CHAPTER-2

The Culture and Heritage of Gujarat, its Origin and Development
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Gujarat has a very rich and artistic heritage with a number of pilgrimage which are of varied culture. Gujarat derives its name from the Prākrit word ‘gurjara raṭṭa’ means ‘the land of the ‘gurjaras’. It is believed that tribe of gurjaras migrated to India around 5th century. The history of Gujarat dates back to 3500 years. The earliest Stone Age settlements in Gujarat are situated on the margins of the South Asian Zone. The Indus Valley Civilization also known as the Harappan Civilization have been found in the area known as Gujarat and one of the most remarkable Indus Valley sites in India. The main Harappan occupation lasted from 2450B.C. to 1900 B.C.

The early history of Gujarat is full of imperial grandeur of Chandragupta Maurya who conquered number of earlier states of Gujarat ruled from 322 B.C. to 294 B.C. Emperor aśoka, the grandson of Chandragupta Maurya also rule Gujarat and extended his dominion indicated by the rock edicts in the Girnar Hills. For nearly 400 years from the start of the 1st century, śaka rulers played prominent part in Gujarat's history.

The Kshatrapa dynasty was replaced by the Gupta reign with the conquest of Gujarat by Chandragupta Vikramaditya. Vikramaditya's successor Skandagupta has left an inscription (450 AD) on a rock at Junagadh which gives details of the repairs of the embankment, damaged by floods, of Sudarshan Lake by his Governor. Anarta and Saurashtra regions were both part of the Gupta empire. Towards the middle of the 5th Century AD the Gupta Empire started to decline. Bhatarka, the Maitrak general of the Guptas, took advantage of the situation and in 470 A.D. he set up what came to be known as the Maitrik kingdom. He shifted his capital from Girinagar to Valabhipur, near Bhavnagar, on Saurashtra's east coast. Maitrakas of Valabhi became very powerful and their writ prevailed over large parts of Gujarat and even over adjoining Malwa. Maitrakas set up a university which came to be known far and wide for its scholastic pursuits and was compared with the famous Nalanda

3 ibid of Jinamanjan, p.99-102
University. It was during the rule of Dhruvasena Maitrak that Chinese philosopher-traveler Huan T-sang visited in 640 A.D.

The present day Gujarat was ruled by the Solanki dynasty during the period extending from 10th century to 13th century. This was the last Hindu dynasty to rule the North-Western regions. The dynasty was established by Mulraja I in 942 A.D. He further extended his kingdom by bringing the regions of Saurashtra and Kutch under his sway. His capital was the present town Pātan. He was succeeded by other illustrious rulers, notable among were Siddhāraj Jaysimha and Kumārapāla, who further extended the Kingdom. The period under the Solanki reign is considered as the most glorious or golden period in the history of Gujarat. The present name Gujarat was adopted during this period. The period saw tremendous development in architecture, language and scripts. Numerous artistic temples were built, famous among them being the Rudramala Temple and the Sun Temple at Modhera. Jainism also made inroads in the Kingdom during the Solanki rule. Siddhāraj Jaysimha rule for 47 years from 1094 A.D. and the second Solanki King Kumārapāla's reign lasted for 31 years from 1143 to 1174 A.D.

The guardian family deity of the Solanki's was Somnath at Prabhas. Ironically, it was during the Solanki's rule that the sacred shrine was sacked by Mohammad Ghazni who defiled and despoiled the fabulously rich shrine and put 50,000 Hindus to sword. The temple was destroyed with its Linga during the regime of Bhimdev I Bhimdev's successor Karandev defeated a Bhil chieftain and founded Karnavati. Karandev married Minaldevi by whom he begot Siddhāraj who ushered in Gujarat's golden period. Siddhāraj's successor Kumārapāla encouraged Jainism. After the fall of Solanki rule, Vaghelas who were in the service of the Solanki's established a rather shortlived (76 years) but powerful dynasty. The two rulers of this dynasty, Virdhaval and Vishaldev, were responsible for consolidating and stabilising the prosperity of Gujarat after the fall of the Solankis. While Vishaldev built the famous temples of Dabhoi and founded Vishalnagar, the credit for building magnificent temples at Abu, Girnar and Śatrunjaya goes to two distinguished Dewans (chief ministers)-Vastupāla and Tejpāla- of Virdhaval. Karandev of the Vaghela dynasty was the last Hindu ruler of Gujarat. He was defeated and overthrown by the superior forces of Allauddin Khilji from Delhi in 1297. With his defeat Gujarat not only became part of the Muslim empire but the Rajput hold over Gujarat lost forever. Before they finally entrenched themselves in 1298, the Muslims had only an occasional contact with this part of India. This was either as sea-farers or traders. They were allowed to establish two small settlements in Cambay (current Kambhat) and Broach (current Bharuch). Abdulla, a missionary from Egypt, who came during Siddhāraj Jaysimha's regime and was allowed to preach, is
credited with the formation of Bohra community among the Muslims. However, after the defeat of Karandev Vaghela at the hands of Allauddin Khilji, Muslim rule continued for nearly 400 years either under Delhi's viceroyalty or under Muslim Sultanates till the Mughal viceroy, Monim khan was defeated by the Marathas who captured Ahmedabad in 1758 A.D. Zafar Shah, a viceroy of Delhi for Gujarat, was responsible for starting the Sultanate in Gujarat. He fully exploited then prevailing conditions in Delhi to his advantage. He shook off his loyalty to the emperor, declared independence and became the first Sultan. He assumed the title of Muzaffar Shah. His successor Ahmed Shah founded a new city, following a dream, on the banks of the River Sabarmati and named it Ahmedabad after his own name. Since then, this new city became the capital of successive regimes in Gujarat until the state of Gujarat was formed in 1960 and the capital was moved to new city of Gandhinagar later. Ahmedabad grew into a flourishing city and became next only to Delhi in importance. Mohammad Shah succeeded Ahmed Shah, Mohammad became a powerful ruler and was successful in over powering and subduing most of the Rajput chieftains. As a conqueror, Mohammad was ruthless, as an administrator efficient and as a builder a great one. Apart from subduing the Rajput chieftains, Mohammad also successfully checked the Portuguese menace with the help of a naval fleet raised by his slave named Malik Ayyaz. He set up his naval base at Diu off the Saurashtra coast. Under Mohammad Shah Gujarat once again became prosperous and there was a great deal of progress and building activity. Pαταν, the ancient seat of Hindu learning, once again became a seat of learning in Islamic disciplines. The available infrastructure at Pαταν was exploited by Mohammad Shah.

The decline of the Sultanate started with the assassination of Sikander Shah. Because of this decline Gujarat became an easy prey to the great Mughal Emperor Akbar's armies. Bahadur Shah, the last Sultan, was defeated which marked the beginning of the Mughal rule which lasted for 185 years. Notwithstanding the fact that Gujarat became a part of the Mughal Empire its importance did not diminish as is apparent from the selection of the ablest princes as Gujarat's viceroys. Murad, Shah Jahan, Dara Shikoh were all made the Viceroyos of this West coast region. The formal Muslim rule in Gujarat ended in 1758 when Momin Khan surrendered to the Marathas. When the cracks had started developed in the edifice of the Mughal empire in the mid 17th century, the Marathas were consolidating their power in the west, Chhatrapati Shivaji, the great Maratha ruler, attacked Surat twice first in 1664 and again in 1672. These attacks marked the entry of the Marathas into Gujarat. However, before the Maratha inroads into Gujarat, the Europeans had made their presence felt, with the Portuguese leading them, followed by the Dutch and the English.
The Peshwas had established their sovereignty over Gujarat including Saurashtra, and collected taxes and tributes through their representatives. Damaji Gaekwad and Kadam Bande divided the Peshwa's territory between them, with Damaji establishing the sway of Gaekwad over Gujarat and made Baroda his Capital. The ensuing internecine wars among the Marathas were fully exploited by the British, who interfered in the affairs of both Gaekwads and the Peshwas. The British also embarked upon their policy of Subsidiary Alliance. With this policy they established their paramount over one princely state after another. Anand Rao Gaekwad joined the Alliance in 1802 and surrendered Surat and adjoining territories to the English. In the garb of helping the Marathas, the British helped themselves, and gradually the Marathas' power came to an end, in 1819 in Gujarat. Gaekwad and other big and small rulers accepted the British Paramount.

Portugal was the first European power to arrive in Gujarat, acquiring several enclaves along the Gujarati coast, including Daman and Diu and Dadra and Nagar Haveli. The British East India Company established a factory in Surat in 1614, which formed their first base in India, but it was eclipsed by Bombay (now Mumbai) after the British acquired it from Portugal in 1668. The Company wrested control of much of Gujarat from the Marathas during the Second Anglo-Maratha War. Many local rulers, notably the Maratha Gaekwads of Baroda (Vadodara), made a separate peace with the British, and acknowledged British sovereignty in return for retaining local self-rule. Gujarat was placed under the political authority of Bombay Presidency, with the exception of Baroda state, which had a direct relationship with the Governor-General of India. From 1818 to 1947, most of present-day Gujarat, including Kathiawar, Kutch, and northern and eastern Gujarat were divided into dozens of princely states, but several districts in central and southern Gujarat, namely Ahmedabad, Broach (Bharuch), Kaira, Panch Mahals, and Surat, were ruled directly by British officials.

**Architecture of Gujarat:**

Gujarat region has always been an area of our country subjected to constant pressures during all the periods of its historical existence. The pressures have been a continuing phenomenon and as a result it has always experienced a cultural vibrancy, which makes it a very interesting subject for all those who are interested in cultural history and its various aspects. The geographical boundaries in which Gujarat is encapsuled, covers a large part of Western India and the regional history covers periods from ancient times with some of the relics still standing giving testimony to its links with prehistoric and ancient times. The relics are obviously archaeologically very useful and in some cases traces fragments
of built-environment giving us insights into architectural heritage which also is an important indicator of cultural status of people anywhere.

Historically the region, based on the geographical boundaries—was also culturally different. The peninsular Saurashtra of the immediate history was distinctly known as Kathiawar, which was controlled by five different princely states headed by the ruling families, each class culturally different including even their dialects were different—derived from Kathiawari. The early history of this region is a record of external forces and rulers from northern India raiding this area and dominating with their prowess, capturing at times and appointing their own agents to administer and keep control over the revenue from this region. Settlements and prosperity of various towns was totally dependent on the well-being of people at large and it is observed that this condition depended purely on governance of various regions. Such favorable conditions were observed only in distinct periods and it would be interesting to review these various phases in history of this region, which were productive, and have left an important cultural heritage.

In terms of Architectural developments in Indo-Āryan idioms Gujarat was one of the richest, in early times. The early 11th and late 13th century, was an important phase of architectural development. Pre-11th century period was marked by raids from Afghans and the resultant strife. Once the Delhi Sultans took over there was relative peace and prosperity and this also resulted in establishment of communities due to prosperous trade and commerce in the region. Solanki rule also provided the much needed stability and Anhilwada-Pātan became the important center of culture in this region. The wealth, which came to this part was also largely due to its geological position on coast, which was an route all the international routes from its long coast line. It was thus a focus of trade and commerce and the trading communities, whose general state of affluence was very high-diverted part of their resources to create a form of religious architecture and became one of the distinct form of architecture of that era continuing the finest traditions, which till date is ongoing. Many of the examples of these fine creations are no more, as the succeeding centuries of Muslim rule brought down many of these following 13th century.

In 15th century this part was once again dominated by Muslim rule followed by Mughal take-over followed by brief and sporadic spells of Marathas until British finally took over the administration. Princely states in Saurashtra and other parts of Gujarat did continue, though, all were subjugated under British.

Architecturally, there was the period of early phases, the examples of which are surviving in coastal areas of Saurashtra. The pre-Solanki
period from where only few examples survive, the Solanki period, which is evident of number of examples, which is our heritage today. The Muslim domination is perceivable from a very vast source since 15th century and we have that as our immediate history which has shaped our present. The review of post Muslim rule-after Mughals took over is marked once again by the fragmentation and dilution of architectural activity and it has been expressed as per the needs and pressures of forces that affected Gujarat.

The two significant and succeeding phases have been the Solanki rule and later the Muslims, who established the reign with Ahmedabad as its capital. The Solanki period saw evolution of religious and its reflective aspect as domestic, which became a subordinated expression. The fine temple building traditions of stone structure found its corollary in exquisitely ornate house facades in timber construction. One with all the resources of the community in establishing a strong and durable form for religious on going traditions and the other for flexible, affordable yet exquisite in art and decoration to also stimulate the same feeling as Temple for the abode of people and family. These traditions survived for long time, even after the Muslim domination of the region and became a very strong evolving tradition in Gujarat.

The Muslim rule which followed after 15th century did realize the strength of the communities and their own establishments. They also recognized the strength of the then prevailing building crafts and the communities of craftsmen. The 'mahajan' and the craftsmen were both accepted in good confidence and were made partners by the Muslim rules in establishing their state and their institutions. This expression emerged out of a give and take from both cultures. A synthesis produced out of the mutual desire to appreciate and adopt from both cultures. This was also possible as the local merchant population was at peace as long as their trading interests were not harmed by the rulers and rulers were also happy as well, as long as there was enough prosperity and economic activities in the region indirectly helping the stability of region-state. This phase for this reason became one of the most significant phases for architectural development also.

The Solanki dynasty from 10th to 13th century was exemplified by temples at Sunak, Delmal, Kasara, Kanoda (all 10th century, Gujarat) Mount Abu and Kiradu (Rajasthan) all 11th century, Rudra Mahal, Vadnagar, Siddhapur, Pātan in Gujarat-also Somnath destroyed several times all in Gujarat in 12th century and ongoing Jaina Temples at Mount Abu and Girnar also in 13th century. This phase was also rich in examples of civic architecture connected with buildings for public use and also other monumental functions. City-gates, victory towers and also buildings connected with utilitarian function also became examples of exquisite
building craft. Step-wells, kunds etc. on trade routes and temple precinct speak volumes of the architectural creativity, which continued in later centuries of Muslim rule. City-gates at Jhinjhuwada and Dabhoi (12th century), Rani-ki-vav at Pātan (11th century) are the most important in Gujarat besides the Victory Tower at Chitor and other fortifications and towns in Rajasthan (12th century).

The period of Muslim rule after 15th century is once again marked with stability, the architectural expression as mentioned earlier borrowed from the local idioms. There were increased activities of buildings, religious for Muslims and also city-building and buildings for public utilities. While building new institutions, Muslims improvised on some of the typologies of buildings, which were local and indigenous. Like the mosque became enlarged and included mandapa form as hall in front of mihrab with octagonal shaped plan within a square which suited best structurally to span the roof with a dome. A local Temple would have a pyramidal roof there on top of such an octagonal plan.

The Muslim architecture under Ahmed-Shah-Sultans could be categorized in three phases during its two and a half century rule-14th century, 15th century first half and 15th century later half onwards, respectively. These phases produced some of the most notable structures under the patronage of Sultans, who did display a very remarkable taste for built environment. This was basically also a desire oriented to establish their might as rulers. The territory of Gujarat also possessed the unrivalled resources of crafts and building traditions, which was the other factor they had at their disposal, which provided a favorable climate. The Sultans exploited these resources and made the best use of it in building their own institutions for personal use as well as for the city, especially the City of Ahmedabad, which they established as their capital. The crafts communities, which hitherto were involved in building of Temples for local Jaina community were all diverted easily by the rulers to their own works and the craftsmen also obliged sensing ongoing patronage. The craftsmen did adhere to their own codes and canons of architecture according to their traditions, however, it was also imperative for them to modify the intensity of these codes to suit their work to the needs of their new masters, who were culturally poles apart and their building philosophy totally opposite to the one professed under traditional temple arts.

There was a total change over required in thinking associated with building, the craftsmen did not find it difficult to apply best of their skills, which assumed the dimensions of patterns, carving and sculptural relief in place of sculptural iconography of temple architecture with definite symbolic significance. In fact since the patterns employed and the decorative filigree was left free to the craftsmen, their skills in moulding
stone was abundantly displayed and reached an unsurpassed level of exuberance in the new synthesis under the Sultanate architecture of Gujarat, which then became one of the most important architectural idiom amongst the provinces of India. The important centres of this architectural development were Patan and Broach, Cambay and Dholka in 14th century, Ahmedabad, Sarkhej and Dholka in first half of 15th century and Ahmedabad, Mehmadabad, Batwa and Champaner all in later half of the 15th century. The third phase of development under Mohammed Beghara (1459-1511 A.D) was the richest period as far as the building arts were concerned. Ahmedabad and later Champaner has been the center of architectural developments and the synthesis of local and the imported traditions, where the fragments that exist today testify to the richness and glory of the achievements in building arts of that period.

Following this once again the region came under the rule of Mughuls and their regional administrator. The royal patronage was considerably diminishing. However due to the ongoing support of merchants and nobility the traditions of building survived. Gujarat was frequented by the English and Portuguese traders and in order to establish their trading interest, which were bilateral with local merchants and also the Mughul state, then started building factories, churches, convents, cathedrals and also fortresses for their settlements and tombs as memorials to their dignitaries, who lived and died here. All these foreigners, like the earlier invaders, brought with them their cultural ideas for built-environments, involved local craftsmen, borrowed local materials and building practices and built their own settlements and buildings. The prominent examples of these are the towns of Diu, Daman with an architecture expressive once again of another type of synthesis with lofty buildings and characteristically Indo Portuguese idioms to their settlements. These building practices also induced a lot of influence to the region, which also under more permanent British influence brought drastic changes in the ongoing local traditions of building practices and as a result in the built environment.

The impact of monumental buildings all over also influenced Gujarat and regional princes and rulers accepted wholeheartedly the new progressive, westernized building practices which expressed a very strange mixture of oriental and occidental forms, stylized and preferential but completely lacking in integral characteristic, which the earlier building traditions displayed. The important example of these phases are in Baroda, Ahmedabad, Rajkot, Bhuj, Jamnagar, Junagadh, Morvi, and many other towns including the towns of Upleta, Gondal, Jamnagar etc. where the new towns were also planned re-structuring the old existing town under the advice of British and European planners and architects in 19th century, some of the most remarkable structures are in Baroda, the
Palace and Baroda college, in Ahmedabad the Town Hall (early 20th century), the Palace in Bhuj and Morvi and Wankaner. Almost in all princely towns scores of buildings for offices and educational institutions, libraries were built during this period which stand testimony to the changed attitudes to building arts. The craftsmen, though, once again exhibited their innate ability to adapt to the new situation and employ their best skills for the purpose, which the English architects and engineers found handy to adorn their designs employing their overall western ideas in Indian conditions and climate.

The post independence era in India brought in European masters to infuse new spirit in traditional but changing society awaiting new revival through a united country. Englishmen while working lately in India were guilty of neglecting the local traditions and not being able to revitalize the evolutionary trend for its upgradation. In their later efforts, English architects saw "the germs of a movement becoming observable, which suggest that a trend in the direction of reviving the styles of architecture indigenous to India is in contemplation, and it is hoped that some genius will arise who will combine the beauty and the spirit of the old national art with the methods and ideas of the new age." But this was not the thinking of the new leadership of India at the time of independence. It was still necessary to look west for progress. And the masters invited to plan an Indian city and its 'democratic' institutions-to inspire the India of future. These masters did not believe in what English architects, after years of their experience in India started believing in. New masters planted ideas of modern movement, which were not acceptable to even the progressive westerners-the new expression- the alien one-in new material which was industrial-and an environment which did not induce any cohesion were all untenable but in vague as it got patronage from those leaders who suddenly became benefactors of people at large and took the community at large as their subjects, as only the feudal lords would do. However, this was going to be the 'universal' vision of built environment and architecture of future for India.

Gujarat progressive as always in absorbing new currents had nobility, which got convinced about this new idea and was instantaneous in inviting these masters to give new expression to institutions. By then city authorities and the merchant associations were powerful patrons and the new cultural institutions promoted by them were awaiting new, modern expressions. Advent of the modern architecture in Gujarat in 50's was almost contemporary to what was happening in Chandigarh. And Ahmedabad already got a major share of Le Corbusier's projects in terms of private houses and institutions, the similar number he hardly built anywhere in a single city even in Europe.
The modern architecture-individualistic, different, universal and stating designers' will lifted ego of the patron. Its total aloofness was seen more as a virtue rather an aberration from indigenous. As work of architecture of another culture these buildings represented qualities of individuals in its making, but the type of format it offered for usage had no basis excepting fulfilling function. This did trigger off series of influences in the field of architecture and instantly following developed in terms of younger generation, Indian architects claiming western leanings and associations with masters and modern movement- followers followed and the scene of the architectural field went on getting disoriented as none of the works that followed had seriousness and promise of either new interpretations nor attitudes, which ever appreciated real needs of people at large. The new industrial material introduced by modern masters became the only acceptable material without ever acquiring the back-up technology that went with it. Local crafts were completely sidelined. Building activities became labour oriented (as against craft) and the processes became more and more detached. Architecture as an art was getting replaced by building as trade.

Architecture that the built environment of an era reflects is the collective expression of the community and in that sense it is embodied in its settlements. In earlier times the settlements were representative of community's ideals and way of life. The characteristic urban settlements of 17th, 18th and 19th century stand testimony to this attitude in many a towns and cities of Gujarat. For this reason the wooden facades of houses are even today in priceless heritage of Gujarati architecture of last three hundred years, and the symbolic religious architecture from corresponding era is also a testimony as a source of inspiration for the community's preferences for the architecture of settlements. All these were perceived as long as the traditions were alive. But with grip of the economic and administrative control slipping into British rule, the social situations started getting rapid influences of western attitudes and thinking. Beginning of 20th century saw 'developments' of almost all towns and cities in Gujarat. Also providing a release for the affording class to swiftly opt for westernized living in bungalows outside the old towns and thereby adopting progressive tendencies of breaking away from traditional community bound living to more mixed, identifiable to social, economic standing. This then saw the rise of new urban middle class with segregated dwellings in a suburban environment posing for the first time a break away from the compact, homogeneous living of the pre-British traditions. With the westernization taking firm roots new institutions were gradually introduced to supplement the civic life and the new areas added to the towns virtually became an added adjuncts with western imagery dotted with parks, gardens and enclaves of educational buildings and public amenities. The architecture patronized thus by the British was
obviously an import of ideas from west mixed with local masonry and craft-help working under British designers.

Looking backwards from present context in examining heritage scenario helps us re-examine our past with a basis in our own context of contemporary times. Latest scenario in building has its roots in our sociopolitical developments immediately after obtaining independence from foreign rule of last two centuries. The party involved in mobilizing the struggle for independence also takes on the power to govern the country, freshly united in an emotional upsurge to jump into an utopian dream of bringing together a very diverse and heterogeneous populace, which had a very long tradition of provincial rule. Social system was ingrained into people, who identified themselves with a feudal lord or king and the entire social system worked perfectly in tune with this. Economic means were controlled-though by and large, there was a responsible attitude towards welfare of common people. The new party comprising of freedom-fighters, whose main aim was to oppose the governance suddenly found themselves as governors of a country of a size which was at least twenty times larger than the states in which they lived. The contradictions arising out of this and the results which it showed in succeeding years is witnessed by all and this is well known. But to trace the single most cause of its ill effects to succeeding 'development' in built environment in urban areas all over has been the exploitation of land for vested interests connected with the power centers of present era. This was a fall out of the power the political leaders suddenly found in their hands-as in merger of states the biggest gain was the ability to assume ownership of land from displaced farmers from near the urban growth centers and the likely growth centers.

Land, a commodity for live rage in power struggle has become a stronghold around politicians. Subsequently building as a salable commodity for profit has become an 'industry'. This is the real scenario in our built-environment all over the country and Gujarat is a strong market, where this 'industry' flourishes as there is a favorable market for the same. Land and buildings are also considered easy escapes for tax evasion and appropriation of unaccounted wealth, a part of which also can be divested to the power, which conjoins with those running the 'industry' in a mutually supportive existence.

In such a scenario in Gujarat, it is extremely important to make a distinction between mere buildings and works of architecture. Every building or built-environment is not a work of architecture and everyone who builds is not an architect. In past, architectural design and construction, mind and action worked simultaneously. Very often the owner together with the designer was directly involved with the construction team. This fine tradition is gone now. Probably the split of
mind and labour, thought and action, are consequence of the social
division of labour, so also are the need to build - and the trading of
buildings as commodity are consequence of a new political clout. The
separation of means and ownership continues and the results are
obviously seen as impersonal environment, loss of standards and above all
a loss of healthy, cohesive living supporting cultural exchange amongst
all. For this reason, when it comes to describing contemporary excellence
in the field of architecture, or to suggest the comparable towns and cities,
which can be cited as strong descendants of historic precedents, we are at
a complete loss. The only thing one can perceive from today's built-
environment is the lack of purpose and character and for this reason
unimportant as heritage with significance.

The following illustrations show the exemplary characteristics of
architecture of Gujarat over the important phases of history.

Plate 1

*Shiva Temple at Sander near Mehsana in North Gujarat is a small but
important example of 11th century Solanki period architecture of Gujarat
Temple architecture and as a result architecture in general reached its
glorious heights during this phase of history of Gujarat. The perfection of
form, innovations based on canons and stylistically matured treatment of
parts of building became important features of the achievement in the
architectural expression.*
Plate 2 & 3

The period of Muslim rule in Gujarat following 13th and 16th century witnessed an important phase of building cities and towns with Ahmed Shah dynasty taking over firmly, in early 16th century, power in Gujarat and establishing Ahmedabad as their capital. Earlier to this the invading rulers did build important monuments characteristic of their own idiom but heavily relying on the craftsmen locally available with excellent skills and traditions. Champaner is expressive of the glorious building arts but most of the town is completely ruined. Later century show once more an upsurge in and around Ahmedabad region. Dholka, Cambay, Mahemdabad, Bharuch and the richest of all being Ahmedabad where unprecedented building activities were undertaken by Ahmed shah sultans. The architecture of this era is a wonderful fusion of Muslim conception and local traditional Hindu execution. The acceptance was mutually ingrained in the total act of creation of these monuments and is cumulatively the best expression of the integration achieved during the period. Mutual concern for well being was at the root of such a creative extravaganza. The illustrations show Sayeed Usman's tomb in Ahmedabad and glimpses of Jami Masjid in Champaner, so wonderfully noticed and documented by Sir Claude Batley, whose pioneering study of Indian traditional architecture motivated brilliant young students of architecture at J.J. School of Arts in Bombay in early 20th century.

Plate 4

Ahmedabad old city of 17th century onwards exemplify the collective communal life style where communities shared togetherness to the utmost level, caring for all the families irrespective of their economic status. This bondage was, of course, a result of religious ties which was the common
link however the level of agreement, accommodation and adjustments achieved surpasses the mundane matters of self-interest. This quality amply exhibited in the resultant community settlement is unparallel in value base and lends a very strong character to the town structure. A house makes a city and vice-a-versa is perfectly demonstrated here. The four illustrations here try to show the house within a settlement. This richness of quality of town-form emerging and its reflected glory of architecture of a house form is a very rich heritage we have today.

Plate 5

In a similar scenario, Ahmedabad's traditional base also turns to progressive west. The nobility so much committed to patronage to traditions evolves further into progressive patrons to western masters. The local master builders are replaced by western masters of modern architecture. These masters, though brilliant in their own way, offer rational solutions to a 'house' in suburb in contemporary parlance, local material, catalane shell for roof, and a 'free' plan - though the limits unstated. A traditional house also offered a 'free' plan within the limits of the ethos of the community tradition. The new house plan could only be interpreted as 'free' between inside and outside, but with no barriers defining 'life-style'.

In the ongoing scenario of architecture ever since these imposed ideas got currency as status symbol, there was a spate of complete change in house building with 'parallel walls' in suburban situation. The story of influences, external imports and new interpretations continues. The society get what it deserves and the emerging built environment only reflects the level of the culture of people at any given time and as far as
this belief is concerned the present scenario of architecture in Gujarat as anywhere else is hardly an exception.

The Origin and Development of Jainism in Gujarat

Jainism is one of the ancient religious in India. It was profounded by Parśvanatha and was reformed and built into a closed system by Vardhamāna Mahāvīra a contemporary of Gautama Buddha. Though the Jains are spread all over India, their main concentrations are in Gujarat, Karnataka, Madhya Pradesh, Maharashtra and Rajasthan. But the Jainism has reached Gujarat more than 200 years ago.

From the early 4th century A.D. until around 600 A.D. northern India was under the control of the Gupta dynasty. In the Gupta period Gujarat seems to have become the most important center of Jainism in India. Apart from Gujarat, Jainism was well established in many parts of India, by the Gupta period.

Jaina is derived from the Sanskrit word Jina means “Conqueror” a title attached to revered beings of this religion who have conquered the world of passions by their own strenuous efforts, who have obtained perfect knowledge and absolute freedom from the bondage of karma. It specially refers to the Tīrthankaras, the one who has a built a passage through the ocean of births, meaning the teachers of this religion.

One of the basic ethical principles of Jainism is ahimsā, not to violate any form of life and aparigriha, non-possession principles and beliefs. Jainism regards every living soul as potentially divine when the soul sheds its karmic bonds completely, it attains divine consciousness. It prescribes a path of non-violence to progress the soul to this ultimate goal. Jainism encourages spiritual development through reliance on and cultivation of one’s own personal wisdom and self-control. The goal of Jainism is to realize the soul's true nature. Jain tradition identifies Ṭsabdeva as the first tīrthankaras, appeared prior to the Indus Valley Civilization.

Another major characteristic of Jain beliefs is the emphasis on the consequences of not only physical but also on mental behaviors. Jainism acknowledges that every person has different capabilities and capacities and therefore assigns different duties for ascetics and householders. Jain

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4 A.K. Coomaraswamy “Essays on the Jain Art” (edt. By Richard J. Cohen) Published By Indira Gandhi National Centre for the Arts, New Delhi 2003, p.22

believe that knowledge of the truth (dharma) has declined and revived cyclically throughout history. Those, who discover dharma are called “tirthankara”.

Mahāvīra established the fourfold community (chaturvidhī saṅgha) of monks, nuns and male and female laypersons. The 24 Jain tirthankaras in chronological order are - ādinātha, ajītnātha, sambhavanātha, abhinandan swami, sumatinātha, padmaprabhu, suparśvanātha, chandraprabha, pushpadanta, (suvidhinātha), śītalātha, śreyansanātha, vasupujya swami, vimalnātha, anantnātha, dharmanātha, śāntinātha, kunthunātha, aranātha, mallinātha, munisuvrata swami, naminātha, neminātha, pārśvanātha, and mahāvīra (vardhamāna)6.

Jainism has been a major cultural, philosophical, social and political force since the dawn of civilization in Asia. It was already an ancient deeply entrenched faith and culture over several thousand years. Jain influence on Hindu philosophy and religion has been considerable while Hindu influence on Jain rituals may be observed in certain Jain sections. Jainism is among the smallest of the major world religions, but in India, its influence is much greater than these numbers would suggest. Jains live throughout India–Maharashtra, Rajasthan, Gujarat which have the largest Jain population among Indian states.

In the medieval era, the rulers of Gujarat were patrons of Jainism and it was due to them, that some of the most remarkable monuments of the faith came into being. Jainism flourished in Gujarat during the days of Rāṣṭrapāta monarchs, many of whom were devout Jains, and it received a further fillip at the hands of that veteran Jain ruler Vanaraja of Chavada family. About 1100 A.D., Jainism gained a great ascendancy when the Chālukya King Siddharāj and his successor Kumārapāla openly professed Jainism and encouraged the literary and temple building activities of the Jainas, and great Jain teacher, scholar Hemchandrāchārya contributed to Jain learning as well as too many other subjects. Hemchandra was involved in the constructions of the Jain temples at Taranga. His influence on Kumārapāla resulted in the Jain religion, becoming the official religion of Gujarat and animal slaughter was banned.

During the days of Vaghelas in the 13th century A.D. Jainism received patronage through the hands of Vastupāla and Tejapāla, the two famous Jain ministers of the time. They were responsible for constructing the beautiful temple cities at Śatruñjaya, Girnar and Abu. Afterwards even though Jainism did not receive the royal patronage as before, still it continued to hold its position and the numerical and financial strength of Jain gave their religion a place of honour which is acknowledge even to

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this day. Jainism mostly flourished during this period with large numbers in all the classes of society, a golden age of the faith and an influence has started to practice this religion with enthusiasm. It continued to produce great scholars and many devoted saints. Temple building, Arts and Architecture were flourished.

Jainism had very close relation with Gujarat and Kathiawar, where we find the largest concentration of the Jain at present. Here on the Mount Girnar in Junagadh district, neminātha, the 22nd tīrthankara of the Jinas, attained salvation. The council of Jain ascetics held at Valabhi in the year 993 after mahāvīra i.e.in 466 A.D. the Jain canon was, for the first time reduced to writing. Just as South India is the stronghold of digāmbaras Jain, similarly, Western India is the centre of activities of śvetāmbara Jain. Regarding the migration of Jains to these parts of India, it is thought that the migrations must have taken place by 300 B.C. from Eastern India. In this connection the Cambridge History of India has give the following conclusion: "From the facts that the Jain tell us something about the reigns of Chandragupta Maurya and his son Bindusāra but at the same time they have practically nothing to tell about the reigns of aśoka and his successors in East India and that the division of the Jaina Church into two great sects of the digāmbaras and śvetāmbaras had probably begun after the reign of Chandragupta Maurya. It is concluded that the Jain were probably already at this time, i.e., 300 B.C., gradually losing their position in the kingdom Maghada, and that they had begun their migration towards the western part of India, where they settled and where they have retained their settlements to the present day."7

It is generally believed that the Jain saṅgha is divided into two major sections-digāmbara and śvetāmbara about 200 years after mahāvīra's nirvana. The digāmbaras are also called digvasanas. The name Digāmbara means literally 'clothed in the quarters of the sky' and they are called 'atmosphere-clad' or 'sky-clad.' Nudity is the main doctrinal difference between the śvetāmbaras and the digāmbaras. Outward appearance is seen by the digāmbaras as an index of proper understanding of the doctrine. The digāmbara view on ascetic nakedness was put by Aparajīta in the eighth century. The true monk must be completely naked; even a loincloth is a compromise. He must abandon all possessions and be no longer subject to the social considerations of pride and shame. And to obey the vow of ahimsā, non-violence, dirty clothing must be avoided as it attracts tiny creatures which might be crushed. The naked monk must follow the example of the Jinas, who were naked. As

well, he may not use an alms-bowl, but has to use his hands cupped together as a bowl. He can eat only once a day. However, nuns are allowed to be clothed as otherwise they would cause social disruption—even though there is a tradition of naked female yoginis in Hinduism. There are doctrinal differences with the śvetāmbaras over the Jinas. The digāmbaras believe that kevalins, perfect saints, such as the Jinas live without food. In fact, the Jinas can manifest no worldly activity and no longer has any bodily functions, for if he did his jīva, soul, would then change and he would not be omniscient. The Jinas teach by a magical divine sound. There are also differing accounts of the life of mahāvīra. To the digāmbaras, the embryo of mahāvīra was not removed from the womb of devānandā to that of triśālī, as the śvetāmbaras believe, and they do not follow the śvetāmbara account of mahāvīra being married and living the life of the householder until he was thirty.

In the digāmbara tradition, women cannot gain mokṣa, liberation, unless they are first reborn as men. The digāmbaras disown the śvetāmbara canon, claiming that these texts were gradually lost during the first centuries after the nirvāṇa, death, of mahāvīra. They give canonical status to two Prakrit works, chapters on karman and chapters on kasayās (passion), both of which they claim were composed on the basis of the lost drstivāda. Of great importance to the digāmbaras are the works of kundakunda, such as “Essence of the Doctrine”. Essentially, the difference in doctrine is minor. Both the śvetāmbara and digāmbara traditions accept the tattvarthasūtra of Umasvati, who in the second century was the first systematize of Jain philosophy. The philosophy and ethics which form the foundation of Jainism are exactly the same for both the śvetāmbaras and the digāmbaras, and the five major vows of ahimsa (non-violence), satya(truth), asteya(non-stealing), aparigraha(non-possession), and brahmacarya (celibacy), are central to their doctrine. Most digāmbaras are image-worshippers, except for the sects of the terapanthis (terahapanthis) and the taranapanthis. gumanapantha and totapanthis are minor subsects of the digāmbaras. They are not very important and very little is known about them. Gumanapantha flourished late in the eighteenth century and is named after its founder Gumana Rama.

History: There are both śvetāmbara and digāmbara stories of the origin of the Digāmbara sect. The śvetāmbara version says the sect started 609 years after the death of mahāvīra when a śvetāmbara named śivabhuti initiated himself as a monk after he was angry at being locked out one night by his mother-in-law and subsequently decided to follow the way of mahāvīra and threw off his monastic robes. The digāmbara version is set in the time of durbhiksha, 'a time when it is difficult to gain alms,' when there was famine and political anarchy in the North.
The digāmbaras migrated to the South under Bhadrabāhu, while those that remained became the backsliding śvetāmbaras who took to wearing clothes. The śvetāmbaras maintain that Bhadrabāhu was at that time in Nepal. Neither version is very old, the śvetāmbara story dating from the 5th century A.D. and the digāmbara story from the 10th century A.D. The actual historical situation is more complex. It is likely that the fracture into two major sub-groups on the basis of clothing or nudity took place gradually, judging from archaeological and inscriptive evidence. There was no sudden doctrinal split. Mahāvīra and his followers were naked monks and the earliest Jina-images are naked. Only in the 5th century A.D. is there an image of Rṣabha wearing a lower garment and śvetāmbara images became generally clothed only several centuries later. The name digāmbara took some time to become established in use.

Until the 14th century a sect called the Yapaniyas existed, which shows the original flexibility regarding sectarian affiliation. Yapaniyas were a compromise, wearing clothes only when with lay followers. The schism appears to have been recognized as early as the 1st century A.D. and was certainly established by the time of the Council of Valabhi in 453 or 466 A.D. Dundas describes the Council as "The catalyst for the final hardening of boundaries between the śvetāmbaras and the digāmbaras" (1992, 43) only śvetāmbaras came to the Council, held on the Kathiawar Peninsula. Geography played an important part in the schism, with the digāmbaras prospering in South India and the śvetāmbaras remaining mainly in the North. The digāmbaras claim that when they migrated south with Bhadrabāhu to Mysore, Chandragupta Maurya, first king of the Maurya dynasty who had become a Jain monk, was with them. They believe that Bhadrabāhu and Chandragupta Maurya died the holy death of sallekhana, fasting to death, on hills at śrāvana belgola. There is no evidence of this, but numerous inscriptions in the area from the 5th century A.D. support a southern migration.

The Jain religion is one of the oldest religions in the world. The Jain religion was also known as śramaṇa dharma, nirgranth dharma, etc. It is not an offshoot of any other religion but is an independent religion recognized by these various names during different time periods. It was has been taught by tīrthankaras also called Jīna. A follower of a Jīna is called a Jain and the religion followed by Jains is called Jainism. Each tīrthankara revitalizes the Jain order. The Jain Order is known as the Jain saṅgha. The current Jain saṅgha was re established by Mahāvīra who was the 24th and last tīrthankara of the current time period. The Jain saṅgha is composed of the following four groups.

1) sādhus (monks)  
2) sādhvis (nuns)  
3) śrāvaks (male householders)  
4) śrāvikās (female householders)

Mahāvīra’s teachings were carried on by his Gaṇadharas to us in the form of scriptures (agams). They were compiled into twelve separate parts, known as the dwadashangi (twelve parts). These twelve compositions were acceptable to all followers. However, the dwadashangi were not put in writing for a long time. The Jain pupils learned them by memorizing them. About 150 years after the nirvana of Mahāvīra, there was a drought for 12 years. During this time, some monks along with Bhadrabāhu swami migrated to South. After the drought was over, some monks came back to North. They observed that there was some inconsistency in oral recollection of the Jain scriptures by different monks. That made them to compile scriptures. To accomplish that, the first council (conference) of monks was held in Patliputra about 160 years after Mahāvīra’s nirvāṇa. Monk Bhadrabāhu, who had the knowledge of all 12 angas, could not be present at that meeting. The rest of the monks could compile only the first eleven angas by recollection and thus, the twelfth anga was lost. The monks from the South did not agree with this compilation, and the first split in Jainism started. Jains are divided into two main groups, śvetāmbaras and digāmbaras. śvetāmbara monks wore white clothes. digāmbara monks did not wear any clothes at all.

The śvetāmbara sect has also been split to three main sub-sects:

1) murtipujaka  
2) sthanakvasi  
3) terapanthi

**Murtipujaka**

The original stock of the śvetāmbaras is known as murtipujaka śvetāmbaras since they are the thorough worshippers of idols. They offer flowers, fruits, saffron, etc. to their idols and invariably adorn them with rich clothes and jewelled ornaments.

Their ascetics cover their mouth with strips of cloth while speaking, otherwise they keep them in their hands. They stay in temples or in the especially reserved buildings known as upaśrayas. They collect food in their bowls from the śrāvakas or householders’ houses and eat at their place of stay.
The murtipujaka sub-sect is also known by terms like (i) pujera (worshippers), (ii) deravasi (temple residents), (iii) chaityavasi (temple residents) and (iv) mandira-margi (temple goers).

The murtipujaka śvetāmbaras are found scattered all over India for business purposes in large urban centers, still they are concentrated mostly in Gujarat.

**Sthanakvāsi**

The sthanakvāsi arose not directly from the śvetāmbaras but as reformers of an older reforming sect, viz. the Lonka sect of Jainism. This Lonka sect was founded in about 1474 A.D. by Lonkashaha, a rich and well-read merchant of Ahmedabad. The main principle of this sect was not to practice idol-worship. Later on, some of the members of the Lonka sect disapproved of the ways of life of their ascetics, declaring that they lived less strictly than Mahāvīra would have wished. A Lonka sect layman, Viraji of Surat, received initiation as a Yati, i.e., an ascetic, and won great admiration on account of the strictness of his life. Many people of the Lonka sect joined this reformer and they took the name of sthanakvāsi, meaning those who do not have their religious activities in temples but carry on their religious duties in places known as sthanakas which are like prayer-halls.

**Terapanthi**

The terapanthi sub-sect is derived from the sthanakvāsi section. The terapanthi sub-sect was founded by Swami Bhikkanaji Maharaj. Swami Bhikkanaji was formerly a Sthanakvāsi saint and had initiation from his Guru, by name āchārya Raghunatha. Swami Bhikkanaji had differences with his Guru on several aspects of religious practices of sthanakvāsi ascetics and when these took a serious turn, he founded terapantha on the full-moon day in the month of asadha in the year V.S. 1817 = 1760 A.D.

As āchārya Bhikkanaji laid stress on the 13 religious principles, namely, (i) five mahavratas (great vows), (ii) five samitis (regulations) and (iii) three guptis (controls or restraints), his sub-sect was known as the tera (meaning thirteen)-pantha sub-sect. In this connection it is interesting to note that two other interpretations have been given for the use of the term terapantha for the sub-sect. According to one account, it is mentioned that as there were only 13 monks and 13 laymen in the pantha when it was founded, it was called as Tera (meaning thirteen)-pantha.

This practice of regulating the entire pantha by one āchārya only has become a characteristic feature of the terapantha and an example for emulation by other panthas. It is noteworthy that all monks and nuns of the terapantha scrupulously follow the orders of their āchārya, preach
under his guidance and carry out all religious activities in accordance with his instructions. Further, the terapantha regularly observes a remarkable festival known as maryada mahotasava. This distinctive festival is celebrated every year on the 7th day of the bright half of the month of magha when all ascetics and lay disciples, male and female, meet together at one predetermined place and discuss the various problems of terapanthis.

The penance of terapanthis is considered to be very severe. The dress of terapanthi monks and nuns is akin to that of sthanakvasi monks and nuns. But there is a difference in the length of muhapanthis, i.e., a piece of white cloth kept always on the mouth. The terapanthis believe that idolatry does not provide deliverance and attach importance to the practice of meditation.

Further, it may be stressed that the terapantha is known for its disciplined organization characterized by one āchārya (i.e., religious head), one code of conduct and one line of thought. The terapanthis are considered reformists as they emphasize simplicity in religion. For example, the terapanthis do not even construct monasteries for their monks, who inhabit a part of the house which the householders build for themselves. Recently their religious head, āchārya tulsi, had started the Anuvrata Andolana, that is, the small vow movement which attempts to utilize the spiritual doctrines of the Jain for moral uplift of the masses in India.

The rise of terapantha is the last big schism in the śvetāmbara sect and this pantha is becoming popular. The terapanthis are still limited in number and even though they are noticed in different cities in India, they are concentrated mainly in Bikaner, Jodhpur and Mewar areas of Rajasthan.

Sādhus (monks) and Sādhvis (nuns) are people who have voluntarily given up their household lives and worldly affairs and have accepted the five major vows to uplift their souls on the spiritual path. They strictly follow the rules laid down for them. śrāvaks and śrāvikas, on the other hand, continue to lead worldly lives. They may observe in full or to a limited extent, twelve minor vows laid down for them.

**Classes of Jains:**

The Jains are also divided into various castes through the rules of caste endogamy and inter caste relations are not very strictly followed within the community. The Jain also maintains the traditional affiliation to a certain line of monks. Occupations involving less mobility such as those of merchants are more suitable to them. Due to these regions, the Jain own large business-houses connected with textiles, grains, machinery and capital investment.
Other industries owned by the Jain are the chemical industry, the paper industry newspapers, precious metals, jewelers and banking. Most of the middle class Jain are accountants, bankers and craftsmen.

**Contribution of Jainism to Indian Culture:**

It is evident that Jainism is an ancient religion of India and that right from hoary antiquity to the present day, it has continued to flourish along with other religions in different parts of India. The Jain succeeded in continuing to exist as devout followers of a distinct religion in India.

In fact the most outstanding characteristic of Jain in India is their very impressive record of contribution to Indian Culture. In comparison with the limited and small populations of Jain, the achievements of Jain, in enriching the various aspects of Indian Culture are really great.

Jainism had a major influence in developing a system of philosophy and ethics that had a major impact on all aspects of Indian Culture. Jain has also wielded great influence on the culture and languages. The earliest known Gujarati text, *bharat-bahubali ras*, was written by a Jain monk. Some important people in Gujarat’s Jain history were āchārya Hemchandra Sūri and his pupil the Chalukya ruler Kumārapala⁹.

Perhaps the most creditable contribution of Jain is in the field of languages and literature. It is quite evidence that right from the Vedic period two different currents of thought and ways of life known as-

(a) brāhman culture and

(b) śramana culture are prevalent in India

The śramana culture is mainly represented by the Jain and the Buddhists and of them the Jain were the first to propagate that culture. That is why from ancient times we have the śramana literature besides the brāhmanic literature. The characteristic features of the śramana literature are as follows: It disregards the system apart from these, the most valuable contributions have been made by the Jains to the Indian scientific and technical literature on various subjects like logic, philosophy, poetics, grammar, lexicography, astronomy, astrology, geography, mathematics and medicine. The Jain have paid special attention to the *arthasastra* (or politics) which is considered to be "a worldly science" par excellence. Thus there is hardly any branch of science that has not been ably treated by the Jain castes and *āsrāmas*. The śramana literatures have contributed enormously to the religious, ethical, poetical, and scientific literature of ancient India.

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The literature of the Jain is also very important from the point of view of the history of Indian languages for the Jain always took care that their writings were accessible even to the masses of the people. Hence the canonical writings and the earliest commentaries are written in prakrit dialects and at a later period sanskrit and various modern Indian languages were used by the Jain. The Jain have enriched various regional languages and especially hindi, gujarati, kannada, tamil and telugu.\(^{10}\)

The Jain have produced their vast literature in these languages from very ancient times, they have certainly played a very important part in the development of the different languages of India. The medium of sacred writings and preaching of the brahmins has all along been sanskrit and that of the Buddha's Pali. But the Jain alone utilized the prevailing languages of the different places, besides sanskrit, prakrit and apabhramsha, for their religious propagation as well as for the preservation of knowledge. It is thus quite evident that the Jain occupies an important position in the history of the literature and civilization of India.

**Arts and Architecture:**

Along with literature the Jain has always contributed considerably to the development of the arts in the country. The Jain have taxed their mite to enhance the glory of India in several branches of arts. Compared with their number their contributions appear to be very imposing and distinctive. The Jain religions consider construction of temples and have constructed an unusually large number of temples through India. Jain temples are distinguished for elaborate details and exquisite finish. The marble temple at Mount Abu, Rajasthan are considered as the most valuable contributors of the Jain in the domain of architecture. It is famous for Western or Gujarati style of Architecture which is characterized by a free use of columns carved with all imaginable richness, strut brackets and exquisite marble ceilings with cusped pendants. The temples are known for the beauty and delicacy of the carvings and the richness of the design. The temples at Ranakpur built in 1440 A.D. is also another famous Jain architecture.\(^{11}\)

The other temples of such superb character are (i) the temple of Parshvanatha at Khajuraho in Bundelkhand in Madhya Pradesh, (ii) the temple at Lakkundi in North Karnataka, (iii) the temple known as

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(75)
Jinanathapura Basadi near Sravana-belagola in South Karnataka, (iv) Seth Hutheesingh’s temple at Ahmedabad (v) The temple known as Hose Vasadi at Mudabidri in South Kanara District of Karnataka.

As regards the spread of beautiful Jain temples in India it may be noted that the number of such temples in India was considerably reduced during the Muslim period because the structure of Jain temple was such that it could easily be converted into a mosque. The light columnar style of the Jain temples not only supplied materials more easily adopted to the purposes of Muslims, but furnished hints of which the Muslim architects were not slow to avail themselves. A mosque obtained in this way was, for convenience and beauty, unsurpassed by anything the Muslims afterwards erected from their own original designs. Thus the great mosques of Ajmer, Delhi, Kanauj and Ahmedabad are merely reconstruction on the temples of Hindus and Jains.

Temple-cities:

Further, the grouping together of their temples into what may be called 'Cities of Temples' is a peculiarity which the Jains have practiced to a greater extent than the followers of any other religion in India. Such notable temple cities are found, among other places, at (i) Śatruñjaya or Palitana in Gujarat, (ii) Girnar in Gujarat, (iii) Sammed-Shikhara in Bihar (iv) Sonagiri in Bundelkhand in Madhya Pradesh, (v) Muktagiri in Vidarbha, Maharashtra, (vi) Kunthalgiri in Marathwada, Maharashtra, (vii) Sravana-belagola in Hassan District, Karnataka and (viii) Mudabidri in South Kanara District, Karnataka.

Cave-temples:

Again, the Jain also like the Buddhists built several cave-temples cut in rocks from the early times. But in dimensions, the Jain cave temples were smaller than the Buddhist ones because the Jain religion gave prominence to individualistic and not to congregational ritual. The most numerous cave-temples are in Udayagiri and Khaṇḍagiri Hills in Orissa. The pictures queness of their forms, the character of their sculptures, and the architectural details combined with their great antiquity render them one of the most important groups of caves in India. These and those of Junagadh in Gujarat belong to the second century B.C. while the others are of a later date of which the important ones are found at (i) Aihole and Badami in Bijapur District (Karnataka), (ii) Ankai and Patana in Khandesh District (Maharashtra), (iii) Ellora and Osmanabad in Marathwada (Maharashtra), (iv) Chamar Lena near Nasik City (Maharashtra), and (v) Kalugumalai in Tinnevelly District (Tamilnadu).
Stupas:

Like the Buddhists, Jain also erected stupas in honor of their saints, with their accessories of stone railings, decorated gateways, stone umbrellas, elaborate carved pillars and abundant statues. Early examples of these have been discovered in the Kankali mound near Mathura in Uttar Pradesh, and they are supposed to belong to the 1st century B.C.

Mana-stambhas or Pillars:

Another remarkable contribution of the Jain in the field of architecture is the creation of many stambhas or pillars of pleasing design and singular grace which are found attached to many of their temples. In connection with these manastambhas, as they are popularly called, the famous authority on Jain architecture, Dr. James Fergusson, states that it may be owing to the iconoclastic propensities of the Muslims that these pillars are not found so frequently where they have held sway, as in the remote parts of India; but, whether for this cause or not, they seem to be more frequent in South India than in any other part of India. Dr. James Fergusson further suggests the obelisk of the Egyptians. Regarding these Jain pillars in the South Kanara District of Karnataka, the research scholar Mr. Walhouse has remarked that "the whole capital and canopy are a wonder of light, elegant, highly decorated stone work, and nothing can surpass the stately grace of these beautiful pillars whose proportions and adaptation to surrounding scenery are always perfect, and whose richness of decoration, never offends." According to another eminent authority on Indian Architecture, Dr. Vincent Smith, in the whole range of Indian Art there is nothing perhaps equal to these pillars in the Kanara District for good taste.

Towers:

There is evidence to show that apart from pillars the Jains. Especially from northern India, constructed a great number of beautiful towers dedicated to their tirthankaras. There is such a tower which is still adorning Chittor in Mewar (Rajasthan) and it is considered as one of the best preserved monuments in India. This Jain Tower at Chittor is a singularly elegant specimen of its class, about 75 feet in height and adorned with sculpture and moldings from the base to the summit. The Tower was constructed in the 12th century and was dedicated to Ādinātha,

the first of the Jain tirthankaras, and nude figures of them are repeated some hundreds of times on the face of the tower.

**Sculpture:**

The innumerable specimens of Jain sculpture found in practically all parts of India show that the Jain enlisted the services of sculptors from very ancient times. Their most common form of sculpture up to this day is modeling of images or statues of their tirthankaras. But in giving shape to these figures no scope at all was given for the free play of imagination of individual sculptors as regular rules regarding the form and pose of statues of tirthankara had been prescribed by the Jain religion from the very beginning. Consequently, practically all Jain images pertain to one class and therefore Jain images from any part of the country cannot be distinguished from their style even though they belong to different age’s altogether.

Further, it is significant to note that the Jain images have been made of all sizes and substances and are almost always invariable in attitude, whether seated or standing. Small images are made of crystal, alabaster, soapstone, bloodstone, and various other precious and semiprecious materials, while the larger ones are carved from whatever kind of stone happens to be locally available.

Undoubtedly the most remarkable of the Jain statues are the celebrated colossi of southern India, the largest free-standing statues in Asia which are three in number, situated in Karnataka State respectively at śravana-belgola in Hassan District (constructed in 981 A.D. and 56.5 feet in height), at Karkala in South Kannada District (constructed in 1432 A.D. and about 41 feet in height) and at Yenura or Venura in South Kanara District (Constructed in 1604 A.D. and 35 feet in height). All these three images of Bahubali, the son of first tirthankara ādinātha, being set of the top of eminence, are visible for miles around, and inspire of their formalism they command respectful attention by their enormous mass and expression of dignified serenity. That is why these three images are considered by authorities like Dr. James Fergusson and Dr. Vincent Smith as the most remarkable works of native art in south India¹⁴.

**Decorative Sculpture:**

Regarding the unrivaled progress of the Jain in decorative sculpture, as distinguished from individual statuary, Dr. Vincent Smith remarks that "The Jains encouraged the work of a high order of excellence and beauty, employed to adorn with the utmost possible magnificence and pillared chambers which were their favorite form of architecture"¹⁵.

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¹⁵ ibid of Joseph, p.37
Nothing in the world can surpass for richness and delicacy of detail the marble columns and ceilings of the Mount Abu temples and it would be easy to fill to large volume with illustrations of more or less similar exquisite work in many localities.

**Painting:**

Along with architecture and sculpture, the Jain have contributed in a large measure to the development of art of painting in India. The tradition of Jain painting is as old as Buddhist painting and innumerable Jain paintings of exquisite quality could be found on walls, palm-leaves, paper, cloth, wood, etc. It is significant to note that the Jain possess a very extensive treasure of manuscript paintings drawn in the early Western Indian Style, called the 'Gujarāti Style' or specifically the 'Jain Style'.

The Jain School of Miniature Paintings laid great emphasis on style. The unique features of this school include strong pure colors, stylish figures of ladies, heavy gold outlines, diminution of dress to angular segments, enlarged eyes and square-shaped hands\(^{16}\). One can see the influence of Jain Miniature Paintings on Rajasthani and Mughal paintings also.

**Philosophy:**

As Jainism is an original system, quite distinct and independent from all others, the Jain have developed a separate philosophy which is regarded as a valuable contribution to Indian philosophy.

In philosophy the Jain occupy a distinct position between the Brahmanic and Buddhist philosophical systems. This has been shown very clearly by Dr. Hermann Jacobi in his paper on 'The Metaphysics and Ethics of the Jainas'. Regarding, the problem of being the three-hold different opinions\(^{17}\). The Vadantins consider that underlying and up-holding from within all things there is one absolute permanent Being' without change and with none other like it. On the contrary the Buddhists hold that all things are transitory. The Jain, however, contend that Being' is joined to production. Continuation and destruction and that they call their theory of multiple view points (i.e. *anekantavada*). In contra-distinction to the theory of permanency, (i.e. *nityavada*) of the Vedantins, and to the theory of transitoriness (i.e. *ksanika-vada*) of the Buddhists.

The Jain think that the existing things are permanent only as regards their substance, but their accidents or qualities originate and perish. To emphasize once again here the significance of this Jain theory.

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\(^{16}\) Manjulal R. Majmudar, *“Cultural History of Gujarat”*, Popular Prakashan, Bombay, 1965, p. 71

\(^{17}\) Hermann Jacobi, *“Some Aspects of Jainism”*, 1914

(79)
of 'Being' comes out more clearly when it is regarded in relation to the doctrines of *syadvada* and of *nayavada*. According to the doctrine of *syadvada* any proposition about an existing thing must, somehow, reflect the many-sidedness of Being.' i.e. any metaphysical proposition is right from one point of view, and, the contrary proposition is also right from another point of view. The *nayas* are ways of expressing the nature of things; all these ways of judgment are, according to the Jains, one-sided, and they contain but a part of truth. The doctrine of the *nayas* is thus, the logical complement to the *syadvada* which is the outcome of the theory of the many-sidedness of 'Being' from this Dr. H. Jacobi affirms that the Jain theory of 'Being' is an indication of the commonsense view.\(^{18}\)

**Ethical Code:**

As the Jain has evolved a philosophy of their own, they follow a distinct ethical code based on their philosophy. The Jain ethics stands as a class by itself in the sense that it is the only system which is founded, on the main principle of *ahimsā*. It has already been noted how the principle of *ahimsā* forms the basis of various rules of conduct prescribed for both the Jain laymen and ascetics\(^{19}\).

Thus one of the significant contributions of the Jain is the *ahimsā* culture. If the Jain are known for anything it is for the evolution of *ahimsā* culture and it must be said to the credit of the Jain that they practiced and propagated that culture from ancient times\(^{20}\). In fact the antiquity and continuity of *ahimsā* culture is mainly due to the incessant efforts of the Jain ascetics and householders. Naturally wherever the Jain were in great numbers and wielded some influence they tried to spread *ahisā* culture among the masses. That is why we find that the States of Gujarat and Karnataka, which are the strongholds of Jain from the beginning, are mainly vegetarian. In fact it is admitted that as a result of the activities of the Jain for the last so many centuries, *ahimsā* still forms the substratum of Indian character as a whole.

**The Political Progress:**

The Jain also distinguished them in giving their unstinted support for the improvement of political and economic life in the country. The Jain, especially in Southern and Western India, produced a large number of eminent and efficient monarchs, ministers, and generals and thereby contributed to maintain and improve the political importance of the

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\(^{20}\) ibid of Basham,p. 107
people. Not only the ordinary Jain, but their āchāryas, i.e., saints also aided materially to create the proper political environment based on ahimsā culture necessary for the resuscitation of the life in the country.

It is considered that due to the keen interest taken by the Jain āchāryas, i.e., saint in political affairs of the country, Jainism occupies an important place in the history of India. The Jain ascetics were never indifferent towards the secular affairs in general. We know from the account of Megasthenes that, in the 4th century B.C., the śramanas of Jain ascetics who lived in the woods were frequently consulted by the kings through their messengers, regarding the cause of things. So far as Karnataka is concerned Jainism, throughout its course of more than one thousand years, was an example of a religion which showed that religious tenets were practiced without sacrificing the political exigencies when the question of rejuvenating life in the country was at stake. That is why in Karnataka we find that the Jain āchāryas ceased to be merely exponents of dogmas and turned themselves into creators of kingdoms. It has already been noted that the Jain saints were virtually responsible for the founding of the Ganga kingdom in the 2nd century A.D. and the Hoysala kingdom in the 11th century A.D.

Languages and Literature

Languages- It is a means of self-expression. It came into existence with the very existence of living beings the function is language its communication of thought through the medium of signs and signals. The origin of language is very much related with the very origin of the world of living beings and cannot be taken as separate from the origin of living beings. Jain hold the nature of languages is ever transforming like the nature of reality. Language subjects in the midst of change. It is existent from the very existence of life and yet it undergoes changes from time to time and from places to places.\(^{21}\)

The particular language from the point of view of being developed at a certain place in a certain time by certain class of people is of course temporal but from the point of view of tradition and flow the concept of language in itself is eternal. To regard language as eternal means only that the language is existent from the advent of living world or in other words the language functioning of medium of communication of thoughts and emotions through symbols.

Other doctrines of origin of language and Jainism:

According to Jain, the language is not created by God, but by the world of living beings. It is influenced by many factors. The meaning-symbols and cognition of meaning of living beings which are influenced by any factors as space, time and circumstances. Languages goes on developing as it is never fixed and final and continuously dynamic. It is a creation but developed in due course of time by traditions. This is the only theory regarding the origin of language that is acceptable to the Jain.

Languages and Literature:

Perhaps the most creditable contribution of Jains is in the field of languages and literature. It is quite evidence that right from the Vedic period two different currents of thought and ways of life known as (a) Brāhmaṇa culture and (b) Śramaṇa culture are prevalent in India. The śramaṇa culture is mainly represented by the Jainas and the Buddhists and of them the Jainas were the first to propagate that culture. That is why from ancient times we have the śramaṇa literature besides the brāhmaṇic literature. The characteristic features of the śramaṇa literature are as follows: It disregards the system of castes and asramas; its heroes are, as a rule, not Gods and Rule, but kings or merchants or even sudras. The subjects of poetry taken up by it are not brāhmaṇic myths and legends, but popular tales: fairy stories, fables and parables. It likes to insist on the misery and sufferings of samsara and it teaches a morality of compassion and ahiṃsā, quite distinct from the ethics of Brahmmanism with its ideals of the great sacrifices and generous supporter of the priests, and of strict adherence to the caste system.

The authors of this śramaṇa literature have contributed enormously to the religious, ethical, poetical, and scientific literature of ancient India. A close examination of the vast religious literature of the Jains has been made by M. Winternitz in his 'History of Indian Literature'. In this masterly survey of ancient Indian literature, M. Winternitz has asserted that the Jains were foremost in composing various kinds of narrative literature like puranas, charitras, kathas, prabandhas, etc. Besides a very extensive body of poetical narratives, the non-canonical literature of the Jains consists of an immense number of commentaries and independent works on dogma, ethics and monastic discipline. They also composed legends of saints and works on ecclesiastical history. As fond of story-telling, the Jains were good story-tellers themselves, and have preserved for us numerous Indian tales that otherwise would have been lost. kavyas and mahakavyas too, of renowned merit have been composed

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22 Maurice Winternitz, “History of Indian Literature, Buddhist literature and Jain literature,” translated by V. Srinivasa Sharma, Motilal Banarsidass Publication, Delhi
by Jain poets. Lyrical and didactic poetry are also well represented in the literature of the Jain.

Apart from these, the most valuable contributions have been made by the Jains to the Indian scientific and technical literature on various subjects like logic, philosophy, poetics, grammar, lexicography, astronomy, astrology, geography, mathematics and medicine. The Jain have paid special attention to the *arthasastra*(or politics) which is considered to be "a worldly science" par excellence. Thus there is hardly any branch of science that has not been ably treated by the Jain.

The literature of the Jain is also very important from the point of view of the history of Indian languages for the Jain always took care that their writings were accessible even to the masses of the people. Hence the canonical writings and the earliest commentaries are written in prākṛit dialects and at a later period Sanskrit and various modern Indian languages were used by the Jain\(^2\), that is why it is not an exaggeration when the famous Indologist H.H. Wilson says that every province of Hindustan can produce Jain compositions either in Sanskrit or in its vernacular idioms. It is an established fact that the Jain have enriched various regional languages and especially hindi, gujarāti, kannada, tamil and telugu.

Regarding the Jain contribution to kannada literature, the great kannada scholar R. Narasimhacharya has given his considered opinion in the following terms: "The earliest cultivators of the kannada language were Jain. The oldest works of any extent and value that have come down to us are all from the pen of the Jains. The period of the Jainas' predominance in the literary field may justly be called the 'Augustan Age of Kannada Literature'. Jain authors in kannada are far more numerous than in tamil. To name only a few, we have Pampa, Ponna, Ranna, Gunavarman, Nagachandra,Nayasena,Nagavarman,Aggala, Nemichandra, Janna, Andayya, Bandhuvarma and Medhura, whose works are admired as excellent specimens of poetical composition. It is only in kannada that we have a *Ramayana* and a *Bharata* based on the Jaina tradition in addition to those based on brahmanical tradition. Besides *kavyas* written by Jaina authors, we have numerous works by them dialing with subjects such as grammar, rhetoric, prosody, mathematics, astrology, medicine, veterinary science, cookery and so forth. In all the number of Jaina authors in kannada is nearly two hundred".

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\(^2\) Kapadia A.R., *"History of the Canonical Literature of the Jainas"*, Bombay 1947, p.113
As the Jainas have produced their vast literature in these languages from very ancient times, they have certainly played a very important part in the development of the different languages of India. The medium of sacred writings and preaching of the Brahmins has all along been sanskrit and that of the Buddha’s Pali. But the Jainas alone utilized the prevailing languages of the different places, besides sanskrit, prākrit and apabhramśa, for their religious propagation as well as for the preservation of knowledge. But the prākrit speeches fossilized in course of time and resulted in a classical standardized form of prākrit which became the medium of literature and was treated by grammarians as the principal prākrit.

From these early prākrit speeches developed the apabhramśa, the language current in a considerable portion of northern India, from 5th to 10th century A.D. Some philosophers view that the existed several regional apabhramśa from which new indo-aryans speeches or modern Indian languages gradually evolved. From the evidence of early grammarians and rhetoricians, apabhramśa has been connected with the ābhiras. It was that speech that developed into apabhramśa. Their abode extended from the Indus delta to Kutch and Saurashtra. They adopted the general prākrit language, infusing the powerful speech known as apabhramśa. But linguistically, the specimens from folk-literature cited by Hemchandra in “Siddha Hemachandra”, his prākrit grammar reflect the speech more faithfully than the stylized form used in literary works.

Types of Languages:
All the sound signals, body signals and other type of signals which communicate ones feelings and thoughts to the listener or the seer and through which the listener or the seer comprehend the meaning are called language. In the Jain tradition the linguistic knowledge is known ‘sruta’. In Jain literature exists in Prākrit, Sanskrit, Apabhramśa, Gujarāti, Hindi, Dhundhari (old Mārwādi), Rajasthāni.

Script:
Deciphering of the Brahmi script by James Prinsep in 1788 enabled the reading of ancient inscriptions in India and established the antiquity of Jainism. The discovery of Jain manuscripts has added significantly to retracing Jain history. The script which usually used to write the manuscripts are Devnagri, Sarda, Tamil, Telegu, Kannad and Oriya script.
The ink or colours employed to write or draw of the manuscripts paintings are gold, black, red, silver, and ultramarine. Gold is used in certain paintings, ornaments and in certain details of the furniture, landscape, architecture. Borders and line dividing of the panels are invariably done in gold. But they used silver very less. In the margins of the paper they used black and red which are of herbal colour.\textsuperscript{24}

\textsuperscript{24} Moti Chandra, “Jain Miniature Paintings from Western India”, Sarabhai Nawab Publication, Ahmedabad, 1949, p.