CHAPTER I

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A. The Concept of Image and Temple and the gradual development of Temple - architecture in India

1. Image-worship and its antiquity in India

The temple is generally associated with icon-worship. Icon-worship in India is of hoary antiquity. Literary and archaeological sources reveal that in India icon-worship was prevalent long before the beginning of historic times (i.e. 6th Century B.C.).

Ancient Indian inscriptions and coins throw some light on early icon-worship in India. The coins of the Kushanas (c. 15 A.D. to 180 A.D.) bear representations of Hindu divinities and the Buddha.¹

The Hathigumpha inscription of Khāravel (1st century B.C.) contains a reference to (an icon of) Jina. Six copper coins² of the Indo-Greek King Agathocles (180-165 B.C.) are found from Ei-Khamum. They bear

images of Balarama and Vasudeva. From the inscription (2nd century B.C.) on the Garuda Pillar in Vidisha we are in a position to assert that worship of Vasudeva presumably in the form of an icon cannot be later than 2nd century B.C. (4)

The discovery of a torso of a Jaina Tirthankara from Lohanipur near Patna (Bihar) proves the authenticity of the Jaina tradition of image-worship. (5)


Bajpai K.D., History and Culture of Madhya Pradesh, p. 79;


4. Sircar D.C., op.cit., Inscription No. 2
It has been in the 3rd century B.C. The representation of Gaja-Lakṣmī is found on tribal coins from Kausambi (3rd century B.C.). It seems to be associated with particular religious practices or cults.

Jaina literary works like Āvaśyaka Cūrṇi, Nīśitha Cūrṇi and Vāsudevahindi contain references to a small wooden portrait sculpture of Mahāvīra (6th-5th century B.C.), which was carved during his lifetime some time prior to his renunciation. But it does not necessarily attest its use for icon-worship.


Banerjee-Shastri, 'Mauryan Sculptures from Lohanipur-Patana', Journal of Bihar and Orissa Research Society; Vol.XXVI, No.2, pp.120ff.;

Shah Umakant P., Studies in Jaina Art pp.5f.;

Dwivedi R.C.(Ed.), Jaina Art and Architecture, p.1;

Yakṣa-worship was prevalent in ancient India. There are many reference to Yakṣa-worship in early Jaina literature. The mode of worship in the Yakṣa-cult has largely influenced worship in Jainism. Therefore there is a probability of a Yakṣa-ayatana (a temple of a Yakṣa) during the ancient period.

As regards the existence of icon-worship in the Vedic period, opinion is divided among scholars. According to Max Müller, "The religion of Veda knows no idols. The worship of idols in India is a secondary formation, a later degradation of the more primitive worship of ideal gods." But the hymns of

7. Shah Umakant P., op. cit., p.4;
Dwivedi R.C., op. cit., p.2
10. Max Müller, Chios from German Workshop, Vol.I, p.38
Rgveda contain references to images of Rudra, Indra, Agni and other gods. These references, however, apply to works of sculptural art rather than icons for worship. Icon-worship seems to be prevalent among non-Aryans during the Vedic Period, but the Aryans had not yet adopted icon-worship by this time.

The figurines of the Mother-Goddess and linga-stones found from Harappa and Mohenjo-daro in association with worship and divine figures carved on seals such as those of Paśupati and a goddess standing between the two branches of a Pippal tree clearly suggest icon-worship in the Indus Valley Civilization. Thus from archaeological sources the antiquity of icon-worship in India can be traced beyond at least 2000 B.C.

11. Rgveda, II,33,9
12.13 Ibid, I,21,3
15. The discovery of a clay figurine of a nude goddess standing on a bull at Inamgam in Maharashtra corroborates icon-worship in India during proto-historic time (circa 1600 B.C.)
We have not yet come across any concrete specimens of an icon for a pretty long period of about a millenium after the end of the Harappa Civilization, attesting evidence for the prevalence of icon-worship during that period.

2. Hindu concept of image and image-worship.

The deity was invoked through religious rites to dwell in the icon. This ceremony is known as prāṇapratisthā (infusion of life). After this ceremony the icon is worshipped regularly. The deities invoked in the icons are expected to have all the bodily needs like those of a human being.


The probable specimen of a proto-historic temple traced in a stone-built mound containing a triangular red-stone presumed to be representing a divinity at the site Banor I between Madhya Pradesh and Uttar Pradesh may be noted in this context.

Sankalia H.D., Ibid.
such as bath, sandal-paste, personal decorations, (through dress and ornaments), meals, rest, sleep etc. Like respected personages, these divinities also receive reverence through obeisance, prayer, ārātrika (waving of lights/lamps), festive, festival etc.

3. Vedic deities and popular Hindu deities

The Vedic Aryans conceived of deities as personifications of the elements of the Nature or certain abstract Entities. In course of time they described the bodily form of the deities. But it is difficult to assert whether the Aryans adopted the concept of icons for worship. However the embodimental concept of the deity facilitated the sculptural representation and worship of deities in course of time.

Unlike the early Aryans of the Vedic Age, who invoked deities like Varuṇa, Indra, Agni, Sūrya Usas, Āsvins and Rudra through hymns and oblations, the later Aryans served several deities like Brahmā, Viṣṇu, Śiva, Sakti, Sūrya and Ganeśa through prayers
and worship of their icons. In course of time Visnu along with his consort Lakshmi and his human incarnations as Rama and Krishna with their consorts, Siva represented through the symbol of linga along with his consort Parvati and Sakti in the popular forms of Durga, Amba, Kali and Bahucharã became popular as main deities, while Ganesha and Hanuman attained popularity among subsidiary gods. Folk deities continued to be worshipped by the masses in small cells or shrines.

4. Jaina concept of image and image-worship

The followers of Jainism (Jaina) ascribe the most exalted position to the Jinas or Tirthankaras, who attained absolute knowledge, revealed it to others and got revered even by divine beings. The Jinas are 24 in number, Rśabhanātha, Meminātha, Pārśvanātha and Mahāvīra being specially popular among them. The Jains, therefore, invoked the Tirthankaras as supreme beings, the icon-worshippers worshipping them through icons. The Jinalayas, therefore, enshrined the images of Jinas rather than
devas. The icons of the Jinas are represented either in a standing or in a seated posture. Almost all Jinas appear alike, but are identifiable through their Lāñchanas (marks of cognisance) carved on the pedestals of their respective images. They are embodied in entire human forms, either devoid of any dress (in the Digambara sect) or wearing a lower garment (in Śvetāmbara sect.) They are generally represented in meditative posture and originally expected to have no personal decorations. The Jinas are generally attended upon by their respective Yakṣas and Yaksīṇīs. The latter bear close resemblance to Brahmanical deities represented in divine forms, that is, human forms with some unusual addition of hands or faces, wielding various weapons, musical instruments and other objects and having their respective consorts and vehicles. The anjanasalākā ceremony in Jaina temples corresponds to the prāṇapratisthā ceremony in Hindu temples.

The ritual of image-worship in Jaina temples is almost similar to that in Brahmanical temples.
A few details are omitted or modified in view of the subtle observation of *ahimsā*.

5. **Buddhist concept of image and image-worship**

The followers of Buddhism ascribe the most exalted position to the Buddha who attained Bodhi or Sambodhi (divine knowledge). The followers of Buddhism, therefore, invoked the Buddha as a supreme being. In the beginning icon-worship of the Buddha was not prevalent in Buddhism and the Stūpa, the Bodhi-tree etc. were worshipped as objects of worship. In course of time icon-worship was adopted and the icon of the Buddha was enshrined in Āyāgrhas, Vihāras and temples. The Buddhists often installed images of many Buddhas, especially the last seven Buddhas known as Mortal Buddhas and the Bodhisattvas that is the Śādhas striving for the attainment of Bodhi. In course of time specially in Mahāyāna the number of subsidiary gods and goddesses (popularly known as Tārās) went on multiplying. The Buddhist temple enshrined icons of the mortal and/or divine Buddhas, Bodhisattvas...
and subsidiary gods and goddesses. The ritual of worship in the Buddhist temple is almost similar to that in the Brahmanical temple. The Bodhi temple (5th century A.D.) at Bodhigaya represents the best example of the Buddhist temple in India. It contains a square cella with a lofty pyramidal spire. It was demolished in 13th century A.D. and got deserted after the 14th century A.D. along with the disappearance of Buddhism in India. The present temple was renovated in 1880-83 A.D. (16) No other Buddhist temples in India were built or renovated after 12th century A.D.

6. The concept and nomenclatures of Temple

According to the Indian concept the temple is a place of residence for the deity concerned installed therein in the form of an icon. The idea of a temple originated centuries ago in the universal ancient conception of a god in human form. Such a form required a habitation, a shelter and this need resulted in a structural shrine.

In consequence of the prānapratisthā ceremony, the deity concerned not only dwells in the icon invisibly but also pervades the entire temple, which is sanctified by its divine presence. Just as the Soul pervades the entire interior of the temple, like all other objects associated with the icon and its worship, the residence of the deity, too, gets sanctified and becomes an object of reverence for the devotee. In later times the followers of some sects enshrined a sacred scriptural book or some other symbol in the temple, rejecting belief in image and image-worship. In some sects the temple embodied simply a prayerhall, with no object of worship even in the form of a sacred book or some other symbol.

Generally the temple is known as Prāśāda but a number of other words are also used for it, viz. Ālaya, Āsana, Āyatana, Basadi (Vasati), Bhavana, Dehāri, Devāgāra, Devagīha, Devakula, Devakulikā, Devālaya, Devāyatana, Ghatikā-sthāna, Harmya, Jina(-Ka), Ksanikālaya.

Mandapa, Rathaka, Sadana, Vēśman, etc.

The terms like Devalaya, Devatana, Devakula, Devagrha etc. indicate that the ancient temple was a 'house of the gods'. The earliest temples were, therefore,

19. Ibid., p.64 20. Ibid., p.59
21. Ibid., p.367
22. Kramrisch Stella, op.cit., p.37
23. Acharya P.K., op.cit., p.137
24. Kramrisch Stella, op.cit., p.137
25. Ibid., p.137
27. Ibid., p.229
28. Ibid., p.231 29. Ibid., p.230
32. Acharya P.K., op.cit., p.190
33. Ibid., p.134 34. Ibid., p.395
35. Ibid., p.413 36. Ibid., p.426
37. Ibid., p.278 38. Ibid., p.312
39. Ibid., p.436 40. Ibid., p.513
41. Ibid., p.513 42. Ibid., p.594
43. Kramrisch Stella, op.cit., p.137
designed after the models of the residential house.

There was no difference between 'grha' and a 'mandira' (temple). In Crete, too, the temple was known as 'the house of the deity'.

'Prasāda' originally denotes a mansion or a large or a palatial building. The same is the case with 'Harmya' and 'Vimāna'. 'Prasāda' is the most general word used in the North Indian Vāstu texts to indicate a temple. The South Indian texts refer to temples mostly as 'Vimāna' and 'Harmya' and occasionally as 'Prasāda'.

'Mandīra' generally denotes a house, an abode, a dwelling. But it is worth noticing that the word 'Mandīra' which is most commonly used for a temple nowadays is altogether absent in the earliest known inscriptions and literature, though in later Southern Vāstu texts it has been taken as a synonym for 'Prasāda' or 'Harmya'. The Northern texts, however, indicate that the term 'Mandīra' has a technical meaning. According to Viśvakarma-Prakāśa a house made of stone is a 'mandīra'.

In all early texts, literary or epigraphic, the most commonly used word to indicate a temple is 'Prasāda'.

44. Ibid., pp.131 ff.
45. Bhattacharya Tarapad, The Canons of Indian Art, p.265
'Asana' means a seat. 'Sadana', 'Sadman' and 'Veśman' denote an abode, a house, a dwelling. 'Mandapa' originally stood for an open hall and 'Ratha' or 'Rathaka' for a carriage or a chariot. Some old temples were constructed in the form of a mandapa or a ratha. 'Pura' or 'Puri' denotes a house, a town, a fortress, a stronghold. Large temples often formed strongholds or towns. As the unenshrined images stood below trees, primitive shrines were presumably constructed in the form of sva-vrksas (one's own trees).

The temple is the seat and dwelling of a god according to the majority of the names. 'Ālaya' means an abode. A temple where a temporary idol is worshipped is called 'Ksanikālaya'. The word 'Nāraṇa' (an abbreviation of Nārāyana) denotes the temple of Viṣṇu. Jina(-ka), Jinalaya Caitya or Vasati is a Jaina temple containing an image of a Tīrthāṅkara. The word Mūlasthāna is also

46. Viśvakarmā - Prakāśa, IV, 13
47. Acharya P.K., op.cit., p.134
48. Ibid., p.138
49. Ibid., p.190
used for a temple, but it implies a principal temple situated in the centre of a village or town. (50)

Samarāṅgaṇa Śūtradhāra gives the following names to the place for the god: (51) (1) Deva-dhisnya. It means a seat, an abode, a house of the god. (2) Caitya. This word is derived from Citi, meaning a heap, a funeral pile, a pile. Caitya is a sacred monument which is piled up like the Vedic Agni (citi). (3) Arcā-grha. Arcā means worship or image. Therefore Arcā-grha means a house for worship or image. (4) Devāyatanas means a residence (abode) of god and (5) Vibudha-aśāra means a house of a god (deva, sura, vibudha).

Vasahi (in Prakṛt), Vasati (in Sanskrit), Vasahika Vasatika means a residence, a house or a dwelling obviously of Jaina. Generally it designates a Jaina temple. For instance the Caulukya King Mūlarāja I (942-997 A.D.) got built a Jaina temple named 'Mūlarāja Vasahikā' at Anhilwād Pātan. (52) Temples built by Vimala (1031-32 A.D.),

50. Ibid., p. 426
51. Bhoja, Samarāṅgaṇa Śūtradhāra, XVIII, 51
52. Merutunga, Prabandha-Cintāmani, p. 17
a minister of Bhimadeva I (1022-1064 A.D.) and Tejapala (1230-31 A.D.), a minister of Ranaka Viradhavala (1226 to 1238 A.D.) and father of Lūnasimha on Mt. Abu are known respectively as 'Vimala Vasahi' and 'Lūna Vasahi'. At present a Jaina temple is popularly known as 'Derasar' in Gujarati. The word 'Derasar' is derived from 'Devārāya' which means a shelter for the god, though the original concept of Jains distinguished 'Jina' or 'Tirthankara' from Deva'.

7. Origin and early development of the temple in India.

In the beginning an icon was installed under a tree in an open ground. To protect the icon against weather and animals it was sometimes enshrined in a small cell or room built for it. It was the primary form of a temple. In course of time another room was added in front of it for comfortable accommodation of devotees in all seasons. These two rooms are respectively known as garbhagrha and mandapa. Thus temple-architecture began to evolve gradually. In very early times such shrines may have been made of wood, thatch and bamboo, but it soon became a sanctum of stone or bricks.
Temple No. 40 at Sanchi, temples of Sañkarsana and Vāsudeva at ancient Madhyamikā (near Udaipur). Jandial temple at Taxila and two temples near Nagarjunakonda in Guntur District (Andhra Pradesh) are notable primary forms of the Indian temple of the historical period. They belong to the Mauryan period (322 B.C. to 185 B.C.)\(^53\).

It seems that the architectural form of the Indian temple enshrining an image fully evolved during the Gupta Period.\(^54\)

Temple-architecture underwent gradual development through centuries since then and attained highly developed forms of different types in North India, the Deccan and South India within a millennium.

Provision of Pūrtas i.e. works of public utility (especially temples and reservoirs) was regarded a pious act yielding punya (religious merit). As sacred monuments of religious purpose, new temples were contributed and old temples were renovated by Hindus and Jainas through

\(^53\) Sompura K.F., Bharatiya Sthāpatya ane shilp, p.88

\(^54\) Sompura K.F., Structural Temples of Gujarat (STG), p.22
centuries. The pious activity has continued up to present times. As noticed above, Buddhism declined and vanished in India after the 12th century A.D.

B. The antiquity and development of Temple architecture in Gujarat

The temple of Cakrabhrt(Visnu) built by Cakrapālita, the administrator of Girinagara, is the earliest known temple of Gujarat. It is recorded in the Junagadh Rock-inscription of Skandagupta (457 A.D.), but it exists no more. The temple at Gop in Baroda hills (Dist.Jamnagar) is the earliest known temple among the extant temples in Gujarat. Generally it is assigned to the 6th century A.D. Both these temples are dedicated to Brahmanical deities.

The Jaina tradition alludes to the construction of Jaina temples at several places like Mt. Abu,

Acharya G.V.(Ed.), Historical Inscriptions of Gujarat, Part I, No.6;
Shatrunjay hill, Palitana, Mahuva, Bharuch, Stambhanaka (Thamna) and Shankhalpur in Gujarat during the Kṣatrapa or even pre-kṣatrapa period, even if we leave aside proto-historic times of hoary antiquity.

The Jaina Prabandhas indirectly allude to certain Jaina temples at Valabhi, the capital of Maitraka Kings, but none of these temples exists at present.

Buddhist monuments in the form of stupas, Caityagrhās and Vihāras came into existence in Gujarat since the Kṣatrapa Period. Some of them were rock-cut, while some others were structural. Some of these contain images of the Buddha in niches.

Some copper-plates of the Maitraka Kings allude to the worship of the Buddha or the (seven) Buddhas in Buddhist Vihāras.


58. Shastri H.G., op.cit., p.35

59. Majmudar M.R.(Ed.) Chronology of Gujarat, pp.45,60
However no independent Buddhist temple is known to have been known to built in Gujarat.

These references attest that the activity of building a temple in Gujarat is at least as old as the 5th century A.D. Temple architecture achieved gradual progress in Gujarat in subsequent times. The Nāgara form of temple architecture attained full development in Gujarat during the Caulukyan (Solanki) period (942 - 1304 A.D.). It has continued here thenceforth through subsequent periods.

C. The component parts of Brahmanical and Jaina temples in Gujarat

A full-fledged temple consists of several component parts horizontally and vertically. The main component parts of the temple are as below:


I. Horizontal parts (Fig. 1)

(1) Garbhagrha: It is an important component part of a temple, wherein an icon of the main deity is installed. It is known as garbhagrha or garbhagāra (gabhāro in Gujarati) i.e. the interior cella or mūlasthāna i.e. original cella. The inner side of the garbhagrha has generally a plain square plan. It is roofed by a Śikhara (spire). It is entered through a door which is called garbhadvāra. The garbhadvāra consists of dvārasākhās, uttarāṅga and udumbara. The two vertical jambs of the door-frame of the garbhadvāra are known as dvārasākhās. The upper horizontal part of the door-frame is called uttarāṅga (lintel). Mostly the central portion of the uttarāṅga contains the figure of the main deity to whom the temple is dedicated. This part is known as lañātabhā. Udumbara is the sill or threshold of the door.

Generally the garbhagrha of pre-Caulukyan temples contain square or rectangular garbhagrhas, which are internally plain. The middle portion of the wall in the case of pre-Caulukyan temples is generally found plain externally. The walls of the Caulukyan temples are
These projections may be 1, 3, 5, 7, 9 or even more in number. These projections are known as Nāsikās, Phālanās, Nirgamas or Rathas. According to the number of projections the plan is known as triratha (trinasikā) (Fig. 2, a) pañcaratha (pañcanāsikā) (Fig. 2, b) sapta-ratha (sapta-nāsikā) (Fig. 2, c) etc. In most of the Caulkīyan temples the walls of the garbhagrha externally are found having double projections, technically known as trīnasikā.

The different projections are designated as follow:

The projection at the centre is called bhadrā. It is sometimes flanked by pratirathas on either side. The corner lines of the wall are called Karnas. Nandi is placed between bhadrā and pratirathas or between prati-rathas and karnas or between bhadrā and pratirathas as well as pratirathas and karnas. Canonical works describe different lengths for the different projections. For example in case of pañcaratha, the bhadrā is 4 units, the pratirathas is 2 units each and the karna also is 2 units.
each, and in case of saptaratha the bhadra is 4 units, the pratiratha is 2 units each, the nandi is 1 unit each and the karna is 2 unit each. The addition of these projections or external side of the walls presents a variety of shape to square ground-plan of the garbhagṛha.

The door-frame of the garbhagṛha consists of two vertical jumb supporting the lintel containing a central dedicatory block. On each side of the udumbara there is a projecting kirtimukha face. The udumbara is placed on the ardha-candra (literally half-moon i.e. semi-circular step). The whole moulding is adorned with sankha, padma and lotus leaves.

The vertical sections of the door-frame are known as śākhas. The jambs comprise 3, 5, 7 or 9 parallel vertical sections each adorned with various sculptures on it. There are nine types of śākhas. Among these types four are described in detail, namely Subhaqa (with three śākhas), Nandita (with five śākhas)
Hastini (with seven sākhās) and Padmini (with nine sākhās). Uttarāṅga is generally marked with a figure of Ganeśa in the centre.

A temple generally consists of one garbhagrha, which is known as ekāyatana. Temples having two, three or five garbhaghas are respectively known as dvīyāyatana (dvīpuruṣa prāsādas), tryāyatanas (tripuruṣa prāsādas) and panceyatana.

(2) Antarāla: Antarāla is a component which functions to conjoin the garbhagrha and the mandapa. In ground plan it is generally rectangular.

(3) Pradaksinā patha: A passage around the garbhagrha is known as pradaksinā patha. (circumambulatory passage). It is meant for circumambulation. It is also known as bharanī, bhama, andhāra or andharikā. A temple with pradaksinā patha is called sāndhāra-prāsāda, while a temple without it is known as nirandhāra prāsāda.

(4) Mandapa: A mandapa is a hall. It is either directly attached to or connected through the antarāla with the garbhagrha. In plan the mandapa is either square or rectangular with or without lateral projections.
A closed mandapa is known as gūdhāmandapa, while an open mandapa called sabhā-mandapa or rāga-mandapa or nṛtya mandapa in accordance with its main function or purpose intended. A large mandapa contains pillars supporting its roof. Sometimes a large temple contains both gūdhāmandapa and sabhāmandapa. The mandapa has generally an entrance in front, approached through a flight of steps. The mandapa of a large temple has often a triple (trikā) plan, having porches and entrances on three sides. Kāksāsana is a seat attached to the pillars of the open mandapa or porch, the wall enclosing them being kept dwarf. It has generally a sloping seat-back for comfortable posture.

(5) Śrīngāra cokī Śrīngāra cokī is an entrance-porch leading up to the mandapa. It is also called ardha-mandapa or mukha-mandapa. The cokī is a square porch having four pillars. The porch in Brahmanical temples in Gujarat generally consists of a single square cokī (catuskīka), while Jaina temples contain three, six or nine cokīs, having 8, 12 or 16 pillars respectively. In the case of three cokīs porches are arranged in one continuous horizontal row, while in the case of six or nine cokīs
the porches are arranged in two or three horizontal rows respectively, the rows being directly connected with each other.

II. Vertical parts (Fig, 3)

(1) Pitha: (Fig, 4) The base of the temple is known as pitha or adhisthāna. It is ornamented by horizontal mouldings carved on its outer face. These mouldings are as follows from the bottom upwards: Bhīta, Jādyakumbha, Antarapatras, Karnika, Grāṣa patti, Chādyā, Gaiathara, Narathara, Vājithara or Āsvathara and Pattikā. The most common varieties of pitha are Karna pitha, Kāmanda pitha and Maha pitha.

(2) Mandovara : (Fig, 5) The exterior face of the wall of the gābhagrha or gudhamandapa is known as mandovara. The mandovara is decorated with horizontal mouldings from bottom upwards like Khuraka, Kumbhaka, Kalaśa, Kapotāli or Kevāla, Manchikā, Janghē, Udgama, Bharani, Sirāvatī, Mahākevala and Kūṭachādyā. An antarāla is carved between two successive mouldings.

(3) Sikharā : The structure of the gābhagrha is known as sikharā. The sikharas of temples of Gujarat are
divided into two categories as (i) stepped pyramidal and (ii) curvilinear. The first category, consisting of horizontal layers (chādyas), was in vogue during pre-Caulukyan times.

The second category developed in two varieties. In one variety the line of curve (rekha) rose almost vertically turning gradually inwards as it reached the summit. In case of the second variety there are several lateral projections corresponding to the ground plan or originated from its base.

The śikhara is crowned with an āmalaka, kalaṇa and andaka. The curvilinear shaped śikhara is surrounded by subordinate or miniature śikharas like uruśrṅgas, pratyaṅgas, śṛṅgas etc. The main or central śikhara (mūlamanjarī) covers the space occupied by the shrine proper, while the uruśrṅgas and śṛṅgas follow lateral projections. The uruśrṅgas are constructed in the form of vertical sections of the replica of the spire in diminishing size. They are constructed in semi or high relief and directly attached the vertical sections of the spire on all the four curvilinear faces. The śṛṅgas are miniature spires constructed in the round on the
karnas or corners of the main spire.

According to the number of šikhara the temples are known as Ekāndi, Pancāndi, Navāndi etc. The temple consisting of only the main šikhara is of the Ekāndi type. The temples having a main šikhara and four subordinate šikhara (uruśrīgas) is Pancāndi. The Navāndi type of the temple consists of a main šikhara and eight uruśrīgas.

(4) Sukanāsa: The superstructure of the antarāla is called sukanāsa or sukanāsīka. It is projected on the front side of the šikhara.

(5) Saṁvarṇā: Saṁvarṇā or sāmarāna is the superstructure of a mandapa; it consists of layers stepped pyramidal, each layer being decorated with a series of full-shaped ornaments, diminishing in number as it goes upwards.

(6) Pillars: Pillars support the superstructure of the mandapa. They generally consist of three sections like kumbhaka or kumbhi, stambha and sirsa. Pillars
have many varieties in shape—square, octagonal, sixteen-faced and circular. The combination of the varied shapes gives rise to composite shapes. They are ornamented with different moulding.

(7) Vitāna or Karotaka: The interior roof of the mandapa is called Vitāna or Karotaka. The Vitāna is either flat or domical. There are three main varieties of vitānas: (1) Samatala (2) Kṣiptoṭksipta and (3) Udita. In the latter two categories, the dome of the mandapa is supported on an octagonal frame of architraves resting over pillars and internally rises in concentric courses, terminating at the apex in a pendant of exquisiteness beauty. The central lotus-shaped pendant is known as Padmaśīla. It is a keystone of the ceiling.

III. Subservient parts

The Kīrtitorāṇa (an arched gate), the Prākāra (an enclosure), the Balaṇaka (entrance gate), the Devakulikās (a collonaded group of minor shrines), the Dipa-stambha (a lamp-post) and the Kunda (the tank or reservoir) are the subservient parts of the temple.
The Kirtitorana or an arched gate was erected in the front in the middle and/or on either side of a temple. It is formed of two richly carved lofty pillars. The architrave supported on the pillars is surmounted by an arch consisting of three or five curves arranged in the form of a triangular pediment. All its components are richly decorated with mouldings and figures. The torana is popularly known as Kirtitorana in Gujarat.

The Prakara is the fortification which encloses the temple. The main entrance to it i.e. the entrance gate is known as Balanaka. The Balanaka is either a one-storeyed or many-storeyed structure.

The large Jaina temples generally contain a series of devakulikas fronted by corridors. The courtyard is enclosed by rows of a number of devakulikas, each containing an image of Tirthankara. The devakulikas are generally number 24, 51 or 71 and all surmounted by their respective sikharas. Such Jaina temples, according to the number of their devakulikas, are respectively known as Coviga (twenty four) Jinalyas, Bavana (fifty two)
Jinalayas and Bonter (seventy-two) Jinalayas. In Covis
Jinalayas eight devakulikās are arranged in a row in
front as well as on the right and left sides. In Bāvan
Jinalayas there are 17 devakulikās on the right side.
17 on the left side, 9 behind the main temple and 8 in
front of it. Thus the main shrine and 51 small shrines
number 52 in all. In Bonter Jinalaya there are 25
devakulikās on each the right and the left side, 11
behind the main temple and 10 in front of the main
temple. Thus main shrine and the 71 devkulikās number
72 in all.

The space between the temple and the prākāra
forms a courtyard. The courtyard of many Jaina temples
is enclosed by a series of devakulikās on its sides,
their back walls forming the prākāra of the site.

The dinastambhas (lamp-posts) are found generally
in spacious compounds of some temples, as for instance
in the Neminātha temple on Mt. Girnar, and the
Candesvara Mahādevatemple at Dholka.

Several temples are found associated with a tank
or reservoir (Kunda) each. Kundas are provided with
flights of steps, leading down to the water of the reservoir on all sides. The descent is sometime made in terraces decorated with small shrines and niches.

The decorative sculptures of the temple give charm and grandeur to the structures. The flora and fauna comprise natural sculptures, while conventional sculptures consist of figures of gods and goddesses, composite or mythical figures and human figures, mythological scenes, various scenes of human life, geometrical designs etc. The prevalence of Buddhism ceases to exist in Gujarat during the Post-Maitraka period. Hence the activity of temple architecture in Gujarat gets thereafter confined to the followers of Hinduism (Brahmanism) and Jainism.