

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

Vol. II

VIRAJ SHAH



AGAM KALA PRAKASHAN
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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 Jinās, 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.

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My family has been the source of inspiration for me. I am immensely grateful to my sister, Fora, 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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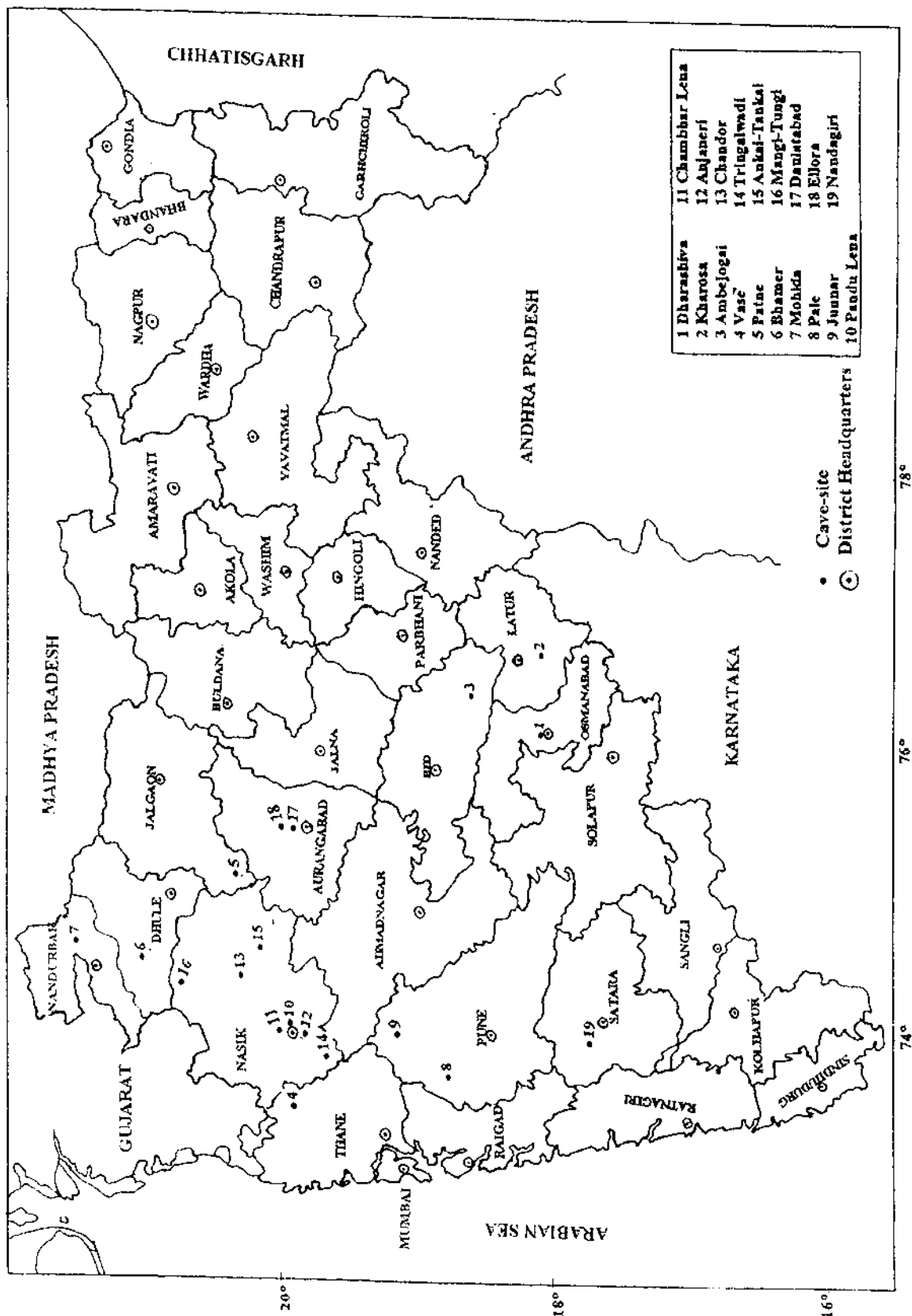
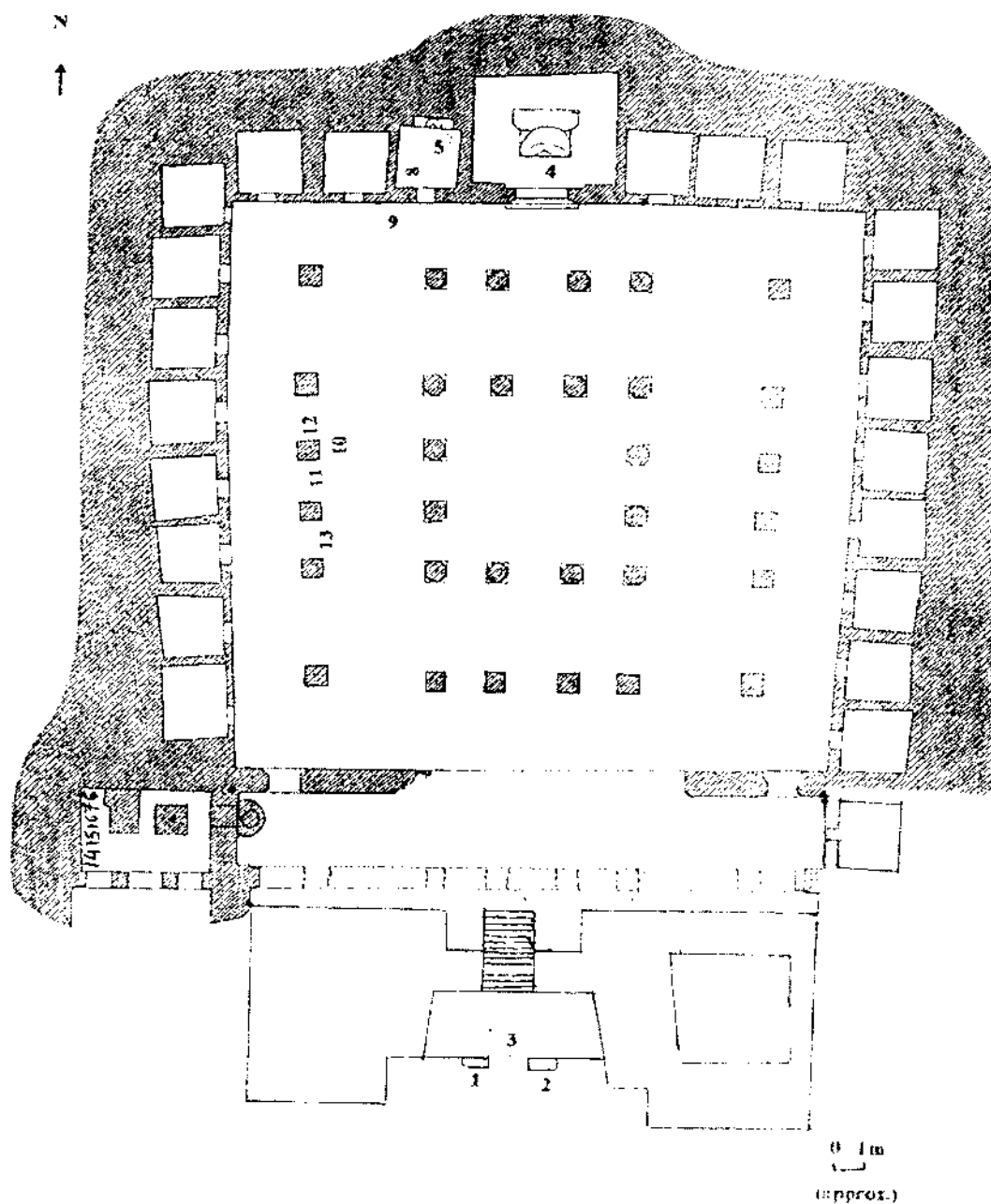


Figure 2 Location of Jain Caves in Maharashtra



- 1 & 2 *Dvarapala*
- 3 Seated *Parshvanatha*
- 4 Seated *Parshvanatha*
- 5 Standing *Jina*
- 6 & 7 Seated *Jina*
- 8 *Chaumukha*
- 9 *Panchatrithika*
- 10 to 14 *Chaumukha*
- 15 Standing *Parshvanatha*
- 16 Seated *Jina*
- 8 to 16 loose icons

Figure 3 Ground plan of Cave II at Dharashiva
(after Burgess 1878)

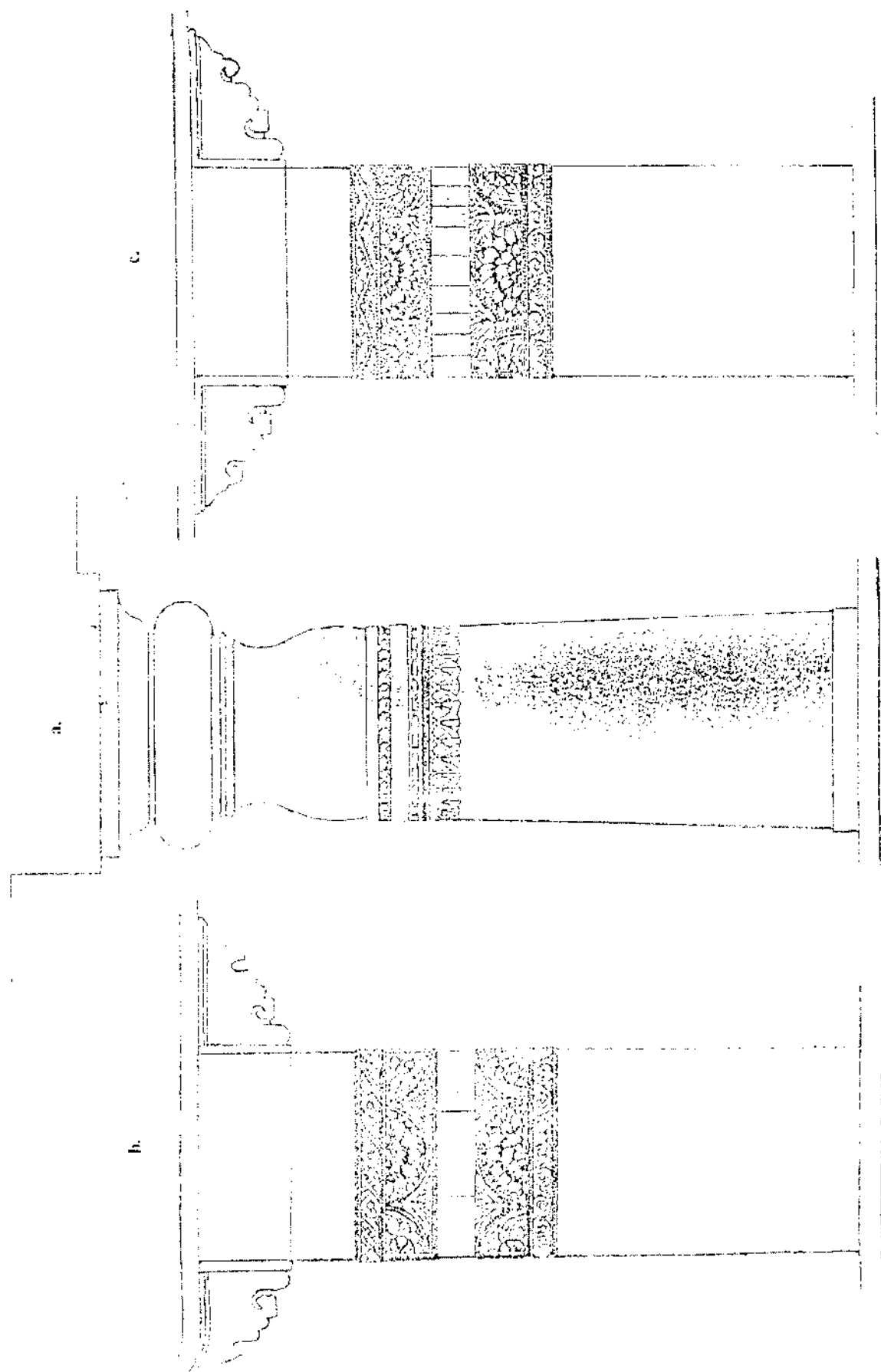
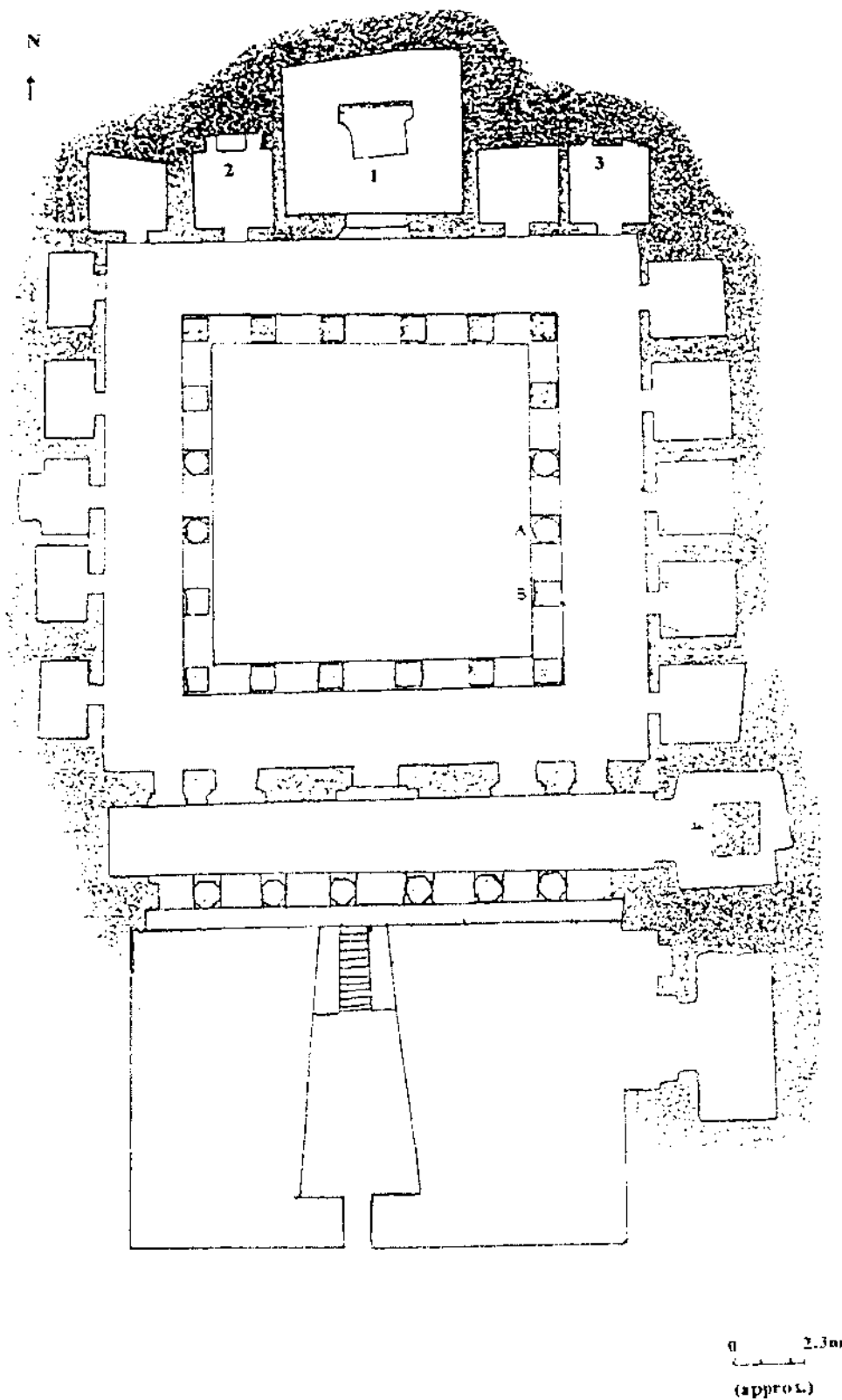
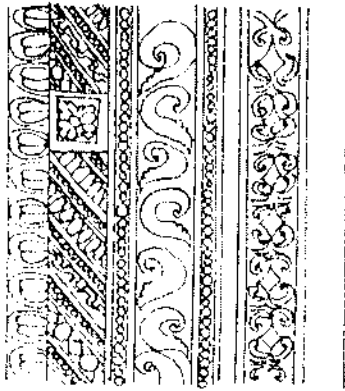


Figure 4 Pillars in Cave II at Dharashiva
 (after Burgess 1878)

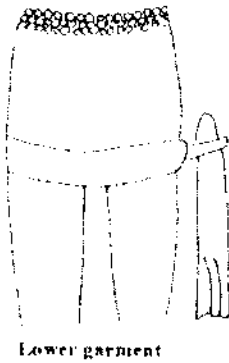
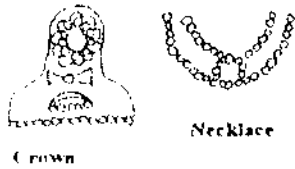


- 1 Seated *Parshvanatha*
- 2 & 3 Seated *Jina*
- 4 Loose sculpture of an animal

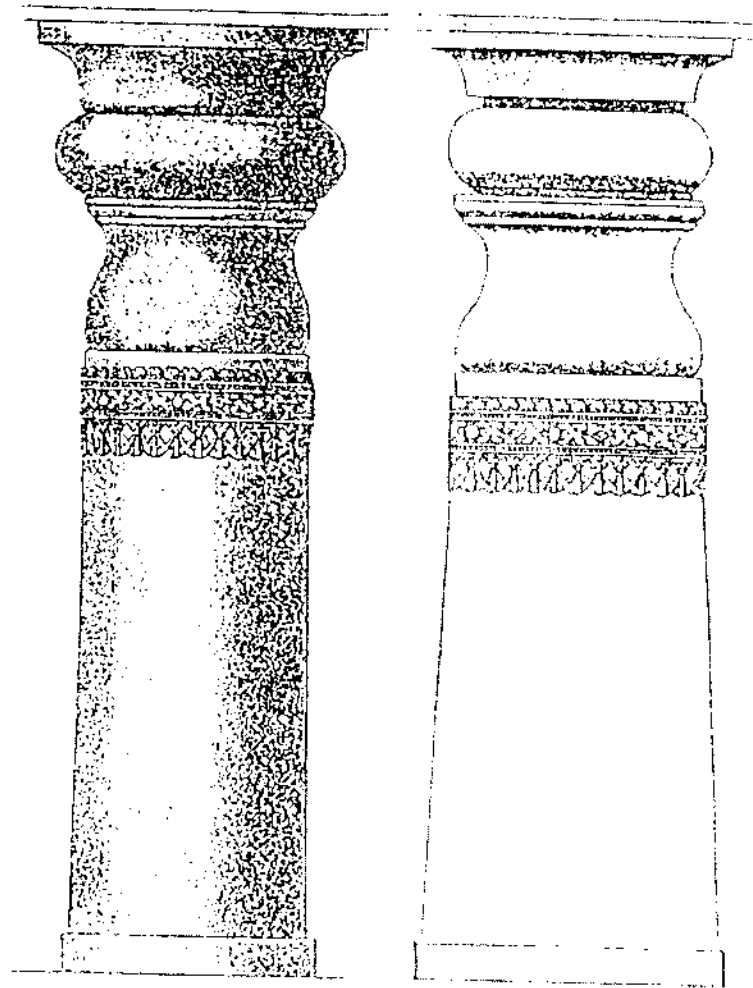
Figure 5 Ground plan of Cave III at Dharashiva
(after Burgess 1878)



a. Shakhas of hall doorway of Cave III

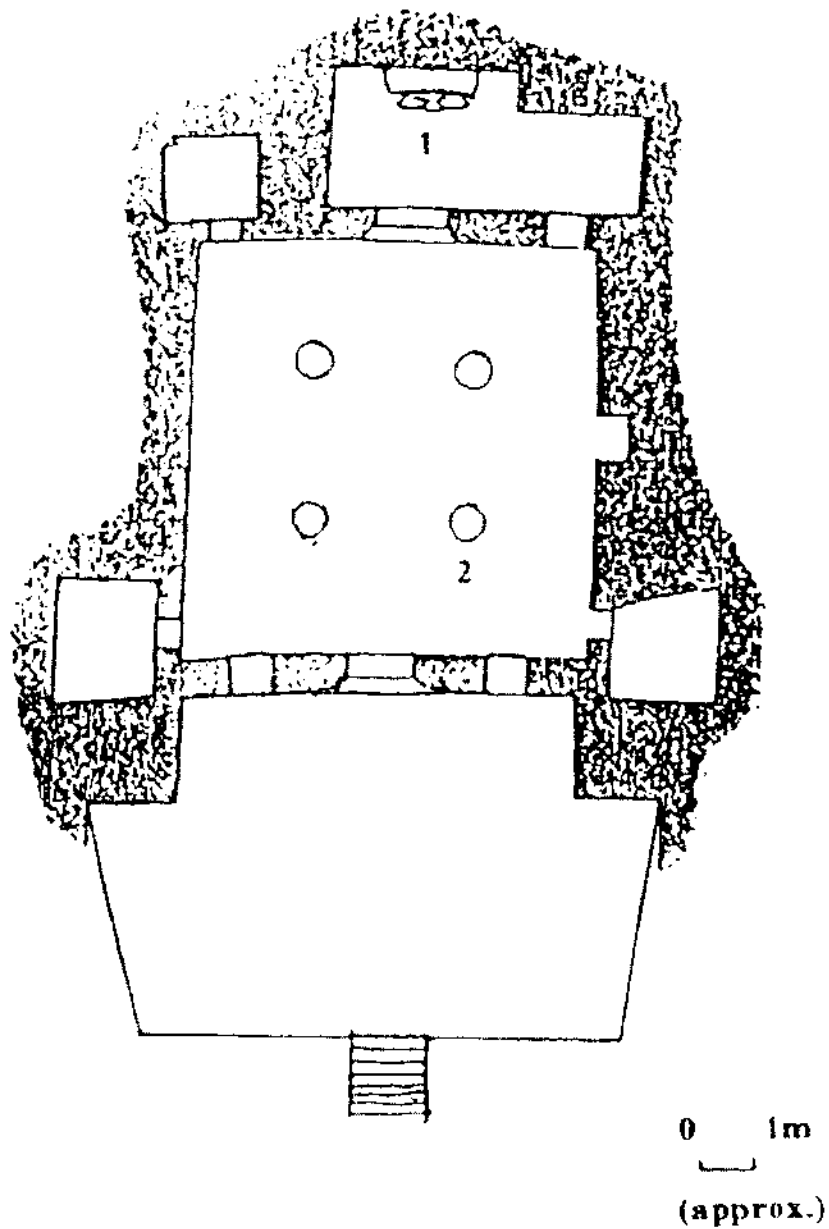


d. Chauri bearers in the shrine of Cave III



b. Pillar A on the plan c. Pillar B on the plan
(after Burgess 1878)

Figure 6 Pillars & hall doorway of Cave III



- 1 Seated Parsvanatha
- 2 Suparsvanatha (Loose icon)

Ground plan of Cave IV (after Burgess 1878)

Figure 7 Ground plan of Cave IV at Dharashiva

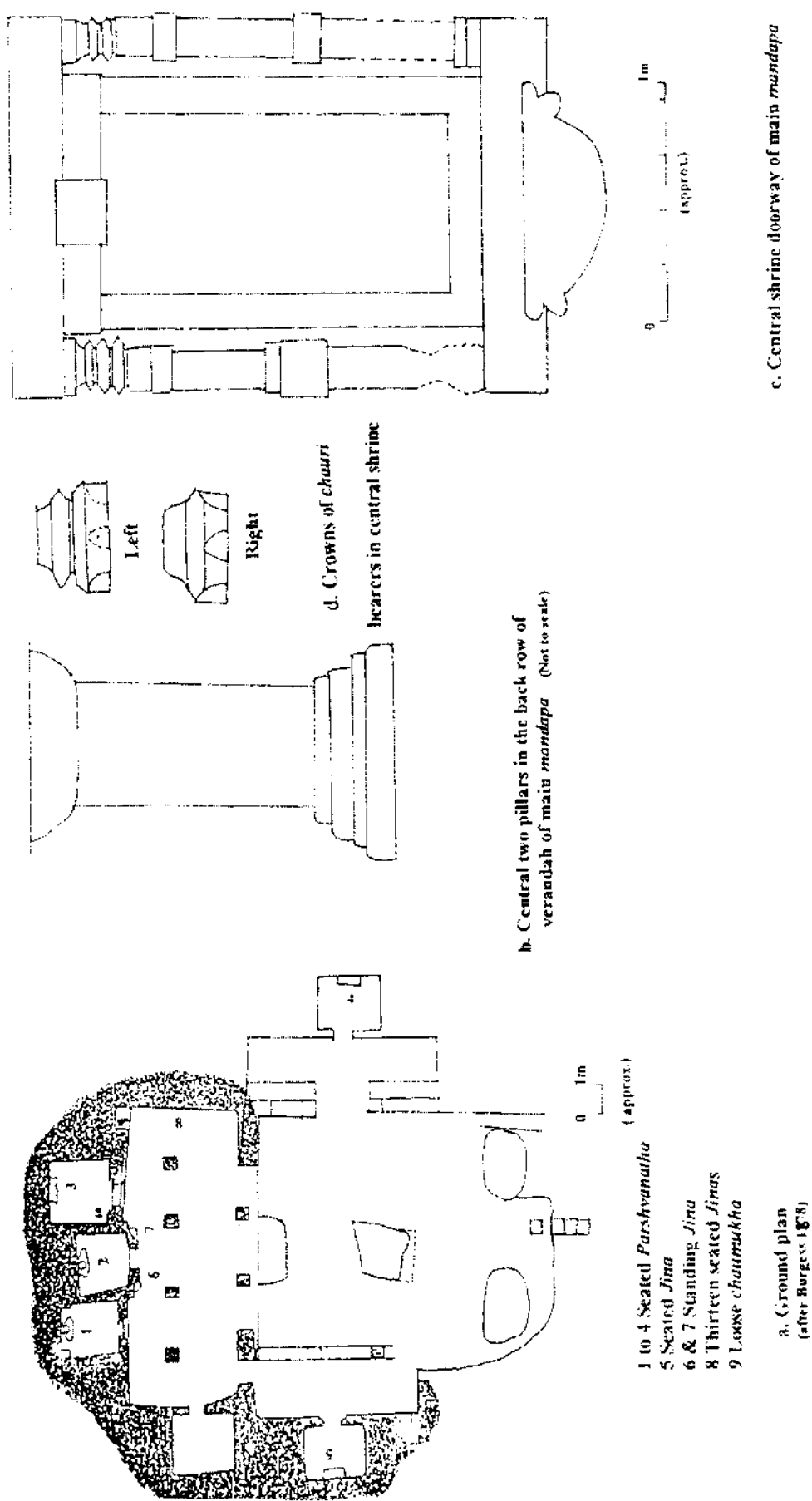
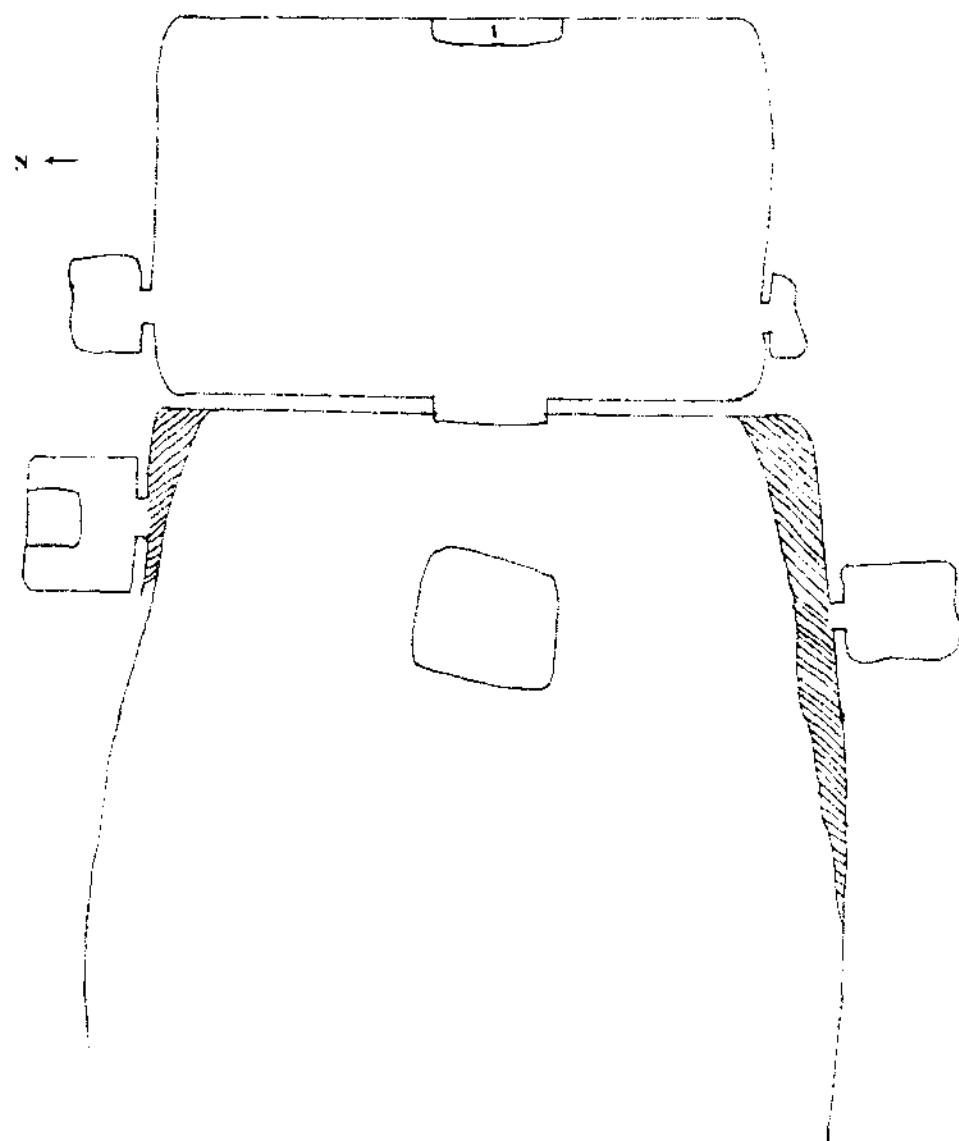


Figure 8 Ground plan, pillars & shrine doorway of cave at Ambajogai



1 Seated *Jina*

0 1m
(approx.)

Figure 9 Ground plan of cave at Kharosa

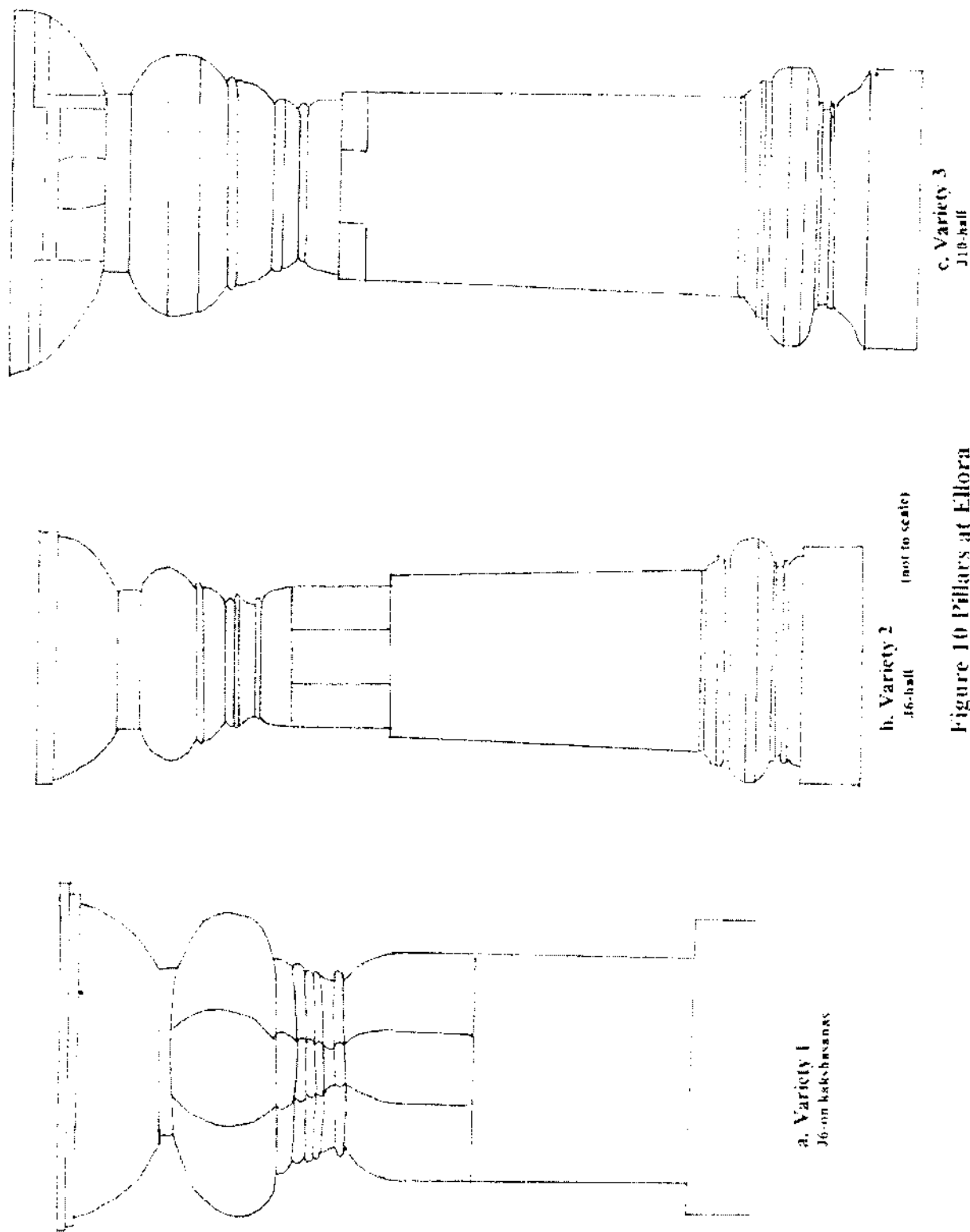
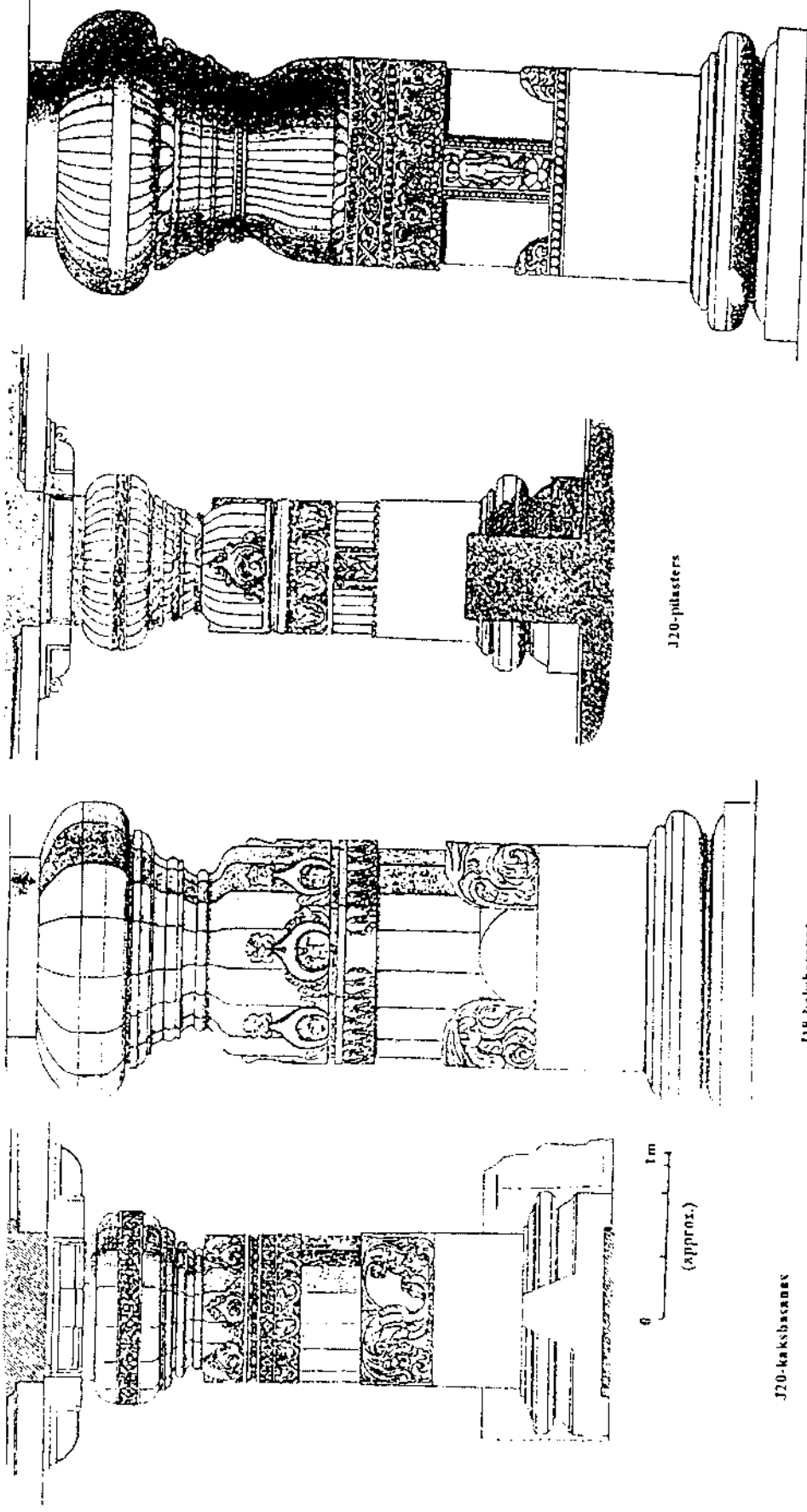


Figure 10 Pillars at Ellora

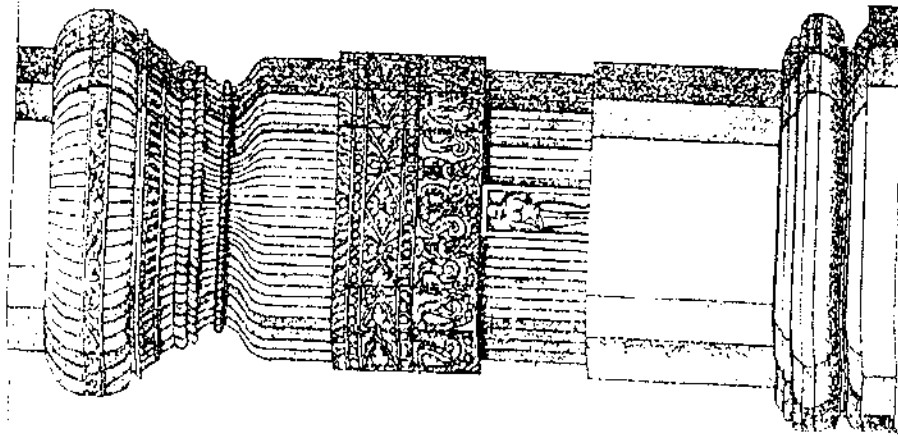


J18-corner pillars in hall

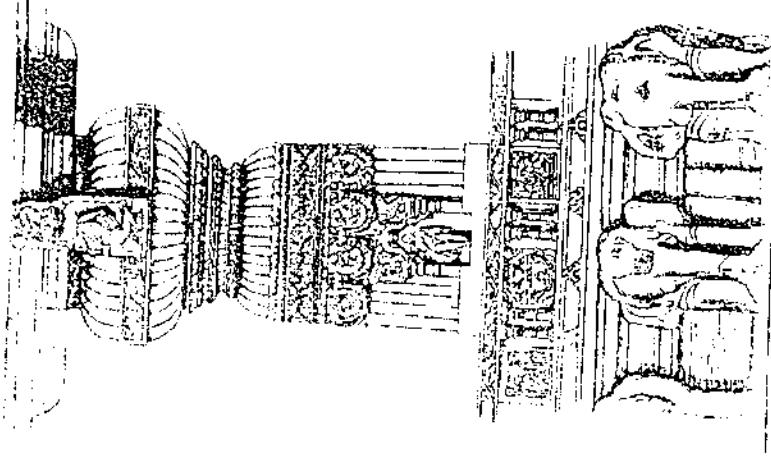
a. Variety 4

b. Variety 5

Figure 11 Pillars at Ellora
(after Burgess 1883)



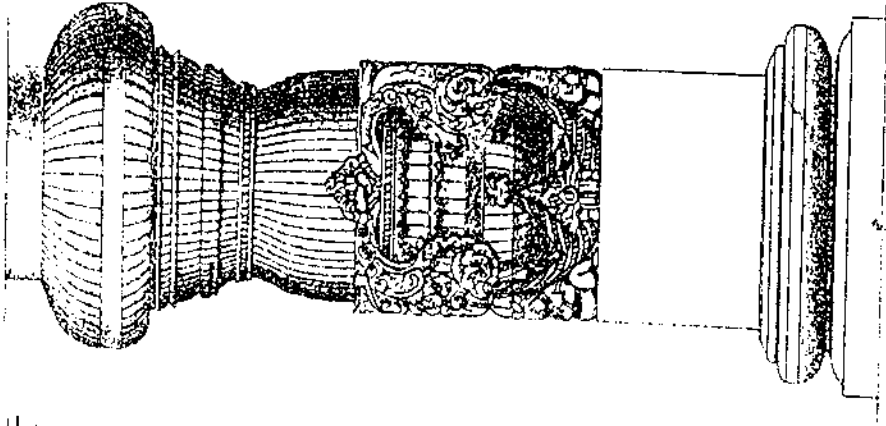
J18-on parapet wall



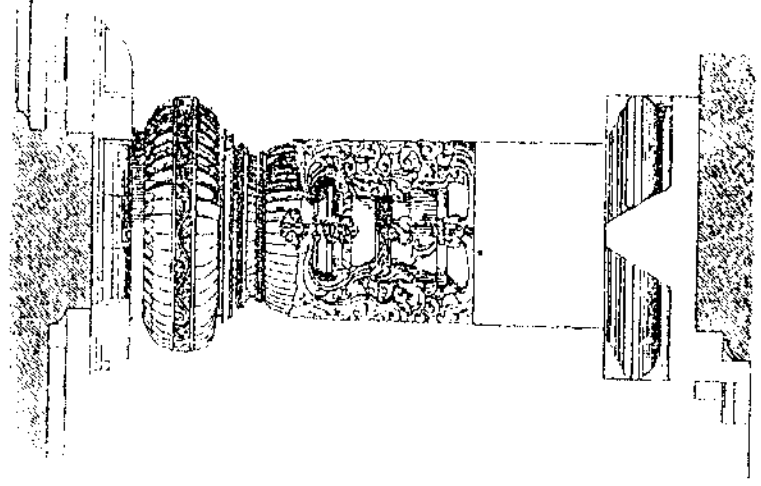
J24-kakshasanas

0 1m

a. Variety 5



J18-central pillar in hall



0 1m
(approx.)

J24-hall

b. Variety 6

Figure 12 Pillars at Ellora

(after Burgess 1883)

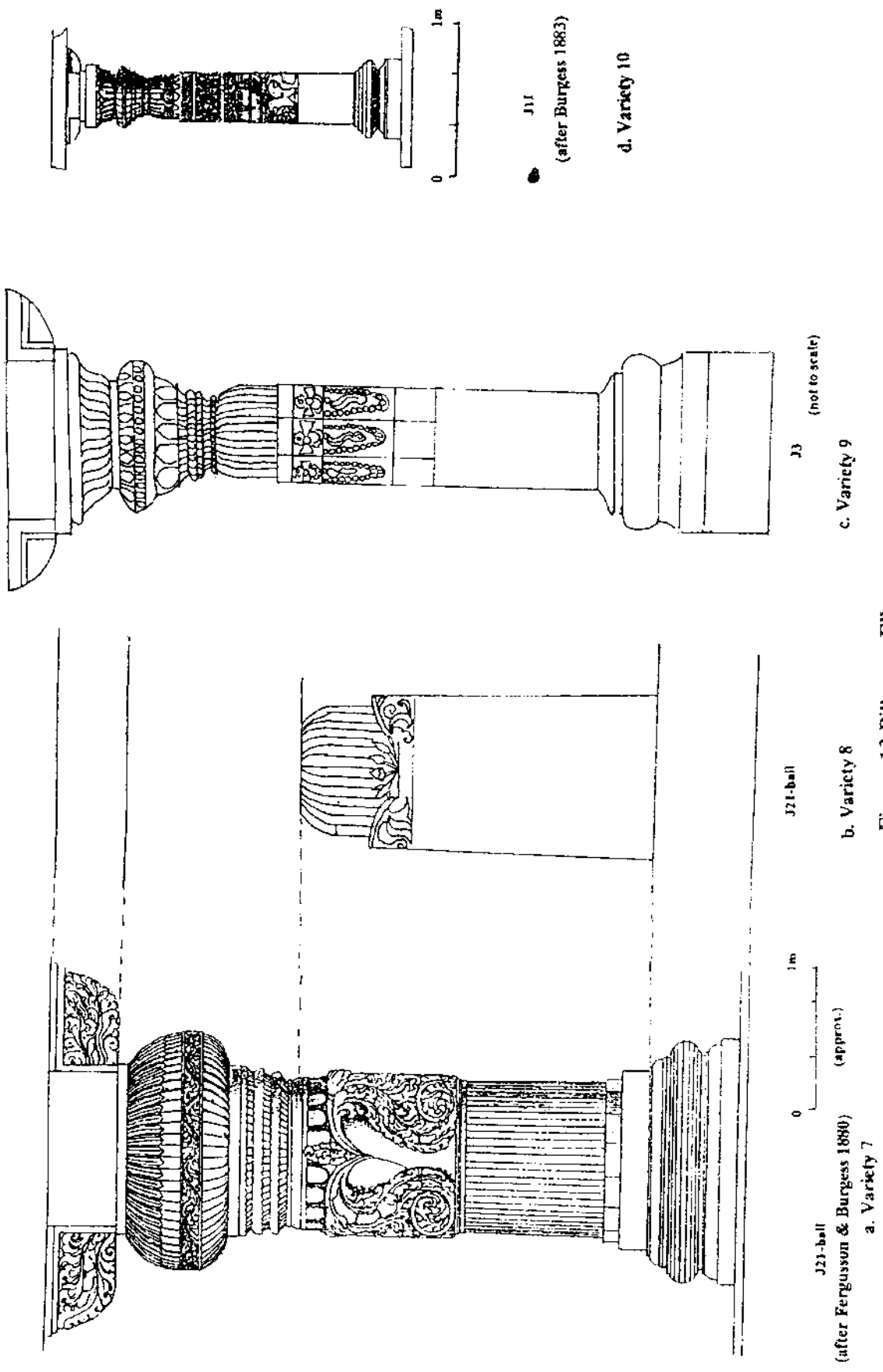
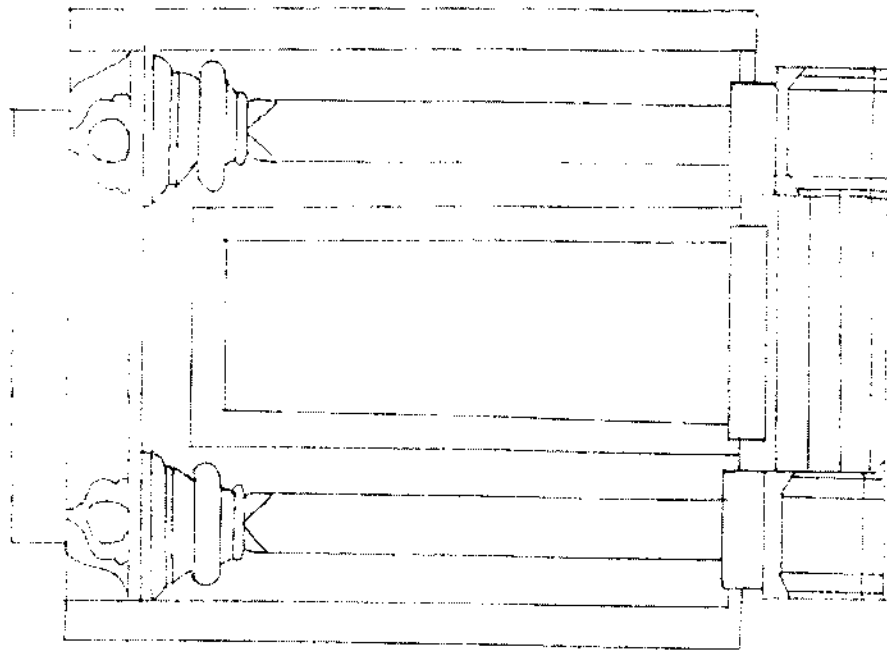
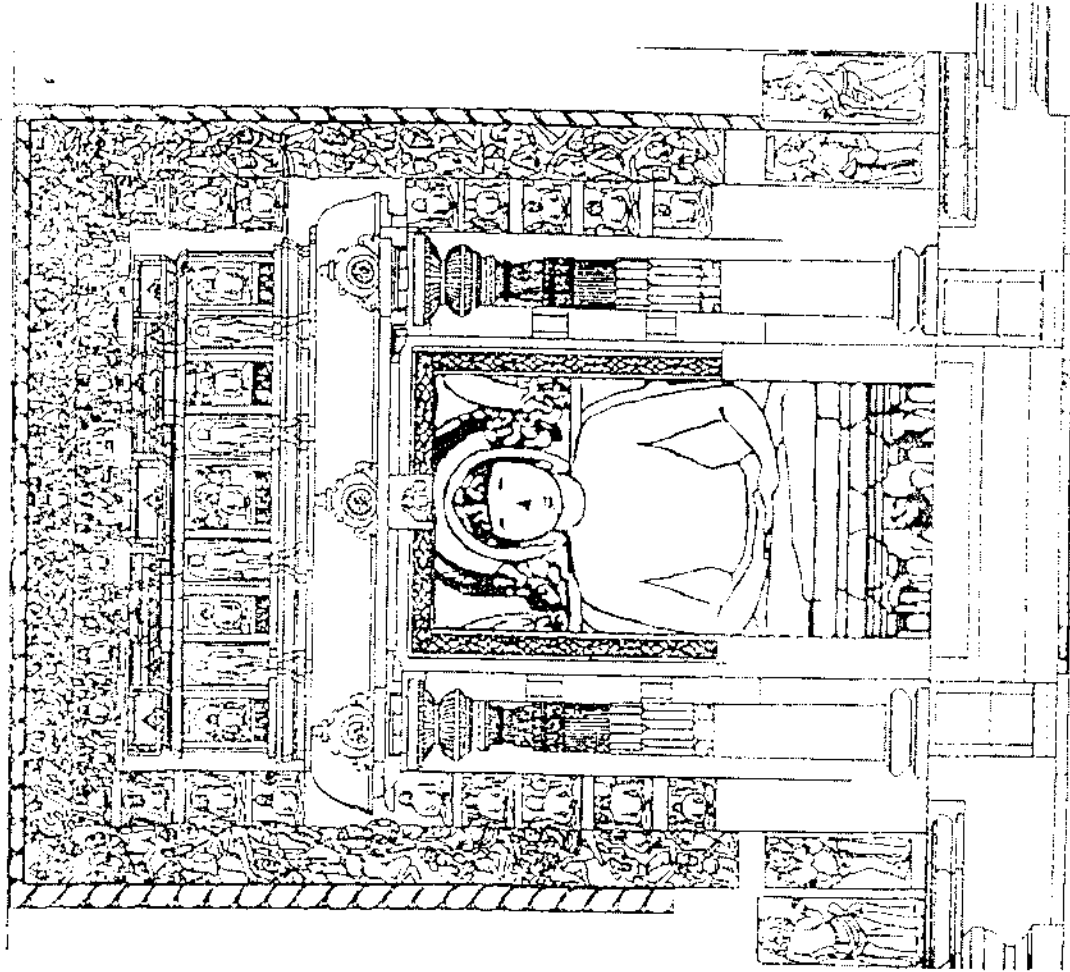


Figure 13 Pillars at Ellora



a. Shrine doorway of J10 (not to scale)



b. Shrine doorway of J18
after Fergisson & Burgess (1880)

Figure 14 Doorways at Ellora

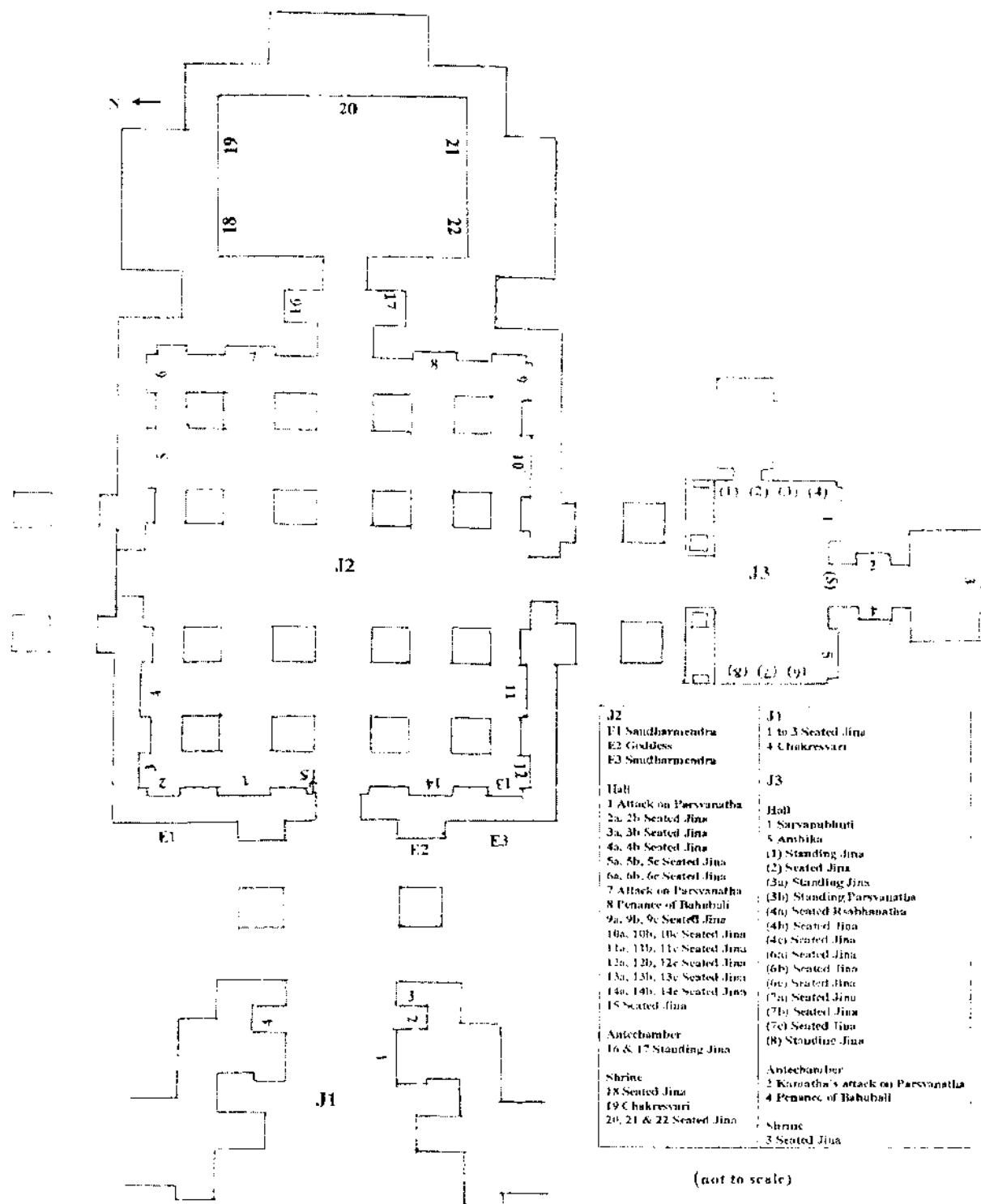
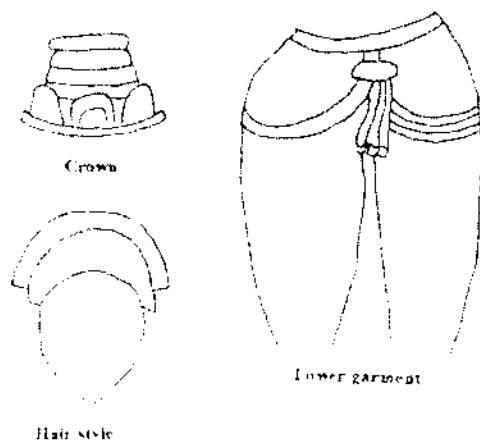
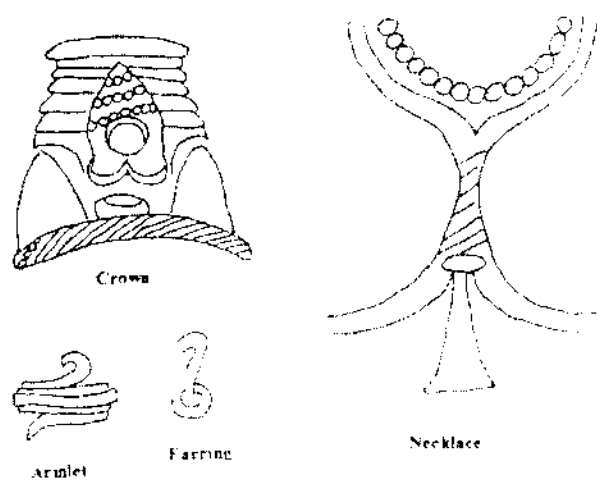


Figure 15 Ground plan of Chhota Kailasa at Ellora
(after Pereira 1977)

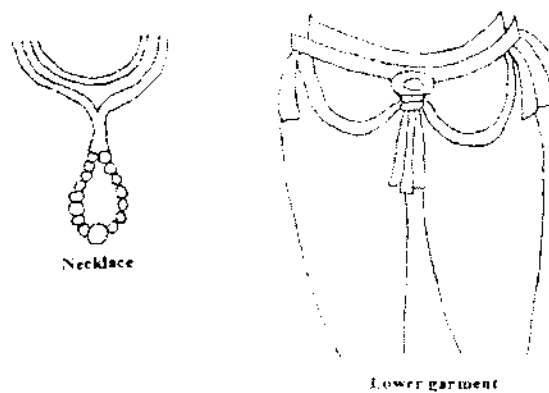
J1
a. 1-*Chauri* bearers



b. 4 *Chakreshvari*



Female attendants



J2
c. F.1. *Saudharmendra*

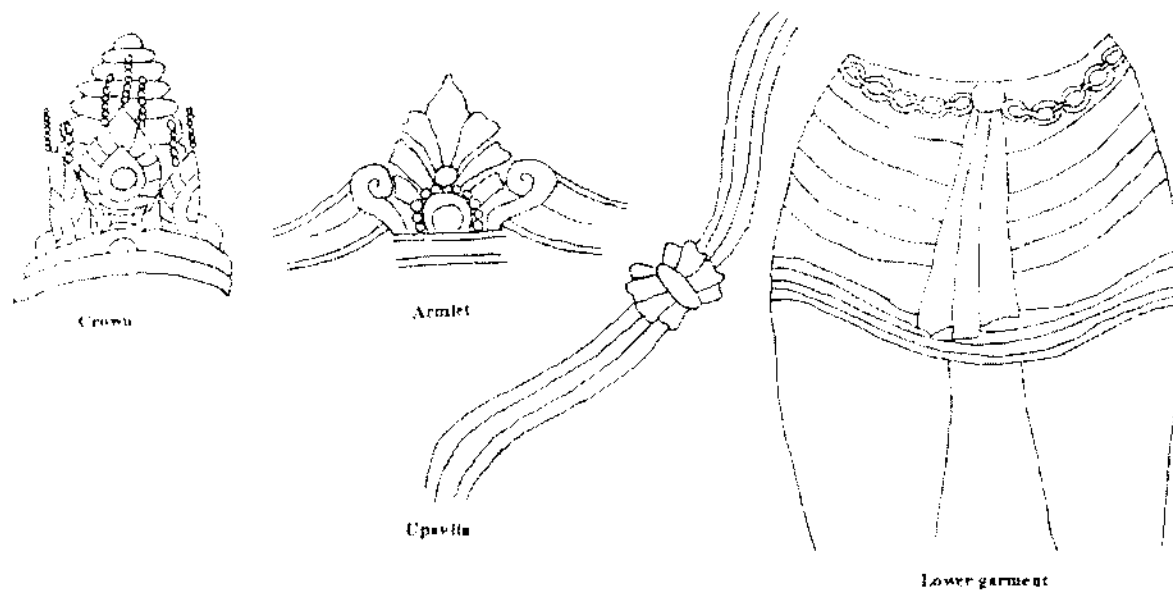
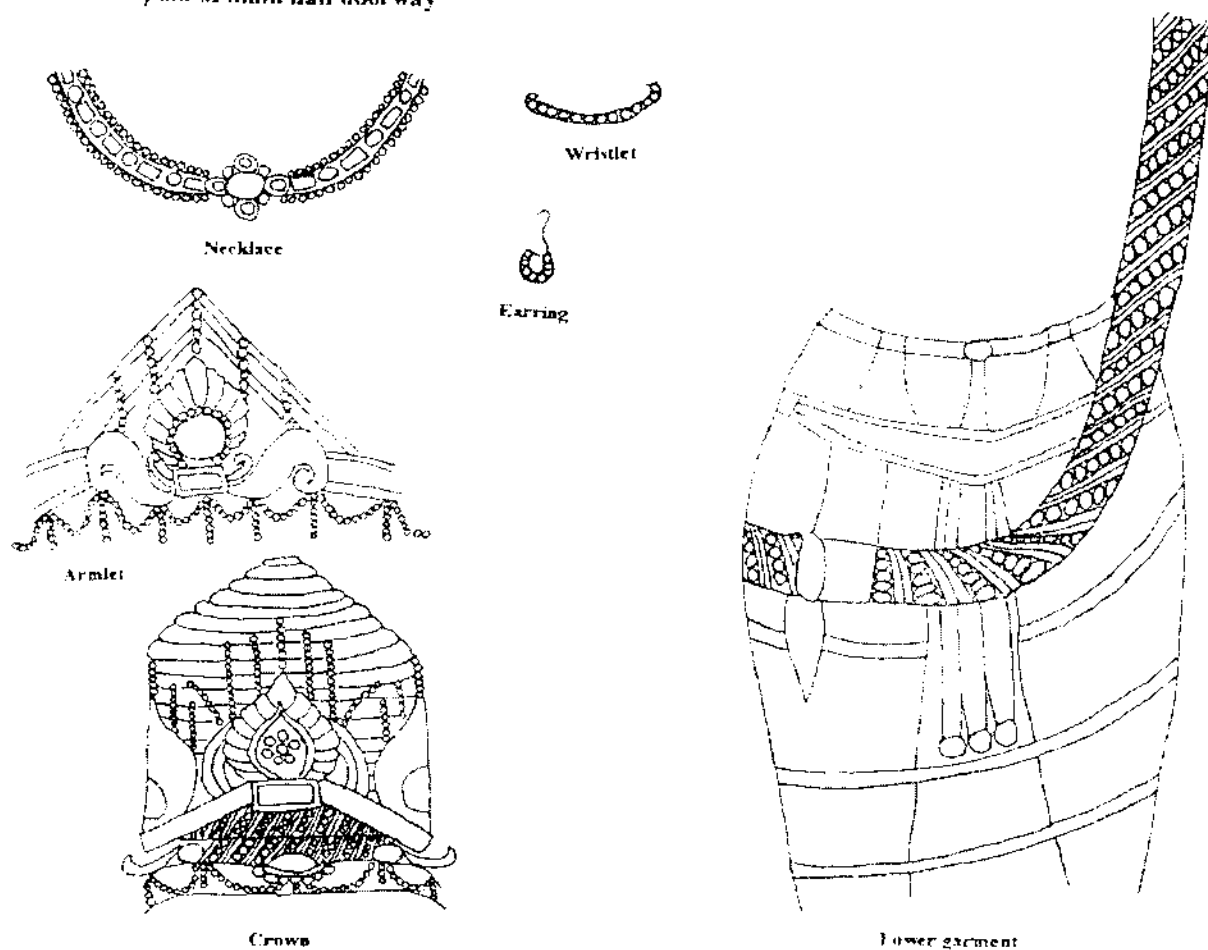


Figure 16 Costume and jewellery-J1 & J2 at Ellora

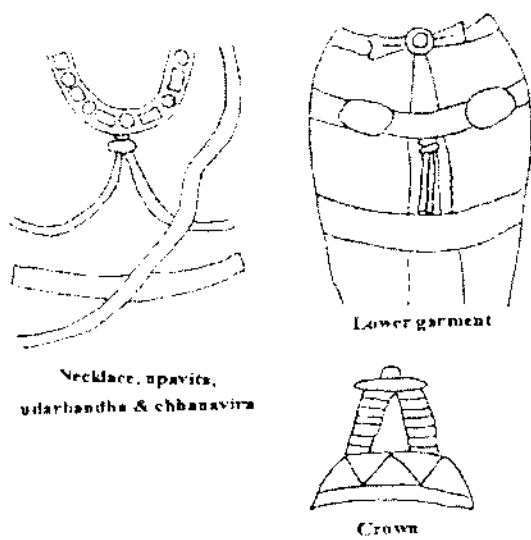
J 2

a. *Dvarapala* of main hall doorway



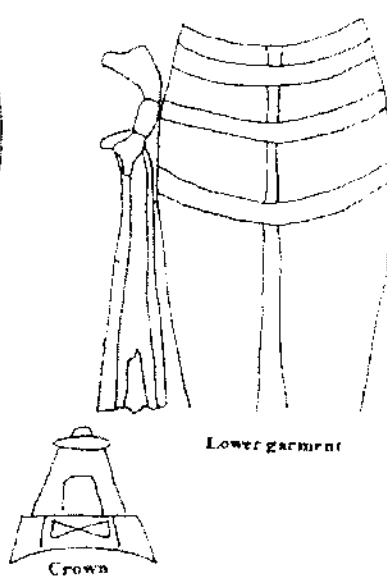
Shrine

b. 18 *Chauri* bearers



Shrine in the *shikhara*

c. 1-*Chauri* bearers



J3

d. 3-*Chauri* bearers

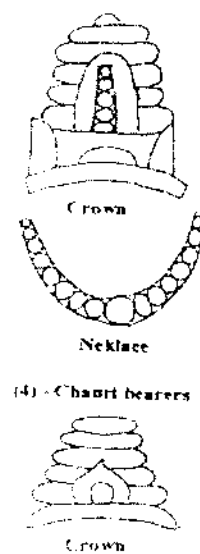


Figure 17 Costume and jewellery-J2 & J3 at Ellora

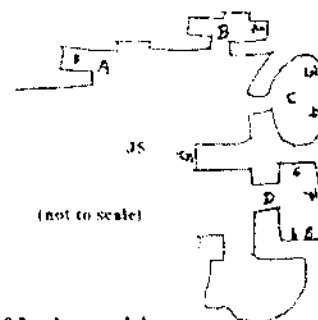
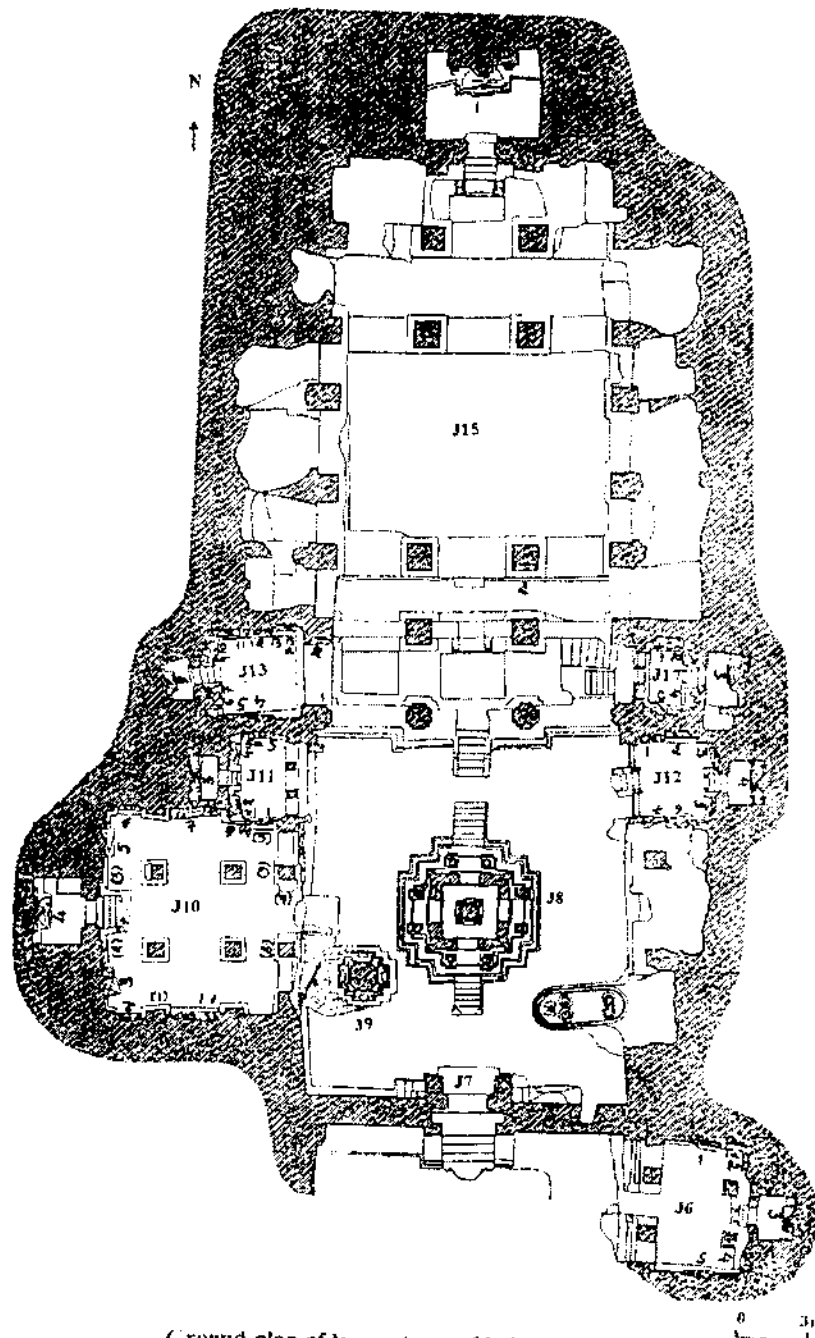
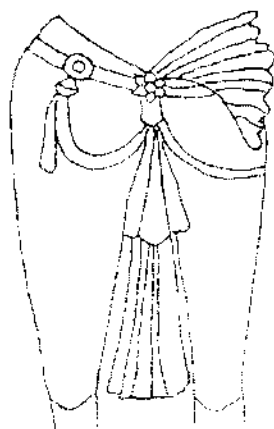


Figure 18 Ground plan of J5, J6 and lower storey of Indra Sabha

<p>J6</p> <p>1 Kamatha's attack on Parsvanatha</p> <p>1a Seated Rsabhanatha</p> <p>2 Sarvanubhuti</p> <p>3 Seated Jina</p> <p>4 Ambika</p> <p>5a Seated Jina</p> <p>5 Penance of Bahubali</p>	<p>J12</p> <p>1 Sarvanubhuti</p> <p>2 Two seated Jinas</p> <p>3 Kamatha's attack on Parsvanatha</p> <p>4 Seated Jina</p> <p>5 Penance of Bahubali</p> <p>6 Two seated Jinas</p> <p>7 Ambika</p>
<p>J10</p> <p>1 Kamatha's attack on Parsvanatha</p> <p>2 Kamatha's attack on Parsvanatha</p> <p>3 Sarvanubhuti</p> <p>4 Seated Jina</p> <p>5 Ambika</p> <p>6 Jina and <i>Dikpalas</i></p> <p>7 Penance of Bahubali</p> <p>8 Attack on Parsvanatha</p> <p>(1) Seated Jina</p> <p>(2) & (3) Standing Jina</p> <p>(4) Seated Jina</p> <p>(5) Standing Jina</p> <p>(6) Penance of Bahubali</p> <p>(7) Seated Rsabhanatha</p> <p>(8) Standing figure</p>	<p>J13</p> <p>1 & 2 Standing Jina</p> <p>4 Attack on Parsvanatha</p> <p>5 Seated Jina</p> <p>6 Sarvanubhuti</p> <p>7 & 9 Sarasvati</p> <p>8 Seated Jina</p> <p>10 Ambika</p> <p>10a Seated Jina</p> <p>11 Seated Jina</p> <p>12 Penance of Bahubali</p> <p>13 Seated Rsabhanatha</p> <p>13a Standing Jina</p>
<p>J11</p> <p>1 Kamatha's attack on Parsvanatha</p> <p>1a Seated Jina</p> <p>2 Sarvanubhuti</p> <p>3 Seated Jina</p> <p>4 Ambika</p> <p>5a Seated Jina</p> <p>5 Penance of Bahubali</p>	<p>J15</p> <p>1 Seated Jina</p> <p>2 Standing Jina</p>
	<p>J17</p> <p>1 Kamatha's attack on Parsvanatha</p> <p>2 Sarvanubhuti</p> <p>3 Seated Jina</p> <p>4 Ambika</p> <p>5 Penance of Bahubali</p>

J6

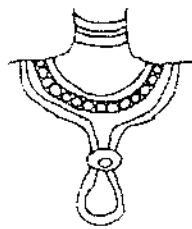
a. 1 Attack on *Parshva*
Padmavati



Lower garment



Hair style



Necklace

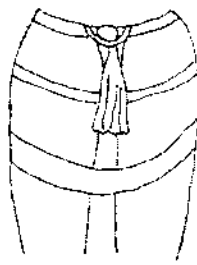


Armlet

(iii)



Headress



Lower garment

(iv) Figure with *udaramukha*



Kamatha

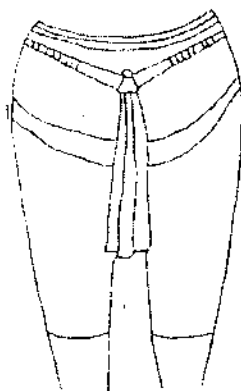


Necklace



Crown

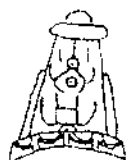
b. 2 *Sarvanubhuti*



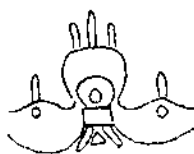
Lower garment



Necklace

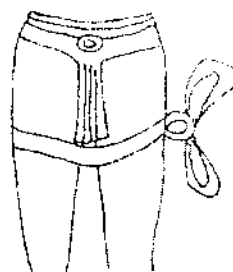


Crown



Armlet

Attendants



Lower garment



Crown

c. 4 *Ambika*

Brahmana



Lower garment

Figure 19 Costume and jewellery-J6 at Ellora

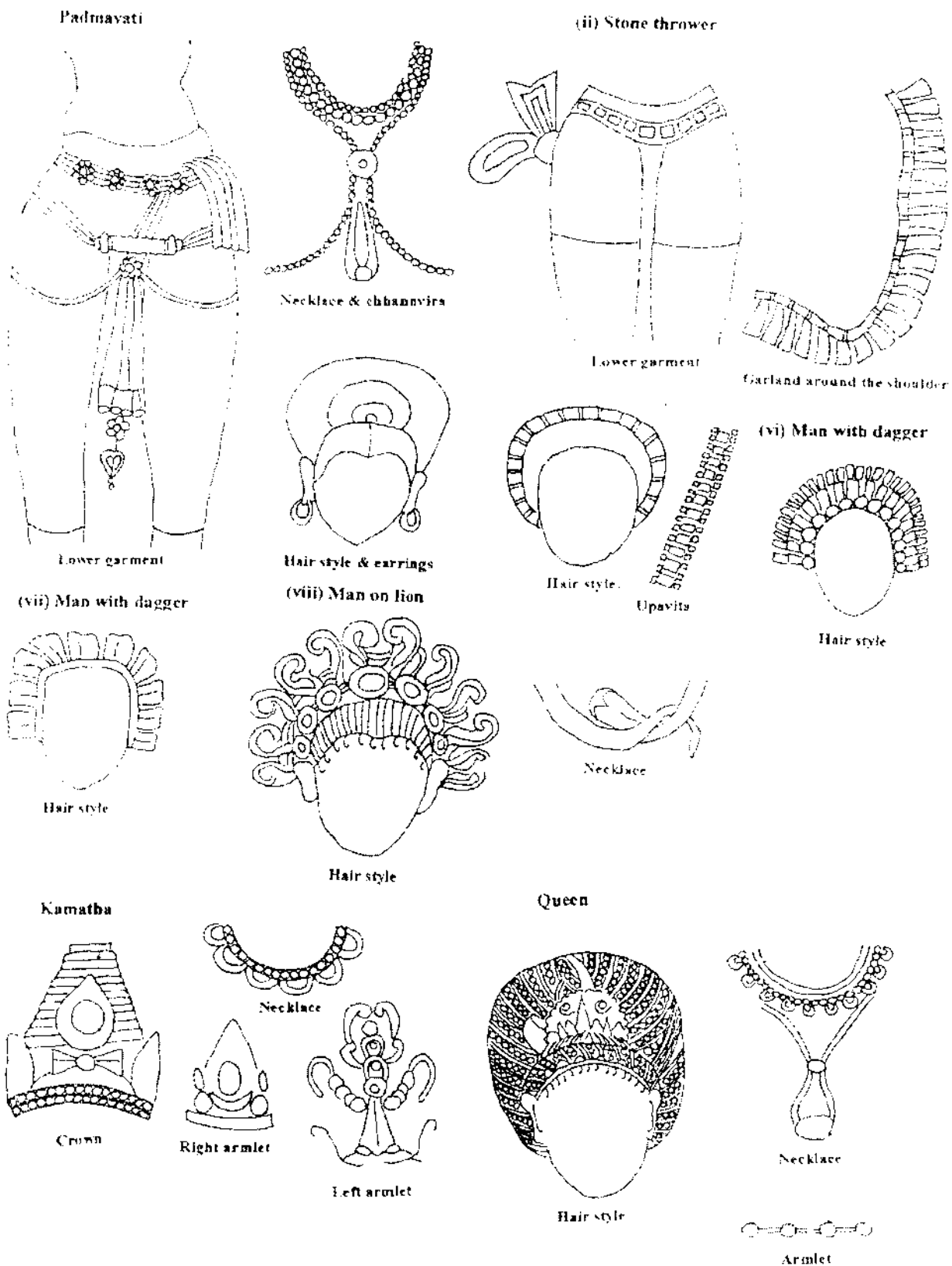
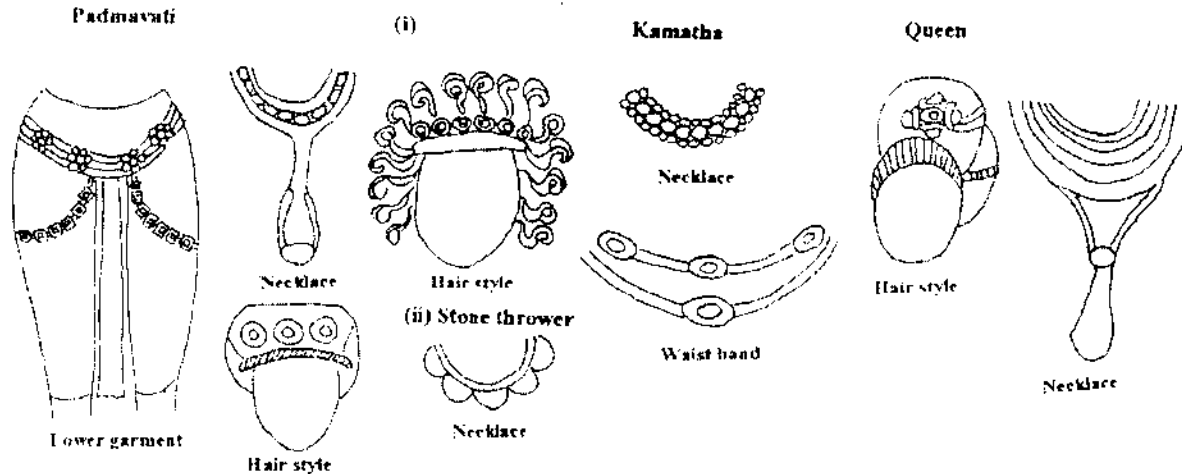


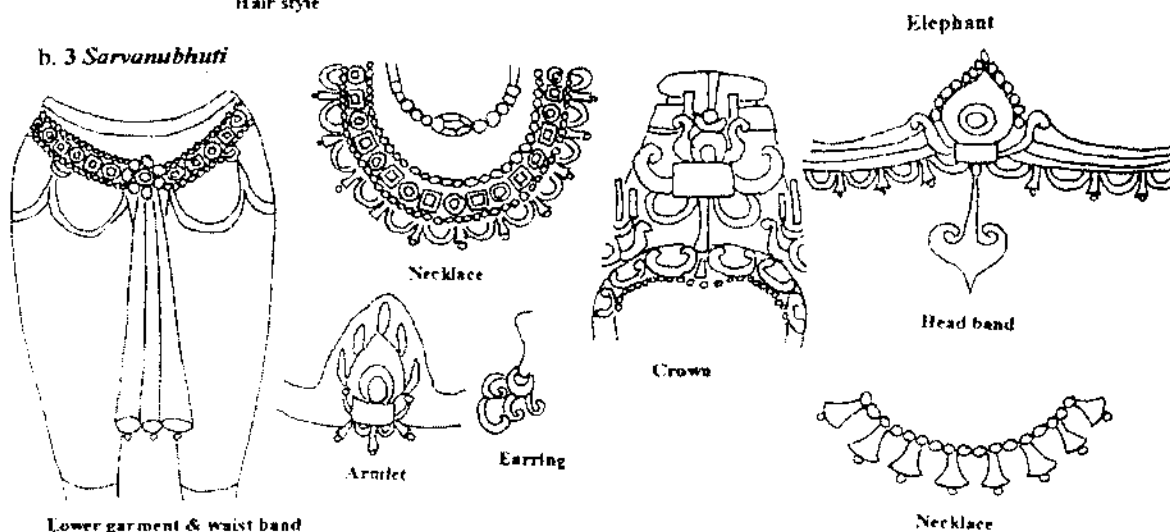
Figure 20 Costume and jewellery-J10 at Ellora

J10

a. 2 Attack on *Parshva*
Padmavati



b. 3 *Sarvanubhuti*



c. *Ambika*

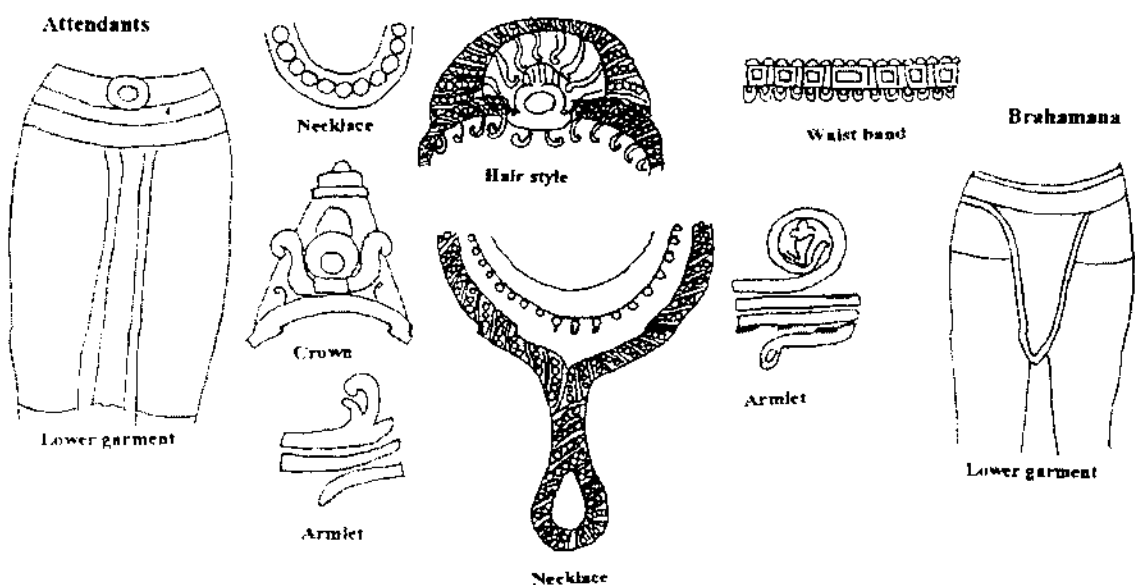
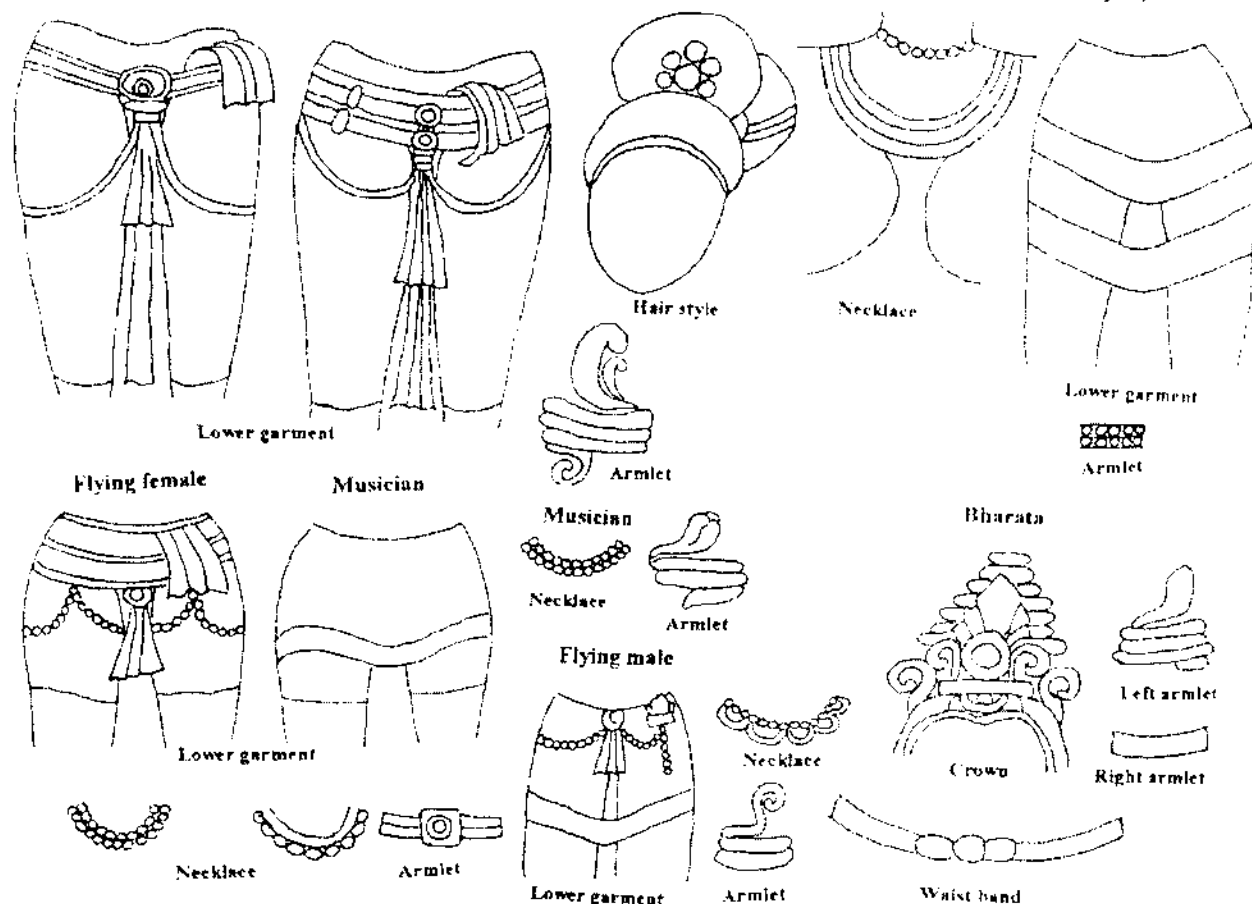


Figure 21 Costume and jewellery -J10 at Ellora

J10

a) Penance of *Bahubali*

Female on right Female on left

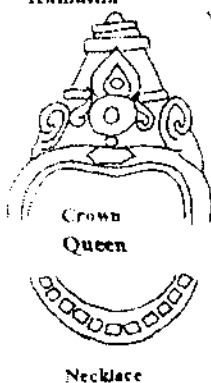


b. 8 Attack on *Parshva*
Padmavati



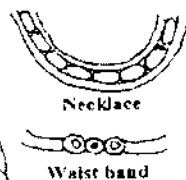
Necklace & ebbhannvira

Kamatha



Crown
Queen

Necklace



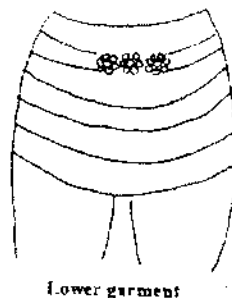
Necklace

Waist band

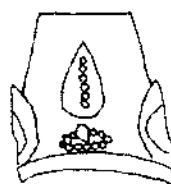


Hair style

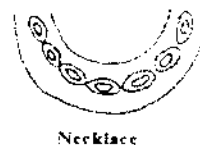
c. 4 Seated *Jina*
Right chauri bearer



Lower garment



Crown



Necklace



Armlet

Left chauri bearer



Armlet

Figure 22 Costume and jewellery-J10 at Ellora

J11

a. 1

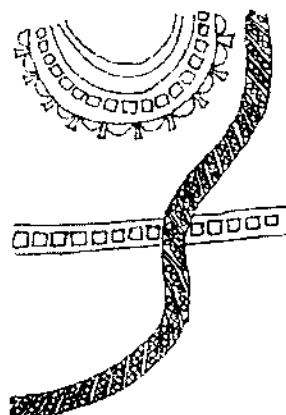
Padmavati



Kamatha

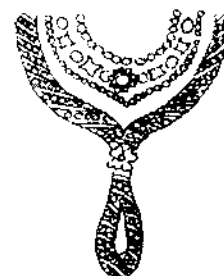
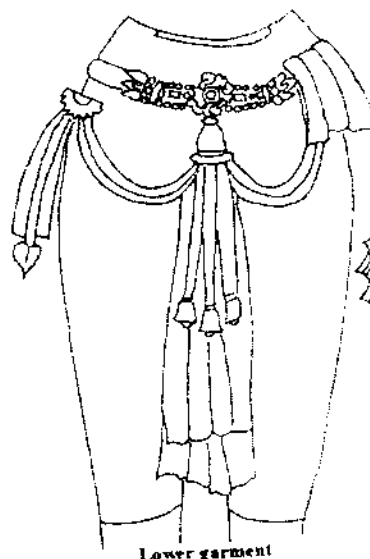


Necklace, chest band & upavita



b. 2 Sarvanubhuti

c. 4 Ambika



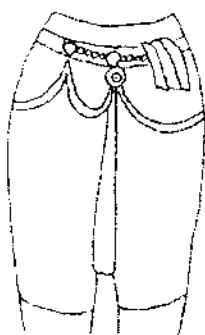
Cushion of Sarvanubhuti & Ambika



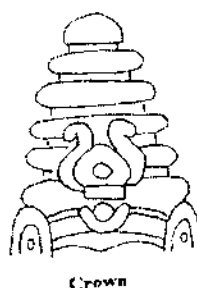
d. Penance of Bahubali
Females



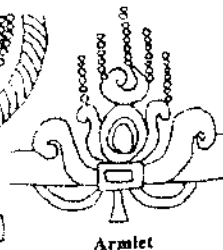
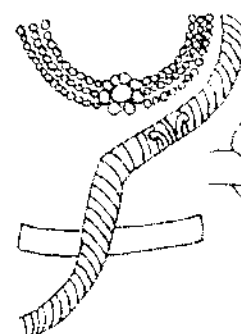
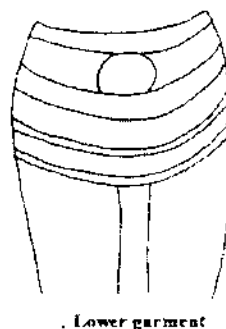
Flying females



Flying males



e. 3 Seated Jina
Right chauri bearer



Left chauri bearer

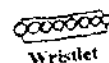
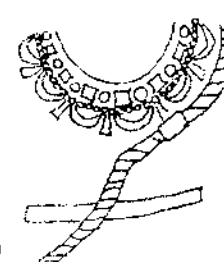
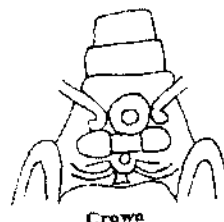
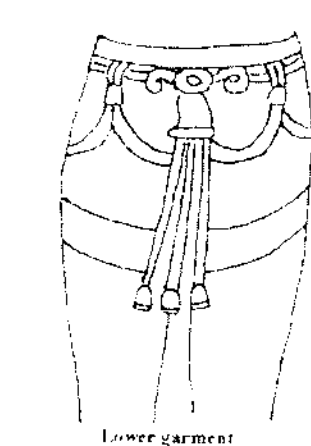
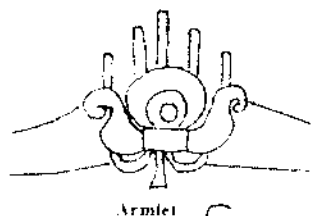


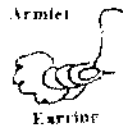
Figure 23 Costume and jewellery-J11 at Ellora



Lower garment

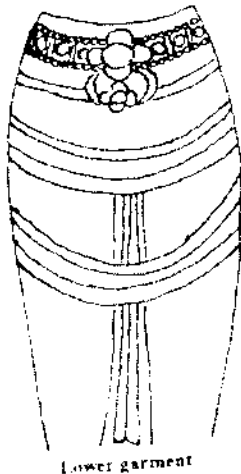


Armlet

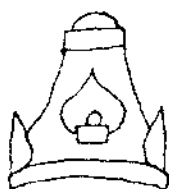


Earring

c. 4 Seated *Sina*
Chauri bearers

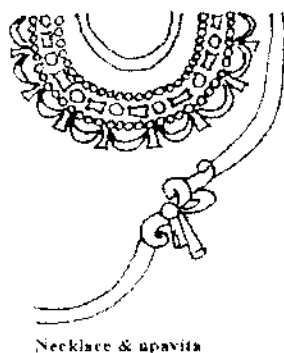


Lower garment

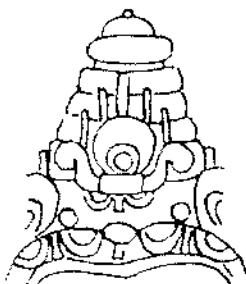


Crown

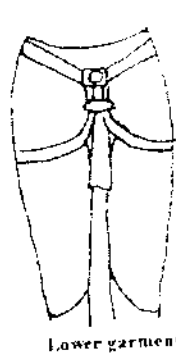
b. Attack on *Parshva*
Padmavati



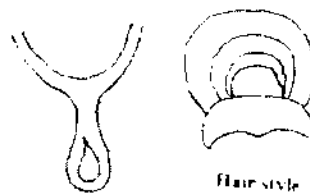
Necklace & upavita



Crown



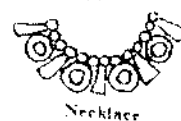
Lower garment



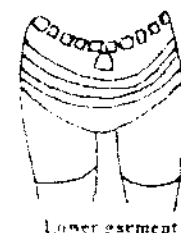
Hair style

Necklace

Kamatha

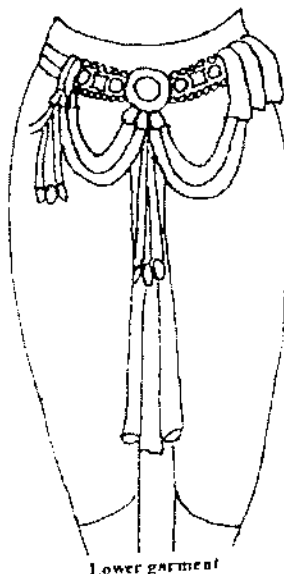


Necklace



Lower garment

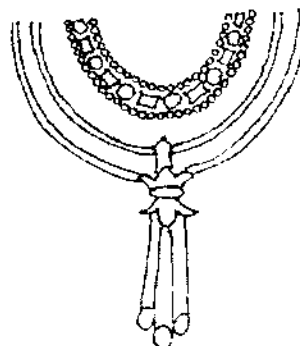
d. 7 *Ambika*



Lower garment



Anklet



Necklace

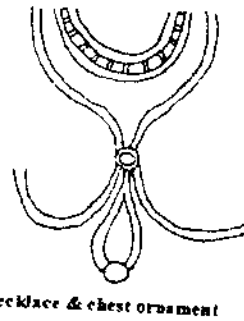
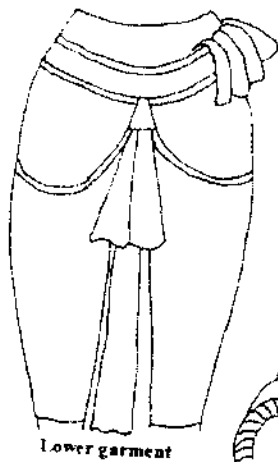


Armlet

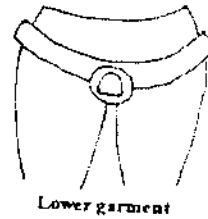
Figure 24 Costume and jewellery-J12 at Ellora

J13

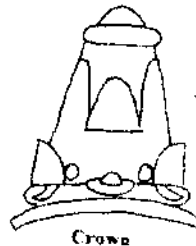
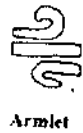
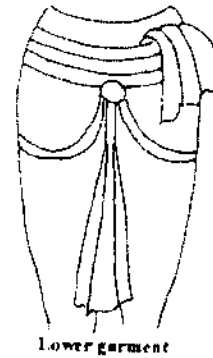
a. 4 Attack on *Parshva*
Padmavati



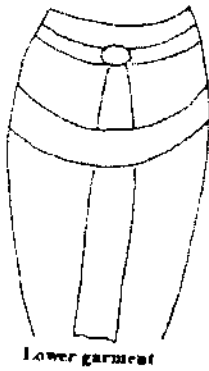
b. 6 *Sarvanubhuti*



c. 7 *Sarasvati*



d. 8 Seated *Jina*
Chauri bearers



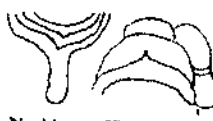
e. *Ambika*



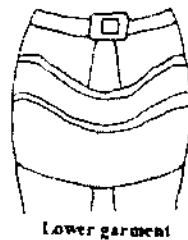
f. 12 Penance of *Bahubali*
Female on right



Female on left

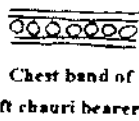
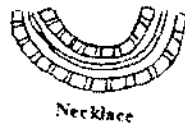
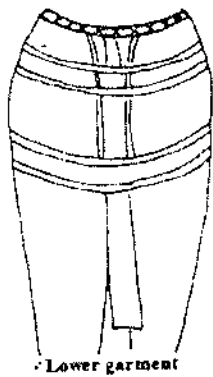


Bharata



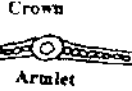
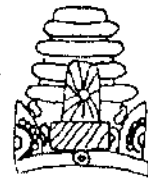
J15

g. Seated *Jina*
Chauri bearers



J16

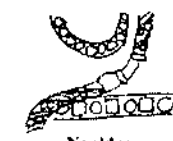
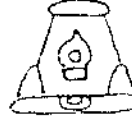
h. 12 *Sarvanubhuti*



i. 2 Seated *Jina* Chauri bearer



Flying males



chest band & upavita



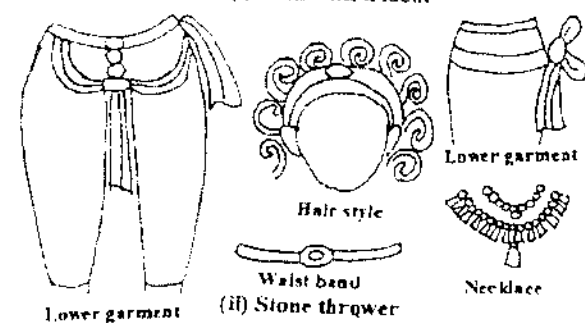
Figure 25 Costume and jewellery-J13, J15 & J16 at Ellora

a. Attack on *Parshva*

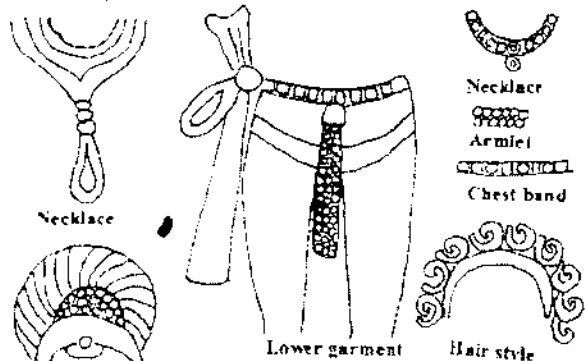
Padmavati

(i) Man with trident

(iii) Man on bull



(ii) Stone thrower



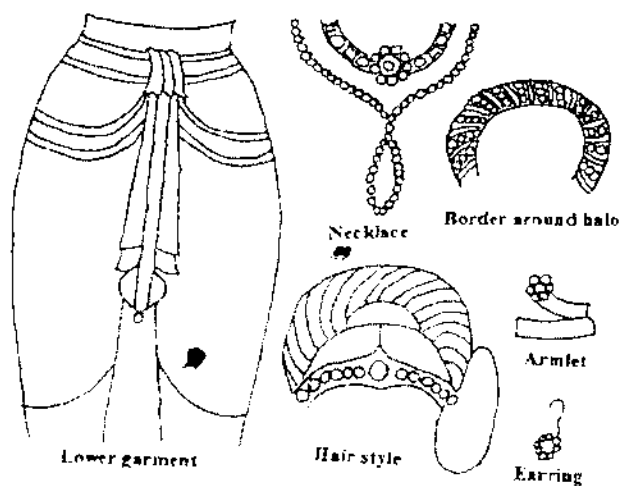
Hair style

Kamatha

Queen

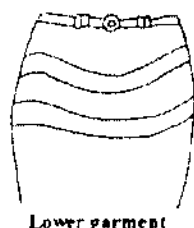
Necklace

Hair style

d. 4 *Ambika*

Lower garment

Chauri bearer



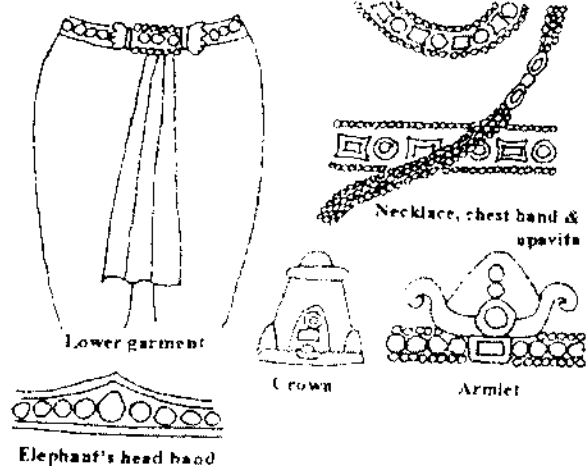
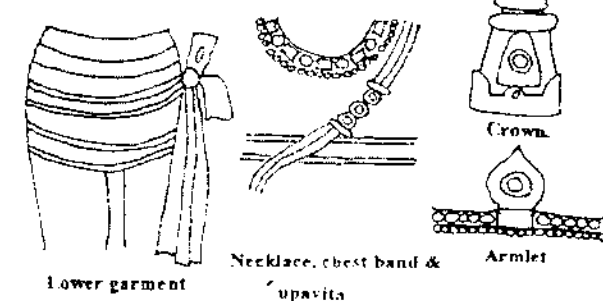
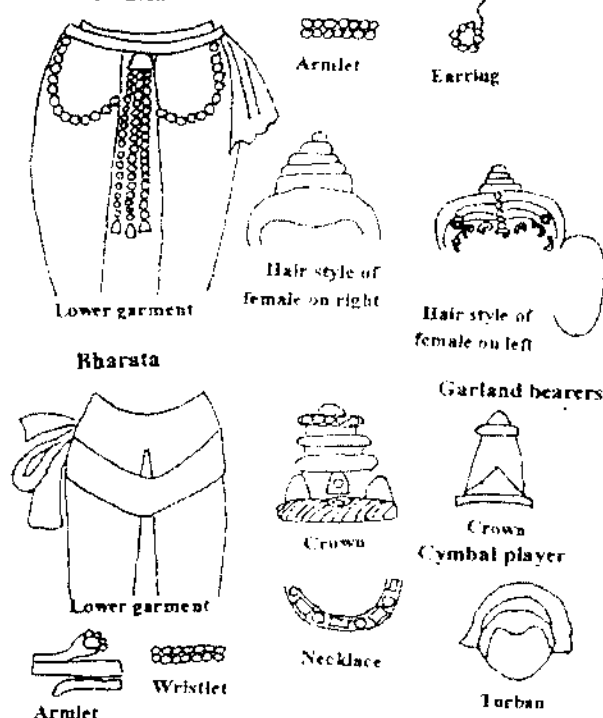
Lower garment



Crown



Hair style

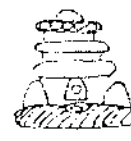
h. 2 *Sarvanubhuti*c. 3 Seated *Jina*
Chauri bearerse. 6 Penance of *Bahubali*
Females

Rharata

Lower garment

Hair style of
female on rightHair style of
female on left

Garland bearers



Crown

Cymbal player



Necklace



Turban



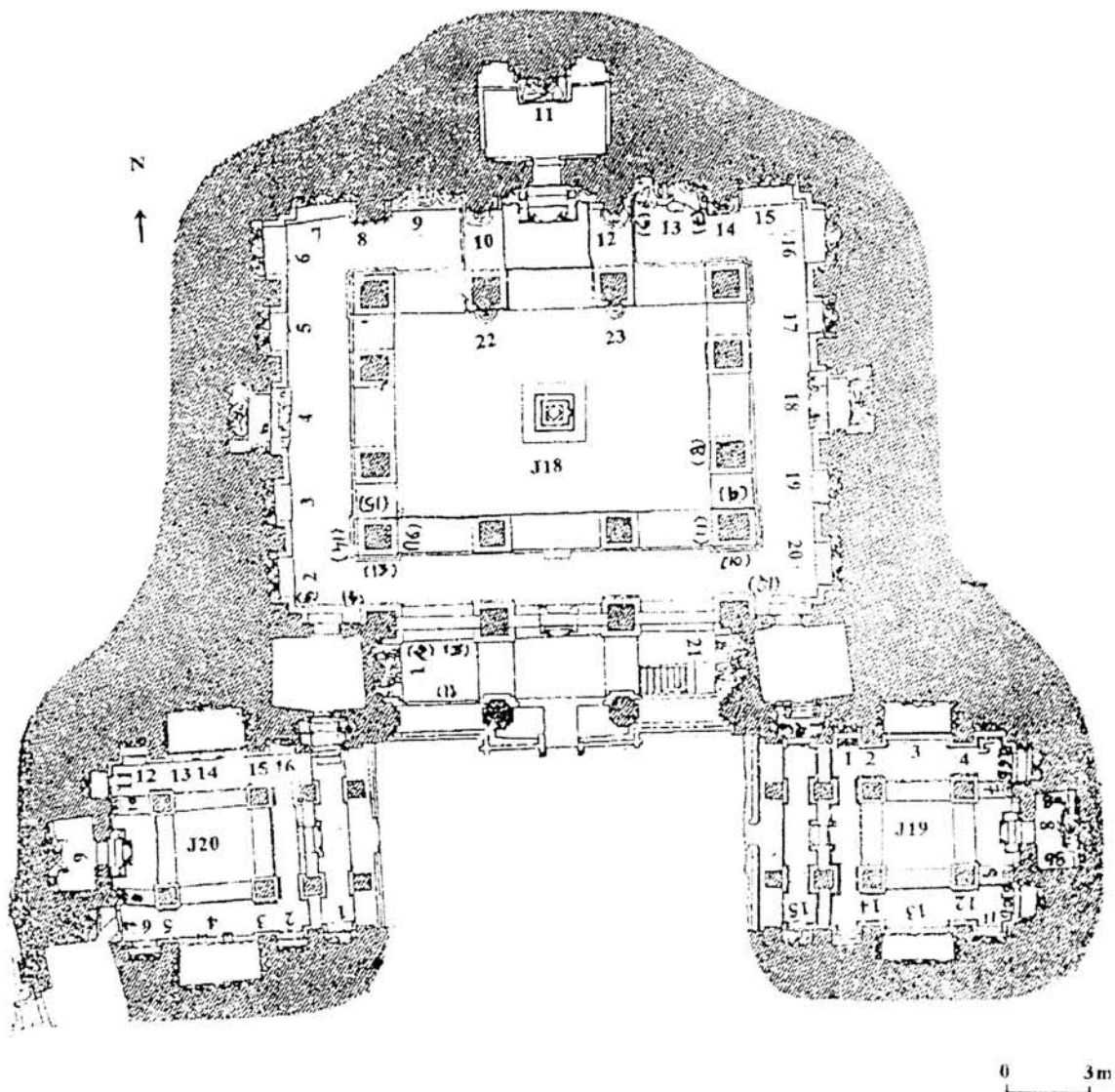
Wristlet

Figure 26 Costume and jewellery-J14 at Ellora

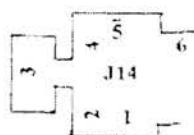
a. 1 Attack on *Parshva*
Padmavati



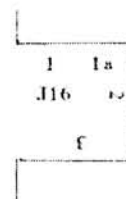
Figure 27 Costume and jewellery-J17 at Ellora



Ground plan of upper storey of Indra sabha
(after Fergusson & Burgess 1880)



(Below J20)

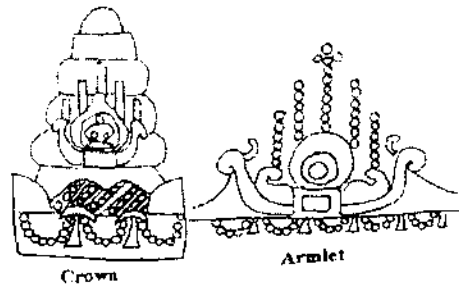
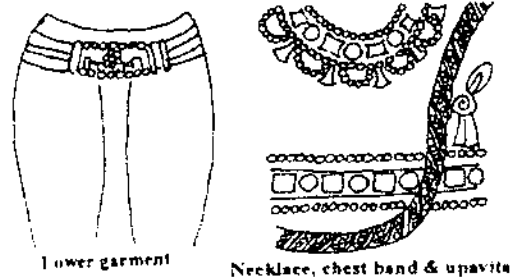


(Below J19)

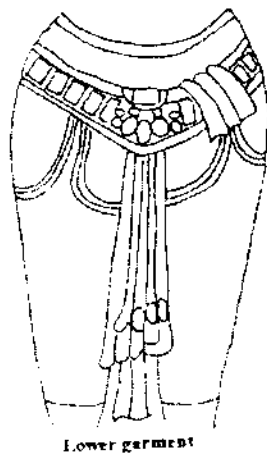
(not to scale)

Figure 28 Ground plan of J14, J16 and upper storey of Indra sabha

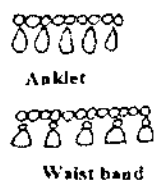
<p>J14 1 Kamtha's attack on Parsvanatha 2 Sarvanubhuti 3 Seated Jina 4 Ambika 5 Two seated Jinas 5 Penance of Bahubali</p> <p>J16 1 Kamatha's attack on Parsvanatha 1a Sarvanubhuti 2 Seated Jina 3 Penance of Bahubali</p> <p>J18 1 Sarvanubhuti 2 & 3 Two seated Jinas 4 Seated Jina 5 to 7 Two seated Jina 8 Seated Jina 9 Kamatha's attack on Parsvanatha 10 Standing Jina 11 Seated Jina 12 Standing Jina 13 Penance of Bahubali 14 Seated Jina 15 to 17 Two seated Jinas 18 Seated Jina 19 & 20 Two seated Jinas 21 Ambika 22 & 23 Standing Jina (1) <i>Panchaparmeshthis</i> (2) Man entering temple (3) Temple (4) Padmavati (5) Sarasvati (6) Seated Jina (7) Seated Jina (8) Goddess on lotus (9) Standing Jina (10) Standing Jina (11) Standing Parsvanatha (12) Two standing Jinas (13) Standing Rsabhanatha (14) Standing Jina (15) Standing Jina (16) Standing Parsvanatha</p>	<p>J19A 1 Four-armed goddess 2 Three seated Jinas 3 Sarvanubhuti</p> <p>J19 1 & 2 Two seated Jinas 3 Kamatha's attack on Parsvanatha 4 & 5 Two seated Jinas 6a, 6 Seated Jina 6b Seated Parsvanatha 7 Standing Jina 8a, 8, 8b Seated Jina 9 Standing Jina 10a, 10, 10b Seated Jina 11 & 12 Two seated Jinas 13 Penance of Bahubali 14 Two seated Jinas 15 Ambika</p> <p>J20A 1 Ambika 2 Chakresvari</p> <p>J20 1 Sarvanubhuti 2 & 3 Two seated Jinas 4 Kamatha's attack on Parsvanatha 5 & 6 Two seated Jinas 7 Seated Jina 8 Standing Jina 9 Seated Jina 10 Standing Jina 11 Seated Jina 12 & 13 Two seated Jinas 14 Penance of Bahubali 15 & 16 Two seated Jinas</p>
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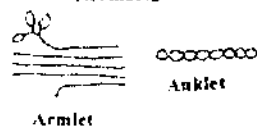
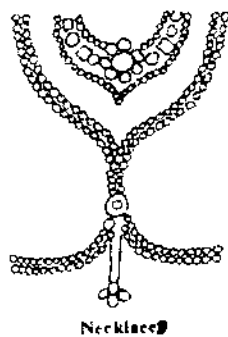
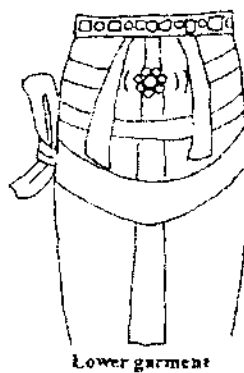
b. 21 Ambika



Child



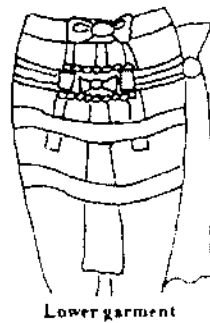
Male chauri bearer



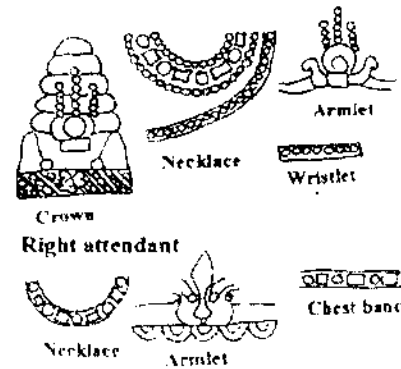
Female on right



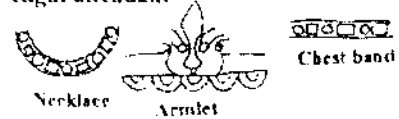
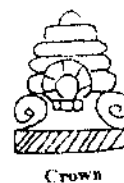
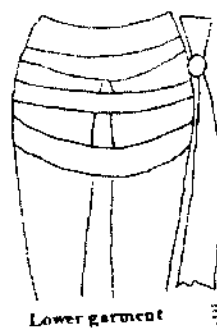
Attendants



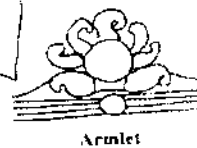
Left attendant



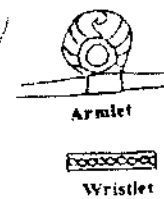
Right attendant

c. 11 Seated Jina
chauri bearers

Left chauri bearer



Right chauri bearer



d. (5) Sarasvati

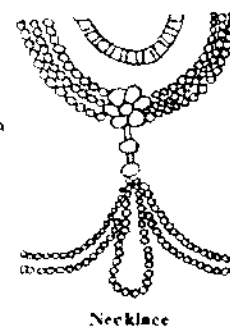
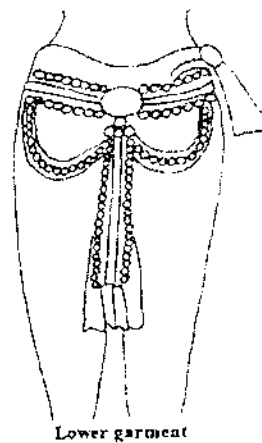
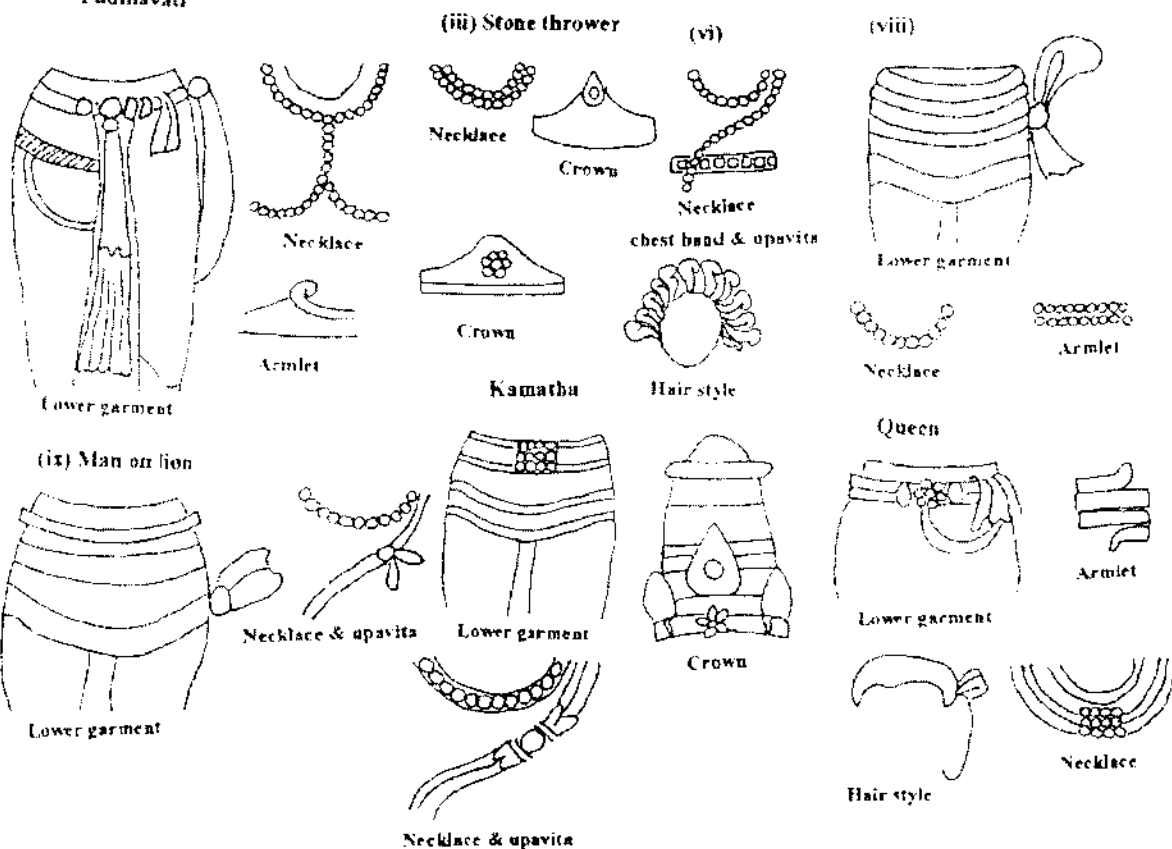


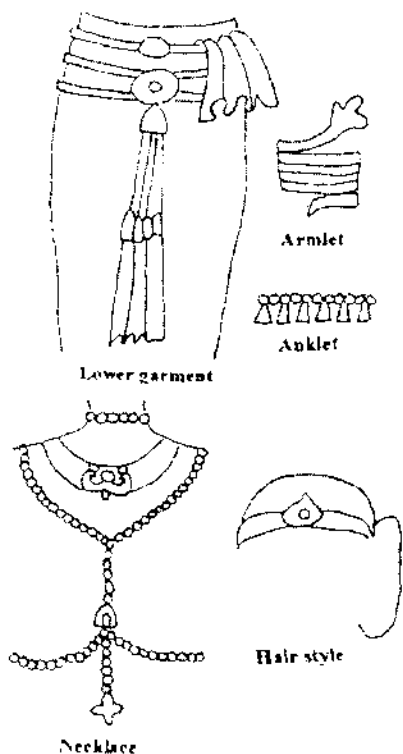
Figure 29 Costume and jewellery-J18 at Ellora

J18

a. 9 Attack on *Parshva*
Padmavati



b. 13 Penance of *Bahubali*
Females



c. 5 Seated *Jina*
Chauri bearers

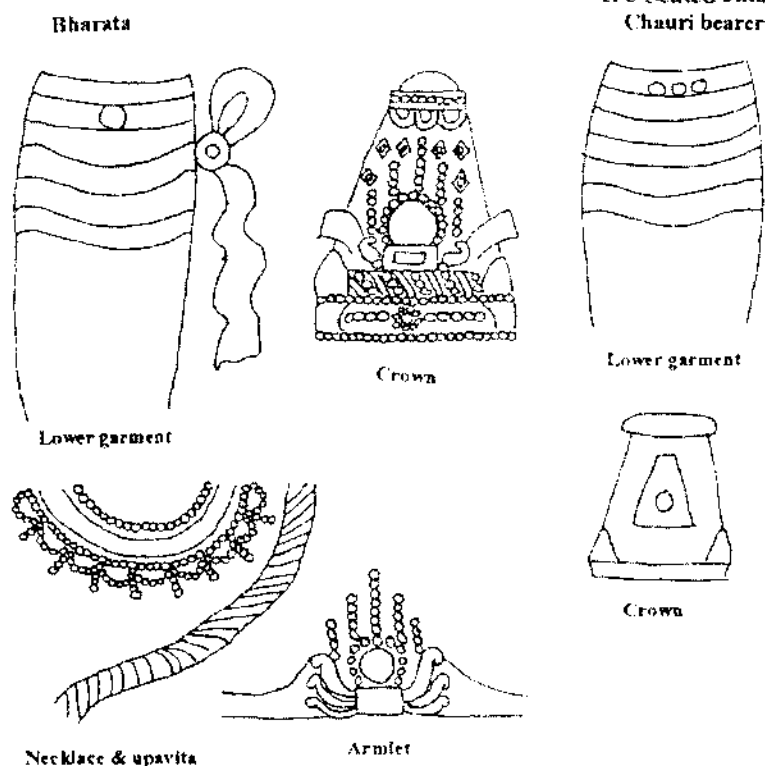
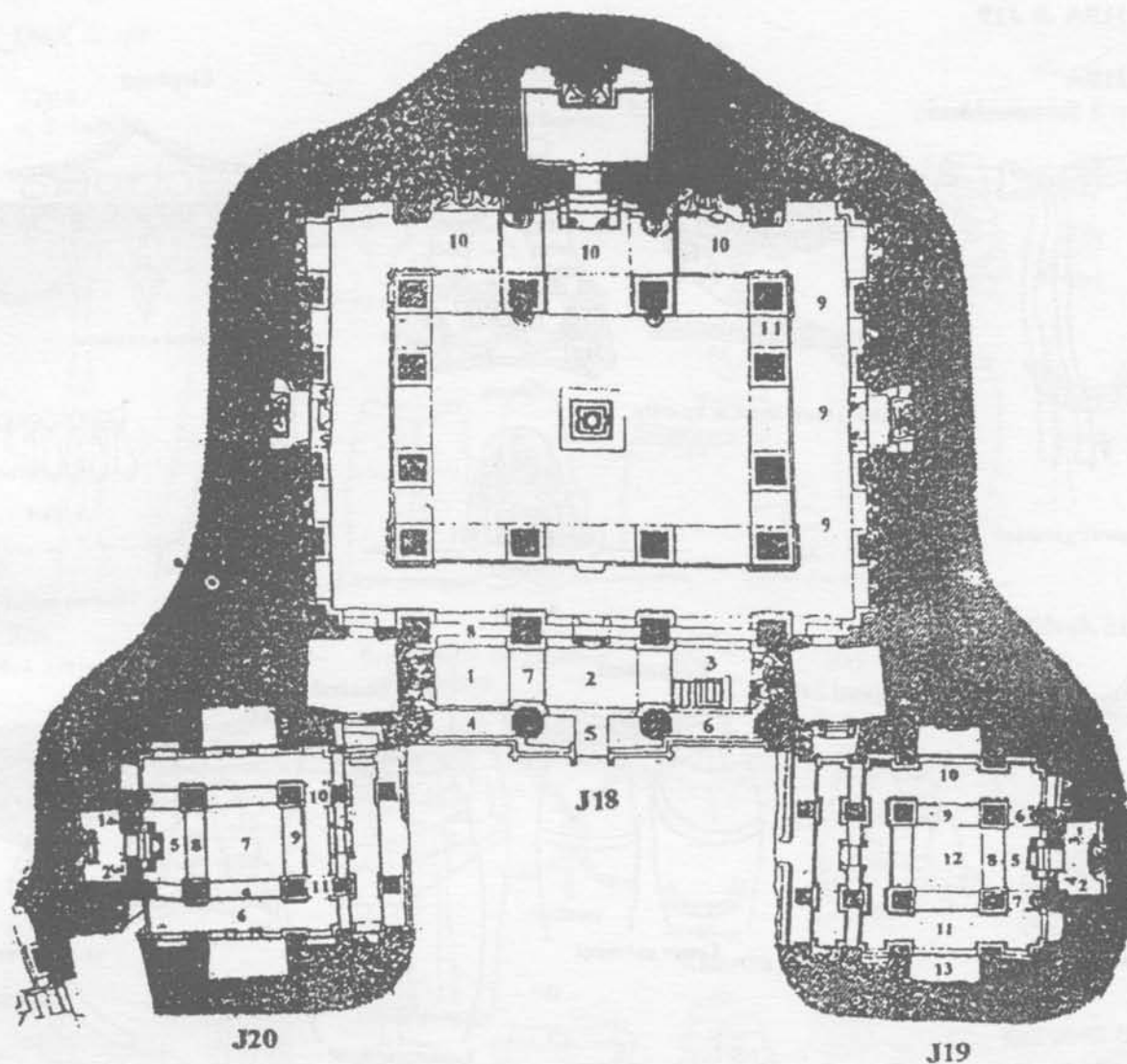


Figure 30 Costume and jewellery-J18 at Ellora



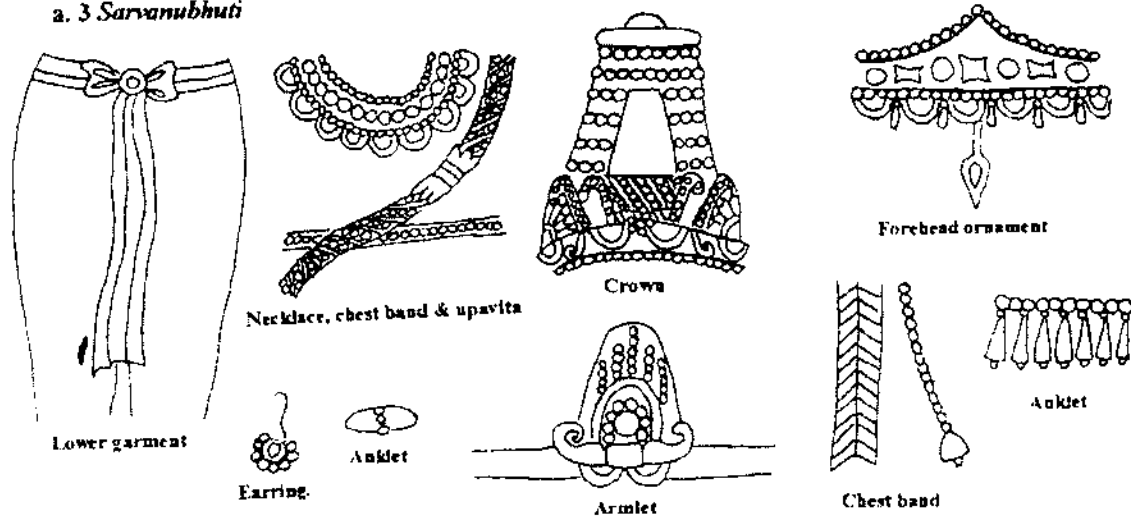
J18	J19	J20
1 Lotus	1 Flying Couples	1 Figures
2 Lotus	2 Flying Couples	2 Figures
3 Lotus	3 Parshvanatha	3 Parshvanatha
4 Seven Figures	4 Bahubali	4 Bahubali
5 Figures	5 Saudharmendra & Figures	5 Saudharmendra
6 Six Males	6 Two Couples & Four Females	6 Figures
7 Two Couples	7 Couple	7 Figures
8 Three Couples	8 Two Couples & a Fighting Scene	8 Couples
9 Flying Figures	9 Two Couples	9 Couples
10 Flying Figures	10 Figures	10 Figures
11 Floral Design	11 Figures	11 Figures
	12 Figures	
	13 Figures	

Figure 31 Placement of paintings in J18, J19 and J20 at Ellora

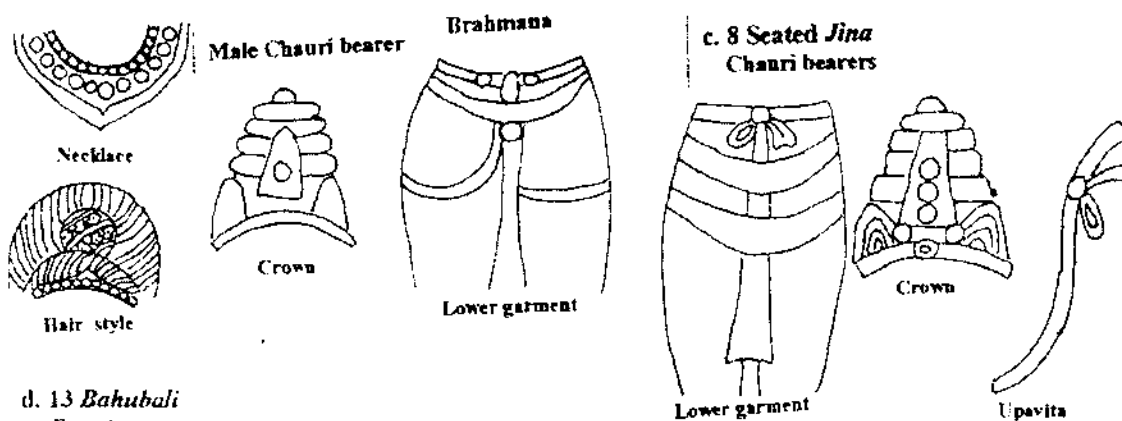
J19A & J19

J19A

a. 3 Sarvanubhuti



b. 15 Ambika



d. 13 Bahubali Females

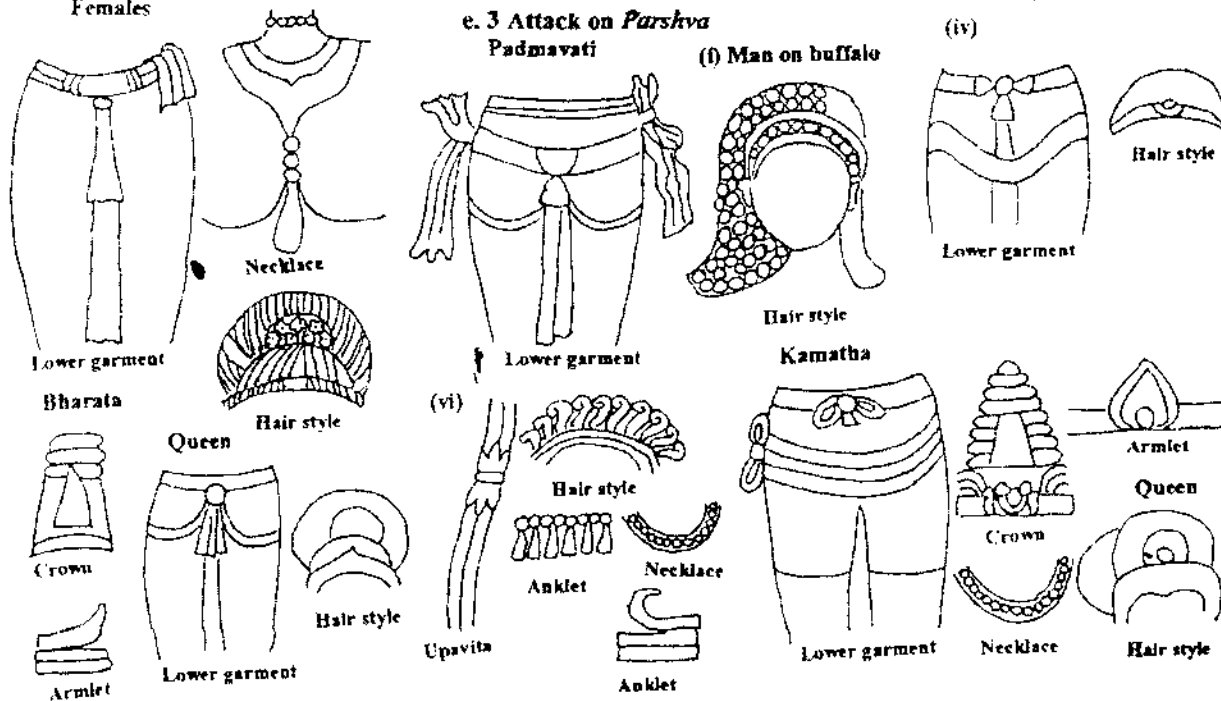
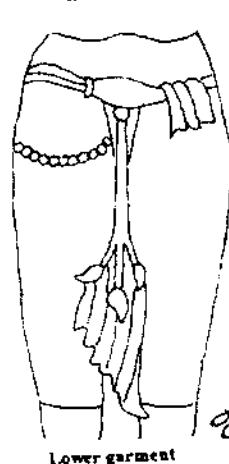


Figure 32 Costume and jewellery-J19A & J19 at Ellora

J20A & J20

J20A

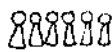
a. 1 *Ambika*



Lower garment



Hair style



Anklet



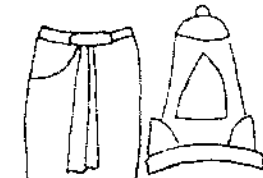
Wristlet



Necklace

Female chauri bearer

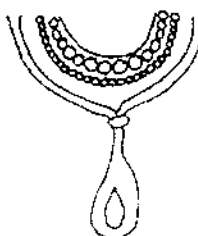
Male chauri bearer



Lower garment

Crown

b. 2 *Chakreshvari*



Necklace



Lower garment

Devotee



Crown



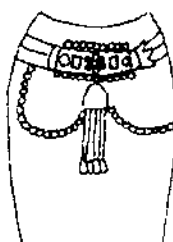
Earring



Necklace

J20

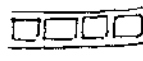
c. 1 *Sarvanubhuti*



Lower garment



Upper necklace



Chest band



Anklet

Elephant

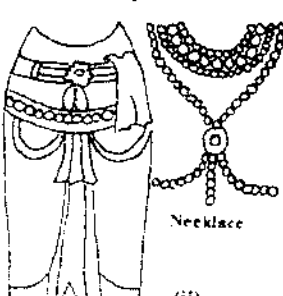


Head ornament

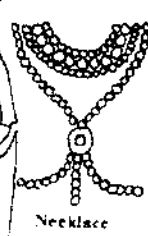


Chest band

d. 4 Attack on *Parshva* *Padmavati*

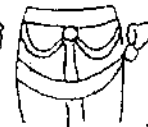


Lower garment

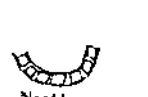


Necklace

(iii)



Lower garment



Necklace

Kamatha



Crown

(ix)



Hair style

Queen

Queen

Armet

Armet

Lower garment

Lower garment

Necklace

Necklace

Anklet

Anklet

Upavita

Upavita

Armet

Armet

Lower garment

Lower garment

Necklace

Necklace

Armet

Armet

Lower garment

Lower garment

Necklace

Necklace

Armet

Armet

Lower garment

Lower garment

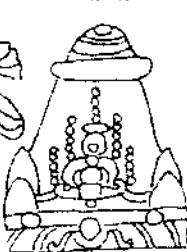
Necklace

Necklace

e. 9 Seated *Jina*-chauri bearers



Lower garment



Crown



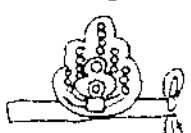
Earring



Wristlet



Necklace, chest band & upavita



Armet

f. 14 Penance of *Bahubali* Female on right



Lower garment



Necklace

Female on left

Female on left

Armet

Armet

Lower garment

Lower garment

Necklace

Necklace

Queen

Queen

Armet

Armet

Lower garment

Lower garment

Necklace

Necklace

Armet

Armet

Lower garment

Lower garment

Necklace

Necklace

Armet

Armet

Lower garment

Lower garment

Necklace

Necklace

Armet

Armet

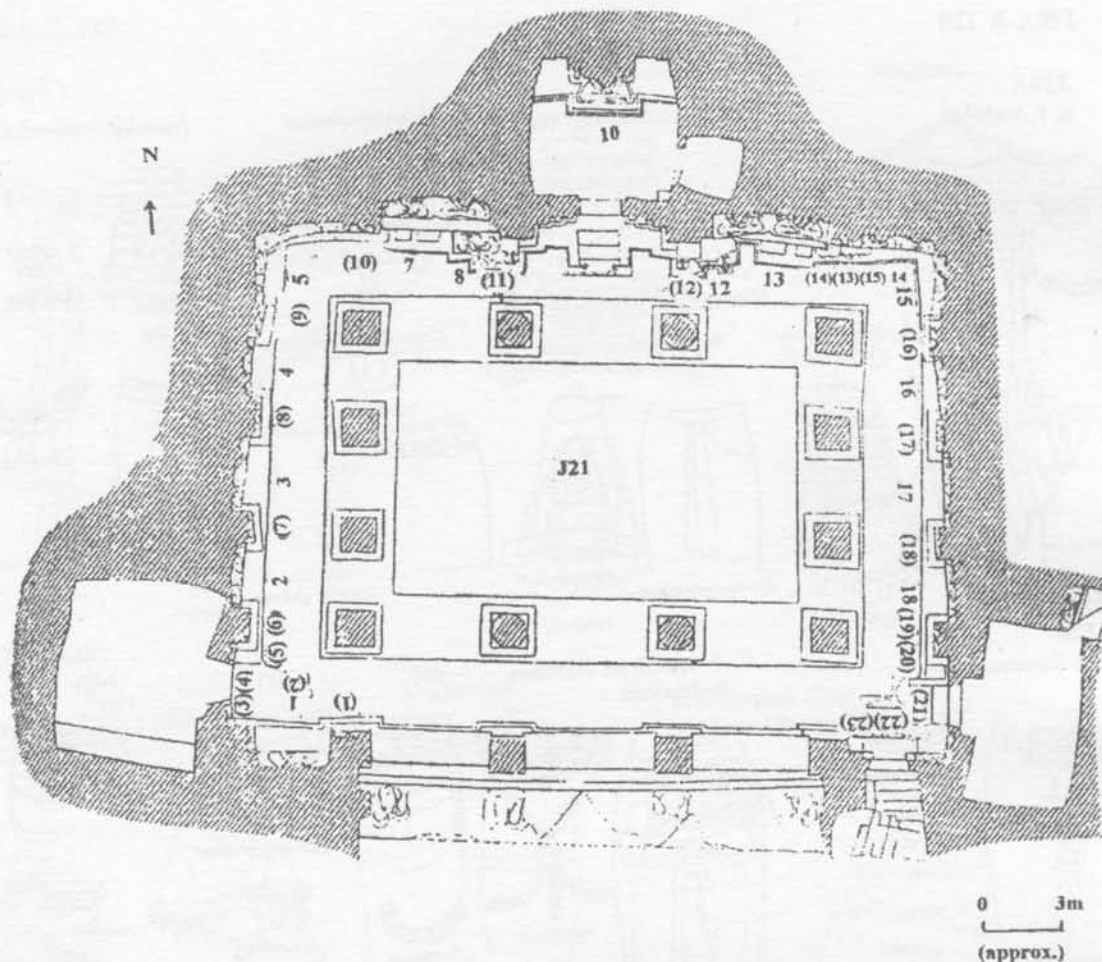
Lower garment

Lower garment

Necklace

Necklace

Figure 33 Costume and jewellery-J20A & J20 at Ellora



J21

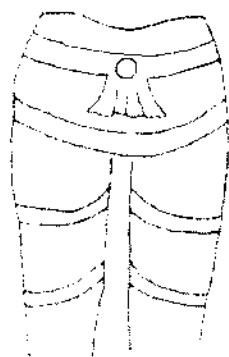
- 1 Seated Parsvanatha
- 2b & 2c Two seated Jinas
- 3b, 3c Two seated Jinas
- 4b Two seated Jinas
- 4c Seated Jina
- 5b Standing Parsvanatha and seated Jina
- 5c Two seated Jinas
- 6b & 6c Two seated Jinas
- 7 Two seated Jinas
- 8 Sarvanubhuti
- 9 Standing Jina
- 10 Seated Jina
- 11 Standing Jina
- 12 Ambika
- 13 Two seated Jinas
- 14 Two seated Jinas
- 15 Two seated Jinas
- 16b & 16c Two seated Jinas
- 17b Two seated Jinas
- 17c Three seated Jinas
- 18b & 18c Two seated Jinas

- (1) Seated Jina
- (2) Three seated Jinas
- (3a) Seated Jina
- (3b) Standing Parsvanatha
- (4) Standing Parsvanatha
- (5a) & (5b) Seated Jina
- (5c) Two seated Jinas
- (6) Seated Jina
- (7) Seated Jina
- (8) Seated Parsvanatha
- (9) Seated Jina
- (10) Seated Jina
- (11) Seated Jina
- (12) Seated Jina
- (13) Seated Rsabhanatha
- (14) Seated Jina
- (15) Seated Jina
- (16) Seated Jina
- (17a) Kamatha's attack on Parsvanatha
- (17b) Standing Parsvanatha
- (18) Seated Jina
- (19) Seated Jina
- (20a) Standing Parsvanatha
- (20b) Seated Jina
- (21) Standing Jina
- (22) Seated Jina
- (23) Seated Jina

Figure 34 Ground plan of upper storey of Jagganatha sabha
(after Fergusson & Burgess 1880)

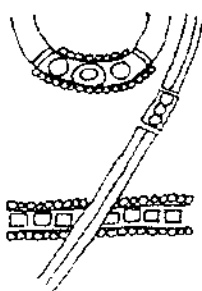
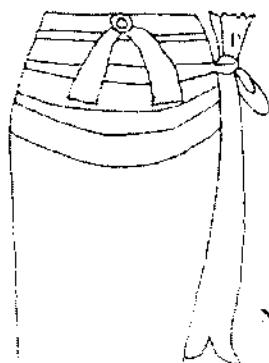
J21

a. 1 Attack on *Parshva*
Chauri bearers

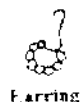


Lower garment

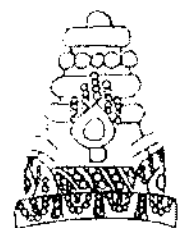
b. 7 Two seated *Jina*
Chauri bearers



Necklace, chest band &
upavita



c. Unfinished *Dvarapala*
on façade

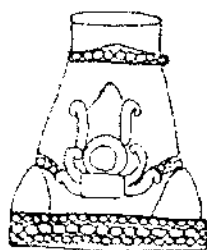


Crown

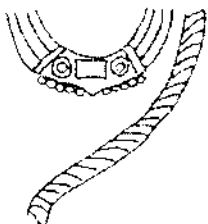


Necklace

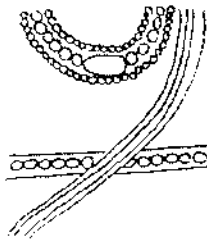
d. 8 *Sarvanubhuti*



Crown



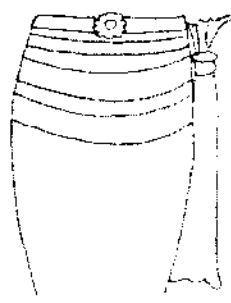
Necklace & upavita



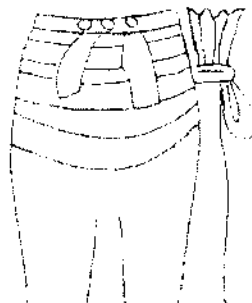
Necklace, chest band &
upavita

Right *Jina*

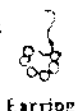
Left *Jina*



Lower garment



Armlet
Elephant



Earring



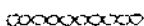
Wristlet



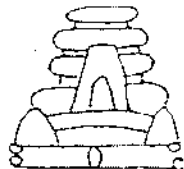
Earring



Armlet



Head band

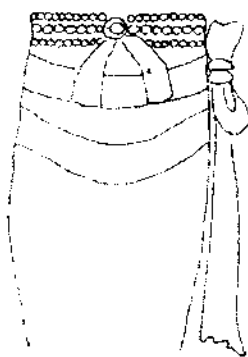


Crown



Crown

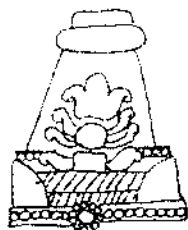
f. 10 Seated *Jina*
Chauri bearers



Lower garment



Necklace & upavita

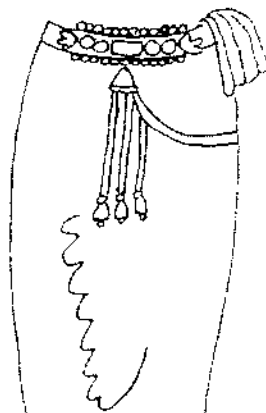


Crown



Earring

g. 12 *Ambika*



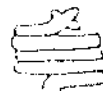
Lower garment



Necklace

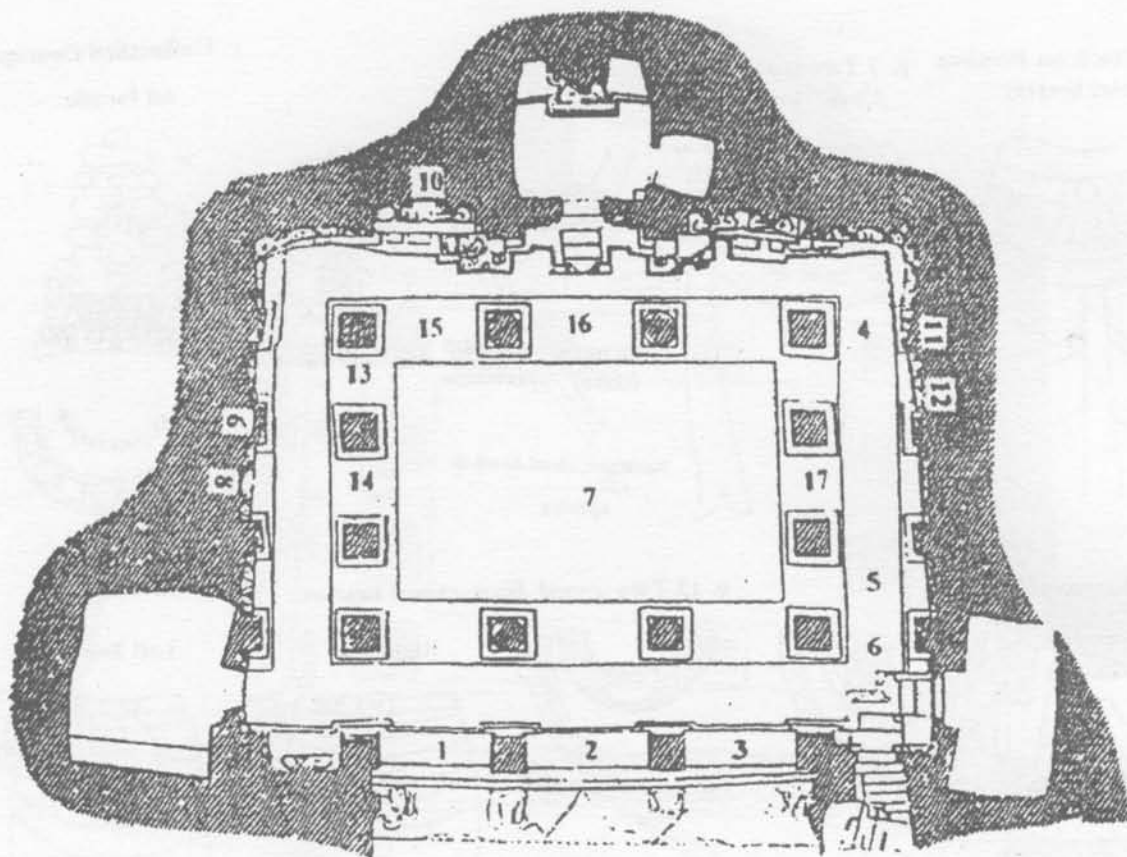


Hair style



Armlet

Figure 35 Costume and jewellery-J21 at Ellora



J21



J21

- | | |
|-----------------|---------------------------|
| 1 Figures | 10 Seated Jina |
| 2 Jina | 11 Bahubali & Seated Jina |
| 3 Figures | 12 Two Seated Jinas |
| 4 Figures | 13 Couple |
| 5 Figures | 14 Figures |
| 6 Figures | 15 Figures |
| 7 Samvasarana | 16 Dancing Figures |
| 8 Jina | 17 Two Couples |
| 9 Standing Jina | |

Figure 36 Placement of paintings in J21 at Ellora

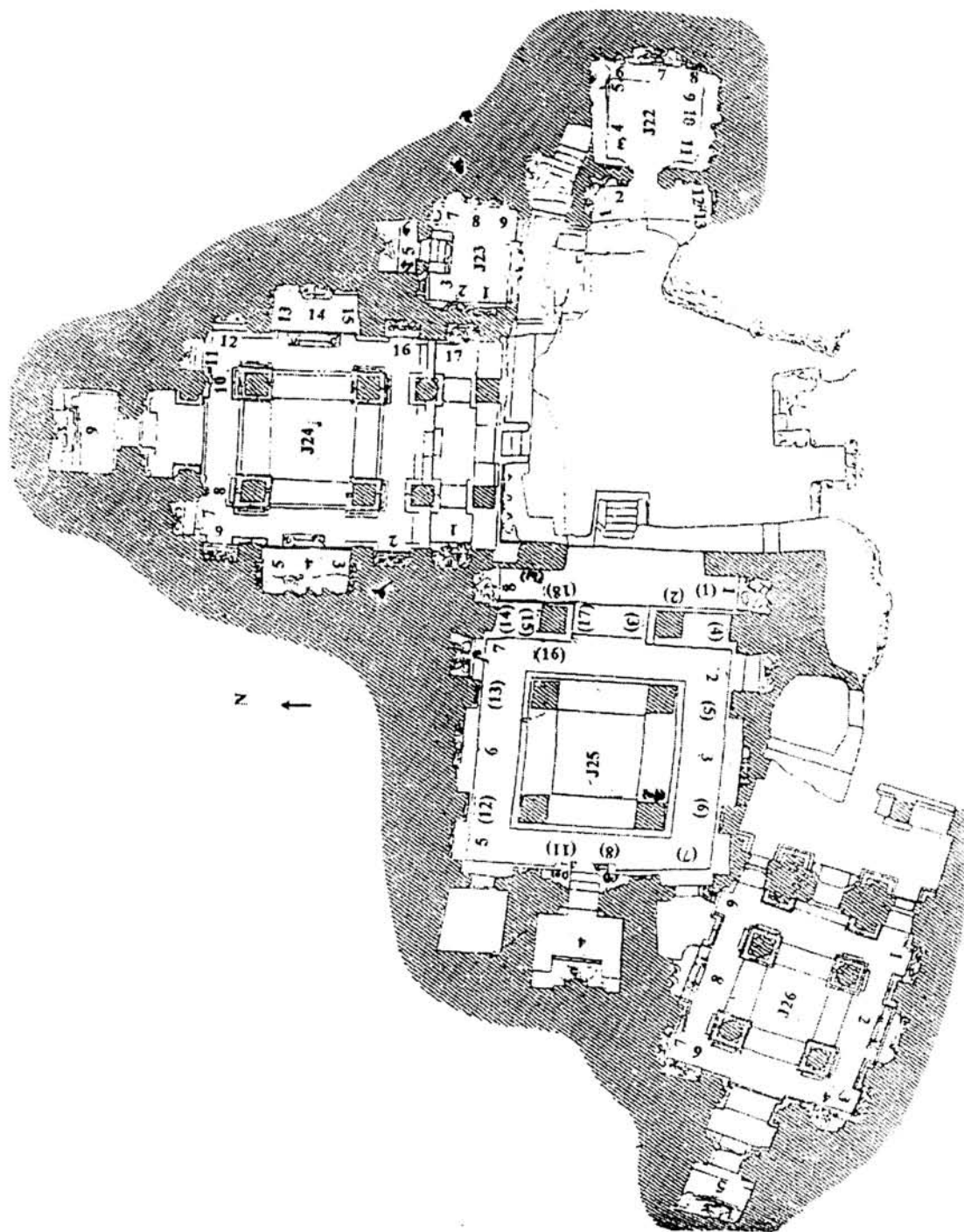


Figure 37 Ground plan of lower storey of Jagganatha sabha

(after Fergusson & Burgess 1880)

J22

- 1 Standing Parsvanatha
- 2 Kamatha's attack on Parsvanatha
- 3 Seated Jina
- 4 Standing Rsabhanatha
- 5 Kamatha's attack on Parsvanatha
- 6 Sarvanubhuti
- 7 Seated Jina
- 8 Ambika
- 9a & 9b Two seated Jinas
- 10 Kamatha's attack on Parsvanatha
- 11 Seated Jina
- 12a Sarvanubhuti
- 12b Seated Jina
- 12c Devotee
- 12d Ambika
- 13 Seated Jina

J23

- 1 Seated Jina
- 2 Kamatha's attack on Parsvanatha
- 3 Sarvanubhuti
- 4 to 6 Seated Jina.
- 7 Ambika
- 8 Penance of Bahubali
- 9 Seated Jina

J24

- 1 Sarvanubhuti
- 2 & 3 Two seated Jinas
- 4 Kamatha's attack on Parsvanatha
- 5 & 6 Two seated Jinas
- 7 Seated Jina
- 8 Standing Jina
- 9 Seated Jina
- 10 Standing Jina
- 11 Seated Jina
- 12 & 13 Two seated Jinas
- 14 Penance of Bahubali
- 15 & 16 Two seated Jinas
- 17 Ambika

J25

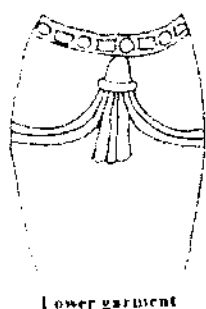
- 1 Sarvanubhuti
- 2 Seated *Jina*
- 3 Kamatha's attack on Parsvanatha
- 4 Seated Jina
- 5a, 5b & 5c Two seated Jinas
- 6 Penance of Bahubali
- 7 Seated Jina
- 8 Ambika
- (1a) Seated Jina
- (1b) Two seated Jinas
- (2) Seated Jina
- (3a) & (3b) Seated Jina
- (3c) Standing Jina with devotees
- (4a) Seated Parsvanatha
- (4b) Seated Jina
- (5a, b), (6a, b), (7a, b, c), (8a, b) (9), (10), (11a, b), (12a, b, c) (13a, b), (14), (15), (16a, b) Seated Jina
- (16c) Standing Jina with devotees
- (17a) & (17b) Seated Jina
- (17c) Standing Jina with devotees
- (18) Seated Jina
- (19a) Seated *Jina*
- (19b) Standing Jina with devotees
- (19c) Seated Jina
- (19d) Two seated Jina
- (19e, f, g, h) Seated Jina
- (20) Standing Parsvanatha

J26

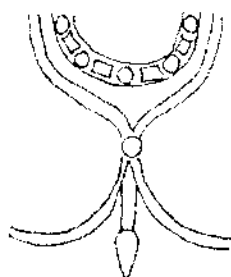
- 1 Two seated Jinas
- 2 Kamatha's attack on Parsvanatha
- 3 Two seated Jinas
- 4 Sarvanubhuti
- 5 Seated Jina
- 6 Ambika
- 7 Two seated Jinas
- 8 Penance of Bahubali
- 9 Seated Jina

J22

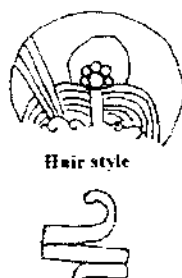
a. 1 Attack on *Parshva*
Padmavati



Lower garment



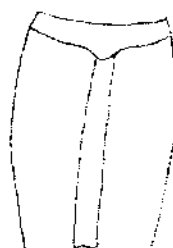
Necklace



Hair style

Armlet

b. 2 Attack on *Parshva*
Padmavati

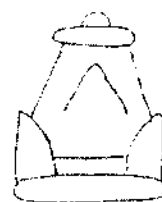


Lower garment



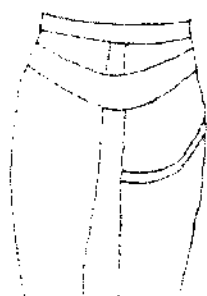
Kamatha

c. 6 *Sarasvati*



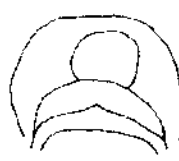
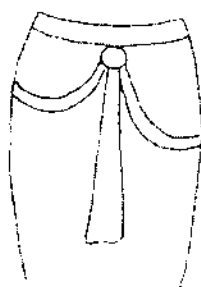
Crown

d. 7 Seated *Jina*
Chauri bearers



Lower garment

e. 8 *Ambika*



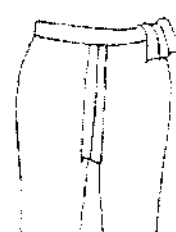
Hair style

Attendant

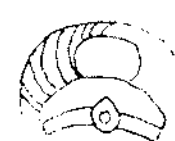


Crown

f. 10 Attack on *Parshva*
Padmavati



Lower garment



Hair style



Necklace

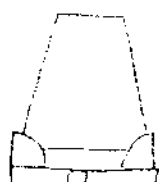
Kamatha



Crown

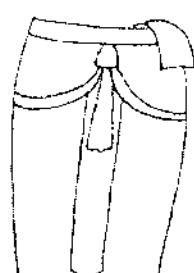
J25

g. 1 *Survanubhuti*



Crown

h. 3 Attack on *Parshva*
Padmavati

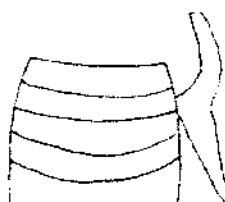


Lower garment



Armlet

(ii) Man with trident



Lower garment

i. 8 *Ambika*



Hair style



Necklace

j. 4 Seated *Jina*
Chauri bearers

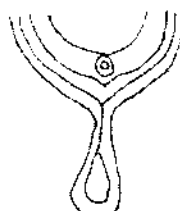


Crown

k. 6 *Bahubali*
Females



Lower garment

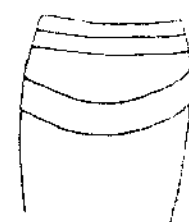


Necklace

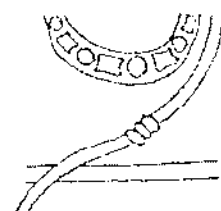


Armlet

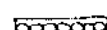
l. 7 Seated *Jina*-chauri bearers



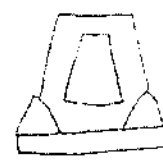
Lower garment



Necklace, chest band &
upavita



Wristlet



Crown

Figure 38 Costume and jewellery-J22 & J25 at Ellora

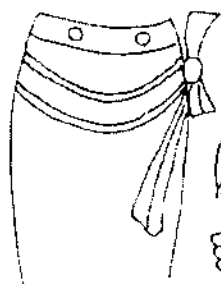
J23

a. 2 Attack on *Parshva*
Padmavati

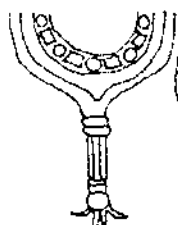


Lower garment

Kamatba



Lower garment



Necklace



Hair style

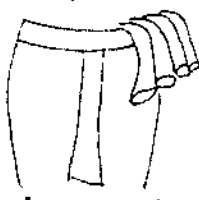


Anklet

Queen



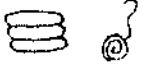
Armlet



Lower garment



Crown



Armlet



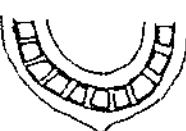
Earring



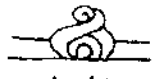
Hair style



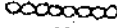
Armlet



Necklace



Armlet



Anklet



Necklace



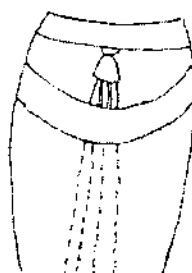
Earring



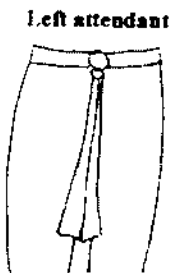
Armlet

Man on lion

b. 3 *Sarvanubhuti*



Lower garment



Left attendant



Necklace

Elephant



Necklace

Elephant



Hair style



Crown



Head band



Earring



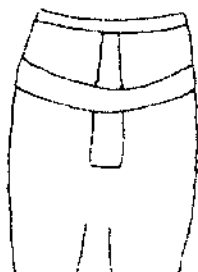
Crown

d. 5 Seated *Jina*
Chauri bearers

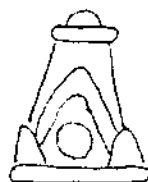


Necklace

Right chauri bearer



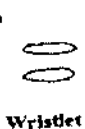
Lower garment



Crown

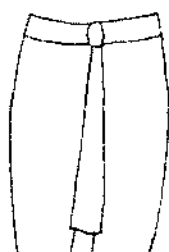


Upavita

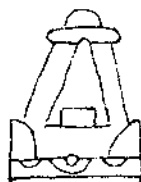


Wristlet

Left chauri bearers

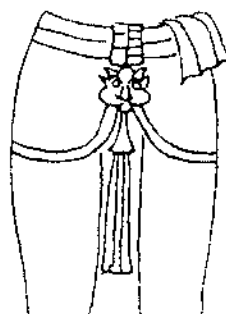


Lower garment



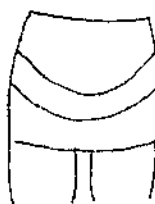
Crown

e. 8 Penance of *Bahubali*
Female on left Female on right

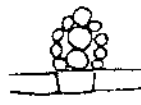


Lower garment

Bahubali



Lower garment



Armlet



Hair style

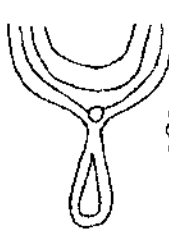
Flying males



Lower garment



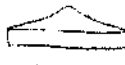
Crown



Necklace



Armlet

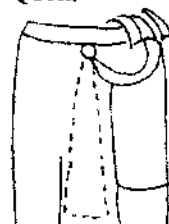


Armlet



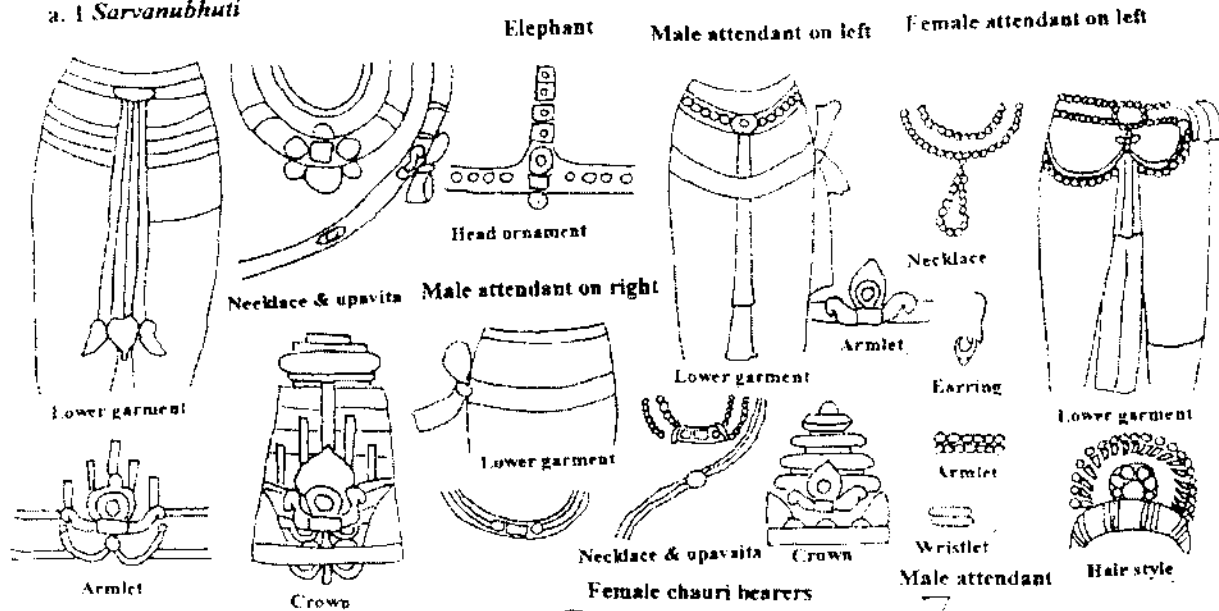
Crown

Queen

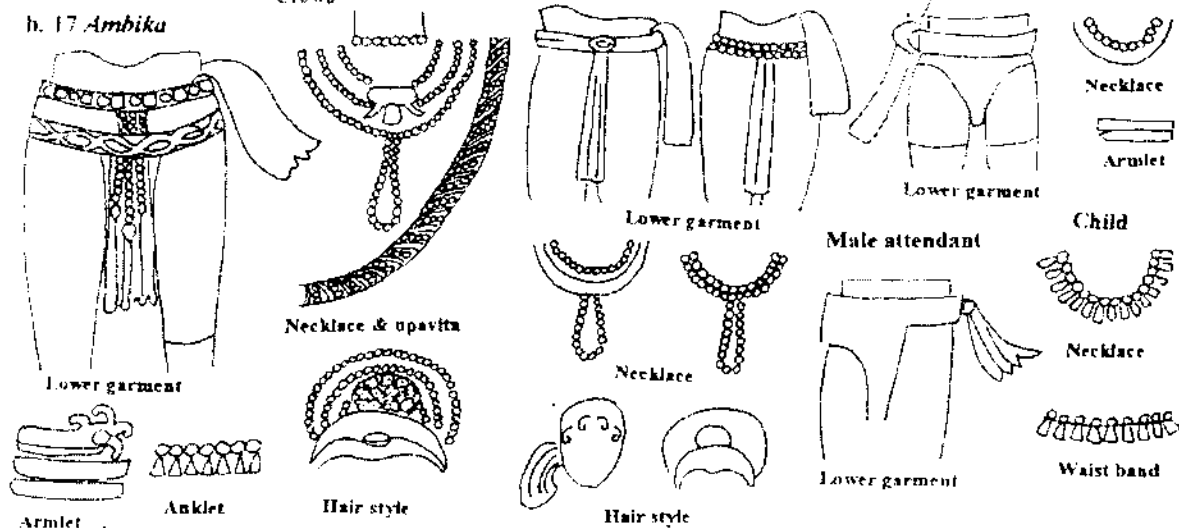


Lower garment

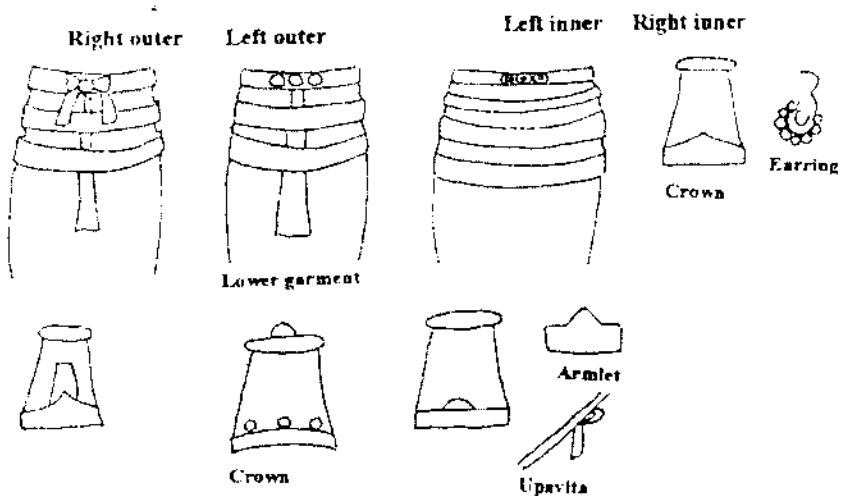
Figure 39 Costume and jewellery-J23 at Ellora



b. 17 Ambika



c. 9 Seated Jina-chauri bearers



d. 4 Attack on Parshva Padmavati

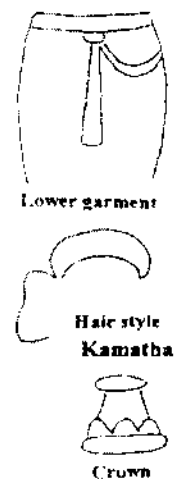
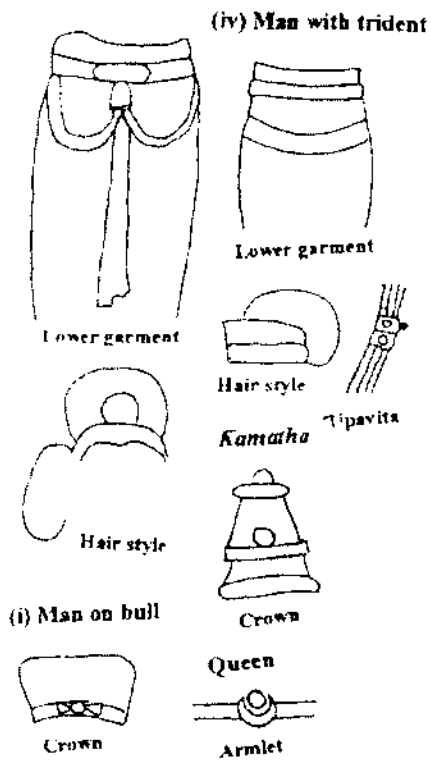


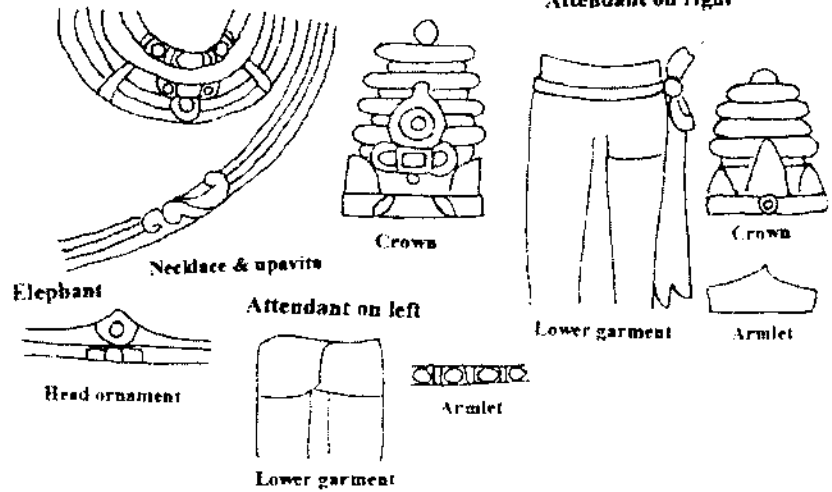
Figure 40 Costume and jewellery-J24 at Ellora

J26

a. 2 Attack on *Parshva*
Padmavati

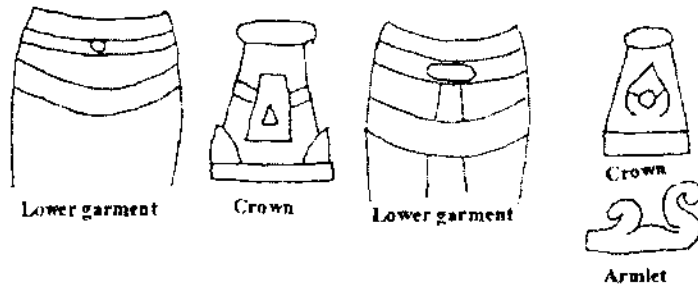


b. 4 *Sarvanubhuti*

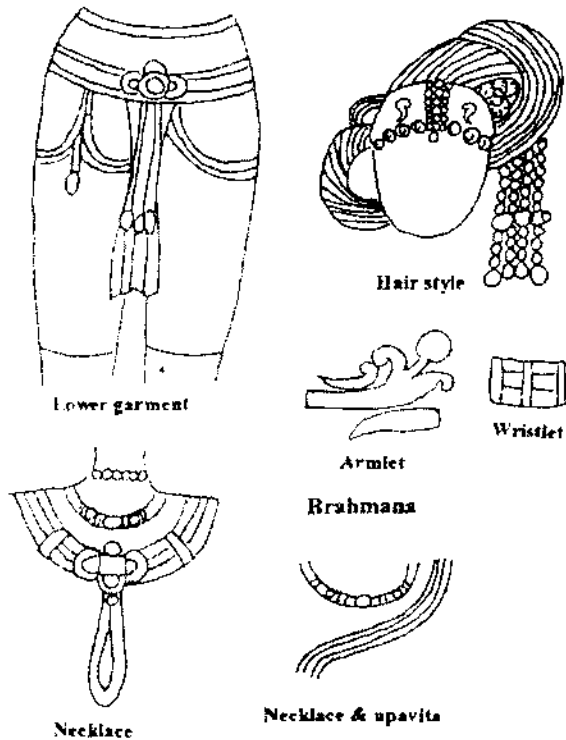


c. 5 Seated *Jina*-chauri bearers

Outer chauri bearer Inner chauri bearer



d. 6 *Ambika*



e. 8 Penance of *Bahubali*
Female on right

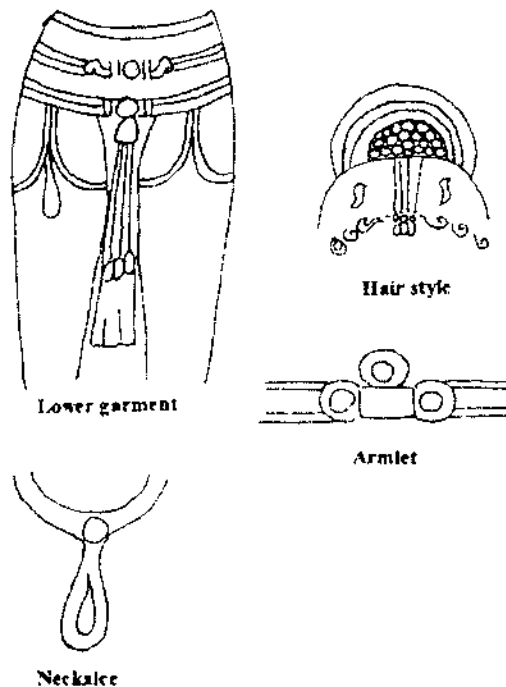
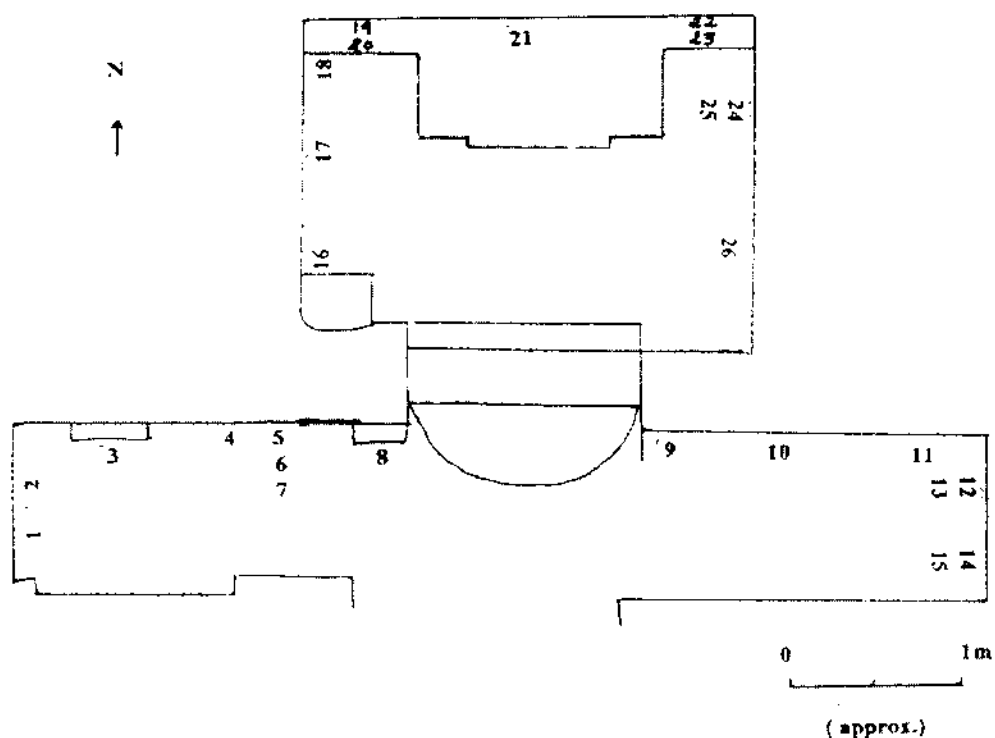
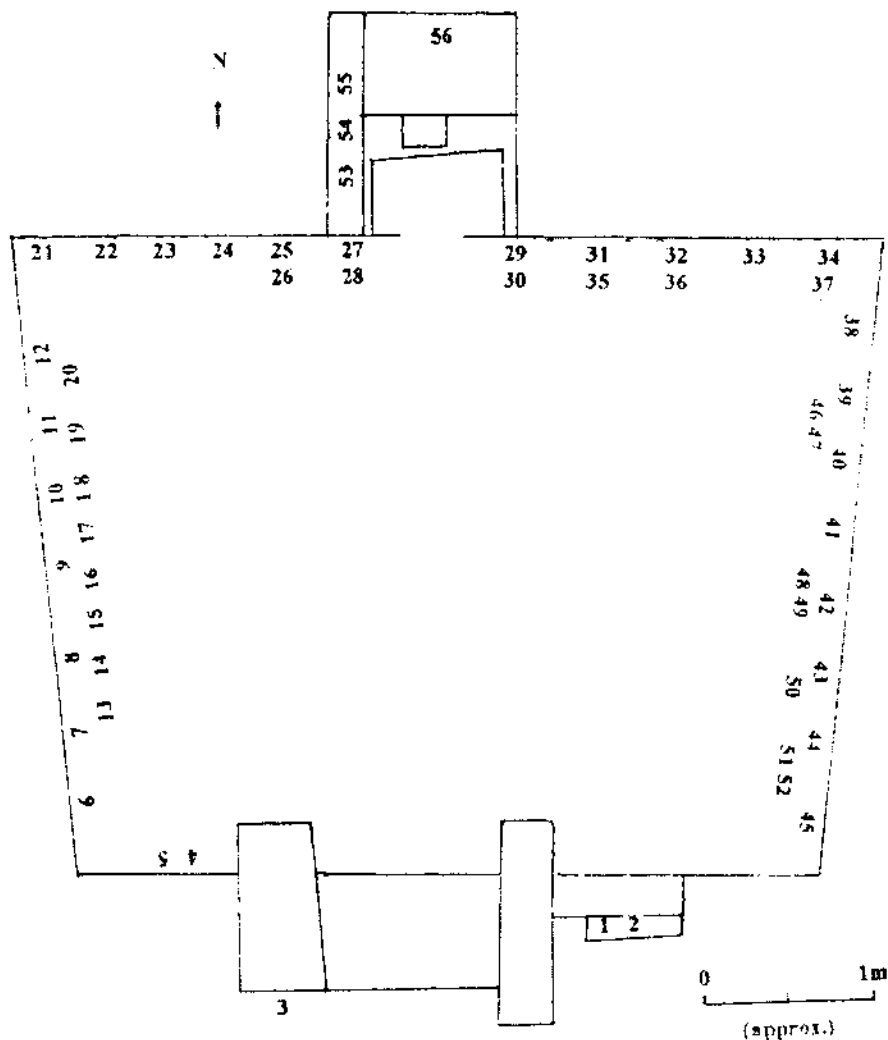


Figure 41 Costume and jewellery-J26 at Ellora



1 Seated Jina	14 Seated Jina
2 Chakresvari	15 Two seated Jinas
3 Kamatha's attack on Parsvanatha	16 Seated Suparsvanatha
4 Sarvanubhuti	17, 18 Seated Jina
5, 6, 7 Seated Jina	19 Seated Suparsvanatha
8 & 9 <i>Dvarapala</i>	20, 21 Seated Jina
10 Ambika	22 Two seated Jinas
11 Penance of Bahubali	23 Seated Jina
12 Seated Jina	24 Standing Jina
13 Sarasvati	25, 26 Seated Jina

Figure 42 Ground plan of Cave I at Mangi-Tungi



1 Standing Jina	30 <i>Dvarapala</i>
2 Seated Suparsvanatha	31 to 34 Seated Jina
3 Sarvanubhuti	35 to 37 Standing Jina
4 to 12 Seated Jina	38, 39 Seated Jina
13 to 20 Standing Jina	40 Standing Jina
21 Seated Jina	41 to 44 Seated Jina
22 Standing Jina	45 Ambika
23 Standing Suparsvanatha	46 to 48 Standing Jina
24 Standing Jina	49 Seated Suparsvanatha
25 Goddess	50 Seated Jina
26 Standing Jina	51 Seated Parsvanatha
27 Sarasvati	52 Couple
28 <i>Dvarapala</i>	53 to 56 Seated Jina
29 Sarasvati	

Figure 43 Ground plan of Cave II at Mangi-Tungi

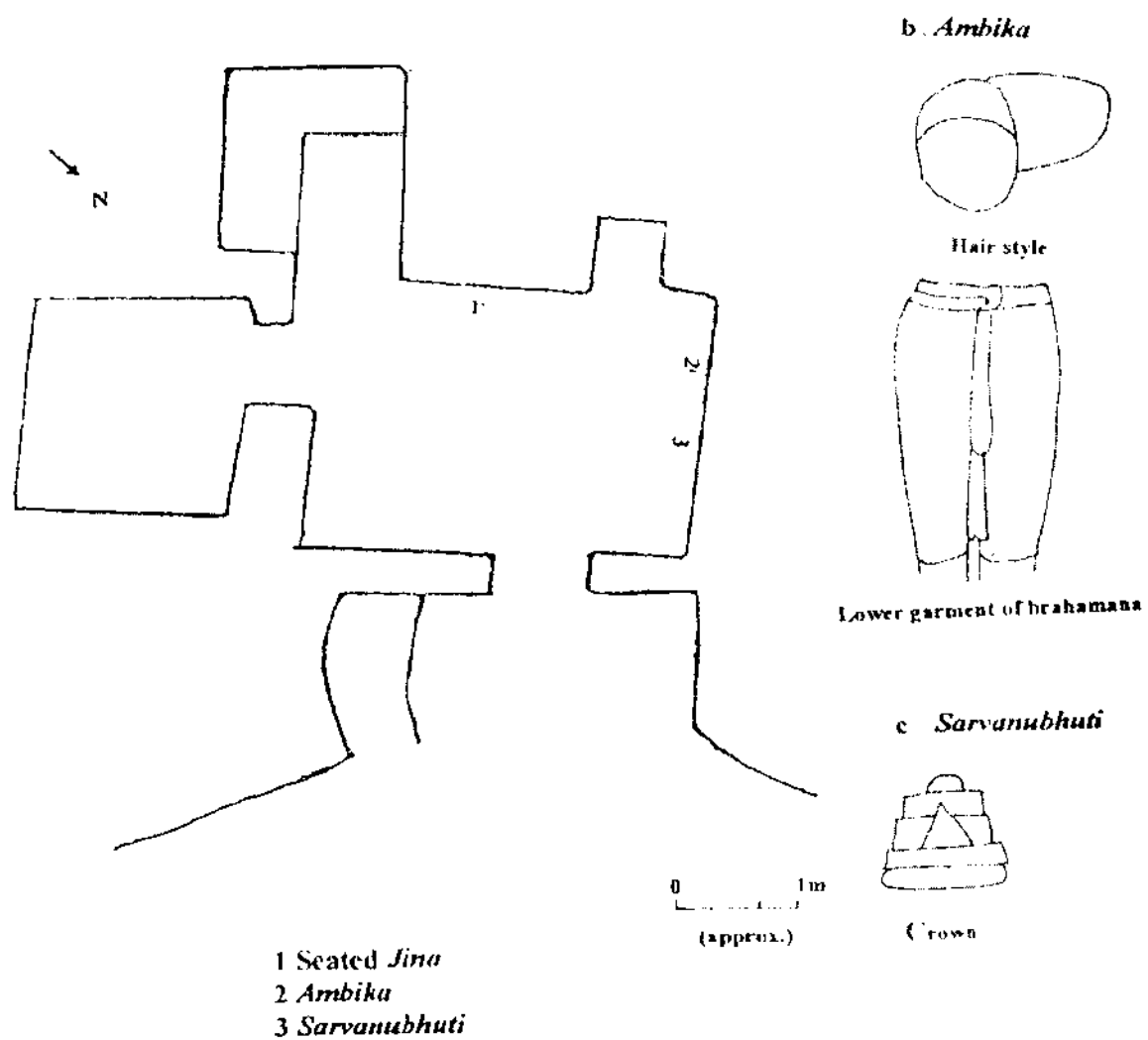
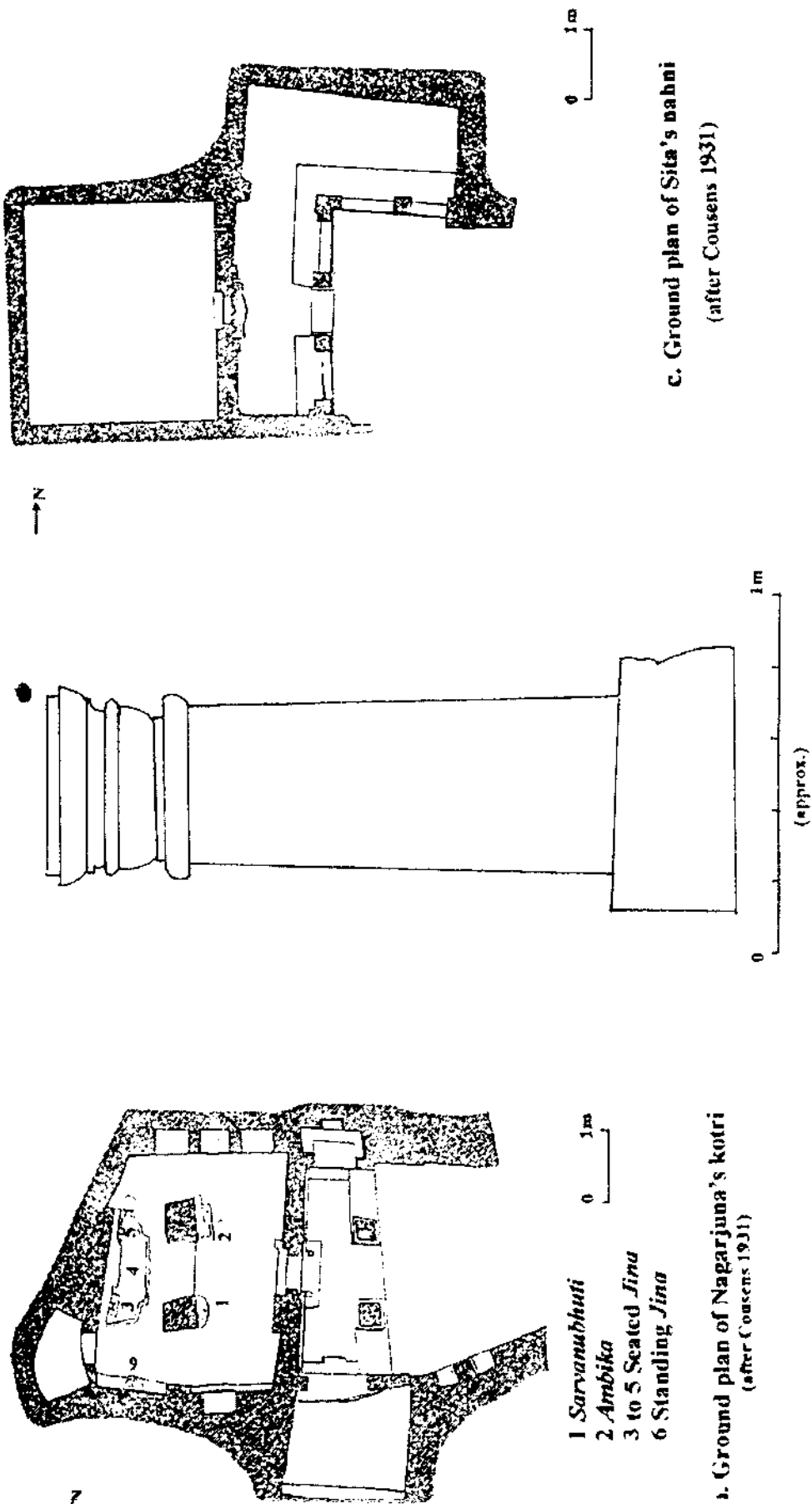
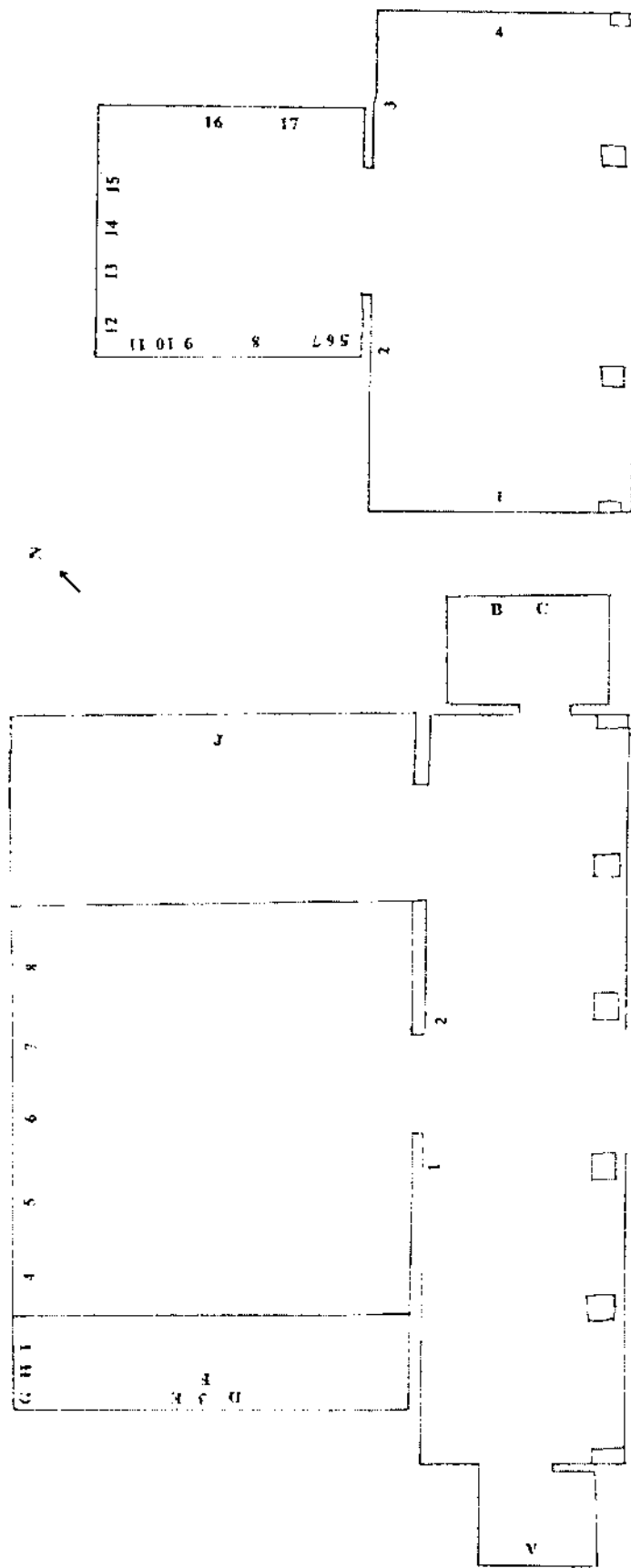


Figure 44 Ground plan of cave at Pandu Lena



b. Verandah Pillar

Figure 45 Ground plan & pillar of cave at Patne



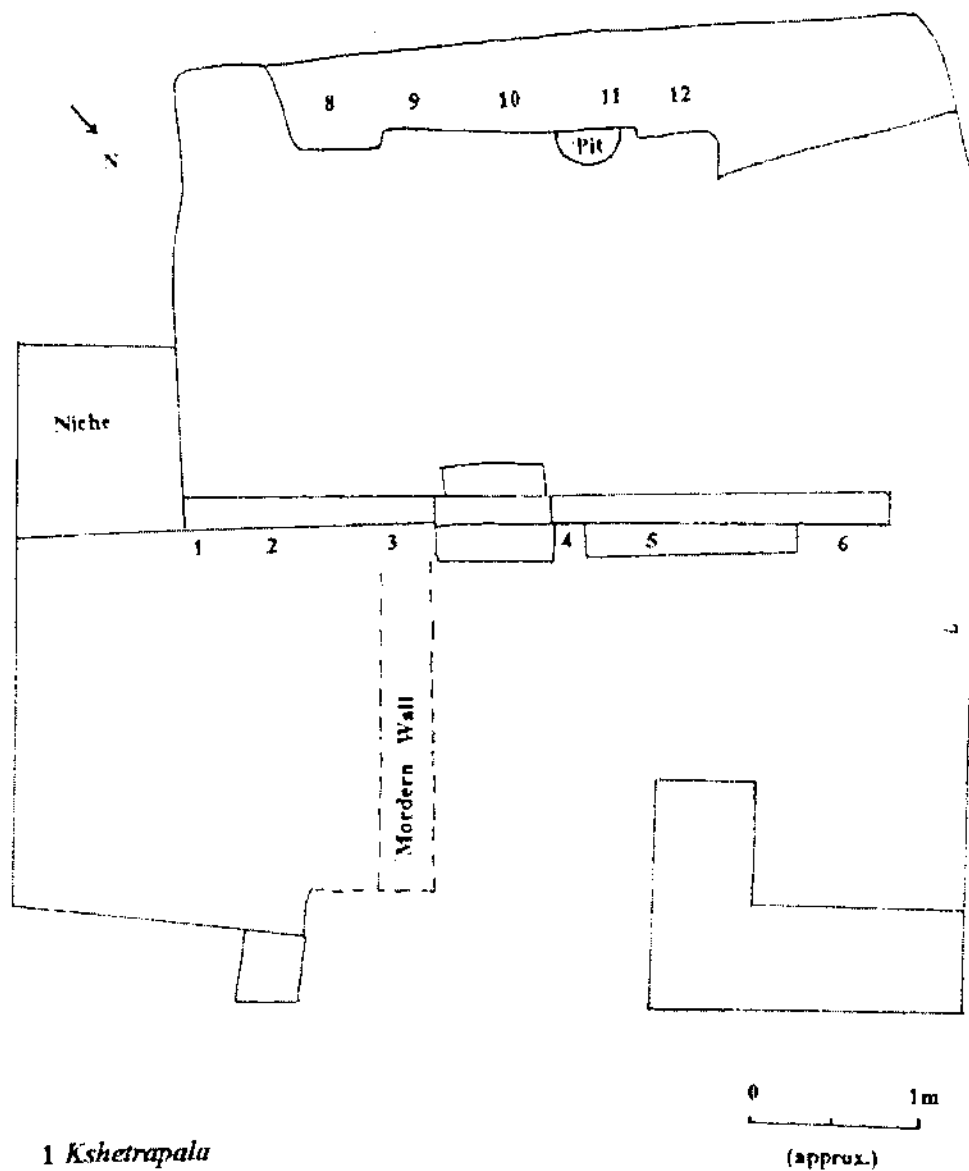
- 1 & 2 Standing *Jina*
- 3 *Chauvisi*
- 4 Seated *Parshvanatha*
- 5 *Sarvanubhuti*
- 6 Seated *Parshvanatha*
- 7 *Ambika*
- 8 Seated *Parshvanatha*
- A to J Modern loose icons

- 1 Goddess
- 2 & 3 Standing *Jina*
- 4 *Ambika*
- 5 to 7 Standing *Jina*
- 8 Two seated *Jinas*
- 9 to 11 Standing *Jina*
- 12 Devotee
- 13 to 15 Standing *Jina*
- 16 Two seated *Jinas*
- 17 *Ambika*

a. Cave I

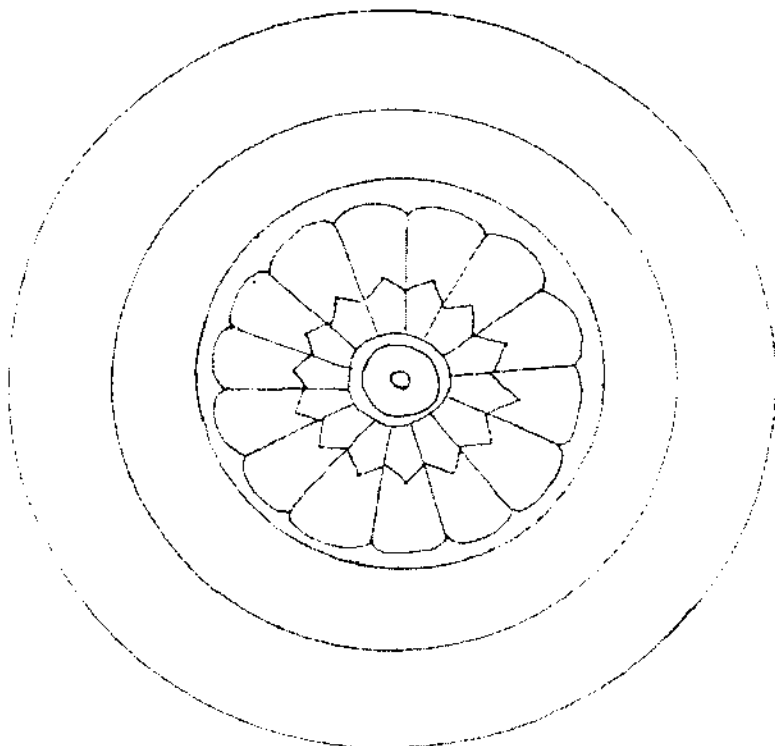
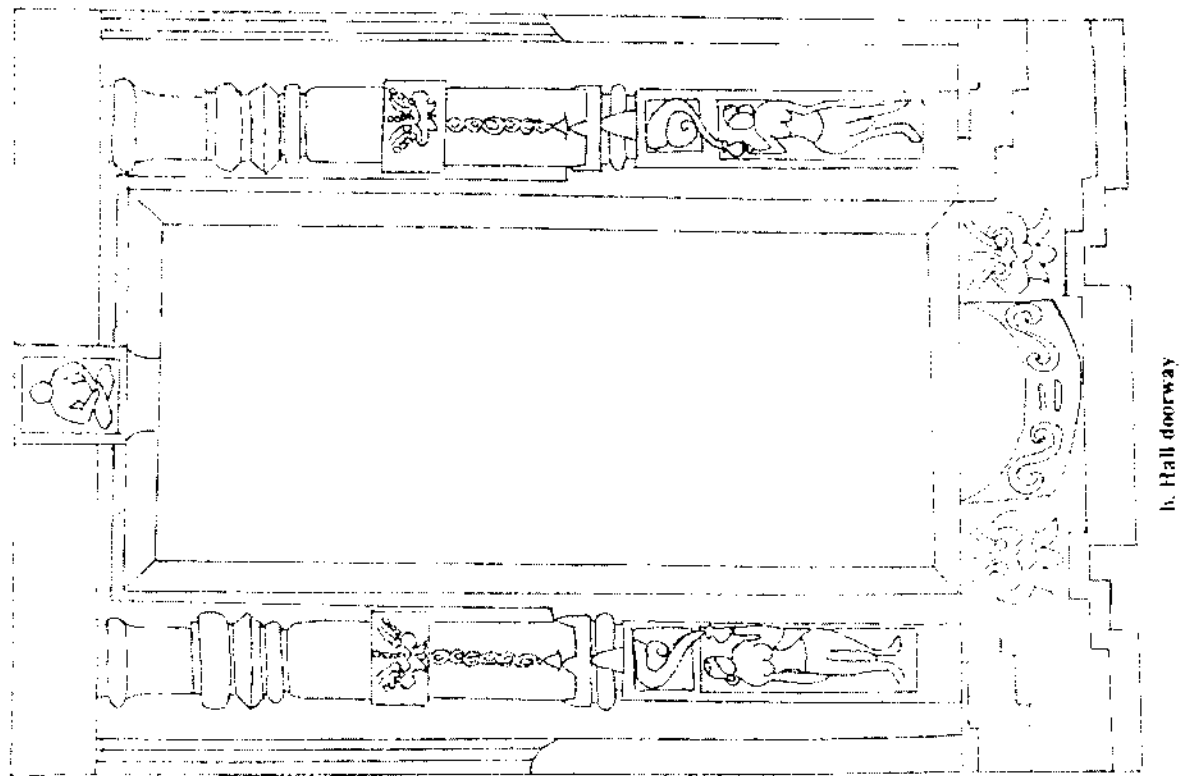
b. Cave II

Figure 46 Ground plan of Cave I & II at Chambhar Lena

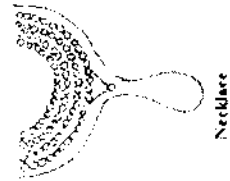


- 1 *Kshetrapala*
- 2 Standing *Suparshvanatha*
- 3 *Hanuman*
- 4 Snake
- 5 Standing *Parshvanatha*
- 6 *Chakreshvuri*
- 7 Three seated devotees
- 8 *Survanubhuti*
- 9 Standing *Jina*
- 10 Seated *Parshvanatha*
- 11 Standing *Rshabhanatha*
- 12 *Ambika*

Figure 47 Ground plan of cave at Anjaneri



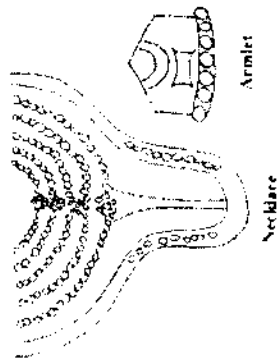
a. Lotus on verandah ceiling



c. Chakreshwari
Necklace



Crown



d. Ambika
Necklace
Armlets

(not to scale)

Figure 48 Hall doorway and ceiling of cave at Anjaneri

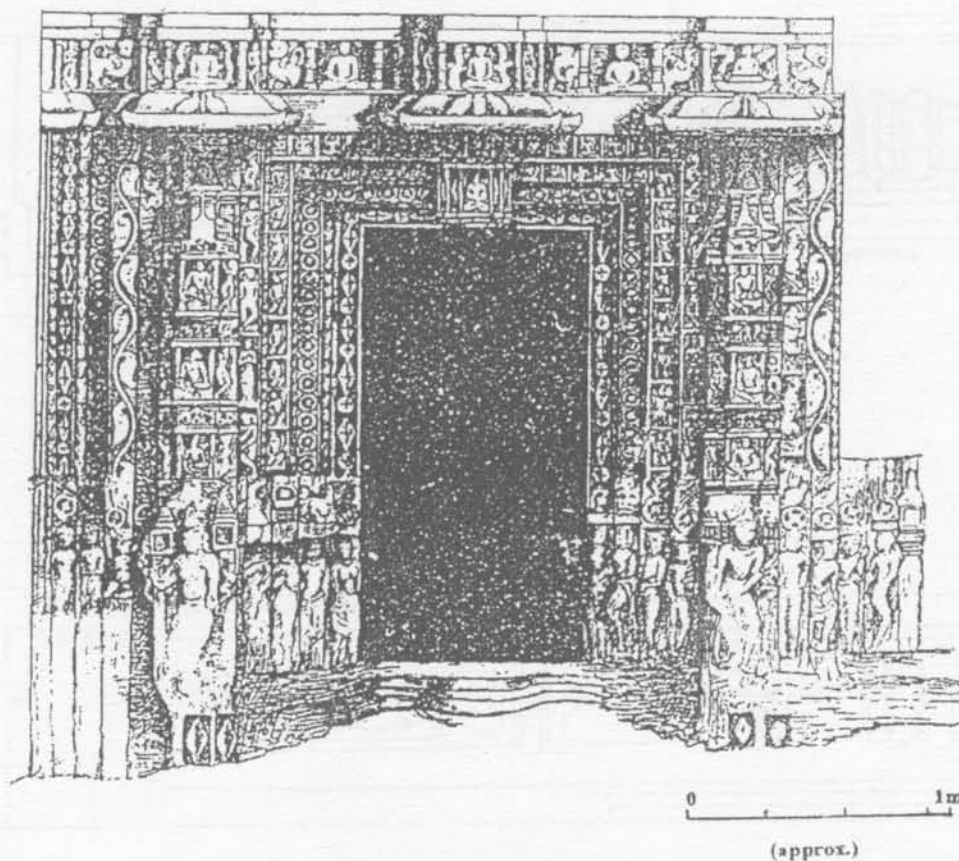
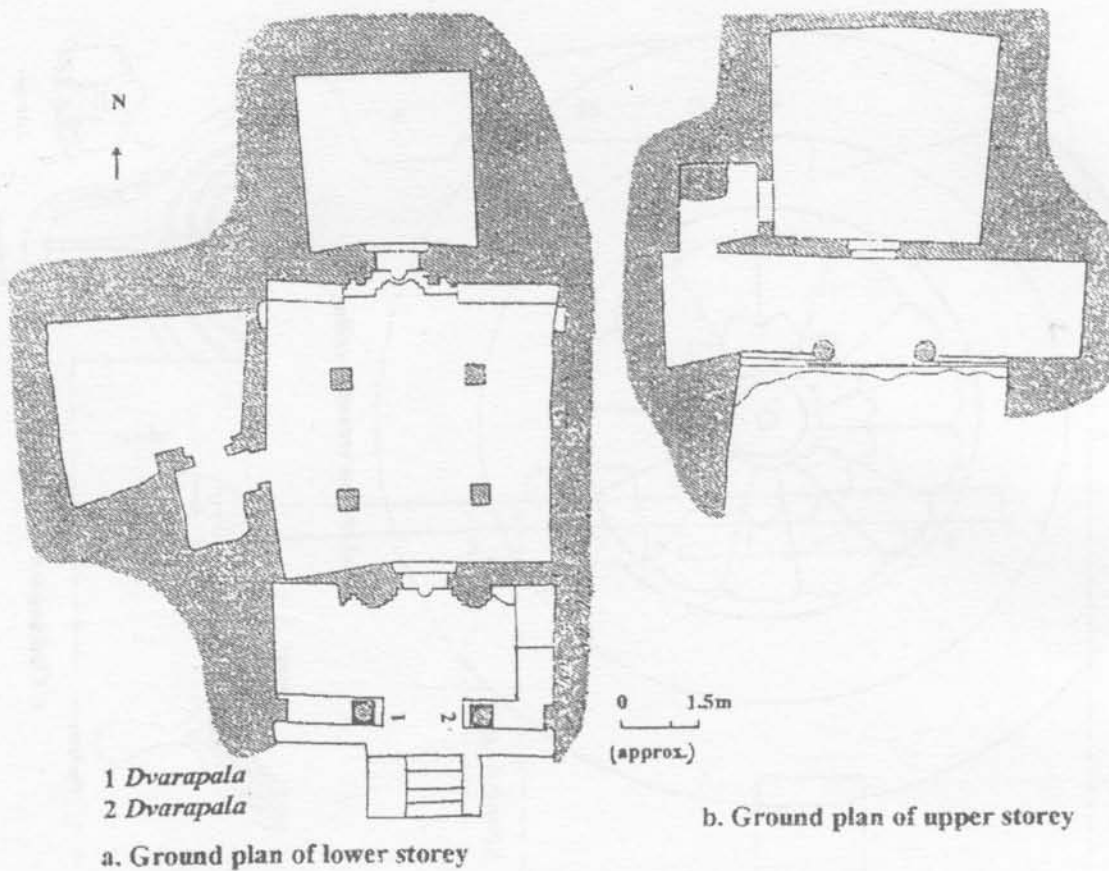
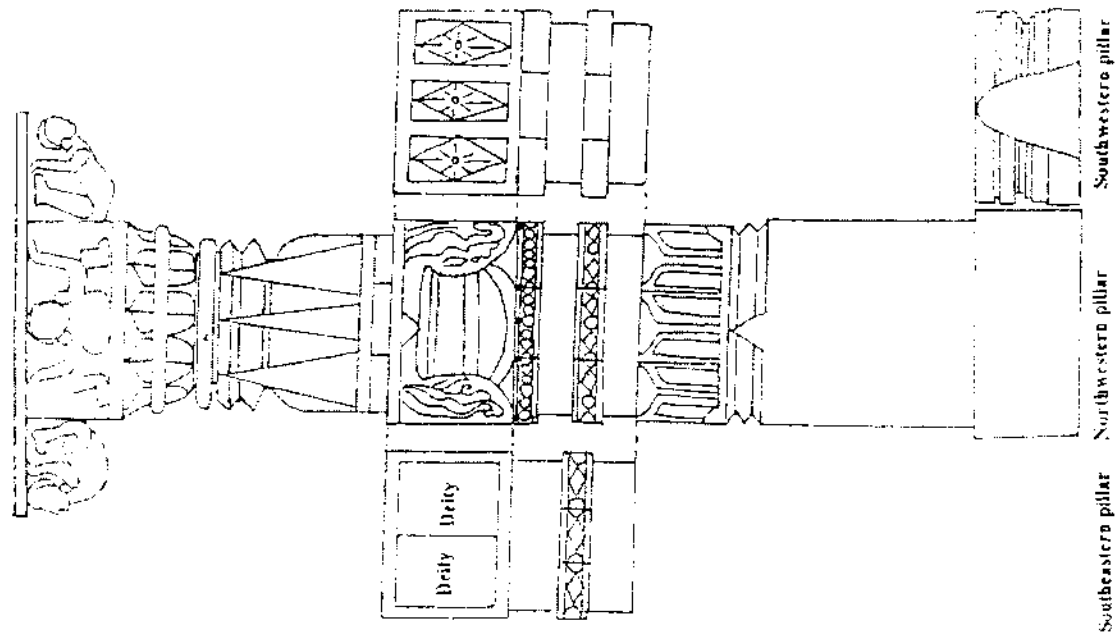
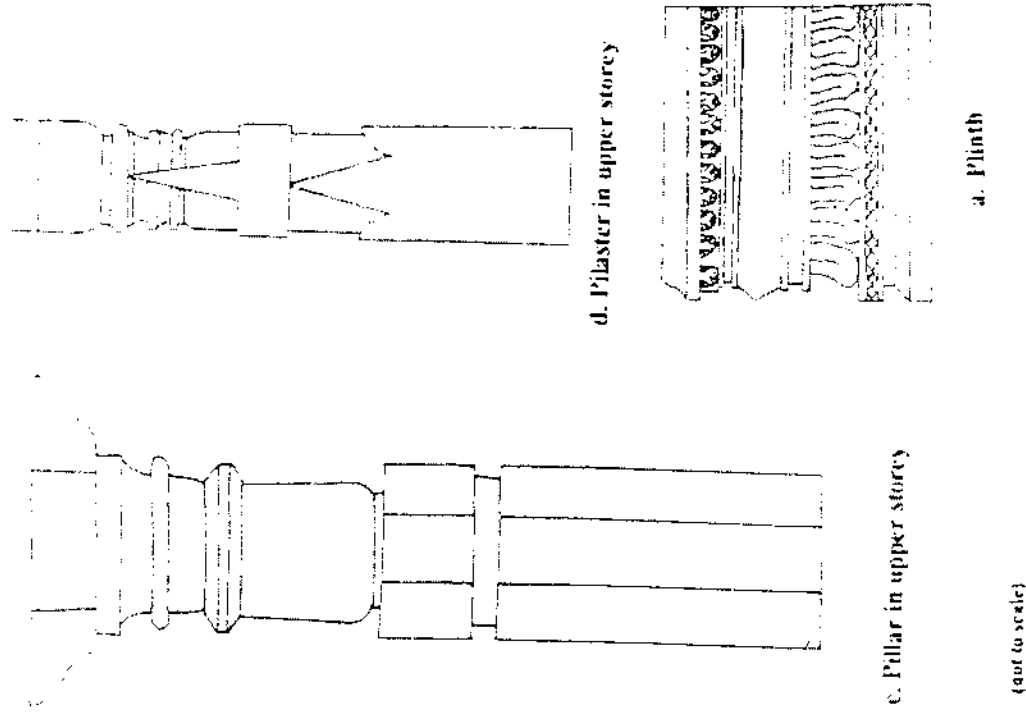


Figure 49 Ground plan & hall doorway of Cave I at Ankai-Tankai
(after Fergusson & Burgess 1880)



b. Hall pillars in lower storey



d. Pilaster in upper storey

(not to scale)

Figure 50 Pillars & plinth of Cave I at Aukai-Iaukai

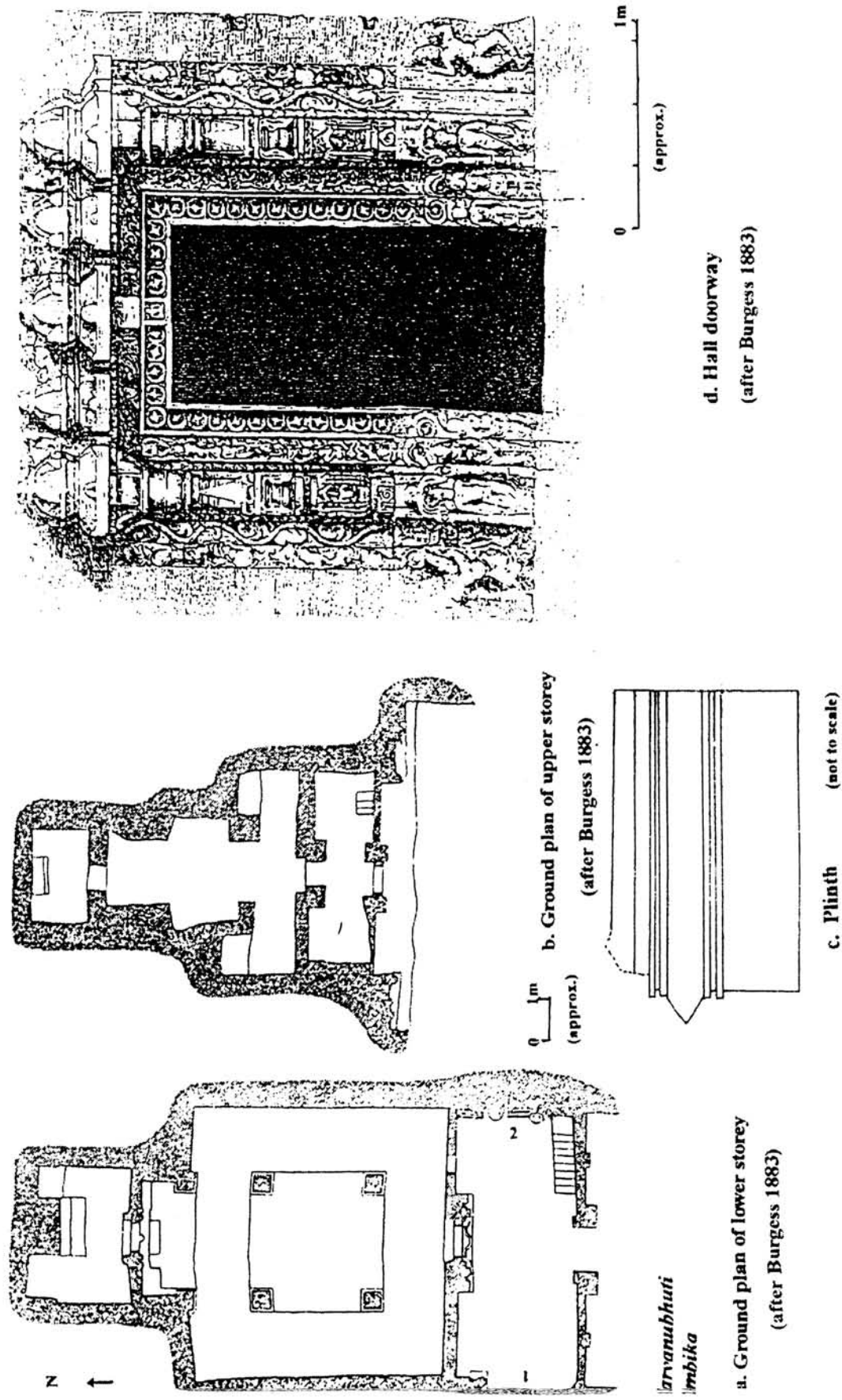


Figure 51 Ground plan, hall doorway & plinth of Cave II at Ankai-Tankai

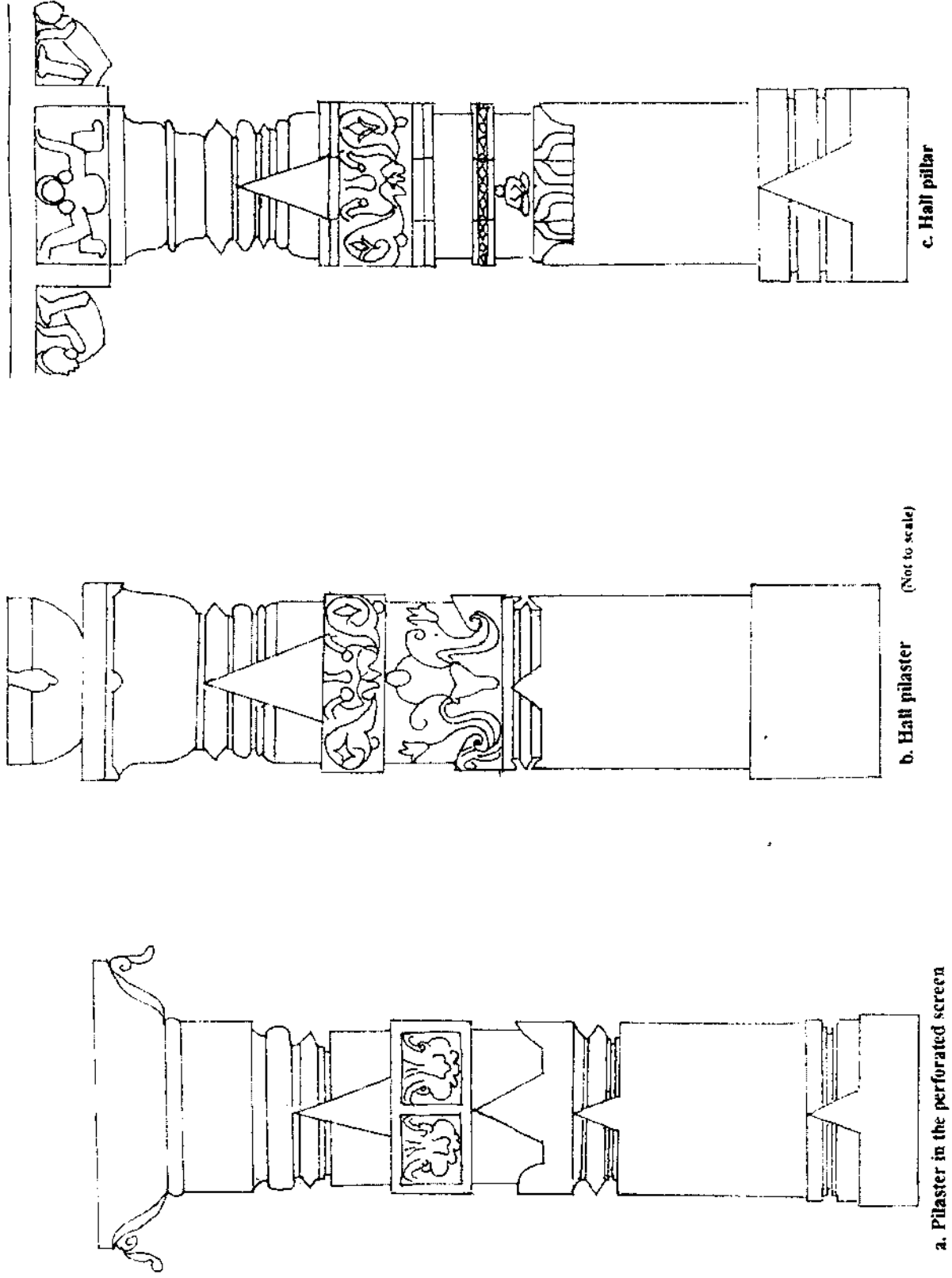


Figure 52 Pillars in Cave II at Ankai-Tankai

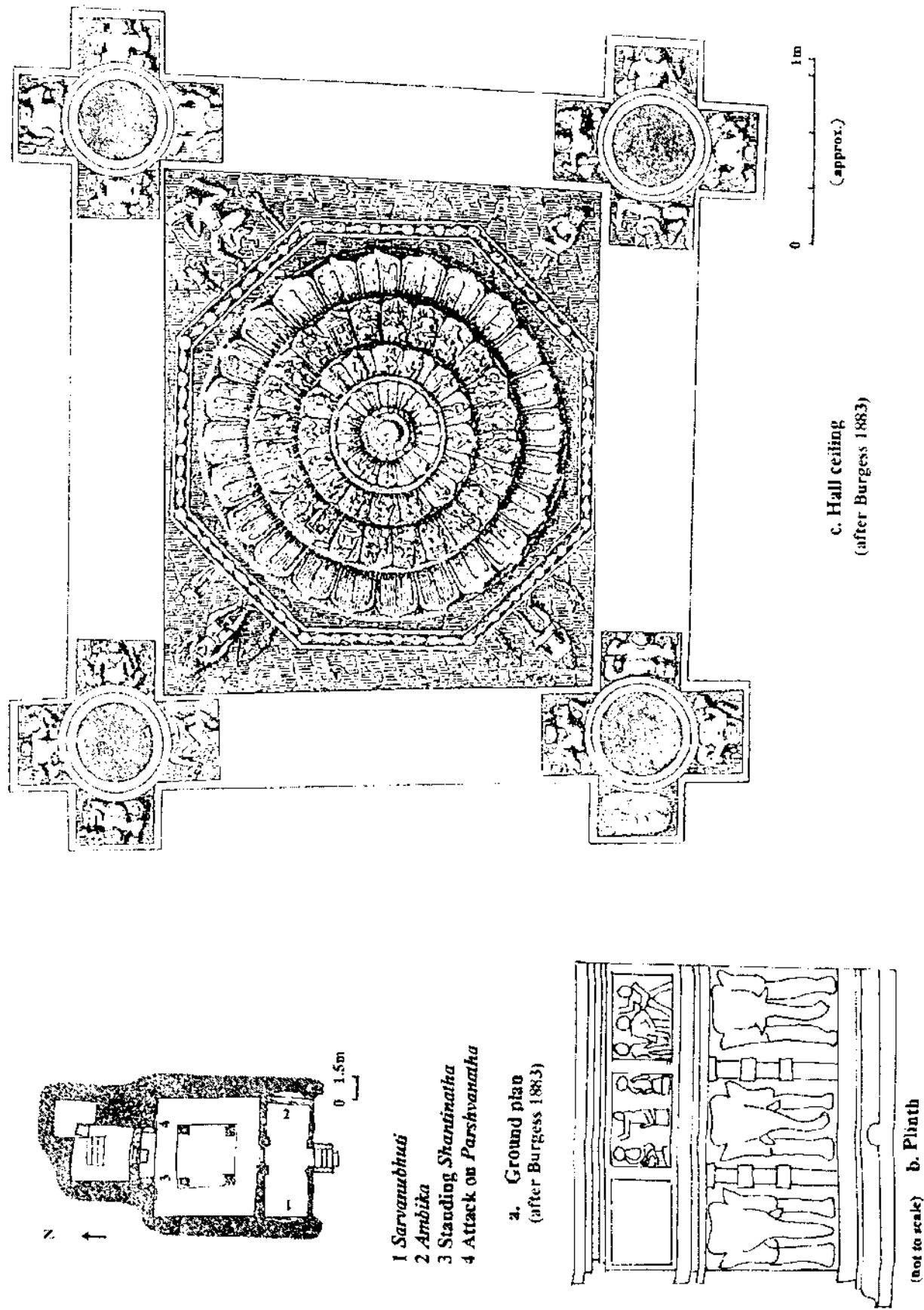
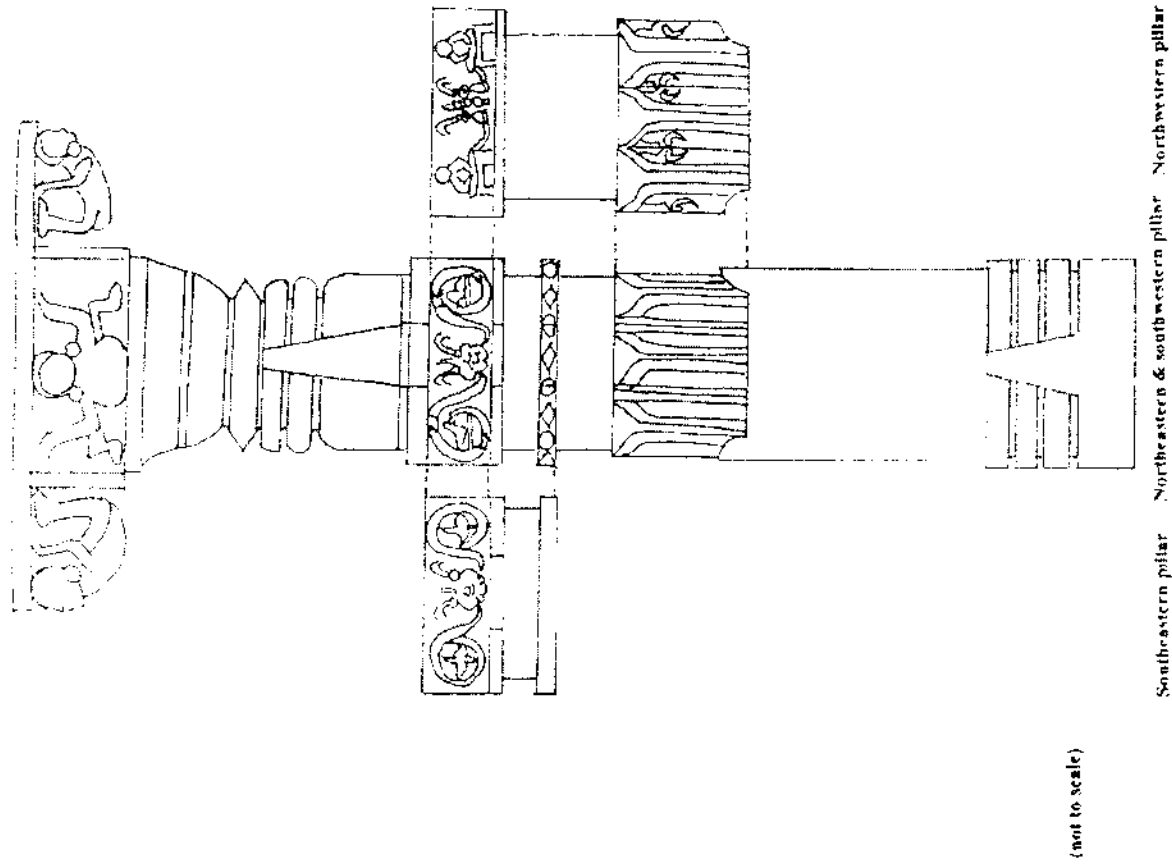
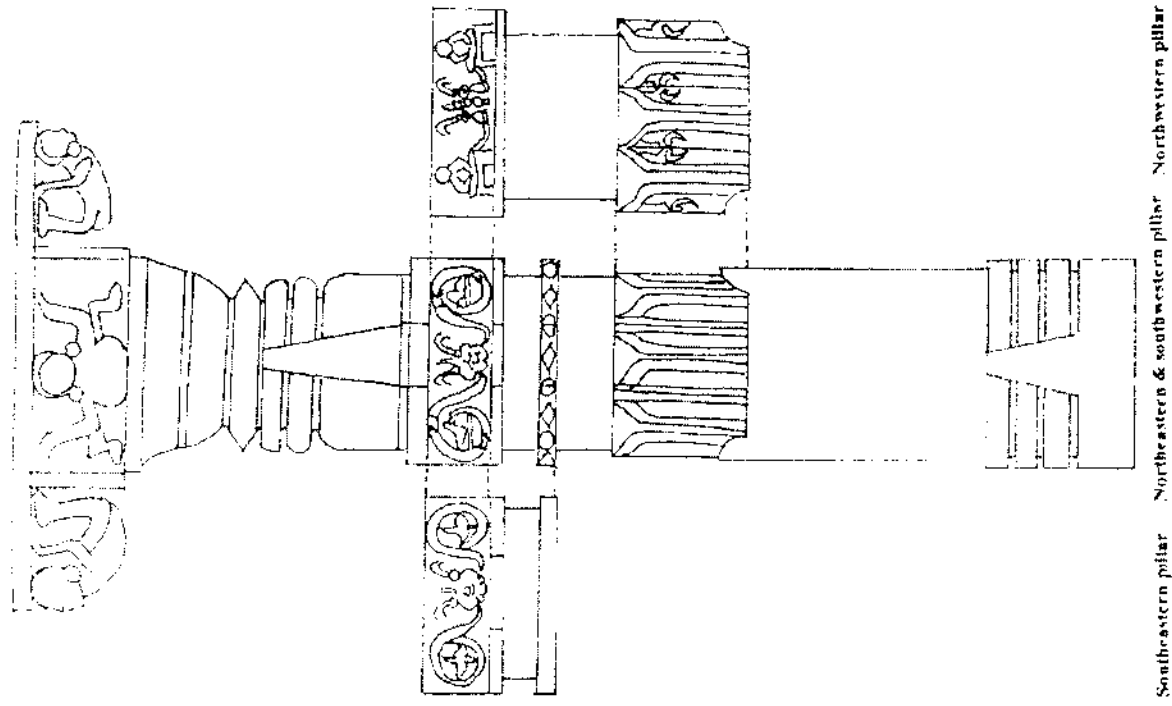


Figure 53 Ground plan, plinth & hall ceiling of Cave III at Ankai-Tankai



b. Pilaster in the panel of *Shantinatha*

Figure 54 Pillars in Cave III at Ankai-Tankai



c. Hall pillars

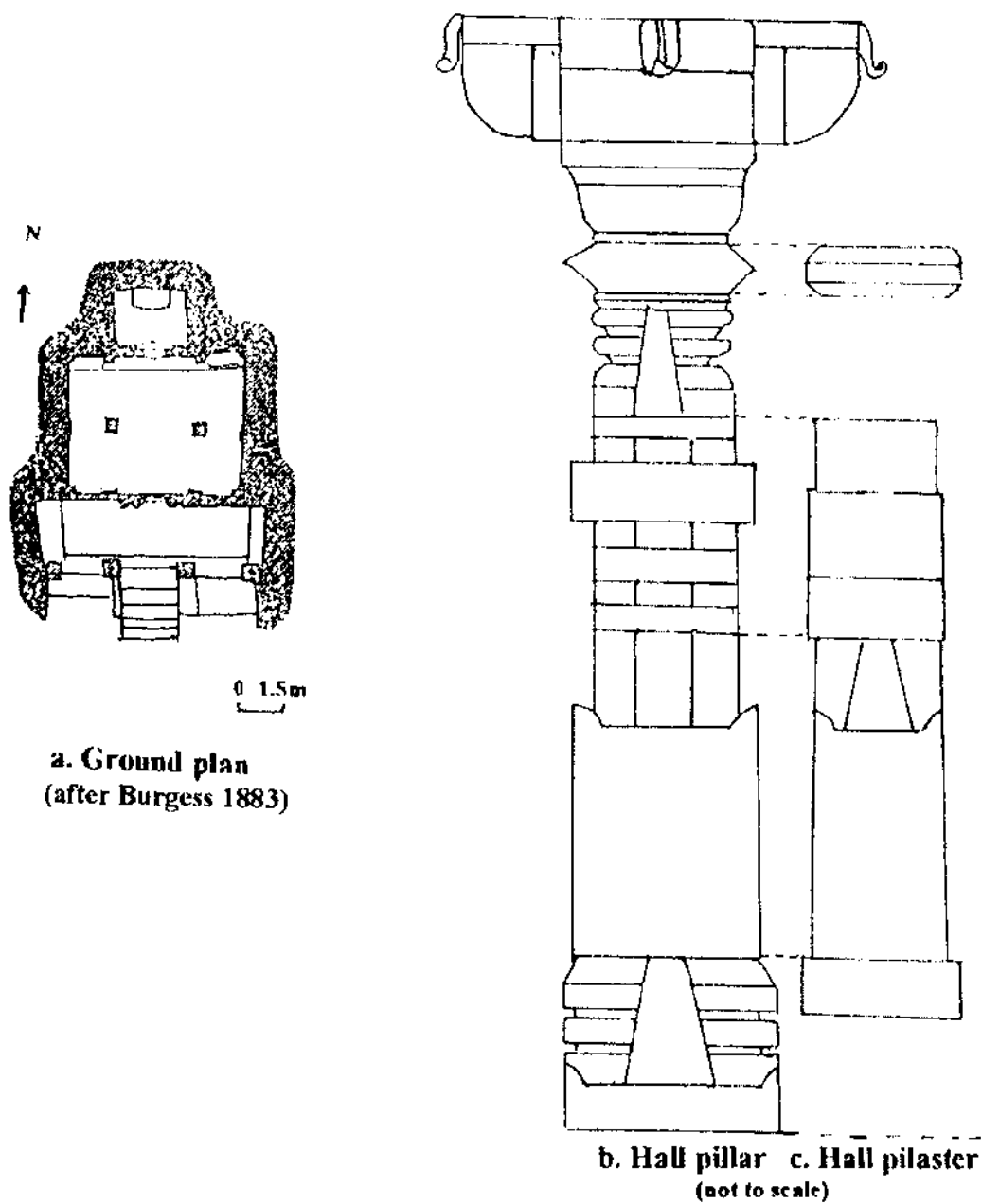


Figure 55 Ground plan & pillar of Cave IV

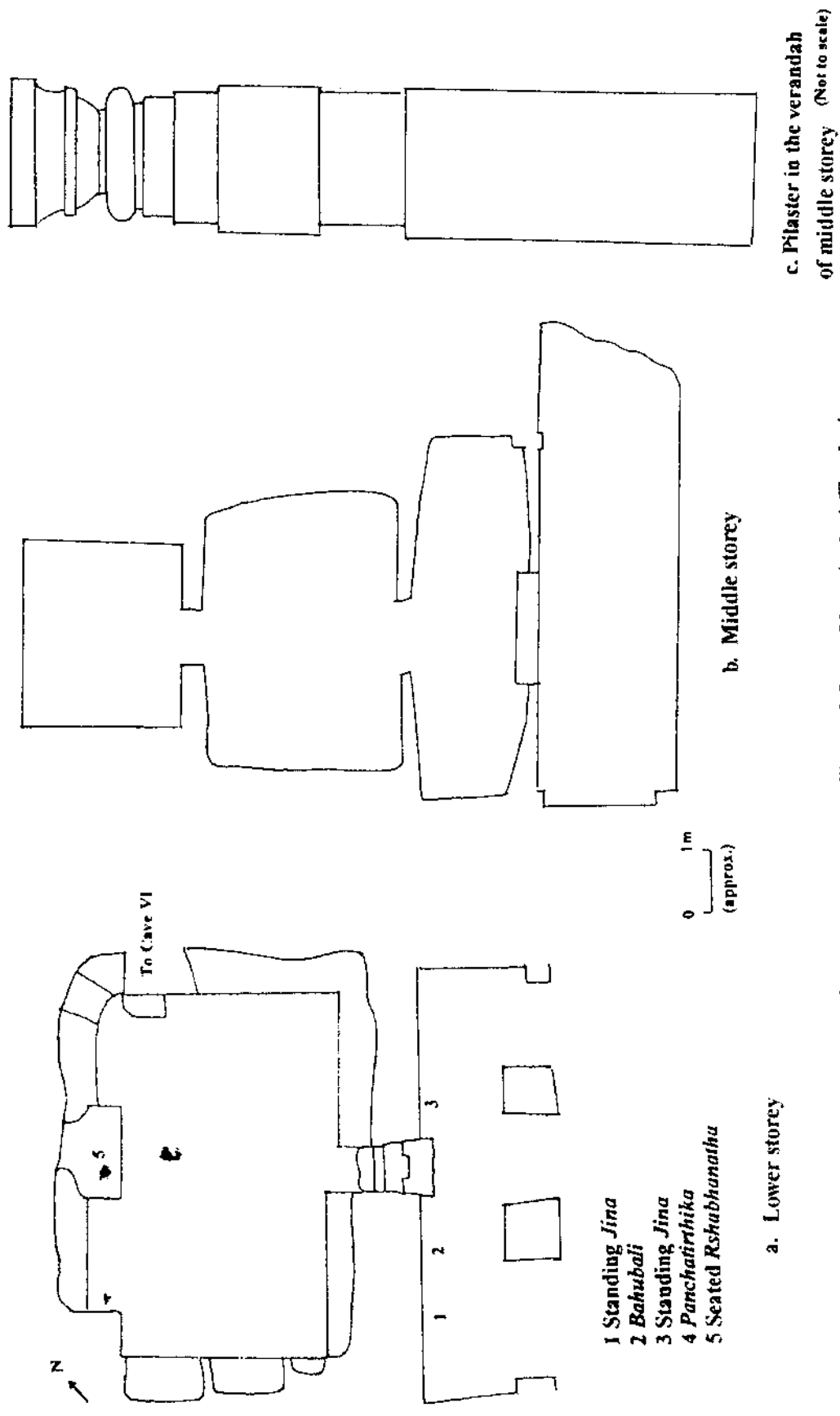


Figure 56 Ground plan and pillar of Cave V at Ankai-Tankai

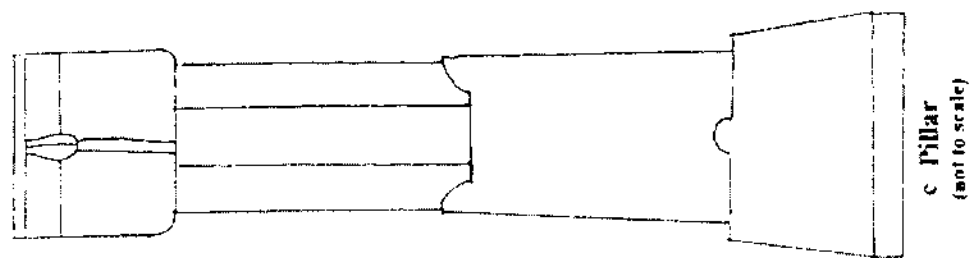
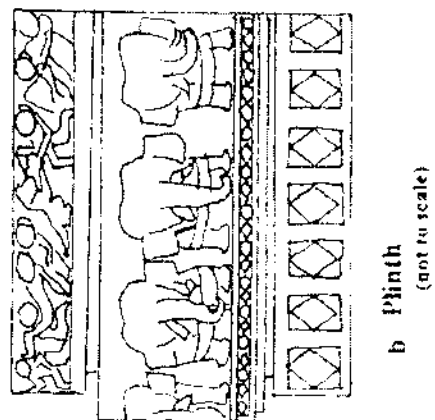
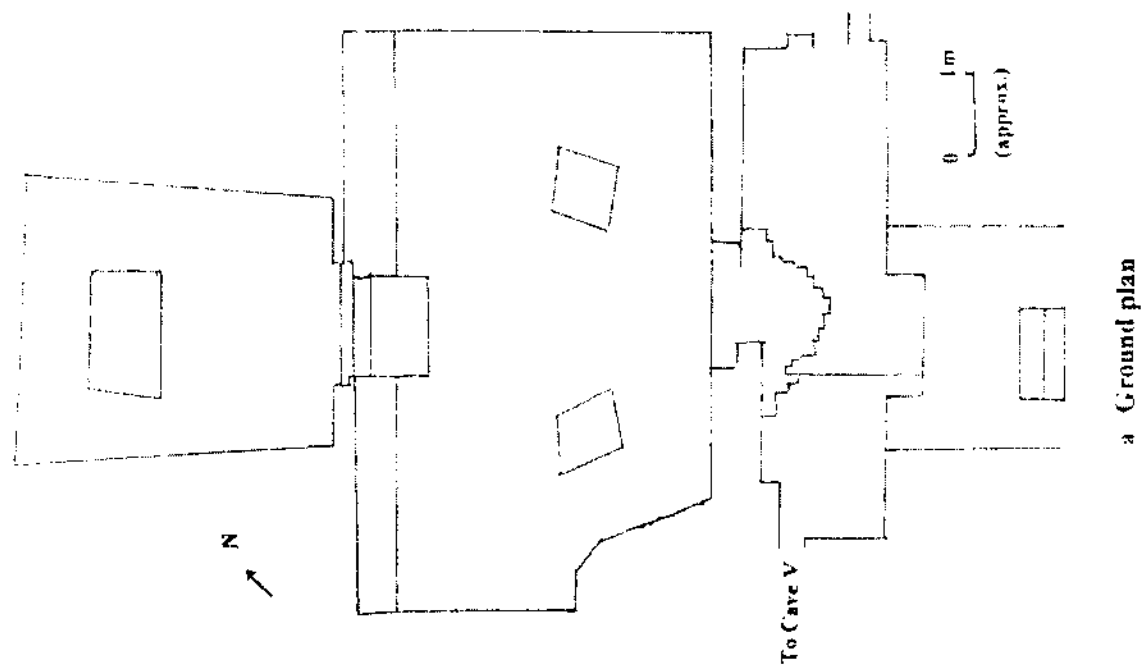


Figure 57 Ground plan, plinth and pillar of Cave VI at Ankai-Tankai

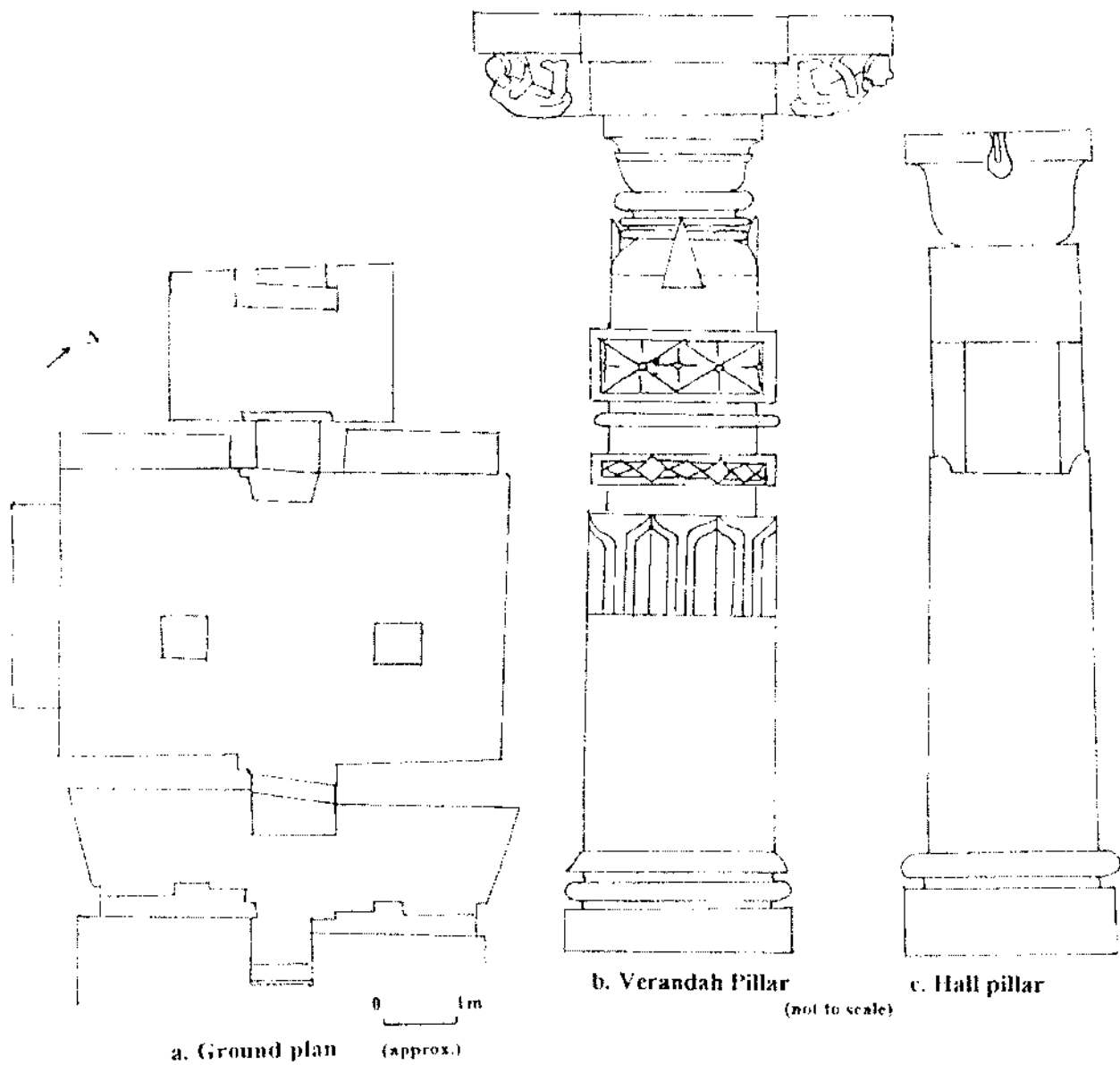


Figure 58 Ground plan & pillars of Cave VII

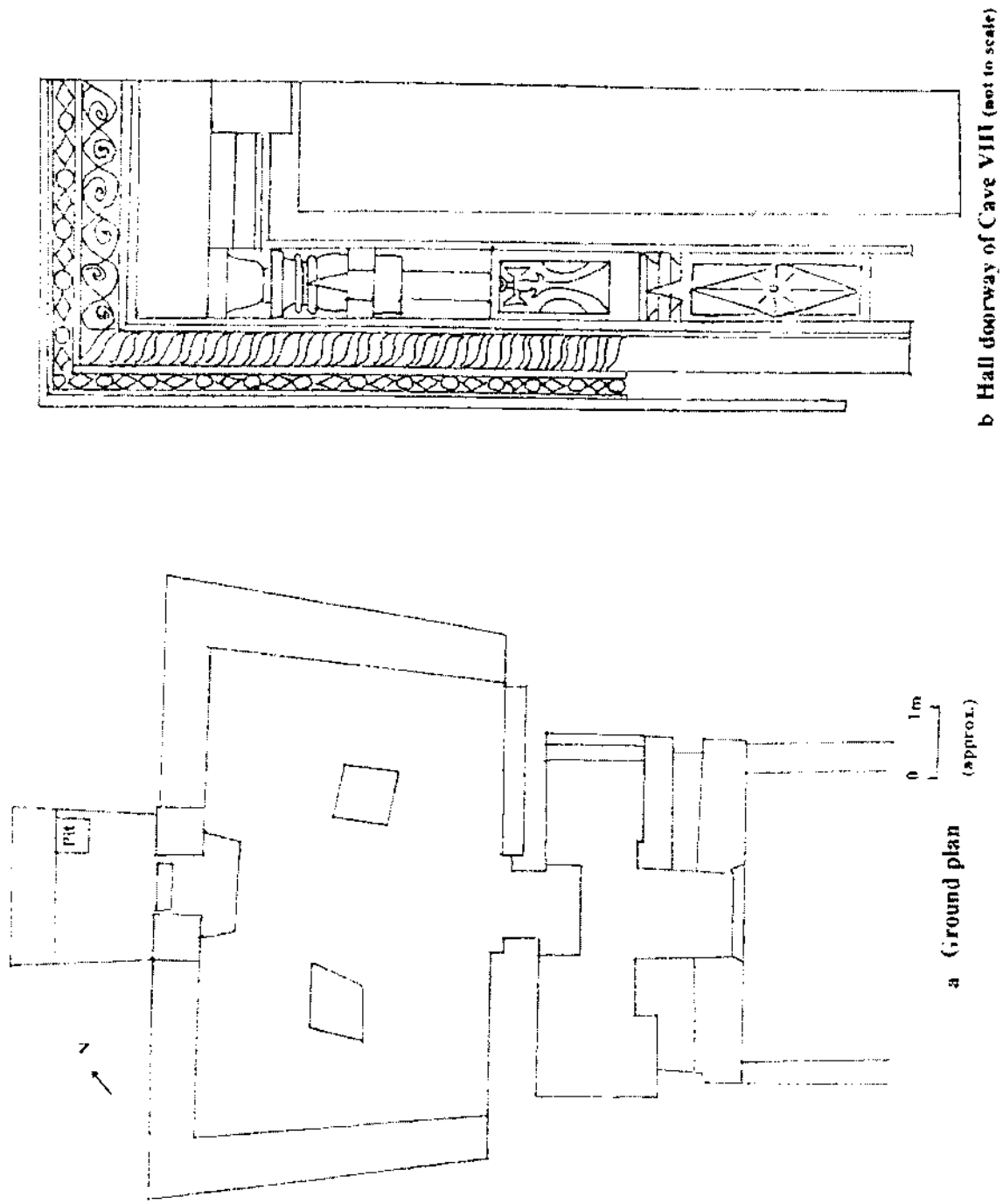
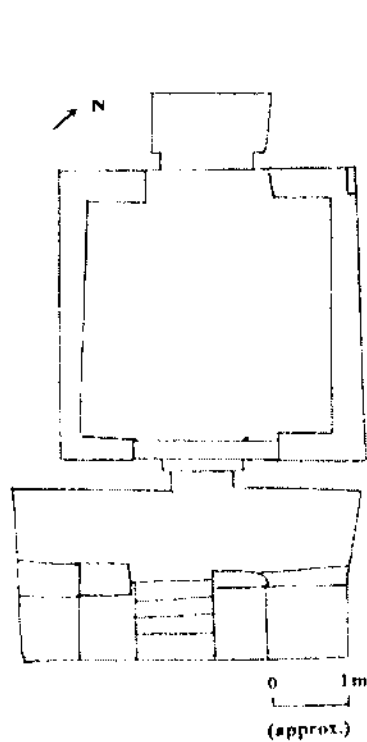
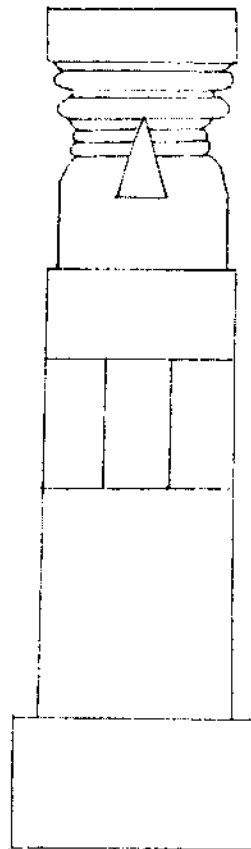


Figure 59 Ground plan and hall doorway of Cave VIII at Ankai-Tankai

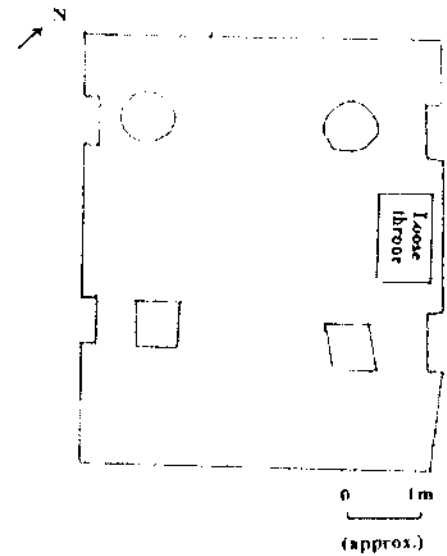
Cave IX



a. Ground plan



b. Verandah pillar (not to scale)



c. Ground plan of Cave X

Figure 60 Ground plan & pillar of Cave IX and ground plan of Cave X at Ankai-Tankai

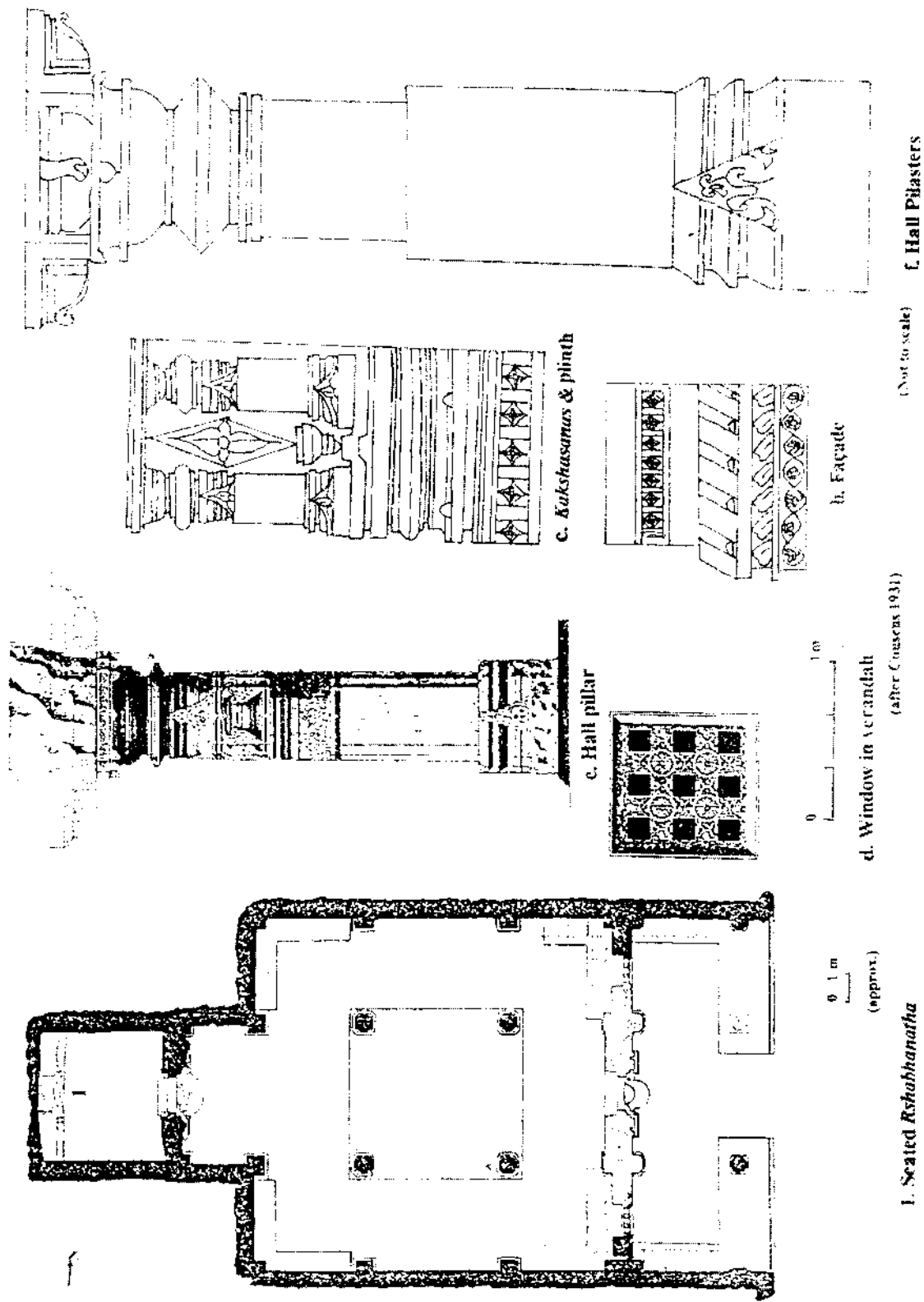
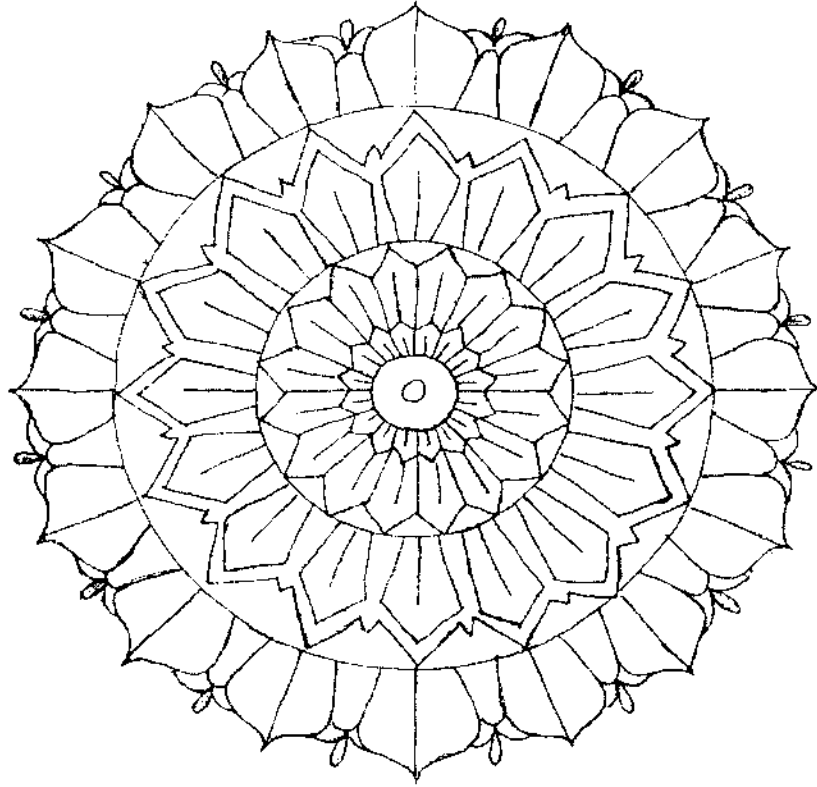
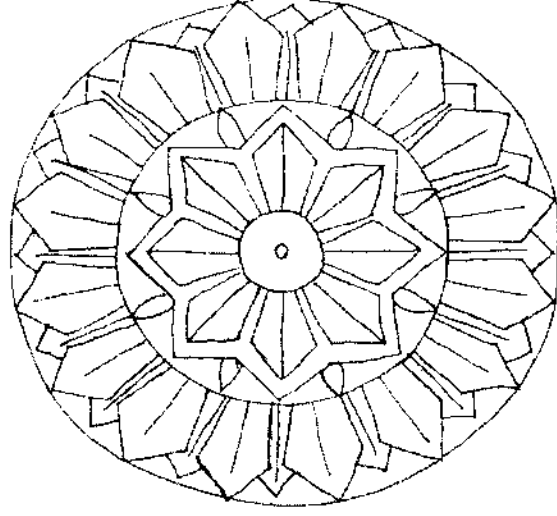


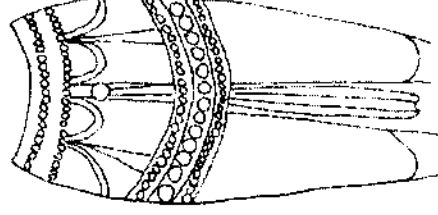
Figure 61 Ground plan, pillar, pilaster, façade and plinth of the cave at Tringawadi



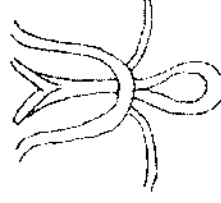
a. Lotus on the ceiling of side aisles of verandah



b. Lotus on the stone beams of central aisle of verandah



Lower garment



Necklace

c. Loose icon of a female outside the cave

(not to scale)

Figure 62 Verandah ceiling of cave at Tringahwadi

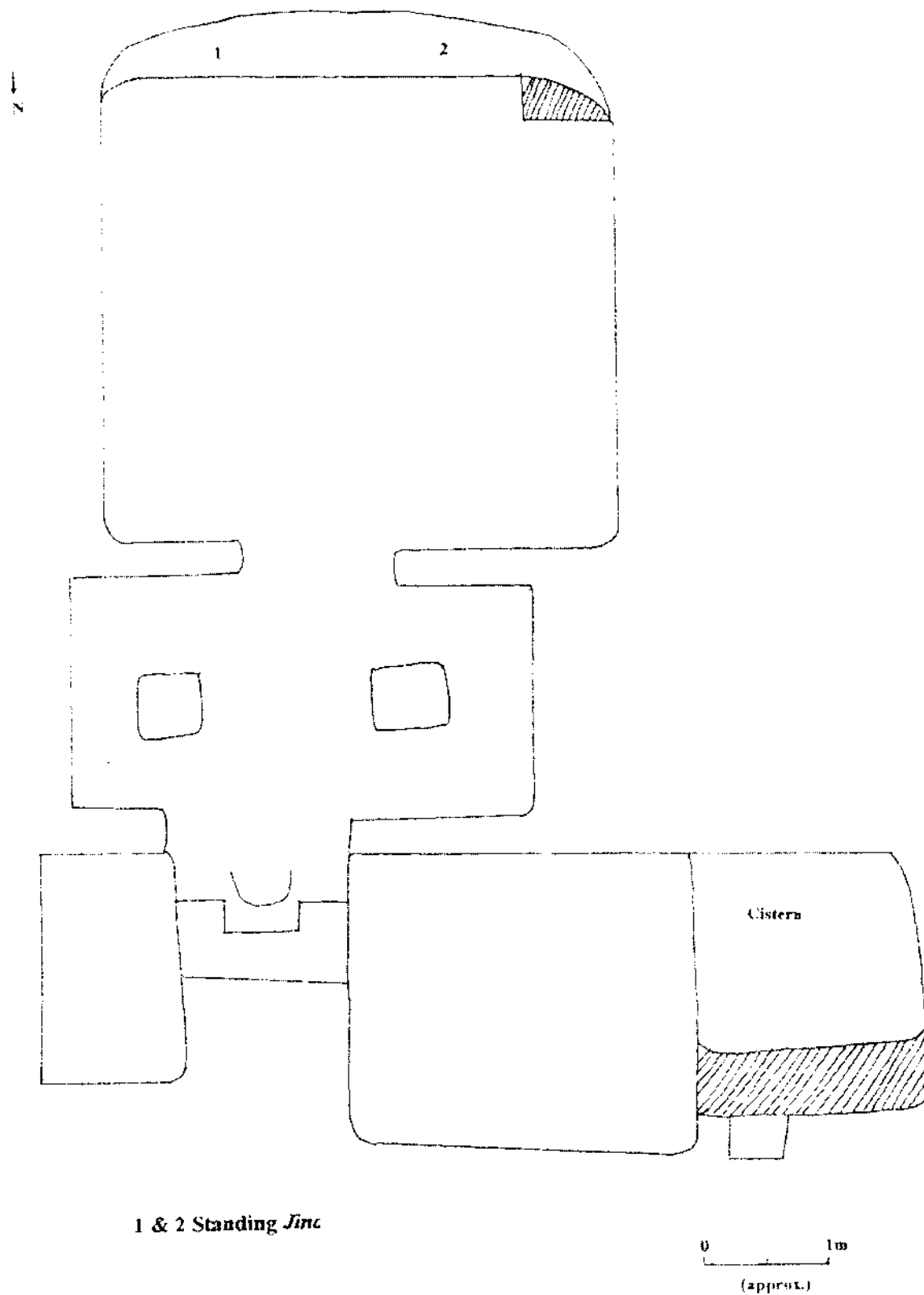
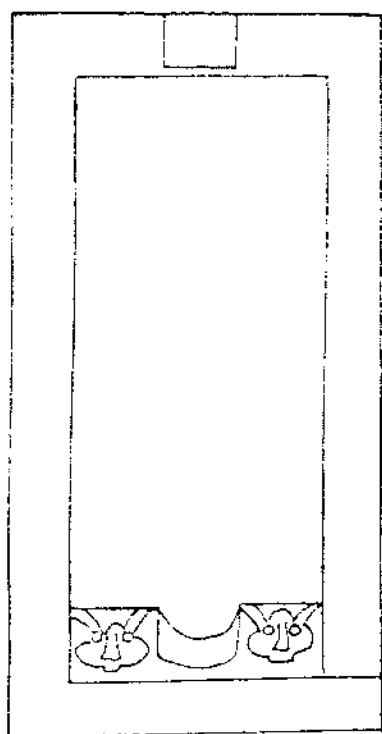
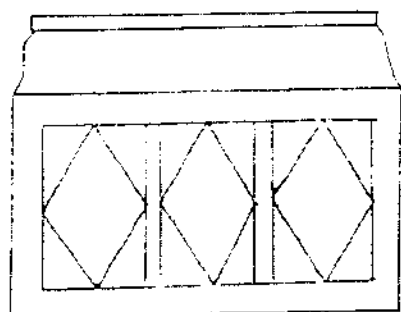


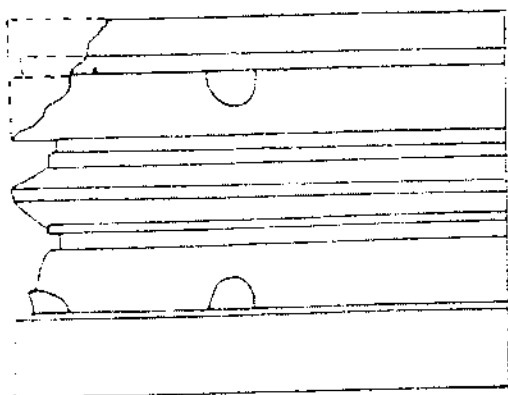
Figure 63 Ground plan of cave at Vase



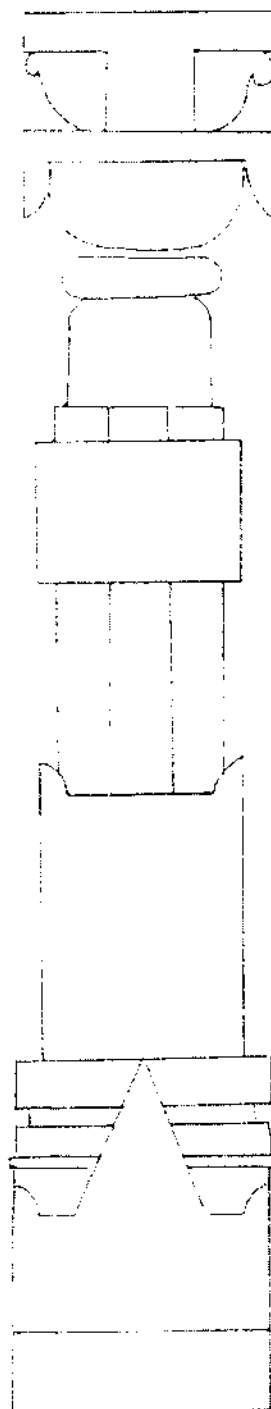
d. Hall doorway



b. Design on the step to verandah



a. Plinth



c. Pillar

(not to scale)

Figure 64 Plinth, hall doorway & pillar of cave at Vase

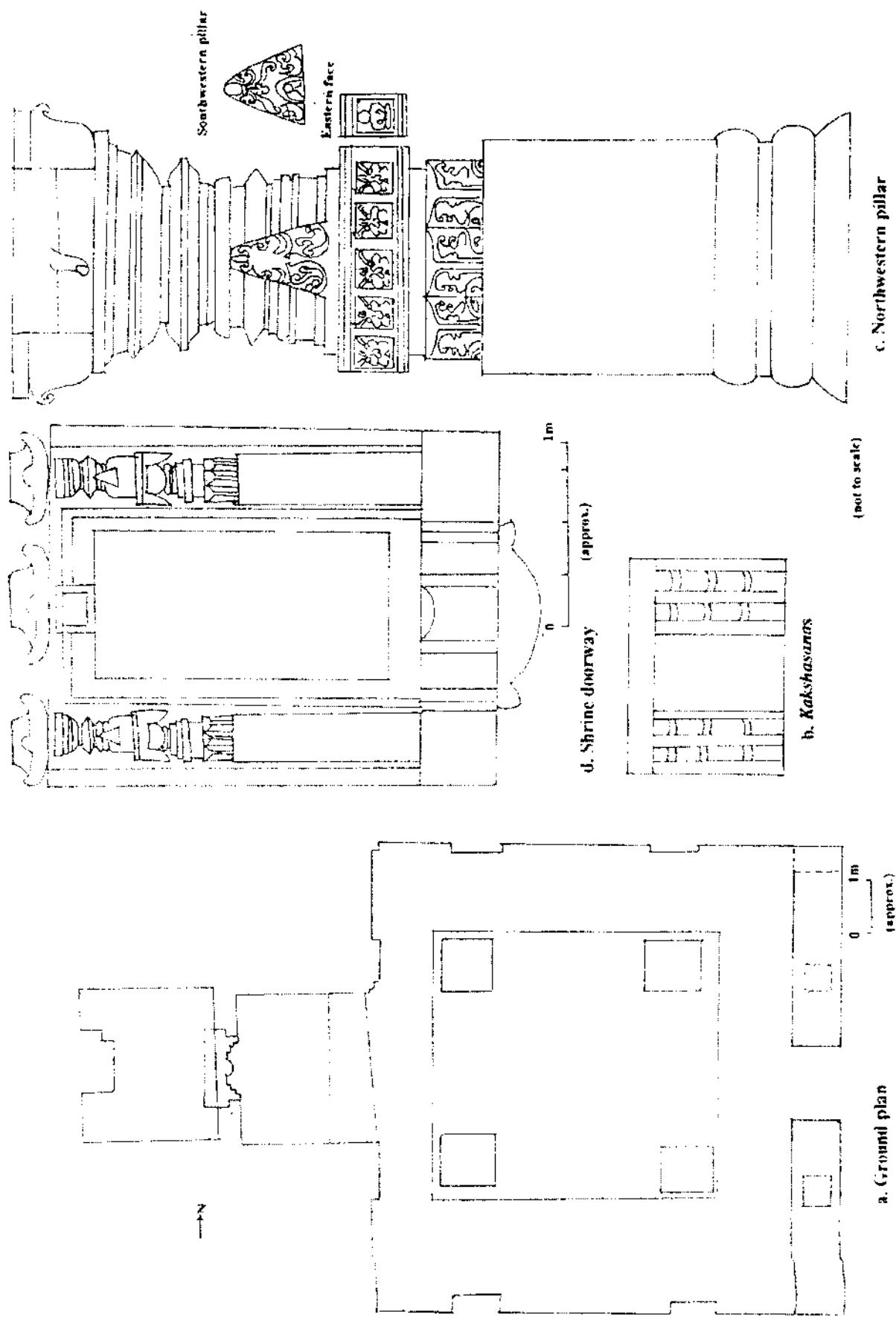
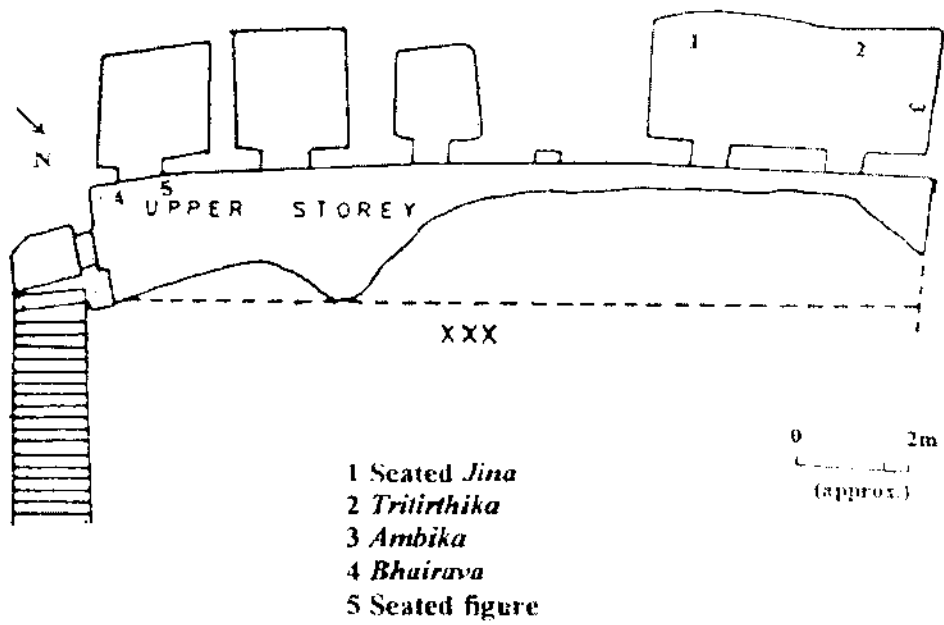


Figure 65 Ground plan, *kakshasanas*, shrine doorway & pillar of cave at Daulatabad



Ground plan of cave at Junnar
 (after Jadhav 1980)

Figure 66 Ground plan of cave at Junnar

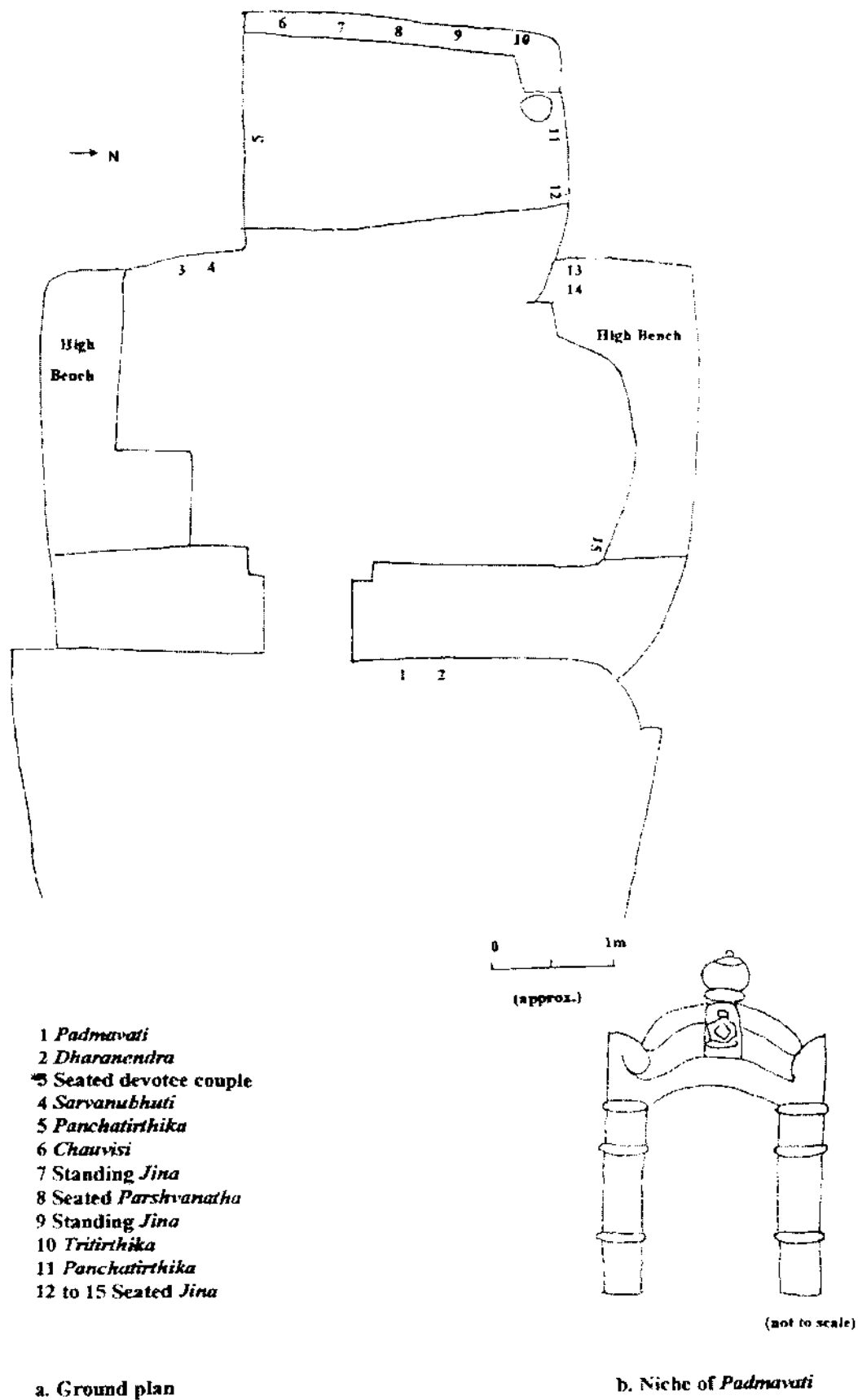
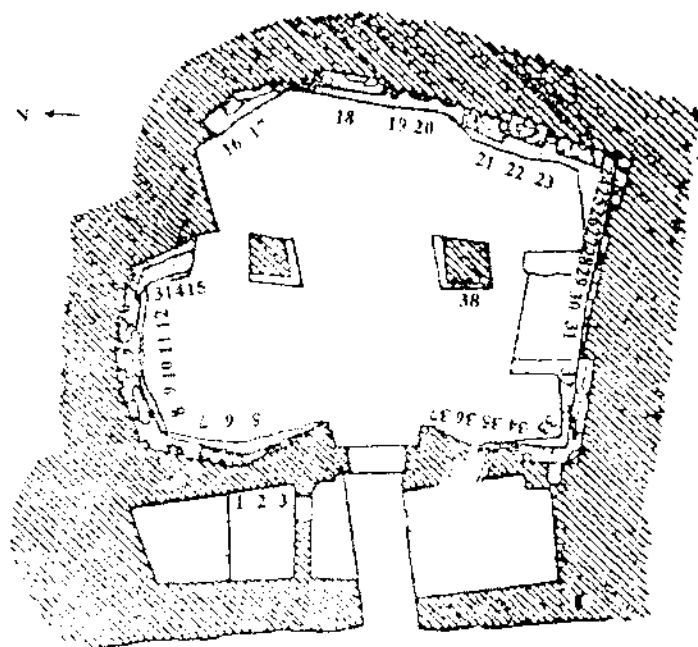


Figure 67 Ground plan of cave at Bhamer

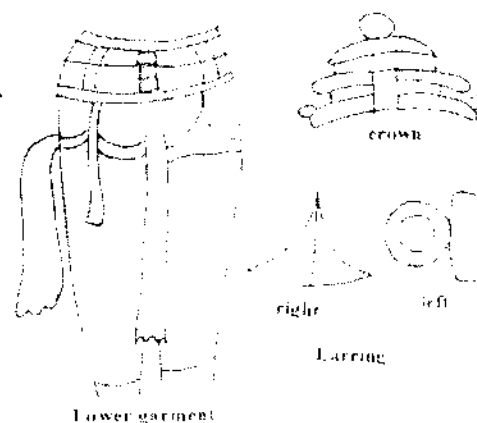


0 1m
(approx.)

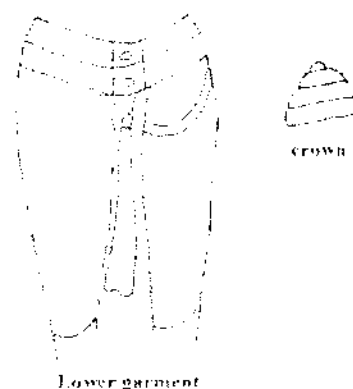
1 Seated <i>Jina</i>	22 Seated <i>Jina</i>
2 Standing <i>Jina</i>	23 <i>Tritirthika</i>
3 <i>Bhairava</i>	24 Standing <i>Parshvanatha</i>
4 Seated <i>Jina</i>	25 Seated <i>Jina</i>
5 <i>Panchatirthika</i>	26 <i>Chauvisi</i>
6 <i>Chauvisi</i>	27 Seated <i>Jina</i>
7 <i>Ambika</i>	28 <i>Chauvisi</i>
8 <i>Sarasvati</i>	29 Standing <i>Parshvanatha</i>
9 to 12 Seated <i>Jina</i>	30 <i>Ganesha</i>
13 <i>Ambika</i>	31 Goddess
14 <i>Panchatirthika</i>	32 Seated <i>Jina</i>
15 Standing <i>Jina</i>	33 <i>Panchatirthika</i>
16 <i>Sarvanubhuti</i>	34 Standing <i>Suparshvanatha</i>
17 Standing males	35 Standing <i>Jina</i>
18 Seated <i>Chandraprabha</i>	36 <i>Sarasvati</i>
19 & 20 Standing <i>Jina</i>	37 Standing couple
21 <i>Ambika</i>	38 Seated <i>Jina</i>

a. Ground plan
(after Cousens 1931)

b. 8 *Sarasvati*



c. 17 Standing males



d. 21 *Ambika*

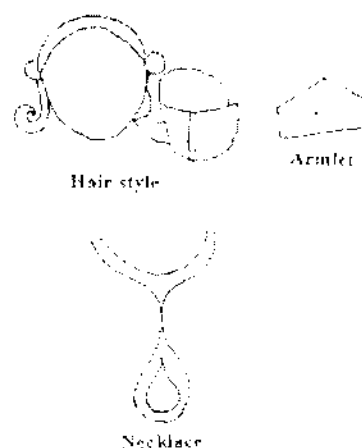
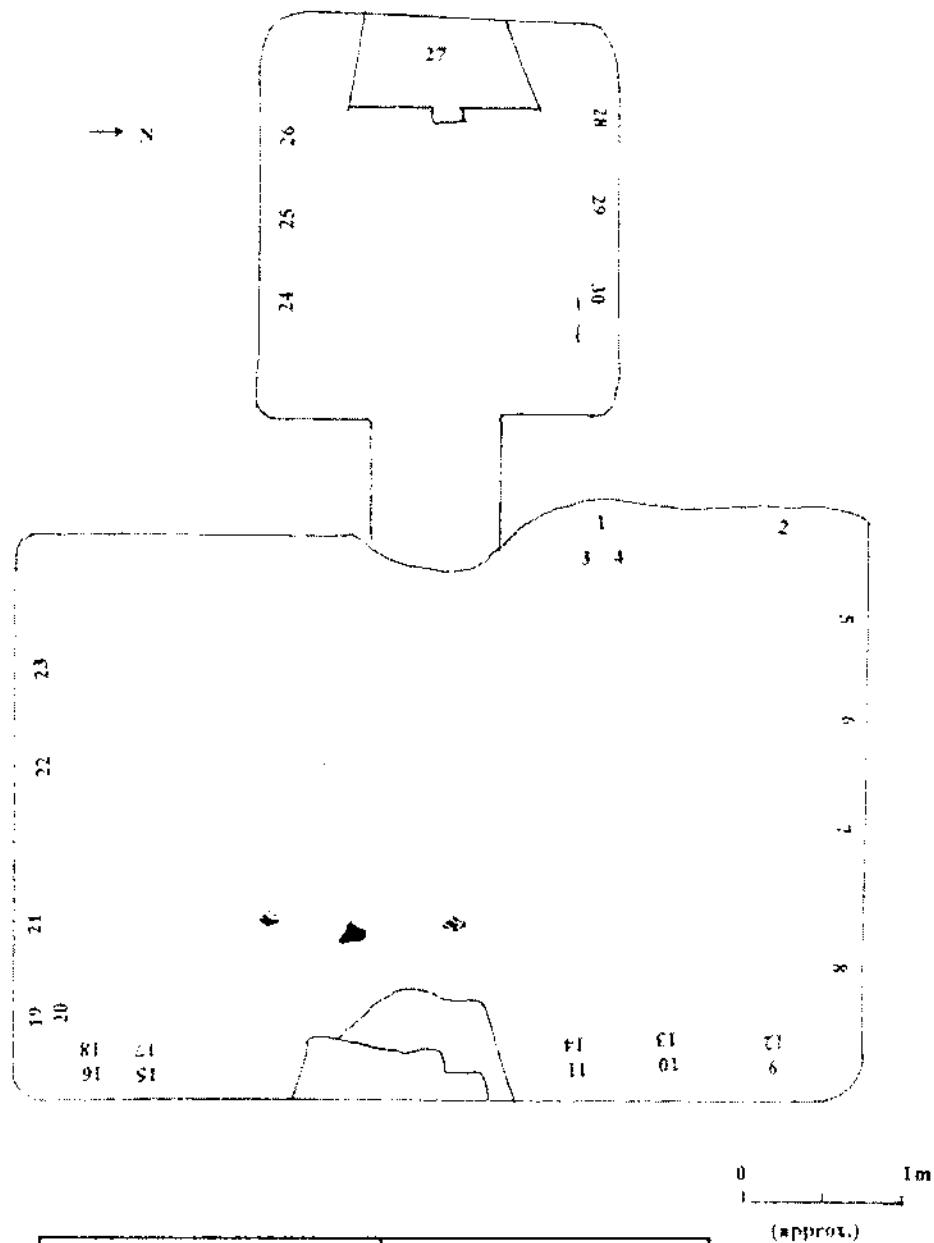
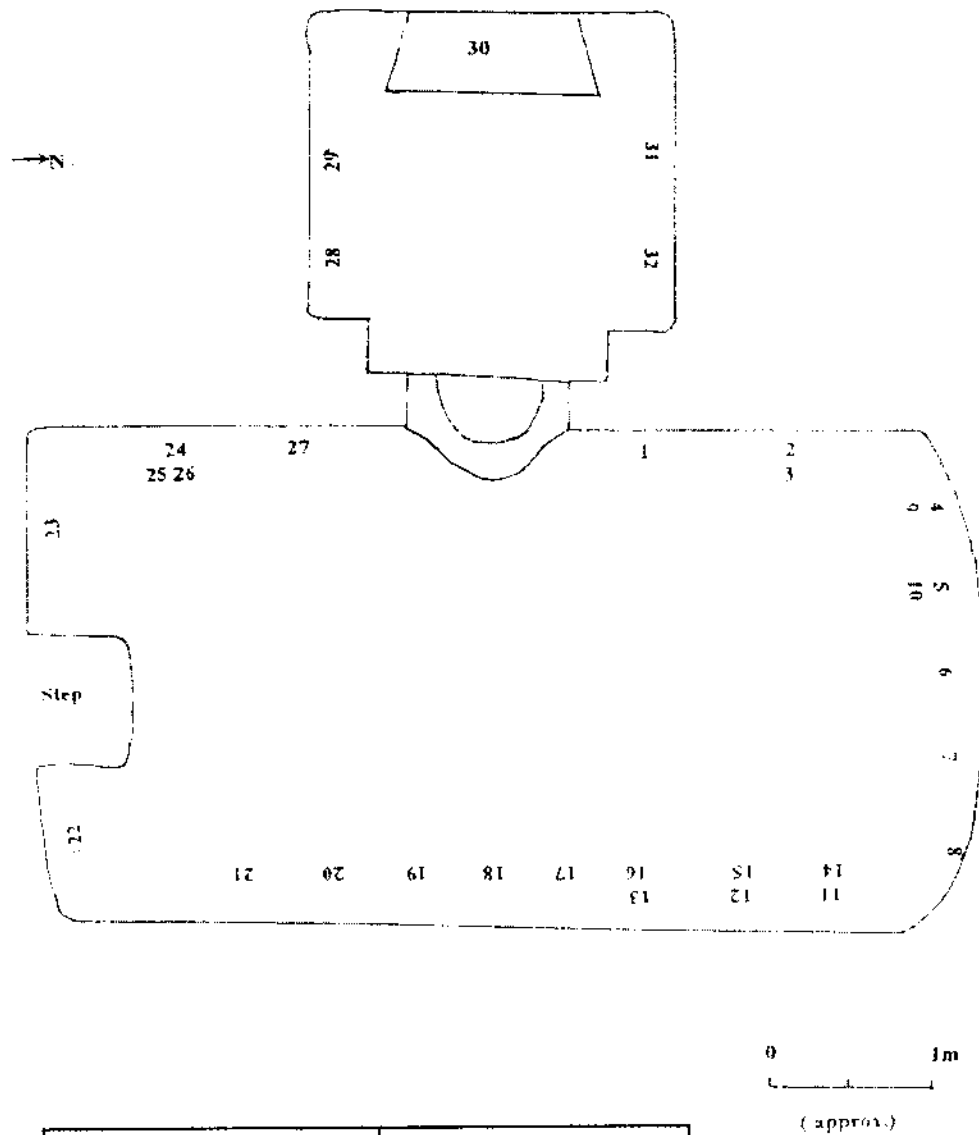


Figure 68 Ground plan of cave at Chandor



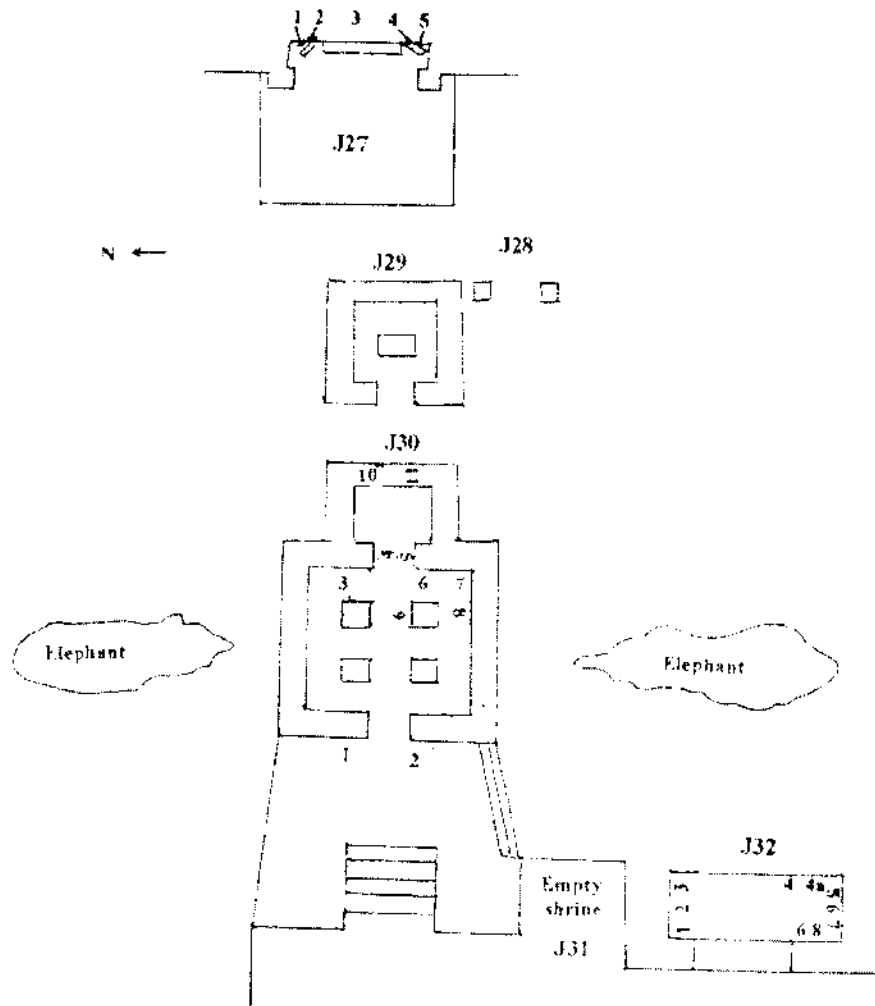
1 Seated <i>Chandraprabha</i>	15 & 16 Seated <i>Jina</i>
2 Seated <i>Pushpadanta</i>	17 <i>Chakreshvari</i>
3 Standing figure	18 <i>Ambika</i>
4 Standing devotee couple	19 Seated <i>Jina</i>
5 to 7 Standing <i>Jina</i>	20 <i>Kshetrapala</i>
8 Standing <i>Bahubali</i>	21 to 23 Standing <i>Jina</i>
9 Seated <i>Jina</i>	24 Seated <i>Suparshvanatha</i>
10 Seated <i>Mallinatha</i>	25 Seated <i>Padmaprabha</i>
11 Seated <i>Jina</i>	26 Seated <i>Sumatinatha</i>
12 Devotees	27 Seated <i>Rshabhanatha</i>
13 <i>Gomukha</i>	28 to 30 Seated <i>Jina</i>
14 <i>Dharanendra</i>	

Figure 69 Ground plan of Cave I at Mohida



1 Standing <i>Jina</i>	18 <i>Dharanendru</i>
2 Seated <i>Jina</i>	19 <i>Chakreshvari</i>
3 Standing figure	20 <i>Ambika</i>
4 to 8 Seated <i>Jina</i>	21 Standing devotees
9 Standing figure	22 & 23 Standing <i>Jina</i>
10 Seated figure	24 Seated <i>Rshabhanatha</i>
11 to 13 Seated <i>Jina</i>	25 Standing devotee
14 <i>Gomukha</i>	26 Standing figure
15 Elephant	27 Standing <i>Jina</i>
16 & 17 Standing devotee	28 to 32 Seated <i>Jina</i>

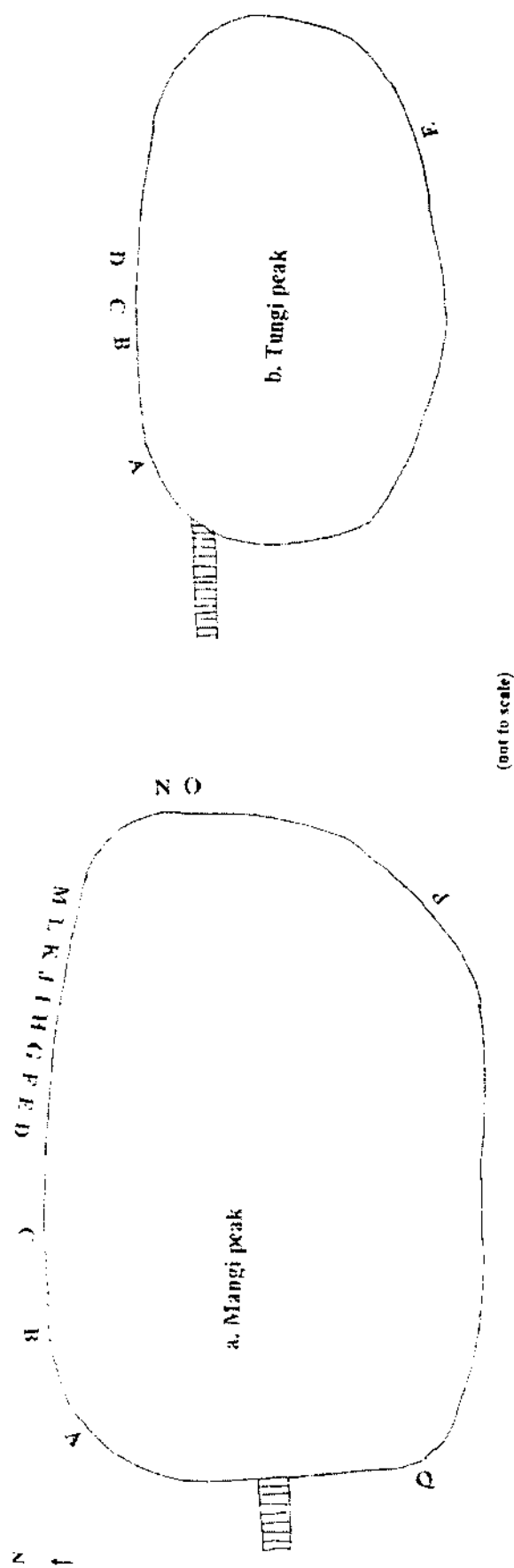
Figure 70 Ground plan of Cave 11 at Mohida



(not to scale)

J5 1 <i>Panchatirthika</i> 2 Seated Jina 3 Ambika 4 <i>Tritirthika</i> 5 Kshetrapala 6 <i>Tritirthika</i> 7 <i>Panchatirthika</i> 8 Seated Suparsvanatha 9 <i>Chauvisi</i> J27 1 Devotee 2 Dharanendra 3 Parsvanatha 4 Padmavati 5 Devotee	J30 1 Attendant 2 Attendant 3 Gomukha 4 & 5 Seated Males 6 Female devotee 7 to 9 Male Devotee 10 & 11 Seated Males J32 1 <i>Tritirthika</i> 2 Bahubali 3 <i>Panchatirthika</i> 4 <i>Tritirthika</i> 4a Seated Parsvanatha 5 <i>Panchatirthika</i> 6 Kamatha's attack on Parsvanatha 7 <i>Saptairthika</i> 8 <i>Panchatirthika</i> 9 Santinatha
--	---

Figure 71 Ground plan of J5 and J27 to J32 at Ellora
(after Pereira 1977)



- A Two seated *Jinas*
 B *Ambika*
 C Cave
 D Cave
 E *Pancha Pandava* or icons of *Mahavira*,
Parshvanatha, *Neminatha*, *Mallinatha*,
 & *Rshabhanatha*

A Standing monks	I Shantinatha gupha
B Standing monk	J Parshvanatha gupha
C Cave III or Mahavira gupha	K Twenty seated <i>Jinas</i>
D Eight seated <i>Jinas</i> & a standing couple	L Thirty-three seated <i>Jinas</i>
E Two seated <i>Jinas</i>	M Nineteen seated <i>Jinas</i>
F Balabhadra swami gupha	N Nine seated <i>Jinas</i>
G Shri Adinatha gupha	O Thirteen seated <i>Jinas</i>
H Nandishvara temple or Modern <i>chaumukha</i>	P Thirteen seated <i>Jinas</i>
	Q Two standing monks

Figure 72 Site plan of caves on Mangi-Tungi peaks

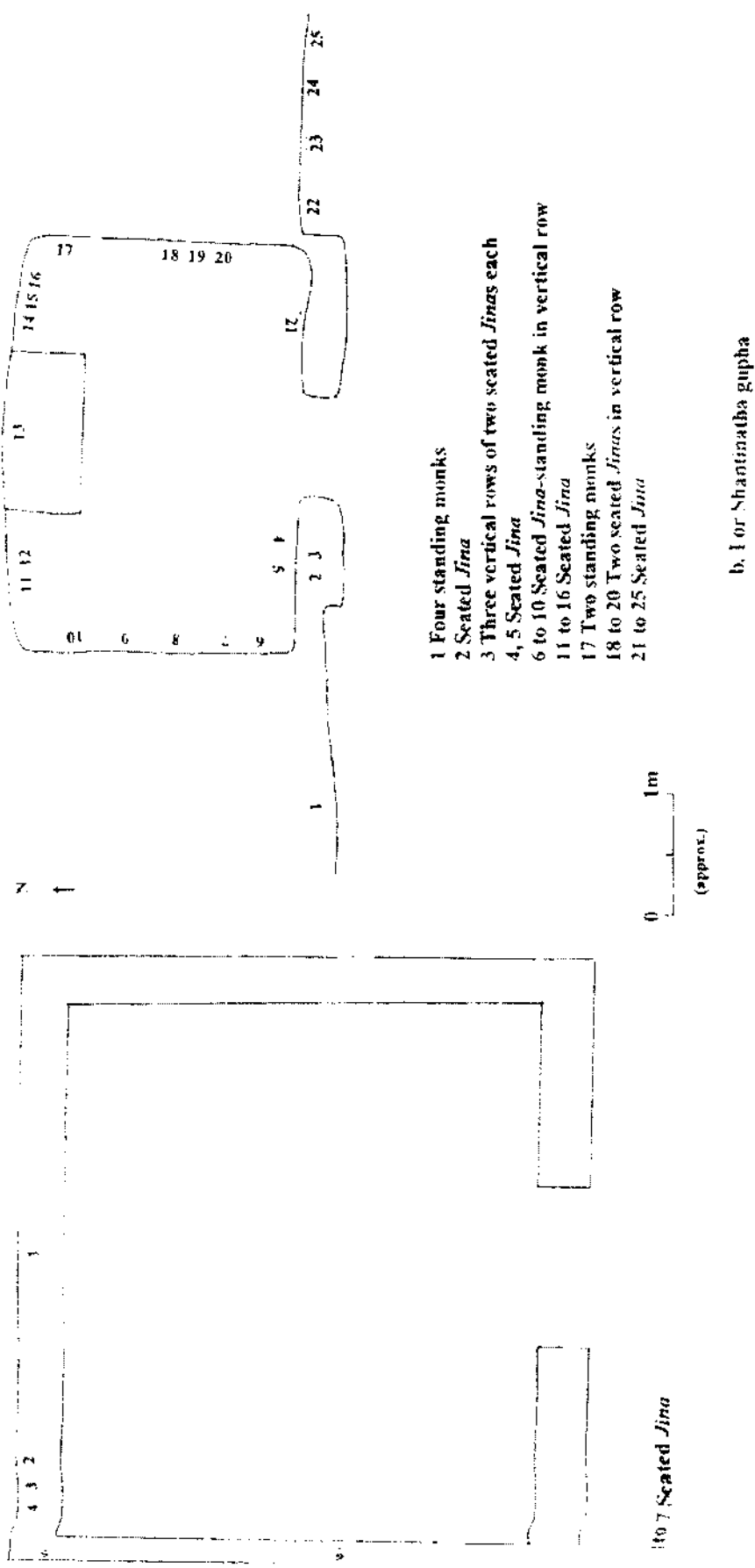
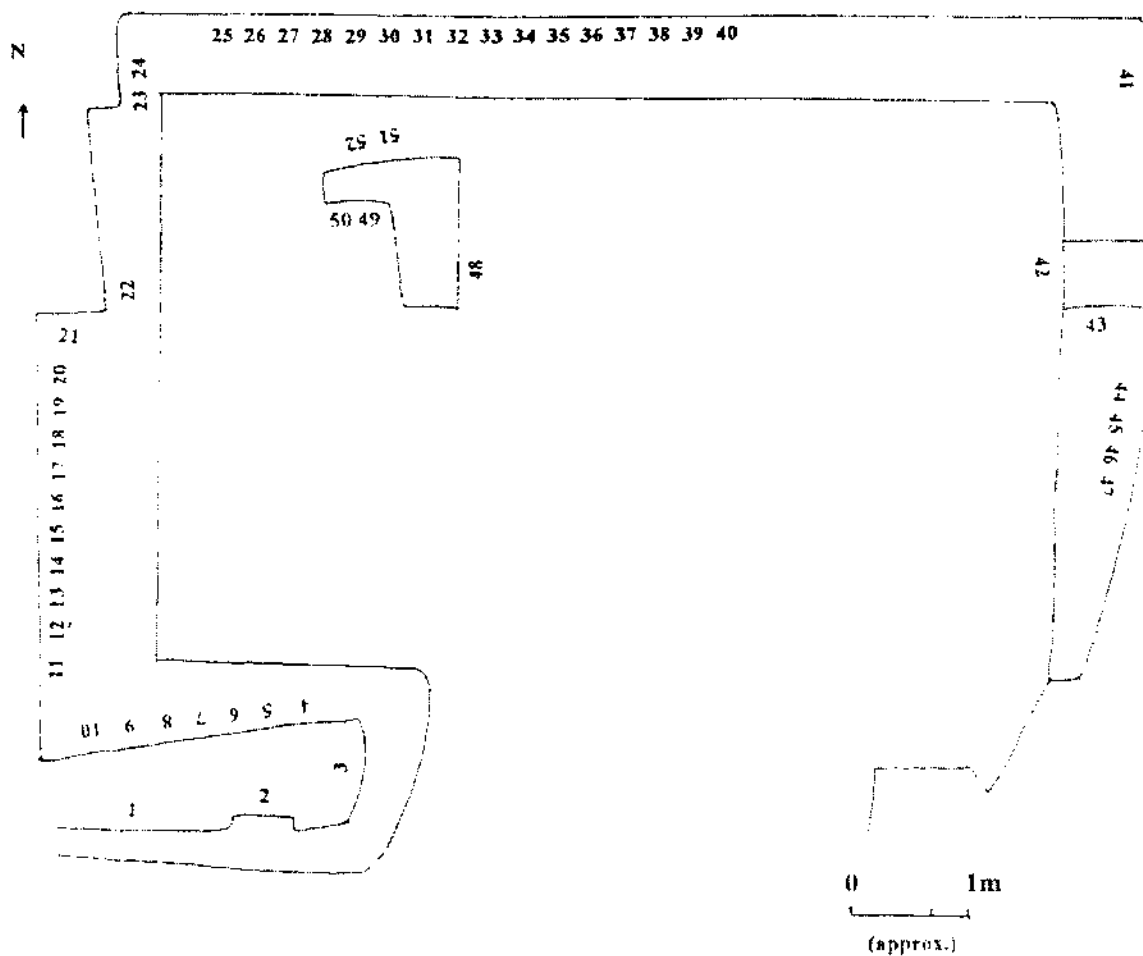
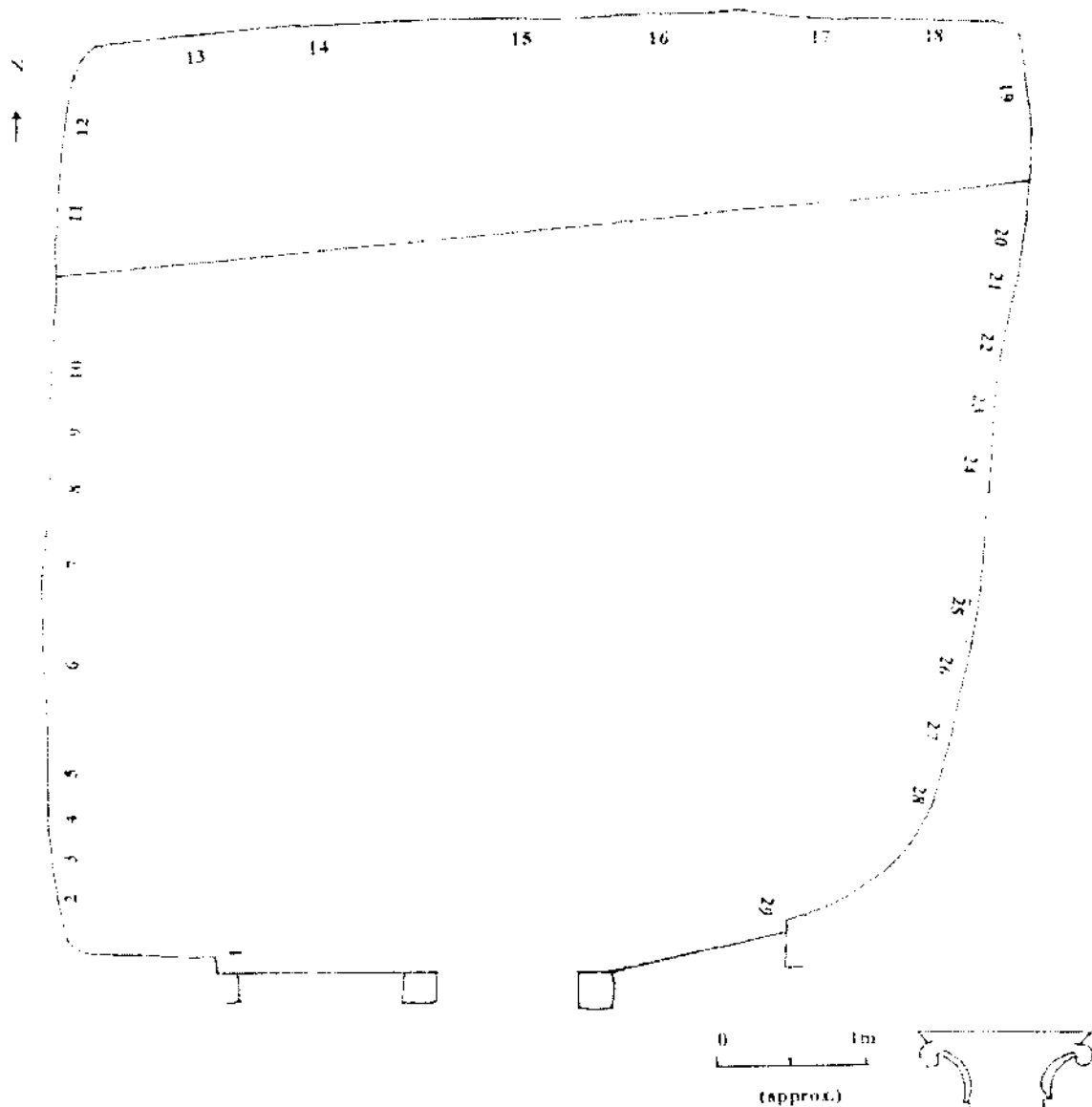


Figure 73 Ground plan of C and I on Mangi peak



1 <i>Chaumukha</i>	33 Seated <i>Jina</i>
2 <i>Chaumukha</i>	34 & 35 Devotee couple
3 & 4 Seated <i>Jinas</i>	36 to 39 Seated <i>Jina</i>
5 Two seated <i>Jinas</i> in vertical row	40 Seated <i>Jina</i> -Devotee couple
6 to 8 Three seated <i>Jinas</i> in vertical rows	in vertical row
9 & 10 Two seated <i>Jinas</i> in vertical row	41 Standing monk
11 to 20 Seated <i>Jina</i> and standing monk	42 Figure
in vertical row	43 Standing monk
21 Two seated <i>Jinas</i> in vertical row	44 to 46 Seated <i>Jina</i>
22 <i>Panchatirthika</i>	47 <i>Tritirthika</i>
23 Seated <i>Jina</i> -Devotee couple	48 Six standing monks
in vertical row	49 & 50 Seated <i>Jina</i>
24 to 31 Seated <i>Jina</i>	51 & 52 Two seated <i>Jinas</i> in
32 Devotee couple	vertical row

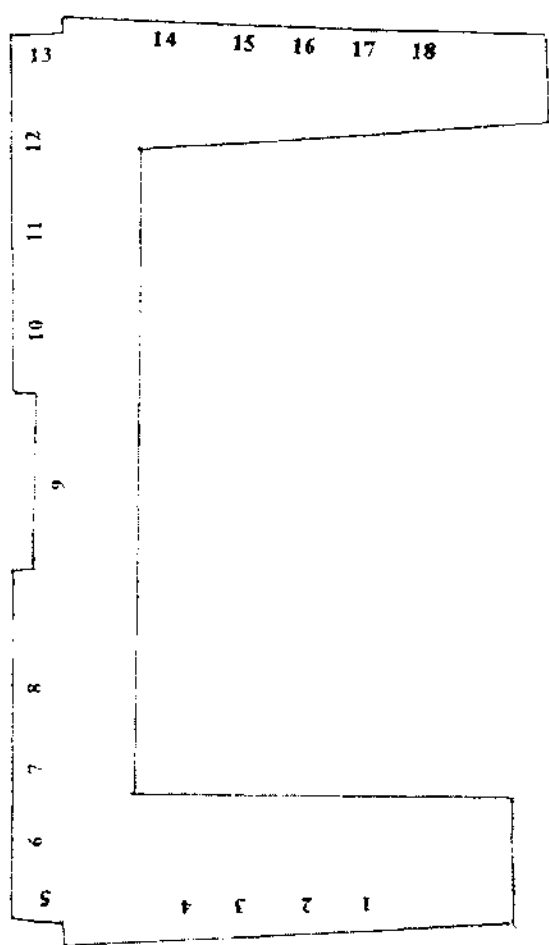
Figure 74 Ground plan of G on Mangi peak



- 1 Loose icon of Kshetrapala
- 2 to 5 Three seated Jinas in vertical row
- 6 Panchatirthika
- 7 Seated Parsvanatha
- 8 & 9 Three seated Jinas in vertical row
- 10 Seated Jina-monk in vertical row
- 11 & 12 Seated Jina
- 13 Seated Parsvanatha
- 14 Seated Jina
- 15 Tiritirthika
- 16 Seated Jina
- 17 Seated Parsvanatha
- 18 Seated Suparsvanatha
- 19 Four standing monks
- 20 & 21 Standing monk
- 22 & 23 Seated Parsvanatha
- 24 to 28 Two seated Jinas in vertical row
- 29 Loose icon of Ambika

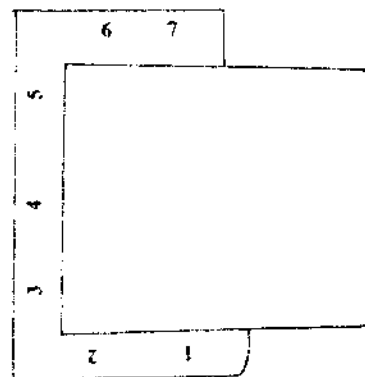
a. Ground plan

Figure 75 Ground plan & pillar of J on Mangi peak



- 1 & 2 Standing Jina
- 3 Standing Suparsvanatha
- 4 to 14 Seated Jina
- 15 Standing Suparsvanatha
- 16 & 17 Seated Jina
- 18 Seated Suparsvanatha

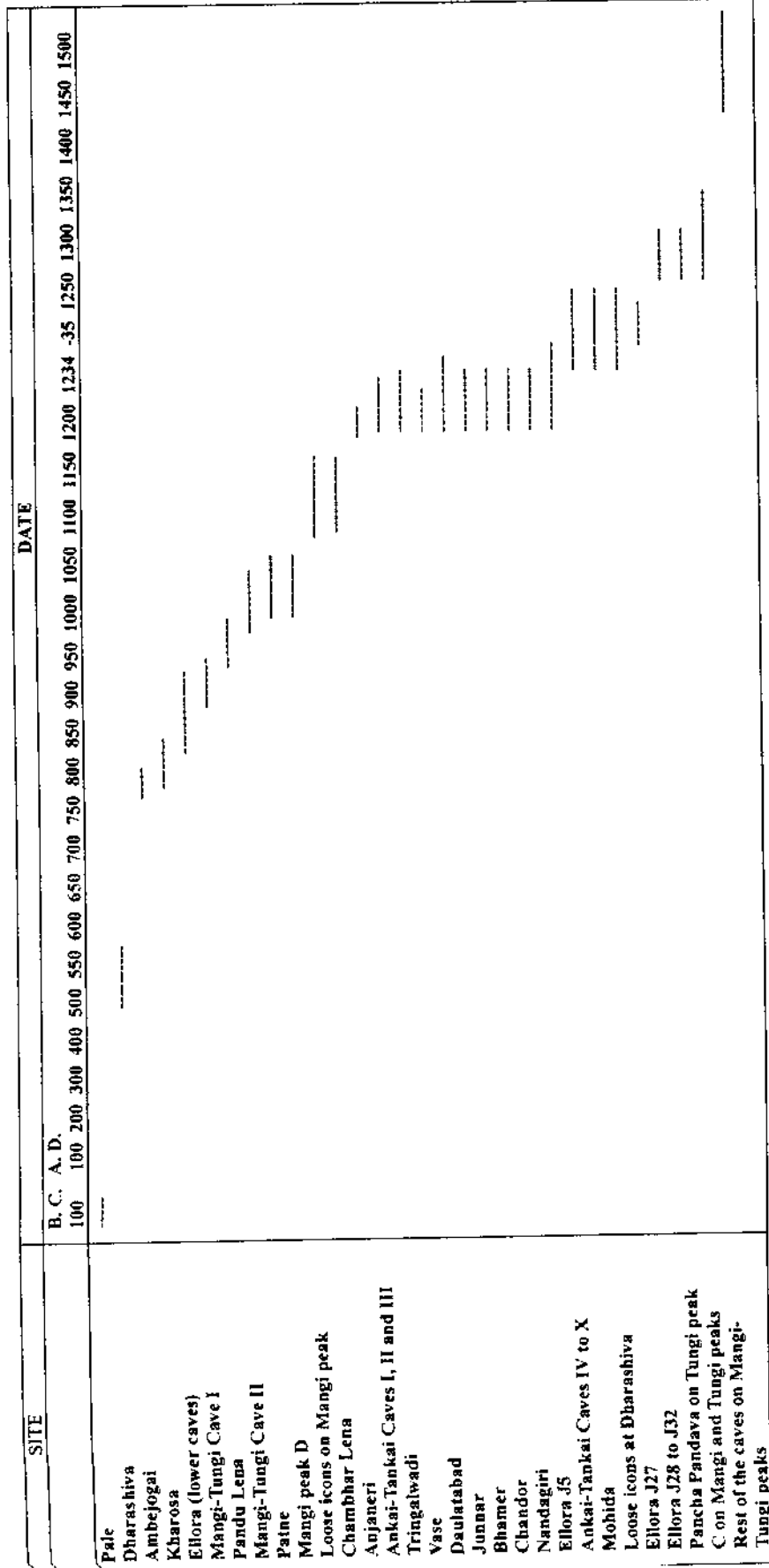
b. Cave D



a. Cave C

1 to 7 Seated Jina

Figure 76 Ground plan of caves on Tungji peak



----- indicates approximate time-frame within which these caves could have been excavated and does not indicate total time span of the excavation activity.

Figure 77 : Chart showing approximate dates and chronological sequence of the Jaina caves



Plate 1 : Caves on the northern side of the ravine, Dharashiva



Plate 2 : Doorway to courtyard, Cave II, Dharashiva



Plate 3 : Parsvanatha on the inner face of doorway, Cave II, Dharashiva



Plate 4 : Rock-cut structure (*stupa*?) inside the courtyard,
Cave II, Dharashiva



Plate 5 : Pilaster in the verandah, Cave II, Dharashiva



Plate 6. *Gana* figures on the plinth,
Cave II, Dharashiva

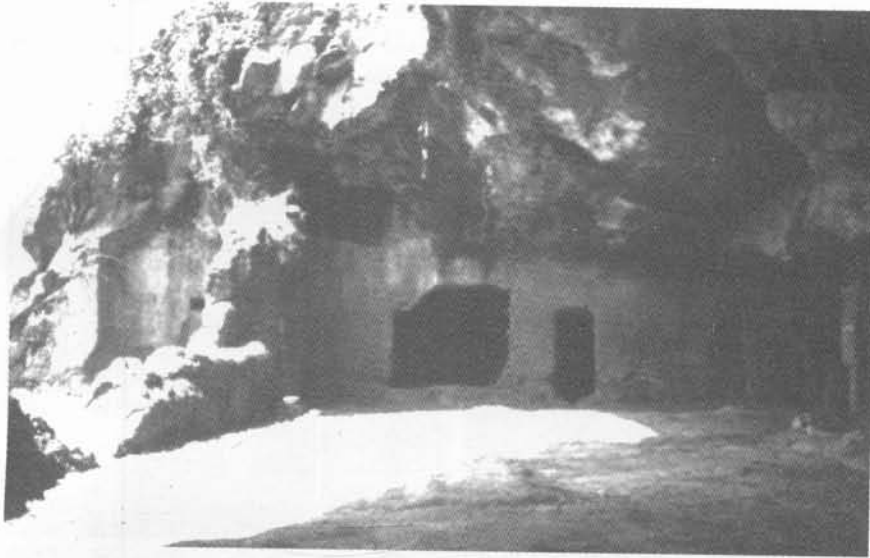


Plate 7: Right end of verandah and traces of passage,
Cave II, Dharashiva



Plate 8: Main icon, Cave II, Dharashiva



Plate 9: Loose *chaumukhas* kept in Cave II, Dharashiva



Plate 10 : Painting of Jina figure on the bracket of hall pillar, Cave II, Dharashiva



Plate 11 : Pillars in the hall, Cave III, Dharashiva



Plate 12 : Loose icon of Suparsvanatha, Cave IV, Dharashiva



Plate 13 : Cave at Ambejogai



Plate 14 : Elephants in the courtyard, Ambejogai



Plate 15 : Main excavation of the cave at Ambejogai



Plate 16 : Parsvanatha in the central shrine of main excavation, Ambejogai



Plate 17 : Saivite cave-*Hatthikhana* near Jain cave, Ambejogai



Plate 18 : Unfinished exterior, Chhota Kailasa or J2, Ellora

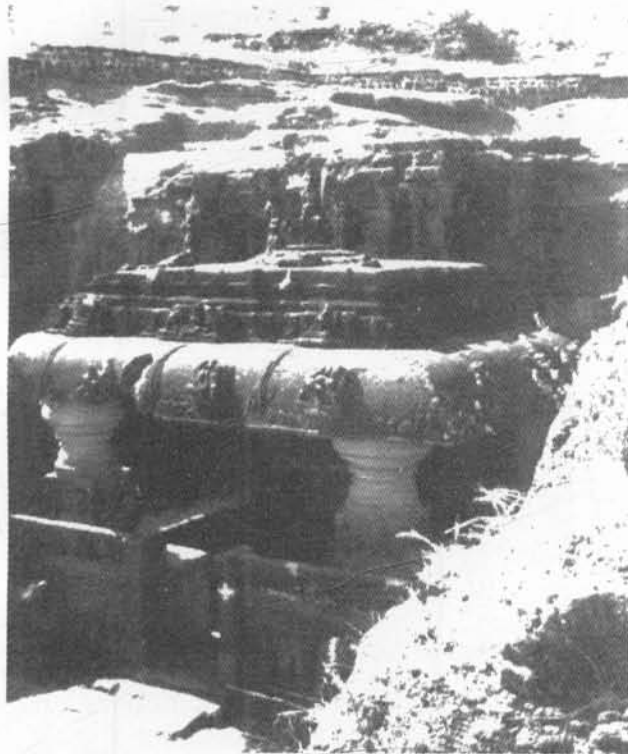


Plate 20 : J4-Unfinished cave in pit, Ellora

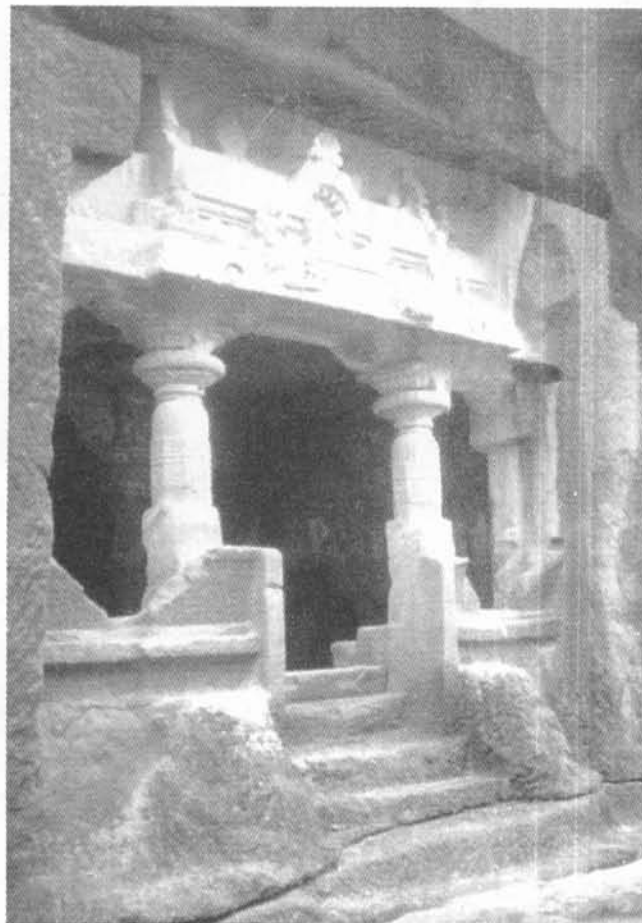


Plate 19 : J3-Small cave in the courtyard of Chhota Kailasa, Ellora



Plate 21 : Indrasabha or Cave XXXII, Ellora

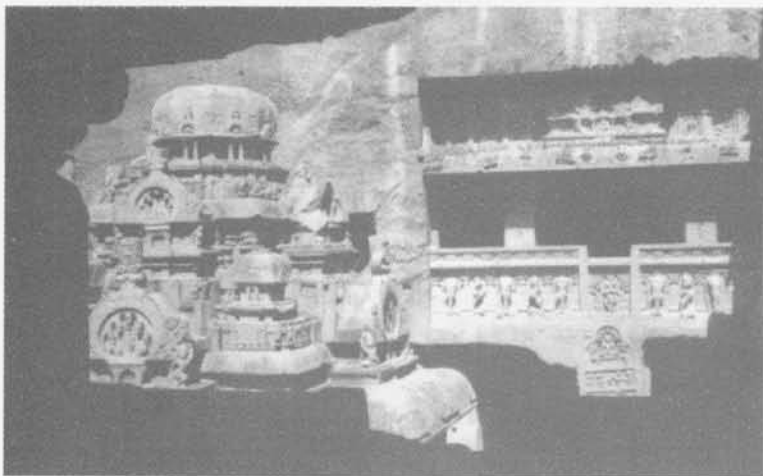


Plate 22 : J8-Monolithic shrine in the courtyard of Indrasabha, Ellora



Plate 23 : J9-Manastambha in the courtyard of Indrasabha, Ellora



Plate 24 : J17-Small cave at the lap of the stairway to the upper storey of Indrasabha, Ellora

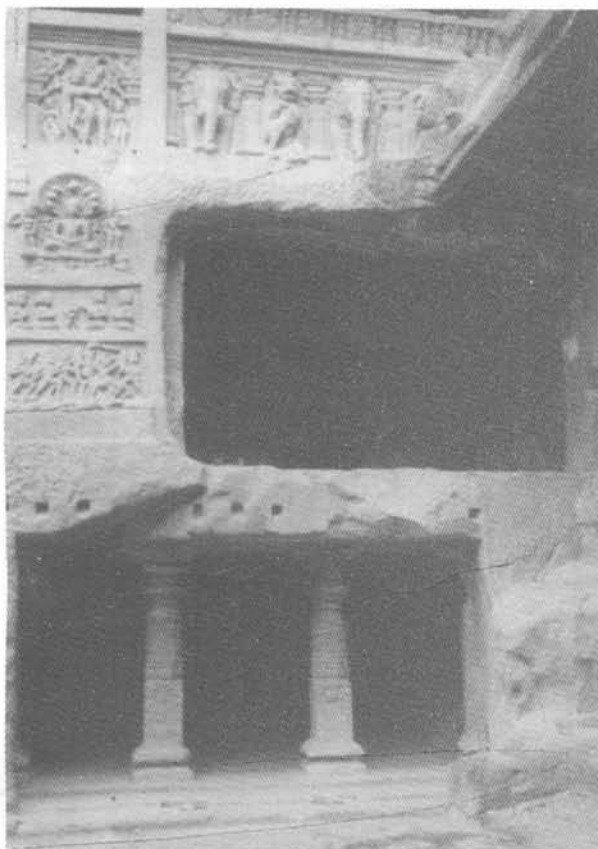


Plate 26: J11 and J14-Small caves in the courtyard of Indrasabha, Ellora



Plate 25: J12-Small cave in the courtyard of Indrasabha, Ellora

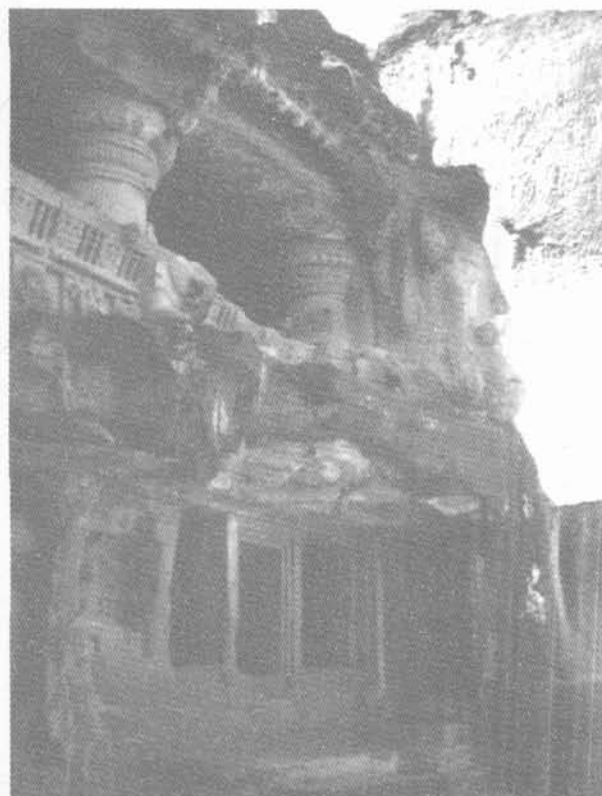


Plate 27: J21 and J23-Jagganathasabha, Ellora



Plate 28 : J26, Ellora



Plate 29 : Parapet wall with *vimana* models,
J18-Ellora



Plate 30 : Dwarf pillar on *kaksasana*-J20, Ellora



Plate 32 : Pillar in J24, Ellora

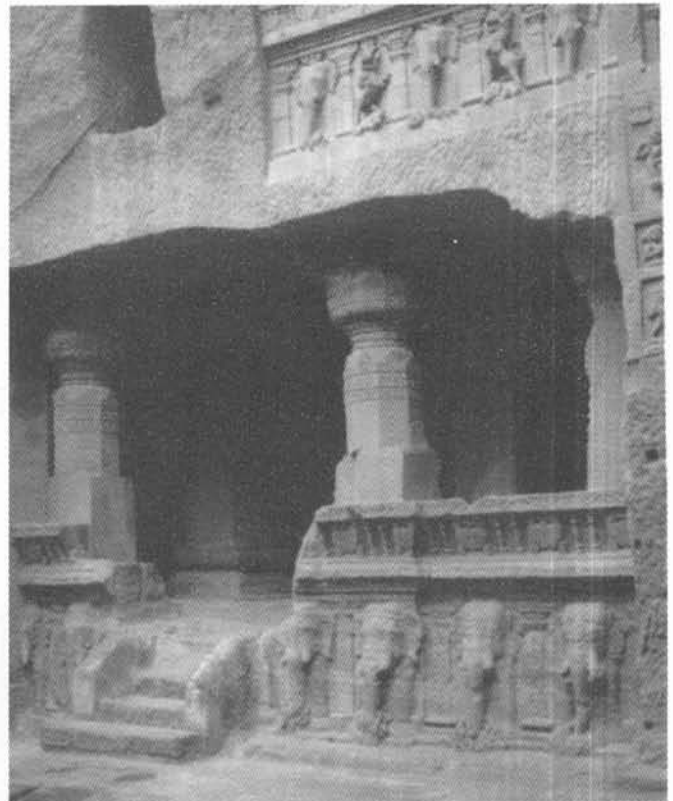


Plate 31 : Elephants on the *mattavarana*-J10, Ellora

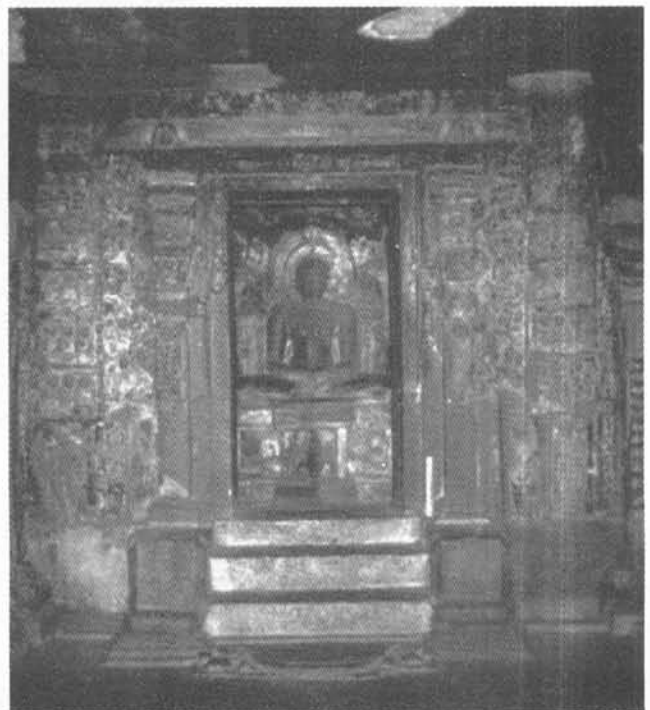


Plate 33 : Auspicious dreams above the doorway-J20, Ellora



Plate 34 : *Makara torana* in front of the shrine doorway-J26, Ellora

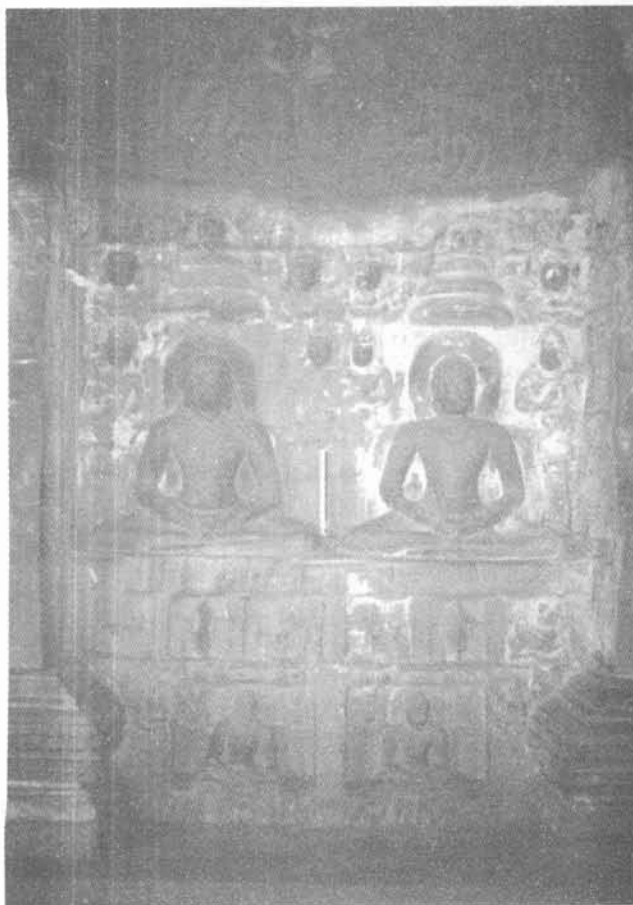


Plate 35 : Jina figures and Ambika on the back wall of J21, Ellora



Plate 36 : Jinas in two tiers on the sidewall of J21, Ellora



Plate 38: Shrine image of J21, Ellora



Plate 37: Jina figures on the sidewall of hall-J18, Ellora



Plate 39: Sarvanubhuti in the verandah end-J18, Ellora



Plate 41 : Kamatha's attack on
Parsvanatha-J6, Ellora



Plate 40 : Ambika in the verandah
end-J18, Ellora



Plate 42 : Kamatha's attack on
Parsvanatha-J10, Ellora



Plate 43 : Kamatha's attack on
Parsvanatha-J18, Ellora



Plate 44 : Penance of Bahubali-J11, Ellora



Plate 45 : Penance of Bahubali-J14, Ellora



Plate 46 : Penance of Bahubali-J18, Ellora



Plate 47 : Chakresvari in *gopura* of Chhota Kailasa-J1, Ellora



Plate 48 : Chakresvari, J20A, Ellora



Plate 49 : Sarasvati flanking the
shrine doorway-J13, Ellora



Plate 50 : Sarasvati near the doorway
leading to J20A-J18, Ellora



Plate 51 : Padmavati near the
doorway leading to J20A-J18, Ellora



Plate 52 : Dancing Indra on the main verandah wall of Chhota Kailasa-J2, Ellora

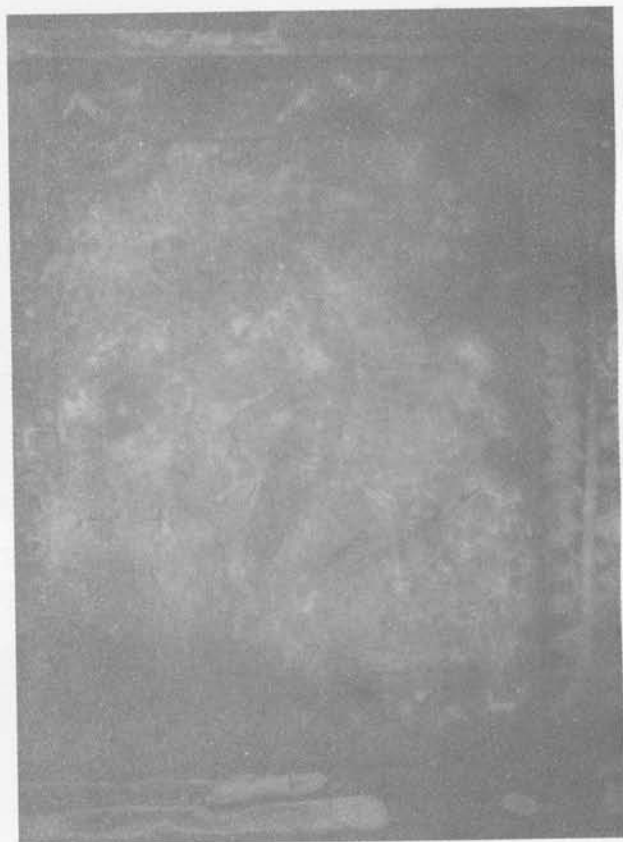


Plate 53 : Painted panel depicting dancing Indra on hall ceiling-J19, Ellora



Plate 54 : Shrine in *sukanasa* on the roof of Chhota Kailasa-J2, Ellora



Plate 55 : Exterior wall of Chhota Kailasa-J2, Ellora



Plate 56 : Main verandah of Chhota Kailasa-J2, Ellora

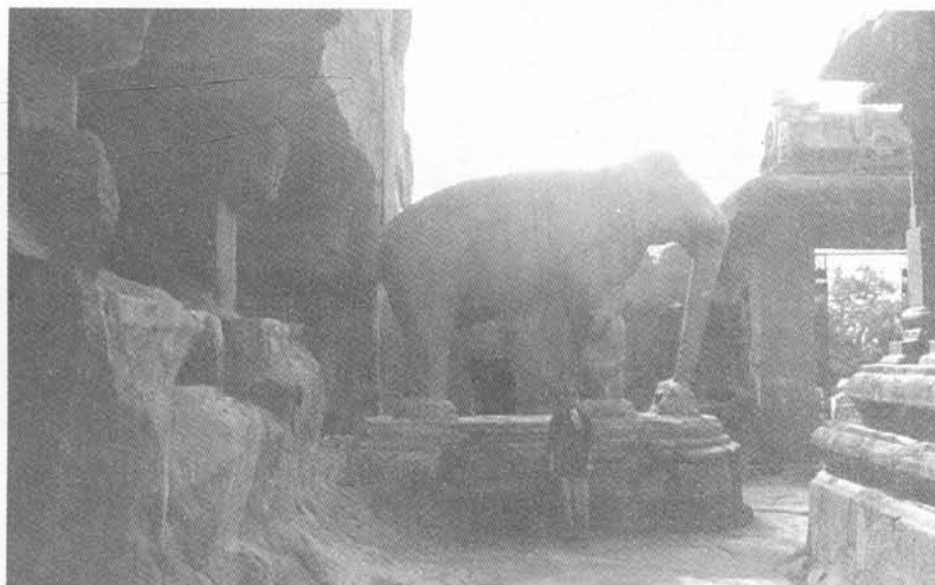


Plate 57 : Monolithic elephant in the courtyard of Indrasabha, Ellora



Plate 58 : Jina and *dikpalas* on
sidewall of hall-J10, Ellora



Plate 59 : Santinatha with an
inscription below-J13, Ellora



Plate 60 : Standing Jina on hall pillar
with an inscription below-J15, Ellora



Plate 61 : Exterior of J18, Ellora



Plate 62 : Hall of J18, Ellora

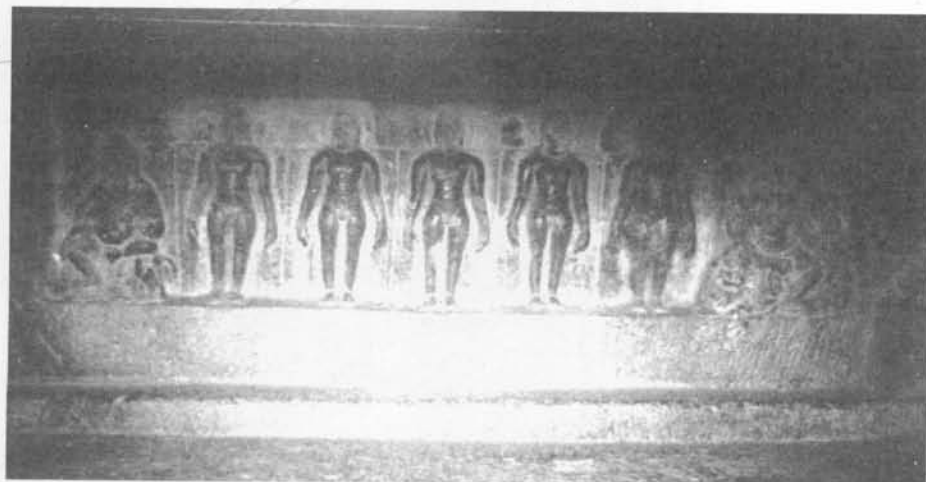


Plate 63 : *Panchaparamesthis*-J18, Ellora



Plate 64 : Paintings on the side aisle ceiling of hall-J18, Ellora



Plate 65 : Paintings on the sidewall of the shrine-J19, Ellora



Plate 66 : Paintings on shrine ceiling-J19, Ellora



Plate 67 : Painting on the stone beam between pillars of hall-J19, Ellora



Plate 68 : Painting on the left sidewall of shrine-J20, Ellora



Plate 69 : Painting on the right sidewall of shrine-J20, Ellora



Plate 70 : Painted panel of Bahubali on the front wall of shrine-J20, Ellora



Plate 71 : Paintings on the shrine ceiling-J20, Ellora



Plate 72: Paintings on the shrine ceiling-J20, Ellora



Plate 73 : Painted panel of Jina on the stone beam
between pillars in verandah-J21, Ellora



Plate 74 : Painting on the stone beam between pillars in
verandah-J21, Ellora

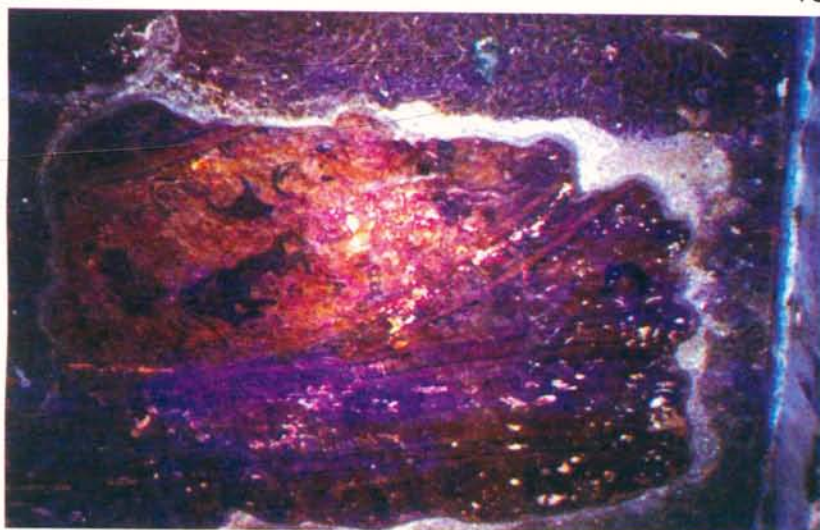


Plate 75 : *Samvasarana* with narrative panel around,
Hall ceiling-J21, Ellora

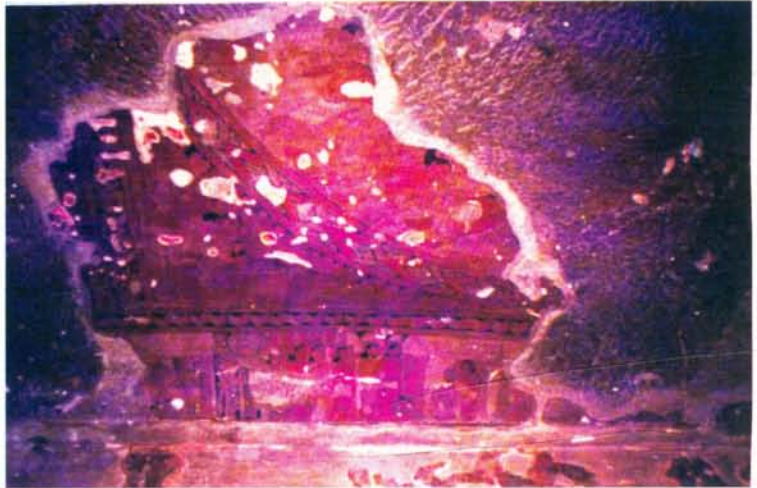


Plate 76: *Samvasarana* with narrative panel around,
Hall ceiling-J21, Ellora



Plate 77: *Samvasarana* on hall ceiling-J21, Ellora



Plate 78: Jinas in two tiers and painted panel
of Jina on the sidewall of hall-J21, Ellora



Plate 79. Painted panels of two seated Jinas on left sidewall of hall-J21, Ellora



Plate 80: Painted bracket of pillar-J21, Ellora



Plate 81 : Jinas on front wall of verandah-J25, Ellora

Plate 82 : Jina with devotees and inscription
below-J25, Ellora

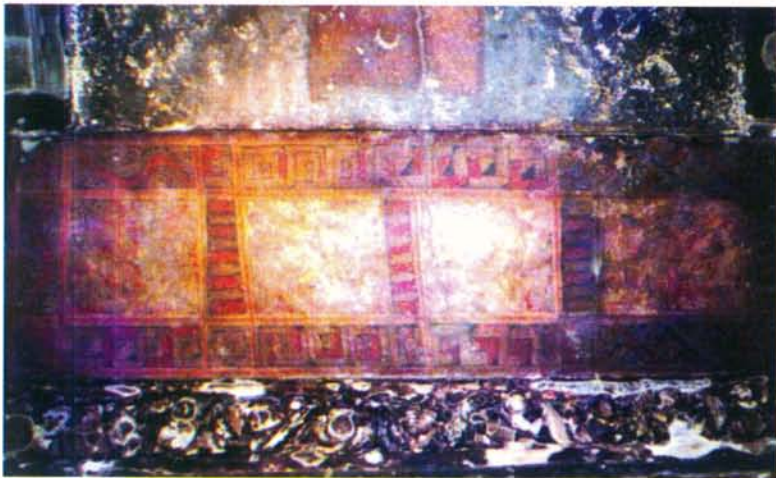


Plate 83 : Paintings on the hall ceiling-Kailasa-Cave
XVI, Ellora

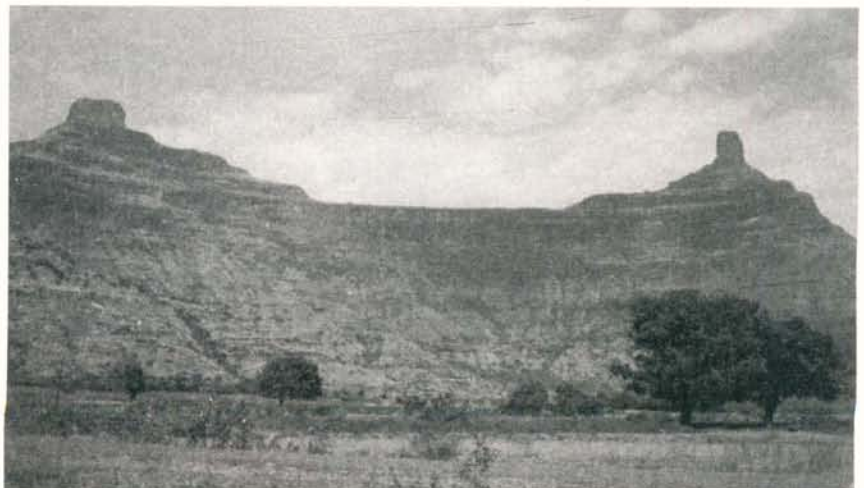


Plate 84 : Mangi-Tungi hills,
Nasik district



Plate 85 : Lower caves, Mangi hill

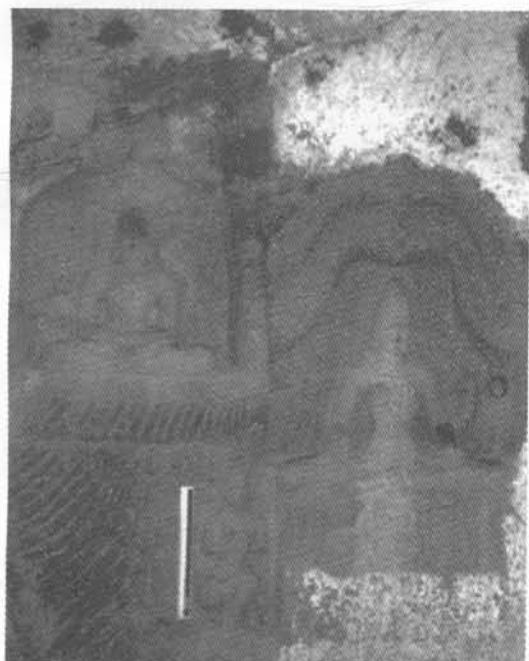


Plate 86 : Jina and Chakresvari,
Cave I, Mangi hill



Plate 87 : Kamatha's attack on Parsvanatha,
Cave I, Mangi hill



Plate 88 : Sarvanubhuti, Cave I,
Mangi hill

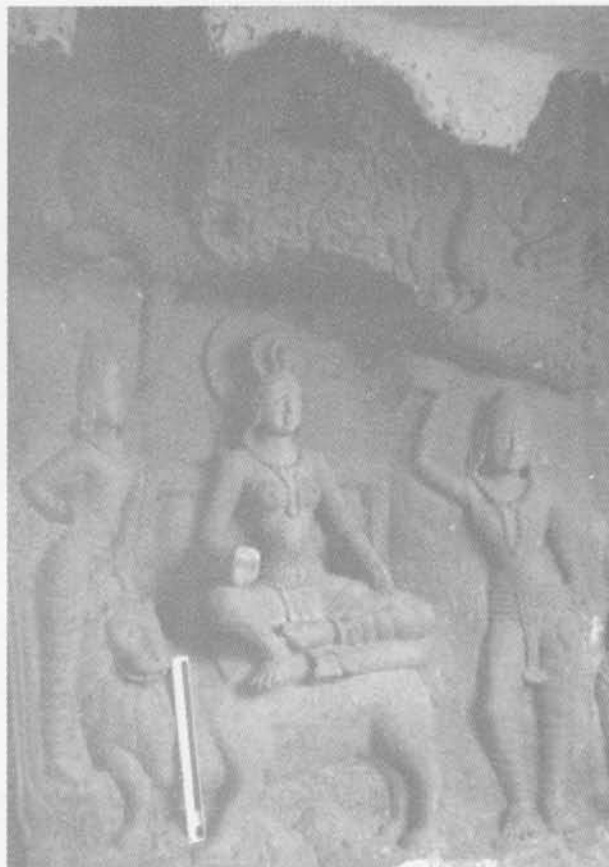


Plate 89 : Ambika, Cave I, Mangi hill

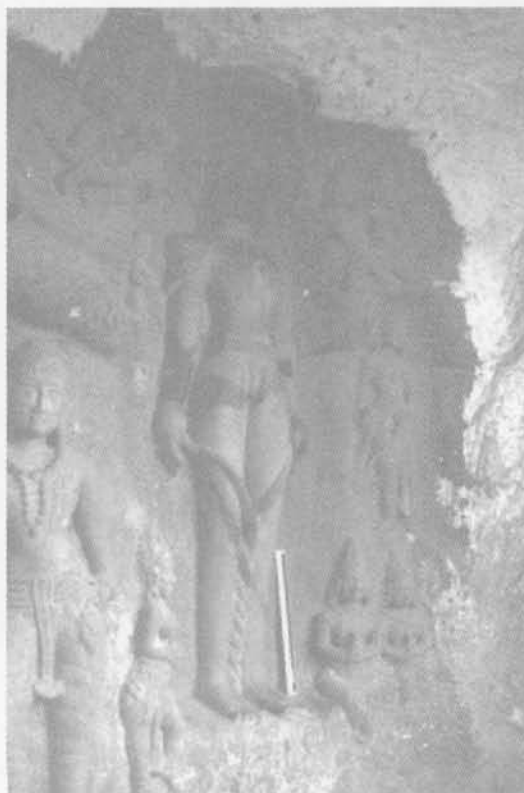


Plate 90 : Penance of Bahubali,
Cave I, Mangi hill



Plate 91 : Sarasvati, Cave I, Mangi hill



Plate 92 : Suparsvanatha on the sidewall of shrine,
Cave I, Mangi hill



Plate 93 : Goddess, Cave II,
Mangi hill

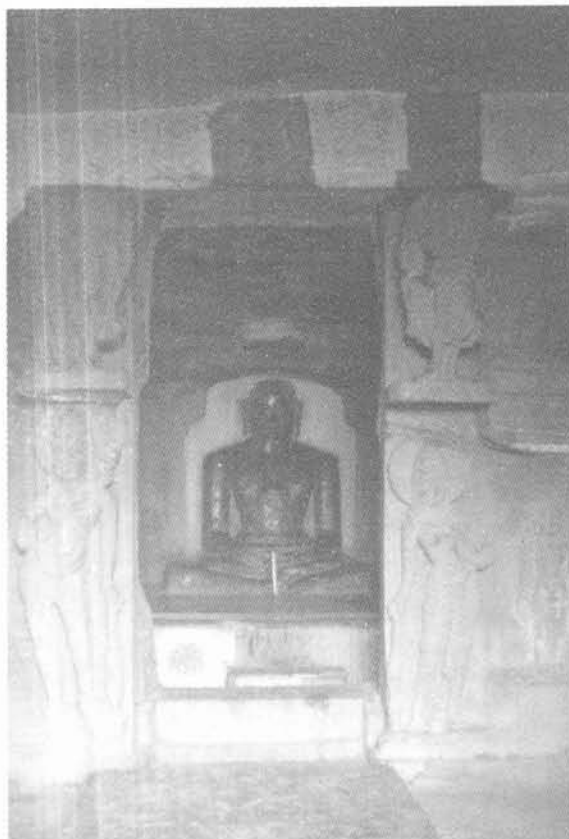


Plate 94 : Seated Jina in the shrine, Cave II,
Mangi hill



Plate 95 : Seated Rsabhanatha, Pandu Lena



Plate 96 : Ambika and Sarvanubhuti
on the sidewall, Pandu Lena



Plate 97 : Jaina cave, Patne



Plate 98 : Icons on rough pillars, Patne

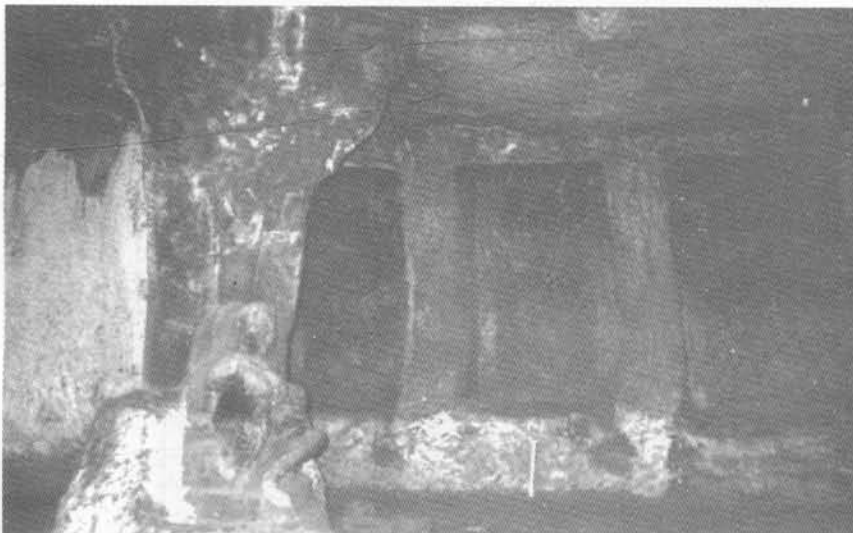


Plate 99 : Niches in the sidewall, Patne



Plate 100 : Ambika, Patne

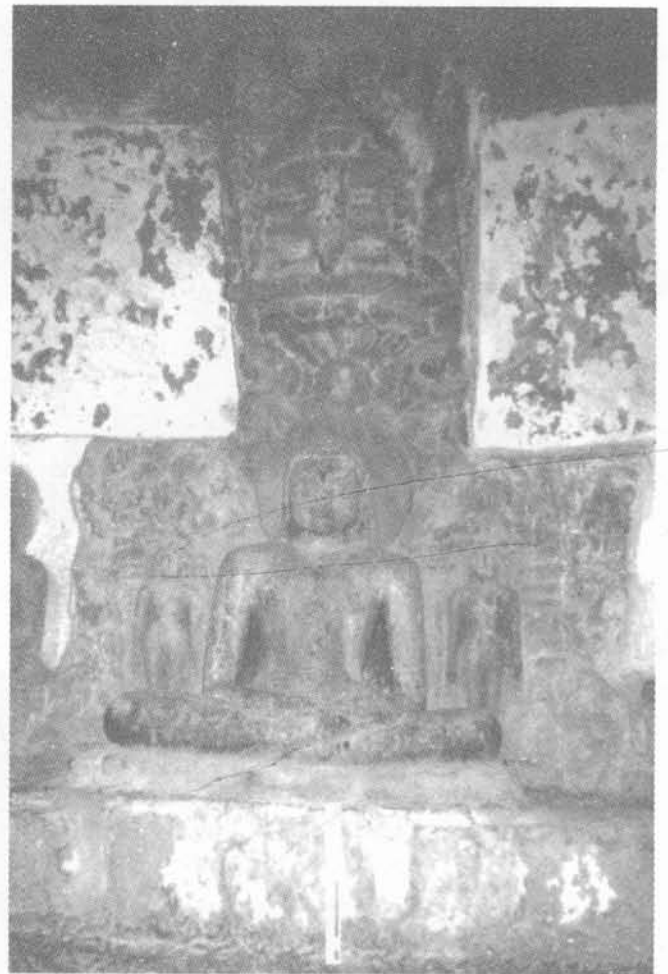


Plate 101 : Seated Jina on backwall, Patne

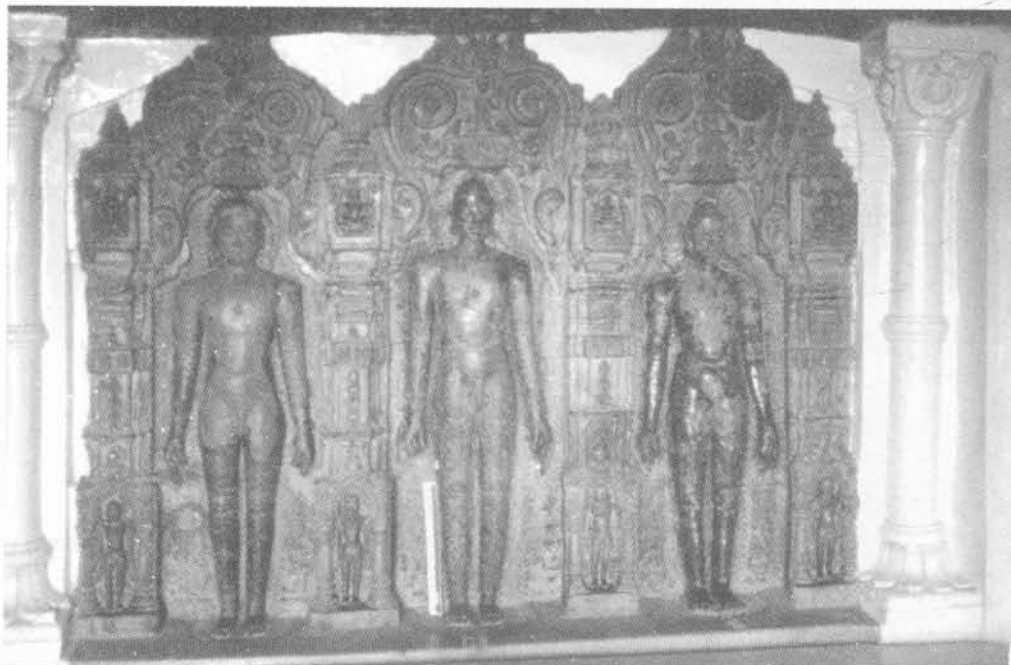


Plate 102 : Three standing Jinas, Cave II, Chambhar Lena

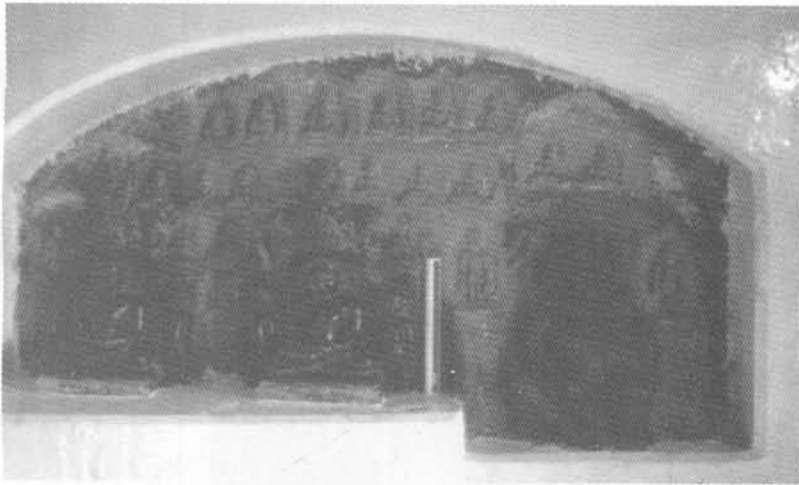


Plate 103 : Seated Jinas and Ambika, Cave II,
Chambhar Lena



Plate 104 : Colossal of Parsvanatha,
Cave III, Chambhar Lena



Plate 105 : Jaina cave, Anjaneri



Plate 106 : Elephants lustrating Suparsvanatha, Anjaneri

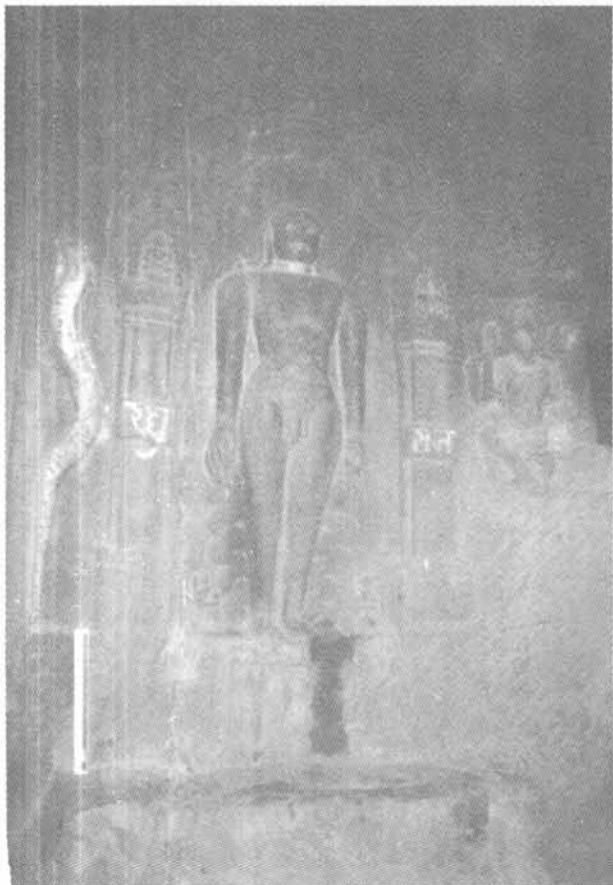


Plate 107 : Standing Parsvanatha and
Chakresvari on the back wall of
verandah, Anjaneri

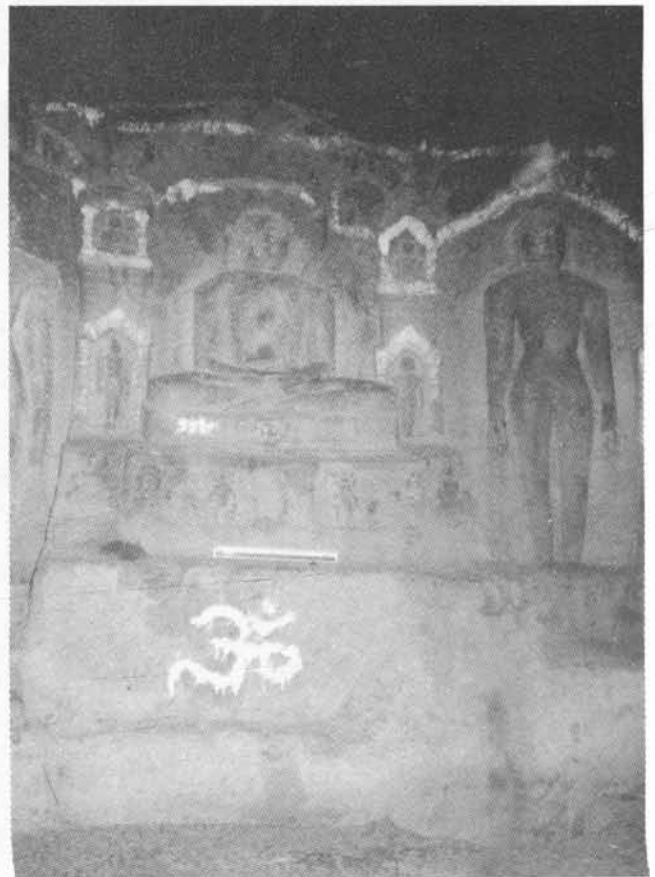


Plate 108 : Parsvanatha in the shrine,
Anjaneri



Plate 109. *Uttaranga* of Jaina temple depicting
Suparsvanatha and Parsvanatha, Anjaneri

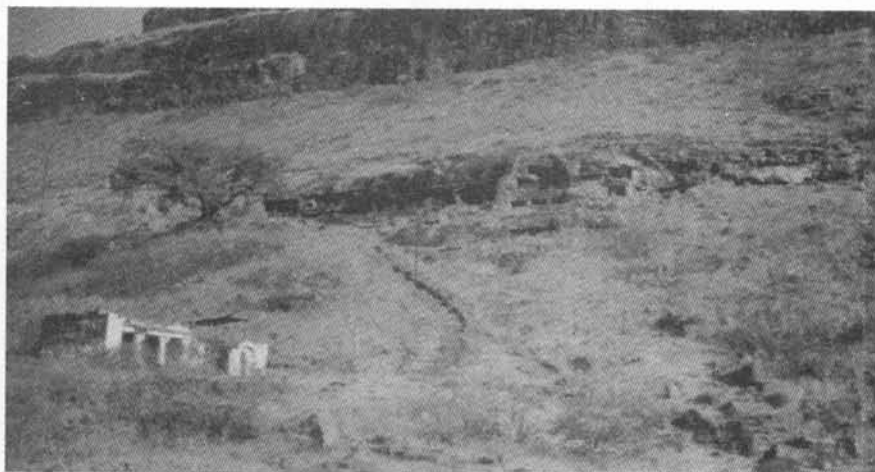


Plate 110 : Ankai-Tankai hills

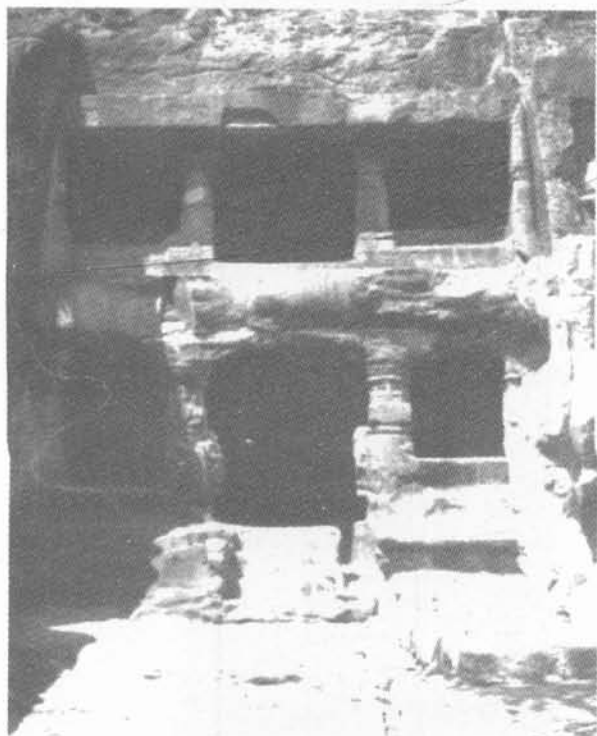


Plate 111 : Cave I, Ankai-Tankai



Plate 112 : Hall Doorway, Cave I,
Ankai-Tankai



Plate 113 : Cave II, Ankai-Tankai



Plate 114 : Ganesa as child seated on lap of
Ambika, Cave II, Ankai-Tankai



Plate 115 : Cave III, Ankai-Tankai

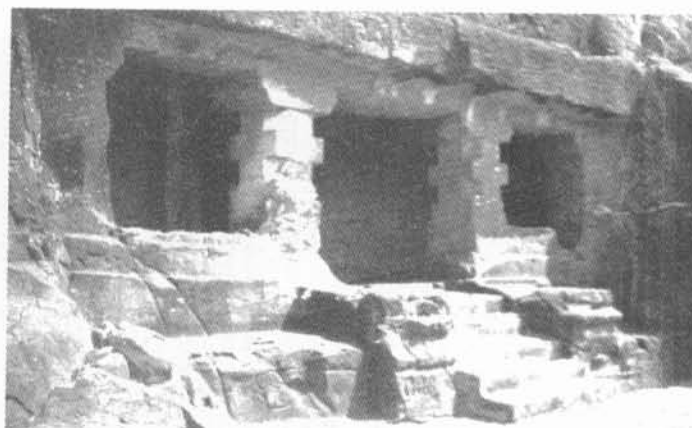


Plate 116 : Cave IV, Ankai-Tankai



Plate 117 : Female deities on *stambha sakha* of hall doorway, Cave IV, Ankai-Tankai



Plate 120 : Cave VI with Ankai fort in background, Ankai-Tankai



Plate 119 : Jina with monkey as devotee, Cave V,
Ankai-Tankai

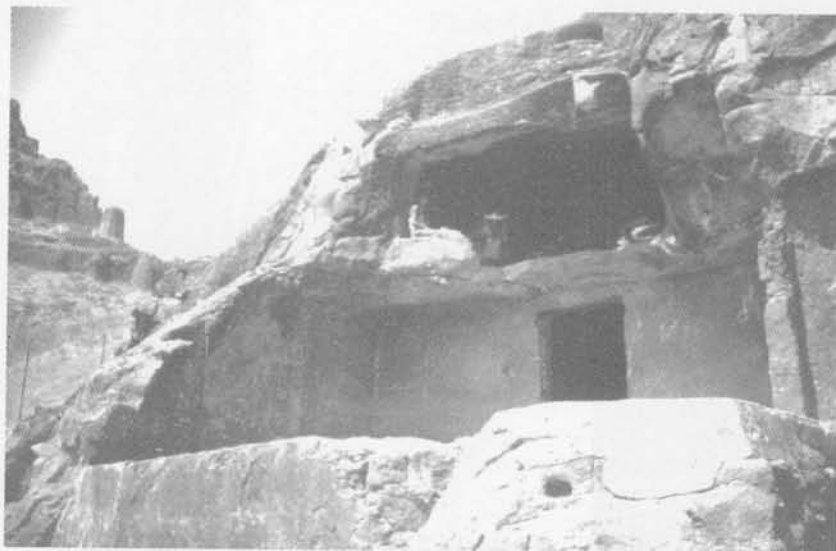


Plate 118 : Upper two storeyes of Cave V with *kalasa* top,
Ankai-Tankai

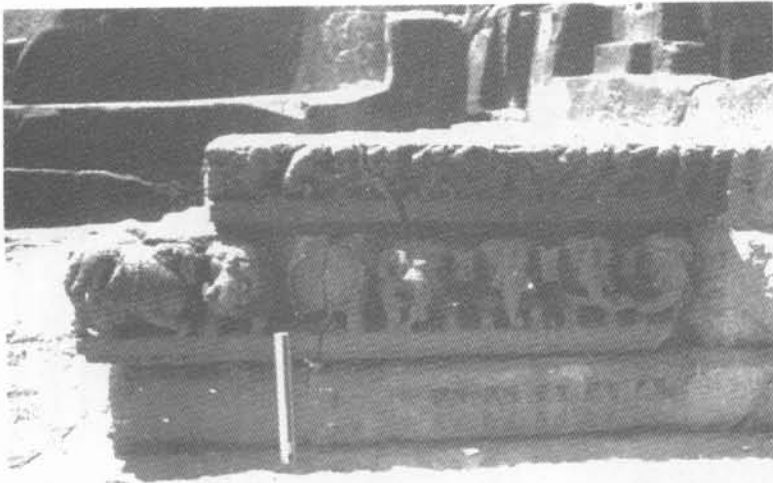


Plate 121 : Plinth, Cave VI,
Ankai-Tankai

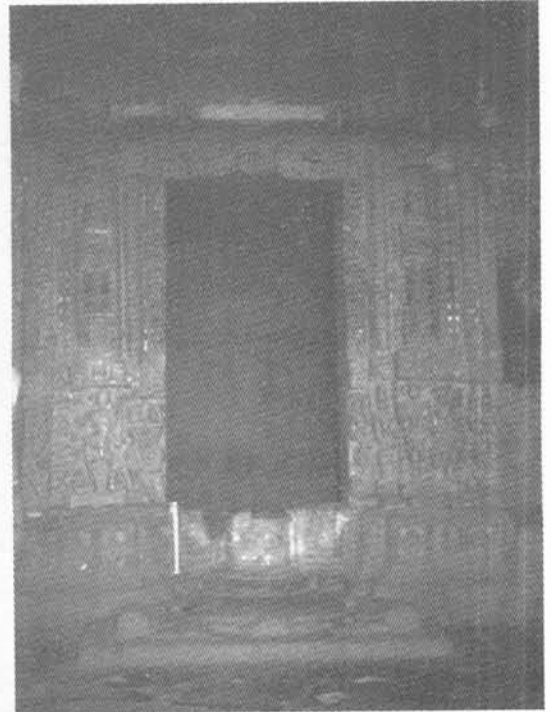


Plate 122 : Shrine doorway, Cave VI,
Ankai-Tankai



Plate 123 : Shrine doorway made of
loose slabs, Cave VI, Ankai-Tankai



Plate 124 : Male devotee or donor on the *stambha sakha* of shrine doorway, Cave VI, Ankai-Tankai



Plate 125 : Couple devotee or donors on the *stambha sakha* of shrine doorway, Cave VI, Ankai-Tankai



Plate 126 : Low wall enclosing the verandah, Tringalwadi

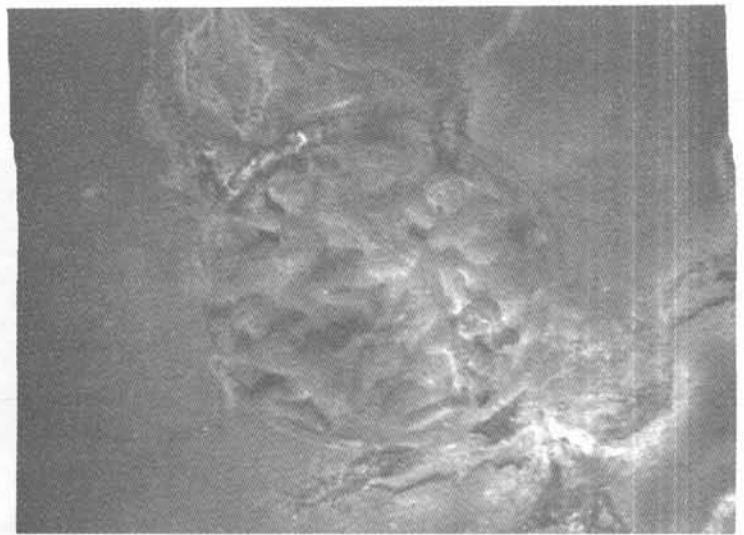


Plate 127 : Figures on the verandah ceiling,
Tringalwadi



Plate 128 : Hall doorway,
Tringalwadi

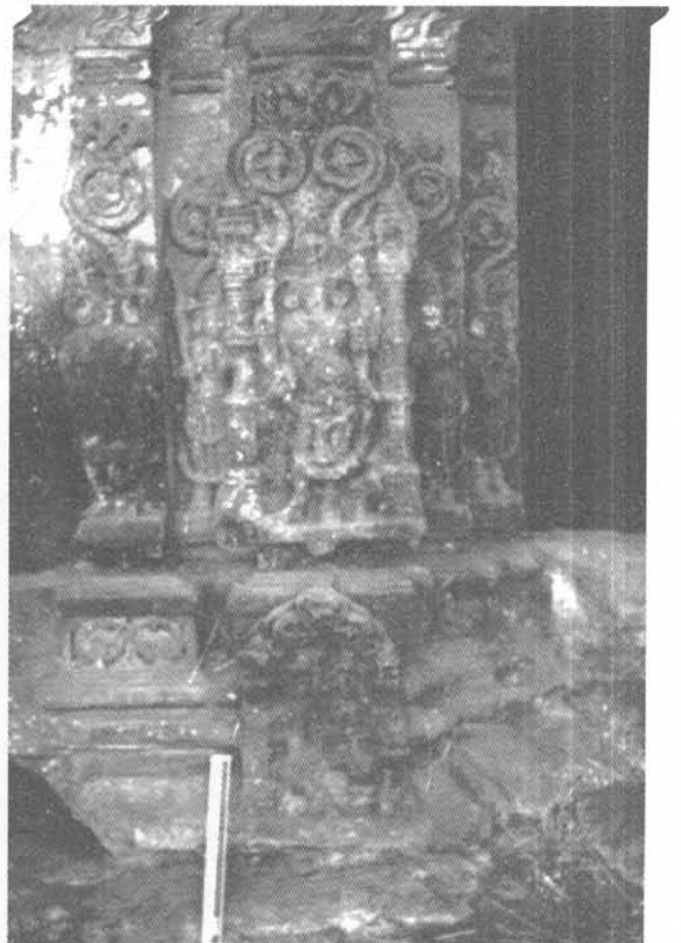


Plate 129 : Dharanendra on the *stambha*
sakha of hall doorway, Tringalwadi



Plate 130 : Padmavati on the *stambha sakha* of hall doorway, Tringalwadi



Plate 131 : Cave at Vase

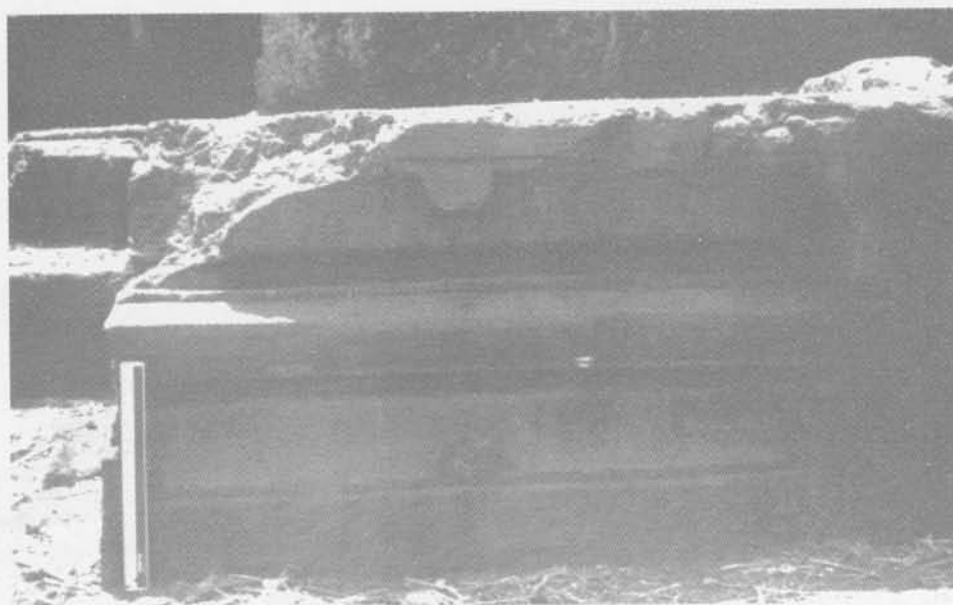


Plate 132 : Plinth, Vase



Plate 133 : Structural pillar in the verandah, Vase



Plate 134 : Jina in the back wall of hall, Vase



Plate 135 : Caves near Kalakot in the fort at Daulatabad

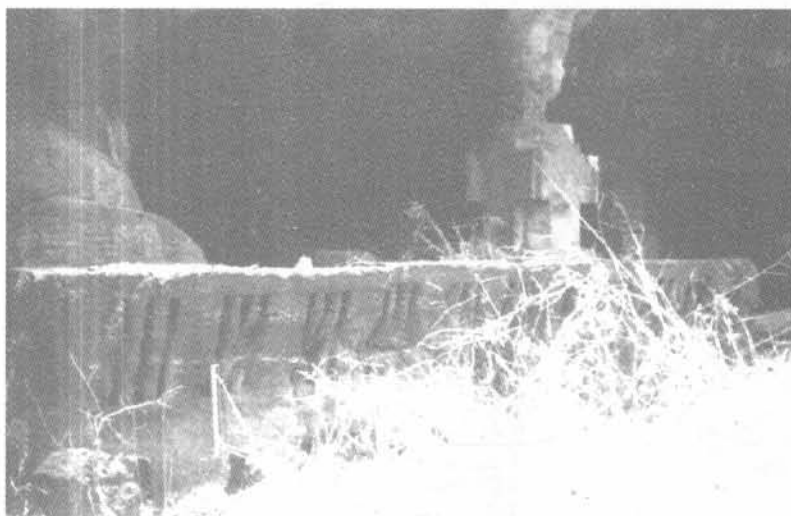


Plate 136 : *Kaksasanas* and pillars enclosing the verandah, Jain cave at Daulatabad



Plate 137 : Jina figure on the pillar in hall, Jain cave, Daulatabad



Plate 138 : Niches in the sidewall of hall, Jain cave at Daulatabad

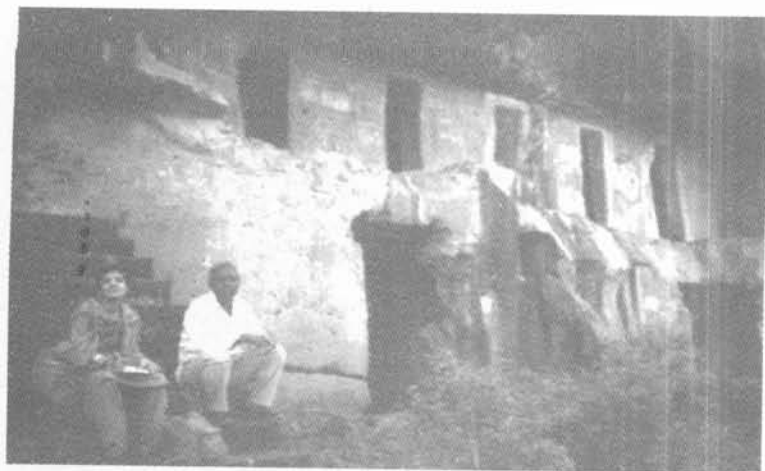


Plate 139 : Buddhist *vihara* converted into
Jaina cave, Junnar



Plate 140 : *Tritirthika*, Junnar

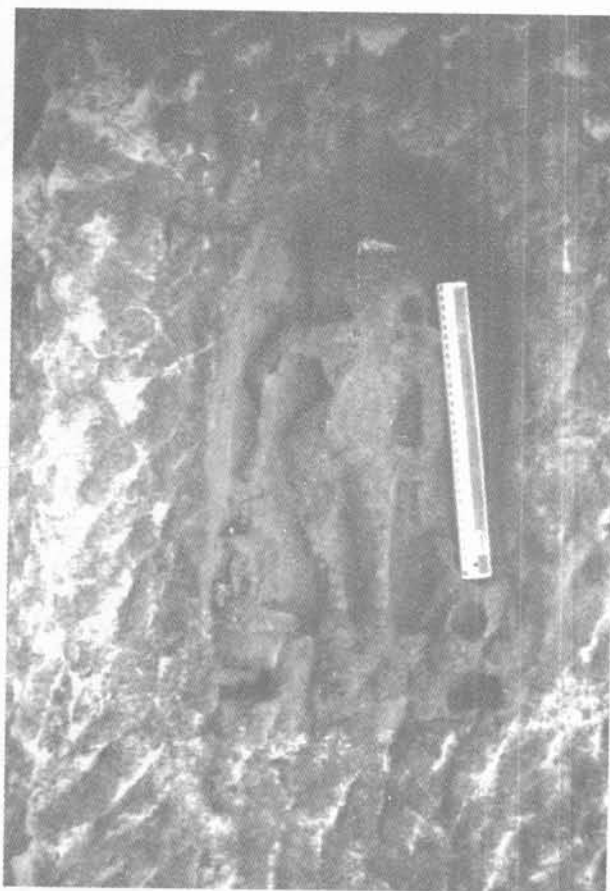


Plate 141 : Bhairava, Junnar



Plate 142 : Hill with Jaina cave, Bhamer



Plate 143 : Jaina cave at Bhmer



Plate 144 : Dharanendra, Padmavati and Jina figures on the back wall of verandah, Bhamer

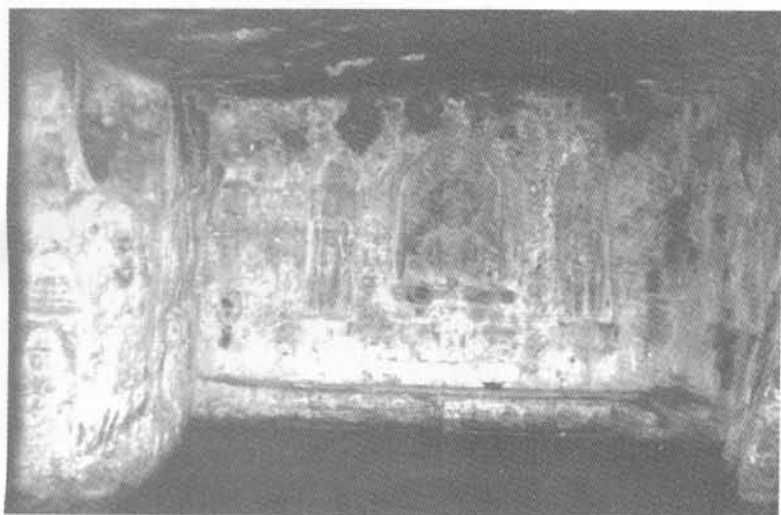


Plate 145 : Icons on the walls of hall, Bhamer



Plate 146 : Hill with Jaina cave, Chandor



Plate 147 : *Chauvisi*, Chandor



Plate 148 : Sarasvati, Chandor



Plate 149 : Seated Jinas on the sidewall, Chandor

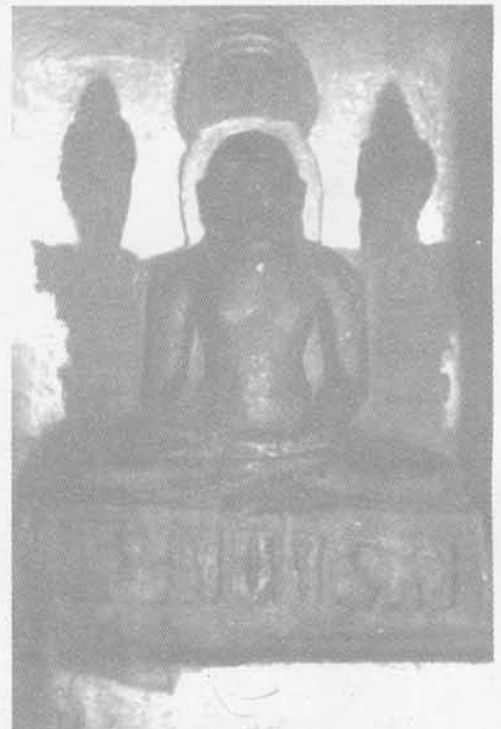


Plate 150 : Chandraprabha, main Jina at Chandor

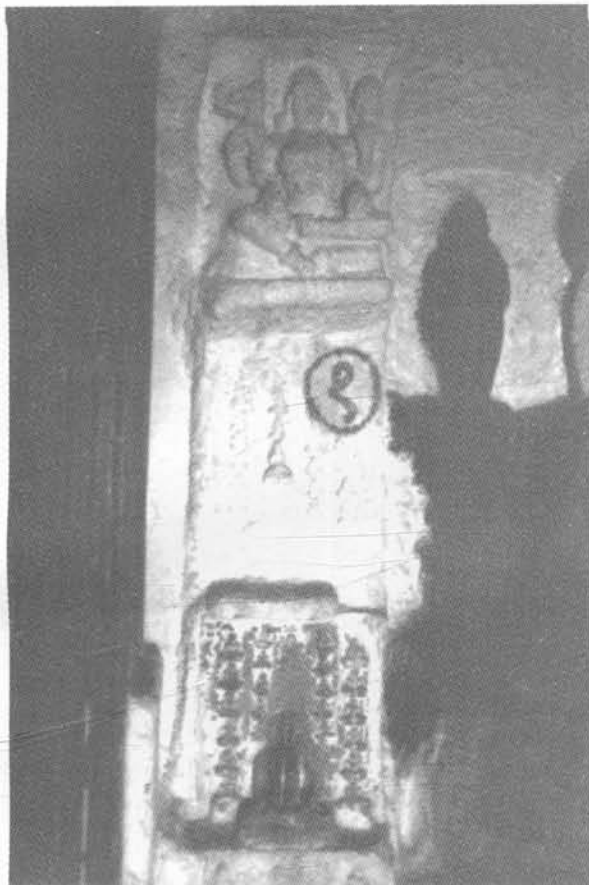


Plate 151 : Mahamanasi on the
pilaster flanking the main icon of
Chandraprabha, Chandor



Plate 152 : Ambika, Chandor



Plate 153 : Couple standing under a tree
with seated Jina above, Chandor



Plate 154 : Cave I, Mohida

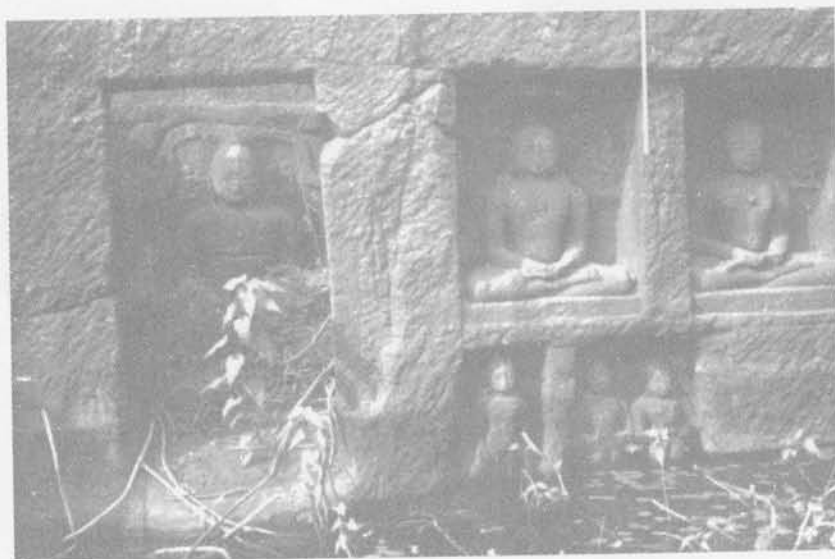


Plate 155 : Chandraprabha & Puspandanta and
monk-devotee figures below, Cave I, Mohida



Plate 156 : Standing Jinas and Bahubali on the sidewall,
Cave I, Mohida



Plate 157. Bahubali, Cave I,
Mohida



Plate 158: Gomukha and
Dharanendra, Cave I, Mohida



Plate 159 : Kshetrapala, Cave I, Mohida

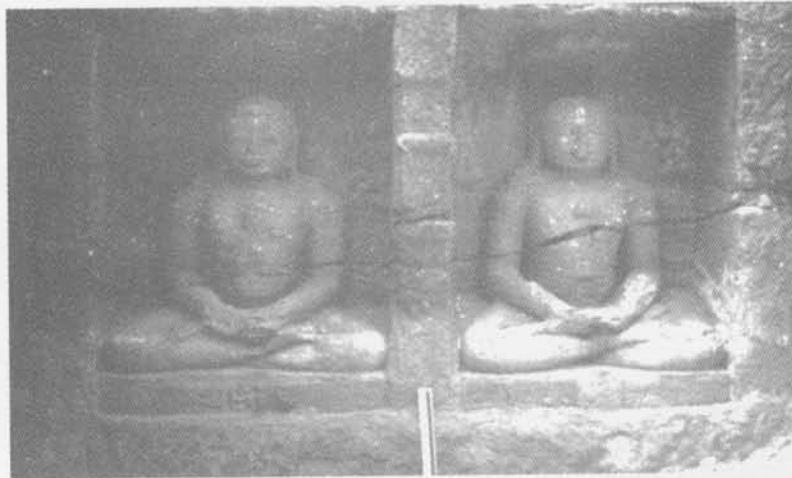


Plate 160 : Suparsvanatha and Padmaprabha in the Sidewall of shrine, Cave I, Mohida



Plate 161 : Rsabhanatha, main Jina at Cave I, Mohida



Plate 162 : Cave II, Mohida



Plate 163 : Seated Jinas on the left sidewall of hall,
Cave II, Mohida



Plate 164 : Devotees, Dharanendra, Chakresvari and
Ambika, Cave II, Mohida



Plate 165 : Rsabhanatha and standing Jina on the
backwall of hall, Cave II, Mohida



Plate 166: Cave 5, Later cave at Ellora



Plate 167: Suparsvanatha and Chauvisi, Cave 5, Ellora



Plate 168: Colossal of Parsvanatha,
J27, Ellora



Plate 169 : Devotee and Dharanendra to the right of Parsvanatha, J27, Ellora

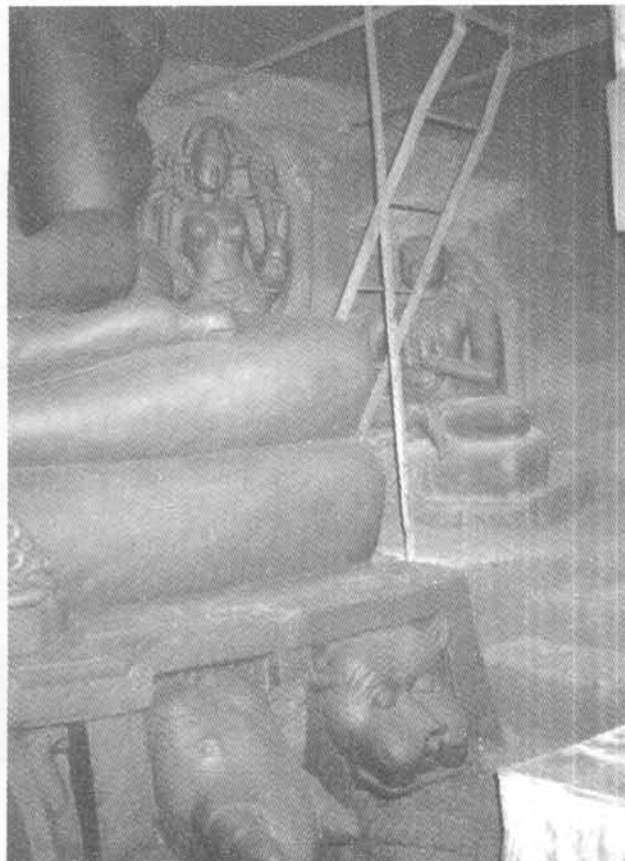


Plate 170 : Devotee and Padmavati to the left of Parsvanatha, J27, Ellora



Plate 171 : Structure enclosing *chaumukha*, J29, Ellora



Plate 173 : Attendant flanking the doorway, J30, Ellora

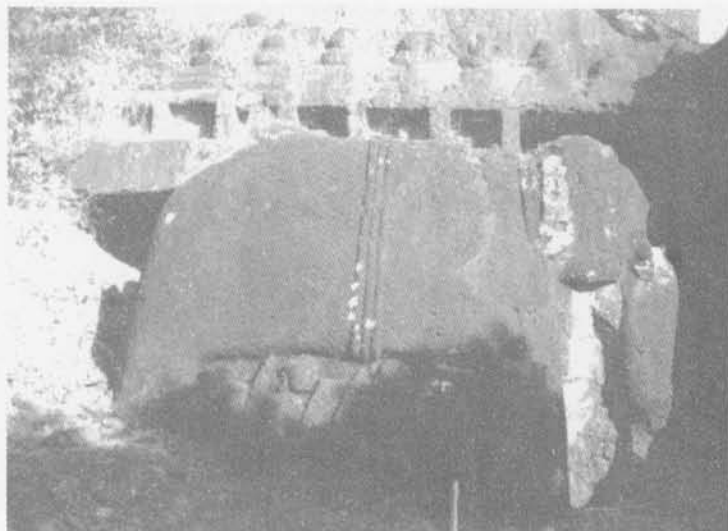


Plate 172 : Elephant flanking J30, Ellora



Plate 174 : Gomukha in the hall, J30, Ellora



Plate 175 : Warriors between the legs of elephant, J30, Ellora



Plate 176 : Painted panel of seated Jina on the back Wall of hall, J30, Ellora

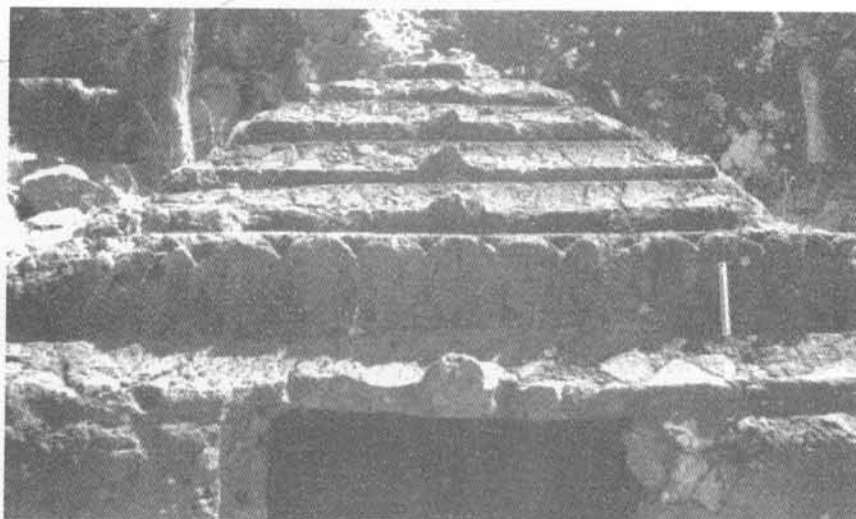


Plate 177 : *Phamasana* roof, J32, Ellora



Plate 178 : Cave 'C' or Mahavira Gupha,
Mangi peak

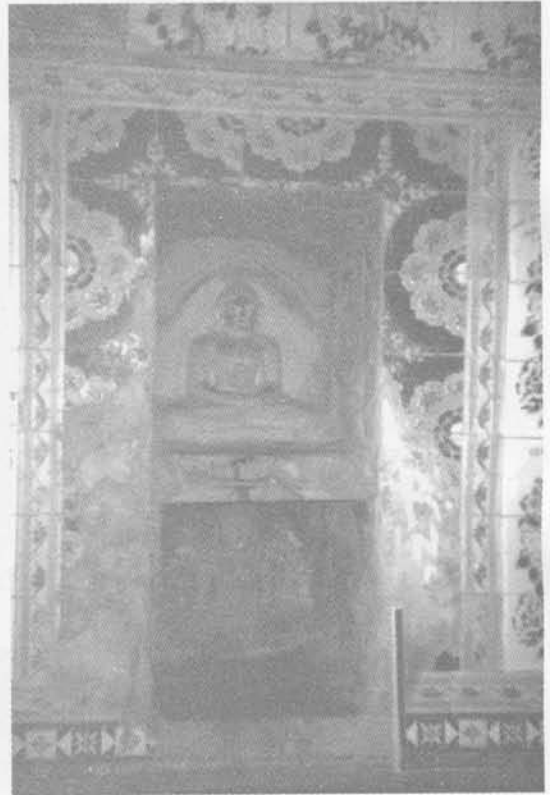


Plate 179 : Seated Jina, Cave 'C' or
Mahavira Gupha, Mangi peak



Plate 180 : Sculpture like *chaumukha* or
memorial stone, 'D', Mangi peak



Plate 181 : *Stupa* and seated Jina,
'F' or Balabhadra swami Gupha,
Mangi peak



Plate 182 : 'G' or Sri Adinatha Gupha, Mangi peak



Plate 183 : Seated Jina with nudity distinctly shown, 'G' or
Sri Adinatha Gupha, Mangi peak



Plate 184 : 'I' or Santinatha Gupha, Mangi peak



Plate 185 : Standing figures of monks with inscription below, outside 'I', Mangi peak



Plate 186 : Loose icon of Ambika in 'J' or Parsvanatha Gupha, Mangi peak

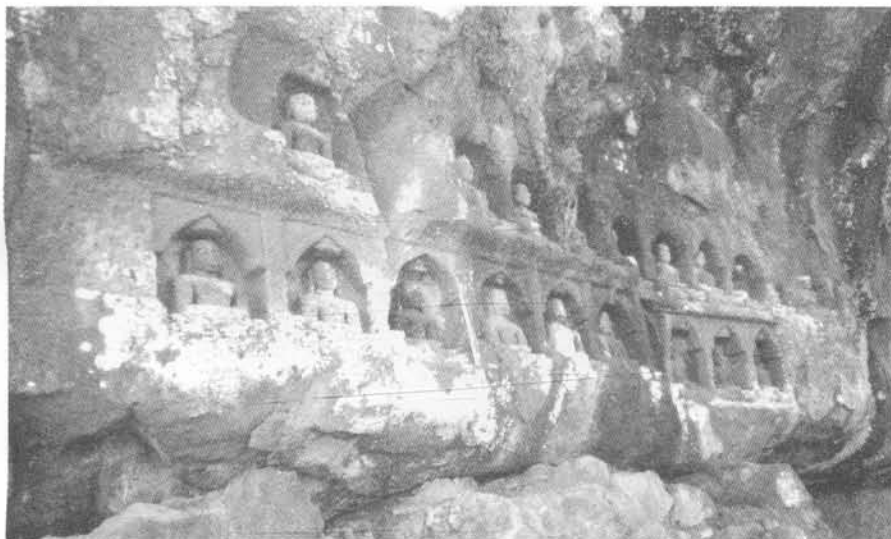


Plate 187 : Jinas on rock face, 'K', Mangi peak

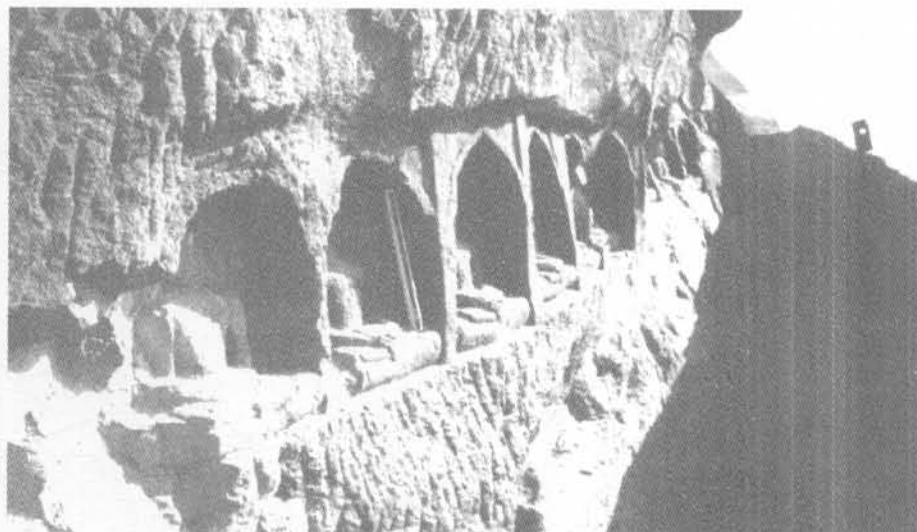


Plate 188 : Jinas on rock face with narrow path around, 'P', Mangi peak



Plate 189 : Standing figures of monks with *padukas* in front, 'Q', Mangi peak



Plate 190 : Connecting ridge between Mangi and
Tungi peaks



Plate 191 : Caves on Tungi peak



Plate 192 : Seated Jinas on the back wall of cave 'C', Tungi peak

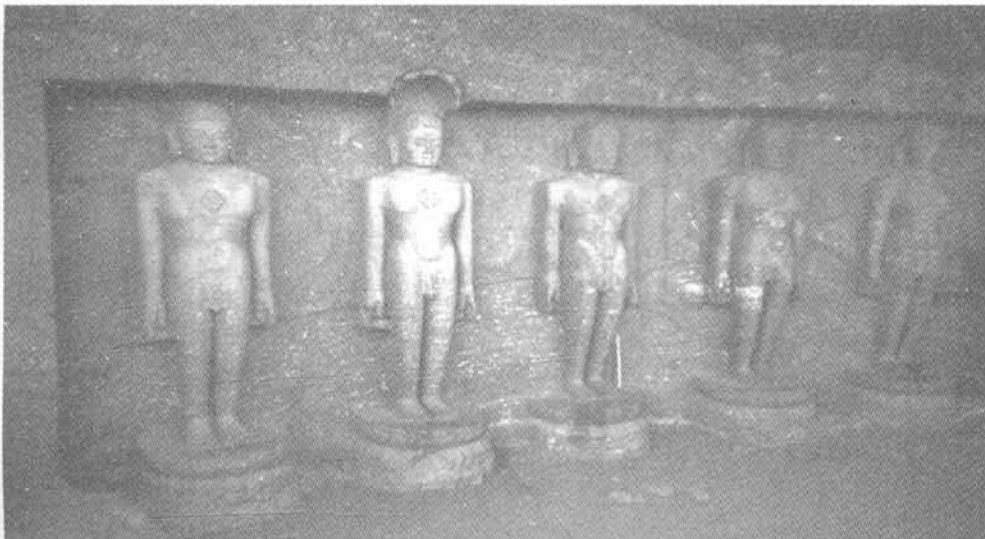


Plate 193 : Standing figures of Jinas or
'*Pancha Pandava*', Tungi peak



Plate 194 : *Lanchhana* of Neminatha,
'*Pancha Pandava*', Tungi peak



Plate 195 : *Tritirthika*, Rajwade
Samshodhan Mandal, Dhule



Plate 196 : *Tritirthika*, Ankai fort,
Prince of Wales Museum, Mumbai



Plate 197 : Standing figure of Jina of
Svetambara sect, Daulatabad fort



Plate 198 : Seated Jinas with end of the robes shown
on the pedestal, Erandol, Regional Museum, Nasik

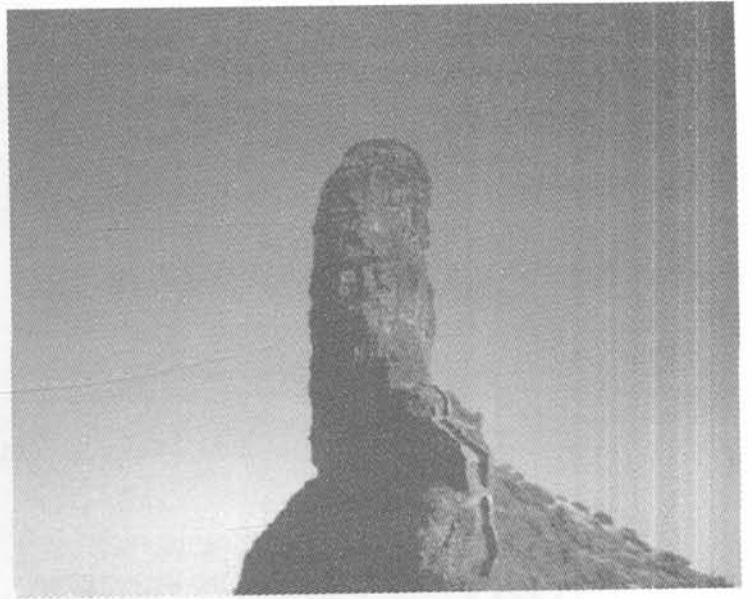


Plate 199 : Tungi peak



Plate 200 : Ambika, from Sinnar,
now kept near Public Library, Nasik



Plate 201 : Sarasvati, from Sinnar,
now kept near Public Library, Nasik



Plate 202 : Two icons of Parsvanatha, Ramalinga Mudgal, Latur district



Plate 203 : Vimalanatha, Balsane, Dhule district

About the Author

Viraj Shah is an archaeologist, specialised in ancient Indian art, architecture, iconography and socio-religious history. She has master's degrees in Ancient Indian Culture and Archaeology from Deccan College, Pune and in History from Mumbai University. She completed her doctoral dissertation in 2002 from Deccan College (Deemed University), Pune. Since then, she has been working on different projects on temple institution in medieval Maharashtra and archaeological remains in coastal areas of Konkan. She has published a few research papers in well-known journals and in edited volumes. Her areas of interest are socio-economic-religious history, religious architecture, iconography, and pilgrimage and landscape studies. She is specifically interested in the study of early medieval society, especially in Deccan.



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