CHAPTER IV

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The gradual development in the architectural form of temples in Gujarat, which attained its maturity during the Caulukya Period and continued during the Sultanate Period persisted during the Mughal Period. The activity of building temples was increased in this period in comparison to the preceding Sultanate Period. In comparison to Hindu temples, Jaina temples were built or renovated in a larger number. The great Jaina Sūris like Śrī Hira-vijayaśen Sūri and Śrī Vijayaśen Sūri flourished during this period. At their instance, the destroyed temples were renovated and/or new temples were constructed.

The superstructures of the Hindu and Jain temples belonging to the Mughal Period generally follow the uniform form viz. the curvilinear spire. Therefore the temples built during this period are classified on the basis of their ground plan. They are divided into five classes: A. Ekāyatana, B. Anka yatana, C. Temple-Complexes with devakulikas and/or niches D. Domestic temples and
E. Fragmentary temples (with extant mandapa only).
The temples of this period are spread almost all over Gujarat (Map.2). They are classified into groups and sub-groups according to their ground plan and component parts. The temples are here described architecturally and arranged in chronological sequence in each sub-group.

A. **EKAYATANA**

The unicellular temples are of two types.

1. **Temples of the usual type**

    Normally the images enshrined in Hindu and Jaina temples face in one direction and the cella, therefore, requires only an entrance in the front. The other component parts like vestibules, halls and porches are located in front of the cella. Only the pradaksinā patha runs on all sides of the cella or the prāśada including the hall. This is the usual ground plan of the temples, which may be divided into sub-groups according to the number of their component parts.
(a) Ekaṅga

The notable examples of this type are as follows:

The Simhavāhinī temple, Bharuch (16th Century)

The temple is composed only of one chamber viz. an adytum surrounded by a colonnaded corridor. The temple faces north. Inside the sanctuary the image of Sindhavāi mātā is enshrined. On plan the cella is square and is without projections. It is surrounded by a colonnaded corridor. The garbhagṛha measures 5.80 ms. by 5.80 ms. externally; with the colonnaded corridor it occupies an area of 10 ms. by 10 ms. The corridor is roofed with a samātala ceiling with kapiārsas. The dome covering the cella is raised on a square drum. It is surmounted with an inverted lotus, amalaka and kalaśa. The four niches in main directions adorn the dome. (1) (Fog.21).

1. Architectural information is collected through personal observation.
The Sahasrakūta temple, Shatrunjay (1640 A.D.)

This temple consists of only one component, viz. an adytum. It faces west. In plan it is square and follows the pāncarathī order of projections. Its pīṭha is of the Kanī type, but the layer of the bhūtta is buried in the ground; therefore only the jādyakūmbha and karnīka are visible. The mandovara contains only one register-jāṅghā. The doorframe of the cella is of the triśākhā type. At the lower part of the stambha-sākhās are represented figures of four-armed goddesses with their vehicles. Ten pilasters support the ceiling. The sanctum measures 4.3 ms. by 4.3 ms. internally and is roofed by a dome.

The temple contains a large square block of yellowish marble, carved with small images (Fig. 22). On the whole block there are 1024 images and there are eleven separate ones in niches in the temple. (3)

2. The Architectural description is based on personal observation.
3. Burgess James, The Temples of Shatrunjay, p. 27
The 1024 images are analysed as follows \(^{(4)}\)

240 The Covisīṣis of the present Jinas of ten Kṣetras (5 Bharatakṣetras + 5 Airavata-kṣetras)

240 The covisīṣis of the past Jinas of the ten kṣetras

240 The covisīṣis of the future Jinas of the ten kṣetras.

120 Five paṇca-kalyāṇakas of 24 Tīrthaṅkaras each.

160 Tīrthaṅkaras of five mahāvideha kṣetra belonging to the utkrstakāla

20 Tīrthaṅkaras of five mahāvideha kṣetra belonging to the present jaghanyakāla.

4 Śāśvata Jinas

4. Pandit Kanchan Sagar suri, Śrī Satrunjay Girirāj Darskān (Guj.) pp.126
The Mahādeva temple, Dihor (1702 A.D.)

The temple consists of only a single component viz. garbhagrha and it faces east. Internally it occupies the area of 3.90 ms. by 3.90 ms. It stands on a platform which is 1 m. high, 7 ms. long and 6 ms. wide. Above the four corners of the cella are four squinches. There are twelve pilasters surmounted by sixteen-sided and octagonal frames which support the dome. The temple is built of sandstones. In the centre is installed Svavlīnga. (5) (Fig. 23)

(b) Dvyaṅgī

There are three sub-types of this class.

(1) Temple consisting of a garbhagrha and an antarāla

The remarkable example of this type is as follows:

The Khātalā Bhavāṇī temple, Jogara (Mātanā Mad) (1743 A.D.)

This is a small temple consisting of a
sanctum and an antarāla (Fig. 24). It faces east and is built of sandstones. It measures 4.85 ms. by 3.55 ms. externally. The temple rests on a jagati which measures 8.20 ms. by 5.90 ms. and 1.10 ms. high. (6)

The garbhagrha is square and it is simple. Its roof is built with slabs laid diagonally. Thus there are three diagonals. The central diagonal is carved with a flower. The image of khatā Bhavāni is installed in the shrine. Garbhavāra is devoid of dvārashākhās, but the lintel is decorated with the figure of Ganesa.

The lateral projections of the exterior walls of the cella are two: bhadra and karna. Thus its plan is of trirathī type. The curvilinear shaped sikhara on the sanctum has four uruṣmāgas, one at each side. The figures of lions are set in the front of uruṣmāgas.

5. The description is made on the basis of personal observation.
6. The description is made on the basis of personal observation.
The antarāla is of the normal type; it contains two niches. Two śṛṅgikās are raised upon the roof of the antarāla.

(2) Temples consisting of a garbhagrha and a sabhamandapa each

The noteworthy examples of this class are as follows:

The Pranāmī temple, Surat (1695 A.D.)

Surat was also the important seat of the Pranāmī sect during the Mughal Period. The temple of the sect in the city attests this fact. The temple has two components: a garbhagrha and a sabhamandapa (Fig. 25). It faces east.(7)

The sanctum measures 5.52 ms. by 5.52 ms. externally. It stands upon the kanapītha. It is trināsikā in plan. The śikhara above the cella is of the curvilinear type and is crowned with āmalaka and pitcher

7. The description is made on the basis of personal observation.
final. It is dusted by three rows of urusngas on each side. The lowermost urusngas contain balconies covered with domes. In front of the sikhara is a sukanāsa crowned with the figure of a seated lion.

In front of the shrine stretches the sabhāmandapa with 16 pillars, which stand on square bases. They are square in the lower section, octagonal in the middle and sixteen-sided in the upper section. The capitals and then the uccchālakas are surmounted on them. The arrangement of the pillars forms a rectangular plan. Six pillars are arranged in the north and the south side each and two pillars in the east and the west side each. Between the cella and the mandapa stand two pillars and in the north and the south sides of the cella are located three pillars each. Both the components stand upon a platform. The mandapa is terraced but above its central part a room is constructed. This room is covered with a sloping roof on each side.

Temples at Nārāyan Sarovar (1721 A.D.)

In the temple-complex at Narayan Sarovar in
front of Trikamārayaji’s temple is a row of six temples named Lakṣmī Nārāyanā temple, Ādya Nārāyanā temple, Govardhananāthajī temple, Dwārakadhīṣajī temple, Lakṣmījī temple and Śrī Kalyānāray temple. All of them except the last belong to the Mughal Period. All these temples face east. They contain only two components each: a garbhagrha and a sabhāmandapa. (Fig. 26) All mandapas stand in a straight line, so in toto they look like a corridor. The entire corridor measures 27 ms. by 41 ms. and stand on 1.5 m. high jagatī. Each garbhagrha measures 3.2 ms. by 3.2 ms. Lakṣmī Nārāyanā temple is 11.3 ms. high, while the other temples are 14.3 ms. high. Each mandapa is covered with a dome. The semi-circular ceilings of the mandapas consist of eight courses each. The cellas of all these temples are covered with curvilinear śikharas.

(3) Temples consisting of a garbhagrha and a gudhamandapa each

The remarkable specimens of this type are as follow:

The Varunesvara Mahādevatemple, Varanana (1604 A.D.)

The plain constructed temple faces east and contains two components: garbhagrha and gudhamandapa covered with domes. The domes are crowned with amalaka and kalasa. The squiches support the domes.

The garbhagrha measures 3.30 ms. by 3.30 ms. internally and the Śiva-linga is enshrined inside it. The mandapa occupies an area of 3.45 ms. by 3.45 ms. internally. It is entered through an entrance in south. The walls are featureless. (9)

The Pranāmi temple, Jamnagar (1630-31 A.D.)

This temple is locally known as Khijadā temple, because of a tree of khijadā (Prosopis spicigera) beside. The temple belongs to the Pranāmi sect

9. The description is made on the basis of personal observation.
and it is the main seat of the sect.

It is a two-storeyed building. The temple faces east and consists of two components viz. a garbhagriha (mūlamandira) and a gūḍhmandapa. Surrounding these two components is a corridor with a colonnade (Fig.27). Inside the mūlamandira a gāḍi (throne) is enshrined and it belongs to Lord Kṛṣṇa. The samatala ceiling of the cella is adorned with bas-reliefs of rāsalīlā. (10)

The mandapa contains twelve pillars. They are arranged in such a way that they make nine bays, three in each row. The ceiling covering the mandapa is of samatala type. The ceiling above each bay is ornamented with bas-reliefs of rāsalīlā.

The ceilings above the corridor are decorated with the bas-reliefs of rāsalīlā, Balarāma, Govarthaṇalīlā, Sanakādika Kṛṣṇa, Nārada, Bālamukunda, Nara-Nārāyaṇa, Hanumān, Dhrava, Pṛthu, Buddha, Garuda, Viṣṇu, Brahmā, Vyāsamuni, Rāma, Nṛsiṁha, (10). The description is made on the basis of personal observation.
Matsyāvatāra, Varāhāvatāra, Vāmana, Kalki, Parāśurāma, Kūrmāvatāra, Rābha, Yajna etc. The toes of the pillars are adorned with figures of Venu Gopāla and Rādhākṛṣṇa. The śikhara above the mūlamandira is unique. It consists of a square tower covered with a dome which is crowned with āmalaka and kalaśa.

Above the kalaśa is a mark of a hand (Fig. 27).

The Dharmanatha temple, Jamnagar (1643-44 A.D.)

This temple is unique among all Hindu and Jaina temples of Gujarat built during the Mughal Period, due to its super-structure above the sanctum. The sanctum is covered with saṃvarṇa (Fig. 28). This is the only example of such a type during the Mughal Period.

It faces north and consists of a cella and a gūdhamandapa. Both the components are two storyed. The exterior walls of of the shrine are simple but two balconies are projected. Above the entrance in north also a big balcony is projected.

The mandapa is covered with a dome. The cella enshrines the image of Dharmanatha. The ridges of
the saṁvarṇa contain the figures of seated lions.

Four balconies are projected in the main directions of the saṁvarṇa. (11)

The Bhīdbhanjan Pārśvanātha temple, Kheda (1738 A.D.)

This temple is situated in the compound of Amīzarā Pārśvanātha temple (locally known as Moṭā Derāsar) in Kheda. Internally it measures 13.15 ms. by 3.55 ms. It faces east and consists of a garbhagrha and a gūḍhamandapa. The interior and exterior walls are plain and without projections. (12)

The cella enshrines the images of Sāmaliā Pārśvanātha, Bhīdbhanjan Pārśvanātha and Saṅtinātha. Among them Bhīdbhanjan Pārśvanātha is the mūlanāyaka. The cella measures 3.70 ms. by 3.55 ms. internally.

Two windows are pierced in the side walls. The upper storey above the cella is covered with a dome, which is decorated externally with mosaic art.

11. The description is made on the basis of personal observation.
12. The description is based on the basis of personal observation.
The mandapa occupies the area of 7.45 ms. by 7.45 ms. The central part of the mandapa contains four wooden pillars. The grilled octagonal frame rests upon the architraves surmounting the pillars. The inner sides of the frame are beautifully carved with flower-creepers and bands. The brackets of the pillars are decorated with female figures. Above the frame is constructed a drum which supports the dome of the mandapa. The windows are pierced in the drum. The inner walls of the mandapa are decorated with various pattas like those of Astāpada, Girnar, Shatrunjay, Samjet śikha, Abu etc. Besides the two sides of the entrance, figures of two elephant-riders are carved. Elephants are frontal and their foreparts are carved in high relief. (Fig. 29).

(c) Tryaṅgi

There are four sub-divisions of this class as follows:

(1) Temple consisting of a garbhagrha, an antarāla and a coki

The notable specimen of this type is as follows:
The Nīlakanṭha Temple, Ahmedabad (1585 A.D.)

The brick-built temple faces east and consists of a garbhagrha, an antarāla and a cokī. The entire temple-complex measures 7.15 ms. by 4.30 ms. externally.

The square garbhagrha is devoid of projections in plan. The cella is roofed with a dome crowned with two āmalakas successively. The lower āmalaka is larger in size and is adorned with four figures of faces in the main cardinals. The upper āmalaka is small in size, but it is more ornate than the lower āmalaka. The dome rests on an octagonal frame of architraves.

The antarāla is oblong and is of the normal type. Two niches in the antarāla contain figures of Gaṇeśa and Hanumān. The porch consists of two pillars and two pilasters. It is covered with a terraced roof. Pillars are also built in brick. The bases of the pillars are square in shape. The shafts are partly

13. The description is made on the basis of field work.
square and partly circular. The brickshs of the capital over the right pillar are torus-shaped, while those of the capitals of the right pillar are ovolo-shaped. The kumbhś of the pillars are ornamented with triangular designs. Arches are hanging between the pillars and the pilasters. The arch hanging between the antarāla and the porch has three curves. The central curve is smaller than the other two curves on sides.

(2) Temple consisting of a garbhagrha, two sabhamandapas and two cokīs

The remarkable example of this class is as follow:

The Samet Śikhara temple, Ahmedabad (about the middle of 18th Century A.D.)

The holy Mount of Samet Śikhara is situated in Bihar State. It is a pilgrimage place for the Jainas. There are about 31 temples on the mount. Great sanctity is ascribed to this hill on the basis of
the traditional belief that 20 out of 24 Tīrthaṅkara achieved siddhi (salvation) on this hill. The Sameta Śikhara temple at Ahmedabad was built for those who are not to visit the original Sameta Mount in Bihār.

The temple faces east. It consists of a
garghagrha, two sabhāmandapas and two śrīghāra -
cokīs (14)

The garghagrha is rectangular. The main deity is Pārśvanātha. The garbha-dvāra is of pāncasākhā type.

The first sabhāmandapa is in front of the garghagrha. Eight pillars support the superstructure of the mandapa. The tops of the pillars are crowned with capitals. The ucchālakas with brackets rest on the capitals. The ucchālakas contain the figures of women playing music. Above the ucchālakas rests an octagonal frame; above is another ucchālakas with an octagonal frame. Above the uppermost octagonal frame rests the semi-circular ceiling. The lower octagonal frame contains the Jaina goddesses like
Gāndhārī, Mānasī, Aparātikra, Prajnapati etc. The cusped arch between two adjoining pillars seems obviously a later addition, made during the renovation.

To the north of the first śabhāmandapa is the second śabhāmandapa. It contains 4.57 ms. high wooden model of the holy mount of Śrī Sameta Śikharājī, (Fig.20,30) with rotating contrivance (15) which was not working for many years previously but it works well at present. (16)

(3) Temple consisting of a garbhagrha, a pradakṣī- nāpatha and a gūḍhamandapa

The remarkable temple belonging to this class is as follows:

The Gāndhāra Mahādev Temple, Bharuch (16th Cent.)

The building consists of two temples (1) the

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14. The description is made on the basis of field work.
15. Trivedi R.K., Wood carving of Gujarat, p.47 pl.CXXV
16. Observed during the personal visit
upper temple and (2) the lower temple. The temple-
complex faces west.

The upper temple contains three components:
a cella, an ambulatory and a closed hall. The square cella is covered with the dome, which is raised on an octagonal frame of architraves (Fig. 31). The four corners of the cella contain four squinch-es. It is crowned with a grīva and an āmalaka-shaped pot and the floor of the cella is deeper than that of the mandapa. The Śiva-linga is installed inside it. The surrounding ambulatory is of the normal type. (17)

The construction of the mandapa seems to be a simple room. It is roofed with a flat terrace. In south there are two flights of steps. The upper flight contains fifteen steps and leads us to the dome above the cells. The lower flight contains eleven steps, which lead us to the lower temple.

17. The architectural information is collected through personal visit.
The lower temple consists of a garbhagriha, a pradaksinā patha and a mandapa. The cella occupies an area of 5.30 ms. by 5.10 ms. externally. On plan it belongs to the pāncaratha type. The bhadra measures 2.20 ms., each pratiratha measures 85 cms. and each kona measures 65 cms. in length. The mandapa in front of the cell measures 5.10 ms. by 4. ms. between the cella and the mandapa is a passage, which seems to be an original antarāla. It contains arched entrances in north and south.

(4) Temples consisting of a garbhagriha, an antarāla and a gūḍhamandapa each

The noticeable specimens of this type are as follows:

The Amaraśvara Mahādev temple, Umreth (1623-24 A.D.)

The temple of Amaraśvara Mahādev at Umreth faces west. The entire temple-complex measures 10.55 ms by 5.5 ms. externally. It consists of a garbhagriha, an antarāla and a gūḍhamandapa (Fig. 32).
The square garbhagrha is simple. It measures 2.35 ms. by 2.35 ms. The interior walls in east, north and south contain a niche each. The windows above the niches are for ventilation. The interior roof of the garbhagrha is dome-shaped; it contains the paintings of Śiva, Ganesa, Hanumān etc. This dome rests on an octagonal frame.

Dvārasākhās are plain. The uttārāṅga, too, is plain, except its containing the design of a lotus, with the figure of a lion above it.

The antarāla is rectangular. The walls in north and south contain small shrines dedicated to Ganesa and Hanumān. Its plain roof is painted with leaves and flowers. These paintings may be 100 or 150 years old.

The square gūdhamandapa measures 3.75 ms. by 3.75 ms. It contains eight pillars supporting an octagonal frame. The hemispherical roof of the mandapa

18. The description is made on the basis of personal observation.
is plain, devoid of horizontal courses. A flower is painted on the central part of the roof. The designs of half lotus and acanthus leaves on the pillars are later additions. It contains entrances on west, north and south; they have no 

The pītha is of the kanapītha type. It contains one bhītta, jādyakumbha and karni. The mandovara is simple and it does not contain even the janghā. The exterior walls of the garbhagrha are projected into bhadra and pratiratha. Between the bhadra and pratiratha is a small projection. Thus the plan belongs to the tritīrthi type.

The sikhara consists of eight uruśīngas, two being distributed on each side. The main sikhara is crowned with āmalaka and kalāśa. Four human faces are carved on the āmalaka in the four directions. A face of the elephant is carved between two pratyāṅgas in each corner.
The gūdhamandapa is covered with the dome. Each corner of the dome contains the sculpture of an ascetic.

The Khojāī Mātā temple, Sojitra (1627 A.D.)

The main deity of the shrine is Kṣemakalyāṇī goddess. Locally she is worshipped as Khojāī Mātā and so the temple is also known by that name. The whole structure is in brick-work, plastered with lime. It measures 13.10 ms. by 7.50 ms. The temple faces west. It consists of a garbhagrha, an antarāla and a gūdhamandapa (19) (Fig. 33).

The garbhagrha measures 1.90 ms. by 1.60 ms. interiorly. The interior walls in north and south contain two niches. The interior walls were tiled during the restoration. The udumbara seems to be original.

19. The description is based on personal observation.
The antarāla follows the common plan. An entrance with an arch is raised in front of the antarāla. This entrance is a later addition.

The garbhagrha measures 5.32 ms by 5.32 ms. It is entered through three entrances in north, south, and west. The width of the entrance is 1.3 ms. The semi-circular ceiling of the mandapa is supported on eight octagonal pillars. The bases of the pillars are also octagonal, carved with a triangle decoration. Inside the garbhagrha the image of Kṣemakalyāṇi is installed.

The noteworthy architectural feature of this temple is that the śikharas on the sanctum is also built with bricks.

The śikharas is clustered by sixteen miniature śikharas (uruśrīgas). It means that each side of the śikharas contains four uruśrīgas. The śrīgas on the corners of the main śikharas contain figures of worshipping women. The vertical edges of the uruśrīgas
are ornamented with the ghāṭa-pallava design.

Four figures of human faces are carved on the amalāka of the main sikhara on the four sides. The bhadra-gavāksaś in south and east contain the figures of goddesses. In plan the shrine is of pañcarathī type.

The Temple of Kālikā Mātā, Nadiad (1741-42 A.D.)

The temple measures 10 ms. by 5.50 ms. externally. It is built with stones and bricks. It contains three components - a garbhagṛha, an antarāla and a gūḍhamandapa. It faces west. (20)

The garbhagṛha is square. The image of Kālikā mātā is enshrined inside it. The square gūḍhamandapa measures 3.80 ms. by 3.80 ms. Eight pillars support the dome which is raised on a sixteen angled frame. Each corner of the mandapa contains a squinch supporting the dome. Entrances in west, north and south are devoid of cokīs.

20. The description is made on the basis of personal observation.
The pitha consists of a bhitta and jadyakumbha. The exterior wall of the garbhagriha from pitha up to praghara is simple.

The main sikhara is crowned with an āmalaka and kalaśa. (Fig. 34) There are twenty urus różne in all, each side of the main sikhara having five urusรงas. First and second urusรงas are crowned with āmalakas and kalaśas. The third urusรงa in east, west and south are crowned with the sculptures of a lion each, but the northern urusรงa is crowned with an āmalaka and a finial. The fourth urusรงas in east and south are crowned with the figures of women, while the urusรงas in north is crowned with āmalaka and kalaśa. The fifth urusรงas in east, west and south are crowned with an āmalaka and a kalaśa, while the urusรงa in north is crowned with the figure of a woman.

The ceiling above the āduḥamandapa is semi-circular. The dome above it is crowned with a big pot, kalaśa and finial. The pot is decorated with the
faces of goddesses in main directions.

The shrine has several lateral projections like bhadra, pratiratha and kona. Between the bhadra and the pratiratha, and between the pratiratha and the kona are additional small projections. Externally the antarāla measures only 17 cms. The antarāla can therefore be hardly visible from the outside.

The Nāganātha or Candresvara temple, Dholka (1751 A.D.)

The temple is very simple and it faces west. It contains a garbhāgrha, an antarāla and a gūdhamandapa. The temple-complex stands on a 1.10 m. high jagatā. Externally the temple measures 12.90 ms. by 5.80 ms. The building is renovated subsequently, so its original form is not traceable. The square cella measures 2.90 ms. by 2.90 ms. and the gūdhamandapa measures 4.50 ms. by 4.50 ms. The mandapa has no cokīs but it contains one entrance in west. Two structures like bastions are projected beside the entrance. These structures are decorated with Corinthian styled
pillars, niched figures of yogis, dvarapālas etc.

The most striking feature of the temple is the sikhara on the cella. The mūlamanjari is decorated with eight horizontal bands containing miniature spires. (F.g.35).

In front of the temple stands a diOakastambha on a platform. It is mainly octagonal but its upper section is circular. (21) (Fig. 36)

d) Caturaṅgī

There are two sub-divisions of this type.

(1) Temples consisting of garbhagrha, antarāla, sabhāmandapa, and coki each

The remarkable specimens of this type are as follows:

The Sundarvar temple, at Mandvi (1574-75 A.D.)

The Sundarvar temple belongs to Vaishnavism.

21. The information is collected through personal visit
It is dedicated to Muralīdhara (Krṣṇa with flute).

Local people worship him as a Muralīkākā. The
temple faces west. It consists of a garbhagṛha, an
antarāla, a sabhāmandapa and śṛṅgāra cokiṣ.\(^{(22)}\)

The garbhagṛha measures 3 ms. by 3.3 ms. inside.

On a stone base called Kamalāsana at the back wall
is a wooden frame, lined and canopied with silk
cloths, wherein stands the image of Sundarvarājī of
black besalt. The lintel of the door is carved with
figures, but they are weather-worn and painted. The
two corbels in the facade of the shrine are ornamen-
ted with figures of monkeys.

The antarāla follows the general plan.

The sabhāmandapa contains eight pillars partly
octagonal and partly circular. The dome above the
mandapa is of 5 ms. in diameter and is supported by
pillars. This dome is formed of six tiers of concen-

22. BG, Vol.V, pp.243 f.;
Khakhar D.P., Report on the Architectural and
Archaeological Remains in the
Province of Keccha (RARPK), p.94;
trie centres each projecting in over the one below, till they terminate in the centre, from which hangs a padmasila. A gajathara is carved on the lowermost tier of the dome. The interior wall of the dome is decorated with eight figures of women playing musical instruments. The lintels above the pillars contain the panels of navagrhas. There are parapet walls or Vedikā on the sides and front of outer śṛṅgāra cokīs and on the sides of the sabhā-mandapa with kaksāsana. The exterior walls of the kaksāsanas are beautifully decorated (Fig. 38). The backs of the vedikās are sloping. Leaving the sabhā-mandapa we come to an oblong space 1.5 ms. In the screen walls of this, there are niches in which the holy water (caranāmṛta) is kept.

The domed śṛṅgāra cokīs to north, south and west are with kaksāsanas. The roof of the śṛṅgāra-cokī in north contains simhathara and gajathara. The

Shastri H.G., op.cit., op.425 f.;
Sompura K.F., STG, pp.223 f.;
Acharya M.A., Mūchal-kālīn Gujarāt, p.262
The mandovara is about 10.8 ms. high. It has two belts of figures and other carvings. On the belt of a janghā the figures of Kubera, Gandharva, Menaka, Mahiśśura-mardini, Kāla Bhairava, Sarasvatī, Pārvatī, Viśvakarma, Brahma, Agni, etc. are carved. Three bhadra-gavākṣaḥ in north, south and east contain the couple figures of Śiva-Pārvatī, Brahma-Sāvitri and Lakṣmi-Nārāyaṇa respectively.

The sikhara on the cella has eight uruśṛṅgas, two on each side. The mūlamanjari and uromanjari are surmounted with āmalaka and Kalaśa (Fig. 37).

The Kondheśvara temple, Kondh (1607 A.D.)

This temple consists of four parts viz., sanctum, a vestibule, an assembly hall and porches. The orientation of this temple is in east. The entire temple-complex stands on a 90 cms. high jaqatī.

22-A Observed during personal visit
Externally the temple proper measures 16.20 ms.
by 9.20 ms. (23)

The śivalinga is enshrined inside the square shrine. The shrine proper is pañcaratha in plan.
Its domical ceiling rises upon the octagonal and sixteen-sided frames successively. The first frame is ornamented with the chequer design and the second is decorated with flower design. Two courses of the ceiling are ornamented with lotus petals. A padma-śilā hangs at the centre. The garbhadrāra belongs to trisākhā type. The creepers of the flowers with five petals beautify the rūpastambha. The figures of the dvāraśālas are sculptured at the lower part of the jambs. Above the lintel there is a construction like udgama which contains the figures of the peacock at both sides.

The vestibule follows the general plan.

The mandapa, square in plan, measures 4.20 ms.

23. The description is made on the basis of personal observation.
by 4.20 ms. Its domical ceiling is ornamented with figured brackets, eight in number. Among them, six are decorated with figures of female musicians, a figure of Vēnu Gopaḷa and a figure of mātrkī.

Three cokīs in east, north and south are square in shape and measure 2.40 ms. by 2.40 ms. each. They are enclosed with Kāksāsanās. The outer side of the Kāksāsanās is decorated with lotus-petals and chequer designs. The front pillars of the eastern and southern cokīs contain huge figures of dvārāvalas (Fig.40). They wear local costumes. The pillars of the northern cokī contain the figures of cāmaradhārakas. The mandapā and cokīs are covered with domes.

The cella is covered with the sikhara clustered with uruśrīngas. (Fig.39) The mūlamanjari is ornamented with bands of the amalā design. Between two bands a circle is carved. In comparison with width, its height is much less. Each uruśrīnga contains figures of jumping lions.
The Lakṣmī-Nārāyaṇa temple, Mandū (1607 A.D.)

The temple faces east. It comprises a garbhagrha, an antarāla, a sabhāmandapa and three cokīs (24) (Fig. 41).

The garbhagrha and the antarāla are as usual. The image of Lakṣmī-Nārāyaṇa carved in black stone is installed in the garbhagrha. The door-frame of the sanctum is of the trisākhā type. Figures of goddesses are carved on the mūrastambha and uttāraṅga. The mandapa is connected with the sanctum through the vestibule. The sabhāmandapa measures 6 ms. by 6 ms. Eight pillars in the mandapa carrying an octagonal frame of architraves support a ceiling of eight overlapping concentric courses. Most of these courses are adorned with lūmā decoration. A padmāsilā with two layers is hanging in the centre. The kumbhīs of the pillars are square. From base to top the pillars

24. This temple is hardly noticed in any published work on architecture. The description is made on the basis of personal observation.
are shaped in square, octagonal, sixteen-sided and circular sections. The circular section of the pillars is adorned with a hanging bell with chain. Kirtimukhas are also carved on this part. An octagonal construction, 2.25 ms. high, stands in the mandapa in north near the cella. A 30 cms. high tank is supported over it. The utilization of this construction is for a fountain. On festival of jalayatra, the devotees are coming for the darśana of the fountain.

Three cokīs stand in east, north and south. They measure 2.95 ms. by 2.95 ms. each. The southern cokī is transformed into the shrine with a śikhara and the image of the Muralīdhara is installed therein. It seems to be a later modification. Three sides of the cokīs are enclosed by sloping balustrades (kakṣāsanas). The exterior walls of the kakṣāsanas of the cokīs contain hamsathāra. The architraves of the mandapa and the cokīs are ornamented with a row of intersecting semi-circles.

In plan it is of the saptarathī type. The śikhara above the cella consists of three urusvīnas on each
The bhadrakālasas in west, north and south are endowed with balconies. The mandapa and cokis are covered with domes.

The pitha of the temple consists of three mouldings viz. a bhūta, a jādyakUMBHA and a karnikā (Fig. 41). The jānghā is carved with figures of gods, goddesses and dikpalas. The jānghā contain the figures of gods goddesses and dikpalas (Fig. 42).

The Śāntinātha temple, Shatrunjay (1618 A.D.)

The temple is situated to the west of Caumukhi temple on Shatrunjay hill. It occupies the area of 11.46 ms. by 5.65 ms. externally and faces south. It contains four components: a garbhagṛha, an antaraśala, a sabhamandapa and a coki (25).

The square garbhagṛha is of pāncarathī type and inside the image of Śāntinātha is installed.

25. The description is made on the basis of personal observation.
The door-frame of the garbhagrha is of triśākhā type. The temole stands on kanīloṭha. Above the cella is the curvilinear śikhara which is clustered with 11 uruṣrāṅgas. The southern side contains two uruṣrāṅgās, while the other sides contain three uruṣrāṅgās each.

The antarāla measures 1.92 m. by 95 cms. The two niches within are devoid of sculptural figures. It is roofed with sukanāsa.

The sābhāmandapa measures 4.35 ms. by 4.35 ms. and it contains twelve pillars, eight in an octagonal arrangement and four in corners. The dome is raised on the sixteen-sided frame of architraves. The mandapa has kaksāsanas in east and west.

The building stands on the kanapītha. The mandovara contains only jaṅgha’s band. Three bhadrāgavākṣas are empty. The main śikhara contains ten uruṣrāṅgas, three in east, west and north each and one in south. In front of the southern uruṣrāṅga is a sukanāsa.
On plan the temple consists of a garbhagrha, an antarala, a sabhamandapa and cokis. It stands on a jackal composed of hewn blocks of masonry. The temple is entered through a porch from the front as well as the lateral sides. It faces west. (26)

The square garbhagrha contains a trisākhā typed door-frame. An oblong antarala is usual on plan. The interior of the sabhamandapa shows an octagonal arrangement of eight pillars supporting a domical ceiling on an octagonal frame of architraves. The pillars are of the bhadra type. The porches in west, north and south are adorned with cusped arches.

On plan the cella is of the oançcarathī type. The bhadragavāksas are devoid of sculptural figures. The sanctum is roofed by a curvilinear sikhara. The sikhara is complete with neck, āmalasārka and pitcher finial; and it is clustered by three rows of urūṣmīgas.

26. The description is made on the basis of field work.
The main śikhara is decorated with vertical bands of miniature śikhara. Figures of standing gods are carved on each smallest urusrnga and above them are the figures of lions. The mandapa and the cokīs are covered with domes. The northern cokī is enclosed with walls and transformed into a small temple enshrining the image of Hanumān. The cokīs in west, north and south are enclosed with balustrades and are reached by flights of steps. The pītha is composed of three bhittas, jādyakumbha and karnīka.

The Rāneśvara temple, Mandvi (1627 A.D.)

The temple facing east is built of sand-stone. It shows usual components—a cella, a vestibule, an assembly hall and porches.(27)

The square garbhagrha in plan is of the pānca-ratha type. The sanctum enshrines the Śiva-linga.

The door-frame of the garbhagrha is of the triśakha

27. The description is made on the basis of field work.
type. A figure of a four-armed goddess, seated on an elephant is carved above the door-frame. The right hands hold lotus and aṣamālā while the left hands hold a lotus and kamandalu. It reminds us of a similar image of Laksāmi in Govinda Mahādeva temple at Siddhaour. The latter, too, holds a lotus each in her upper hands and a rosary and a kamandalu in her lower hands. (28)

The vestibule is a plain oblong compartment. The assembly hall measures 6.95 ms. by 6.85 ms. internally. It has an octagonal arrangement of pillars. Eight pillars support the domical ceiling, consisting of concentric rings and a central pendant. The ceiling is adorned with the figures of fifteen Gopīs and Kṛṣṇa between two of them. Pillars are shaped in square, octagonal, sixteen-sided and circular sections. The Kirtimukhas and bells hanging on chains are carved on the pillars.

The cokis measure 3.62 ms. by 3 ms. internally. The mandapa and the cokis are enclosed with Kaksś- sanas. A small deri surmounted with a stepped-out sikhara is constructed on the northern coki. The figures of Hanuman and Makaradhvaja are installed in it.

The sikhara above the cella is unique. Usually the temples built during the Mughal Period contain a curvilinear sikhara, while the sikhara of this temple consists of 14 horizontal tiers and is surmounted with āmalaka and kalaśa. The horizontal tiers are plain and devoid of any ornamentation. (Fig. 43)

The mandapa and cokis are covered with domes. The circumference of the dome above the mandapa is 19.80 ms. and the dome is 4 ms. high and it stands on the base 46 cms. high. (29)

29. Measured during the personal visit.
The temple is dedicated to the Sun-god. It faces east and stands on a jagati. It consists of a garbhagrha, an antarāla, a sabhāmandapa and cokīs. The square cella enshrines the image of the Sun-god seated in a chariot driven by seven horses. The figure of Ganesa is represented on the lalātabimba of the garbhadvāra. The antarāla and the mandapa follow the normal plan. Eight pillars support the domical ceiling of the mandapa. They are ornamented with the design of chain and bell. Two figures of dvārapālas are represented on two pillars near the antarāla. Three cokīs in east, north and south are projected to the mandapa. The temple is entered through the eastern coki, which contains three steps. Two huge figures of elephants are carved on both sides of this porch (Fig. 47). The tops of the front pillars of this porch are decorated with female

30. The description is made on the basis of personal observation.
figures. Among them one is playing vīnā (Fig. 46) and another cutting on her anklet (nūṣura) on her left leg raised up to the level of the knee (Fig. 45). Illikā torāṇa hang between the pillars. The northern cokī is transformed into a Śivalāya which is a later modification. The cokīs and the mandapa are covered with domes. The rows of battlements run round the terraces above the cokīs and the mandapa. The figures of elephant-riders are placed at the corners of the terrace.

The pāñcarathī-planned cella is covered with the curvilinear sīkharā (Fig. 44). The sīkharā consists of a mulamanjari, 11 uruśrāgas and 8 pratyāṅgas. The mulamanjari and uruśrāgas are crowned with āmalakaśas, and kalaśas. The faces of yoginīs are carved on the āmalaka. The upper parts of the skandha of the sīkharā are decorated with the bands of lozenges. A figure of a lion seated on hind legs is placed on one corner of the skandha. The other corners also might bear such figures. The spire has prominent niches on the cardinal offsets and are filled with
the sculptures of gods and goddesses. The sculpture of a ascetic is placed in the north side of the terrace above the antarāla.

The Śiva temple, Pa.jsitapur (1644 A.D.)

The temple faces east and consists of a garbhagrha, an antarāla, a sabhāmandapa and cokīs. The entire temple complex stands on a jagati (31) (Fig. 48).

The square cella measures 1.90 m. by 1.90 m. and enshrines the Śivalinga in the centre. It roof is built with slabs laid diagonally. The dvārāśākha belongs to the trisākha type. The figure of Ganesa is displayed on the lintel of the door. The shrine proper follows the saptarāthi plan and is covered with the śikhara. The śikhara is surrounded by 12 uruśrigās and 8 pratyagās. The bhadrā-gavāksas in west, north and south contain the figures of Mehi-sura-mardini (Fig. 49), standing Brahmā and standing divine couple presumably Lakṣmi-Nārāyaṇa respectively.
The antarāla and the mandapa follow the general plan. The mandapa is square and measures 4.55 ms. by 4.55 ms. internally. Three square cokīs are projected in east, north and south. The mandapa and the cokīs contain kaksasānas. The northern cokī is transformed into a small temple with a spire and is dedicated to Laksāńi-Nārāyaṇa. The other two cokīs are terraced, while the mandapa is covered with a dome. The rows of the battlements adorn the terraces of the cokīs and mandapa. A central battlement on the eastern cokī is decorated with the design of cirāga—a motif of Islamic architecture. Two figures of seated ascetics are placed on both sides of the sukanāsā。(Fig.50)

The temple consists of a garbhagrha, an antarāla, a sabhāmandapa and cokīs. It is constructed on 1 m. high jagatī. The temple faces east. The garbha-grha and the antarāla are of normal type. The niched

31. The description is made on the basis of personal observation.
images of Mahiṣāsūrāmardini and Ganeśa are installed in the antarāla. The sabhāmandapa measures 3.50 ms by 3.5 ms. The domical ceiling is supported on eight pillars. The ceiling consists of six diminishing courses with a simple padmaśila in the centre. Three domed cokīs are in east, north and south, a torana of the hindolaka type adorns the cokī in east. The exterior walls of the garbhagrha are projected in bhadra, pratiratha and kona. The sikhara contains two urusīṅgas on each side. Thus the sikhara is of the navāndi type. (32)

The Amīzarā Pārśvanātha temple, Shatrunjay (1734-35 A.D.)

This temple is situated in Moti tuk on Shatrunjay hill. It contains four components: a garbhagrha, an antarāla, a sabhāmandapa and cokīs. The temple faces north. (33)

32. The description is made on the basis of personal observation.

33. The description is made on the basis of field work.
Inside the sanctum is installed an image of Parsvanātha. It is conopied with hoods. The plain door-frame is of the trisakha type. Two niches in the antarāla contain figures which belong to the later period. In front of the antarāla is the sabhā-mandapa with twelve pillars. Eight of these pillars form an octagon and support a domical ceiling on an octagonal frame of architraves. The lateral entrance-porches are approached from the courtyard. They contain four pillars and have domical ceilings. The ceiling of the northern porch is adorned with four figure-brackets in form of three female dancers and a male. The ceilings of the eastern and western cokis are ornamented with the band of gajatāly. The mandapa and cokis are roofed with domes.

The temple belongs to the pañcarathī type and is raised on pitha of kanī type. The registers of the mandovara are: jādyākumbha, kalaśa, mañcikā, jaṅghā, udgama and bharani. The curvilinear śikhara
on the cella contains three urusñgas each in east, west and south sides projected with balconies. Balconies are topped with figures of three lion each. The northern side of the sikhara has one urusñga. Thus the sikhara is of ekādesāndā type. The sukanāṣa in front of this urusñga is crowned with three figures of lions.

2) Temples consisting of garbhagrha, antarāla, gudhamandapa and sringāraracokīs. The noteworthy examples of this class are as follows:

The Adīśvara Temple, Moti Tunk, Shatrunjay (1592-93 A.D.)

The Adinātha temple is impressive for its size as well as its architectural form. It consists of a garbhagrha, an antarāla, a gudhamandapa and sringāraracokīs. It is a double-storeyed building and faces east. The temple has undergone repairs and alternations so many times that all its originality has vanished. Colonel Tod quotes a list of
erections, derived apparently from same local source, which probably applies to the successive restorations of this temple rather than to separate buildings on different sides. The entire temple-complex measures 32.31 ms. by 24.38 ms. and the total height of the pārāsadā is 26.52 ms.

The image of Ādīnātha is colossal size, with the usual crystal eyes, a golden collar and bracelets and a crown. The other statues are very numerous; besides the principal image, there are fifty-five smaller images of Tīrthankarās in the shrine and a much larger number in the gūḍhamandapa, besides two kāsagīyas standing beside Ādīnātha; Nābhīraja and Marudevi seated as usual on a marble elephant near the door of the shrine and a Jugaliya also on an elephant.

The door-frame of the cella is of the pāncarathī

34. Tod James, Travels in Western India, p.280
35. Trivedi Amrutlal Mulashankar, Shatrunjaya-Ranakour-Delwada, p. 8
type corresponding to the similar design of the sikhara and exhibits a niche on each bhadra projection. There are three projections—bhadra, pratiratha and karna; the bhadra is broken into five planes and the other two into three planes each. Between the anqas are salilanataras, and the salilanataras between the Karnas and pratirathas are reinforced with Konikas. The Karnā and pratirathas are not only equilateral but they also have the same proportion. The frontal karna and pratiratha are transmutated in a buffer wall which separates the hall and sanctum.

The pitha consists of a plain bhitta, jādyakūmbha incised with lotus leaves and karnīkā. The mandovara consists of a khura, kumbha adorned with half-diamonds, Kalasa, antarapatra, kapota the so-called embellished with caitya-arch motif, mancikā also

36-A Singh Harihar., Jain Temples of Western India, (JTWI), p.158
also decorated with caitya-arch pattern and ratnapattika.\(^{37}\) The jangha carries framed figures of four-armed standing dikpālas on the kamās and of vidyādevis on the prattirathas, while kanikās bear figures of Apsarās and Jaina ascetics. All these sculptures are damaged. The jangha figures are topped by udgama-pediments carrying squated monkeys on the side. Above the udgama comes a band of kīrtimukhas followed in its turn by a square fluted bharani clasped by drooping foliage. The varandikā consists of two kapotas and a ribbed cave-cornice.

The composition of each bhadra above the pitha is treated differently. Here, it shows a projecting sculptured niche enclosed by a balustrade. The balustrade pertains to rājasenaka, vedikā and āsanapatta. The rājasenaka is adorned with the diamond and double volute pattern. The vedikā is divided into upright posts altering with depressed slabs. Each post id decorated with kīrtimukha, ghatā-pallava,

\(^{37}\) Singh Harihar, \textit{op.cit.}, p.158
scroll and an ornament consisting of diamond with flamboyant pattern, foliate scrolls, creepers or half-diamonds. The dvichādyā asanapatta with bells projects boldly over each post, while it recedes with kīrtimukha over each slab. The Kaksāsana is divided into three horizontal belts. The lower belt is decorated with the flamboyant pattern; the middle one shows goose, kīrtimukha, etc., in roundels framed by segmented pilasters and the upper belt is adorned with foliate scrolls. (38) The viṭha is m. 1.72 high and the mandovara upto bharani is 4.15 ms. (39) high. The portion from jādyakumbha to kīrtimukha seems to be original. There are three bhadra-gavākṣas in the north, the south and the west. They are topped with beautiful pediments (Fig. 56)

The oblong vestibule is of the normal type.

The gūḍhamandaoa is also of pāncarathi type on plan and the wall mouldings and the decorative elem-

38. Ibid., p.158
39. A Trivedi A.M., op.cit., p.8
ents of the cella, but the upper three mouldings of the vedibandha are underlined with leaves; the dikpālas are replaced by the images of standing goddesses, and the jaṅghā figures are also shown in the lalitasana. The mandovara of the mandapa contains two jaṅghās: upper and lower (Fig. 55) the latter is smaller than the former. The upper jaṅghā differs from the lower jaṅghā in carving. The upper seems to be of a later period. The lower jaṅghā is connected with the jaṅghā of the garbhagṛha (Fig. 53). The best of the lozenge pattern is carved below the jaṅghā of the garbhagṛha and the lower jaṅghā of the mandapa.

The gūḍha mandana is approached through three cokiṣ in west, north and south.

The śrīṅga rōcokiṣ are also double storeyed and covered with saṁvarṇās. The door-frame of the northern coki is of saṁtaśakha variety. The lower part of the jambs, which is alone intact, is occupied by a figure of standing goddess flanked on both sides by female cauri-bearers and attendant figures. The eastern coki contains a beautiful hindolakā-typed torana (Fig. 54).
The upper floor of the garbhagriha is entered through an entrance in east. Inside it a cau-mukhi image of Adinātha is installed on a three-stopped circular asana. The image is canopied with a small curvilinear sikhara. Besides the main image there are 33 images of Tīrthankaras, one of Gautamswāmi, one of Mahālaksī, two tāpasas or ascetics and two pairs of feet. There are 30 niches in the surrounding wall. Three rathikās with lattice work are in west, north and south.

The upper floor of the gūdhāmandapa (Fig. 51) is raised above eight pillars of the ground floor. The pillars are enclosed with balustrades. The domical ceiling above the first floor is plain without courses. Centrally there is an ornamentation of padmaśilā. There are 36 niches in the surrounding wall. There are 93 images of the Tīrthānkaras and two tāpasas - a goodly assemblage of 274 objects of adoration. This upper floor is approached by a staircase raised in south. The gūdhāmandapa is covered with saṁvāra.
(Fig. 51). The central top of the samvāra has the figure of an elephant. The middle rows of andakas in east and west each are crowned with figures of seven lions, while those in north and south each are crowned with figures of four lions.

The sanctum is roofed by a curvilinear śikhara rising from a prahāra (Fig. 52). The śikhara is surrounded by six uromanjarīs in west, north and south each, while in east there is only one uromanjarī. Thus the śikhara is of viṃsaṭyanda tyoe. In front of this uromanjarī is śukanāsa. Beside two sides of the śukanāsa there are three udgama or oediments one above another. Three figures of the lion's face to east, north and south. The mūlanjaraj is adorned with the bands of the designs of boxed ghata-pallava and miniature śikhara, while the uromanjarīs are decorated with caitya-arch designs. The crowning ornaments of the śikhara are globular āmalaka and pitches finial.
This temple differs from the caumukha temple in Kharatara vasahi on the same hill mainly in the two-storyed form of the mandapa and in the absence of the varanda round the outside of the garbhagriha, but it is surrounded by small cells or shrines - not parts of the original design, but added by votaries in later times. And so closely it is jammed in on every side, that it is impossible to get a view of the whole temple at once, except from the front. Looking up at the spire, especially from the passage round its base, the spectator is struck by the strong resemblance it bears to an erection of wood; instead it can hardly be credited that such a structure, so carved, could ever have been devised in stone; it must originally have been simply a copy of what had first been made only in wood.\(^{40}\)

The critical study shows that this temple is an interesting specimen of temple architecture of Gujarat.

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\(^{40}\). Burgess J., *op.cit.*, p.25
The Rayavihār Temple, Bhuj (1600-01 A.D.)

This temple is dedicated to Ādinātha. It is built of stone and plastered with lime. It faces east. It measures 12.69 ms. by 4.80 ms. The component parts of the temple are a sanctum, a vestibule, a closed hall and three porches in east, north and south: (Fig.57). The building rests on an adhisthāna reached by two staircases in north and south. (41) The temple is named 'Rāyavihāra'.

The sanctum enshrines an image of Ādinātha. The niches on the side walls of the antarāla contain the figures of Gomukha Yakṣa and Cakreśvarī Yakṣinī. The lateral projections of the exterior wall of the cella are bhadra, Pratirathā and Kona. They measure 1.40 m., .59 cms. and 75 cms. respectively. The figures of lions are on the top of the bhadra gavā-kṣas in west, north and south.

The gūḍhamandapa is covered with a dome, supported by eight pillars. Figures of winged woman with

41. The description is made on the basis of field work.
musical instruments adorn the upper part of the pillars.

Nine niches in the wall of the courtyard in north are filled with the beautiful designs of flowers and leaves—(Fig.58).

The pitha of the garbhagriha is buried in the ground. But the pitha of the gudhamandapa is visible. It consists of two bhittas, a jādyakumbha and a karnikā. The lateral projections of the cella are of the triratha type. The exterior wall of the mandapa is decorated with a band of janchā. The battlements on the terraces of the mandapa and cokīs are carved with various designs.

The Mandiraswāmi temple, Shatrunjay (1620 A.D.)

This temple also goes by the name of Visotamāji. The temple is dedicated to Adinātha. As regard the orientation it fades north. It shows the usual components, viz. a garbhagriha, an antarāla, a gudhamandapa and three cokīs. (42)

42. The description is made on the basis of fieldwork.
The sanctum is raised on kaṇa typed pīṭha. The door-frame is of the triśākha type. The image of Āḍīnātha is installed inside the cella. The sanctum is cruciform externally with three projections on each side. In plan it is of the saptarathī type. The plain mandovara contains three projected niches. The sanctum is surmounted by a sikhara having four uruśṛṅgas in each side. The sikhara is complete with neck, āmalasāraka and pitcher-finial. The lowest uruśṛṅga in east is ornamented with the design of caitya windows.

The vestibule contains two niches at two ends. The sukanāsa above the vestibule is crowned with the figures of lions; facing north, east and west.

The upper floor of the main sikhara contains the second sanctum. In plan this sanctum is circular and a caukukhī image of Āḍīśvara is installed inside, on an octagonal base. It is approached through an entrance in the sukanāsa. The image is canopied with saṁvarṇā.
The gūdhamandapa contains eight pillars of the bhadra type. It is roofed by a semi-circular ceiling supported on an octagonal frame of architraves. Centrally the ceiling is decorated with a small padmaśila. The bays between the two pillars are filled with cusped arches.

Each of the lateral entrances of the gūdhamandapa is led through a square porch. The porches are covered with domes supported by octagonal frames of architraves. The lower part of the dome is decorated with the band of checker design. The hindolaka-typed torana beautifies the two pillars of the eastern cokī.

The Rakheśvara Mahādeva temple, Vinzan (1641 A.D.)

The temple comprises a gARBHA-grha, an antarāla a gūdha-mandapa and śringāra cokīs. (Fig.59). It measures 13.7 ms. by 10.7 ms. The temple facing east lies on 1.60 m. high jagatī. (43)

(43) BG, Vol.V, p. 253;
Khalkhar D.P., FARPK, p.94;
Shastri H.G., op.cit., p.432
The garbhagrha is 9.7 ms. high and it measures 2.3 ms. by 1.8 ms. The garbhadyāra is of the trisā-khē type. The mandovara is adorned with the bands of sculptures and mythological figures. The bhadra-gavākṣa in west, north and south contain the sculptures of Brahmā-Sāvitrī, Uma-Mahiśvara and Laksānī-Nārāyaṇa (seated on a Gāruḍa) respectively. Out of the temple, near the antarāla is a huge circular construction and aside it stands a monolithic stair-case with five steps. The circular construction is hollow inside and is utilized to collect the water. A tāpo connected with this construction under the ground ends at the centre of the gudhamandapa. This arrangement is for the fountain, which is utilized on the festival day.

The gudhamandapa measures 5.5 ms. by 5 m. Its domical ceiling is raised upon pillars. The ceiling is made of eight-sided, sixteen-sided and thirty-two sided layers concentrating in the centre with the padmaśilā. This ceiling is adorned with figures of

44. Observed during the personal visit.
eight Kṛṣṇas and eight Gopīs. The gūḍhamandapa is covered with saṁvarṇa (Fig. 59).

The sṛṅgaracokīs in west, north and south are square in plan. The cokīs in north and south are enclosed with walls during the later period. (Fig. 59). The images of Hanumān and Mahiśāsura-mardīṇī are installed therein.

The sikhara above the cella, is clustered with eight urūśrṅgas. They are all crowned with an āmalaka kalasa each.

The Trīkāmrayaji Temple, Nṛyān Sarovar (1734 A.D.)

At Nārāyan Sarovar of fortified complex of seven temple is situated. Among them the Trīkāmrayaji temple stands in corner (45) (Fig. 60). It comprises a garbhagṛha, an antarāla a gūḍhamandapa and sṛṅgaracokīs. It faces west. The entire building is 21.9 ms. long, 20.8 ms. broad and 18.6 ms. high. It is raised upon a jagatī which is 1.8 m. high.

The image of four-armed Trikamarāyajī or Trivikrama in black stone is installed in the garbhagrha. The sikhara above the garbhagrha is of the navandī type, consisting of a main sikhara and eight āruṣāṅgās. The mandapa and cokīs are covered with domes. The domes are supported on 3.6 ms. high pillars with capitals. The intervening spaces between the pillars are covered with walls, so these pillars look like pilasters. The walls inside are with kāksāsanas. Two latticed balconies flank the entrance. It seems that originally the mandapa was a sabhāmāndapa, but during the later period it was transformed into a gūdhāmāndapa. The domical ceiling of the mandapa is adorned with figures of Kṛṣṇa and Gopīs.

On plan it is of the trirathā type. The exterior wall of the garbhagrha from the bottom up to the orahāra is plain. The battlements adorning the terraces of the mandapa and cokīs are varied in carving. (46)

46. Noticed in field work
(e) **Pancâgī**

There are two sub-divisions of this type:

1. **Temples consisting of a garbhagrha, an antarāla, a pradaksināpatha, a sabhāmandapa and a cokī each**

The noticed examples of this type are as follows:

The **Dwārakādhiṣa temple, Dwarka (16th Cent.)**

The eminent vaishnav temple in Saurashtra namely the Dwārakādhiṣa temple at Dwarka is at a height of 12.19 ms. above sea-level. It faces west.

The temple has five components: a garbhagrha (Nijamandira or Harigrha), an antarāla, a pradaksināpatha, a sabhāmandapa (Lādvā mandira) and a mukhamandapa (Śrīgāra cokī) (47) (Fig.7). The temple is of the Sāndhāra prāsāda type. The height of the garbhagrha including the sikhara is about 78.3 ms. The temple is 27.97 ms. in length east to west and 21.95 ms. in width from north to south.

The square sabhāmandapa measures 12.19 ms. by 12.19 ms. It is 23 ms. high. It is approached from **Sompura KF., 'Śri Dwārakādhiṣanum Mandir'**
north, south and east by three śṛṅgāra cokīs. In elevation the mandapa is five-storied (Figs. 8, 9) and is 16.26 ms. high. The roof of the madhya-mandapa rests on twelve pillars surrounded by a parallel row of twenty pillars. Thus the number of the pillars in the mandapa is thirty-two in all. The entire mandapa including the antarāla and śṛṅgāra cokīs contains seventy-two pillars in all. The mandapa is covered by beautiful Karotaka. It is covered by an extensive samvarṇā (Fig. 62). On the samvarṇā in east stands a small pillar. This is a unique feature. (48) In ground plan the mandapa measures 1/8. The mandapa is trirathī in plan.

On bhadrā projections in west, north and south of the mandapa stand three śṛṅgāra cokīs. These three porches are also five-storied and their final tops are covered by samvarṇās. The central portion of each samvarṇa above the mandapa and the cokīs is


48. Observed during personal visit.
crowned by an āmalaka and a kalāśa. Each open storey of the cokīs contains the cusped arch supported on double pillars. This later arrangement was to support the upper storey. The uppermost tops on the bhadra projections of the śāṅgāra cokīs are decorated with the figures of vyāla- (Fig.63).

In elevation the sanctum and the ambulatory are decorated with seven balconies at each floor: (Fig.61). They gradually diminish as we go up. The mandovara covering the exterior parts of the cella and the ambulatory extend up to fourth storey from the ground floor. The bhadra-gavākṣās of the janghā of the interior walls of the cella in the ambulatory contain figures of Trivikrama in east as well as in south and of Lakṣmī-Śrīyāna in north. Instead of bhadra-gavākṣās there are balconies on the exterior walls of the sanctum. Above the janghā-gavākṣa of the exterior wall there is a motif of the band of Kīrtimukha. The niches on the walls contain the figures of eight dikpālas viz. Indra, Agnī, Yama, Nīrti, Varuna, Vāyu, Kubera and Isāna. Such figures are
carved up to the fourth storey.

In elevation it displays the pitha, plain mandovara, prahāra and sikhara. The pitha consists of bhūta jādyakumbha, karnikā, antarāla and kirtimukhas. The plain mondovara has no jāṅghā, but it is decorated with udgama.

The main sikhara is about 30.5 ms. high. In elevation it is five-storyed (Fig.10,11,61). There are vertical rows of five śringikās on each corner of the sikhara. On each of the four sides of the main sikhara there are three urusśringās but they look very small, compared to the height of the main sikhara of the temple. The pratyaṅgas on the pratirathas are also small. Instead of curvilinear lines on the pratyaṅgas the rows of the śringikās pass up to the upper-most balconies on the bhadra. This is because of the pradakṣinā patha which is of eight units interiorly, but it results in twelve units exteriorly, so it gives rise to the narrowness. The main sikhara,
urusñgas and 'ringikas are surmounted with an amalaka and a kalasa each. Each storey of the sikhara is covered with a dome. It is believed to have an enshrined Mother Goddess on the third storey.

The pillars in the temple are rich in variety. The pillars of the ground floor, are of the bhadra type, raised on square bases. Some pillars are square below, octagonal in the middle and circular above. Some are square in shape from base to top. The original pillars are surmounted with capitals. These pillars are decorated with kirtimukhas and hamsatharas.

The front pillars of the 'ringara coki in west supports the illika-typed torana.

The projections on the walls are the salient feature of the temple. The interior walls of the cella located in the ambulatory are projected in bhadra and kona, while the exterior walls of the cella are projected in bhadra, pratiratha and kona. Pratiratha and kona measure half the bhadra in length each.

A rampart around the temple has two entrances.
The southern entrance is called 'svarṣa-dvāra' and the northern entrance is called 'mokṣa-dvāra'. In the courtyard of the main temple, other temples are situated. They are as the Devakī temple, the Voni Mādhavatemple, the Rādhā-Kṛṣṇa temple, the Trivikrama temple the Puraśottama temple, the Kuṣaṇa Mahādeva temple, the Baladeva temple etc.

The principal image in the main temple is known as Dwārakādhīśa or Ranachodji, representing the four-armed Trivikrama form of Viṣṇu. The present image is installed by Anirudha Ārya Śaṅkaracārya in 1559 A.D. This temple is also known as 'Jagat Mandir'.

The Gopālji temple, Porbandar (17th Cent.)

On plan the temple consists of a garbhagrha, a pradaksīṇā patha, an antarāla a sabhāmandapa and cokiśas. It faces east. (49)

The sanctum is cruciform externally with projection on each side and square internally. The door-lintel displays a figure of Ganeśa in the centre. A band of the nine planets was carved above the door-lintel.
At present only Rāhu and Ketu are visible; others are worn out. The ambulatory and the vestibule are of the normal type. The ornamentation of the kalpa-vallī is displayed on the said walls of the antarāla. Its ceiling also displays beautiful figures. It enshrines a splendid image of Gopālakṛṣṇa.

In the front of the vestibule stretches the central have of the sabhāmandapa, containing eight pillars in an octagonal arrangement. The domical ceiling is decorated with six brackets and padmāśila in the centre. Rectangular in plan each of the lateral entrance-porches is approached from the courtyard by a flight of steps. It consists of four pillars and has a plain samataśa ceiling supported on a rectangular frame of architraves. A hindola-type of torana hangs above the pillars of the eastern porch (Fig.65). The outer face of the torana displays an erotic sculpture centrally. The ceiling of this porch ornamented with the scene of a group of a four-armed divine being flanked by attendants on each side, the figure being

49. The description is made on the basis of fieldwork.
surrounded by a series of persons entangling one another in a circle at the rim (Fig. 66). The mandapa and porches are covered with domes. The square bases of the pillars are decorated with lozenges or the motif of ghata-pallavas.

The clustered śikhara above the cella rises from the prāhāra (Fig. 64). The composition of the śikhara reveals a tryaṅga mūlamāṇḍāri marked by two uromāniariś along each bhadrā, two śrīgās over each pratirathā flanking on either side of the upper uromāniariś. mūlamāṇḍāri and uromāniariś are crowned with an āmalaka and kalaśa. Figures of four lions and four human faces are carved on the corners and main directions of the śikhara respectively. The eastern facade of the śikhara contains two small free-standing śikharas.

2) Temple consisting of a garbhagrha, a pradaksinā-patha, an antarāla, a gūḍhamandapa and cokīs

The remarkable specimen of this type is as follows:
The Gadadhara temple, Shamalaji (16th Cent.)

The prominent temple of Gadadhara at Shamalaji is a master piece of temple architecture in Medieval Gujarat. The entire temple-complex occupies an area of 32.2 ms. by 23.1 ms. and it is 18.9 ms. high. The temple faces north and consists of a garbhagrha a pradiksanāpatha an antarāla, a gūdhāmandapa and cokīs (Fig.12,67). Most of the construction follows the trabeate principle. It is built of sand stone. (50)

The temple stands on the jagatī. A balānaka is raised in north. It is flanked on by large-size elephants. The full-size figure of Śeṣaṣayi Viṣṇu is carved in the pediment of the balānaka. (51)(Fig.80).

The main modifications introduced during the later period are as follows: (52)

50. Mehta R.N., 'Gadadhara Temple at Shamalaji' Journal of M.S.University of Baroda, Vol.XV;
Acharya N.Ś. Shamalaji, pp.19 ff;
51. Observed during personal visit
1) The mandaoa is enclosed by walls.

2) All balconies on the ground floor are similarly walled.

3) On the east an approach-gallery is built.

4) A room is constructed on the west of the pradakṣīnā patha.

5) A large wall separates the garbhagrha and the antarāla on the west.

6) On the east and west steps are built near the antarāla. They supersede the older plan.

7) The present steps also seem to have been removed from the mandapa and taken to the western side.

8) The staircase leading to the first floor have been removed from the mandapa and taken to the western side.

The above modifications have slightly altered the original plan of the temple. Originally the temple consisted of a garbhagrha, an antarāla, a pradakṣīnā-patha and mandapa with balconies.

52. Mehta R.N. op.cit.,
On plan it is of दाङराठी type. The projections on the plan are ब्हद्रा, pratiratha and Karna. The garbhagrha enshrines a splendid black granite image, popularly known as Gadādhara or Śyāmalājī, but in fact representing the Trivikrama form of four-armed Viṣṇu. The interior wall of the adytum is plain and has very limited sculptures, on it. But its interior walls facing the ambulatory is ornamented with the following mouldings from the bottom to the top. जाग्यकुंभा, कालाः, केवला, मण्डि, जांघाः, udgama, bharani, śiravati, kevāla etc. These walls contain three projections, namely bhadra, pratiratha and karna. In this respect they are the same as the outer walls. The jaṅghā contains three bhadra-gavākṣas.

The door-frames of the garbhagṛha on the ground floor and the first floor belong to the साप्तासाक्खा type, while that on the third floor it is of the त्रिसाक्खा variety.

Originally the mandapa seems to have been an open one but at present its open parts are enclosed by
At some places grills of bricks serve the purpose of walls. The mandapa has the following mouldings: rūjasena, vedī, kaksāsana, an open gallery (now closed with walls etc.), an upper architrave and chādyā. Above the ground-floor of the mandapa are built two more floors with diminishing height and a number of pillars. The main pillars of the mandapa carry over the architraves. Above the third storey rises the main vitāna of the mandapa. The domical ceiling of the mandapa is of the udita type. It is composed of circular courses and a circular padmasīla. The course of the ruṣākantha carries sixteen bracket figures.

In elevation the temple shows pitha, mandovara sikhara and domes. The pitha is of the mahāpitha type (Fig. 70). It consists of bhūtta, jadyakumbha Karnikā, antaraoatra, kevāla garāspatti, gajathara and narathara. The bhūttas are three in number. The lowermost bhūtta is plain without decoration. The middle bhūtta is ornamented with lozenges and the uppermost bhūtta is decorated with big and small
half-diamonds alternately. (53) (Fig. 69). The architect has followed directions of the serial order of the mouldings very carefully but has taken liberty with propagations. The scenes from the Rāmāyaṇa (Fig. 72, 73, 74) and the Mahābhārata (Fig. 78) are carved in narathara. Three balconies of the sella are closed with latticed screens (54) (Fig. 68).

The mandovara is ornamented with various mouldings like ḫura, ḫardīka, kālaśa, kevāla, mancīkā, ḫaṅgha, udgama, bharani, mancīkā, ḫaṅgha (Fig. 71) udgama, bharani, matarana (balcony) mahākevāla etc. Some of these mouldings are repeated. This type of mandovara is identified as Meru-mandovara in Dipārnava. Two friezes of the janghās contain niched images of gods and goddesses. The figures in the lower janghā are in the standing position (Fig. 71), while the figures in the upper janghā are in the sitting position. (55)

53-55 Observed during the personal visit.
The sanctum is surmounted by a curvilinear sikhara (Fig. 68). The sikhara itself has the usual sukanāsa in front, above the antarāla. The sikhara is clustered by three rows of urusūngas. The sikhara is complete with neck, globular āmalaka and short finial. The sukanāsa has an entrance that leads to the inner part of the sikhara. Above this entrance is the udgama of the gavākṣa-pattern and on it is a figure of a seated lion. Inside the sikhara is an ambulatory and in the centre is a small room in which there is a small dome. A similar dome is on the third floor. The inner room is raised from the ambulatory and above this room rises another storey and over this storey rises the part of the sikhara. There are four figures of faces on the neck of the sikhara.

The mandapa and cokīs are covered with domes which are totally plain. Over the domes are the kalaśas and andakas.

The pillars in the gūchhamandapa on all the floors are square with one off-set. Similar pillars are known as of the bhadrāja type. Most of them have three
registers: the base, the shaft and the capital. A few pillars have no bases. The shafts are square and have off-sets. They are decorated by petals, grasapatti, loops hanging bells, diamonds and other features. The pillars on the balconies around the garbhagrha or on rathikā-gavāksas are profusely decorated. The architraves are either plain or decorated.

2. **Temples of the Caumukha type**

This form of structure owes its shape to the particular character of the image it enshrines. The caumukha is a quadruple image, or a group of four images, either of one Tīrthankara, or of four different Tīrthankaras placed back to back, so as to face the four cardinal points. This feature belongs to Jainatemples. Such a plan necessitated a shrine-chamber with four door-ways, a structural alteration which affected very considerably the design of the sanctuary, converting this into a cruciform compartment with an opening on each side. This again influenced the shape of the vimāna as a whole, a circumstance of which the Jaina builders took full advantage in
their treatment of the exteriors of this temple type. (56)

There are two sub-types of this class:

(a) Tryāṅgī

Temple consisting of a garbhagṛha, a colonnaded corridor and colūms

There is one example of this class as follows:

The Sata-Stambha temple, Shatrujaya (1629-30 A.D.)

The temple is dedicated to Mahāvīrāśwāmi. It is very much larger and has a loftier spire than most of those in the enclosure. This temple belongs to the caumukha type and consists of three components: a sanctuary, a colonnaded corridor and porticoes on four sides (Fig. 81). Locally it is known as 'the temple of a hundred columns' (Sata-stambha). It is with four entrances, though the main entrance is in east. (57)


57. The architectural description is based on personal observation.
Inside the garbhaorha a caumukhi type image of Mahāvīraśāmī is installed. A huge rectangular block surmounted with saṁvarṇā is set up in the centre. Around its four sides four images of Mahāvīra seated back to back, facing cardinal directions are arranged. This caumukhi image is eanopied. The door-frames were of triśākha type. The area covering the garbhaorha and colonnaded corridor measures 7 ms. by 7 ms.

There are 48 pillars in the corridor.

The porches measure 4.85 ms. by 4.85 ms. each. The eastern and northern cokīs have elaborately decorated ceilings. The eastern cokī contains eight pillars. Its domical ceiling is composed of six courses; among them four courses are decorated. The lowermost course is adorned with karnadardarīkā. The second course is carved with human figures like worshippers, erotic sculptures etc. It is narathara. The remaining four courses are ornamented with the design of gavālūṣ. In the centre a small padmasila is hanging. The figures of navagrhas are carved.
on the capitals of the pillars.

The northern cokî has 20 pillars. Its domical ceiling also consists of six courses. The lower-most course and the course next to it are like the corresponding courses in the eastern cokî. Centrally there is a small padmaśila.

The western and the southern cokîs contain eight pillars each. Their domical ceilings are plain i.e. featureless.

The pillars of the porches and the corridor are octagonal, raised on octagonal bases and crowned with bhadra-type capitals. The bases of the pillars are decorated with four bands. The lower-most band is of the chequer design. The next band is ornamented with a lozenge and a flower alternately. The remaining two bands are adorned with the design of flowers with eight petals. Above the upper-most band there is a triangular design. Each pillar is decorated with two bands of flowers with eight petals.
The interesting feature of the temple is the arrangement of one hundred pillars therein. Therefore locally it is known as the temple of a hundred pillars (59) (ṣata-stambha). The free-standing pillars, pilasters and pillars of the corners are altogether calculated one hundred. The calculation may be as follows: (59)

40 Pillars of the corridors
20 Pillars of the northern coki.
24 Pillars of the eastern, western and southern cokis, each having eight pillars.
4 Pillars of the canopy above the image.
8 Pilasters of the four porches each having two pilasters.
4 Corner pillars of the garbhagrha

100 Total number of the pillars.

58. According to Burgess the pillars are only 64 (TS, p.24). Presumably he calculated the number of only free standing pillars of the corridors and the eastern, western and southern cokis.
The sanctum is roofed by a curvilinear śikhara. The śikhara is clustered by two rows of urūṣrṇgas on each side. In front of the lowermost urūṣrṇga there are sukanāsas in cardinal directions. The mūlamāṇjārī is ornamented with vertical bands of ghata-pallava and miniature śikhara designs. The mūlamāṇjārī is surmounted with śmalasāraka crowned by a pot-finial. Above each sukhānāsa there are figures of four lions. The porticoes are covered with domes.

(b) Caturāṇi

Temple consisting of a garhagrha, a śudhamandapa a colonnaded corridor and cokīs.

There is one specimen belonging to this class as follows:

The Caumukhi temple, Shatrunjay (1619 A.D.)

The principal temple in the haratara vasahi or

59. Observed during the personal visit.
Savasom tuk on Shatrunjaya hill is known as Cauṃukha temple. It is a fine temple, being one of the largest and most complete, as a type of most of the larger temples here. It is composed of a garbhagṛha, a gūḍhamandapa, śringāra cokīs and a colonnaded corridor surrounding the garbhagṛha (Fig. 13). It faces east.

The temple shows how the builder put into effect the plan of the "four-faced" shrine (cauṃukha mandir)

The entire temple-complex stands on a jagatī raised fully 61 cms. above the level of the court, and 17.38 ms. wide by 20.43 ms. in length, but the front of the temple extends some distance beyond the end of this. A belt of flowers with eight petals adorns the jagatī.

The garbhagṛha is square on plan and measures 7 ms. by 7 ms. The image of Adinātha enshrined inside it belongs to the cauṃukha type. It is seated on the marble throne or simhāsana with four columns at the

60. Brown Percy, Indian Architecture (Buddhist and Hindu period) p. 134
corners. The *sīhāsana* is 61 cm. high and its each face has a central penal, elaborately carved and three of less breadth on each side, the nearer the centre always a little in advance of that outside it. The image is not well proportioned, each facing one of the doors of the shrine, whence the temple derives the name of *Caumukha*. The image is seated in the *padmāsana* position. The shrine in the Hindu temples is always rather dark, being entered only by a single small door in front; Jaina temples, on the contrary, have very frequently several entrances to the shrine. In this instance as in that of most of the larger *Caumukha* temples, besides the door from *antarāla*, there other large doors open out into porticoes on the platform - a veranda being carried round this part of the building from one door to another. The door-sill of the eastern entrance is plain and the door-frame belongs to the *trisākha* type. The left and right jambs contain the figures of Gomukha *Yakṣa* and Čakresvarī *Yakṣinī* respectively. (61) Four entrances are pierced through

the wall of the garbhagriha, three in front of porches and one in front of the gudhamandapa.

The gudhamandapa is also square on plan. It occupies an area of 31.2 ms. by 31.2 ms. Twelve square pillars each 41 cms. broad are raised in this apartment. These pillars are so arranged that omitting those at the corners, the remaining eight form a regular octagon, thus providing for the roofing of the dome in the usual Indian style, and, as in the temple of Vimal Sah on Mt. Abu, the circular courses of the octagon. Behind each column, a pilaster projects 20 cms. from the wall leaving on aisle 81.28 cms. wide all round. Besides the principal entrance on the east, this hall has a door on each side opening out into a porch upon the platform. Pillars of the hall are of the bhadraka type and are without capitals. Their bases are of the bhadraka type. Twelve niches are pierced in the wall (two niches on both sides of each entrance). The gudhamandapa is covered with the dome. The outer wall of the gudhamandapa is adorned with the jangha (Fig. 83).
The porches in east, north and south are projected a little beyond the veranda and are approached by five steps each. They are carried up to the top of the next storey in which they have a balcony - window on each of the exposed sides - the balconies being each supported by four brackets. The balconies are surmounted by domes and the upper storeys of the porches are covered by saīmāmas. The walls of the porticoes are adorned with the belt of lozenges, flowers with eight petals and chequer designs. Open sides of the porches are arched. There is a cell on either side of the porch on the east, one enshrining an image of Cakreśvarī yakṣīnī and the other, one of Gaumukha yakṣa. The north porch contains a stair leading to the upper storey of the sikhara.

The walls of the shrine, having to support the sikhara, are very thick and contain cells or chapels opening from the veranda; thus the doors into the shrine stand back into the wall. There are ten cells of various sizes. Those at the corners open on two sides. The veranda 1.10 m wide surrounding the north-
west and south-west corners (Fig.84-85) of the sanctum have each seven small ornamental domes and seven pillars. Thus the verandas contain fourteen domes and pillars in all.

The pillars that support the veranda deserve notice: they are of general form everywhere prevalent here—square columns, to the side of which we might suppose very thin pilasters of about three-fifth the breadth had been applied. It means each side of the pillars is projected. The shafts are exquisitely ornamented with flower pattern each different from its fellow.\(^{(62)}\)

The arrangement of pillars and pilasters of the cells, the mandapa and the porches deserve notice. Four columns at the corners of the simhāsana of the image inside the cella correspond to eight pilasters against the walls, and it deserves remark that the distance between the columns in the cella corresponds with that between the central pairs in the mandapa.

\(^{(62)}\) Ibid.,
whilst the pilasters are in the line with the side rows of columns in the mandapa and again the pillars of the three porches correspond to the central pillars inside. Architecturally this arrangement is unique.

Above the garbhagṛha rises the śikhara (Fig. 82) to a height of 29.27 ms. from the level of the pavement. The curvilinear śikhara is clustered by two rows of uruśāngas in each side. In front of the lowermost uruśāngas is the sukanāsa in each side. Three figures of lions adorn the top of each sukanāsa. Inside the upper storey of the spire are other eight marble images of Adinātha. This part of the śikhara appears to have been comparatively recoated with plaster at least if not extensively renewed.

All the lower portions of the west end of this building have an older appearance and are of more elaborate workmanship than the rest.

63. Observed during personal visit.
The detailed description of the building shows that it is impressive for its sizes as well as its architectural form.

B. **ANEKAYATANA**

The temples belonging to the *aneyatana* type are divided into two classes (a) *triyayatana* and (b) *pancyatana*.

(a) *Tryāyatana*

Some Jaina temples consist of three garbhaghras in juxtaposition and they are attached to a common *sabhamandapa* or *gudhamandapa*. There are four sub-types of this class.

1) **Temple consisting of three garbhaghras and a sabhamandapa**

There is one example belonging to this class.

The *Pundarīka Swāmi* temple, Shatrunjay (1618 A.D.)

The temple is constructed beside the entrance to Caumukhi temple on Shatrunjay hill. It faces west and consists of three garbhaghras and a *sabhamandapa*. The cellas consist of three bays each with
a separate door-frame. The lintel of the central
doorway is ornate and is carved with the figures
of Gāndharvas holding garlands of flowers in their
hand. An image of Pundarīka\(^{65}\) flanked by two
cāmaradhārīs is carved on the lalāṭa. The remaining
two garbhadvāras are plain. The central garbhāqrāḥa
enshrines the image of Pundarīka Śvāmī. On the
pedestal of the image a lotus with eight petals is
carved.

The sabhāmandapā measures 6.95 ms. by 5.90 ms.
It is entered through a flight of three steps to
north as well as to south. The southern side is
closed by a wall with niches, while the northern side
is open. The pillars of the nave are arranged in a
square order and above them the dome is raised.
Three bays of the cella are also roofed with three
domes.

64. The architectural description is based on
personal observation.

65. Pundarīka is a Gāndhāra of Adinātha. He
is said to have meditated on this hill
and achieved salvation with five crore munis
on Caitrāpūrṇīmā.

\(^{64}\) Part of the architectural description is based on personal observation.

\(^{65}\) Pundarīka is a Gāndhāra of Adinātha. He is said to have meditated on this hill
and achieved salvation with five crore munis on Caitrāpūrṇīmā.
2) Temples consisting of garbhagrha and gudhamandapas

The noticeable examples of this class are as follows:

The Cintēmani Pārśvenātha temple, Khambhat (1587-88 A.D.)

This temple is composed of two components - three garbhagrhas and a common gudhamandapa. As regards the orientation the temple faces west. There are two entrances - in north and west, among them the northern one is the main entrance. (66)

Three sanctums stand in a row. The central sanctum enshrines the image of mūlanāyaka - Pārśvanātha, while the sanctums in north and south contain the images of Pārśvanātha and Ādīnātha respectively. The image of the mūlanāyaka is of the pañcaśākhā type. The door-frame of the central sanctum is profusely decorated. It consists of two sets and belongs to pañcaśākhā type. In the first set of the door-frame

66. The description is made on the basis of fieldwork.
bands of \textit{patra}ṭākhā and \textit{simha}ṭākhā are decorated with the figures of musicians: the \textit{gāndharva} ṭākhā and \textit{khalva} ṭākhā are decorated with flowers. The \textit{rūpastaṁbha} is plain. In the second set of the door-frame the \textit{rūpastaṁbha} is decorated with the figures of eight Tīrthankaras in spired or domed small shrines, while the decorations on the other ṭākhās are similar to those of the first set. Figures of eight māṅgals (holy symbols) and Tīrthankaras are carved on the lintel of the second door-frame.

The \textit{gūḍhamandapa} measures 9.10 ms. by 7.6 ms. internally. The central part of the mandapa contains four wooden pillars. The bases of the pillars are square in shape. The octagonal frame of architraves above the pillars carries the sixteen-sided parapet on which the dome is raised. The parapet contains four windows in cardinal directions. The roof above the aisles is of the \textit{samatāla} type. The brackets of the pillars are decorated with female figures. The walls of the mandapa are painted. These paintings represent varied subjects like Śrī Aṣṭāpadajī Mahā-
tirtha, life of King Pāla, Pājagrī tirtha
(Pana Pahad), Śri Abujī Mahātīrtha, Śri Pāvāpūri
Mahātīrtha, Śri Siddhācalaji Mahātīrtha, Śri Samet
Śikhara, Śri Giranār Mahātīrtha, etc. A wooden
passage connects the western entrance and a corridor.
Two flights of steps on the two sides of the corridor
lead us to the cellar.

The cellar contains Sthambhana Pārśvanātha temple.
This temple comprises three cells and a closed hall.
The cells are built in a straight row. The image of
Sthambhana Pārśvanātha with seven hoods of snake is
installed inside the central garbhāgriha. The image
has parikara. The door-frames of all the cells are
of the trisākhā type and plain.

The most striking feature of the temple is its
astyler mandapa roofed with a slightly apsidal ceiling.
It measures 7.75 ms. by 7 ms. Six pilasters of the
wall in north and south make five niches. The niches
are endowed with an arch each and figures of hamsas,
lions and an elephant adorn them. The arches in south
are filled with plaster but the niches are surmounted
with plain udgama - pediments. The eastern wall contains four niches; among them two have plain toranas. There are two windows aside the entrance in the west.

Śamalājī Pārśvanātha temple, Ahmedabad
(1596-97 A.D.)

This temple is built in the form of a house. It is a two - storeyed building and contains two components - three garbhagṛhas and a dūdhmandapa. It faces west. (67)

Three garbhagṛhas lie in an axial line. The central cella enshrines an image of Śamalā Pārśvanātha with parikara. The images of Aḍīśvara and Sīmendhara swāmī are installed in the northern and southern cellas respectively. These three images are enshrined on the platforms adjoining the eastern wall. Each side-wall of the sanctum contains a window. The cellas are covered with a samatala ceiling surmounted by a roof slopping on two sides.

67. This temple is hardly noticed in any published work on architecture. The description is made on the basis of personal visit.
In front of the adytums is stretched a gūḍhamandapa. The side-walls of the mandapa each contain two windows. The plain sumatals ceiling of the mandapa is supported on four free-standing pillars, four pilasters and four quarter-pillars. The centre of the mandapa contains four pillars. A square grilled wooden frame rests upon these pillars. This arrangement is for ventilation. The brackets of the pillars are exquisitely carved. Each pillar has three brackets. One of the brackets is ornamented with a female figure playing a drum. The brackets represent the figures of lions, peacocks, horse-riders, elephant-riders, musicians, câmara-chhârakas etc. A staircase is raised in north for going to the upper storey.

The first floor follows the ground floor in plan. It is approached by a staircase in north. The mûlana-yaka is Amīzarâ Pârvanâtha and his image is installed in the central sanctum. This image belongs to the panâcatîrthi type. In the parikâra other four tîrtha-ankaras stand in the Kayotsarga position. The images of Ajitnâtha and Cintâmanî Pârvaranâtha are enshrined in
northern and southern cells respectively.

Four free-standing pillars stand in the centre of the mandapa. The grilled wooden frame rests upon them. The inner sides of the frame are carved with floral designs. Two pillars in front of the cells are tapering and oblong in shape, while the two other pillars are square in shape. The figures of female musicians adorn the brackets. Two windows are pierced in the northern wall and one in the southern wall. The band of wooden figures of musicians, facing the cells is arranged in the architrave upon the oblong pillars. In the centre of the band is an image of the Tirthankara. Two ends of the bands are ornamented with the figures of elephants. All the figures of the band except that of the Tirthankara in the centre were with rotating contrivance but at present they are not working.

In the western wall is pierced a door, which leads to a lobby.

The entrance of the temple is in west. It is approached by two staircases containing seven flights each. The door-frame is decorated with two bands of
creepers. Two dvarapālas are carved on both sides of the door.

Six toḍlās (struts) supporting the upper lobby are elaborately carved. These toḍlās are decorated with figures of women playing hautboy, elephants, elephant-riders, worshipers, etc. The toḍlās at two ends are doubled. Two windows of the ground-floor pierced in the facade are crowned with pediments. The pediments contain figures of Tīrthankaras, worshipers and parrots.

3) Temple consisting of three garbhagrhas, a gūḍhamandapa and three cokīs

There is one noticeable example of this type. The Ādināṭha temple, Motikhakhar (1600-1601 A.D.)

The entire temple-complex measures 11.2 ms. by 6.9 ms. externally. It contains three garbhagrhas in a row, a common gūḍhamandapa and three cokīs. The main entrance is to north. The door-frame of each garbhagrha is of trisakha type. The image of Ādināṭha is installed in the central cell. The
sanctums to right and left contain the images of Vāsūpūjya and Pārśvanātha respectively. The gūḍhamandapa measures 5.60 ms. by 5.60 ms. internally. The four pillars stand in the central portion of the mandapa. The nave measures 2.90 ms. by 2.90 ms. The dome above the nave is supported by four pillars.

Cökīs are also covered with domes. The garbhagṛhas are covered with śikharas. The central śikhara is higher than the others. The pītha of the temple consists of one bhīṭta, a jādyakumbha and karnika. (68)

4) Temple consisting of three garbhagṛhas, an antarāla, a gūḍhamandapa and cökīs

The noticeable example of this class is as follows:

The Āḍinātha temple, Bhavnagar (1735-36 A.D.)

The temple faces east and consists of three garbhagṛhas in a row, an antarāla, a gūḍhamandapa and three cökīs. (69) (Fig.36). The entire temple complex stands on 1.4 ms. high jagatī. Its pītha

68. The description is made on the basis of field work.

69. The description is made on the basis of fieldwork.
belongs to the kani type. The pancatirthī image of Ādinātha is enshrined inside the central garbhagrha. The image of Cakreśvarī is displayed on the front face of the pedestal. The gūḍhamāṇḍapa contains eight pillars and they are in an octagonal arrangement. Above the pillars are two frames of architraves: the lower is sixteen-sided while the upper is octagonal, which supports the domical ceiling. This ceiling is adorned with two bands of figurines. The lower band contains female figures playing musical instruments, while the upper band contains figures of winged nymphs. The central part of the ceiling is decorated with the lotus design. The mandapa measures 6.25 ms. by 5.85 ms. internally.

The sanctums are covered with three curvilinear sikhāras clustered with uruśringas. The sukanāsa in front of the central sikhara is topped with the figure of lions in north and south and that of an elephant in east, while the side sukanāsas are topped with the figures of three lions each facing east, north and south.
The mandapa and cokis are covered with domes.

b) Pancāyatana

There is one example belonging to this class.

Lakṣmi Nārāyanā temple, Derol (16th Century A.D.)

This temple is situated at Derol (Ta. Khedbrahma, Dist. Sabarkantha). It is the only known example of the pacāyatana type (Fig. 87) built during the Mughal Period. The main shrine and two subordinate shrines at back face east, while the two subordinate shrines in front face each other. The main temple consists of a garbhagrha, an antarāla, a gūḍhamandapa, a cokī and a sabhāmandapa. In front of the temple stand two pillars of the kīrtitorana (Fig. 94).

The entire temple-complex rests upon 1 m. high jagatī. The central part of the jagatī in south contains the flight of steps, but the main way to ascend the jagatī should be at east. Once the borders of the jagatī contained a running row of the Kaksāsanas attached with it. Some parts of the

70. The description is made on the basis of personal visit
kaksāsanas are extant at present. In canonical works it is not prescribed to have kaksāsana attached with jagati.

The pitha of the temple belongs to karnikā type. It has three parts: two bhittas, a jādyakumbha and a karnikā.

The garbhagrha measures 1.75 m. by 1.40 m. internally. Its roof is made of slabs arranged in a diagonal order. The images of the divine couple of Lakṣmi-Nārāyana of black stone is enshrined upon a small platform attached to the western wall of the garbhagrha. The garbhadvāra measures 1.70 m. by 1.10 m. It contains a single sākhā.

The antarāla occupies the area of 1.70 m. by 65 cms. The side walls of the antarāla contain one niche each. The niches are very small and they are quite nominal, enshrining no images.

In front of the antarāla stretches the gūdhamandapa. It measures 5.70 ms. by 5.70 ms. The lateral and front sides of the mandapa are projected. The mandapa
(with projected parts) contains 20 pillars. Twelve pillars stand in the nave and they are arranged in an octagon. Two single pillars in the back and two others in front are replaced by as of pillars, arranged in a row in juxtaposition. In this way they are 12 in all. Four pillars stand at 4 corners of the mandapa and projected parts contain two pillars each. The domical ceiling of the mandapa rests upon two frames of different shapes. The lower frame is octagonal, while the upper frame is sixteen-sided. The inner face of the octagonal frame is decorated with lozenges while the sixteen-sided frame is adorned with a frieze of kirtimukhas. The domical ceiling consists of seven circular tiers which are plain, devoid of ornamentation. Centrally there is a small and plain padmasila of two tiers. The kaksasana runs round inside along the walls of the gudhamandapa. The lateral projected parts of the mandapa are covered with slabs up to the height of the kaksasana and they contain openings facing the mandapa. The mandapa is enclosed with walls upon the kaksasana. Some-where
the enclosing walls are latticed (Figs. 91, 93) and it contains the figures of Kṛśṇa demolishing Kaṁsa, Ganeśa, VenuGopāla, Kāliyamardana etc. A geometrical design the flower-creeper design, nandavarta, lozen­ges and battlements are carved in the lattice work. All figures and designs are of the boxed type. The boxes containing the geometrical and floral designs are carved across, while the boxes containing the figures are carved from the outline of the figures. The southern wall contains a window topped with cusp arch. (Fig. 91).

The projected part of the gūḍhamandapa in east is closed on lateral sides with walls. This part occupies the area of 2.70 ms. by 1.70 m. It contains a door measuring 2.10 ms. by 65 cms. The dvarasākhā of the door belong to the trisākhā type. On the ḫalātabimba the figure of Ganeśa is represented. On two lateral sides of this projected part are two platforms of 2.80 ms. by 2 ms. These platforms have kaksāsanas on back sides and lateral sides. In front
of the platform is a cold covered with a dome.

The sabhāmandapa measures 5.80 ms. by 5.40 ms. and contains 20 pillars. (Fig. 93) In plan it has an octagonal nave with two adjoining pillars at each cardinal direction, supporting a shallow dome. Four pillars stand in 4 corners of the mandapa. Pillars are of two varieties. In the first variety they stand on an octagonal base with a triangular design. Their lower, central and upper parts are octagonal, sixteen-sided and circular respectively. The circular parts are decorated with the motif of kīrtimukhas. Above the circular parts hiragrāhakas which carry uccaḥāla-kas. Pillars on 4 corners and the outer pillars on each cardinal direction of the mandapa belong to this class. The pillars belonging to the second category contain seven parts, from bottom to top. The first part consists of the base in vase-shape. From the mouth of the vase the leaves are coming out. The second and third parts are octagonal. The fourth and fifth parts are sixteen-sided. The sixth part is circular and is decorated with the motif of chain and bell.
The seventh part consists of a capital in round shape. The inner pillars at each cardinal direction of the mandapa are of this type.

The semi-circular ceiling of the sabhāmandapa rests upon two frames. The lower frame is octagonal and plain, while the upper frame is sixteen sided and is decorated with the frieze of flowers with four petals. The rim of the semi-circular ceiling is decorated with chequer design. The chequers are arranged in such a way that they make a cruciform. The ceiling consists of seven circular rings.

In plan the main shrine is of the pāncarathī type. The projections of bhadra measure 1.50 m. each pratiratha 45 cms. and each karna 56 cms. The bhadra-gavaksas in west, north and south contain the figures of Balarāma, Visnu and Varāhavatāra respectively.

The garbhagṛha of the main shrine is covered with śikhara (Fig.80). It consists of a mūlamanjari, eight uromanjaris and four śīṅgikās. The mūlamanjari is crowned with āmalaka and kalaśa.
The four subordinate shrines stand in four corners. Each shrine consists of a garbhagrha and a coki, covered with a šikhara and a dome respectively. Each garbhagrha measures 1.45 m. by 1 m. internally. Externally the shrine containing the garbhagrha and coki measures 4 ms. by 2.30 ms. The šikhara of each shrine consists of a mulamanjarī, eight uromanjarīs and śrṅgikās. In plan all subordinate shrines follow the pancarakatī plan. The projection of the bhadra is flanked with oratirathas and karnas.

The shrine in SE (Fig. 89) enshrines the image of Ganesa. The shrine in SW contains a huge human face carved from wood. Local people worship this face as Ilāvīra. The shrine in NW is empty at present. The coki of this shrine is in dilapidated condition (Fig. 90). The shrine in NE is dedicated to Hanumān.

In front of sabhāmandapa stand two pillars of a kirtitorana; stylistically it is earlier than the temple itself (Fig. 94). The original pediment belonging to this Kirtitorana is extinct and simple construction is raised above the pillars. The extant parts
of the torana are pithikas and stambhadandas. Both
the stambhadandas of the pillars are ornamented with
niched figures in cardinal directions. The figures
on the southern pillar are Visnu, Ganesa, Varahavatara
and Siva, while those on the northern pillar are of
Visnu, Nrsimhavatara/etc. The circular band over the
niches is ornamented with eight different figures of
Visnu.

C. TEMPLE COMPLEXES WITH DEVAKULIKAS AND/OR NICHES

a) Temples having devakulikas

Some Jaina temples consist of devakulikas.
Generally the number of devakulikas is 52 and in this
way they belong to the bavanajinalaya type. The mula-
prasad is of two sub-types in this class (i) Ekayatana
and (ii) Anekayatana.

i) Ekayatana

The Seth Rayasishah Derasar, Jamnagar (1592 A.D.)

Locally this temple is known as Corwalum Derasar
or Santinatha Derasar. This temple-complex contains
two temples: (1) The Santinatha temple and (2) The
Sambhavanātha temple (71) (Fig.95).

(1) The Śaṅtinātha temple:

This temple is of the bāvan Jinalaya type. The mūlaprasāda is composed of a garbhagṛha, an antarāla, two mandapas and a coki. It faces east.

The sanctum is cruciform externally with a projection on each side and square internally. The image of Śaṅtinātha seated on a pedestal is enshrined inside the sanctum. The door-frame of the cella is of trisaṅgahā variety. The udumbara shows a semi-circular projection carved with stemmed lotus in the centre and a projection of Kirtimukhas on each side of it flanking it on either side.

The vestibule is a plain oblong compartment of the normal type.

In front of the vestibule are two guḍhamandapaas. Originally they seem to be a guḍhamandapa and a sabhā-mandapa but during the later period the sabhā-mandapa was transformed into a guḍhamandapa. Therefore at

71. Architectural description of both temples is based on field work.
present the temple contains two gudhamandapas of trirathī type and they are joined. The closed halls have an octagonal arrangement of pillars. Each mandapa contains eight pillars. They are entered through a coki in east.

Surrounding the courtyard are devakulikās. They are approached from the courtyard by a flight of steps cut across the wide platform on which they are perched. In front of the devakulikās is a corridor with colonnade. The arrangement of the devakulikās is as follows:

8 devakulikās in east (4 devakulikās at either side of the entrance.)
34 devakulikās in north and south,
(17 on either side)
9 devakulikās in west
1 mulaśrīśāda.

The order of the arrangement of the devakulikās follows the plan as prescribed by Ṭhakkar Feru. (72)

The arrangement of the devakulikās in the back row

72. Ṭhakkar Feru, Vāstuśāra - Prakāśana, 3
is unique. They are not arranged in a single row. But between the three devakulikās in each corner the platform is projected outside and the projected part contains two devakulikās in corners and a small caumukhi temple dedicated to Ādīśvara in the centre. Including this caumukhi temple there are nine devakulikās in the back row. Architecturally this arrangement is noteworthy. The caumukhi temple is surmounted with Sāvāra, which is composed of horizontal tiers, diminishing as they ascend and topped by a ghanta. Its ridges contain the figures of two lions and an elephant each.

The garbhaṅga is roofed with the curvilinear sikhara clustered by three rows of urusīngas. The sikhara is complete with neck, āmalasāraka and a pitcher-finial. The mandapas and cokīs are covered with domes. The devakulikās are covered with sikhara.

(21) The Sambhavanātha temple

This temple is situated in front of the Śāntinātha temple. The temple belongs to caumukhi type. The Śāntinātha temple and this temple are connected
with an interlinking passage. Besides the passage there are two closed mandapas with eight pillars each in an octagon arrangement and they are covered with domes.

The caumukhi image of Sambhavanatha is installed inside the garbhagriha. The door-frame of the cella is of the trisakha type. In front of the cella hangs a hindolaka type of torana. The sabhamandapa in front of the cella contains eight pillars and they have an octagonal arrangement. Uchchalakas are raised upon the pillars and the domical ceiling is supported upon uchchalakas. Bays between uchchalakas are closed. Four small deris stand on the four corners of the temple. The mandapa is a two-storeyed construction.

Sringaacakis are in west, north and south. The mandapa and cakis are covered with domes.

The temple is approached through an entrance in north. It has a flight of steps to ascend.

The shrine is covered with a curvilinear spire with
Sukanāsas on four sides. The sukanāsas are topped with the figures of lions facing three directions.

The Dharmanātha Deśār, Kavi (1598 A.D.)

Locally this temple is known as Vahunu Deśār. In the inscription it is named 'Ratantilaka'. The component parts of the temple are : a garbhagrha, an antarāla, a gūḍhamandapa and cokīs. It faces east. Its area is 48.2 ms. by 19.1 ms. and it is 12.19 ms. high. (73)

The garbhagrha occupies the area of 4.26 ms. by 3.65 ms. Inside it the image of Dharmanātha is installed. It is of the pañcarathī type. The platform on which the image is installed has two staircases with four steps each, at two ends. The vitāṇa of the garbhagrha consists of simple concentrating courses.

The garbhāvāra is 1.82 m. high and 91.44 cms. wide. It belongs to the trisākhā variety. The lower parts of the jambs contain the figures. (74)

The antarāla is rectangular in shape. There are two spired niches. The right niche contains the inscription about the temple.

The central part of the gūdhamandapa contains eight pillars in an octagonal arrangement. The squinches are constructed in four corners. Two niches topped with udgama in the left and the right side of the wall of the antarāla contain the figures of Sānkubeśvara, Pārśvanātha and Cintāmani Pārśvanātha respectively. The semi-circular ceiling of the gūdhamandapa is raised on the octagonal frame of architraves. The mandapa is covered with saṃvārṇā. Each ridge of the saṃvārṇā contains the row of figures of lions. The mandapa is triratha in plan. The part of the bhīttas above the karnīka of the pitha is buried in the ground on account of flooring, but the karnīka is

74. Observed during the personal visit.
is visible. There were two courses like bhittas above the karnika. The upper course is decorated with the row of the śṛngikas. (75)

There are three śṛngāra cokīs in north, south and east. Among them the eastern one is main (Fig.99). The upper parts of the free-standing pillars of this coki are ornamented with the sculptures of cāmara-dhārinīs. The upper storey of the coki is with kaksasana and is covered with the dome. (76)

The sanctum is roofed by a curvilinear śikhara (Fig.96). The śikhara is complete with neck, āmalaka and the pitcher finial. It is clustered by four rows of urusmigas. In all there are eight pratyangas in the śikhara. The śikhara itself has navaṇāsikās.

Three rathikāgavāksas are in north, south and west. Below the southern rathikāgavāksa there is a beautiful figure of a dancing peacock. This gavāksa contains the sculpture of a Tīrthankara. The northern gavāksa has a figure of a goddess seated on a lion,

75. Description is made on the basis of personal visit.
while the western gavākṣa is empty.

In front of the main śikhara is a śukanāsā which is topped by a figure of a seated lion.

The rows of the devakulikās are surrounding the courtyard (Figs. 96-97). The northern and southern entrances of the cokīs are joined to the bhamatī with the passage. In all there are 51 devakulikās in the bhamatī. The northern and the southern rows contain 15 devakulikās each; the western row has 10 and the eastern row has 11 devakulikās. Thus including the mulaprasāda this temple belongs to bāvanjinālāya type.

The central devakulikās in the northern and the southern rows are bigger in size than the other devakulikās. These two devakulikās are bhadrāprāsādas. Devakulika No. 51 is situated in the upper storey of the passage leading to the courtyard of the temple. As regards to the number the devakulikās follow the canon as indicated in vasuśrāvapakṣa (80).

76-78 Description is made on the basis of personal visit.
79. Description is made on the basis of personal visit.
Huge brackets are raised in the courtyard in front of the corridors in east, west and south. Thus the eastern and western corridors each contain 7 brackets, while the southern corridor contains 12 brackets. (81)

The entrance of the enclosure is in east (Fig. 98). An octagonal structure like a bastion stands in the centre of the eastern encloser. (82) The entrance is pierced in the middle of this structure. A passage leading to the courtyard also passes through this structure. The pitha of the structure contains bhittas which are ornamented with lozenges. The figure of Ganesa is displayed on the lintel of the door of the entrance. The figures of camarachārakas and elephant-riders are beside it. The niches in the bastion contain the figures of Tīrthankaras. In one of the niches is a four-armed goddess seated on the lion. In the left hands she holds trisūla and aksamālā and in the right

80. Thakkar Fern, Vāstusāra Prakasana, 3
81-82. Observed during the personal visit.
hands a sword and the mutilated head of a man. The second entrance stands where the passage ends. The upper part of this entrance is arched. From this entrance one can enter the courtyard after ascending seven steps.\footnote{83}

Cintāmaṇī Pārvatīnātha temple, Ahmedabad

\footnote{about middle of 17th Cent. A.D.}

This temple in Saraspur area at Ahmedabad is now no more. An elaborate account of the same has been strangely enough, preserved in the work of the German traveller Albert de Mandelslo who visited Ahmedabad in 1638, i.e., within twelve years of the completion of the famous temple. He informs us that it was without dispute one of the noblest structures that could be seen in this city and adds that it was at the time of his visit new.\footnote{84} The founder of the temple Śrīśāntīdās was living in his time. According to his description, the temple stood in the centre

\footnote{83. Description is made on the basis of personal visit.}
of a large court which was enclosed by a high stone wall. At its entrance there stood two elephants of black marble in life size, and upon one of them was placed the effigy of the builder. The temple building was vaulted and its walls adorned with human and animal figures. About it were the usual cloisters with cells each containing a marble statue, in white or black, representing the Tirthankaras of the Jaina pantheon, though Mandelslo, like many others thought them to be images of women naked, sitting cross-legged!

French traveller M. Tavernier has also described this temple. (85) The exterior parts of the temple were embellished with mosaic work mostly made of a gate of various colours imported from Cambay (Khambhat)

84. Davies J. (Transl.), Mandelslo's Travels into the East Indies, p.30
Commissariat M.S., Mandelslo's Travels in Western India, pp.23 ff.
85. J.B. Tavernier, Travels in India, Ed. by Ball, I, p.72
Commissariat M.S., Studies in the History of Gujarat, p.57
The Cintāmanī Prāśasti also describes the temple. (86)

On the arches of the temple there were statues of female resembling celestial nymns, while at the door of the temple there was the Pačkṣapātra for protection. The lofty steps of the temple indicated the way for the heavenward march of the devotees. There were six halls in the temple called Mēchanāda, Simhanāda, Sūryanāda, Raṅgarama, Khola and Gūdhagotra. It had two turrets, four square temples around and four underground shrines with idols of the Jina.

Maganalal Vakhatchand described this temple in Amadāvāḍ no Itihās. (87) This temple resembled the Hathisinh temple in north of the Delhi gate in the city. This temple faced north. Many of its stones and mater-

87. Maganlal Vakhatchand, Amadāvāḍ no Itihās, pp. 66 f.
als have been carted away and employed to build other structures. Three images of this temple are enshrined in the alter of Ādīśvara temple in Zaveri-vad and the images of the Mūlanāyaka installed in the Surajamal temple in Zaverivad.

The architectural form of the temple and number of the devakulikās are lost to oblivion.

Pārśvanātha temple, Shankheshvar

The Old temple (about 1595-96 A.D.)

The old temple of Pārśvanātha at Shankheshvar is in a ruined condition to a large extent. The temple proper has entirely disappeared probably during the last century. However the devakulikās surrounding the courtyard are extant. It seems that the temple faced west. The component parts of the temple were three: a garbhagṛha, a gūḍhamandapa, a sabhāmandapa and devakulikās (Fig.14). It belonged to Bāvan Jinālāya type. (88) Burgess and Cousens described it in "Architectural Antiquities of Northern

88. Muniraj Shri Jayant Vijayaji, Śankhersvara Mahātirtha, pp.83 ff
Gujarat" as follows: (89)

"This temple was surrounded by cell-shrines (Figs. 100, 101) built of bricks. The encloser measures over 135 feet (89-A) in length by 102 feet (89-B) in breadth and inside between the fronts of the cells about 121 feet (89-C) by 70 feet (89-D).

Two larger shrines project out from each of the enclosing side walls, and one from the end opposite to the main entrance. This last occupies the space of three cells and from the right side of it to the corner about four cells have been broken down. On the court the continuation of the pillars of the portico is broken; otherwise it runs round the quadrangle. Exclusive of very narrow closet on each side, the number of cells is 46 in line and five larger ones stand back and are properly temples. (Fig. 14). Inclusive of the principal shrine there are thus favourite 52 in all.

89. Burgess J & Consensus H, Architectural Antiquities of Northern Gujarat, p. 95, pls. LXXIV, LXXV, LXXVIII

89-A 31.3 ms. 89-B 30.6 ms. 89-C 38 ms.
"The brick-work is similar to that of the temple at Sarotra and is very carefully put together, the bricks being moulded and burnt in one piece. This work has been covered with fine plaster, cut whilst wet into the most delicate geometrical patterns. (Figs. 15, 102, 103). But all this has suffered grievously from the weather, the greater part having peeled off."

The new temple (about 1003-04 A.D.)

The new temple of Pārśvanātha faces east and it consists of three garbhagrhas, a gūḍhamandapa, a tri-cokī, two śrīngāracokīs, two sābhāmandapās, a śaṭ-cokī and devakulikās. (90) (Fig. 104)

Three garbhagrhas stand in an axial line, facing west. In the central shrine the image of Śrī Sankheśvara Pārśvanātha is installed. The image is with a beautiful paṇcatīrthī parikara. The carbhadvēra is of the triśekhā type. At present the shrine does not contain the udumbara, but it is represented in mosaic work. (91)

89-D 21.3 ms.
91. Observed during the personal visit.
Two shrines in right and left are adjoining the central shrine and contain the images of Bhīdabhanjana Pārvanātha and Ajitanātha respectively. Partition walls separate these two shrines from the central shrine. In front of these two shrines stand two śīṅgāra cokīs of the gūḍhamandapa. The platforms of the cokīs are extended up to the side-shrines. Each platform contains four pillars; among them two pillars belong to the cokīs. The sanctums are surmounted by curvilinear śikharas (Fig. 106). The central śikhara is a bit loftier than the other two śikharas. They are clustered with uruśṛṅgas. The crowning ornaments of the śikharas are āmalakas, kalaśas and andakas. In front of the central śikhara is a śukanaśa which is crowned with the figure of a seated lion. Each śikhara contains rathikā-gāvksas in east, north and south. They are surmounted with pediments and figures of seated lions. (92)

In front of the central shrine streches the gūḍhamandapa. The domical ceiling of the mandapa is raised above the octagonal drum. Four windows are pierced in the drum in main direction. The mandapa
is covered with a stepped pyramical roof consisting of seven octagonal tiers (Fig. 106). The top of the roof is crowned with an āmalaka. (93)

The śrṅgara cokīs of the gūḍhamandapa in north and south are square in plan and are covered with domical ceilings. The floors of cokīs and the adjoining shrines are common. The roofs connect both cokīs with bhadrāprāśadas of the same directions. (94)

In front of the tricokī two sabhāmandapas are axially stretched in the east joining each other (Fig. 105). Each mandapa contains 12 pillars making a rectangular nave. The four pillars are common to the first sabhāmandapa. The domical ceiling of this mandapa consists of ten concentric tiers, each projecting in over the one below. The lower five tiers are decorated with luma designs, while the upper five tiers are ornamented with gajatāḷū designs. In the centre hangs a padmaśilā. Eight brackets of the ceiling are decorated with female figures playing musical instruments. This mandapa is covered with a saṅvāra (Fig. 105, 106). Four figures of elephants appear in main directio
ons of the lowermost tiers. The northern and the southern ridges contain five figures of lions each. The eastern ridge contains the figures of a lion, a worshipper, an elephant-rider, a horse-rider and a monkey. The second sabhāmandapa is covered with a simple dome. The tricoki and two sabhāmandapas stand upon a single platform.

Surrounding the courtyard are devakulikās (Fig.107). They are approached from the courtyard by a flight of steps cut across the wide platform on which they are perched. In front of the devakulikās stretched a corridor with the colonnade. In all the devakulikās number 55. Their arrangement is as follows.

8 devakulikās in east (4 devakulikās at each side of the entrance)

36 devakulikās in north and south (18 devakulikās at each side)

11 devakulikās in west

55... Total devakulikās

92-94 Description is made on the basis of personal visit.

95. Description is made on the basis of personal visit.
The devakulikās nos. 15, 28 and 41 in north, west and south respectively are of the bhadra-prayāśada type. All the devakulikās are covered with sikharas, while the corridors are covered with domes. The sikharas above the bhadra gavākṣas are taller than those of the other devakulikās but smaller than the sikharas of the mūlaprāśa. The prakāras behind the western and southern bhadra-prāśadas are projected and follow the saptanāsikā plan. The central projections contain one niche each. The western niche is topped with udgama and contains the figure of a standing dikpala Varuṇa with four arms. (Fig. 108). Stylistically it is earlier than the temple itself. On his head is a jatamukuta. The upper right hand holds dāsa and the left hand holds ānkusa, while the lower left hand holds kuṃbha and the right hand is open, and a mark of ērivesta is carved on the palm. The vehicle of the Varuṇa is makara. The southern niche is empty. The northern prakāra was under alteration during personal visit. The parts of the remaining original
96. Observed during personal visit.
prākāra are adorned with two courses. The upper course is of the chequer design and the lower course is of flowers with eight petals.\(^{(100)}\)

The number of devakulikās raises a question to identify the category of the temple. Due to 55 devakulikās it cannot be put in the bāvanjīnalaya category. But if three bhadra-prāsādas are not included in the list, there will be 52 devakulikās. Of course, in the usual pattern the number of the devakulikās must be 51, as the mūlaprāśād along with the 51 devakulikās form the Bāvana jīnalaya.

b) Temples having niches

A few Jaina temples contain niches representing devakulikās. The number of the niches are 24 or 51. According to the number of niches the temples of this class are divided into two sub-types.

(1) Temples having 24 niches

There are two examples of this class:

\(^{(97-100)}\) Observed during personal visit
Sāntinātha Derāsar, Porbandar (1635 A.D.)

The temple, facing east, consists of four components - a garbhagrha, an antarāla a sabhāmandapa and tri-cokəs. An image of Sāntinātha is enshrined in the cella. The cella is roofed by a curvilinear śikhara composed of sixteen urusūrīgas. The vertical bands of miniature śikharas adorn the main śikhara (Fig. 109). The sanctum is of tri-ratha type on plan. The pītha consists of a bhīṭṭa and jādyakumbha. The figures in the jaṅgha are of low-relief type. Three rathikā-gavākṣas are in north, south and west.

The semi-circular ceiling of the sabhāmandapa with sixteen female figures rests on eight pillars. In front of the sabhāmandapa is a rectangular tricokə consisting of three bays. The sabhāmandapa is covered with a dome.

In west lies domed caumukh type temple dedicated to Śrī Muni Suvrataśvāmi. The surrounding walls contain
24 niches. They are as follows: 6 in north, 8 in west and 10 in south. This plan of arrangement deviates from that prescribed by Thakkar Peru.

Cintāmani Pārśvanātha temple, Surat (1645 A.D.)

The temple of Cintāmani Pārśvanātha in Shahpur area of Surat is a masterpiece of wood-carving of the 17th century A.D. (Fig. 110) It faces north. Its components are garbhagṛhas, a pradaksināpatha and a guḍhamandapa (Fig. 16). From outside it looks like a simple residential house. It contains an upper storey. (102)

The temple can be entered after crossing two successive entrances in front, then comes a narrow passage and again comes an entrance in the western wall. The pillars in the mandapa are profusely carved. (Fig. 112). The architraves above the pillars represent

101. The description is made on the basis of field work.
Smart Vasudev, Bhāratanām Bhūmācitro pp. 89 f.f., Figs. 92-105
the episodes from Jaina mythology. Pillars nos. 3, 4, 7 and 8 are arranged in such a way that they make a square, while the pillars nos. 13, 14, 15 and 16 and pillars nos. 19, 20, 21 and 22 make rectangles. The roofs above them are opened and filled with grills. A dome is supported on the pillars nos. 14, 15, 20, and 21 (Fig. 16). In SE corner of the mandapa there is a cellar. (Fig. 16). The mandapa has two entrances—one in east and the second in west. The two niches in east and west walls, contain the figures of Pārśvanātha and Śīmandhara Śvāmī respectively.

Three cellas in south, facing north, are arranged axially. The central cella enshrines an image of Śīntēmaṇī Pārśvanātha, while the other two cellas in right and left enshrine the images of Ādiśvāra and Neminātha respectively. The door-frames of the cellas belong to the trisākhā type. The door-frames look as if they are gold-plated. The front latticed screens of the cellas are elaborately carved. It is beautified with flower-crescents and figures of animals like elephants, horses and tigers painted in oleasing...
red and golden colours. The pitha of the cellas is built of stone. The exterior walls of the cellas contain a row of 24 niches (Fig.111). The eastern and western walls each contains six niches, while the back-wall contains 12 niches. Around the shrine is a bhamati or circumambulatory. Each end of the ambulatory contains the entrance. Its roof is built of bricks and lime.

The todlās or struts (Fig.112) on either side of the door are shaped like elephants holding a torana in their trucks. The pillars are artistically carved.

Entirely a wooden structure is supported on 29 pillars. The whole temple-complex is covered with the roof sloping on two lateral sides.

This temple is noticeable for the paintings depicted in it (Fig.17). The walls as well as the ceiling architraves and dome are painted depicting mythological stories and episodes in traditional style.
The depiction of Satī Subhadrā, Śripāla —
Mayānasundarī caritra, the episodes from the life
of Rasbhadeva, the refutation of the pride of King
Dasānabhadra, the birth celebration of Bhagavān on
Mt. Meru, episodes from the life of Nemiśa Samā-
vasaraṇa, the forms of various gods and goddesses,
singers, musicians, the toos of the dancers, dik-
kumārikās, flowers—creepers, etc. beatify the archi-
traves above the pillars. (103)

The walls between the central shrine and the
side-shrines contain the depiction of a camel-rider,
an āravata, an elephant-rider, horse-rider, female
dancers, the laywomen (Śrāvikās) along with nuns,
(sādhvīs) etc. from bottom to top. (104)

(2) Temples consisting of 51 niches

The remarkable examples of this class is as
follows:

103-104. Smart Vasudev, Bharatanāṭi Bhāmtacitra,
pp. 94 ff.
Adinātha temple, Kavi (1592 A.D.)

Locally this temple is known as Sāsumā Derasar. It faces east and consists of a garbhagrha, an antarāla, a gūḍhamandapa, cokīs and devakuliūkas. The temple-complex covers the area of 27.4 ms. by 18.6 ms. (105)

The image of Adinātha is enshrined on the platform constructed along with the western wall of the garbhagrha. Four figures of other Tīrthankaras are carved in the parikara. Thus the image of the mulanāyaka belongs to pāṇcatīṛthi type. Two ends of the platform contain four steps each. The garbhādvāra is of trīsākha type. The antarāla follows the common plan. The side-walls of the antarāla contain a niche each. Among them the right niche bears an inscription. The gūḍhamandapa is square in plan. The

105. B.G., Vol., V, p.566;
Muni Vishalvijayaji, Kāvi-Gandhār-Zaqqadā, op.7f;
Śompara K.F., STG, p.226;
The semi-circular roof above the mandapā is raised on an octagonal frame of architraves, supported on eight pillars. The four squinches in the corners of mandapā also support the roof. Beside each side of the squinches a niche topped with udgama is pierced in the wall. The niches are devoid of figures. The mandapā is covered with a dome. (Fig. 114). Three entrances are in east, north and south. In front of the entrances stand śrīgaracokīs. The right-angled stair-case is raised near the northern cokī, which leads to the terrace above the mandapā. The northern and the southern cokīs are covered with a terrace each.

The front two pillars of the eastern cokī contain female figures. The female figure on the right pillar is a sukakankśa, while the female figures on the left pillar plays the tumbura. Both have worn sarees. The illkā-toranas hang in three sides east, north and south of this cokī. (106)

The eastern entrance of the mandapā is of the

106. Description is made on the basis of personal visit.
trisākhā type. The top of the entrance is ornamented with udgama and two female figures with wings and holding the garlands of flowers. The mandapa is covered with a dome. (107)

The cella is covered with a curvilinear šikhara clustered by two rows of the uruśrngas (Fig. 113) The śṛngikās stand on the corners. In front of the śikhara stands the śukanāsa. The figure of a seated lion acorns the top of śukanāsa. (108)

The cella follows the pāñcanēśikā plan. It contains prominent niche-shrines on the cardinal offsets which are devoid of figures.

The surrounding courtyard is enclosed with walls and it is entered through an entrance in north. The entrance is of the trisākhā type. The jamb of the dvāra has three niches each, which contain the figures of gods or goddesses, seated in lalitāsana. The figure of Gaṇeṣa is carved on the lalātabimba of the lintel. Above the lintel there are two bands. The

107-108. Observed during the personal visit
upper band represents the figures of gods and goddesses, seated in *lalitāsana*. The lower band represents the figures of *Gandharvas*. Stylistically the entrance seems to be older than the temple itself. (109)

In NE corner near the eastern wall two *derīs* are constructed. The image of *Adabadeji* and a pair of the feet of *Ādīśvara* are enshrined inside them respectively. The back wall and the side-walls from the northern and the southern *cokīs* contain 17 niches each surmounted with small *sikharas*. In all there are 51 niches and including the *mūlaprāśāda* the temple belongs to the *bāvanjinālava* type. In front of the niches runs a corridor without *colannades*, but the back-wall has no corridor. Due to the scarcity of space the *prāhāras* of the *sikha* and the roof above the back-wall are connected with each other. The niches are devoid of sculptures. (110)

109-110 Description is made on the basis of personal visit.
Many Hindus also worship images in their own houses. Generally such images for worshipping are kept on Siṁhāsana with walls or screens or in caskets. In some cases they are installed in niches or in a miniature temple of wood. Kings or rich persons build small temples in the compound or complex of their residential buildings. Such temples are meant not for the public but only for their family-members. Neighbours or relatives are allowed to come for worshipping. The image-worship in the house is called 'devaseva'. Such image-worship also appears among the Jainas. The Jainas developed this tradition since long and it resulted in domestic temples. Such domestic temples form a typical category of Jain temple.

The activity to construct domestic temples commenced and progressed in Gujarat during the medieval period. This was perhaps done in response to the political and social situation of the Country under the perpetual danger of their demolition by fanatic invaders. The gorgeous temple buildings were not safe during
ng the medieval period. For this reason an extremely simple temple was constructed. It was popularly known as a 'ghar derāsar' or domestic temple. Nothing could be seen from outside. For it was a humble edifice constructed within a residential place, which displays no signs of religious character externally. The addition of shrines in underground cellars also is obviously due to the same reason.

The Domestic temple of the Jainas is a miniature temple connected with household worship. The temple, though owned and maintained privately, must be kept open to all. Such temples may follow the general code of temple-architecture. They may be made of wood with an upapitha and pitha or two bases and other component parts. (111)

One of the earliest dated ghar-derāsars of Gujarat is Śāntināṭha derāsar in Hāja Patel's Pole in Kalupur area at Ahmedabad. According to the stone-inscription, the temple was completed in V.S.1446

(1389-90 A.D.) by Seth Somaji. (112)

The ghar-derasars built in Gujarat during the Mughal Period are as follows:

(113) - (114) Temples of Sāntinātha and Adinātha in Dādā Sāheb- ni pole at Ahmedabad, temple of Sāntinātha at Bhilot temple of Adināthajī at Vadnagar, (116) temple of Vāsuvājya in Atarsumba, (117) temple of Kunthunātha in Bamosana, (118) temple of Adināthajī at Palanpur, (119) temple of Kalikund Pārsānātha in Surat (120) etc. belong to the ghar-derasar type.

114. Ibid., temple no.74 in table
115. Ibid., temple no.908 in table
116. Ibid., temple no.1070 in table
117. Ibid., temple no.1265 in table
118. Ibid., temple no.1089 in table
119. Ibid., temple no.721 in table
120. Ibid., temple no.509 in table.
E. FRAGMENTARY TEMPLES (WITH EXTANT MANDAPA ONLY)

Vāḍī Pārśvanātha temple, Patan (1596 A.D.)

The temple of Vāḍī Pārśvanātha in Zaverīvād at Patan was in existence at that place when Burgess and Cousens carried out their survey of architectural antiquities of Northern Gujarat in 1890 A.D.

The mandapa of the temple was constructed of wood and decorated with fine sculptural art. It was subsequently shifted to Metropolitan Museum, New York. (121) Burgess and Cousens have described this mandapa. (122)

It is covered by an elaborate and well-carved roof. (Figs. 18, 19, 117). It is in the form of a dome rising to the height of 3.43 ms. and 3.36 ms. in diameter. The roof is decorated in concentric circles, (Fig. 18) with figures and bands of ornament, and has a lotus shaped pendant hanging from the apex. Eight

large bracket figures are placed at equal intervals round the inside. These are female musicinans and dancers (Figs. 118, 119) and between each pair of these is a seated male figure with two attendants. These are the aśta-dikpālas and are arranged in the ceiling according to their corresponding quarters and each with his vāhana carved below his seat. Under the dome and helping to support it are four balcony windows (Fig. 115) projecting inwards from each side of the apartment which are very delicately worked (Figs. 115, 116). Lower still is a dado running round the four walls and carved with musicinans and dancers in niches, with rows of geese and other ornamental carving below. The rosettes in the spaces between the brackets below the window-sills are rich and effective. All the carving, designs and figures, in this wood-work are precisely the same as are found in stone. With Hindu workman, whatever was practicable in stone seems to have been regarded as equally so in wood vice verse. In the group of figures on the ledge of the window-sill is Gajalakṣmī.
in the centre with musicians playing and a couple of girls hands joined and feet together whirling round.

Built into the wall of the principal mandapa of this temple is a marble slab measuring 41 cms. across and 71 cms. high on which is a lengthy inscription in 52 lines in almost perfect preservation.

Recently a new temple is constructed at the site of the old one. The image of the mulanāyaka was probably brought here from the extinct neighbouring Vāḍīpur, as implied by its name.

A wooden mandapa of a Jaina temple in Baroda Museum (16th-17th Century A.D.)

Goetz H. has described this mandapa. This mandapa consists of six pillars and two pilasters, architraves and front arches. This construction occupies the area of 6.62 ms. by 3.40 ms. and it is 3.12 ms. heigh. It is supported by six columns and two pilaster. At present it is open in every
Its central dome rises from an octagon on the top of a square supported by four architraves. The two wings have flat ceilings (Fig. 120). The pillars rise from very late Mughal bases, and go over into late Gujarati capitals below which, however, an intermediate cube is inserted. The pilasters are ornamented with rich friezes of lotus roundels. These columns and pilasters are again interconnected, in front, by three, very rich late Maratha arches, on the sides and on the back a sort of 'Sun-screen' is fronted by parallel vertical boards cut into oval 'windows' but interconnected only along the architraves, whereas the beams separating the lateral ceilings from the dome are supported only by some brackets. The architraves around the central dome are covered with relief panels showing some Jaina legends (Figs. 121, 122), those around the lateral ceilings with ornaments of various types and times. One with peacocks, others

with single figures or panels representing Śrī Laksmi or Ambikā (Figs. 126, 125). Outside these are likewise ornamental friezes most of late date, but also some older figural reliefs subsequently added. The lateral ceilings are pieced together from various fragments of small pilasters, jālīs bas-relief panels etc. The central dome, rising on the top of two circles of stylized lotus petals is covered with a multitude of single figures and panels, some originally belonging to it, more, however, added at later dates. First there is a series of twelve figures, i.e., eight lower godling playing musical instruments, another female figure, two horsemen, Yakṣa or dikpala sitting on a lion. Next there are four chapel-like niches again enclosing dikpālas (Fig. 124). Between these chapel niches eight figures of angels (heavenly musicians, (Fig. 130) apsarās or suransundarīs) and sixteen bracket-panels are placed, the latter of which show, each heavenly dancer, musicians on top of a Yakṣa. The third set is formed by seven brackets shaped like balconies and
supporting small wooden horses and other animals. Between every two of these two small reliefs of Yakṣas have been placed. The next frieze consists of niches containing figures of Jaina Saints. Thereafter a circle of conch-shaped half-roundels filled, each, with a flower and finally the voussoir pendentif in form of a gigantic flower. From this latter again four brackets with divine female-musicians are standing off. As to the columns and pilasters similar bracket figures of heavenly musicians and dancers are represented. (Fig. 130).

The above description clears that the mandapa does not form one uniform work, but is the product of successive alterations, repairs and additions, most of which, however have developed or organically one from the other.