharashtra, *Chaturtha-Pañcham* are concentrated in south Maharashtra while *Baghervāls* are mainly in Vidarbha and northern Marathwada. Except *Chaturthas*, all the communities are engaged in business. Except *Gujars* and *Marvādis*, all these communities speak Marathi language and follow Marathi customs and festivals (Akkole 1968: 13).

Interaction with other religions

A number of records invoke Jina along with other Brahmanical deities. Many of the rulers were known to be patrons of different religions. There are a few Brahmanical temples such as Mahadeva temple at Patne in Jalgaon district, the Mahadeva temple at Umarga in Osmanabad district, the temple at Anwa in Aurangabad district and Laksmi-Narayana temple at Pedgaon in Ahmednagar district, where Jina figures are found on pillars or *janghā* portion of the exterior wall. A stepped-well in front of a *devī* temple at Jhagaji in Osmanabad district has a standing figure of Jina on one of the walls. However, some anti-Jaina sentiments are expressed occasionally. Ganesvadi record of 1099 CE

mentions one Varirudra Pandita of the Kalamukha sect, who boasts of having defeated Buddhists and Digambara Jains (Kolte 1987: 167-168). Chakradhara Swami used to stay in Jaina temples during his wanderings in spite of *Brāhmaṇas' insistence against it* (italics added) (Kolte 1952: 140). However, there is no evidence of persecution of Jains as noticed in Tamil Nadu and Karnataka. These references to Jains and occurrence of Jina figures on the Brahmanical temples point at the fact that Jainism must have been a significant force in the contemporary society.

Patronage

In the absence of adequate data it is very difficult to say anything definite about the patrons of the caves under study. There are only a limited number of inscriptions available, most of which are illegible. The inscriptions below the shrine icon in Cave I at Mohida and on the verandah pillar in Cave IV at Ankai-Tankai, though long, are difficult to read. There is a trace of an inscription below one of the Jina icons at Bhamer, but is almost illegible. Similarly, the inscription below one of the male devotees in J30 at Ellora can also not be read. There was an inscription on the verandah wall of the cave at Tringalwadi, but cannot be traced now. The inscription under the shrine icon in the same cave is weathered and only the date and name of the *sangha* can be read. The rest of the epigraphs are fragmentary that do not furnish much information. The inscription at Pale records that the cave, along with the cistern, was donated by one Indrakhita (Indrakshita). Nothing more is known about this patron. Similarly, the inscriptions below the icons in J13 and J15 at Ellora provide only the names of the patrons. The inscriptions below the icons in J25 at Ellora, probably record the names of important monks and nuns. The short inscriptions in Cave VI at Ankai record the names of the donors, while the inscription on a loose icon at Dharashiva appears to refer to devotee. The long inscription on Mangi peak mentions some of the kings of Rathod dynasty. But it is not clear whether they are referred to as donors or only as visitors. The only record, which provides some information, is the 13th century CE inscription on the colossal of Pārśvanātha in J27 at Ellora. The patron of this icon, one Chakresvara, who was the son of Galugi-Svarna, came from Vardhanapura. As mentioned earlier, one of the loose icons found from the lower caves of Ellora, contains an inscription dated to 1247 CE and records the donation of the image by a native of Vardhanapura. It is quite possible that the donor of the large Pārśvanātha image and this particular icon is one and the same person as he himself claims, he “made many huge images of lordly Jinas and converted the *Chāranādri* into a holy *tīrtha*, just as Bharata (made) Mount Kailasa”. It is difficult to identify this ‘Vardhanapura’. One ‘Vardhamanapura’ was a prominent Jaina centre during the 8th to 10th centuries CE, where Jinasena I and Harisena composed literary texts. It has been identified with Wardhvan in Kathiawar (Altekar 1967: 6, 122). It is quite possible that our Vardhanapura is same as Vardhamanapura and if that is the case, it is very significant. The donation by a person from Kathiawar at Ellora indicates popularity of Ellora as a Jaina *tīrtha* in the 13th century CE. It has been suggested that the Cave II at Dharashiva may have been excavated by the Silaharas when they were ruling at Tagara or Ter in the 7th century CE since they trace their descent from the *Vidyādhara* Jimutvahana, and some of the rulers assumed the *birudas* like *Tribhuvana-Nīla* and *Ahava-Nīla*, which

is said to reflect the tradition about the caves having been excavated by the *Vidyādhara* princes Nila and Mahanila (Mirashi 1977: v). However, there is no evidence to support this assumption. Moreover, the cave dates to the 6th century CE, while the Silaharas are said to have ruled Ter in the 7th century CE. The only site that furnishes a substantial number of inscriptions is Mangi-Tungi, though most of these are of much later date and record only the names of monks represented in sculptures. It appears that most of the inscriptions in the Jaina caves record donations of individual icons rather than the entire cave.

A study of other Jaina inscriptions from the area point at the type of patronage Jainism received in general. As is evident from the list above, the grants to Jaina temples were made primarily by the royal families, officials and the trading community. The Rashtrakuta, Silahara, later Chalukya, Kalachuri and Yadava kings, a number of subordinate chiefs, officials like *Dandānāyaka*, revenue collectors and village heads and merchants-guilds were the patrons of the sect. Except Rashtrakuta Indra III and Yadava Seunachandra, all the rulers made donations in south Maharashtra. Jainism was very strong in north Karnataka and south Maharashtra, being physically close to it, must have been a prominent centre of the sect. Of all the dynasties, the Silaharas of Kolhapur patronised Jainism liberally. Gandaraditya and Vijayaditya made large donations to a number of temples in Kolhapur and the area around it. Gandaraditya's *Mahāsāmanta* Nimbadevarasa built a *Pārśvanātha* and an *Adinatha* temple in Kolhapur. Except Vasudeva, the betel-box carrier of *Sāmanta* Kamadeva, who built a *bastī* at Havina-Herilage, no evidence of people from lower strata of the society granting donations to Jaina temples are available. However, if the vast data of inscriptions, especially those on image pedestals recording dedication of an icon, is studied properly, it would definitely bring into light new features.

The kings, chiefs and officials mainly donated land, while the merchants and guilds donated revenues of various commodities. Many donations were made jointly by rulers and the merchants. Among the mercantile community, a few individual merchants or *śreṣṭhis* are mentioned as patrons in Nasik, Marathwada and Vidarbha regions, while in south Maharashtra many famous and powerful guilds of the period are found patronising Jainism. Some of these guilds were *Vīra Bāñanjus*, mentioned in the Kolhapur inscription of 1135 CE, 500 *Svāmīs* (of Ayyvole), mentioned in the Desinga Borgaon inscription of 1150 CE and 500 *Svāmīs* of Ayyvole, *Mummuridandās* and *Ubhayānāndeśīs* mentioned in the Malakavathe inscription of 1166 CE. Of these, 500 *Svāmīs* of Ayyvole or *Vīra Bāñanjus* was the most powerful guild of the period operating in Karnataka, Tamil Nadu and Andhra Pradesh from 9th century CE. It is supposed to have originated at Ayyavole or Aihole in Karnataka. Eventually it spread to the other parts of south India. Their latest reference is said to be in 1680 CE. The guild included various classes of the merchants who traded in all sorts of commodities, both inland and overseas and visited far off regions. From the *praśśti* of this guild in various records of Karnataka, narrating mythical origin of the guild and high-sounding titles, it is clear that it was a very powerful guild of south India in medieval period (Gururajachar 1974: 119-126). The representatives of this guild in aforementioned Kolhapur inscription included merchants from Kolhapur, Miraj, Malabar district of Kerala, a few other places and a royal merchant of King Gandaraditya. *Mummuridandās* was another powerful guild of

south India. The nature of this guild is not very clear. In the *praśasti* of this guild, similar to that of *Vīra Bañan̄jus*, they are claimed to have originated from the 500 *Svamis* of Ayyavole and are praised for their valour and other virtues (Gururajachar 1974: 118-119). *Ubhayānānādeśis* were the merchants, who traded both within the country and also outside the country. This guild included merchants from various regions (Gururajachar 1974: 117-118). Apart from these, a *Nagara* of Bhalavani is mentioned in the Bhalavani inscription of 1173 CE. *Nagara* was the generic term used for all traders and trading community in south India and meant guild of local traders (Champakalakshmi 1996: 313). The names of some of the *bastīs* like Besakisettiya at Dharmapuri and Marasingasettiya at Huvīnabage-*agrahāra* clearly indicate that these were built by *seṭṭis* or merchants. Though a number of inscriptions record patronage by ruling class, it is quite possible that many of them were urged by the influential mercantile community as evident in the case of *Danḍanāyaka Dasimarasa*, who made donations to Marasingasettiya *bastī* on an appeal from the *nakaras* or traders of the place when he came to witness the *Jina pujotsava* there. It is possible that officials were invited by the Jains to visit their temples and participate in various ceremonies.

A significant feature is that most of the donors-kings, chiefs, officials and guilds are known to have made donations to other faiths also and their personal faiths were not necessarily Jaina. Though *Vīra Bañan̄jus* are considered to be Jaina, they patronised other faiths too (Gururajachar 1974: 124). Tiravade inscription records grants to Brāhmaṇas and an equal portion of land to Mahadeva and Buddha along with Arhat by King Gandaraditya.

Rise in popularity of Jainism in post 9th-10th century CE period

Two features are very striking in the historical development of Jainism in Maharashtra, one is its increased prominence and popularity after 9th-10th century CE as indicated by prolific Jaina remains including most of the caves under study and the second is the continuance with rock-cut caves even when structural architecture had become a more accepted norm. What were the factors behind the rise of the sect during this period? And why did the Jains continue to excavate caves till so late?

To answer the former question first, it appears that one of the important factors behind the rise of Jainism after 10th century CE was the acceleration of trade activities and expansion of foreign trade with southeast Asia and China. The 'urban' character of the sect in the region and the fact that the sect was mainly patronised by the trading community and royal families as the above list indicates point at this. From the contemporary Jaina literature it is clear that the sect favoured the trading profession (Aery and Mathur 1990, Jain, V.K. 1990: 4-6) and it is well known that most of the followers of the sect till today come from the mercantile community. Considering all these factors, it can be suggested that one of the important reasons why the sect rose to prominence in the post-10th century CE period in Maharashtra was the revival of trade leading to the better position of mercantile community, both socially and economically. It has been shown that there was a revival and expansion of south Asian trade from the 10th century CE involving the south Asian, especially the Cholas and southeast Asian kingdoms and China (Champakalakshmi 1996: 47). This phenomenon is noticeable in

north India (Malik 1998: 153), western India, comprising of Gujarat, parts of Rajasthan and north Konkan (Jain, V. K. 1990: 3) and south India (Champakalakshmi 1996: 203-310). The regional studies have revealed similar situation in the case of Andhra Pradesh (Sundaram 1968: 46) and Karnataka (Gururajachar 1974, Kuppuswamy 1975). Though no such detailed study is available in the case of Maharashtra, it is logical to assume that this region also participated in ongoing process, noticed throughout India. The assumption can be supported by the fact that Sanjan, Chaul, Thana and Sopara in Konkan were active and prosperous ports of the western coast during this period as testified by their frequent mention in the accounts of the Arab geographers and Marco Polo (Jain, V. K. 1990: 134-136). These texts also list a number of items, which were produced at these places and were exported to far off countries along with the items from other areas (Jain, V. K. 1990: 134-136, Gururajachar 1974: 105-107). Thus, there must have been regular movement of commodities criss-crossing the region. Moreover, a large number of references to various industries in the Mahanubhava texts and Arab accounts (Panse 1963: 60-61), descriptions of large cities in literary accounts (Panse 1963: 57-58) as well as some inscriptions (Kolte 1987: 40) and the presence of a number of merchants and guilds in different parts of Maharashtra as shown above, indicate brisk trade activities. Without going into the details of the factors and the mechanism of this phenomenon suffice it is to say that this period was characterised by general prosperity, increase in the number of urban towns and rise in the social status of the mercantile community. This resulted in the emergence of elaborate religious monuments, sustained on large-scale donations. In the light of these facts, it can be inferred that the improved position of Jainism in Maharashtra during the post-10th century CE period was related to the revival of trade activities.

Incidentally, even in Gujarat, the sect became very prominent after 10th century CE and was patronised mainly by the mercantile community. In Karnataka, though the sect was very strong from the 5th century, patronised mainly by the ruling families, it started receiving patronage of mercantile community from the 10th century onwards (Singh 1975: 113). In Rajasthan, the mercantile community proliferated with the assimilation of a large number of converts to Jainism (Malik 1998: 135). It has been pointed out that the *Osvālas*, *Jayasvālas*, *Khanelvālas*, *Agravāls* and *Maheśvaris*, five main divisions of the Vaisyas in western India were originally Kshatriyas, but later became Vaisyas when they converted to Jainism and took to trade (Sankalia as cited in Malik 1998: 135-136).

Against this background we now turn to the second problem, why continue with rock-cut architecture when structural architecture was obviously more popular? There are hardly any post-10th century CE caves known from any part of the country, though some Jaina icons were carved on rock-face as late as the 15th century CE at Gwalior (Burgess and Fergusson 1880: 509-510). Even in Maharashtra, where caves had been a popular mode of religious architecture, structural temples had replaced caves. With the exception of Panhale Kaji in the Ratnagiri district, where a few caves belonging to the faiths of Vajrayāna Buddhism, Brahmanism and the Nathapantha were excavated between the period of 10th to 14th centuries CE (Deshpande 1986: 126), Bharmachandra in the Pune district, where a Saivite cave was excavated in the 12th-13th century CE and a 14th-15th century CE Nathapanthi cave at Anjaneri in Nasik district, no cave of any other faith was

excavated, though many of the deserted Buddhist and Brahmanical caves were used by mendicants or *yogis*. The reason again appears to be that with the revival of trade activities, the trade routes became very important, most of which passed through hilly areas due to the physical features of the region. Since mercantile community favoured Jainism, many caves belonging to this faith were excavated. The fact that many of the caves are situated on trade routes supports this assumption. The possibility of the involvement of traders from other regions cannot be ruled out. We have evidence of traders from Gujarat constructing temples at the Yadava capital Devagiri (Sheth 1953: 158-160), *śreṣṭhis* from Telugu country donating the Pārśvanātha icon at Satgaon in Buldana district (Hiralal 1916: 141) and a person possibly from Kathiawar making donations at Ellora. Thus, the period was marked by great movement between the regions. The sites, which have fine, large caves like Ankai-Tankai and Tringalwadi, are situated on very active trade routes, while the other areas were comparatively less favoured. Most of the other caves are not very elaborate or 'grand' and were possibly patronised by small traders with limited resources. Again the apparent emphasis only on the icons in most of these 'rough' caves points to the very focused interests of the patrons.

In some other parts of the country too, the Jainas are known to become prominent in the areas along trade routes, during medieval period. In Bengal, the Jainas became very prolific in Purulia, Bankura, Burdwan and Midnapur districts from 8th-9th century CE onwards as indicated by finds of a large number of Jaina icons from this area. This region was connected with north Bihar plain and Orissa through old routes. It has been suggested that the distribution and location of Jaina sites near and around major linkage routes in this region indicate that Jainism was primarily patronised by traders (Mitra Dutta 2004: 53). A number of other prominent medieval Jaina centres, such as Deogarh in Lalitpur district of Uttar Pradesh, occupied important position along trade routes.

The preference of Jainas for caves in the period when they became prominent in the region could also be because of special importance of mountains in the religion, which has always considered mountains more sacred. Mountains are usually associated with penance and meditation in Jaina literature. The Jaina cosmology speaks of a number of legendary, glorious mountains like Mountain Simananga (not identified), located at the confluence of five rivers, which has a shrine of Rṣabhanātha and Astapada or Kailasa mountain, which has a number of shrines built by Bharata, but is now inaccessible to humans. The mountains are respected and revered as holy places, often possessing magical powers. They are considered the abodes of various gods like *kinnaras*. In an inscription on the main door to the Jaina temples at Girnar, the mountain is praised for its beauty and it is stated that "O, mountain, even sun-constellations are so lost in your love that they have forgotten their way (i.e. they are circumbulating you)" (Jain K. P. 1939: 186-187). There are numerous accounts describing the beauty and power of the mountains, particularly famous *tīrthakshetras*. Thus, the mountains held a special position and meaning in Jainism. The Jainas preferred to build their temples on the top of high mountains and a number of such Jaina temple-cities evolved during medieval period. With limited resources and already existing cave-architecture tradition in this region, the Jainas excavated caves in the hills while also patronising structural temples in the plains.

Another factor, which may have played a role in the rise of Jainism by 9th-10th century CE, appears to be the decline of Buddhism, which, though very popular in the region in the early centuries of the Common era, started declining by 7th-8th century CE and except a few centres like Kanheri, Panhale-Kaji and Sopara in Konkan, was almost wiped out from the region by 10th century CE. It has been argued that Buddhism lost ground mainly because of lack or loss of grass-root support. While the Buddhist monks did almost nothing to get support of laity and to define their role in the religion, the Jainas produced vast literature on the duties and role of laity and thus the laity felt the sense of participation. Again, Buddhists did nothing against 'Brahmanisation' of their sect and so Buddha came to be incorporated as one of the *avatāras* of Visnu. On the other hand, the Jainas strongly resisted such attempts when R̥ṣabhanātha was claimed to have been an *avatāra* of Visnu and on the contrary tried to incorporate popular Brahmanic deities by producing 'Jaina' Ramayana and Mahabharata. In Buddhism, *bodhisttavas* reached such a stage of significance that they almost replaced Buddha and thus could easily be incorporated by Brahmanism, especially deities like Avalokitesvara due to its iconographic similarities with Śiva. On the other hand, in Jainism, Jina retained its supreme position even though a large number of other deities were incorporated for popular support. Jainism also introduced a set of rituals and festivals, prevalent in Brahmanism (Jaini, 1980). Though Buddhism declined because of various factors and Jainism survived due to some conscious efforts by the community, it is very difficult to say why did Jainism come to prominence only when Buddhism declined and not during flourishing state of Buddhism. This phenomenon is noticed in other parts of the country also. Both the sects are not known to have enjoyed equal position in any part of the country, though they are known to have co-existed in some parts. Thus, in Karnataka and Gujarat, strongholds of Jainism, Buddhism was almost absent. In east India, especially in Bengal, when Buddhism held an influential position during the Palas (8th to 12th centuries CE), Jainism had almost been wiped out, except in the region of Purulia, Bankura, Burdwan and Midnapur districts (Mitra Dutta 2004). Though a detailed study at pan-Indian level is required to probe into this phenomenon, one of the important reasons for such a development could have been apparent similarity between both the ascetic sects, denying Vedas as well as superiority of Brāhmaṇas and thriving primarily on the support of Vaisyas with monks-nuns-laymen-laywomen as the social base, emphasis on meditation/penance and man-hero as a supreme deity. This probably resulted in severe competition for patronage and thus failure of either sect to hold equal position in a particular region at the same time.

Another important factor could have been the persecution of Jainas by Vira Saivas and Alvars in Karnataka and Tamil Nadu. It is quite possible that the persecution of the Jainas in the neighbouring regions led to the migration of Jaina population to Maharashtra, where the conditions were more cordial.

It is clear from the above account that Jainism was introduced in Maharashtra at least by 1st century BCE. It started gaining popularity from 8th century CE and rose to become a significant and prolific sect during the period of 9th-10th to 14th centuries CE. However, it should be noticed that Jainism never held as strong and influential position in Maharashtra as in the neighbouring regions of Gujarat and Karnataka. In a Yadava record, Jina is invoked along with other Brahmanical deities. The philosophy of the

Mahanubhava sect bears strong imprints of the Jaina concepts. Jnaneshvara takes notice of Jaina practices of tonsure and straining water in *Jñanesvari*. Thus, Jainism appears to have integrated with the society in Maharashtra. Jaina stories are woven into Marathi folksongs, while Jaina invocation '*Om Namah Siddham*', has been incorporated into the culture of Marathi population. Again, the fact that many of the Jaina centres were strongholds of Brahmanism too, indicates cordial relations of the Jainas with the Brahmanical society and also points to the influential position of the Jainas in the society in Maharashtra.

CHAPTER 6

CONCLUSION

The Jaina caves of Maharashtra with the exception of the cave at Pale near Pune date from the 6th to 14-15th century CE and belong to the Digambara sect of Jainism. The cave at Pale dates back to the 1st century BCE. It is a solitary archaeological evidence of the existence of Jainism in Maharashtra at such an early date. However, the story of the famous monk Kalakacharya shifting the date of the Jaina festival of *paryuṣaṇa* for a Satavahana king at Paithan points to the presence of Jainism in this region during Satavahana period. Though this particular Satavahana king is credited with having built Jaina *chaityas* and *vihāras*, most of the Satavahana rulers were staunch supporters of Vedic Brahmanism. Their inscriptions refer to the performance of various sacrifices and grant of cows as *daksina* to Brāhmaṇas. Buddhism was the prominent religion during this period. A large number of Buddhist *chaityas* and *vihāras* were excavated in many parts of western Maharashtra. Many of these Buddhist caves received royal support from the Satavahana and Kshatrapa rulers and also from common people. Compared to these two sects, Jainism was less favoured during this period.

The situation remains more or less unchanged for the next few centuries, in the post-Satavahana and the Vakataka periods. Buddhism continued to flourish as is indicated by the large and prosperous monasteries at Kanheri, Ajanta, Karle, Pandu Lena and Aurangabad. Many of these received support of influential personalities like Varahadeva, the minister of Vakataka king Harisena, who patronised a cave at Ajanta. However, most of the Vakataka rulers were followers of Brahmanism. They performed various Vedic sacrifices and were worshippers of Śiva and Visnu. Jainism, though present, was not very prominent. The caves at Dharashiva, datable to 6th century CE are the only evidences of the presence of the sect during this period. However, references to Maharashtra with minute details of land and people in some of the *Bhāṣya* texts suggest that the Jainas were present in the region.

During the period of the early Chalukyas some changes are noticeable. Brahmanism with emphasis on Vedic sacrifices was still a prominent religion with the royal families, though *Smārta* philosophy with *vratas* and *dānas* was slowly gaining prominence among the people at large. Buddhism was certainly not as popular as in earlier times. Though Ellora and Kanheri were active Buddhist centres, many other

monasteries were deserted. As far as Jainism is concerned, it does not appear to have been very prominent. A few Jaina remains are found from Vidarbha and north Maharashtra. No Jaina cave was excavated during this period.

The scene changes from the Rashtrakuta period. A number of Jaina remains from this period point to the fact that the sect rose to prominence from the 8th century CE onwards. The caves at Ambejogai, Kharosa, Ellora, Mangi-Tungi and Patne were excavated during late 8th to 10th century CE. Two of the Jaina *bastīs* in northern parts of the Nasik district were flourishing centres, which received donations from the Rashtrakuta monarch Indra III. His predecessor Amoghavarsha is supposed to have been a follower of Jainism. He is said to have patronised the Jaina caves at Ellora, though there is no evidence to support this assumption. While Jainism rose to prominence, Buddhism was definitely losing ground as only three of the monasteries find mention in the contemporary inscriptions, of which Kanheri was a prominent centre. Brahmanism was the religion followed by most of the people and also by the Rashtrakuta rulers, who patronised it liberally. The society was in transition with changes in religious concepts, ideology and outlook. Vedic Brahmanism was replaced by Puranic religious practices. Vedic sacrifices had lost significance and *saguna* worship dominated by practices such as *vrata*, *dāna* and *tīrthayātrā* was becoming popular. This change led to the emergence of temples, which developed as rich, land-owning institutions and the central foci of the society.

The following few centuries witnessed the strengthening and elaboration of the already set socio-religious milieu. Temples grew powerful leading to the emergence of socio-economic classes revolving round it. Elaborate worship rituals and *vrata*, *dāna* and *tīrthayātrā* became very popular. With the introduction of Sufism, the rise of pastoral gods like Khandoba and Vyankoba and the emergence of the *yoga* dominant Saivite sect, Nathapantha and *bhakti* dominant Vaisnavite sects, Mahanubhava and Varakari, the society in Maharashtra during the post 10th century CE period was marked by multiple traditions, which led to changes in the social set-up and the religious outlook. Buddhism lingered on in Konkan, where Kanheri, Sopara and Panhale were active centres. However, after the 10th century CE, it almost disappeared. Jainism, which had started gaining popularity from the 8th century CE, became very prominent in the post-10th century CE period. It appears to have spread to all parts of Maharashtra as a large number of Jaina remains in the form of inscriptions recording grants to Jaina temples, icons and temples from almost every part of the region indicate. However, there are not many remains in Konkan and though Jainas were present in this area, they were not very prominent. The largest numbers of Jaina caves were also excavated during this period at Anjaneri, Chambhar, Ankai-Tankai, Tringalwadi, Vase, Daulatabad, Bhamer, Chandor, Mohida and Mangi-Tungi and the Buddhist caves at Pandu Lena and Junnar were converted to Jainism. The deserted site of Dharashiva was 'rediscovered' and again turned into active centre with the addition of new icons in the 12th-13th century CE. Similarly, a new phase of cave excavation and installation of loose icons began at Ellora in the same period. Thus, Jainism, which was introduced in Maharashtra around the 1st century BC at the latest, started gaining popularity from the 8th century CE and was most influential and prolific between the period of 11th to the 14th centuries CE. It continued to hold significant position in the Muslim period also.

ARCHITECTURAL FEATURES OF THE CAVES

The Jaina caves, excavated between the period of 1st century BCE to the 14th-15th century CE, follow the contemporary regional architectural and stylistic trends. They form an integral part of the general pattern of the development of rock-cut architecture of the region exemplified by the caves of Brahmanical and Buddhist sects. Thus, the Dharashiva caves of early 6th century are like the contemporary Buddhist caves at Ajanta in terms of ground plan, pillar and doorway ornamentation, type of pillars as well as pilasters and the treatment of the main icon in the shrine, while the caves at Kharosa and Ambejogai reflect similarities with eastern Chalukyan architectural style. Some of the features, such as presence of two rock-cut elephants in the court at Ambejogai point to similarities with Kailasa at Ellora. Again, standing Jina figures, which flank the main shrine of Ambejogai cave, foresee similar popular trend at Ellora Jaina caves. The 9th century Jaina caves at Ellora share similarities of ground plan, pillar type, pillar ornamentation and façade treatment with other Brahmanical caves of the site, especially Kailasa and Lankesvara. The presence of an elephant and a pillar or *mānastambha* in the court of Indra Sabha points to architectural relation with Kailasa, while Chhota Kailasa is a direct copy of Kailasa on much smaller scale. The 12th-13th century caves at Ankai-Tankai, Tringalwadi, Daulatabad and Vase share a number of features like type of pillars and doorways, treatment of fronts of benches in the caves with mouldings, more use of loose icons than carved icons, with contemporary Brahmanical caves at Panhale. Thus, there is nothing 'Jaina' about these caves except the icons.

In spite of forming an integral part of the general process of development of rock-cut architecture, these caves display some unique features. The enclosed courtyard and peculiar gable-shaped roof of the front aisle of the verandah with a big hole or door leading to the passage, which opens at the water cistern in Cave II at Dharashiva are unparalleled. The rock-cut structure, possibly a base for a *chaumukha* or *mānastambha*, in front of caves at Ambejogai and Kharosa and perhaps a *stūpa* in the court of Cave II at Dharashiva are also unusual features. Similarly, presence of lion heads on *mattavarana* and the addition of *śikhara* in the treatment of façade as *vimāna* in the Jaina caves at Ellora, though not completely unknown, is a new feature at the site. A memorial pillar at Patne and Chandor, carved probably in the memory of some ascetic or the donor, is an unusual occurrence. The perforated screen and large lion figures at Ankai-Tankai II are also very unique as far as cave architecture is concerned. Large monolithic elephants at Ambejogai and Ellora caves, though not very unusual, are quite spectacular. The elephants with warriors and musicians at Ellora J30 are unique in this region, though a similar 12th century CE monolithic elephant is known from Banavasi.

The caves post-dating 10th century CE reveal a tendency to imitate contemporary temple architecture. The trend begins at Ellora where the frontage of the cave is given an appearance of *vimāna* from *adhiṣṭhana* to *śikhara*, a feature already noticed in a number of Pallava caves. The type of pillars, doorways with *chandraśīlā* and *kakṣāsana*s with dwarf pillars speak of architectural relations with contemporary Chalukya and Rashtrakuta structural architecture. There must have been mutual exchange between both the modes of architecture. Still later, the 12th century caves at Ankai-Tankai and Tringalwadi follow contemporary temple architecture of the Yadava period in ditto. The

ground plan, type of pillars and doorways, ceilings and the decorative motifs are very similar to contemporary structural temples. More than anything, the treatment of the lower portion of the cave frontage as a plinth or *adhiṣṭhāna* with various mouldings point at the effort to make a cave look like a structural temple as functionally such plinths are useless in cave architecture. Some of the other sites like Anjaneri, Vase and Daulatabad also have doorways, pillars, and plinths like the contemporary structural temples. Apart from imitating features of structural architecture, some of these caves also make use of actual structural components. Thus, the verandah at Tringalwadi including plinth, back wall and the ornamental doorway as well as the hall pillars, shrine doorway of Cave VI at Ankai and pillars at Vase are structural.

A noticeable feature is the absence of many carved icons in the caves, which imitate the structural architecture and are decorative, such as Ankai-Tankai, Tringalwadi, Daulatabad and Vase. A few loose icons found in the vicinity of these caves and the presence of benches in the caves suggests that many loose icons were installed. The reasons behind such an arrangement are difficult to determine. It could have been done due to the fear of iconoclasts since loose icons can be hidden and saved. It could also have been an attempt to imitate the structural temples in ditto or probably the making of loose sculptures was found to be easier than carving rock-cut icons at these sites. Compared to these, the architecturally plain and rough caves such as those at Chandor, Bhamer, Mohida and Mangi-Tungi have a large number of fine rock-cut sculptures. On the other hand, at the caves like Patne with a number of carved icons, a few loose icons also must have been installed as the presence of empty niches in the side walls suggest.

Most of the Jaina caves under study with the exception of Dharashiva II and III, Ambejogai, Ellora (lower caves), Ankai-Tankai, Tringalwadi, Daulatabad and Vase, are architecturally crude and rough excavations, though many of these display a large number of fine sculptures. The 'caves' on the peaks of Mangi-Tungi are plain rooms profusely carved with icons and in most cases; there are a large number of icons carved directly on rock-face encircling the peaks. Thus, in most of the Jaina caves the emphasis has been only on icons rather than the architecture or decoration of the caves.

ICONOGRAPHIC FEATURES

The icons of tirthankaras and *yakṣa-yakṣī* figures dominate the iconographic programme of most of the caves. Occasionally the figures of *dikpalas*, Hanuman, Gaṇeśa, Bhairava form of Kshetrapala and *yakṣa-yakṣī* couples or what is known as 'parents of Jina' also occur. The monk or *āchārya* figure with broom and *kamaṇḍalu* occurs at Mangi-Tungi and is not found at any other site. The scenes of Kamatha's attack on Pārśvanātha and meditating Bāhubalī are very popular themes at Ellora and continued to be represented till 12th-13th century CE in caves at Ankai and Mohida, though not as twin scenes as at Ellora. Unlike Ellora examples, these later representations consist of minimum figures in the scene and lack the same vigour and force.

Iconographic Development

The development and the trend of iconographic norms in Maharashtra broadly followed the general pattern as noticed at pan-Indian level. Some of the features such as the introduction of *śāsanadevatās* as well as *lāñchhana* appear late in this region. A number of iconographic features of these caves can be compared with examples from other regions, as there obviously was an intensive exchange of concepts and ideas. However, there are some peculiar iconographic developments, unique to this region.

In the early caves like Dharashiva, Ambejogai and Kharosa, of the period between 6th to the late 8th century CE, only Jina figures are depicted. Though *śāsanadevatās* or *yakṣa-yakṣī* figures attending upon Jina are introduced in the 5th century CE in other parts of the country, they appear as late as the 9th century at Ellora in the caves of Maharashtra. While in the beginning only Sarvānubhūti-Ambikā pair occurs, slowly distinction is made between *yakṣī*. This development occurs when each icon is provided with a separate pair of *yakṣa-yakṣī*, unlike earlier examples, where only a single pair of Sarvānubhūti-Ambikā is depicted in the entire cave. Thus, an intrusive icon of Ṛṣabhanātha on the front pillar in J10 at Ellora has Chakresvari as the *yakṣī*, while the *yakṣa* is still Sarvānubhūti. The next development is the distinction of *yakṣa* as seen in Cave V at Ankai and Junnar, datable to the 12th century CE. However in spite of the introduction of different pair of *yakṣa-yakṣī* for each Jina only Gomukha-Chakresvari and Dharanendra-Padmāvatī occur and no other pair is represented. This is because in most of the caves no distinction is made between Jina figures except Pārśvanātha, who has the snake-hood above the head and Ṛṣabhanātha, who is distinct with hair on the shoulders. Also wherever Jinās are distinguished by *lāñchhanas*, *yakṣa-yakṣī* pairs are not provided. Sarvānubhūti-Ambikā remain popular throughout and their large figures are carved in the cave even when separate pair of *yakṣa-yakṣī* in miniature is provided for each Jina icon.

Gradually, *yakṣī* rise to prominence and start appearing as independent goddesses and not just as attendant deities of Jinās. In fact, at Ellora many of these '*yakṣīs*' such as Chakresvari and Padmāvatī appear as independent goddesses even before they were introduced as attendant *yakṣīs* of Jinās. Perhaps this represents the stage when *Vidyādevīs* were prominent and were subsequently turned into *yakṣīs* of Jinās. In many later caves such as Anjaneri, Chandor and Mohida *yakṣīs* like Padmāvatī, Chakresvari and Ambikā are depicted as prominent, independent goddesses. Occasionally *yakṣa* like Gomukha and Dharanendra also appear independently. However, it is the goddess, which is more popular. Among other goddesses represented are Sarasvati and Mahamanasi. Ambikā is the most popular *yakṣī* and is found represented at almost all the sites, while Chakresvari, Padmāvatī and Sarasvati occur at some sites.

While in early caves Jina figures are represented with *chauri*-bearers, garland bearers, halo and *simhāsana*, later on, triple *chhatra*, drum players, musicians, elephants, devotees and *lāñchhana* in some cases are added. The early phase is found at Dharashiva and Ambejogai, where the Jina figure, seated on the *simhāsana*, is attended only by *chauri*-bearers and garland bearers. From Ellora, more or less fully developed *parikara* is found, though *lāñchhana* is still absent, which appears from Chambhar, in the late 11th-early 12th century CE. The elephants are added to the throne in some of the icons at Ellora, but it becomes a regular feature from Anjaneri, in around middle of the 12th

century. At the same site and also at Ankai-Tankai elephants are added in the *parikara* top also. However, caves belonging to still later period revert back to simple *parikara* with minimum *pratiharyas* as seen at Mohida and Mangi-Tungi upper caves. A noticeable feature is that *lāñchhana*, though present in some cases, is not a very regular occurrence. Among the Jinas provided with *lāñchhanas* are Rṣabhanātha, Padmaprabha, Sumatinatha, Pushpadanta, Supārśvanātha, Chandraprabha, Santinatha, Mallinatha, Neminatha, Pārśvanātha, and Mahāvīra at Chambhar, Chandor, Ankai, Mohida and Tungi peak. Of these, last two sites are the only sites, which depict *lāñchhanas* for a number of Jinas. Since both the sites are latest, it can be presumed that the use of *lāñchhanas*, in this region, became popular from the 13th century CE, though it is not depicted in all cases. In the early caves Jina figures are seated in *ardhapadmāsana*, while from the cave at Patne, in the period post-dating 10th century CE, Jina figures are shown seated in *padmāsana*. Similarly, *śrīvatsa* is absent in early caves, but starts appearing from Patne and almost invariably occurs in all the caves post-dating Patne. Thus, it appears that the caves till about the 10th century CE do not show *śrīvatsa*, have simple throne and *parikara* and *ardhapadmāsana* for Jinas. On the other hand, the later caves have Jinas in *padmasana*, elephants on the thrones as well as in *parikara* tops and *śrīvatsa* on the chest of Jinas.

Dikpālas are represented in J10 at Ellora and on the ceiling of Cave III at Ankai-Tankai, while Bhairava, Gaṇeśa and Hanuman occur in later caves. Hanuman is depicted at Anjaneri, mainly because of the traditional association of the hill with Anjani, mother of Hanuman, who is said to have performed penance here. The Anjaneri hill is still famous for the shrine of Anjani *Devī* and is worshipped regularly. A large icon of Gaṇeśa is depicted at Chandor, probably due to local significance of the deity. Similarly, a few small male-female figures, holding objects like *ghaṭa* or plantain, *kamaṇḍalu*, *daṇḍa* and some indistinct things in the panels of Sarvānubhūti-Ambikā in Cave III at Ankai-Tankai appear to have been local deities. Thus, an attempt to incorporate locally significant deities into the fold of Jainism can be noticed.

The general stylistic and iconographic trends of the contemporary times are followed in these caves. The occurrence of colossal icons of Pārśvanātha at Chambhar and Ellora and depiction of many non-Rsabha icons with hair on the shoulders at Ankai-Tankai and Mohida are in keeping with the general contemporary trends, popular in central India and also north Karnataka. However, the figure of 'Brāhmaṇa' holding *chhatra* above his head in most of the Ambikā panels is unique to this region. The type of *yakṣa-yakṣī* couple or parents of Jina figure, which occurs at some of the sites, is also very unusual. While most of such representations from other parts of the country depict one or two children with the standing or seated couple, the absence of any child and the depiction of the couple more as a *mithuna* couple with hands around each other in these caves is unparalleled. The monk or *acharya* figure represented in large number at Mangi-Tungi is found in many parts of the country, mainly central India. While in the other regions, the *āchārya* figure is usually depicted preaching; here it is depicted as meditating and almost raised to the status of a Jina with resemblance to the Jina figure. Two dancing figures of Indras, probably of Saudharmendra, flanking the main verandah of Chhota Kailasa at Ellora are very unique and unusual representations, found rarely in the entire range of Jaina art. There are a few more regional variations and innovations, both in general iconographic development and the execution of particular icons. But overall,

Jaina iconography in Maharashtra as displayed in the caves is simple compared to elaborate and complex iconography as noticed in some regions like Gujarat and Rajasthan.

PAINTINGS

There are traces of paintings in some of the caves, most of which are very crude geometric designs and belong to a much later date than the cave. The small portion of a painted Jina figure in Cave II at Dharashiva is a fine piece of art, in the style of Ajanta paintings. However since only a tiny portion is extant nothing much can be said about the theme and style of the paintings that must have existed in this cave. The paintings at Ellora are profuse and fine. Here the figures lack the graceful, smooth movement and postures of Ajanta, instead there are sudden and almost angular bends in body postures. There is a preference for the faces shown in three-quarter profile. In the Samvasarana scene in J21, the narrative panel shows the figures with bun and beard. The three-quarter profile of the faces, slight projection of the farther eye, facial features, bun and beard of the figures foresee the western Indian style of miniature paintings. Thus, the style of these paintings forms a stage between highly modelled style of Ajanta and very linear, angular style of the medieval period, displayed mainly on manuscripts of western India from the 11th-12th century CE. The themes of the paintings at Ellora are mostly depiction of flying celestial beings in pairs engaged in various activities such as dancing, playing musical instruments, carrying *pātra* with offerings, garlands or paying adoration to Jina with hands in *añjali*. These celestial beings are meant to participate as attendants or devotees in the iconic representation of Jinās in the cave, carved both in the shrine and the hall. Some variety in the theme is found in J18 and J21 where iconic and narrative panels are executed. There is close resemblance between the plastic and graphic arts, a feature noticed in the art of almost all the periods. The similarities of iconographic details and details of costumes and ornaments between painting and sculptures indicate the common art idiom. These paintings form part of the sculptural composition and supplement the plastic art, continuing the tradition of Indian art as seen at Ajanta and Badami. In fact, here the dominance of plastic art over graphic art is more prominent than at Ajanta. With the elaboration and development of iconography, sculptural art or iconic representations probably gained more importance than the graphic art, which came to be employed only to supplement the icons.

INTER-SITE RELATIONSHIPS

The relationships between different sites are determined by their temporal context. The iconographic features of the early three sites in the Marathwada region are common. Again the presence of the rock-cut structure in front of all these three sites speak of common art idiom though widely placed in time. The sites immediately following Ellora, such as Mangi-Tungi I, Pandu Lena and Patne are clearly influenced by its predecessor in terms of iconographic programme and style of the sculptures. The later caves, such as Tringalwadi and Ankai show common architectural features. There are some common stylistic trends followed in the caves post-dating the 10th century CE, such as the three

lines shown on the stomach of all the standing Jina icons at Anjaneri and Ankai, hair shown on each shoulder of the Jina figures at Mohida and Ankai and peculiar way of showing fingers of standing Jinas with small figures of *chauri*-bearers underneath at Mohida and Mangi-Tungi. In spite of apparent close relationships between the caves from different sites at a particular point of time, each site displays individual peculiarities in terms of architectural, iconographic or stylistic norms.

SELECTION OF SITE LOCATION

The selection of each cave-site was determined by multiple factors. The strategic location of the site was one of the major factors behind selecting a site for the excavation of the caves. Most of these caves thrived near large, prosperous and apparently 'urban' towns. While some of these were seats of political power, some were important religious centres and some were commercial emporiums. All were very strategically situated, mainly on important highways and trade routes. In the case of many of the cave-sites such as Patne, Anjaneri, Ankai-Tankai, Tringalwadi, Daulatabad, Chandor, Bhamer and Nandagiri, there is a fort on the same hill as the caves or on a nearby hill, built in the Muslim period, but probably succeeding earlier garrisons of the area. This reveals the strategic importance of the area during the period of the caves and even in the later period.

Apart from these material factors, some psycho-symbolic undercurrents were also instrumental in the selection of a site. Many of these places were considered sacred from the ancient times. The elements like water, high hills with peculiar shapes and seemingly inaccessible nature, forest etc., which were crucial for the survival and appeared mysterious, had always fascinated humans and it is probably due to this reason that several such locations were selected and developed as *tīrthas*, both in Brahmanical and Jaina contexts.

The Jainas had special fascination for high hills, which were considered sacred places and came to be divided into *Siddhakṣetras*-places where Jinas and monks attained *nirvāṇa* and *Atiśayakṣetras*-places where the icons were associated with some magical powers. The hills provided isolation and an ideal situation for contemplation and meditation. Secondly, the strenuous ascent involved in pilgrimage to *tīrthas* on high hills fascinated the Jainas, who lay great emphasis on self-torture. Moreover, the climb to the peak gives the feeling of reaching out to the heavens, to a region away and above earth, the scene of mundane activities and hence creates a sense of spiritual elevation, both for the monks and the laity. Thus, the hills held special position and meaning in Jainism and so were favoured by the Jainas. Of the cave-sites under study, Chambhar and Mangi-Tungi are considered *Siddhakṣetras* as many *munis* and Balabhadras are believed to have attained *nirvāṇa* here. It is quite possible that these hills were originally used by the Jaina monks for meditation and some of them could have breathed their last here, probably following *sallekhanā* rite, as indicated by a large number of meditating figures of monks at Mangi-Tungi and *pādukās* at both these sites and apparent memorial nature of some of these sculptures. The hills preferred for the excavation of Jaina caves are some of the highest hills in the region, like Mangi-Tungi and Anjaneri. The distinct shapes of peaks at Mangi-Tungi and Anjaneri, the isolated conical shaped hill of the Chambhar Lena, pyramid shaped triple hills in the case of Pandu Lena must have played some role in their

emergence as sacred places due to their uniqueness and striking appearance in contrast to the surrounding landscape.

As far as other sites are considered, water, mostly in the form of river flowing nearby seems to have been considered most sacred and played an important role in the selection of a site. Dharashiva, Ambejogai, Ellora, Patne, Mohida- all these sites have rivers flowing nearby. Though, river Godavari flows a little away from the Pandu Lena, the sanctity attached to the area because of the river must have played a role. The source of the river was held in high esteem. Anjaneri, though situated a little away from the source of river Godavari, developed as an important religious centre.

Though it is very difficult to substantiate the role of such symbolic factors in the selection of a cave-site with concrete evidence either in literary texts or inscriptions, the very fact that quite distinct places were chosen for excavating caves indicates that these factors worked in the psyche of the people.

SOCIO-ECONOMIC BASE

The occurrence of these caves on trade routes and near large towns indicates their relation with commercial activities. The historical development of Jainism in Maharashtra reveals that the sect reached the zenith of popularity during the period between 9th-10th to 14th century CE. Most of the caves were also excavated during this period, while some earlier sites like Dharashiva and Ellora experienced another phase of cave excavation and/or installation of loose icons. Apart from these caves, a large number of other remains such as inscriptions, icons and temples also date from this period. A study of these remains reveals the similar fact that Jainism was strong mainly in large and prosperous towns. The increased number of the Jaina remains indicates possible increase in the Jaina population during this period, but more than anything it points at the rise in the position of the Jainas in the society. The apparent relationship of Jainism with 'urban' towns and the occurrence of Jaina caves on trade routes suggest that the rise of Jainas in the post-10th century CE period can be related to the revival and expansion of trade, involving south Asian, especially the Chola and southeast Asian kingdoms and China. The acceleration of commerce from the 9th-10th century CE is noticed in northern, western and southern India. Sanjan, Chaul, Thana and Sopara in Konkan were active and prosperous ports of the western coast during this period as these are frequently mentioned in the accounts of Arab geographers and other travellers. These accounts also list a number of items, which were produced at these places and were exported to far off countries along with the items from other areas. Thus, there must have been regular movement of traders criss-crossing the region. Moreover, a large number of references to various industries in the Mahanubhava texts and the Arab accounts, descriptions of large cities in literary accounts as well as some inscriptions and the presence of a number of merchants and guilds in different parts of Maharashtra indicate brisk trade activities. The acceleration of trade resulted in general prosperity and the emergence of a number of religious establishments, which sustained on liberal donations. It led to rise in the social position of the *vaisya* community, a large part of which followed Jainism. It is noticed that the main five divisions of the *vaisya* community in Rajasthan at present, were originally *kshatriyas*, who converted to Jainism and took to trade. The sect always

favoured trade to any other profession as evident from its literary works and received support of the mercantile community throughout its history. A study of Jaina inscriptions from Maharashtra points to the fact that though rulers of almost all the dynasties, especially Shilaharas of Kolhapur, granted donations to Jaina establishments, it was mainly patronised by traders in the post-10th century CE period. In south Maharashtra powerful trade guilds like *Vīra Bañanjus*, *Mummuridanḍas* and *Ubhayanānādeśis* gave liberal donations to the Jaina establishments. The inscriptions from the caves under study do not provide much information about the patrons of these caves, except stray references to the names of a few persons. However, the fact that most of the Jaina caves post-date 9th-10th century CE and were excavated on important trade routes, which became very active during this period due to revival of trade throughout the country suggests that they could have been primarily patronised by traders. After the 10th century CE, structural architecture became more popular than cave architecture and except Panhale, Bhamachandra and Anjaneri, no caves of any other faith were excavated in Maharashtra, but the Jainas still continued excavating caves. It was mainly because with the revival of commerce, trade routes became important, many of which passed through hills, a characteristic feature of Maharashtra. Therefore, the caves could have been patronised by traders moving on these trade routes. Again, since mountains were considered more sacred by the Jainas, who developed temple-cities on the top of high hills during this period in other parts of the country, the caves could have been excavated here for forging association with the hills. The caves were preferred to temples in the western, hilly parts as rock-cut architecture was a prevalent tradition in the region and caves could be excavated with limited resources.

Due to commerce picking up, contact with western and central India appears to have increased, which is reflected in iconographic and stylistic trends of the caves. While the caves of pre-10th century CE period display 'southern' imprint on architecture as exemplified at Ellora and on the Jina icons in terms of *ardhapadmāsana*, the absence of the *śrīvatsa* and the simple *parikara*, the caves of post-10th century CE period carry 'northern' or west Indian and central Indian influences. The *padmāsana*, *śrīvatsa*, elephants on the throne as well as the *parikara* top, a number of attendants for Jina icons speak of relations with north Indian art idiom. Again, the sculptures at Anjaneri, Ankai and Mohida are stylistically closer to central Indian examples.

With the increased trade relations, the Śvetāmbaras came into more contact with this region. Maharashtra was predominantly populated by the Digambaras as all the cave-sites and most of the Jaina remains belong to the Digambara sect. Even today, the indigenous Jainas are Digambaras, who, except for the religion, are very similar to rest of the Marathi population as far as the language, festivals, traditions and other cultural activities are concerned. The Śvetāmbaras were present in northern Maharashtra, the area physically closer to the Śvetāmbara-dominant Gujarat, from 8th century CE onwards. However, with an exception of a 8th century icon from Chahardi in Jalgaon district, all the Śvetāmbara remains in northern Maharashtra post-date 10th century CE. In the 12th-13th century CE, Śvetāmbara merchants of Gujarat were very active in the Yadava capital, Devagiri, where they built temples with the permission of the famous Yadava minister Hemadri. These merchants probably had trade relations and economic interests in a large and prosperous city like Devagiri, which were strengthened by building temples

of their faith. A number of Śvetāmbara communities were present in Pune and Shirpur in the post 14th-15th century CE period, when they possibly migrated from Gujarat and Rajasthan. Thus, trade activated the interests of traders of other areas in Maharashtra leading to intensive interaction and movement between different regions and Jainism came to be patronised not only by the local mercantile community but also by many traders frequenting the region and having trade interests here. The *śreṣṭhis* from Telugu country donated the Pārśvanātha icon at Satgaon in Buldhana district and a person possibly from Kathiawar made donations at Ellora.

However, though with the acceleration of trade, patronage came to be available to the Jainas, the fact that a need was felt to excavate the caves, indicate various socio-religious and psychological undercurrents. The Jainas initiated a phase of monument building—both caves and structural temples, after 9th-10th century CE, mainly as an attempt to strengthen their position in the contemporary society and to hold on to their flock. Many of the cave-sites, besides various socio-economic and psycho-symbolic factors, could have been excavated to claim a particular site and make their presence felt in the area. For the same reason as to keep their flock together and thus survive, various changes were introduced in the sect. One of the major changes was more communication between monk-laity and greater participation of the laity. Thus, slowly the monks, who used to wander throughout the year and stay in an isolated place during the rainy season, started settling down in the monasteries attached to the structural temples within human settlements. While the earlier caves like Pale and Dharashiva have arrangement for the residence of monks, the later caves from the 8th century CE are devoid of any such arrangement and developed as just worship areas. With the general socio-religious changes in the contemporary Brahmanical society, the Jainas also made adequate changes in their sect to satisfy the needs of the laity in order to survive. Thus, elaborate worship rituals referred to in many Jaina inscriptions of Maharashtra resemble any Brahmanical worship ritual. In other regions, especially Karnataka, the Jainas are known to have introduced other popular Brahmanical *samskaras* related to various stages of life and festivals. It must have been the case in Maharashtra too as indicated by the present Digambara Jaina population, which is very similar to rest of the Marathi population in all respects. Similarly, introduction of many *tantric* practices such as the *yantra* or magical diagram on the Pārśvanātha icon in J27 at Ellora was an attempt in this direction. With the introduction of Sufism, appearance of various Saivite and Vaisnavite sects like Nathapantha, Mahanubhava and Varakari, Maharashtra in post-10th century CE period was characterised by multiple traditions triggering various changes in religious outlook and social set-up. Along with the two more popular Brahmanical sects, Saivism and Vaisnavism, Saktism was also a significant force. Though there are very few purely Sakta temples in Maharashtra, appearance of a large number of goddesses on many Vaisnavite and Saivite temples, especially the temples like that at Anwa in Aurangabad district, indicate popularity of goddess cult. The Jainas responded to the threats posed by these sects either by incorporating many of the Brahmanical deities or by making a few changes within their own pantheon. Thus, appearance of Bhairava at Anjaneri, Mohida I and Ellora J5, of Hanuman at Anjaneri, of Gaṇeśa at Chandor and of many minor deities, which must have been locally important, in the Sarvānubhūti-Ambikā panels in Cave III at Ankai-Tankai and the rise in the status of the *yakṣīs*, as noticed in the number of caves,

point to the efforts of Jainas to tackle other sectarian forces. These changes were not very unique to this region and are noticed in other areas like Karnataka, Tamil Nadu and Gujarat.

Of all the Saivite and Vaisnavite sects in Maharashtra, the Nathapantha must have been a serious threat to Jainism. This sect, which rose in the 11th-12th century CE, exercised great influence in Maharashtra. Being a *yoga*-based Saivite sect, it laid great emphasis on penance. Most of its *yogīs* stayed in isolation, many a times on hills and caves, as wandering mendicants and thus must have competed with Jainism, which also lay emphasis on such ascetic practices. There are a few examples where the Jainas and Nathapanthis are known to have co-existed, possibly competing with each other. As stated earlier, there is a rudely cut cave high up in the steep scarp on the southwestern face of the Ankai hill. Above the cave, on the perpendicular scarp, is a carved icon, said to be of Matsyendranatha. At present, it is a celebrated place of *jātrā*, held in honour of Matsyendranatha and Goraksnatha. The antiquity of this icon or cave can not be ascertained, but it could have been associated with Nathapantha from the appearance of the sect in the region, from 12th century CE or from 13th-14th century CE when a number of Natha centres like Panhale, Tryambaka and Anjaneri came up. Whatever may have been the case, it should be pointed out that the Jaina caves at Ankai were excavated in the 12th century CE. Thus, it is quite possible that either of the sects occupied the site to establish its claim on this significant area against the other. Similarly, Anjaneri was a Jaina stronghold in the 12th century CE, while in 14th-15th century CE the Nathas added a cave in the scarp higher than the Jaina cave. This particular cave was mistaken to be a Jaina cave by the earlier scholars, mainly because of the apparent iconographic similarities between the main icon of Matsyendranatha and eighteenth tirthankara Arhanatha and is now protected as a Jaina site. The point to be made here is that Jainism must have felt the threat of Nathapantha and must have competed strongly with it.

With the alterations made in the sect for adapting to the changing scenario, Jainism almost resembled Brahmanism, but still maintained its identity. Jina held the supreme position and no other subsidiary deity was ever allowed to replace him. In a Yadava record, Jina is invoked along with other Brahmanical deities. A number of small Jina figures are depicted on various parts of some of the Brahmanical temples of the 12th-13th century CE. The philosophy of the Mahanubhava sect bears strong imprints of the Jaina concepts. Jñanesvara takes notice of Jaina practices of tonsure and straining water in *Jñanesvari*. Thus, Jainism appears to have been a significant force in the contemporary society. On the whole Jainism seems to have integrated with the society in Maharashtra. Jaina stories are woven into Marathi folksongs, while Jaina invocation '*Om Namah Siddham*', has been incorporated into the culture of Marathi population. Again, the fact that many of the Jaina cave-sites and also other centres were strongholds of Brahmanism too, indicates cordial relations of the Jainas with the Brahmanical society and also points to the influential position of the Jainas in the society.

Jainism played an influential role in medieval Maharashtra, though it never held as strong a position as in the neighbouring regions of Gujarat and Karnataka. The Jaina caves are important architectural remains of the region. Though most of the Jaina caves are not as elaborate and grand as other Buddhist or Brahmanical caves like Ajanta or Ellora, they play an important role in the development of rock-cut architecture, especially

the later phase, of which Jaina caves are the only examples. Excavated against the backdrop of reviving foreign trade and within varied socio-religious contexts of a changing society, these caves had religious and economic significance. With the passage of time, their economic importance has perhaps dwindled, but the religious character has survived. Many of these sites developed as *tīrthas* and continued to be worshipped till the 17th-18th century CE. While at present most of these sites are deserted, some like Mangi-Tungi, Chambhar Lena and Ellora are living *tīrthas* even today, while some like Junnar, Chandor and Ankai-Tankai are worshipped as *devī* shrines by the local population and Kharosa has been converted into Buddhist cave by the neo-Buddhist population of the area. In the present context, it is interesting to see how these ancient caves are 'used' by the Jaina population to assert their position and 'show off' their wealth by lavishly 'doing up' the caves and providing modern facilities for the pilgrims against the stark contrast of relatively poor, agricultural surrounding villages and how some of the sites are 'claimed' back from the local population by enclosing the main Jina icon and leaving the goddess icons for the local worshippers. With the publications of '*mahātmya*' booklets that glorify the antiquity and sanctity of some of the sites relating them to legendary Jaina personalities as well as *tīrthas* and empowering them with magical forces, all attempts are made to keep these sites alive as *tīrthas*.

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GLOSSARY OF ARCHITECTURAL TERMS

<i>Adhiṣṭhāna</i>	plint part
<i>Alpanāśī</i>	<i>nāśī</i> , <i>gavākṣa</i> , 'chaitya-dormer' motif
<i>Āmalaka</i>	'Myrobolan fruit', corowning ribbed member of Latina Nagara temples
<i>Antarapaṭṭa</i>	recess between major mouldings
<i>Aṣṭadalapadma</i>	eight-petalled lotus
<i>Bhādra</i>	central offset (wall division)
<i>Bhadraka</i>	square pillar type
<i>Bhitta</i>	plinth, rectangular course below the base
<i>Bhūtanāyaka</i>	leader of <i>bhūtas</i>
<i>Brahmakānta</i>	tetragonal pillar type
<i>Chaitya window</i>	barrel-vaulted-window motif
<i>Chandraśilā</i>	moonstone in front of a doorway
<i>Drāviḍa</i>	southern temple-mode
<i>Dvārapāla</i>	door guardian
<i>Gādha</i>	large central cavity in <i>nāśī</i>
<i>Gajathara</i>	plinth moulding bearing elephants
<i>Gaṇa</i>	<i>bhūta</i> , goblin
<i>Gavākṣa</i>	'cow's eye' motif, <i>nāśī</i> , dormer, balcony
<i>Ghaṭa</i>	vase, pot, cushion-shaped member above <i>laśuna</i> (sinuous), shoulder part of pillar, below the capital members in Dravidian pillar
<i>Gōpura</i>	gateway, with <i>śālā</i> type of superstructure
<i>Grivā</i>	neck, recess between the wall and <i>śikhara</i> and also between <i>śikhara</i> 's upper end and crowing <i>āmalaka</i>
<i>Gūḍhamaṇḍapa</i>	closed hall
<i>Hāra</i>	string of shrine miniatures that runs over the parapet of each storey of <i>śikhara</i>
<i>Harāntara</i>	the recession between <i>kūta</i> and <i>śālā</i> in the southern context and the <i>bhādra</i> and <i>anuratha</i> and <i>kaṇṇa</i> in the northern, where it is also called <i>salilāntara</i>
<i>Hastihasta</i>	stairway-banister resembling elephant trunk
<i>Jādyakumbha</i>	inverted cyma recta, lowest <i>pīṭha</i> moulding
<i>Jagatī</i>	plinth, platform, basal moulding of <i>adhiṣṭhāna</i>
<i>Kakṣāsana</i>	seat-back
<i>Kalaśa</i>	pitcher, torus moulding or jar-shaped pinnacle of <i>śikhara</i>
<i>Karṇī</i>	known also as <i>karṇikā</i> , flattened <i>kumuḍa</i> like moulding rising above the <i>padma</i> on the plinth
<i>Kaṇṭha</i>	neck, recess between moulding
<i>Kapīśīrṣa</i>	battlement

<i>Kapōta</i>	roll cornice, overhanging cornice
<i>Karṇikā</i>	see <i>karṇi</i> , knife-edged moulding, minor karṇaka
<i>Khalva śākhā</i>	deeply carved recessed doorjamb
<i>Khura</i>	<i>jagati</i> moulding, basal moulding of <i>vēdībāndha</i>
<i>Kichaka</i>	corpulent or dwarfish human figure on pillar bracket
<i>Kīrtimukha</i>	'face of glory'
<i>Kumbha</i>	pot (inverted), <i>vēdībāndha</i> moulding
<i>Kumbhavāhinī</i>	female figure holding pot, usually carved on door jamb
<i>Kumuda</i>	torus moulding of a base
<i>Kuñjarākṣa</i>	elephant's eye, perforated decorative design
<i>Kūṭa</i>	superstructure-type in the southern style, which has a square plan and caps a single-storied unit
<i>Laśuna</i>	ridged or faceted and fluted, vase-shaped pillar part (at the upper part)
<i>Madala</i>	strut, cantilever, modillion
<i>Mahānāsi</i>	large <i>nāsi</i> , dormer at the cardinal and sometimes sub-cardinal points of <i>śikhara</i>
<i>Makara</i>	crocodile-monster, dolphin
<i>Makara tōraṇa</i>	<i>tōraṇa</i> -arch spewed from the mouth of opposed <i>makaras</i> or from their tails
<i>Mānastambha</i>	'pillar of respect', detached pillar in front of a digambara Jaina temple
<i>Maṇḍapa</i>	hall, generally columnar
<i>Mandāraka</i>	projecting central part of ornate dorsill
<i>Mattavāraṇa</i>	seat-back ornamented with <i>vēdikā</i> pattern and in some cases with elephant-head design at the base
<i>Miśraka</i>	mixed, composite pillar-type combining various geometrical sections, from square to circular
<i>Mukhachatuṣkī</i>	four-pillared entry porch
<i>Mukhapatī</i>	ornate frame, usually of <i>gavākṣa nāsi</i> or peripheral band defining the contour of <i>nāsi</i>
<i>Narathara</i>	plinth moulding bearing human figures
<i>Nāsi</i>	<i>gavākṣa</i> , <i>chaitya</i> -dormer motif
<i>Navaranga</i>	hall with nine compartments
<i>Nidhi</i>	male figure personifying wealth (auspicious decorative motif)
<i>Pāda</i>	wall-part, above the <i>adhiṣṭhāna</i> or the plinth and below the cornice in the southern context
<i>Padma</i>	cyma recta
<i>Pañcharatha</i>	with five offsets from <i>kona</i> (corner) to <i>kona</i> on a given side
<i>Pañjarakōṣṭha</i>	niche with <i>pañjara</i> (fronton of vaulted apsidal shrine) top
<i>Pañjaranāsi</i>	<i>nāsi</i> -fronton of <i>pañjarakōṣṭha</i>
<i>Pañjaraśikhara</i>	superstructure of <i>pañjara</i>
<i>Parikara</i>	image-frame or niche frame
<i>Pārśvachatuṣkī</i>	lateral porch of <i>maṇḍapa</i>
<i>Patra śākhā</i>	dpprka, n adprmed wotj fp; oage
<i>Pēdyā</i>	lower section of doorjamb, bearing guardian and other figures
<i>Phalaka</i>	abacus (pillar part supporting pōtikā capital)
<i>Phāṃsanā</i>	tiered, pyramidal roof-type
<i>Pūtikā</i>	bracket-capita
<i>Prāgrīva</i>	short walled projection in front of sanctum, a narrow antarāla
<i>Prākāra</i>	enclosure, the wall erected around the main temple unit
<i>Prastara</i>	entablature

<i>Prati</i>	the topmost course, cut or placed on the <i>paṭṭika</i> or <i>kapota</i> in a plinth
<i>Pūrṇaghāṭa</i>	vase-of-plenty (decorative motif)
<i>Ratna śākhā</i>	doorjamb with jewel pattern
<i>Rūpa śākhā</i>	doorjamb bearing human figures
<i>Sūndhāra</i>	temple with inner ambulatory passage around the cella
<i>Saptaratha</i>	with seven offsets
<i>Sarvatōbhadrā</i>	temple type with openings at cardinals
<i>Śākhā</i>	decorative door band, doorjamb
<i>Sālā</i>	superstructure-type in the southern context, which is rectangular in plan and caps multi-storied unit and occurs in the center, between <i>kūṭas</i>
<i>Śikhara</i>	tower, spire
<i>Simhaśikhā</i>	lion crest
<i>Stambha śākhā</i>	doorjamb with a pilaster
<i>Stūpa</i>	solid hemispherical tumulus
<i>Stūpī</i>	jar-finial (Dravidian)
<i>Sukanāsa</i>	antefix above the roof of an antechamber or a projected <i>mahānāsikā</i> on the roof of antechamber
<i>Tala</i>	storey
<i>Taraṅga</i>	rool (bracket type)
<i>Tāṭi</i>	minor dish-moulding over <i>laśuna</i>
<i>Tripaṭṭa kumuda</i>	torus with three divisions
<i>Triratha</i>	three offsets
<i>Ūrdhvapadma</i>	minor inverted cyma recta with lotus petal pattern
<i>Uttaraṅga</i>	architrave of the entablature, lintel, beam
<i>Vallī śākhā</i>	doorjamb carved with creeper design
<i>Vēdika</i>	railing, balustrae
<i>Vidyādhara</i>	flying celestial angel
<i>Vidyādhari śākhā</i>	doorjamb bearing figures of <i>vidyādharas</i>
<i>Vihāra</i>	monastery
<i>Vimāna</i>	the full miniature shrine unit, covering from plinth to the spire
<i>Vimānapāla</i>	<i>vidyādhara</i> in the act of lifting up or defending the <i>kūṭas</i> and <i>śālās</i> of a temple
<i>Viṣṇuchhanda</i>	octagonal <i>śikhara</i> type
<i>Vṛitta kumuda</i>	round torus moulding of plinth
<i>Vyāla</i>	composite fantastic animal, mythical fabulous creature
<i>Vyālamālā</i>	band or row of <i>vyālas</i>

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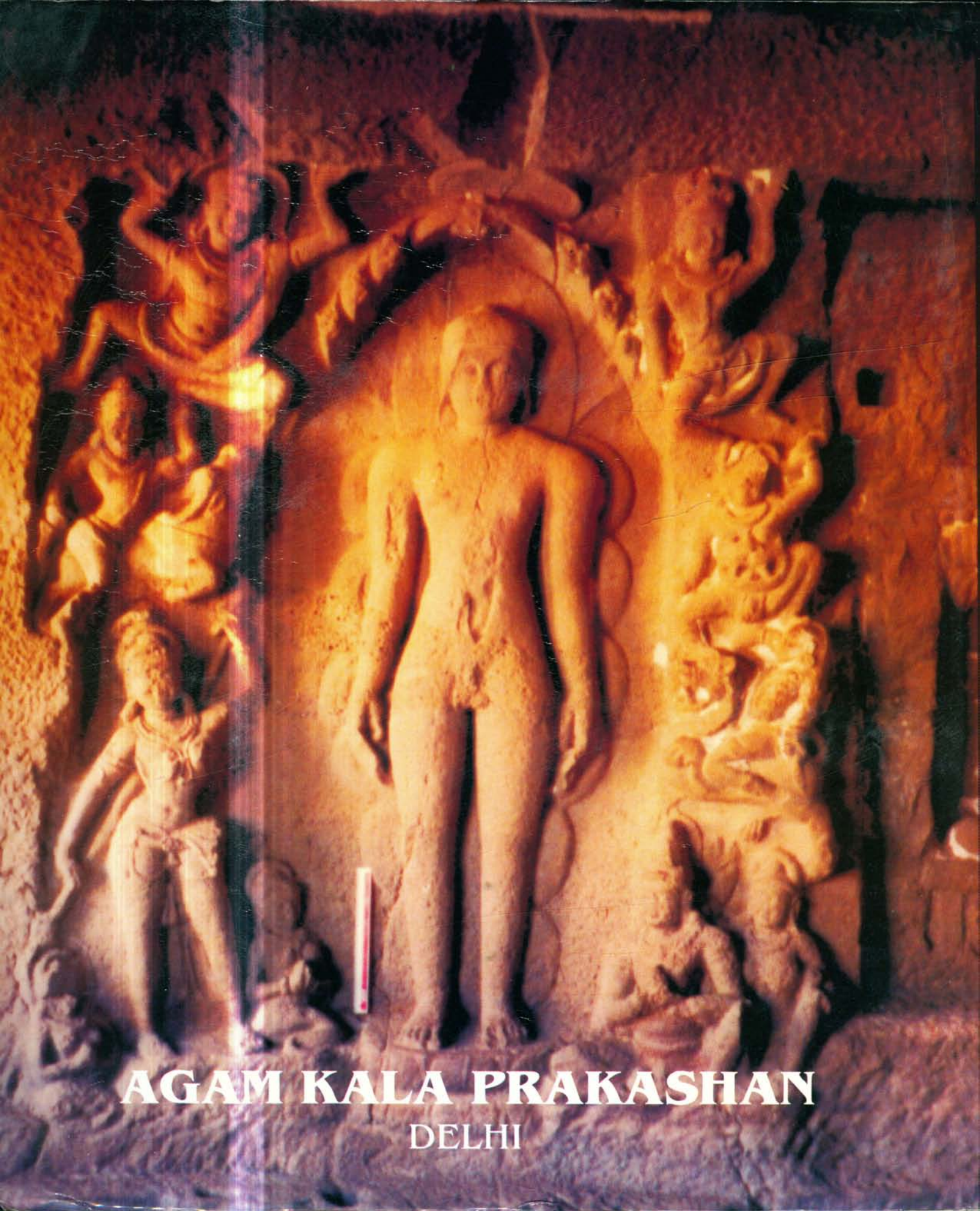
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ISBN : 978-81-7320-078-6



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DELHI