

JAINA SHRINES IN INDIA

O. P. TANDON



PUBLICATIONS DIVISION

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PUBLICATIONS DIVISION
Ministry of Information & Broadcasting
Government of India

Frist print : 1986 (Saka 1908)
Reprint : 2002 (Saka 1924)

© PUBLICATIONS DIVISION

ISBN : 81-230-1013-3

Price : Rs. 50.00

Published by the Director, Publications Division,
Ministry of Information and Broadcasting,
Government of India, Patiala House, New Delhi-110001

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- C/o PIB, B-7/B, Bhawani Singh Marg, Jaipur - 302001 (Rajasthan)

Typeset at : Publications Division, Patiala House, New Delhi.

Printed at : Akashdeep Printers, 20, Ansari Road, Darya Ganj, New Delhi-2.

Preface

संसारब्धे पारस्य तरणे तीर्थमिष्यते ।

—जिनसेन कृत आदिपुराण ।

'One who transcends this world (ocean), is called a *tirtha*'. This and alike truisms imply that on a visit to 'shrines' or '*tirthas*' one takes time off from one's worldly attachments and moves in search of peace of mind and purity of soul. *Tirthas* are places associated with life and deeds of great teachers and are embellished with one or many shrines dedicated to the deities of one or many religions, depending on the cosmopolitan character of the place or the builder (devotee). There is hardly a religion in the world which is not manifested in the form of a concrete construction symbolising the presence of the Supreme God or one or many of his associates, worshipped with almost equal devotion. It is more so in India, a country known for its philosophy of religious toleration from time immemorial. Throughout the length and breadth of the country, the land is set with beautiful monuments and sculptures like a bejewelled necklace. These shrines are exquisite examples of art and architecture spread out in time and space presenting the unifying and integrating character of our cultural heritage. No other form of medium has proved more instrumental in representing the nation's 'unity in diversity' than these monuments of cultural ethos.

The objective of the present book, 'Jaina Shrines in India' is to reach ordinary educated readers. The reader is to be told or rather re-told about the more famous of shrines associated with *Tirthankaras* in particular and Jaina religion in general so that he may know of their location, antiquity, historicity or chronology and also the more important legends and stories about the places and persons connected with and some facts about the artistic and architectural features. Every attempt will, therefore, be made to avoid controversies and as far as possible, only established facts will be used as the basis of information

contained in the forthcoming pages. A short but representative bibliography is given at the end for those of the readers who may be motivated to know more about these places of pilgrimage and of historical interest.

The illustrations in this book are also very selective, keeping in view the scope of the book. A few line drawings have been added to give some idea of the various components of a temple and the nomenclature thereof. A map of the country indicating the place name of the shrines will further assist the reader in knowing the geographical context and in planning his visit to these places.

The first chapter of the book is devoted intentionally to the origin of the Jaina religion, its cardinal principles, philosophy and tradition, as a backdrop to the whole setting. A complete list of the twenty-four *Tirthankaras* starting with Rsabhanatha or Adinatha and ending with Vardhamana *Mahavira* has been appended to familiarise the readers with even those great teachers and exponents of the Jaina religion about whom very little is generally known.

Acknowledgement

I am grateful to Shri Lalit Kumar and Dr. Buddha Rashmi Mani for helping me in more than one ways. My sincerest thanks are due to the Centre for Art & Archaeology, IIAS, Ramnagar, Varanasi and the Archaeological Survey of India, New Delhi, for providing me the photographs. I also thank Shri Karna Man Singh and Shri Mani respectively of the Bharat Kala Bhavan and Archaeological Survey of India for the design of the Cover page as well as line-drawings in this book. Shir P. Basu has typed the script in a record time and deserves thanks for the same. But for the constant reminders of my wife, Usha, towards my commitment and bearing with me the pains without tears, this book may not have seen the light of the day even now. I remain, therefore, most beholden to her.

I do very much appreciate the patience shown by friends in the Publications Division for overlooking the delay on my part in completing this assignment.

Buddha Purnima (May 26, 1983)

Varanasi

O.P. TANDON

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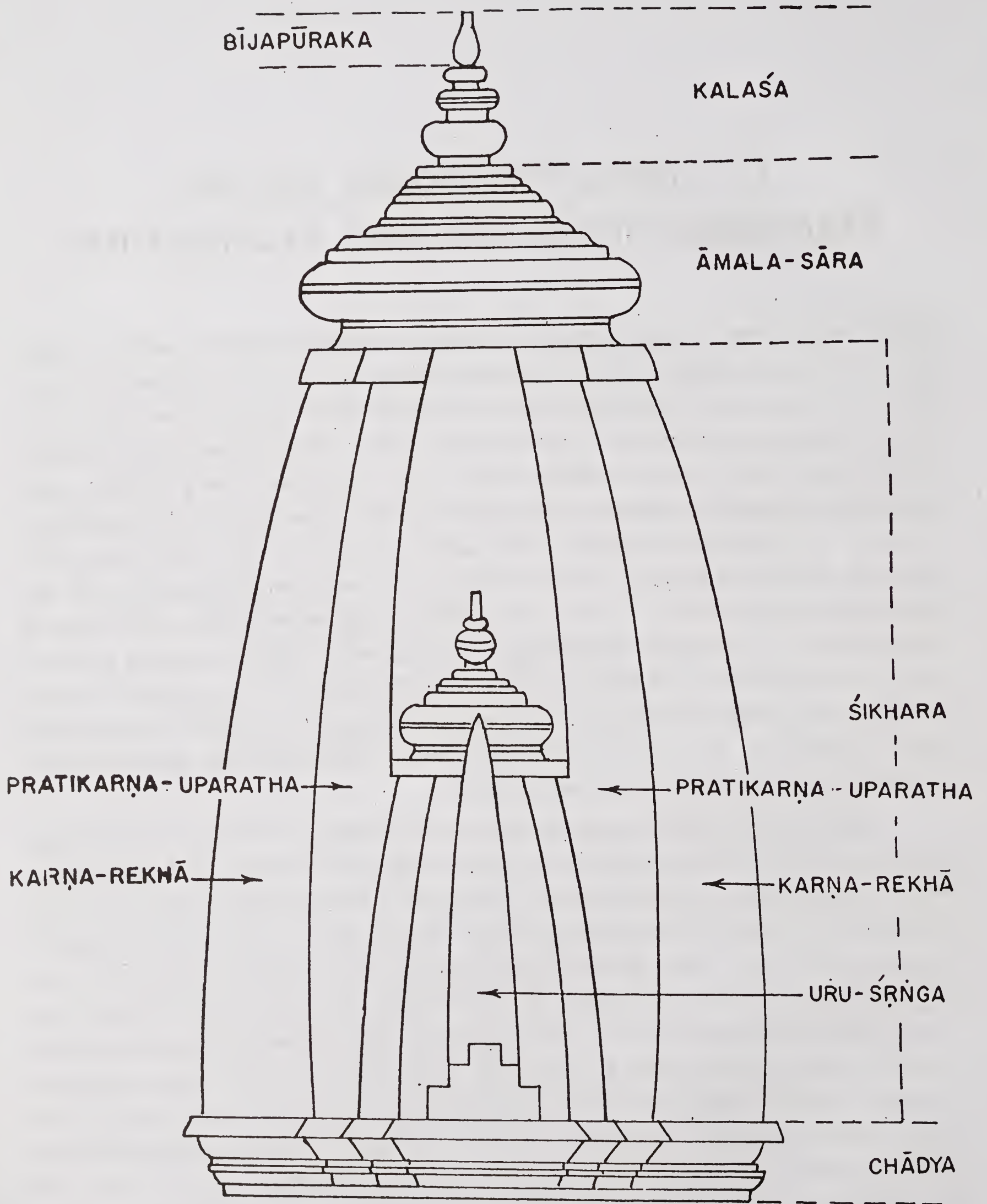
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Introduction

I. Jaina Philosophy and its Manifestations in Art and Architecture

JAINA religion has a great antiquity. Literary references take it back to Vedic period. The name, Rsabhanatha or Vrsabha finds mention in the Rigveda several times. The two corner pillars of Jainism *Ahimsa* (non-violence/non-injury) and *Tapa* (meditation) appear to be developed forms of the philosophical saplings rooted in the Vedas. Some scholars have even suggested that a famous seal from Mohenjodaro that shows a human figure in the *Kayotsarga* (self-dedicatory) posture - a distinctive practice of the Jaina ascetics in the performance of penance, may have its roots in the Harappan art. Another seal bearing the so-called Pasupati (a form of Siva) has been suggestively identified with a *Tirthankara* i.e. Saintly Soul (perhaps Rsabhanatha). Without going into the merits or demerits of the controvertible interpretation, it may suffice to state that these suggestions indicate a very early antiquity for Jainism. It is certainly much older than Buddhism as Buddha and Mahavira, the twenty-fourth *Tirthankara*, were almost contemporaries.

Among other pointers towards its earlier past are the traditions. Neminatha, the twenty-second *Tirthankara* is co-related with Lord Krishna of Mahabharata fame; Parsvanatha, the twenty-third *Tirthankara*, preceded Mahavira by about 250 years and Mahavira, the twenty-fourth *Tirthankara*, is said to have attained *nirvana* in 527 B.C. The period of Parsvanatha, who is said to have been born at Varanasi, is dated between 877-777 B.C. The fact that twenty-two *Tirthankaras* had lived anterior to Parsvanatha, and after allowing a reasonable time gap, one can fairly well imagine that Jainism is one of the oldest religions in India. Jainism believes in the eternal existence of the six substances-soul (*jiva*), matter (*pudgala*), medium of motion (*dharma*), medium of rest (*adharma*), space (*akasa*) and time (*kala*). Out of these six substances, we can feel, see and experience only one and, that is matter (*pudgala*) because its form can be seen. Then, one more substance soul (*jiva*) is alive in *guna*. While all others are motionless, the soul, however, cannot stay without the assistance of matter (*pudgala*). A separation is possible only when the life transcends all the worldly



ŚIKHARA OF REKHĀ-MANDIRA

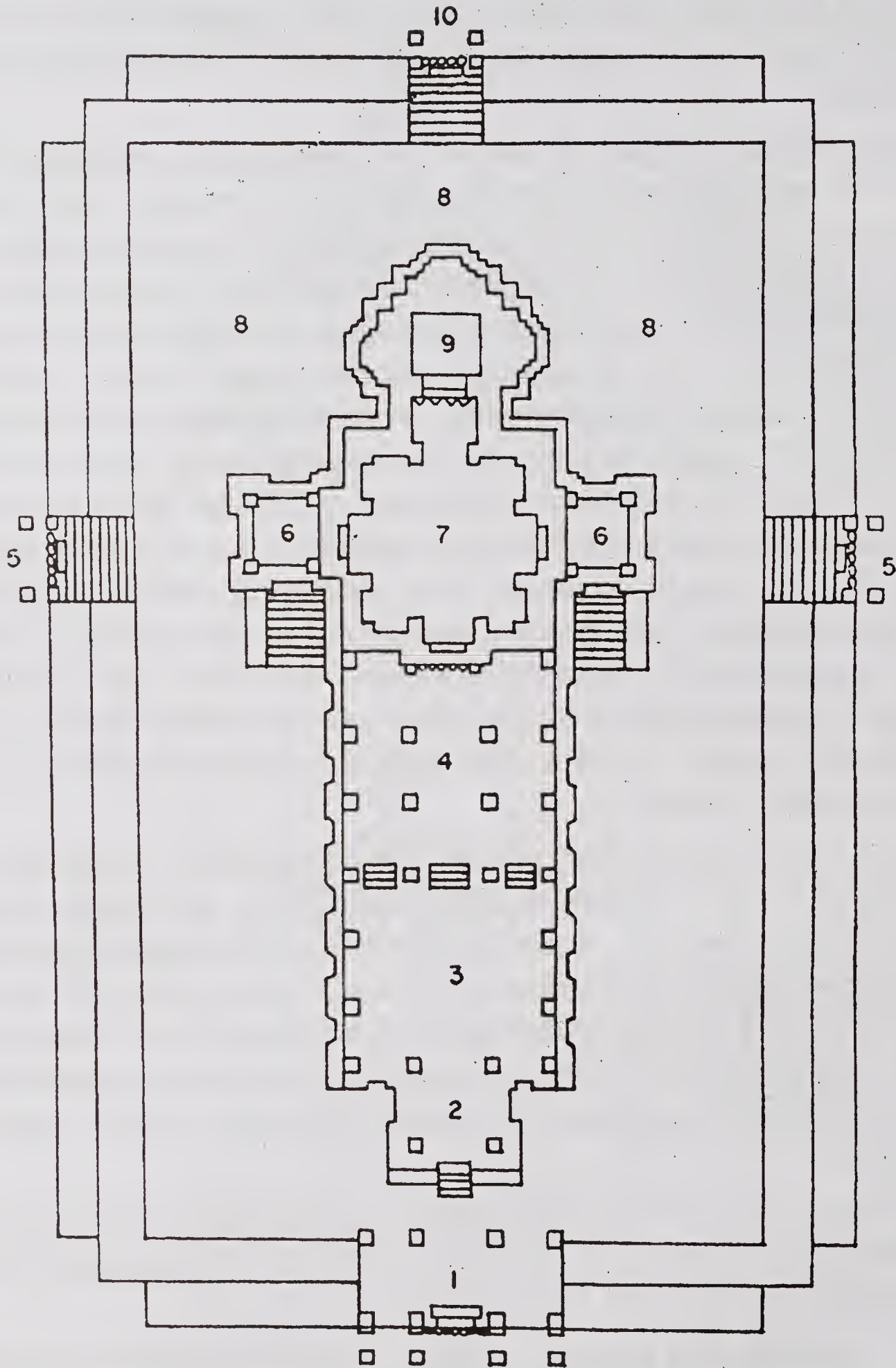
attachments and soul is free of the bond (matter). Here again one may notice the similarity between the Jaina concept of *jiva* (soul) and the Vedic concept of *Atman* (soul).

The cardinal principles of Jainism are *nirvana* and *anekantavada* or the theory of non-absolutism and *ahimsa* (non-injury in thought, word and deed). The principle of *ahimsa* as believed and practised in the Jaina religion, knows no limits. It is all pervasive and goes to the extent of decrying even forceful arguments in favour of one aspect or one view in comparison to another. One of the greatest exponents of *ahimsa* of our times was Gandhiji and even Mao came closer to Jaina philosophy when he preached that 'let hundred flowers bloom'. The term 'pilgrim' implies 'one journeying through life as a stranger in the world.' This idea is very close to a believer in Jainism. While he is obliged to be performing his duties and fulfilling his obligations, he is all along moving as a stranger or as a distant observer. The underlying spirit of aloofness and detachment keeps him, the pilgrim, steady on his journey through the world. His steps are guided by *triratna* (three jewels)—right faith, right knowledge and right conduct. His pilgrimage is complete only when he attains *nirvana*. In Jainism, a place of pilgrimage is called a *tirtha*, popularly known as a place of worship and is also called a 'shrine'.

In India, pilgrimage to holy places in one's lifetime is considered a sacred duty. There is hardly an Indian, may be belonging to any religious faith, who does not carry the desire to travel to these holy places and prepares for it in every possible manner and suffers all kinds of inconveniences to reach his destination, the *tirtha kshetra*, and makes his offering to the Supreme Being. His faith in the presence of God at such places is unshaken and it is this faith which sustains him throughout his journey regardless of pain, perseverance and poverty.

It is no surprise, therefore, that the rich cultural milieu of the country owes a great deal to the builders of Jaina religious faith not only in quantity but equally so in aesthetic grandeur and artistic merit.

The Jaina art, thus having its genesis in religion carries its philosophical and spiritual cannons to artistic creations quite faithfully, sometimes even to the detriment of its growth. The Jaina sculptures particularly invite criticism on this account. The very simplicity and uniformity in their execution give sometimes less credit to the skill of the artist yet in many cases it brings out the inherent physical strength, and the innate calm and dignity of the *Tirthankara* in a superb manner. The remarks made by Heinrich Zimmer while referring to the colossus



PLAN OF A TEMPLE

1, BALĀNAKA; 2, ŚRĠGĀRA-CATUṢKĪ; 3, RAṅGA-MANḌAPA,
4, NAVA-CATUṢKĪ; 5, DVĀRA; 6, CATUṢKĪ; 7, GŪḌHA-MANḌAPA;
8, JAGATĪ; 9, GARBHA-GRHA; 10, DVĀRA

statue of Bahubali (Plate I) at Sravanabelgola (Karnataka) are very pertinent in this context. He writes: " The majestic aloofness of the perfected, balanced, absolutely self-contained figure of the saint becomes emphasized in its triumphant isolation. The image of the released one seems to be neither animate nor inanimate, but pervaded by a strange and timeless calm. It is human in shape and feature, yet as inhuman as an icicle; and thus expresses perfectly the idea of successful withdrawal from the round of life and death, sufferings, and events."¹ Zimmer did find his 'sermon in stone' in the following words:

"One should make images of Parsavanatha, 23rd *tirthankara* and pay them homage for the effect of his *darsana*, not because of any hope that the great being himself might condescend to assist a worshipper; for the Jaina saviors—the 'Makers of the River-Crossing' (*tirthankaras*) as they are called—dwell in a supernal zone at the ceiling of the universe, beyond the reach of prayer; there is no possibility of their assistance descending from that high and luminous place to the clouded sphere of human effort... Jainism, that is to say, is not atheistic, it is transtheistic... The Makers of the River-Crossing are beyond cosmic event as well as the problems of biography; they are transcendent, cleaned of temporality, omniscient, actionless and absolutely at peace."² Nevertheless, in the execution of other deities where the master-craftsman was not handicapped by the canonical rigidities or by the impressed force of the *Tirthankara*, he displays the wealth of his genius most magnificently and yet avoiding eroticism or unethical subjects. The Jaina architecture was also greatly influenced by the tenets of Jaina religion. The requirements of the ascetics and other believers had a natural effect both on its location and purpose.

Essentially Jaina architecture is divided into two distinct categories—(i) domestic architecture or *ghara-derasaras* and, (ii) stone and wooden temple architecture. A number of dwelling houses with wood carvings of either a *tirthankara* image or *mangala chinha* (auspicious sign) are known. This is a special feature of Jaina community. A wooden facade is a common characteristic of a Jaina house. Other architectural members, such as windows, pillars, beams and brackets etc., were carved lavishly. Windows with *jali* or screen and either projected or built within the wall with carvings are also very commonly found in areas near Patan in Gujarat. It is difficult to fix these dwelling houses chronologically but Census of India (1961), Part VII-A(2) gives a

¹ *Philosophies of India*, Part III, Jaina Images, pp. 211-2

² *Philosophies of India*, Part III, Jainism, pp. 181-2

statement at its end mentioning dwelling houses with wood carvings in different parts of Gujarat assigning probable dates.

There is a contextual story ascribed to Uda Mehta. Once the famous temples on the holy mountain Satrunjaya were of wood. On one occasion, Uda Mehta noticed a mouse carrying a burning wick. He at once realized the danger to the wooden temples and resolved to build them in stone. This was ultimately fulfilled by his son.

Temple architecture is essentially an offshoot of icon or image worship which has been prevalent amongst the Jainas from very early times as in the case of several other religions as well. From about the fourth century B.C., evidence is available of the existence of cave temples and structures resembling shrines and temples. The prevalent styles both in time and space were adopted for the construction of these temples but very many characteristic features were also introduced under the influence of Jaina religion to make it appear a distinctive art.

In some areas entire 'cities of temples' were built. Construction of pillared chambers was one of their favourite forms of architecture and decorative sculpture added a further aura of distinctiveness. The many examples of rich carvings and bass-reliefs are of such intense human interest that it counterbalances the austere asceticism symbolized in the huge, stoic and nude Jaina images. Another Jaina contribution is the free-standing pillar in front of a temple called the *mana-stambha*. It is a prototype of such pillars which are said to have stood within the entrances to the *samavasarana* (audience hall) of the *Tirthankara*. The *stupa* was also an early form of structural architecture as revealed by the archaeological excavations at *Kankali-tila* site at Mathura. This form of structure, however, was given up by the Jainas by about the close of the Gupta period.

A close and analytical study of their monuments, sculpture and architecture in particular, through the ages, proves convincingly the impact of ideology and spirit of Jaina religion and culture. Although part and parcel of the general Indian cultural milieu, they do make a creditable claim for a unit of study in view of their religious and ethical background which aims at evolving the soul into God and cultivating the qualities of pious living with a sense of detachment ascribed to a stranger or onlooker in this world.

II. Extent and Expansion

THE biographical, geographical records, the textual references and the architectural remains provide a fairly good idea of the extent of Jaina religion. Exceptions apart, it hardly crossed the frontiers of the country as the non-existent vestiges of Jaina art outside India indicate. But the mainland was certainly swept by them completely. From the accounts of places visited by Mahavira during the long span of thirty years of his missionary wanderings when he moved with a dynamic force and spread the gospel of Jainism, it is evident that he visited Bihar, West Bengal and Uttar Pradesh. According to some traditions, Mahavira visited even more distant places, including Orissa and South India.

The more important of the places recorded, as visited by Mahavira during his missionary coverage of the country, are as indicated below.

Bihar : Rajgir, Monghyr, Champa (Bhagalpur), Lohardaga in Ranchi district, Malaya, Mithila, Nalanda, Vaishali (Basarh), Dalbhum (Singhbhum);

Uttar Pradesh : Prayaga, Kaushambi (near Allahabad), Sravasti (Gonda-Bahraich district), Varanasi, Sumsumarapur (near Chunar, Mirzapur district);

Bengal: Radha (West Bengal), Siddhanagar (Birbhum district), Suhama (South West Bengal), Purulia; and

Orissa: Tosali (Dhau, Puri District)

There are references to many other places which are associated with Mahavira but it has not been possible to locate them. This is as far as the contemporary times go. But in the centuries following Mahavira, Jainism continued to spread out, as many historical personages either took to the teachings of Mahavira or the people's catholicity helped the growth of this religion also along with Brahmanism and Buddhism.

According to the tradition, both Bimbisara and Ajatsatru were devotees of Mahavira. Ajatsatru's successor, Udayi is said to have built a Jaina temple at Pataliputra (Patna). The succeeding kings of the Nanda dynasty also patronised Jainism. A little later in about first century B.C., King Kharvela of Cheta dynasty

ruling in Kalinga (Orissa) brought back to his kingdom the Jina image that had been taken away by one of the Nanda kings to Magadha (Bihar). This fact is mentioned in the inscription of Kharvela and is, therefore, reliable. It does establish that Jainism had spread in Orissa by the time of the Nandas.

Some of the Mauryan Kings, who succeeded the Nandas also extended their patronage to Jainism. One of the most famous emperors of the Mauryan dynasty, Chandragupta is ascribed to have strong leaning towards this religion. He is credited to have accompanied Bhadrabahu, a well-known Jaina savant to South India during a famine and is further said to have died by practising a fast. There are also references to the presence of *Sramanas* (ascetics) in the court of Chandragupta in the accounts left by Megasthenes. Some of these evidences, even though later, do suggest that Jainism had spread to South India as early as fourth century B.C. Although there is hardly any mention of Ashoka, the great Mauryan emperor, in the Jaina chronicles, there are eloquent references about Kunala, son of Ashoka. It is further mentioned that Samprati, son of Kunala, contributed greatly to the spread of Jainism. He was the disciple of Arya Suhastin and offered alms to Jaina monks. As Samprati was the Viceroy of Ujjain, the spread of the religion to Madhya Pradesh by about third century B.C. is established. According to *Brihat KalpasutraBhasya*, Samprati is also credited with making the regions of Andhra, Dravida, Maharashtra and Coorg etc., safe for Jaina monks. Lohanipur (Patna) stone torso and Parsvanatha in bronze at Prince of Wales Museum, Bombay, are regarded as early Jaina images belonging to the Mauryan period.

The force of Jainism was in the western parts of India beyond Ujjain by about the second century B.C. Literary traditions credit Salisukha, brother of Samprati for his contribution in Saurashtra. Of course, the traditional association goes back to the times of twenty-second *Tirthankara*, Neminatha, who renounced the world in Kathiawar.

As far as South India is concerned, Jainism attained the status of a state religion during the rule of Ganga dynasty in about second century A.D. Many kings of this dynasty were great devotees of Jaina religion and made munificent grants to their temples, monasteries and other establishments. The Kadamba dynasty (fourth century A.D. onwards) also patronized this religion as is recorded in a number of inscriptions of this period. These epigraphical evidences reveal a wealth of information about the existence of various sects in Jainism and also about the practices of image worship. The Chera and the Chola dynasties



PLATE I : Bahubali also known as Gomateshvara at Sravanabelagola (Karnataka)



PLATE V: Ghantai Temple, Khajuraho

in the South also extended their patronage to Jaina religion through grant of lands etc.

Journeying upwards again, Mathura in North India developed as a great centre of Jainism. The remains of structural activity as revealed by the excavations at Kankali-tila at Mathura, images of *Tirthankaras*, sculptural fragments depicting stories from the lives of *Tirthankaras*, architectural members and railing pillars with sculptures carved on them belonging to the period of Kushanas, all are evidences of the importance of the place. Numerous inscriptions throw ample light on the large following of the religion in this region.

Saurashtra (Gujarat) continued to feel the firm hold of Jainism in the early centuries of the Christian era. The find of a *Tirthankara* image belonging to Circa 300 A.D. and the fact that two councils were held at Valabhi in the fourth and fifth centuries provide ample evidence about it.

The Gupta rulers, maintaining rich traditions of religious toleration extended their help in numerous ways inspite of the fact that they had revived Brahmanism. Their rule known as the Golden period of Indian history allowed carving of images and construction of temples, etc. Ramagupta is known to have patronised three images of *Tirthankara* in Vidisa. During the regime of Harshavardhana, Jainism somehow survived in this part of the mainland but it spread out in Rajasthan, Gujarat and Central India also. The subsequent history of Jainism throughout the length and breadth of the country is a story of stabilisation during successive ruling dynasties, such as Pratiharas in north India, the Chandellas in Central India, the Haihayas, the Paramaras, the Kacchapaghatas and the Gohadavalas over parts of Malwa, Gujarat, Rajasthan and Uttar Pradesh. These dynasties ruled during ninth to thirteenth century A.D. In medieval period again there was a spurt in its various activities. The Rashtrakutas (808-88 A.D.) and the Chalukyas (940-1299 A.D.) added considerably to the splendour that was already there, particularly in the region of Gujarat. The people of this land have remained predominantly vegetarian due to popular belief in the Jaina ethics of *ahimsa* (non-injury). Abu, Girnar and Satrunjaya hills were the favourite sites for temple construction.

Rajasthan also witnessed almost similar popular wave of Jainism as evidenced in the art and architectural remains ascribed to the medieval period.

Every movement whether it is religious, political or social, has its rise and fall, has its period of glorification and decadence and that of awakening and slumber. Jainism has been no exception. But taking into account the periods

of persecution as well as the loss of State patronage, the popularity it not only gained but also maintained the rich cultural heritage created under its impact and influence, starting from about fourth century B.C. in a visual form, and which continued even in our times, speaks of its ethics and morals. It has over-whelmed both time and space and still has a very large following in the country particularly amongst traders and merchants. Their affluence is reflected in their activities - social, cultural and even architectural.



Dispersal of Shrines

I. East India

EAST India which served as a nucleus of the ethical and historical background of Jaina art, has provided fewer monuments than its counterparts in the other regions of the country. It is not proposed to enter here into details of the Jaina literary traditions and the iconographic subtleties of the different types of structural complex including the numerous categories of *vimanas*, *toranas*, pillars and arches which add colour and grace to the buildings. For our purpose, it would suffice to enumerate the remains of the particular sacred shrines tracing but briefly, their religious antecedents as contained in important myths and tradition.

At Rajgir, there are two rock-hewn caves known as Sonabhandara shrines which may be assigned to the third or fourth century A.D. The western cave of this group was identified by Cunningham with the Saptaparni cave of the Vaibhara hills. It is held that the first Buddhist Council in Buddha's time was convened here. According to a Sanskrit inscription, these two caves were constructed at the instance of Muni Vaira (Sanskrit Vajra) and it contained images of *Arhats*. Muni Vaira of the inscription has been identified with the Svetambara *acharya*, who passed into *nirvana* in about A.D. 57. The Sonabhandara caves accord very well in points of construction and purpose with the Mauryan Barabar and Nagarjuni caves.

The association of the Digambara Jainas with Vaibhavagiri is supported by Hsuan-Tsang. The concurrence of the Muni from the identification of the Svetambara Muni Vaira mentioned in the inscription of the third-fourth century and the saint who passed away in A.D. 57 raised serious doubts. The architecture of these caves has not much in particular to the Jaina art as such. The western cave, measuring 10.3 X 5.2 m has an entrance of 2 X 1 m and a window of 0.9 X 0.76 m dimension. The roof is cut into an arch. There are the images of the Jinas in relief. The inscription found on the inner walls, door jambs and the front wall are obliterated beyond recognition. The eastern cave, not far removed, stands on a lower level. The cave is oblong and is smaller

than the other. From traces of the images of Vishnu, it appears that the cave was occupied by the Vaishnavas sometime when Jainism lost hold on the local people. The cave, however, does contain images of Jinas. In some parts of these caves there are traces of high polish on the walls.

The temple on Vaibhavagiri at Rajgir is in ruined condition. It consists of a central chamber surrounded by a courtyard which is flanked on all sides by rows of cells. Certain Jina images were found there.

As one proceeds from Rajgir, there are the Jaina remains at Lohanipur (Patna) from where two nude stone torsos were discovered including the lower portion of a head and mutilated limbs and plinth of a brick structure, 2.68 m square. A worn out silver punch-marked coin was reported from this structure but as no planned excavation was carried at Lohanipur, this Jaina establishment could not be highlighted. But it is assumed that the torsos belong to the Mauryan period. A presumption supports these figures to have been carved in the *Kayotsarga* (self-dedicatory) posture.

At Chausa, a hoard of eighteen Jaina bronzes was discovered. It is possible that many early Jaina monuments are still lying unnoticed or uncared for in this area. These images belong to a period from pre-Kushan to Gupta age. From the general *lakshanas* of the locks of hair and serpent hoods, Rishabhanatha and Parsvanatha can clearly be identified from amongst these images.

Jainism does not appear to have been popular in West Bengal. The story in *Acharanga Sutta* of Mahavira's inhospitable treatment in Vajrabhumi and Suhmabhumi in Radha confirms this. The *Divyavadana*, however, traces the efflorescence of Jaina and Ajivika sects in north Bengal (Pundravardhana) in the time of Ashoka. The popularity of Jaina sects in Bengal is further proved by the mention of a Jina monk in a Mathura inscription with the epithet Raraka, who hailed from West Bengal.

Jaina monuments of early periods are conspicuously absent in Bengal in spite of the discovery of a copper plate grant of the year 159, Gupta Samrat mentioning the worship of *Arhats* by a Brahmana couple at Vata-Gohali which was under a Nirgrantha Sramanacharya.

The passage of time has spared more Jaina monuments in Orissa which has been a stronghold of Jaina faith for a considerable time from the fourth century B.C. The first eminent shrine appears to have been in the Hathigumpha cave of the Udayagiri hill near Bhubaneswar. The cave confirms the famous Kharavela inscription. The Udayagiri and Khandagiri hills were Jaina resorts

in the close proximity of Kalinga. The caves may be assigned to the early centuries of the pre-Christian era. In later periods, these caves grew into shrines with additions of reliefs of *Tirthankaras*. From the appearance of the dimensions of the Ranigumpha cave of the Udayagiri hills, it appears that the Jaina *sramanas* who lived there must have undergone rigorous discipline although these abnegating monks had to give way to later initiates in the discipline who decorated the ceiling of the verandahs with elaborate carvings and sculptures.

There are two types of caves: (a) plain caves i.e. without pillared verandah and (b) pillared caves. It is difficult to ascertain the chronology of the construction of the caves only on simple architectural pretensions. The interior apsidal structure of the Udayagiri monument recalls its analogue to the *Chaityagrihas* at Barabar hills and Kondivte in Maharashtra. The Jaina *Chaityagrihas* are similar to the Buddhist ones with their apse, side-aisles and nave.

It may be recalled that the decorative patterns of Bharhut and Sanchi monuments are also present in the Jaina structures, for example, motifs like the merlin, the honey suckle and winged animal figures appear copiously in these monuments.

The situation regarding the sway of Jaina cults in East India seems to have much improved in the early medieval period. During ninth to eleventh centuries Jaina art shows traces of opulence side by side with the Buddhist and Brahmanical art courses. Dinajpur appears to have been a centre of Jaina activity from where a prominent image of Rishabhanatha in the sitting posture was discovered. Jaina images have been found in large numbers from the northern part of East Bengal. A *Yakshi* of Neminatha supposedly represented in the figure of Ambika was discovered in bronze at Nalgora (24 parganas). The popularity of Jaina religion in the eleventh century is attested by a *Kayotsarga* figure of Jina Parsvanatha, accompanied by twenty three miniature images of Jinas, which were all found in association at Kantabeniya. Jaina figures of rare artistic quality have been discovered in Burdwan from Sat-Deuliya temple. This brick temple belongs to the *rekha* class of Orissan temples having a straight and perpendicular *garbhagriha* with a curvilinear *sikhara*. The temple is plain but the *sikhara* is richly ornamented with scroll-work and the *Chaitya* window pattern.

Some noticeable Jaina icons were found in Midnapur district. They are all of the *Tirthankaras* showing fine workmanship of the tenth-eleventh centuries. In the same class of images, figure the images of Parsvanatha from Deul Bhira

(Bankura) and images found at Ambikanagar, Chitgiri, Barkota, Pareshnath, Chaida, Kendua and such other sites from where Debala Mitra discovered a number of Jaina relics.

The village of Pareshnath (Parsavnatha) had a temple dedicated to the same *Tirthankara*. At Kendua also architectural fragments of a stone temple were found. On both of these sites, Parsvanatha's images were discovered. This area encircling Ambikanagar was an important centre of Jainism.

Ruined Jaina shrines are located in the districts of Dhanbad and Purulia. Some such sites are Chara, Sanka, Sanera, Boram, Malrampur, Palma, Arsa, Deoli, Kakhira, Lathondungri and Dulmi. At Deoli (Purulia) there was a *parichayatana* group of temples.

It would be interesting to classify and arrange the various figures of the *Tirthankaras* and associated Jaina images which have been discovered from different sites of East India. Since the fortunes of the faith have never been constant, marked developments and decay are noticed in Jaina art. Architectural remains, copiously found throughout the region, have not been properly studied but it is possible to distinguish the medieval monuments from those of the early settings. In many cases, it is possible to relate the various icons to some *deul* (temple) from where Jaina images with the cult marks have been recovered and which are not accidental.

In Orissa, the entire Mayurbhanja and Cuttack areas evince traces of Jaina temples and images. The very few Jaina images that have been found in relief inside the caves at Surajpohar (district Goalpara) in Assam, tell of a feeble approach of Jaina enthusiasts in this far east corner of India.

In the Mughal period, Jaina mercantile communities settled in the east. Two inscriptions from Dacca record the erection of Jaina temples by the members of a Jaina mercantile community which hailed from western India. Traces of Rajasthani origin can be seen in the Jaina temples at Jiaganj and Ajimganj near Murshidabad. The famous Badridas temple in Calcutta is a work of decorative architecture.

□□□

II. North India

MATHURA holds a pre-eminent place in the art of Indian iconography and new architectural complex that developed in the wake of fresh motivation of Kushana plastic arts. The city has yielded numerous Jaina temples and relics which are associated with the Jaina tradition. According to Jinaprabha Suri (14th Century) Mathura had a *stupa* of gold and jewels which had been built by the goddess Kubera in honour of Suparsvanatha, the seventh *Tirthankara*. Another tradition records Mathura to be the birthplace of Neminatha which has been contested by another tradition found in the *Uttara Purana*.

Mathura which is famous for Brahmanical, Buddhist and Jaina shrines, developed famous schools of art which may be traced back to the second century B.C. This is supported by an inscription recording the dedication of a *pasada torana* by a *Sravaka* called Uttarada Saka. Several dedications of *Viharas*, *devakulas* and *ayagapatas* (Pl. II) are known to originate from Mathura. The Kankali Tila, explored by Cunningham, Growse and Fuhrer, yielded a very large number of temple remains, sculptures, *ayagapata* and components of gateways. Inscriptions on the slabs and images provide varied *ganas*, *sakhas* and *kulas*. These are the Jaina's sangha. The architrave of the gateway of *Stupa* at Mathura is suggestive of the city life of the mercantile classes which patronised the Jain faith to a vast extent. Regarding the earliest Jaina sanctuary at Mathura, it is possible to surmise that it was based on the production of apsidal and quadrilateral shrines as of the Buddhists. Mathura being a prolific centre of art, we find a preponderance of the Jina and other images.

The second phase of development of the temple art is manifested in temples such as the Sobhanatha temple at Sravasti which was constructed by the Gahadavala princes. A damaged brick structure alone is found of this temple. The principal images found in the main shrine are those of Adinatha and other Jinas, Gomedha and Ambika. The temple presents a welter of undefined brick structure of various periods which shows frequent renovation and the undiminished enthusiasm of the Jainas for their faith.

In the excavations at Atranjikhhera (Ataranjiya of the Jaina texts) a small temple dedicated to Suparsvanatha was found. A similar Jaina establishment has been found at Hastinapur from where a statue of Santinatha was recovered which contained an inscription of A.D. 1176. Ahichchhatra which is principally a Saivite site, has a modern Jaina temple built many decades ago and which has sought to popularise the belief that the name Ahichchhatra, the serpent-hooded umbrella is derived from a legend in the life of Parsvanatha. The temple contains several Jaina images. A more accurate idea of the Gahadavala architecture can be had from the remains of a Jaina shrine at Batesvara (Agra) and the Parasnatha Temple at Bijnaur. Some normative character distinguishes the architectural designs of these temples from the contemporary Brahmanical and Buddhist temple specimen.

Currently, however, we find a Jaina temple complex known as Manya at Dwarhat in Almora district. The principal building material of this temple is stone and not brick as had been usual with the temples of the central Ganga valley.

In the period of Gahadavalas, bricks had been quite popular in the construction of new shrines. This explains the reason why many of these temples are not *in situ*. Most of the Jaina temples and other such structures have sadly suffered the ravages of time. However, the miniature shrines preserved till to-day, present a very good idea of the forms of Jaina temples in this region. There are two such *deva-kulikas* in the Allahabad museum. These are ascribed to 10th-11th centuries. Such shrines were in all probability established to have served as the model for new temple constructions. Besides these, the sculptural remains show that the temples were built at Hastinapur, Varanasi, Ayodhya, Ahichchhatra, Mathura, Kanyakubja and Sravasti, etc. Structural similarities with the small *deva-kulikas* have been observed in the temples, such as, Adinatha temple at Ayodhya (C. 18th century) considered to be the holiest Jain pilgrimage centre; Parsvanatha temple at Tirlokpur in Barabanki district (C. 18th century); Parsvanatha Temple at his birthplace at Bhelupura in Varanasi, the latter is dated to the period of Akbar. There are also shrines of late Mughal period at Agra, Sauripura and Firozabad. The Lal-mandir in Delhi was built in 1656 A.D. Another temple was commissioned at the instance of Raja Harsukh Rai at Dharampura in Delhi in 1800 A.D. and the construction was completed in the late nineteenth century.

Delhi, which possesses modern Jaina temples, had been once a centre of Jaina worship during the Chahamanas rule. Traces of Jaina temples, scattered pieces of pillars and pilasters in some cases bearing Jina figures, have been

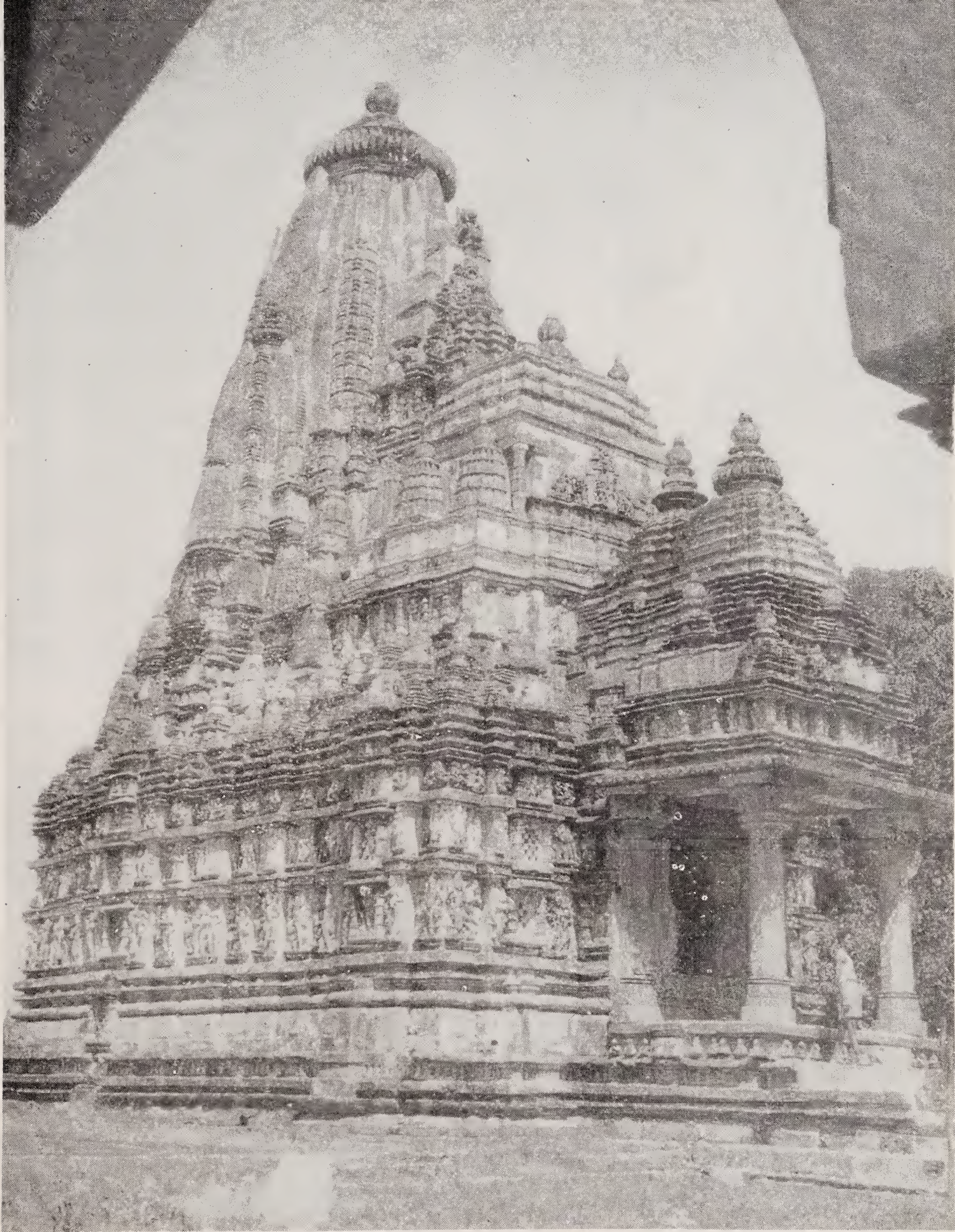


PLATE VI : Parsvanatha Temple, Khajuraho

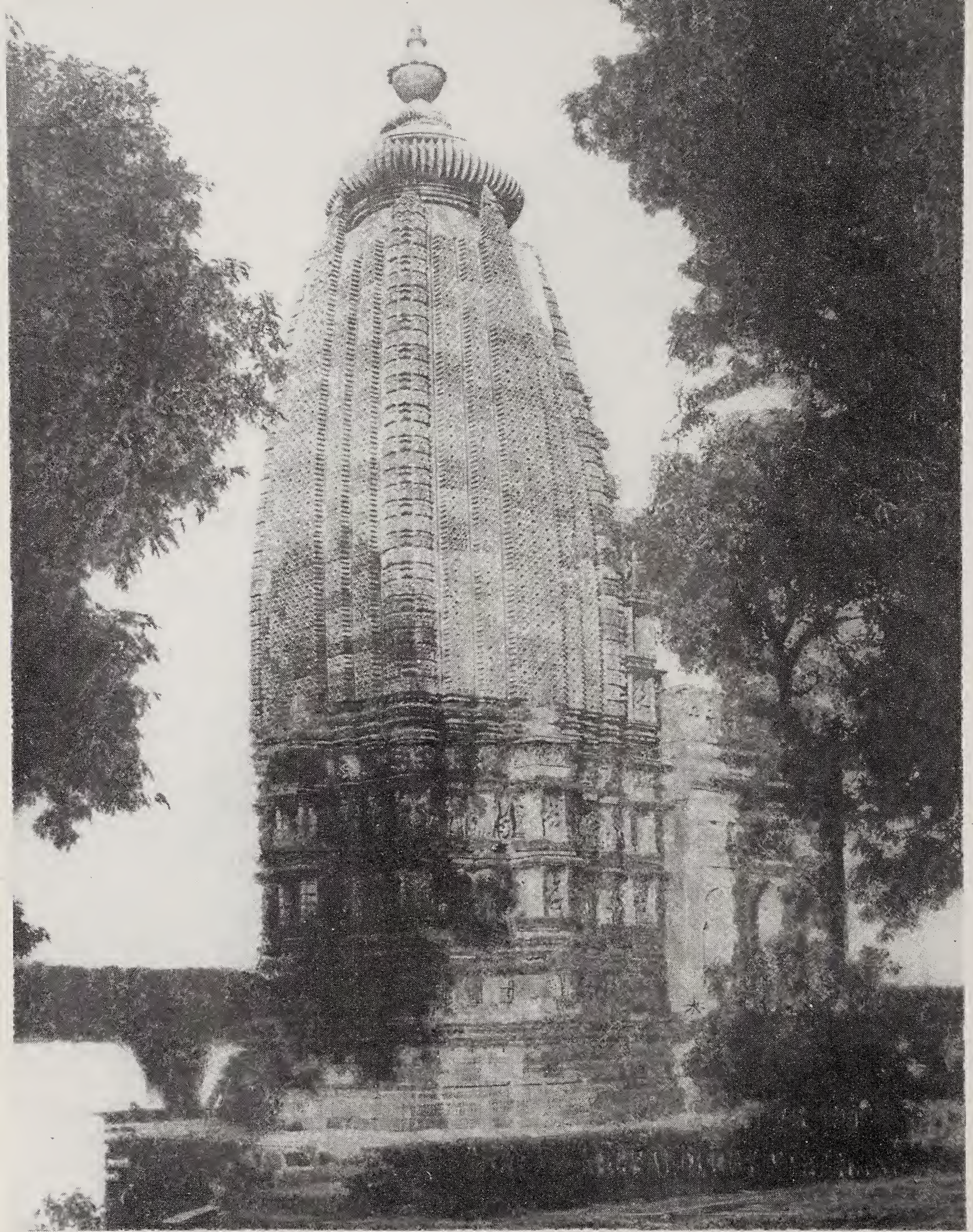
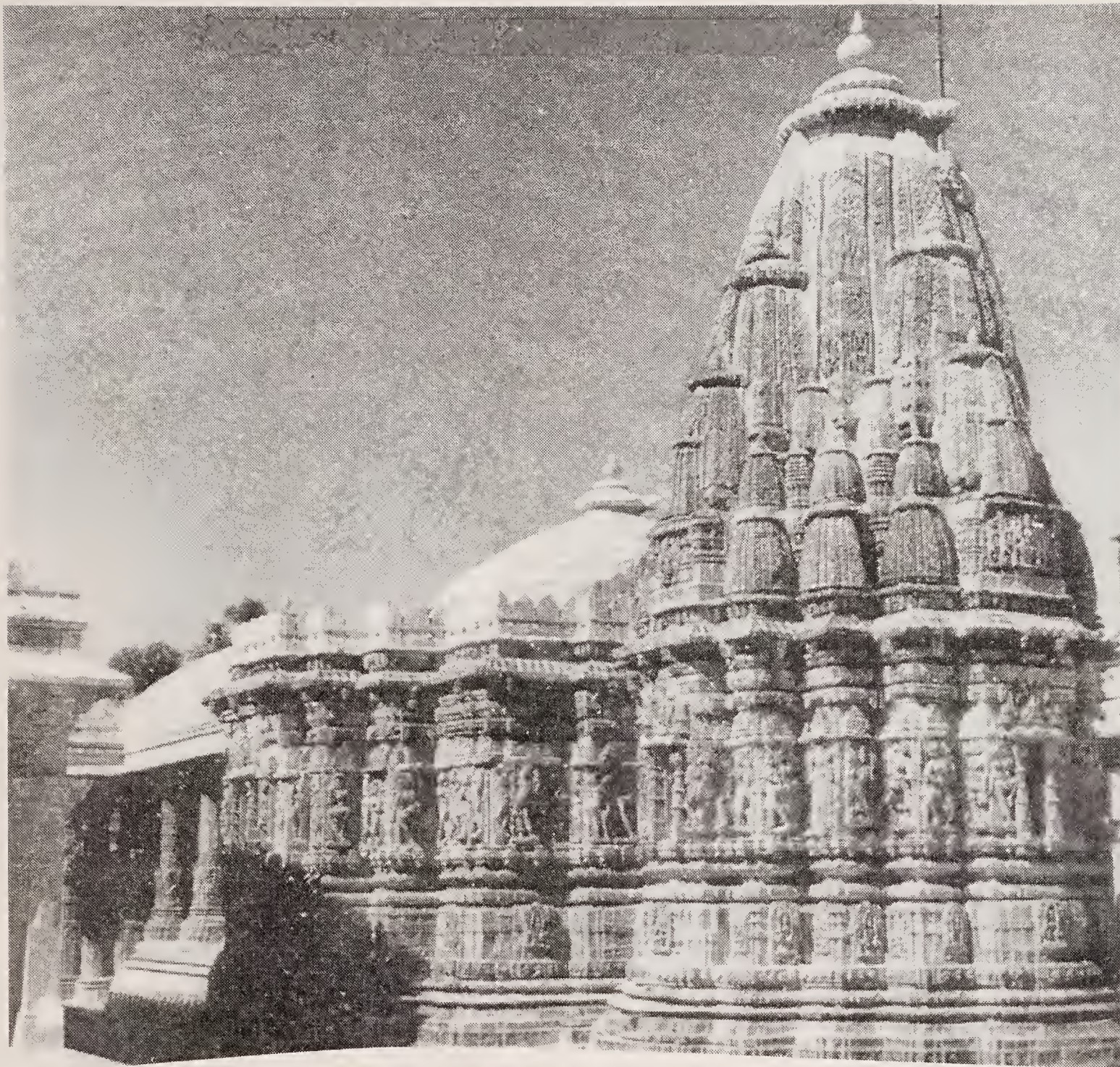


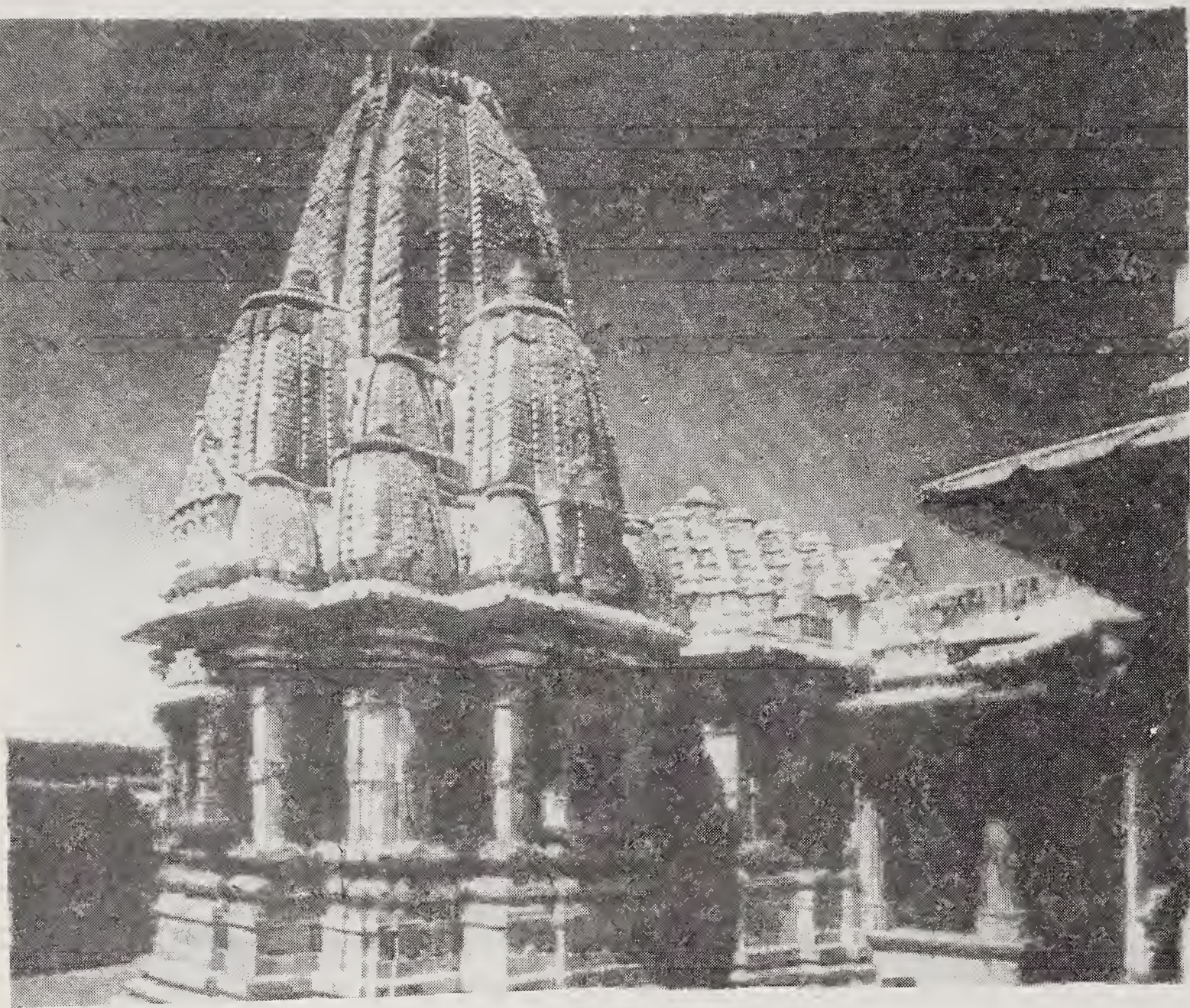
PLATE VII : Adinatha Temple, Khajuraho

*PLATE VIII :
Jaina Temple,
Chittorgarh*



*Plate IX :
Mahavira
Temple,
Osian*





*PLATE X:
Mahavira Temple
at Kumbharia
(Banaskantha)*

PLATE XI : Kirti Stambha and Temple, Chittorgarh



found in the vicinity of the old Quwwat-ul-Islam mosque in Mehrauli. The temple is in such a dilapidated condition that except architectural remnants and broken sculptural friezes of Jinas, no construction stands intact. Similar traces of Jaina establishment have been noticed at Hansi which belongs to the same period. These pieces resemble the remains found in the Bikaner area. Medieval Jaina temples have also been found in the interior of the Kangra hills.

From North India, the centre of Jaina activities successively shifted to the western and central parts of India. Contributions of the Deccan and far south were no less significant as we find some of the most elegant Jaina monuments that thrived of late in those regions.



III. Central India

THE earliest temple remains of Jaina architecture found in Central India are those which have been brought to light in the Vidisa district, particularly at Durjanpur. Images of *Tirthankaras* bearing inscription on their pedestals and in some cases with winged lions and *dharmachakra* symbols have given substance to the identification of the site as an old Jaina shrine. The Jaina images which have been found there, are not only important from the standpoint of Jaina iconography but they speak of a general iconographic embellishment characteristic of the Gupta period. According to an inscription, several of these images had been ordered to be made by Maharajadhiraja Ramgupta on the advice of Chelu-kshamana who belonged to the Digambara sect.

In one of the Udayagiri caves (cave 20), is found an inscription of the time of Kumaragupta I (A.D. 426) which mentions the making of an image of Parsvanatha. The sculpture is lost but the shrine is there in ruins. In the same way, a hill site, Sira Pahadi, near Nachna, famous for its Siva temple of the Gupta period, contains a group of Jaina sculptures which must have adorned a Jaina temple, contemporary of the Siva shrine of the Gupta period. The *Yakshas* and the Gandharvas figure prominently in the icons which lie scattered in the Sondani and Aihole regions known for their Jaina associations. It is possible that Sira-Pahadi near Nachna represented a Jaina centre in the proximity of the Brahmanical centre at the same place. Some remarkable Jina images were carried by Joanna Williams from Nachna to Panna. There was a Jaina settlement at Deogarh in the Jhansi district of Uttar Pradesh. A detailed study of Deograh was made by Klaus Bruhn. Similar images have been found at Gwalior. There are two rock-cut reliefs of the late Gupta period which presage a temple area where these images were first noticed.

A continued belt of Jaina sculptural art is found in the vicinity of Gwalior. The same kind of images of *Tirthankaras*, *Yakshas* and *Yakshis* have been found at Kundalpur, Pithaora (Satna), Jabalpur, Tewar, Rajanpur-Khinkhini, Gandhawal (Dewas) in Malwa. The Gwalior fort itself is in possession of a

huge stone image of the Tomara period. The *Ambika Yakshi* and her consort are found represented among the images which recall the Buddhist Panchika and Hariti figures of the Kushana and Gupta periods.

Badhoh in Vidisa is an early medieval site of the Pratihara period which has traces of Jaina idiom, although the site is Brahmanical. In the same district there is a more famous site at Gyaraspur which contains the widely known Maladevi temple (Pl. III). It is an excellent specimen of Pratihara architecture. Its sanctum *pancharatha* is crowned by a curvilinear *sikhara* of the *nagara* type. The temple contains besides the Jaina Tirthankaras and *Yaksha* figures, an image of four-armed Saraswati holding the vina. There is also another image of the same goddess holding lotus, book and water-vessel. The remarkable iconography adds grace to the art of the Maladevi temple.

Happily, there exists a sequential group of temples at Deogarh. This complex has a series of thirty-one Jaina temples which date from the ninth to the twelfth centuries or possibly the latter limit could be even extended by one or more centuries. Some of these temples are situated in a close cluster. The temples have been chronologically studied and the distinctions have been pronouncedly earmarked. Thus, there is found in them not only a wide range but rich variety of elegance and decorative texture.

Special mention may be made of temple No. 12 of Deogarh group of temples (Pl. IV). It consists of a *mula-prasada* surrounded by a flat-roofed ambulatory enclosed by walls made up of pillars filled between by perforated *jalis* (grills). On the north, east and south sides, doors are set through these walls opposite the *Bhadra*, projections of the *mula-prasada* leading to the ambulatory. The main doors to the west, originally perhaps no more elaborate than the three other doors projecting into the ambulatory hall have now been replaced by later door-frames which may be chronologically assigned to Circa 994 A.D. Attached to the west of this temple, is a large open quadrangle, which is followed by a separate *chatushki*.

During the successive rule of the overlords of the Chandelas, Kalachuris and Paramaras, although great emphasis was laid on the Hindu faith and its manifestations in art, Jainas enjoyed frequent favours of the ruling dynasties and official dignitaries besides the trading class which gifted them munificently.

It is known in history that Khajuraho which was the capital of the Chandelas, had an influential Jaina population who were responsible for the construction of many Jaina temples. Jaina images belonging to the tenth to

twelfth centuries are enshrined in the temples, the latest having been made in the time of Madanavarma. Medieval Jaina art is also prolific in Mahoba in Hamirpur district. Understandably, new fusions of architectonic principles and idioms were arrived at in the new centres of Jaina activity besides the centrally placed Khajuraho, Mahoba and Deograh Jaina cities. These were the places known as Chanderi, Dudhai, Chandpur and Madanpur forming one temple complex in Jhansi district. Their artistic achievements extend upto the fourteenth century. The non-sectarian attitude of the rulers was responsible for the glowing contribution to the richness of the Jaina composition in the entire Rajput zone of Central India. That is one of the reasons why we find admixture of so many different styles and distinctive peculiarities in the planned devices of these medieval monuments. Khajuraho being the principal site of inspiration, its Jaina group of art comprises the Adinatha, Santinatha and Parsvanatha temples, besides many old and modern shrines. The temples have been renovated more than once which speaks of the deep interest of Jainas and the liberal inclination of the rulers. There are certain Jaina temples which are remarkable for their motifs only.

The Ghantai Temple of Khajuraho is so called because of its bell and chain ornamentation on its pillars (Pl. IV). From the fact of having found a Buddhist icon from this temple, Cunningham had thought it to be a Buddhist monument at first, though he changed his view as specific Jaina material was discovered from there.

In the series of medieval temples, the best preserved and richly carved temple is that of Parsvanatha at Khajuraho (Pl. VI), which was built in 954 A.D. by Pahila, a favourite of King Dhanga. The temple is oblong on plan with an axial projection on its two shorter sides. The hall of the main shrine has sculptural bands besides latticed windows which make provision for defused light inside. The temple contains a modern image of Parsvanatha made of black marble which was installed in 1860.

The Adinatha (Pl. VII) and Santinatha temples at Khajuraho are virtually the replicas of the Parsvanatha temple representing the *nagara* and Chalukya styles. Several categories of art of the Chandelas which have been defined by scholars, include, (a) the cult images made according to the fixed canonical principles, (b) sculptures comprising the *Vidya-devis*, *Sasana-devatas* (*Yakshas* and *Yakshis*) and *Avarana devatas*, *Dikpalas* and other titular deities forming a subservient role. While the Santinatha temple is exclusively Jaina in concept, the Parsvanatha temple has an exterior head of Siva and peculiarly enough,

the representation of a *sura-sundari* on one of the facades. The admixture of tantricism is apparent in the sculptural sequence of the Parsvanatha temple. Certain other divinities are also common to both the Jaina and Hindu faiths.

The Paramara zone of Jaina architecture consists of the temples built in the Chalukya style at Un in west Nirmar district. The temple faces north and has on its plan the sanctum, the *antarala* and the *gudha mandapa* connected with lateral *ardha-mandapas*, *trik-mandapa* and *mukha chatushki*. The architectural pattern conforms to the general Chalukya style of architectonic expression. The sanctum of the Un temple which measures 2.44 sq. mts and has a plain corbelled ceiling, contains the image of Santinatha, dated in the Vikrama year 1242 (A.D. 1185). Santinatha is the principal deity (*mula nayaka*). This image has now been removed to the Indore Museum. The only surviving member is its pedestal *in situ* inside the sanctum.

There is another Jaina temple resembling the Santinatha temple at Un. It is called Gwalesvara. Worship is being performed here even today. A significant point regarding the architecture of this temple is that its pinnacle is in the *nagara* style. The latter temple at Un has a combination of the features of the Paramara and Chalukya styles of architecture.

Closely associated with the Paramara and Chalukya style Jaina temples, there is a Kalachuri phase found at Arang in Raipur district. There are many Jaina sculptures of 11th–12th centuries found around the old Jaina temple called the Bhandadewal. This temple belongs to the 11th century. It faces west and preserves only the sanctum with chiselled images. The sanctum is placed at a lower level and has some Digambara Jaina figures carved out of black basalt. These are identified with Santinatha, Kunthanatha and Aranatha on the basis of their *lakshanas*. The chronology of the enshrined images may be shifted later by one or two centuries.

Even during the Islamic rule, Jaina religious spirit could thrive due to its firm spiritual foundation and charitable inclinations of the laity who continued their building activities in spite of casual blows on their religious activities. During this period, some places like Sonagiri, Nainagiri, Pawagiri and Dronagiri in Central India became famous. Malwa, Gwalior and Bundelkhand continued to be important centres of Jaina architectures. In the otherwise iconographic monotony are to be deciphered a number of *Sasana-devas*, *Kshatrapalas*, *Gandharvas* and *Kinnaras*, besides such divinities as goddesses Sarasvati, Ambika, Padmavati, Chakresvari and others. It is remarkable that the Islamic

pressure could neither suppress nor divert the religious spirit. The Gwalior fort has preserved some huge *Tirthankara* images which have been carved in stone. The royal patronage extended to the construction of Jaina temples at Narwar, Tumaion, Chanderi, Bhanpura and the entire Malwa region.

At Maski near Ujjain, there were two Jaina establishments which belonged to the Digambara and Svetambara sects. A temple of Parsvanatha was built in 1461 A.D. by Sangrama Singh Soni. Images containing inscriptions of the 14th and 15th centuries are preserved in a temple at Baniawadi at Dhar. Dhar had been a great centre of learning and in its vicinity, lies Mandu, famous for its elegant monuments of the medieval period and the romantic stories of the exploits of Rani Rupamati and Baj Bahadur, which live to this day. Names of several Jaina scholars like Jhanjhana and Mandana have been preserved for posterity. Badwani has also many Jaina temples. An image of Adinatha, 26 metres high, is found carved in the rock and on the adjoining hillock, called Chulgiri, a series of twenty-two Jaina temples exist. Jaina statues and temples are, likewise found at Alirajpur (Jhabua), Vidisa, Samasgarh, Bundelkhand and Bhagalkhand regions in general.

In Sagar district, there are a couple of temples at Bina-Barha. The first temple is of Chandraprabha whose image was installed in 1775 by Mahendrakirti. Besides this image, there is also an image of Mahavira, 4 metres high. The second temple dedicated to Santinatha was built in 1746. It is 5 metres high and Santinatha is depicted in the *Khadgasana*. Twenty kilometres east of Tikamgarh, at Ahar, temples built by Chandela rulers in the eleventh and succeeding centuries are in existence. Temples dedicated to Santinatha and Bahubali are among the most significant temples at Ahar. Banpur near Tikamgarh has an interesting temple of Sarvatobhadra Sahasrakuta. The temple is in the *nagara* style and its decorative motifs relate to the river goddesses, *nagagrahas* and foliage carvings.

Dronagiri in Chharpur region is regarded to be a *siddha-kshetra* and has thirty Jaina shrines spread over the hillocks. These were constructed between 1483 and 1539 A.D.

Jaina art and architecture is also conspicuous though on moderate scales, at Chanderi (Chanvisi temple built in 1836 A.D.), Sonagiri, Nainagiri, Gadaha, Pajanari, Ajaigarh, Golakot, Nannia and places of lesser note around these places. The Ajaigarh Santinatha temple which is of considerable importance was built by Vira Varman Chandela in 1279 A.D. Contributions of rulers of Jaina art have been remarkable but not less astounding have been the sacrifices of

the Jaina saints and masons who worked assiduously for the glorification of their establishments.

The latest phase of Jaina architecture is manifested in the shrines built at Semarkhedī (Vidisa), Malhargarh (Guna), Pajahari and Patna (Sagar), Kolha (Mandasor) and at places where the Jaina tradition evince a fusion of styles and aesthetic deterioration. The rich architectural creations and embellishments gave way to superfluous ornamentation in the late medieval period.



IV. West India

THE earliest traces of Jaina art which followed in the wake of the itineraries of the *Tirthankaras*, are found in an early text of the 4th-5th century A.D., known as the *Vasudeva-hindi*. It tells of a *Jivanta-svamin* image of Mahavira at *Ujjain*. This finds mention also in the *Brihatkalpa-Bhashya* (C. 6th century A.D.). Worship of Mahavira and the *ratha-yatra* festival of his at the time which is attested by the *Avasyakachurni* of Jinadasa. A controversial portrait sculpture of Mahavira made of sandalwood is said to have been worshipped by a queen of king Udayana of Kausambi. An old bronze of Parsvanatha which is preserved in the Prince of Wales Museum, Bombay, signifies its discovery from some findspot whose record is missing. It bears resemblance to a Jina image from Lohanipur, preserved in the Patna Museum.

The earliest known architecture in this region undoubtedly lay in the rock-caverns in West India's hill promontories. At Junagadh near Girnar, there is a group of about twenty rock cells which were first noticed by Burgess. The numerous carvings and symbols such as the *svastika*, *srivatsa*, *chadrasana* and *minayugala* as found on the Mathura *ayagapatas*, appertain the penetration of Jaina spirit in these parts. Although, the symbols in themselves do not establish the Jaina character of these rock cut cells, it is possible to relate them to the Jaina inscription in the absence of definite Buddhist symbols.

Marshall drew attention to a Jaina *stupa* at Sirkap (Taxila). This is an exceptional occurrence of a Jaina establishment in the distant north-west part of India. The mention of a *dharma-chakra* set up by Bahubali, the son of Rshabhanatha, at Taxila is only a traditional belief. The Sirkap *stupa* is also polemical.

Traditions which refer to the Jaina councils' meeting simultaneously at Mathura and at Valabhi, postulate evidences of Jaina establishments in Rajasthan, Gujarat, Valabhi, Broach and Sopara. The absence of Jaina antiquities belonging to the third and fourth centuries, does not rule out the

existence of Jaina sanctuaries altogether as several Jaina images belonging to the above dates have been discovered. H.D. Sankalia has found unmistakable traces of Jaina rock-cut reliefs at Dhank, which date from early fourth century A.D. But the Jina figures are more rightly assigned to the sixth or seventh centuries A.D. A large hoard of bronze that has been found at Akola, specifies Jaina figures of substantial value. But the real architectural excellence was achieved at a succeeding period. Jaina temples appeared at Akola, Valabhi, Vasantagarh and Bhinamal during the sixth– seventh centuries. This is inferred from the finds of Jaina images of the *Tirthankaras* which were meant only for worship on a large scale. We find references to temples which are now no longer in existence. For example, Vanaraja Chapotkata is stated to have founded the Vanaraja Vihara of Jina Parasvanatha at Anhilwada, where his minister Ninnaya also built a temple in honour of Rshabhanatha in about 746 A.D. Ninnaya founded temples at Chandravati and Tharad in north-west Gujarat at the instance of Vatesvara-Suri.

During the eighth century, both sects of the Jainas erected their temples at Prabhasa. The Digambaras founded a temple of Parasvanatha at Una and another Jina temple at Khambhat. A renowned Jaina *gani* (monk) Yakshadatta is stated to have built many temples and holy sanctums in west India as far as Bhinamal. His successor, Udyotana Suri, the author of *Kuvalayamala* completed his work in the Ashtapadaprasada of Adinatha at Jalora in 779 A.D. In the time of Haribhadra Suri (C. eighth century A.D.) there was a famous Jaina temple at Chittor (P. VIII). Jayasimha Suri (C. 859 A.D.) bears witness to the existence of Jaina temples at Nagaur. In the early part of the middle ages, we find a competition among the Rajput princes to build Jaina shrines. The Pratihara ruler Nagabhata I (C. 730-56 A.D.) founded a Jaina establishment in honour of his preceptor Yakshadatta *gani*. The Jaina saint is said to have built the famous temples of Sachor and Korta. The Mahavira temple of Usia was founded by Pratihara Vatsaraja, sometime during his rule which lasted between 772-93 A.D. This became almost a tradition among the Pratihara kings to establish Jaina shrines. The successor of Vatsaraja, Nagabhata II (739-833 A.D.) honoured his guru Bappabhatti Suri and built temples at Kannauj and Gopagiri. Mihirabhoja (C. 836-85 A.D.) favoured Nanna Suri and Govinda Suri, the two disciples of Bappabhatti. In the same sequel is found the Ghatiala Jina temple built by Pratihara Kakkukaraja in 861 A.D. Vidagdharaja built a Rshabhanatha temple at Hathundi in 917 A.D. and his son and grandson Mammata and Dhawala renovated this temple. In the north-west region of Gujarat, Raghusena built a Jina-*bhawana* at Ramsen in the early 10th century. The Chalukya kings were

also favourably disposed towards the Jaina faith. Mularaja I (942-95 A.D.) erected *Mulavastika* for the Digambara sectaries and a shrine of Mulanatha Jinadeva for the Svetambaras at Patan Anhilavada. In 977 A.D. , Chamundaraja gave a charitable endowment to the Jaina temple at Vadasama.

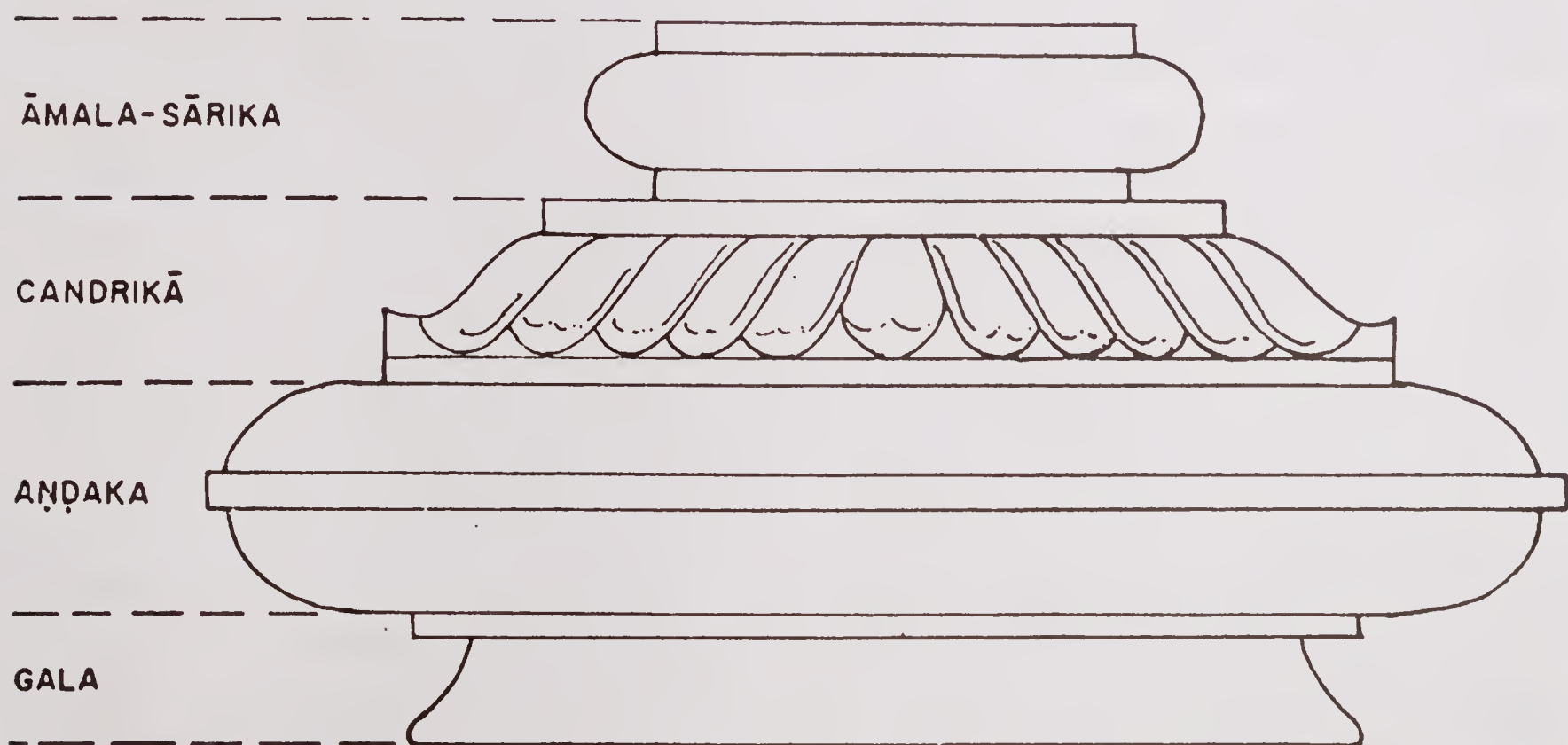
The temple of Mahavira at Ghanero in the district Pali and the Jaina temple group at Osian in Rajasthan represent the style of an early period. The temple at Ghanero consisted of a sanctum with ambulatory, a *gudha-mandapa*, *trikamandapa* and *mukha-chatuski* which is the entrance porch. The temple is enclosed with a high compound wall.

The Osian group of temples represent the early medieval art and architecture. The most important among which is the Mahavira Temple, (Plate IX). On paleographical evidences it appears that it has been built by Nagabhatta I, a Pratihara Vatsaraja in the last quarter of the 8th century A.D. The sanctum of the temple is enclosed by an ambulatory . Other parts of the temple include *Antarala*, *gudha-mandapa* with lateral wings, *trika-mandapa* and *Mukha-chatuski* with a flight of steps. At Phalodhi, a Parsvanatha temple was built in about 1147 A.D. The temple was destroyed by the Muslim invaders but it was subsequently repaired and renovated. Many of its structural parts have been restored. The Adhai-Din-Ka-Jhopda mosque at Ajmer had been a Jaina temple site. The forms of the shrine and the carving on its pillars which is rich in ornamentation and decorative schemes testifies the existence of Jaina temple. Amer is another Jaina site which has been appropriated by the Saivites. There is one and the oldest Jaina temple in Lal-Shah-Ka-Mandir. Sanganer preserves another interesting temple called Singhiji-Ka-Mandir. The style of the shrine is like that of Chalukyan temples in Gujarat and western Rajasthan.

The Chalukyan or Solanki phase of Jaina art and architecture is one of the richest regional styles which evinces a complete execution of the architectonic principles and assimilation of iconographic norms . A Chalukya temple bears closest affinity to the north Indian temples though it has some distinctive individual features. The design of *mandapas* in a peristylar with richly ornamented pillars and decorative designs is unique. The pillars are arranged in an octagonal form and have ornamented arches. The domical ceiling of the *mandapa* is supported on an octagonal frame of architravas which rest over pillars and constitute concentric rings converging on the central pendant, architecturally known as *Padma-sila*.

Literature alludes to the construction of Jaina temples in Gujarat from the

eighth century. Buildings ascribed to this period have been mentioned before, built at Patan-Anhilawada, although all the literary allusions are hard to be traced out in materiality. The earliest known example of Jaina temple in west India is the Adinatha marble temple which was built by the Dandanayaka Vimala on Mount Abu. It was built in 1032 A.D. and is locally called the Vimala-Vasahi. It was renovated in the twelfth century but the sanctum *gudha-mandapa* and *trika-mandapa* are original. The next great marble temple group is found at Kumbharia (Banaskantha). The Mahavira Temple (Pl.X) was built in 1062 A.D. It is remarkable that four Jaina temples are found round a *Saiva* temple. At Kumbharia, another temple, very much similar to the Mahavira temple in plan and execution was dedicated to Santinatha in C. 1082. A Parsvanatha temple at Kumbharia is a little later in time, built during the reign of Siddharaja Jayasimha (1094-1144 A.D.) The temple has nine *deva-kulikas* which are highly decked. The Neminatha temple at Kumbharia was built a little later during Siddharaja's reign. Its pillars are richly carved and bear resemblance to the pillars of the Vimala-Vasali temple of Mount Abu. A small temple of Sambhavanatha built in



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1231 A.D. is diminutively laid that contains the general features of a Chalukya temple.

In 1119 A.D., Dandanayaka Kapaddin erected a Jaina temple at Patan and the minister Udayana constructed a temple of Simandhava at Dholak. Udayana also built a monastery at Khambhat, while Setha Dhawala erected the Muni-Suvrata temple at Dholak (built in 1137 A.D.) Hemachandra's *Divasraya-kavya* alludes to the construction of a temple of Mahavira at Siddhapura, sometimes referred to as Siddha-Vihara.

Dandanayaka Sajjana caused a temple of Neminatha to be built on Girnar. Kumarapala (1144-74 A.D.) who succeeded Siddharaja as king, built many Jaina temples, although he was equally prolific about building Brahmanical temples. He built about thirty-two Jaina temples besides a *Kumara-Vihara* with twenty-four *deva-kulikas* at Patan. The entire region of Girnar, Abu, Prabhasa, Satrunjaya and Khambhat extending to Tharad, Mangrol, Idar, Diu and Jalor bear eloquent testimony to his building activities. A *Jholika-Vihara* was built by him in 1163 A.D. to perpetuate the memory of his guru Hemachandra at Dhandhuk, Hemachandra's birthplace. Following the example of Kumarapala, his ministers, Prithvipala, Siddhapala and Amrabhatta built temples. Vagbhatta, a brother of Amrabhatta had also constructed a huge shrine of Adinatha at Satrunjaya (1155-1167 A.D.). Prithvipala had added a *nritya-mandapa* to the Vimala-Vasahi temple built in the time of Kumarapala. None stands today except the Ajitanatha temple of Taranga which was built in 1165 A.D. At Ghumli, there is a temple of Parsvanatha whose *mandapa* alone remains today; it is similar to the *navalakha* temple of the same place assigned to the close of the 12th century A.D. In the early 13th century, the centre of political gravitation shifted to the strongholds of the Vaghelas, whose ministers Vastupala and Tejahpala are supposed to be the greatest builders of medieval temples. They are brothers who besides advising the Vaghela kings, built more than fifty temples including the Vastupala Vihara and the Parsvanatha temple of Girnar, the temple complex of Satrunjaya, the Adinatha temple of Dholak and Ashtapada prasada of Prabhas. The Asaraja-Viharas of Patan and Junagarh, the Neminatha temple of Dholak, the Adinatha temple of Prabhasa and the magnificent temples of Khambhat and Dabhoi owe their existence to Tejahpala. Tejahpala also constructed temples at Tharad, Karnavati, Pavagarh, Navasari and Godra in addition to the more renowned Neminatha temple built on Mount Abu. Most of these temples lie in a dilapidated condition but their majesty and elegance cannot escape the eyes of the devotee pilgrim or the art historian. The best preserved example of Tejahpala's creations is the marble temple of Neminatha which is famous as

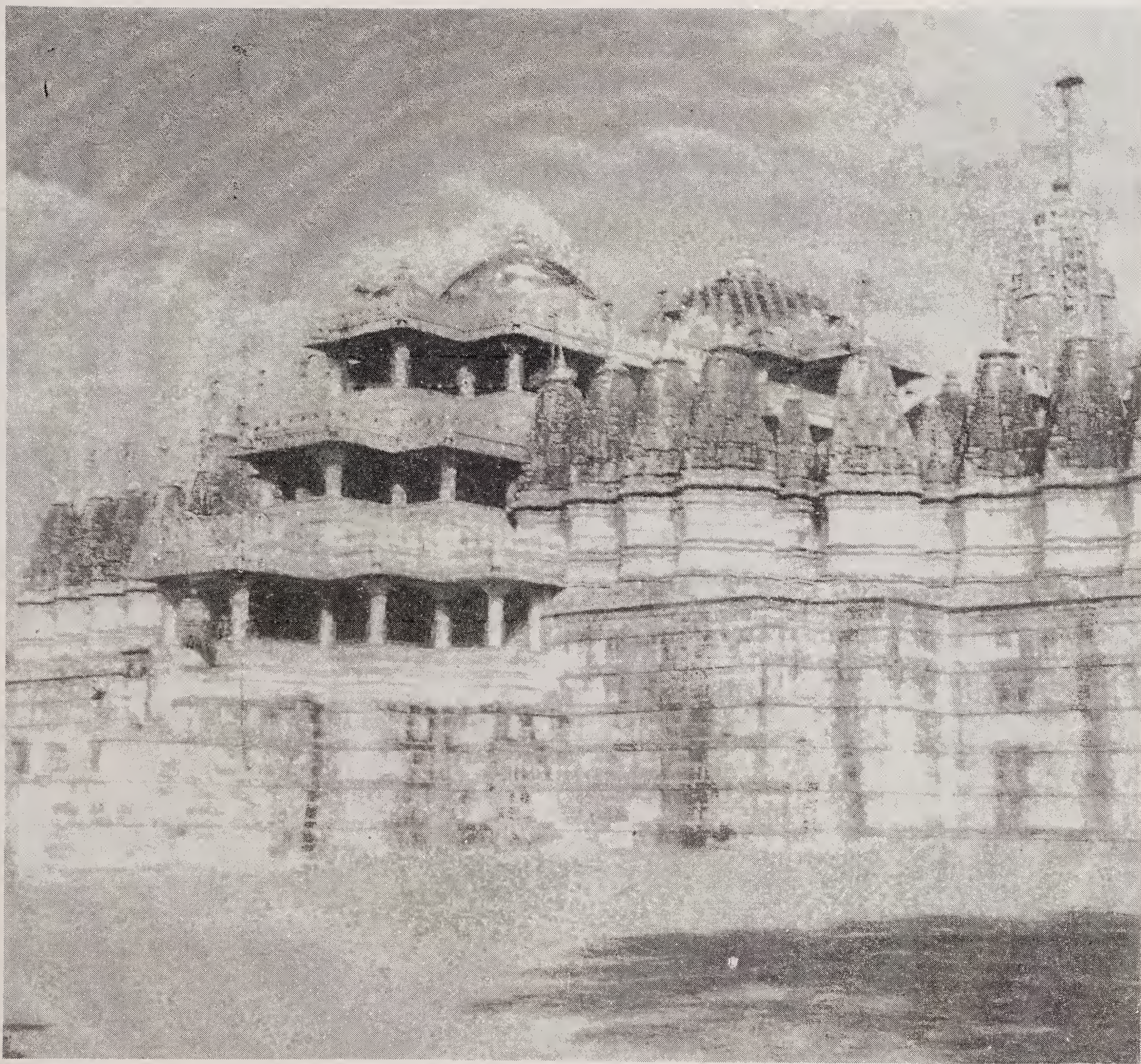


PLATE XII : Adinatha Temple, Ranakpur, Rajasthan

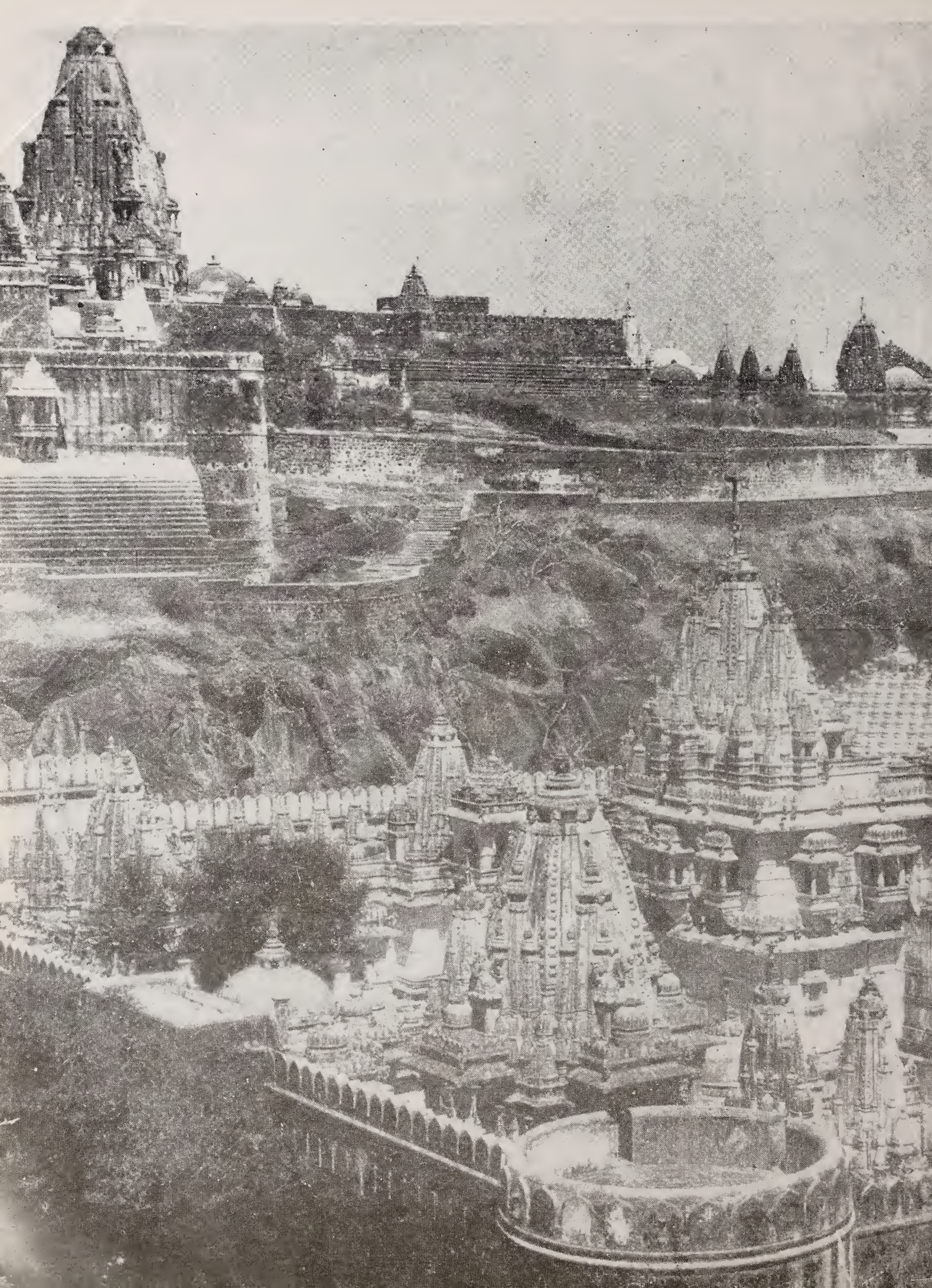




PLATE VIII
Jain Temple, Palitana
Gujarat, India

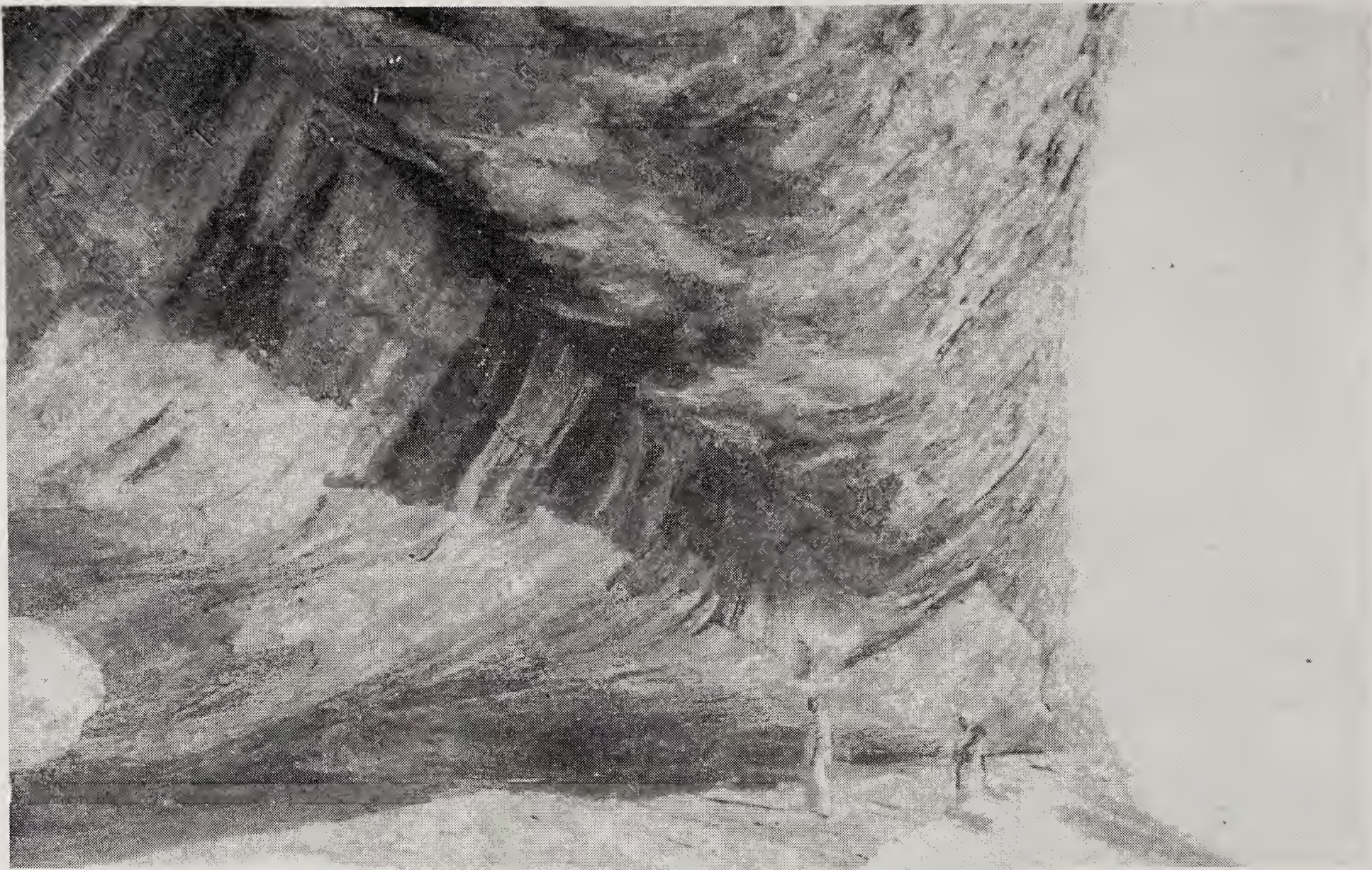


PLATE XIV : Cavern inhabited by Jaina monks, Sitanavasal



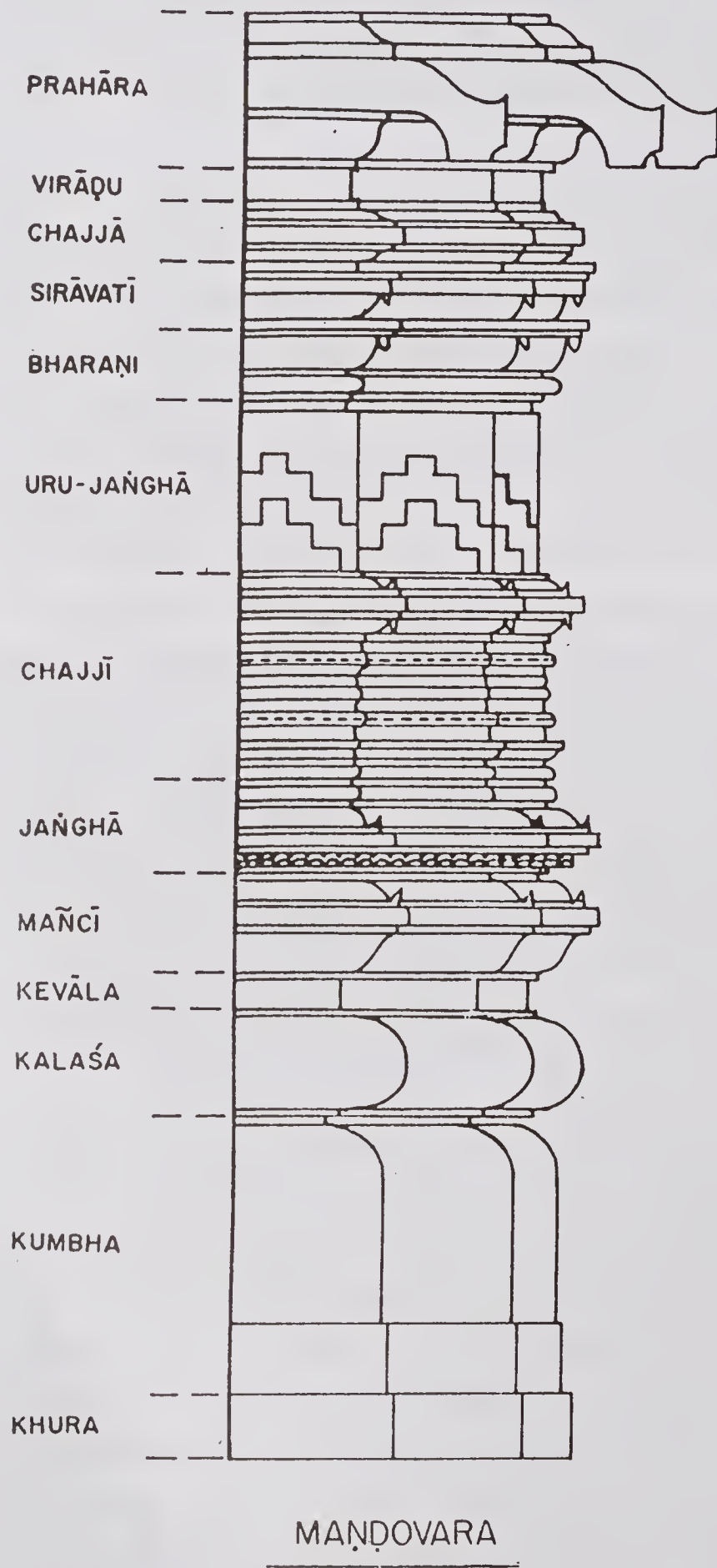
PLATE XV : Jaina Cave Temple at Badami

Luna-Vasahi shrine (Dilwara) built in 1231 A.D. on Mount Abu. The tradition of Vastupala and Tejahapala continued in the generation of Jagadusa of Bhadravati and Pethada of Mandu. In their time were built temples at Dhanka, Wadhwan, Satrunjaya and Sewadi (1250-70 A.D.). Prabhasa and Sola-kshanpur also had temples built in the late 13th century. While in later years the royal patronage was withdrawn, the rich Jaina community upheld the munificent artistic traditions. A fine example of this is the Chaturmukha Dharani Vihara at Ranakpur which was built as late as 1439 A.D.

Despite lavish proliferation of the sculptural arts in medieval Jaina temples of West India, the iconic standards fall much short of the architectural felicity and massive constructions of the temples. In the late medieval period, began the onslaughts of the Islamic campaign which engulfed the entire areas of Rajasthan and Gujarat. The havoc caused by vandalism was immense and it led to a comparative decadence in the monumental art of the period. It is, however, praiseworthy that the monuments and sculptures of the period could preserve, though sporadically, the old spirit. An interesting treatise on architectural science, the *Vastusara* was written by a Jaina author, Thakkura-Pheru in the time of Alauddin Khalji. The work appeared in 1315 A.D. This was undoubtedly an attempt at preservation of the tradition of architectural principles, ingrafting as it does, the plan and elevation of a *nagara* temple of north Indian style in west Indian idiom. In the time of Rana Kumbha, Jaina temples were built at Chittor, specially dedicated to Adinatha. The Jaina temple of Samara Singha on Girnar Hill (1438 A.D.) and the subsequent temples of Sampratiraja (1435 A.D.) and Malaka-Vasahi (1455 A.D.) on the same hills, speak of the late phase of Jaina composition in which a combination of Solanki and *nagara* temple styles remained predominant.

Some of the most famous temples of Rajasthan belong to this category of Jaina building art. Chittor claims to have been one of the foremost centres of medieval Jaina architecture. The *Kirit-stambha* of Rana Kumbha is decidedly a victory tower which was accomplished and rebuilt during Rana Kumbha's time in 14th century (Pl. XI). From the structural point of view, the Sringarachauri Santinatha temple at Chittor (built in 1448 A.D.) is perhaps of greater interest as having a large *garbhagriha* installed on a *pancharatha* plan with attached *Chatushki* to its north and west sides. The temple exterior contains much elaborate iconographic designs and figures including reliefs of *dik-palas*, *apsaras*, *Sardulas* on the *Jangha* and gay depictions of animal and human figures carved on the *Vedika* and *pitha* portions. The principal doorframe bears besides Jina as the *lalata-bimba*, Ganga and Yamuna, the *Vidya-devis* and

dwarapalas. There is another Jaina shrine at Chittorgarh in the satbis-deodi which belongs to the same period. Dedicated to Adinatha, all the divisions of the temple are finely laid.



Though early in execution (1147 A.D.) the Phalodhi Parsvanatha temple in Marwar may be ascribed to the medieval period for its added glory conceived in renovations at different stages. In Jaisalmer fort is found a temple complex consisting of the Lakshman-Vihara dedicated to Parsvanatha (1417 A.D.), the temple of Sambhavanatha (1431 A.D.), the temple of Chandraphabha (1453 A.D.) and the temple of Santinatha (1480 A.D.).

The Bikaner group of temples consist of Parsvanatha temple, built in the 16th century A.D., the Chintamani Rao Bikaji temple of Adinatha, erected in 1505 A.D. and the temple of Neminatha constructed in 1536 A.D. Rshbhanatha temple at Achalgarh (1510 A.D.) is famous for its architecture. The Jaina temple at Chandkedi in Kota of the 17th century and the Patodi's temple, established some time during the 17th-18th century, follow the patterns of Bikaner and Jaisalmer temple art.

In the extreme regions of West India, there are some remarkable temples, besides those at Girnar,

the complex at Miyani famous for Rshabha- natha temple built in the 13th century, Kathiakot in Kutch for its Jain temple of the C. 13th Century, Thana in Saurashtra known for two Jaina shrines of early medieval period. The series extends to Vadnagar, Sajakpur and Phadresvara in Kutch and Nadola, Nadlai and Jalor group of Jaina temples, all of which were built in the early medieval age.

The temple art tradition continued to be prolific in Ranpur or Ranakpur in Mewar. The temple of Adinatha at Ranakpur (Pl. XII) is particularly important for its medieval architecture. It has, besides its usual elegance, a pillar inscription recording its construction in 1439 by Depaka, who had performed the said work at the instance of a pious Jaina Dharanaka. The inscription further mentions the patronage of Rana Kumbha to Jaina architecture which was almost a popular style of construction in West India and found favour with masons who contrived its execution without bias for any particular creed. The plan of the Yugadisvara or Adinatha temple shows obvious complexity but may be understood in an idiom which cannot be said to be cumbersome. The fine variety and multiplicity of forms are the salient features of this temple. The same type of temples are found among the famous Dilwara group of temples on Mount Abu. Built in 1459, a temple of Parsvanatha at Dilwara excels the other temples in height and a comprehensive engraveur of figures of Jaina deities.

The same kind of architecture developed during the period in the temple city on the Satrunjaya mountain near Palitana (Pl. XIII). The temples of this phase were built in the early part of the 17th century. Jaina temples of West India abound with numerous bronze images and miniature paintings, specially in the vicinity of Dungarpur. Some of the metallic sculptures have inscriptions containing the names of sculptors. The names of many luminaries have been restored to history from these inscriptions, such as Lumba, Lepa, Natha and Mandana. The last mentioned image-maker had also specialised in the construction of buildings. It is important that the temples contain a very large number of icons fulfilling the religious requirements. The Shole temple complex reveals a proliferation of the late classical period.



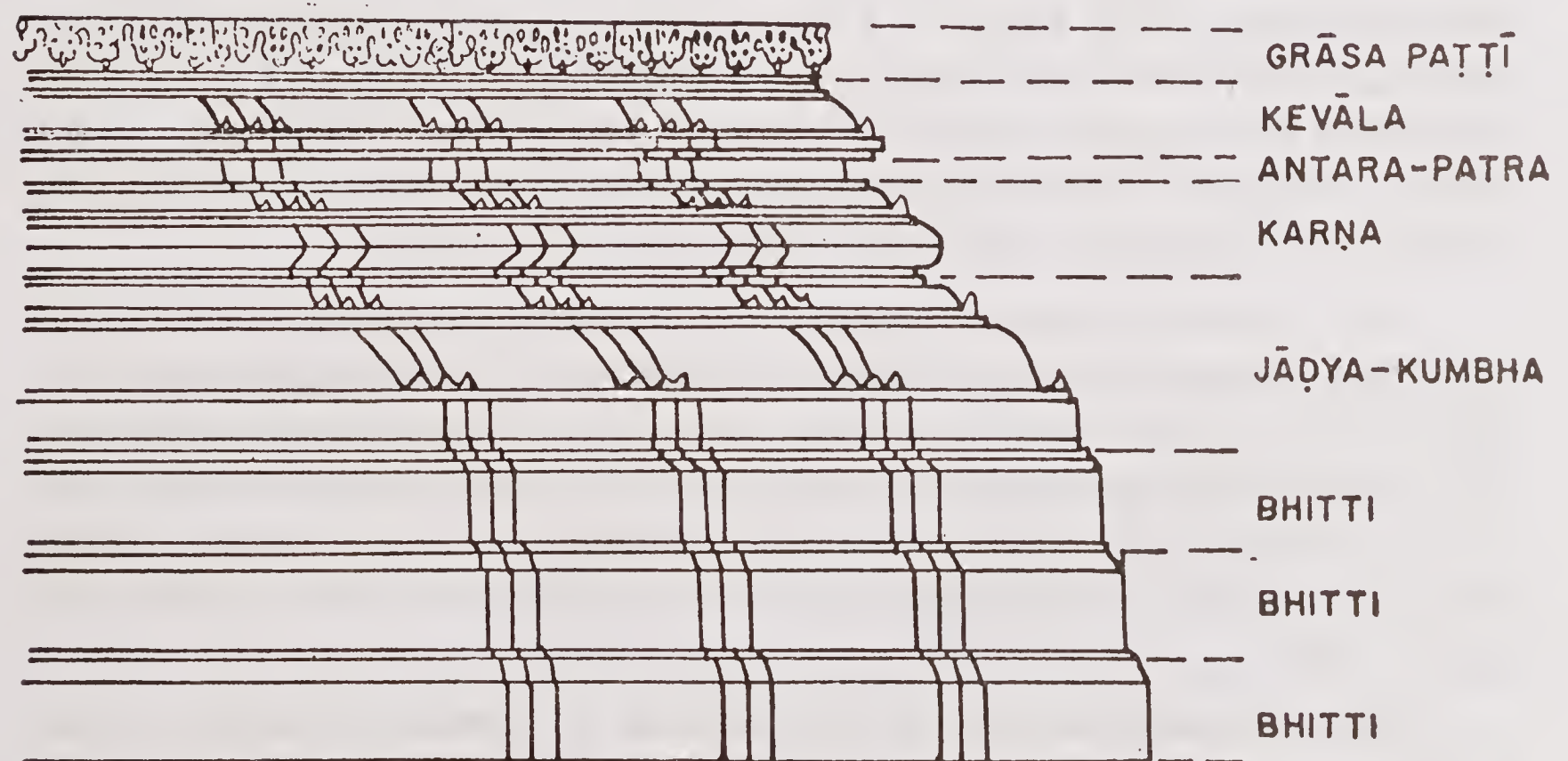
V. The Deccan and South India

THE penetration of Jainism into peninsular India marks its beginning from the 6th century A.D., when three rising empires came to have their sway, viz., the Chalukyas with their capital at Vatapi (Badami), the Pallavas with their capital at Kanchi and the Pandyas with their capital at Madurai. These empires elicit the growth of melloda Jaina architecture and iconography, painting being another device in which the far south Sittanavasal escarpment came to glow with some of the finest paintings that India has ever known. The ascendancy of Jainism in the south continued to radiate its influence for several centuries, though not without rebuffs from the *bhakti* cults of the Nayanamaras who were Saivas and the Vaishnava Alavaras. Jainism grew to be more popular than Buddhism and had competent rivals in the Saivites and the Vaishnavites.

The main strongholds of the Jainas were no doubt in the Tamil Nadu region which had natural caverns and rock-shelters (Pl. XIV) that proved to be of considerable use to the Jaina ascetics. Traces of such sanctuaries have been revealed in the ruins at Tirakkol and Annamalai both of which are in north Arcot district. The Annamalai caves contain paintings like those of Ellora and Sittanavasal. At the Chandragiri hills at Sravanabelagola Vallimalai has a famous cave-temple with figures of Jaina *Tirthankaras* carved in relief. The temple, however, has now been converted into a Subrahmanyam temple. Royal patronage brought into existence the first cave temple for Vishnu under the patronage of Mangalesa at Badami. That gave impetus for a solitary Jaina cave temple (Pl. XV) at the northern spur of Badami. Remains of some pillars and *mandapas* with entrance openings have been noticed in the region. The Menabasti Jaina Cave Temple (Pl. XVI) on the Meguti Hill at Aihole owes its origin to the merchant communities which owned a trade guild of 'the notable five hundred'. The temple has icons of Mahavira and Parsvanatha besides the *sasana* deities like Dharanendra and Padmavati. There is another two-storeyed cave temple below the Meguti temple. The Caranti-Math group of temples of Aihole is stated to have sprung up in C.III9 A.D. In the time of the Rashtrakutas,

Ellora became known for its rock-cut caves which have some notable Jaina features. Apparently there is no distinction among the rock-temple architecture of the south which follows the same pattern for the different faiths. The Jaina complex at Ellora must have come to a close by the 10th century abounding in, as it does, the various art motifs of Jaina art. Jaina inspiration works throughout the caves of Ellora, especially in the Gomatesvara and Parsvanatha rock caves. In massiveness the pillars of the Jaina temples know no equals and interspersed among them are to be found subtle carvings and *Tirthankara* images. Some of the prominent features of the Dravidian architecture are invariably present in the skilful construction of the Jaina temples. A uniformly designed *Yeniyavargudi* of six temples dated in the 10th century A.D. characterises the Chalukyan forms of the arrangement found in the famous Patadakal temples which are dedicated to Virupaksha. The Pattadakal Jaina temple is moderately planned with massive pillars and pilasters. Temples at Gadag, Dambal and Lakkundi built in the 11th Century represent the later art of the Hoyasalas.

The medium of construction of early cave temples of the south being stones, granite and charnokite, the early rock-temples belonging to any faith are of moderate dimension. Specimens of such temples occur in the Madurai taluk at Annamalai, Brattapatti, Sittanavasal, Mankulam, Muttupatti,



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Turupparankunram, and Varichchiyur. Similar caves occur in the Melur and Nilakoottai taluks.

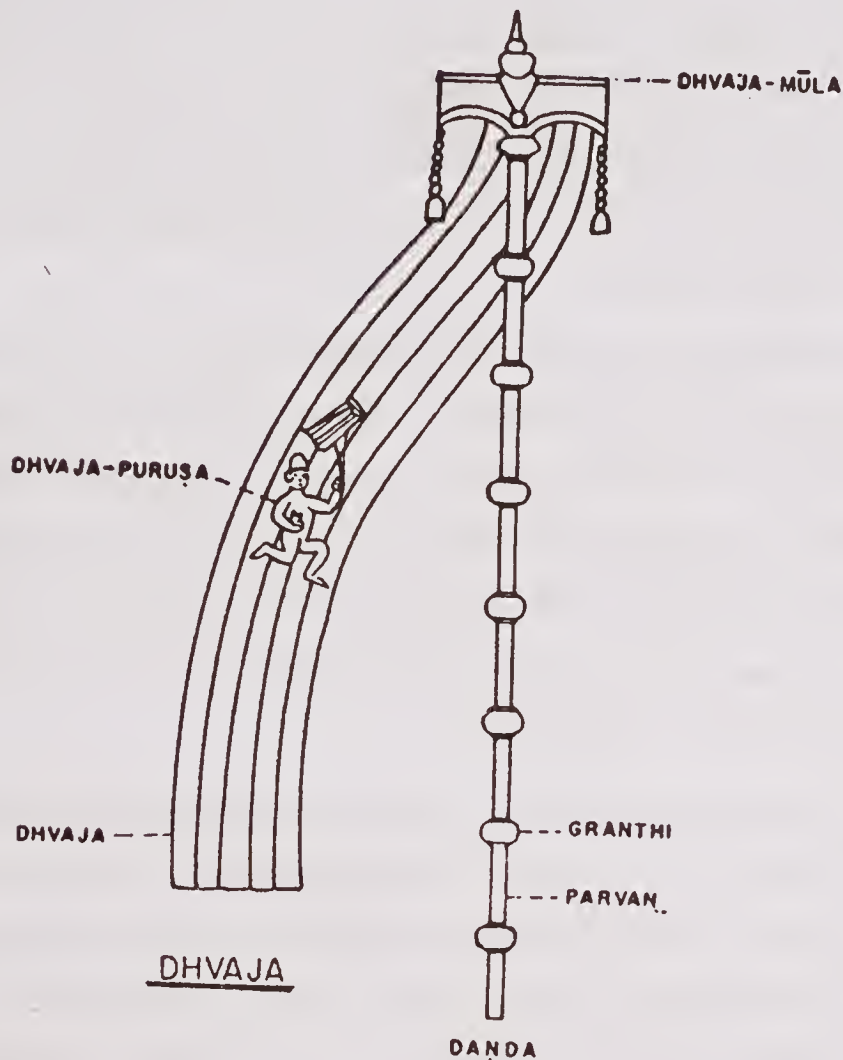
In the Ramanathapuram, Tirunelveli and Tiruchirapalli districts, Jaina foundations which were later converted into Saiva and Viashnava shrines are overwhelmingly found, the most prominent of which are decidedly the Sittanavasal (2nd 1st centuries B.C. to 9th century A.D.) rock-caves. Jaina images of the 7th-9th centuries occur on the overhanging spur of the cavern of Ammachatram hill. The other important Jaina foundations lie in the districts of Coimbatore, north Arcot, south Arcot and Chittoor. Where no inscriptions have been found, the patronage is difficult to ascertain.

The structural stone temples in Tamil Nadu belonging to the Jaina fold abound in Pallava examples, for instance the Chandra-prabha temple at Jinakanchi, which is a suburb of Kanchipuram. It is still a well-known centre of Jaina faith. The Chandranatha temple at Vijayamangalam in Coimbatore district is a Ganga construction with its usual brick work *vimana* facing south and the *ardha mahamandapa*. South of Tondaimandalam, both in the Chola and Pandya regions, there once existed a series of Jaina temples in stone which are inferred from their dilapidated existence and epigraphical references. This group of temples reveal important architectural patterns at Chettipatti in Pudukkottai-Tiruchirapalli with its characteristic *prakara* and *gopuram*. It was in the time of Rajaraja Chola I (985-1014 A.D.) that a series of Jaina shrines had sprung up about which there are inscriptions mentioning the names of such Jaina preceptors who inspired the construction of these memorial shrines. In the shrines, as usual, one finds the installation of Jaina *Tirthankaras* not infrequently containing inscriptions in characters of the 10th-11th century.

The second important group of masonry temples exist in south Karnataka. More prominent of these are placed in the Chandragupta-basti (Pl. XVII) on the Chandragiri hill at Sravanabelagola. The place is notable for Chandragupta Maurya's association with the Jaina pontiff Bhadrabahu and Jaina icons enshrined in the temples. A remarkable feature is the variegated foliage designs and animal patterns contained in the freizes, mounted on arches with trefoil finials.

The Panchakuta-basti in the outskirts of Sravana-belagola shows outstanding *vimana* architecture which helped in the codification of the southern *Vastusilpa* and *agama* treatises. To this class belong the Jaina temple at Singavaram, the Parasvanatha shrine at Perumandur and the Malainath temple, all belonging to the early medieval period. In north Arcot district, there are the

temples of Parsvanatha (C. 10th century A.D.), Vardhamana (C. 1000 A.D.), Kunthu *Tirthankara* temple (C. 11th century) and the Adinatha temple, which was founded about 1260 A.D. During middle ages, numerous Jaina temples were built owing to royal patronage. These temples are furnished with fine carvings and sculptures. The most prominent example of this is undoubtedly the broad-



Khadgasana pose with his long arms dangling on either side. Much has been said of this massive and magnificent figure with contemplative eyes, half-closed, and a remarkable sensitivity that goes along with it. The nude figure is indicative of self-abnegation which behoves a *Kevalina*. Fergusson has talked of this image as "nothing grander or more imposing exists anywhere out of Egypt and even there, no known statue surpasses it in height." The image inspired the colossusness of Gommata found at Karkala (A.D. 1342), Venur (1604 A.D.) and the one

near Bangalore which also belongs to the late medieval period.

Two important temples, the one constructed in the 12th century A.D. known as the Bhagavati-Sakkayar temple and the other belonging to the early decades of the 16th century called the Malavanatha temple had their shrines popularly venerated at Ramanathapuram. The Bhagavati temple (C. 1300 A.D.) of Tirunelveli follows the pattern of Ramanathapuram Bhagavati Sakkayar temple. In the later phase of Sittanavasal, a shrine of Parsavanatha was popularly adored in the 9th century A.D. It depicts elegance and a finer chiselling of the rocks which only highly skilled artisans could have accomplished.

Halebid is famous for its series of temples that belong to the middle of the 12th century A.D. It depicts dedications to three eminent Jaina *Tirthankaras*—Adinatha, Santinatha and Parsvanatha. Jaina temples that came into existence

in the 9th-12th centuries A.D. in Shimoga Lakshmanesvara, Nittura, Tumkur and Palghat districts abound in Jaina settlements like Sule-basti (all in Shimoga) and like *bastis* at other places right upto the Kanyakumari district, famous for its Nagaraja temple at Nagarakoil (C. 10th century A.D.). Bijapur has also a famous Jaina temple at Hallur (C. 8th century A.D.) which is known by tradition and the ruins in which the temple lies embedded.

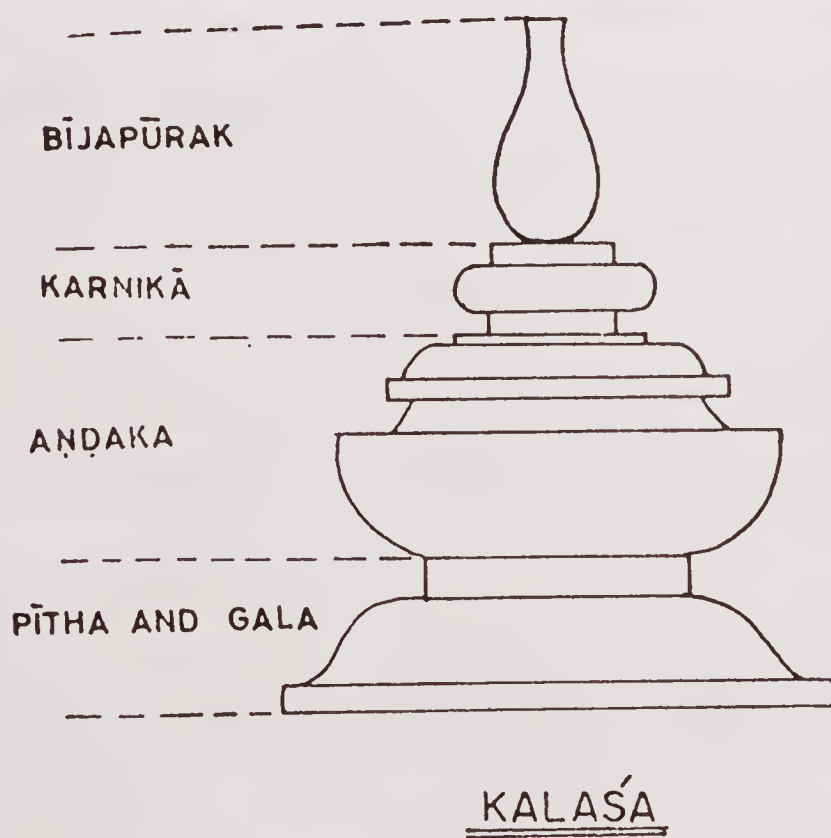
The Sravanabelagola group of temples has a number of Jaina establishments which would contain a large number if listed into an inventory. There are bastis commemorating Chandragupta (emperor), Parsvanatha (Pl. XVIII), Chavandaraya, Gommatesvara (Bahubali), Mangayi (1325 A.D.), Siddhara (1398 A.D.), Cennanna (1673 A.D.), Bandari (1159 A.D.), Terina (distt. Hassan), (1117 A.D.), Sasan (distt. Hassan) (1117 A.D.).

Stray settlements of Jaina Sravakas and *Sraddhacharis* occur at Chandrabetta hill, Venur, Hampi, Nasik at Sirpur in Berar. The Santisvara-basti at Venur stood in late 15th century A.D.; the Ganigitti temple of Hampi was founded in 1385 A.D.; the Jaina temple at Anjaneri at Nasik should be assigned to the 12th century A.D.; the cave temple at Tringalavadi at Nasik was constructed in 1349 A.D. and the cave temple at Sirpur evinced the late phase of cave architecture and may be assigned to 1278 A.D.

Remains in Kerala include not many monuments except those which owed their existence to the period from the 9th to the 11th centuries when the Cheras in Central Kerala and the Aya rulers in the south extended patronage to the Jaina faith. In some of the Chera inscriptions, names of Jaina monks occur for whom cave houses had been built by the grandson of Ko-Atan Cheral Irumporai. Trichur, the capital of the Cheras in the 9th Century was strewn with Jaina shrines and in the vicinity of it Jaina establishments at Kalakkavu in district Cannanore sprang up in the 8th century. The foremost rock-shelter of the region undoubtedly lay near Chitalar in the Kanyakumari district. The rock-shelter has numerous *Tirthankara* figures carved on an over-hanging rock besides the inscribed votive images and reliefs of Parsvanatha, Mahavira and Padmavati. The greatest patron of Jaina faith among the Aya kings was no doubt Vikramaditya Varaguna (C. 885-925 A.D.). He gave gifts of golden ornaments to the Bhataria of the Tiruchcharanattumalai. Certain votive figures that have been noticed in these parts contain inscriptions in *Vatteluttu* characters speaking of donor's names and places that show a growing popularity of the faith in the 13th century A.D. But no sooner than that, many a Jaina shrine were converted into Brahmanical shrines. The existence of the

Bhagavati temples at Tiruchcharanattumalai and Kallila in Ernakulam district were transformed from the original Jaina establishments. Contemporaneous with the rock-shelters and structural temples in Kerala, more solid foundations of structural masonry have been found at Godapuram (Palghat), Iringalakuda (Trichura) and at Kollam. In later times, many Jaina shrines were possessed by the votaries of the Brahmanical faith in place of the former syncretic inclinations of the Chera rulers. Jaina settlements do exist in Kerala even in modern times in the Wynad area of Kozhikode district and places like Kalpatta, Manantodi and the Edakkal hill where a singular Kerala temple style came to be evolved that consists of a combination of the comparative modern building artifice in assonance with the splendour of the ancient art.

The medieval Jaina art of the Deccan and south India presents a wide range of architectural activities which it owes to the Chalukyas of Kalyani, the Sitaharas of the Kavadi-dwipa, the Kadambas of Goa and Mangal and the Yadavas, Kalachuris and Kakatiyas, all of whom patronised the Jaina community in order to raise money to resist the tide of Islamic invasions which were a regular feature under the sway of the Khaljis and the Tuglaqs.



The Chalukyas of Kalyani caused several new constructions besides the renovation of the existing Jaina shrines and monuments specially at Lakkundi, Sravanabelagola, Lakshmanesvara and Pattadakal. In the time of later Chalukyas, the Kakatiyas, the Yadavas and the Hoyasalas, hybrid sculptural traditions of the north and the south, took part. The rulers had been conscious of a greater unity which they wanted to transcribe in

stone for the sake of homogeneity and solidarity. The Yadavas, who had their capital in Nasik in early days, had shifted it to Devagiri in 1196 A.D. Singhana was their most illustrious king. One of the later kings, Mahadeva 1260-70 A.D. patronised Himadri who was made a minister under his aegis and who built temples in the Khandesh area in the Himadpanthi style, characteristic of Jaina architecture which had been borrowed from the *bhumja* style of the Paramaras

and Solankis. Temples, at Meguti and Sravanabelagola did not proliferate in late medieval times and so did the rock-cut caves of Elephanta and Ellora remained static or conventionally slow in their flow of artistic traditions.

Among the Chalukyan monuments, the foremost were the edifices of Brahamajinalaya at Lakkundi (Pl. XIX), the Sankhajinalaya at Ladshmanesvara that are of proven sanctity due to their historical associations. Like the Chalukyan monuments, the Rashtrakuta and Hoyasala schemes mellowed into elaborate architectonic masonry and decorative artistry. The Hoyasalas were great builders who carried out their experiments one after the other in the southern Mysore regions radiating their influences which were imbibed by the later Chola-Pandya and Chera kings. Modern structure is found in the temple complex of Sittamur and in the *Sangita-mandapan* of the Vardhamana temple at Tirupparutti-kkunaram. The Hoyasala style continued in the temples of Hassan district. Jainism which enjoyed the patronage of the above dynastic rulers and the rich Jaina community, extended to all the coastal tracts in the west in south India. Among the notable centres were Humcha, Pomburca (Shimoga) and such other sites of lesser note.

The monuments in the Yadava and Kakatiya realms have been sporadically found in the districts of Devagiri, Manmad and Nasik which have a cluster of shrines besides stray remnants. In the eastern part of the Deccan, Jaina remains are found in our times in Rayalaseema and Telengana regions. Jainism had a late advent in Andhra for the simple reason that Buddhist and Brahmanical influences had been dominant in the earlier times. It was only when these faiths lost their virility in these parts that the dynasties of the Deccan started extending their patronage to Jaina faith for diplomatic reasons in order to provide a bulwark against the Islamic hordes.

Mention has already been made of the influences of the Pallava and Chera kings and several others including the Kalyani Chalukayas and the Yadavas who contributed to the proliferation of Jaina art in the middle ages.

The most outstanding remains of Jainism in Tamil Nadu are found among the Trailokyanatha at Jina-Kanchi or Tirupparuttikkunram in the Chingleput district, the structural temples of Tirumalai which were further enriched in the time of the Vijayanagara rule. Sculptural arts show regional variations at Hampi, Paddatumbalam, Halebid, Sakkaramallur, Villivakkam and Vyasarpadi.

During the reign of the Vijayanagara rulers, a number of Jaina acharyas were patronised and their capital Hampi was strewn with Chaityalayas and

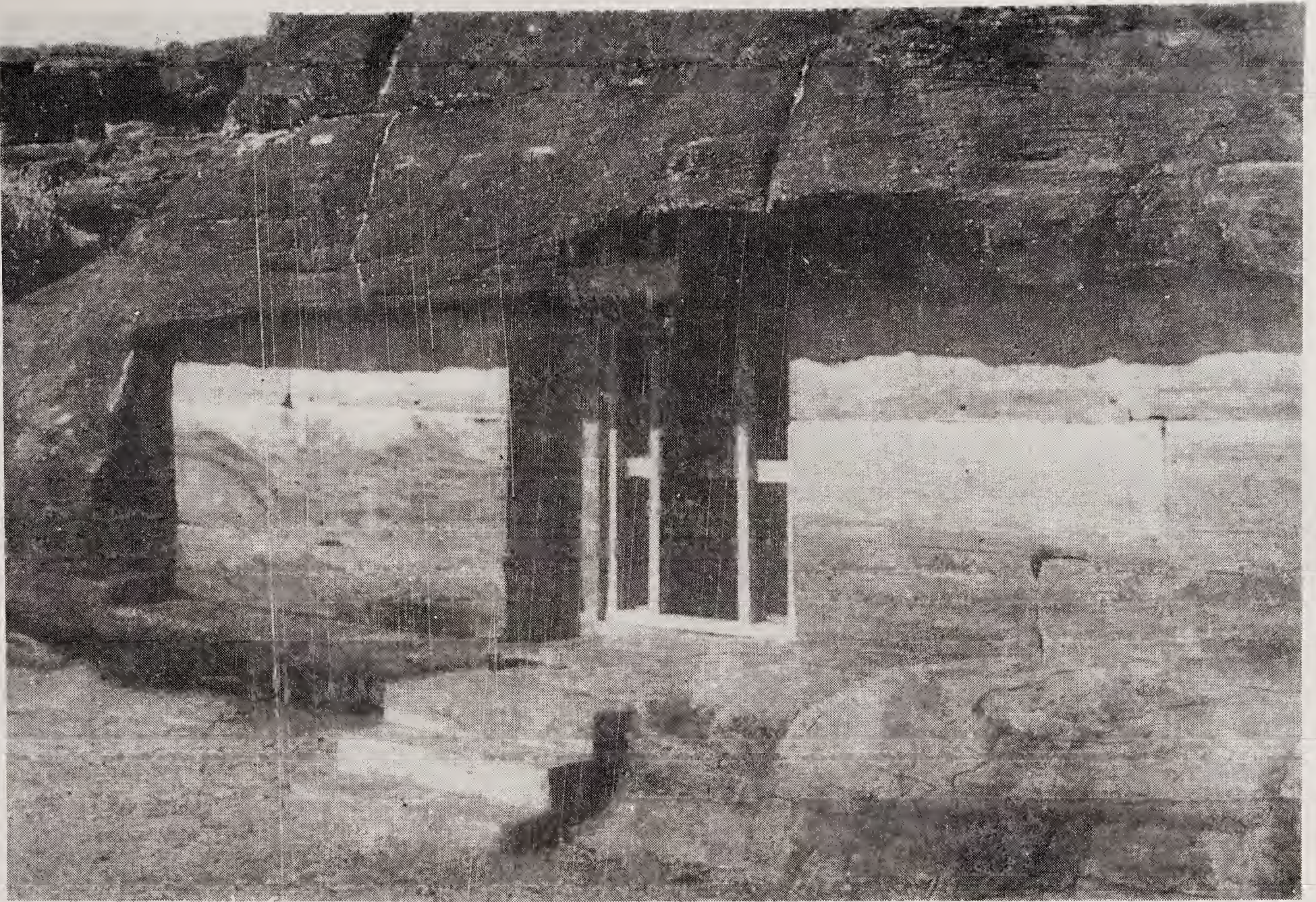


PLATE XVI : Menabasti Cave Temple, Aihole

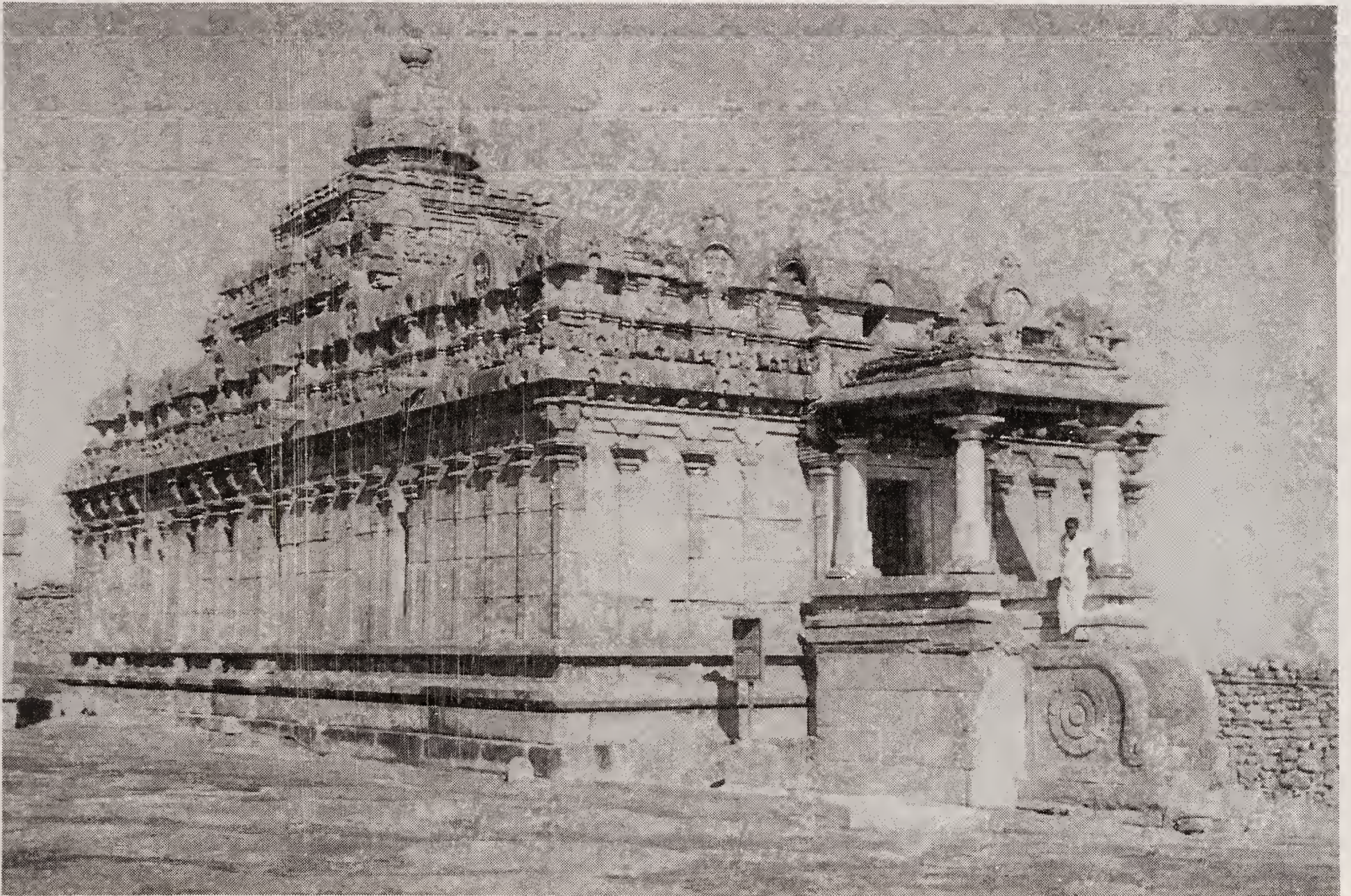


PLATE XVII : Chandragupta Basti, Sravanabelagola

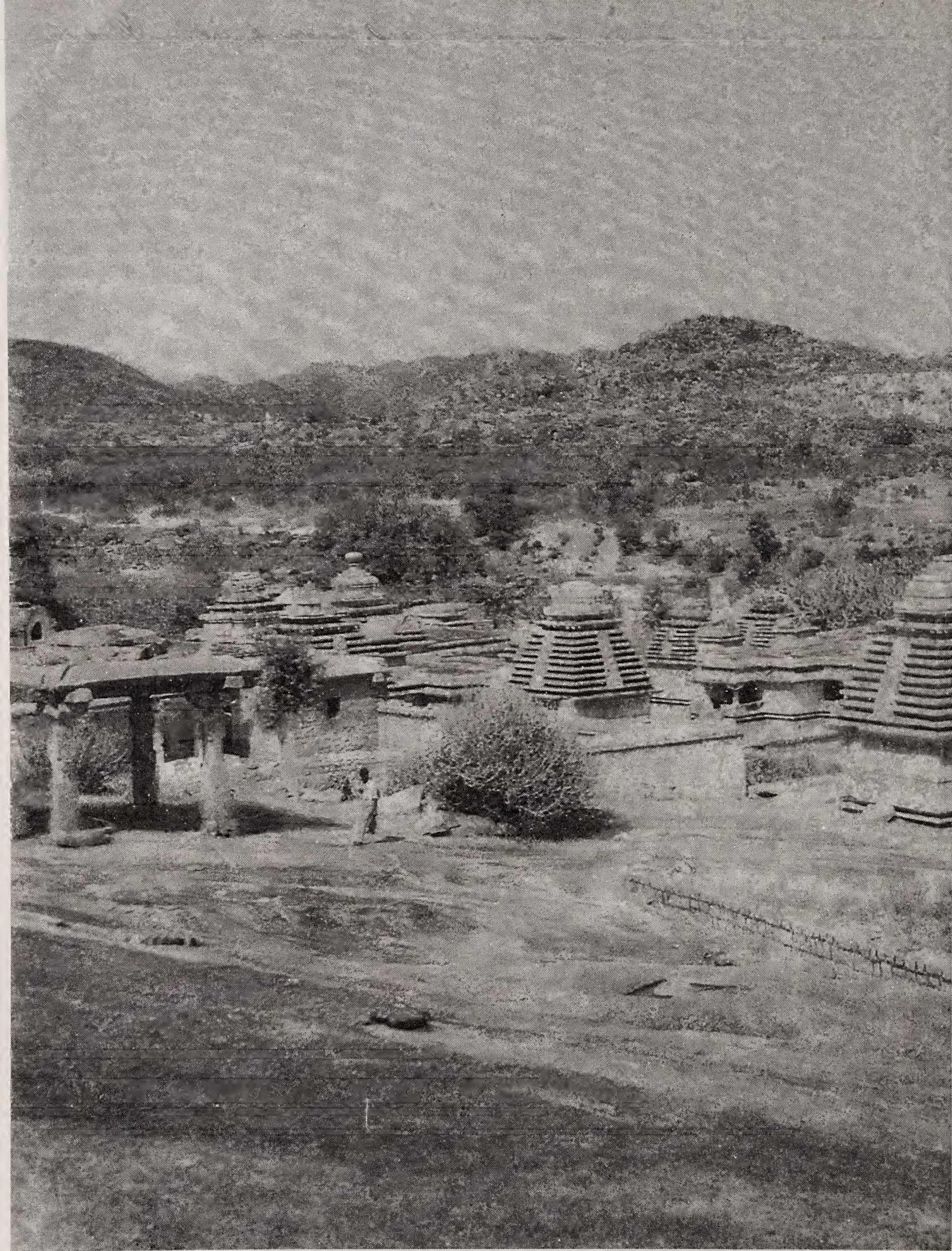
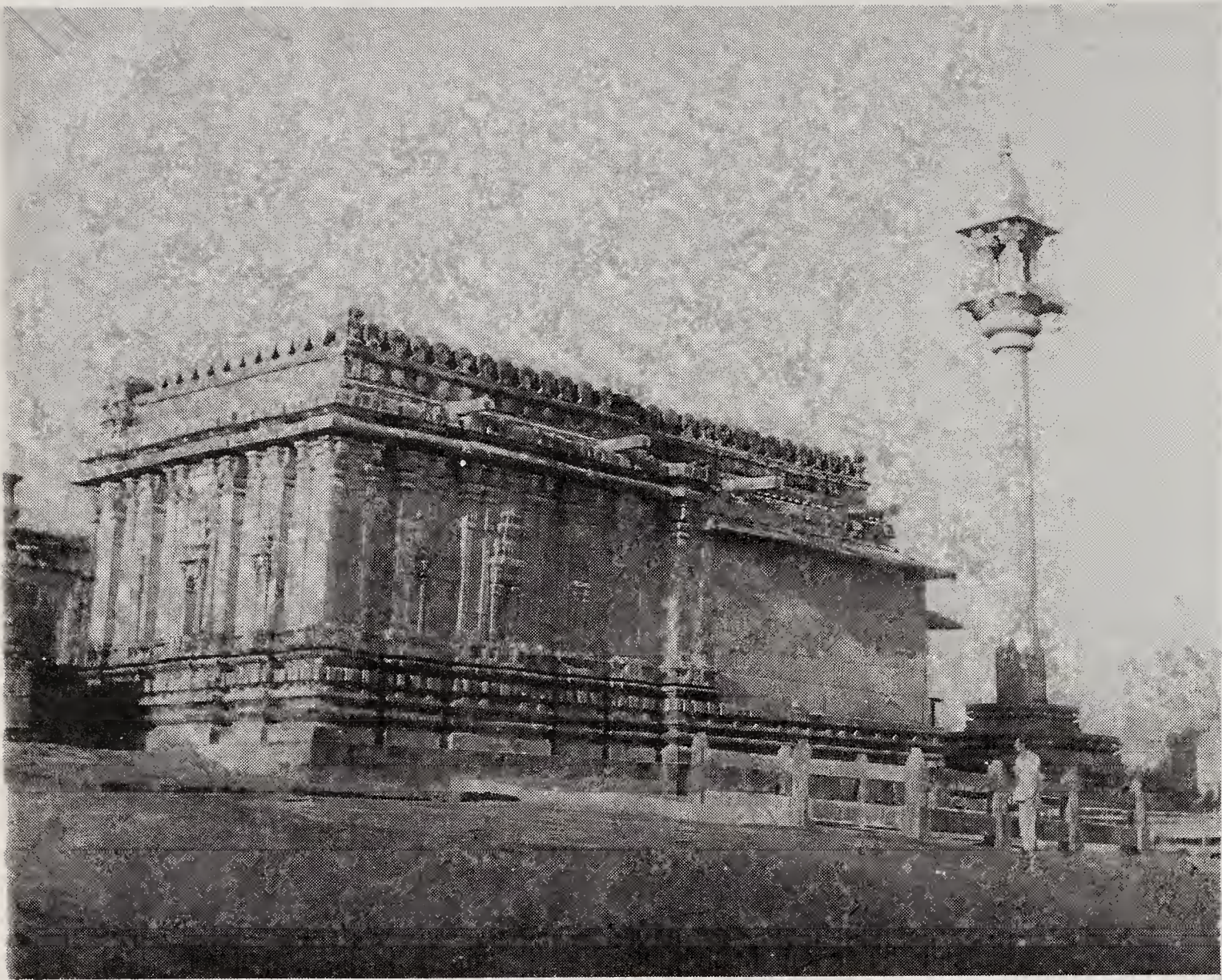


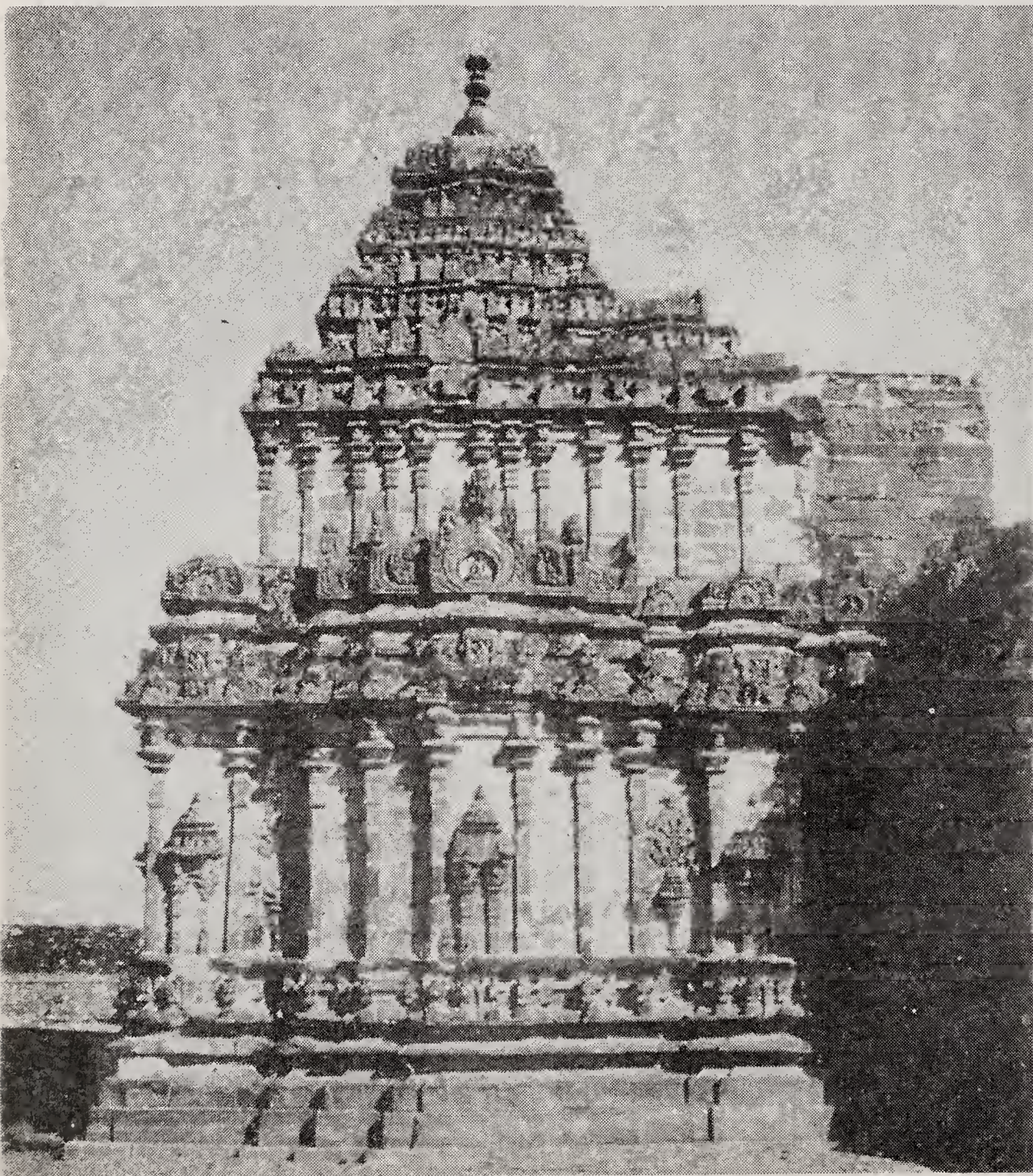
PLATE XX: Tē



es at Hampi



*PLATE XVIII :
Parsavanatha Basti,
Sravanabelagola*



*PLATE XIX :
Brahmajinalaya
Lakkundi*

other structural temples to a large extent. This had been a period of efflorescence in the history of Jainism. Examples of Jaina architecture of the period are classed into four kinds as manifested in the temples at Hampi (Pl. XX), stone temples at Bhadkal (north Kanara), Mudhidri (south Kanara) the samadhis of Jaina priests near Mudhidri and the temples with more than one functional storey above the sanctum, the like of which is to be seen in the Santisvara basti temple at Venur.

It is possible to find structural temples in the littoral parts of the peninsula that have escaped notice of the investigators but of which there are unmistakable traces which, however, await a compelling evidence.



Appendix

S. NO.	TIRTHANKARA EMBLEM		KEVALA TREE	YAKSHA	YAKSHI	BIRTH-PLACE
1.	Risabhanatha/ Adinatha	Bull	Nyagrodha	Bull-faced Gomukha	Chakresvari	Vinitanagara (Dig) Kailasa (Svet.)
2.	Ajitanatha	Elephant	Sapta-parva	Mahayaksha	Rohini (Dig.) Ajitabala (Svet.)	Ayodhya
3.	Sambhavanatha	Horse	Sala	Trimukha	Prajnapati (Dig.) Duritari (Svet.)	Sravasti
4.	Abhinandanana	Ape	Piyala	Yakshesvara (Dig.) Nayaka (Svet.)	Vajrasringhala (Dig.)/ Kalika (Svet.)	Ayodhya
5.	Sumatinatha	Heron (Krauncha)	Priyangu	Tumburu/ Purusadatta (Dig.)	Mahakali (Svet.)	Ayodhya
6.	Padmaprabha	Red Lotus	Chatrabha	Manovaga (Dig.) Mangupta (Svet.)	Syama Achyuta (Svet.)	Kausambi
7.	Suparsvanatha	Nandyavarta (Dig.)/ Svastika (Svet.)	Sirisa	Varanandin (Dig.)/ Matanga (Svet.)	Kali (Dig.) Santa (Svet.)	Varanasi
8.	Chandraprabha	Half-moon	Naga	Vijaya or Syama (Dig.)/ (Svet.) Vijaya	Jvalmalini (Dig.)/ Bhrikuti (Svet.)	Chandrapuri
9.	Suvidhinatha or Puspadanta	Alligator	Malli	Ajita	Mahakali (Dig.)/ Sutaraka (Svet.)	Kakandinagara
10.	Sitalanatha	Svastika (Dig.) Srivatsa (Svet.)	Pilurikha	Brahma/ Brahmesvara	Manavi (Dig.) Ashoka (Svet.)	Bhadrapura
11.	Sreyamsanatha	Rhinoceros	Tinduka	Isvara (Dig.)/ Yakseta (Svet.)	Gauri (Dig.)/ Manavi (Svet.)	Simhapura
12.	Vasupujya	Buffalo	Patalika	Kumara	Gandhari (Dig.)/ Chanda (Svet.)	Champapuri

S. TIRTHANKARA NO.	EMBLEM	KEVALA TREE	YAKSHA	YAKSHI	BIRTH- PLACE
13. Vimalanatha	Boar	Jambu	Sanmukha	Vairati (Dig.)/ Vidita (Svet.)	Kamilyapura
14. Anantanatha	Falcon	Asvattha	Patala	Anantamati (Dig.)/ Ankusa (Svet.)	Ayodhya
15. Dharmanatha	Thunderbolt	Dadhiparna	Kinnara	Manasi (Dig.)/ Kandarpa (Svet.)	Ratnapuri
16. Santinatha	Deer	Nandi	Kimpurusa (Dig.)/Garuda Svet.)	Mahamanasi (Dig.) Nirvani (Svet.)	Hastinapura (Dig.)/ Gajapura (Svet.)
17. Kunthanatha	Goat	Tilaka	Gandharva	Vijaya (Dig.)/ Bala (Svet.)	Hastinapura (Dig.) Gajapura (Svet.)
18. Aranatha	Tagara flower or Fish (Dig.)/ Nandyavarta (Svet.)	Amra	Kendra (Dig.)/ Yaksendra (Svet.)	Ajita (Dig.)/ Dhana (Svet.)	Hastinapura (Dig.)/ Gajapura (Svet.)
19. Mallinatha (Dig.)/ Or Malli (Svet.)	Pitcher	Asoka	Kubera	Aparajita (Dig.)/ Dharanpriya (Svet.)	Mithila
20. Munisurvata	Tortise	Campaka	Varuna	Bahurupini (Dig.)/ Naradatta (Svet.)	Rajagriha
21. Naminatha	Blue Lotus	Bakula	Bhrikuti	Chamundi (Dig.)/ Gandhari (Svet.)	Mithila
22. Aristanemi	Conchshell	Vetasa	Saravahana (Dig.)/ Gomedha (Svet.)	Kusmandini (Dig.)/ Ambika (Svet.)	Saunypura
23. Parsvanatha	Serpent	Dhataki	Dharanandra	Padmavati	Varanasi
24. Vardhamana Mahavira	Lion	Sala	Matanga	Siddhayika	Kundagrama/ Pavapuri



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PUBLICATIONS DIVISION
MINISTRY OF INFORMATION & BROADCASTING
GOVERNMENT OF INDIA

ISBN: 81-230-1013-3

PRICE : Rs. 50.00

India, from time immemorial, is known for its religious tolerance. That is why, throughout the length and breadth of the country, the land is beset with beautiful monuments and sculptures like a bejewelled necklace. Here, in this book, the author O.P. Tandon, has given an account of the major Jaina shrines in India duly supported by historical facts. For better understanding and appreciation of Jaina shrines, life and legend of the Jaina monks in general and the *Tirthankaras* in particular have been given. It is hoped that this book will help create in its readers a thirst for a closer study and a greater understanding of the spiritual geniuses of Jainism.