The principal Jaina shrines of the Chalukya period comprise two caves, one each in Badami and Aihole, and the Meguti structure temple at Aihole. So far as Jaina sculptural themes are concerned, it is in the two caves that narrative themes are found. There is considerable similarity in the presentation and placement of the theme. The most significant once are those depicting *kamathopasarga* of Parsvanatha and the penance of Bahubali. The narrative import of the sculptures is more than evident. In the sanctum proper the depiction of the seated Jina also seems to convey narration. In the case of the Aihole cave, there is a curious depiction of *kevala-jnana-kalyana* leading to the *samavasarana*. The present chapter focuses on the dimensions of these themes.

**The story of Kamathopasarga**

Kamatha was the enemy of Parsvanatha in his previous birth. In Parsva’s life as *Tirthankara*, his enemy was born as sambara, While Parsva was performing his final penance for attaining *kevalajnana*, sambara who was born as a Jyotishadeva then started disturbing Parsva’s penance. He created various obstacles by pouring incessant rain, throwing a mountain on Parsva (Fig.10.3) and many other troubles. But these *upasargas* were foiled by Naga king Dharanendra, who spread out his hoods over Parsva, and by his Naga queen Padmavati, who held the umbrella over him. Thus, all the evil intents of Sambara were dissolved. Then he surrendered to Parsva (Fig.10.3) who later attained *Kevala-jnana*.
The Story of Bahubali

After the death of Rhsabha, Bharata began to subdue the various kingdoms and principalities (of Bharatavarsha). And by the power of the disc-weapon (Cakra) he subdued his 98 brothers. Except Bahubali, all his brothers surrendered their domains and become recluses. A fierce duel took place between Bharata and Bahubali for trial of strength in which Bahubali emerged as the victor. At the final moment of his triumph, the reality of the futility of worldly possession dawned in Bahubali’s mind and he consequently renounced the world for attaining omniscience and sought salvation from the cycle of existences. As an ascetic, he performed very rigorous austerities by standing in the kayotsarga posture (Fig.10.4) for a whole year and attained kevala-jnana.2

The Samavasarana

Samavasarana is the audience hall of the Tirthankara’s first sermon. When the tirthankara attains Kevalajnana, gods celebrate the Kevalajnana-kalyana. Samavasarana demands creation of the audience hall, with provision for seating of various types of beings including animals, humans semi-gods, and gods. The centre is occupied by gandhakuti, a square sarvatobhadra structure with three-storeyed roof, in which a lion-throne (simhasana) is placed. On this throne the Tirthankara, radiant with prabhamandala, is seated, facing to east, under a chaitya-vriksha and chhatra-traya, the triple umbrella. Yakshas holding the chauris flank him. Deva-dundubhis play automatically, announcing the moment of sermon and flowers (pushpavrusthi) rain (Fig. 10.5) The sermon itself would appear to be silent mental delivery, heard and comprehended by a every being in one’s own language. This is the unique aspect of the first sermon conceived by Jainas.3

Sculptural Representations

Jaina Cave, Badami (Fig. 10.1)

The Jaina cave is the forth in the chalukya cave series at Badami. It consists of a garbhagriha and a mukhamandapa. The mukhamandapa has four
massive columns. The ceiling is decorated with flying Vidyadharas. The east and the west walls of the mukhamandapa depict the narrative of the penance of Bahubali and Kamathopasarga. The garbhagriha has a sculpture of Mahavira seated in Samavasaranamandapa. This cave temple may be date C. 600 A.D.

**Kamathopasarga of Parsvanatha (Fig. 10.3)**

The panel represents Parsvanatha’s victory over Kamatha. Parsvanatha stands in kayotsarga mudra, Dharanendra shelters him with his five spread out hoods. To the right of the Parsvanatha, Padmavati holds up the chhatri. In the upper right corner, Kamatha or Sambara is seen throwing a rock hill at Parsvanatha. Kamatha is depicted again at the lower right corner in an attitude of praising the enlightened Parsvanatha.

**Penance of Bahubali (Fig. 10.4)**

The panel depicts the penance of Bahubali. Bahubali stands in kayotsarga mudra. He is surrounded by ant hills and snakes. The Madhavi creepers surrounding his legs and his arms rise up in the sky. There are four women shown on his either side of whom two are Vidyadhas busy in removing the creepers. The remaining two are seated and paying respects to him. The latter two cave identified by Annigeri as Bahubali’s sisters, Brahm and Sundari. But since they are in full attire, this identification cannot be accepted. They two are the Vidyadharis.

**Samavasara Mandapa (Fig. 10.5)**

The panel in the garbhagriha of the Jaina Cave, Badami, represents the first sermon of the Tirthankara. Tirthankara sits on Simhasana. His hands are in dhyanamudra. On his either side stand male chouri-bearers. Tri-chhatri(triple-umbrella) is shown over his head. Tirthankara is seated below the chaitya tree. The Vidhyadhara mithunas carry garland or flower pots above. On either side of the Tirthankara two pairs of hands are seen beating the drums. It suggests the deva-dhundubhis making the sound automatically.
Jaina Cave, Aihole (Fig. 10.2)

The Jaina cave at Aihole is the largest excavation. It has a long mukhamandapa, a large hall, and along garbhagriha. The hall has large mandapas on both sides. The garbhagriha has a sculpture of Tirthankara. The side mandapa of the hall separates itself from the hall by a pair of heavy pillars. It has an unfinished theme, apparently connected with Parsvanatha’s kevalajnana – kalyana. On the left wall of the mukhamandapa Parsvanatha Tirthankara is depicted. On the other side of the wall the sculpture of Bahubali is seen in the mukhamandapa.8

Kamathopasarga of Parsvanatha (Fig. 10.7)

The left side of the mukhamandapa represents the theme of kamathopasarga of Parsvanatha.9 He stands in kayotsarga-mudra, under the five-hooded serpent and an umbrella held by Padmavati. On the right side upper corner, there is a male figure hurling the rock at Parsvanatha, apparently Kamatha or Sambara throwing a rock hill at Parsvanatha. Kamatha is shown again in the lower corner on the same side. He is seated kneeling with his hands in anjali-mudra suggesting his defeat. This theme is presented synoptically by the technique of continuous narration technique.

Penance of Bahubali (Fig. 10.6)

The panel in the Mukhamandapa wall of the Jaina Cave at Aihole depicts the penance of Bahubali.10 Bahubali stands in Kayotsarga attitude. His legs and arms are covered by Madhavi creepers which are being removed by Vidyadharis standing on either side. The creepers have grown so tall and knitted that certain Vidyadhara are stuck in the branches, and are trying to make their way through.

Samavasarana Mandapa

The Panel in the garbhagriha of the Jaina cave at Aihole represents the first sermon of the Thirthankara.11 The Tirthankara seems to be Mahavira who is seated in ardhaparyankasana, on a simhasana. Probably it suggests that
Tirthankara is delivering the silent sermon in Samvasarana. The Tirthankara is seated under a trichhatra. On his either side are seen male chauri-bearers.

Kevalajnana –Kalyana of Parsvanatha

This unfinished panel in the side mandapa of the Jaina cave, Aihole depicts the kevalajnana-kalyana of Parsvanatha. On the left side of the Tirthankara the royal couple are seated. Probably it depicts Parsvanatha as a prince with his spouse. In the central part Parsvanatha is seated in dhyanamudra, apparently in the attitude of kevala-jnana. On his either side are Dharanendra and Padmavati. On the right side Indra is shown, rushing to the spot to perform the Kalyana.

Observations depicted on the Jaina themes

As observed in the descriptions given above, the Jaina themes which have found narrative representations in the early Chalukya context are few and far between. The grabhagriha in any Jaina Shrine symbolically stands for the gandhakuti part of the Samavasarana mandapa. It is in the centre of the gandhakuti that the Jina delivers his sermon. Interestingly in the Jaina cave at Aihole the Jina seated within the sanctum is almost in round relief, focusing this particular aspect. On the other hand the Jaina Tirthankara depicted in the Jaina cave at Badami is shown in high relief. In contrast to the depiction of Aihole the one in Badami emphasizes the narrative detail of the seven pratiharyas the chaitya-vriksha, the tirchhatra, the simhasana, the pushpavrishi, the sveta-chamaras, the bhamandala and the Deva-dundhubhi. They are all treated with considerable attention. Hence, in spite of its being a sanctum relief the Jina Tirthankara in the Badami cave stands out distinctly as a monoscenic commentary on the Samavasarana event.

The technique of continuous narration is well demonstrated by the representations of Parasvanatha’s Kamathopasarga scenes in both the caves. In the case of Badami relief the Naga king Dharanendra is represented in zoomorphic form only, while his queen Padmavati holding the Vajra-chhatra is shown as a lady with Naga hood. Samvara or Kamatha occurs twice in the
same panel once hurling a mountain and for the second time supplicating himself before Parsvanatha. Hence two episodes of the *Kamathopasarga* get represented here. The first episode is that of the great penance of Parsvanatha, the lifting of his body by Dharanendra Naga to protect in from incessant rains, holding of *Vajrachatra* by Padmavati and the *upasarga* of hurling the mountain by Samvara. The second episode is that of the victory of Parsvanatha implied by submission of Samvara. In the case of the Aihole reliefs the same technique of continuous narration is used but Dharanendra is shown in human form with Naga hood also beside Padmavati.

The scene of Bahubali's penance in the cave at Badami seems to follow the continuous narration technique. Four *Vidyadharis* are depicted here, two engaged in removing the *Madhavi* creepers and remaining two expressing their respects to Bahubali. It appears that the latter two are identical with the former two, suggesting that the two *Vidyadharis* have first removed the Madhvi creepers and later saluting the great being. In the case of Aihole Bahubali relief the depiction is entirely mono-scenic. The Artist however has given attention to the details of what happened during the great penance of Bahubali. The Madhavi creepers supported on the limbs of Bahubali formed the huge net in the sky obstructing the path of the *Vidyadharas*. Infact in this particular relief emphasis is on this aspect. It is suggested by *Vidyadharas* who are trying to make their way to the net. Conceptually and four the point of view of imagination the Aihole relief appears superior.

The depiction of narrative connected with *Samavasarana-kalyana* of Parsvanatha, though unfinished, is unique in early Jaina art. Here the early life and enjoyment of Parsva, the moment of *Samavasarana kalyana*, the rushing of Indra and his associates to the spot for performing the ceremony are all uniquely represented.

An important aspect of Jaina episodes in the Chalukyan cave sculpture is the pairing of Bahubali and Parsvanatha themes. These seem to have some connection with Jaina psychology in the sense that both have one thing
common about them namely, the snake. In the case of Parsvanatha, Dharanendra Yaksha himself is a snake king. In the case of Bahubali the ant hills around his feet and snakes are emerging out of them relate him to the snakes. Since snakes and ant hills have played a significant role in the minds of Indian folk as connected with fertility, it is possible that both Parsavanatha and Bahubali acquired prominent place in sculptural depiction. So far as the pairing of these is concerned, one will notice them repeated at Hallur in Bagalkot district and Humcha in Shimoga district.
Notes and References


6. Ibid., pp. 90-91.

7. Ibid., pp. 69-70.

8. Ibid., pp. Appendix.

9. Ibid.


List of Illustrations

10.1 Cave-IV, Badami
10.2 Jaina Cave, Aihole
10.3 Kamathopasarga of Parsvanatha, in the varandhah, Cave-IV, Badami
10.4 Bahubali in penance, in the varandha, Cave-IV, Badami.
10.5 The first sermon of the Tirthankara, in the garbagriha, Cave-IV, Badami
10.6 Bahubali in penance, Jaina Cave, Aihole.
10.7 Kamathopasarga of Parsvanatha, Jaina Cave, Aihole.