PARŚVANĀṬHA TEMPLE

Next in sequence of chronology comes the Parsvanātha temple. It measures 24.5x19.5 mts. It also shows some advances in its plan as well as greater elaboration of many portions like pillars and ceilings. This temple like the earlier two stands within a walled encloser on a high platform or Jagati. At present there are entrances and entrance-porches on two sides, western and northern. The one peculiarity of this temple is the replacement of the balanaka by a nalamāṇḍapa. This change is probably due to the greater height of the Jagati. It also shows a better aesthetic arrangement as far as the porch goes - instead of two rather tall and slender columns making up the porch, we now have a well proportioned balcony above the porch. Going up the Jagati, the scheme consists of the mulaprasada, gudhamāṇḍapa, mukhamāṇḍapa and rangamāṇḍapa axially arranged in a sequence and attached to each other. Surrounding the mukhamāṇḍapa and rangamandapa divided by a covered passage are the devakulikas.

The mūlaprāśāda has got a broad central projection, two smaller one flanking it and the corner portions of
the wall. The overall square outline is thus maintained in the plan. Internally the mukhamandapa is a square. The gudhamandapa is attached to the northern wall and has got only one projection in the centre. Unlike the previous examples the gudhamandapa has only two entrance, one towards the west and other towards the north. The mukhamandapa is rectangular and open on all sides. The four northern pillars of the mukhamandapa are shared by it with the rangamandapa. The rangamandapa is also open on all sides as mentioned above the devakulikas are arranged around the eastern, northern and western wall.

Entrance to the Jagati is to be had through a staircase with seven steps. Just above this flight of steps and on a floor raised above that of the devakulikas is the mukhamandapa which can be compared very well with the drum houses provided for in the contemporary houses and temples. Ritualy speaking they neither add nor substract from the plan as envisaged in Mahavira temple.

Turning to the elevation of the main shrine, absence of figure sculpture on the walls is perhaps the most striking feature. The sequence of moulding used for the pitha is illustrated in plate no. The external
aspect of the mañḍapa is very similar to the mūlaprāsada as the same mouldings as the mūlaprāsāda are carried over to the gudhamañḍapa. The sikhara of the mūlaprāsāda is a recent construction and can not be taken into account in a discussion on historical evolution. The roof of the gudhamañḍapa also seems to be a later addition or a replacement. The rangamañḍapa is roofed over by a plain dome. On the central devakulikās sikhara s of the same design as that of the mūlaprāsāda but much smaller in size appear. There are domes over the north eastern and north western points attached to the rangamañḍapa as seen in figure no. 12.

The pillars used in the rangamañḍapa and the verandahs are almost plain and multifaceted in the usual pattern but those connecting the mukhamandapa and rangamandapa as well as those in front of some of the devakulikās are extremely ornate. Their general pattern has remained the same but superimposition of small niche and introduction of figures of Vidhyadharas, gods and godesses impart them a striking appearance. The doorframes are equally ornate but following the normal practice here the stambhasākha is almost obliterated by the Jina images superimposed upon it.
NORTH ELEVATION
PARSHVANATHJI TEMPLE

SCALE (METRES)
The ceilings of the gudhamāṇḍapa, rangamaṇḍapa and nalamaṇḍapa and some of the bays in front of the devakulikās are domical. All of them follow the same pattern of having a number of tiers or rings with a boldly projecting centre-piece. The samatala vitanas or the flat ceilings in the Parśvanātha temple are almost as a rule left plain — whether they were originally intended to be so or the carvings have been removed cannot be said.

The outer wall is faceted corresponding to devakulikas and on the external wall of the devakulika having the Sikhara, figure sculpture has been introduced.