



CHAPTER NINE

THE JAINA TEMPLE A SPATIAL PARADIGM UNRAVELLED

This study has provided the first comprehensive overview of Jaina temple architecture throughout India, from the earliest surviving remains to contemporary temple constructions. Even during Mahāvīra's lifetime, Jainism spread from the east of the country to other regions of South Asia, and only a few centuries after his death, the religion appears to have rooted itself in the furthest corners of the subcontinent. Nevertheless, Jaina sculptural remains and spectacular temple constructions have frequently been overlooked, even at well-known archaeological sites (Plates 935, 936). Although at various points in time, Jainism has been threatened by other religions in specific areas, it never died out or got so reduced that it did not rebound and flourish again during later periods or in bordering regions. These days, Jains are permanently settled in all modern states of India and entertain actively flourishing centres of religious learning and veneration throughout the subcontinent.

Although early Jaina art from Mathura and the temple complexes of the Jinas on sacred Mount Ābū have long been treated as important aspects of South Asian culture, Jaina temples from Haryana, from West Bengal and Orissa (Plate 937), and from Goa and Kerala (Plate 938), for example, have not figured prominently in studies on Jaina art and have so far remained relatively unknown, even to members of the Jaina community in other states. Furthermore, the available literature on the subject has wrongly conveyed the picture, that Jaina architecture constructed after the fifteenth, if not even after the thirteenth century, is either non-existent or at least not worth studying.¹ It is hoped that the analyses in the past

935. *Opposite* The famous Telikā Mandir in the fort of Gwalior is surrounded by innumerable Jaina sculptures, and the Triple-storeyed Jaina Temple stands right besides it.

936. Immediately neighbouring the Dhāmek Stupa at Sarnath, the place of Buddha Śākyamuni's first sermon, is the large and highly-elaborate Śreyāṃsanātha Jaina Temple.

1 Particularly striking examples of this condescending style are the chapters by Joshi (1975b) on later northern, and by Saraswati (1975) on later eastern Indian Jaina temple architecture and sculpture in the edited volume by Ghosh (1975). Joshi states that "temple architecture ... could never attain its former glory during the long span of the centuries between 1300 and 1800." (1975b: 336) and describes the temples as "thin and unimpressive," "devoid of structural grace," as "feeble carriers of the great heritage of the Jaina temple-architecture" (1975b: 337), as of having "hardly any artistic merit" (1975b: 344), as following a "degenerate late Mughal style" and as being "crude and lifeless" (1975b: 345). Saraswati writes in his section on Jaina architecture between 1300 and 1800 in the east: "Nor is any purposeful architectural form seen to have been developed under Jaina patronage during this period." (1975: 347).





937. The Candrabrahmu Jaina Temple is one of the most prominent temples in Cuttack in Orissa.



938. Typical Keralan style roof construction over a shrine to the sacred snake guardian in the Candranātha Jaina complex at Kalpetta in Kerala.

chapters has not only shown that an enormous building boom happened in most areas of the subcontinent from about the fifteenth century onwards, and that these later Jaina constructions stand in a clear line with earlier temple buildings, but also that the more modern the date of temples, the more distinct and confidently Jaina they often are (Plates 939, 940).²

2 During the early period of architectural development in India, there were many more similarities between the architectural structures of different religious groups. At this time, both Buddhists and Jains constructed stupas. This is not typical of later Jaina architecture, when the form of the stupa appears largely to have been transformed into the specifically Jaina concept of the *samavasaraṇa*. There are also instances of relatively early Hindu and Buddhist cave temples, which have two floor levels. Whereas multi-storeyed constructions clearly gained in popularity with the Jains, were further developed and are still of great importance today, Hindus and Buddhists have practically ceased to employ this multi-storeyed planning paradigm.





941. At Sangner in Rajasthan, two temples have been placed side-by-side, and three prominent roof towers indicate the presence of three further shrine divisions within one of the temple halves.

942. A simple *caturmukha* shrine on sacred Mount Śatruñjaya in Gujarat provides access to a fourfaced central sculpture.

943. Complex multi-storeyed *caturmukha* temple at Manjeshvara in Kerala.

THE SPATIAL ORGANISATION OF THE JAINA TEMPLE

Even more fascinating than the obvious geographic distribution and the unbroken temporal continuity of Jain temple architecture in India, are the many similarities and the clearly distinctive features, associated with temples constructed by the Jainas. These have been delineated in detail in the core regional chapters (Chapters Five to Eight). It is evident from the material presented, that it is typical of Jain temples to have multiple image chambers, laid out as double, triple or multi-shrined configurations (Plate 941). Whereas *caturmukha* temples create fourfold access to a quadruple composite central image (Plates 942, 943), other temple constructions exhibit variants of multiple *garbha-grha* configurations, many of up to seven sanctums. At other sites, even more complex multi-shrined constructions have been formed by tightly interconnecting individual chambers to create large composite temple arrangements (Plates 944, 945). It is noteworthy, that even though some Jain temples started on a relatively small and simple scale (Plate 946), they always cater for the possibility of later expansion and further additions from the outset. A variety of possibilities for converting single into multi-shrined temples have been analysed in this study. Particularly frequent are the

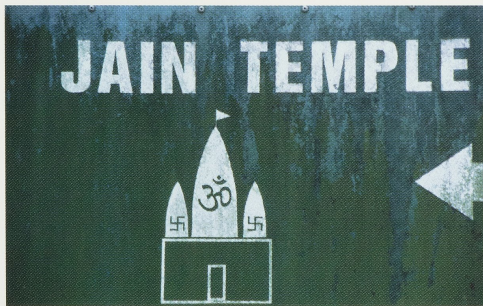
939. *Opposite bottom left* The Candranātha Basti at Mudabidri in Karnataka, dating from the fifteenth century, illustrates that great Jain temple structures were also raised in the centuries following the so-called 'golden age.'

940. *Opposite bottom right* Particularly during the sixteenth century, entirely new forms of temple structures, such as courtyard, concentric, hall and domestic house temple forms were developed. The Pārśvanātha Temple at Varanasi in Uttar Pradesh is an elaborate roofed *haveli* temple.

944. The main Candraprabhu Temple in the temple city at Papora in Madhya Pradesh, combines a multitude of individual shrines within a single complex temple conglomerate.



945. Because it is more common of Jain temples than of shrines belonging to other religious denominations to be multi-shrined, symbols representing Jain temples on sign boards and on maps, frequently bear symbols depicting Jain temples with multiple roof structures or as consisting of interconnected shrines (road sign from Kerala).



946. The starting point for many complex temple constructions, as here at the foot of Mount Sonāgiri in Madhya Pradesh, have been simple open pavilions, marking the place of enlightenment of an important teacher or the occurrence of a mythical event.



947. In the Pārśvanātha Temple at Varkana, Rajasthan, a large number of subsidiary shrines have been linked to the central temple building and integrated into the overall layout of the multi-faceted temple structure.



948, 949. *Opposite* Open and closed halls, positioned axially in front of image chambers, have regularly been decorated with religious paintings and been provided with niches and pedestals exhibiting further icons, as can be seen at Melsittamur in Tamil Nadu, and in Penukonda, Andhra Pradesh.





transformation of side porches into lateral image chambers, and the linking of free-standing subsidiary structures with central temple buildings, to create complex star-like configurations (Plate 947). However, extra shrines and image niches have also been created in connection with halls constructed at the front of single or multiple sanctums (Plates 948, 949). As well as accommodating subsidiary statues, more abstract representations, ritual paraphernalia and providing a protected space for ritual performances, these *maṇḍapas* create an approach of ever increasing sanctity towards the *garbha-grhas*.

Further sanctums have not only been constructed in the horizontal, but on a variety of superimposed vertical levels (Plates 950, 951). These are either reached by internal or external staircases, and at times via bridging elements from neighbouring edifices (Plate 952). Alternatively, such additional shrines can be integrated into the high terraces on which Jain temples have normally been raised (Plate 953). At other sites, chambers positioned below the main level of access to temple buildings have been sunk into the natural ground. These are often connected with tales about hidden underground caves, and the protection and preservation of revered Jain icons from the threat of desecration and theft (Plate 954). Sacred chambers,

950, 951. Ancient rock-cut cave structures, such as those at Ellora in Maharashtra, as well as early structural Jain temples, such as the one at Aihole in Karnataka, exhibit the common association of Jain constructions with raised image chambers.





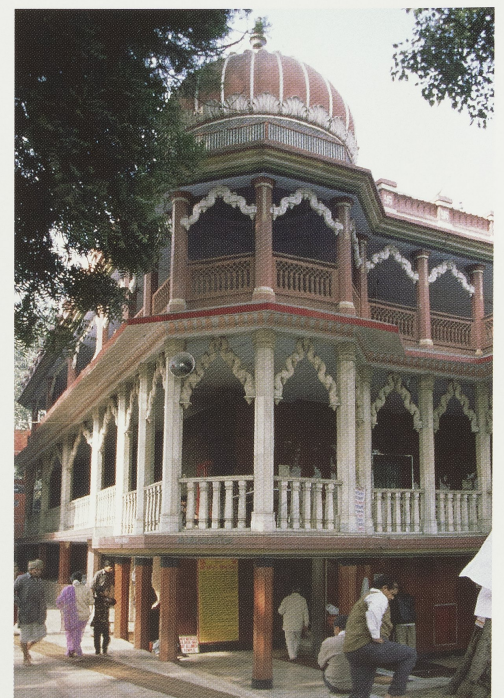
952. Access to the four superimposed composite images at Ranakpur is provided via the roofs of surrounding shrines and halls.

953. Image chambers have been integrated into the high terrace of a Jain temple at Palitana, Gujarat.

954. Steps on the side of the Śāntinātha Temple in Mehrauli, lead down to the subterranean shrine dedicated to Śāsana Mātā and Gomukha Yakṣa.

955. The Śrī Digambara Jain Temple in Delhi is a triple-storey construction.

positioned on subterranean levels, are usually only found one level below the ground, but these can often consist of long corridors with complex widely ramified networks of interconnected *garbha-grhas*, housing large numbers of particularly precious sculptural representations. The location of such underground areas are frequently not immediately obvious from above, they often consist of strongrooms and can as a whole storey usually be securely locked from above. Exceptions to this rule, where subterranean floor levels below Jain temples penetrate over two to seven levels below the ground, are connected with the underground living and meditation quarters provided for Jain ascetics at many places.





In connection with shrines, raised above the main access level of Jain temples, it is typical to be positioned on multiple superimposed storeys. Large numbers of Jain temple structures from all over the Indian subcontinent have elevated image chambers on two or three superimposed levels (Plate 955). However, even larger numbers of vertically arranged sanctums, then usually resembling tower-like constructions, such as the *kīrti-stambha* temples, have been created by the Jainas. The complexity of such constructions is often further enhanced by combining *garbha-grhas* located below as well as raised above the main entrance level of Jain temple buildings, and by having multiple lateral shrines, repeated on a range of vertical levels (Plate 956). With regards to vertically arranged image chambers, the possibility of further increasing the number of floor levels in the future has often been provided from the beginning. Regularly, stairs lead up to still empty shrines, onto roof terraces or to enclosed elevated storeys, which can later be opened and converted into additional sanctums. Due to the frequency with which Jain temples have been connected with superimposed *garbha-grhas*, even temples which have no actual raised sanctified chambers often make reference to multi-storeyed constructions in the design of their facades (Plate 957).

Jaina temple structures, which themselves are usually complex, often multi-shrined and multi-storeyed buildings, have often been surrounded by further free-standing temple structures and smaller shrines. These collections of sacred buildings are generally surrounded

956. In the quadruple Jvālāmālīnī Temple at Kumbhoj in Maharashtra, four image chambers have been positioned on the ground as well as on the first floor.

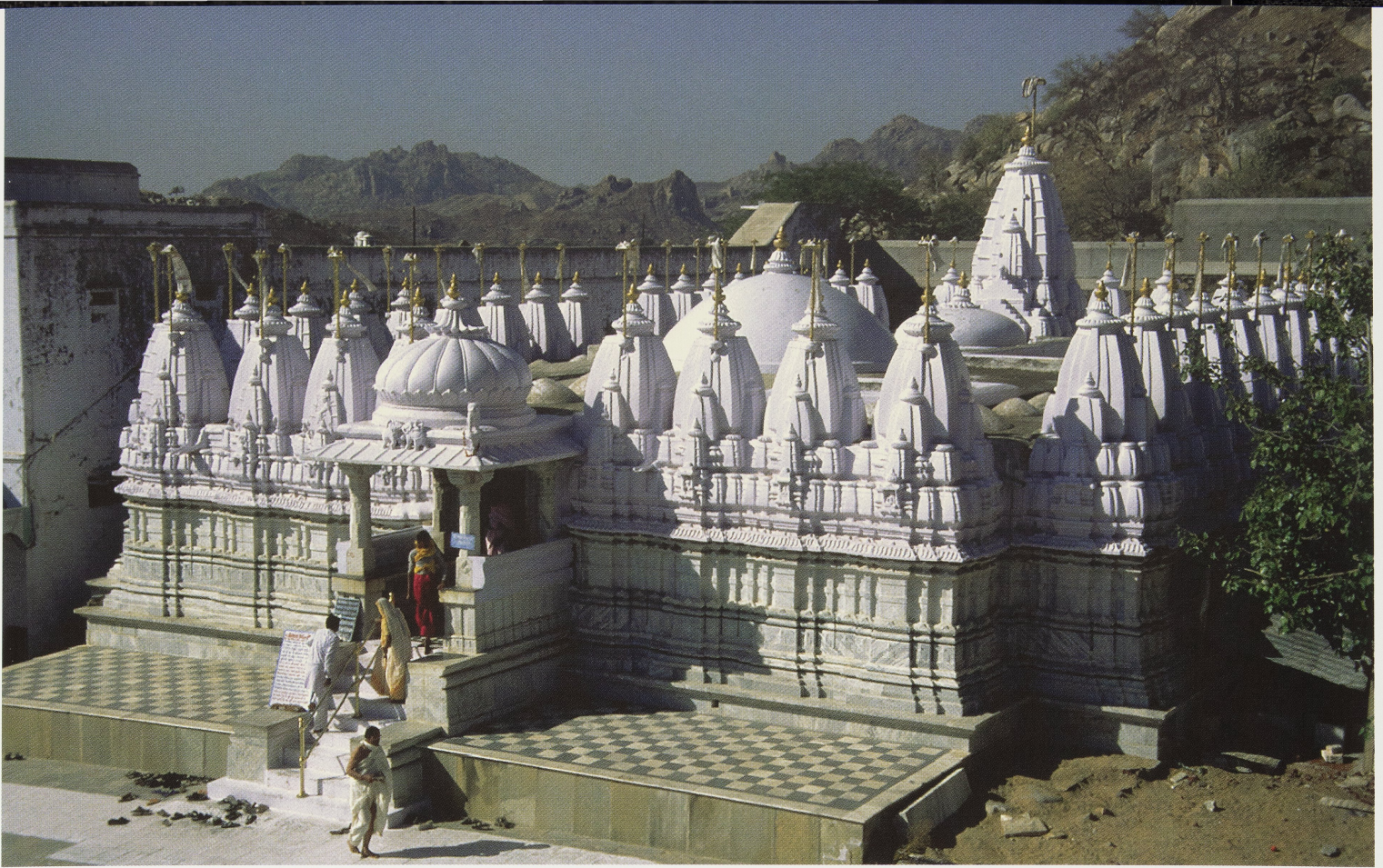
957. Jain temple from Mount Sonāgiri in Madhya Pradesh, illustrating in the design of its facade three superimposed floor levels, although so far icons have only been enshrined on the ground floor.



958. 959. Temples at Palitana and Mirpur, which are surrounded by high protective walls, and entered through pronounced entrance structures.

by high compound walls, which provide the temple complexes with physical and ritual protection (Plates 958, 959). In some instances, the rear walls of the interlinked cells themselves create a solid compound delineation (Plate 960). These clearly demarcate the sacred ground of temple areas and pilgrimage sites. Alternatively, compound delineations can be created out of elongated building elements, accommodating large numbers of further religious icons and sacred foot imprints. At particularly sacred sites, or in the Jaina quarters of towns and cities throughout India, such fortified temple compounds have been multiplied and grouped in close





vicinity to one another (Plate 961). Over time, such collections of walled temple complexes have developed into so-called Jain temple cities. These are large groupings and clusters of temple compounds at sacred sites, dedicated to the veneration of the Jinas alone. Although not exclusively, many of them are found on sacred hills and mountain peaks, associated with the *kevala-jñāna* and final release of Tīrthaṅkaras and other more recent spiritual teachers (Plates 962-964). The closely-guided voluntary religious deaths of devout members of the lay community too, are commemorated by inscribed memorials at such places.

960. The compound delineation of the Śaṅkeśvara Pārśvanātha Temple at Jiravala, Rajasthan, has been created out of the rear walls of a large number of small interconnected subsidiary shrines.

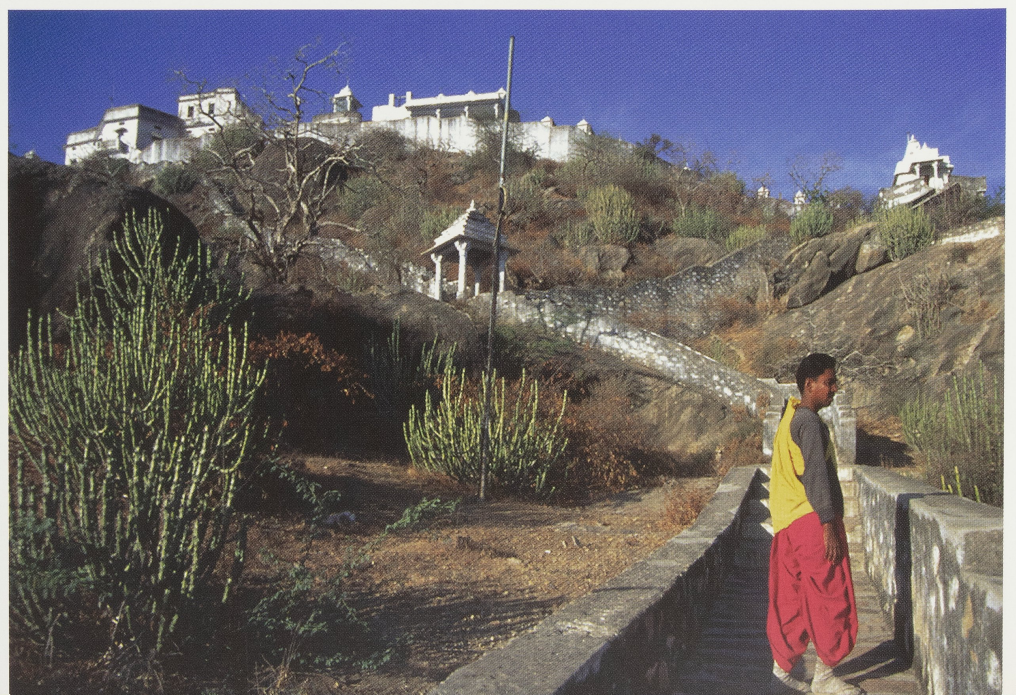
961. Clearly delineated and strongly fortified temple complexes on revered Mount Śatruṅjaya.





962. View of a small section of tightly-grouped shrines in the large temple city on Mount Dronagiri in Madhya Pradesh.

Particularly fascinating with regards to these typical features of Jain temple architecture, is that whilst there clearly are underlying similarities, the way of expressing these unifying aspects and ideas often vary widely between different geographical regions. A feature very common with Jain temples throughout the subcontinent is, for instance, the accommodation of a large number of additional venerated statues within a sacred temple area. In north-western India, such multiple supplementary images have regularly been accommodated inside interlinked subsidiary shrines, referred to as *deva-kulikās*, surrounding and delineating Jain complexes. In north and eastern India, it is more typical for such votive sculptures to be found in subsidiary *garbha-grhas*, housed inside the main temple structure. In central India, these are more often located on raised floor levels or on long shelves or pedestals, fixed to the sides of sanctums and temple halls, whereas in the south, still further modes of accommodation have been chosen. In the latter region, large numbers of figures and religious symbols have regularly been displayed on multiple altars inside various aligned *mandapas*, on



963. The path leading up to the large cluster of Jain temples on Mount Bāmaṇavādī in Rajasthan.



tiered pedestals flanking the main image chamber, and inside free-standing subsidiary shrines housed in larger complexes.

The Jains have not developed a completely new form of architecture or a distinct Jain temple style, as the decorations of their buildings usually closely follow those prevalent in a region during a certain period. The clear tendency towards multiplication and the interweaving of large numbers of shrines, typical of their temples, and to be found at almost every sacred Jain site, however, differentiates their architecture clearly from Hindu and Buddhist structures in India. This idiosyncrasy is to be found in the complex and multi-dimensional spatial structuring of their temples.

Certain individual Hindu and Buddhist temple constructions in the Indian subcontinent too, are multi-shrined or have image chambers on elevated floors. These, however, are clear exceptions and usually represent both regional, as well as temporal peculiarities, and are not typical of Hindu or Buddhist temple architecture in general. The Shore Temple at Mamallapuram has three *garbha-grhas*, and the Kailāśanātha Temple at Kanchipuram has a wall consisting of multiple niches. In addition, the latter feature has been associated with *yoginī* shrines at least in central India. These examples, however, illustrate either the early experimental phase of Hindu temple architecture, in which certain features were tried out but then discarded as unsuitable and not integrated into the standard catalogue of elements commonly associated with the Hindu temple, or they represent the distinctive characteristics of a specific small cult, such as the one, which evolved around the mother goddesses. Similar niches were popular in Śaiva architecture during the eighth and ninth centuries in Kashmir, a style which has not even been continued in this specific region in later centuries. There are examples of centralised Hindu temples housing a *liṅga*. This abstract symbol has at times also been combined with the four or five faces of Śiva (*caturmukha* or *pañcā-mukha-liṅgas*). Here again, we find relatively early structures, such as the Caturmukha Mahādeva Temple at Nachna in Madhya Pradesh, or small pavilions in this style erected close to water structures.³ Most of them, however, have only one doorway or are basic pavilions of the *chatrī* type. In India, the form of the *caturmukha* temple in a Hindu

964. View of the prominent Jain temple city located on sacred Mount Girnār in Gujarat.

³ Information on the temple at Nachna can be found in Deva (1959: 69-74). For a further example, see Harle (1986: 155).

and Buddhist context does not seem to have evolved beyond relatively plain constructions and is not comparable with the widespread nature and the complexity of such edifices in Jain temple architecture.⁴ Although many Hindu temples in Karnataka, constructed largely between the Cālukya and the Hoysala periods, are multi-shrined, this is a local feature, not generally associated with Hindu temples in other regions of the subcontinent. The same applies to the few cases of Hindu and Buddhist temples which have raised sanctums, such as the Varadarāja Temple at Kanchipuram, the Kūṭal Alākār Temple in Madurai and the Sum-tsek (three-tiered) at Alchi in Ladakh.⁵ It is also prevalent amongst Hindu temples in the south to be housed in walled complexes with multiple temple structures. However, this feature is closely associated with this specific region only and not with Hindu temple architecture throughout the subcontinent. Although there are Hindu settlements in the south of India, which are referred to as 'temple cities,' these represent a concept, entirely different from the Jain examples. Hindu temple cities are pilgrimage and commercial centres with streets, markets and domestic houses, in which one temple complex simply forms the centre of the town. Contrasting with this, Jain temple cities are normally collections of shrines, which have no roads or shops and nobody lives in them. They are collections of multiple sacred buildings, solely constructed in the honour and glory of Jain values and the Jinas as models of society. They are deserted and securely locked at night.⁶ Despite the fact that individual features described in connection with Jain temples can be re-encountered in specific isolated cases in a Hindu or Buddhist context, these represent either the expression of particular regional peculiarities, the unusual features associated with a certain religious sect or particular patron, or a fashion prevalent during a limited period of time.

4 Only in South-East Asia, centralised star-shaped temple forms developed further and show a clear evolution from their early Indian antecedents. However, these are so unusual in an Asian context, and are so closely related to the Jain temple forms outlined in this study, that Jains have argued for a Jain origin of these temples. See, for example, the studies by J. D. Jain (1999, 2000).

5 Further examples of multi-storeyed Buddhist temples can be found in Nepal, a region which lies outside the core area of this study. There are a few examples of Taleju temples and Buddhist monasteries in the Kathmandu Valley, which enshrine Tantric deities on a raised storey. These elevated levels of the temples are not accessible to ordinary lay worshippers and demand higher levels of initiation from a person venerating the images. Consequently, they are not part of everyday temple dynamics and worship.

6 Already Fergusson identified the grouping of Jain temples in large compounds and the creation of "Cities of Temples," as he called them, as peculiar to the Jains (Fergusson 1967 vol. II: 24).

965. Most evolved Jain temples have large numbers of Jain sculptures, many of which are votive offerings made by devout community members to local temples and popular pilgrimage centres, as can be seen at Shedbal, Karnataka.

966. Lines of aniconic foot imprints, representative of venerated deceased teachers, can be found at many sites, such as at Ayodhya in Uttar Pradesh.



It also has to be stressed, that it is not the simple connection of Jaina architecture with one of the features discussed as specifically and typically Jaina. However, it is the common and extensive association of a multitude of issues relating to their spatial complexity, raised in this study, the further evolution of these items in a Jaina context, and the general correlation of these features with Jaina temples in all regions and during all periods, which makes the spatial organisation and the layout of Jaina temples and Jaina religious complexes idiosyncratic and distinct. There are small examples of *caturmukha* shrines from a Hindu background. A temple like the Chorīvālā Jaina Temple in Jamnagar, however, is a triple-storeyed *caturmukha* shrine, designed on a star-shaped pattern through the integration of halls on all four sides, which has not just been combined with further subsidiary sanctums, and been surrounded by a wall of interlinked image chambers, but is only one element of a temple city consisting of three large compounds and many smaller temples, which form the centre of this market town. Whilst there are large temple complexes, even called temple cities, in a Hindu environment, none of them combine as many shrines as the eight to nine hundred temples grouped on the twin summits and in the intermediate valley on Mount Śatruñjaya. There are a few examples of multi-storeyed temples in a Hindu and Buddhist context, although nowhere are there as many instances of this feature as there are in the Jaina temple architecture of Karnataka. Fascinating with respect to these specific examples is that those Jaina temples in the region which were converted to Hindu usage during later periods, usually had their raised shrines abandoned, with Hindu images only installed on the ground floor. This clearly indicates differences in the ritual use of sacred space by Hindus and Jains.

THE JAINA RELIGIOUS RATIONAL

The origins of this pronounced tendency in Jaina temple architecture towards the multiplication of shrine elements on the horizontal plane as well as on various superimposed vertical floor levels, are to be found in the Jaina view of the divine and a distinct form of image veneration.⁷ One of the most important of the six lay rituals is worship of the Tīrthaṅkaras. Because the twenty-four formakers have achieved *mokṣa* and are entirely detached from this world, they are unable to react to the prayers or invocations of their followers. The statues of the Jinās provide a meditative support, and are designed to act as ideals for the laity, and as reminders of the final goal of earthly achievement. The veneration of the Tīrthaṅkaras is an act of sincere and selfless devotion. It is believed to destroy *pāpa* and bad *karma*, and to earn the devotee *puṇya*, which reflects the inner transformation taking place during worship.⁸ Although Jaina temples have been dedicated to and are in most cases named after a single Tīrthaṅkara, the majority house figural representations of other Jinās and frequently accommodate many duplicate representations of especially popular saviours (Plate 965). There is no hierarchy amongst the Jinās, who are all to be taken as ideals and models by the laity without distinction. On the other hand, the greater the number of enlightened beings represented in one temple or at one sacred site, the stronger their combined message and purifying influence upon the devotee. However, the twenty-four Tīrthaṅkaras are not the exclusive objects worshipped in Jaina temples. There are images and shrines to the associates of the Jinās, to *yakṣas* and *yakṣīs*, gods and goddesses, *kṣetra-pālas*, *dīka-pālas* and many other religious elements, such as the *nāgas*. These various divinities have been linked to the Jinās as their devotees and protectors (*śāsana-devatās*), and are believed to have the power to interact more directly with the worshippers and to grant them wishes. Alternatively, such mundane requests can be directed to the *dādā-gurus* or other sanctified deceased saints, whose representations are frequently found at the front of Jaina temples, or in separate chambers associated with them. Great teachers and enlightened beings are also venerated in the form of more aniconic representations, most commonly their sanctified footprints, the *pādukās*, which have been elevated on pedestals or in small open pavilions or *caraṇas* (Plate 966). In the same context, living mendicant teachers, who visit Jaina temples, are equally considered to be foci of

⁷ Although there are certain differences between the rituals of image-worshipping Śvetāmbara and Digambara Jaina groups, it is still possible to speak of Jaina lay practices in a more general sense as Jaini has suggested (1990: 189).

⁸ These issues have been discussed amongst others in Dundas (1992: 180) and J. P. Jain (1983: 105).





devotion, as are sacred manuscripts. Besides, Jain temples house representations of holy symbols, mythological depictions and cosmological models. These can take the form of relief panels, three-dimensional sculptures or large-scale architectural representations, and are part of more elaborate *pūjā* rituals (Plates 967, 968).

In other words, the emphasis in the Jain temple lies not so much on one central icon, but on a plurality of venerable beings, who have reached enlightenment and who act as models and stimuli for the Jain community.⁹ On another level, Jain temples incorporate many lesser beings, such as gods and goddesses, who help and guide devotees towards a more accessible and less abstract form of religious practice. In the same context, mythological and cosmological representations are seen as aids in the quest for liberation (Plate 969). During a full *pūjā* ritual, devotees should first pay homage to the central statue, the *mūla-nāyaka*, in the main *garbha-grha*. Subsequently, sculptural representations of the other Tīrthaṅkaras installed in the temple should be venerated, followed by the protector deities of the Jinas, the renouncer saints and finally the other gods and goddesses associated with the Jain religion, as well as depictions of more abstract concepts and symbols.¹⁰ Consequently, often large numbers of varied sacred representations have to be provided with adequate space in the architecture of the Jain temple.

The presence of a large number of sculptures and the continuous addition of further image chambers and temples at sacred places of pilgrimage is also due to a strong emphasis on religious giving, called *dāna*, amongst the members of the Jain community. Donations, which can include food, money, votive images and the construction of entire temples, are seen as one of the most efficacious methods of gaining honour and religious merit. Initially, further religious items are frequently displayed in already existing shrines, leading to a profusion of figures and other more abstract religious objects in the *garbha-grhas* and lateral chapels of most Jain temples. At a later stage, however, additional free-standing shrines and temple structures are often constructed to house further religious objects gifted to the temples. A further nuance of this issue is that Jain patrons have always been particularly keen to contribute to especially venerated temples and sacred sites, linked to important events in Jain history and mythology. The aim of the benefactors is to associate themselves, and their wider families, with a particularly pure and holy place in order to partake in its sacredness. Consequently, temples at famous pilgrimage sites are ever more likely to be continuously enlarged by adding



968. Cosmological shrine, housing a model of the eighth island continent of the Jain cosmos, venerated in the temple complex at Ponnur in Tamil Nadu.

969. Additional chapel of the Pārśvanātha Temple at Venkundram, Tamil Nadu, housing a large number of metal statues of the Jinas, their divine associates, Jain religious symbols and cosmological representations.

⁹ This does not mean that an individual or family group may pay particular reverence to a specific image, which has particular significance to them for more personal reasons.

¹⁰ This is based on research conducted by Humphrey & Laidlaw in Rajasthani Jain temples (1994: 24).

967. *Opposite* Architectural representation of the mythical preaching auditorium, the *samavasaraṇa* of the Jinas at Ramtek in Maharashtra.

further chapels, subsidiary shrines and entire temple buildings to the core structures. Once such complexes have reached a certain degree of density and complexity, new buildings and compounds are, if space permits, constructed adjacent to them. This has regularly led to the grouping of religious compounds and the creation of entire temple cities. Issues of multiplication and proliferation, however, play a role not only at major sites of pilgrimage but in smaller neighbourhood temples too, where generous gifts from local donors aim at increasing the importance of the community shrine and the glory of the Jinas enshrined within.

This very evolved form of religious giving and the need to house religious representations of varying significances has led to the accommodation of sacred icons on different superimposed levels in the architecture of the Jaina temple. On the other hand, explanations for the vertical alignment of image chambers may be found in the belief that every Jaina temple is regarded as a replica of the *samavasaraṇa*, the mythical preaching auditorium of the Jinas. Also *samavasaraṇas* are multi-storeyed constructions, accommodating a fourfold image of a Jina at the summit. These may be related to the multiple storeys and replicate sculptural representations found on various levels, an arrangement which is typical of Jaina temple architecture throughout India. In addition, the Jaina temple is considered a symbolic depiction of Mount Meru or Sumeru, the mythical mountain in the centre of Jambū-dvīpa. The three terraces of the sacred hill, each smaller than the one below it, carry shrines of the Tirthaṅkaras, with a prominent temple positioned on the summit. The architectural examples discussed in the previous chapters appear to be simplified representations of this concept. It is of interest to observe that while *meru* literally means 'mountain,' religio-philosophical treatises on architecture apply the term to a type of multi-storeyed temple structure (*prāsāda*) referred to as *meru-prāsāda*.¹¹ Ample examples of such tower-like arrangements of superimposed sanctums have been described in connection with all regions and periods in the main body of text in this study.¹² The most prominent *meru* or mountain represented in Jaina art and architecture is Mount Meru, and many temples contain paintings and sculptural replicas of this sacred peak.¹³ The connection between Mount Meru and Jaina temples may further explain the presence of subterranean image chambers. Mount Meru is believed to touch both the upper and the lower worlds, and to penetrate into the upper levels of the lower world by one thousand *yojanas*, an idea which may have found its expression in Jaina architecture in the provision of subterranean *garbha-grhas*.¹⁴ The idea of lower shrines may also be linked to Jaina cosmology, where some continents, such as Jambū, are said to have underground cities, referred to as *pātāla-nagarīs*, which are inhabited by gods and celestial beings.

However, more practical reasons too, will have played a role in the building of multi-storeyed Jaina temples. One motivation for the construction of subterranean places of worship was to protect the sacred figures against violent attacks. Raids by various Muslim groups on wealthy temple establishments, for example, were especially common in the north of India, between the twelfth and the fourteenth centuries, and reformed Hindu sects attacked and annexed many Jaina sites in northern Karnataka from about the twelfth century. As a reaction to such threats, sacred Jaina icons were hidden on lower storeys. With regards to these

11 In addition, Sōmaprabhācārya in his *Kumārāpāla-pratibodha* (1142 CE), describes the Caturmukha Rājavihāra Temple at Patan as "one that can be compared to the peak of the Mēru" (*mēru-cul-ōpama*) (Dhaky 1975: 336). Also according to the *Sabhā-śṛṅgāra*, a late fifteenth or early sixteenth-century text, the *śikhara* of a Jaina temple should look like a peak of Mount Meru (Dhaky 1975: 333-334).

12 With respect to *meru-prāsādas*, see also the *Garuḍa-purāṇa* (XLVII) (Shastri 1968: 116), and the discussion of various texts mentioning such multi-storeyed architectural structures in Acharya (1981: 512-15) and Amar (1975: 525). According to Bühler, place names ending in '-mir' or '-mer' are direct references to such multi-storeyed temples or sacred mountains (Bühler 1897: 164). One example he provides is Jaisalmer, which he argues has originally been derived from 'Jesala-meru,' a form still found in palm leaf manuscripts, inscriptions and ancient Jaina texts, meaning "the *meru* made by Jesala." He makes similar cases for city names, such as Komalmer (Kumbhala-meru) or Barmer (Bahara-meru), all located in Rajasthan.

13 The Mallinātha Temple on Mount Girnār contains large sculptural representations of the sacred Jaina hills Mount Meru or Sumeru and of Mount Sameṭa-śikhara.

14 Mount Meru is believed to penetrate into the upper levels of the lower world by one thousand *yojanas*. Whilst one *yojana* is usually regarded as measuring about eight to ten miles, more precisely, twenty-four *aṅgulas* are believed to equal one *hasta*, four *hastas* equal one *dhanus*, two thousand *dhanus* equal one *krośa*, and four *krośas* equal one *yojana*.

examples, it is noteworthy, that it is frequently the underground layers of Jaina edifices, which are regarded as the temples proper. In the Mahāvīra Temple at Chandakheri in Rajasthan, which follows this type of layout, the statue on the ground floor was not installed according to the *śāstric* conventions, but used as a decoy to divert attention from the sacred sanctum underneath, containing the 'true' *mūla-nāyaka* of the temple.¹⁵ Even today, there are temples where little attention is being paid to the image chambers located on the ground floor, and where the interest of the devotees is directed to the Jinas on lower or upper storeys. In order to protect sacred statues from desecration and destruction, they were frequently buried in the ground. Many legends describe the later re-discovery of such Tīrthankara icons beneath temples or elsewhere in the earth. As a reminder of their origin, such sculptures are regularly placed in lower sanctums, and in disputes over land rights such statues are frequently employed as proof of legitimacy and the rightful ownership of sacred land.¹⁶ Furthermore, especially in densely populated towns and cities, Jaina complexes were often not able to expand horizontally beyond a certain limit. This dictated a movement into the ground and to higher floor levels, with regards to the further expansion and enlargement of sacred compounds (Plate 970).

The general presence of large numbers of images, complex multi-chamber shrine constructions on various superimposed floors, and the creation of multiple temple compounds and temple cities in connection with sacred Jaina temple architecture throughout India, illustrates a distinct Jaina type of temple layout and spatial organisation. The impact of this typical Jaina planning paradigm can be felt very clearly, when new Jaina temples are built. In this context, newly-built constructions have often been furnished with additional niches and shrines from the outset, although the temples only house a single or at least a limited number of statues. They have staircases leading to elevated storeys, which are not yet in use, or to further image chambers, which still remain empty for considerable periods. This clear provision for further and future expansion, and the way in which Jaina devotees talk about these, and explain them in their own terms, clearly illustrates that a Jaina temple is not felt to be complete until supplementary architectural elements, such as niches, raised or lower shrines, and extra temple structures have been constructed.

JAINA TEMPLES OUTSIDE INDIA

An interesting test with regards to the typical and unifying aspects of Jaina temple architecture outlined in this study, is to examine Jaina religious structures outside of India, in order to ascertain whether these too, follow the same conventions and whether Jainas themselves associate these features with their temple architecture. Due to the vast geographical area already covered in this study, the examination of Jaina architecture in the wider world will here have to be conducted in a relatively cursory manner, although further detailed surveys are hopefully to be undertaken in the future. Before the analysis of the architectural material, a short introduction to the expansion and distribution of Jainism and Jainas abroad, and of issues surrounding Jainism in the diaspora will briefly be provided.

According to Jaina legend, the religion spread to distant parts of the subcontinent already during the lifetime of Mahāvīra, and reached Sri Lanka and Nepal only a few centuries after his death.¹⁷ References in the Buddhist *Dīpa-vaṃśa* and *Mahā-vaṃśa* texts indicate the existence of Jainism in Sri Lanka during the fourth century BCE, and Bhadrabāhu, whom



970. Jaina temples located in the congested bazaar area of Udaipur were, due to the limited availability of space, the structures could only be expanded vertically.

¹⁵ For further information on this specific temple in Rajasthan, and the hierarchy and significance of its religious statues, see K. C. Jain (1963: 128).

¹⁶ This phenomenon has been discussed in much detail in the religious introduction, Chapter Two, and also in Hegewald (2006: 399–416; 2006b: 517–523).

¹⁷ According to the fifth *skandha* of the *Śrīmad Bhāgavata*, the association of Jainism with Nepal is even older. It states that the brother of Bāhubali and the oldest son of the first Tīrthankara Ṛṣabhanātha, already came to Nepal. Bharata is believed to have performed penances on the banks of the Kali Gandaki river. Also the nineteenth Jina of our world age, Mallinātha, is supposed to have been born in Mithila, today part of Nepal. Even with regards to Mahāvīra's birthplace, places in Nepal have been suggested. His birth is commonly believed to have occurred either at Vaishali or Kundalpur, but sometimes also Pavapuri is mentioned. These places are all located in Bihar, near the modern border with Nepal. However, alternative places inside Nepal have been suggested too (Golchha 1992: 254–256).

Jainas generally credit with bringing Jainism to the south, is said to have been on a retreat in Nepal.¹⁸ Sculptural finds testify to the firm establishment of the Jaina faith in the adjacent regions of Pakistan and Bangladesh, once part of a larger conglomeration of Indian states and principalities. Whilst Jainism is not an actively converting religion, Jaina teachers sent their disciples to neighbouring countries. A story relating to such a mission has been preserved in connection with Ārya Samudra, the disciple of Ārya Kālaka, who visited Burma, southern Thailand and either southern Malaysia or Sumatra.¹⁹ Based on this and similar accounts, on the prevalence of the *caturmukha* layout of temples in South-East Asia, and the similarities between Buddha and Tīrthaṅkara statues, some Jainas have claimed that the temples at Angkor are in fact Jaina by denomination.²⁰ Similarly, twentieth-century narratives of monks propagate the existence of Jaina temples in Mecca and Medina in Arabia, and of ancient icons of Mahāvīra in Australia.²¹ These accounts aim at providing Jaina image worship and temple building with a long history and firm legitimisation, support the historicity and widespread presence of Jainism, and relate this religion closely to other important cults and their sacred centres. In the same way as Jainism has its own versions of the great Hindu epics, these stories describe Jaina temples at important Muslim sites, integrating the Jaina religion into a wider network of worldwide sacred sites.

Many of these accounts express strong religious motivations, more than the firmly documented expansion of the religion. Undoubtedly, many have been embellished with mythological elements and cannot necessarily be treated as historical evidence. On the other hand, it is not true either, as some writers have argued, that Jainism never spread beyond the borders of South Asia in any meaningful way.²² Although the spread of Jainism cannot be compared with that of Buddhism or Hinduism, Jainism has survived in India and has managed to preserve its distinct character abroad. Jainas are largely an entrepreneurial and business-oriented community. From an early age, trade connections have led Jaina families away from India. Large mercantile Jaina communities have settled in East Africa, in Britain and other European countries, as well as in North America. Despite the fact that Jaina ascetics are not permitted to travel by transport and are only allowed to walk on foot, these days, there are exceptions to this rule and great teachers have provided the Jaina community abroad with spiritual support. Kāñjī Svāmī's teachings, for instance, which postulate a form of Jainism which is less ritualistic and ascetic, have been translated into large numbers of languages and he himself visited Mombassa in order to preach and inaugurate temple structures abroad.²³ Particularly popular are also Jaina temples dedicated to Śrīmad Rājacandra, with prominent examples in East Africa, Britain and North America.²⁴ In recent years, not yet fully-ordained monks and nuns have in small groups been sent to the West to study, to advocate Jaina ideals and to strengthen the Jaina community in the diaspora.²⁵ The latter presence expresses very well what Dundas describes as "the capacity of Jains to adapt themselves to changing circumstances while remaining true to certain principles viewed as eternally valid which is one of the clues to the tenacity of their religion and mode of life over two and a half millennia."²⁶

Significant with respect to this study of Jaina temple architecture is, that the majority of issues raised in connection with Jaina structures in India, equally apply to temples constructed abroad. This indicates, that Jainas themselves consider these features typical and representative of

18 For further information on the Nepali Jaina connection, see Dundas (1992: 59) and Golchha (1992: 253).

19 On this issue, see Dhaky & Moorti (2001: 4).

20 This has, for instance, been argued in J. D. Jain (1999 and 2000).

21 Further information on this can be found in Dundas (1992: 174 and f.n. 31). Also king Samprati has been credited with bringing Jainism to Arabia (Tiary 1985: 38).

22 The question of the proliferation of Jainism beyond the borders of India has been discussed at the beginning of this study in the 'Introduction,' Chapter One.

23 Further information can be found in Dundas (1992: 232).

24 This issue has been discussed in Dundas (1992: 227). Jaina sacred structures abroad, which have at least sections dedicated to Śrīmad Rājacandra, are the temple at Leicester in Britain, and the joint Śvetāmbara-Digambara Temple in Toronto, Canada, just to mention two.

25 A group of *sāmanīs* has been based in a British Jaina centre in London for a few years. For further details, see also the chapter by Dundas on the Jaina diaspora (1992: 232-234).

26 This quote comes from Dundas (1992: 3).



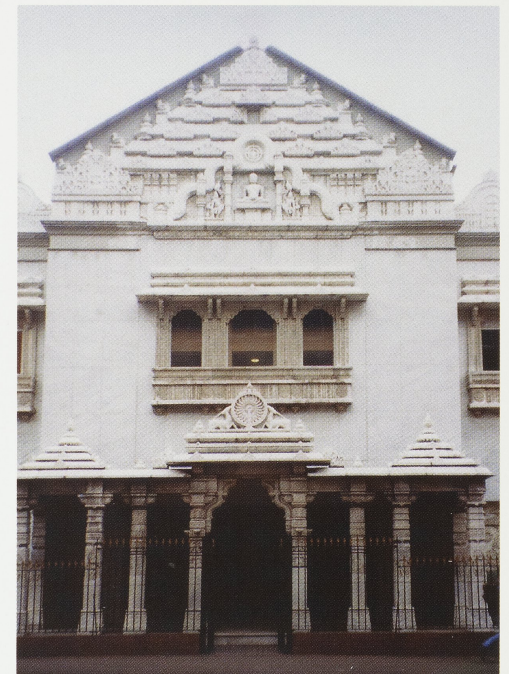
971. The joint Śvetāmbara-Digambara Jain Temple in Toronto has been accommodated in a former church building. Typical of Jain temples in India, however, additional shrines have been added to the original structure.

sacred buildings belonging to and epitomising their religion. At least since the 1960s, large numbers of Jain temples have been constructed in Kenya, in Great Britain, in the United States of America, Canada, Japan, Belgium, and many other countries in the West. Broadly speaking, these fall into two distinct groups. On the one side are those structures, which have clearly been adapted to the culture of their new home country, and then often resemble churches or more neutral community halls, and on the other side those, which confidently portray themselves as Jain temples, following the design features and typical layout of Jain temples in India. The latter are clearly distinct in style from the countries they are located in, and follow issues generally connected with Jain temple architecture, outlined in this study.

A temple constructed by the Jain diaspora whose design clearly aims at fitting into the religious architecture of its Western environment is the Jain Temple of Greater Boston in Norwood, Massachusetts. The temple, the first organised Jain centre founded in the United States, was established in 1973 and has been accommodated inside a former Christian church. Many other Jain temples too, are in fact converted churches (Plates 971, 972), but nevertheless, their design has often been altered radically and entirely obscures their Christian roots. A good example is the Osvāl Centre in Leicester, Great Britain, established in an old church building acquired in 1979 (Plate 973). The facade of the structure has been clad in white marble and been decorated with Jain motives. A floor level has been inserted into the tall open space of the church, making the Jain temple double-storeyed, and combining community halls

972. On the outside, the Christian imagery of the building has been preserved to indicate integration. On the inside, however, white marble, a multitude of Jain statues housed in niches and on a series of altars, a circumambulation path as well as the decorations have been adapted to distinctly Jain ritual requirements and look to India for their artistic inspiration.

973. The Osvāl Centre in Leicester has been accommodated in a former Anglican church, the outer design, however, has consciously been transformed to reflect Jain aesthetics and western Indian ornamentation.



974. Inside the Hindu-Jaina Temple in London Ontario in Canada, a statue of Mahāvīra, as well as a multitude of Hindu images are venerated and both communities operate and maintain the temple jointly.



and kitchens below, with a multitude of interlinked sanctums above. In this instance, the various chambers do not only accommodate a variety of sacred beings, but at the same time provide space for different Jaina religious groups. The largest area is used by *mūrti-pūjaka* followers and houses a substantial number of figural representations. Another hall is under the control of non image-worshipping Jainas and is utilised as a space for meditation, and the study and recitation of scripture. A further room has been dedicated to the commemoration of Śrīmad Rājacandra. This shows, that issues formed in India with regards to the planning and organisation of sacred space are continued in the diaspora, but have been adapted to the new situation abroad, been further developed, and have at times been invested with new meanings. Abroad, the typical splitting and structuring of sacred space into different areas is not only used to enshrine a great variety of objects of veneration, but to provide individual spaces for distinct Jaina denominations, such as Śvetāmbaras, Digambaras and their associated non image-worshipping factions. In the diaspora, Jainas rely on the wider communal support of all devotees. One also regularly finds temples which are used by Jainas and Hindus simultaneously. This can be seen in the Hindu-Jaina Temple in London Ontario in Canada (Plate 974). The latter temple is also an interesting example with regards to the influence of church design on Jaina temple architecture abroad. Although it is a purpose-built construction, its shape is still

975. Although it is a purpose-built construction, the outside of the Hindu-Jaina Temple at London Ontario still somewhat resembles the shape of local Christian architecture.





clearly reminiscent of a church in its outer design (Plate 975).²⁷ A much more neutral outline, resembling a community hall, has been constructed in 1995 by the so-called 'Jain Society of Central Florida' at Orlando.

As has been illustrated by the Jain temple at Leicester, other temples abroad too, regularly revert to the typical Jain colour scheme of either being clad with white marble panelling, or by being constructed of, or having been dressed in red sandstone. A prominent use of white marble can be seen in the Jain Temple of Greater Detroit at Farmington Hills, Michigan, and red sandstone has been used as the most visible material in the Mahāvīra Jain Temple at Kobe in Japan, dating from 1985. Furthermore, the latter temple is a prominent double-storeyed construction. Continuing not just the colour theme of many Jain temples in India, but resembling north-western Indian Jain temples in the Solaṅkī style more specifically, are the Jain shrines at Nairobi and Mombassa in Kenya, and the new Jain centre at Potters Bar in Great Britain (Plates 976-978).

The superimposed floor levels of Jain temples abroad are often used for a variety of purposes. At Leicester and in Toronto, the Jain temples combine rooms for community activities, kitchens and dining halls below, with multiple interconnected sacred spaces above.

27 In India, joint Hindu-Jain temples are relatively rare (one example has been discussed at Sadri in Rajasthan). In the diaspora, however, in the United States of America and in Canada, they are relatively common. The Asian communities are often so small that they share religious spaces and Jains abroad often stress that from a religious point of view they are Jains and distinct, but that culturally, they are 'Hindus.' It is not entirely clear if in fact they mean 'Indian' by this. This is based on a series of conversations with Dr. Sushil Jain from Windsor, Canada, and other members of the Jain communities in Toronto and London Ontario, in March 2006.



976.-978. Jain temples continuing the Solaṅkī paradigm of temple construction at Nairobi and Mombassa in Kenya, and at Potters Bar in Great Britain (photos courtesy of the Chandaria family).

979.-981. The design of the Jain Temple in Kathmandu is related to the typical regional pagoda style of temple building, but employs white marble, a stone not locally available, for its exterior and interior wall treatment. The upper storey is Śvetāmbara and the lower floor level is used by the local Digambara community.



The Jaina temple in Kathmandu, Nepal, illustrates further the common association of Jaina temples outside India with superimposed image chambers. In this temple, a Śvetāmbara and a Digambara shrine have been superimposed and combined within a single structure (Plates 979-981). There are many cases where similar ideas have also been achieved on a horizontal level, as can be seen in many places in North America. The main Jaina temple in Toronto has a large space dedicated to Śvetāmbara images and a smaller side hall containing Digambara sculptures. The multiple shrines of these temples, which often combine *garbhagṛhas* controlled and venerated by different Jaina groups, have regularly been indicated on the temple exterior by the presence of multiple roof structures. As has already been shown with regards to Jaina temples in India, it is particularly common to have triple *śikhara*s. This can be seen in the Jaina Temple of California at Milpitas, again a double-storeyed temple structure.²⁸ New sanctums can be added and Jaina temples abroad are equally versatile and adaptable to change as those in India. This shows, that many of the issues relating to the spatial organisation of Jaina temples outlined in this study, play an equally important role in the sacred architecture of the Jaina diaspora.²⁹

982. View from the large temple city, located on the sacred hill at Bamanvad onto the Mahāvīra Temple located at its foot. The complex temple consists of a multitude of individual but interconnected shrines creating an inner compound delineation. This is surrounded by a further wall and adjacent multi-shrined temple complexes. The further expansion of this pilgrimage centre is indicated by a new *samavasaraṇa* temple being constructed at its side.

28 For further information on Jaina temples in the diaspora, see Ballal (1994), Golchha (1992) S. Jain (1993), Kleifgen (1981), Kumar (1996, 1996), Singhvi (2002), Zarwan (1974), and the internet pages of the various Jaina associations in the West. As the addresses of these change regularly, only a few have been quoted in the bibliography at the end of this study.

29 The author has visited Jaina temples in Great Britain and Canada, and was kindly provided with private photographic material from the Chandaria family in London and Kenya for the study of Jaina temples in Africa. Most of the research material on Jaina temple structures in the United States and in Japan, used for this brief introduction to the Jaina architectural material in the diaspora, has been obtained from the internet. Used amongst others were the webpage of the Pluralism Project at Harvard University, <http://www.pluralism.org/>, and its many onward links, and other sites, such as <http://www.siddhachalam.org/>, and <http://www.subhlabh.net/usatemples.html>.



The material presented in this study has illustrated that the Jaina community in India did not invent a completely new concept or shape for their places of worship. Jaina temples have been composed and assembled out of building elements known to us from other religious groups in the area. They are usually constructed out of local building materials and in most instance, follow in their proportions and decorations the style current in a given region and period. Nevertheless, the spatial configurations of Jaina shrines and the layout of their religious complexes have developed in a clearly distinct way, which evidently differentiates these from the buildings of other religious groups in the Indian subcontinent. Jaina temple architecture exhibits a well-defined tendency towards the multiplication of images, roof elements, and additional sanctums on horizontal as well as on various superimposed vertical levels, and towards the creation of groupings of temple structures in walled compounds, as well as the enlargement of such complexes to form entire temple cities (Plate 982). These contain at times several hundred shrines of varying shapes and sizes. These developments are not unique to a specific region, individual Jaina sect or particular period or fashion, but are typical and representative of Jaina temple architecture in general.