

## LIST OF PLATES

### CHAPTER TWO

#### JAINISM: A BRIEF INTRODUCTION

1. Large-scale representation of a wish-fulfilling tree (*kalpa-vṛkṣa*), in the complex of the Pārśvanātha Temple at Lodruva.
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3. The mythical preaching auditorium of the Jinās (*samavasaraṇa*), embossed on the metal doors of the main Ādīśvara Temple on Mount Śatruñjaya.
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9. Indra assisted by other gods performs the birth ablutions of the Jina at the summit of Mount Meru. Relief carving from Patan.
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11. Wall of the Śāntinātha Temple at Nadol, illustrated with Mahāvīra's mother seeing auspicious dreams at the time of her conception.
12. Triśalā's dreams arranged in an arch above her sleeping body on the walls of the Pañcāsara Pārśvanātha Temple at Patan.
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22. Representation of an initiation ceremony (*dīkṣā*) below a tree, involving the changing of clothes and the pulling out of all bodily hair.
23. A cow and a lion eating peacefully out of one and the same bowl and feeding each other's young are symbolic of the ideal of non-violence (*ahiṃsā*). Representation from Mount Droṇagiri.
24. Rock carving from Ellora, illustrating the path from war and violence, via the study of the scriptures, to an ascetic life and salvation.
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32. A Śvetāmbara Jaina laywoman on pilgrimage in Karnataka seeking spiritual guidance from a Sthānakavāsī monk.
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36. *Pūjā* conducted by Digambara families and guided by two priests in the monastic establishment at the foot of Mukṭāgiri.
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42. A *brāhmaṇ* priest, wearing the sacred thread, is employed to carry out duties in the Mallinātha Temple at Melsittamur.
43. Priests who come from Digambara Jaina families are responsible for the ritual activities in the temples at Ponnur.
44. Śvetāmbara laywoman at Tirunelveli, conducting *pūjā* on a small metal image placed on a ritual stand.
45. Jaina laymen taking *darśana* from the main sacred image in the Pārśvanātha Temple at Mandu by gazing at the icon with their hands in *namaskāra-mudrā*.
46. The image of Pārśvanātha at Melsittamur is bathed with a mixture of milk and water.
47. Colourful and scented, freshly cut flowers are used to adorn the purified and anointed icons of the Jinas.
- 48.-51. A figure of Padmāvātī Devī at Varanasi is undressed, washed and anointed, dressed in new clothes, and then decorated with garlands and fresh flowers.
52. 53. A priest performs *ārati*, light *pūjā*, in front of the Jinas and divinities housed in various shrines and temple buildings in the complex dedicated to Ādinātha at Odalavadi.
54. At the end of the *ārati* ceremony, the sacred flame is also brought to the worshippers who witnessed the ritual.
55. 56. Colourful food offerings laid out in the porches and vestibules (*antarālas*) of Jaina temples at Dharmasthala and Ujjain.
- 57.-60. Uncooked rice offerings arranged in the shape of an auspicious swastika of varying complexity. The main sacred symbol is topped by three dots, a crescent shape and a further dot, created either by an almond, a lemon or a coconut, illustrated by examples from Tirunelveli, Madras, Jalor and Ujjain.
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65. Jaina family conducting a group pilgrimage to Mount Paraśnātha.
66. Pilgrimage party grouped around an elderly female ascetic on Mukṭāgiri.
67. 68. *Kalyāṇa-kṣetras*, sacred pilgrimage places commemorating the birth of Mahāvīra at Kundalpur and the enlightenment of Vāsupūjyaji on Mount Mandar near Campapuri.
69. Miraculous events are believed to have taken place on the hill at Pisanhariki Mariya making the place sacred.
70. The striking landscape features of the needle-like summits of the twin peaks of Maṅgī and Tuṅgī attracted the attention of early Jaina ascetics.
71. At Kundalpur, a crescent-shaped ridge half encloses a large lake and today also the Jaina pilgrimage city.
72. In the Pārśvanātha Temple at Jiravala, the most sacred image is housed in a small niche on the outside of the temple, sheltered by a roof. Large crowds assemble in front of the image for *darśana*.
73. Representation of Nakoḍā Bhairava in the Śaṅkeśvara Pārśvanātha Temple at Tirunelveli in the south of India.

74. A hole in the ground marks the entrance to a subterranean cave in which the main sculpture of the Pārśvanātha Temple at Bijapur was kept safe.
75. The old sculpture of Mahāvīra, which was hidden in the subterranean cave and only later rediscovered, has been placed in a subsidiary shrine.
76. Sacred image from a destroyed Jaina temple on Cūlagiri at Bavangaja. The desecrated icon has been positioned outside the new temple and acts as a reminder of past conflict.
77. 78. Metal representations of the Jala Mandir at Pavapuri housed in glass boxes are worshipped in the Jaina temples at Nadol and Margaon.
79. Miniature replicas of India's sacred Jaina pilgrimage places are enshrined and venerated below Bāhubali Hill.
80. Reproduction of Mount Sameṭa-śikhara with representations of pilgrims arriving in cars, on display at Kumbhoj.
81. Representation of Mount Paraśnātha in the mythological and cosmological hall at Mandu.
82. 83. Painted pilgrimage banners (*tīrtha-paṭas*), depicting Mount Girnār and the sacred hills at Rajgir, adorn the walls of the Vāsuptīya Bhagavāna Temple at Khaniyan and the Digambara Jaina Barā Temple in Delhi respectively.
84. 85. *Tīrtha-paṭas* carved onto marble plaques and then painted, line the walls of many Jaina temples, such as those at Vijayavada and Sanderav.
86. Plain stone *tīrtha-paṭas* flank the entrance to the central image chamber of the Dharmanātha Temple at Arrah.
87. Śatruñjaya-*paṭa* displayed in the Śvetāmbara temple complex in the fort of Mandu.
88. Printed version of a Droṇagiri pilgrimage map for sale to pilgrims at the site.
89. 90. Marble tablets depicting sacred Jaina places are permanently displayed inside the *pradakṣiṇā-patha* and in specially constructed pavilions of Jaina temples at Nadol and Varkana.
91. The rainy season, when ascetics reside in the community, provides occasion for the celebration of religious festivals and the reconsecration of sacred temple icons.
92. 93. The Jaina cosmos is depicted in the shaped of an hourglass, as can be seen at Ponnur, or as a standing cosmic man (*loka-puruṣa*), as shown in a shrine on Mount Śatruñjaya.
94. Wall painting from the Śrī Dhana-vasahī Tunk at Palitana, illustrating the middle world.
95. The three main parts of the cosmos, carved on a marble panel and venerated in the Digambara Pārśvanātha Temple at Khaniyan.
96. The shape of the Jaina cosmos combined with images, such as the open palm of a hand and the swastika, are used as a symbol of Jaina identity at Ponnur Hill.
97. 98. A carving from Palitana and a wall painting from Ponnur depict the central island continent of Jambū-dvīpa.
99. The three tiers of the *meru*, topped by a Jina temple, illustrated in a mural from Mandu.
100. Joint representation of Jambū-dvīpa and the Aḍhāi-dvīpa, the innermost two and a half islands of the Jaina cosmos.
- 101.-103. Representations of the cosmic man are used as markers of Jaina identity above the gateway, next to the entrance, and in the porch of Jaina temples at Arrah, Patna and Melsittamur.
104. Wall painting of the *meru* in the Śrī Agravāla Digambara Jaina Temple at Delhi.
105. Large white marble *meru* representation, supporting the main religious icon (*mūla-nāyaka*) of Pārśvanātha at Allahabad.
106. Black Jina seated at the summit of the *meru* pyramid and under an elaborate pavilion roof in the Ādinātha Temple at Allahabad.
107. The *meru* of Pārśvanātha, housed in one of the multiple image chambers in the main Jaina temple at Jabalpur, is made of stone but has been painted.
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 123. Nandīśvara-dvīpa pyramid in the Ādinātha Temple at Ponnur.

CHAPTER THREE  
 RELIGIOUS IMAGES AND SACRED OBJECTS ASSOCIATED  
 WITH THE JAINA TEMPLE

124. White marble image of a Jina from the Candraprabhu Temple at Jaisalmer.  
 135. Metal representation of Cintāmaṇī Pārśvanātha from the Ajitanātha Temple at Sirohi.  
 126. Metal representations of Jinas, Bāhubali, *yakṣas* and *yakṣīs*, and of cosmological representations are venerated in the Ādinātha Digambara Temple in Ponnur.  
 127. Representation of Sumatinātha from the Sumatinātha Temple at Margaon, indicating the combination of metals of different colours.  
 128. Standing Jina statue from Vidisha, exhibiting a slender and youthful body.  
 129. Mahāvīra *mūrti* from the Jala Mandir at Sadri, displaying a shaven head.  
 130. Jina image from Kundalpur with rings of curly hair.  
 131. Sculpture of Ṛṣabhanātha from Kausambi with an auspicious mark carved onto the open palm of the hand.  
 132. Small marble Jina from Mandu with a metal implant in its chest, representing the *śrīvatsa* mark.  
 133. Prominent life lines have been carved onto the foot imprints (*pādukās*) of Candraprabhu on Droṇagiri.  
 134. Flower representations in high relief adorn the soles of Neminātha's footprints at Bamanvad.  
 135. Open lotus flower supporting the venerated foot imprints of a Jina on Mount Tuṅgī.  
 136. A row of white marble *pādukās* runs along one side of the Pārśvanātha Temple complex at Khaniyan.  
 137. Jina statue from Gwalior, having a pronounced protuberance (*uṣṇiṣa*) at the apex of his head.  
 138. Neminātha sculpture from Vaibhāra Hill at Rajgir, the earliest preserved dated Jaina image bearing a *lāñchana* mark.  
 139. A lion, identifying this sculpture as a representation of Mahāvīra, has been carved onto the pedestal supporting a seated sculpture from Bavangaja.  
 140. An elephant depiction at the bottom of this standing *mūrti* from Kausambi classifies the statue as a representation of Ajitanātha.  
 141. Śvetāmbara sculptures are depicted wearing a simple loincloth (*dhotī*). This pilaster from the Neminātha Temple at Kumbharia shows a seated and a standing representation.  
 142. Standing Śvetāmbara figure from Sirohi dressed with a simple cloth tied around its hips.  
 143. Representation of an unusual *dhotī* made of leaves, garmenting an image of Mahāvīra at Bamanvad.  
 144. Jinas adorned with crowns and jewellery, venerated inside the first floor shrine of the Śvetāmbara Sumatinātha Temple at Margaon.  
 145. Black Pārśvanātha sculpture from Sadri, which has been adorned with auspicious marks (*alaṅkāras*) of saffron-coloured sandalwood paste.  
 146. Permanent metal knobs mark the position of the *alaṅkāras* on a group of marble images in the Pārśvanātha Temple at Varkana.  
 147. *Mūrti* of Pārśvanātha from Lodruva, whose body has been coated with silver foil.  
 148. Metal cover made of silver belonging to the main image of Ādinātha at Ranakpur.  
 149. Pārśvanātha icon from Patan wearing a silver shield, flower decorations and a golden image frame.  
 150. Metal cover made of gold and decorated with precious stones dressing the main icon in the Ajitanātha Temple at Sirohi.  
 151. Unadorned seated Digambara sculptures from the Baṛā Jaina Temple at Jabalpur.  
 152. Naked standing Digambara image from the roof shrine of the Śāṅkha Basti at Lakshmeshvar, bearing no crown or ornaments.

153. Representations of the stylised and highly-idealised Jinas display slender proportions with long extremities as seen in this example from Vidisha.
154. Statue of Mahāvīra surrounded by further representations (*parikara*) from the Pārśvanātha Triple Temple on Mount Droṇagiri.
155. Complex sculptural assemblage, representing large numbers of divine beings surrounding a central image of Pārśvanātha at Bamanvad.
156. *Caturmukha* image, consisting of four addorsed seated Jinas, facing the cardinal directions.
157. A modern four-faced sculptural arrangement in the Ṛṣabhdeva Temple at Kankroli.
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159. Standing representation of Pārśvanātha sheltered by the hooded snake from the Jaina cave at Badami.
160. The coiled body of the snake is visible on the back plate behind this image of Pārśvanātha from Anjaneri.
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162. Representation of Sahasra-phaṇa Pārśvanātha, sheltered by one thousand snake heads, from the Kīrtti-stambha Temple at Jalor.
163. Panel depicting Padmāvātī Devī in her lotus incarnation, lifting Pārśvanātha from the threatening flood waters.
164. Modern interpretation in concrete from the monastic garden complex at Campapuri, depicting the attack on Pārśvanātha involving an aeroplane.
165. Representation from Badnavar showing Jinakuśala Sūri, one of the four revered *dādā-gurus*.
166. *Dādā-guru* pavilion placed inside one of the halls of the Ṛṣabhdeva Temple at Jaisalmer.
167. Representation of an honoured deceased teacher in a satellite shrine of the Śvetāmbara temple at Bakara Road.
168. Group of three venerated teachers in the Guru Mandir at Jalor.
169. Digambara representations of deceased *gurus* in the Pārśvanātha Temple at Bhelupura in Varanasi.
170. Images of *sūris* worshipped on the first floor level of the Ādīśvara Temple at Sadri.
171. 172. Sculptures depicting the Digambara Śrī Śānti Sāgar Mahārāja at Pavapuri, and the Śvetāmbara Śrī Hita Vijayajī Mahārāja at Ghanerao.
173. 174. Portraits of Śrī Yogi-rāja Vijaya Śānti Sūrīśvarjī Mahārāja Sāgar enshrined in temples at Bamanvad and Margaon respectively.
175. Plaster images of venerated monks and a nun at the pilgrimage site of Pushpagiri.
176. Representation of Kundakunda, installed in a pavilion in Ponnur village.
177. In a Jaina temple at Tirunelveli, Rājendra Sūrīśvarjī Mahārāja (right) is venerated on almost equal terms with Gautama Svāmī and Śaṅkeśvara Pārśvanātha.
178. Yellow dots of sandalwood paste have been applied to the central image of Śrī Pūjya Sāgarānand Sūrīśvarjī Mahārāja at Mandu.
179. The three *sūris* housed in the Neminātha Temple at Nadol have been adorned with silver foil, sandal paste and freshly cut flowers, similar to the worship of the Jinas.
180. Laypeople venerating a living Digambara ascetic at Shravanabelgola by circumambulating him and touching his feet.
181. Life-size photographic representation of Śrīmad Rājacandra on display in a Jaina temple in Toronto.
182. Image of the *gaṇadhara* Sudharma Svāmī in the Pāvāpurī Jala Mandir at Sadri.
183. The *gaṇadhara* Gautama is venerated in a niche in the hall of the Neminātha Temple at Cuttack.
184. Auspicious marks have been applied to this representation of Gautama Svāmī *gaṇadhara* at Margaon.
185. Underground shrine below the temple on Cūlagiri, accommodating a central sculpture of Ādinātha flanked by his two sons Bāhubali (right) and Bharata.
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189. Large-scale representation of Gommaṭeśvara in one of the first floor image chambers of the Jaina temple complex at Seoni.

190. Monumental Jina images have been carved out of the living rock below the fort of Gwalior.
191. Monumental rock-cut representation of Ādinātha carved onto a hill site below sacred Mount Cūlagiri at Bavangaja.
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194. Close-up view of the *yakṣa* seated on the right side of the image chamber in Cave 33 at Ellora.
195. Framed recesses in the facade of the rock-cut caves at Gwalior house representations of the associated *yakṣa* and *yakṣī* of the enshrined Jina.
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199. Digambara version of Gomukha Yakṣa seated on a bull.
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202. Image of the *yakṣī* Cakreśvarī from a sculpted panel at Khajuraho.
203. Pārśva Yakṣa is usually depicted with the head of an elephant, riding on a tortoise.
204. Pārśvanātha's *yakṣa*, Pārśva Yakṣa or Dharmendra, from the temple at Shrīrangapatnam.
205. Sculpture of Padmāvati, the *yakṣī* of Pārśvanātha, from his temple at Penukonda.
206. Elaborately dressed figure of Padmāvati from the Śāntinātha Temple at Ratnagiri.
207. Two Padmāvati representations from the Pārśvanātha Temple at Penukonda (see 205 for third image).
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214. A wall painting at Nadol depicts Ambikā coming to the rescue of sailors at sea who are threatened by a demon.
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216. 217. Sculptures from Jaina temples in Chennai and Ghanerao, representing the *yakṣa* Māñibhadra.
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219. Brahmadeva riding a horse, venerated in the Pārśvanātha Temple at Penukonda.
220. Brahma dressed in sacred clothes and flanked by two *yakṣīs* in the hall of the Ādinātha Temple at Odalavadi.
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222. Image of Iṣṭhāk Deva at Ranakpur, which has been clad in silver foil and decorated with flowers and auspicious marks applied in sandalwood paste.
223. The *kṣetra-pāla* Māñibhadra at Hastinapur, depicted in aniconic form.
224. At Narlai, eyes have been applied to the basically non-figural rock representing the *kṣetra-pāla*.
225. 226. Two representations of the *kṣetra-pāla* Bhairava with a dog, from the temple complex at Melsittamur.
227. Characteristic image of Nākoḍā Bhairava from the Ātmānanda Jaina Bhavana in Sadri.
228. Nākoḍā Bhairava sculpture enshrined in a niche in the hall of the Śvetāmbara temple at Margaon.
229. One of four aniconic representations of Bhairavjī, housed in the lower image chamber of the Śvetāmbara Gāmv Mandir at Pavapuri.
230. The *kṣetra-pāla* by the name of Bhomiyājī, 'lord of the earth,' is shown emerging from a hill, illustrated by an image from Bamanvad.
231. Bhomiyājī is closely associated with sacred Mount Śikharjī and often represented as if surfacing from a *tīrtha-paṭa* representing the site as may be seen in the Dādā Baṛā Jaina Temple at Delhi.

232. 233. Stone and metal panels from Sadri and Narlai respectively, depicting the protective force of the *kṣetra-pāla* Ghaṇṭākarṇa Vīr.
- 234.-236. Generic representations of the temple guardian in the form of naturally shaped painted stones, displaying varying degrees of anthropomorphism as seen at Varanasi, Amminabhavi and Ujjain.
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240. Modern interpretation of *dvāra-pālas* in the form of soldiers in uniforms with rifles flank the entrance to the Triple Temple at Ramtek.
241. Eight small carved stones surrounding the Ādinātha Temple at Shrirangapatnam represent the *aṣṭa-dika-pālas*.
242. Stone panel adorned with an abstract serpent design, venerated in the entrance porch of the Pārśvanātha Temple at Varkana.
243. Carved snake stone, worshipped in a small shrine in the temple complex at Shrirangapatnam.
244. According to local legend, a living snake is closely associated with the Śāntinātha Temple at Sanderav, a connection which has also been portrayed in a representation adorning the temple structure.
245. The nine planetary divinities (*nava-graha*) have been carved to adorn a lintel in the Pārśvanātha Temple at Khajuraho.
246. 247. Three-dimensional representations of the nine celestial gods in Jaina temples at Ponnur and Venkundram.
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250. 251. Domed ceilings adorned with eight goddess of learning and knowledge (*vidyā-devīs*) at Palitana, and with twelve at Sadri.
252. Particularly widespread are groups of sixteen goddesses of learning as can be seen in the large Jaina temple in the fort of Chitor.
253. A seated Jina, surrounded by the *vidyā-devīs*, has been carved onto a flat ceiling panel in the Śāntinātha Temple at Kumbharia.
254. Ceiling panel showing Sarasvatī, the presiding divinity of the *vidyā-devīs*, riding on a bird.
255. Representation of Lakṣmī Devī, seated on an open lotus flower, positioned on the roof of the monastic guesthouse at Jalor.
256. Jaina example of Lakṣmī lustrated by two elephants (*gaja-lakṣmī*) in a temple on Vindhya giri at Shravanabelgola.
257. Double-layered door frame in the Jala Temple at Sadri, combining representations of a seated Jina (below) with the *gaja-lakṣmī* motif (above).
258. 259. Divine couples (*mithuna*) in quiet embrace adorn the outer walls of temples at Jaisalmer and Mirpur.
260. 261. More explicit sexual scenes decorate the Jaina temples at Ranakpur and Ramtek.
262. Hanging metal garland with representations of the *aṣṭa-maṅgala* in a Śvetāmbara Jaina Temple in Mumbai.
263. In the Sumatinātha Temple at Margaon, the signs of the *aṣṭa-maṅgala* have been embroidered onto a temple hanging.
264. The set of eight auspicious symbols (*aṣṭa-maṅgala*) according to the Digambara canon.
265. In the hall of the Pārśvanātha Temple in Venkundram, three-dimensional representations of the *aṣṭa-maṅgala* are worshipped.
266. Paintings inside the Digambara Meru Temple in Old Delhi depict the sixteen auspicious dreams the mother of a Jina sees at the time of conception.
267. Carved lintel from a temple at Khajuraho depicting the sixteen dreams.
268. Diagram in the Pārśvanātha Temple at Venkundram, representing the ‘five supreme ones’ (*pañca-parameṣṭhins*).
269. A Śvetāmbara *siddha-cakra*, combining the *pañca-parameṣṭhins* with four open lotus flowers, displayed in the Padmaprabhu Temple at Nadol.
270. Carved and painted marble panel of a *siddha-cakra* from the Śāntinātha Temple at Sanderav.
271. Digambara representation of the *nava-devatā* adorning a pillar at Melsittamur.
272. Metal version of the *nava-devatā* from the Ādinātha Temple at Odalavadi.
273. Horizontally displayed *siddha-cakra* panel in the Ajitanātha Temple at Sirohi.
274. The painted *siddha-cakra* from the Sumatinātha Temple at Margaon employs distinct colours for the individual elements of the symbol.
275. Auspicious swastika design created out of coloured tiles in a cave on sacred Mount Maṅgī.

276. Carved panels combining the typical Jaina symbols of the swastika, the open palm of the hand, and the cosmic man (*loka-puruṣa*), on Khandagiri at Bhubanesvara.
277. 278. Symbols of Jaina identity have regularly been displayed at the entrance to Jaina temples and houses, as for example at Sadri and Ratnagiri.
279. Gupta statue from Rajgir, displaying the symbol of the wheel in its lower section.
280. A sacred diagram (*yantra*), venerated in the Pārśvanātha Temple at Lodruva.
281. Detail of a circular metal plate incised with a sacred *yantra* diagram from Mandu.
282. *Yantra* discs are often placed in front of figural images to shield of evil powers, as can be seen in the Neminātha Temple at Tirumalai.
283. 284. At Ponnur, the Tantric *śruta-skandha-yantra* has been painted onto a temple wall, at Melsittamur, it has been carved onto a pillar.
285. Three-dimensional metal example of a *śruta-skandha-yantra* from Thachur.
286. Large-scale sculptural representation of a *hṛṃkāra-yantra* erected at Pisanhariki Mariya.
287. Veneration of a sacred scripture in a niche in a Jaina temple at Varanasi.
288. The courtyard of the main temple at the summit of Mount Sonāgiri has been lined with Devanagari writings.

#### CHAPTER FOUR

#### THE JAINA TEMPLE ITS ARCHITECTURE, ASSOCIATED BUILDINGS AND RITUAL ACCESSORIES

289. Jaina temples are raised on tall platforms (*jagatī*), clearly visible at the Odegal Basti at Shravanabelgola.
290. The Pārśvanātha Temple at Bakara Road can be circumambulated on its wide terrace.
291. Walled and fortified temple complex, dedicated to the Jina Śāntinātha at Mirpur.
292. The Ādinātha Temple at Ayodhya has a high *prākāra* wall and a pronounced compound gateway.
293. 294. The rock-cut cave at Sittanavasal has later been provided with a structural porch in stone.
295. This simple natural cave provides an important religious focus for pilgrims at Taranga.
296. The Jina Vāsupūjyājī is believed to have gained enlightenment in this cave on the summit of Mandar Hill.
297. Figural representations of Jinas and Jaina deities have been carved out of the rock face at the rear of the caves on Khandagiri at Canderi.
298. The Choṭā Kailāśa Jaina Temple at Ellora is a positive monolithic structure, carved out of the rock at the northern end of the ridge.
299. The solid construction of a Jaina stupa at the summit of the sacred hill at Gajpantha.
300. Pyramidal structures made of the local tuff stone at Mudabidri contain the ashes and bone relics of local Jaina *svāmīs*.
301. Small stepped structures on a hill at Ranakpur have been erected to commemorate dead ascetics.
302. In the compound of the Ādinātha Temple at Agali, carved stone plaques have been placed around a sacred tree.
303. A simple hypaethral shrine at the rear of the Candraprabhu Basti at Mudabidri displays a multitude of protective divinities.
304. In this simple open air shrine in coastal Karnataka, the outer delineation of the sacred area has been demarcated by a row of pillars.
305. Memorial stones have been positioned along the compound wall at the rear of the Pārśvanātha Basti at Bhatkal.
306. Small red sandstone pavilion at the foot of Mount Bāhubali at Kumbhoj, housing sacred foot imprints (*pādukās*).
307. Small open-sided pavilion at the base of Bāmaṇavādījī Hill containing a carved stone, which forms part of hero worship.
308. Small sculptures, religious images, photographs and maps of pilgrimage places are venerated in this private shrine in a Digambara Jaina house in the village of Ponnur.
309. Remains of the brick-built Sambhavanātha Temple at Sravasti in the Gangetic plain.
310. Elaborately carved wooden pillar in the hall of the Mūlasaṅgha Candranātha Svāmī Bālātākār Jaina Temple at Karanja.
311. The carved wooden struts below the overhanging eaves of the Candranātha Basti at Mudabidri display figural representations of gods and goddesses.



312. Substantial parts of the outer walls of the Nasinyān Jaina Temple at Ajmer have been clad with carved and painted marble reliefs.
313. The ceiling panels and walls inside the porches of many Jaina temples in the large temple city at Papora have been elaborately painted.
314. Representations of large painted elephants flank the entrance to the Śāntinātha Temple at Nadol.
315. The outer walls of the Ajitanātha Temple at Taranga bear several superimposed registers of Jaina sculpture.
316. Figures and abstract symbols adorn the walls of the Digambara Jaina Temple at Pachrahi.
317. Marāṭhā-style Jaina temple from Kundalpur, displaying abstract architectural as well as anthropomorphic motives on its facade.
318. The Jaina temple at Hangal has been ornamented with architectural decorations of miniature pavilions, simplified temple structures and wall pilasters.
319. Relatively untypical of the south of India, the porch of the Mallikārjuna Temple at Kambadur has been adorned with prominent figural representations.
320. Stucco niches containing plaster images of Jinās and Jaina goddesses crown the parapet of the Jaina *maṭha* at Ratnagiri.
321. The gateway structure of the Digambara Pārśvanātha Temple at Hassan has been decorated with elaborate niches made of plaster.
322. Mythical animal made of stucco, adorning a front corner of the facade of the Ādinātha Temple at Agali.
323. The superstructure (*vimāna*) of the Pārśvanātha Temple at Venkundram bears multiple figures made of plaster.
324. The windows of the Digambara Jaina Temple at Hallur have been provided with simple *jālī* screens formed in geometrical design patterns.
325. Elaborate pierced *jālī* windows in the Vāsupūjyasvāmī Temple in Chennai.
326. Intricately carved domed ceiling in the Ādinātha Temple at Ranakpur, displaying representations of the goddesses of learning and a complex central lotus pendant in stone.
327. The detached hall at the front of the Pārśvanātha Temple at Halebid displays an elaborate ceiling design.
328. The domed ceiling of the Bhāṇḍāsar Jaina Temple at Bikaner bears detailed paintings including the representation of a *samavasaraṇa*, of battle scenes and sacred places of Jaina pilgrimage.
329. In the Śīṭalanātha Jaina Temple in the fort of Vidisha, Mughal period murals largely in red, depict mythical events from the lives of the Tīrthaṅkaras.
330. Large numbers of superimposed painted registers, representing narratives from Jaina legends, decorate the walls of the Jaina *maṭha* in Shravanabelgola.
331. Abstract floral designs adorn the ceilings of many of the Jaina temples at the pilgrimage site of Kundalpur.
332. The painted wall designs of the Digambara Jaina Choṭā Mandir in Old Delhi indicate Mughal influences.
333. Wooden pillar in the Sumatinātha Temple in Jaipur, adorned with a representation of a *caurī*-bearer.
334. The Śrī Digambara Jaina Temple in Sanganer has intricately painted arches.
335. Inside view of the front hall of the Mahāvīra Temple at Sholapur, adorned with lamps, chandeliers and colourful glass spheres.
336. So-called *kāñc-mandirs*, 'mirror temples,' have internal walls which have been clad entirely with small reflective mirrors in different colours.
337. Elaborate design patterns and auspicious syllables have been formed out of mirror pieces decorating the walls and ceiling of the Kāñc-mandir on Droṇagiri.
338. The stone floors of many Jaina temples have been decorated with floral design patterns as may be seen at Idar.
339. A twenty-first century example of a stone floor displaying complex inlay work in coloured stone from Karnataka.
340. A ladder and metal platform make the temple tower (*śikhara*) of the Ādīśvarjī Jaina Temple in Mumbai accessible for purification rituals.
341. View of the circular platform surrounding the tip of the sacred spire of the Pāvāpurī Jala Mandir at Sadri.
342. In the Pārśvanātha Temple at Bakara Road, all three roof towers have been furnished with permanent metal constructions.

343. The original core of the Pārśvanātha Temple at Lodruva has been surrounded by a later pierced stone screen wall, creating an internal circumambulation path.
344. The largely wooden Candranātha Jaina Temple at Dharmasthala was pulled down and completely reconstructed in stone between 2000 and 2001.
345. 346. The Śāntinātha Temple at Sanderav was demolished and reconstructed in small sections, with old and new parts still existing side by side in 2002.
347. The small shrines surrounding the Pārśvanātha Temple at Varkana, combine an earlier inner and a later outer doorframe.
348. An outer red sandstone wall encloses an inner compound wall, created out of interlinked subsidiary shrines, which surround the Pañcāsara Pārśvanātha Temple at Patan.
349. The Pārśvanātha Temple at Khaniya is an example of a courtyard-house temple (*haveli* temple) which is surrounded by a further detached compound wall.
350. The wall surrounding the Dēamma Setṭi Basti complex at Mudabidri has been painted in bold black and white design patterns.
351. Remains of a gateway structure providing access to a ruined Jaina temple complex at Vijayanagara.
352. South Indian *gopura* gate leading to the Neminātha Temple (no. I) at the foot of Tirumalai.
353. The complex multi-storeyed design of the gateway providing access to the Digambara Jaina Mandir Terāpanthī Koṭhī compound at Campapuri.
354. Complex doorframe and threshold decorated with images and symbolic motives leading into the Ādinātha Temple at Ranakpur.
355. Door lintel with representations of a seated and two standing Jinas in the Pārśvanātha Temple at Burhi Canderi.
356. 357. Doorways from the Jaina *maṭha* at Shravanabelgola, which have been worked in metal (above) and been elaborately painted (below).
358. Portraits of major donors hung from the ceiling in a monastic dining hall at Hastinapur encourage religious giving.
359. New monastic accommodation for Digambara nuns at Pushpagiri.
360. Outside view of the Jina Kāñcī Maṭha, the residence of the present *bhaṭṭāraka* of Melsittamur.
361. A group of religious pupils studying in the Jaina school attached to the *maṭha* at Tirumalai.
362. A wandering ascetic delivers his teachings in front of a gathering of Jaina believers in an open pillared assembly hall at the Digambara Ādinātha Temple at Bhatkuli.
363. The large temple complex at Campapuri has a garden laid out on a formal plan.
364. A snake stone (*nāga-kal*) has been positioned below a sacred tree in the temple complex at Odalavadi.
365. Pārśvanātha seated below his enlightenment tree (*kevala-vṛkṣa*), in a sculpture from Ponnur.
366. A Pillar in the open hall of the Pārśvanātha Temple at Melsittamur depicts the enlightenment of a Jina below a tree.
367. A natural tree, contained in a platform with images, is actively venerated behind the Padmāvatī Temple at Humcha.
368. Small tree, reminiscent of a *tulasī* tree, tended by devotees in the compound of the Caturmukha Basti at Manjeshvara.
369. Model representations of trees made of silver are on display on an altar in the main Jaina temple at Seoni.
370. The main icon (*mūla-nāyaka*) of the Kamala Basti at Belgaum, has a back plate adorned with the branches and leaves of a tree.
371. The tree of teaching (*dharmā-vṛkṣa*), created in mirror work in a Jaina temple on Droṇagiri.
372. Bird feeding station at the Jaina temple in Mandu, where birds are fed and cared for in the spirit of *ahimsā*.
373. On the terrace immediately next to the entrance of the Pārśvanātha Temple at Bakarara Road is an aviary raised on a tall pillar.
374. A pillar topped by a wheel (*dharmā-cakra-stambha*), locally also referred to as an *Omī-stambha*, is located on the summit of Mount Sonāgiri.
375. *Dharma-cakra-stambha* in front of the gateway of the Jaina temple complex in Ponnur village.
376. Prominent *dharmā-cakra-stambha* in the garden behind the Mahāvīra Temple at Mahavirji.
377. Squat and compact medieval *māna-stambha* in the courtyard of the *haveli* temple at Gudar.
378. Short and solid *māna-stambha* made of red sandstone from the site of Deogarh.
379. The pillar and the images crowning the *māna-stambha* at Pachrahi have been carved out of one and the same block of stone.

380. Tip of a *māna-stambha* from Droṇagiri Hill, displaying four standing Digambara Jaina images.
381. The *māna-stambha* in the Pārśvanātha Temple complex at Melsittamur has been adorned with abstract geometrical designs.
382. Tall and slender white marble *māna-stambha* from the Śvetāmbara Jaina temple complex in the fort of Mandu.
383. Unusually thick pillar raising an image pavilion in front of the Jaina temple complex at Ramtek.
384. *Māna-stambha* made of a local grey stone raised at the front of the Śāntinātha Temple at Narasimharajapura.
385. The large and elaborate pavilion raised at the tip of the *māna-stambha* at the Śāntinātha Temple at Venur.
386. The sacred images of the *māna-stambha* in front of the Bhagavāna Mahāvīra Saṃskṛtik Mandir at Sholapur can be reached and venerated from the roof of a neighbouring building.
387. The square pyramidal base supporting the *māna-stambha* at Humcha displays elaborate narrative carvings.
388. The *aṣṭa-maṅgala*, wheels and swastika designs have regularly been carved onto the shafts of sacred pillars.
389. In a *samavasaraṇa*, four *māna-stambhas* should be raised in the cardinal directions, as can be seen in this representation from Ponnur.
390. In the Mahāvīra Digambara Jaina Temple at Bhopal, the *māna-stambha* has been positioned immediately at the front of the temple, inside the walled complex.
391. Pillars topped by representations of Brahmadeva, such as this one at the summit of the sacred hill at Venur, are referred to as *brahma-stambhas*.
392. Free-standing image of Brahmadeva at the apex of the *brahma-stambha* in front of the Bāhubali enclosure at Karkal.
393. Closed image pavilion at the tip of the *Brahma-stambha* in front of the Śāntinātha Temple at Halebid.
394. Base of the *brahma-stambha* at Halebid, showing separate representations of a standing Brahmadeva and his horse.
395. At Venur, the *stambha* has been decorated with a representation of Brahma seated on his horse.
396. *Brahma-stambha* halfway up Mount Vindhyagiri at Shravanabelgola, supporting a large pavilion raised on five pillars.
397. *Stambha* of the *kṣetra-pāla* Brahma with an enlarged pavilion in the temple complex at Guruvayanakere.
398. Figure of Brahma, standing with his club, found on the west side at the base of the pillar at Guruvayanakere.
399. 400. The large raised shrine of the *kṣetra-pāla* on the *brahma-stambha* at the summit of Vindhyagiri, has been raised on a central, four surrounding and a further twelve supporting pillars.
401. Remains of a ruined *brahma-stambha* at Bhatkal, possibly indicating the later enlargement of a pillar with a previously smaller pavilion.
402. A pavilion raised on a low pillar next to a sacred tree in the compound of the Digambara Pārśvanātha Temple at Hassan contains sacred snake stones.
403. In coastal Karnataka, pillars which raise a sacred object roughly to the eye-level of a worshipper, are commonly associated with temple complexes.
404. Small *kṣetra-pāla* shrine at ground level, located on the side of the Anantanātha Jaina Temple at Varadu.
405. Flag pole (*dhvaja-stambha*), raised outside the Gommateśvara enclosure at Karkal.
406. *Dhvaja-stambha* from Tiruparuttikundram, having a metal shaft furnished with slightly protruding horizontal rings and three horizontal poles fitted to the apex.
407. The tall *dhvaja-stambha*, protruding above the temples of the large Jaina complex at Melsittamur.
408. Altar in the shape of a lotus pedestal (*bali-pīṭha*), in front of the gateway providing access to the Jaina temple complex at Guruvayanakere.
409. Collection of various altars and pillars are often found axially aligned in front of Jaina temples, as may be seen in the village of Ponnur.
410. Devotees leave rice and flowers on the offering slabs, as may be seen at the Anantanātha Temple at Kalpeta.
411. The upper portion of the offering stone of the Ādinātha Temple at Odalavadi has been shaped to resemble an open lotus flower.

412. In Kerala *bali-pīthas* have usually been integrated into the stairs leading up to the porch of the central temple building.
413. The Śāntinātha Temple at Ratnagiri has *homa-kuṇḍas* in triangular, square and circular shapes.
414. Ten *homa-kuṇḍas* in a variety of geometrical shapes are accommodated inside a pavilion in the complex of the Mallinātha Temple at Melsittamur.
415. Auspicious design laid out in coloured rice flour in the hall of the Pañca-kūṭa Basti at Kambadahalli in the presence of a local *bhaṭṭāraka*.
416. Wooden festival chariot (*ratha*) housed in a simple garage at the base of Mount Mukṭāgiri.
417. The bare wooden frame of a *ratha* at Karkal before its decoration for a festival procession.
418. A chariot at Varanga is being prepared for a festive celebration by starting at the top.
419. Festival chariot at Mudabidri, which has been decorated with coloured paper and painted wooden panels to be used in a *ratha* festival.
420. Festival *ratha* protected under layers of dry palm leaf between festival seasons at Melsittamur.
421. Elaborate silver chariot from Seoni with representations of horses but a diesel-powered engine to move it.
422. Unusual *ratha* shelter at Seoni, which vaguely resembles the shape of a church.
423. Low offering table made of silver and decorated with auspicious symbols in the Mahāvīra Temple at Ghanerao.
424. Worship (*pūjā*) is being conducted on various small metal images (*vidhi-nāyakas*) placed on a low offering table in the Pārśvanātha Temple in Mumbai.
425. Table displaying a colourful *siddha-cakra* laid out in rice flour in the Ṛṣabhdeva Temple at Ujjain.
426. Silver ritual stand (*simhāsana*) used for the display and veneration of small images.
427. Unusually shaped and beautifully decorated *simhāsana* stand from the Mahāvīra Digambara Jaina Temple at Seoni.
428. Simple image seat placed on a low table in the hall of the Munisuvrata Temple at Narlai.
429. *Simhāsana* stand and various low offering tables, positioned in the *maṇḍapa* of a Jaina Temple at Bikaner.
430. Small metal statue (*vidhi-nāyaka*), venerated on the top seat of a *simhāsana* ritual stand at Sirohi.
431. A priest in the Pārśvanātha Temple at Sholapur conducts morning *pūjā* on a portable image displayed on a *simhāsana*.
432. A *vidhi-nāyaka* receiving a ritual bath supported on a ritual stand in the Śvetāmbara temple at Tirunelveli.
433. A metal tray, carrying a light for the performance of *ārati* from the Ṛṣabhdeva Temple at Ujjain.
434. Light holder for several flames, employed during the rite of *ārati* in the Guru Mandir at Jalor.
435. Small sacks filled with conch shells and supported on three or four poles (*sthāpanācārya*) are representative of an absent or dead teacher.
436. Wooden stands, as illustrated at Campapuri, are used by ascetics and laypeople when reading or chanting from books.
437. An elaborate temple bell (*ghaṅṭā*) holder, shaped to resemble birds, has been suspended from the ceiling of the Śrī Jogivāḍā Śāmbājī Temple at Patan.
438. Light frame (*gandha-kuṭī*) which has been fitted with small electrical light bulbs in the Ādinātha Temple at Odalavadi.
439. *Gandha-kuṭī* frame with lights arranged in swastika patterns to glow in the dark temple interior of the Neminātha Temple at Ellangadu.
440. In the Ādinātha Temple in Ponnur village, two *gandha-kuṭīs* have been axially aligned.
441. The Mallinātha Temple at Melsittamur contains an unusual triple *gandha-kuṭī*, where three frames have been aligned side by side.
442. The *gandha-kuṭī* frame in a private family temple at Padangady contains coloured light bulbs as well as small metal statues.
443. The wooden *gandha-kuṭī* frame from the Śāntinātha Basti at Narasimharajapura displays a large number of votive images, contained in small compartments.
444. Porch of the Ādīśvarajī Jaina Temple in Mumbai with a flat round stone plate and a heavy stone grinder in the form of a roll, used for the preparation of herbal substances.
445. Small chamber in the compound of the Śāntinātha Temple at Sanderav in which sandalwood paste, used during *pūjā* ceremonies in the temple, is prepared.

CHAPTER FIVE

NORTH-WEST INDIA: COURTYARDS AND CONTINUITY

446. Figural representation of Samprati Rājā in a niche in the Padmaprabhu Temple at Nadol.
447. General view of the Mahāvīra Temple at Osian, the earliest surviving substantial temple building in the region.
448. Outside view of the late tenth-century CE Mahāvīra Temple complex at Ghanerao.
449. The double-storeyed entrance-pavilion of the Pārśvanātha Temple at Kumbharia.
450. Side view of king Kumārapāla's Ajitnātha Temple at Taranga.
451. The long facade of the Mallinātha Temple (Vastupāla-Tejapāla Temple) on Mount Girnār.
452. A stone barrier, preserved in the Padmaprabhu Temple at Nadol, prevented intruders from riding into the edifice on elephant back.
453. The mid-fifteenth-century white marble Neminātha Temple at Ranakpur.
454. The interlinked surrounding shrines enclosing the Sātbīs-deoḍī Temple in the fort of Chitor.
455. View along the side of the Temple of Samprati Rājā on Mount Girnār.
456. Elaborate entrance gateway providing access to the sixteenth-century Aṣṭāpada Temple at Jaisalmer.
457. The complex pierced stone screen walls of the Pārśvanātha Temple at Lodruva.
458. Devotees approaching the large complex of the Śeṭh Hāthīsīngḥ Temple at Ahmedabad.
459. The modern double-storeyed Ādīśvara Jaina Temple in the Ātmānanda Jaina Bhavana complex at Sadri.
460. Open-sided pavilions (*caranas*) housing the foot imprints of deceased Jaina teachers, grouped along the compound wall at Taranga.
461. Multiple *carana* pavilions on sacred Mount Bāmaṇavādjī at Bamanvad, whose sides have been enclosed with solid and pierced screen sections.
462. The Supārśvanātha Temple at Mirpur is preceded by a simple *antarāla* or *kapilī*.
463. Subsidiary shrines preceded by open pillared porches on Mount Śatruñjaya.
464. Temple with open hall and porch in the Nav Tunk at Palitana.
465. Temple hall with devotees, *simhāsana* stand and other ritual paraphernalia at Jalor.
466. Subsidiary images housed in niches inside the hall of the Śāntinātha Temple at Nadol.
467. A combination of a closed and an open hall with three surrounding porches in the Pāvāpurī Temple at Krishnaganj.
468. A series of multiple aligned open *maṇḍapas* in the Pārśvanātha Temple at Ahar.
469. The Mahāvīra Temple at Ghanerao has one closed and two open halls.
470. The second open *maṇḍapa* of the Neminātha Temple at Nadol has been raised above the level of the first pillared hall.
471. *Raṅga-maṇḍapa* ceiling with sculptural embellishments and central *padma-śīla* in the Candraprabhu Temple at Jaisalmer.
472. Two consecutive highly-decorated domed ceilings in the Pārśvanātha Temple at Mirpur.
473. Double-storeyed hall (*meghanāda-maṇḍapa*) in the Neminātha Temple at Kumbharia.
474. The complex domed ceiling of a *meghanāda-maṇḍapa* in the Ādinātha Temple at Ranakpur.
475. Outside view of the single, double and triple-storeyed sections of the halls on the four sides of the Caturmukha Vihāra at Ranakpur.
476. The internal stairway-channel (*nālī*) providing access to the top of the terrace of the Neminātha Temple at Ranakpur.
477. The stair hall (*nālī-maṇḍapa*), covering the steps of access to the Padmaprabhu Temple at Nadol.
478. *Nālī-maṇḍapa* with double-storeyed pavilion, seen from within the compound of the Moṭī Śāha Tunk on Mount Śatruñjaya.
479. Triple-storeyed gateway structure connected to the *nālī-maṇḍapa* of the Ādinātha Temple at Ranakpur.
480. In the Ajitanātha Temple in the Tunk of Śeṭh Hema Bhāi Vakaṭacand one side porch has been converted into a closed image chamber.
481. The two domed side chapels of the Mallinātha Temple on Mount Girnār flank a central shrine covered by a steep temple tower (*śikhara*).
482. The three shrines of the triple-shrined Temple in the fort of Kumbalgarh have all been covered with *śikhara* roofs.
483. In the Śrī Jogivādā Śāmbājī Temple at Patan the side shrines have been positioned parallel to the central image chamber.

484. The Ādinātha Temple at Idar has an elongated image chamber with triple *śikharas*, as well as two side shrines branching off a common *maṇḍapa*.
485. Simple *caturmukha* temple without porches or halls in the Vimala-vasahī Tunk on Mount Śatruñjaya.
486. *Caturmukha* shrine with four porches located in the complex of the Ajitanātha Temple at Taranga.
487. In the Ṛṣabhdeva Temple at Kankroli, halls have been positioned on all four sides of the centralised *caturmukha* shrine.
488. The complex arrangement of halls and subsidiary shrines in the large Ādinātha Caumukhā Temple at Sirohi.
489. The multi-storeyed *caturmukha* section of the asymmetrically planned Caumukhā Temple of Savā Somajī in the Caumukhā Tunk on Mount Śatruñjaya.
490. The cosmological Nandiśvara-dvīpa Temple at Jalor follows a complex *caturmukha* layout.
491. The Dādā-guru-deva Temple at Amar Sagar has two superimposed image chambers.
492. Temple in the Tunk of Lālcand Modī Premcand on Mount Śatruñjaya, in which an additional shrine has been raised above the temple hall.
493. The large *caumukhā* shrine in the complex of the Chorīvālā Jaina Temple at Jamnagar is a double-storeyed construction.
494. The Temple of Rāmajī Śāha in the Ādiśvara Tunk on Mount Śatruñjaya, is a two-storeyed *caturmukha* shrine which also has double-storeyed porches on all four sides.
495. In the Ādinātha Temple in the Bālā Bhāi Tunk on Mount Śatruñjaya, wide *garbha-grhas* are positioned on three storeyes.
496. The Bhāṇḍāsar Jaina Temple at Bikaner houses three superimposed *caturmukha* shrines.
497. Access to the lower shrine of the Temple of Samprati Rājā on Mount Girnār is provided from further down the hill.
498. The subterranean corridor below the Pārśvanātha Temple on Cūlagiri at Khaniyan is lined on both sides by niches accommodating Jina statues.
499. The walled Ātmānanda Jaina Bhavana Temple complex at Sadri contains four large temple buildings.
500. The central Ādinātha Temple in the Motī Śāha Tunk is surrounded by twelve subsidiary shrines and one hundred and twenty-three interlinked shrines.
501. The central Pārśvanātha Temple at Lodruva is surrounded by four smaller subsidiary shrines (*pañcā-yatana* layout).
502. The Ādiśvara Temple on Mount Śatruñjaya has been connected with subsidiary shrines in order to create a triple-shrined layout at a later stage.
503. Individual shrine (*deva-kulikā*) in the complex of the Mahāvīra Temple at Osian.
504. The outer compound wall of the Ṛṣabhdeva Temple at Rishabdev, still reflects the mouldings and shape of the individual interlinked shrines.
505. The interlinked *deva-kulikās* surrounding the Nav Tunk on Mount Śatruñjaya house a multitude of sacred statues.
506. View into the shaded arcade (*bhramantikā*) surrounding the Śāṅkeśvara Pārśvanātha Temple at Jiravala.
507. The Ādinātha Temple at Narlai is surrounded by double *bhramantikās*.
508. The triple cloister in front of the image cells of the Sātbīs-deoḍī Temple at Chitorgarh.
509. The long tunnel-like shrine, surrounding the complex of the Supārśvanātha Temple at Narlai, is lined by a long pedestal which once displayed large numbers of religious icons.
510. *Deva-kulikās* without internal dividing walls accommodating lines of countless Jina representations at Varkana.
511. View into the tunnel-like open *deva-kulikā* shrines on two superimposed floors surrounding the Candraprabhu Temple at Jaisalmer.
512. At Mirpur, a low terrace surrounds the entire walled courtyard although actual *deva-kulikās* have only been constructed in a line at the front of the temple.
513. View of the central structure of the Pārśvanātha Temple at Mirpur.
514. In the Neminātha Temple at Kumbharia, small interlined shrines continue halfway down the long sides of the compound enclosure.
515. The compound delineation of the Cintāmaṇī Pārśvanātha Temple at Sadri partly consists of white interlinked shrines and partly of a plain red compound wall.
516. In the Pārśvanātha Temple at Nana, highly-stylised representations of *deva-kulikās* in the form of small wall niches accommodate multiple Jina images (photo courtesy of AIIS).

517. An additional row of interlinked *deva-kulikās* has been positioned outside the Tunk of Sākaracand Premcand on Mount Śatruñjaya.
518. In the Caumukhā Tunk an additional line of interlinked shrines has been erected on the inside of the complex and runs parallel to the *deva-kulikās* lining the compound wall.
519. In the Śrī Dhana-vasahī Tunk at Palitana, additional miniature *deva-kulikās* have been constructed in front and on the sides of the central temple.
520. Outside view of the two-storeyed *deva-kulikā* shrines of the Śrī Candraprabhu Svāmikā Mandir at Jaisalmer.
521. The *deva-kulikā* shrine positioned immediately behind the Śāntinātha Temple at Idar has substantially been increased in size.
522. Enlarged *deva-kulikās*, which imitate an upper layer, protrude from the outer wall of the Pañcāsara Pārśvanātha Temple at Patan.
523. A pronounced shrine structure projects from the side of the compound wall of the Ajitanātha Temple at Narlai.
524. The most sacred image of the Śaṅkeśvara Pārśvanātha Temple at Jiravala is sheltered below a roofed element, connecting the central shrine with the surrounding arcade.
525. In the Chorīvālā Temple at Jamnagar, a bridging element connects the shrines located on the third floor of the central shrine and the tower-like *deva-kulikā* positioned behind it.
526. The open courtyard of the Śāntinātha Temple at Sanderav has been semi-enclosed with a metal lattice cover above.
527. View of the metal grid covering the courtyard area from above.
528. The Śīṭalanāthajī Mahārājkā Mandir at Udaipur combines metal meshing at the rear with a solid roof section at the front of the temple.
529. Simplified versions of triple shrines and of model-like lines of *deva-kulikās* in the Pārśvanātha complex on Mount Cūlagiri at Khaniyan.
530. Plain niches have been integrated into the wall sections flanking the entrance to the cave below of the Mahāvīra Temple at Bamanvad.
531. View along a lane in the compact Jaina temple city located below the fort in the town of Sirohi.
532. The temple city on Mount Gīrnār consists of six large walled temple compounds and many more free-standing temple structures.
533. On the twin peaks and in the intermediary valley on Mount Śatruñjaya, are between eight and nine hundred Jaina temples, contained in more than ten walled complexes, creating a large temple city.
534. The typically plane outer facade of a north-western Indian courtyard or *havelī* temple.
535. View into the courtyard of the small *havelī* temple next to the Bhāṇḍāsar Jaina Temple at Bikaner.
536. A prominent dome marks the presence of a deep pillared hall, on the west side of the courtyard in the Digambara Baṛī Mandir at Sanganer.
537. In the Śrī Digambara Jaina Temple at Godikan in Sanganer, three *sikhara* towers have been positioned above the deep shrine area of the temple.
538. View into a typical domed central space of a north-western Indian Jaina *havelī* temple with the central object of veneration.
539. Stone image pavilion, preceded by a large altar-like space in the wide-open shrine of the Śrī Digambara Jaina Mandir in Toliyan at Sanganer.
540. Arches with inserted doorways provide access to the arcade, and further doorways lead on into the shrine area of the *havelī* temple at Bikaner.
541. Double arcaded section of the cloister surrounding the open courtyard of the Digambara Jaina temple at Godikan.
542. The two parallel courtyard sections of a double *havelī* temple, the Digambara Jaina Mandir Ṭoliyān at Sanganer.
543. The subterranean shrine located below the *havelī* temple section of the twin-temple at Adai Peri.
544. In the Śrī Digambara Jaina Temple at Luhadiyan, metal netting encloses the open courtyard space above.
545. The Digambara Jaina Pārśvanātha Temple at the foot of Cūlagiri at Khaniyan is a roofed *havelī* temple. Arched openings admit light to the double-storeyed former 'courtyard' area.
546. Birds-eye view of the Vāsūpūjya Bhagavāna Temple at Khaniyan, which has a combination of one open and one roofed courtyard, seen in the foreground.
547. The two-storeyed section of the double courtyard temple dedicated to Vāsūpūjyajī at Khaniyan near Jaipur.

548. The elongated open court of the Śāntinātha Digambara Temple at Shanti Vir Nagar, leading to a tall open shrine, accommodating a monumental icon of Śāntinātha.
549. The forecourt of the Digambara Jaina temple, Singhjī-kā Mandir, at Sanganer, illustrating the modified courtyard-house type I.
550. Entrance to the Digambara Jaina temple at Sanganer with double-storeyed gateway structure and the newly constructed upper level of the surrounding colonnade.
551. Lower part of the double-storeyed arcade of the Singhjī-kā Mandir, displaying multiple Jaina figures inserted into the enclosure wall.
552. The Mahāvīra Temple at Kumbharia represents a precursor of the more developed modified courtyard-house type II.
553. View into the large level front hall of the Śrī Pāvāpurī Temple at Sadri, a typical modified courtyard-house type II temple.
554. The forecourt of the Mahāvīra Temple at Bamanvad, a structure which combines elements of the modified courtyard-house temple types I and II.
555. Painted marble reliefs of religious and cosmological themes are displayed in the arcade surrounding the first courtyard at Bamanvad.
556. The Guru Mandir at Bakara Road is a small and simple example of a hall type temple.
557. Interior view of the Śāntinātha Digambara Jaina Temple, a large hall temple at Shanti Vir Nagar.
558. Variant of the hall temple type, having an enclosed shrine inserted into the open space towards the end of the hall.
559. The Munisuvrata Temple at Narlai contains an elongated *garbha-grha* but its layout is closely related to the openness of straightforward hall temples.
560. The Mahāvīra Temple at Mahavirji is a variant of the hall temple type. It has three aligned *sikhara* towers and expands over two superimposed storeys.
561. The Sīmandhara Svāmī variant hall temple at Jalor has shrines on two superimposed floor levels.
562. Steps located on the outside make the three layers of the Ādinātha Temple at Amar Sagar accessible to worshippers.
563. Domestic house, in a small alleyway in the bazaar area of Jaipur, into which a Jaina temple has been integrated.
564. Shops located below Jaina temple structures in a bazaar area of Udaipur.
565. Section of the Tapā Gaccha Śvetāmbara Sumati Jina Prasād Temple in Jauhri Bazaar in the old city of Jaipur.
566. A large model of Jambū-dvīpa housed inside the Svarṇa Nagarī Hall, at the Śrī Siddh-kūṭ Caityā-laya in Ajmer.
567. Cosmological pavilion with pierced stone screens in the walled compound of the Ajitanātha Temple at Taranga.
568. External view of the large Nandīśvara-dvīpa Temple in the Tunk of Ujambi Hema Bhāi.
569. View of the inner core of the Aṣṭāpada Temple in the Śvetāmbara temple complex at Jalor.
570. Monumental reproduction of a *kalpa-vṛkṣa* set onto a stone pyramid, in the Pārśvanātha Temple complex at Lodruva.
571. Monumental representation of a *samavasaraṇa* at the foot of sacred Mount Śātruñjaya at Palitana.
572. The Śrī Samavasaraṇa Mahā-mandir Tīrtha, a large-scale mythical teaching auditorium of the Jinas, under construction at Himacal Surya Nagar in 1998.
573. The unusual shape of the Samavasaraṇa Yukta Mahāvīra Svāmī Mandir in the lower part of the Vimāla-vasahī Tunk.
574. The narrow water channel surrounding the Pāvāpurī Temple at Nadol.
575. The Jaina Kīrtti-stambha in the fort of Chitor is dedicated to Ādinātha and measures about twenty-five metres in height.
576. The seven-storeyed sandstone *kīrtti-stambha* in front of the Śeṭh Hāthīsiṅgh Temple at Ahmedabad.
577. The twentieth-century Śrī Vijaya Himācal Sūri Kīrtti-stambha near Rankapur has nine floors.
578. Inside view of the pavilion on the top floor of the five-storeyed Kīrtti-stambha Temple at Jalor, housing a *samavasaraṇa* of Mahāvīra.
579. Outside view of the unusual triple-storeyed temple located in the Jaina precinct at the entrance to the fort of Kumbalgarh.



CHAPTER SIX  
NORTH AND EAST INDIA: AN EXERCISE IN CENTRALITY  
AND CIRCUMAMBULATION

580. Representations of rock-cut Jina statues in one of the early Jaina Sonbhaṇḍār Caves at Rajgir.
581. The apsidal-ended structural temple at the summit of Udayagiri near Bhubanesvara.
582. Remains of the old brick temple and its sculptural vestiges on Vaibhāra Hill at Rajgir.
583. Jaina sculptural carvings in the Trisūla Cave (no. IX) on Khandagiri.
584. The yellow spires mark three Jaina temples, largely constructed during the sixteenth and later centuries, which line the river Ganges.
585. The Digambara Jaina Pārśvanātha Temple, better known as Lāl Mandir, opposite the Red Fort in Delhi.
586. View of sacred Mount Mandar near Campapuri, the enlightenment site of Vāsupūjyasvāmī.
587. According to Digambara Jinas, the small *tunk* pavilion at Kundalpur near Nalanda marks the birthplace of Mahāvīra.
588. The Ajitanātha Temple at Bakasariya Thola in Ayodhya is topped by an eastern style *śikhara* tower.
589. A stylised bangala roof form covers the simple Vāsupūjyasvāmī Temple (no. II) on Mandar Hill.
590. The small Pārśvanātha Temple on Vaibhāra Hill at Rajgir has a pyramidal superstructure.
591. The Abhinandanātha Temple at Katara in Ayodhya bears a dome, by far the most common roof structure for pavilion temples of this kind.
592. The elaborately decorated roof structures of the Śītanātha Temple on Vaibhāra Hill at Rajgir.
593. The Śrī Bharat Bāhubali Temple at Ayodhya accommodates three sets of *pādukās*, representative of Bharata, his brother Bāhubali, and of the deceased teacher Śītal Nāma Muni.
594. The Jala Mandir, located on an island in a water tank at Arrah, is a small temple construction with a plain porch.
595. The Digambara Jaina Prācīn Baṛā Mandir at Hastinapur has only one porch, but is a large temple and forms the main place of worship at the centre of a major temple complex.
596. The centralised early tenth-century Jaina Temple at Banpur is surrounded by four porches (photo courtesy of AIIS).
597. The octagonal structure of the Dharmanātha Temple at Ronahi follows a *caturmukha* layout.
598. The Supārśvanātha Temple (no. III) at Badaini in Varanasi has a closed hall but no porch. It overlooks the river Ganges at Jaina Ghāt.
599. The most sacred temple on Mount Paraśnātha, the Pārśvanātha Temple, has windows and doors admitting light to the sanctum and the hall.
600. In the Ādinātha Temple on Khandagiri, a small shrine dedicated to Śāntinātha has been constructed blocking the southern entrance to the hall.
601. The Ādinātha Śvetāmbara Jaina Temple at Kundalpur closely resembles western Indian temples following the Solāṅkī idiom.
602. The unusual proportions of the two consecutive halls in the Candraprabhu Temple at Cuttack.
603. The line of halls and porches in the Śvetāmbara Sambhavanātha Temple at Sravasti.
604. The interconnected open halls of the *dādā-bārī* at Mehrauli near Delhi, contain a small pavilion commemorating the *samādhi* of Śrī Maṇidhārī Jinacandra Sūrijī.
605. The two outer shrines of the Śrī Cintāmaṇī Pārśvanātha Śvetāmbara Temple at Hastinapur have been moved forward and are not in line with the central image chamber.
606. The double-storeyed Śvetāmbara Gautama Svāmī Temple at Kundalpur celebrates the might of the Jaina *gaṇadharas*.
607. The Bhagavāna Mahāvīra Paramparā Temple at Hastinapur has three superimposed layers.
608. Inside view of the double-storeyed hall, giving way to image chambers on two floors. The third-floor shrine is approached via an external staircase.
609. Due to its dilapidated condition, the subterranean image chamber of the Old Jaina Temple on Vaibhāra Hill at Rajgir is today exposed.
610. Guest rooms for the accommodation of pilgrims and wandering ascetics have been integrated into the tall terrace of the Candraprabhu Temple (no. II) at Candrapuri.
611. In the Neminātha Temple (no. IV) at Sauripur, the tall temple platform incorporates a lower shrine, housing further sacred images.
612. Abstract *kṣetra-pāla* representations are venerated inside the chamber inside the *jagatī* below the Śvetāmbara Gāṁv Mandir at Pavapuri.
613. The three interlinked shrines of the Padmaprabhu Temple (no. II) at Kausambi.

614. Lines of *deva-kulikā* chapels surround and entirely enclose the Śrī Samavasaraṇa Bīs Jinā-laya at Madhuban.
615. The protected courtyard area of the Sumatinātha Temple at Ayodhya has been enclosed by a patchwork of metal grids.
616. The shrine side of the Ravaṇḍel Digambara Jaina Temple, a *havelī* temple in New Delhi, is more enclosed than the other three sides surrounding the open courtyard space.
617. The Vāsūpūjyasvāmī Temple, a Jaina courtyard temple on Mandar Hill, has a central dome surrounded by tower-like roof elements.
618. The *śikhara*-like tower above the sanctum of the Pārśvanātha *havelī* temple at Allahabad.
619. View of the aligned triple *śikhara* towers above the double-storeyed sanctum of the Digambara Meru Temple, a courtyard temple in Old Delhi.
620. The image chamber of the Munisuvrata *havelī* temple at Rajgir is topped by a prominent pyramidal roof.
621. A prominent gateway with elaborate *gharokā* windows advertises the entrance to a Jaina *havelī* temple in the Chandni Chowk area of Delhi.
622. The covered arcade opposite the shrine area of the Śrī Digambara Jaina Nayā Temple in Old Delhi has triple-arched screens on either side.
623. Shrines accommodating additional religious representations have been integrated into the rear wall of the arcade surrounding the courtyard space of the Ajitanātha Temple at Batesar.
624. In the Cantāmana Pārśvanātha Temple at Ajimganj, walls create clearly delineated shrine areas, integrated into the open pillared cloisters surrounding the courtyard of this *havelī* temple.
625. In the Pārśvanātha Temple at Allahabad, the arcade on the shrine side of the courtyard acts as a *maṇḍapa* space in front of a deeper shrine hall.
626. The pyramidal *meru* of Ādinātha occupying the central shrine space in the Ādinātha Temple at Allahabad.
627. A free-standing image pavilion accommodates the *mūla-nāyaka* and additional icons in the wide shrine area of the Supārśvanātha Temple (no. I) at Badaini in Varanasi.
628. A metal grid as well as a plastic covered barrel-vaulted metal frame have been suspended over the open courtyard area of the Ādinātha Temple at Allahabad.
629. In the Śrī Digambara Jaina Nayā Temple in Old Delhi, a second storey has been added surrounding the open courtyard, but no solid roof has been fitted above.
630. The double-storeyed courtyard area of the Śrī Digambara Jaina Baṛā Mandir Jī in Old Delhi has been covered with a permanent roof.
631. The upper storey and the roof covering the formerly open courtyard of the Ajitanātha Temple at Batesar has been added at a later stage.
632. In the Pañcāyatī Temple at Arrah, the clerestory and the roof are part of the original design of the temple.
633. In the Śrī Agravāla Digambara Jaina Temple in New Delhi, worshippers can reach the upper storey surrounding the central open space via a staircase.
634. The tall clerestory of the Supārśvanātha Temple (no. I) at Badaini in Varanasi is clearly visible from the outside.
635. Coloured glass panes, inserted into the upper band of windows in this covered *havelī* temple, affect the light and atmosphere inside.
636. The Pārśvanātha Temple (no. I) at Bhelupura in Varanasi has a band of pictures as well as individual painted panels integrated between the windows in the upper part of this tall covered space.
637. Two bands of windows have been superimposed in the tall clerestory of the Pārśvanātha Temple (no. V) at Maidagini in Varanasi.
638. In the Śreyāmsanātha Temple at Sarnath, the central image pavilion has been moved to the rear of the shrine area and cannot be circumambulated any longer.
639. View into three of the four aligned shrine sections of the Pārśvanātha Temple (no. I) at Bhelupura in Varanasi.
640. The Neminātha courtyard temple (no. I) at Sauripur has been constructed on two superimposed floor levels.
641. The ground floor shrine and the higher second image chamber of the Digambara Jaina Temple at Pavapuri.
642. Three further shrines are located on the upper floor level at the front of the Digambara Jaina courtyard temple at Pavapuri.
643. The Ajitanātha Temple at Batesar has two subterranean floor levels.

644. The exquisite wall paintings of one of the subterranean shrine rooms at Batesar.
645. The large open hall and the central icon of Pārśvanātha in the Digambara Pārśvanātha Temple (no. IV) at Bhelupura in Varanasi.
646. In the Mahāvīra Temple at Firozabad, bands of windows positioned below the ceiling line the sides of this spacious hall temple.
647. The outside of the hall type temple at Firozabad has been modelled on the design of *maṇḍapa*-line temples.
648. View of one half of the twin Digambara Sambhavanātha Temple at Sravasti, which incorporates double bands of windows into the upper section of its hall.
649. View onto the two floor levels of the Digambara Pārśvanātha Temple, a double-storeyed hall type temple at Bhelupura in Varanasi.
650. The two large superimposed halls forming the Digambara Jaina Temple at Belgachia in Kolkata.
651. The elaborate roof structure of the Mahāvīra Temple, a triple-storeyed hall temple, at Manicktolla in Kolkata.
652. A small shrine to Ādinātha has been constructed on the roof of the large hall of the Tīn Mūrti Mandir at Hastinapur.
653. Twenty-four simplified *deva-kulikā* shrines and two Bāhubali statues housed in open pavilions are venerated on the rooftop of the Pārśvanātha Temple at Arrah.
654. In the Ṛṣabhdeva Temple at Ayodhya, the main standing image and the shrines positioned on the flanking galleries, create a triple-shrined temple configuration.
655. Outside view of the three superimposed floor levels of the Ṛṣabhdeva Temple.
656. The Candraprabhu Temple at Arrah is a *caturmukha* temple, which follows the centralised eastern temple style.
657. The Mahāvīra Temple, an eastern concentric temple at Campapuri, appears heavy and solid from the outside.
658. The low white marble structure of the Jala Mandir at Pavapuri, located on an island in a large water tank.
659. An arcade surrounding the central element of the Sudarśana Temple at Patna has been added at a later stage.
660. In the Pārśvanātha Temple at Dhanupura near Arrah, the sides of the temple have partially been enclosed.
661. View from north-west onto the rear of one of the protruding elements of the porch in the Dharmanātha Temple at Arrah.
662. Inside view of the elongated porch of the Dharmanātha Temple at Arrah.
663. The Pārśvanātha Temple (no. II) at Bhelupura in Varanasi has two rings of arcades surrounding the square central shrine.
664. The *sahasra-kūṭa* sculpture, enshrined in one of the side chambers in the outer ambulatory of the Ādinātha Temple at Dhanupura.
665. In order to provide more security to the Ādinātha Temple, its outer pillared sides have been fitted with metal bars.
666. View of the facade and the single entrance to the Mahāvīra Temple at Pavapuri.
667. The three domes on the roof of the Ādinātha Temple at Murshidabad mark the presence of an elongated shrine below.
668. Rear view of the Dādāji Temple in Kolkata, which is an asymmetrical eastern concentric temple construction.
669. The two porches of the Candraprabhu Temple (no. I) at Candrapuri overlooking the Ganges river.
670. The Śītanātha Temple at Kolkata combines aspects of concentric eastern and *maṇḍapa*-line temples in one structure.
671. The upper shrine structure raised on the roof of the Mahāvīra Temple at Pavapuri.
672. The roof structures of the hybrid Śvetāmbara Gāmv Mandir at Pavapuri appear more detached from the main temple body as is usually the case in earlier temple constructions.
673. The outer open arcade surrounding the Śreyāmsanātha Temple at Sarnath.
674. Inside view of the doors providing access to the arcade surrounding the roofed courtyard section of the Pārśvanātha Temple (no. V) at Maidagin in Varanasi.
675. The Śrī Ārādhana Temple at Pavapuri is a hall temple surrounded by an arcade.
676. From the outside, the Pañcāyatī Temple, which is located in a narrow side street in Arrah, resembles a domestic house temple but is in fact a courtyard-house temple on three levels.
677. The decorated facade of the Śāntinātha Temple in Faizabad.

678. Outside view of the Ādinātha Temple at Ayodhya, formerly an ordinary house, which has a small domestic shrine at its top.
679. A tall tower represents the central world mountain, Mount Meru, in a cosmic reproduction at the large Digambara Jaina complex at Hastinapur.
680. View from the apex of the world mountain at Hastinapur onto the large disc, representing the cosmic island of Jambū-dvīpa, surrounded by the Sea of Salt.
681. The large-scale Nandīśvara-dvīpa representation in the upper sanctum of the Digambara Meru Temple in Old Delhi. The walls of the shrine have been adorned with elaborate murals.
682. View into the inside of the Nandīśvara-dvīpa Temple in Arrah. Representations of fifty-two hills have been arranged around a central group of the *pañca-meru*.
683. The interior of the large Nandīśvara-dvīpa Temple in the complex of the Digambara Jaina Prācīn Baṛā Mandir at Hastinapur.
684. Side-view of the stylised Kailāśa Temple in the garden of the Jaina complex at Campapuri.
685. The Kamal Mandir or Lotus Temple at Hastinapur has been set into a water basin.
686. The substantial *samavasaraṇa* representation contained inside the spacious hall of the Samavasaraṇa Temple at Hastinapur.
687. The *samavasaraṇa* structure at Pavapuri marks what is believed to be the actual site of Mahāvīra's first sermon.
688. The Śrī Samavasaraṇa Bīs Jinā-laya in the village of Madhuban shows a less conventional representation of the mythical preaching auditorium of the Jinas.
689. One of the two tall so-called *kīrti-stambhas* towers in the large temple complex at Campapuri.
690. Shrines at the bottom of the towers house abstract representations of *kṣetra-pālas*.
691. The stupa-like Dhyān Mandir at Hastinapur is a Jaina temple structure dedicated to meditation.
692. The unusual shape of the Tīs Caubīs Bhagavāna Mandir in Madhuban.
693. View onto the external compound wall surrounding an assembly of different Jaina temples in the garden complex at Sauripur.
694. The Jaina cave and temple city covering the twin peaks of Khandagiri and Udayagiri.
695. Reconstruction of sacred Mount Śatruñjaya in the Śvetāmbara Dādā Baṛā Jaina Temple complex in Delhi.

## CHAPTER SEVEN

### CENTRAL INDIA: COMPACTNESS AND COMPLEXITY

696. The partly rock-cut Pratiḥāra style Mālādevī Temple at Gyaspur, perched on a rocky slope.
697. The entrance to Cave 32 at Ellora, excavated largely during the early ninth century CE.
698. View of a selection of temples at Deogarh with reconstructed temples dating from the tenth to the twelfth centuries CE.
699. The eleventh to twelfth-century Caubārā Dehrā at Un still preserves many Jaina images in place.
700. Monumental standing Jaina statues have been carved out of the natural rock below the fort of Gwalior.
701. Facade of the complex multi-storeyed gateway structure providing access to the compound of the Śītanātha Digambara Jaina Temple at Vidisha.
702. The largely eighteenth-century Baṛā Jaina Temple at the lake in the centre of Jabalpur consists of a complex sequence of shrines, courtyard structures and open terraces on a variety of floor levels.
703. Pierced *jālī* stone screens have been integrated into the sides and at the rear of the pavilions located on the narrow ridge, which connects the twin-peaks of Maṅgī and Tuṅgī.
704. A *Pādukā* pavilion on Mount Sonāgiri, which has been enlarged to create a simple temple.
705. Jaina Temple (no. IV) at Kundalpur bears a bangala roof shape.
706. The Ādinātha Temple (no. IV) on Droṇagiri has been based on a typical octagonal ground plan.
707. The moulded facade and prominent dome of the Candraprabhu Temple (no. V) at Kundalpur convey a strong Islamic appearance.
708. The Candraprabhu Temple (no. III) at Papora has an unusually long reconstructed porch, integrating elements of earlier destroyed temple buildings.
709. View of the Candraprabha Temple (no. 32) at Kundalpur, which despite its additional porch is a highly-concentric temple structure.
710. The Svayambū Jaina Temple at Kumbhoj only has a small porch but is the main temple structure of a separate walled temple complex.

711. Marāṭhā style Jaina temples at Papora with prominent flat double-storeyed gateway arches, marking the entrance to the structures.
712. The pronounced porch of the Pārśvanātha Temple (no. XI) at Kundalapur almost mirrors the shrine section located behind.
713. Access to the Ṛṣabhanātha Temple at Papora is provided through a very wide porch, which runs along the entire front of the temple.
714. Due to its broad porch and the flat shrine segment without temple towers, the Ādinātha Temple in Golakot at Gudar resembles the design of local mosques.
715. Rear view of temple number twenty-six on Mount Sonāgiri, having a square shrine, a wide protruding porch and an open *pradakṣiṇā-patha*, all placed on a low terrace.
716. The Pārśvanātha Temple (no. I) at Ramtek consists of a *mūla-prāsāda* and a closed hall, which has been provided with front and side entrances.
717. The Śāntinātha Temple in the Jaina temple city at Papora illustrates the bulkiness of the pillars in many of the open halls in the region.
718. The open pillared hall of the Śāntinātha Temple (no. XII) at Deogarh is slimmer and lighter in design.
719. The Candraprabhu Temple at Papora has a sequence of halls in which the difference between open and closed *maṇḍapas* has been blurred.
720. The Pārśvanātha Temple at Khajuraho has a closed hall and a prominent porch protruding at the front.
721. The Śvetāmbara Munisuvratnātha Temple at Kolhapur reflects the building style of the local Marwari Jaina community.
722. Inside the elongated image chamber of the Ādinātha Temple at Golakot, seventeen large figural representations of the Jinas have been enshrined.
723. View into the elongated image chamber of the rock-cut cave temple at the summit of Gajpantha, in which large black stone icons have been inserted into the rear wall.
724. The three dome-like superstructures aligned above the southern section (front), as well as other roof elements atop the Ādinātha Temple at Bhatkuli.
725. View of the three-shrined rear of the Bajrā Maṭha Temple at Gyrapur, which today accommodates sculptures of Jaina Tīrthaṅkaras.
726. In the Triple Jaina Shrine (no. 58) on Sonāgiri, the three *garbha-grhas* have been positioned in one line, arranged side by side.
727. Star-like arrangement of three shrines and a front porch in the Triple Jaina Temple at Makarabai.
728. The modern Digambara Jaina Tri-kūṭa Mandir at Kumbhoj has three shrines branching off a joint central hall.
729. View of the Sumatinātha-Ajitanātha Double Temple on Mount Sonāgiri.
730. The narrow passage connecting the two temple halves at Samratchok in Sholapur.
731. View from the temple hall into the open circumambulation circuit of the Pārśvanātha Double Temple at Sholapur.
732. The addition of a fourth image chamber in what is today the Quadruple-Temple on Mount Droṇagiri, has been marked on the temple exterior by a small roof structure.
733. From the outside, the Ādinātha temples at Ramtek look like double temples raised on one terrace. On the inside, however, the temples reveal four aligned shrines.
734. View of the common arcade, connecting the individual elements of the seven-shrined temple at Bavangaja.
735. The L-shaped configuration of seven interconnected shrines at the lake at Kundalpur.
736. The monolithic *caturmukha* shrine in the Indra Sabhā, the court facing Cave 32 at Ellora.
737. Temple number fifteen in the large temple complex at Deogarh has been planned on a *caturmukha* layout.
738. The two superimposed floor levels of the Jagannātha Sabhā cave temple at Ellora.
739. Traces of mural paintings, this one depicting a buffalo, have been preserved on the first floor ceiling of Cave 33 at Ellora.
740. Raised pavilion above the image chamber of Temple Number Sixteen in the fort of Deogarh.
741. The shrine located on the second floor level of the Pārśvanātha Temple on Muktāgiri is accessible via a bridging element from higher up the hill.
742. View of the prominent set of stairs at the rear of the Śrī Jinadatta Sūri Jaina Śvetāmbara Dādā-bāṛī outside Badnavar.
743. The upper image chamber of the temple at Bamora has been integrated into the *śikhara* tower.

744. A Marāṭhā style Jaina temple on Mount Sonāgiri, displaying the common multi-storeyed appearance.
745. In the Pārśvanātha Temple at Kundalpur, narrow stairs (opening on the left of the facade) lead up to the roof terrace below the tower-like superstructure of the temple.
746. View of the narrow set of stairs leading up to the roof level of the Ādinātha Temple on Mount Sonāgiri.
747. The Pārśvanātha section, of the Pārśvanātha-Ādinātha Double Temple on Muktāgiri, is topped by a raised shrine housing a further image of Ādinātha.
748. The raised shrine dedicated to Sīmandhara Svāmī, located above the Pārśvanātha section of the Śrī Ludrava Pārśvanātha Double Temple at Sholapur.
749. View of the four roof-top shrines of the double-storeyed, eight-shrined Jvālāmālinī Devī Temple on Bāhubali Hill.
750. The seven small temples, raised at the first floor level of the large Śvetāmbara Jagaṅvallaḥ Pārśvanātha Temple on the hill at Kumbhoj.
751. The three superimposed image chambers in the partly-destroyed Jaina Temple in the Fort of Gwalior.
752. A ladder provides access to a further image on the third floor level of the Pārśvanātha Temple at Pisanhariki Mariya.
753. In the Śāntinātha Temple on the hill at Pisanhariki Mariya, images have been enshrined on the ground and second floor levels, whilst the first floor space can be developed into an image chamber in the future.
754. The tall basement storey of the Munisuvrata Temple at Papora contains a lower image chamber.
755. The channel below the Supārśvanātha Temple at Mandu leads past the large number of figural sculptures underground and up on the other side of the temple structure.
756. The standing icons in the subterranean image chamber of the Triple-storeyed Jaina Temple on Mount Muktāgiri.
757. Internal stairs provide access from the ground floor, with an icon of Pārśvanātha, to the first floor, displaying a Nandīśvara-dvīpa representation.
758. Twenty-four small individual shrines line the Digambara Jaina Temple complex at Pachrahi.
759. Twenty-four simplified small white marble *deva-kulikā* shrines surround the platform in front of the large Candraprabhu Temple on Sonāgiri.
760. The stylised miniature pavilions on the hill at Pisanhariki Mariya have been erected in a sheltering arcade.
761. The outer and inner sides of the compound wall surrounding the Svayambū Temple at the foot of Bāhubali Hill have been lined with small niches containing representations of Jinas.
762. Five interconnected *deva-kulikā* shrines, flanked by two free-standing *pādukā* pavilions, at the summit above the waterfall on Muktāgiri.
763. A long narrow building, running along the enclosure wall at the rear of the temple complex at Burhi Canderi, has long pedestals lining its rear wall.
764. A large number of figural representations of different sizes and ages, are displayed on low pedestals surrounding the closed hall of the Cūlagiri Temple at Bavangaja.
765. The walled Śāntinātha-Candraprabhu Temple Compound at Papora contains two large and ten smaller subsidiary shrines.
766. The Jaina temple city on Muktāgiri consists of three major areas, located on either side of a stream and above the water fall dividing the site.
767. At Kundalpur, about sixty Jaina temples have been constructed around a lake and along a semi-circular ridge.
768. The One hundred and eight temples of the large temple city on sacred Mount Sonāgiri.
769. Outside view of the old Jaina temple complex at Badoh Pathari, created by multiple interlinked shrines.
770. The Candraprabhu Temple on Mount Sonāgiri is typical of small courtyard temples at the site.
771. The three aligned image chambers of the Mahāvīra courtyard temple on Sonāgiri Hill have been marked on the temple exterior by triple *śikhara* towers.
772. In front of the enclosed shrine section of the Abhinandanātha Digambara Jaina Temple at Gudar stands a simple *māna-stambha*.
773. Outside view of the Candraprabhu-Pārśvanātha double temple at Papora. Only the section dedicated to Candraprabhu, on the right, follows the courtyard temple layout.
774. View into the large open arcaded courtyard of the Candraprabhu Temple at the summit of the ridge of Mount Sonāgiri.

775. Raised triple roof superstructures tower above the central elongated shrine of the courtyard temple on the summit of Sonāgiri.
776. The triple *śikharas* and the ambulatory surrounding the three shrines of the Śrī Digambara Jaina Bīspanthī Baṛī Koṭhī in the village at the foot of Mount Sonāgiri.
777. The unusually shaped triple superstructures of the Jaina temple on the outskirts of Seoni.
778. View of the tall platform below the Śrī Digambara Jaina Bīspanthī Baṛī Koṭhī at the foot of Sonāgiri, containing two lower storeys.
779. In the Śāntinātha courtyard temple at Khajuraho, the main *garbha-grha* is located on the ground floor. Six small additional shrines have been raised above the arcade encircling the courtyard.
780. Outside view of the triple-storeyed shrine elements surrounding the central courtyard of the Mahāvīra Digambara Jaina Temple at Seoni.
781. Eighteen standing Jina icons have been arranged in the open arcade on the ground floor of the courtyard temple at the foot of Maṅgī Tuṅgī.
782. View from the roof of the surrounding colonnade of the Nutana Mandir below the sacred twin-peaks of Maṅgī and Tuṅgī.
783. The roof terrace of the Śrī Śītanātha Digambara Jaina Temple in the fort of Vidisha displays stylised modern versions of *deva-kulikās*.
784. Small courtyard temples in Sonagiri village, on the side of the sacred Jaina hill, displaying various kinds of coverings for their courtyard areas.
785. Covered 'courtyard' with raised clerestory in the Pārśvanātha Temple on Naināgiri.
786. Outside view of the raised roof above the courtyard area of the Mahāvīra Temple at the foot of the hill at Pisanhariki Mariya.
787. View into one of the many shrines, surrounding the second courtyard on the first floor level, of the Baṛā Jaina Temple at Jabalpur.
788. View across the double-storeyed covered 'courtyard' towards the *caturmukha* representation contained inside the shrine on the second floor of the Cintāmaṇī Pārśvanātha Temple in Nasik.
789. On a fourth level, a further image chamber has been integrated into the *śikhara*, protruding above this complex courtyard temple.
790. View from the front court to the covered second courtyard in the Digambara Caubīsī Temple at Canderi.
791. Outside view of the third courtyard at Canderi, which is surrounded by lines of *deva-kulikā* shrines and has been covered with metal meshing.
792. Inside view of the relatively dark double-storeyed internal space of the Ādīśvara Jaina Temple in Mumbai.
793. Shallow niches, representing stylised versions of the *deva-kulikā* theme, surround the rear and the long sides of the Jaina temple at Ahar.
794. View into the open hall of the Śrī Jaina Śvetāmbara Ādīśvara Bhagavāna Temple, a hall type construction from the 1930s in Sholapur.
795. At the end of the large hall of the Bhagavāna Mahāvīra Saṃskṛtik Mandir at Sholapur, is a *caturmukha* shrine.
796. The facades of the two parallel-lying temple segments of the Ādinātha-Mahāvīra Digambara Jaina Temple at Sholapur.
797. View into the double-storeyed hall of the Ādinātha section of the double temple at Sholapur.
798. In the painted front hall of the Mahāvīra part of the Śrī Ratna-traya Temple at Sholapur, chandeliers and glass lamps have been suspended from the painted ceiling.
799. The multi-storeyed facade of the Digambara Jaina Temple in Indore.
800. Outside view of a domestic house type temple in the centre of Seoni.
801. The ground floor of the domestic house temple, the Dharmanātha Śvetāmbara Jaina Temple at Nasik, accommodates shops.
802. Inside view towards the shrine, on the first floor level of the Dharmanātha Temple.
803. A representation of Munisuvratnātha is venerated in a small shrine, located on the roof top terrace of this complex, triple-storeyed domestic house temple in Nasik.
804. The Mahāvīra-Ādinātha Temple at the foot of Muktāgiri, also resembles the layout of a residential house.
805. Large-scale representation of Jambū-dvīpa in the Śvetāmbara Jaina complex in the fort at Mandu.
806. Jambū-dvīpa model enshrined in the *maṇḍapa* on the ground floor of the Cosmological Temple at Kumbhoj.

807. Outdoor model of Mount Kailāśa, constructed on the sacred mountain of Sonāgiri.
808. Nandīśvara-dvīpa Temple, containing a large representation of the eighth island continent, located at the bottom of the sacred hill at Pisanhariki Mariya.
809. The circular tiers of the *samavasaraṇa* of Candraprabhu in the Digambara Jaina complex at Ramtek.
810. Monumental *samavasaraṇa* decorated with glazed tiles on Mount Sonāgiri.
811. *Samavasaraṇa* cluster in the Jaina temple city of Papora.
812. More unusual *samavasaraṇa* temple, constructed on an octagonal plan.
813. *Samavasaraṇa* on Droṇagiri, consisting not of solid platforms, but of concentric walled rings of *pradakṣiṇā-pathas*.
814. The Pārśvanātha Temple on Muktāgiri is surrounded by two dividing walls, creating ambulation paths, and relating the structure to *samavasaraṇa* constructions.
815. The Mahāvīra Mandir and the Samavasaraṇa Temple in the lake at Nenagiri have been interconnected and linked with both sides of the lake by a long causeway.
816. A small white marble temple at the base of Bāhubali Hill makes direct reference to the original Mahāvīra Jala Mandir in Bihar.
817. The water temple, dedicated to the Tīrthaṅkara Ādinātha, located in the lake at Kundalpur.

## CHAPTER EIGHT

### SOUTH INDIA: CAVES AND TEMPLE COMPLEXES

818. View towards one of the earliest second-century BCE Jaina caves at Sittanavasal, protected by natural overhanging rock.
819. The Jaina cave overlooking the lake at Badami, started in about the sixth century CE.
820. Rear view of the eleventh-century Jaina temple at Lakkundi, which today is closely surrounded by village houses.
821. View onto the three sanctums of the twelfth-century Pañca-kūṭa Basti at Markuli.
822. The Jaina temple in its striking and exposed location at Hanamkonda is now known as the Padmākṣī Temple.
823. The large Jaina temple complex located at the end of the main temple street in Ponnur.
824. View of the large Pārśvanātha Basti at Vijayanagara, a thirteenth-century foundation in the capital of the royal empire.
825. The seventeenth-century monumental standing Gommaṭeśvara statue at Venur.
826. Twentieth-century Jaina temple from the Wynad area of Kerala.
827. The austere rock beds inside the second-century BCE cave at the summit of the sacred hill at Sittanavasal.
828. Inside view of the mid-seventh-century Jaina cave at Badami. All wall surfaces have been decorated with elaborate figural decorations, and also the ceilings bear rock-cut decorations.
829. Rock boulder from Tirakkol, which has been adorned with carved representations of a number of seated and standing Jinas and their attendants.
830. Detail of the rock carvings covering a very large rock face on Kalugumalai, displaying an enormous diversity and intricateness of sculptural work.
831. Roofs at different heights have been constructed at the front of the carvings at Citral in order to shelter the carved images.
832. Structural building elements have been erected around the rock-carvings at Tirumalai and provide access to the carved statues on various superimposed levels.
833. In the Mallinātha Jinā-laya at Melsittamur, a carved rock-boulder has been entirely enclosed by a later temple structure, and the carved sculptural representations form the main objects of veneration inside the temple.
834. The Kamala Basti with its large open pillared hall and overhanging eaves at Belgaum.
835. Inside view of the open pillared *maṇḍapa* of the Jaina Temple in the fort of Hangal.
836. Sacred open-air platform dedicated to the veneration of the *nāga-rājas*, positioned towards the rear on the left side of the Candranātha Basti at Mudabidri.
837. At the foot of Gommaṭagiri, twenty-four open pillared pavilions, containing small Jina icons, have been constructed to recreate the special layout of sacred Mount Sameṭa-sikhara.
838. *Niśidhi* memorials in the form of inscribed stone pillars have been displayed in open pavilions on Candragiri at Shravanabelgola.



839. Festival pavilion in front of the gateway to the large Pārśvanātha Temple complex at Melsittamur.
840. Lower area of the large two-part open pillared pavilion at Melsittamur.
841. This small but very tall temple on Tirumalai contains a standing representation of Neminātha.
842. The Pārśvanātha Temple below the summit at Tirumalai has an attached porch with closed side sections.
843. The roof design of the Ādinātha shrine in front of the Śāntinātha Basti at Venur is typical of the area of coastal Karnataka and Kerala. The overhanging roof is supported on pillars, creating a sheltered ambulatory.
844. The small *nāga* shrine behind the Candranātha Svāmī Temple at Kalpetta has been contained inside a larger wooden structure, creating an ambulatory around it.
845. Subsidiary shrine with an overhanging tiled roof and a porch in front, located in the Neminātha Temple complex at Karkal.
846. The Digambara Jaina Temple at Hallur consists of a sanctum preceded by a large closed hall.
847. The Jaina Temple at Kambadur illustrates the association of a large open pillared *maṇḍapa* with a small *mūla-prāsāda*.
848. The Ādinātha Temple at Thachur has a semi-open hall, which is open at the front but has enclosed side walls.
849. In the Ādinātha Temple at Odalavadi, a shallow wide porch has been added in front of the semi-enclosed hall.
850. Semi-open *maṇḍapas* are often much longer than closed halls, as can be seen in the Ādinātha Digambara Jaina Temple in the village of Ponnur. The hall exhibits cosmological paintings on its side walls, and auspicious *kolam* designs on the floor.
851. The Pārśvanātha Basti on Candragiri at Shravanabelgola has a substantial *mūla-prāsāda*, a closed hall and a small porch, which represents the most common layout of Jaina temples at the site.
852. In the Pārśvanātha Śvetāmbara Jaina Temple at Gadag, the porch has been positioned at the side of the *maṇḍapa* and not axially positioned at the front of the structure.
853. The Ajitanātha Temple at Penukonda has a wide porch with enclosed sides.
854. The large porch of the Ādinātha Temple at Kulpak has a complex layout and bears intricate carvings.
855. An improvised long thatched *maṇḍapa* roof has been erected at the front of the Neminātha Temple at Varanga.
856. Window openings have been integrated into the facade of the Maṅgāyi Basti at Shravanabelgola.
857. In the modern Anantanātha Temple at Varadur, the front portion of the temple has been opened up through the integration of windows.
858. The Jaina Basti at Lakkundi combines a closed and a later open *maṇḍapa*.
859. The sides of the large open pillared hall of the Bhaṇḍāra Basti in the village of Shravanabelgola, have been enclosed with jute and coir mat hangings.
860. The detached Hoysaḷa period open hall positioned at the front of the Pārśvanātha Basti at Halebid.
861. View of the open hall, standing apart from the main temple building of the Anantasvāmī Basti in the Hiriangali Temple complex at Karkal.
862. The isolated *maṇḍapa* and the structure of the neighbouring Neminātha Temple at Karkal have been interconnected at roof level.
863. The large open hall of the Kadamba period Jaina Temple in the fort of Hangal.
864. View of the ritual platform positioned at the front of the long Śvetāmbara Temple at Phalghat.
865. Internal view of the front *maṇḍapa* of the Candranātha Basti at Mudabidri. A narrow passage separates this detached hall from the main temple structure.
866. View into the series of open halls at the front of the Neminātha Temple below the hill at Tirumalai.
867. The long axial approach leading towards the small shrine at the end of the Śāntinātha Temple at Ratnagiri.
868. Internal view along the series of thresholds and doorways, aligned on the axis of approach in the Jaina Temple at Ratnagiri.
869. On the terrace of the detached platform in front of the Jaina Temple at Sultan Bathery, some remains of supporting pillars have been preserved.
870. Three porches have been arranged around the front hall of the Digambara Jaina Temple in Annigeri village.
871. The large *vimāna* tower of the Pārśvanātha Temple at Melsittamur and the smaller shrine dedicated to Dharma Devī, protruding from the side of the entrance porch.
872. East side of the Gaṇigitti Temple at Kamalapuram. The protrusion on this side is used as a side entrance to the temple.

873. View along the west side of the Gaṇigitti Temple at Kamalapuram, showing the closed image chamber which is positioned opposite the side entrance on the east.
874. View along the west side of the Ādinātha Digambara Jaina Temple in the village of Ponnur. On this side, an additional shrine dedicated to Kuṣamāṇḍinī, protrudes from the long semi-closed temple hall.
875. Varied roof structures advertise the presence of the triple shrines in the Vardhamāna Basti half of the large double temple at Kanchipuram.
876. Rear view of the triple-shrined end of the Jaina Temple near the Kampli Road at Vijayanagara.
877. Triple temple on Hemakūṭam Hill at Vijayanagara, illustrating the classical three-petalled cloverleaf design of three interconnected shrines arranged around a central *maṇḍapa*.
878. Star-shaped layout of the three shrines of one of the Jaina temples at Aihole.
879. The triple-shrined Odegal Basti and its star-shaped basement on Vindhyagiri at Shravanabelgola.
880. Facade of the Ādinātha Tri-kūṭa Basti at Chikka Hanasoge, showing two of the three shrines of this cloverleaf design temple.
881. View of the elongated porch interconnecting the five shrines of the Pañca Mandir at Melsittamur.
882. The Keṛa Basti at Varanaga is a strictly-centralised temple, located on an island in a large lake.
883. Outside view of the Caturmukha Basti at Karkal, surrounded by an open arcaded ambulatory.
884. The Caturmukha Basti at Manjeshvara is a clear Keralan example of a *caturmukha* temple.
885. In the Ādinātha Temple at Agali, religious icons have been arranged on pedestals, positioned on three levels, flanking the access route to the image chamber.
886. Twelve Jinas each have been arranged on L-shaped pedestals in the hall closest to the *mūla-prāsāda* of the Ādinātha Temple at Shrigangapatnam.
887. The stretched-out subsidiary shrine of the Śāntinātha Basti at Venur also contains a long pedestal displaying multiple Jaina statues.
888. Side view of the seventh-century Meguḍi Temple at Aihole, which has a raised image chamber located above its main *garbha-grha* on the ground floor.
889. The two superimposed shrines of the ninth to tenth-century Jaina Temple at Pattadakal.
890. View of the double-storeyed Cāmuṇḍarāya Basti on Candragiri at Shravanabelgola.
891. In the Śāntinātha Temple at Venur, an upper chamber has been constructed above the *maṇḍapa* of the temple.
892. A small image chamber, dedicated to Candraprabhu, has been integrated into the *vimāna* of the Pārśvanātha Temple at Melsittamur. Access to the roof is provided via an external staircase, visible in the foreground.
893. A second shrine, dedicated to Pārśvanātha, has been raised above the image chamber of the Cintāmaṇi Pārśvanātha Temple at Babanagar.
894. The Candranātha Basti at Mudabidri has three superimposed sanctums as well as double-storeyed halls.
895. The image chambers on three floor levels in the Pārśvanātha Basti at Humcha contain representations of Pārśvanātha on the ground and first floor levels, and an image of Padmāvatī on the third level.
896. The tall basement storey of the Vāsupūjyasvāmī Temple in Mylapore houses temple offices.
897. The ground floor and the upper image chambers integrated into the three aligned shrines of the Śrī Hīnkār Pārśvanātha Temple at Nagarjunanagar. The entire temple is raised on a tall platform containing ample storage space.
898. Outer compound wall and *gopura* gateway of the Mahāvīra Temple complex in Valathy.
899. View of the Pārśvanātha Temple at Venkundram. The small barrel-roofed structure marks the *devī* shrine, entered from within the *maṇḍapa* of the temple. The structure to the right is the additional shrine, housing the metal icons belonging to the temple.
900. The Śāntinātha Basti, in the Hiriangali Temple complex at Karkal, has been connected with a subsidiary shrine by a small bridging element.
901. The main structure of the Śrī Pārśvanātha Svāmī Guru Basti (left) and its closely associated neighbouring shrine (right) at Mudabidri.
902. A line of additional poles, pillars and altars leads to a temple in the large complex at Melsittamur.
903. The Jaina temple city on Vindhyagiri at Shravanabelgola, lies opposite Candragiri with an even larger assembly of temples.
904. The sacred pilgrimage path leading up the hill at Rayadurg has been marked by white dots.
905. View of the large Jaina temple city, consisting of several walled temple compounds, at Melsittamur.

906. The overhanging stone-tiled roof of the Neminātha Temple at Varanga is supported below on a row of pillars, creating a covered passage.
907. View into an outer circumambulation path. Sheltered arcades, created out of sloping roof structures on rows of pillars, surround most Jaina temples in the southern part of the west coast of India.
908. In the Dēamma Seṭṭi Basti at Mudabidri, an open *pradakṣiṇā-patha* is only visible at the rear of the structure. At the front, the path merges with a wider hall.
909. The Jaina Temple at Sultan Bathery has a pronounced open ambulatory, surrounding the temple at the rear.
910. The wide front *maṇḍapa* and the covered colonnade, surrounding the main shrine part of the Candranāteśvara Basti at Bhatkal.
911. Only the starting and end portions of the otherwise open ambulatory in the Pārśvanātha Basti at Padangady are lined by walls. The rest of the *pradakṣiṇā-patha* is roofed but has open pillared sides.
912. The front and side sections of the ambulatory surrounding the Śrī Guru Basti at Mudabidri have been enclosed on the sides.
913. View towards the large shrine area on the west side of the Śrī Ādiśvara Jinā-laya, a large courtyard-house temple at the foot of Ponnur Hill.
914. View from the open courtyard towards the triple shrines in the Jaina *maṭha* at Ratnagiri.
915. The central courtyard space of the *maṭha* at Shravanabelgola has been covered with a glass roof.
916. View of the colossal image of Gommaṭeśvara and the arcaded courtyard at the front of it. During the periodic reconsecration of this important figure, the courtyard accommodates the sacred water pots (*kalaśas*) used in the ritual.
917. In the City Basti at Mysore, the central sanctum is flanked by multi-layered shelves, displaying a vast number of metal representations.
918. The later closed front hall of the Neminātha Digambara Jaina Temple in Amminabhavi Village follows the underlying principle of the spacious layout of hall type temples.
919. The large open hall of the Padmāvati Temple in the *maṭha* complex at Humcha has no internal supporting pillars and only low balustrades along its sides.
920. The open layout of the Pārśvanātha Digambara Jaina Temple, a hall type temple located near Bijapur.
921. Outside view of the hall temple at Bijapur, having one pronounced *vimāna* tower above three lateral shrines housed inside.
922. View into one of the many hall temples at Narasimharajapura. This one is dedicated to Candranātha.
923. Stage-like element positioned at the shrine end of the Śāntinātha hall temple at Narasimharajapura.
924. Pavilion erected for the commemoration of Kundakunda's *kevala-jñāna* inside a hall-like temple structure at the summit of Ponnur Hill.
925. The Śrī Candraprabhu Temple in Madurai is a domestic house type temple in the goldsmiths' area of town.
926. Despite its residential house layout, the Śrī Ādinātha Jaina Temple in Chennai, is easily recognisable as a Jaina temple from the outside.
927. In the Śrī Manmohan Pārśvanātha Śvetāmbara Jaina Temple in Tirunelveli, the main *garbhagrha* is located on the first floor, with storage space positioned below.
928. Inside view of the raised shrine in the Śrī Śaṅkeśvara Pārśvanātha Svāmī Temple in Tirunelveli.
929. The facade of the main temple section of the Śrī Sumatinātha Jaina Mandir in Margaon.
930. View towards the Śrī Sambhavanātha Jaina Temple, located in a narrow street in the mercantile quarter of Vijayavada. In this temple, image chambers have been superimposed on three floor levels.
931. The roof platform of the Śrī Sambhavanātha Jaina Temple. The upper sanctum has been integrated into the *śikhara* tower of the temple.
932. The large cosmic representation on the upper floor level of the Pārśvanātha Temple at Narasimharajapura.
933. Inside view of the cosmological arrangement venerated in the Nandīśvara-dvīpa Temple at the foot of Ponnur Hill.
934. The large-scale *samavasaraṇa*, housed in a circular temple structure in the monastic complex at Ponnur.

CHAPTER NINE

THE JAINA TEMPLE: A SPATIAL PARADIGM UNRAVELLED

935. 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.
937. The Candrabrabhu 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.
939. 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. 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 *havelī* temple.
941. At Sanganer 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.
944. The main Candrabrabhu 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 Jaina temples than of shrines belonging to other religious denominations to be multi-shrined, symbols representing Jaina temples on sign boards and on maps, frequently bear symbols depicting Jaina 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 multifaceted temple structure.
948. 949. 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.
950. 951. Ancient rock-cut cave structures, such as those at Ellora in Maharashtra, as well as early structural Jaina temples, such as the one at Aihole in Karnataka, exhibit the common association of Jaina 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 Jaina 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 Jaina Temple in Delhi is a triple-storeyed construction.
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. Jaina 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.
960. The compound delineation of the Śāṅkeśvara 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 Śatruñjaya.
962. View of a small section of tightly-grouped shrines in the large temple city on Mount Droṇagiri in Madhya Pradesh.
963. The path leading up to the large cluster of Jaina temples on Mount Bāmaṇavāḍjī in Rajasthan.
964. View of the prominent Jaina temple city located on sacred Mount Girnār in Gujarat.

965. Most evolved Jaina temples have large numbers of Jaina 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.
967. Architectural representation of the mythical preaching auditorium, the *samavasaraṇa* of the Jinās at Ramtek in Maharashtra.
968. Cosmological shrine, housing a model of the eighth island continent of the Jaina 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 Jinās, their divine associates, Jaina religious symbols and cosmological representations.
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.
971. The joint Śvetāmbara-Digambara Jaina Temple in Toronto has been accommodated in a former church building. Typical of Jaina temples in India, however, additional shrines have been added to the original structure.
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 Jaina statues housed in niches and on a series of altars, a circumambulation path as well as the decorations have been adapted to distinctly Jaina 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 Jaina 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.
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.
- 976.-978. Jaina 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 Jaina 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.
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.