PART - II

CHAPTER - I

PĀTAN*

The earliest dated description of Anhillapura, so far known, is contained in the inscription of Vāhinīpati Kesava who was made a Danda-ṇāyaka at Dohaṇḍa in V.S. 1196. It states,

Anhillapāṭakanagaraḥ suramandira rūddhataranihayamārgam. Yasyaṃsti rājadhānī rājūyodhyeva rāmasya.

The city of Anhillapāṭaka in which the path-way of the horses of the sun is obstructed by the temples of the gods is the capital of the king just as Ayodhyā was the capital of Rāma. This description of the city, though short, is, quite characteristic of the place. In V.S. 1196, in the reign of Jayāśīṅha Siddharāja, Anhillapāṭaka must have been veritably a city of temples.¹

The modern town of Pāṭan has nothing to show by way of architectural or sculptural glory except what little remains in form of fragments of sculptured stones or ruins of once magnificent monuments of the glory of the Solanki period. What remains could exist of its former splendour when for six centuries its ruins have been despoiled of chiselled

* - Except otherwise mentioned, Pāṭan means Anhillapura Pāṭan.
¹ "Introduction to Kāvyānuṣasana" by Prof. R. C. Parikh, p. CCXXXVI
marble and carved stone and continues to be dug over for such materials? The fragments of marble shrines that had not been carried off have latterly been dug out, sold and carted away to be burnt into lime; and all that is left are broken slabs, scattered throughout the town, built into city walls, and into gate ways, wells, mosques, dwelling houses and cattle sheds.¹

The lay out of the original city of Añhilla pura must have been in the shape of a svastika. It was surrounded by a fortifying wall with turrets and gopuras. Hemācandra compares this wall with Śesanāga while Somaprabha compares it with the pearl necklace.² Nothing remains at present of this fortification which can give us any idea of the old beauty.

Modern Pāţan has been so despoiled of almost every structure of antiquity that there now remain only a few fragmentary objects to be noted, as belonging to the Hindu period. These are, part of the Rāṇi Wāv, the remains of recently excavated Sahasralinga Talāva, old images, pillars and fragments of sculptured slabs. The Jain temples, at least in their present forms, are mostly, if not all, of later age than the fifteenth century. The Musalman remains date from the end of the thirteenth century downwards and consist chiefly of Gūmādā, Gazni, Shaikh Jodh, Shaikh-Sarat

1 - "Baroda Gazetteer" p.573.
2 - "Introduction to Kāvyānusāsana" by Prof.R.C.Parikh,p.CXXXVI
and other mosques, the Khān Sarovar tank, Bahādurṣing's well and old wood carvings.¹

In the fields a short distance to the N.W. of Pātan, and not far from the embarkment of the Sahaśra-liṅga talāva, are the remains of Rāṇī Wāv, once one of the most beautiful step-wells so well known in Gujarat. It is said to have been constructed under the auspices of Udayamati, the queen of Bhīmadeva I (A.D. 1022-63) and mother of Karnadeva. At present nothing of this is left except a huge pit, 285 feet in length, with a portion of masonry of the well shaft at one end and the fragments of a pillar at the other. The pit slopes down from the latter to the former, where there is still a pool of stagnant water. Except these, every stone of the walls and pillars has been dug out and carried off. Colonel Tod's account indicates that the materials had been used to construct a new well in the modern city; and current reports, about a hundred years ago, related that the pillars and materials of this wāv were removed for the erection of Bahādurṣing's wāv inside the town.

Judging of its original size by the distance from the well shaft to the solitary pillar and considering the amount of sculpture that must have decorated the galleries, the Rāṇī wāv, when in tact, must have been second to none in Gujarat. A part only of the west wall of the well shaft now remains,

¹ - "Baroda Gazetteer" p.575.
from which we learn that the walls have been built of brick and faced with hewn stone. From this wall project the large vertical brackets in pairs which supported the different galleries of the well. This bracketing is arranged in tiers and richly carved, and constructed on the same principle as the gate ways of Jhijhuvāda and Dabhoi.¹

A few remains of the Sahasralīṅga lake have been dug out recently. (Plates XVIII-A, XVIII-B and XVIII-C. Archaeology and Ancient Indian History.). These can hardly give us any idea of the original Royal Lake which was the glory of Anhillapura. Poets of successive generations have sung of its beauty and magnificence. It was a monument which brought forth and revealed the best that was in the princes and the people of Gujarat. It was a place of worship, learning and outdoor recreation for the rich as well as the poor; that it afforded an opportunity to the best engineering skill in the construction of the lake, the Rudra-kūpa, and the feeding channels and to the best artistic talents of the architects and the sculptors; that, in short, it was a proper symbol of the munificence and the love of magnificence of Gurjaratā.²

On the bank of this Sahasralīṅga lake, there were colleges and hostels known as Vidyamathas which were residences equipped

¹ - "Baroda Gazetteer" p.575-6.
² - "Introduction to Kāvyānūsasana" p.CCXL.
with materials of feeding clothing etc. for teachers as well as students supplied by the kings.\textsuperscript{1} Nothing of this remains; all we have to-day is a few flights of steps and a heap of debris.

About a mile and a half N.W. from Paṭan on the left bank of the river Sarasvatī stands a 'dargāh' or shrine of Shaikh Farid. Though now the Tomb of a muslim Saint, this was originally a Hindu or Jain temple of considerable architectural merit.\textsuperscript{2}

Across the river from Shaikh Farid's dargāh there is another Mohmedan shrine, — that of Bāwā Kāzi or Hāji in which are some carved ceiling. They have evidently belonged to a Hindu temple.\textsuperscript{3}

Foremost among the old images left at Paṭan is the white marble figure of Vanarāja in cell of the temple of Pancāsara Pārasonātha.\textsuperscript{4} It is situated in the 'Pradaksināmārga' of the temple. He was the founder of Cāvaḍā dynasty and flourished in the later half of the 8th century. Tradition assigns the foundation of Anhillavaḍā to him. (Plate XIV. "Archaeology and Ancient Indian History")

That the statue is a royal figure is clear; the ornamenta aura at the back would show that he was deified. Such —

\begin{itemize}
\item[1] "Introduction to Kāvyāmūsāsana" p.CCXL — foot note.
\item[2] "Baroda Gazetter" p.578
\item[3] "Baroda Gazetter" p.578
\item[4] "Baroda Gazetter" p.578-9
\end{itemize}
'prabhāmandalas' are seen round the figures of high personages. The umbrella bearer on the right side would indicate that it stands for a royal personage. The Yajnopavīta in the form of a chain means that he was a warrior. The pose of the right hand shows command. Unfortunately the inscription on the pedestal is much worn out and not easy to decipher.

But some images standing to the right side have an inscription incised on them which comes to our help. It shows that the image stands in the monastery which was known by the name of Vanarāja Vihāra(Aśmin Mahārāja Śrī Vanarāja Vihāra i.e. 'here in this monastery of the illustrious over lord Vanarāja.')

One of these images, the uppermost one, is of Aśāka, a Thakkura(Śrī Aśākasya mūrtiriyām) The inscription also shows that the consecration of the image was done according to the instructions of Devacandra Sūri, the pupil of Jain teacher Śrī Śilaguna Sūri, who is reputed to have given refuge to Vanarāja and his mother. All this cumulative evidence would go to prove that the image is a portrait of the powerful king Vanarāja.¹

In the Vahivaṭādāra kacerī enclosures, there are a few fragments of pillars and sculptures saved from general spoilation.²

¹ - "Archaeology and Ancient Indian History" by Dr. Hīrānand Śāstri p.31.
² - "Baroda Gazetteer" p.580.
Great quantities have been built into houses and walls particularly into the Dharmasālā of Girdhararai Vaikuntharai and the temple of Nilakanthha Mahādeva near the Gemadi gate (carved pillars).

Khān Sarovaras—Originally this reservoir may have been the work of some of the Solanki kings, but if not originated it was completely renovated by Khān i Āzam Mīrsā Asīz Kokāh. It is placed in the course of a stream... In the construction of this talāva, abundance of material from old temples has been used, especially in the inlet and overflow sluices. In the former, in the covered chamber behind the three inlets, are built into the walls some very bold and boldly carved pilasters. They are short and heavy looking, but the work has been executed with freedom and decision of outline. The execution and style are akin to what we meet with in cave architecture, and might belong to the 8th or 9th century. Similar and of the same class of work, are the pillars already referred to in the outlet sluices on the other side of the tank. The columns and architraves have evidently been taken from some temple of considerable age and importance.

The temple of Vācipura Pārśvanātha in Zaveri street was built in A.D.1594. It has elaborate carvings. With

1 - "Baroda Gazetteer" p.580.
2 - "Baroda Gazetteer" p.580.
the Hindu workmen whatever was practicable in stone seems to have been regarded as equally so in wood and vice versa. There is an inscription in perfect preservation.¹

The shrine of Kālka Mātā has been restored in modern times but with old materials. (There are some old remains in the court, also some stray sculpture.) Indeed nothing here seems to be built with aught else. In the court and around, the place is strewn with carved stones and loose blocks and into the walls are built some marble slabs.²

Bahādurasing's wāv is an ordinary step well built of materials carried off from the old Rāni wāv. The step well was built in A.D. 1805 but is of interest to us because much of the material is from Rāni wāv.³

The foregoing description of the present fragmentary remains of the Solanki period cannot give us any comprehensive idea of the artistic monuments of the Solanki period. In the same way the people of modern Paṭan cannot give us any idea either of the economic prosperity or the social and cultural life of the people of the capital of Solanki kings. And therefore, it would be relevant to make a reference to some contemporary records.

¹ - For details vide Ibid. p. 581-2
² - Ibid. p. 582
³ - Ibid. p. 582
Idrisi, who compiled his work on the authority of Masaudi, who visited India in A.D. 915 says, ".... they travel in wheeled carriages. In all Narabarawārī and its environs, people never travel otherwise than in carriages drawn by bullocks which are directed at will. These vehicles are furnished with cords and straps and serve for the transport of merchandise .... The city is governed by a great prince... He has an army of elephants .... wears a crown of gold on his head and is dressed in the rich stuffs; he often rides on horse back, especially once a week, accompanied only by females to a number of hundred, gorgeously dressed wearing on their feet and hands circlets of gold and silver and their hair is braided ..... He possesses many elephants, and in them consists the principal strength of his army. His power is hereditary .... The city of Narabarawārī is frequented by a number of Musalman merchants who visit it on business. They are honourably received by the king and his ministers and enjoy protection and security ..... The inhabitants live upon rice, peas, beans, haricots, lentils, maize, fish, and animals dying a natural death."
CHAPTER II

MODHERĀ

The most outstanding memorial of the brilliant sway of the Solanki dynasty in north Gujarat is to be found in the ruins of the great temple of Sun at Modherā, 18 miles to the South of Pātan on the left bank of the Padmāvatī river.¹ There is no railway station, but the place is approached by road from Dhinoj, Becarāji or Pātan. "The village of Modherā stands on a knoll rising out of the otherwise level country. As one approaches the village one is impressed by the big sizes bricks scattered all around as also by a few sculptured stones and fragments of pillars and images. The debris, and the high level building of the modern village bear witness to the antiquity of the place. Indeed the ground is artificial, especially near the river and round the great Sun temple, being mostly composed of solid brickwork, the bricks being of the very early type and of unusual size.² It is not known for certain as to when this ancient town was first founded or when it was broken, but on the western outskirts of the extant village there stand a Kunda and a still another imposing ruin of the great temple of the Sun at Modherā.³

¹ - "History of Gujarat" by M.S.Commissariat.
² - "Baroda Gazetteer" Vol.II, p.597
³ - "History of Art" by Coomarswamy, p.111
The temple was dedicated to the Sun but at present it is in the condition of ruin and decay. Even then it is an imposing structure with a majestic beauty rarely met with in such remains. Dr. Hirānand writes, "By far the most important temple of the state (i.e. Baroda State) or we might say of western India is the Sun temple at Modhera. This temple was built about V.S.1083 (1026-27 A.D.) and was dedicated to Sūrya or the Sun God. The image enshrined in the Sanctum is missing but the sculptures spread on the walls largely represent the solar deity.... the whole structure seems to have been built without mortar or other cementing material, though iron clamps are used here and there to secure the joints.... The temple is rectangular in plan and its construction is typically Hindu fulfilling the main requirements of the Śilpa Śāstra" (Plate XIX. Archaeology and Ancient Indian History.)

Colonel Monier Williams, as surveyor general visited this place about A.D.1809 and in his journal quoted by Capt. Grindlay he remarks, "There is one of the finest specimens of ancient Hindu architecture at Muhdera I ever saw. It is a pagoda very similar in structure to those of the present day; but ornamented so profusely that it is very evident that the founder was determined to make it the most finished

1 - "Archaeology and Ancient Indian History" by Dr. Hirānanda Śāstri. p.34-35.
piece of work that it was possible for the compass of human
art to effect. All the upper part of it is supported on
pillars, which are of an order the most elegant, and enriched
with carved work of exquisite beauty, and which would be -
considered in this refined age as the conception of a correct
taste and the execution of masterly hand.

"Innumerable figures cover most of the bases of the
pillars and a considerable portion of the exterior surface
of the building. They consist of Gods and Goddesses and
groups of males and females...

"The domes were blown off, they say, by means of gun-
powder... by a Musalman prince. The lower circles remain
and are ornamented in a style of elegance that is uncommonly
striking.

"...we spent some time every day in inspecting the
place; but such is the variety of its beauties that it would
have taken a much longer time than we had to spare to have
discerned them all, or have gained a faint idea of the -
general design. Much of the sculpture represents the
recorded actions of Gods and heroes. One course of figures
including men, women, horses and other animals, variously
engaged, forms a belt about eighteen inches wide all round
the exterior of the building and represents some part of
their sacred history; below this belt, and very near the
ground, there is a range of elephants also completely -
encompassing the building; their heads and fore-feet are exhibited, and their bodies must be supposed to be supporters of the fabric."

Dr. Hirānānda Sāstrī gives the date of this temple to be V.S. 1083 (1026-27 A.D.) on the basis of the evidence of Coïsens. Mr. Coïsens found on one of the blocks, forming the back wall of the shrine a date inscribed, but upside down, and reading "Vikrama Saṁvata 1083" that is A.D. 1026-27.¹ (Plate V. "Modherā" by M.M. Mistry) The age of the temple has been placed on archaeological grounds, about the 11th century. A comparison between its style and that of the Jain temple at Mt. Ābu built by Vimalśā in A.D. 1032 makes it evident that the two temples belong to very nearly the same period.² Vimalśā's temple of Ādinātha the first Tīrthaṅkara was built during the reign of Bhimadeva I. (A.D. 1022-63) Incidentally this method of ascertaining the date of monuments presupposes a fundamental assumption that though the temples belonged to different cults their architecture, general scheme of decoration etc. remained the same during the period.

Though the cult image has been destroyed by the Muslim iconoclasts, there is no doubt whatever regarding the enshrined image. Seven horses can be clearly seen on the pedestal in

¹ - "Baroda Gezatteer" p. 602
² - "History of Gujarat" by M.S. Commissariat p.
* - This cannot be accepted as evidence because so far no inscriptions are found which mention only the date of construction.
the Garbha-Gṛha. Seven horses are the Vāhana i.e. vehicle of the Sun God. Moreover figures of Sūrya or the Āditya occur everywhere on the architraves of the door jambs, both of the hall and shrine, in six large niches round the walls of the pradaksinamārga and in other six on the inner walls of the Mandapa, making the twelve Ādityas; and also twelve on the exterior of the shrine walls. The presence of such a magnificent Sun-temple with images of the Sun shows the popularity of the Sun worship and the number of Sun worshippers. During its days the temple must have been a favourite place of pilgrimage for the devout devotee whose heart must have felt ecstasy when he bowed down to his deity in all his splendour and glory.

The image of the Sun is represented with only two arms, both holding a full blown lotus. The legs are covered with shoes coming up to the knees while the chest is covered with a netted close fitting garment which appears like a corslet. Of the numerous images of Sūrya, Burgess illustrates two. "Figure 5 of Burgess stands in Samabhanga in a chariot drawn by seven horses; it had two hands, both of which are now broken, and carried a full blown conventional lotus; it is richly adorned with a Kiritamukuta, Kuṇḍalas, Hāras, an armour covering, high boots and an Uttariya Vastra in the

1 - "Baroda Gazetteer" Vol.II. p.599
2 - "Archaeological Survey of Western India" Vol.IX Pl.LVI fig.5-6.
style of a long garland. Below on the right is Pingala, on the left Danda, and behind each of these attendants are Aśvins, the horse-faced Gods."

"No. 6 differs in a few points; it is less richly carved; lotuses stand above the shoulders, and the boots seem to be impressed; there are no Aśvins and the attendants are not seated, but standing; there are no horses also; the figure stands on a lotus; above it on either side is a devotee or Vidyādhara in the act of praising.¹

The images of the Sun God answer to the description given by Varāhamihira.

The Sun is perhaps the only God with shoes on. The shoes high up to the knees, and other description of the dress etc. indicate the foreign origin of Sun worship.

The whole temple consists of the Garbha Grha, the Gudhamandapa and the Sabhamandapa with a Kunda in front of it. The Garbha Grha is completely in the ruins, only its walls are standing. It is 11 feet square inside and has a pradaksina marga formed by a passage between its own walls and the outer walls of the temple. Inside, the shrine walls are severely plain. The Sikhara that surmounted this is no more.

The Garbha Grha seems to have had what Burgess calls

¹ "Archaeology of Gujarat" by Dr. H. D. Sankalia, p. 156-57
"two storeys," one on the same level with the Gūḍha Mandapa and the Sabhā Mandapa and the other below it in the form of a cellar and this has given rise to two conjectures regarding the actual position of the enshrined image of the Sun God.

The 'pītha' with seven horses is at present lying in the deep cellar and it is supposed that the image of Sun stood on it. It must have been of a more than life-size stature so that the average visitor standing in the Garbha Grha could see his bust and offer prayers, while the more devout one could go down into the cellar, of course with the help of a ladder, and worship his God at close quarters. The second view is that the cellar was meant simply as a strong room for keeping valuables and 'pītha' which lies there at present must have gone there during some stage of the demolition or reconstruction of the temple." It appears that the image proper was enshrined in the upper cell.

Of the two views the latter appears more plausible because the first view presupposed an image of unprecedented dimensions and a mode of worship not common in any other—contemporary temples. Besides, it is quite possible that the cellar was reconstructed because Cousens saw a stone inscribed "V.S.1083" upside down. This could not have been the original arrangement.

The Gūḍha mandapa forms rectangle with the shrine; it measures 51 feet 9 inches by 25 feet 8 inches. The entrance faces east.
The Sabha mandapa does not form part of the main body of the temple but is a distinct structure placed a little away in front of it. In general outline, it resembles a parallelogram and the rows of columns which open the entrance on each side from its diagonals. In the centre of the Sabha mandapa there was a dome of exquisite sculptural beauty. This dome is now completely fallen together with its central pendant of great beauty. (These pendants are chiselled with such intricate carving that though made of stone they appear to be as if of prism and we cannot help complimenting the artist for his brilliant success). Such domes with their concentric bands of carving and the central pendant were a regular feature of the style of decorative art of the period.

But the more striking feature of the Moghera temple is the profusion of decoration spread over all the available space; everywhere, on walls, pillars, corners we see geometrical floral or figure sculpture decorating the temple. The style is highly ornate and the sculpture impresses us more by its profusion and intricacies and their total impression rather than the artistic merit of individual sculptures.

In the band of 'Narathara' around the temple, on pillars, on the back of the 'Kaksasana' in corners and in some parts of ceiling there are scenes of secular life—

1 - "Archaeology of Gujarat" by Dr. H. D. Sankalia, p. 84.
men and women busy about their daily life, singing, dancing, fighting, lovemaking, fetching water or churning curds.

Among the figures of the superhuman personages the following draw our special attention:

Agni:— To the north of the entrance, among the larger reliefs on the wall is one which the villagers anoint weekly calling it Kālā-Bhairava. It is a standing male figure with three faces, and three arms one left and two right; and—three legs two left one behind the other and one right. In the upper right hand there is a curved dagger and the other two are broken off. Burgess considers this to be a figure of Agni.1 "This figure in some respects resembles the Agni figure in Siva temple at Kandiyur, Travancore, which has two heads, three legs, and among the weapons a curved dagger in the left hand. The three legs of Agni denote triple existence: on the earth as fire; in the atmosphere as lightning; in the sky as the Sun."2

Round the corner from this figure is Siva standing with Nandi beside him. Under the window on the north side of the Mandapa are three smaller figures in line; that towards—the east is female holding a three hooded snake in her upper left hand—the other hands are destroyed. Beneath her

1—"Archaeological Survey of Western India" Vol.IX p.77
2— The Archaeology of Gujarat" by Dr.H.D.Sankalia, p.144
appears to have been a bullock, and its head is gone. The middle figure is also a female with four arms one broken off; and she is canopied by a five hooded snake. The third is a male Deva -- the arms broken off and his head also over shadowed by a five hooded snake.... Under the window at the back are two Nāga-hooded male figures.  

Another interesting figure is that of the Śītalā Mātā. "There is a figure which is riding naked on an animal. (an ass or a buffalo). It seems to have 10 hands. The lowest two hold Akśhmālā and Kāmandala, while other two hold up a winnowing basket on her head; with a water jar in the left hand and a besom in the right."  

There is a beautiful figure of Brahmā on the shrine wall of the temple standing in tribhaṅga, with a smiling face. Only one face is visible and it has a beard. Two hands are destroyed and it is not clear what the other two held. The mukuta is not distinct but it must be a Jatāmukuta.  

In front of the east entrance to the Sabhā Mandapa, and at the head of the flight of steps leading down to the Sūrya-Kuṇḍa, stand two columns-- all that now remains of a

1 - "Baroda Gazetteer" Vol.II. p.599  
2 - "The Archaeology of Gujarat" by Dr.H.D.Sankalia. p.146.  
3 - "The Archaeology of Gujarat" by Dr.H.D.Sankalia p.156.
fine torana or kirtistambha arch similar in style to those of Vadnagar and Siddhapur. The entablature, pediment, and torana or garland are now fallen. Each of these pillars, standing free as it does from the hall, has its own basement with moundings complete.¹ (Plate XX. Fig.35,36, Archaeology of Gujarat). A similar pair of pillars stands at a little distance to the N.East of the temple. (Fig. 3)

"The Suryakunda, now known as the Ramakunda, is under the east face of the Sabha Mandapa, from which a broad stair leads down to the waters edge. The tank is rectangular and measures 176 feet from north to south by 120 feet from east to west.

"The tank or kund, though much damaged has been a very complete one of its class. The upper and the outer most margin is surrounded by a low wall on the ground level. A small rectangular recessed bay projects outward from the middle of each of the sides and in the middle of three of these, on the first terrace below the groundlevel small detached shrines stand, each facing the tank.

"The sides of the tank descend to the water in terraces, of which the drop from one to another is considerable, and steps running parallel to them would give no resting place;

¹ Baroda Gazetteer" Vol.II p.601.
hence from small landings above a few cross steps at right angles to the sides descend at both ends to the next terrace below. Access is thus secured from terrace to terrace by these numerous little stairs, and attached to the front of the terraced wall, between each set of steps, and in the front of the terrace is a niche containing an image. On the small landings at the top of each of these flights of steps is a very low semi-circular step. (Ardhacandra)

This elaborate arrangement for storage of water reflects a basic need conditioned by the geographical location of the place. The area is of considerable low rainfall and the inhabitants were not unaware of the recurrent threat of the failure of rains.

A little to the east of this kunda can be seen the remains of what formerly was a big reservoir of water for the one time prosperous town of Modherā. From the sluices that remain, it might be inferred that the tank must have been according to the same plan as of the other tanks, but must have been laid waste and broken when the town of Modherā also lost its prosperity and the population shifted to other more prosperous lands.

1 - "Baroda Gazetteer" Vol.II. p.601.
The position of the temple on the mound facing due east is such that the rising sun at equinoxes would shine straight through the Sabha Mandapa doors into the shrine. In its passage the rays of the heavenly body to which the shrine is consecrated, quiver and shimmer on pillar and arch-way giving life and movement to their graven forms, the whole structure appearing radiant and clothed in glory. To see this noble monument with its clustered columns not only rising like an exhalation, but mirrored in the still waters below, is to feel that its creator was more than a great artist, but a weaver of dreams.

Figures 1 to 44 will give a fair idea of the sculptural wealth of the sun temple at Modhera.

Figs. 1 and 2 show the ruins of the temple. Fig. 3 shows what now remains of a decorative Torana. Figs. 4 to 15 show the sculptures on the wall of the temple. Figs. 15 and 16 show the remains of the now despoiled domes. Figs. 18 to 30 show some of the sculptures on the pillars in the temple. Figs. 31 and 32 show images of the Sun God. Fig. 33 shows a small ceiling in the temple with a geometrical design. Figs. 34 to 38 show some parts of the Naras-thara; Figs. 39, 40, 43, 44 show sculptures in the Kunda, while figs. 41 & 42 show shrines in the Kunda.

1 - "Baroda Gazetteer" Vol. II. p. 602.

2 - "Indian Architecture"—Hindu period. by Percy Brown p. 142.
CHAPTER III

TARANGA

Taranaga— the well-known Jain Tirtha of Taranaga is situated among the hills a few miles away from the Taranaga Hill Railway station, the present terminus of the Mehsana Taranaga line¹ in lat. 23° 59' N., long. 72° 49' E.² The temple is approached by a bus route about eleven miles long from the railway station. Pilgrims also go on foot up to the foot of the hill "then up a mountain torrent bed under large bunian trees, up a steep slope of loose sand for a half mile, and then over a roughly paved ascent, and through a large arched portal and finally down a very gentle descent into a basin among hills, in the middle of which and surrounded by a paved courtyard stands the temple of Ajitnatha, the second of the Tirthamkaras."³ At present there is Bus service. Dr. Coomarswamy is right when he says that there is another and even more picturesque place of pilgrimage at Taranaga, with a temple of Ajitanatha built by Kumarpala.⁴

There are five other temples to the east and south-east of the main temple of Sri Ajitanatha. These temples are — small, less decorated and of a recent date. They contain —

1 - "Archaeology and Ancient Indian history" by Hirananada Sastri p.38.
3 - Ibid. p.114.
4 - "History of Art" by Dr. Coomarswamy. p.112
(1) Nandidwipa.
(2) A Sahasra Kūpa with 1024 images of Jina.
   A replica of Sameta Śikhara Mount.
   A throne of Marudevi.
   A throne of Caumukhājī.
(3) Temple of Caumukhājī.
(4) Foot-prints of Śrī Ajitanāthājī with figures of devotees.
(5) Temple of Kunthunāthājī.

Moreover there are two very small Daherīs one of which contains an old pillar with an image of Chaumukhājī sitting in padamaṇa. There is an inscription on it and V.S.1230 should be read by me.

Burgess writes that the main temple was built by Kumārapāla (1143 to 1174) in his later years.1 Literary evidence for the probable date of the temple is supplied by a palm leaf manuscript which is a copy of "Kumārapāla Pratibodha" written by Somaprabhacārya about eleven years after the death of Kumārapāla i.e. in the years 1241 V.S. It is stated that by the orders of king Kumārapāla this Jain Mandir at Tāraṅgā was built under the supervision of Subedar Abhaya the son of Yasadeva. Prabhacandasūri, Merutungacārya.

Rajasekharasuri, Jinamandana and others, the authors of several ancient Prabandhas, accept that this temple was built by Kumārapāla.

Tāraṅga seems to be a place of considerable antiquity. In Vastupāla's inscription of V.S.1285 this mountain is called Tāraṅgaka. Ācārya Prabhacanda the author of Prabhavakacarita has called it Tāraṅgāṇātha. Muni Sunderasūri, the learned disciple of Somasunderasūri and Jinamandana and others accept "Tāraṇḍurga" as the name of this mount. Ancalagachēsvara Śrī Mahendrasūris in his Atthottari Mālā mentions "Tāraṅgīri". From all these references it becomes evident that the place derived its name from Tārā or Tāraṇa and it becomes easy to agree with Frobes that the hill bears the name Tāraṅga from a shrine that has long been dedicated to the local deity Tāraṇa Mātā which as we shall see later on is no other than Tārā, the Buddhist deity.

About a mile to the north-west of Śrī Ajitanātha's temple there is a shrine known as the temple of Tāraṇa Mātā or Dhāraṇa Mātā. In a very small unimposing shrine there is an old marble image of a female deity. The Goddess is sitting on a double lotus, the lower petals hanging downwards and the upper ones going up and down. The image is a big female

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1 - "Śrī Tāraṅgā Tīrtha" by Fulachand Harichand Doshi. p.7.
2 - "Śrī Tāraṅgā Tīrtha" by Fulchand Harichand Doshi. p.7.
3 - Rās Mālā p.283.
sitting in Lalitāsana, the right leg resting on the foot-stool and the left leg resting on the Padmapīṭha. The right arm is in the Varadamudrā and the left is broken. There is a Prabhā cakra behind the image. Above the image, in the middle is the image of Yogāsanārūḍha Buddha flanked on both sides by Gandhāras bearing garlands, and two Bodhisattvas on two sides on the lower portion and two Camadhārinī Yaksīs, below this, out on the left is a male figure on a lotus and on the right side is a female figure on a lion. Below the feet of the Goddess are five human and two animal figures in the following order from left to right: a female, a male, a cakra, a male, another male, a female, a horse and an elephant. (Plate XXII—"Archaeology and Ancient Indian History"). At the bottom is the following inscription:

Ye dharma hetuprabbhavā hetum tesam tathāgatopiyavadat
tesam ca yo virodha evamvādi mahāsravanaḥ om.

Translation:

Of those things (conditions) which spring from a cause
The cause has been told by Tathāgata;
And their suppression likewise
The great Śramaṇa has revealed.

There is no date in this inscription but looking to the script it appears that the inscription must have been written in about the 7th or the 8th century of the Vikrama Era.

1 - "Archaeology and Ancient Indian History" by Dr. Hīrānāṇa Sāstri. p.67.
2 - "Sri Tārāgā Tīrtha" by Fulchand Harichand Doshi. p.6.
This obviously is the image of the Buddhist goddess Tārā. In another cell near the temple there are stray images, very worn out and unidentifiable, but the central one is of a female deity with four arms, the two upper ones holding lotuses above the shoulders and the two lower ones in Varadamudrā.

Around the place there appear to be traces of brick work of considerable age as judged from the size of the bricks, which is about 18" x 12".

Another place of interest from the same point of view is known as Jogī-nil-gufā. In the midst of rocks there is a natural cave formed by big rocks. There is a loose sculptured panel measuring about 30" long x 18" high, on this there are four images of a Padmāsanāstha deity with two hands in different Mudrās such as Varada, Dhyāna and Jñāna. There is a tree behind each figure. These figures appear to be of Buddha.

Keshava Harshada Dhruva and Muni Śrī Jinvijayaji and Dr. Hirananda Śāstrī believe that Tāraṅgā was once the stronghold of the Buddhists.

The hill is known after the Buddhist divinity Tārā, the Saviour, and is still marked with Buddhist remains like the image of Tārā with the Buddhist creed "Ye Dhammā" etc., carved on it.\(^1\)

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1 - "Archaeology and Ancient Indian History" by Dr. Hirananda Śāstrī, p.38.
Ras Mala has a different story to tell. "On the hills there remain a shrine to the Devi Tarāmati from which is derived the name Taraaga, it is associated with the times of Veni Vacharaja and his Nagaputri consort, and the site was probably occupied by a building long before the royal convert of Anhillawaadaa installed Sri Ajitanatha. But this view cannot be accepted due to the inscription on the image of Tara.

The main temple of Sri Ajitanatha, the second of the Tirthaamkaras is situated in a level valley surrounded by hills; a jungle of the thickest character surrounds the hill on all sides, and renders access difficult to all and nearly impracticable to a party unprovided with a guide, much more to an invading enemy. Two easily defensible paths alone give access to the place on which the temple stands. In early days when military feuds were so common and naturally defended places so much in favour, Taraaga must have been an important place. Even to-day we can see remains of a stone wall going round the place, and also foundations of buildings here and there. The thickness of the wall of this fort is about seven feet. Parts of this fort still remain near the gates in the east and the west."

1 - Ras Mala Vol.I. p.369.
2 - Ras Mala Vol.I. p.369
3 - "Sri Taraaga Tirtha" by Fulchand Harichand Doshi. p.22.
The temple is in the middle of a big courtyard paved with modern tiles. As we approach it our mind receives a twofold impression. The original sculpture, done in sandstone, has suffered much due to the heat and cold as also due to the strong winds on a tropical hill site. The original stone, wherever it is visible, retains more of the venerable appearance of age than many other temples built about the same period. But it has suffered more through the zeal of the repairer and modern innovator. Much of the surface area has been covered with plaster and decorated with colour designs. The figure sculpture has suffered the most, and what the original was like is mostly a matter of conjecture.

The temple measures about 150' long and 100' wide including the porches of the Mandapa. It is built of white sandstone and brick. The Mandapa is entered from three sides, with porches on the north and south supported by two advanced columns but the front porch is greatly enlarged having ten columns. This occupies a platform measuring 30' x 23' and the central pillars of the first and the second rows are connected by arches. On each side of the entrance to the hall is a small shrine possibly to the Mahāyakṣa and Ajītabālā Yaksī.¹ The figure on the southern side of the entrance is a male one seated on a horse. He has two attendants, one male and one female. The male attendant holds a Chatra while the female

¹ — "Archaeological Survey of North Gujarat" p.115.
attendant is a Cauri-bearer. The figure to the north of the entrance is a female one with four arms and a lotus, a rosary, Abhaya and a Kamandalu.

The pillars on the porch as well as in the Mandapa are massive octagonal columns, different from the ornate pillars of Modhera and the temple of Vimalaś and Tejapāla. The 'Kuśbhi' is on three storeys from which the main octagonal shaft begins with a belt of Kirtimukhas at the lower end. About the middle of the shaft it becomes sixteen sided and the last quarter is round; above it there are two belts of geometrical designs followed by a third belt of Kirtimukhas. The Bharanī, upper capital, is big, massive and not ornamented.

The temple consists of the Garbhagṛha, Antarāla and the Sabha-Mandapa with its three outer porches.

"The cell is about 18½ feet square and has a recessed bench or Vedi or Āsana on each side as well as along the back wall; on the principal Āsana a large figure of Ajitānātha is seated.¹ According to the 'Soma Saubhāgya Kāvyā' this image is prepared from the marble dug out from the Ārāśura mountain of Ārāśana. The image is in the sitting position and is approximately 9½ feet high. There is a worn out inscription on this image from which it appears that this image was enshrined in V.S.1479, by Govinda Sanghavi, the son of

¹ - Archaeological Survey of North Gujarat. p.115
There are seven more images of Tīrthaṅkaras in the Garbhagṛha and several others in the Sabhā-Mandapa... There is a Pradaksināmārga around this cell which is well lighted by three large windows that advance out beyond the walls and are shaded by projecting eaves.²

The Vimāna i.e. that part of the shrine with the plinth, Garbhagṛha and the Śikhara is 142' high. The style of the Śikhara is typically that of the Gujarat temples. In the centre there is the biggest curvilinear Śikhara spire or tower of the Cālukyan style; and this central tower is surrounded and overlaid by representations of the same on smaller scales." (Plate XXIII."Archaeology and Ancient Indian History") From the inside the Śikhara is in three storeys one above the other so arranged, I think, only for strength of the building and structural convenience. Large size slabs are arranged one above the other resulting in a gradual narrowing of the inner hollow till the Āmalaka is reached. To view the arrangement is to be impressed by the patience of the workmen and to wonder at the amount of labour expended for bringing all these stones at their place.

1 - "Śrī Tārāṅga Tīrtha" by Fulchand Harichand Doshi p.14.
2 - Archaeological Survey of North Gujarat.p.115
This arrangement of the slabs is further supported and reinforced by big beams of timber called the 'Kegora Kāṭa'. (Acacia Ferruginea) It is believed that this type of timber is very strong and durable and has been used for similar purposes in the Rudra Mahālaya of Siddhpur and many Jain temples of Paṭan.

The Sabhā-Mandapa has eight octagonal columns supporting the dome supported by sixteen other similar columns. The Mandapa is covered from within by a dome but in its present condition it is mostly the work of a recent innovator working in lime and colours. The Mandapa is double storeyed. From outside the roof is a low Pyramidical dome much lower than the main Sikhara. Inside the Mandapa, in the niches, there are several images of Tīrthaṅkaras.

The outside walls are in the usual style of the medieval temples of the Cālukyan style. "They are cut up by horizontal mouldings as well as by numerous vertical angles leaving facets of various breadths and round the whole wall about 14' from the ground, runs a belt of sculptures 5' deep, in which female figures in dancing and other attitudes predominate. About 4' higher is another belt of smaller figures of gods and goddesses mostly single figures."
Amongst the mouldings of up to the plinth, the usual Gajathara is conspicuous by its absence. Instead, a frieze, Thara of Kirtimukhas runs round the temple. The figures on the wall mouldings are conventional representations of the Devouwer; the temple abounds in other representations of the same motif; for example, there are Kirtimukhas on the columns and also on the two sides of the "Ardhacandra" of the threshold. The figures on the threshold are mild and graceful rather than ferocious like the original demon.

A Kirtimukha "usually has a mien of a lion, it is horned; the frown on its forehead is gathered in a third and middle horn, between the two horns like extension of the bulge of the eye globes. These protrude from deep sockets... The face of glory is an incomplete face and has no lower jaw."

The legend of Puranas says, "that the Kirtimukha should be represented at the entrance of Siva temples and should be worshipped first on entering. Hence it is always found to be on the front of the threshold of the shrine. Worshippers sprinkle it and are careful not to step on it. In this version the Kirtimukha on the threshold is taken into account."

Medieval temples had always in their vicinity reservoirs of water, and Tāranga is no exception to the rule. To the east of the temple is a step-well big like a Kunda, and made of stone and bricks is 18" long and 12" wide. The step-well is not decorated like the step-well of Pāṭan but there is
one image of considerable interest. It is a male figure with four hands. The upper right hand holds the Gada, and the upper left holds a piece of cloth, either Dupaṭṭa or flag, whose other end is wrapped with the Gada. The lower right holds a rosary and lower left holds a Kamandalu. Below the figure on the right side is a deer with straight horns and on the left is a female whose backside is visible.

On the southern side Kicaka silpa appears to be supporting the uppermost slab of the step-well.

To the south of Śrī Ajitanātha's temple is another natural reservoir of water.

To the north-west, on way to the shrine of Tārāṇa Mātā is another Kunda or step-well of pure water. Above it, fixed on the side of the rock is an image of Hanumāṇa.

Figs. 97 to 106 will give a fair idea of the sculpture of the Ajitanātha temple at Tāramagā.
CHAPTER-IV

KUMBHARIA.

Thirteen and a half miles to the south of the Abu Road Station, on the group of hills known as Arasura, is a place known as Kumbharia (or Kumbharnā). The name is of recent origin because in an inscription dated V.S.1675 the place is mentioned as Arasanā. There is a tradition that the present name is derived from the name of a ruling prince named Kumbha Rāṇā, but this cannot be accepted because the period of Kumbha Rāṇā is between V.S.1495 and 1515.1

Kumbhariāji is the well known place of pilgrimage of the Jains and is known as Arasanākara in the inscriptions. It has five Jain temples and one temple dedicated to the Lord Śiva.2

These temples situated near the Aūbā Bhavānī shrine are said to be the remains of a group of 360 temples built by Vimalaśā.3

From the remains that lie at Kumbhariā around, Dr. Bhandarkar inferred that there was reason to believe that there must have been at least 360 Jain temples. There is a tradition that the house-hold goddess Aūbā destroyed the

1 - "Arbudaccala Pradaksinā" by S'ri Jayantavijayaji. p.29
2 - Ibid. p.10.
3 - "Bombay Gazetteer' Vol.V.P.438
temples. Forbes believes that many of the temples of Ārāsanā must have been destroyed during an earthquake. But there is no evidence for that. Possibly a big fire enveloped the whole town of Ārāsanā and whatever could be saved remains at present. Some believe that the iconoclastic Mohmedans or Brahmin zealots destroyed the temples.¹ There is no evidence for any of these hypotheses.

This tradition regarding 360 temples, though recognised by some scholars, seems highly improbable. I have carefully examined the area surrounding the present temples. There is hardly ground enough, much less marks of foundations or brickwork, for 360 temples. Besides it is very difficult to imagine an earthquake or a big fire which totally destroyed as many as 355 temples and left five others in tact. The tradition regarding 360 temples and their subsequent destruction either by wrath of nature or men seems to have been of later origin having its origin in folk stories unrelated to facts.

The nature of ruin and spoilation in the existing temples offers, if any, a partial clue regarding a probable hypothesis regarding the past history of the temples. In many cases the Padmāsana has an inscription of a date much earlier than the inscription regarding the enshrined image.

¹ - "Arbudacala Pradaksinā" by Śri Jayantavijayaji p.27.
The inscriptions on the Padmāsanas are of the 12th and the 13th Century while the images seem to have been installed in V.S.1675. From this it is easy to infer that some time after the 13th Century the original images of Tīrthaṅkaras were removed from their seats (either by devotees or by iconoclasts) and new images were installed in their places in V.S.1675.

Somapurā Prabhāshanker Oghadbhai gives a plausible explanation for the big black spots (which look like signs of a great fire) in the temples. According to him some time after V.S.1675, the temples fell under general neglect and were neither properly supervised nor repaired with the result that the terrace cracked and much water leaked through the cravices; much moss grew at many places which in course of time turned black. What appear to be big black spots are not records of any big fire etc. in the past, otherwise, though there is nothing in the temple that would burn, the whole temple would be black from inside.¹

Kūḍbhāriājī is a place of pilgrimage only, at present. There are no houses around here. The town is deserted.

All the temples at Kūḍbhāriā except one, are similar to the temples of Vimalasā at Delvāda and are built approximately in the same era. The period of Vimalasā’s temple is

¹ - “Arbudācalal Pradaksina” By Śrī Jayantavijayaji. p.28.
V.S. 1088 while we get inscriptions of V.S. 1118 from Kuṭbhāriā. On stylistic ground also the temples seem to represent the same canons of architecture which built the Jain temples at Ābu and the Sun temple at Moḍherā.

The temple of Neminātha is the biggest and the most important in the group of temples at Kuṭbhāriā. It contains the image of Neminātha enshrined in the year V.S. 1675 but the temple must have been built some time between V.S. 1174 and V.S. 1276.¹ The present image seems to have been installed in the place of the original one. There are other inscriptions of V.S. 1310, 1335, 1337, 1345, etc.²

The temple consists of a Garbhagṛha, Gūḍha Maṇḍapa Dasa Coki, Sabhāmaṇḍapa, and 24 small shrines around the main temple. The temple and its Śikhara are built of marble. The shape of the Śikhara is like the shape of the Śikhara of the temple at Tāraṅgā.³

There is plenty of beautiful carving on the wall behind the Garbhagṛha. There are also many fragments of Padmāsanas, Pedestals, broken Indras and these pieces include a sculptured torana together with its pillars.

There are also two pieces of a panel representing the Samādi Vihaṇa story. The carving is similar to that in the

1 - "Arbudācāla Pradaksinā" By Śrī Jayantavijayaji. p. 20.
2 - "Prācīṁ Jain Lekha Saṁgraha" Vol. 2 pages 165 to 185.
3 - "Arbudacala Pradaksina" By Śrī Jayantavijayaji. p. 23
temple at Ābu and represents the Sea, the river Narmadā, the bushes, the kite (Samādī), the hunter, the Jain priest, boats etc., in a style and technique common to all the sculptures of the time.

The pillars in the Mandapa of this temple are similar to the pillars in the temples at Devāda. There are total 94 pillars of which the central 22 are artistic and exquisitely carved and bear sculptures of gods and goddesses as also of singers, dancers, musicians etc. One of the pillars bears an inscription of V.S. 1310. There is evidence that there were toranas between the pillars of the Raṅgamandapa. Such toranas seem to have been a regular feature of the temple decoration, and one such torana remains there supported on a Makaramukha bearing testimony of the glory that is no more.

Around the shrine, on the outside, are the usual bands of gajathara and the narathara. Moreover, there are images of gods and goddesses, yakṣa and yaksāni, amorous couples and groups of men and women sculptured between them.

The temple of Mahāvīra Svāmī is to the east of Nemi-nātha's temple and appears to have been built in or before V.S. 1118 because there is an inscription of that date on the pedestal of the image in the Garbhagṛha. This is the oldest inscription in the group of temples at Kuṃbharīa. There are two niches in the Raṅgamandapa. There is no image but V.S.
1148 can be read.¹

On one side of the image of Mahāvīra Svāmi there is an image of a yaksā and on the other there is an image of goddess Aṃbājī. The temple consists of a garbhagṛha, a gūḍhamandapa, cha coki, sabhāmandapa and twenty four small temples around the main shrine. The temple is of makaraṇa marble. There is carving generally everywhere but the gūḍhamandapa, the sabhāmandapa, the dome, the gate of the gūḍhamandapa, four columns in the sabhāmandapa and a torāṇa are particularly ornamented with exquisite carving. There is also much carving in the fourteen compartments of the ceiling, five of which contain beautiful panel representations as under:-

i. The parents of the past and the future twenty-four Tīrthāmkaras with umbrella-bearers on each.

ii. The present twentyfour Tīrthāmkaras and their parents; fourteen dreams, Indra on the Meru Mountain with the god on his lap, bathing him, Pārvakumāra showing snake out of wood etc.

iii. Samavasarana of Śāntināthajī with pañcakalyāṇaka.

iv. Pañcakalyāṇaka and some other events of the life of a Tīrthāmkara; horses, elephants etc.

¹ - "Jaina Tīrthano Itihāsa." p.299.
v. An Ācārya is sitting on a simhāsana, a disciple bowing and the guru is blessing him by putting his hand on his head. Another Ācārya is standing with aānājali. There is also sthāpanācārya.

vi. This is similar to the above.

To the left of the south entrance of this temple there is a shrine containing a samvasarana in three storeys showing the assembly or Saṅgha (congregation), and having and umbrella over it.

There is also a loose torana of V.S.1223.

When an admirer looks at these monuments of the medieval times he percives the limits to which Indian sculpture had advanced. He also perceives the generosity of the Jain devotees who patronised art by their great donations.

The chief image in the temple of Śrī Pārāvanātha was enshrined in V.S.1675 but in the gūḍhamāndapa of this temple there are two standing Tīrthaṅkaras with inscriptions of V.S. 1176 on them.¹ In a niche on the right side of the Raṅga-māndapa there is an inscription of V.S.1216.²

The temple consists of a garbhagrha, a gūḍhamāndapa cha cokī, sabhāmāndapa, and twenty four smaller shrines

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¹ - "Jain Tīrthano Itihāsa" p.300
² - "Arbudācala Pradakaina" by Śrī Jayantavijayaji p.12
around the main temple, and is built of marble. The gūdhamandapa, the domes of the sabhāmandapa, the front portion of the cha coki, four pillars of the sabhāmandapa, one torana, and the sikhara have splendid carving. To the right of the north entrance there is a beautiful torana poised on two pillars, one of which bears an inscription of V.S. 1181. Probably this torana was brought here from some other place. In a niche, on the padmāsana there is an inscription of V.S. 1161 and hence, probably the temple was built before that date. The pillars and their arrangement in this temple are similar to that in the temple of Māhāvīra Svāmī.

Like the other temples, the temple of Śāntinātha consists of a garbhagrha, a gūdhamandapa, cha coki, a sabhāmandapa, sixteen smaller shrines on the two sides of the main entrance and ten niches. In the domes of the cha coki and Sabhāmandapa and on six pillars there is beautiful carving as at Delvādā. In the twelve compartments of the ceiling also there are beautiful representations of episodes from Jain scriptures. This seems to be the common practice of the period. There is an inscription of V.S. 1138 in one of niches and another of V.S. 1146.

From the above evidence it can be inferred that the

1 - "Arbudācala Pradaksinā" by Sri Jayantavijayaji. p.12
2 - "Jain Tīrthano Itihāsa" p.299.
temple was built in or before V.S.1138. The construction in general is similar to other temples of the time.

The temple of Sañbhavanātha is different from other temples in the neighbourhood in the shape, and is smaller in size. There is no bhamati or devakulikās i.e. smaller shrines around the main temple. ¹

It is interesting to note that in addition to these Jain temples there is an old temple dedicated to Lord Śiva. This solitary Śiva temple standing near the Jain temples is a witness of the hoary past when Ārāsana was a prosperous town fit place for the cāturvarṇas to stay, trade and worship. As all other Śiva temples on this side it is a small and unassuming temple built of sandstone. The narathara around it shows amorous couples engaged in various sports in their secular life. The temple seems to be fairly antique.

Near this Śiva temple there are commemorative stones (Surahi stones) bearing inscriptions of the 13th and the 14th century; under the bunian tree there are stray images of god and goddesses including an image of Śrī Ganeśa.

Throughout the temples, particularly Jain, we find stray loose fragments of sculptured stones, and also fixed sculptures which are incomplete. Both these facts bear—

¹ - "Arbudācala Pradaksinā" by Śrī Jayantavijayaji. p.11.
testimony to a period of neglect, decay or destruction followed by reconstruction and rejuvination. It appears as if around the 11th, 12th and the 13th century magnificent temples were being built, after which the place seems to have fallen on evil days which again after a few centuries, (probably around V.S.1675) was taken care of and reconstructed.

About two miles to the east of Kuṃbhāriṇī there is a Śiva place of pilgrimage known as Koṭesvara Tīrtha. The present temple seems to be built or rebuilt in recent times but many of the images, both those plastered up in niches and others lying loose on the site, bear explicit traces of antiquity. I am inclined to believe that these stray sculptures belong to the time when Ārāsanā was a prosperous town of many temples.

This group of temples at Kuṃbhāriṇī and around gives many sculptures representing stories and episodes from the life of the Jain Tīrthākaras. It also represents the people—the devotees, dancers, musicians, servants, their animals and their artefacts, men engaged in their daily life. These scenes throw a flood of light on the secular life and culture of the time when these monuments were erected.

Regarding the images of the Tīrthākaras, both the traditional ones in the sitting postures and the others in the standing (i.e. Kāyotsarga) postures, the criticism which
applies to the other Jain icons applies also to these ones at Kumbhārīa.

The twenty-four Tīrthaṅkaras are represented so identically alike that, without their special cognizances it is almost impossible to distinguish the image of one from the other. Generally they are carved in white marble, but the twentieth Muni Suvṛta, and the twenty-second Neminātha are said to have had black skins, and are, therefore, often carved in black marble; Mallinātha the nineteenth and Pārśvanātha the twenty-third, are also said to have been dark-blue (Nīla), and their images also, are often of black-stone. But the figures themselves are all exactly of one pattern, conventionally stiff, without art or grace, and, in Svetambara temples, often with the eyes covered with lenses of rock crystal, which give them a strange unnatural appearance and a monotonous uniformity.
CHAPTER V

ABU

The celebrated Mount Abu (Arbuda or Arbuda-Calca of ancient Indian texts) is situated in lat. 24°. 36' N. and Long. 72°. 43' E., 17 miles North-West of the Abu Road Station on the Ahmedabad-Delhi metre-gauge main-line of the Western Railway. It is about 425 miles North of Bombay, 115 miles from Ahmedabad and about 424 miles South-West from Delhi. 1

The Arbuda mountain seems to be of considerable antiquity and it would be relevant to note a few points of evidence on this point.

As pointed out by Dr. Sten konov, (Aryan Gods of the Mitai People, "Kristiani", p. 25), Arbuda is referred to in some of the oldest hymns of the Rgveda (X.68.12 and I.51.6). Where it is described as the stronghold of Sambara and other dasas or dasyus, who descending the hill-top carried away the cows of and otherwise harassed the Aryans. Indra is, therefore, praised for treading down the great Arbuda, in short, for conquering Arbuda and its lord Sambara. 2

Another tradition is that once the famous cow of Vasistha, Nandini by name, fell into a chasm. At this the Rsi invoked the aid of SarasvatI who came and filled it with

1 - "Holy Abu" by Muni Sri Jayantavijayaji. p. 6
2 - Ibid. p. 3. This account is added by the Translator, Dr. V. P. Shah.
waters. The cow could swim up and was brought out of the chasm. Next day the sage requested Himalaya to fill it up. Himalaya deputed his younger son Nandivardhana who was carried here on the back of a Nāga (snake) named Arbuda. The chasm was filled by this Nandivardhana Mount. The sage Vasistha was, however, so much pleased with the services of Arbuda that he gave a boon that the mount would henceforth be known as Arbuda and that near its peak a Nāgatīrtha i.e. a place sacred to the Nāgas (serpents or the Nāga tribe), would be famous.¹

There are other traditions, references in Purāṇas, and in Jain literature, which all go to show that long before the present monuments were built Ṭhum i.e. Arbuda mount was a place of pilgrimage and a fit place for the sages for their penance. Probably it was a strong hold of the aboriginal tribes and it is quite possible that the place was inhabited by the Nāga tribe sometime before or during the advent of the Āryans.

For purposes of this thesis the monuments at Delvāda are the most interesting because they are a very fruitful source of the data that is proposed to be collected and classified. These four temples, - Vimala Vasahī, Lūna Vasahī, Pittalahara temple and Kharatara Vasahī - are fairly

¹ - "Holy Abu" by Muni Śrī Jayantavijayaji p.4. This account is added by the Translator, Dr.U.P.Shah.
accurately dated and in their present condition they are so very well preserved as to be able to throw useful light on cultural points of the medieval period of Hindu rule in Gujarat.

In the famous shrines of Vimala Vasahī and Lūṇa Vasahī one is struck with wonder at the very fine chiselling of the marble available in its ornamental carvings. These are some of the rare specimens of Indian sculptural Art, prepared at fabulous costs. Besides being beautiful, the figures carved in relief in these shrines are records on stone of the dress, ornaments, customs etc., of the society of the age. ¹

The earliest of the group of Jain temples at Delvāda is the Vimala Vasahī, originally built by Vimalasā in 1031 A.D. There is evidence to show that extensive repairs were carried out and a Hastisāla was added to this temple in the year 1149-50 A.D. C.V.S.1206.

The Jain tradition is that in all 185300,000 rupees were spent in building this shrine. It is said that the Brahmīns who owned the site chosen for the erection of this temple, demanded that Vimala should measure as much land as he wanted by spreading gold coins over it. Vimala agreed to do so. Of course, there is no conclusive evidence to prove

¹ "Holy Abu", by Muni Śrī Jayantvijayaji p.XXXiii

Preface to the second edition of 'Tīrtharāja Abu.'
the truth or otherwise of this tradition, but it is quite 
certain that Vimala must have spent a fabulous sum of money 
for erecting such a highly ornate marble temple on a high 
mountain peak like the Arbuda.

The present temple consists of a Garbhagrha, a Gudhamandapa, 
a Nava coki, a Rañgamandapa, a Mukhamandapa, a Hastisala and a 
Bhamati. The temple as a whole is a highly perfected form of 
art in the ornate style which reached its highest flowering 
at about this time. Vimal Vasahī is very much praised for 
its architectural as well sculptural excellence. The Rañga-
mandapa with its dome has received the most lavish praise.

"Some idea of the proportions of the columned hall may 
be gained from its measurements, the octagonal nave being 
25 feet in diameter, the architrave alone being 12 feet from 
the floor, while the apex of the dome is less than 30 feet 
high. As with most of the temples of this class, the rim of 
the dome is supported on an attic system of dwarf pillars 
with convoluted braces between, and all the capitals are of 
the four-branched bracket order.

"When it is realised that practically every surface of 
the interior, including the pillars, is elaborated with 
sculptured forms, the rich effect may be imagined, but it 
was in his treatment of the nave that the marble carver 
found his supreme expression. This dome is built up of 
eleven concentric rings, five of which, interposed at regular
intervals, depict patterns of figures and animals, a plastic record of some ancient half-obliterated memory.\footnote{1}

The temple decoration with sculptured forms contains many representations (known as Bhāva) of the divine as well as secular beings. Some of the chief scenes are as under:

(i) Scenes of Vyākhyaṇa i.e. religious discourse and Vāsaskepa, on the outer wall of the main entrance to the Gūḍhamanḍapa. (Plate Nos. 10 and 11 "Holy Ābu", by Muni Sri Jayantavijayaji).

(ii) The scene of the fight between Bharata and Bāhubalī in the ceiling of the porch in front of the Raṅgamanḍapa. (Fig. 45.)

(iii) Ceiling in front of cell No. 10 showing the life of Neminātha with the scene of water sport.

(iv) Ceiling in front of cell No. 29 showing scene of Kṛṣṇa subduing the Kāliya-Nāga. (Fig. 46)

(v) Ceiling in front of cell No. 46 showing the Nyāsiḥha incarnation of Viṣṇu (Fig. 47)

(vi) Portraits of Jain donors in the Gūḍhamanḍapa.

(vii) The statues of Vimalśā and other patrons in the Hastisālā.

\footnote{1 - "Indian Architecture (Buddhist and Hindu), by Percy Brown, (2nd revised edition) pp. 147 f. Plates XCIV and XCV, quoted by Dr. U. P. Shah.}
(viii) Panel showing Vimalasā and his ancestors, cell No. 10, corridor.

Moreover, there are figures of Gods, goddesses, semi-divine beings, dancers, musicians, devotees etc. which cover up almost entirely the interior of the temple.

Plate Nos. 1 to 29 of "Holy Abu" by Muni Śrī Jayantāvijayaji give a fair idea of the sculptural wealth of the Vimala Vasahi.

Ministers Vastupāla and Tejapāla erected a number of Jain shrines, of which, the Lūna Vasahī on Mt.Ābu is the most famous. It was built by Tejapāla for the spiritual welfare of his wife Anupamādevī (Fig. 48) and son Lāvanyasīhā, at a fabulous cost. It is built of finely wrought white marble, and is dedicated to Neminātha, the twenty-second Tīrthaśīkara.\(^1\) According to the Jain traditions it was built with a total cost of 125300000 rupees.

Situated near the Vimala Vasahi, the Lūna Vasahī is in many respects similar to the older shrine. It is composed of a garbhagrha, a gūḍhamandapa, a navacoki, a rangamandapa, a dvāra, khattakas (big niches) a bhamati and a Hastisālā.\(^2\)

About this second temple which resembles the Vimala

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1 - "Holy Abu" by Muni Śrī Jayantāvijayaji. p.91.
2 - Ibid. p.91.
Vasahī in proportions, quality of idea and material, Percy
Brown writes:—

".....it is commonly supposed that one was copied from
the other, but it is more probable that the Tejapāla temple
illustrates the natural evolution of the style, the few
differences proving the really small extent architectural
mode changed during the course of the two centuries... Such
differences are mainly matter of detail, among which is the
treatment of the eight different types of pillars to be found
in the later example. The shafts are in most cases circular
in section and are evenly diapered with mouldings and conven­
tional or geometrical patterns resembling reticulations."

From the above reference it might appear that the Lūna
Vasahī shows an evolution of style, yet for our purposes it
shows a highly ornate style, wherein the chief architect has
used sculptural decoration for almost the whole of the —
interior and in this respect this shrine is similar to the
older one as a source of cultural data. Some of the chief
scenes are as under:—

(1) Scenes describing the birth and childhood of Lord
Kṛṣṇa. Fig. 49 shows young Kṛṣṇa and the pastoral
surroundings of his childhood. Fig. 50 shows king
Vasudeva and his palace.

1—Quoted by Dr. U. M. Shah in Introduction to "Holy Ābu" by
Muni Śrī Jayantavijayaji.
(ii) Scenes of Dvārka in front of cell No.9 (Plate No.39: "Holy Abu" by Muni Śrī Jayantvijayaji).

(iii) Representation of the Life of Neminātha in front of cell No.11 Fig.51 and 52 show part of the ceiling plaque.

(iv) An unidentified scene in front of cell No.14, Fig.53.

(v) Representation of Asvāvabodha and Samaḍī Vihāra in cell No.19.

(vi) The ceiling dome and the Pendant. Fig.54.

Besides these sculptures noted above, both the temples have almost inumerable satuettes and figurines (e.g. Figs.55 and 56) sculptured either singly or in groups. Most of the pillars are highly decorated (Figs.57,58). Figs.59 to 66 will serve to give some idea of these sculptures. Figs.67,68,69 show groups of dancers and musicians. But by far the most interesting group of figurines is in a ceiling dome, Fig.70. Here dancing girls and musicians are sculptured in different poses in concentric rings in the dome, the first frieze having 32 figurines. Some of these dance poses are enlarged and shown in figures 71 to 76. A careful study of these figurines is likely to throw a flood of light on dance in Gujarat in the middle ages.

The ceilings in these temples have also been variously decorated with sculptured forms, either with representations
from the lilies of divine beings, or with images of Gods and Goddesses, (Figs.77,78,79,80.) or with geometrical and floral designs (Figs.81-86).

The Pittalahara temple is also known as the Shrine of Bhīma Sāha. From inscriptions and literary evidence it is learnt that the temple was built by Bhīma Sāha of the Gurjara caste. The evidence of inscriptions and other literary references go to prove that this temple might have been built between V.S.1373 and 1489 (1316 and 1433 A.D.)

The fourth shrine at Delvādā, dedicated to Pārśvanāthṣa, and known as Kharatarā Vasahī, is a Caumukha Shrine with entrance to the sanctum on three sides. There is inscriptionsal evidence to suggest that this temple was built after V.S.1497.

The earliest shrine in this group of temples is of course the Vimala Vasahī, but it is not likely that the Jain temples were built on a wholly uninhabited place. The Hindu temples nearby appear to be of considerable antiquity. Abu preserves quite an interesting number of specimens of the earlier art of the post-Gupta period. The sculpture of Dvārkādhīsa reclining on the cosmic serpent might have belonged to the fifth or the sixth century. (Plate 62, "Holy Abu"). Similarly the sculpture of Hindu Mātrikā Kumārī (Plate 63 "Holy Abu").

1 - This evidence is discussed by Muni Śrī Jayantvijayaji in "Holy Abu" p.129-30.
2 - Ibid. p.136-137.
in the Dvārakādhīśa shrine appears to have belonged to the seventh century. This evidence goes to show that long before Vimala built the marble temple of Ādinātha, this area might have been a very flourishing Brāhmanical - Śaivite - Site.¹

The sculptures of Rasiā Valama(Fig.91) and of Kumārī Kanya (Fig.92) are interesting.

Four and a half miles north-east of Delvādā there is a village named Acalagadha which preserves some sculptures which are relevant to our present inquiry. There is a Bus-service from Delvādā to Acalagadha.

At the foot of the hill in the Western direction there is a shrine of Sāntinātha on a small mound. In the eastern direction there is the famous ancient shrine of Acalesvara Mahādeva, with several smaller shrines in the same compound. There is a brass statue of Durāsa Ādhā (Fig.93). Near the shrine there is a water reservoir, named Mandākinī-Kunda. Near the Kunda there is a statue of the famous Parmāra King Dharavāra in the act of shooting an arrow through the body of three buffaloes (Fig.94).

There are four shrines of Jain Tīrthāṅkaras on Acalagadha, but they are not rich in sculptural wealth as the temples at Delvādā.

¹ - Introduction by Dr. U.M. Shah to "Holy Ābu" by Muni Śrī Jayantvijayaji p.ix
Figures 45 to 96 appended herein with this thesis will serve to give some idea of the sculptures on Abu which are likely to throw light on the culture of the medieval times.